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 organization, 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.

As the arts have long been enriched by the diversity of its creators, this edition of Artfusion News is dedicated to Marymount’s Gay-Straight National Alliance Project (G-SNAP). G-SNAP is a student organization that strives, through sponsored events and discussions, to build awareness about Lesbian, Gay, Bi-Sexual, Transgender, Queer (LGBTQ), and other diverse cultures. Greater awareness of LGBTQ issues and organizations such as G-SNAP and the “It Gets Better” Project provide comfort for those who feel alienated and reiterate the importance of combating intolerance in all of its forms.
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Forthcoming in the Spring 2011 edition of Artfusion News


Reports on Spring 2011 events in Art, Dance, and Theater, including exhibitions in the Hewitt Art Gallery and the Spring Repertoire.

…and much more.
Welcome to the sixth edition of *Artfusion News*, Marymount’s cultural-affairs magazine. We are pleased to present a rich array of articles and interviews on the cultural activities of our students and faculty—at the college, in New York, and in such far-flung locations as Nicosia and Deir el Bahri.

In keeping with the mission of *Artfusion News* to represent a full scope of cultural activities, this edition contains articles on art, art history, dance, and theater. We begin, as always, by shining a bright spotlight on three exceptional artists. Alida Rose Delaney is a first-year student with a great love of photography and a sophisticated perspective on ways of exploring the medium’s complexities through her interests in language and dance. Elizabeth Rosetty introduces us to a selection of her artwork, which includes expressionistic portraits in acrylic and lyric-infused images of members of the rock bank Incubus. Inspired by nature, Studio Art major KellyAnne Semple offers fresh and sensitive explorations of easily overlooked treasures through her drawings and mixed-media constructions.

The Art History department was especially proud last Spring when the news broke that one of our majors, Erica Jackson, ’12, had been awarded a Watson Fellowship. We celebrate her achievement in this edition of the magazine.

We are delighted this semester to feature the work of three outstanding members of the faculty. Julia Gran, a well-known illustrator, discusses her professional experiences with Kayley Fullerton, who is considering a kindred career while she majors in both Art History and Studio Art. In another interview, Rebecca Lermsider, a dancer in the BFA Dance Performance Program, learns about the illustrious career of Dance professor Nancy Lushington… who returns for a second interview, this time with Dance professor Anthony Ferro. They talk to Dance and English major Amanda DiLodovico about their inspiring work, during the Summer of 2010, as guest professors at a Cyprus dance intensive.

“Fine and Performing Arts in the City” offers a glancing look at a few of the key cultural events during the Fall at the College and in New York. Comprehensive we cannot be but we’re glad to highlight activities in the Hewitt Art Gallery, the Dance and Theater programs, the Frick Collection, and on Broadway. The selection of topics relies wholly on student contributions, so if you feel that something crucial is missing—and we’re sure it is—then hop on the AFN bandwagon and tell us about it in the Spring 2011 edition.

Dance is the focus for our “Essays on the Arts” section. Here, Elizabeth Rosetty returns to discuss the impact on dance of the growing field of motion-capture technology. Meghan Quinlan fills us in on the rich array of events designed to celebrate the life and work of...
the outstanding choreographer Alwin Nikolais (1910-1993). The Marymount community will have a rare opportunity to watch Nikolais’ *Crucible* (1985), which will be performed during the Spring 2011 Dance Repertoire.

We’re off to Greece and Egypt for “Cultural Studies Abroad.” Elise M. VanderKley and Nicholas Moreno celebrate a course co-taught by Professors Rob Dutiel and Mark Ringer in Greece during the Summer of 2010. Undoubtedly inspired by Cole Porter’s song about mad dogs and Englishmen going out in the midday sun, Katie Hennessy boldly ventures inside the wonders of Khafre’s pyramid before heading off to Karnak, Luxor, and Hatshepsut’s tomb—in June, no less—to study the Egyptian approach to the afterlife. Apparently, Cairoans have rather amusing ways of battling the heat.

Thanks—as ever and always—to the students who contributed articles and works of art to this edition of *Artfusion News*. You are a model of superior teamwork. We are also grateful to Jim Rogers, Dean of Admission, for making copies available to prospective students, and to Samantha Rees, our ace Director of Advertising, for building strong relationships with local businesses that support the magazine. Special thanks to Professors Gran, Ferro, and Lushington (twice!) for taking the time to give interviews to our student reporters. Finally, it was a pleasure to continue my collaboration with the magazine’s splendid designer, Will Fischer, ’11.

**Artfusion News: Policies and Procedures**

All students are enthusiastically invited to submit work for publication in *Artfusion News*. Calls for submissions are made via “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. Please credit the photographer or photo source, and indicate how to clear permission to reproduce the images. Finally, please include a brief autobiographical statement for the About Our Contributors page.

*Artfusion News* is funded through sales of advertisements. Approximately 800 copies are printed and distributed free of charge to the Marymount Manhattan 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 or to support the publication in any other way, please contact Prof. Bell.
Artist’s Statement
by Alida Rose Delaney

Passion drives me. One reason I am so attracted to the arts—and to photography in particular—is the freedom that they offer. As an artist, you can express yourself and whatever you may feel, wholly and completely. I’ve always wanted to explore my creative cravings for dancing, acting, writing, and photographing. In my artwork, I pay tribute to my dance training, which truly opened my eyes to many other forms of the visual and the performing arts.

I stumbled on photography quite accidentally in an Art class during my sophomore year in high school. We were given an assignment to photograph chains in different environments and I suddenly became very intrigued. One thing led to another, and I just kept taking pictures of everything and anything. Then, in my senior year, I took part in an Independent Study course, which gave me the freedom to conceptualize my own photographic projects.

I created my own plan. I focused on making photographs that served as visual representations of specific literary ideas, such as the doppelgänger and the paradox. Knowing that each viewer interprets images in their own way, I allowed each idea that inspired me to take on additional dimensions of meaning. Seeing a visual representation of an idea enables the viewer to comprehend embedded meaning, to make conscious and even subconscious associations with that image. The viewing of art can then become a more subjective, more personal experience, a process that is limited, in my opinion, when the idea is only read.

I continue to build on my portfolio of images inspired by literary ideas, and am inspired and curious to combine other aspects of the liberal arts with photography. For me, what makes an artist an artist is being able to find something new in both the expected and the unexpected; that’s what I strive to do in my work. I photograph what I see, as it exists—the peculiar as well as the ordinary. As François Rabelais once wrote, “I go to seek the Great Perhaps.”

Doppelgänger, taken in Garden City, Long Island, March 21, 2010, digital photography
Artist’s Statement: Alida Rose Delaney

_Beltmore 16_, taken at Biltmore Estate in North Carolina, August 20, 2009, digital photography

_Christina 35_, taken in Garden City, Long Island, March 21, 2010, digital photography
Artfusion News

Artist’s Statement: Alida Rose Delaney

Paradox, taken in Baldwin, Long Island, January 2, 2010, digital photography

Untitled, taken in Hendersonville, North Carolina, August 20, 2009, digital photography
Artist’s Statement
by Elizabeth Rosetty

When I was asked to write an artist’s statement, I truthfully had no idea where to begin. Though I’ve been making art all my life, I’ve surprisingly never before had to write a text on my work. I don’t think I’ve ever even deliberately thought about my artistic perspective. I don’t spend a lot of time thinking about what I’m going to make next. I start my pieces when I am inspired and, needless to say, when I have time to fully invest in creating a new one.

My work is most often centered around and, more importantly, inspired by people—the complex makeup and development, both physically and psychologically, of individuals. It is a simple and familiar idea, one that has been explored in every possible way, but one that can never be explored enough. I think some people value the intricate details of a human being more than others. Granted, I may not enjoy every characteristic about a person, or choose to keep their company, but I have always felt that everyone has something to offer. At the very least, everyone has an interesting story, one that is unique.

I love to observe people individually and in relation to one another. I love to meet new people. I especially love to learn about people. What makes us different? What makes us the same? What makes us gravitate towards one person more than another? What makes someone “beautiful” both aesthetically and/or spiritually? Is there even a difference between the two? I guess what makes me decide on the subjects of my artwork are the moments when I look at someone (in a movie, in a photograph, in real life, etc.) and my normal breathing pattern is interrupted for a second…or longer. When someone is so aesthetically interesting, when someone is so powerfully full of emotion, when you connect so deeply with someone with just one glance, or when you can read a person’s exact thoughts just by looking in their eyes. The snapshots in life when your entire world shifts a little, just by looking at another human being—those are the moments that inspire my artwork.

Some of my works are direct recreations of photographic portraits; some are slightly altered; some are much more abstract. If I can look at my finished work and recreate that original feeling of perplexity with a two-dimensional combination of colors and shapes, then I am satisfied. Everyone has a story. Everyone deserves a deeper look…. 
Artist’s Statement: Elizabeth Rosetty

*Sunrise Over Sea*, August 2008, fine-tipped marker and acrylic paint, 18 x 22”

*Are You In?*, June 2010, fine-tipped marker and acrylic paint, 20 x 20”
We Are Not Enemies, May 2008, acrylic, 16 x 20”

Blue in the Face, April 2009, acrylic, 20 x 24”

Artist’s Statement: Elizabeth Rosetty
Artist’s Statement

by KellyAnne Semple

Creating art allows me to bring life to what I see and what I feel in a platform that is unrestricted and purely my own. Currently, I am heavily influenced by nature, which has become increasingly evident in my work. There are two aspects of nature that I find particularly fascinating: beauty and strength. I am currently exploring these facets primarily through clay sculpture and paint.

When I create, I am reminded that people and things are not just connected on a molecular and tangible level, but that they are connected by emotions, thoughts, and feelings as well. I have always found subjects such as shriveling flowers, decaying bark, and gnarled oak trees to be captivating and unconventional examples of the transitory nature of form, evoking the past while revealing the delicacy of the present. I see strength and beauty in these things. When I sculpt the roots of a plant or the skeleton of a flower, I feel grounded.

When I look at a subject of any kind, I am striving to grasp all the depths of beauty I can, from the emotional to the aesthetic, from the mechanical to the biological. The process allows me to separate myself from the confining ideas of society and to view the world with a keener sense of the vastness of beauty.

\[Mandrake \text{ Root, 2010, acrylic on wood with twine, 12 x 5”}\]
Artist’s Statement: KellyAnne Semple

*Kudzu Vine*, 2010, acrylic on wood with twine, 10 x 12”

*Fish Still Life*, 2010, oil on canvas, 12 x 12”

*Flower #1*, 2010, white clay, 7” round
Artist’s Statement: KellyAnne Semple

*Nightsbade Berries*, 2010, acrylic on wood with hemp, 11 x 5”

*Beehive*, 2010, oil on canvas, 18 x 24”

All photographs of KellyAnne Semple’s works are by Joseph Calvin Coleman.
Marymount Manhattan College student and Art History major Erica Jackson ’12 was recently selected as a 2010 Jeannette K. Watson Fellow. The three-year fellowship program offers paid summer internships, mentoring, and enhanced educational opportunities to New York City undergraduates who demonstrate exceptional promise, outstanding leadership skills, and commitment to the common good. The centerpiece of the fellowship is on-the-job learning that will provide opportunities for leadership and personal growth, and will offer experiences and insight on choices for future vocations.

Jackson, a member of the Black and Latino Student Association at MMC, was named to the Fall 2009 Dean’s List. She presented “Frida Kahlo: Beyond Surrealism” at MMC’s Honors Day 2010 and won the Writing II Award for Excellence. Jackson is considering careers as a museum curator, a journalist, or a writer.

Established by the Thomas J. Watson Foundation in 1999, the Fellowship operates on the principle that “talent is broadly distributed but only selectively developed.” Twelve New York City colleges, including Marymount Manhattan College, compete annually for fifteen Jeannette K. Watson Fellowships. Each college may nominate up to four candidates to the selection panels. Fellowships are available to first and second year undergraduates only. Through the eleven years of MMC’s participation with the Fellowship, the College has been honored with thirteen Fellowship awards. For more information on the Watson Fellowship, contact Professor Kevin Connell at kconnell@mmm.edu.

A longer version of this announcement appeared in the Spring 2010 edition of 71st Street Magazine.
Princess Penelope and Other Tales: An Interview with Julia Gran

by Kayley Fullerton

Julia Gran, an Adjunct Instructor in the Art department, teaches Illustration and Color & Design. Her illustrations have appeared in books, magazines, newspapers, and advertisements, as well as on greeting cards, sleepwear, and umbrellas. She is the recipient of awards from Communication Arts, The Society of Illustrators, Print, and Children’s Choice; she received The Educational Press Association of America Distinguished Achievement Award for 321 Contact. Interviewed by Kayley Fullerton, ’12, a double major in Art History and Studio Art, Prof. Gran discusses her experiences as an illustrator, her working practices, and her advice for future graphic designers.

Kayley Fullerton: It says on your website that you started drawing at age four. How did you decide you wanted to become an illustrator?

Julia Gran: I became interested in animation and cartoons when I was very young and continued to like that kind of art as an adult. I read the Op-Ed page in the New York Times and loved the editorial illustrations. There is great joy in childrens’ books, and I’m very interested in how the images and stories resonate.

KF: How would you characterize your personal style?

JG: Whimsical, satirical. It’s a difficult question; it’s like having somebody ask you, “What do you think about the way you look?” Style is usually in the eye of the beholder; for me those are probably the two main qualities. I think my work naturally comes out that way. I think my style evolved through my interests and suited my personality. In reality, art is something that becomes an expression of the artist, so if you fight your personal preference or your tendencies, your work becomes difficult to pursue. Art is a natural part of your being.

KF: You’ve done a lot of advertising. Your website shows that you’ve done advertisements for Target and the Central Park Conservancy.
Princess Penelope and Other Tales: An Interview with Julia Gran

JG: Yes, and many other companies. I was asked to do an ad campaign for Canadian Club in Japan. They had an unusual request. It was for giant billboards that were going up all over Japan. Canadian Club has a double C in its name, so what do you think the ad agency asked me to do? They wanted “double Cs.” So I made these gigantic, elaborate, ornamental bras that held double Cs and they showed up alongside major Japanese highways. That’s what the client wanted and that was okay with me.

KF: How is working for a client different from doing things like illustrating a story?

JG: Well, in advertising there’s never really a story; it’s about the image—the brand that the company wants to put forward—and you create a visual that identifies it. Advertising is a lot more complicated because many people see it and have to approve it. Sometimes what you end up with is not really what you started out doing. After I proposed an ad for a major paper company, the marketing people decided to go in a tamer direction, so I toned down my original plan. And then do you know what happened? My original illustrations for the project won awards. I did not win an award on the final art that the company chose, but I won on the rejected art that I initially created.

KF: Which do you feel challenges you more as an artist: drawing for advertisements or illustrating?

JG: That would be hard to say because it really depends on the client. I like to be able to problem-solve in a way that’s comfortable for me. Sometimes you have a project where you say, “Well, why did they hire me? Did they not see the work? Why am I struggling so hard with this?” The nature of the project doesn’t really matter; what does is how you synch up with the client.

KF: Do clients usually see your work before they hire you?

JG: They always see your work first and then they call.

KF: How does the illustration world work? Do you have somebody who represents you or do you freelance?

JG: I don’t use an agent. It’s a personal preference. If you choose to have somebody represent you, he or she then puts out promotional books or cards that have their stable of illustrators and you’re one of the group. Agents treat their artists equally and there are pluses and minuses to that practice. The minus for the artist is that the agent gets 20-30% of the artist’s fee. When you’re working on your own, your motivation may be greater.

KF: You use your website to self-advertise. How else do you promote your work?

JG: Mailers. I have my own mailing list but you can buy names and addresses from list sources by industry, such as editorial, advertising agencies,
design studios, publishers. Places like 4x6 or Modern Postcards have online templates. They’ll print cards with your illustration, four-color on one side and black-and-white on the other. The black-and-white side can have information about you and a place to put the mailing address, and then the cards are mailed.

**KF:** If you get an idea for something like your book *Big Bug Surprise*, where do you go from there? Describe the process from the beginning.

**JG:** I create a rough text in order to formulate ideas. Then, I start to do some rough illustrations—to create a “dummy book” where I lay out the text and pictures. Then, I’ll send the dummy book to some editors to find out who’s interested in the project. Once I find a publisher, I’ll go through revisions and rewrites. The original story changes because you now have marketing and editorial input. Everything—text and pictures—has to fit into a 32-page format. You have to be very concise.

**KF:** Do you then give it to your editor?

**JG:** Yes, and the publisher then sends it to the printer. It takes around eight months for the book to be printed and bound. The whole process, from concept to finished book, takes about three years.

**KF:** Does the designer ever have a hand in constructing and editing the story?

**JG:** When you have to formulate the images and the text is very minimal, you have to play up and reveal things that might not be there. You need to think like an actor and do back-story on the characters. After I read the text for *Princess Penelope*, I told my editor that if we just focus on the little girl, she might come off a bit spoiled. So we created a dog, a cat, and a stuffed teddy bear as her servants. She’s a little girl and she has them dressing her up—doing what courtiers do—but they’re animals, so it’s okay. Who gets
fashion advice from their dog or cat? [Laughs]
The additional characters softened Penelope’s character and made her more approachable.

**KF**: What inspires you and allows you to create fresh ideas, commission after commission?

**JG**: I think it’s almost like meditation—you have to let the mind get a little bit still and not be fearful to go in a new direction. You want to make connections that are a little unexpected, which takes practice. Some of my favorite artists, like Saul Steinberg, make very interesting visual connections. So, it’s about *not* thinking too hard and letting your mind drift a little bit.

**KF**: How do you balance teaching and working?

**JG**: I like teaching! I enjoy explaining the process of making art. Going from creating art, to talking about it, to seeing others create it is very interesting. In a sense, everything comes full circle.

**KF**: Has there ever been a time when you thought that illustrating wasn’t your forte?

**JG**: No. For some reason, I always felt that I needed to work in this field.

**KF**: What has been your favorite project thus far in your career…and what are you looking forward to doing?

**JG**: When I’m working on something, it’s very hard to talk about because I’m too close to it. When it’s done and I can’t make changes, then it is easier to discuss. In the wrestling stage of the process, I could be thinking, “This is not pleasant.” The finalizing stage is okay but can still get bumpy. You want to work those things out before you start to talk about them. I like most of the projects that I’ve worked on. They become a part of me…

**KF**: What advice do you have for aspiring illustrators?

**JG**: Just draw…and draw things that you like. Study the work you like and let it inspire you to create something in your own style. Allow your personality to come through your art.

**KF**: Great advice. Thank you, Prof. Gran.
Living the Life: Nancy Lushington
by Rebecca Lermsider

I greet Professor Nancy Lushington in the Dance Office of the 5th floor at Marymount Manhattan College and she is, not surprisingly, helping a dancer with some kind of assignment. With a jocular grin, she suggests we go next door for the interview. “This is my Modern Dance teacher I’m interviewing, what a great privilege,” I think to myself, as Lushington scoots over some desks to face one another. Lushington also teaches at Montclair State University and is the Artistic Director of the Dance in Education Fund, Inc. We get settled and begin the interview.

Rebecca Lermsider: Where and when did you begin your dance training?

Nancy Lushington: I studied at Ballet Etudes in Connecticut—actually, the same school at which [Dance Professor] Katie Langan trained. I started training everyday in the 7th grade. Some days, there would be pointe training after ballet class. My teacher danced with the Ballet Russes de Monte Carlo. I was very lucky. The work was very Cecchetti based—not a lot of Modern. I had one year of Graham. Then, I went to college at Adelphi University. Norman Walker was working there at the time. When he was doing Jacob’s Pillow [the Jacob’s Pillow dance festival in Becket, Massachusetts], I went up there to train with him.

RL: How old were you when you first started to dance?

NL: I started dancing when I was nine. It escalated from there. The Nutcracker started for me when I was in 7th grade. I was standing in the back, but I was still with the company.

RL: When did you know that you wanted to become a dancer?

NL: I knew then—when I was twelve. I suspected it in 5th grade because it was the year after I quit. This was when I was at a local school where we took ballet, modern, jazz, and tap. We spent most of the time changing our shoes—all in one hour. I said to my mother, “This is stupid.” Then, a brochure came in the mail. I saw the disciplined ballet dancers. [Prof. Lushington assumes a lifted allongé pose.] The guy who taught there suggested I go to Ballet Etudes. My mom resisted.
She loved baseball and had two sons who played sports. I can’t say she really understood me. The decision was definitely my choice.

**RL:** Did you have a professional career? If so, can you tell me about it?

**NL:** Yes. When I graduated from college, I joined the company of May O'Donnell. It was so exciting—I got paid to dance! We got rehearsal and performance pay. But it wasn’t a full-time job, so I began teaching. I taught ballet at Adelphi for non-majors. I remember walking in the first day and the students thought I was a student. Then, I started moving and I could tell that they thought, “Oh, she can do that.” It was learning by doing. At the time, teaching was a way of making a living. We did a lot of touring for the NEA [National Endowment for the Arts] program. We stayed at colleges for a week, did master classes, and at the end of the week there would be several performances. We also did a couple of seasons at The Joyce. I also danced for The Joyce Trisler Dance Company, which was Horton-based, and they would hire me for a three-month period. Ultimately, May’s was my home. If we didn’t have a performance coming up, we still had rehearsals, but if we were offered a job, she would tell us to take it. I performed in Leonard Bernstein’s MASS. That was the only official show I was in. It was a three-month, straight, eight-show-per-week gig. Frankly, I much preferred May’s.

**RL:** How do you feel about dancing in a classroom as opposed to a stage?

**NL:** When I finish teaching your two classes, I go downstairs to take Katie’s class. I LOVE taking class. It’s the only time I spend on myself. Studying with other teachers, I learn how to present my classes differently. I learn different methods and they inform my teaching. I get new ideas and it keeps my work fresh for me.

**RL:** What is your approach to dance?

**NL:** My goal is to get every dancer in my studio to feel in charge of their bodies. I want them to reach the point where they don’t need me, so that when a choreographer teaches them a phrase, they can transfer it to their bodies immediately.

**RL:** What is your approach to teaching dance?

**NL:** My approach to teaching is that it should be as alive and multidimensional and as dynamic and exciting as performance…and I don’t mean by yelling at lot [laughs]. I use my voice as a tool to generate enthusiasm. I aspire to be informative and inspirational. I believe teaching is an art.

**RL:** How do you know if students are motivated?

**NL:** I see if they come to class on time, absorb information, and take the time to change. I look at their body language and response. I want to know that they fully understand the information. As a student, you also have to be psychologically present, at the very least 75% of the time, because there are too many people that give 100% of themselves every single day.
RL: What motivates you every day?

NL: I am an optimist. I love what I do. I feel so lucky to have a job that I want to do every day. I have students that respond. When my daughter was twelve, I said to my husband, “I spend my day in a room with people who hang on my every word, and when I come home I have a daughter who doesn’t listen to a word I say.” I love working in a rehearsal, in a studio. It’s such a collaborative experience. It’s very fulfilling. To be doing that all of the time is very inspirational.

RL: What is your history here at Marymount?

NL: I’ve been here at MMC for sixteen years and I’ve been full time here for four years. I can’t wait to keep going.

RL: Professor Lushington, it’s been a pleasure. Thank you very much.

1Created by Enrico Cecchetti (1850-1928), the Cecchetti method is a rigorous form of ballet instruction that imposes a fixed set of exercises for each day.

2 Martha Graham (1894-1991), an American choreographer, is viewed as one of the pioneers of modern dance.

3 Lester Horton (1906-1953) was an American choreographer, dancer, and teacher. His approach to dance emphasizes flexibility, strength, coordination, and body and spatial awareness to enable unrestricted, dramatic freedom of expression.
Dance Faculty Brings New York Dance Scene to Europe

by Amanda DiLodovico

When dancer and choreographer Harry Mavromichalis established his annual two-week summer dance intensive in 2001, his goal was to introduce the dance training practiced in New York to the young students in his hometown of Nicosia, Cyprus. For the dance teachers he asked to participate, Marymount Manhattan College faculty members Anthony Ferro and Nancy Lushington, the opportunity allowed them to experience a new culture, discovering different pedagogical approaches and ways to communicate through the transference of dance knowledge.

After studying various styles of dance in New York City at the Alvin Ailey American Dance Center, Mavromichalis established Dance Anonymous, his own modern dance company. In 2001, he decided to create a two-week training program called “Taste of New York” to offer dance students in Cyprus an opportunity to work with teachers and choreographers based in New York, and to inspire them to continue their dance education. Unlike the costly dance intensives held across the United States, Mavromichalis’ program is sponsored by the Cyprus Ministry of Culture and can therefore offer subsidized tuition to its students.

Nancy Lushington, a former member of the May O’Donnell Dance Company, began working for Mavromichalis’ program from its inception. She has been teaching ballet classes to students of various ages and has also become the unofficial recruitment officer for the program. Since 2001, Adjuncts such as Limon professor Maxine Steinman and Nikolais professor Peter Kyle have lent their talents to the Cyprus intensive. For the most recent dance Intensive in 2010, Associate Professor of Dance Anthony Ferro, a former dancer with Twyla Tharp, joined Lushington for an unforgettable two weeks of intense dance training, performance, and cultural studies.

To anyone who has ever vacationed in a foreign country, feeling overwhelmed by any sort of language barrier is common. However, for Lushington and Ferro, having to communicate with and relay concepts to those that speak another
language can be quite tricky. “We had to learn Greek!” says Ferro, right before counting to eight in the aforementioned language, as Lushington adds, “but there was always a helpful student that would offer to translate.” However, language was not the only aspect of Cypriot culture in which the two dance instructors immersed themselves. “The food is in incredible. They have this Greek dish called Kleftiko, from the Greek word kleptes (“thief”), made of lamb and potatoes cooked in a dome oven for three days. It is amazing,” raved Lushington. The origin of the dish comes from a wartime story where Greeks, who lived under Turkish rule, would steal a goat and place it in a fire pit in the ground; they would return in three days to collect the cooked meat. Lushington recalls visiting the mountain range Pentadaktylos, whose northern face is painted with the Turkish flag, informing all visitors of the dispute between Greece and Turkey over the ownership of the island.

While the island was an education in itself for the professors, the students and their enthusiasm for dance left the most lasting impression on Lushington and Ferro. “There was a lot of diversity within each class in terms of comprehension and experience, so it was up to the instructor to make the class valuable for all students,” says Ferro. According to Lushington, many students were unfamiliar with the traditional technical training gleaned in dance programs throughout the United States. The central message she likes to emphasize in her class is to “find the discipline, structure, and focus of dance along with the joy to build the body’s technique and skill.” While developing technique, the “Taste of New York” intensive exposes students to training in ballet, West African, Hip-Hop, Jazz, Tap, and American modern dance styles.

Amid daily classes, instructors also teach repertory for an annual performance held in one of Cyprus’ many outdoor amphitheaters. The diverse group of styles provided the students with a tremendous amount of contemporary and historical dance knowledge, but also allowed the instructors to work and train with one another. Ferro performed an opening duet with fellow instructor Jessica Hendricks as part of a larger piece involving many of their students. Lushington worked with Fosse instructor Dana Moore and performed “Hot Honey Rag” and “Nowadays” from the musical Chicago in four-inch heels, while also lip synching—a stark contrast to her ballet and modern dance roots. Ferro and Lushington were able to provide an arena for the students to grow as dancers, while also expanding their own performance abilities by deriving inspiration from other teachers on staff.

Through “Taste of New York,” Mavromichalis has established an interesting form of foreign policy that uses dance to communicate with and learn from another culture. For Lushington and Ferro, being a part of the intensive program awarded them with the opportunity to become well-versed in Cypriot traditions and to witness how a foreign culture appreciates and approaches dance education. Both speak about their experience with exuberance and nostalgia, proud of the work they have completed and of the information they have gleaned. They can hardly wait to do it again next year.
The Fall 2010 Season in the Hewitt Gallery of Art

27 September – 25 October: A Retrospective of Professor James Martin’s Work

James Martin: A Retrospective provided a comprehensive overview of the artwork of recently retired Assistant Professor of Art James Martin. The exhibition featured a series of paintings of “synthetic landscapes” and digital prints related to the recuperation of recent arm surgeries.

1 November – 1 December: “L-mode and R-mode”

The works of art in this group exhibition evinced the dynamism and diversity of drawing. Doug Russell, who hails from the Mountain West, explores tangled and knotted natural forms to convey ideas of growth, expansion, and renewal. The show also included works by local artists Jan Aronson, Jesse Lambert, and Scott Teplin.

James Martin, Trailing Off, oil on linen, 52 x 38”, © the artist. Image used with permission.

Doug Russell, Medusa #7, 2007, charcoal on paper, 20 x 22”, © the artist. Image used with permission.
Marymount at the Met

“Marymount at the Met” is a new program at the College. It features the work of Art and Art History majors, who give tours of selected galleries in the Metropolitan Museum of Art. On 5 March 2010, Virginia Melvin, ’10, and Jillian Moseman, ’10, both Art History majors, jointly led the inaugural tour, an hour-long survey of the American Wing for twenty-five alumni and their guests. They discussed a variety of works in the galleries, including the decorative arts, painting, sculpture, and architecture from the eighteenth- through the late nineteenth centuries. Students, faculty, and alumni all gathered after the tour for dinner and lively conversation at the museum’s Petrie Court Café. A tour is scheduled for the Spring of 2011.

For more information on “Marymount at the Met” or to sign up for the tours, please contact Shelli Luchs, Alumni Relations Coordinator (sluchs@mmm.edu). If you would like to give a tour, please contact Professor Bell, the Faculty Supervisor for the program.

Art History majors Jillian Moseman, ’10 and Virginia Melvin, ’10 at the Petrie Court Café dinner following their “Marymount at the Met” tour, 5 March 2010.
Dancers at Work

Dancers at Work, Marymount’s Student Choreography Showcase, offered two exciting Fall 2010 programs. The first performance, on 18 November, featured works by Natalie Kolbo, Clinton Edward Martin, Michael Nameishi, Suzzy Ponomarenko, Kaitlyn Salisbury, Olivia A. Warren, Alex Wood, and Lindsey K. Yacobush. On 20 November, the program featured works by Amber Patee Adams, Tré Chesson, Ian Klein, Clinton Edward Martin, Michael Nameishi, Suzzy Ponomarenko, Olivia A. Warren, and Alex Wood. The Guest Choreographer on both occasions was Erika Pujic.

Photos by Luisa Matalucci, ’13, from the “Dancers at Work” performances, 18-20 November 2010.
On 17 November 2010, Marymount Manhattan presented “A Bill for Bill” in memory of J. William Bordeau, Professor Emeritus of Theatre Arts. The evening consisted of short plays exploring two of Bill’s favorite playwrights: Eugene Ionesco’s *The Bald Soprano*, in a new translation by Tina Howe, directed by Mary Fleischer; and Sam Shepard’s *Geography of a Horse Dreamer*, directed by David Mold.

In *The Bald Soprano* (1950), drawing room comedy is turned on its head, as Ionesco’s now-classic “anti-play” unmasks a world governed by uncertainty and chance, and revels in the verbal anarchy that erupts when some proper English people lose their power to communicate.

*Geography of a Horse Dreamer*, first performed in London in 1974, is Sam Shepard’s clever commentary on the creative process, artists, and commerce. A mystery in two short acts, the play follows the kidnapped Cody as he fights to restore his freedom and his ability to predict racetrack winners, a talent diminished while he is held hostage by gangsters trying to cash in on his magical powers.

These plays are performed by students in the theatre arts programs of the College, with set design by Ray Recht, costume design by Samantha Jacobson, lighting design by Phil Monat, sound design by Megan Henninger, and vocal coaching by Barbara Adrian.

“A Bill for Bill” also presented a series of readings of plays that Professor Bordeau admired and often utilized in course work and performance at the College, or were part of the residency of The Phoenix Theatre at Marymount Manhattan. These readings took place in October in the J. William Bordeau Box Theatre.
Visionary Art in “The Spanish Manner” at the Frick Collection
by Jordan Anderson

The Spanish Manner: Drawings from Ribera to Goya,” a highlight of the Frick Collection’s exhibition schedule this Fall, introduced the public to “the Spanish manner” of drawing, a style that features visionary and even supernatural imagery. The exhibition contained preliminary sketches and finished studies by a selection of some of the finest Spanish artists, including Jusepe de Ribera (1591–1652), Bartolomé Esteban Murillo (1617–1682), and the great Francisco de Goya y Lucientes (1746–1828). The intimate and “fantastic” quality of the earlier artists, and the humanistic and somewhat humorous aspects of Goya’s work introduce viewers to the inventiveness of artists who worked in this national style.

The exhibition at the Frick is relatively small and is separated into two main rooms, which are meant to be viewed in order. The first contains the drawings of the seventeenth-century artists and the second is dedicated to Goya’s draftsmanship. It is a treat to see studies and sketches by the earlier artists, including the moving image of King David (1610-13) by Francisco Pacheco (1564–1644), a visionary image of San Matías (1642), one of the followers of Christ, by Francisco de Herrera the Elder (c. 1576–1656), four highly expressive heads of an elderly man (c. 1660) by Antonio del Castillo y Saavedra (1616–1668), and many others. Many artists in this section favored brightly colored chalks and papers. The Dove of the Holy Spirit for the Regina Angelorum Ceiling at El Pilar, Zaragoza (1775–76) by Francisco Bayeu (1734–1795), a stunning preparatory sketch in black and white chalk on a blue-gray paper serves as one of the finest examples.

Among all of the works in this first section of the exhibition, those of Murillo and Ribera stand out. The freshness and immediacy of Murillo’s lines are extraordinary, particularly in such works as the chalk study of a head and ear (1665-70), which shows a beggar lifting his head to receive a blessing. Ribera’s approach is more intense and perhaps somewhat more exacting. In his Studies of a Head in Profile (c. 1622), which makes an excellent comparison to Murillo’s chalk study of the same motif, we admire his meticulous cross-hatching and stumping in shadowed areas. Murillo had a particular fondness for the bizarre, which we can appreciate by studying the artist’s drawings of a menacing bat and pointed-eared satyr. Murillo also seemed to favor the motif of the “miniature male figure.” The subject of his Head of a Man with Little Figures on His Head (1630) (Fig. 1) is truly grotesque, with his long and uneven nose, pointed chin, and dark, sunken eyes. The most unusual aspect, however, are the tiny men in the scene. They have the bodies of mature males but act as if they were children.
as they climb around the subject’s head. There is much humor in this drawing, as the primary subject seems to be oblivious to the presence of the “mini men.” The curious content of this drawing, however, does not detract from Ribera’s beautiful rendering of the figures. With a subtle eye for realism and careful attention to shading and cross-hatching, he delineates the lines around the man’s mouth, the wrinkles in his neck, and even the bones of his face.

The second section of the exhibition presents twenty-three of Goya’s preparatory sketches and independent drawings, works that are part of a series of “albums” he created during the latter part of his career. The collection includes works that Goya used to explore and comment on the politically tumultuous work of late-eighteenth-century Spain, which suffered from widespread political and religious corruption. According to Art Historian Jonathan Brown, “Goya’s calling was to look unflinchingly at the absurdities, struggles, and hypocrisies of people and events, be they pedestrian or extraordinary.”

At first glance, Goya’s drawings seem unrelated to the works of the earlier artists, but on closer inspection, the influence becomes evident. Goya celebrated the unreal and unusual, and often depicted visions and nightmares in his drawings; at the same time, he focused on the figure, as did the earlier Spanish masters. Also, Goya consistently used colored papers and pigments for his brush-and-ink drawings.

Goya’s A Nun Frightened by a Ghost (1812-20) (Fig. 2) illustrates his response to the harrowing social and religious events of his age, which included the forced removal of nuns and priests from monasteries. He turned, most expressively, to the theme of the unreal. In this work, he offers the image of a nun fending off the freakish image looming over her head of a grotesque ghost playing a guitar. It is clear with whom Goya’s sympathies resided.
Visionary Art in “The Spanish Manner” at the Frick Collection

The drawings highlighted here present only a tiny fraction of the vast array of incredibly intimate yet powerful works of the artists working in the “Spanish manner.” “The Spanish Manner: Drawings from Ribera to Goya” is the first exhibition on Spanish draftsmanship ever presented in New York and it is impeccable. Located five short blocks from Marymount, it’s a must-see on anyone’s Fall exhibition schedule.

Where to go: The Frick Collection, 1 East 70th Street, New York, NY 10021

Exhibition: 5 October 2010 – 9 January 2011

Admission: $5 for students (with I.D.), Sunday: pay what you wish


Fig. 2: Francisco de Goya y Lucientes, *A Nun Frightened by a Ghost*, ca. 1812-20, brush and ink with wash, Metropolitan Museum of Art, New York.
A Preview of the 2011 Broadway Season

by Sara Patterson

Every year, New York theaters are packed with new shows hoping to be the next Wicked. While it’s hard to tell what the next big Broadway hit will be, the 2011 season will be filled with exciting shows, both new and revival.

The Book of Mormon
Opening 24 March at the Eugene O’Neill Theatre, this musical is from South Park creators Trey Parker and Matt Stone, and Robert Lopez, composer/lyricist of the Tony-award winning Avenue Q. A potentially controversial, though hilarious look at the Mormon religion, the show tells the story of two young Mormon missionaries sent off to “spread the word” in a dangerous part of Uganda.

How To Succeed In Business Without Really Trying
The opening, on 27 March at the Al Hirschfeld Theatre, of How to Succeed marks the 50th anniversary of this Pulitzer Prize-winning musical. After a critically acclaimed turn as Alan Strang in Equus two years ago, Harry Potter star Daniel Radcliffe returns to Broadway in his musical debut to play J. Pierrepont Finch, a young window cleaner who, with help from a book entitled, “How to Succeed in Business Without Really Trying,” climbs the corporate ladder of the World Wide Wicket Company.


Priscilla Queen of the Desert
Opening March 20 at the Palace Theatre, this musical, which is based on the 1994 film of the same name, has been a hit on London’s West End since 2009. Starring Tony nominee Will Swenson (Hair), Priscilla follows three drag queens as they travel across Australia in a tour bus and features a soundtrack of well-known pop songs, such as “It’s Raining Men,” “I Say a Little Prayer,” and “Girls Just Wanna Have Fun.”
A Preview of the 2011 Broadway Season

Anything Goes
This revival of the Cole Porter classic, which opens on 7 April at the Stephen Sondheim Theatre, stars Tony award winners and Broadway stars Sutton Foster (Thoroughly Modern Millie, Young Frankenstein) and Joel Grey (Cabaret, Wicked). The musical, featuring the songs “It’s DeLovely” and “I Get a Kick Out of You,” tells the story of Billy Crocker, a man in love with a woman engaged to another man. With the help of nightclub singer Reno Sweeney and Public Enemy #13 Moonface Martin, Billy stows away on an ocean liner bound for London to win the heart of the woman he loves.

War Horse
This adaptation of the Michael Morpurgo’s 1982 bestselling novel has been one of the West End’s most successful plays; it opens on 14 April at the Vivian Beaumont Theatre. War Horse tells the story of Albert, a young boy whose beloved horse, Joey, is sold to the cavalry during World War I. Wanting to be reunited with Joey yet not old enough to enlist, Albert embarks on a dangerous mission to find his horse and bring him home. The play is already being adapted into a feature film, directed by Steven Spielberg.

Wonderland
Opening April 17 at the Marquis Theatre, this adaptation of Alice in Wonderland is, according to Broadway.com, a “story about a new Alice who has lost her joy in life. Estranged from her husband, alienated from her daughter and in danger of losing her career, Alice finds herself in Wonderland where she encounters strange though familiar characters that help her rediscover the wonder in her life while searching for her daughter.” Janet Decal (In The Heights) stars as Alice.

Catch Me If You Can
Opening in March at the Neil Simon Theatre, this adaptation of the Leonardo DiCaprio/Tom Hanks movie features music by Marc Shaiman and Scott Wittman, the same team that brought Hairspray to Broadway. Casting hasn’t been announced yet, but Tony winner Norbert Leo Butz (Dirty Rotten Scoundrels) and rising star Aaron Tveit (Next to Normal, TV’s Gossip Girl) starred in the show during its out-of-town tryout in Seattle last summer.
So, now that you know about all of these new shows coming to New York next year, you must be thinking, “I really want to see all of these, but I’m a poor college student. How can I afford to pay $75 to see a show on Broadway?” The good news is that almost every show on Broadway has some sort of rush or lottery policy. For student rush, just show up at the theatre’s box office with your student ID and ask for student tickets. You can get them for $30 or less. For the more popular shows, you might have to get there at 8:00 or 9:00 in the morning but, in some cases, you can get inexpensive tickets one hour before curtain. If a show does a lottery, it’s a bit trickier. Around two or two-and-one-half hours before curtain, crowds will gather outside of the theater and put their names into a bucket. One-half hour later, an employee of the theater will draw a certain number of names. If your name is called, you can purchase tickets for $20 to $30. The best part about these rush and lottery tickets is that most of the times, the tickets are for front row seats. Go and enjoy!

Aaron Tveit as Frank Abagnale, Jr., in *Catch Me If You Can* at Seattle’s 5th Avenue Theater, directed by Jack O’Brien. Photo: Curt Doughty at www.broadwayworld.com.
Each year, thousands come to one place from all over the world to rejuvenate their enthusiasm for New York. They come to see talent beyond explanation. They come, in fact, to see men in tights.

This year, they came to nab free *Wicked the Musical* Chap Stick. They came to see dancers donning neon colored leggings (and hair). They came to be blanketed at the end of the event with orange confetti printed with the phrase “Rethink Possible.”

This wonderful event is “Broadway on Broadway,” an annual theatrical concert that is free and open to the public. The concert takes place every September, which, according to the Broadway League, is known as “Back to Broadway Month.”

All of Times Square was a stage on 12 September 2010.

Despite the cold and clouds, I woke up at 8:00 am and made it to 42nd Street and Broadway to ensure a spot for the 11:30 am concert. Apparently, a few other people had the same idea. Indeed, Times Square was packed with theatre enthusiasts from 42nd to 47th Streets. While waiting for the show to begin, I caught snippets of show tunes, belted and hummed, and chatter in more languages than I could count. A love of theater surrounded me.

Produced by the Broadway League and the Time Square Alliance, this year’s “Broadway on Broadway” featured star performances of old favorites, such as *Phantom of the Opera*, and new shows making their debuts on the Grand White Way. Each Fall, the free event gives the public a taste of what is to come in the new season of theatre. The concert also includes helpful announcements regarding upcoming ticket deals.

Kelsey Grammer, star of the current Tony award winning revival of *La Cage Aux Folles*, hosted the spectacular event this year.

Grammer opened the event saying how fortunate New Yorkers were to have a day of such innovation and celebration after the anniversary of a day of such destruction and desolation. The previous day marked the ninth anniversary of the September 11 Attacks. As a newcomer to New York, I felt honored and privileged to be part of a crowd that exuded such camaraderie and support.

There were New Yorkers from different boroughs, people from different states, and, given the multiplicity of languages, visitors from different countries. If the September 11 Attacks brought people together as a community in grief, “Broadway on Broadway” brought people together in a joyful community celebration.

Grammer described his experiences as a member of the cast of *La Cage Aux Folles*. “I am so thrilled to be able to perform eight times
a week with incredibly talented men, women, and men dressed like women,” he joked. Jerry Herman and Harvey Fierstein’s La Cage Aux Folles is advertised as a hilarious musical comedy. Winner of the 2010 Tony Award for Best Musical Revival, La Cage is the story of Georges (Grammer), a glamorous nightclub owner in Saint-Tropez. By night, Georges’ partner, Albin (Douglas Hodge), dresses to the nines as the glitzy chanteuse Zaza. The plot gets even more bizarre when George’s son brings his fiancé’s conservative parents home, only to expose them to the gaudiness of Albin and George, a surplus of feather boas, and men who rock high heels better than most women.

At “Broadway on Broadway,” members of the cast of La Cage Aux Folles performed “We Are What We Are.” Wearing voluminous blond wigs, flashy pink-and-gold brassieres, and miniskirts, the men of La Cage shamelessly strutted their stuff, singing “We love how it feels/Putting on heels, causing confusion.” Enthusiastically throwing beach balls into the crowd and striking pinup girl poses added to the aura of hilarity.

Though Grammer hosted the show, “Broadway on Broadway” was certainly not merely a La Cage free-for-all. Grammer was wildly enthusiastic and gracious about all the shows and cast members that performed.

This year’s “Broadway on Broadway” opened with a performance from Stomp. Stomp is a unique musical whose orchestra and vocals consist of everyday objects being arranged, banged, and clanged to make a symphony of sound. The cast of Stomp initially appeared relaxed, dressed, as they were, in jeans and carrying large and small poles. No one sung a single lyric. However, the cast certainly caught the audience’s attention. The dancers made the music by smacking the large poles against the stage floor, striking them with the small poles to make more sounds, and, of course, by stomping.

Million Dollar Quartet was the next cast to perform. Now playing at the Nederlander Theatre, the musical was inspired by a legendary recording session at Sun Records in Memphis, Tennessee, that brought together Elvis Presley (Eddie Clendening), Johnny Cash (Lance Guest), Jerry Lee Lewis (Levi Kreis), and Carl Perkins (Robert Britton Lyons). The foursome performed a raucous, rockin’ medley of old favorites that make the show the “wife-tested, husband approved” musical of the season, according to Grammer.

The quartet was a direct contrast to what the audience had seen with Stomp and La Cage. “Broadway on Broadway” is the perfect place to experience each and every show. “Variety” is certainly a word being incorporated into the Broadway world’s vocabulary.

There were also child-friendly performances, such as “Can You Feel the Love Tonight?” from Lion King and “Expressing Yourself” from the young, yet highly talented, tutu-wearing cast of Billy Elliot.

American Idol winner Jordin Sparks performed as Nina, singing “When You’re Home” from In the Heights, winner of the 2008 Tony Award for Best Musical. From the opening
line, “I used to think we lived at the top of the world,” the crowd was entranced by Sparks’ vocals. Despite the windy Fall weather, singing live was hardly a problem for the stars. As umbrellas opened up beneath the steady drizzle, Sparks’ voice soared.

The original Nina of In the Heights also made an appearance. Mandy Gonzalez has left Washington Heights to enter the wonderful city of Oz, starring as Elphaba in Wicked, the hit musical based on Gregory Maquire’s novel. Wicked explores the classic tale of the Wizard of Oz from the perspective of the Wicked Witch of the West and Glinda, the Good Witch, revealing a touching friendship between the two. Mandy Gonzalez brilliantly sang “The Wizard and I,” belting about Elphaba’s dreams of meeting the wonderful Wizard of Oz and finally becoming accepted—despite her green skin.

The cast of Memphis, Winner of the 2010 Tony Award for Best Musical, performed “Steal Your Rock n’ Roll.” The explosive 1950s-era show involves the forbidden love story of Huey Calhoun, a white radio DJ who wants to change the world (Chad Kimball) and Felicia Farrell, a black club singer ready for her big break (Montego Glover).

Fela! followed, vibrantly adding to the apparent variety that has come to Broadway this season. “Among the mix of love stories, wicked witches, and hip hop, Fela! stands out as the true story of the legendary Nigerian musician Fela Kuti, whose soulful Afrobeat rhythms ignited a generation,” explained Grammer. Performing “Zombie,” the cast was dressed in elaborate, colorful costumes that only added to the vibrancy of the lively African song and dance.

A medley of favorites followed this highly innovative number, including songs from Mamma Mia; Chicago; Promises, Promises; and West Side Story. A wonderful student chorus of 20 children from Camp Broadway performed “All I Ask of You” with the current cast of Phantom of the Opera, the longest-running show on the Great White Way.

The creepy, comedic cast of The Addams Family performed “Just Around the Corner,” a hilarious, batty number in which Morticia (Bebe Neuwirth) enthusiastically celebrates the fact that the difficulties of life evaporate with death, proclaiming, “My darlings, it might even be tonight!”

Marin Mazzie of Next to Normal sang the heartbreaking “I Miss the Mountains.” Mazzie is currently playing the lead, Diana, a mother trying to hold the very house she makes dysfunctional together. Kelsey Grammer congratulated Next to Normal on recently receiving the 2010 Pulitzer Prize.

Raucous Rock of Ages and Green Day’s stunning, stirring American Idiot provided “Wanted Dead or Alive” and “St. Jimmy,” respectively, to appeal to lovers of more contemporary theatre that is not all jazz hands and tap shoes anymore.

To the crowd’s delight, actress Sutton Foster, renowned for her Tony-award winning performance in Thoroughly Modern Millie, announced the shows to open this season. These include: Brief Encounter, The Pitmen Painters, Mrs. Warren’s Profession, Time Stands Still, A Life in the

In addition to being free, entertaining, and informative, the 19th annual “Broadway on Broadway” concert also included an interactive dance number. The audience was taught simple choreography performed by dancers donning bright HUE leggings, a sponsor of the event. The audience’s own “performance” can be seen on the Broadway League’s official website at www.broadwayonbroadway.com.

Finally, the event concluded with a spectacular rendition of Jay-Z and Alicia Keys’ “Empire State of Mind,” performed by In the Heights writer Lin-Manuel Miranda and Karen Olivo, who originated the role of Vanessa in Miranda’s production.

Singing along with the audience, I truly felt I belonged in this “concrete jungle where dreams are made.” I highly encourage students to attend next year’s “Broadway on Broadway” event. Not only is the concert free, but it also provides an opportunity to interact with some of Broadway’s brightest stars and theatre lovers from all over the world. “Broadway on Broadway” is a theatre experience that no student rush ticket price can beat. The event takes place every September, with specifics as to time, place, and shows included posted on the official website www.broadwayonbroadway.com.
Broadway on Broadway: New York Community Takes Center Stage

Kelsey Grammer, star of the current revival of *La Cage Aux Folles*, was a fantastic host at the event this year. Photo: broadwayworld.com.

American Idol winner Jordin Sparks singing “When You’re Home” from *In the Heights* with Clifton Oliver made me feel as if I was “at the top of the world.” Photo: the author
Broadway on Broadway: New York Community Takes Center Stage

The young, but extremely talented cast of *Billy Elliot* performed the silly tutu number “Express Yourself.” Photo: broadwayworld.com.

The gaudy, sassy cast of *La Cage Aux Folles* performed “We Are What We Are.” Photo: broadwayworld.com.
A Nexus Between Performance Art and Computers: Multi-media Interactive Dance through Motion-Capture Technology

by Elizabeth Rosetty

Recent technological advances around the globe are not only making communication and networking in our daily lives more efficient, but they are also opening up an entirely new opportunity for the world of stage performance. Initially, one may struggle to fathom exactly how these two seemingly opposite worlds could ever relate or merge. However, by looking back on the history of film, dance, theater, visual art, and performance, we realize that this nexus of art and technology has been present even in the very early developments of these art forms. One fairly recent technological advance called “motion capture” (also known as “motion tracking” or “mocap”) sparked the interest of such renowned choreographers as Trisha Brown, Bill T. Jones, and Merce Cunningham. By exploring the motion capture technique and the integration of digital and physical elements in dance performance, one can gain a better understanding of the relationship between movement and media and the power that this multi-media collaboration can create.

Motion capture is the process of recording movement by using sensors and translating that movement onto a digital model. We can recognize the use of these techniques in films such as Titanic (1997), Lord of the Rings (2001), I, Robot (2004), Polar Express (2004) [Fig. 1], Fig. 1: Tom Hanks in Polar Express (2004), showing motion-capture (mocap) technology.
A Nexus Between Performance Art and Computers: Multi-media Interactive Dance through Motion-Capture Technology

Fig. 2: Zoe Saldana in Avatar (2009), showing motion-capture (mocap) technology.

and Avatar (2009) [Fig. 2]. These same techniques can be utilized to enhance live performances. Using state-of-the-art, real-time, motion-capture technologies and motion-analysis techniques, the movement of dancers and the structures of the choreography can be analyzed in real time (Qian 1). From there, the movement is interpreted and digital graphics and sound can be spontaneously created and executed on stage. There is a constant action/reaction relationship between the physical movements of the dancer and the digital artwork and/or sound being implemented. This allows the graphic (lighting, projections, etc.) and sound (music, effects, etc.) environment to enhance, accompany, and comment on the choreography.

In “Robust Pause Detection Using 3D Motion Capture Data,” Yi Wang from Arizona State University, whose Arts, Media, and Engineering department specializes in interactive dance, provides a specific example:

We have previously reported an interactive dance system where static poses (i.e., body shapes) were used as communication cues between the dancer and the interactive system, where a marker-based motion capture system was deployed as the major sensing equipment. When the mover stops moving and pauses into a specific pose; and the recognition system sees this pose, a corresponding event will be triggered (Wang 2).

For such a complex creation to be successful, a large team of independently skilled experts is most certainly required. This team includes a choreographer, dancers, digital graphic artists, composers, motion analysis/capture
engineers, dance analysts, interactive system designers, lighting designers, technical directors, managers, and producers.

Bill T. Jones [Fig. 3] and Trisha Brown are among the well-known choreographers who have used this technique in their works, sometimes collaborating with Arizona State University’s Arts, Media and Engineering Program project, called Motione, which is supported by National Endowment for the Arts, the National Science Foundation, Motion Analysis Corporation, Lincoln Center, Arizona Public Service (APS), and City of Tempe Cultural Services. Their collaborations include Trisha Brown’s “How Long Does the Subject Matter Linger on the Edge of the Volume…” and Bill T. Jones’s 21. Trisha Brown’s 30-minute piece was two years in the making and premiered in 2005. Shelly Eshkar, one of the motion-capture pioneers with whom both choreographers worked, offers his insight into the graphic aspects of the performance. “The graphics are living, always changing, and will never be the same,” he remarked. “The cameras see; the computers and software extract meaningful data. . . . For the viewer, there should be a powerful sense that the graphics are partnering the choreography. We want the technology to be invisible…transparent” (Zimmer 1). When a certain pattern between dancers was recognized, digital graphics develop “branches” that reach between the dancers to connect them (David 1). Both choreographers’ work challenged the future of multimedia dance presentation and gave the audience member a unique and full sensory experience.

Shelly Eshkar and Paul Kaiser not only worked with Bill T. Jones and Trisha Brown but also with Merce Cunningham. One of Cunningham’s works, Fluid Canvas, used a projection of white dots that floated and “danced” behind the dancers on stage. These dots were a recording of sensors that had been placed on his hands. Though the work is presented on a traditional proscenium stage, which often creates expectations that dance/movement will be the focus of the performance, this performance seemed to have no hierarchy to the elements of dance, art, and music (Abriel 1). Cunningham also used the technique in Biped (1999) [Figs. 4a, 4b]. All choreographers worked together to form a theater of narcosis, which engaged all of the spectators senses through several different mediums.

Chunky Move, an Australian-based contemporary dance company, uses real-time
video landscaping through motion-capture
technology to create its incredible sensory
stimulating and awe-inspiring performances. 

Glow (2006) [Fig. 5] and Mortal Engine (2008)
are two works that interactive software engineer
Frieder Weiss worked on in collaboration with
Chunky Move. Founded by artistic director
Gideon Obarzanek in 1995, the company is
highly reputable for pushing the limits of dance
performance into a futuristic genre that combines
all art forms (Chunky Move).

Connections between movement and
media are growing rapidly, and there is little
doubt that they are making a dynamic impact on
the dance world as well as on other artistic and
technological genres. Motion capture is just one of
the many techniques that are sure to be developed
in the near and distant future. The divide between
art forms will continue to be studied to better
understand their relationships with one another,
as well as how they can continue to be integrated
in new and innovative ways that will entertain
people all over the world.
A Nexus Between Performance Art and Computers: Multi-media Interactive Dance through Motion-Capture Technology

Fig. 5: Chunky Move's Glow (2007), choreographed by Artistic Director Gideon Obarzanek. Photo: www.matthewandrews.co.uk.

WORKS CITED


Celebrating the Life and Work of Alwin Nikolais

by Meghan Quinlan

The year 2010 marks the centennial of the birth of modern dance choreographer Alwin Nikolais (1910-1993). In celebration of this artistic revolutionary, who created costumes, music, and even set and lighting designs in addition to his movement, a series of centennial celebrations are taking place in his artistic home of New York City and around the world.

In anticipation of the anniversary, Marymount’s Dance department applied last year for a grant from the National Endowment for the Arts (NEA) to obtain funding for its involvement in preserving Nikolais’ legacy. It received funding through the American Masterpieces grant, which, according to the NEA, is in place to “reacquaint [American] citizens with the staggering achievements of the past, and provide a younger generation with an introduction to the possibilities the arts offer.” The grant awarded to Marymount allows the Dance department to stage a reconstruction of Nikolais’ 1985 work Crucible, to hold a series of informational lectures, and to invite communities without exposure to this art form to rehearsals and classes in order to spread the legacy of Nikolais’ work.

The work of Nikolais is unique and certainly deserves the title of “American Masterpiece.” One of the most impressive features of his creations is how different they are from the work of his modern dance contemporaries, who were primarily focused on expressionist styles. By contrast, Nikolais focused on pure movement and abstraction, also referred to as an “objective aesthetic.” Instead of conveying strong emotions and narratives through dance, Nikolais focused on how the human body moved in space and how it could interact with other bodies, props, or external elements, such as lighting. This process of straying from expressionist movements earned Nikolais considerable criticism. He was often accused of dehumanizing and objectifying his dancers, although many of his former dancers found fault with this statement during a recent Marymount lecture series. They touted his theories about space, time, motion, and shape as incredibly fulfilling, intellectually stimulating, and influential; it was clear that they greatly appreciated his work. Moreover, despite the criticism, the American art establishment recognized Nikolais’ work as extraordinary; he frequently received...
grants from the NEA and other foundations, and his grand, multimedia works regularly drew large audiences. The centennial events celebrate these revolutionary productions and the man behind them.

The centennial also celebrates Nikolais by educating audiences about his work. Marymount's annual Dialogues in Dance series, organized each Fall by Associate Professor of Dance Dr. Jens Giersdorf, focused each discussion on Nikolais’ life and work. The panels this year featured academic professionals, former dancers with Nikolais’ company, and active teachers of his technique and choreography. In order to familiarize more students with the process of putting together educational lectures and working within the parameters of a federal grant, the department invited two Dance Studies students (the author and Amanda DiLodovico, '11) to help prepare the lectures. We also moderated the final discussion of the Fall semester, which provided us with professional experience and expanded our knowledge of both public speaking and Nikolais’ work. We were delighted that so many students attended and participated in the event. Individuals from outside of the Marymount community, including several Nikolais dancers, also attended and helped to pack the Great Hall during each session.

The first panel focused on “Alwin Nikolais and the American Dance Canon”; it featured Claudia Gitelman and Randy Martin, co-authors of *The Returns of Alwin Nikolais: Bodies, Boundaries, and the Dance Canon*. Gitelman, a
former dancer and teacher with Nikolais’ school at the downtown Henry Street Playhouse, offered an oral history of his work and pedagogical style as she understood them through her experiences. Especially interesting was her discussion of the term “dehumanization.” As noted, critics often felt that Nikolais’ abstract style dehumanized and objectified his dancers; Gitelman did not agree with these assessments. She recalled that Nikolais himself grappled with these terms and, ultimately, found them inappropriate. Nikolais contended that the fact that his works were full of multi-media did not make his performers any less human. Gitelman added that multi-media “includes the body,” a comment that was greeted by a wave of nodding heads and smiles. It reinforced the point that dancers are as important as the rest of Nikolais’ spectacles for any given performance.

Expanding on Gitelman’s history, Martin observed that criticism of Nikolais’ work—that the choreographer dehumanized his dancers and veered too far from the aesthetic of the modern dance scene of his time—made his placement in the American modern dance canon problematic. As with canons in music and literature, the dance canon contains a set of works deemed to be worthy of study and repetition. The Victorian author Matthew Arnold explained it best when he described the critic as having “a disinterested endeavour to learn and propagate the best that is known and thought in the world” (Arnold, The Function of Criticism at the Present Time). Although critics help to establish the canon, they can overlook important popular or smaller movements and works. With this idea in mind, Martin explained the primary categories in the canon—classical, modern, and post-modern—and how Nikolais blurred the lines of modern and post-modern to the point where he could not be confined into one or the other. Nikolais did not have to adhere to a certain aesthetic or trend because he was able to obtain funding through organizations, such as the NEA, and to interest audiences through his company’s multiple TV appearances; fortunately, these opportunities did not alienate him from his contemporaries. Nikolais remains on the fringes of the dance canon and, eschewing labels, is only occasionally included in it. Events such as the ones held at Marymount confirm that his work is remembered and important to the dance community, though even this marginal status may be jeopardized after original company members have passed away and few others remain to perpetuate his legacy.

One way that Nikolais’ importance can be reiterated is by serving as the subject for dance scholarship, including works by Gay Morris. Morris, author of seminal dance history texts such as Moving Words: Re-Writing Dance and A Game for Dancers: Performing Modernism in the Postwar Years, 1945-60, has done considerable research on Nikolais. She presented the second lecture in the Dialogues in Dance series at Marymount. Under the aegis of the theme “Objectivism and Sexual Confusion in the Early Dances of Alwin Nikolais,” she discussed his vehement rejection of sexualized dances. Nikolais went so far as to compare expressionist modern dance to brothels,
although Morris explained that these remarks were clearly hyperbolic. In Nikolais’ early career during the 1950s, when homophobia tended to be more widespread (if less overt) in American society, only heterosexual relationships would be culturally acceptable for stage productions. In an attempt to avoid sexualized and romanticized relationships of any kind in his work, Nikolais presented gender-neutral relationships and movements. Morris contended that Nikolais, an openly homosexual man, was not just presenting neutral dances; these works were showing repressed sexuality. She went on to discuss Nikolais’ writing about the role of sexuality in art and his experience in World War II; she viewed them as evidence that Nikolais saw his own sexuality as a deviant, pathological aspect of his life. According to Morris, Nikolais’ attempt to suppress troublesome thoughts about sexuality and relationships drove him to present de-sexualized and de-gendered works. By viewing some of his work on a video at the lecture, audience members could see the absence of sexual relationships in one of Nikolais’ works and consider for themselves how much sexuality played in the creation of Nikolais’ abstract style.

Two former members of Nikolais’ company spoke in the final panel, entitled “Preserving the Nikolais Legacy.” Alberto Del Saz, current Co-Director of the Nikolais/Louis Dance Foundation as well as personal assistant to Murray Louis (Nikolais’ long-term artistic and personal companion), and Peter Kyle, director of Peter Kyle Dance and Associate Professor of Dance at Marymount, eloquently discussed the continuation of Nikolais’ importance in the dance world. Although Nikolais died in 1993, his works live on through the efforts of the foundation and his former dancers. Del Saz has spent more than 30 years with Nikolais; after arriving in New York from Spain, he began to take classes from Nikolais and joined the company two years later. Since then, he has never left the technique or the company, a rare decision for a dancer. He discussed the importance of continuing to reconstruct Nikolais’ work, so audiences are still able to see and appreciate his incredibly thought-provoking and aesthetically interesting works. Kyle discussed the importance of offering classes in the Nikolais technique. He explained that they give students a lot of creative and intellectual freedom. He discussed how he employs many of Nikolais’ ideas during his own
The 2011 Spring Dance Repertoire performances will take place in Marymount’s Theresa Lang Theater on Thursday, 28 April & 5 May at 8pm, Friday, 20 April at 8pm, Saturday, 30 April & 7 May at 2pm & 8pm.
Theatre Study Abroad: Theatre and Drama of Ancient Greece

by Professor Rob Dutiel

Each year, students at Marymount Manhattan enjoy several opportunities to study abroad. The Art History and Theater departments offer courses for such study during the January and Summer sessions. In Summer 2010, the Theater department ran “Theater Study Abroad: Theater and Drama of Ancient Greece.” Jointly taught by Professors Rob Dutiel and Mark Ringer, the course offered students the chance to explore the origins of western theatre in Hellenic Greece. With their home base in Athens, students and professors traveled around mainland Greece and the Peloponnesian peninsula to visit various sites associated with performance while studying the cultural, political, philosophical, and geographical factors that influenced the development of drama by such playwrights as Euripides, Sophocles, Aristophanes, and Aeschylus. The group also attended a production of Aristophanes’ *The Knights* in the ancient theatre of Epidaurus.

Some reflections on the course from students:

“It’s hard to quantify all that the Greece trip did for those students who were a part of the expedition. It was a unique opportunity to explore the academic, theatrical, and cultural experiences that both ancient and modern Greece had to offer. We delved into the lives of those who pioneered the ideas of democracy and theater. … We went from Athens, the birthplace of democracy, to Delphi, the home of Apollo’s beloved oracle, all the way to Delos, one of the brightest places on earth. [The trip] was part philosophy, part psychology, part art, part sociology, and more. … There were no limits, no idea too big to take a stab at, no question too small to skip. Everything was open to us and we were challenged to find our own brand of excellence within the structure of the class that Rob and Mark crafted. … It was an adventure aimed deep into the past that brought understanding to our modern way of life. I’ve known of no other class that accomplished the depth of learning with such ease as this study abroad trip.” —Elise M. VanderKley

“Being a Theatre major with a passion for ancient Greek theatre, I was in a constant state of awe at everything I saw and did on this trip. To be on the roof of our hotel listening to Dr. Ringer speak so passionately on *The Iliad*—with the view of the Acropolis all lit up as the sun set behind it—was one of those moments that will forever be burned into my memory. [The professors] brought the history to life right in front of our eyes day in and day out. … The education received while on the trip is like nothing I personally ever felt I would learn. With Dr. Ringer’s personal experiences and our fantastic tour guides at our exhibits, we went beyond the textbook and dove right into the world that still exists. … My newfound appreciation for and understanding of ancient Greek theatre have solidified my passion for it, and this is 100% because of Dr. Mark Ringer, Prof. Rob Dutiel, and this 2010 Greece trip. I would never take back the experience I was given on this trip and recommend it to anyone willing to be challenged and to learn.” —Nicholas Moreno
Theatre Study Abroad: Theatre and Drama of Ancient Greece

The Acropolis, Athens. Photo: Courtesy of Rob Dutiel.
Theatre Study Abroad: Theatre and Drama of Ancient Greece

The Agora, Athens. Photo: Courtesy of Rob Dutiel.

Watching *The Knights* in the ancient theater of Epidaurus. Photo: Courtesy of Rob Dutiel.
Welcome to Alaska!: Ten Days of Art and Architecture in Egypt

by Katie Hennessy

It’s 3:00 AM. I am standing on the sidewalk looking at the buses, cars, donkeys, and bike peddlers that are frantically swerving in and out of lanes on the streets before me. Wait…donkeys?! No, this is not a dream. This is a typical morning outside of the Cairo International Airport.

At the end of June 2010, I had the privilege of traveling to Egypt for ten days. I had known about this trip, conducted by an EF Tour Group, since 2008 and had talked about it almost every day since then. Arriving in Cairo, I realized that I had never before seen a place so alive at such an odd hour of the morning—not even New York. I soon learned that because the desert heat is so unbearable, Cairoans sleep and relax during the day and get their work done in the wee hours of the morning. This makes sense; a typical afternoon in Egypt during the summer is as hot as 115 degrees, whereas the temperature at night dips into the cool and comfortable 70s.

We arrived at our hotel at sunrise. I had my first cultural shock when I heard singing throughout the city. It was the first of five times during the day that Muslims were called to prayer, a fascinating sign of how religion unites a country. Indeed, learning about the Muslim religion was one of the most important parts of my trip. I had gone with some hesitation, wondering how the people would view me as an American and whether or not the stories I had read in the news accurately reflected Egyptian society. I found that every person I met was not only friendly but also accommodating and welcoming. The greeting I kept hearing (and that always made me laugh) was “Welcome to Alaska!”

On the first day of the trip—arguably, the highlight—we set out for the Pyramids of Giza, located some 20 km southwest of Cairo. I was shocked to see that they are in the middle of the city! Don’t let the photos fool you; there is no barren desert nearby but, instead, a very crowded metropolis. There are three pyramids, each one built by the son of the former: the tomb of Cheops, or Khufu (the “Great Pyramid”), that of his son Khafre, and that of his grandson Menkaure. The pyramid of Cheops, built ca.
Welcome to Alaska!: Ten Days of Art and Architecture in Egypt

2550 BCE, is the only one of the Seven Wonders of the Ancient World still standing. These tombs remain some of the most advanced structures in the world. Made of enormous limestone blocks, they were sheathed in a veneer of polished white limestone. Although the ancient Egyptians were polytheists, their main god was Ra, the sun god. The top of each pyramid was gilded to reflect the rays of the sun and to honor Ra.

The ancient Egyptians believed that one’s soul lived on after one’s physical death and made sure that they were buried with objects that might be useful to them in the afterlife. To keep thieves away from the belongings of the pharaohs, they built complex mazes inside of the pyramids. In the innermost chamber of each pyramid, they would place a statue that held the ka, or soul, of the king. We walked though one such passage in Khafre’s tomb. To enter, we crouched very low and made our way down a dark, narrow, and steep passageway that connected to several other ramps. Nervous and excited, we arrived at a space containing the sarcophagus of the king.

After seeing the Pyramids, we headed to the Great Sphinx, a massive, human-headed lion measuring 200 feet long and 65 feet tall. It guards the pyramids, although when and why it was constructed remains a mystery. Some believe that it was built with the pyramids; others think that it had been there much earlier. Next to the Sphinx is a temple, which was where all of the mummies would have been blessed by high priests.

Our last stop in Cairo/Giza was the Egyptian Museum, where we saw King Tutankhamun’s Burial Mask, as well as all of the inner sanctuaries of his tomb and many of the relics with which he was buried. We also went into a room that had more than twenty preserved mummies on display, including that of Queen Hatshepsut and the body of King Ramses II. Looking into the face of a man who ruled Egypt more than 3,000 years ago and was one of the most influential people of his time was both eerie and awe-inspiring.

The Temple of Karnak, located near Luxor (ancient Thebes), some 500 km south of Cairo, was one of the most magnificent structures I’ve seen. It is, in fact, the largest religious complex ever constructed. Every pharaoh and king that came to rule added to the complex for more than 1300 years, the last installation taking place shortly before Napoleon’s rule.

We ended the trip at the Valley of the Kings, opposite Luxor. We set out over the valley at sunrise in a hot air balloon. From this extraordinary aerial view, we were able to see how the arid desert is separated from the fertile Nile river valley. Walking around was an even more incredible experience. The Valley of the Kings is situated high in mountainous sand dunes; it is where many pharaohs chose to put their temples because it was secluded and, therefore, difficult for robbers to reach. We were able to walk in and out of the tombs, seeing perfectly preserved wall paintings, rich in color and story. Both Ramses II and King Tutankhamen were buried in this valley. The biggest attraction in this area is the temple of Queen Hatshepsut, the only Queen to be buried with the Kings. Hatshepsut was one of the most powerful women of Ancient Egypt; in much of
the artwork associated with her, she is depicted as a man because of the way she ruled. Her temple, even in ruins, is grandiose. For many years, priests lived in the temple and were able to maintain the grounds. However, her stepson was looking to seek power and wanted to erase her name from history. He set out to destroy all images of her—to erase her name from monuments and destroy her mummy. Her body was missing for centuries and was discovered in an unknown tomb nearby in the early 1900s. It wasn’t until 2007 that scientists were able to authenticate it as the actual mummy of Queen Hatshepsut; it now resides in the Egyptian Museum in Cairo.

I loved Egypt and became completely immersed in its history. Many of its stories and legends remain alive in Egyptian society today. I recommend a visit to everyone; certain sites in the world must not be missed. My only word of advice is: avoid going in the summer, as the heat is nearly unbearable. As they say in Egypt, “Salam,” which means Goodbye!
Uncanny feats of ventriloquial dexterity, circuit bent noise manipulation wizardry, psychedelic clouds of sonic absurdism, improvisational music and performance hijinx—all can be found in the music/performance collective known as MANBURGER SURGICAL. Formed in 2007 by Pulcinella and Clambo (former Marymount Manhattan students Colin Sanderson and Paul Feitzinger), the Brothers Manburger have gained recognition as one of the most wild and experimental groups to emerge from Brooklyn’s underground experimental rock scene in recent years. Now a trio with the addition of Mokrish (Mike Battaglia), MANBURGER SURGICAL continues to forge ahead in their quest for THE ULTIMATE KOZMIC TROOTH.

“The tricks in this Brooklyn group’s satchel of lunatic sound(s) provoke something more than romantic idealism, more than sappy emotion. And whatever that sensation is, whatever you want to name it, it kicks you in the eustachian tubes and bursts through your alimentary canal like the finest Punk of old. These “songs” are an interconnected cornucopia of drones, blasts, and spurious chatters from what can only be imagined as ankle-biting robotic court jesters fed up with their creators.” – Kotori Magazine

About Manburger Surgical…

The Critics Reflect…

For More Information…

http://manburgersurgical.com
http://myspace.com/manburgersurgical
About Our Contributors

Jordan Anderson, an Art History major, is scheduled to graduate in December 2011. She is currently interning at Free Arts NYC.

Alida Rose Delaney, ‘14, has not yet declared her major but is interested in pursuing her interests in the visual and performing arts.

Amanda DiLodovico is a Senior who hails from Jackson, New Jersey. She is a double major in English and Dance, and is excited to be graduating in the Spring of 2011.

Kayley Fullerton informs us that she is a “junior transfer student from Gloucester, Virginia, double majoring in Studio Art and Art History. She is involved with MMC Outreach and works at FAO Schwarz and as a babysitter. She loves art!”

Katie Hennessy writes the following: “My name is Katie Hennessy. I am a Junior and Communication Arts and Art History double major. I was born and raised in Brooklyn but prefer New York City. This is my first year writing for Artfusion News and I am very excited to be a part of it! I love art! [Prof. Bell wonders, “Do you know Kayley Fullerton?”] I have a passion for Baroque art and Rembrandt but I also love contemporary artists, such as Damien Hirst. In my spare time (which is seriously lacking these days), I enjoy looking through Time Out New York to find all of the new and exciting things that are going on in the city (especially for free!), but, more importantly, if I can, I like to sit on the couch and watch bad movies. I am very outgoing, so if you see me around school, come on over and say hello!”

Rebecca Lermsider, ’14, is a dancer in the BFA Dance Performance Program. She has a passion for dancing, writing, and learning about whatever she can get her hands on. In her spare time, she enjoys needlepointing, going to the beach, spending time with her family and friends, making photo collages, and playing with her pet Chihuahua, Winston.

Sara Patterson, ’14, is a Theater Arts major with a concentration in Theater Producing and Management. Her biggest interest is theater and she plans to use her student ID to its fullest extent and see all of the shows she can as cheaply as possible.
Meghan Quinlan is a double major in Dance and English. Upon graduation in May 2011, she hopes to attend graduate school to further investigate dance studies, or pursue a career that involves editing or writing in some capacity. Her non-academic interests include watching baseball, the color green, and sarcasm.

Elizabeth Rosetty is a double major in Dance & Media and Psychology, with a minor in Graphic Design. Originally from Hershey, Pennsylvania (where all the chocolate is made), she is expected to graduate from Marymount Manhattan in May 2012.

KellyAnn Semple is a Studio Art major and served during the Fall semester as the Studio Assistant to the artist Jo Wood-Brown.

Lindsey Sullivan, ’14, is a Communication Arts major with a passion for theatre. Though she cannot carry a tune, she certainly loves carrying pens and notepads, and she hopes to pursue a career in theatre criticism after graduation.
10% off to all Marymount students with ID
### Small Plates

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<tbody>
<tr>
<td>Soup of the day</td>
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<td>French Fries or cottage fires</td>
<td>$4.50</td>
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<td>Onion Rings</td>
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<td>Zucchini Fritte</td>
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<td>Gorgonzola Garlic Bread</td>
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<td>Shrimp and Avocado Menage</td>
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<td>Crab Cakes</td>
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### Salads

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<td>Mixed Greens</td>
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<tr>
<td>Caesar</td>
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<td>Baby Spinach</td>
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<td>Iceberg Wedge</td>
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<tr>
<td>Chicken Salad Platter</td>
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<tr>
<td>Tuna Salad Fruit Plate</td>
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<td>Smoked Salmon Carpaccio</td>
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<td>California Cobb Salad</td>
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<td>Shrimp Cobb Salad</td>
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</tr>
<tr>
<td>Grilled Tuna Salad</td>
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**Beach Bean Salad**
- green beans, cherry tomatoes, corn, potatoes, roasted peppers
- add any of the following:
  - grilled chicken (5 oz)  $6.00
  - grilled ahi tuna (4 oz) $10.00
  - grilled steak (5 oz)    $10.00
  - pan roasted salmon (4 oz) $8.00
  - poached shrimp          $2.00 per

**Mixed Greens**
- assorted baby greens, cucumbers, tomatoes and carrots
- grilled chicken 6 / poached shrimp 2.0 per

**Caesar**
- romaine lettuce topped with grated parmesan
- grilled chicken 6 / poached shrimp 2.0 per

**Baby Spinach**
- peas, blue cheese, bacon and a balsamic vinaigrette

**Iceberg Wedge**
- chopped tomatoes, bacon and crumbled blue cheese
- and blue cheese dressing

**Warm Goat Cheese**
- field greens, warm goat cheese, raspberry puree

**Chicken Salad Platter**
- lettuce, tomato, dill, fresh fruit, garlic toast

**Tuna Salad Fruit Plate**
- Seasonal fruit, lettuce and tomato

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

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

**Poached Salmon Salad**
- mixed greens, cucumber dill sauce, garlic toast

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

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

**Grilled Tuna Salad**
- grilled ahi tuna over a green bean salad with cherry tomatoes
- corn, potatoes, and roasted peppers
**The Beach Cafe**
1326 Second Ave. (at 70th Street)
212.988.7299

**Pasta**
- Linguini Bolognese
  tomato meat sauce with a touch of cream
- Orecchietta with Chicken
  ear shaped pasta, chicken, sun dried tomatoes, garlic and oil
- Penne Gorgonzola
  gorgonzola cream sauce with ham and peas
- Penne with Spicy Italian Sausage
  sun dried tomatoes, baby arugula and garlic

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

**Marymount Manhattan College**
Students, Faculty and Administrators

**25%** Discount for Breakfast
(9:00 - 11:00 AM)

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

**Friday Night Wines**
Every Friday night take half off the price of any bottle of wine from our entire wine list

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

- Yogurt and Fruit
  yogurt, seasonal fruit and granola
- Eggs Any Style
  Scrambled - Sunny Side Up - Over Easy - Poached served with a choice of bacon or sausage
- 3 Egg Omelette
  (choose any 2 ingredients) ham - sausage - bacon - mushrooms - peppers - onions - cheese
- Eggs Benedict
  2 poached eggs with Canadian bacon on a toasted English muffin with Hollandaise sauce served on the side
- Eggs Florentine
  2 poached eggs and a bed of spinach on a toasted English muffin with Hollandaise sauce served on the side
- French Toast
  brioche, a small bowl of fruit and a side of bacon or sausage
- Buttermilk Pancakes
  pancakes, a small fruit bowl and a side of bacon or sausage
- Scrambled Eggs, Smoked Salmon and Onions
  served with cream cheese and toast
- Croque Madame
  2 fried eggs, French bread, ham, tomato and gruyere cheese
- Steak & Eggs
  10 oz. sirloin steak with 2 eggs cooked the way you like

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