

The Forum on Psychiatry and the Humanities Creativity Seminar Series Volume Two

Hilda Thorpe was born in Baltimore, Maryland, Hilda Shapiro Thorpe (1919-2000) began her career in the arts in advertising. In 1940 she married Irvin T. Shapiro and later moved to Alexandria, Virginia, where she continued to work part-time while raising three children, Ellen, Stephen, and Andrew. It was not until 1955, when she was in her mid-thirties, that Thorpe formally enrolled in American University's art program and began study in painting, drawing, and sculpture.

Finding success in her coursework, Thorpe began to exhibit. Showing first as a student in the Corcoran Gallery's annual area exhibitions in 1956 and 1958, she premiered a collection of oil paintings and clay sculptures at Watkins Gallery in 1959, alongside fellow AU painting student Alma Thomas (1891-1978). Throughout the 1960s, Thorpe continued to exhibit while also teaching and traveling widely. Integral to the dynamic arts community of Washington, D.C., Thorpe's career emerged alongside rising national recognition of artists associated with the Washington Color School, artists such as Thomas Downing (1928-1985), Kenneth Noland (1924-2010), Gene Davis (1920-1985), and Sam Gilliam (b. 1930). A regular exhibitor at Jefferson Place Gallery, founded by Noland among others, Thorpe maintained a rigorous studio schedule and actively experimented with a diversity of media while maintaining a consistent dialogue with paint on canvas — from large gestural abstractions to bold geometric canvases, from sculptural assemblage with objects found washed up on the shores of the Potomac to casting in bronze, aluminum, and pewter.

Subsequent decades continued Thorpe's explorations in media. Having remarried in 1967 to Dr. James J. Thorpe, an avid sailor, Thorpe traveled extensively, documenting places and people in a vast number of sketchbooks and watercolor postcards. She was appointed to the sculpture faculty of American University in 1971 and exhibited at the National Collection of Fine Arts, The Corcoran Gallery of Art, the Baltimore Museum, and The Phillips Collection. In 1976, while visiting her daughter in Vermont, Thorpe was introduced to paper making. Described by Thorpe as unlocking a "revolution" in her artistic process, the medium provided a new backdrop for her work with light and color: "What comes from the hands, molding mounds of water-weighted pulp—dropping it, pulling it, shaping it, sponging it—seems literally to come from the heart. A ten gallon tub full of water-logged paper pulp is my medium. My hands are my tools, the floor my table."

Thorpe had long-considered herself "a painter who sculpts, a sculptor who paints." With paper as her medium, the artist found new avenues and outlets for her exploration of light, color, and sculptural form. In every way she interrogated the media: from initial experiments with a 5 x 5-inch deckle and mold to applying pulp directly to gauze and cotton netting so that the form could be layered, draped, or pooled upon the floor. In a Washington Post review in 1982, Benjamin Forgey remarked on Thorpe's success in blending painting and sculpture with the medium of paper, describing "a marvelous demonstration of self-confident inventiveness in the abstract mode...simultaneously touch[ing] the very different poles of articulate structure and lyrical color."

Throughout her career, Thorpe's sculpture and painting reliably demonstrate her emotive palette, improvisational eye for line and form, and masterful skill responding to media. The thread of

exploration and play in her process can be traced over four decades of work. Today, this work is represented in the permanent collections of the Smithsonian American Art Museum, The Phillips Collection, American University, and in numerous corporate and private collections.

Hilda Shapiro Thorpe died in Alexandria, Virginia in April 2000. The artist's estate is actively managed and cared for by her children – Ellen, Stephen, and Andrew – whose intent it is to share her remarkable body of work with a contemporary audience and establish her legacy as a significant abstract American artist of the latter half of the twentieth century.

Leslie Bravman Jacobson (recorded 2/26/83) was born in New York City April 28,1948. She is a George Washington University professor emeritus of theater, playwright, director, and the founding artistic director of the longest-running women's theater in the United States, Horizons: Theater from a Woman's Perspective in Washington, D.C. She was also a founder and vice president of the Bokamoso Youth Foundation President of the League of Washington Theatres, and recipient of a Fulbright Senior Research Fellowship.

Jacobson graduated cum laude from Northwestern University with a degree in theater. She earned her Master of Fine Art in Directing from Boston University's School for the Arts. In 2001, Jacobson graduated from a program at Leadership America.

Jacobson began her career at George Washington University in 1976.

In 1977, Jacobson helped establish Pro Femina Theater, later called Horizons: Theater from a Woman's Perspective, in Washington, D.C.. At various points, the theater was the recipient of federal funds from the National Endowment for the Arts. Jacobson produced plays by and about women for 30 years. Throughout the three decades, Jacobson fully produced 60 new plays and playwrights and an additional 50 through staged readings. Works included *Close Calls/Far Cries*, *Mother, May I?*, *Nancy Drew*, *Girl Detective*; *Miss Lulu Bett*; *Club Horizons: Masquerade*; *Top Girls*; *Lee Blessing's Eleemosynary*; and *My Name Is Alice*. The theater company occupied a variety of spaces throughout its tenure, including a historic parish hall space in Georgetown.

From 1985–1986, Jacobson served as the president of the League of Washington Theaters. In 1986, she was nominated for the Helen Hayes Award in the category of Outstanding Director. In 1988, she was the recipient of the Helen Hayes Award for Outstanding Resident Musical for *A...My Name Is Alice*. Around the same time, she was listed in *Who's Who of American Theater*. In 1989, she was nominated for another Helen Hayes Award, this time in the category of Outstanding Director.

Jacobson served as Chair of the Department of Theater and Dance at George Washington University for 13 years, from 1995 to 2008, and taught at the university for 42 years. During this time, she helped create the one-year intensive MFA program in Classical Acting, over which she presided as Director of Graduate Studies, and the Women's Leadership Program in International Arts and Culture. She also originated new courses, including "Theaters for Social Change." In addition, she served as an affiliate faculty member at the university's Honey B. Nashman Center for Civic Engagement & Public Service and chair of the Faculty Learning Community on Community Engagement and the Arts.

In 2003, Jacobson began collaborating with Roy Barber to create eight music and theater pieces with at-risk youth from the Bokamoso Youth Centre in the impoverished rural township of Winterveldt, South Africa. The works addressed issues the youth were facing, ranging from the HIV/AIDS crisis and family violence to teen pregnancy. Since 2003, 12 youth from Winterveldt have been selected to travel to Washington, D.C. to perform. In the process, they have helped raise scholarship funds for themselves and their peers. Additionally, students from Jacobson's department at

George Washington University have traveled to Winterveldt to work with the youth there. To complement the program, Jacobson established the Bokamoso Youth Foundation, serving as its vice president.

Throughout her career, Jacobson directed many theater works, from those at George Washington University such as Thornton Wilder's *The Skin of Our Teeth* to those at Horizons: Theater from a Woman's Perspective such as *Close Calls/Far Cries*, and a number of works at D.C. theater companies and regional theaters in Colorado, Massachusetts, Georgia, and Maryland.

Jacobson retired from George Washington University in 2019 after 42 years of service. Preceding a reception was a performance of *Women's Works*, a selection of works by Jacobson. The post-performance soiree took place at the Arts Club of Washington. She was recognized for her dedication to utilizing theater as a "catalyst for social change," illuminating through her own works, as well as the works of others she chose to produce, social issues such as gender inequality, domestic violence, and the immigrant experience. A number of her many accomplishments were noted, such as the workshops she held at the homeless advocacy organization, Street Sense, and the student exchange program she started with South Africa's Bokamoso Youth Centre. In addition, her peers and students acknowledged her "warmth," "love of teaching," and nurturing spirit.

Jacobson is married to Lou Jacobson. The couple have two daughters, Becky and Rachel

Leon Major (recorded 4/6/88)(born 1933, Toronto) is a Canadian opera and theatre director. He is the Artistic Director of The Maryland Opera Studio for the University of Maryland, College Park. where he has directed many productions including *Later the Same Evening* (An opera, commissioned by The Clarice Smith Center for the Performing Arts and the School of Music in a joint project with the National Gallery of Art) inspired by the paintings of Edward Hopper and operas by Handel, Monteverdi, and Mozart.

From 1998-2003 he was Artistic Director of Boston Lyric Opera and from 2003–2007 he was artistic consultant for Opera Cleveland.

He has directed opera and theater throughout the Americas and Europe for companies that include: New York City Opera, Washington Opera, Glimmerglass Opera, San Diego Opera, Vancouver Opera, Teatro Municipale (Rio de Janeiro), The Opera Company of Philadelphia, Florentine Opera, Austin Lyric Opera, Wolf Trap Opera Company, the Canadian Opera Company and The Opera Festival of New Jersey.

Among the productions he has directed are: *Macbeth*, *Falstaff*, *Intermezzo*, *Volpone*, *Don Pasquale*, *Don Carlos*, *Resurrection*, *Aida*, *Don Giovanni*, *Roméo et Juliette*, *La traviata*, *L'elisir d'amore*, *Carmen* (on Boston Common) *Eugene Onegin*, *The Aspern Papers*, *Così fan tutte*, *Il barbiere di Siviglia*, and *Peter Grimes*. Of his New York City Opera production, the *New York Times* said: "*Falstaff* [was] directed with vitality and imagination by Leon Major." His 1981 Stratford Shakespeare Festival production of H.M.S. Pinafore was later presented for broadcast on television.

Aside from his work as an independent director, Major has given master classes in Mexico City, The Shanghai Conservatory, Tel Aviv (Israeli Vocal Arts Institute) and Toronto's Royal Conservatory of Music. He was the Founding and first Artistic Director of the Neptune Theatre in Halifax, Nova Scotia, and served for ten years as Artistic and General Director of Toronto Arts Productions which was the founding company at the St. Lawrence Centre for the Arts in Toronto. Major is a graduate of the University of Toronto, has an honorary doctorate from Dalhousie University and is a Member of the Order of Canada.

A new opera, *Shadowboxer*, based on the life of Joe Louis and conceived and directed by Major, premiered on 17 April 2010 at the University of Maryland's Clarice Smith Performing Arts Center.[]

Marc Jaster Graduated from Amhurst in 1977

Audiences of all ages and backgrounds have enjoyed his kinetic humor, playful interaction, musical wit and inventive imagination. His skills in mime were developed in training with 20th-century masters Marcel Marceau and his teacher, Etienne Decroux, along with careful observation of Charlie Chaplin, Buster Keaton, and Harpo Marx. More recent studies in the LeCoq pedagogy of Theatrical Clown have been with Dody DiSanto, Ami Hattab, and Emanuelle Delpeche.

Jaster served as teaching assistant to Mr. Marceau in a series of seminars in Michigan. He now frequently teaches (American Academy of Ballet, Shakespeare Theatre, Maryland Opera Studio, University of North Carolina School of the Arts), consults on issues of mime and movement (Centre Stage, Round House Theatre, Adventure Theatre, Ford's Theatre, No Rules Theatre, Constellation Theatre) and regularly conducts artist residencies with Elementary Schools.

In his solo performances, **Piccolo's Trunk**, **A Fool Named 'O'**, and **The Maestro**, Mark combines live music on unusual instruments and non-instruments, (like the pipe and tabor and the bowed saw), outrageous acrobatics, (like a dive through an impossibly small wooden hoop), and hyper-advanced communication skills with an honest, gentle humor that has obliterated many a skeptic's hesitations over Mime.

Since 2006, he has co-directed **Happenstance Theater** with his wife and partner, Sabrina Mandell, devising and appearing in critically acclaimed collaborative, original works of "Visual, Poetic Theater." In January, '07, they created and performed **The Seven Ages of Mime** for an extended, sold-out run at the Round House Theatre in Silver Spring. The Washington Post's review said, "*Jaster's sturdy body, like Chaplin's and like Marcel Marceau's...is a jeweler's tool, adroit and precise...each athletic movement is exquisitely controlled...*"

In addition to many appearances as Herr Drosselmeyer in the Maryland Youth Ballet's **Nutcracker**, frequent performances with the **Washington Revels**, the **Cambridge Christmas Revels**, and many years as a featured stage act at The Maryland Renaissance Festival, he has also collaborated with world-class musicians like Piffaro, Celtic Harper Sue Richards, Hesperus, and the late, great jazz bassist, Keter Betts as well as twice opening for Leon Redbone.

Mark has been a proud member of The Big Apple Circus' Clown Care Unit since 1996, performing at the Children's National Medical Center as Dr Bald

Meriam "Mim" Rosen was a modern dance choreographer and Professor Emerita at the University of Maryland, College Park. Born in Chattanooga, Tennessee on April 27, 1927, Rosen (nee Levine) studied ballet until entering the University of Illinois, Urbana-Champaign. The university did not offer ballet classes, so she began studying modern dance. She graduated in 1948 with a B.S. in physical education and a minor in dance. Rosen remained in Illinois until 1953, where she taught dance at the affiliated University High School.

In 1954, she began working at the University of Maryland, College Park as a modern dance instructor. In 1955, Rosen left the university and joined the staff of Mount Vernon Junior College in Washington, D.C., where she was Instructor of Dance and Head of Physical Education. She remained at Mount Vernon until 1961. In 1962, she returned to the University of Maryland as Guest Lecturer and Acting Head of the Dance Program within the Department of Physical Education. In 1965, she received an M.A. in Theater from the university, focusing on modern dance. When the Department of Dance was created in 1967, Rosen was promoted to Assistant Professor. She served as Acting Chair of the department from 1969 to 1970, and in 1988 she became a full professor.

In addition to her university training, Rosen's career as a dancer was cultivated at the Humphrey-Weidman Studio in New York, under Doris Humphrey and Charles Weidman, and at the Connecticut College School for the Dance, under Martha Graham, Doris Humphrey, Jose Limon, and Louis Horst. In 1956, she and three other dancers founded Dance Quartet, for which she both danced and choreographed; one of the company's goals was to make modern dance accessible within schools and colleges. She also performed with the Ethel Butler Studio.

As a choreographer, Rosen explored improvisational dance in addition to more traditional modern dance technique. In 1978, Rosen founded Improvisations Unlimited, a university-based company that performed extensively and conducted workshops for dancers and community members until its dissolution in 1992. In recognition of her contributions to the modern dance community, Rosen was awarded the Pola Nirenska Award for Lifetime Achievement in 2004 by the Washington Performing Arts Society, the Maryland Council for Dance Award for Outstanding Service to Dance in 2007, and the Dance Place Dance Educators Award, also in 2007. Rosen retired from UMD in 2009 and was designated Professor Emerita. She died from congestive heart failure in March 12, 2015.

John Nicholas Maw (5 November 1935 – 19 May 2009) was a British composer. Born in Grantham, Lincolnshire, Maw was the son of Clarence Frederick Maw and Hilda Ellen Chambers. He attended the Wennington School, a boarding school, in Wetherby in the West Riding of Yorkshire. His mother died of tuberculosis when he was 14. He attended the Royal Academy of Music on Marylebone Road in London where his teachers were Paul Steinitz and Lennox Berkeley. He then studied in Paris with Nadia Boulanger and Max Deutsch.

From 1998 until 2008, Maw served on the faculty of the Peabody Institute at Johns Hopkins University, where he taught music composition. He had previously served on the faculties of Yale University, Bard College, Boston University, the Royal Academy of Music, Cambridge University, and Exeter University.

In 1960, Maw married Karen Graham, and they had a son and a daughter. Their marriage was dissolved in 1976. He took up residence in Washington, DC in 1984, living there with his companion Maija Hay, a ceramic artist, until his death. He died at home on 19 May 2009, at age 73, as a result of heart failure with complications from diabetes.

On Sunday 6 November 2011, BBC Radio 3 broadcast a 2-hour tribute called, "Nicholas Maw: A Celebration". The program featured performances of Maw's Violin Concerto, an orchestral suite drawn from his opera, *Sophie's Choice*, and two choral works (*One foot in Eden still, I stand* and *Hymnus*).

Maw is best known for *Scenes and Arias* (1962) for three female voices and orchestra, the orchestral pieces *Odyssey* (1987) and *The World in the Evening* (1988), the guitar work *Music of Memory* (1989) and a violin concerto (1993) written for Joshua Bell. His music has been described as neo-romantic but also as modernist and non-tonal (for instance *Personæ*, his cycle of piano pieces).

In 2002 an opera, *Sophie's Choice* (based on William Styron's novel), was commissioned by BBC Radio 3 and the Royal Opera House, Covent Garden. It was premièred at the Royal Opera House under the direction of Sir Simon Rattle, and afterwards received a new production by stage director Markus Bothe at the Deutsche Oper Berlin and the Volksoper Wien, which had its North American premiere by the Washington National Opera in October 2006. Mezzo-soprano Angelika Kirchschrager, who sang Sophie in London, reprized the title role at the National Opera, joined by American baritone Rod Gilfry as Nathan Landau, the schizophrenic man who initially rescues Sophie and then persuades her to join him in a suicide pact. Maw also prepared a concert suite for orchestra based on the music.

A performance of *Odyssey* took place in BBC's Maida Vale Studios on 9 December 2005, and was broadcast on BBC Radio 3 two days later. Simon Rattle has also conducted a recording of the work with the City of Birmingham Symphony Orchestra.

Charles Rumpf recorded 12/21/1986

Charles Rumph, IRS lawyer, photographer

Charles Rumph, 87, a lawyer with the Internal Revenue Service and a freelance photographer, died Sept. 9, 2019 at his home in Washington. The cause was Parkinson's disease and dementia, said his wife, Shirley Johnson.

Mr. Rumpf was born in Amarillo, Texas in 1932. He was a French horn player with the Houston Symphony and a lawyer in California before joining the IRS in 1974. In 1987, he left the agency to

become a freelance photographer. His pictures were displayed at the Phillips Collection in Washington and published in The Washington Post.

Stephen J. Suomi is chief of the Laboratory of Comparative Ethology at the National Institute of Child Health and Human Development (NICHD) in Bethesda, Maryland. He is also a research professor at the University of Virginia, the University of Maryland, and Johns Hopkins University. He is involved with the Experience-based Brain & Biological Development Program, launched in 2003 by the Canadian Institute for Advanced Research.

Suomi was elected as a Fellow of the American Association for the Advancement of Science for his contributions to the understanding of how socialization affects the psychological development of non-human primates.[1] He worked in the early 1970s as a research assistant to psychologist Harry Harlow, showing that it was possible to rehabilitate rhesus monkeys that had been reared in social isolation for the first six months of life by temporarily housing them with socially normal monkeys. At the University of Wisconsin-Madison Suomi worked with Harry Harlow to develop the pit of despair, a series of controversial and widely condemned experiments on baby monkeys that have been credited by some researchers as starting the animal liberation movement in the United States. Suomi has made no mention of the morality of his work. Suomi received a B.A. in psychology from [Stanford University](#) in 1968, and a Ph.D. in the same subject from the [University of Wisconsin–Madison](#) in 1971. He became a full professor with the university's psychology department in 1984, and began to work for the NICHD in 1983.

Suomi describes his current research interests as focusing on the role of genetic and environmental factors in shaping individual psychological development in non-human primates; the effect of change on psychological development; and whether findings on monkeys in captivity can translate to monkeys living in the wild, and between human beings of different cultures.

On December 14, 2015 a CBS news story stated that The National Institutes of Health (NIH) says it will end controversial monkey experiments at a lab that is part of the Eunice Kennedy Shriver National Institute of Child Health and Human Development (NICHD).

WEIGERT WOLFGANG OSCAR WEIGERT, M.D. November 20, 1932 - September 30, 2009
Wolfgang Oscar Weigert, M.D., psychiatrist and psychoanalyst