Emory University’s future performing arts center now has a name—and a new momentum. The $30 million facility will be called the Donna and Marvin Schwartz Center for the Performing Arts, after the alumna and her husband, who have given $8 million for the center.

Their donation is the largest single alumnus gift to Emory University outside of the largess of Robert Woodruff, who attended Emory for one term in 1908. (There have been larger gifts from nonalumni, such as the late Coca-Cola executive Roberto Goizueta.)

Donna Schwartz 62C attributes their decision to her loyalty to her alma mater and the desire to do something meaningful in the arts. “The school really needs a performing arts center,” she says.

“It was a spontaneous decision,” says Marvin Schwartz, a principal in the investment management firm Neuberger Berman in New York. “We saw a presentation about the center, and it just clicked. We’ve never done anything that remotely compares to a gift of this magnitude.”

The couple, art patrons in New York, have two children, the older of whom is a 1997 Emory graduate also interested in the arts.

“The Schwartzes’ gift is a demonstration of their confidence in the university,” says Rosemary Magee, Senior Associate Dean of Emory College and chair of the planning committee. “Their generosity brings us two-thirds of the way to our $30 million goal, and that gives us the impetus to proceed with construction.”

Emory will break ground on the 98,000-square-foot, three-level The Donna and Marvin Schwartz Center for the Performing Arts

The future Performing Arts Center as seen from N. Decatur Road. Groundbreaking will be held this summer.
When it opens in 2002, it will be the centerpiece of Emory’s performing arts activities. A750-seat concert hall with choral balcony and orchestra pit is the largest space, and there will be a smaller instrumental rehearsal hall and practice and ensemble rooms. The center also will house a 135-seat theater and a 135-seat dance studio as well as classrooms and offices.

“Our facilities are finally catching up with the needs of our program and the caliber of the work,” says Vincent Murphy, artistic director of Theater Emory. “The theater is a great step forward.”

The center is critical to Emory’s educational mission as a liberal arts college. “We have a lot of talented, arts-oriented students—a lot of double majors in sciences and arts,” explains Steven Sanderson, Dean of Emory College. “We lack the ability to offer high quality rehearsal and performance space. We needed a first-class venue.”

The facility’s traditional design is intended to complement Emory’s historic architecture. The lead designers, Boston architecture firm Michael Dennis and Associates, did the campus plan for Carnegie Mellon University in Pittsburgh, Pennsylvania, where Henry Hornbostel, Emory’s original architect, also designed the first buildings on campus. The Dennis firm is working in association with Howard-Montgomery-Stieber of New Orleans and Atlanta firm Smallwood, Reynolds, Stewart, Stewart, and Associates.

In keeping with its ambitions for the center, the design team includes two highly respected consultants. The concert hall’s acoustician is Larry Kirkegaard, the Chicago-based expert who also has consulted with the Atlanta Symphony Orchestra on the proposed First Baptist Church project. Working on the theater is Richard Pilbrow, who designed the new Steppenwolf Theatre in Chicago and redesigned the Cottesloe Theatre in the Royal National Theatre complex in London.

The latest in a string of new performing arts facilities on metro campuses, Emory’s future center is the culmination of 30 years of talk, says John Ingersoll, a director of development. The university has renovated smaller spaces for arts uses, and more facilities figure in its long-range campus plan.

In 1992, Emory attempted to build a larger, $45 million performing arts center, but the effort was abandoned three years later. This project is smaller, less expensive, and—unlike the radical plan in 1992 by New York architect Peter Eisenman—has been more appealing to the Emory community.

First Endowed Professorship in the Arts At Emory

Music is a driving passion that complements a brilliant scientific mind in Emory alumnus and benefactor Cherry L. Emerson. Both of these strengths have prompted several generous gifts—or “investments” as Emerson prefers to call them—to Emory over the years, and he has just endowed the Mary L. Emerson Professorship in Music at Emory in honor of his wife. William Ransom, associate professor of music and artistic director of the Emory Chamber Music Society of Atlanta, will hold the first appointment.

What does the endowed chair mean to Ransom? “It adds a degree of prestige and recognition that I find most important because it is the first endowed professorship in the arts at Emory,” he says. “Anything we can do to raise the profile of the arts at Emory is very important.”

Past investments by Emerson include those to endow the Emory Chamber Music Society of Atlanta, the William Henry Emerson Chair in Chemistry, and the Cherry L. Emerson Center for Scientific Computation—Emory’s supercomputing center. In honor of Emerson’s contributions to the university, the science building currently under construction is named Cherry Logan Emerson Hall.
Senior Danielle Sered was named one of 32 American college or university students selected as Rhodes Scholars, the Rhodes Scholarship Trust announced last December.

Sered is the 16th Emory student to be awarded the scholarship that provides for two or three years of study at the University of Oxford in England. She was selected from 935 applicants endorsed by 323 colleges and universities nationwide.

“After spending a whole day with all the candidates and learning of all the amazing and inspiring work they are doing, it is a very humbling experience to have been chosen,” Sered said. “It is invigorating to know that there are so many students doing work that will make a difference.”

“On behalf of this university, and in particular her teachers and fellow students, let me say that we are immensely proud of the accomplishment—academic, civic and physical—of Danielle Sered,” said President Bill Chace. “She has done much at Emory to remind us of what strength of mind and of character can do, particularly when such strengths are brought to very high levels.”

Sered is majoring in English with a minor in French, and will pursue her master’s degree in English at Oxford—the M.Phil, as it is known in England. Her concentration is in contemporary Irish literature with particular interest in Irish women poets. Research for her senior honors thesis led her on a nine-week research trip to Ireland last summer to interview a dozen of those poets.

Sered has published many essays and poems in national literary and collegiate magazines; her critical essay on the work of Irish poet Medbh McGuckian won a national Norton Scholars Prize from W.W. Norton Co. and the Modern Language Association. She also is the recipient of a Beinecke Brothers Memorial Scholarship, a national scholarship awarding $32,000 for graduate study. She is also a member of Phi Beta Kappa honor society.

When asked what sparked her research interests, Sered says it all began in her Poetry 205 class with the “absolutely infectious energy” of English Professor Ron Schuchard. Says Schuchard, “It’s immensely rewarding for all of her mentors to see such an outstanding person rewarded. She has as much generosity of mind and of spirit as any student I’ve ever worked with.”

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Creative Writing Professor Xuefei Jin was awarded the 1999 National Book Award for fiction. Jin’s debut novel, *Waiting*, released by Pantheon Books this past fall, was one of only five finalists for the prestigious award. Past recipients of the National Book Award have included Ralph Waldo Emerson, William Faulkner and Robert Penn Warren.

*Waiting* is a lyrical love story spanning 17 years and set against the backdrop of China’s Cultural Revolution. The novel’s protagonist, Lin Kong, is trapped in a loveless, arranged marriage and is struggling under the rules of Communist society.

Jin has been a professor at Emory since 1993 and is the winner of the 1997 PEN/Hemingway Award for his short story collection *Ocean of Words* and the 1998 Flannery O’Connor Award for Short Fiction for *Under the Red Flag*. He has also published two books of poetry, *Between Silences* and *Facing Shadows*, and a novella, *In the Pond*.

“I was lucky, so lucky,” he said of winning the National Book Award. “I feel humbled by it all.”

Xuefei Jin

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Danielle Sered

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Emory University was selected this fall by the National Science Foundation to lead a consortium of regional schools in the establishment of the Center for Behavioral Neuroscience. Emory received one of five NSF Science and Technology Center awards given nationwide, and the only one awarded for study in the life sciences. The consortium for the Center for Behavioral Neuroscience includes Georgia State University, Georgia Institute of Technology, and the Atlanta University schools of Clark Atlanta University, Morehouse College, Morehouse School of Medicine, Morris Brown College, and Spelman College.

With a five-year grant of nearly $20 million, the largest per-year grant ever received by the University, Emory will lead a unique mission to integrate research and education initiatives, to facilitate knowledge transfer from science to the general public, and foster the technical transfer necessary to build business and industry.

“The award is an honor and an exciting challenge for Atlanta,” said Tom Insel, former Yerkes director who will now serve as the director of the new Center. “It is an initiative unlike any other, coming at a particularly opportune time. Recent developments linking biology with behavior make this a crucial time for enormous advances in neuroscience and behavior. This award will enable us to transmit the excitement of these discoveries to a new generation of investigators.”

Insel will be joined by three co-directors: Elliott Albers from GSU, and Pat Marsteller and Dennis Liotta from Emory College. Marsteller is director of the Hughes Science Program and Liotta has served the past two years as the Vice President for Research.

The Center’s research mission will focus on questions of social behavior, particularly fear, aggression, affiliation, and reproductive behavior. Researchers will be organized in collaboratories — teams of students, postdocs and faculty addressing behavior from varying perspectives; using the methodologies of different disciplines. The goal is to develop flexible, collaborative scientists who can work at the interstices of disciplines, the emerging frontiers.

“We have created a really ambitious program integrating research, education and knowledge transfer,” says Marsteller. “The education components will uniquely join our schools and will impact kindergarten through postdoctoral programs to build bridges between disciplines and pathways to science careers. For example, we’ll expand neuroscience and behavior programs at all of our schools to make an inter-institutional major. The establishment and growth of the Emory Neuroscience and Behavioral Biology major was central to our convincing the site visitors that we can make collaboratories work.”

“Research and education will be inextricably intertwined,” says Marsteller. Collaboratories will be involved in undergraduate and graduate training. Postdoctoral and graduate students will have opportunities to design pre-college curriculum and public education displays. Faculty whose focus is technical development will teach graduate-level workshops on novel techniques. Public education will include zoo exhibits and radio and television spots. The Center will also work with Atlanta Public Schools, providing professional development opportunities for teachers of grades K-12.

The Georgia Research Alliance, with its mandate to foster collaboration between research universities and the state, has committed matching funds to the Center.

“I know this will sound corny, but it really does take a village to raise the new kind of scientist we have in mind — collaborative, not competitive,” Marsteller says. “We hope to open up pathways for people to be trained across the spectrum, and we also hope to bring more diversity to science.”
In addition to her academic work, Sered is active in the Emory community in many ways. Some of her accomplishments include founding ArtsReach, a program that teaches conflict resolution, prejudice reduction, AIDS education, and sex education through the arts in Atlanta city schools and juvenile detention centers. She also launched the Emory Women’s Alliance, a network of mentors and support for female Emory faculty, staff and students, and developed the classroom component for En Acte Theater Action Troupe, a campus theater company performing theater with a social message in local schools.

Sered is the second female Emory student to be named a Rhodes Scholar, but the first female undergraduate. The first was Heather Warren in 1981, then a graduate student in theology. Emory’s most recent Rhodes Scholar was Stanley Panikowski III in 1992.

The Rhodes Scholarship was established in 1902 by the will of British philanthropist and colonial pioneer Cecil Rhodes, and is the oldest international study award available to American students. Scholars are chosen based on high academic achievement, integrity of character, a spirit of unselfishness, respect for others, potential for leadership and physical vigor. Since 1976 women have been eligible to apply, and 291 have won the prestigious award. The scholarship pays all college and university fees and provides a stipend to cover expenses. The total value averages approximately $25,000 per year.

Sered is a native of Evanston, Illinois. Her mother and stepfather are Joan and Emmett Smith, and her father is Meir Sered, all residents of Chicago.

This past fall, Emory College bestowed for the second year three Distinguished Research Awards. Recipients are Professor Ron Calabrese, Department of Biology; Associate Professor Cindy Patton, Institute of the Liberal Arts and Department of English; and Associate Professor Frank Pajares, Educational Studies;

The three-year awards include an annual salary supplement of $5,000 and an annual research fund of $3,000. Dean Steven Sanderson hopes to bestow another set of awards this year, and so maintain a staggered grant cycle. Recipients are chosen by a committee of the College, on recommendation by the department chairs.

Says Pajares, the “recognition and attention provides the sort of encouragement that is so important in helping us to continue to maximize our research efforts. A nice compliment at the right time is priceless, and much appreciated.”
The making of a prairie, suggests Emily Dickinson, requires three ingredients: clover, at least one bee, and reverie. She further reflects, revery alone will do, if bees are few.

The term reverie conjures up lazy notions of daydreaming. Yet philosophers and scientists, along with poets, throughout history have noted the significance of a spontaneous insight or discovery—often occurring when one is not actively working on a project. The power of the unconscious, or whatever we wish to name those undirected processes of the mind, can be essential to any endeavor, but not usually according to the demands of a tight schedule.

It seems difficult these days to invoke moments of reverie. The world is impatient, with communication systems relentlessly invading libraries, boats, and concert halls—places of refuge once reserved for private reflection. Instead of reverie, more frequently we indulge in wild raving, derived from the same root word but implying incoherence rather than inspiration. In a noisy universe it becomes difficult to sustain complicated thoughts or to explore the vicissitudes of the imagination. True solitude, essential for reverie, may in fact be endangered.

The Hambidge Center

Still, there remain places that intentionally safeguard contemplative life. To some extent universities can provide sanctuary. But in an increasingly wired world, the academic’s quest for knowledge and information may merely add to the clamor. So one must look further for quiet spaces. Artists’ retreats, such as Yaddo and the MacDowell Colony, are well known for providing serene environments. There is also a place in Georgia. The Hambidge Center for the Creative Arts and Sciences, established in 1934 by Mary Crovatt Hambidge, offers a retreat to writers and artists who each year are accepted for residencies ranging from two to six weeks.

Stumbling upon information about this center, as I was perusing various websites one day last fall, I decided to apply for a residency. At that time I had been actively writing fiction for just over a year. Hoarded evening and weekend hours, in the midst of a demanding job and important family commitments, were not sufficient to allow my imagination to pursue its own pleasures. I craved more concentrated time. I needed to identify that prairie, not necessarily inhabited by clover or bee, but certainly affording reverie. I found it nearby in the North Georgia mountains.

Simplify, simplify

Each artist or resident at the Hambidge Center is assigned a studio, a spartan cottage in the woods of the compound near Dillard, Georgia. The studios are equipped with kitchens for the preparation of breakfast and lunch, while vegetarian dinners are provided in the Rock House, a central lodge. Three principles govern the program: residents are expected to show up for the evening meal; outside visitors are not encouraged; and interrupting others during the day is considered socially unacceptable. Within the cabins there are no telephone outlets, hence no provisions for internet access, and no televisions. Cellular phones are out of range and it is even a challenge to tune the radio to NPR.

In the evenings residents gather to eat and to discuss their work; otherwise only chance encounters occur. Even so, visiting artists often develop close relationships as together they confront the mysteries of isolation and creativity. During the three weeks I stayed at the Hambidge Center, all of the other residents were women, and nearly all were visual artists. They came from Boston, Miami, Austin, Lilburn, and Atlanta. Some were completing projects; others just starting out.

One night after dinner, as our time in residence drew to a close, we conducted a “studio walk” to share with one another the results of reverie — sketches, paintings, video installation art, ceramic sculptures, and a brief reading by me.
Finding nature’s rhythm

My schedule at the Hambidge Center was fairly straightforward. In the mornings I was sitting in front of my laptop by 8:30 a.m. I wrote until noon, when I took a walk and then returned for lunch. I wrote again all afternoon until 5:30 p.m. Usually after dinner I revised what I had drafted during the day or read novels until nearly midnight. I composed a few letters, took an occasional nap, and even found time to daydream. In my more compulsive moments I organized background materials into files. I was able to spread out materials all across the pine floors of the cabin and leave them undisturbed until it came time to rearrange or discard them.

What felt most unusual to me was the opportunity to allow an idea or image to evolve at its own pace—instead of organizing my life in 30-minute fragments. I experienced the freedom and chaos of letting things unravel a bit in order to meditate in nonlinear, impractical ways.

In creation we must have both leisure to think and dream and means to execute.

— Mary Hambidge

Through administrative work, I have learned a great deal about complicated processes and creative problem solving. The challenge in any endeavor is to find a new approach—to turn the dilemma upside down or inside out and then to set it loose. Since I began writing fiction, I have been more inclined in all areas of my life to allow disconnected threads, at least for a time, to assume a course of their own, and only later to apply rigor and direction. New ideas emerge in surprisingly satisfactory ways.

Creativity’s company

Mary Hambidge fervently believed in the essential harmony between nature and solitude, between creativity and introspection. During my stay at the Hambidge Center, I questioned why this experience seemed more meaningful than simply renting a secluded cabin in north Georgia for a few weeks. I concluded that one critical component was the daily awareness of other artists nearby, in a place wholly dedicated to creative enterprises. I felt supported—even if I saw no one else for most of the day. Posted by my cabin door was a wooden tablet where residents inscribed their names, hometowns, dates of residence, and the nature of their work. Artists from Japan, New York, and South Georgia had stayed in my cabin. At night, when I awoke to what sounded like savage beasts agitating in the surrounding deep forest, I imagined the dreams of previous residents. At times, interior wild beasts awakened me as well.

Savoring reverie

I have now turned to other writing projects, temporarily setting aside the work of last summer. I want to face it fresh, after a break, perhaps this winter. Back to my normal intense schedule, I rely on a cellular phone; I check my emails throughout the day; I surf the World Wide Web. And I remember a brief moment when all such intrusions were ignored, a time of peaceful purpose. As the novelist Ellen Glasgow has written, one must “Preserve, within a wild sanctuary, an inaccessible valley of reveries.” The elusive nature of such pastimes means that they will never be fully understood. The presence of reverie can only be savored, and its absence bravely endured.

From the Dean

Dear friends,

As you will see in this issue, the College is brimming with new initiatives and accomplishments. There is not enough room here to highlight them all. Our faculty and students are winning national and international awards—from Vanessa Siddle Walker’s 1999 Grawemeyer Award for the Best Ideas in Education, to Danielle Sered’s Rhodes scholarship to Bradd Shore’s new $3.5 million Sloan Grant for the Study of Myth and Ritual in American Life. One hundred new freshman seminars are on the books, one thousand seniors are preparing to graduate, five hundred students are abroad for study and travel.

The issues of higher education also continue apace. We’re struggling along with every other university in the country to keep costs under control, even as construction and technology costs outpace inflation. In a time of jangled nerves and crowded schedules, we’re trying to maintain a sense of calm reflection that befits a place of study. And in a time of relentless individualism, we’re striving to create a strong community of scholars, students and staff.

Your connection to our life on campus is essential in all these quests. As you read through the Quadrangle, consider a visit to campus. Think about mentoring a student getting ready for the first big job. Encourage young people you know to consider Emory College in their future plans. Include the College in your personal philanthropy. Write us a letter or e-mail. It is a great time to be part of Emory College; your involvement can make it better.

Best wishes,

Steven Sanderson
Dean of Emory College
Faculty of Arts and Sciences
Women’s Council

Please join the Women’s Council for a panel discussion on *Women in Science: Balancing Career and Family*, to be held Thursday, March 9th at 6:30 p.m. in the Cox Hall ballroom.

The Council is also working on a pilot program for mentoring to be launched this fall for College students and alumni.

This past fall, Gayle Lantz 85C led a seminar called Careerpathing 101, and in November, the council co-sponsored with the Emory Women’s Center an event with author Carolyn Heilbrun.

International Council

Marianne and Jerry Leach 64C convened a fall meeting of the International Council which is now planning a fall Career Fair in partnership with the Goizueta Business School.

Emory College Council of Advisors

Co-chairs Ben Johnson 65C and Lynn Stahl 76C will meet with the rest of the Council of Advisors in April to continue building support for the arts at Emory College.

Science Council

Chair Jimmy Bolen 65C and the other members of the Science Council are assisting in fundraising for the new physical sciences complex.

Brigadier General Ann Harrell 75C and Samuel Tenenbaum 65C, both recipients of the 1999 Arts & Sciences Award of Distinction, with Steven Sanderson, Dean of Emory College.

Other recipients of the award were Dr. Michael Lomax 84G, and professors emeriti Dr. Robert Detweiler, Dr. J. Harvey Young, and Mrs. Blair Major representing her husband Dr. J. Russell Major.

http://www.emory.edu/COLLEGE   college@emory.edu