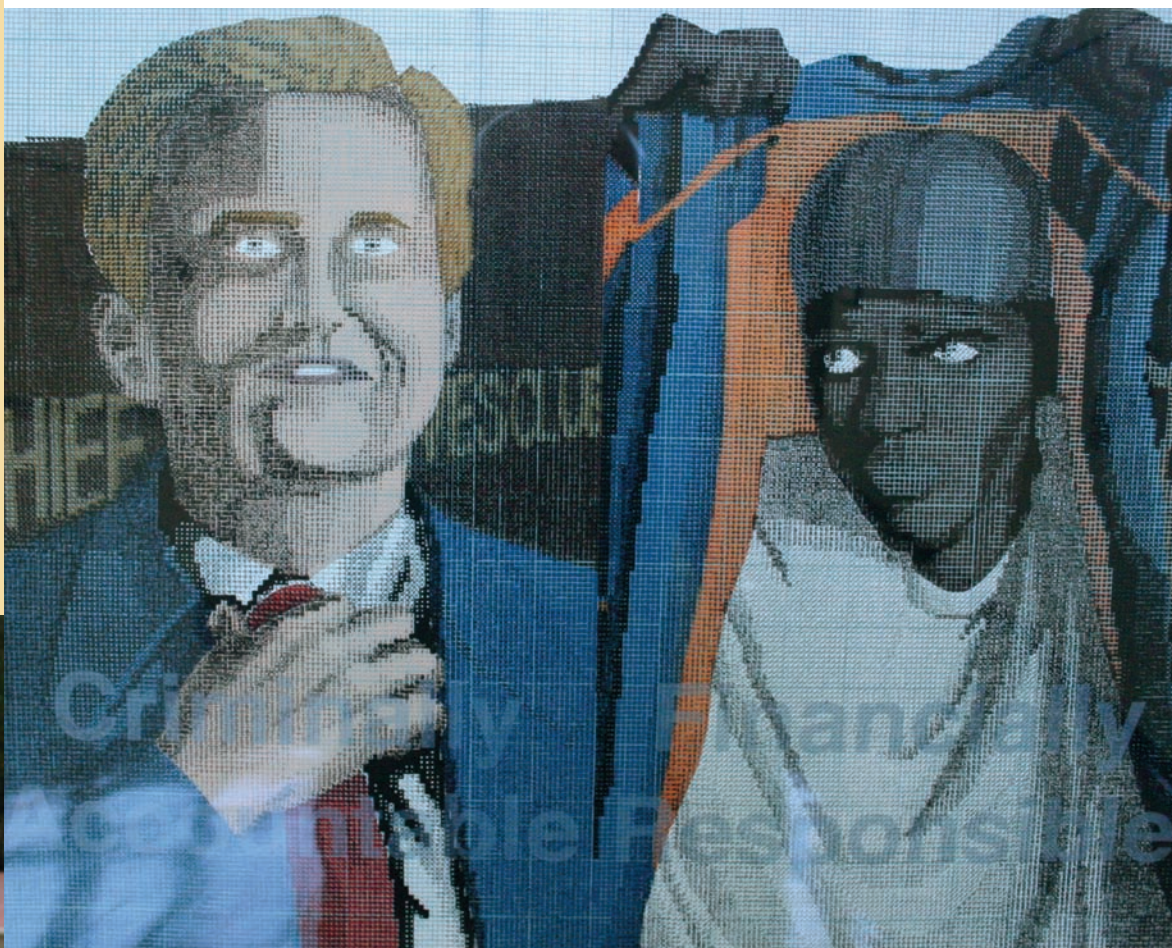


# OnCampus



*Codes: Crime*, by Traci Molloy, confounds assumptions of good or ill that are based on appearance.

gender, race, sexual orientation, or their own sense of alienation. The idea was to look at the assumptions that define these margins and question them visually and socially.

Molloy's pieces deal with topics from eating disorders (*Having Been Good*) to school violence. In her three *Kids That Kill Kids Commemorative Stamps* pieces, she places images from grisly murder scenes that have become all too familiar from events like Columbine within the mundane framework of a commemorative stamp. The eerie juxtaposition indicts the acceptance of violence in modern society. Her *Having Been Good* adorns silk-screen images of skeletal women with snippets of conversation about eating disorders.

Molloy's work has been reviewed in national and regional publications. Select publications include: *Art Papers*, *The Reader* (Chicago), *The Kansas City Star*, and *The*

*Atlanta Journal-Constitution*. Molloy was interviewed and featured on National Public Radio in Atlanta. The CBS News affiliate in Atlanta also focused on one of her exhibits. She is currently directing a program with the Studio Museum in Harlem, New York.

Powers Nowlin also addresses the pressures and inequalities of contemporary life in her work. *Horseplay*, her collection of sketches of children attending the funeral of one of their slain classmates, shows the human sadness behind school shootings that is anesthetized by the media for popular consumption. *Codes: Crime* uses the side-by-side image of a white businessman (described as "Criminally Accountable") and a black man in "street" dress ("Financially Responsible") to confound the stereotypes that assume good or ill, based on appearance.

## 'Peripheral' Vision: Exhibiting Postcards From the Edge

The exhibit called attention to those who have been pushed to the margins of "acceptable" society, whether through their gender, race, sexual orientation, or their own sense of alienation.

Millsaps hosted a provocative art exhibit this fall that highlighted the social and psychological aspects of living on the fringes and also included an interactive project that solicited the reactions of students to the artwork. "Peripheral," which ran from September 25 through November 3 at the Lewis Art Gallery, featured the work of two contemporary artists: Kristin Powers Nowlin, based in Lincoln, Nebraska, and Traci Molloy, of Brooklyn, New York.

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Powers Nowlin describes her work as an exploration of issues of marginalized subcultures, stereotypes, and coded language. “From my perspective as a middle-class white Midwestern woman in an interracial marriage, the work challenges the way American culture perceives and judges groups of people, as well as the way groups of people interact with one another,” she said.

A native of Ames, Iowa, Powers Nowlin received her B.F.A. from the Columbus (Ohio) College of Art and Design and her M.F.A. in printmaking from Ohio University. She was a 2002 recipient of a Pennsylvania

Council on the Arts Individual Artist Fellowship in the discipline of Visual Arts—Works on Paper.

Michelle Acuff, Lewis Art Gallery director, covertly introduced an interactive element to the exhibit. She developed a poster campaign, using an image that asked the question “Peripheral, are you??” These images quietly appeared around campus, and shortly afterward, 20 cameras showed up in random student mailboxes, with instructions to take portraits that reflected the theme. The photos were displayed as part of the exhibit.

“My goal with the ‘Peripheral’ camera project is to involve students in thinking about the specific work in the show,” says Acuff. “I want them to think not only about

contemporary art in general, but also about how they may be active participants in the creation of visual culture and meaning.”

The Millsaps Lewis Art Gallery, located on the third floor of the Academic Complex, charges no admission and is open to the public Monday through Friday from 9 a.m. to 4 p.m.

—Scott Albert Johnson

## Alumna Lea Barton: Portrait of the Artist In Her Second Act

“There are no second acts in American lives,” F. Scott Fitzgerald famously wrote. He obviously never met Lea Barton.

The Millsaps grad is a classic example of someone who discovers—or, perhaps,

embraces—her calling late in life. Barton enrolled at Millsaps in her mid-30s, when most people her age were either well-ensconced in their chosen fields or already flirting with an early midlife crisis. Her true journey was only beginning.

Barton, B.A. 1996, is now living a dynamic “second act” as one of Mississippi’s most acclaimed working artists. Her works have been displayed in the National Museum for Women in the Arts in Washington, D.C., and the New Orleans Museum of Art. Her recent exhibition “another lost cause” was shown recently at the Perry Nicole Fine Art gallery in Memphis and was described by *The Commercial Appeal* as “intriguing and moving.” Her work will also be shown beginning January 12 at the Mississippi Invitational, a prestigious biennial exhibition hosted by the Mississippi Museum of Art. This will be the fifth time Barton’s work has been included in this exhibition.



*Having Been Good*, by Kristin Powers Nowlin, whose work explores marginalized subcultures, stereotypes, and coded language.



*War Bride* (2004), by Lea Barton, who enrolled in Millsaps in her mid-30s and has exhibited extensively throughout the nation.

Barton's provocative and fascinating multimedia works challenge us by telling a visual story, combining themes like struggle, loss, and vulnerability, often in the context of epochal historical moments like the civil rights movement. "Hopefully, it all comes together like a warm quilt or good gumbo," she says.

Barton, who grew up in a traveling military family, spent summers in Mississippi at her grandmother's house. She worked for many years as a legal secretary before taking steps to fulfill her dream of a college degree. "I had always wanted to go to college, but life took me in a different direction," she says. Barton, whose husband is attorney Ken Barton, B.A. 1970, began her relationship with Millsaps by enrolling in an enrichment art class in her 30s. She decided that she didn't want her learning to stop there, and she applied for admission to the Millsaps adult degree program as a 36-year-old freshman.

Like many adult students, Barton felt that a college degree would not only give her more professional opportunities but also a greater sense of fulfillment. The naturally gifted Barton served as art historian Elise Smith's Ford Fellow for two years while pursuing her undergraduate degree, and she also lectured in the Heritage Program and assisted Dr. Smith in teaching art majors.



Renae Reedy

After graduating magna cum laude from Millsaps, Barton enrolled at the prestigious Pratt Institute in New York City, where she studied under the renowned artist Gillian Jagger and received her M.F.A. She has since served as artist-in-residence at the Mississippi Museum of Art and is a two-time recipient of the Visual Arts Fellowship from the Mississippi Arts Commission. Barton is also active in the

community, directing an arts education program for Operation Shoestring, a nonprofit organization that assists underserved families and children in inner-city Jackson.

Barton makes no secret of her debt to Millsaps College and her appreciation of the things she learned during her undergraduate years. "I *am* Millsaps College," she says, "in the sense that my life is the realization of the hopes, dreams, and goals that Millsaps holds for its students. I gained skills at Millsaps that can take me anywhere, and my experience there made me believe that I can be successful at anything.

"Millsaps did not teach me merely how to fly ... it taught me how to soar."

—S.A.J.

## In the Recital Hall, History, Hurricanes, And Harmonics

The Millsaps Arts & Lecture Series, the longest continuously operating series of its type in the Jackson metropolitan area, will continue its tradition of presenting thought-provoking, entertaining, and controversial programs with Jack Lucas, a World War II hero, on Tuesday, January 16; historian Douglas Brinkley on Thursday, February 15; and the musical quintet QuinTango, on Thursday, March 29. A tribute to Ellen Douglas has also been planned for February, but no final date has been announced.

At 14, Jack Lucas lied about his age to join the Marines, and he jumped on two grenades at Iwo Jima, saving his buddies and, miraculously, surviving. He tells the tale in the book *Indestructible: The Unforgettable Story of a Marine Hero at the Battle of Iwo Jima*. For his act of bravery, Lucas at 17 became the youngest soldier in the 20th century and the youngest Marine in history to receive the Congressional Medal of Honor.

A best-selling historian, Douglas Brinkley, director of the Theodore Roosevelt Center for American Civilization and professor of history at Tulane University, lived through the destruction of Hurricane Katrina with his fellow New Orleans residents. In his book *The Great Deluge*, he has written a complete account of the harrowing first week after the storm, telling stories of unsung heroes and incompetent officials alike. His book is a gripping narrative at all levels of the disaster.

QuinTango, a quintet of two violins, cello, bass, and piano, will bring a century's worth of tango repertoire to the Millsaps stage. They are the only tango music group to have given a command performance at the White House, and they have been heard on NPR, CNN, and network



QuinTango, a quintet of two violins, cello, bass, and piano, will appear on Thursday, March 29.

television. QuinTango has also appeared at the Kennedy Center, the Smithsonian Institution, and the State Department.

The Arts & Lecture Series began its 39th season in September with a Southern songwriters program. An October program, “Remembering Willie Morris,” featured friends and literary colleagues of the late Mississippi writer, weighing in on his literary influence. In November, Dr. Jerome Jackson, a biology professor at Florida Gulf Coast University, discussed the controversy surrounding reported sightings in Arkansas of the ivory-billed woodpecker, the “holy grail” sought by birders.

Luran Buchanan, executive director of the series, says organizers have always been proud of the eclectic programs the forum brings to the cultural landscape of central Mississippi. Those featured over the years include authors Winston Groom, William Styron, Stephen Ambrose, David McCullough, and Lewis Nordan, B.A. 1963; the National Theater for the Deaf; the Mississippi premiere of “Freedom on My Mind” (a documentary on the Mississippi Voter Registration Project); the Harlem Boys Choir; the Vienna Choir Boys; Jackson native and Food Network chef Cat Cora; and Islamic scholar Reza Aslan.

History, politics, current events, civil rights, writing, music, cooking, film, dance—all these subjects and many more have been explored on the Arts & Lecture stage.

An idea for a connection between the Millsaps community and the Jackson community became a reality in 1968, when the new officers of the Millsaps

Arts & Lecture Series held their first meeting. Concerned that Jackson had too few cultural offerings, this dedicated group of visionaries planned the startup of a culturally based

public-forum series on the Millsaps campus that endures and thrives to this day.

All programs, except Ellen Douglas, will be at 7:30 p.m. in the Academic Complex Recital Hall. For more information, call (601) 974-1043 or email [luran.buchanan@millsaps.edu](mailto:luran.buchanan@millsaps.edu).

## Bell Concert Series, And All That Jazz . . .

The University of North Carolina at Greensboro Faculty Jazz Trio, featuring John Salmon on piano, will perform originals by Salmon and standards from the jazz repertoire on Friday, February 2, as part of the Millsaps College Bell Concert Series. Salmon holds a master’s degree in music from The Juilliard School and a doctorate of musical arts from the University of Texas at Austin.

Salmon, who has won prizes from the University of Maryland, the Beethoven Foundation, and many other competitions, is representative of the quality of the series, which for four years has been

bringing internationally renowned pianists to campus and drawing audiences from throughout the area. Salmon has performed classical and jazz concerts throughout Europe and the United States and since 1989 has been on the faculty at UNC-Greensboro.

Each season of the Bell Concert Series includes a performance by a soloist, a small ensemble featuring piano, a jazz group, and the winner of the Wideman Piano Competition. Pianist Angela Cheng, who has appeared with virtually every Canadian orchestra and several in the United States, was this year’s soloist in October. The Fischer Duo made their second appearance on the Millsaps campus in November, with cellist Norman Fischer and pianist Jeanne Kierman.

Shreveport’s Wideman Piano Competition—held in the first week of December—produces the fourth performer in the Bell Concert Series each year. This concert at Millsaps is one of the winner’s first professional performances after the competition, giving the campus community the opportunity to see a promising world-class pianist before he or she moves on to higher levels of competition and a professional career. This performance will take place on Thursday, March 1.

Dr. Tim Coker, professor of music and chair of the Department of Performing Arts,



The Bell Series will feature the UNC at Greensboro Faculty Jazz Trio on Friday, February 2.

says the goal of the series is “to recapture the experience of the piano recital for the audience.” In addition to the concert-hall ambience of the series, master classes and jazz workshops with the performers add an educational aspect to the performers’ time on campus.

The Bell Concert Series is named for Estelle Bell, grandmother of former Millsaps College and Bell Series board member John Palmer, for fostering an early love of music in young children. During his tenure on the Board of Trustees, Palmer, who later served as U.S. ambassador to Portugal, established the Jonathan M. Sweat Music Endowment, which directly supports the series named for his grandmother.

This season builds on the success of the three previous years. Says Coker, “There has not been a weak concert in the series.” For tickets or more information, please call 601-974-1422 or go to [www.millsaps.edu/pfrmarts/bell.shtml](http://www.millsaps.edu/pfrmarts/bell.shtml).

—Margaret Cahoon



## The Players, Unbridled

In October, The Millsaps Players performed the Tony Award-winning drama *Equus*, Peter Shaffer’s powerful work infiltrating a teenage boy’s mythic internal realm after he has committed a violent act, blinding several horses. Sam Sparks, B.A. 2003, production manager at Jackson’s New Stage Theatre, directed David Lind, J.R. Braun, Andrew Thomas, and Roxie Randle in a production that was designed by Brent Lefavor, associate professor of theatre.