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The U.S. Information Resource Center (IRC) of the American Embassy in Athens is happy to provide you with *Latest on Humanities*, a bulletin focused on American society and culture. This publication is a bi-monthly compilation of recent articles from a wide range of authoritative journals and periodicals. By organizing and disseminating one more thematic publication about the United States, IRC seeks to promote better understanding of the principles and institutions that shape American values.

1. Method Man

By John Lahr

(*The New Yorker*, December 13 2010, pg. 88)

For Kazan, the greatest show on earth was the show of human emotions. "If you can stir up the real emotion--whether of anger or love or desire . . . if you can stir it up and use it, now you have something that's unique or unusual," he said. "That's what drama is." Between 1945 and 1962, onstage and on the screen, Kazan was, by his own admission, "the most successful director at work in America." A sort of entrepreneur of emotional complexity, he had a gift for releasing the articulate energy of actors and for turning psychology into behavior. Marlon Brando, James Dean, Warren Beatty, and Lee Remick all made their screen debuts in Kazan's films, which have just been released in an eighteen-DVD set, "The Elia Kazan Collection."

2. Marching to a Different Drummer

By Allan Ulrich

(*Dance Magazine*, November 2010, pg. 26)

Earlier in November, the Mark Morris Dance Group celebrates its 30th anniversary. Few single-choreographer

companies make it this far without stumbling, and few have been so consistently productive, broken so many barriers, touched so many audiences, and garnered so many accolades.

3. Long Time Coming: Bettye LaVette Gets her Due

By Alec Wilkinson

(*The New Yorker*, November 15 2010, pg. 68)

"At the Kennedy Center Honors in December 2008, a slight, copper-colored woman wearing a red gown sang 'Love Reign O'er Me' by the Who, one of the evening honorees. As she walked on the stage, no one seemed to know who she was. The announcer said, 'Ladies and gentlemen, Bettye LaVette,' and the applause was so faint that it was embellished for the broadcast. LaVette is the last great vernacular black singer that almost no one knows of."

4. Where Are the Great Women Pop Artists?

By Kim Levin

(*ARTnews*, November 2010, pg. 114)

It's clear that female artists of the '60s were pushed to the margins of art history. But a series of exhibitions showcasing their work reveals how un-pop many of them were.

5. Generation Why?

By Zadie Smith

(*The New York Review of Books*,
November 25, 2010, pg. 57)

"In *The Social Network* Generation Facebook gets a movie almost worthy of them, and this fact, being so unexpected, makes the film feel more delightful, than it probably, objectively, is."

6. Picturing Tomorrow

By Cathleen McGuigan

(*Smithsonian*, December 2010, pg. 84)

Alexis Rockman is an exceptional painter," says Joanna Marsh, the curator of contemporary art at the Smithsonian American Art Museum, "and his interest in the environment, in natural history and in 19th-century landscape painting resonates with our museum collection and the Smithsonian-wide emphasis on natural science and biodiversity. After a stint at the Rhode Island School of Design, Rockman earned a B.F.A. at the School of Visual Arts in New York City When he began his career as a painter, in the 1980s, the idea of realism was so far out of fashion he thought of his offbeat landscapes as conceptual art.

7. Jimmy Baldwin: Stirring the Waters

By Darryl Pinckney

(*The New York Review of Books*,
November 25, 2010, pg. 49)

"Life never bribed him to look at anything but the soul, Henry James said of Emerson, and one could say the same of James Baldwin, with a similar suggestion that the price for his purity was blindness about some other things in life. Baldwin possessed to an extraordinary degree what James called Emerson's 'special capacity for moral experience'."

8. When Your Art Has a Hard Drive

By Ann Landi

(*ARTnews*, November 2010, pg. 104)

The fast-paced evolution of new media has created challenging problems of permanence and stability for collectors, conservators, and artists. What to look for, and what to look out for

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