

# Rhodes College Digital Archives - DLynx

## Codetta: Art, Music, Theater and More....February 1, 2008

Item Type	Other
Authors	CODA
Publisher	Memphis, Tenn. : Rhodes College
Rights	Rhodes College owns the rights to the archival digital objects in this collection. Objects are made available for educational use only and may not be used for any non-educational or commercial purpose. Approved educational uses include private research and scholarship, teaching, and student projects. For additional information please contact <a href="mailto:archives@rhodes.edu">archives@rhodes.edu</a> . Fees may apply.
Download date	2026-06-16 06:22:33
Link to Item	<a href="http://hdl.handle.net/10267/1323">http://hdl.handle.net/10267/1323</a>

## February-Yet Another Great Month for the Arts!

By: Meghan Wilcox

There are a number of promising arts event this month, all of which we at *Codetta* hope you will take advantage! In the beginning of the



<http://lecatr.people.wm.edu/>

month there are multiple CODA Night Out opportunities including **free entry to the Brooks Museum "First Wednesday" art party**, February 6<sup>th</sup> 6-9p.m. with Rhodes ID as well as 5\$ ticket night for the **Dayton Contemporary Dance Company** at the Buckman Performing Arts Center, St. Mary's the 8<sup>th</sup> at 8 p.m. Yet another CODA sponsored night out: **Free entry to Indie Memphis Cinema Club short film series** at the Power House Gallery on Delta Axis 7:30 p.m. on the 13<sup>th</sup>. Toward the middle of the month, enjoy a Rhodes event in the McCallum Hall in the BCLC, "**An Evening of Dance**" featuring the Rhodes Orchestra and Jazz Ensembles. "**How I Learned to Drive**" premieres the 15<sup>th</sup> at McCoy Theatre at 7:30 p.m. and will be showing on select nights until the 24<sup>th</sup>. Be sure not to miss out on this great Rhodes' theatre performance! On the 16<sup>th</sup> is another 5\$ ticket event to **Joshua Bell's "Romance of the Violin."** Don't forget the **Campus Arts Walk** involving Art, Theatre, Music, Dance, all in one night! The walk begins at 5:30 and ends at 9:30 on the 22<sup>nd</sup>. For the visual arts lovers there will also be an exhibition lecture in Clough on the 21<sup>st</sup> by **Joey Fauerso** as well as the Exhibition Opening the following night and running through March 26<sup>th</sup>! Faithful reader, We hope to see you at some of these events!



<http://www.8notes.com/pictures/violin/>

# Art Reviews

By: Leah Bachmeyer

## Jon Rappleye

On January 19<sup>th</sup>, I ventured over to the Clough-Hanson Gallery to see the newest exhibit featuring the work of Jon Rappleye. His exhibit, *In the Quiver of the Kingdom*, was not what I had expected. His work was more than just acrylic on canvas. He seemed to include a type of collage with his art. The backgrounds in most were sweetly colored and featured water or mountains and an untouched world. The foreground to each painting was bizarre and fascinating. It looked like something from Wonderland with all the translucent or multi-colored mushrooms jutting forth from the black and white trees and grass. Strange birds were everywhere, and the owl watched over all with stars for eyes. The gallery features nine of his works, each more

intriguing than the last. My favorite was “Nightwood Bloom.” In this work a deer staring plainly forward. The really weird thing, however, is that one of the deer’s horns has fallen to the ground, and a strange tube is protruding from it. In the upper left segment of the canvas an owl stars down with its mesmerizing starry eyes. Other works include “In a Sea of Honey, a Sky of Honey,” “In the Quiver of the Kingdom,” “From this Ancient Forest Bright,” “Brutal Ardor,” “Bird and Hare Drink Where Flows the Venomous Nectar,” “Supernature,” “Where Grows the Vine in a Woodland Waste



“In the Quiver of the Kingdom”  
2007

Cultural Discard for Nature, Toxic Dumps, Detrimental,” and “In the Tremble this Nature Abounds.” I really enjoyed this exhibit. It was extremely engaging and strangely hypnotizing. If you’re looking for a break from the ordinary, a visit to *In the Quiver of the Kingdom* is definitely recommended. Mr. Rappleye’s work will be up in the Cough-Hanson Gallery until February 13.

## Power House

On January 19<sup>th</sup>, I found myself wandering up and down G.E. Patterson with a friend trying to find Power House. We were surprised when we actually located it. Tucked away was the entrance to the Grier Edmundson exhibition that I had been planning on visiting. What first caught my eye upon entering, however, was the actual building. Power house was renovated not too long ago and has a lot of character in its old structure. Power House is divided into a North Gallery on the ground floor and a South Gallery downstairs, while hosting a bright, fairly open floor plan. Edmundson’s art, which was on a smaller scale compared to the building, had the effect of making you feel very small. His art was mainly oil on canvas, though he occasionally employs acrylic or graphite. His images are simple and recognizable, but the real show is the messages behind

each painting. His “Untitled” 2007 is clearly an image of the shuttle Challenger exploding. Thus setting the mood, the rest of his paintings include more subtle images, but still host the historical and cultural shock behind the picture. My favorite piece was definitely “Thoughts on the definition of culture Part III.” It features a blue sky dominating the canvas, and three white crosses protruding into the scene from the bottom left corner. It was moving because I have seen those three crosses many times before. Edmundson’s art creates a southern identity through the images of its history. This exhibition is great for anyone interested in southern his-



Grier Edmundson

tory, or those who really like to search for the message behind the art. The exhibition will continue through March 9, and admission is free.



# Music Review

By: Brigid Hannon



## A Night at the Symphony

Another marvelous night at the symphony was had by all on Saturday, January 19<sup>th</sup>, 2008. As my friends and I scrambled into our seats in the balcony of the Canon center, I quickly discovered that from this vantage point of the lower balcony, I not only saw the entire Memphis Symphony Orchestra (MSO) I could hear it in a way I had not experienced on my previous visits. The acoustics up there are phenomenal! The sounds of every instrument converge and reverberate with such intensity and beauty that I had to wonder why more people don't sit up there. On the program for the evening were Mozart's Concerto No. 15 in B-flat Major for Piano and Orchestra (K.

450) and Bruckner's Symphony No. 7 in E Major. The Mozart symphony was a familiar one for me; however the MSO performed it with a wonderful musicality that caused me to listen as if I had never heard it before. I especially enjoyed watching the pianist, John O'Connor, because he played with such focus and perfection that—for most of Mozart's symphony—I watched him almost to the exclusion of the exuberant conductor, David Loebel, whose dramatic flourishing of the conductor's stick and expressive arm movements usually catch my eye. The Bruckner symphony was equally interesting, but for different

reasons. Bruckner's use of a much larger orchestra than Mozart, as well as a repeating motive that was introduced in the first movement and returned to in the last, kept my attention because the sound was so powerful and the tune became familiar and almost catchy. I liked his use of the brass section; it added an extra dimension to the overall sound of the symphony and kept the audience on the edge of their seats because of the dynamics! If this isn't incentive enough to come out to the symphony, I'd also like to mention that after the symphony, there is generally a small group of Rhodes students that go to the Cheese Cake Corner to discuss the performance over some delectable cheese cake. The next Symphony performances are in February, on the 9<sup>th</sup> and 10<sup>th</sup> and I hope to see you there!



## John Ross



John Ross

On Thursday evening, January 24<sup>th</sup> 2007, I had the opportunity to listen to a selection of guitar pieces, performed by Rhodes faculty member and guitar teacher, John Ross. He received his Bachelors of Music degree from Northern

(except for Bach) I had heard of. I was most interested and surprised by the J.S. Bach pieces (Suite BWV 1009 and a Prelude, Fugue and Allegro BWV 998) because up until that evening, I had no idea Bach ever composed music for acoustic guitars! It was certainly a learning experience for me. Though the repertoire was unfamiliar I enjoyed the diversity of the program. The Bach was very technical and sounded difficult and tedious to play. You'd never know how hard Professor Ross was concentrating unless you looked at his face while he was playing the Bach pieces because he was so intensely staring at his guitar. It was truly an impressive feat. "All in Twilight (1987)" by Takemitsu seemed to me to be an obscure and definitely more modern piece of music than the Bach pieces—it had a feel of atonality and was

not as lyrical or melodious as the Bach. The last piece on the program was Duarte's "Appalachian Dreams op. 121". It was essentially what one would expect from a composition for guitar about Appalachia, though perhaps with less of a twang than I would have expected. I think it was certainly my favorite, both because it sounded similar to other music I've heard and the names of the movements were entertaining. My favorite was the finale, movement V, called "O'Brien's Jig—Red Haired Boy—Planxty George Brabazon". I highly recommend attending a Rhodes faculty recital if you can because it's fun to watch someone you know perform and the professors certainly appreciate student support! The next recital is scheduled for March 31<sup>st</sup> and it features voice instructor Mona Kreitner, guitarist John Bass and Debbie Smith on the piano.

Illinois University and his Masters of Music from Illinois State University. The program was a collection of works by J.S. Bach, Toru Takemitsu and John Duarte—none of whom

# Theater Review

By: Andrew Whaley



## Adapting Literature for the Stage

There is a real challenge in adapting great works of literature into plays. As with film, when deciding to compact a book into a two-hour production many choices must be made. In the theatre, however, even more must be sacrificed because you are limited in stage size, technical abilities, cast sizes, etc. Circuit Playhouse's recent production of *A Lesson Before Dying* was a poor attempt of adapting Ernest J. Gaines's book by the same title.

First let me highlight some of the positives on this production. I must applaud Playhouse on the Square's staff for selecting a play that should be regionally applicable. The story of *A Lesson Before Dying* deals with a young African-American man who is accused of a murder that he did not commit, and because of his inability to adequately express himself

or follow the proceedings of the courtroom, he is sentenced to death. His aunt convinces the boy's former school teacher to come and meet with him. What makes this story unique is that there is never an attempt to overturn the verdict. Instead it is the story of a man who gains his dignity through education, through understanding what it means to be a man and to die with the knowledge that you are as good as anyone else.

This southern story is a great fit for Memphis, a town of decades of racial strife, and it presents a message that is applicable to all people. This play should spark discussion among those who see it, but the adaptation gets in the way of the message. Romulus Linney, the play's adapter, chops the story into many short scenes which breaks up the general flow of the play. The audience is never taken into the world of the play. You feel like you are watching a lyric soprano trying to get through a Mozart aria while suffering from the hiccups.

The performances were also not fluid, and this also seems to relate to the "choppy" nature of the production. Characters operated often on two levels, either intense anger or intense sadness. There was very little in the middle. Jefferson, the convicted man, often verged on melodrama, making his performance at times almost comical. There were obvious line fumbles and other mistakes that also took the audience out of the play. The best performance was given by Keith Patrick McCoy, a resident artist at Playhouse on the Square right now, who had a clearer view of the role he was playing. There were strong moments in his performance that really drew in the audience.

*A Lesson Before Dying* runs from February 10<sup>th</sup>, and I would recommend it if you were able to use a CODA \$5 ticket, but if you have to buy the normal \$20 student rate that the Circuit Playhouse requires, I would advise you to skip this one and wait for a future production.

# Do You Know This Student?

## Beaven McWilliams

By: Katharine Gentsch



### What arts activities are you involved in this semester?

This semester I sing in Lipstick on your Collar, and one of the Jazz ensembles. This semester I am taking voice lessons, piano lessons, drum lessons and guitar lessons. I don't fool around. I am the lead singer of a student run band with my best friend Hank. I am in the upcoming play Lysistrata. This semester I have also been very busy with sculpture and drawing classes to round out my college art experience.

### I understand you're interested in music composition...What exactly did you do? You were a DJ at Juxtap'art last year, weren't you?

I absolutely love writing music. I can put so much of my emotion into a computer and it throws up a cool song... you should try it. I basically worked out some sweet ass synth parts then tracked layers of mad vocals. I play everything myself and I am really proud of how they turn out. My favorite song is entitled Pitty. It was made using just my voice (acapella) and digital effects on my voice from the computer. I created my own vocoder and harmonizer much like Imogen Heap uses in her song Hide and Seek. I presented Pitty at the URCAS fair last spring for the music department in a presentation demonstrating the advances in technology on how music is produced today. I have some of my personally composed music at [www.myspace.com/walnutband](http://www.myspace.com/walnutband). The music technology class that I took last year (but no longer exists unfortunately) learned a program that allows for live DJing. We all made two projects and showcased them at Juxtap'art last spring. Hank and I also used the same program to DJ for the Agents of Timbre show John Weeden invited us to.

### You're also in Lipstick on Your Collar, the a cappella group. How long have you been a part of that? How long have you been beat-boxing?

I am in the great, spunky, delicious Rhodes female acapella group known as Lipstick on your collar. I transferred to Rhodes as a second semester freshman straight out of the Naval Academy. Lipstick only holds auditions in the fall so I joined as a sophomore. I sang a song that I could only remember a fraction of from watching Care Bear cartoons.

I know you would never be able to tell, but I have been beatboxing in acapella groups for quite a while. I started in my inner city high school because its the one thing that no one wants to do, and I'm really good at making goofy things look cool. I kind of became the crazy white girl who spazzed out a lot on stage (in my defense it is REALLY hard for me to keep a beat without putting my whole body into it). Lucky for me I am continuing to get better. At this rate I should be really good by the time I graduate and will never use it again.

### You were in Rocky Horror this fall--what kind of an experience was that for you?

Rocky Horror was an amazing experience. I absolutely love the way that Chris Davis directs (he was also the director for the mind bubbling play Ubu Roi a few years ago). I have always been a little bummed that Rhodes hasn't put on any real musical production in the years that I've been here, so once I found out that they were doing Rocky Horror (one of my all time favorite musicals) I just had to be in it. I was so psyched to be the Lips because I am not much of an actress but I love rocking out to my sexy red guitar (her name is ChiChi). The play was so fun and goofy. The cast was amazing and wonderful, I am so lucky to have done a production like that before I leave.

### What else are you involved in on campus? What takes the most time? What do you enjoy most?

I used to be on the golf team and rowed for the crew team. This year I have had to put sports aside so that I could be involved in theater and not explode. I am also in Society of Physics Students, I lifeguard in the big beige bubble, I tutor biology, and I do independent research for biology studying fish parasite frequency.

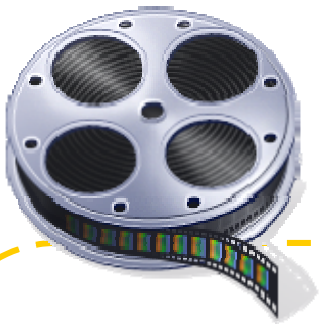
The studio art classes here take by far the most time. I remember staying up all night at least once a week last year when I was in studio painting. Of course that class was also the most enjoyable. I really like the color pink. One could say that I'm obsessed with the color so anything that I can make pink I will love. Also, having tangible work that you have just spent all night perfecting is much more rewarding than studying cell division and forgetting about it the next semester.

### Cabaret's coming up--what's that going to be like?

Last year cabaret was a blast. The cast was small and I knew all of the people but this year many great new people are involved and I'm excited to get to know them. We are all high energy and fun. From what I have seen so far the songs are going to be quirky and hilarious. I won't give anything away, but it should be a fun, not so clean show.

### So, this is a kind of huge question, but do you know what your plans are for next year?

Funny thing, I could be the only person I have talked to who knows what they are doing after graduation. Truth be told I have had the same plans since I was four. My father would take me on "bug hunts" in the back yard when I was younger. We would turn over rocks and old pieces of wood. We would find worms, ants, centipedes, roly pollies etc... so from then on I wanted to be a fire truck or an entomologist (study bugs). My plan is to spend the summer singing on a cruise line and travel some. I'm then joining the peace corps for two years. After I get my masters I'm going to treat my alter egos and be a biologist by day, rock star by night. Yeah!



# Indie Memphis

By: Charlotte Ashford

Interview with **Les Edwards**, the Chairman of Indie Memphis- a non-profit film organization that has partnered with the visual arts organization Delta Axis @ Power House. It is dedicated to showcasing independent, and in particular Southern, Films to the Memphis community. It currently hosts Micro Cinema Nights the second Wednesday of every month at the Power House gallery in South Main, and an annual Film Festival in the Fall at Studio on the Square. Their film nights are a free and casual way to experience the world of independent film.

**CA:** How did Indie Memphis come about from Delta Axis @ Power House?

**LE:** About ten years ago it was actually formed when a student at the University of Memphis wanted to show some films that he and his friends were making in Memphis, but realized that there was no film festival in town. So they decided to make one. From them, the group was born. Delta Axis came into the picture because it supported the initiatives of a group like Indie Memphis, and so the groups joined forces. Film is a form of visual art too, and should therefore also be exhibited. So, we decided to start up our own local film festival once a year.

**CA:** Could you tell me a little more about Indie Memphis's annual Film Festival, as well as the subsequent Micro Cinema Short Film showings at Power House each month. Why Indie Memphis decided to add to the festival component?

**LE:** When Indie Memphis started, its annual festival featured strictly local filmmakers, it then branched to Southern filmmakers, and now we show artists from all over the country, there's even an international portion of the festival. The reason we expanded from local to Southern Filmmakers soon after we started was because we realized we would be "the only ones" focusing solely on Southern films. There was a need. However, the organi-

zation has become more established and continued to expand into what it is now. We just realized we needed to show more films, and so now we include filmmakers work from all over the world. We tend to reinvent as we feel the need.

After running the festival for a while, about three years ago, the Indie Memphis Volunteers began discussing the wonderful screening room just sitting in Power House; they thought- we should do something there. And so we came up with Micro Cinema Night. It was an opportunity to do short films- a short film being defined as forty minutes or less according to the motion picture academy. With so many short films popping up everywhere with no place or room in the annual festival, we saw the Power House Micro Cinema Short Film nights as the perfect opportunity to show them; they are equally important after all.

**CA:** Although you do show films by many national and international filmmakers/artists, why does the organization feel the need to showcase local and Southern filmmakers in particular?

**LE:** In Memphis...there is something in the water in Memphis. For example, just consider all of the music that's been created here, historical and current. Some big and radical music and musicians came from Memphis, much of it

changing the music scene of the entire country. There's really not a big industry, but it's undeniable, there is so much talent here.

Now, I think that there is some of that going on with film here too. Filmmakers take day jobs to pay the rent because their films don't pay the bills. But they take these nowhere jobs just so they can keep doing what they love- telling their stories and making films. I think that we have a really rich group of filmmakers who are making these really great movies here in Memphis, not unlike that rich music scene Memphis is known for.

It was and is clear though that they need a venue if the public is ever going to see them. But, prior to Indie Memphis, there was no way for these filmmakers to show their work. Technology has changed and more people are making more movies now than ever before and so we need to put that out there. Especially when it comes to the films that are coming from Memphis.

Something that I should say though, is that now with this new "Digital Age" and because there are so many more films being made, there's been an explosion of festivals in response. New festivals are popping up every year... in fact, no one really knows how many festivals there even are. Maybe 2000 in North America? I don't even know. So it's nice to specialize and showcase something unique like Memphis and Southern Culture in our film festival.

\* Continue on next page



## Indie Memphis cont.

**CA:** Why are these film nights important for Memphians and Memphis? And why should anyone attend these Wednesday night showings?

**LE:** What film does more than any other medium is that it gives the viewer a lense into other cultures and countries and another way of life. It can do this in an entertaining way or a challenging way. There's nothing like a movie to tell a story and open your eyes to new ideas and thoughts. What I like about the short films we show in particular is the whole process of discovery. You just never know what you're gonna get.

Also, if all you're seeing are Hollywood movies, you're really missing something. There are so many stories being told and short films are a good way to see them- after all, if you don't like it will be over soon and you can move on the next film.

**CA:** How do you think the public feels about the films they come to see here each month

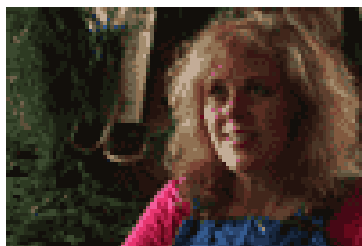
**LE:** I mean we've had people walk out maybe once before but it's never been a big issue. Viewers often share opinions, but they are generally received very well. Another thing i would say is that I don't think we have done any programs with all dark and disturbing pieces. We make sure to throw in various in a mixture. Like putting a funnier film in after a darker one to keep the momentum and the interest going. We try to keep it a mixture of challenging and light-hearted films; it could best be described with an analogy I once heard, "some of it's sweet and some of its broccoli." That is, some of it's fun and light-hearted, and some of it isn't as easy or as much fun to watch but its good for you.

**CA:** Do the films each month tend to share a common theme? For example, this month's focus on Organic Farming and American Agriculture.

**LE:** Usually, but not always. The one from last month featured filmmakers from the West. The show came from a festival in Portland, Oregon's "best



**The Meatrix I, II, & II 1/2**  
**Louis Fox, 2006, 10 min.,**  
**animation**  
**New York, NY**



**Ladies of the Land – ACAD-  
EMY AWARD WINNER!**  
**Megan Thompson, 2006, 29**  
**min., doc**  
**Minnesota, Pennsylvania,**  
**NYC**



**Frankensteer**  
**Ted Remerowski and**  
**Marrin Canell, 2005, 10**  
**min. segment., doc**  
**Lethbridge, Alberta,**  
**Canada & U.S.A.**

of." But, even then, one of the filmmakers in the show from Alaska made a film about a "catfish hunter" in Mississippi. It varies.

**CA:** What's the reason for choosing the theme of "Organic Agriculture" for this show?

**LE:** This month, we were approached by the SIERRA club. A leader of this club is a regular at the festival and suggested that we do a program with this theme. So the SIERRA club is the reason we're doing this one, but usually this is not the case. Normally we just select films for the group when we see ones that are great.

**CA:** 8. Where do you find all of these filmmakers and films, especially from such varying backgrounds? (I.e. this month Cuba, California, and New York)

**LE:** We have different sources. Often other national film festivals' "best of" lists are chosen. Sometimes we pick our own too. It's never too hard if you're interested in independent film. Because all the volunteers, myself included, all love film, we're always on the look out for new film anyway. We might just see great movies we think other people need to see and put together a program based on that. You talk with others who are interested, and exchange information. There's no real magic, just being genuinely interested in it and making others interested. It's what we love.

**CA:** 10. Does Indie Memphis or Power House host any other free public events like this one?

**LE:** indie Memphis does Micro Cinema night and its annual Indie Memphis Film Festival, but last fall we did some programs at The Brooks Art Museum and at The Dixon. We do occasionally do other programs. As long as someone asks us to do something. But we're all volunteers and have to be careful how many extras we take on (which by the way, we are always looking for volunteers and help.



# Where did Elvis get His Outfits from?

By: **Josie Holland**



Men's tailoring is an unappreciated art according to **Paul Vescovo**, a World War II Veteran who once own Paul's Tailoring on Beale Street. "Now it's the Rumboogie Café," he says. After surviving Stalag Luft Four, a German prisoner of war camp on the Baltic Sea, Vescovo returned to Memphis to live with his family. "We had pay of something like 1800 dollars, mustering pay. A friend of mine bought himself a car with it, and I took my money and started the business. My brother in law was in the tailoring business on Main Street, so I decided to open up a tailoring shop myself."

Soon, Vescovo had several notable customers including Elvis, Otis Redding, Mister B, Billy Extine, Louis Armstrong and B.B. King ("I made his first suit," Vescovo says proudly). "They came to me because I made the best clothes around. My reputation. The quality of my clothes, but the main thing, but I use to measure people, and I could measure better than anybody anywhere. Taking a person's measurements for clothing is very important. I was very meticulous when it came to their measurements. I bought the best fabric to make the best clothes for suits and coats. I even made cashmere jackets as a rare luxury item. It came from the high mountains in Tibet from the belly of the lambs." Vescovo knew Elvis very well. "The first time I met Elvis was on Ottomon. He lived on Ottomon. We would sit around the house. Elvis was very shy. He just sat there and never said anything. Some people think he's a very outgoing person, but he's very introverted. I also went to Graceland. I went through every room in the house, but Elvis was still a very shy person."

In addition to his work as a tailor, Vescovo was very active in the Memphis community. He made the clothes for the Black Fireman Association. In 1960 he was the president of The Junior Chamber of Commerce. He was also on the board of the Citizen's Association made of the very top leaders of Memphis. Vescovo was the president of the Gavel Club in 1962. "I'm the president of Gavel Club now. President in 1962 and right now."

Eventually, Vescovo left the building on Beale. "I had my store leased out by a shoe company in Atlanta. I

sold it to Sammy Salky. Still one of my very best friends. And even during the time, I still owned Paul's Tailoring Company, but I was able to do other things. People were happy to work there. I had some people stay with me for a long time." Vescovo traveled, selling his clothes in Atlanta, Dallas, Charlotte, and New Orleans. "I worked until I was 75 years-old," Vescovo says.

Mr. Vescovo now lives in Germantown with his wife. More information about Paul Vescovo's time in World War II can be found in the book *The Way It Was* by Victor L. Robilio.



**Elvis Presley and B.B. King**  
**Mr. Vescovo made the suits that they're wearing in this picture.**



# Joey Fauerso: "Cling to Me"

By: Gordon Conaway



**Hamlett Dobbins tells me that you attended the University of Iowa at the same time, you as an undergrad while he was in graduate studies. How did you two decide to have your exhibit at Clough?**

I had a studio next to Hamlett's when I was an undergraduate, and it was really great getting to know him, and watching his working process. It was really lucky as an undergraduate to be exposed to such great work. Since our time at the University of Iowa, Hamlett has stayed connected with a lot of artists from Iowa City, it was a really wonderful program, and I think through his website, and curatorial projects Hamlett has really helped a lot of people to stay in touch. So, I have kept him informed about my work over the years, and in 2005 he asked me to have a show at Rhodes.

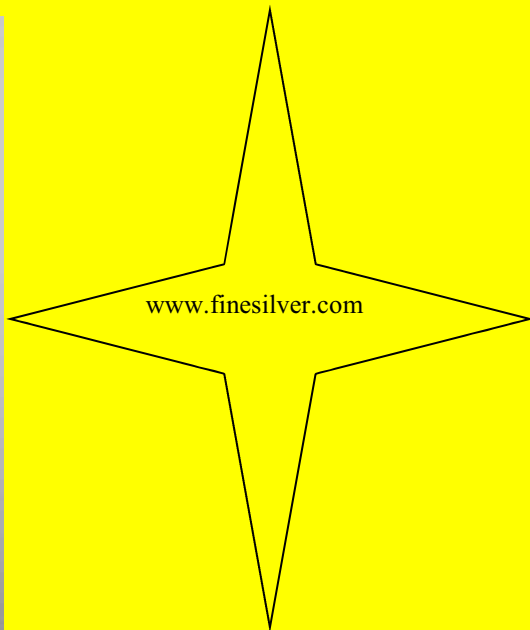
**Hamlett tells me that your family was influential in starting the Maharishi University in Iowa. Do you relate to the study of Transcendental Meditation, and if so, how does it influence your work?**

You cite the Bhagavad Gita for inspiring the open-mouth transition in Wide Open Wide, a story in which Krishna's mouth encloses the entire universe, or as you describe it, a "tear in the body to the soul. My upbringing and family involvement in the TM movement continues to manifest in my work in different ways. Growing up, the philosophies of the TM movement, heavily influenced by the Vedic scriptures and Hinduism permeated every aspect of my life. I went to a private meditating school, studied sanskrit, and visited Maharishi Mahesh Yogi in Holland. Although, I do not subscribe to every aspect of the TM movement, I do still meditate and have a profound interest in the relationship between mind and body, and the potential for different kinds of bodily transcendence are frequently themes in my work. For this show, I have collaborated on several pieces with my father, I am also really interested in my parents' relationship with the TM movement, how they got involved in the sixties, and built a community in this really small town in Iowa.

**I hear you've had some great residencies, most recently at Roswell, New Mexico. What major concepts have you learned at your different residencies? How would you say your work has progressed over your career?**

The year I spent as a Roswell Artist-in Residence was a fantastic experience. One of the benefits of a residency program is the time and focus it allows. I think as an artist some of the most important work is done when you are not working towards something concrete, but are using your time and studio more as a laboratory experience. Roswell was also a turning point for me, because it allowed me the time to learn a lot of the video editing software I use in my work.

complexities occur through our highly emotive repertoire of physical responses. This work intends to create both a spatial and emotional relationship with the viewer by providing visual information that simultaneously turns towards, and away from its audience.



"Untitled"

**"The troubling weight of everything that is missing and the long pause that follows"**



**“Neil (picking nose)”**

**How will your work at Clough differ from or build on "If I'm Thinking I'm Probably Feeling" at the Roswell Museum of Art or "Wide Open Wide" at Women and Their Work?**

Like the shows mentioned above, "Cling to Me" will be a combination of paintings and animations. The two major works will both explore issues of time, space and the body, but in different ways. The piece "Cling to Me" is similar to projects I have done in the past in its structure; the animation, choreographed from 98 watercolors, will hang in the same space with the individual paintings, placing the viewer between two expressions of the same event, one organized spatially, and the other temporally. The second animation "get naked" is a departure in the sense that I won't be exhibiting the individual paintings I used to construct the animation. "Get Naked" also uses some film footage, which is new for me. My dad did the sound design for both pieces, and especially in "Get Naked" sound plays a major role in the piece.

**Your degree from U. of Wisconsin is in painting, yet you use digital technology and animation in your recent work. How do you reconcile the two forms? Do you see painting and computer graphics as complementary?**

I think of the computer programs I use to make the animations kind of as the "stretchers" for the paintings. The process of making these pieces link the two modes of working. I often start with video

footage of something I am interested in working with, and then break that footage into an image sequence. I then make paintings from that sequence (in the case of "Get Naked" over 500 individual paintings were made for the piece), and then these paintings are animated and edited to create the final work. Before the animations I was making these huge paintings, I think the biggest was 10'x18' on found theatrical backdrops. I actually think of the animation pieces as a different kind of monumental painting, something that is big and small at the same time.

**One writer describes your work as "constitut[ing] an intuitive yet sustained meditation on ... the nature of human consciousness, or ... the nature of its relationship to the larger spatio-temporal universe that individuals inhabit. For Fauerso, this relationship is characterized by continuity, reciprocity, and unanimity above all." Do you agree with this? It certainly seems that your work affirms the oneness of the individual with his surroundings.**

Yes, I love the essay that Kelly Baum wrote for "Wide Open Wide", it is such a gift when someone writes something really insightful about your work.



**“Blood Makes Noise # 13”**

**What interests you so much about the physics of flocking birds, as those you observed in the Bitter Lake Wildlife Refuge? It seems like you are relating the unity of a flock to the greater unity of nature.**

When I was in Roswell I spent a lot of time at the Bitter Lake Wildlife Refuge, it was spectacular to watch and listen to the huge flocks of birds move with such precision and synchronicity, it continues to be one of the natural phenomena that is most interesting/inspiring for me. And this idea of the "collective intelligence" is something that is really rooted in my upbringing in the TM movement.

**Lastly, your statement at the Finesilver gallery:**

**“I am exploring the ways that faces and gestures can act as signifiers for the basically contradictory nature of most intimate relationships. The intricacies of language allow us to say one thing and mean another, or sometimes to say many things at once. The same kinds of communication**



**“Bubba”**

**complexities occur through our highly emotive repertoire of physical responses. This work intends to create both a spatial and emotional relationship with the viewer by providing visual information that simultane-**

**ously turns towards, and away from its audience” Your work seems to involve the viewer more so than other forms. How do you expect people to react to your work at Clough?**

I actually don't know. Whenever I exhibit work that is really new, it always feels like jumping into the unknown.

# Codetta

<b>Project Manager</b>	Natalija Kokoreva
<b>Editor</b>	Rachel Simmons
<b>Editor Assistant</b>	Brigid Hannon
<b>Art News Correspondent</b>	Meghan Wilcox
<b>Art Review Correspondent</b>	Leah Bachmeyer
<b>Music Review Correspondent</b>	Brigid Hannon
<b>Theater Review Correspondent</b>	Andrew Whaley
<b>Features On Campus Correspondent</b>	Gordon Conaway
<b>Features Off Campus Correspondent</b>	Charlotte Ashford
<b>Profiles On Campus Correspondent</b>	Katharine Gentsch
<b>Profiles Off Campus Correspondent</b>	Josie Holland



“Morning Rain”  
By: Natalija Kokoreva

## A note from the Project Manager...

Dear reader,

Do you have cool pictures or artworks? Did you go to an awesome music concert or theater play? Are you interested in fashion? Do you have any special art talents? Contact me and we'll tell others about it through *Codetta*!

Natalija Kokoreva  
Codetta Project Manager  
CODA Scholar 2010  
kokna@rhodes.edu

注意!



“The lock won't stop ‘em”  
Photo by Natalija Kokoreva

### Contact Information

For questions, concerns, suggestions, complaints and ideas please contact Project Manager via email  
[kokna@rhodes.edu](mailto:kokna@rhodes.edu)

