



River City Renaissance



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Letters

I just finished reading the debut issue, and I wanted to let you know I was really thrilled about two of the articles.

I adored the Rembrandt etchings at the Blanton but could find nothing at the museum to clue me in on how they were done. Thanks for the detailed explanation. They should post the article at the museum.

I am a patron of Ballet Austin and attend many of the events they offer to educate about the shows, but I don't think I've ever gotten anything as interesting as Sondra Lomax's article. It's going to make the upcoming performance so much richer.

Thanks for all the good stuff.

Paula Angerstein

[T]he magazine looks beautiful, CONGRATS!!!

Meredith Powell

Executive Director,
Austin Fine Arts Alliance

When I showed the [debut] issue to staff on Tuesday morning, they were particularly interested to have the new publication focused on performance (and more, of course).

Howard Falkenberg
The Long Center

I just wanted to congratulate you on your first issue of River City Renaissance. It's beautiful, and I'm sure that you put an unbelievable amount of blood, sweat and tears into making this magazine happen. Bravo!

Scott Ingram
Founder,
Network in Austin

We want to hear from our readers. Send letters to: *River City Renaissance*, P.O. Box 500068, Austin, Texas 78750, or e-mail us at publisher@rivercityrenaissance.com. Please include your name and organization affiliation, if any. Letters may be edited for clarity and length and will be printed at the publisher's discretion.

Contributors



Marilyn McCray contributes a feature on Philip Glass's notable new opera "Waiting for the Barbarians" and takes a look at the fine art offerings at a few of Austin's art galleries and artists' studios. She holds a BFA and an MA in Art History from Arizona State University. She has been a Guest Curator at the

International Museum of Photography, Executive Director of the Vail Valley Arts Council, Director of The May Gallery and the Curator for the Art Collection at La Posada de Santa Fe. As a founding board member of the Beaver Creek Arts Foundation, Ms. McCray participated in the planning and construction of the Vilar Center for the Arts in Beaver Creek, Colorado. She has worked closely with many arts organizations including the Santa Fe Opera, Rochester Philharmonic Orchestra, Bravo! Vail Valley Music Festival, The Foundation of the Museum of New Mexico, The Vail Valley Foundation and others.

Caroline A. Shearer visits with Unsung Hero Alexey Korygin, Ballet Austin's Costume Master. Ms. Shearer has parlayed a Bachelor of Arts in Journalism from Texas A&M University into a career as a freelance writer, editor, and columnist. Much of her portfolio centers on families, music, travel, and human interest stories.



She is an Associate Editor for Texas Family Magazine and contributes to Best in Texas Music Magazine and numerous other publications across the state and across the U.S.



In this issue, **Liz Cass** profiles classical pianist Stephanie Chen for *Waiting in the Wings*. Ms. Cass graduated from the University of Missouri at Kansas City with a degree in vocal performance. In 2003, Ms. Cass made her professional operatic debut as Stephano in Romeo and Juliet with the Fort Worth Opera. Most recently she performed the role of Sonyetka in Shostakovich's Lady Macbeth of Mtsensk with the Austin Lyric Opera.

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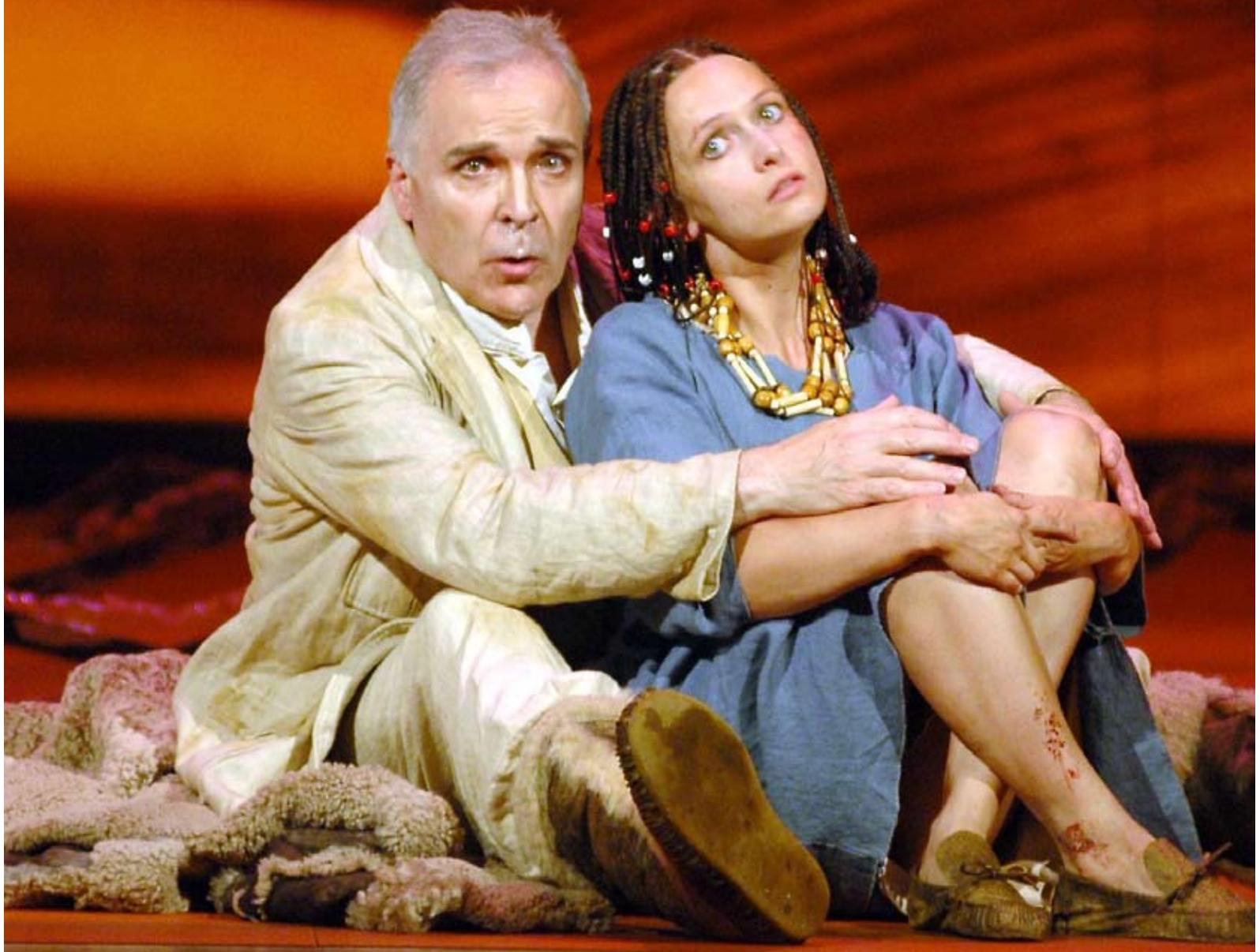
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An American Prem

The Austin Lyric Opera Presents Philip Glass's Waiting for Godot





niere or the Barbarians

BY MARILYN MCCRAY

To mark its 20th anniversary, the Austin Lyric Opera will present, in January 2007, the North American premiere of Philip Glass's newest opera, *Waiting for the Barbarians*, a harrowing allegory of the war between oppressors and the oppressed. This much-anticipated production was commissioned by the Erfurt Theater, Erfurt, Germany, where it debuted in 2005. The opera was staged again in Amsterdam in the Fall of 2006.

Glass is one of the most prolific contemporary composers of opera; writing 21 works in the last 29 years. *Waiting for the Barbarians* is a two-act opera, faithfully adapted from the 1980 Nobel Prize-winning novel by John Maxwell Coetzee. The title is taken from a work by Alexandrian poet Constantine Cavafy. Coetzee, a South African writer, has ties to Texas himself: he is a University of Texas graduate and a former professor there.

Richard Buckley, the artistic director of the Austin Lyric Opera, described the process of securing this important premiere. "I was conducting in Pittsburgh at the time the production was coming together, and knew it would be one of the mainstays of contemporary opera. Christopher Hahn, artistic director of the Pittsburgh Opera Company, and I were part of a consortium of companies that formed to present *Waiting for the Barbarians* in the United States. As the schedules for the various groups began to shift, I was able to secure it for our 20th anniversary season," he said.

Although Buckley and Glass had known each other since the 1970s, this was the first time the two had worked this closely on a project. "It was the culmination of three years of very hard work," said Buckley, who was at the Erfurt premiere.

In an act of atonement for the torture her people are suffering at the hands of the Empire, the Magistrate (Richard Salter) makes a dangerous expedition through the frontier to return a Barbarian girl (Elvira Soukop) to her family. Along the way he stops to comfort his crippled and half-blind charge. Salter will reprise the role of the Magistrate in Austin. Adriana Zabala will sing the role of the Little Barbarian Girl.

Photo: Theater Erfurt - Lutz Edelhoff



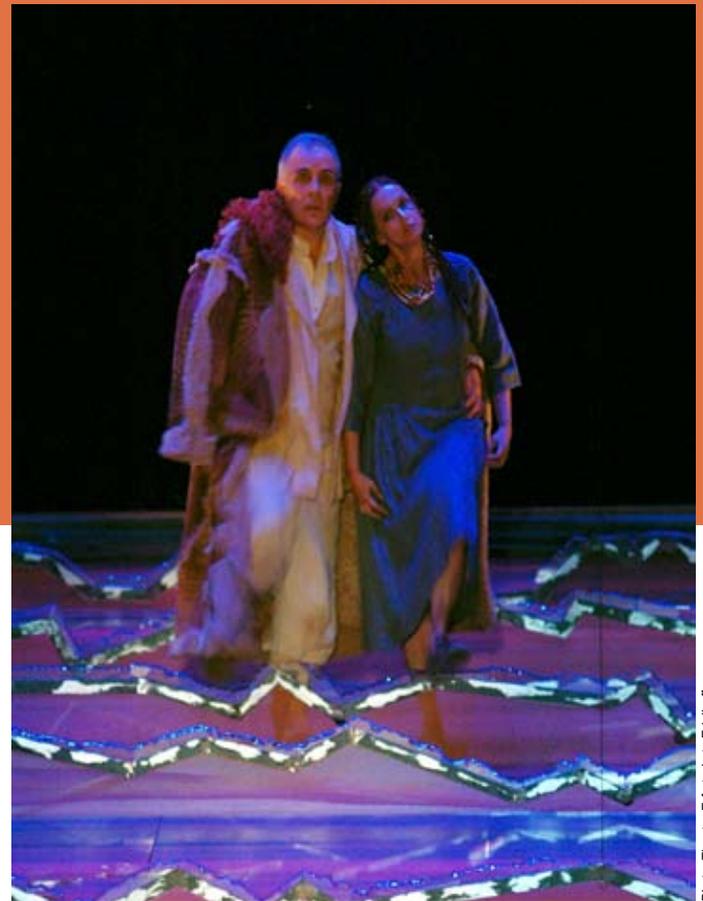
Act I

The Magistrate (on the right), has been running the affairs of a remote village of the “Empire” for many years. World-weary, he ignores his duties and abuses his authority by womanizing. Colonel Joll (on the left) arrives from the Empire’s capital intent. Acting on a fabricated threat from the Barbarians, Joll and his henchmen extract “confessions” from Barbarian prisoners regarding their non-existent plans to attack the Empire using torture.

Jolted into sympathy for the victims of Joll and his henchmen, the Magistrate attempts to atone for his complicity in the Empire’s actions by rescu-

Glass is delighted to be returning to Austin, where he has performed regularly for almost 20 years. When asked by a German news agency, prior to the 2005 Erfurt opening of the opera, about the premiere in Texas, he replied, “We are very surprised by the invitation. “But Austin isn’t Texas. It’s a very progressive city and I’ve always felt at home there.”

Glass fell in love with the story well before the Twin Towers or the American invasion of Iraq. “The book is very much like Orwell’s 1984—a fantasy. But since it was written, we have lived to see it become reality. I contacted John Coetzee about adapting his book into an opera back in 1991, and made my first treatment of the opera in the same year,” Glass said. “I had no idea that there would be a war like that, or that there would be excuses to start a campaign, that there would be torture.

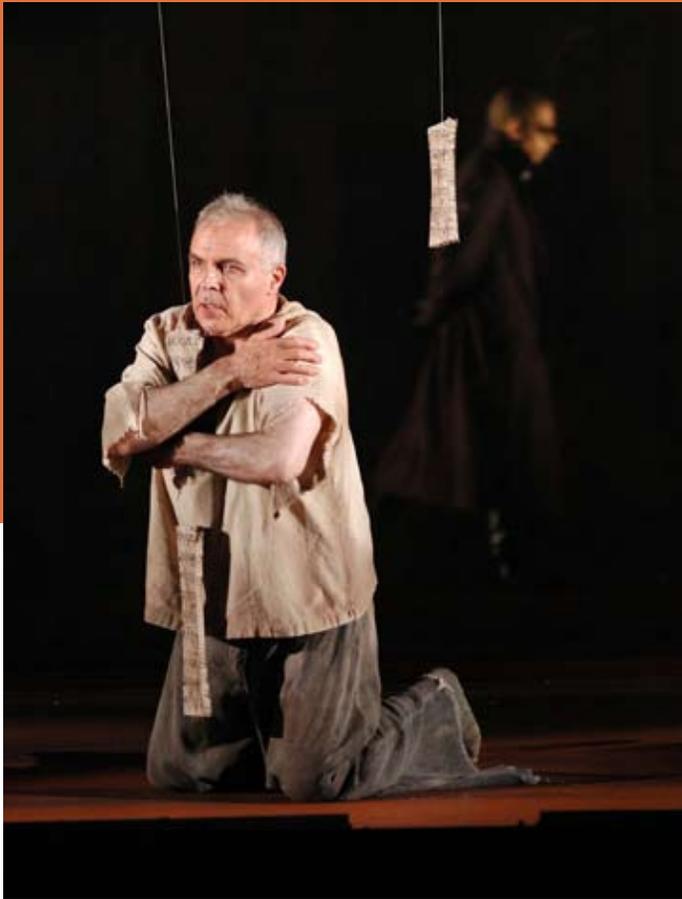


“I’d begun to do this kind of social/political opera in 1979, with *Satyagraha*, an opera that takes place in South Africa, concerning the life of Gandhi and the possibility of social change through nonviolence,” he continued. “With *Barbarians*, my aim was to preserve Coetzee’s bold allegorical approach while dramatizing the classic themes of confrontation, crisis, and redemp-



Photo: Theater Erfurt - Lutz Edelhoff

Photo: Theater Erfurt - Lutz Edelhoff



ing a barbarian girl who has been crippled by torture and is nearly blind. He brings her home, then embarks upon a dangerous journey through the frontier to return the girl to her people.



Act II

The Magistrate's actions toward the Barbarian girl brand him a traitor to the Empire. He is stripped of authority and himself becomes a victim of public humiliation and physical torture. He is finally freed, but remains condemned to live forever like a beggar.

In *Waiting for the Barbarians*, The Magistrate, a loyal civil servant, contentiously runs the affairs of a remote garrison town. He ignores the threat of impending war with the "Barbarians," a neighboring tribe of nomads. Unrest is heightened by fabricated rumors of the impending Barbarian attack on the Empire, which are spread with the arrival of a special unit of the Third Bureau of the Civil Guard under the leadership of the cruel Colonel Joll, who observes, "We are forced to begin a short war in order to safeguard peace."

The Magistrate then becomes witness to cruel and illegal treatment of Barbarian prisoners of war, in which torture is used to obtain confessions, providing "justification" for the planned campaign against the tribe. Joll explains, "Normally speaking, we would never approve of torture, but I think it's generally understood that this is an emergency."

tion so the audience itself is left weighing the meaning of good and evil in their own lives."

To *Glass*, the Barbarians represent those who act against civilization, who act against society, who are proponents of state terror and state abuse. "We never actually see them," he noted. "Waiting for the Barbarians is, of course, waiting for themselves."

All the violence and suffering, however, come from the “protectors” rather than the imagined “attackers.” When the Magistrate realizes that in fact the Barbarians pose no threat, he is jolted into sympathy for the victims. In an effort to maintain a final shred of decency, he takes a stand. He brings home a Barbarian girl, nearly blind and crippled from torture. Though he falls in love with the girl, the Magistrate realizes he must honor her request and return her to her people. This becomes his act of individual

“My aim then, as it is now, was to preserve Coetzee’s bold allegorical approach while dramatizing the classic themes of confrontation, crisis, and redemption so the audience itself is left weighing the meaning of good and evil in their own lives,” he said. “To reduce the opera to a single historical circumstance or a particular political regime misses the larger point. The opera can become an occasion for dialogue about the human dimension of history.

“John created characters like the Magistrate, the Colonel, and

is a less ambiguous character than Coetzee’s. For Hampton, he is a thoroughly good man, fighting the fight of “the one just man” within the evil Empire. “Opera was the only form that Hampton had not ventured into. It was his first opera but not his last,” Glass said.

Swiss stage director Guy Montavon, who created the Erfurt and Amsterdam productions, will also oversee the Austin premiere. The opera will be sung in English. British baritone Richard Salter, who appeared in both previous produc-

“Waiting for the Barbarians . . . is a thought-provoking, sometimes spine-chilling examination of state-sponsored torture and repression.”

- The Standard

atonement. After the dangerous, exhausting expedition to the frontier to return the girl, he is forever branded a traitor and he becomes a victim of torture and public humiliation.

Though the location is never specified, the book had been described as a thinly veiled metaphor of the situation in Coetzee’s native South Africa; others see the story as an allegory for the Iraq war. Glass himself, prior to the German premiere, alluded to similarities with the U.S. administration and the war on terror but remains steadfast in the importance of the work’s larger issues.

the Little Barbarian girl to resonate with us through their core human qualities so that it becomes very easy to identify with them,” Glass noted. “Barbarians is many things: a political allegory, a love story, a tragedy, and a wake-up call.”

Christopher Hampton, the English dramatist and scriptwriter making his debut writing for opera, provided the libretto with dramatic and terrifying scenes. His text is a superb distillation of Coetzee’s masterpiece but this adaptation focuses on the central figure of the Magistrate, using him to link what Glass sees as the two stories within the opera. Hampton’s Magistrate

tions, will sing the lead role of the Magistrate. On stage for most of the production, he has been praised for his rendering of the complexities of his character—part victim, part prophet, part hero. The American baritone Eugene Perry, who has starred in other Glass operas, will again appear as the sinister Colonel Joll, complete with the trench coat, black beret and menacing dark glasses that define the horrific presence of the Civil Guard henchmen.

The remaining roles have been recast for the Austin production. “It was important to find people who are sympathetic to the rhythmic complexities of contemporary

music,” said Maestro Buckley. “For the Barbarian girl, I cast mezzo-soprano Adriana Zabella. I had known her since she had been a young artist with the Minnesota Opera. The role requires partial nudity in the scene where the Magistrate washes the feet of the Little Barbarian Girl and she has the qualities I envisioned for the scene.”

The role of the even nastier deputy Officer Mandel, will be sung by bass Wilber Pauley. Georgia Pickett sings the role of the Cook, a sympathetic character who comforts

“Where the primary job is to convey the meaning of the story, I try to work within a language that will be listenable,” Glass said. “So it tends to be tonal and it tends to be rhythmic. It’s in a language that we’ll understand. The story is challenging enough without making it any more difficult.”

Glass produced some of his most memorable music for the chorus. Like the unseen Barbarians at the border, the offstage voices sing wordless vowels in fierce repetition. Although never seen, the Barbarian

traces of humanity from the Civil Guard henchmen. The oversized baseball bats and weapons help to underline the universal nature of the violent themes. The Barbarian torture victims wear nothing but orange pants, with small black hoods hiding their faces.

For some observers, this is a reference to prisoners seen in contemporary media. “The production borrows heavily from the media photos of Abu Ghraib that shocked the world: prisoners are hooded, leashed, and stripped to the waist,”

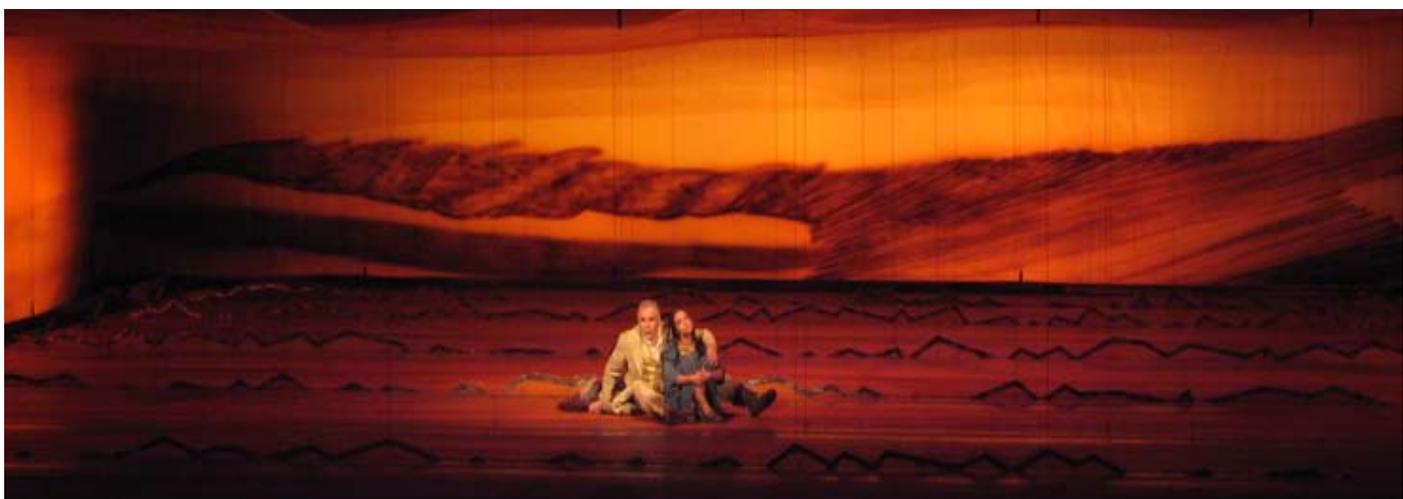


Photo: Theater Erfurt - Lutz Edelhoff

the Magistrate and soprano Dana Zenobia portrays a girl Star for this production.

Critics have applauded Glass’s ability to know when to let the words carry the action and when the music needs to take charge. While true to his minimalist roots (a term Glass despises), he has created a pictorial score with glistening arpeggios, and constantly shifting, complex rhythms and harmonies. Brass and lyrical movements in the strings and upper woodwinds create the dream scenes; the dark woodwind passages provide the weighty atmosphere as a backdrop to the escalating violence.

choir gradually grows into an increasingly significant presence woven through the opera. In the Austin production, the chorus will be off-stage, unseen throughout the performance.

“The overture is where you actually hear what might be the Barbarians. This strange barbaric chanting that seems to be coming from far away. It comes three times—at the beginning, at the end of Act One, and at the end of Act Two,” he said.

The costumes, created by German designer Hank Irvin Kittle, are not from any one historical period but echo Nazi trench coats and boots. The dark glasses obscure any

Glass noted. “It’s an effective device. The images revive the sense of repulsion provoked by Abu Ghraib, and at the same time bring the opera right into the present day.”

Swaddled corpses or strange mummy-like figures float above the stage, suspended from the flies. Lit from within, they glow as bloody, abstract reminders of the ongoing brutality. One writer described them as disturbingly reminiscent of the Roman emperor Nero’s human torches. The Magistrate is bound in the same manner after being beaten for disobeying orders and for helping the Barbarian girl escape.

The stunning sets by Russian

stage designer George Tsypin feature gauze curtains moving constantly to suggest the atmosphere



the culture of the here and now.”

Following the North American premiere in Austin on January 19,

*“Barbarians is many things:
a political allegory, a love story,
a tragedy, and a wake-up call.”*

-Philip Glass

of a desert’s shifting sands, snow-covered mountains, city walls or gray prison walls. Hauntingly lit by Thomas Haase, the images depict the scorching heat of the day in blazing yellow and then shift to blue for the sub-zero temperatures of the frontier at night. This stark landscape is a dreamlike world that is timeless.

“We will have the original sets in Austin,” said Maestro Buckley. “Both theaters in Erfurt and Amsterdam are new and use computerized rain systems that allow for Tsypin’s complex effects. No theater in America has these state-of-the-art systems, so we will be adapt-

ing it for the Bass Concert Hall.”

In the 1990s, the Austin Lyric Opera struggled, but is now in the black. The investment it made for this premiere of *Waiting for the Barbarians* has put the company in the international spotlight.

“We can’t just be an opera company presenting operas from the past,” said Richard Buckley. “It is difficult to imagine a company staging the same 10 or 12 operas over and over. Is opera simply an escape into entertainment? Does it simply express the same ongoing fantasies? The company has always been known for risk taking. We have to be presenting operas that reflect

21, 27 and 29, 2007, the opera will be seen in Australia and South Africa. The New York City Opera has also booked *Waiting for the Barbarians* for several performances at the New York Lincoln Center in the fall of 2007.

Plans call for Glass to attend the Austin performance. In addition, several special events and a symposium are being planned in conjunction with the University of Texas.

For more information on the performances and the symposium, contact the Austin Lyric Opera at 512-472-5992 or (800) 31-OPERA, or visit online at austinlyricopera.org.



Artful Austin

BY MARILYN MCCRAY

Austin's Galleries and Artists' Studios Provide a Wealth of Options for the Serious (and not-so-serious) Art Collector

Although Austin is known as the live music capital of the world, it also has a thriving, diverse visual arts community. Dana Friis-Hansen, Executive Director of the Austin Museum of Art describes the Austin art scene as a series of “art ecosystems” made up of many museums, galleries, alternative spaces and numerous artists’ studios.

The galleries are a vital part of the scene, run by committed individuals who have a special appreciation for art and artists. They launch artists’ careers, welcome people into their spaces, and guide both experienced and new collectors. At *River City Renaissance*, we’ve profiled just a few of the many Austin galleries and artists’ studios.

Collecting art is a deeply personal experience. From the legendary philanthropists who donate collections that fill whole museums to people who collect just for the fun of it, the collecting bug is contagious. Collections are built around themes, subjects, specific periods of time, geographic location, and many more categories that range from paintings to paperweights. Others are built on a variety of media and styles.

Above: Texas-based painter Will Klemm's evocative landscapes and still lifes are in museum and corporate collections around the country, but he also takes private commissions and will paint from photographs supplied by the patron.



This page: A sampling of popular photographs by Bill Wittliff from the making of the 'Lonesome Dove' mini series

Many advanced collectors say that they got started buying art for gifts and confess that they often cannot part with the new treasures they discover. These collectors continue acquire work they genuinely love. Others, like a well know Wall Street investment banker, map out collecting strategies like business plans and proceed with acquisitions on a strict timetable.

Don't know an acrylic from an etching? Buying art shouldn't be intimidating. Gallery directors, art experts, friends and artists can provide advice and information to help with the selection of your next work of art. Searching for art can be educational, rewarding, and even open the door to a collection of your own. Visit the local galleries and artists' studios. Surf the net. Many of the galleries and

artists have websites that contain images of the work. Look at art.

At the Wally Workman Gallery, the focus is on Austin area artists and the gallery has been a fixture in the Austin scene for over 25 years.

"One couple comes into the gallery to purchase art together as a celebration of their significant occasions," said Workman. Many of her gallery's patrons will

seek out renowned artists while others will add works by new artists to an existing collection.

Located in an historic house on Sixth Street, Stephen L. Clark Gallery is the place to see contemporary photography with an emphasis on Texas and the American South.

Prints by internationally recognized photographer, Keith Carter are currently hanging at Clark's gallery. The hauntingly beautiful images are dream-like documents of people and places from the every day as seen through Carter's lens. The exhibition runs through December.

"Bill Wittliff's photographs from making of the 'Lonesome Dove' mini series are the gallery's

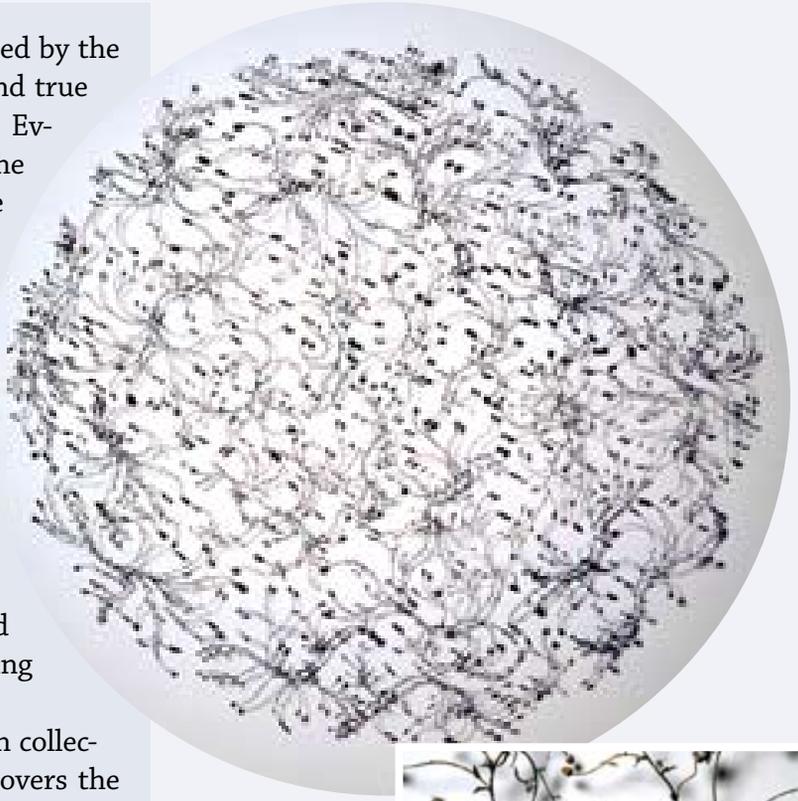
most popular images. Prints autographed by the actors from Lonesome Dove are rare and true collectors' items," Clark said. "James Evans' dramatic Big Bend Pictures show the harsh beauty of this legendary landscape and are also in high demand. Both photographers showcase Texas, and their prints are very popular with collectors."

David Berman is an avid art collector with a very large collection. Accustomed to the gallery scene in his native New York, Berman felt that the art scene in Austin had possibilities so he established the dberman Gallery in 2000, on 17th Street and Guadalupe to show work by artists living in Texas.

At dberman, they love to work with collectors. "It's exciting when someone discovers the pleasures of living with unique works of art," said gallery director Anastasia Colombo. "I don't think it's an exaggeration to say it changes your life. Often, people have the misconception that you have to be wealthy to afford original art work, but in reality, there is art to fit every budget."

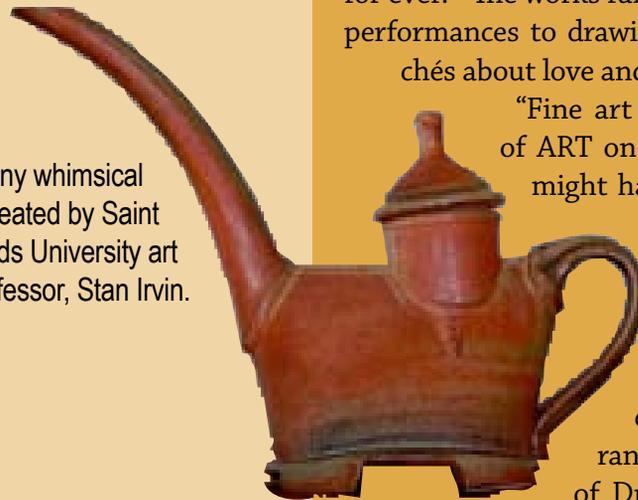
The current exhibition features Austin artist, Beverly Penn's sculpture. The works in "Weeds" begin with delicate plants from the roadside and garden that are cast in bronze. Penn combines the organic plant forms with architectural components, metal, glass rods and other devices. In Genus, 2005, the plant shapes and tendrils are linked with UPC codes. Her work transforms the ephemeral original into an enduring metaphor for the mixed blessings of contemporary culture. Christopher Shade's large-scale oil on canvas paintings and mixed media drawings will be showing at dberman in January.

New to the Austin gallery scene is the über-cool, Volitant Gallery where celebrities like Quentin Tarantino can be seen at openings. The year-end group-show, curated by Leona Scull-Hons features 14 artists in "take me to bed or loose me



This page:
A sampling of
pieces from
Beverly Penn's
"Weeds" collection
of sculptures.

One of the many whimsical teapots created by Saint Edwards University art professor, Stan Irvin.



for ever.” The works range from installations and performances to drawings, and explores the clichés about love and romance.

“Fine art that’s fun,” is the motto of ART on 5th and this gallery just might have the perfect artful gift that’s fun. In the 10 years since owner Joe Sigel founded the gallery, ART on 5th has become Austin’s most eclectic gallery with work ranging from the Secret Art of Dr. Seuss to Andy Warhol.

The Rock Art Shows featuring work by Jerry Garcia, Jefferson Airplane’s Grace Slick, Janice Joplin and the Rolling Stones’ Ronnie Wood, perfect for the music-loving collector.

Not all art has to hang on the wall. ClayWays Pottery Studio and Gallery on Burnet Road has everything clay from 35 Texas and nationally known potters. There are things functional and fanciful for the artful table intended for daily use or simply to enjoy.

An elegant ceramic vessel might be the perfect start to a collection. Teapots, both functional and fanciful, are some of the most desired ceramic vessels and devoted collectors seek them out. Saint Edwards University art professor, Stan Irvin’s whimsical teapots are playful experiments where spouts soar above the body of the pot or the bodies take on new and unexpected shapes. They are great in pairs.

Dedicated collectors seek out the colorful ceramic artifacts of Todd Van Duren. He describes his objects as decidedly architectural in nature. Each piece is unique but related to others. Grouped to-



A collection of pieces from Todd Van Duren’s whimsical collection of ceramic sculptures including (bottom right) “Gateoid.”



gether, the forms curve and lean over. The structures can be arranged in a variety of ways forming villages. Start a collection with one or two and add on for each occasion. With titles like Gateoid, Pagoda Skyscraper and Yellow Fat Moon House, these structures are delightfully whimsical.

Mindi Partee's Haven Gallery on West 6th Street is filled with treasures, a mix of two and three-dimensional fine art and fine crafts gathered from her extensive travels. This special gallery offers a wide range of work from paintings and sculpture to kaleidoscopes and music boxes. These works incorporate beautiful things into the every day.

Fire Petal, one of the woven glass table sculptures by Eric Markow and Thom Norris is an imagined art form that, at first glance, seems impossible to create. Using techniques that combine glass flame work and fusing, each organic form requires extensive planning and flawless execution. The tightly woven effect is vividly colorful.

Voted the best gallery in the 2006 Austin Chronicle readers poll, Women & Their Work is a 28-year-old statewide not-for-profit organization that presents exhibitions, events and performances. The current solo exhibition by Heather Johnson is titled "degrees of separation." Johnson's work draws from her past, moving from place to place. This site-specific installation draws on the possibility that memories accumulate in places and this interactive experience encourages viewers to add to the installations. This kind of site-specific work offers collectors an opportunity to become collaborators with the artist.

From works of art on paper to glass, Austin's studios run the gamut of all the arts media and many are open to the public. There are more than 80 studios in East Austin alone. Meet the creators.



Woven glass sculptures created by Eric Markow and Thom Norris, including at top "Fire Petal."

The Galleries and Studios Featured in Artful Austin
are Open to the Public.

Call or visit their websites for hours and to learn about
special events such as art openings.

Wally Workman
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www.wallyworkman.com

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www.artnet.com

d berman gallery
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www.dbermangallery.com

Volitant Gallery
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Austin TX 78701
512-236-1240
www.volitant.com

Art on 5th Fine Art Gallery
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Austin TX 78703
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www.arton5th.com

Clay Ways Pottery Studio
& Gallery
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Austin TX 78756
512-459-6445
www.clayways.com

Haven Gallery
1122 West Sixth Street
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www.havengalleryaustin.com

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Slugfest Printmaking Workshop
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www.slugfestprints.com

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www.fireislandglass.com

In addition to the galleries, museums and studios the following websites
offer choices for Austin's collectors:

www.artloversguide.com
www.artaustin.org
www.austinartisan.org
www.downtownaustin.com

The artists can explain the processes and provide special insights into the creation of their lovingly crafted works.

Margaret Simpson and Tom Drucker began Slugfest Printmaking Workshop and Gallery in 1996. These two East Austin master print-makers combine their expertise and collaborate with artists to create limited edition works of art on paper. "Some people come to make lithographs and etchings, others work on relief prints like linocuts and woodcuts," said Simpson. "Each process is different. We encourage people to visit and learn." The results can be seen and purchased at their gallery.

On Saturday mornings, the Fire Island Hot Glass Studio in East Austin offers visitors the opportunity to see the making of art out of glass. The husband and wife team of Teresa Ueltschey and Matthew LeBarbera creates elegant perfume bottles, bowls, goblets, vases, vessels, garden ornaments and pendant lamps, all for sale at their studio. Glass has caught the imagination of many collectors.

Celebrate all that the Austin art scene has to offer as you build your collection.

Alexey Korygin Ballet Austin's Costume Master

BY CAROLINE SHEARER



Photo by Julia Heart

The dancers float across the stage, their beautiful costumes sparkling under the stage lights, seamlessly blending in with the story line, scene after scene.

The art of storytelling in a ballet partially is told by the costumes, and as an integral part of any Ballet Austin production, their performance onstage can be crucial to a show's success. For the past ten years, Ballet Austin's Wardrobe Master Alexey Korygin has worked to ensure the costume presentation flows as smoothly as the dancers – a complex feat given the amount of work that must go in to each performance.

Designing, building, adjusting, and repairing costumes – these all are elements of Korygin's contri-

bution to the art of ballet in Austin, and while a captive audience may never notice hidden costume glitches, they are a natural part of the job. "It happens all the time," he says. "Everything can happen any time - you need to be ready for anything. When it happens onstage, it is even worse because you have about 2,000 people in the audience. That is kind of stressful, but it is usual stuff in the life of art."

With live performances, any problem along the way must be fixed quickly and discreetly, and improvisation, it seems, can be the costume savior. Korygin describes a situation where quick thinking solved a problem on the spot.

"We'd been touring with The Nutcracker, and the place we performed was a pretty small theatre.

The Company is very big for touring so the backstage place is pretty crowded. During the quick-change, we have a dancer who will go from the party scene to the snow scene. It's a pretty short amount of time - probably three minutes."

During those three minutes, she must take off her shoes, her long party gown, a headpiece, and a wig and then re-dress in a tutu, pointe shoes, and a new headpiece. "She accidentally took not her costume; she took somebody else's costume," Korygin says. "Because she grabbed not her costume, it was too small for her. The fastener on the back was laced on tight. We could see the skin."

Aware that a dancer's career can be short, Alexey Korygin planned ahead to transition from dancer to costume master.

With only seconds until her next part onstage, “We just took a paper towel, a white paper towel - we just put the paper towel behind the lacing to cover the skin - and left her this way. This is a paper towel just hanging on the wall, but it wasn’t time to take this off and find the other costume. She went onstage with a paper towel - this was extreme.”

As far as the audience could tell, though, nothing was amiss. “From the distance you could not identify this. Nobody noticed -- that is just what was going on behind the scene. Sometimes that kind of stuff happens, and you need to find solutions - very quick.”

With productions like the Nutcracker requiring up to 200 costumes per performance, it is no wonder being the Wardrobe Master is “very physical.” Korygin, however, is quite used to the physical aspect of ballet performances as he was a dancer for 11 years – with Ballet Austin, New Jersey Ballet Company, and in the Ukraine.

He says he transitioned when it “was time for me to retire. This kind of runs in the family. My mom, she is costume designer back in

Ukraine. I pretty much grew up in theatre. I started to build costumes before I ended my dancing career so this was an easy transformation. I’m still in an art. I’m still working for the dancers - the young dancers who are willing to explore the art - and I am just helping them.”

Ballet Austin usually has about six productions per year, and the average prepa-

more time than we are in costume shop for preparation. Sometimes it is very fast changes. We are trying to do our job the best we can do it so we are trying to accommodate every need.”

While Korygin rarely gets to watch the shows because of his duties, knowing wardrobe performance went smoothly “is a really great feeling. It’s like mission accomplished.”

Especially considering the cost of the costumes, what goes in to each and every performance is crucial. Just for performances of The Nutcracker, he says, companies can spend about \$250,000 for costumes. “They are very expensive and elaborate costumes. The cost of the costumes is just enormous. The average costume here, a classical costume, will cost about \$3,000. The costumes get ripped and damaged during the run so we’ll do repairs in between the shows. We are trying to prolong the costumes as much as we can because to start something from scratch is expensive. Some costumes take about 100 hours or more to build. That is why they are so expensive is because of the labor price.”

While many of the costumes are rented, some are designed and created by Korygin. “If it’s rental, we are generally just fixing them and fitting them, but if it’s a new pro-



Photo by Julia Heart

Above and Top Right: The work space for Alexey and his staff of one is well organized but very cramped. The sewing room contains a cutting table, two sewing tables, multi-colored cones of thread on wall racks, sewing notions on shelves, fabric, and a collection of costumes in repair or under construction as well as shoes to be dyed.



Photo by Julia Heart

ration time for Korygin as Wardrobe Master is about five to six weeks per production. Of course, the work takes on an extra dimension once a show begins its run.

“When the show starts, we need to wash and clean everything after every show. If it’s double cast, we need to swap costumes. Sometimes there are about 200 costumes in the show. We need to be in theatre

duction, that is looking at an enormous amount of time,” he says. After a costume’s design approval from the artistic director, “It could be up to 50 to 60 items that need to be bought, like fasteners, fabric and trim, decorations, stones. After that, measurements need to be taken from the dancer - I need to take 70 measurements from the dancer. They need to be comfortable. They are not casual clothes - they need to be flexible and not restrict any movements.”

From there, a pattern is created,

Korygin keeps track of the costume requirements for each dancer in a performance using an elaborate spreadsheet program. His computer desk is tucked against the wall of a small room jammed with floor-to-ceiling costume racks.



Photo by Julia Heart

fabric is cut and sewn, and the first fitting held. “It’s about time to start decorations, and the decorations could take a lot of time. Usually just to build the costume is about 40 percent of work. The rest will be the decoration of the costume.”

With such a labor intensive process, Korygin says the costumes are made to be altered. “Otherwise, we will need to build custom for every

dancer, and that would not be possible. There are a lot of tricks – its seam allows to make it bigger or smaller. They are designed this way so they are much more easily adjustable. We try to build costumes in a way that they are easily adjustable otherwise it will take forever for us, but sometimes you need to take



Photo by Julia Heart

costume apart entirely to adjust.”

He says that alterations always are necessary with each dancer change. “Even if measurements are

the same, the body is different. The costume will not fit the same.”

Korygin hopes audiences will understand the amount of work put in to each and every Ballet Austin costume and performance, especially Ballet Austin’s elaborate annual production of The Nutcracker. “I just want to say, ‘Please, come to our show, and see us.’”

Renaissance *n.*
A movement or period of vigorous artistic and intellectual activity.

- Webster’s Dictionary



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Photo by James Kennedy

Stephanie Chen

Artistic Interpretation Infused with Emotional Depth

BY LIZ CASS

Arriving at the Chen home on a recent Sunday morning, I was welcomed with smiles and the smell of strong coffee. The Chens had lost track of time and were enjoying a lazy day just hanging out as a family and sharing the newspaper. Darling Sarah Chen served me a piping hot cup of the aromatic fluid and I eased into the task of the day, learning a little more about Stephanie Chen and finding out what sort of environment had nurtured the accomplished young pianist.

As I looked around, I observed that the Chen household contained an eclectic and attractive mix of

Western and Eastern infused art. The vividness of the paintings on the walls were a striking complement to a grand piano which took the place of a table in the formal dining room. A picture window showcased Austin's surprisingly golden fall colors. I felt a warm glow and was quite happy to be spending a few hours in such an inviting place. I sensed that I was beginning to understand; this is a family where fine art and beautiful music are as important to daily life as that morning cup of coffee.

Stephanie is the proverbial "middle child," sandwiched between older sister Florence and younger

sister Sarah. All three girls play both violin and piano, but while Florence and Sarah prefer the violin, the grand piano in the dining room is quite obviously Stephanie's instrument of choice. Influenced by her older sister's piano playing, Stephanie began to pick out tunes by ear at the age of six. From that point on, she never shied away from practice, although she admits that it has sometimes proved difficult to find the time with a busy schedule. In addition to a typical academic program for a bright high school senior, each Sunday Stephanie attends Chinese school where she learns to read and write Mandarin. She also

plays piano accompaniment for the Austin Chinese Choir.

The choir is a family affair of sorts. It was formed by the parents of the children attending Chinese school as a way for them to pass the time while they waited for school to let out. Stephanie's mother, Chung-Hwa, has been singing in the choir since 1992 and has been conducting since 1998. In earlier years, Florence played violin for the choir's recitals. Now that she is pursuing business and international studies at the University of Pennsylvania, Sarah has stepped in to fill her musical shoes. The Austin Chinese Choir, with Chung-Hwa conducting, Stephanie playing piano, and Sarah playing violin, perform in Austin, Houston and surrounding areas annually.

Although the lone man in a house full of women, Stephanie's father Thomas isn't exactly odd man out when it comes to musical talent. Thomas plays the guitar.

In addition to strong family support for her musical talent, Stephanie has benefitted from a first-class musical education. For the past six years, she has studied with renowned pianist Anton Nel, who performed with the Austin Symphony Orchestra in early December. She has also studied with Susan Groves. Exhibiting wisdom beyond her years, Stephanie says she finds it helpful in gaining artistic perspective to have two teachers with different but similar approaches.

Two years ago Stephanie also attended the prestigious Aspen Music Festival where Anton Nel spends

his summers teaching talented young performers from all over the world. Stephanie intends to return to Aspen this coming summer. She has also spent time at the Las Vegas Music Festival performing in master classes with Nelita True and Ursula Oppens, the Texas Conservatory for Young Artists in Plano, and of course, the Longhorn Music Camp right here in Austin.

These days, Stephanie practices piano for two to three hours daily and tries for more on the weekends.

Her playing is truly brilliant. She is remarkably sensitive to the dynamics, the pauses, and the changes within the piece. She took me on an emotional journey that was deliciously unexpected.

family support, education, and personal dedication have already proved their worth. Stephanie was recently awarded a \$25,000 Davidson Institute for Talent Development scholarship. The Davidson Institute is a non-profit organization whose mission is to recognize, nurture and support profoundly gifted young people and to provide opportunities for them to develop their talents in positive ways to create value for themselves and others. Its Talent Development scholarships are awarded for music,

science, philosophy, and similar creative and intellectual pursuits. To qualify for the scholarship, Stephanie presented a project on "musical painting." As she describes it, "musical painting" means to envision pieces and play them according to the "noises she heard in her mind." She provided as an example, one of her pieces entitled "Oiseaux Tristes," or "Sad Birds" in English. The idea behind the piece was to use the piano to make sounds of birds flying in search of one missing bird. The exercise was a way for Stephanie to "improve (her) playing and communicate better to the audience" -- a goal which is at the heart of all artistic endeavors.

Additionally, Stephanie was recently awarded the title of "Young Master" by the Texas Commission on the Arts. The award includes a grant that funds young artists in pursuit of their artistic endeavors, potentially over several years.

The awards are well-deserved. Toward the end of my visit with Stephanie, I had the pleasure of listening to her play Chopin's Ballade No. 4, a piece with which I am intimately familiar. Her playing is truly brilliant. She is remarkably sensitive to the dynamics, the pauses, and the changes within the piece. She took me on an emotional journey that was deliciously unexpected. While the written music on the page indicates what to do, it is ultimately up to the artist to decide what "piano," "crescendo," "forte," and other musical directions mean. These written directions crave emotional infusion and Stephanie certainly delivered that in spades.

At the risk of sounding pretentious, it could not have been clearer that Stephanie is a brave and passionate soul and her performance made me feel proud to be a human being...to know that we are capable of writing and performing such art.

Interestingly, during our conversation, Stephanie commented that although the violin was a more difficult instrument to play vis-à-vis knowing how to “find your pitches,” it was an easier instrument by which to convey emotion. After hearing her play, I don’t think she has any difficulty whatsoever communicating through the keyboard. Nevertheless, like most young performers, Stephanie admits to being nervous be-



© Photographer: James Steidl | Agency: Dreamstime.com

fore a performance. Thankfully for her audience, once she steps on stage the nervousness seems to melt away and she finds that she is able to “focus on communicating (her) message to the audience.” What a treat to find not only a technically beautiful pianist but an artist of the highest caliber willing to share her talents so freely.

Stephanie will graduate from high school in May of 2007. Next fall, she plans to attend the University of Texas where she will continue her studies with Anton Nel as well as pursue an interest in science. As if it isn’t enough that Stephanie is blessed with such remarkable musical talent, she admits that she has always wanted to be a pediatrician.

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Calendar of Events

JANUARY 4

FIRST THURSDAYS & WEST END GALLERY NIGHT
VISIT AN ECLECTIC MIX OF GALLERIES,
BOUTIQUES, ANTIQUE STORES & MORE WHILE
LOCAL MUSICIANS ENTERTAIN ON THE STREET
S. CONGRESS AVE. & S. FIRST ST. B/W RIVERSIDE
DR. & BEN WHITE BLVD. AND WEST 6TH
STREET GALLERY DISTRICT

JANUARY 5

B SCENE, 6-11 PM
ART GALLERIES OPEN, LIVE MUSIC, COCKTAILS
THE BLANTON MUSEUM, MLK AT CONGRESS
\$5 MEMBERS / \$10 NON-MEMBERS

THE AUSTIN SYMPHONY FEATURING
SHARON ROBINSON (CELLO) AND JAIME LAREDO
(VIOLIN), 8PM
BASS CONCERT HALL
\$19 TO \$42
WWW.AUSTINSYMPHONY.ORG

JANUARY 6

THE AUSTIN SYMPHONY FEATURING
SHARON ROBINSON (CELLO) AND JAIME LAREDO
(VIOLIN), 8PM
BASS CONCERT HALL
\$19 TO \$42
WWW.AUSINSYMPHONY.ORG

JANUARY 12

AMERICAN REPERTORY ENSEMBLE PRESENTS
EXPRESSIONS, 8 PM
DANCE AND MUSIC FEATURING 10 VIRTUOSO
ARTISTS PERFORMING NEW WORKS BY DAVID
JUSTIN & ROB DEEMER AS WELL AS MASTER-
WORKS BY MCINTYRE, TCHIKOVSKY, AND
VAUGHAN-WILLIAMS.
MCCULLOUGH THEATRE
\$20 / \$10 STUDENT / \$15 UT FACULTY & STAFF
WWW.UTPAC.ORG

JANUARY 13

SECOND SATURDAYS AT THE AMOA
DROP IN AND CREATE!
AMOA-DOWNTOWN
\$7 PER FAMILY / \$5 MEMBERS

AMERICAN REPERTORY ENSEMBLE PRESENTS
EXPRESSIONS, 8 PM
SEE JANUARY 12 LISTING

JANUARY 19

WAITING FOR THE BARBARIANS OPENING
NIGHT GALA DINNER, 5:30 PM
UT ALUMNI CENTER
\$85

WAITING FOR THE BARBARIANS, 7:30 PM
AUSTIN LYRIC OPERA PERFORMS NATIONAL
DEBUT OF NEW PHILIP GLASS OPERA
BASS CONCERT HALL
\$19 TO \$109
WWW.AUSTINLYRICOPERA.ORG

POST PARTY BIRTHDAY BASH FOR PHILIP GLASS
FOLLOWING THE OPERA
UT ALUMNI CENTER
\$15 ENTRANCE / CASH BAR

JANUARY 21

AUSTIN RESPONDS: I WAS THERE, 2 PM
AN AFTERNOON OF REMINISCING AND
DISCUSSION ABOUT THE ART SCENE IN AUSTIN
CIRCA 1961
AMOA - LAGUNA GLORIA
FREE WITH MUSEUM ADMISSION

WAITING FOR THE BARBARIANS, 3 PM
SEE JANUARY 19 LISTING

This Calendar of Events includes fine arts performances and related events scheduled as of press time and taking place from January through early March. A complete Calendar of Events for the 2006-2007 Fine Arts Season is available on our web site at www.RiverCityRenaissance.com. Requests to be included in the calendar may be made to calendar@RiverCityRenaissance.com.

Calendar of Events

JANUARY 25

I WAS HERE: AUSTIN, 7 PM
AN EXPLORATION OF THE COUNTERCULTURAL
POSTER ART AND MUSIC IN 1970S
AMOA-DOWNTOWN
FREE WITH MUSEUM ADMISSION

JANUARY 27

WAITING FOR THE BARBARIANS, 7:30 PM
SEE JANUARY 19 LISTING

JANUARY 28

A. MOZART FEST MOZART BIRTHDAY
CELEBRATION, 3 PM
FIRST BAPTIST CHURCH OF AUSTIN, 901 TRIN-
ITY ST.
\$35 / \$25 / \$15
WWW.AMOZARTFEST.ORG

JANUARY 29

WAITING FOR THE BARBARIANS, 7:30 PM
SEE JANUARY 19 LISTING

FEBRUARY 1

FIRST THURSDAYS & WEST END GALLERY NIGHT
VISIT AN ECLECTIC MIX OF GALLERIES, BOU-
TIQUES, ANTIQUE STORES & MORE WHILE LO-
CAL MUSICIANS ENTERTAIN ON THE STREET
S. CONGRESS AVE. & S. FIRST ST. B/W RIVERSIDE
DR. & BEN WHITE BLVD. AND WEST 6TH
STREET GALLERY DISTRICT

FEBRUARY 2

B SCENE, 6-11 PM
ART GALLERIES OPEN, LIVE MUSIC, COCKTAILS
THE BLANTON MUSEUM
MLK AT CONGRESS
\$5 MEMBERS / \$10 NON-MEMBERS

THE AUSTIN SYMPHONY FEATURING EVELYN
GLENNIE (PERCUSSION), 8 PM
BASS CONCERT HALL
\$19 TO \$42
WWW.AUSTINSYMPHONY.ORG

MAN OF LAMANCHA, 8 PM
BROADWAY MUSICAL
PARAMOUNT THEATRE
\$35 TO \$75
866-4GET-TIX OR WWW.GETTIX.NET

FEBRUARY 3

THE AUSTIN SYMPHONY FEATURING
EVELYN GLENNIE (PERCUSSION), 8 PM
BASS CONCERT HALL
\$19 TO \$42
WWW.AUSTINSYMPHONY.ORG

MAN OF LAMANCHA, 8 PM
SEE FEBRUARY 2 LISTING

FEBRUARY 4

LES BALLETS JAZZ DE MONTREAL, 5 PM
CONTEMPORARY DANCE COMPANY FUSES
MODERN JAZZ, STREET DANCE AND CLASSICAL
BALLET
ONE WORLD THEATRE
\$30 / \$45 / \$60, WWW.BJMDANSE.CA

FEBRUARY 9

VIVALDI: MORE THAN GLORIA, 8 PM
A VOCAL PERFORMANCE BY THE AUSTIN
SINGERS
UNIVERSITY PRESBYTERIAN CHURCH, 2203 SAN
ANTONIO ST.
\$15 / \$12 (STUDENTS & SENIORS)
512-314-5532 OR WWW.AUSTINSINGERS.ORG

FEBRUARY 10

VIVALDI: MORE THAN GLORIA, 8 PM
SEE FEBRUARY 9 LISTING

FEBRUARY 11

ROMANTIC WINDS,
AUSTIN CHAMBER ENSEMBLE
OAK HILL UNITED METHODIST CHURCH
7815 U.S. 290 WEST

FEBRUARY 15

THE GOLDEN SECTION, 8 PM
BALLET AUSTIN PERFORMS CHOREOGRAPHY BY
TWYLA THARP TO MUSIC BY DAVID BYRNE OF
THE TALKING HEADS
PARAMOUNT THEATRE
\$14 TO \$53, WWW.BALLETAUSTIN.ORG

THE LION KING, 8 PM
AWARD-WINNING BROADWAY MUSICAL SET TO
MUSIC BY ELTON JOHN
BASS CONCERT HALL
\$24 TO \$67, WWW.UTPAC.ORG OR
WWW.BROADWAYACROSSAMERICA.COM

Calendar of Events

FEBRUARY 16

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

THE GOLDEN SECTION, 8 PM
SEE FEBRUARY 15 LISTING

FEBRUARY 17

THE LION KING, 2 PM & 8 PM
SEE FEBRUARY 15 LISTING

FEBRUARY 18

THE LION KING, 1 PM & 6:30 PM
SEE FEBRUARY 15 LISTING

FINE WINE DINNER & AUCTION
SPONSORED BY THE WOMEN'S SYMPHONY
LEAGUE OF AUSTIN AND BENEFITTING THE
ASO & MUSIC PROVIDED BY THE HYDE PARK
STRINGS
FOUR SEASONS HOTEL
\$ TBA

EROICA TRIO, 5 PM
GRAMMY-NOMINATED PIANO TRIO PLAYS WITH
TECHNICAL VIRTUOSITY, INFECTIOUS ENTHU-
SIASM AND SENSUAL ELEGANCE
ONE WORLD THEATRE
\$20 / \$40 / \$55
WWW.EROICATRIO.COM

THE GOLDEN SECTION, 2PM
SEE FEBRUARY 15 LISTING

FEBRUARY 20

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

KODO DRUMMERS, 8 PM
HEART POUNDING RHYTHM AND ATHLETIC
PAGEANTRY BY JAPANESE DRUM ENSEMBLE
PARAMOUNT THEATRE
\$35 TO \$75
866-4GET-TIX OR WWW.GETTIX.NET

FEBRUARY 21

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

FEBRUARY 22

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

FEBRUARY 23

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

FEBRUARY 24

THE LION KING, 2 PM & 8PM
SEE FEBRUARY 15 LISTING

A NIGHT IN THE GALLERIES
AUSTIN FINE ARTS FESTIVAL KICK-OFF PARTY &
GALLERY TREK
WEST END GALLERIES ON 5TH AND 7TH STREETS
AND CONGRESS AVE. GALLERIES

FEBRUARY 25

THE LION KING, 1 PM & 6:30 PM
SEE FEBRUARY 15 LISTING

EDDIE PALMIERI PLAYS LATIN JAZZ, 6 & 8:30 PM
ONE WORLD THEATRE
\$20 / \$45 / \$60
WWW.EDDIEPALMIERIMUSIC.COM

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FEBRUARY 27

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

FEBRUARY 28

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

MARCH 1

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

Calendar of Events

FIRST THURSDAYS & WEST END GALLERY NIGHT
VISIT AN ECLECTIC MIX OF GALLERIES, BOU-
TIQUES, ANTIQUE STORES & MORE WHILE LO-
CAL MUSICIANS ENTERTAIN ON THE STREETS.
CONGRESS AVE. & S. FIRST ST. B/W RIVERSIDE DR.
& BEN WHITE BLVD. AND WEST 6TH STREET
GALLERY DISTRICT

MARCH 2

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

B SCENE, 6-11
GALLERIES OPEN, LIVE MUSIC, COCKTAILS
THE BLANTON MUSEUM, MLK AT CONGRESS
\$5 MEMBERS / \$10 NON-MEMBERS

TEXAS PIANO QUARTET, 8 PM
BRIAN LEWIS (VIOLIN), ROGER MYERS (VIOLA),
BION TSANG (CELLO), AND ANTON NEL
(PIANO)

BATES RECITAL HALL
\$25 / (\$10 STUDENTS)
WWW.UTPAC.ORG

MARCH 3

THE LION KING, 2 PM & 8 PM
SEE FEBRUARY 15 LISTING

MARCH 4

THE LION KING, 1 PM & 6:30 PM
SEE FEBRUARY 15 LISTING

CLASSICAL GUITAR CONCERT, 8 PM
GRAMMY AWARD-WINNING CLASSICAL
GUITARIST SHARON ISBIN BRINGS HER
CARNEGIE HALL AND KENNEDY CENTER
SHOWS TO AUSTIN
ONE WORLD THEATRE
\$20 / \$45 / \$55, WWW.SHARONISBIN.COM

AMF DISTINGUISHED ARTIST CONCERT, 3 PM
PIANIST JOHN PERRY JOINS A. MOZART FEST
FOR A PERFORMANCE OF SELECTIONS FROM
MOZART, SCHUBERT AND BRAHMS
FIRST BAPTIST CHURCH OF AUSTIN
901 TRINITY ST.
\$35 / \$25 / \$15, WWW.AMOZARTFEST.ORG

MARCH 6

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

MARCH 7

THE LION KING, 8 PM
SEE FEBRUARY 15 LISTING

GLOBAL PERCUSSION MASTERS, 7 & 9:30 PM
ZAKIR HUSSAIN, GIOVANNI HIDALGO,
AND TERRY BOZZIO COLLABORATE IN A
PERCUSSION PERFORMANCE ESPECIALLY FOR
THE AUSTIN AUDIENCE
ONE WORLD THEATRE
\$20 / \$45 / \$60

Current Museum Exhibitions

LUCA CAMBIASO, 1527-1585
THE BLANTON MUSEUM
THROUGH JANUARY 14, 2007

THE FIRST MAJOR UNITED STATES EXHIBITION
OF WORKS BY A PRINCIPAL FIGURE OF LATE-
16TH-CENTURY ART WORLD. DISPLAYED WORKS
INCLUDE MUSEUM HOLDINGS SUPPLEMENTED BY
OBJECTS LOANED FROM THE LOUVRE, THE BRITISH
MUSEUM, THE ART INSTITUTE OF CHICAGO, THE
NATIONAL MUSEUM OF ART AND OTHERS.



Venus and Adonis, circa 1565
Oil on canvas, 188 x 105 cm
Paris, Galerie Canesso

Triumph of Amphitrite, circa 1560-61
Pen and brown ink with brush and brown
wash and white heightening,
Paris, Musée du Louvre, Département des
Arts Graphiques, inv. 9315



Images Courtesy of the Blanton Museum of Art

Current Museum Exhibitions

RADICAL NY!

AMOA DOWNTOWN
THROUGH JANUARY 28, 2007

THE DOWNTOWN SHOW: THE NEW YORK ART SCENE, 1974-1984

POSTMODERNISM IN LOWER MANHATTAN BRIDGED THE CULTURAL GAP BETWEEN HIGH ART AND MASS CULTURE. THE AVANTE GARDE WORKS OFTEN SACRIFICED TECHNICAL PROICIENCY FOR SPEED IN ORDER TO TIMELY ADDRESS THE SOCIAL AND POLITICAL CONCERNS OF THE DAY

ABSTRACT EXPRESSIONISM: 1940s-1960s

THE WORKS OF SUCH NOTABLE ARTISTS AS JACKSON POLLOCK, ADOLPH GOTTLIEB, AND WILLEM DE KOONING SERVE AS AN HISTORICAL PRIMER FOR THE POSTMODERNIST MOVEMENT IN MANHATTAN, HINTING AT THE PROVOCATIVE WORKS THAT WOULD FOLLOW IN ITS WAKE.



Christian Marclay
Recycled Records, 1981
Collaged phonograph records,
12 in. diameter.
Courtesy Paula Cooper Gallery
New York



Adolph Gottlieb, *Quest*, 1948
Oil on canvas, 30 x 38 in.
Grey Art Gallery, NYU Art Collection



Images Courtesy of the Austin Museum of Art

Willem de Kooning
*Woman with a Green and Beige
Background*, 1966
Oil on paper mounted on masonite,
28.5 x 22.75 in.,
Grey Art Gallery, NYU Art Collection

THE BLANTON MUSEUM PRINTS AND DRAWINGS GALLERY THROUGH APRIL 8, 2007

EUROPEAN PRINTS OF ORNAMENT, 1500-1700

A COLLECTION OF EUROPEAN WORKS SHOWCASING INVENTIVE APPROACHES TO ESTABLISHED ARTISTIC MOTIFS.

JUSEPE DE RIBERA, 1591-1652

AN EXPLORATION OF THE 17TH-CENTURY PAINTER'S FORAY INTO THE ART OF ETCHING AND PRINTMAKING AND HIS INFLUENCE ON LATER ARTISTS.

PRIVILEGE OF THE KING: 18TH CENTURY PRINTMAKING AT THE FRENCH COURT

A COLLECTION OF PRINTS BEARING THE

PHRASE "AVEC PRIVILEGE DU ROY." THIS PHRASE INDICATED THAT THE GOVERNMENT HAD GRANTED PERMISSION TO A PUBLISHER TO PRODUCE AN EDITION. THE PARTICULAR WORKS SELECTED FOR THE EXHIBITION REFLECT THE PRIVILEGES, EXCESSES AND FRIVOLITY OF THE ROYAL COURT IN 18TH-CENTURY FRANCE.

VIRTUOSO LITHOGRAPHY

AN EXHIBITION OF APPROXIMATELY TWO DOZEN LITHOGRAPHIC WORKS BY WELL-KNOWN ARTISTS SUCH AS WHISTLER, DELACROIX, PICASSO AND JASPER JOHNS

Renaissance *n.*
A movement or
period of vigorous
artistic and
intellectual activity.

- Webster's Dictionary



**River City
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Standing Ovations

Conspirare and its artistic director, **Craig Hella Johnson**, have been nominated for a Grammy award in the category of "Best Choral Performance" for Conspirare's second studio-recorded CD, "Requiem." Conspirare (founded in 1991 as The New Texas Festival) is an Austin-area choral ensemble comprised of professional singers from Texas as well as other states. The organization produces world-class vocal and orchestral performances throughout the year and has performed at Carnegie Hall and the Lincoln Center in New York City. Johnson is recognized for his innovative programming and ability to combine classic and contemporary works in order to create a uniquely dynamic choral music.

"Requiem" is available for purchase on Conspirare's website www.conspirare.org for \$20 plus \$2 for shipping and handling.

The Grammy winners will be announced on February 11, 2007.

Tapestry Dance Company has been awarded two grants from the National Endowment for the Arts in support of its continuing dedication to the preservation of the uniquely American dance style of tap. TDC will receive \$10,000 for its annual "Soul to Sole Festival" currently scheduled for May 30th through June 3 of 2007. During the festival, TDC will host 10 noted international dance artists includ-

ing Jason Samuels-Smith, Dianne Walker, Ayodele Casel and TDC's Artistic Director Acia Gray. In addition, TDC was one of two dance



Amliava Sarkar: photographyinsight.com

companies selected for the NEA/American Masterpieces: Dance 2007-2008 Touring Roster and will receive \$25,000 to support the company's tour of the recently premiered work, *The Souls of Our Feet* "A Celebration of American Tap Dance!" -- a fast paced collection of footwork that restages masterpieces by such notable hoofers as Fred Astaire & Eleanor Powell as well as contemporary works of living tap masters. TDC will stage encore performances of that work March 9 through 11, 2007, at UT's McCullough Theatre. Advance tickets are available at 512/477-6060 or www.texasboxoffice.com.

To be considered for inclusion in Standing Ovations or in Debuts & Curtain Calls please e-mail a press release and high resolution photo in .jpg format to publisher@RiverCityRenaissance.com.