

Top Young Artists
by Paul Kosidowski

**Waukesha's
Leftist Mayor**
by Erik Gunn

Fab Fall Fashion
by Nichole Weresch

SEPTEMBER 2007 \$3.00

Milwaukee

MAGAZINE

You're Fired!

Even high-performing professionals are getting pink-slipped. How to handle it and where to go for help.

by Julie Sensat Waldren

*****CR LOT 0018A**B-050
ACT #=5777 EXP DT=OCT 30 08

Ellen Ash
Peck School of the Arts
P O Box 413
Milwaukee WI 53201-0413

P005
452
945

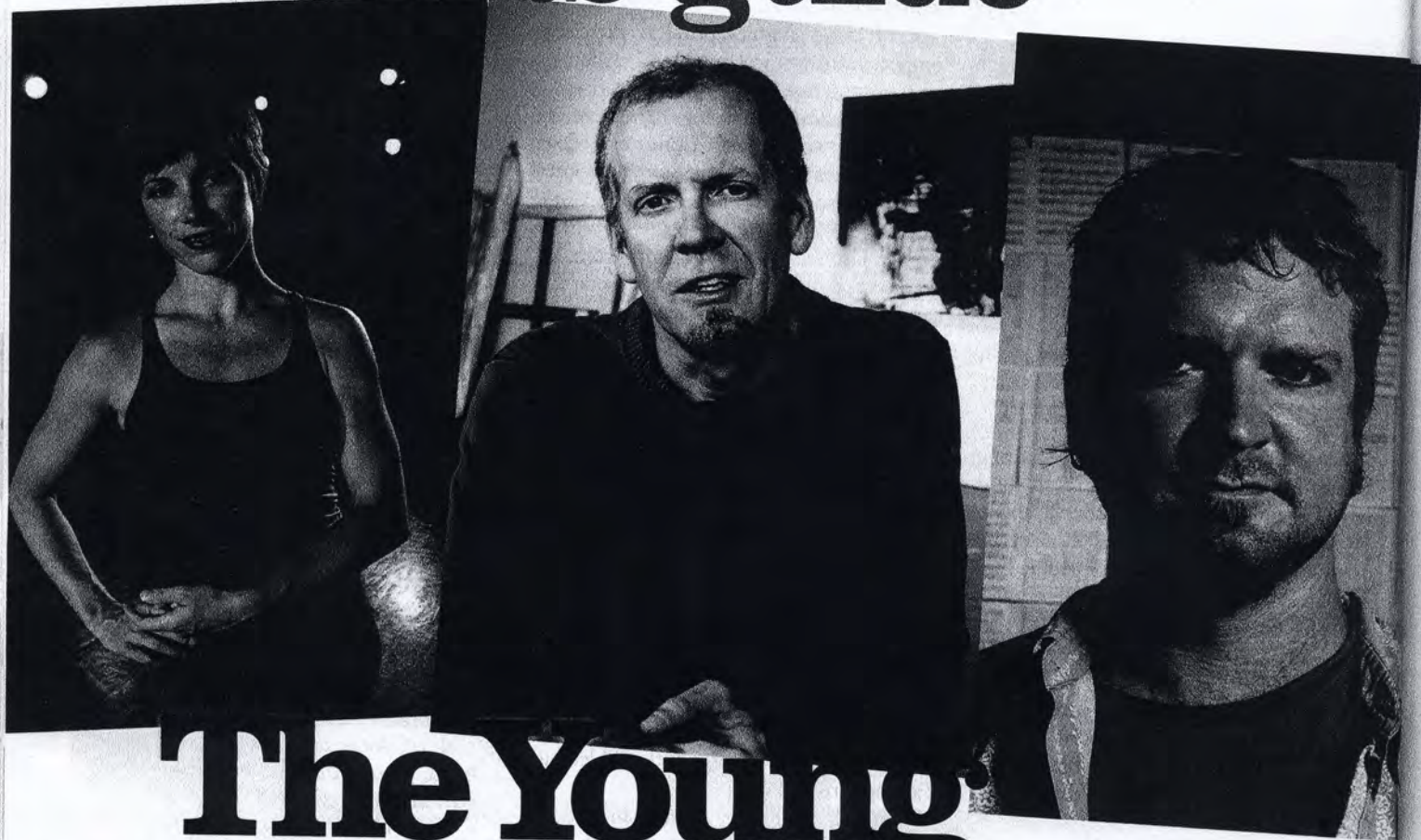
|||||



**The Deep
Tunnel
Works**

by Bruce Murphy

2007-08 fine arts guide



The Young and the Restless

Who are the most creative new artists in town, and how will they reshape the entertainment scene? We were hoping you'd ask.

by Paul Kosidowski

From left to right, Dani Kuepper, Michael Davidson and Jason Seed are just three of the area's hot new artists.

Once home to seemingly permanent attractions like Henry Mair, Bo Black and Samson the Gorilla, Milwaukee is a town known for longevity of leadership. So it is in the arts community. Milwaukee Repertory Theater artistic director Joseph Hanreddy begins his 15th season this year, and Debra Loewen starts her 21st as artistic director of Wild Space Dance Company. The late Montgomery Davis served 30 years as artistic director of the Milwaukee Chamber Theatre before stepping down in 2005.

But for all the stability on the arts scene, there were an unusually large number of departures announced this past season. David Gordon is leaving the Milwaukee Art Museum. Bob Bucher left his position as dean of the Peck School of the Arts at

UW-Milwaukee. Christopher Libby is quitting as managing director of Skylight Opera Theatre. And Andreas Delfs announced he will give his last downbeat with the Milwaukee Symphony Orchestra sometime in 2009, closing out 13 years in that position.

Meanwhile, there is a different kind of ferment bubbling through the city's arts scene. Not the impending arrival of new bigwigs whose files are even now being examined by various search committees looking for the next dean or executive director. No, the changes we're talking about involve a younger generation of energetic performers and collaborators who are working in the trenches, creating new art on the ground floor. Some are relatively new faces, some have been around for a while, and all are poised to make their

[continued from page 57]

the street; a hip-hop DJ in the sound booth; and an environment filled with street graffiti. It was a play about the pressures faced by people on the cusp of adulthood, and the ideas were fresh and contemporary. It was also brand new. A world premiere.

Ghost happened primarily due to **Rebecca Holderness**, a director and professor of theater at UWM since 2005. The department commissioned the play from New York playwright Zakiyyah Alexander, who informed her portrait of a mid-sized American city through research and conversations with the actors about the racial dynamics of Milwaukee.

Directing the piece, Holderness says, involved lots of conversations. "We discussed violence in the city, the segregated nature of the city," she recalls. "As well as artists' responsibilities for putting different points of view on stage."

As professional theaters here struggle with funding problems that keep their programming generally conservative and familiar, Holderness and her colleagues at the newly revamped UWM theater program could emerge as the main source for new, cutting-edge work in town.

Holderness came to the theater world through dance. She grew up in New York City, studied dance with Alvin Ailey's company and worked in off-Broadway theater while still in high school. For college, she chose Vassar because it didn't make her choose between dance and theater. After graduating, she moved to Nashville to be with family, but soon found herself back in New York. Admiring the physical theater work practiced by artists like Andrei Serban and Anne Bogart, she decided to focus on theater when she entered grad school at Columbia.

Today, she's still interested in what she sees as an artificial division between dance and theater, which makes her approach to even traditional plays quite interesting. The Holderness Theater Company, which she formed after graduating from Columbia, has been praised for its physical takes on classic plays. Her 2004 rendition of *The Life of Spiders*, an adaptation of a Balzac story, used silk trapeze work to allow actors to suspend themselves above the stage. A *New York Times* review said that Holderness "theatrical design works beautifully."

Her project this season, *Of Mice and Men*, isn't likely to have anyone floating above the stage. But Holderness doesn't plan on approaching it in a traditional way. "We tend to sentimentalize that period in our history," she explains, while a copy of James

CONCORDIA UNIVERSITY
WISCONSIN

What does "Higher Learning, Greater Rewards" mean for you?



For most Concordia University Wisconsin students it means a transformation that prepares them for lives of service to Christ in the Church and in the world. Discover what a CUW education might mean for you.

- 55 undergraduate majors
- Graduate degrees and e-learning
- Adult education

Concordia University Wisconsin

12800 North Lake Shore Drive, Mequon, WI 53097

Toll-free: 1.888.700.8336, 262.243.4300

www.cuw.edu

HIGHER LEARNING. GREATER REWARDS.



River's End



GALLERY

262-896-8875

www.riversendgallery.com

Historic Downtown Waukesha's Fine Art Gallery.
Home to more than 30 artists.

380 W. Main Street,
Waukesha, WI 53186

Agee's Depression-era classic *Let Us Now Praise Famous Men* sits on the table next to her iced coffee. "But it was so much more vigorous and interesting."

"I think there's a question inside the play about necessity – poverty and necessity and the choices we make," she continues. "I'm going to try to crack it open so we can consider that question."

Part of that probing involves learning more about rural Wisconsin, which is why Holderness spent part of this summer driving across the state with her 7-year-old son. "I don't know anything about the Midwest. I know more than I knew six months ago. It's my job to make sure the questions I'm asking in my work are valid and interesting."

"Don't get me wrong," she adds. "I think theater is entertainment. Not everything has to be socially relevant. But I do think it needs to have a passionate core in order to have a passionate response."

» » » » » » » »

Lisa Hostetler used to watch her dad develop photographs in the bathroom when



PICTURE PERFECT
Photographer
Lisa Hostetler.

she was growing up. "It was really amazing to me," she says. "There's just a blank piece of paper in clear liquid and then something appears. It was like magic."

Today, Hostetler has gone far beyond the improvised darkroom of her childhood. In her tidy office adjoining the Milwaukee Art Museum's photography archives, she could be a midlevel executive at an insurance company. But when she starts talking about her work, you hear the smooth erudition of someone who truly knows the world

of photography.

Since arriving at the museum in 2005, Hostetler has been responsible for some of the most interesting and innovative shows in the city, if not the Midwest. In one of her first projects, she tapped into the collection of photographs at the American Geographical Society Library at UWM. "The American West, 1871-74," was a compelling exploration of the American landscape and the American imagination. And last season, her retrospective of Saul Leiter's nearly abstract color work was the talk of photographers and others around the Midwest.

Leiter's subject matter – the streets of New York City – is familiar territory for Hostetler. She grew up there, went to New York University, then studied with the legendary Peter Bunnell while getting her doctorate at Princeton. She worked in New York galleries while she was finishing her dissertation and eventually moved to the curatorial staff of the Metropolitan Museum of Art. There, she curated shows by August Sander and Charles Sheeler.

For Hostetler, the great challenge of curating photography today is the ubiquity of reproduced photographic images. "In the

Photo by Frank Miller

WISCONSIN CONSERVATORY OF MUSIC 2007-08 Concert Series

Conservatory Nights

Thursday, Oct. 4 • 7:30 p.m.
We Six: It's Showtime!

Thursday, Nov. 1 • 7:30 p.m.
The Paul Silbergleit Trio

Thursday, Nov. 29 • 7:30 p.m.
We Six: Groovin' High

Prometheus Trio

Monday & Tuesday, Oct. 15 & 16
7:30 p.m. • Selections from Paul
Chihara, Dvorák and Beethoven

FREE for All Sundays

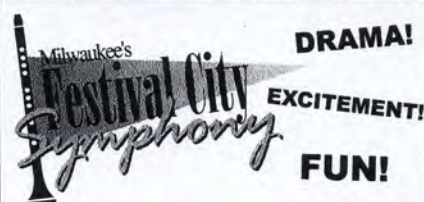
Sunday, Oct. 21 • 3 p.m.
Carol Meves, Flute

Sunday, Nov. 4 • 3 p.m.
Guitar Department Concert

Sunday, Nov. 18 • 3 p.m.
Brass & Woodwind Concert

Tickets & MORE Concerts:
414-276-5760 • wcmusic.org
1584 N. PROSPECT AVE., MILWAUKEE

CLASSICAL MUSIC IS FOR EVERYONE!



FREE Pajama Jamborees at the Marcus Center

September 26, 2007 - Meet the Percussion Section

October 31, 2007 - Halloween Pajama Jamboree

November 28, 2007 - Holiday Pajama Jamboree with
Milwaukee Children's Choir Concert Choir

Symphony Sundays at the Pabst Theater

January 20, 2008 "Go West, Young Man"
Rodgers & Hammerstein, Copland, Grofé, Hayman

February 10, 2008 "Back To Nature"
Beethoven, Sibelius & Grieg

March 9, 2008 "Don't Go Russian Off"
Rachmaninoff With Glinka, Glière & Tchaikovsky

April 27, 2008 "Hola! ¿Como Estas?"
Chabrier, Rodrigo, Copland & Gould

Generous sponsors keep ticket prices low for
Symphony Sundays concerts!

414-963-9067 or visit
www.festivalcitysymphony.org

I Love You, You're Perfect, 7/13-22
Now Change

Laughing Stock 9/13-30

King o' the Moon 10/19-11/11

Scrooge - The Musical 12/7-16

You Can't Take It With You 1/11-2/3

The Gamester 2/22-3/16

The Effect of Gamma Rays on 4/18-27
Man-in-the-Moon Marigolds

Guys and Dolls 5/16-6/8

**High Quality
Low Prices
Free Parking
Minutes Away!**

2519 NORTHWESTERN AVE. (HWY. 38)
www.racine-theatre.org **262.633.4218**