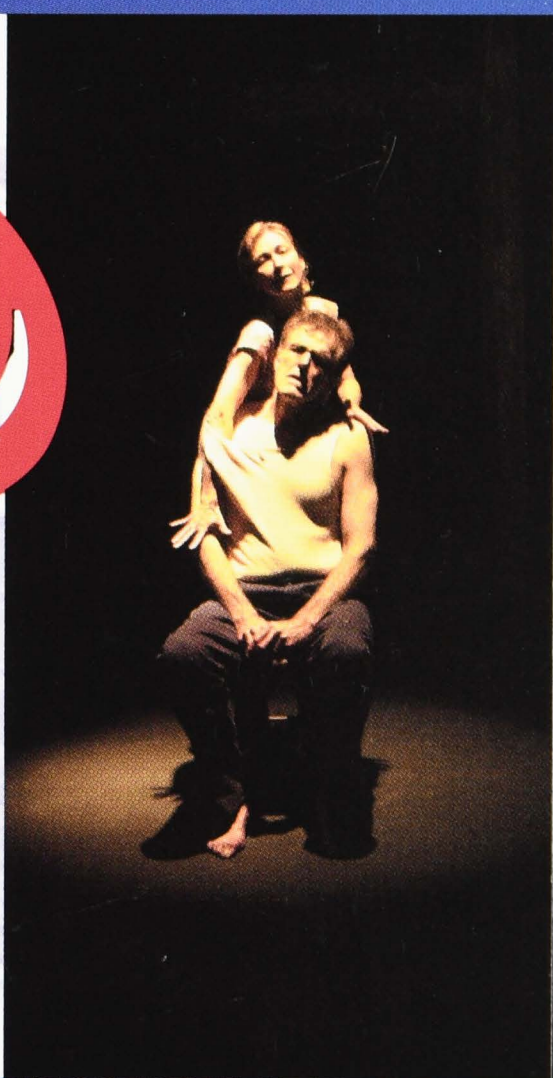




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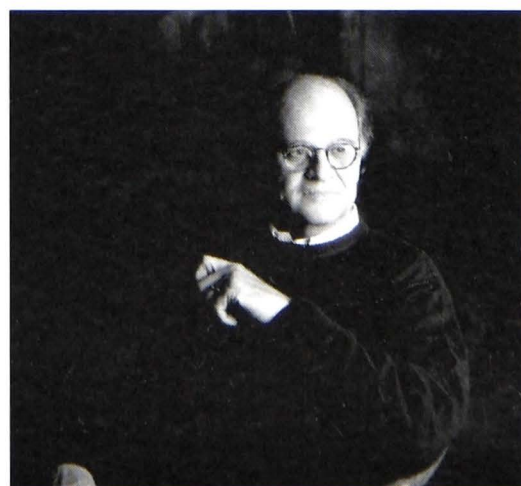
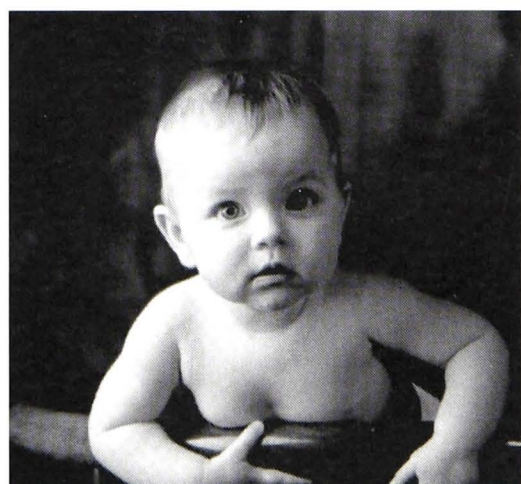
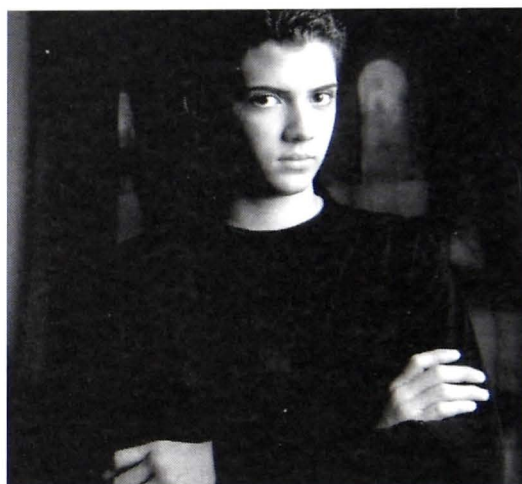
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Dear Patron,

You have helped set the stage for a vibrant future for the arts at Emory and the Schwartz Center. Thanks to you and other supporters, Emory looks forward to offering even more innovative, multidisciplinary programs. Inside the Schwartz Center and beyond its walls, we will sustain our commitment to the genesis of new work and high quality exchanges among artists, students, scholars, alumni, and audiences.

The growth of the arts at Emory has ignited a passion leading to this moment. In the coming months, the **Schwartz Center Opening Festival** will highlight our traditionally outstanding series and ensembles—including

Theater Emory's Brave New Works and the 10th anniversary of the **Emory Chamber Music Society of Atlanta**. Emory Music will present one of its most diverse weeks of programming ever. Emory Dance will open the curtain in its new studio with more than double the number of concerts from previous seasons. **The Emory Chairs Project's** campus-wide installation of forty "chair sculptures" will delight and surprise visitors at almost every turn.

As the spring season comes to a close, we will look ahead to other additions and surprises. This summer, students of all ages will immerse themselves in the arts during our first **Emory Summer Arts Experience**. Starting with the 2003-2004 season, the new **Emory Coca-Cola Artist-In-Residence Series** will feature leading international artists. Drawing on outstanding resources closer to home, next season opens with a special concert by the **Atlanta Symphony Orchestra**.

I hope you are intrigued as never before—and that you will continue to experience with us the magical unfolding of the arts at Emory in the weeks and years to come.

Sincerely,
Rosemary Magee
Senior Associate Dean, Emory College
Executive Director, Arts Project, Emory



Robert McKay, Schwartz Center managing director and Dean Rosemary Magee, Executive Director, Arts Center Project in the Dewey-Lemonds Choral Balcony of the Schwartz Center's Cherry Logan Emerson Concert Hall

Cover photos (top to bottom): Sarah Chang, violin, by Christian Steiner; Janice Akers and Tim McDonough, *The Trestle at Pope Lick Creek*, Theater Emory, 2001-02, by Annemarie Poyo; and Anna Leo and Lori Teague, Emory Dance faculty members, by Kay Hinton

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Dear Schwartz Center Patron,

The Emory community is grateful to the alumni, arts patrons, trustees, companies, and foundations that have supported the dream that is now the Schwartz Center. We owe much of this season of celebration to alumna Donna Schwartz and her husband, Marvin, who, in 1999, stepped forward in support of this massive effort to strengthen the profile of the arts at Emory. We also thank alumnus Cherry Logan Emerson for his extraordinary efforts in behalf of the arts and sciences at Emory, but especially for his recent support of the new concert hall.

I greatly appreciate the collaboration by staff, faculty, volunteers, and project partners who brought the idea of a multidisciplinary arts center to fruition. Among those who created the collective vision and worked to achieve it are Emory College staff and faculty, the Steering Committee for the Arts, and Schwartz Center staff. Many tireless project leaders, especially Trustee Laura Hardman and Senior Associate Dean Rosemary Magee, have much to rejoice in as our community comes to enjoy the new center.

The sounds and movement of construction now give way to a full spectrum of dance, music, and theater never before experienced at Emory. Welcome to the Schwartz Center and a new era for the arts at Emory.

Sincerely,
Emory President William M. Chace



Emory President William M. Chace



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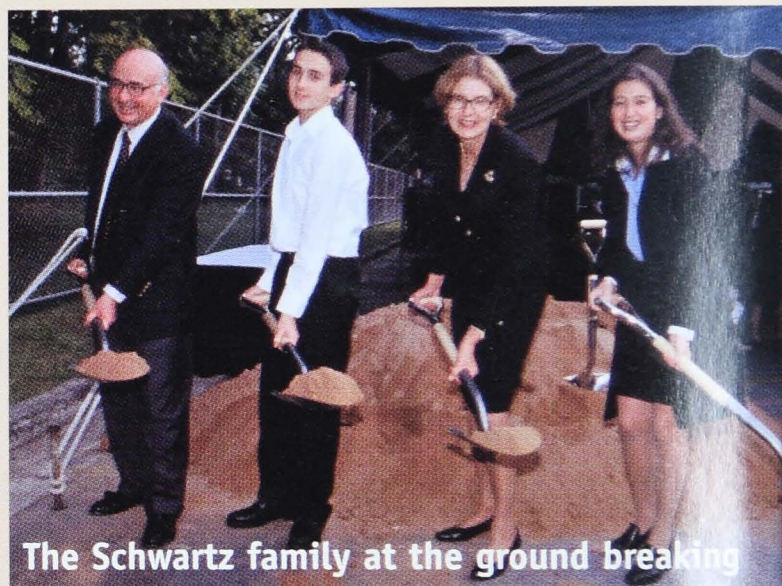
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The Making of the Schwartz Center... Imagining the Possible

An arts center for Emory has been a subject of discussions that, by some accounts, date back to the late 1920s. Long a seed of an idea, today the Schwartz Center adds much to the cultural landscape of Atlanta.

In 1993 an *Emory Magazine* story by Beth Dawkins Bassett reported, "The University's music, dance and theater programs are burgeoning and the end of their growth is not in sight. The space allotted to them is, however, finite, and filled to capacity. Dancers are rehearsing in the halls of the Woodruff



The Schwartz family at the ground breaking

Imagination is the beginning of creation. You imagine what you desire, you will what you imagine and at last you create what you will.

—George Bernard Shaw

Physical Education Center and players are acting in a World War II barracks called Annex B. Musicians are crammed into one floor of the Humanities Building."

Supporting the university mission "to help men and women fully develop their intellectual, aesthetic, and moral capacities," the Schwartz Center provides a place where teaching, learning, and performance merge to create a vital arts presence for the entire community.

After two years of construction and more than a decade of deliberation and planning, the Donna and Marvin Schwartz Center for Performing Arts is open. "This is a moment only attainable through the steadfast engagement of trustees, volunteers, administrators, faculty, staff—and the generosity of donors. Especially key to fundraising efforts has been the involvement of former

Dean Steven Sanderson, Dean Robert Paul, Trustee Laura Hardman, along with the support of President Chace and Vice Presidents Bill Fox and John Temple," says Rosemary Magee, Executive Director, the Arts Project and Senior Associate Dean, Emory College. She also cites the hard work of the entire Arts and Sciences Development Office over the years, especially Keira Ellis, Geoffrey Taylor, and John Ingersoll.

The campus master plan unveiled in 1997 called for fundraising and construction for eight major buildings, including the Schwartz Center, Mathematics and Science Center, nursing school, and medical research building. In the mid-1990s Magee became chair of the strategic planning committee charged with determining the goals of the arts at Emory. The committee, which included Randy Fullerton who became managing

director of the Arts Center Project, developed the concept of an "Emory Arts Village" which would include a number of facilities with the Center as the most comprehensive arts venue. The Center serves as a sort of town hall for the village and emphasizes connection between campus arts entities.

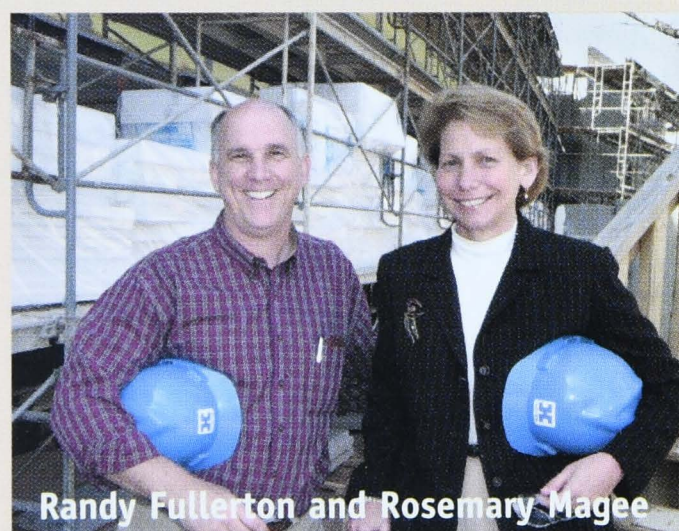
Each performing arts department had an opportunity to collaborate in the plans for developing existing spaces and creating additional space. Activities of each department, including student enrollment, performance needs, and audience size were among the factors carefully weighed and considered in the decision-making process. Renovation of the spaces in White Hall, the Rich Building, and the Burlington Road Building followed as well as upgrades in the Mary Gray Munroe Theater. The Baptist church on North Decatur Road was acquired and converted into the Performing Arts Studio. Elements of a new facility were agreed upon. A major performance hall for music, performance space for dance, and a laboratory for theater were priorities. Classroom and support space for all the programs, including film and creative writing were additional needs.

Having met other strategic objectives, the planning committee metamorphosed into the arts center project team with the specific goal of bringing to reality an arts center. They set forth, hiring consultants and raising funds with the help of many Emory College and University faculty and staff. "The long-term intricate work required constant communication among people inside and outside the university. Each step of the

process required trust and persistence," according to Magee.

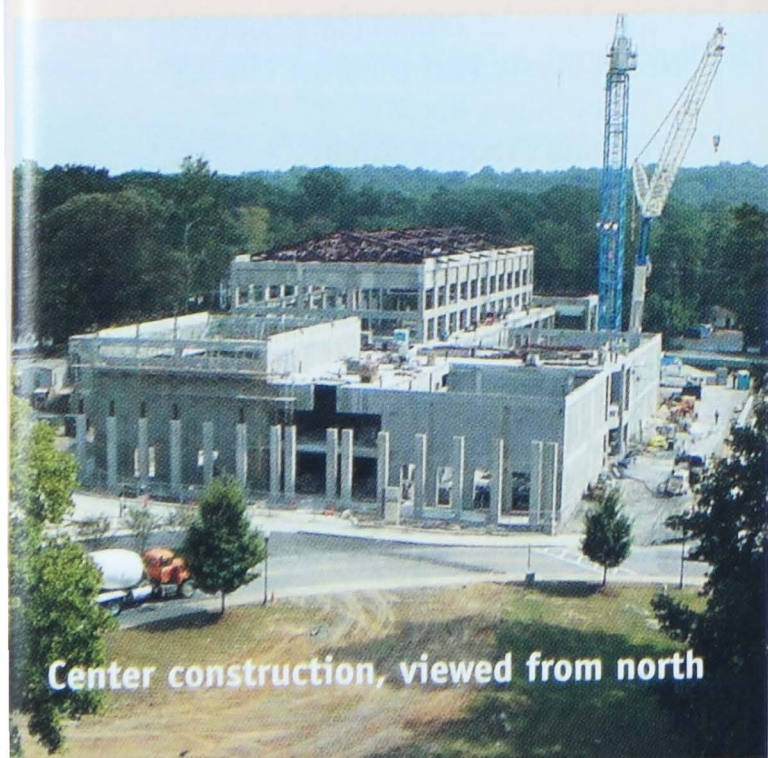
After the ground breaking in October of 2000, the faculty and staff on the Arts Center Project and the Arts Steering Committees, including two recent alumni and Schwartz Center managing director Robert McKay, worked with Magee and Fullerton to bring the center to completion and continue advancement of the arts.

Michael Dennis and Associates of Boston was selected as architects in association with Howard-Montgomery-Steger of New Orleans and Smallwood, Reynolds, Stewart, Stewart of Atlanta. Theater Projects Consultants of Westport, Connecticut was chosen for theater design services and



Atlanta-based contractor Holder Construction Company was hired to build the new center. The critical acoustical design was placed in the hands of internationally acclaimed Kirkegaard and Associates of Chicago and Boulder, Colorado.

"Before we began the design of the new performing arts facility, we traveled around the world to visit as many performance spaces as possible, including the Musikverein, the Concertgebouw, and Symphony Hall in Boston. These three are generally regarded as the best halls in the world. Indeed, all three were acoustically superb, but I was overwhelmed by the quality of light in the Musikverein and the Concertgebouw...In addition, the platform and choral balcony of the Concertgebouw have steeply raked risers and seats in the form of a Greek theater nestled into the round end of the room; thus, audience and performers are articulate, but within the same unified room...Another



Center construction, viewed from north

'performance' space that made a stunning impression was the Spanish Riding School in Vienna. This, too, had arched clerestory windows in deep side walls that accommodated spectators all around the room. The walls were joined to the ceiling by a large cove above the windows to produce a wonderfully rich space," says Michael Dennis. In addition, Baroque churches of northern Italy and southern Germany provided inspiration for the shape of the inside space and the lighting considerations of the hall. Dennis concluded that "the quintessential modern shoebox hall had not yet been done; that we should design it; and that the hall should integrate acoustics, space, light, and architecture into one unified experience." These elements are now found in Cherry Logan Emerson Concert Hall.

In addition to the 825-seat hall with choral balcony and orchestra pit, the other major public and academic spaces in the center are a Theater Lab for the nurture of innovative theater and a Dance Studio, which will be a locus of new choreography and dance performance. The center also houses classrooms, artist affiliate studios, a theater design classroom, student lounges, a fifty- by sixty-five-foot rehearsal hall, practice rooms, seminar rooms, a music performance library, an arts commons, and more. "All of the major spaces serve as classrooms for students as they develop their craft and also function as places where faculty conduct research. Complementing the academic mission of the building will be its performance capabilities, which are first rate," says Randy Fullerton. "All of our spaces had to pass the stringent acoustical requirements set by Dawn Schuette of Kirkegaard and Associates."

The Center was made possible by \$18 million in support from Emory University's endowment, an \$8 million gift from Donna and Marvin Schwartz, and gifts from hundreds of individuals, including faculty, alumni, students, and trustees, as well as numerous corporations and foundations. Donna Schwartz, a 1962 Emory College graduate from New York, and husband Marvin, pledged the lead gift in 1999. In 2001, Atlantan Cherry Logan Emerson, a scientist who earned Bachelor's and Master's degrees from Emory in 1938 and 1939,

SCHWARTZ CENTER NAMED SPACES

Cherry Logan Emerson Concert Hall

Cherry Logan Emerson

Tharp Rehearsal Hall

Gene and Bonnie Tharp

Holland Lobby

In honor of William Jackson Holland

The Jim Cox, Jr. Foundation

Allen Family Plaza

J. David & Beverly Allen

Latham Dance Lobby

Sheri & John Latham

Alston-Loridans Colonnade

Charles Loridans Foundation

Ginden Arts Commons

Charles B. & Mary K. Ginden

SunTrust directed funds

Woodward Box Office Lobby

The David, Helen & Marian Woodward Fund

Reilly Creative Writing Classroom

Wendell & Mary Reilly in honor of Dee

Dee Reilly

Weitzman Dance Student Lounge

Jane Gershon Weitzman & Stuart Weitzman

Rothfeld Staircase

The Rothfeld Family Foundation

Hund Box Office Suite

James M. & Barbara M. Hund

Blank Family Practice Room

Stephanie and Arthur Blank

North Lobby

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Martha & James L. Ferman, Sr.

In Memory of Boisfeuillet Jones

Branan Seminar Room

Mary Allen Lindsey Branan Foundation

Saliers Music Studio

In Honor of Don & Jane Saliers

Nixon Music Performance Library

Diane Allen Nixon

Williams Practice Room

Sue & Neil Williams

Gold Theater Student Lounge

Matthew L. Gold

Haraszti Practice Rooms

Haraszti Music Student Lounge

The Haraszti Family

Fox Green Room

William H. & Carol L. Fox

William M. & JoAn Chace Lobby

Harry & Jane Willson

Additional naming opportunities are available.

provided a multi-million dollar gift for the facility. Also, in 2001 the Kresge Foundation provided a \$750,000 matching grant, which was completed in December 2002.

Emory continues to raise funds for Center programs through the Seat Naming Campaign, which has received nearly 300 gifts. "It is gratifying to receive support from so many constituencies, from hundreds of individuals giving at all levels, to foundations, corporations and long-time friends and every member of the board of trustees. This initiative has truly been an effort supported by a broad base of both the Emory and greater communities," says William H. Fox, Senior Vice President for Institutional Advancement. The campaign, which has the largest and most diverse donor base of any Emory College campaign, was chaired by alumna and trustee Laura Jones Hardman.

"The Schwartz Center is the culmination

of collaborations too numerous to name. Dozens of consultants brought to life many, many ideas from faculty, staff and students. The generosity of a wide-range of donors, starting with Donna and Marvin Schwartz, recognized that Emory needed to provide a place for artistic worlds to meet and for creative ideas to be nurtured. The opening of the Center is the end of a monumental planning, fundraising and construction effort, but it is only the start of something more meaningful than we can even imagine for artists, scholars, students and the community," says Magee.

Emory welcomes more than 100,000 visitors annually to its more than 200 events, exhibitions, and performances featuring student, faculty and guest artists. Since 1985 enrollment in arts-related courses has more than doubled. As the Center welcomes artists and all students of the arts, the renaissance for the arts at Emory is sure to continue. ■

ARTS CENTER PROJECT AND DESIGN COLLABORATORS

Rosemary Magee, Executive Director, Arts Center Project and Senior Associate Dean, Emory College

Randy Fullerton, Managing Director, Arts Center Project

Laura Hardman, Chair of the Arts Center Fund Raising Project and Member of Emory University Board of Trustees

Keira Ellis, Director of Development, Emory College

Stuart Adler, Project Manager, Project Management & Construction, Facilities Management

Robert McKay, Managing Director, Schwartz Center

William Moore, Facilities Coordinator, Arts Center Project

Jennifer Fabrick, Director, Campus Planning, Facilities Management

Sally Corbett, Assistant Director for Public Relations & Marketing

Debra Joyal, Assistant Director for Programming

Blake Beckham, Arts Associate, Arts at Emory

Art Frazier, Interim Director, Project Management & Construction, Facilities Management

Michael Dennis & Associates—Michael Dennis, Lead Architect, Principal

Howard-Montgomery-Steger—Mike Howard, Principal; Don Fant, Project Manager

Kirkegaard Associates—Larry Kirkegaard, Principal; Dawn Schuette, Project Manager

Smallwood Reynolds—Bill Reynolds, Principal; Bert Pickering, Project Manager; Jeff Miller, Project Manager

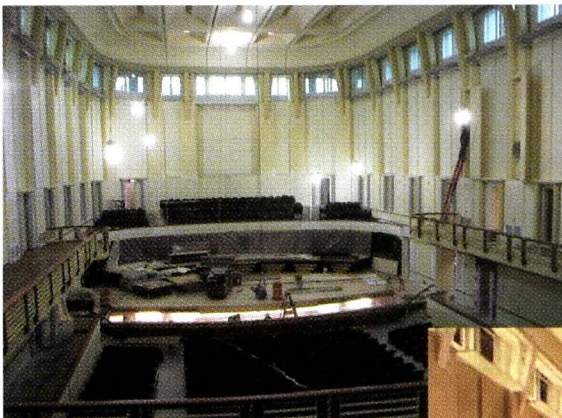
Theater Projects—David Rosenburg, Project Manager; Robert Long, Project Manager

Holder Construction Company—Drew Yantis, Ron Wynn, Beth Lowry, David Hyde, Bob Campbell, Tim Cory, Ronnie Green, Corey Reid, Cindy Johnson, & Edith Schmeltz

In addition, dozens of university departments and hundreds of staff, faculty, and consultants gave energy and time to the project, among them are those listed on page 44 as well as: John Ingersoll, the Arts Center Photography Committee, Amy Verner, Gary Hauk, Glenn Kellum, Joan Gershon, Elyse DeFoor, Ann Borden, Marjorie Nunn, Ginger Cain, Marianna Patterson, India Herndon, Marianne Schneider, Leah Wiley, Elizabeth Royals, Tricia Quaile, Geoffrey Taylor, Chairs Project Advisory Committee, Bob Hascall, John Fields, Facilities Management, faculty and staff of Arts at Emory and Michael C. Carlos Museum, and Institutional Advancement offices and staff, especially William Fox, development, communications, publications, photography, *Emory Report*, and *Emory Magazine*.



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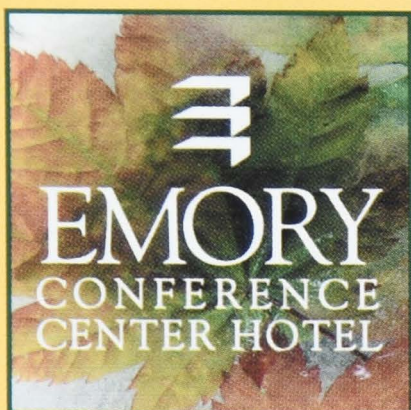


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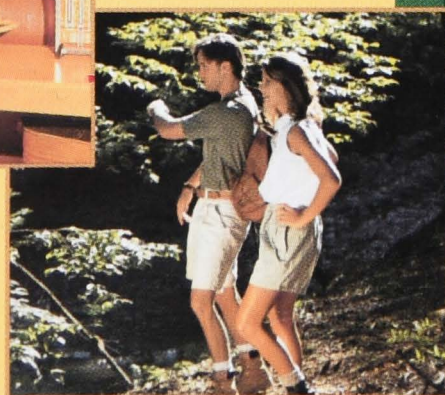
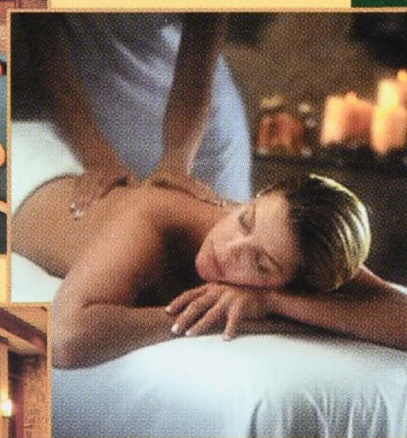
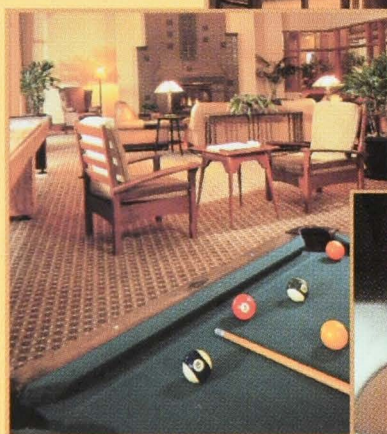
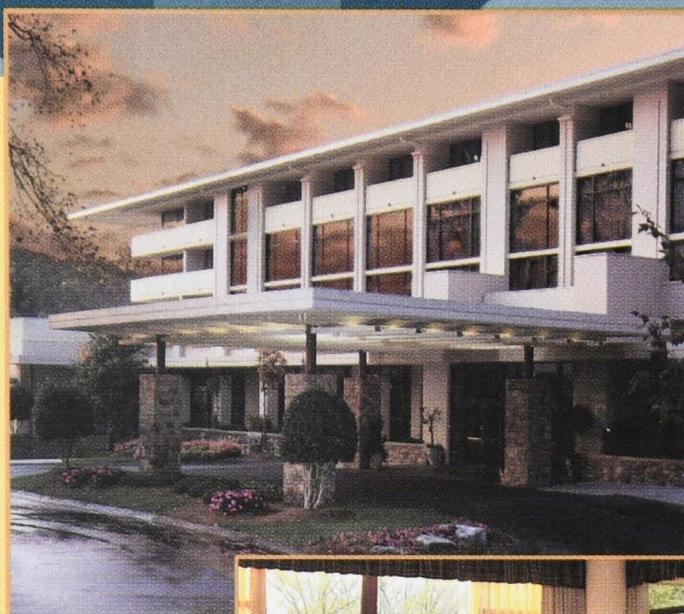




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Arts and Emory Inspired Center Support



Laura Jones Hardman

The Schwartz Center's opening is, for many, a very meaningful, "full circle" life experience. For Laura Jones Hardman, arts project fundraising chair, alumna, and trustee, inspiration for involvement had roots in family and college days. She fondly recalls her father's stories about his experiences with the Emory Glee Club whose European tours were among the first international opportunities for Emory students. She remembers attending concerts led by Professor Dewey in Glenn Memorial; the impact of Professor Lemonds when she attended Emory; and the moving commencement address on music as an "international language" delivered by Robert Shaw at her graduation in 1967.

Through her connection to Emory and service on non-profit arts boards, including theater and dance, Hardman has long been aware of hopes for an arts facility at Emory. Among those who expressed the need for a center are memorable Emory figures, Dean of Students Hebe Rece and Music Professor Chappell White, identifying forty years ago the site of the Schwartz Center as the perfect location.

In looking back at the last three years, Hardman expresses admiration for the members of the Emory community who have made the hopes and dreams for a center a reality, especially her project partners Dean Rosemary Magee, Keira Ellis, Randy Fullerton, and Blake Beckham who have background in the arts. "Emory's strong endorsement of the arts is reflected in the commitment of half the project goal from endowment funds," says Hardman.

Hardman has enjoyed the opportunity to inform various constituencies, from corporate giving officers and arts patrons to alumni and students, about the flourishing role of the arts at Emory. The many individuals, corporations, and foundations that responded in support of the center have her heartfelt thanks.

Fundraising achievements include the largest number of first-time givers and record numbers of largest gifts from donors, including a historic gift from the Schwartz family. Students from three graduating classes designated senior class gifts toward the center, including one

in memory of September 11 victims. Every Emory trustee contributed toward the beginning of the fundraising effort. Faculty, staff, arts patrons, and many others gave time and widespread support at all levels helping Emory to complete a Kresge Foundation Challenge.

Gained from her thirty years of volunteer service to the arts is Hardman's deep understanding of the challenges facing artists and organizations, as well as the profound need for all they offer. "I believe the success of the Schwartz Center fundraising lies in recognition of its educational role as a facility for developing artists and patrons of the arts, as well as its value for the larger community as a superb performance

venue," says Hardman. "It has been exciting to watch the growth of the arts at Emory and to see the impact in Atlanta, and elsewhere, of so many graduates and faculty playing vital roles in the arts community and creating new work."

Hardman doesn't want the arts at Emory to miss a beat. With the center's campaign coming to a close, she encourages continued support for the center, arts departments and programs, and the campaign for an organ, which will be an integral part of Cherry Logan Emerson Concert Hall. As Hardman reminisces about legendary figures in the arts at Emory, others surely look at her and the efforts of her team with the same high regard. ■

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Virginia Woolf: extracts from various works

DIRECTED BY ANNE BOGART

Adapted by Jocelyn Clarke from the writings of Virginia Woolf

CREATED BY THE SITI COMPANY

Featuring Ellen Lauren*

Set Design	Neil Patel**
Costume Design	James Schuette*
Light Design	Christopher Akerlind**
Soundscape	Darron L West**
Movement Dramaturg	Barney O'Hanlon
Associate Lighting Designer	Brian H. Scott
Company Stage Manager	Elizabeth Moreau*
Associate Sound Designer	Mark Huang
Set Construction	The Production Studio
Property Design	Jason Szalla
Development Director	Maureen Towey
Managing Director	Megan Wanlass Szalla

Room is approximately 85 minutes long and will be performed with no intermission.

Room was commissioned by the Wexner Center for the Arts at The Ohio State University with support from the Doris Duke Charitable Foundation, City Theatre in Pittsburgh, Pennsylvania and SITI Company.

*Members of Actors Equity Association, the union of professional actors and stage managers in the United States.

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Anne Bogart is a member of SSDC, the Society of Stage Directors and Choreographers Inc., an independent national labor union.

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Room is made possible by the Flora Glenn Candler Endowment.

Theater Emory dedicates this production to Managing Director Pat Miller for all her work bringing SITI back to Emory and to her father struggling with cancer.

FROM THE DIRECTOR

Virginia Woolf wrote with delicacy, humor, anger, outrage, and passion from the point of view of a highly creative woman in the first half of the 20th century. Her issues are still contemporary. *Room* examines these notions from the perspective we now share at the beginning of the 21st century. Sampled from a lifetime of Woolf's writings, *Room* traces the movement of a creative spirit in exquisite crisis. Ellen Lauren portrays an artist in the pressure cooker of articulation. The play is about the room to move, the room to breathe, the room to imagine, emotional room, creative room.

– Anne Bogart

FROM THE ARTISTIC PRODUCING DIRECTOR

We have enormous respect for The SITI Company, one of the world's most adventurous groups of artists and teachers. When we brought them to Emory in 1996 for the Cultural Olympiad, their three-week master classes with Emory faculty and students and artists from around the world, and their production of Chekhov material changed how many artists and theater companies worked. Designer Leslie Taylor, our current Chair of Theater Studies, also participated in the workshop and offered the following reflections.

– Vincent Murphy

FROM THE CHAIR OF THE THEATER STUDIES DEPARTMENT

In 1996 The SITI Company under the direction of Anne Bogart came to Atlanta to participate in the Cultural Olympics with their stirring and evocative adaptation of Chekhov's plays *Small Lives/Big Dreams*. The influence of the residency was both immediate and long term.

As a participant myself, a designer who had not been onstage since 4th grade, the physical and mental challenges of the work gave me a greater understanding and empathy with the task of the actor as well as a greater appreciation of the physical nature and force of theater. The 1996 workshop continues to resonate here in Atlanta and at Emory. Several of the students took the knowledge and training they got from the workshop and translated it into an ethos and work-style that they explored while at Emory. After graduation they created in Atlanta, Out of Hand Theater and continued to use these core values for the basis of their brash and physical theater company. They use the skills and tools they studied that summer to inform their rehearsal process and their drive to create much acclaimed new work.

Over the years the Department of Theater Studies and Theater Emory have asked members of The SITI Company to return on a periodic basis to give short term workshops so that the language of viewpoints and the stomping still ring in our halls. We are thrilled to have them in our midst again, challenging and refreshing our notions of theater and its limits.

– Leslie Taylor

The SITI Company, entering its second decade of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theater as a source of spiritual strength in the contemporary global environment. Originally envisioned as a summer institute in Saratoga Springs, NY, SITI grew quickly into a year-round theater company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, The SITI Company is comprised of ten actors, five designers, a playwright, stage manager, development director and managing director. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems.

Most recently, SITI created *La Dispute* by Marivaux, which premiered at the American Repertory Theatre (ART) in Cambridge, Massachusetts. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*, *War of the Worlds*, *Cabin Pressure*, *War of the Worlds—the Radio Play*, *Room*, *Score* and *Hayfever*. Future productions include: *Fêtes de la Nuit*, *systems/layers* (a collaboration with music group Rachel's), *Reunion*, *Midsummer Night's Dream* and *Death and the Ploughman*.

SITI recently moved into our new home with a studio space and office located at 520 8th Avenue between 36th and 37th Street in New York City. Many thanks to ART/NY and The Spaces at 520 8th Avenue for this opportunity.

The SITI Company is: Akiko Aizawa*, J. Ed Araiza*, Anne Bogart, Will Bond*, Susan Hightower*, Leon Ingulsrud*, Ellen Lauren*, Kelly Maurer*, Charles L. Mee, Jr., Elizabeth Moreau*, Tom Nelis*, Barney O'Hanlon*, Neil Patel, James Schuette, Brian H. Scott, Mimi Jordan Sherin, Megan Wanlass Szalla*, Stephen Webber* and Darron L West.

SITI Company Associates: Shawn Fagan*, Jeffrey Fracé*, Christopher Healy*, Kurt Kellenberger, and Donnie Mather*.

SITI Company Board of Directors: Nicole Borrelli, Matthew Bregman, Lynn & Ron Cohen, Jim Cummings, Lauren Flanigan, Cherry Jones, Thomas Mallon, Mary O'Connor, Barbara Olsen, Daniel C. Smith, John Wessel and Jaan Whitehead.

*Members of Actors Equity Association, the union of professional actors and stage managers in the United States.

For more information on the company and its training programs and performances; to purchase copies of Anne Bogart's book, *A Director Prepares* or *Anne Bogart: Viewpoints* or a SITI Training T-shirt; or to make a tax-deductible contribution in support of SITI, please contact: SITI Company, 520 Eighth Avenue, 3rd Floor, Suite #310, New York, New York 10018 212-868-0860 phone; 212-868-0837 fax; inbox@siti.org; www.siti.org

Christopher Akerlind (Lighting Designer) recently received an Obie Award for sustained excellence in lighting design. In New York, his work includes the Broadway productions of *The Tale of the Allergist's Wife*; *The Piano Lesson*; *Philadelphia*; *Here I Come!*; *Seven Guitars* (Tony nomination); *Mad Forest* (Drama Desk nomination); *Blown Sideways Through Life*; *Slavs!*; *Traps*; *Owners*; *Love and Anger* for the New York Theater Workshop; *Troilus and Cressida*; *Silence Cunning Exile* and *The Skryker* for the Public/NYSF; *The Lights* (Drama Desk nomination) at the Mitzi Newhouse; *The Dying Gaul* and *Antigone* in New York for the Vineyard Theater; and *The Butterfly Collection* and *Freedomland* at Playwrights Horizons. His regional theater work includes productions for Hartford Stage, Goodman, Guthrie, McCarter Theater, ART, ACT, Seattle Rep, Trinity Rep, Berkeley Rep, and Portland Stage Company. His credits in opera include productions at Glimmerglass Opera, Santa Fe Opera, Dallas Opera, Boston Lyric, Minnesota Opera, as well as over 45 productions at Opera Theater of St. Louis where he is resident designer. Currently, he heads the lighting design programs at the California Institute of the Arts.

Anne Bogart (Director) co-founded The SITI Company in 1992 with Japanese director Tadashi Suzuki. She has been the Company's Artistic Director since its inception. Her productions with SITI include: *La Dispute*, *Score*, *Hay Fever*, *bobrauschenbergamerica*, *Room*, *War of the Worlds*, *War of the Worlds—the Radio Play*, *Cabin Pressure*, *Bob*, *Culture of Desire*, *Private Lives*, *Miss Julie*, *Alice's Adventures*, *Small Lives/Big Dreams*, *Going, Going, Gone*, *The Medium*, and *Orestes*. Since Anne's graduation in 1974 from Bard College, she has actively participated in American theater as a director, playwright, essayist, teacher, and recipient of numerous accolades: the Edwin Booth Award (2001), the Charles Flint Kellogg Award (2001), a Guggenheim Fellowship (2000/2001), an ATHE Career Achievement Award (1999), designation by the Actors Theater of Louisville as Modern Master (1995), two Obies (1990 & 1988), a Bessie Award (1984), and a Villager Award (1980). She has also served as President of the Theater Communications Group from 1990 to 1992. Ms. Bogart has taught at New York University, Tisch School of the Arts, Experimental Theater Wing; at the University of California in San Diego; School for Movement Research; and at the Playwrights Horizons Theater School. She has been an Associate Professor at Columbia University, Graduate Theater Studies and an Advisor for their Graduate Directing Program from 1994 until the present. Anne has recently released her new book on the theater entitled, *A Director Prepares*, seven essays on art and theater; and was also the subject of a 1995 book, *Anne Bogart: Viewpoints*.

Jocelyn Clarke (Adaptation) is Commissioning Manager of the National Theatre, Ireland (Abbey Theatre). He was lead theatre critic with "The Sunday Tribune" for nine years, and has lectured in theatre criticism and dramaturgy at the Samuel Beckett Centre, University College Dublin, and DIT Theatre Programme. He has written three adaptations for The SITI Company—*Bob*, adapted from interviews with director Robert Wilson; *Alice's Adventures*, from Lewis Carroll's *Alice's Adventures Underground*; and *Room*, from the writings of Virginia Woolf. For the Blue Raincoat Theatre Company in Sligo, Ireland, he has written two adaptations of Carroll's *Alice's Adventures in Wonderland*, and *Through the Looking Glass*.

Mark Huang (Assistant Sound Designer) is the resident Sound Designer for Shakespeare & Co. and does freelance sound work based out of New York, most recently for the Wooster Group, Diamondpoint Theatre Co., Clubbed Thumb Productions, the Roundabout Theatre Co., and Monster(less) Actors Inc. He holds a B.A. in Theatre from Grinnell College, and is the founder of Doggtown Productions.

Ellen Lauren (Performer) is SITI Company Associate Artistic Director and company member for 10 years. National and international venues: *La Dispute*, *bobrauschenbergamerica*, *Room*, *War of the Worlds*, *War of the Worlds—the Radio Play*, *Cabin Pressure*, *The Medium*, *Culture of Desire*, *Going Going Gone*, *Orestes*. SITI at Actors Theatre of Louisville: *Hay Fever* (Judith), *Miss Julie* (Julie), *Private Lives* (Amanda). Festival venues with SITI include: BAM's Next Wave Festival, Humana Festival of New American Plays, Edinburgh Festival, Toga International Festival, Bogota International Festival, Irish Life Festival, The Miller Season/New York City, among others. Ongoing guest artist with The Suzuki Company of Japan under direction of Tadashi Suzuki. Tours have included the inaugural season of the Theater Olympics at The Herod Atticus in Athens, The Moscow Art Theater, Shizuoka Performing Arts Center in Japan, Teatro Olimpico in Italy, International Festival of Chile in Santiago and most recently, a 2 month U.S. tour (*Dionysus (Agave)*) in the fall of 2001. Associate Artistic Director, Toga International Summer School, Toga Mura, Japan, where she teaches the Suzuki Method of Actor Training. Additional credits include: *The Adding Machine* (Daisy) (ATL), *Picnic* (Madge) (ATL), *The Women* (Mary) (Hartford Stage), *Seven Deadly Sins* (New York City Opera—Kosovar award for *Anna II*, with Lauren Flanigan), all directed by Anne Bogart. Resident Company Member: Stage West (Mass.), The Milwaukee Repertory Theater, The Alley Theatre (Houston). Ongoing faculty member, The Juilliard School of Drama.

Elizabeth Moreau (Company Stage Manager). With the SITI Company: *La Dispute* (ART), *Score* (Wexner/ATL Humana Festival), *Hayfever* (ATL), *bobrauschenbergamerica* (ATL/Humana Festival), *Bob* (BITE Festival, London), *Cabin Pressure* (Israel Festival), *War of the Worlds* (Edison Theatre, St. Louis), *War of the Worlds—the Radio Play*. Other credits include: *Dirty Blonde*, *Bells are Ringing*, *Getting and Spending* on Broadway. Off-Broadway: *Kit Marlowe*, *In the Blood* (The Public), *Avow* (Century Center), *Lydie Breeze* (New York Theatre Workshop), *Dream True*, *Mercy* (Vineyard).

Barney O'Hanlon (Movement Dramaturg) has been collaborating with Anne Bogart since 1986. As a member of SITI he has toured, nationally and internationally, with productions of *bobrauschenbergamerica*, *War of the Words*, *War of the Worlds—the Radio Play*, *Cabin Pressure*, and *Small Lives/Big Dreams*. He has also appeared in *Lilith* and *Seven Deadly Sins* at New York City Opera and other Bogart productions at the Alley Theatre, Trinity Repertory, River Arts Repertory, and Opera/Omaha. Other regional credits include Tina Landau's *1969* at ATL, *Stonewall: Night Variations for EnGarde Arts*, *Deadly Virtues* and *Hamlet* at ATL, and Jon Robins Baitz' *A Fair Country* for Steppenwolf. His choreography has appeared at BAM's Harvey Theater (formerly the Majestic), New York Theatre Workshop, New York City Opera and at the Prince Music Theatre. He has worked with choreographers Doug Varone, Doug Elkins, Spencer/Colton, Creach/Koester, and directors Robert Wilson, Richard Foreman, Molly Smith, and Brian Jucha.

Neil Patel (Set Design) most recently designed *Romeo and Juliet* at the McCarter Theater; *Othello* at the New York Shakespeare Festival; *Le Nozze di Figaro* at the Tokyo Bunka Kaikan; and *Score* by The SITI Company at the Wexner Center for the Arts. His work on the Tony Award winning *Side Man* was seen on Broadway, the West End, the Kennedy Center and the Parco Theatre in Tokyo and his design for the Pulitzer Prize-winning *Dinner with Friends* was seen in New York at the Variety Arts Theater and on National Tour. His work with Anne Bogart and The SITI Company has been seen at the Edinburgh International Festival, the Exit Festival in Paris, the Holland Festival, the Hebbel Theatre in Berlin, Theatre Archa in Prague, New York Theater Workshop and most recently at the Brooklyn Academy of Music. He has received two Drama Desk nominations, numerous Dramalogue Awards, an OBIE award for sustained excellence in both 1996 and 2001, and an EDDY award for his work with the SITI Company. Mr. Patel was educated at Yale College, Accademia di Belle Arti Brera and the University of California at San Diego.

James Schuette's (Costume Design) recent work includes: *Lady in the Dark* (Prince Music Theatre), *Mother Courage and Her Children* (Steppenwolf), *Big Love* (Long Wharf, Berkeley Rep., Goodman) and *Lillith* (New York City Opera). His work with The SITl Company includes: *bobrauschenbergamerica* (sets and costumes), *War of the Worlds*, *Cabin Pressure*, *Room*, *Bob*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. Other work includes *Floyd Collins* (Old Globe, Goodman, Prince); *Berlin Circle*, *Time to Burn*, *Space* (Steppenwolf); *Saturn Returns*, *The Treatment*, *The Chang Fragments*, *Insurrection: Holding History*, *Book of the Dead* (Public); *The Seven Deadly Sins* (NYCO); *Transatlantic* (Minnesota Opera); *La Boheme* (Glimmerglass Opera and NYCO); *Carmen* (Sante Fe Opera); Laurie Anderson's *Songs and Stories from Moby Dick* (BAM Next Wave Festival); and work at Mark Taper Forum, New York Theatre Workshop, and En Garde Arts. He is a graduate of Yale School of Drama.

Brian Scott (Assistant Lighting Designer) was SITl Company Lighting Designer for *bobrauschenbergamerica* and *War of the Worlds—The Radio Play*. Past lighting designs include: *Gertrude and Alice* for the Foundry Theatre; *Big Love* for The Rude Mechanicals in Austin, Texas; *The Epiphany Project* with composer John Hodian and songwriter Bet Williams; *Le Femme de Chambre* for Banal Molotov in Paris; *The Trojan Women* for Williams College and Will Bond; and numerous projects at Actors Theatre of Louisville. Additionally, Brian has adapted numerous designs in National and International tours for the SITl Company including: *Bob*, *Room*, *Score*, *Cabin Pressure*, *War of the Worlds*, and *Alice's Adventures*.

Darron L West (Soundscape) is a SITl Company member since 1993 and first collaborated with Bogart in 1990 while Resident Sound Designer at Actors Theatre of Louisville. Since joining SITl he has designed every show in the company's repertoire with *Bob* garnering a 1999 OBIE Award and Drama Desk Nomination for its Soundscape. He is a Design Associate and "usual suspect" at New York Theatre Workshop, a three time Drama Desk, two time American Theatre Wing and two time Barrymore Award Nominee for Sound Design, and a 2000 Entertainment Design EDDY award winner. Directing Credits include Charles L. Mee's Production *Big Love* with the Rude Mechanicals Austin, Texas, *Euridce* at Childrens Theater Company and The SITl Company's *War of the Worlds—the Radio Play*.

The SITl Company is deeply grateful to the generous donors who are listed below:

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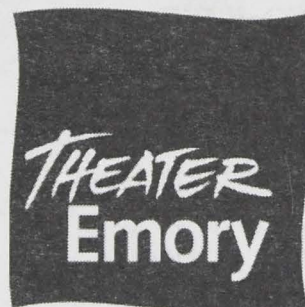
†A professional artist or member of the Emory faculty or staff

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Theater Emory functions in the best tradition of a research university posing questions, challenging assumptions, and examining values in search of lasting truths. "A theater company cannot find its voice solely by following pre-existing models," says Vincent Murphy, artistic producing director. "We investigate questions about the form and content of our work. We produce theater that evokes ideas that challenge ourselves and our society."

Theater Emory is a constituent member of the Theatre Communications Group, Inc., the national organization of nonprofit professional theaters, and a member of the Atlanta Coalition of Performing Arts. It operates under a professional theater agreement with Actors' Equity Association.



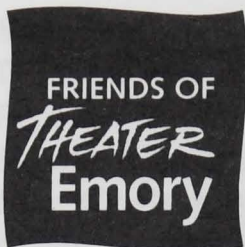
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"Inter-Play", Dedication and Performance

February 1, 7pm

Vincent Murphy, artistic director; Emory University Chorus and Emory Symphony Orchestra, Eric Nelson, conductor; William Ransom, piano; sopranos Bonnie Pomfret and Elizabeth Arnold; Kit Prothero, alto; John Morgan, baritone; Daniel Cole, bass; Emory Dance Company; and Theater Emory.

Alumni Musicians in Concert

February 2, 4pm, freeticketed. Tours, 2:30pm.

Pianists Grace Oh, Kevin Gift and Laura Ziegler; singers Daniel Cole, Katherine Blumenthal, Sumner Thompson, Elizabeth Arnold, and Elizabeth Davis; saxophonists Leo Saguiguit and John Jeffres; composer Andrew Boles; and Master of Ceremonies, Brenda Wood.

Emory Performs, Part I: Exhilaration

February 3, 8pm, freeticketed

Steve Everett, host; Emory Brass Ensemble; Atlanta Wind Quintet; Emory Percussion Ensemble; Atlanta Symphony Brass Quintet; Timothy Albrecht, organ; and Emory Wind Ensemble



Robert Spano

courtesy ASO

Emory Chamber Music Society of Atlanta 10th Anniversary Concert

February 4, 8pm, freeticketed

William Ransom, artistic director; guest pianist Robert Spano,* Atlanta Symphony Orchestra Music

Director; and Cherry Emerson, narrator.

Open Rehearsal Night

February 5, 4-10pm orchestra, chorus and ensemble rehearsals, *6 and 9pm* tours; *7pm* Theater Emory's Brave New Works reading; *8pm* "From a Choreographer's Perspective" lecture/demonstration with Lori Teague

Emory Performs, Part II: Revelation

February 6, 8pm, freeticketed

Highlights: premiere of Libby Larsen song cycle written for and performed by Bonnie Pomfret, recent Alvin Singleton works performed by percussionist Peggy Benkeser, regional premieres by Department of Music Chair Steven Everett and faculty member John Lennon, hosted by James Flannery, introductions by composers, and Gamelan Ensemble performance in the lobby

Emory Performs, Part III: Reverberation

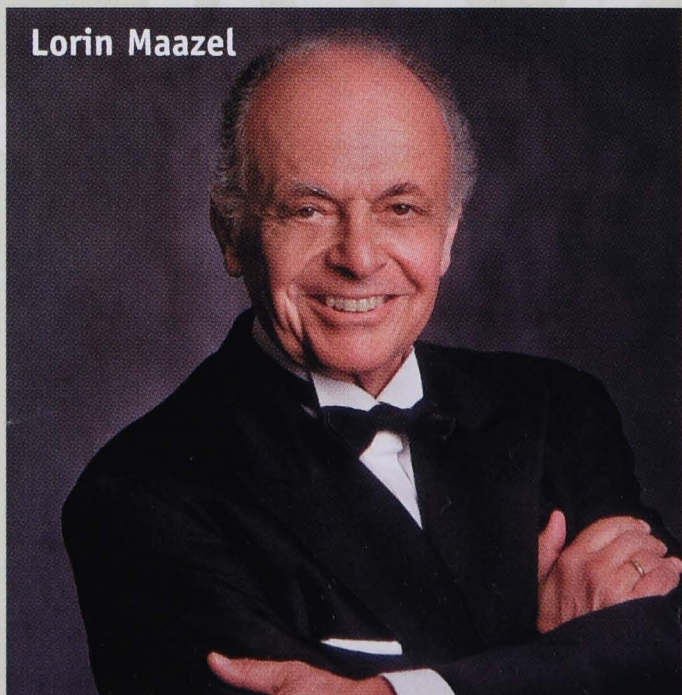
February 7, 8pm, freeticketed.

Emory Baroque Artists; Emory Gamelan Ensemble; Brian Luckett, guitar; Kakali Bandyopadhyay, sitar; Prema Bhat, voice; James Flannery, voice; and Emory Jazz Combos; Robert Paul, host; Sasikala Penumarthi, Kuchipudi dancer

The New York Philharmonic Orchestra

February 8, 8pm, sold out.

Lorin Maazel, conductor



Lorin Maazel

Bill Bernstein



Joe Lovano

Tom Legoff

Music

Concerts are free and take place in the Schwartz Center, Emerson Concert Hall unless otherwise noted.

Emory Annual Jazz Festival

February 13-15

Performers Up Close: Joe Lovano, saxophone, *February 13, 2:30pm*

Jazz Guardians, *February 13, 8pm, freeticketed*

Joe Lovano, saxophone, with Gary Motley Trio *February 14, 8pm, ticketed*

Big Band Night with Emory Jazz Combos and Georgia State University Jazz Ensemble, *February 15, 8pm, ticketed*

Martin Jean, organ, *February 16, 4pm*, Glenn Memorial Auditorium

eighth blackbird

Performers Up Close, *February 20, 2:30pm* demonstration and discussion

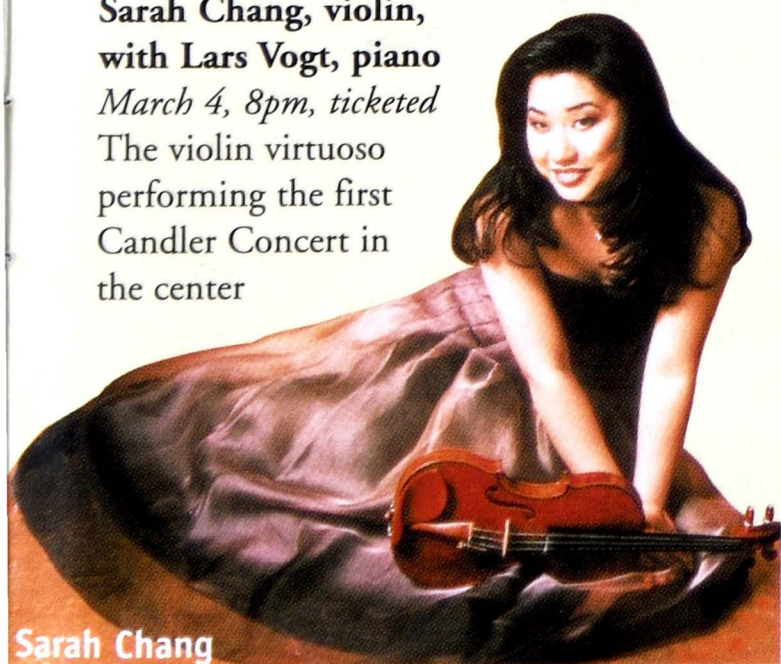
Concert, *February 21, 8pm, ticketed*

The award winning rising stars of chamber music known for their versatility and dedication to the works of today's composers

Emory Baroque Artists, *Floriglium primo* *February 28, 8pm*

Sarah Chang, violin, with Lars Vogt, piano *March 4, 8pm, ticketed*

The violin virtuoso performing the first Candler Concert in the center



Christian Steiner

HARMONY: Atlanta's International Youth Chorus, *March 16, 5 p.m., ticketed*

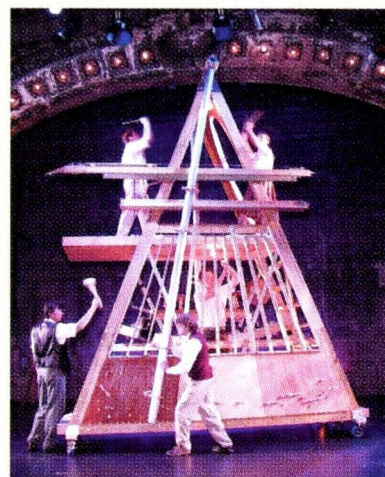
Sound Stage: New Music Theater

Performed by Paul Drescher and Zeitgeist

Performers Up Close, *March 20, 2:30pm*

Concert, *March 21, 8pm, ticketed*

The convergence of a huge musical instrument with innovative musicians, humor, and text.



Bach Musical Offering

March 23, 3pm, Cannon Chapel

Timothy Albrecht, University Organist; Jun-Ching Lin, violin; and Peter Lemonds, cello

Atlanta Youth Wind Symphony

March 24 and May 12, 8 p.m.

Brian Luckett, classical guitar

March 28, 8pm, Performing Arts Studio

Collegium Vocale

March 29, 8 p.m., donations appreciated

Trichy Sankaran, mrudangam

Performers Up Close, *April 5, 3:30pm*, Tharp Rehearsal Hall

Concert, *April 5, 8pm, ticketed*

Award-winning percussionist specializing in the South Indian drum

Glen Velez and Handance with Steve Gorn, bansuri flute

Performers Up Close: *Breathing Rhythms*, *April 12, 3:30pm*, Tharp Rehearsal Hall

Concert, *April 12, 8pm, ticketed*

Grammy-winning drummer, composer, and scholar with Handance ensemble and American and Indian classical musician, Steve Gorn

Music

Emory Early Music Ensemble

Listen to the Angels Sing: Multichoir Music of the Venetian Tradition May 1, 8pm

King of Instruments Meets the Pied Piper

May 11, 6pm, free, Glenn Memorial Auditorium

Timothy Albrecht, University Organist and Carl David Hall, piccolo/flute

Emory Chamber Music Society of Atlanta

Emerson Series, ticketed,

All-Beethoven with Alan Gilbert, violin, March 9, 4pm

Concert features Vivaldi's *Four Seasons* and special guests William Preucil, violin, March 25, 8pm

Noontime Series, Carlos Museum

Valentine's Day Love Songs, February 14

Aquiles delle Vigne, piano, from Brussels, March 21

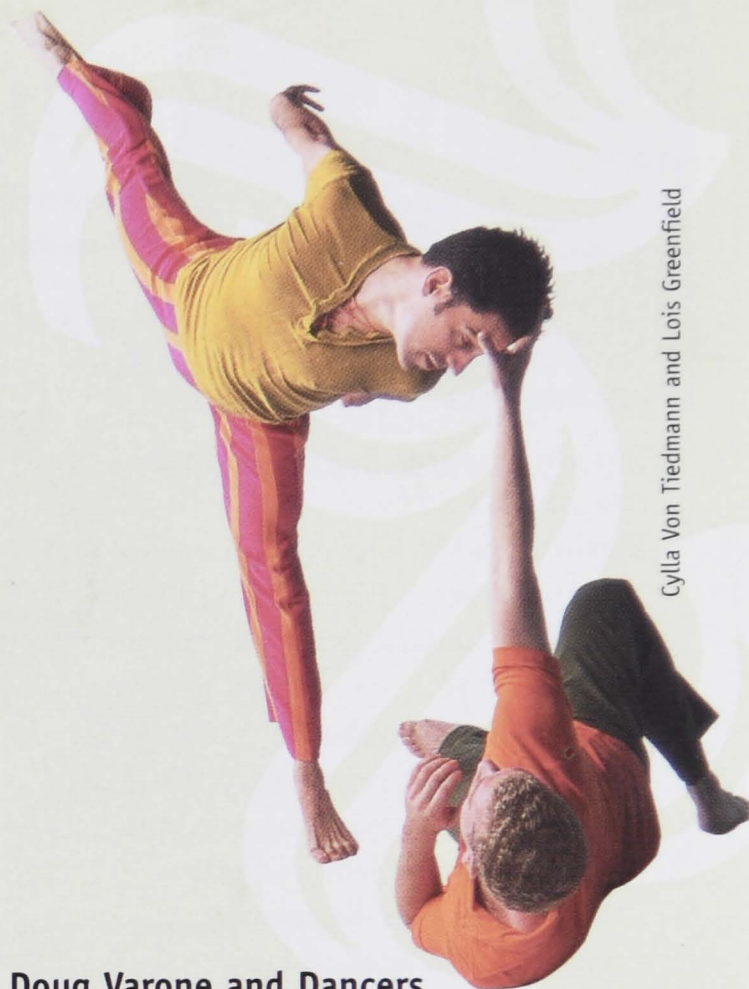
Ransom Notes, Kate, Keiko, Ko and Wiliam Ransom, piano, April 11

Family Series 11 am, ticketed, Carlos Museum

Musical Animals, March 22

Easter Celebration, Babar the Elephant, April 19

Emory Chamber Music Society



Cylla Von Tiedmann and Lois Greenfield

Doug Varone and Dancers

Emory Ensembles

free unless otherwise noted

Scott Stewart, director

Wind, February 25, 8pm and April 27 at 7pm

Symphony Orchestra, *Haydn & Holst*, March 18, 8pm

Chamber, April 10, 8pm, Performing Arts Studio

Eric Nelson, conductor

Concert Choir, April 11, 8pm

Steven Everett, director

Javanese Gamelan, February 27, 8pm, ticketed

Michael Cebulski, director

Percussion, April 13, 4pm

Michael Moore, conductor

Brass, April 13, 8pm

Scott Stewart and Eric Nelson, conductors

Emory Symphony Orchestra and Emory University Chorus
Fauré's Requiem, April 24, 8pm

Gary Motley, director

Jazz, April 29, 8pm, Performing Arts Studio

Dance

Schwartz Center, Dance Studio

Events are free and do not require tickets unless otherwise noted.

From a Choreographer's Perspective with Lori Teague *February 5, 8pm*

A lecture-demonstration on the choreographer's crafting process

Opening the Space

February 13-15 & 20-22, 8pm, ticketed

The first dance performance by students in the new dance studio offers a work in the physically witty and clever choreographic style of Claire Porter; Doris Humphrey's modern dance classic *Water Study*; a piece by world renowned contemporary choreographer Doug Varone; and a premiere by faculty member Lori Teague.

Doug Varone and Dancers—A Candler Series Special Event

February 28 & March 1, 8pm, ticketed

The Atlanta debut for the physically daring international touring company from New York.

Triptych for V

March 21-22, 8pm & March 23, 3pm,

free/ticketed

A premiere by Emory Dance faculty member Anna Leo, featuring a solo, duet, and quartet inspired by Leo's daughter, Vita, and the many ways she inspires and informs the choreographer's life. Highlights are a solo choreographed for faculty member Lori Teague, guest performers, and music by Steven Everett and Klimchak.

Women's History Month Dance Presentation

March 27, noon

A celebration of resilient women including works by Martha Donovan, Anna Leo, and Dana Phelps Marchalk.

Emory Dance Company Spring Concert

April 24-26, 8pm & April 27, 3pm, ticketed

New choreography by Emory students.

Theater Emory

Brave New Works II (BNWII)

February 1-22, free, Schwartz Center, Theater Lab (unless otherwise noted)

This wave of 17 play readings and development workshops inaugurates the new Lab and features 100 Emory and visiting actors, directors, and playwrights.

* Indicates staged readings, otherwise they will be roundtable readings.

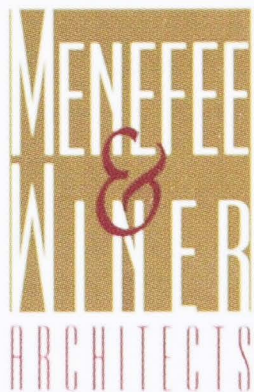
February 1, 11am-4pm, works from the Southeast Playwright's Project (Wier Harman, director)

*February 2, 2pm, student plays: **Leap** by Lauren Gunderson (Kimberly Jannarone, director) and **Alicia's Story** by Melissa Sadoff (Jon Herzog, director)*

February 5, 7pm, **Book of Revelations**, which follows the course of a relationship is by Jon Lipsky (Walter Bilderback, director)*

February 7, 7pm, **The Mark of the Lord** by Janet Kenney (Richard Marson, director) is the story of a young woman confronted by an unbearable miracle*

February 8, 3pm, **Historical Fiction** by Jennie Snyder (Barbara Cole, director), a story of mothers and daughters that explores the trajectory of an anorexic from sainthood to patient-hood; 6pm, **poetry reading** by Henry Israeli*



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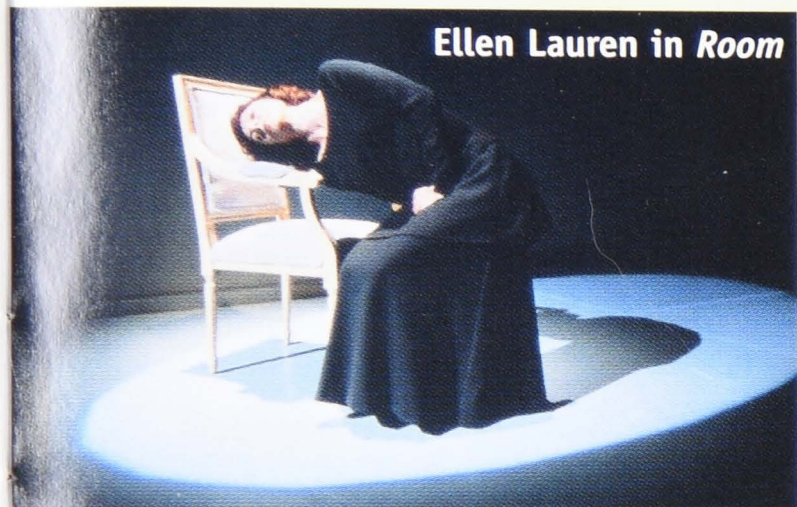


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Theater Emory

Ellen Lauren in *Room*



Brave New Works II (cont.)

February 9, 3pm*, *Arrangement for a Glass Guitar* by Henry Israeli (Rachel May, director), macabre pacts and clandestine affairs unfold in this work set in Eastern Europe in 1973; 6:30pm, student plays: *After Morning* by James Navarro (Chuma Hunter Gault, director) and *The Silence, The Twilight* by T. Brian Green (Snehal Desai, director)

February 12, 7pm*, *12,395 Words* by Joseph Skibell, directed by Richard Garner, a photo-realistic depiction of an after-dinner evening between friends set in Venice, CA

February 15, 3pm*, *MAGIK!* by Pamela Turner (Barry Kendall, director), a surreal story featuring Rosey, a ballerina living in a 19th-century circus freak show; 7pm*, *Dating and Mating in Modern Times* by Elizabeth Wong

February 16, 3pm*, *Boca Della Verita (The Mouth of Truth)* by Thomas Bryant, (Megan Monaghan, director), a work depicting the political battles of the Catholic church during the Inquisition; 7pm, reading of *Holy Oak*, a screenplay by David Garrett, directed by Scott Higgs, a grisly tale set in the Civil War South.

February 21, 7pm & 10pm, February 22, 7pm, a full workshop production with video and music score of *Crow: From the Life and Songs of the Crow*, poetry by Ted Hughes adapted for the stage and directed by Vincent Murphy.

Theater Emory Productions

Room—A Candler Series Special Event Created by the SITI Company (Saratoga International Theater Institute) and directed by Anne Bogart.

March 21 & 22, 8pm & March 23, 3pm, ticketed, Mary Gray Munroe Theater The SITI Company, internationally recognized for its innovative and kinetic theater, created *Room* from a sampling of the writings of the English writer, Virginia Woolf. Actress Ellen Lauren, in a tour de force performance, guides the audience into the mind and experience of this extraordinary woman who wrote with humor, outrage, and passion in the early twentieth century. **Performers Up Close: Artistic Collaborators for *Room*** follows March 22 performance.

Three Sisters

By Anton Chekhov. Directed by Tim McDonough.

April 17-19 & 23-26, 8pm and April 26, 3pm, ticketed, Mary Gray Munroe Theater Theater Emory begins a research cycle into the work of the great Russian playwright with one of his masterpieces. In *Three Sisters*, characters are shaped by the political and economic forces of their time and live with great hope on the brink of despair. In the face of the inevitable, they search feverishly, sometimes hilariously, for the meaning of their lives.

Art History

Corinth Symposium, Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe, April 3-6, Carlos Museum. International scholars in art history, history, theology, German and English will investigate and discuss the central role played by images of place and space in late medieval and early modern practices of religious self-formation and self-experience. Information: 404.727.6701 or www.emory.edu/HART/campbell/corinth.html.

Opening Festival Highlights Emory Artists

Many artists and arts scholars work each day at Emory—teaching, creating, studying, and presenting in their disciplines and participating in interdisciplinary collaborations. The Schwartz Center is proud to bring to the forefront the work of Emory's own talented and creative faculty, students, and alumni. Some of the Emory artists in the Opening Festival are:



Student and professional actors with Theater Emory
(see performance and reading schedule page 29-31)



Prema Bhat,
Lecturer, Indian
Classical Voice and
Theory (performs
February 7)



Lyric-coloratura soprano, Bonnie Pomfret, Assistant Professor, Department of Music (performs February 6)

University Organist Timothy Albrecht, Professor of Music and Professor of Church Music (performs February 3 & April 11)



Emory Dance faculty Lori Teague and Anna Leo
(see page 29 for performances and new work by these artists)



Pianist and composer Gary Motley, Lecturer, Jazz Improvisation and Director, Emory Jazz Combos (performs February 7 and 14)



To learn more about the faculty, staff and students involved in the Arts at Emory, visit www.emory.edu/ARTS.

Visual Arts

Unless otherwise noted events are in the Visual Arts Building, 700 Peavine Creek Dr. Call 404.727.6315 for exhibition hours.

The Visual Arts Young Alumni Invitational Exhibition

Through February 29; opening reception January 31, 5pm

Artists include: Chris Verene, Ryan Born, J. Ivceвич, Angus Niall McLaren Gallaway, Joy Drury Cox, Alexis Hudgins, David Jibladze, Jnel Iglesias, Brian Beaton, Sigrira Perret-Gentil, Jennifer King, Ryan Born, Sarah Norwood, Ginny Cook, Jennifer K. Nguyen, Corin Hunter, and Alexander Budnitz.



Visual Arts Gallery

Recent Works of the Visual Arts Faculty
*February 25- March 7; *opening reception February 28, 5pm*

Works by Julia Kjelgaard, Willim Brown, Katherine Mitchell, Diane Kempler, Nancy Marshall, and Linda Armstrong

Julia Kjelgaard: From the Roof—Tibet Prints 2002

*February 25-March 7; *opening reception February 28, 5pm, Schwartz Center, Arts Commons. Funded in part by Emory University Research Committee.*

**NOTE: shuttle provided.*

The Emory Chairs Project

March 17-April 17; reception March 21, 5pm, Visual Arts Building; map of 40 campus sites on page 36. Outdoor installation of 40 chair sculptures by Emory artists and guests. Lecture by Vito Acconci, project participant, April 8, 7pm, Carlos Museum

Lecture by Michael Aurbach

April 3, 5pm, Carlos Museum. The Vanderbilt University professor and president of the College Art Association will discuss his sculpture. Funded by Emory Center for Curriculum and Teaching.

festival schedule

Michael C. Carlos Museum

The Atmosphere of Performance: Ballet Photographs by George Platt Lynes, February 1-June 1, 2003

George Platt Lynes (1907-1955) was initially known as a fashion photographer and a portraitist of socialites, celebrities, and artists but in 1935 he began to photograph what are now historic photographs of ballerinas in performance poses.

Ramesses I: The Search for the Lost Pharaoh

April 26-September 14, 2003

This exhibition tells the story of the pharaoh Ramesses I, whose empty coffin was recovered from tomb robbers in Egypt, and the Carlos Museum's quest to determine if a mummy in its collection is that of the pharaoh.



© The Estate of George Platt Lynes

Ballet Photographs by George Platt Lynes

Creative Writing

Bill Gruber, essayist, and Jim Grimsley, novelist and playwright

Reading, February 11, 8pm, Schwartz Center, Upper Lobby

This special evening of reading is by distinguished Emory faculty member and English Department Chair Bill Gruber, winner of the 2001 Katharine Bakeless Nason Publication Prize in Nonfiction for his essay collection *On All Sides Nowhere*, and Emory senior creative writing fellow and program director Jim Grimsley, author of six novels and a collection of plays.

Susan Straight, novelist

Reading, March 24, 8:15pm and Colloquium, March 24, 2:30pm, Jones Room, 311 Woodruff Library

Straight has published five award-winning books and teaches creative writing at the University of California-Riverside.

Peter Carey, novelist

Reading at Awards Night, April 14, 8:00pm, Cannon Chapel
Colloquium, April 15, 2:30pm, Jones Room, 311 Woodruff Library

This Australian-born New Yorker has won numerous prizes. He received the Booker Prize for *Oscar and Lucinda* and the Commonwealth prize for *Jack Maggs*.

Schatten Gallery

404.727.6861, Woodruff Library, 540 Asbury Circle

Dark Night of the Soul: A Series of Collages Created by Carlos Rojas
Through February 28, Corridor Gallery

Rojas' recent collages exemplify his attempts to meld poetry, painting, and collage in an effort to portray the unrelenting love written of first by sixteenth century mystic St. John of the Cross and later in this century by poet Federico Garcia Lorca.



Carlos Rojas, *Dark Night of the Soul XXIII*, mixed media collage, 2002

Enduring Legacy: Photographs by Jim Alexander From His "Spirits/Martyrs/Heroes Project"

January 21 - February 28, Main Gallery
An exhibition of Atlantan Jim Alexander's ongoing photodocumentation project "Spirits/Martyrs/Heroes," a look at Black Experience in America from the time following the assassination of Martin Luther King, Jr.

Arts at Oxford College

Just minutes away from the main campus awaits more opportunity to experience the arts. For information on the Arts at Oxford's season of dance, theater, and music, visit www.emory.edu/OXFORD/arts.

Spring Highlight! Oxford Chorale Spring Concert with Esther Jane Kulp, lyric soprano, April 10 and 11, 8pm, Williams Hall, International performer, Esther Jane Kulp, earned a Postgraduate Certificate in opera from Royal Scottish Academy of Music and an MM from Eastman School of Music.

Film

Artists and Models Film Series, Wednesdays (excluding March 12), 7:30pm in White Hall 205 (unless otherwise noted). Films are in color 35mm unless otherwise noted.

Emory Cinematheque presents fourteen films that celebrate the arts of music, painting, poetry, dance, theater and cinema. *Denotes films with subtitles

February 5: **Divertimento** (Jacques Rivette, 1994, France)*

February 12: **The Accompanist** (Claude Miller, 1994, France)*

February 19: **French Can Can** (Jean Renoir, 1955, France)*

February 26: **Moulin Rouge** (Baz Luhrmann, 2001, US), White Hall 208, 8pm

March 5: **The Long Day Closes** (Terence Davies, 1993, United Kingdom, 16mm)

March 19: **Death in Venice** (Luchino Visconti, 1971, Italy/France)*, White Hall 208, 8pm

March 26: **Prospero's Books** (Peter Greenaway, 1991, United Kingdom), White Hall 208, 8pm

April 2: **Van Gogh** (Maurice Pialat, 1992, France)*

April 9: **Tango** (Carlos Saura, 1998, Spain/Argentina)*

April 16: **Ararat** (Atom Egoyan, 2002, Canada), White Hall 208, 8pm

April 23: **Golden Coaches** (Jean Renoir, 1953, Italy/France)

April 30: **Eternity and a Day** (Theo Angelopoulos, 1998, Greece)*

Explore More!

Goldwasser Symposium on Religion and the Arts, *The Redemptive Power of Art*

The symposium brings together for intellectual and artistic exchange three of the most articulate and challenging persons in the arts to explore the artistic shaping and reimagining of moral, religious, and spiritual traditions.

Featuring internationally recognized artists:
Bill T. Jones, dancer and choreographer
Anne Bogart, director, the SITI Company
Pauline Oliveros, contemporary composer
Moderator: Robert Paul, Interim Dean,
Emory College

March 29, 1pm, *Deep Listening Workshop*
with Pauline Oliveros

March 30, 2-5pm artists presentations;
7-10pm panel and question and answer session

The David Goldwasser Lectureship was established in 1980 in memory of David Goldwasser, a 1932 graduate of Emory College. Co-sponsors: Emory Dance Program, Department of Theater Studies, Theater Emory, and Women's Studies Department.

Emory Summer Arts Experience for Teens, Students, and Adults

Experience hands-on cultural learning through daytime courses and nightly events. Registration costs vary by course. Accommodations available.

Theater: A week of clown training

Visual Arts: Eight-day pinhole photography workshop

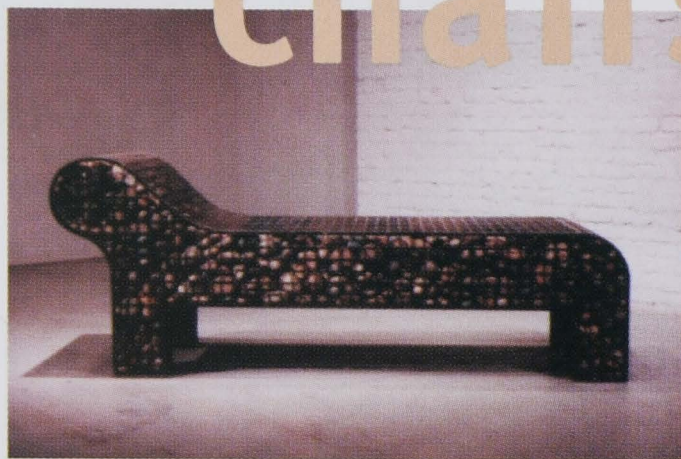
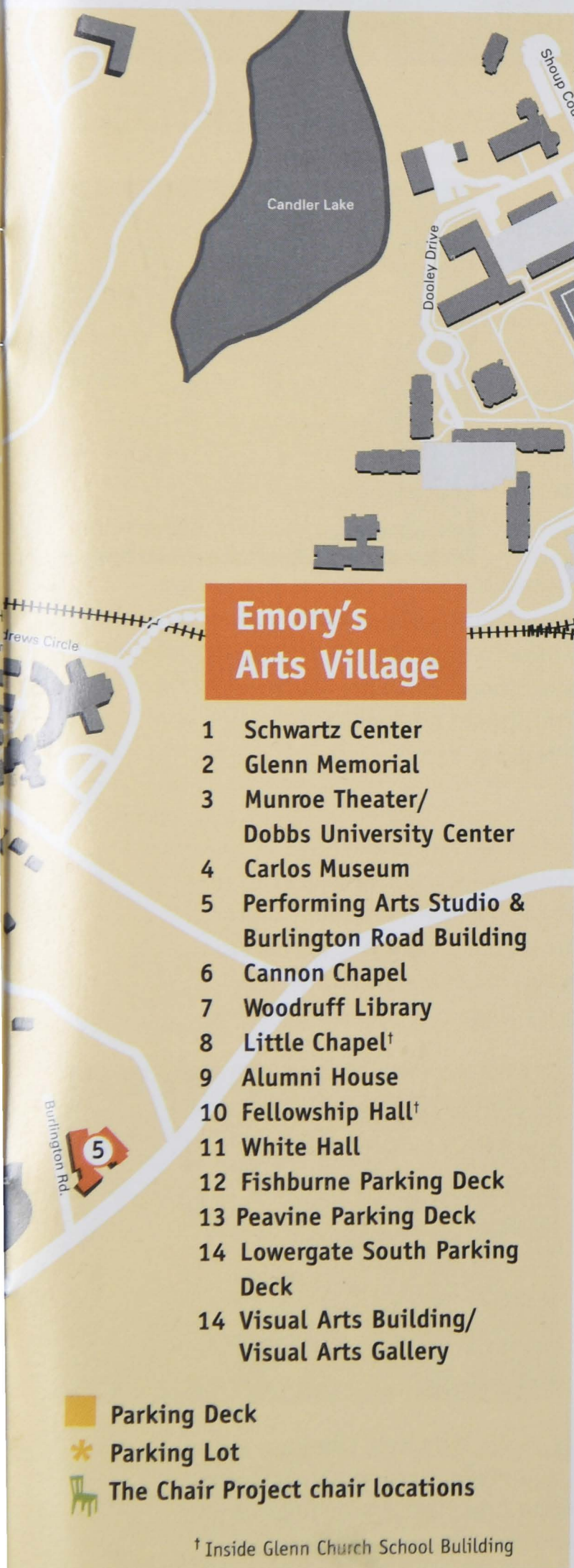
Music: Introduction to Musical Cultures of the World

Creative Writing: "Fiction: Break It Down and Build It Up," a workshop with celebrated writer Amy Bloom

Carlos Museum: "Mapping the Sacred" with Artist Gregor Turk, sessions for learning about and making three-dimensional monuments, memorials, and landmarks

emory's arts village





Celeste Roberge, *Chaise Gabion*, 1998, steel and river rocks.

THE EMORY CHAIRS PROJECT

From March 17 through April 17, 2003, Emory's Visual Arts Program presents *The Emory Chairs Project*.

This exhibition organized by Linda Armstrong and the Chairs Advisory Committee, includes chair sculpture by approximately thirty artists, including Vito Acconci, Maria Artemis, George Beasley, Gordon Chandler, Kyle Dillehay, Joe Dumas, Di Di Dunphy, Julia Fenton, Horace Farlowe, Jim Gallucci, Richard Herzog, E.K. Huckaby, Imi Hwangbo, David Jones, Amy Landesberg, Ruth Laxson, Pam Longobardi, Toby Martin, Kipp McIntyre, Lynne Moody, Kerry Moore, Michael Murrell, Greely Myatt, Harold Rittenberry, Celeste Roberge, Ann Rowles, Andi Steele, Gregor Turk, and Andy Yoder. Featured artists are nationally and internationally recognized artists, Emory students, and faculty. Chair sculpture will be installed in and around the Schwartz Center and at twenty other campus sites (see map, left).

The opening reception and self-guided site tour on Friday, March 21 at 5pm in the Visual Arts Building will lead off a weekend of contemporary arts activity. Detailed site maps available at Visual Arts Building, 700 Peavine Creek Drive and the Schwartz Center. For more information call 404.727.6315.



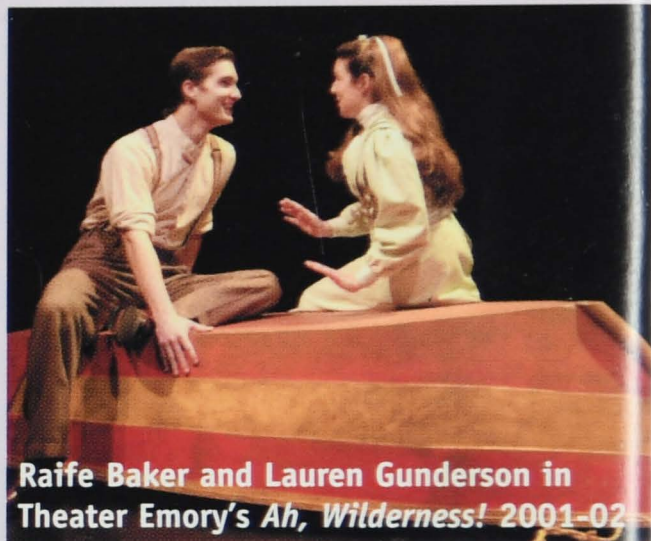
MISSION OF THE ARTS AT EMORY

Emory University provides a dynamic, multidisciplinary environment for the study, creation, and presentation of the arts.

Major Programs, Departments, And Affiliates

THEATER

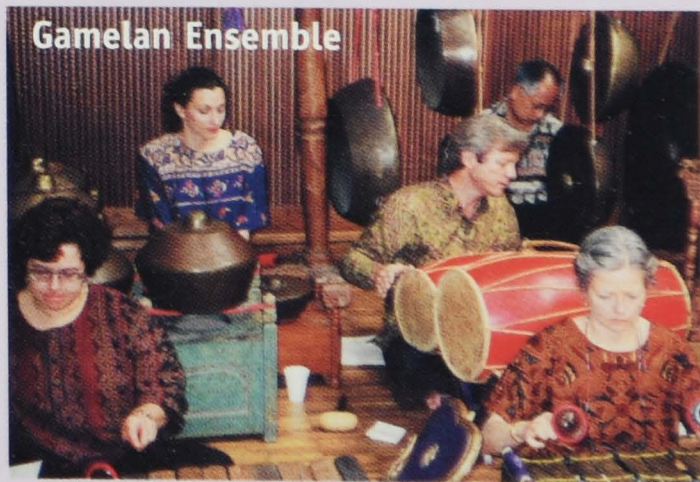
The Department of Theater Studies is committed to teaching theater as an integral part of a liberal arts education. Students are exposed to intimate classes with faculty who support and develop individual student interests. From set design to stage combat, theater criticism to playwriting, students are exposed to a broad range of research, theory, and experience. Students are challenged to re-imagine and redefine theater rather than fit theater into the current mold. Theater Emory, our resident professional theater, provides a unique opportunity for students to work side by side with professional artists to explore the classics, new plays, and workshops addressed to particular questions. In addition to Theater Emory's performances there are also presentations of touring artists as part of the Flora Glenn Candler series. Add the occasional clowning workshop, interdisciplinary and collaborative project, student theater production and you will find countless opportunities for exploring theater at Emory.



Raife Baker and Lauren Gunderson in Theater Emory's *Ah, Wilderness!* 2001-02

MUSIC

Whether you are an aspiring concert pianist, ethnomusicologist, or a jazz fan, the Department of Music at Emory provides learning opportunities to fulfill almost any interest. Offering major, minor and graduate degree programs, students can take advantage of the department's flexibility to suit individual needs. Diverse course offerings and performance opportunities are supported by a distinguished faculty of performers, composers, and scholars. There is always something new to hear and see with as many as eighty concert series events and student performances annually. From contemporary to medieval, electronic to sacred, Emory's got it. Exciting artist-in-residence programs also provide a chance to work directly with innovative musicians. Next to your average classroom you will find music labs, private practice rooms, and electronic music studio in the Burlington Road Building and Schwartz Center. The Heilbrun Music and Media Library in the Woodruff Library is also a valuable new resource. With further exploring, you might even stumble upon traditional Javanese instruments for Emory's Gamelan Ensemble. Music finds its way into every day at Emory, whether it's a noontime chamber concert at the Carlos Museum or a jazz master class, it's here for the listening.

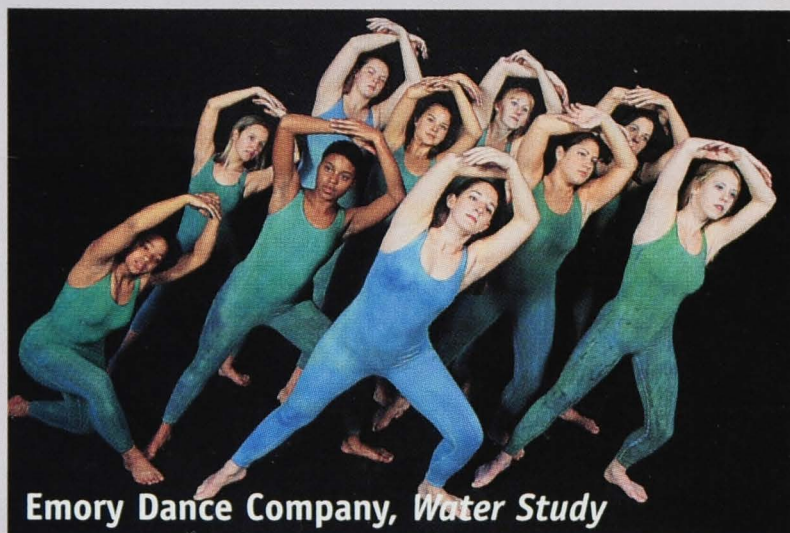


Gamelan Ensemble

DANCE

The passion behind dance at Emory is contagious! Where does this passion come from? Perhaps it's the program's focus on the individual. Students combine dance with other areas of interest and their own personal experience in the process of finding their own voice. Professors are interested in what makes a student an individual and guide them into unknown territories. Such deep growth may be what ignites such passion.

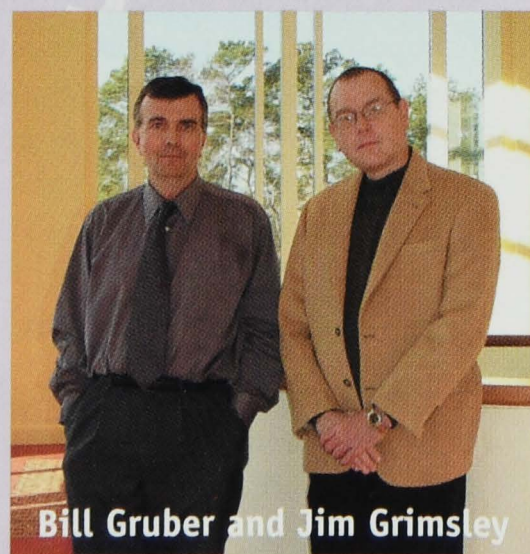
The primary tenets of modern dance, which value individualism, innovation, and interdisciplinary approaches to the arts, have set the standard for the program. Coursework and performance opportunities combine the practical and theoretical to foster student's creative, intellectual, and communicative powers in the field of dance. The curriculum includes a variety of courses from technique and history to dance notation. In addition, master classes offer unique experiences to share work and exchange ideas with local and national guest artists. The Emory Dance Company offers students the opportunity to gain choreography and performance experience as well as direct insight into the dedication involved in the creation and performance of a dance. Performances include annual concerts of faculty works as well as programs directed and choreographed by students. Each spring selected members of the Emory Dance Company study and perform at the regional American College Dance Festival. Additional performing opportunities in dance are available through student groups and the Flora Glenn Candler Series often features touring professional companies.



Emory Dance Company, *Water Study*

CREATIVE WRITING

The Creative Writing program combines the critical analysis and reading of literature with the development of one's own writing skills. Students are given the opportunity to develop their individual interests and investigate specific genres, including poetry, fiction, creative non-fiction, playwriting, and screenwriting. Such a range of course offerings make this program stand out in the Southeast. In addition, The Creative Writing Reading Series brings nationally prominent writers to campus for workshops and public readings. The Program also sponsors a Summer Writers' Institute, which includes the Summer Writers' Festival, a series of panel discussions, readings, and interactive workshops. Writers and readers can indulge themselves in all of these programs and more with various student publications produced each semester. Poetry lovers will be happy to stumble upon the *open mic* or Poetry Matters events, public readings by students and other community members.



Bill Gruber and Jim Grimsley

See page 34 for Creative Writing Reading Series Program readings by Bill Gruber and Jim Grimsley

film studies

FILM STUDIES

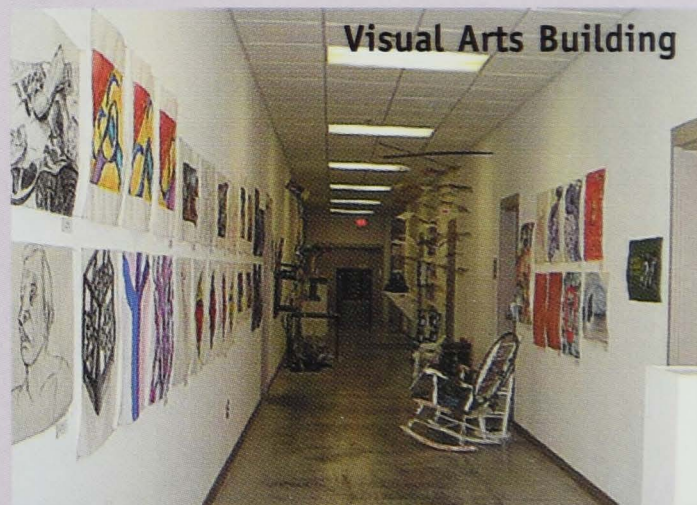
The Film Studies Program, an affiliate of the Institute of Liberal Arts, offers a unique opportunity for graduate and undergraduate film study. Students can take advantage of the Woodruff Library's collection of international and American journals of criticism and history as well as the Heilbrun Music and Media Library, which holds more than four hundred 16mm feature films and several thousand titles, from documentary to experimental, on DVD, laserdisc, and videotape. The library also provides extensive viewing facilities, as do the multimedia classrooms. With a diverse range of interests and class offerings, faculty are committed to individualized education. Class screenings, tributes, and festivals focusing on an era, director, or theme such as spirituality, India, or artistic creation offer abundant opportunities to experience film at Emory.

visual arts

VISUAL ARTS

The Visual Arts program offers courses in drawing and painting, photography, film and video, ceramics, sculpture, and contemporary art issues. Students can pursue a minor or simply take courses for the pleasure of the learning experience and intellectual enrichment. A faculty of professional artists with diverse styles and approaches work with students in developing a strong technical and aesthetic foundation, as well as encouraging individual expression. For interested students, there is advice and mentoring in the production of a body of work for graduate school applications, exhibitions, or portfolios.

Opportunities for dialogue with visiting artists, lectures, and viewing of exhibitions complement the program. In addition to the annual student and faculty exhibitions, work is displayed in the beautiful, new Cox Computing Center, and in various other campus locations. The Student Art Corps offers additional opportunities for exhibition and presents a series of workshops and other activities for students. The program's studio/classrooms and gallery are located in the Visual Arts Building.



Visual Arts Building

art history

ART HISTORY

The Art History Department offers courses ranging from ancient Egyptian and classical to modern and contemporary art, and from ancient American to African and Islamic art. With a major and graduate program in art history, the department also offers minors in Architectural Studies and Visual Arts. The courses make extensive use of materials from the Visual Resources Library and often include visits to the Carlos Museum and other area museums. Hands-on learning in conservation of art works and in computer aided design are special features, as are internships, career programs, and summer study abroad. The department also brings well-known scholars and artists to campus for lectures and seminars.



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MICHAEL C. CARLOS MUSEUM

The Michael C. Carlos Museum maintains the largest collection of ancient art in the Southeast with objects from Egypt, Greece, Rome, the Near East, Asia, and the Americas. The Museum is also home to collections of 19th and 20th-century sub-Saharan African art and European and American works on paper from the Middle Ages to the present day. The Museum works with faculty to develop unique special exhibitions that draw on collections from around the world to engage the public and contribute to current scholarship. The Museum also mounts exciting traveling exhibitions developed by other institutions.

Rosales Zoned Engraved Female Effigy, Central America, Costa Rica, Guanacaste-Nicoya, Rosalees Zoned Engraved, Period IV, 300 BC-AD 300, Ceramic, Gift of William C. and Carol W. Thibadeau in the Art of the Ancient Americas galleries.



THE SCHATTEN GALLERY

The Schatten Gallery is located within the Robert W. Woodruff Library. The gallery is a venue for exhibitions of an educational nature that benefit the interests of Emory's academic community as well as culturally enriching both campus and community life. Through collaboration with outside cultural organizations as well as scholars, programs and departments within the university, Schatten Gallery provides an opportunity to show more visual aspects of a wide range of scholarly interests and often mounts exhibitions in conjunction with university lectures, symposia, conferences and cultural festivals held on campus. Examples of recent Schatten Gallery exhibitions include last fall's display of selected items from the Dave Brubeck archives and the current exhibition, "Enduring Legacy: Photographs by Jim Alexander from his SPIRITS/MARTYRS/HEROES Project."

ARTS OF OXFORD COLLEGE OF EMORY

In October 2001 Oxford College celebrated a new addition with the Hugh and Gena Tarbutton Performing Arts Center. Oxford is also enjoying the newly renovated Williams Gym, which features mirrored walls, bars, and a floor specifically designed for dance. The historic campus offers theater, dance, music, and studio art events. Annual programs include: The Porter Piano Series, Oxford Lyceum Concert and Lecture Series, and student performances.

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David Cook, Director, Film Studies Program
Katherine Mitchell, Director, Visual Arts Program
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Bonnie Speed, Director, Carlos Museum
Valerie Watkins, Director, Schatten Gallery
Dana Greene, Dean and CEO, Oxford College
James Flannery, Director, W.B. Yeats Foundation, & Winship Professor, Arts & Humanities
Vincent Murphy, Artistic Producing Director, Theater Emory
Pat Miller, Managing Director, Theater Emory

Schwartz Center Facts and Figures

87,349

Square Footage

825

Number of Seats
in Emerson Concert Hall
(including the choral balcony)

1.3 million pounds

Total weight of the concert hall
pre-cast concrete ceiling

October 19, 2000

Ground Breaking

February 1, 2003

Dedication and Public Opening

September 2003-May 2004

Inaugural Season

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Ben Arnold, Associate Professor, Music
Alice Benston, Dramaturg, Theater Emory & Associate Professor, Theater Studies

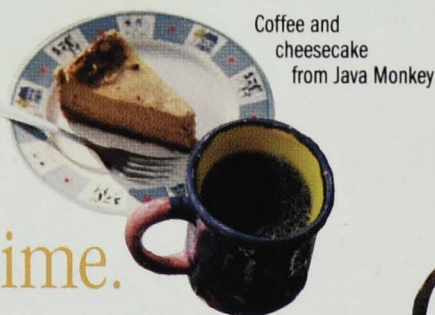
The Arts at Emory appreciates the efforts and generosity of **Volunteer Usher Corps**; **Festival Program Advertisers**; **Clint Smith**, advertising representative and **Susan Spencer**, festival program designer.

Printed Festival Program Editor/Coordinator:
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Decatur

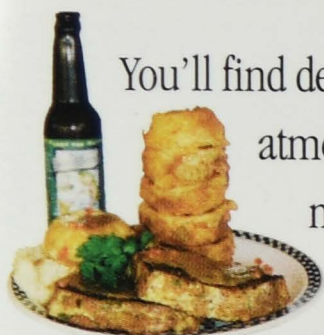
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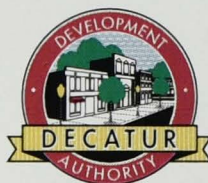
Friendly neighbors, tree-lined streets, great schools, parks and playing fields, libraries and businesses all

Satin blouse
and skirt from
Squash Blossom

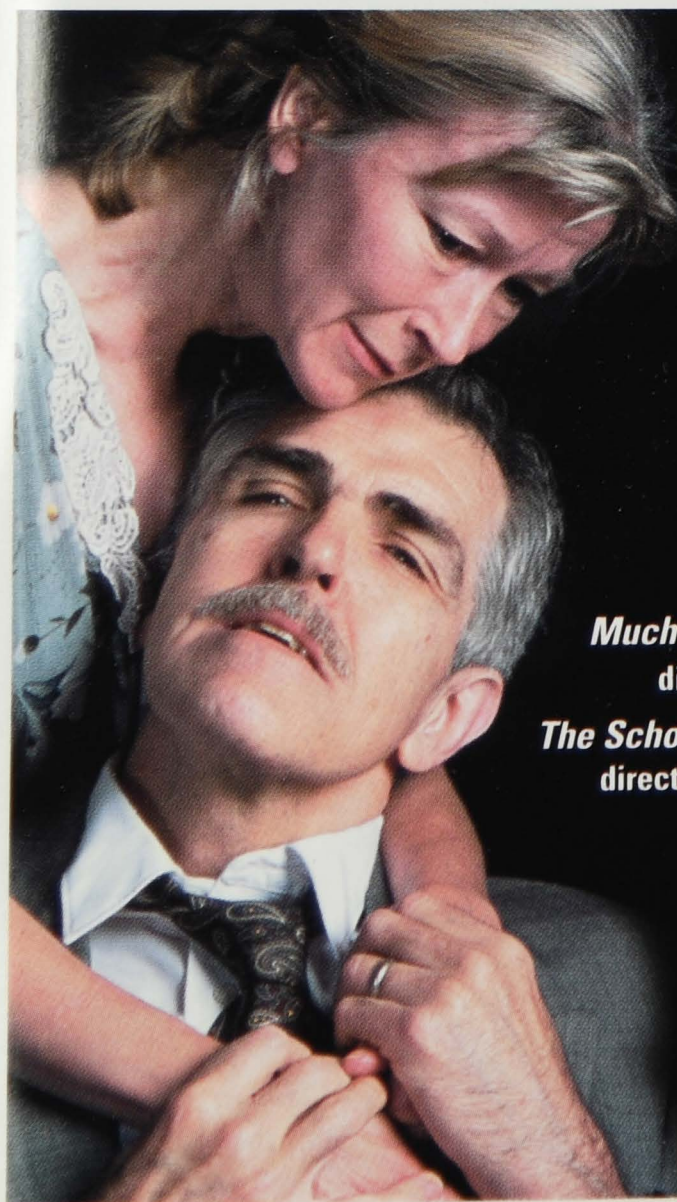


make Decatur a wonderful place to spend some time. We're just 10 minutes from the Emory campus, and the MARTA rail station is right under the square, so getting here is a breeze.

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Janice Akers and Tim McDonough in *Death of a Salesman*, 2002, directed by Vinnie Murphy Photo: Tom Meyer

Druid Hills Luxury



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All information is believed to be accurate but is not warranted.

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