

**MUSEUM AND  
GALLERY HOURS**

Tuesday, Wednesday,  
Friday, Saturday: 1-5 p.m.  
Thursday: 1-9 p.m.  
Closed Sunday  
and Monday

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**LATOYA RUBY FRAZIER DELIVERS CHAPMAN LECTURE**

Wofford College welcomed internationally renowned visual artist LaToya Ruby Frazier to campus on Oct. 3 to deliver the college's annual Chapman Lecture in the Humanities.

Frazier was inspired to create "The Notion of Family," an award-winning book that chronicles three generations of Frazier women in photographs, when she noted the lack of representation of African-Americans in written histories of her hometown of Braddock, Pennsylvania. The book and accompanying exhibition function as a response to "the legacy of racism and economic decline in America's small towns," highlighting the ways in which environmental injustice, health care inequality and economic racism hinder black citizens from attaining the "American Dream."

Frazier delivered her lecture, "Art as Transformation: Using Photography for Social Change," in the Jerome Johnson Richardson Theatre to an audience of Wofford students and arts patrons from the college community and beyond. She discussed her use of photography as a tool to fight injustice – poverty, health care and gender inequality, environmental contamination, racism and more. Frazier asserted that "in order to change society – to seed real change and cultural trans-

formation, especially for the marginalized and the forgotten – we must change the picture we have of ourselves and our communities."

For her body of work, Frazier has been recognized with numerous awards and fellowships. She has earned a MacArthur Genius Grant and a Guggenheim Fellowship, and she is a TED Fellow and a Sundance Institute Art of Nonfiction Fellow. Her book "The Notion of Family" won the International Center for Photography's Infinity Award in 2015, and she was recently named one of Ebony's "100 Most Powerful Women of All Time." Her works in the media of photography, video and performance have been featured in solo and group shows and in permanent collections across the United States and internationally.

Works from Frazier's 2014 exhibition "The Notion of Family," on loan from Spelman College, will be on display through Saturday, Dec. 4, in the lower level of the Richardson Family Art Museum in the Rosalind Sallenger Richardson Center for the Arts. Anne Collins Smith, Spelman curator of collections, will speak at 6 p.m. Wednesday, Nov. 6, about the exhibition and about her own work at Spelman's Museum of Fine Arts; the event will be in the lower level of the Richardson Family Art Museum.



Wofford Theatre Workshop founder Dr. James R. Gross and Dr. Mark Ferguson, chair of the Department of Theatre, November 2017

**WOFFORD THEATRE ANNOUNCES 50TH SEASON**

Wofford Theatre is celebrating its 50th season this year.

The Wofford Theatre Workshop began in 1970, when Dr. James R. Gross directed a production of Harold Pinter's "The Birthday Party" over a January Interim, more than three decades before the program became an official academic department under the leadership of Dr. Mark Ferguson, Wofford class of 1994. From shows performed in the basement of the old Carlisle Hall on a shoestring budget through decades worth of innovative performances staged in the Tony White Theatre, to the rich variety of shows made possible by the state-of-the-art facilities in the Rosalind Sallenger Richardson Center for the Arts, Wofford Theatre continually has broken new territory while staying true to its original mission to create theatre that engages, challenges and inspires.

Wofford Theatre's 2019-20 season begins with the critically acclaimed play "Circle Mirror Transformation" by Pulitzer Prize-winning playwright Annie Baker. Described by The New York Times as "absorbing, unblinking and sharply funny," "Circle Mirror Transformation" follows five strangers in the small town of Shirley, Vermont, as they embark together on a creative journey in an acting class. As the characters perform exercises together, they slowly come to make discoveries about themselves, finding unexpected healing in the process. Theatre professor Dan Day directs a double cast of students in Wofford's production, which will center on the nature and importance of live theatre while celebrating the power of art, empathy and community. "Circle Mirror Transformation" will run 8 nightly from Nov. 7-9 and 13-16 in the Sallenger Sisters Black Box Theatre.

Next on the stage will be the 2020 Pulp Theatre production "Seminar," running at 8 nightly from Jan. 23-25 in the Sallenger Sisters Black Box Theatre. Pulp Theatre productions at Wofford are the culmination of intensive projects that take place over the course of the January Interim, allowing students to take the lead in every aspect of theatrical production, from directing and performance to design and tech. Written by Pulitzer Prize nominee Theresa Rebeck, "Seminar" will be

co-directed by Wofford juniors Kelly Kennedy and Savannah Talleo. Set in modern-day New York City, this biting Broadway comedy centers on four aspiring novelists and their professor, an internationally acclaimed writer whose methods are far from orthodox. Over the course of a 10-week writing seminar, desires and tensions flare as allegiances are sacrificed on the altar of ambition.

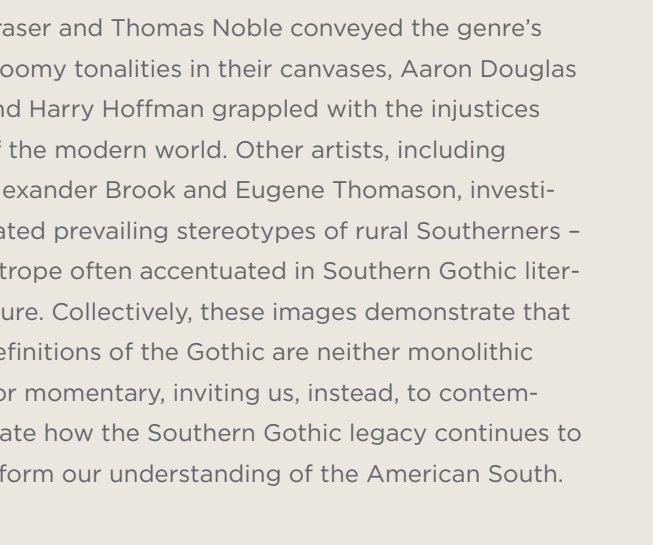
The season continues with the Tony Award-winning musical "Cabaret," created by John Kander, Fred Ebb and Joe Masteroff and based on a 1939 novel by Christopher Isherwood and a 1951 play by John van Druten. In 1930s Berlin, American novelist Cliff Bradshaw falls in love with British cabaret dancer Sally Bowles at the seedy Kit Kat Klub where she works. Their fates, like that of the Klub itself, are altered inexorably as the Nazis begin their brutal reign. This gritty and provocative show has been revived several times on Broadway and in London, was adapted for a critically acclaimed film in 1972 and has won numerous awards and nominations since its original 1967 premiere. Wofford's production is directed by Dr. Mark Ferguson, chair of the Department of Theatre, and will be presented in the Jerome Johnson Richardson Theatre at 8 nightly from April 16-18 and 22-25.

The season concludes with an original play for young audiences, written and directed by local playwright and Wofford lecturer Kerry M. Ferguson. During the spring semester, Ferguson will lead a Theatre for Youth course in which students will study the art of creating children's theatre and collaborate to bring her play to life in the Sallenger Sisters Black Box Theatre. Audiences of all ages are invited to join us for this world premiere production, which will run at 6 p.m. from May 7-9 with an additional matinee performance at 2 p.m. May 9. Admission for this show will be free, but seating is limited.

Visit [www.wofford.edu/boxoffice](http://www.wofford.edu/boxoffice) for more information and to purchase discounted tickets in advance. Same-day online ticket sales close at 6 p.m. each evening, and the box office opens at 7 p.m. in the Rosalind Sallenger Richardson Center for the Arts.

**GALLERY EXHIBITIONS**

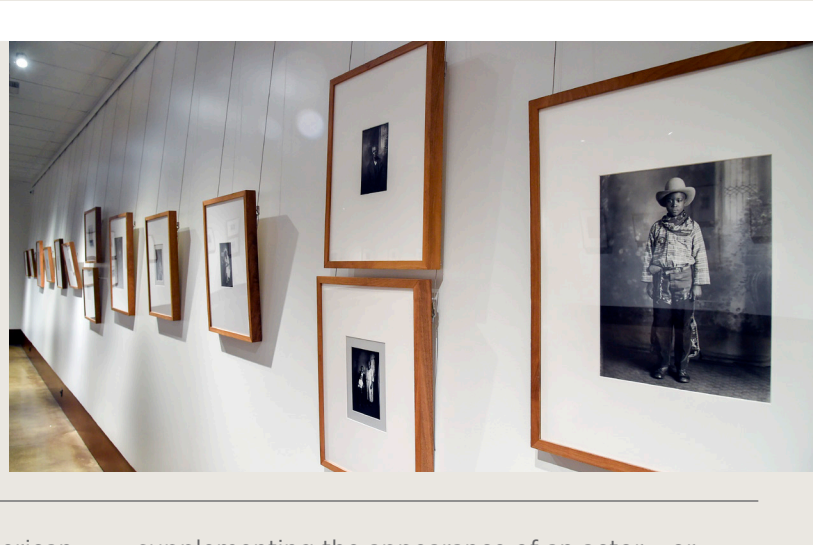
**SOUTHERN GOTHIC: LITERARY INTERSECTIONS WITH ART FROM THE JOHNSON COLLECTION**



From Edgar Allan Poe's haunting tale of "The Gold Bug" (1843) to Flannery O'Connor's biting short story "Good Country People" (1955), the Southern Gothic literary tradition has exhumed the American South's aberrations, contradictions and unique sense of dark humor. The exhibition "Southern Gothic: Literary Intersections with Art from the Johnson Collection," on display in the Richardson Family Art Museum through Dec. 14, explores these themes in painting. With works drawn exclusively from the Johnson Collection, "Southern Gothic" illuminates how 19th and 20th century artists employed a potent visual language to transcribe the tensions between the South's idyllic aura and its historical realities. Often described as a mood or sensibility rather than a strict set of thematic

or technical conventions, features of the Southern Gothic can include horror, romance and the supernatural. While academic painters such as Charles Fraser and Thomas Noble conveyed the genre's gloomy tonalities in their canvases, Aaron Douglas and Harry Hoffman grappled with the injustices of the modern world. Other artists, including Alexander Brook and Eugene Thomason, investigated prevailing stereotypes of rural Southerners – a trope often accentuated in Southern Gothic literature. Collectively, these images demonstrate that definitions of the Gothic are neither monolithic nor momentary, inviting us, instead, to contemplate how the Southern Gothic legacy continues to inform our understanding of the American South.

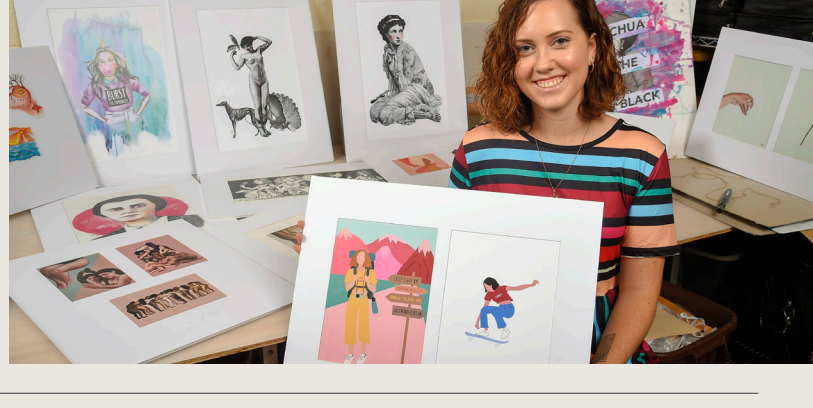
**PROPS: PERSONAL IDENTITIES IN THE PORTRAIT PHOTOGRAPHY OF RICHARD SAMUEL ROBERTS**



Richard Samuel Roberts was an African-American artist who opened a photography studio in 1992 in Columbia, South Carolina. For the next 14 years, he took portraits of Columbia's citizens, writing that "no other gift causes so much real and lasting joy as the gift of your photograph." A collection of Roberts' photographs, on loan from the Columbia Museum of Art, is on display in the Richardson Family Art Museum through Dec. 14. In these photographs, as in most portrait images, the subjects wear carefully chosen clothes and often hold or appear beside objects or props. The term "props" brings to mind those objects used in the theatre to establish the context or meaning of a particular scene, but such objects also may be used to convey the "properties" of a character,

supplementing the appearance of an actor – or a portrait sitter – with additional layers of information and meaning. This exhibition invites viewers to consider the ways in which the props included, presumably chosen by the sitters themselves, tell us something about the subjects' self-identities, their community standing, their connections to social groups or their aspirations. "Props" also is used frequently as a slang term today, meaning "proper respect." The objects and outfits seen in these photographs often underscore the proper respect due the sitters based on their professional and social attainments, but they also can give insights – in an otherwise very formulaic genre – into the inner desires and predilections of the sitters.

**SIENDO MUJER: A SHORT STUDY OF THE FEMALE EXPERIENCE IN SOUTH AMERICA**



As Wofford's 35th Presidential International Scholar, Lydia Estes, class of 2020, attempted to uncover the visual representation of *la mujer*, or "the woman," in the South American countries of Chile, Argentina, Uruguay and Peru. "Siendo mujer" means "being a woman," and this exhibition represents the conversations she shared with resilient, creative women throughout Latin America, focusing on the relationships between their identities as female, the stereotypes of women in Latin America and their artwork as acts of feminist protest against such stereotypes. This exhibition includes the women's artwork as well as Estes' own photographs of them, their spaces and the moments that contribute to the story each

is trying to tell through her work. Estes' research revealed more questions, such as: How are women stereotypically portrayed in their societies? How are female artists confronting these images through their own artwork and how are the media in which they work an aspect of their protest? Lastly, how will art change the female experience in future South American societies? Estes will deliver three gallery talks on this exhibition: 6 p.m. Thursday, Oct. 24, sponsored by the Office of the President; 9 a.m. Saturday, Oct. 26, as part of the Family Weekend research presentations; and 7 p.m. Nov. 21, sponsored by the Richardson Family Art Museum and Spartanburg's monthly ArtWalk series.

**CAMPUS SPOTLIGHTS**

**FACULTY SPOTLIGHT: DR. KAREN GOODCHILD**



Dr. Karen Hope Goodchild is the chair of the Department of Art and Art History at Wofford and a Chapman Professor in the Humanities. As the chair of a rapidly growing department, she has played an instrumental role in many exciting developments in the arts community at Wofford. Over the course of a few short years, the Department of Art and Art History has moved into state-of-the-art new facilities in the Rosalind Sallenger Richardson Center for the Arts, which features multiple studio spaces as well as three exhibition spaces that are open to the public as well as to students. The department has added a major in studio art and has hired new faculty members, including Masha Vlasova (MFA, Yale University), who joins us this semester to teach courses in digital arts. This year, the department also is in the process of hiring a new art historian in the area of modern and contemporary art. This art history faculty member will bridge the two disciplines by helping studio art students make connections between their own practice and relevant historical and current ideas and works.

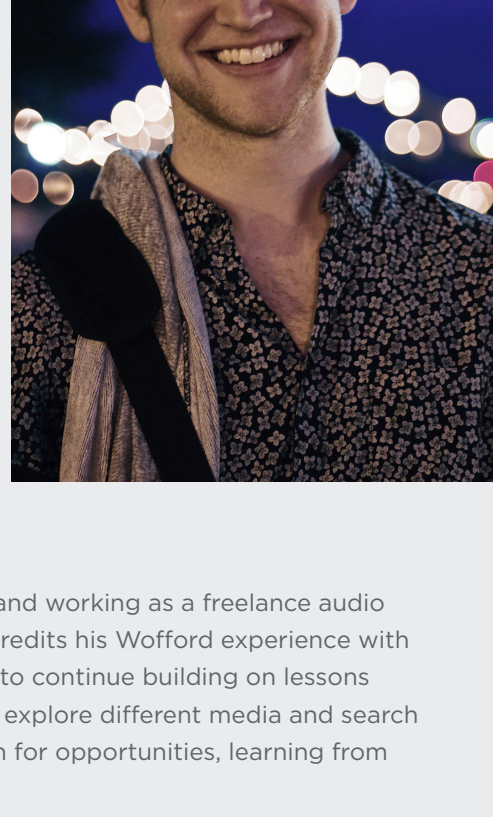
Goodchild publishes regularly in scholarly journals, and, most recently, she has co-edited the book "Green Worlds in Modernity: Art and the Verdant Earth" (in Amsterdam University Press, 2019), which includes her essay "Naturalism and Antiquity, Redefined, in Vasari's Verzure." This book is the culmination of a multiyear project that started as a series of panels on the topic of verdancy in art. Goodchild explains, "We said 'verdancy' because we wanted to escape from ideas strictly related to landscape painting. The 'green world' is addressed in the book from multiple perspectives: one scholar is looking at actual pigment innovations in the late 15th century that led to more green settings in devotional art, one is looking at the history of medicine and the way the green world – or imitations of it – could literally affect health. My own essay looks at the meanings behind painted garden imagery found in palace interiors in the 16th century."

In addition to teaching courses in ancient and classical art, Renaissance art, gender in the early modern period and surveys of African art and pre-modern Western art, Goodchild also regularly leads courses designed to help students to get involved in the arts in our local community. She is teaching a humanities course titled Art as An Expression of Place to a class of first-year students enrolled in one of Wofford's Living Learning Communities. "Over the course of the semester, we will have 15 artists and art professionals speak to us about how their work intersects with the notion of place, whether that means an actual geographic locale or a sense of regional identity," she says. "We are working from the premise that what a community chooses to exhibit, install, build or collect lets us know what that community values."

Goodchild has enjoyed studying abroad with Wofford students during Interim, and this January, she looks forward to traveling with fellow art historian Dr. Peter Schmunk, the Mr. and Mrs. T.R. Garrison Professor of the Humanities, who teaches in the Department of Art and Art History. "We have had fabulous experiences taking students to Greece and to Rome on prior Interim trips, so we decided to stay in the Mediterranean for one last trip," she says. "This trip to Portugal, Spain and Morocco will be bittersweet because it is Dr. Schmunk's last before retiring. Though we are both art historians, we will expand beyond visual culture to explore cross-cultural connections in music and cuisine as well as in art in the three locales."

Under Goodchild's leadership, the Department of Art and Art History has expanded its offerings in many exciting new directions, providing invaluable opportunities for Wofford students and the Upstate community to learn, explore and grow.

**ALUMNUS SPOTLIGHT: TYLER TICKLE**



Tyler Tickle, who graduated from Wofford in 2018 with a B.A. in theatre, is an AVL design engineer for AE Global Media in Charlotte, North Carolina. He designs performance-based audio, video and lighting systems for permanent installations. These systems include loudspeaker arrays, concert lighting, projection, LED walls, networking and similar technologies. AE Global Media's main clientele are houses of worship, and Tickle finds that his theatrical education at Wofford prepared him well for assisting these clients in carrying out their missions. "If there's anything I learned from studying design in Wofford Theatre," he reflects, "it's how to achieve objectives and bring someone's vision to life."

"Like a director of a theatrical production," Tickle continues, "a pastor has an idea of how to move the church forward, captivate the congregation and spread the word of God. My job is to show pastors the possibilities of achieving their objectives through AVL production technology, eventually nailing down which possibility is best." Tickle's experiences working with different casts, directors and designers in the Wofford Theatre program helped him learn the art of collaboration, a skill that serves him well in his current position.

Tickle also has been working as a sound designer for marching bands and working as a freelance audio engineer for miscellaneous conference events and small concerts. He credits his Wofford experience with preparing him to become a versatile design professional, and he plans to continue building on lessons learned in college. "Wofford Theatre gave me opportunities to go out, explore different media and search for various ways to earn a living, so I plan on continuing my exploration for opportunities, learning from every experience and bettering myself as an artist."

**CALLING ALL ART HISTORY ALUMNI!**

The 2019-2020 academic year will be Dr. Peter Schmunk's final year of teaching at Wofford. A celebration in his honor is taking place April 10-11, 2020.

- Cocktail Party:  
Friday, April 10, 2020
- Symposium in Honor of Dr. Peter Schmunk:  
Saturday, April 11, 2020
- Reunion Dinner:  
Saturday, April 11, 2020

Times and Locations TBA

We invite all alumni of the art history program to contact us as we plan to retire events to celebrate Schmunk's 32 years of teaching. For more information, please contact Dr. Youmi Efurd at [efurdyk@wofford.edu](mailto:efurdyk@wofford.edu).