



**ROSALIND SALLENGER RICHARDSON
CENTER FOR THE ARTS**
130 MEMORIAL DRIVE
SPARTANBURG, SC 29303

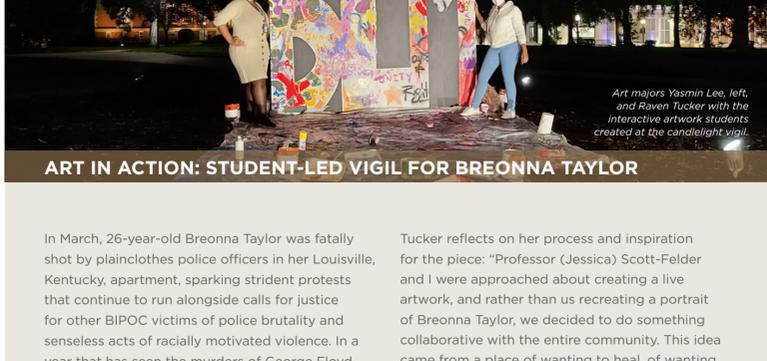
IN THIS ISSUE:

- + Art in Action: Student-Led Vigil for Breonna Taylor
- + Wofford Theatre Presents: "Waiting for Godot"
- + Gallery Exhibition: "Central to Their Lives"
- + Faculty Spotlights: Gillian Young and Maya Fein
- + Alumnus Spotlight: Catherine Ann Earley

MUSEUM AND GALLERY HOURS

Tuesdays through
Fridays: 1-5 p.m.
(Wofford community only)
Thursday: 5-7 p.m.
(General public)
Closed Sundays
and Mondays

Appointments must be made 24 hours in advance by calling 864-597-4940 or emailing artmuseum@wofford.edu. Masks are required.



Art majors Yasmin Lee, left, and Raven Tucker with the interactive artwork students created at the candlelight vigil.

ART IN ACTION: STUDENT-LED VIGIL FOR BREONNA TAYLOR

In March, 26-year-old Breonna Taylor was fatally shot by plainclothes police officers in her Louisville, Kentucky, apartment, sparking strident protests that continue to run alongside calls for justice for other BIPOC victims of police brutality and senseless acts of racially motivated violence. In a year that has seen the murders of George Floyd, Ahmaud Arbery, Elijah McClain, Casey Goodson and all too many others whose stories are both known and unknown, the killing of the young aspiring nurse struck a painfully resonant chord across the nation. This fall, three Wofford students led an event honoring Taylor and using art as a tool for healing and building community.

The idea to host a candlelight vigil in honor of Taylor originated with Yasmin Lee, a sophomore studio art major at Wofford. Lee reflects, "I had the idea in July after I became very weary of the world around me. As a Black woman, reading what happened to Breonna was more than depressing. What made things worse was my doubt about Wofford talking about the horrific acts of violence that happened over the summer. It's important not to put Black death on display; however, there's always a sense of responsibility to talk about these emotions, tensions, and events on a college campus. Especially on Wofford's campus, one that is shifting between progression and tradition."

On the evening of Oct. 26, just over a month after a grand jury ruled that the officers involved in the shooting would not be charged with Taylor's death, Lee worked with fellow Wofford students Taylor Lawson and Raven Tucker to bring her idea to life. Wofford students marched in a silent vigil from the front of the Olin Building to the stairs of Old Main, where local performance artist Roderic Cardell (aka The MADD Artist), who died Jan. 2, delivered a keynote speech. Wofford's chapter of Amnesty International provided a peace pole, inviting attendees to tie strips of black ribbon around it in honor of Taylor and other victims of police violence. Tucker, a senior studio art and biology major, then led the students in creating an interactive work of art. Each attendee was invited to contribute to a large collage on canvas, and when the piece was complete, parts of the painted surface were peeled away to reveal the letters "BLM."

Tucker reflects on her process and inspiration for the piece: "Professor (Jessica) Scott-Felder and I were approached about creating a live artwork, and rather than us creating a portrait of Breonna Taylor, we decided to do something collaborative with the entire community. This idea came from a place of wanting to heal, of wanting to acknowledge any pre-existing feelings and to allow for the acknowledgements of other victims of police brutality and the violence of systemic racism whose stories did not receive mainstream attention."

Both Lee and Tucker express hope that this event will be just one of many opportunities for members of the Wofford community to engage in arts-based activism in the years to come. Tucker reflects, "I hope that this event remains as a part of the larger movement, and allows for people to continue the momentum of anti-racism. I'd like to see that more members of the Wofford community understand the importance of taking care of our mental health at a time like this, including using art as a form of expression and activism. I hope that this event also acted as another inspiration for people to engage with the Spartanburg community." Lee adds, "I wanted people to understand the importance of allyship, mental health and mourning over American tragedies such as Breonna Taylor's murder. Wofford's allies are active, but need to step up to the plate and organize these events to encourage other allies to criticize systemic racism."

Lee and Tucker are continuing their commitment to arts activism with their independent literary magazine, *Through the Grapevine*. They distributed the first issue, dedicated to amplifying BIPOC narratives and marginalized voices across campus, in November. Lee notes that the magazine aims to allow students a space to "read and express their emotions about their identities," and that, "future volumes will feature a variety of conversations but, nonetheless, will always aim to be provocative." Copies of the current volume may be found in common spaces around campus, as well as in select locations in downtown Spartanburg. The artwork created at the vigil is currently on display in the Richardson Family Art Gallery.

PHOTO CREDIT: Jessica Scott-Felder



Theatre majors Joanna Burgess (top) and Audrey Vail as Didi and Gogo in Wofford Theatre's production of "Waiting for Godot."

WOFFORD THEATRE PRESENTS "WAITING FOR GODOT"

"I can't go on, I'll go on."

— Samuel Beckett, "The Unnamable"

This fall, while many theatres around the globe remained shuttered with futures uncertain, the show went on in Wofford Theatre's production of "Waiting for Godot," by Nobel Prize-winning playwright Samuel Beckett. Professor Dan Day directed Wofford students in this play, which ran from Nov. 5-7 and 11-14 in the Jerome Johnson Richardson Theatre. Due to pandemic safety measures, audiences were limited to current members of the Wofford campus community. "Considered by many scholars and critics to be one of the most important of the 20th century, "Waiting for Godot" is still provocative, fascinating, and as challenging as ever," Day notes. A masterful absurdist play by one of the most influential European dramatists in modern history, "Waiting for Godot" features two unforgettable characters searching for purpose and enlightenment against a bleakly comic landscape.

With this production of "Waiting for Godot," Day

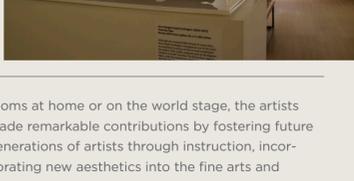
sought to bring Beckett's masterpiece to 2020. He envisioned the show as, "a reflection and exploration of our current world. ...While Wofford's version features contemporary characters, imagery, and situations, the production strives to be faithful to Beckett's themes of humanity's search for meaning, the power of friendship and love, and the dangers of blind obedience and conformity."

Beckett's plays have been widely produced both nationally and internationally, and his impact on the theatrical landscape of the 20th and 21st centuries can hardly be overstated. For his diverse and incomparable body of work, Beckett was awarded the Nobel Prize for Literature in 1970. Among many other accolades, he also was awarded multiple Obie Awards, and in 1984 was named Saoi of Aosdána, the highest honor bestowed by an association of Irish creatives. "Waiting for Godot" premiered in Paris in 1953 in its original French, and the English translation was first staged in London in 1955.

PHOTO CREDIT: Mark Olencki

GALLERY EXHIBITIONS

CENTRAL TO THEIR LIVES: SOUTHERN WOMEN ARTISTS IN THE JOHNSON COLLECTION



This fall, the Richardson Family Art Museum featured a vibrant and varied traveling exhibition on loan from The Johnson Collection.

Spanning the decades between the late 1890s and early 1960s, "Central to their Lives: Southern Women Artists in the Johnson Collection" examines the particularly complex challenges Southern women artists confronted in a traditionally conservative region during a period in which women's social, cultural, and political roles were being redefined and reinterpreted. How did the variables of historical gender norms, educational barriers, race, regionalism, sisterhood, suffrage and modernism mitigate and motivate women seeking expression on canvas or in clay? Whether in personal or professional arenas? Whether working from studio space in spare

rooms at home or on the world stage, the artists made remarkable contributions by fostering future generations of artists through instruction, incorporating new aesthetics into the fine arts and challenging the status quo.

Next semester, the Richardson Family Art Museum will feature "The Art of Printmaking: Global and Historical Approaches," an honors project curated by Wofford senior Erin Mancini. The museum will be open to current members of the Wofford community Tuesday through Friday, from 1 to 5 p.m. The public may visit the museum on Thursdays from 5 to 7 p.m. Admission is free, but reservations must be made 24 hours before a visit by calling 864-597-4940 or by emailing artmuseum@wofford.edu. Masks are required.

PHOTO CREDIT: Mark Olencki

CAMPUS SPOTLIGHTS

FACULTY SPOTLIGHT: INTERVIEWS WITH GILLIAN YOUNG AND MAYA FEIN

This year, two new faculty members joined the Wofford community in the departments of art and art history and theatre. We interviewed Dr. Gillian Young (assistant professor of art history) and Professor Maya Fein (assistant professor of lighting design and theatre production manager) about their experiences at Wofford this fall.

Dr. Gillian Young earned her M.A. at New York University and her Ph.D. at Columbia University. Her research focuses on the interwoven history of art and technology from the 19th century to the present, with an emphasis on performance.

How would you describe your experience at Wofford so far?

It has been a challenging time to start a new job and make a life change (I moved to Spartanburg with my husband, Brendan, and our 1-year-old son, Francis, from New York at the end of the summer), but I feel very welcomed by my compassionate colleagues and students. Southern hospitality is real!

What has teaching during a pandemic been like for you?

I am teaching primarily in person, with some students tuning into the classroom remotely via Zoom. At first I couldn't imagine teaching in a mask. Now I feel naked without it. Funny what one can get used to! Typically I pride myself on learning students' names by the second or third class, but this was very difficult without being able to recognize their faces...Now I know their hairstyles by heart!

No matter what happens with the pandemic next semester and beyond, I think I will continue to incorporate remote options and other online components into my classroom because I like the increased accessibility and flexibility they afford. A silver lining of the pandemic is the way it has asked us to teach and learn outside our comfort zones, and in this sense I think it has pushed higher education in a new and interesting direction.

What is your favorite part about Wofford?

The strong sense of community. One of my favorite, if bittersweet, moments at Wofford this semester was participating in the anti-racism demonstration in early October, which was a powerful expression of this community.

What is one of your favorite works of art?

Wow! This is hard for me to answer but fun to think about. I will go with an artwork that I recently learned about through The Johnson Collection, an amazing collection of Southern art based here in Spartanburg: Beverly Buchanan's "Marsh Ruins," which are located on the southern coast of Georgia. The "ruins" are three five-foot mounds of poured concrete mixed with tabby, a substance historically used in plantation architecture. Buchanan formed the mounds close by a historical marker commemorating the Confederate poet Sidney Lanier's "The Marshes of Glynn" (1878); they look out to sea, facing Saint Simons Island, where a group of Igbo people sold into slavery collectively drowned themselves in 1803, an atrocity that has received no such historical marker. The "Marsh Ruins" are a piece of land art, or sculptural intervention in the natural environment, but they are also a potent counter-narrative to the suffering and defiance of enslaved people in America. I have never seen Buchanan's "Marsh Ruins" in person, but my family and I are planning a road trip down to Georgia in the new year. Eventually, I hope to make the ruins a field trip destination for my course on African American Art.

Tell us a little about your experiences within Wofford's Art and Art History Department.

I feel very fortunate to work in the Rosalind Sallenger Richardson Center for the Arts, which is an incredible facility that celebrates and makes valuable space for the visual and performing arts here at Wofford. My students and I recently visited the exhibition in the museum located in the art center - shout out to curator Dr. Youmi Efurud, who opened the galleries just for our class! I am so impressed by Wofford students' capacities to engage deeply with works of art - they inevitably see things that I never would have noticed.

One of the things that attracted me to Wofford was the opportunity for collaboration, and I couldn't ask for better colleagues. The pandemic may have put a wrench in socializing, but I feel at home and am looking forward to getting to know everyone better both on and off campus.

Professor Maya Fein completed her MFA in stage design and a teaching certification program at Northwestern University. She has worked as a freelance lighting designer in Chicago and as an assistant lighting designer for the Tony Award-winning Oregon Shakespeare Festival. She taught at the University of Southern Indiana for three years before coming to Wofford.

How would you describe your experience at Wofford so far?

I've been impressed with how welcoming and helpful everyone has been. There's a great support system set up for new faculty. The New Faculty Development program brings together new faculty from all departments to introduce us to Wofford culture and share ideas. People want to collaborate and are constantly striving to improve the college and community.

What has teaching during a pandemic been like for you?

I think it's challenging for everyone, including myself. However, the dedication to education is matched between students and professors. Everyone is doing the best they can. I wish I could see my students' faces more, gauging reactions in class, but we're finding other ways to still feel connection. It's a time when we all must give each other more grace and strive for empathy.

Lighting design is a very hands-on artform. Finding ways to provide an equivalent education in the time of COVID was a creative endeavor, but I believe we've still accomplished the objectives and proven that this pandemic can't keep us down.

What is one of your favorite theatre productions?

How can a person pick just one! So instead, I'll provide you with a list of several.

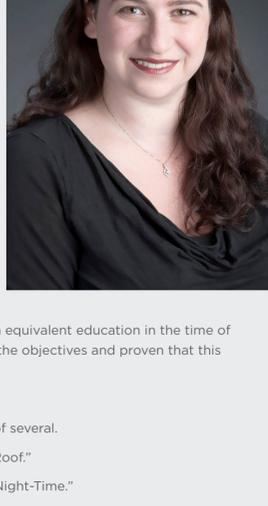
Musicals: "Cabaret," "Jekyll & Hyde," "Les Misérables," "Fiddler on the Roof."

Plays: "Eurydice," "As You Like It," "Curious Incident of the Dog in the Night-Time."

Tell us a little about your experiences within Wofford's theatre department.

It's a really strange time to be at a new place, understanding the current system, and finding one's place in it. Luckily, my theatre colleagues and students have made this transition a breeze. Every day, I'm still learning how things have been done, but that's also met with a welcomeness to how I do things. I'm in constant conversation with all members of the department on how we can continue to evolve to meet the needs and desires of all. It's been a pleasure getting to know the passionate students and seeing their creatively blossom, and I look forward to what the future holds.

PHOTO CREDITS: Maya Fein (photo of Dr. Young); USI Photography (photo of Professor Fein)



ALUMNUS SPOTLIGHT: CATHERINE ANN EARLEY

Catherine Ann Earley graduated from Wofford in 2018 with a B.A. in art history and English, and she earned her M.A. in art history in 2020 from the University of Georgia. She now works at Southern Comfort Gallery (SOCO) in Charlotte, North Carolina.

Earley's master's thesis, "Her Creative Space: Photographs of Cecilia Beaux's Studio: 1885-1890," led her to Philadelphia, Pennsylvania, to conduct research in the archives of the Pennsylvania Academy of the Fine Arts last summer. "One thing I know for sure," says Earley, "is that my art history capstone at Wofford was great practice for writing my thesis." Following graduation in May, she soon began working at Southern Comfort Gallery. She explains, "I originally majored in art history at Wofford because I wanted to work in galleries or museums, and as a native South Carolinian, I preferred the Southeast." Earley is thrilled to be a sales associate at SOCO, whose mission centers on educating the region with a rotating exhibition schedule of national and international artists.

For example, the gallery recently held a solo exhibition of work by Summer Wheat, a Brooklyn-based artist whose innovative work draws heavily from the history of art and challenges traditional representations of gender.

Reflecting on some of her formative college experiences, Earley states, "While at Wofford, I was able to travel to Rome on an art history-based Interim trip with Drs. (Karen) Goodchild and (Peter) Schmunk." She advises current art history majors to take any opportunity to travel and see works of art in person. The faculty at Wofford also encouraged her to pursue internship opportunities, and she worked as an intern in the registration department of Charlotte's Mint Museum during the fall of her senior year.

Today, she uses many of the skills she learned during her time there, as she cares for works of art and assists with the gallery's changing exhibitions. However, one of Earley's main tasks is sharing information about the work on view to visitors in the gallery. "In those early survey courses," she laughs, "you sometimes think that memorizing those art history slides will never pay off, but the information really does stick with you and prove useful." Earley notes, "I definitely have my professors from Wofford to thank as I talk to visitors in the gallery about the work on view and the artists and subject matter that inspired it."

IMAGE CREDIT: Stephanie Sutton

