

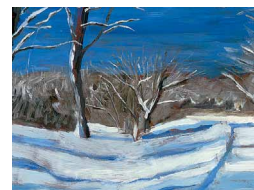
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Cambridge, Boston, and beyond



I6H Preserving Heirs and Airts
Boston's history glimpsed through one eccentric's home

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I6B Extracurriculars
*Events on and off campus
in January and February*



I6F Sweet and Spicy
*Moroccan-born sisters serve
up the tastes of home*



I6L A Delicate Power
*Hindu gods at the Institute of
Contemporary Art*



I6M A World of Food
*The Cambridge Winter
Farmers' Market grows*



I6O Images That Speak
*Visual meditations on
books—and the Deep South*



Extracurriculars

Events on and off campus during January and February

THEATER

American Repertory Theater

www.americanrepertorytheater.org

Father Comes Home From the Wars
(Parts 1, 2, & 3), by Pulitzer Prize-winning

playwright Suzan-Lori Parks, is directed by Jo Bonney. Set during the Civil War, the drama explores the cost of freedom and the true nature of personal choice.
(January 23-March 1)

Left to right: Orson Welles in *Falstaff* (a.k.a. *Chimes at Midnight*), at the Harvard Film Archive; from *The Invented Landscape*, paintings by Nancy Sableski, at the Arnold Arboretum; a scene in *Father Comes Home From the Wars*, at the American Repertory Theater

FILM

www.hcl.harvard.edu/hfa

The **Orson Welles Centennial** celebrates the versatile and influential artist with screenings that range from popular classics—*Citizen Kane*, *The Lady from Shanghai*, and *Touch of Evil*—to *The Immortal Story* and the unfinished *It's All True*.
(January 16-February 9)

The **Lost Films of Robert Flaherty** series features the first film made in the Irish Gaelic language: the 1935 *Oidhche Sheanchais* (A

FROM LEFT: HARVARD FILM ARCHIVE; ARNOLD ARBORETUM; JOAN MARCUS/ART



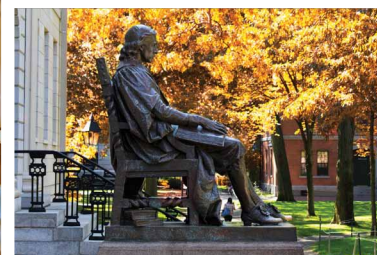
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HARVARD SQUARED

Night of Storytelling). All known prints of the 11-minute work, in which Tomas O'Diorain spins tales of the sea around a fire at an Irish cottage, were thought to be lost until this one was found by Houghton Library staff in 2012. (January 30-February 15)

MUSIC

Sanders Theatre

www.boxoffice.harvard.edu

An evening of jazz with the **Christian McBride Trio** and the versatile young vocalist **Cécile McLorin Salvant**. (February 6)

The Harvard Krokodiloes and **The Harvard Lowkeys** join forces for an a cappella pop-music concert. (February 20)

Spotlight



Circus: Prints, Drawings, and Photographs illustrates the charms and thrills of this traveling entertainment during its heyday in Europe and America. The first modern circus appeared in London in 1768; another would debut in Newport, Rhode Island. Each offered equestrian feats. As the phenomenon grew, especially between 1850 and 1950, other animals, acrobats, clowns, and “freaks” were added. At RISD, James Tissot's *Ladies of the Chariots* (circa 1883-85, above), renders circus mythology, while *The Nightmare of the White Elephant* (1947), by Henri Matisse, captures the dynamism of the center ring.

RISD Museum

Providence, Rhode Island
Through February 22
http://risdmuseum.org/art_design/exhibitions/circus

Junior Parents Weekend Concert: A Night of Brahms features the Harvard Glee Club, Radcliffe Choral Society, Harvard-Radcliffe Collegium Musicum, and the Harvard-Radcliffe Orchestra. (February 28)

EXHIBITIONS & EVENTS

The Carpenter Center for the Visual Arts

<http://ccva.fas.harvard.edu>

Boston-based artist **Luther Price** cuts up and otherwise transforms a range of discarded film footage to create wholly new films or 35 mm slide shows. (January 26-February 1)

The Collection of Historical Scientific Instruments

[Http://chsi.harvard.edu](http://chsi.harvard.edu)

Finding Our Way: An Exploration of Human Navigation. Early tools and techniques used by sea-going cultures include items from the Harvard Map Collection. (Opens February 14, with a related lecture on February 12 by Donner professor of science John Huth.)

The Peabody Museum of Archaeology & Ethnology

www.peabody.harvard.edu

Anthropologists Takeshi Inomata and Daniela Triadan lecture on “**Gordon Willey's Legacy: New Insights into the Origins of Maya Civilization.**” An exhibit on *The Legacy of Penobscot Canoes: A View from the River* continues. (February 19)

Harvard Art Museums

www.harvardartmuseums.org

The newly renovated museums creatively highlight many **World's Fairs**. Works by Hi-shikawa Morohira, among other artists, appear in **Japanese Genre Painting**.

Harvard Semitic Museum

www.semiticmuseum.fas.harvard.edu

From the Nile to the Euphrates: Creating the Harvard Semitic Museum celebrates its robust collection of Near Eastern artifacts and the vision of its founder, the late Hancock professor David Gordon Lyon.

Currier Art Museum

www.currier.org/exhibitions/still-life-1970s-photorealism

Still Life: 1970s Photorealism delves into the work of artists like John Baeder and Chuck Close, who finely render scenes and landscapes from everyday life. (Opens January 24)

HARVARD SQUARED

Portland Museum of Art

www.portlandmuseum.org

The Coast & the Sea: Marine and Maritime Art in America offers more than 60 paintings, dating from 1750 to 1904, and other artifacts that helped shape national cultural identity and foster independence. (Opens January 30)

Fuller Craft Museum

www.fullercraft.org

Legacy of Fire: Clay Dragon Studios Revisited. This retrospective exhibition show-

cases the range of works—old and new—by the many ceramic artists who were involved with the influential East Cambridge cooperative studio between 1976 and 1984. (Opens January 31)

LECTURES

The Radcliffe Institute for Advanced Study

www.radcliffe.harvard.edu

“**The Thousands.**” Author and Knafel fellow ZZ Packer reads from her novel-in-progress, which chronicles several families of

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Moroccan roast chicken with onions, tomatoes, and raisins in a warm, simple setting

At the rightly named Moroccan Hospitality, sisters Nouzha Ghalley and Amina Ghalley McTursh make almost everything from scratch. Traditional chicken bastilla (\$5.99) is served as an appetizer, but the bundling of tastes—from cinnamon, crushed almonds, and eggs to a splash of rose water—is bold. The buttery phyllo-wrapped beef “cigars” (\$3.99) hold flecks of onion, orange peel, and cilantro. Tenderly fried potato cakes (\$3.99) are laced with garlic; use caution spooning on the creamy hot chili paste (*harissa*). For entrées, try the chicken *tfaya* (\$13.50), roast poultry on the bone topped with a sweet and spicy mélange of caramelized onions and raisins; or a range of tagines (stews, slow-cooked in clay pots). The lamb stew has green olives and honey, while potatoes, carrots, peas, artichokes, and onions pack the vegetable version (\$11.99), spiked with preserved lemon. Piles of feathery couscous with golden raisins come on the side. Last year the restaurant migrated from its original storefront in Malden to Somerville. The new environs are a healthy walk from Cambridge’s Porter Square, and offer welcome refinements: orange- and crimson-colored walls, banquettes with soft pillows, white tablecloths, and candlelight.

Moroccan Hospitality
<http://themoroccanhospitality.com>



blacks, whites, and Native Americans from the end of the Civil War through Reconstruction and the Southwestern “Indian Campaigns.” (February 3)

A symposium on “**Women in Biotech**” examines the divide between the large number of women who pursue advanced degrees in related scientific fields and their representation in leadership positions in biotech firms. (February 9)

NATURE AND SCIENCE The Arnold Arboretum

www.arboretum.harvard.edu

Enjoy a vigorous walk along tree-lined (and possibly snowy) paths, with free guided tours on January 11 and February 8. Indoors, starting on February 21, paintings by Nancy Sableski are on display in *The Invented Landscape*.

Events listings are also found at www.harvard-magazine.com.

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Preserving Heirs and Airs

Boston's history glimpsed through one eccentric's home • by Nell Porter Brown

play in his dressing room. "He wants us to know 'I'm well-connected,'" museum guide Katie Schinabeck says during a recent tour. "The more you learn, the more you see the complexity of his character, and that makes him human. I like him for that."

Amid the bids to impress, one senses a genuine love of all things genteel, especially as embodied by his mother. Rosamond Warren Gibson descended from a paternal line of doctors (e.g., John Warren, founder of Harvard Medical School); her mother was a Crowninshield, one of the most enterprising merchant families in early America.

She died in 1934. By then Gibson "was dedicated to keeping everything exactly as she had left it" at the house, says Schinabeck, "and to preserving, in his manner and dress, the lifestyle of his parents." In his later years,



From left: Charles Gibson Jr.'s study exhibits his own books and social standing; portraits of Charles Gibson Sr. and Catherine Hammond Gibson who, as a widow, bought the land and had the grand townhouse built in 1859-60

the fact that gold would be too vulgar." An aesthete and self-proclaimed "individualist," Gibson enjoyed drama and cultivated his ties to Boston's elite as well as to England's upper classes. (He even spoke with an affected English accent.) In his study, his books *Among French Country Inns* and *The Wounded Eros* lie out amid tomes on ancient ruins and European masterworks. The walls are hung with depictions of coats of arms,

along with the Gibson family crest, and a framed invitation, requesting Gibson's presence in 1906 at the White House wedding of Alice Roosevelt, which came from her father. Framed thank-you notes from Winston Churchill and Queen Elizabeth II, both recipients of his poetic tributes, are on dis-



Clockwise, from top left: The Gibson House Museum's lavish entrance hall illustrates how an upper-class family lived in the early days of the Back Bay's development; the home's relatively simple façade; Rosamond Warren Gibson with her three children (Charles Jr. is in front)

An Anglo- and Francophile, Gibson wrote Petrarchan sonnets and droll travelogues. (The Woodberry Poetry Room at Harvard's Lamont Library holds recordings of an 80-year-old Gibson reading some of his poems in 1953; these could soon be available online.) Gibson was also known for his rose gardens, which drew hundreds of admirers to the family's summer home in Nahant, where the butler called him "sire," according to a 1950 *Boston Sunday Herald* article. It goes on to call him "a Proper Bostonian whose Victorian elegance puts modern manners to shame," and "a small man...with a nimble, if sometimes cantankerous physique... He strolls around with a sort of swagger stick with a silver tip out of deference to



THE STONE and brick townhouse at 137 Beacon Street, a block from the Public Garden, was one of the first grand manses that helped transform the polluted marshlands and mudflats of the Back Bay into Boston's most urbane, affluent neighborhood of the latter nineteenth century. Three generations of the prominent Gibson family lived there, the last of whom was Charles Hammond Gibson Jr. A patrician bon vivant, he ensured the house would be preserved "as is," in all its Victorian opulence, and become the Gibson House Museum after his death. The property opened to the public three years later, in 1957, and was designated a National Historic Landmark in 2001.

"It is the only residence in the Back Bay that retains its original architectural elements," says museum curator Wendy Swanton, noting to the three-story glass-windowed ventilation system, and ice and coal sheds in the rear courtyard. "It's the only

place to see what these homes were like during that important time in Boston's history."

Yet the deeper story reveals one man's response to changing times and his own quest for importance, if not immortality.

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HARVARD SQUARED

In time, “almost everyone who lived in the Back Bay was somehow related, or was friends with your relatives.”

Gibson was known to walk to dinner every night at the nearby Ritz Carlton Hotel, often dressed to the nines in a top hat and tuxedo under his big raccoon coat. Some neighbors dubbed him “Mr. Boston.”

JUST INSIDE THE MUSEUM, dark walnut double doors shut out the sunny modern day. The first-floor rooms are framed in the same carved walnut woodwork; landscape paintings hang in gilded frames; the mahogany dining table is set with gold-rimmed Haviland Limoges china. Heading upstairs, Schinabeck points out the central heating system. The circular shaft rises from a central opening in the second-floor ceiling, providing a view of the sky and allowing warm air from the lower floors to flow into the upper stories through glass vents etched with stars.

Such cutting-edge amenities (along with indoor plumbing—a modern sewage system was part of the new neighborhood’s infrastructure) were installed by Charles Gibson’s grandmother, Catherine Hammond Gibson. She was a widow with one son, Charles Hammond Gibson Sr., who

Cooking in the house ended in the mid 1930s; the kitchen, with its soapstone sink and 1884 cast-iron oven, manufactured by Smith & Anthony Stove Co., Boston, is especially well preserved.



was in his twenties when she bought the lot in the burgeoning luxury development and built the house in 1859-60. “She hoped it would help her son attract a suitable wife,” explains Swanton. Meanwhile, the Back Bay was expanding; gravel fill arrived day and night by the trainload from Needham, Massachusetts. The massive public-works project would continue for another four decades, eventually reclaiming 570 acres. Boston’s wealthy families were drawn by the Parisian-styled grid of tree-lined streets and Commonwealth Avenue’s gracious park. In time, “almost everyone who lived in the Back Bay was somehow related,” says Swanton, “or was friends with your relatives.” Catherine Gibson’s nephew built an almost identical house next door. (Isabella Stewart Gardner’s father built her a home on the next block.)

By 1871, Charles Sr. had married well—to Rosamond Warren. They moved in with his mother, and soon produced Charles Jr., Mary Ethel, and Rosamond. (When the sisters married in the 1910s, they lived in Back Bay homes of their own.)

After her mother-in-law died in 1888, Rosamond Gibson redecorated parts of the house. She put the “Japanese Leather Wallpaper” in the entrance hall, and redid the second-floor music room in the more modern, lighter and simpler Aesthetic style:

Rosamond Gibson’s bedroom, which was redecorated by her mother in 1871, features soft colors, family portraits, and a 15-piece bird’s-eye maple bedroom set carved to look like bamboo.

white woodwork with rose- and gold-pat-
terned wallpaper. Her own bedroom was
redecorated by her mother, Anna Crown-
inshield, as a wedding gift.

As a young man, Charles Jr. traveled, so-
cialized, and wrote. Some of his books were
published by vanity presses, but his chron-
icle of castles and churches in France, *Two
Gentlemen of Touraine*, which appeared under a
pseudonym in 1899, became a standard text.
The Wounded Eros contains passionate sonnets
about love found and lost, but no mention
of a woman. Some people have debated his
sexual orientation. “He was a very eccentric
lifelong bachelor, a poet and an author; we
have no proof or documentation that he was
gay or not,” says Swanton. “In a way, I feel
we should respect his privacy and let others
draw their own conclusions as they wish.”

After his father died, in 1916, Gibson
moved back home to live with his mother.
By then he was likely ending a two-year ap-



pointment as Boston’s parks commissioner,
Swanton says, and had designed a “conve-
nience station” for Boston Common based
on the Petit Trianon at Versailles. Once
built, however, the pink-granite rotunda
(most recently reopened as a restaurant)
caused controversy; some on the city’s Art
Commission accused him of using the proj-

ect to promote himself and his tastes. Ac-
cording to Swanton, Gibson had little for-
mal training; he had attended MIT’s School
of Architecture, but never graduated, as he
often led people to believe.

“He was aware of legacy,” she adds, “and
he worked very hard to create a persona,
wanting everyone to believe he was ex-

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From left: The music room, a family gathering spot, holds many treasures, such as the Japanese apothecary chest and a lithophane lamp from Germany; a circa 1916 portrait of the ever-dapper Charles Gibson Jr.

tremely well-educated and wealthy." His financial status, especially after the Depression hit, is not clear. Certainly public beautification projects were no longer a priority. By the early 1930s and 1940s, reports Suffolk University history professor Robert Allison, A.L.B. '87, Ph.D. '92, the economy and changing city demographics had prompted many Beacon Hill and Back Bay families to move to the suburbs. If their homes had not already been chopped up into rooming houses and apartments, sold to institutions, or simply left vacant, he says, they would be within in a few decades. "Back Bay had been the real preserve of Brahmanism," he adds. "For someone like Charles Gibson, there are so many ways in which he was being marginalized." The 1950 *Herald* article reported that Gibson "deplores the foibles of the age, an age in which he sees the heights of aristocracy being leveled into plains where all men are considered alike. While he often gets cross about all this, he can laugh at it, too."

Perhaps because money was scarce, or he was grieving, or both, Gibson dismissed the servants after his mother died. Within a few years he was living in only a portion of the house; the other rooms were already roped off, awaiting display. Visitors were treated to "martinis and stale bread on the stairway,"

Swanton says, "because he didn't want people sitting on the furniture." He also wrote notes and tagged furniture, artwork, and personal items for future stewards, she adds, "obviously concerned that the world

was leaving him behind." Gibson's personal sensitivities led him to preserve the home as a historic record, for what it revealed about the way of life he revered. In 1992, the Boston Landmarks Commission honored his foresight by designating the interior a rare and unique surviving example of an intact Back Bay row house. In the end, Gibson was important because he was right.

CURIOSITIES: A Delicate Power

Born in India and raised in Paris, Shantala Shivalingappa is among the world's best practitioners of Kuchipudi, a classical narrative dance from South India rarely performed in Boston. "It is so complete," she says of the form. "It has force and grace, strength and fluidity, rhythm and melody, speed and stillness." She adds, "What is difficult is bringing all this together in a good balance and doing justice to each." She performs this feat throughout *Akasha* (the Sanskrit word means "sky" or "space"), her five-part solo program. "Inconceivable by mind, imperceptible to senses, it pervades, as well as holds and contains, all that exists," she notes. It is a "dreamscape" that generates "the music and movement of the piece." On stage, Shivalingappa takes the audience on a transformative trip to meet Hindu gods, embodying the wild range of these primordial beings with a superhuman precision. Every movement, from the tilt of her toes to the dart of an eye, demands delicacy, even as she squats, jumps, and swivels as

Shantala Shivalingappa



the fearsome Shiva, her favorite deity. Four musicians accompany Shivalingappa, and sometimes she sings. Yet her freeze-frame shapes resonate more deeply. The idea, she says, is to move viewers beyond mere understanding—to "touch their hearts and leave them with a flow." She hopes for "a privileged moment of sharing of that intense energy and emotion that are intrinsic to this style...to create something that takes you out of yourself, and lets you feel, for a moment, greater and lighter, and a sense of togetherness, of 'oneness.'"

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COURTESY OF ICA

A World of Food

The Cambridge Winter Farmers' Market opens for a fourth season.



THE BEST "Frito pie" begins with only the finest local ingredients: a packet of corn chips. Chef Amanda Escamilla, of Tex Mex Eats, slits open the bag, ladles in some warm Texas chili, and tops that off with cheddar cheese and sweet onions.

Grab a fork, she advises, and dig in. "Those big flavors make me feel cozy," says the South Texas native. "Growing up, Frito pies were all over the place, at the carnival and the baseball games. It's comfort food." She makes and sells these addictive collations, along with fresh tamales using homemade masa (dough) steamed in corn husk wrappers, at the Cambridge Winter Farmers' Market, which opens on January 3.

Forget dusty bins of turnips, carrots, and spuds: this market, like many others around the region, is fast moving beyond these New England staples and broadening its mission. "We favor new and small businesses with promise," reports market manager Kim Motylewski, "and we are expanding the range of food cultures and people represented."

From left: Amanda Escamilla of Tex Mex Eats and her fresh tamale; Apex Orchards's apples; cheeses from Narragansett Creamery; and produce grown by Silverbrook Farm

This season, Tex Mex Eats and The Soup Guy are joined by Indonesian cook Nuri Auger, who serves entrées like the spicy beef *rending daging*, and the Jakarta-style street snacks *comro* and *misro*: fried balls of shredded cassava filled, respectively, with spicy fermented soybeans, and brown or palm sugar. These three vendors are among the two dozen who set up shop every Saturday, from 10 A.M. to 2 P.M., at the Cambridge Community Center (5 Callendar Street). "We still have root vegetables," Motylewski assures. "But we also have greens and herbs, apples, mushrooms,

meat, fish, chicken, eggs, cheese, yogurt, bread and baked goods, pasta and sauces, jams, wine, and hard cider. And 'artsy-crafty' people who sell things like natural bath and body-care products, and hand-made woolens."

It's a lively social scene. Around 600 people gather weekly to drink fresh-brewed tea and coffee, shop, have lunch, or just hang out to watch a live show. A stage features rotating performers, ranging from jazz, folk, and classical musicians to tap dancers and hula-hoopers. In a second room, the Riverside Gallery, local artwork is displayed and the market hosts free activities, including storytelling, clown acts, and natural-history programs. In early spring, the "Get Growing" festival helps



Clockwise from left: “red gravy” tomato sauce and pasta from Valicenti Organic; the herb rubs and teas of Soluna Garden Farm; and market managers Amelia Joselow and Kim Motylewski

people learn how to plant their own edible gardens.

Some choose to jump-start the season at home with pre-seeded herb kits compiled by Amy Hirschfeld, G ’99, owner of Soluna Garden Farm and its retail store in Winchester, Massachusetts. She and her business partner, Tatiana Brainerd, sell the one-acre farm’s fresh-cut flowers and herbs at summer markets, but have extended their year-round sales with the kits, a variety of teas, and dried-spice blends and rubs used

in Moroccan, Greek, and Indian cooking. (The blends use additional organic ingredients not grown on the farm.) The idea for the business, Hirschfeld says, came from her Harvard studies of the ancient spice routes of the Arabian peninsula—her “love of traveling and good food.”

Winter markets appear to be on the

rise. In Massachusetts, the move to stretch the locally grown and made food season has prompted the opening of about 40 new ones within the last four years alone, according to Martha Sweet, the director of programs and operations at the nonprofit Mass Farmers Markets, which runs popular summer markets in Cambridge, Boston, and Somerville. In addition, later this year the permanent year-round Boston Public Market is slated to open near the MBTA Haymarket station (<https://bostonpublicmarket.org>).

These off-season markets, held primarily indoors and on weekends, typically have to compete to attract local farmers. Meanwhile, the growers, increasingly, must assess whether it’s worth their time and energy to participate—and if so, how. “A lot of them are not prepared to go to winter markets, but are starting to think more about growing year-round in greenhouses, or holding their vegetables or fall fruits” for post-summer markets, explains Sweet. “Many farmers also go on vacation in the winters.”

She reports that in Massachusetts, the

number of summer markets has peaked at around 250 within the last five years. “If you think about it, in a state that has 351 cities and towns, 250 farmers’ markets is a lot,” she adds. In many cases, markets that used to count on 5,000 shoppers may now see only 2,000 because there are more options now, or because they have chosen instead to join a farm’s Community Supported Agriculture food-share program. “We need to create more new shoppers,” Sweet urges, and convert the casual ones into regular customers.

Winter markets are one solution: they get people used to buying and eating local fare all the time. Subsidizing the food costs would also help. “You can go to farmers’ markets and see a lot of affluent people,” says Motylewski. “But what about everyone else? Affordability is step one.”

Last year the winter market joined local public-health officials, food-rescue organizers, and the two summer markets in Central Square and at Harvard’s Science Center Plaza (the latter run by University Dining Services), to help draw more low-income customers and increase their buying power. Those markets now have digital technology to process the debit cards distributed by the federal Supplemental Nutrition Assistance Program (SNAP). And the market organizers raise private funds through a crowd-sourcing portal to match SNAP market purchases, up to \$15.

“In all these different ways,” Motylewski says, “people are coming together around different kinds of food.” At the Cambridge market, even though many customers are new to Frito pie, they know not to ingest the bag. But the tamales, says Escamilla, occasionally require a lesson. “Up here people are going at the tamale corn husk wrapper with a knife and fork, or biting into it,” she says, with a smile, “or they just suck the *masa* out of the corn husk like a Go-gurt we’d give our kids.” At the market, she opens the husk, and hands over the meal. But for the frozen, take-home tamales, she can only hope the package’s warning label is clear enough: “Don’t Eat the Husk!” —N.P.B.

Cambridge Winter Farmers’ Market
Saturdays, January 3 through
April 25, 10 A.M. – 2 P.M.
www.cambridgewinterfarmersmarket.com

ALL IN A DAY: Images That Speak

The Griffin Museum of Photography is tucked into a leafy corner by Judkins Pond, just a five-minute walk from the shops and restaurants in Winchester Center’s historic district. The museum was founded in 1992 by pioneering color photojournalist Arthur Griffin (1903–2001), who specialized in documenting New England; it is housed in a replica of an old gristmill—but any fustiness ends there. The Griffin displays stunning and often provocative works by contemporary artists. Four new exhibits open on January 8: two reflect the landscape and residents of the Mississippi Delta; the others explore the life and death of books in America. In journeying through the northern Mississippi Delta to take his spare, allegorical black and white images, artist Brandon Thibodeaux says he found “strength against struggle, humility amidst pride, and a promise for deliverance in the lives I came to know.” Just as stirring are Magdalena Solé’s prints from the region—they pop with color and visceral immediacy. “I don’t stage anything,” she said in an interview for the Leica Camera blog. “I just like the surprise of life as it is and how it reveals itself.” Meanwhile, Bryan David Griffith toured much of America to capture the souls of independent booksellers. They are “passionately committed to...keeping the flame of literature alive,” he reports from the front: “Far from giving up, they are fighting back.” Borrowed volumes are the subject of Kerry Mansfield’s *Expired*: elegant silhouettes of frayed book bindings, worn-soft pages with crooked tears fixed by yellowed tape, and close-ups of library check-out cards filled with the scrawled names of children long since grown, or gone. “If you listen carefully,” Mansfield explains in an introduction to the series, “you can hear the aching poetry calling from tattered pages that carry the burden of their years with dignity and grace.”

Griffin Museum of Photography
Winchester, Massachusetts
January 8 through March 1
Opening reception, January 10
www.griffinmuseum.org



Photographers Brandon Thibodeaux and Magdalena Solé reflect on Mississippi Delta life (above); Bryan David Griffith and Kerry Mansfield take a close look at books (below).



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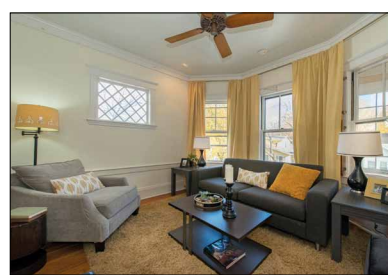


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