

from the Duke Dialogue.

# Artists feel at home in institute's residency program

by Geoffrey Mock

When visiting artists David and Suzanne Manning moved into the Schaefer House, they expected to have time to teach some things about the arts to students living in the new dorm. What they didn't expect is that the arrangement would also give them an opportunity to learn.

For more than two weeks, the Mannings lived in the dormitory, offering workshops and seminar discussions to the students and conducting their own multi-media performances.

They were the first visiting artists-in-residence to take part in a program sponsored by the Institute of the Arts. Schaefer House, which is divided into two wings specifically for language arts and arts students, has rooms reserved for visiting artists.

David Manning, a 1968 Duke graduate, said taking part in the activities with the students helped to inspire the Manning's own art work. One student helped them with piano; another with percussion.

"We try to look at the people we worked with not as students but as participants or colleagues," he said. "Particularly in this case, when the students were contributing so much.

"As time went on, we got to know what were the real interests of the people living there. Just being there, going to brunch with the students, you got to

find out about the students. These were not things you could find out formally."

The artists' residency in Schaefer House is a logical outgrowth of the arts institute's visiting residency program, said Michael Cerveris, director of the institute. For several years, artists have spent time on campus to work with faculty and students, but this is the first time they have stayed in dormitories. Ultimately, Cerveris said, the goal is to have artists stay for longer periods of time.

"It's a mutual process," Cerveris said. "The artists are stimulated by the students, and by the contact the students certainly get a different view of what an artist is.

"My theory is what people see when they see an artist perform is only one-tenth of what an artist is really about. The other nine-tenths is underneath, it's about what an artist feels or reacts. Ultimately the idea is that by this situation the students can see what's underneath; this will inform them when they are watching the performance."

Artists who have established the Synergic Theater in New York, the Mannings are interested in combinations of movements, images and sounds, and their workshops with the students emphasized how people look and listen to these. Through a series of exercises, students "learned to build a direct relationship between sensory experience and creative

expression," Manning said.

One exercise sent the students out on a scavenger hunt of sounds, after which they returned to the dorm to express the sound in movement. In another exercise, students were given a word or felt an unseen object and were told to draw what they heard or felt.

Throughout their stay, the Mannings were open to discussions and question and answer sessions with the students. The Mannings also conducted several improvisational multi-media shows.

Their programs weren't limited to arts students. Having spent a lot of time in Barcelona, Spain, the Mannings also met with students in the adjoining language arts wing to discuss Spain and Catalonian Romanesque art.

Another visiting artist is scheduled to move into Schaefer House at the end of this month, said Cerveris.

In addition to attracting more artists and having them stay for a longer period, Cerveris said he also hopes many non-Schaefer House residents will participate.

"This is something we want to develop for the whole university," he said. "The sessions we have in the program are open to the entire campus. We would like students with these kinds of interest to avail themselves of these opportunities."

David & Suzanne

FYI - in a rush right now - will write more later - Thanks, Thanks

Thought you might like to see this