

# CENTERPIECES

CARROLLWOOD CULTURAL CENTER • Spring 2011 • Vol. 4 No. 1

## ■ Strings in the Spring

*Strings in the Spring*, two chamber music concerts featuring two performers, will appear at the Center this spring. At both concerts, Franz Mantini will play the Shigeru piano. He will be joined by violinist Amy Schwartz Moretti on March 12 and by violist Che-Yen "Brian" Chen on April 17.

Mantini, who organized the concerts, envisions *Strings* as laying the groundwork for an ongoing series of chamber music performances at the Center. "For the inaugural concerts, I have invited two very distinguished guests with international credentials and strong ties to the Tampa area," he comments. "My hope is that this is the beginning of a tradition that will bring to the Center the highest caliber of both local and visiting artists."

Mantini is no stranger to building a tradition. He was inspired by what he saw happen at a church where he was giving annual concerts years ago. The concerts were at first attended by about 30 people; after several years, the audience was spilling out the doors. "It's a building process; people aren't aware of what's here." (continued on page 3)

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**- Franz Mantini, pianist**

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Banner Images: The Carrollwood Cultural Center (photo), Mark Pericot, *The Trio Considering St. Saens* by Peter Stilton



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Visit [CARROLLWOODCENTER.ORG](http://CARROLLWOODCENTER.ORG) for upcoming events and activities.

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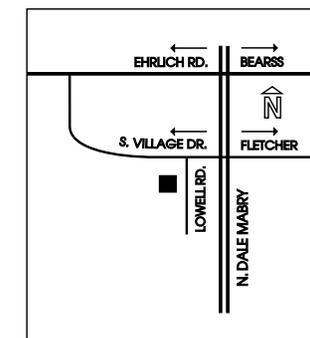
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The Carrollwood Cultural Center is a partnership between Hillsborough County and the Friends of the Carrollwood Cultural Center. The Friends of Carrollwood Cultural Center is a 501(c)3 non-profit organization.

## Centerpieces

Official Newsletter of the Carrollwood Cultural Center  
Spring 2011 • Vol. 4, Issue 1

*Centerpieces* reports quarterly on activities, people and issues associated with the Carrollwood Cultural Center. Letters to the editor and reader submissions are welcome. Please email the editor at [centerpieces@carrollwoodcenter.org](mailto:centerpieces@carrollwoodcenter.org) or mail to *Centerpieces*, Carrollwood Cultural Center, 4537 Lowell Road, Tampa, FL 33618. Include your name, address, phone number and the date. *Centerpieces* may edit your submission or withhold publication.

*Centerpieces* is produced by volunteers of the Carrollwood Cultural Center. New staff members are welcome.

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Thank you to all of the volunteers who contribute to the success of the Center. We couldn't do it without you!

## Center Mission

The mission of the Carrollwood Cultural Center is to offer cultural programs, services and events that encourage individual exploration and promote a sense of community. The Center plans to participate with several Florida interest groups to promote the arts and its influences throughout the community. These groups would offer a chance for individuals, both young and old, to enjoy the graphic and performing arts, continuing education and special community outreach programs.



He is making it his purpose to show them, and in the process doing good works. An engineering graduate of the University of South Florida with a second major in piano, he founded the Franz Mantini Scholarship program at USF. Like its namesake, the program spans the worlds of engineering and music. It raises money for an engineering scholarship and a music scholarship that Mantini created in honor of his piano teacher, the late Jacques Abram. The principal fundraiser is an annual concert that he organizes. The 13 concerts given to date have brought in over \$100,000. "These scholarships really make an impact in a student's life," comments USF professor of piano Svetozar Ivanov, who has also performed chamber music at the Center.

Mantini has also organized other concerts; people often contact him with requests. He has never had a problem bringing a performance together. "If you don't work with people you like, you don't want to do it," he observes. "I've been really fortunate in the wonderful people I've met and worked with."

Both Ivanov and Mantini note that building a following for chamber music takes time, but that audiences tend to get hooked after they've experienced its unique sound. Mantini wants to see this happen at the Center, where the theater's small size is perfect for chamber music. "This is an ideal, intimate setting for audiences and musicians to connect through this music."

*Strings in the Spring* is also the kind of program that fits neatly with the goals of the Center—bringing quality culture to the neighborhood and making it accessible to all. "Classical music can be somewhat intimidating to those unfamiliar with it," comments Executive Director Paul Berg. "This is exactly what we want Hillsborough County residents to experience. Anyone who attends one of these concerts will walk away with a greater understanding of classical music and, of course, the joy of attending an excellent concert!"

The March *Strings* concert will be an excellent introduction to chamber music because it features both classical and more contemporary pieces. In the first half of their program, Moretti and Mantini will perform the lovely "Spring" sonata by Beethoven and a Dvorak sonatina. The second half will be an exciting blend of "short and gorgeous" pieces by Gershwin, Tchaikovsky, Novacek, Massinet and Kreisler.

In the April concert, Chen and Mantini will perform Brahms "1st Sonata for Viola and Piano", Schubert's "Arpeggione Sonata" and the "Grand Sonata for Viola" by Nicolo Paganini.

"I am hopeful that the area will come out in force to support and enjoy the breathtaking artistry that Amy Schwartz Moretti and Che-Yen Chen provide every time they take the stage," notes Mantini.

*Kendra Langlie*

## Strings in the Spring: The Performers



### Amy Schwartz Moretti, violinist

Invited to Carnegie Hall for her solo concerto debut in 1998, violinist Amy Schwartz Moretti is recognized for her musical elegance and grace. She has made extensive solo and collaborative appearances in addition to performances as former Concertmaster of the Oregon Symphony and The Florida Orchestra. Ms. Moretti is Director of the Robert McDuffie Center for Strings at Mercer University and has recently released a new solo CD, *Kaleidoscope*. For more information, see <http://www2.mercer.edu/music/amyschwartzmoretti.htm>.



### Che-Yen "Brian" Chen, violist

Taiwanese violist Che-Yen "Brian" Chen is a prominent recitalist, chamber and orchestral musician. He captured first prize at the 2003 William Primrose Viola Competition and the President Prize at the 2003 Lionel Tertis Viola Competitions. He has performed throughout the U.S. and abroad, including at Carnegie Hall and the Taiwan National Concert Hall. Currently principal violist of the San Diego Symphony, Mr. Chen also teaches at the San Diego State University and U.C. San Diego. More information is at <http://www.formosaquartet.com/che-yen.html>.



### Franz Mantini, pianist

Franz Mantini studied under the distinguished artist-in-residence Jacques Abram at University of South Florida, performing frequently and winning the school's Concerto Competition before graduating in 1987. He was a prize-winner in the 1990 Florida West Coast Chopin Competition and won a Jury Discretionary Prize and Best Performance of a Classical Era Work at International Piano Competitions for Outstanding Amateurs presented by the Van Cliburn Foundation. Mr. Mantini maintains an active schedule of solo and chamber music performances despite his full-time career as an electrical engineer and a busy family life.

**Chamber Music:** Chamber music is "music for small ensembles in which players perform one to a part, generally without a conductor," according to Chamber Music America. Historically, this type of music was performed in intimate, private settings such as a palace chamber, hence its name. It is often characterized as a "conversation" among performers who depend on and collaborate with each other. The interplay of just a few, distinct musical voices gives chamber music its personality and distinguishes it from symphonies or solo performances. The most common instruments are violin, viola, cello and piano.

## ■ The Heart of the Matter

### A Message from the Executive Director

There is a word that I have begun using when referring to the Center that goes to the core of who I believe we are and what we do: **Heart**. It is the part of our being where we desire, deliberate and decide. It has been described as the place of conscious and decisive spiritual activity, the comprehensive term for a person as a whole (their feelings, desires, passions, thought, understanding and will) and the center of a person.

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**"...the heart of the Center is good and strong."**

**- Paul Berg, executive director**

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It amazes me, the heart that we have at the Center, whether it is for a favorite class or instructor, a loved one who has passed, our volunteer core or our members. I have seen it first hand as people rally around a cause or step up to support something that they truly believe in. It is something that never shows up on a balance sheet or on a list of an organization's assets, but for me it is certainly one of the more important items for an organization to have.

The love we have for our spouse, our children, our parents, our friends, our most intimate other person, we use the "heart" to refer to the fountain from which that love flows. Each of us knows from personal experience that when our hearts are right, life is good. I can tell you that the heart of the Center is good and strong.



Paul Berg  
Executive Director



■ Back then in **2010**



Photos by Bob Kerns

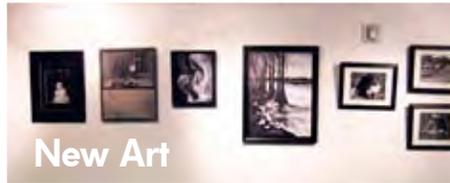
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New Theatre



New Volunteer Opportunities



New Art



New Camps & Classes

## ■ New in 2011

Be happy it's 2011. Here are some reasons:

- It's not 2010. Aren't we all glad that one is down the drain?
- It's not 2012. According to the Mayans, time will end then.
- 2011 is a prime number. If you don't quite understand what that means, neither do I. Furthermore, it is the sum of 11 consecutive prime numbers, which sounds pretty awesome. We think 2011 will be a great year, especially since it's the last year before time will end.

A few more things to look forward to at the Center in 2011:

### New Theatre

Salerno Theatre Company, the Center's resident theatre company, returns with its powerhouse of talented singers and dancers. In addition to classic Broadway productions, the company has two new, original shows this year. *Guys and Dolls* just finished its run here. Salerno will produce *Judy Garland: Beyond the Rainbow* in April and *I Love You, You're Perfect, Now Change* in May. *Islands in the Stream: Kenny and Dolly™* will be next. Salerno will end the season with *The Kings of Swing Series: the Legendary Bobby Darin™*.

This year we have two children's theatre groups: Play'N Around Theatre Company, which presents *Hansel and Gretel* in March and *Going Green: the Musical* in April; and DJ Productions, which features child actors. The DJ shows will be in August and September.

MDHF will return with a sophisticated musical, *A Little Murder Never Hurt Anyone* in June. August brings performances by the Masque Theatre and SFLO One Acts.

Last but not least, the Center's own Community Chorus and Band, including the Broadway Kids, will perform *The King and I* this summer. And in the works is a new Center-based Community Theatre Group. Watch for the calls for actors. You can be a star.

### New Art Events

For high quality, original art at a great price, the Gallery at Carrollwood Cultural Center is the best-kept secret in the Tampa Bay area.

The Gallery will produce four sponsored shows this year: *Art in Black and White*, the faculty-student show, an invitation-only show of work by award-winning artists and a quilt exhibit by the Feather Princesses. Local artists' groups will also showcase their new works. Featured artists include Klaus Porsch, Peggy Wattenbargar, Katherine Michael and Joyce Lazzara.

To further arts education, the Gallery also offers free monthly art lectures. Learn how art is connected to the wider culture in which it is created. 2011 lectures include Celtic Art (March), History of Photography (April), Drawings of the Masters (May) and a lecture and workshop with Peter Stilton (June). In addition, every month you can meet, greet and eat with local artists at our free artists' reception.

### New Music

*Strings in the Spring* will offer two intimate performances of chamber music, pairing piano and strings. Franz Mantini will play the piano with Amy Schwartz Moretti on violin in March, and with Che-Yen Chen on viola in April. *Jazz with Jim* continues its monthly performances. Watch also for concerts by the Center's Community Chorus and Community Band.

### New Summer Camps

With the theme *Arts Make Me Smart*, the Center's summer camps will feature eight weeks of flexible classes that let you mix and match arts classes with afternoon theme camps for your children. The afternoon camps will use creative activities to promote math, English, science and reading skills.

*(continued on page 6)*

## New Staff Responsibilities

Todd Dunkle, the spiky-haired guy you see everywhere, is our new Development and Marketing Director. He's going to be expanding the Center's base of support in the community. He wants you to know that "this place sells itself" and what he really loves is seeing all generations enjoying themselves here and working together on events.

Adrienne Hutelmyer is now Marketing and Community Relations Director. She's responsible for the Center's overall "look," marketing of programs and volunteer activities. Adrienne is also the talent behind the Center's e-blasts, marketing collateral and designs such as this newsletter.

At the time we went to press, the Center was still interviewing for a new Artistic Director.

## New Swing Socials

Jim Burge, of the famed *Jazz with Jim*, is now leading *The Sounds of Swing* every other month. The band is composed of your talented friends and neighbors. The swingers are you, perhaps your significant other and your friends—current and future. Come to listen and move your feet. Each session will have a one-hour dance lesson before the band plays.

## New Brain Food

Watch for a philosophy discussion group at the Center in a few months. In addition, we will host classes in the fall on Great Conversations, focusing on great books, and Great Decisions, focusing on issues in politics and foreign policy.

## New Classes

Check out the variety of classes now offered three months at a time in our new Catalog: everything from Personal Finance to Portuguese, with discounts for multiple classes. There are a number of new computer, art and dance courses.

## New Volunteer Opportunities

There's nothing like work without pay, as long as it's fun and for a good cause. The Center needs you more than ever. Want to help with extending our reach into the communities? Want to help with the database, mailings, class registrations, phones, hospitality, ushering or writing stories for *Centerpieces* (hint, hint)? See Adrienne Hutelmyer for more information.

## New Ways to Get Involved

If you want to get involved at another level, attend committee meetings. The Center has standing committees, attended by Board members, Center members and anyone who is interested.

Your ideas, comments and expertise can really make a difference. This is your Center. Help make it work.

The Development committee helps with strategic planning and non-program revenue. The Programs/Marketing committee assists and advises with the Center's programs. The Nomination committee examines Board applications and documents. The Finance committee reviews the Center's accounts.

Here's when they meet:

- Development: 1st Wednesday of month, 1 p.m.
- Nomination: 1st Thursday of month, 1 p.m.
- Programs/Marketing: 2nd Wednesday of month, 3 p.m.
- Finance: 2nd Thursday of month, 6 p.m.

You are welcome to attend any meeting, any time.

## New Board Members

The Board of Directors has a new President, Nancy Stearns, and several new members: Jon Dyer, Kathy Sutton, Tom Aderhold and yours truly.

The Board members want to hear from you. Tell us what you want, what you like and what could be done better. Remember: feedback is a gift. Ideas are as good as ten mothers. If you don't speak your mind, who will?

Board meetings are the third Wednesday of the month at 7 p.m. Come and be bored. We'd love to see you there. *Evelyn Bless*

## 100 years ago this year

- Ishi, the last member of the Yahi tribe, which had no previous contact with whites, walks out of the California wilderness (see *Ishi in Two Worlds* by Theodora Kroeber).
- Roald Amundsen reaches the South Pole.
- The Mona Lisa is stolen from the Louvre, scandalizing all of France. This was the first major museum art theft. The painting was missing for two years. The French police questioned Pablo Picasso and Guillaume Apollinaire as suspects. The real thief, an Italian named Vincenzo Perugia who claimed he wanted to return the painting to Italy, tried to sell it to the Uffizi in Florence. Perugia became a national hero to Italians; people sent hundreds of gifts to his jail cell.
- Mahalia Jackson is born in New Orleans, Louisiana.
- Ronald Reagan is born in Tampico, Illinois.
- Chevrolet is founded to compete with Ford's Model T. Think about that for a minute. Ronald Reagan was born before the first Chevy rolled off the production line.



## ■ Broadway Kid Makes the Big Time

If you have been visiting the Center or reading *Centerpieces*, you have probably heard of Sebastian Hagelstein. A member of Broadway Kids since the troupe started, he was our little "Oliver" in the Center's community theatre production of Lionel Bart's *Oliver!* and little "Winthrop" in the Center's production of Meredith Willson's *The Music Man*.

And now he is playing "Winthrop" as a professional actor, on a 4-month international tour of *The Music Man*.

### A "Real" Experience

Here is how it happened. After *The Music Man* ended last summer, Sebastian's parents heard of auditions for a touring version of *The Music Man* in New York. "We wanted to give Sebastian a real experience with a professional casting call," recalls Georgia Hagelstein, his mother. This seemed like a perfect fit, since Sebastian would be well-prepared for the role after the Center's production.

The initial audition at Chelsea Studios was what is known as a "cattle call" — an enormous number of actors waiting around and auditioning en masse. On this day, it was mostly children auditioning and they were called in groups of about ten, no parents allowed. They had to sing one or two songs and learn some basic dance steps.

Sebastian, an avid reader, has a calm, easygoing demeanor. Ego is undetectable in this 10-year old boy, and neither are nerves. According to his mother, while the other kids came out from the audition screaming or beaming, Sebastian emerged with a "poker face" and quietly reported, "They want me to come back tomorrow." A callback!

### The Callback

A "callback" meant he made it to the next round of auditions. "At this point, we knew he had a chance," comments his father, Ed Hagelstein.

The next day, as the callback audition progressed, the boys were excused one at a time. Sebastian was the last. The casting team did not give any feedback, just the standard "you're-wonderful-you-can-go-now." Sebastian admits that he wasn't confident how to read this. "It was a mixture of nervousness and amazement [sic] and feeling really good. I wasn't sure if they wanted me to be better or if they liked me."

### Got it!

He found out soon enough. Back in Tampa, the producer called and offered him the role of Winthrop. "I was so proud for him," said his dad. "A little 10-year old kid went up for his first big audition and he did it!"

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**"A little 10-year old kid went up for his first big audition and he did it!"**

**- Ed Hagelstein, Sebastian's Dad**

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Above: Sebastian wearing the Juliard hat given to him by mentor and friend, Mary Ann Scialdo.



Right: Sebastian as "Oliver" in 2009.

As superb as the news was, Georgia recalls, it brought on an avalanche of hard decisions. Both parents work. Who would accompany him? Is the contract negotiated properly? "The biggest question was: should we let him miss four months of school?"

In the end, Sebastian's school provided a curriculum he can follow on the road with his computer and Nook, and the production company provided a tutor. Georgia, a dental hygienist, took a leave of absence from her jobs and hopes to return to them after the tour. Ed is meeting them along the way whenever possible — most immediately in the Newark area. He stays in constant touch through daily phone calls, email, texts and photo updates.

I caught up with Sebastian's mother by phone about two weeks into the tour during a performance at the Tilles Performing Arts Center in Long Island. Over 2000 people were in attendance that night. Quite a leap from the Center's intimate theater.

How's it going for Sebastian? "He is having the time of his life!" Georgia said, clearly with a smile on her face. She literally broke off the conversation because the Wells Fargo wagon was a-coming...and she didn't want to miss it!

Kendra Langlie

## ■ Black Music History Quiz

In honor of Black History Month in February, here's a short quiz on "firsts" in music. See how many names you know.

1. The first television variety show to star a black entertainer made its debut in 1956. Who was its host?
2. In 1939 she was denied permission to sing in Constitution Hall because of her race. She gave an open air concert, endorsed by the White House, at the Lincoln Memorial on Easter Sunday instead. Who was she?
3. Who was the first black singer to become a member of the Metropolitan Opera?
4. What dance was introduced in October 1923 during Runnin' Wild, a Broadway Musical featuring black talent?
5. In 1925 he recorded the first of the Hot Five and Hot Seven recordings that defined the rhythmic and improvisational foundation of jazz. Who was he?
6. His debut at the Cotton Club in 1927 marked the formal beginning of the Swing Age and Age of Big Bands. Know his name?  
*John Byrnes*



**"Our programming is top-of-the-line and our hope is that these incentives will give everyone a chance to try the bits of culture they've always been interested in."**

**- Helen Michaelson, Education Director**

## ■ Multiply the Culture in your Life ...with Discounts

When you buy in bulk, the price goes down. The Center is making it easier for you to take more classes in 2011, promoting discounts for multiple classes and family members. Don't miss this opportunity to multiply the culture in your life.

"We know how important culture is to the whole family," comments Helen Michaelson, Education Director. "Our programming is top-of-the-line and our hope is that these incentives will give everyone a chance to try the bits of culture they've always been interested in."

Here's how it works. First, Center members always receive a discounted rate. Then, if you sign up for two or more classes (or the same class for more than one session at one time) you get 10% off the total tuition, OR, you can get 10% off by registering more than one family member at one time. The only thing to remember is that you have to do all the class registrations at one time to get the 10% discount. Check it out!

*Kendra Langlie*

*The Carrollwood Cultural Center reserves the right to change any promotion at any time without notice. Promotion is only valid for future classes and cannot be applied to classes already in session or in the past.*

**Quiz Answers** 1. Nat King Cole in the *Nat King Cole Show*. The program ran for 64 weeks on NBC, showcasing black and white musical artists. 2. Marian Anderson. 3. Marian Anderson again. She debuted at the Metropolitan in 1955. 4. The Charleston. The dance dates back to the early 1900s and was popular among communities around Charleston, S.C. (thus the name). It became popular among the 1920s "flappers," women who shortened their skirts, bobbed their hair and in general ran wild for the time. 5. Louis Armstrong. He was the first great jazz soloist. In addition to his career as a musician, he became a singer, film star and comedian. 6. Duke Ellington.

## ■ Talking Art with Debra Campbell

Debra Campbell is an artist, an art teacher at Hillel School and President of Forward Thinking Initiatives, a non-profit organization dedicated to teaching entrepreneurship and creative problem-solving to children. Debra will be giving a lecture on art at the Center later this year. *Centerpieces* talked with her recently about teaching art to children.

*CP: As an educator, do you think art appreciation is important to teach kids?*

Yes, but not directly. Art appreciation can be pretty dry for students in elementary and middle school. I believe it can be taught as a by-product of making art. Once the students are hooked on the creative process, they start to look more critically at their work and want to grow their skills.



*How do you start, when you're teaching kids how to create?*

It's interesting that most people believe children are naturally creative and need no help. A child's ability is often stunted by school, which teaches right and wrong answers. Also, by the time they are pre-teens, they want their work to look like everyone else's. They want it to look "good" or representational. They're afraid to experiment for fear of being different. I think this is the same thing that adults often experience when they're given a blank canvas.

I prefer to teach my students how to be creative and empower them to take chances.

I recently did a project with a sixth grade class on how to incorporate social commentary in art. This went to the core of everything I want to impart to a child about the process of creating.

The students had to come up with a social problem that interested them. It could be anything from bullying to environmental issues. Then they wrote an "artist statement" that described the problem and their response to it. I asked them, "how does it make you feel?" That helped them to see what they needed to communicate visually. No one can tell them that they are right or wrong about this—it's their issue and their feelings.

They could select any medium—sculpture, painting, mosaic, mixed media, clay—and it was an independent project. It's a teaching nightmare to have 20 projects at the same time, but it's the most creative experience for the kids.

You may wonder how they express an idea through art. I tell the students that their piece has to be simple—to convey the core of the issue—and it has to be emotional, so the person looking at it will feel something too. As they work, I help them incorporate the elements and principles of design.

*You want the kids to make people feel strongly about a social issue. That raises a question: what is the difference between art and propaganda?*

Well...art voices an opinion. It doesn't insist that you share the opinion. Propaganda presents no options. It also leaves out information or gives dis-information, to force you into one point of view. Usually there's a political agenda too. Sometimes the line blurs between art and propaganda. Really emotional art can express very strong opinions. Think about the murals of Diego Rivera.

*What if a kid says, "All I want to do is express myself." Isn't that enough? Isn't that what art is all about?*

Absolutely yes, it's about expression. Art is cathartic. The act of creating is an important part of learning to be an innovative thinker. But that's not all. If the goal is communication of a concept, just expressing yourself isn't good enough. You want the other person to "get it" too.

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**"The aim of art is to represent not the outward appearance of things, but their inward significance."** - Aristotle

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*But how can you help the viewer to "get it?"*

The litmus test is if the artwork can hold their attention. You want someone to stop and to look at the picture and to scan through it. They may or may not understand your intent, but you want them to interact with the work. Make them think about your message. Otherwise, it's not achieving its purpose. It's like an essay when you're trying to make a point—if you use beautiful words but don't get your point across, if no one understands it—you haven't accomplished what you wanted to do.

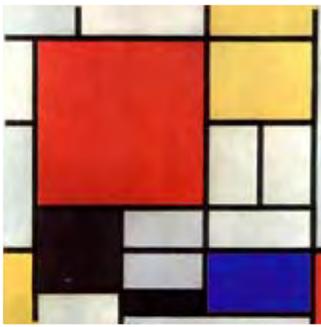


*Tolstoy said that art is the process of binding people together in the same feeling by expressing the feeling in artistic elements. So, would you say art is about the feeling?*

Art can be about feelings, concepts or simply a new way of justifying what is eye-pleasing. Mondrian wanted to show how balance is significant. Monet said it was important to work outside, instead of in the studio, and show the intricacies of light. Warhol said graphic art and everyday icons represent fine art. I prefer the quote by Aristotle: "The aim of art is to represent not the outward appearance of things, but their inward significance."

Another quote I enjoy is, "Art is making something out of nothing and selling it." Frank Zappa said that.

*(continued on next page)*



## Talking Art with Debra Campbell

*continued from previous page*

*How would you define the “message” in a work of art? Is that the object being represented or something else?*

It can be the object, issue or idea, or other things. The message is to some extent dependent on the culture and period of history. There may be additional levels of “message,” of course. Some paintings, like the medieval and early Renaissance paintings, are symbolic. The details represent ideas brought into the painting. Dali’s paintings are full of surrealist symbolism.

*Do you think all good paintings still follow the elements and principles of design?*

Yes I do. The elements of design are the tools of the artist, such as color, line, shape, form, texture and value. The principles are how artists use those tools to create balance, unity and rhythm. The elements and principles of design are a common language for how to talk about art.



Above: *Composition with red, yellow blue and black*, Piet Mondrian;  
*Water Lilies*, Claude Monet;  
Page 10: *Campbell’s Soup Can 1964*, Andy Warhol

*And these do not vary by culture?*

They do and they don't. There are cultural and historical differences in which elements and principles are used. It’s like some cultures prefer salty foods and some like sweet foods. The elements apply across cultures but may be used differently. They are still a common language.

Many “great” artists died poor; they weren’t recognized in their own time. No matter how different their message may have been from the norm, the paintings get their power from using the elements and principles of design.

*How do YOU determine if the art has successfully conveyed its message?*

With the children, I use an acrostic from a business book, *Made to Stick*. It uses the word “Success” to list qualities like simple, unexpected, concrete details, telling a story and “stickiness” —does the idea or work of art stick with you.

*Evelyn Bless*

## ■ Mrs. Betty on Etiquette

Mrs. Betty Lee Rey, who teaches Little Ladies Etiquette and Boys Will Be Gentlemen at the Center, has been teaching etiquette for over 40 years. Mrs. Rey sees etiquette and dance as intertwined; both have been a central part of her life. She also has an esteemed reputation in both; in etiquette, Mrs. Rey was the teacher for many of Tampa Bay’s former top debutantes.

*Centerpieces* talked to her about what etiquette means in today’s world of social networks.

*CP: What is the most important piece of etiquette you teach your girls and boys?*

Respect and kindness. That is what manners are—respect for other people. And kindness is taking it a step further, to friends, family, acquaintances.

*Is there a difference between manners and etiquette?*

Very little: if you know the rules and don’t have the kindness and respect to go with them, it doesn’t do you much good. The purpose of etiquette is to make the world a more pleasant place to live in. Manners are the tools we use.

*What difference does etiquette make in a child’s life?*

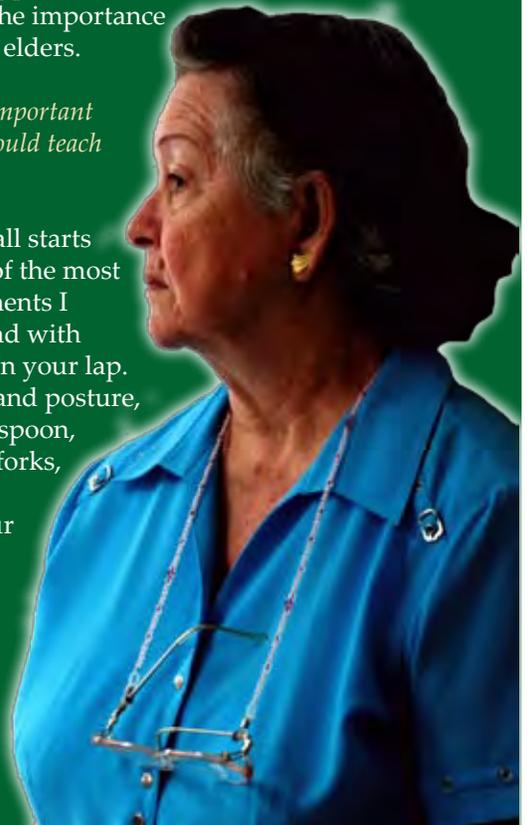
All the difference, because etiquette is a code of social behavior. No matter where you are in the world, kindness and respect are number one. Children learn that etiquette gives them self-confidence and makes them congenial throughout their lives.

*In addition to respect and kindness, what do kids learn in your class?*

The children learn the fundamental rules and practice everything from movement—the proper way to sit, stand, walk, enter a car, even ballroom dance—to tone of voice, expression, the graciousness and manners appropriate when visiting someone’s home or dining at a restaurant. They learn public speaking, appearance, how and whom to introduce or greet. They learn the importance of respecting their elders.

*What are the most important manners parents should teach their children?*

Table manners. It all starts there. This is one of the most important components I teach. It doesn’t end with putting a napkin on your lap. You must understand posture, how to sip from a spoon, how to hold your forks, knives, what the settings mean, your demeanor as a guest, how to manage a buffet, when to light candles. When to say “no, thank you.” *Kendra Langlie*





# Back then in 2010



The cast of Meredith Willsons' *The Music Man*.

More inside!



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