

A portrait of Kevin Young, a man with a beard and glasses, wearing a dark suit jacket over a blue and white checkered shirt. He is looking slightly to the right of the camera. The background is a dark, textured wall with graffiti, including a black and white portrait of a man and some yellow and red elements.

MOSS  
ARTS  
CENTER

Tuesday, January 24, 2023, 7:30 PM

*An Evening with Kevin Young*

Moss Arts Center  
Street and Davis Performance Hall  
Anne and Ellen Fife Theatre



VIRGINIA  
TECH

# SEASON

*at a glance* — Spring 2023

Fri., Jan. 27, 7:30 PM  
**Machine de Cirque**  
*La Galerie*

Sat., Feb. 11, 7:30 PM  
**PUBLIQuartet**

Tues., Feb. 14, 7:30 PM  
*Broadway in Blacksburg*  
**Hairspray**

Fri., Feb. 17, 7:30 PM  
Sat., Feb. 18, 2 and 7:30 PM  
**Akutagawa**  
Co-created by Koryū Nishikawa V  
and Tom Lee

Tues., Feb. 28-Wed., March 1, 7:30 PM  
**Alvin Ailey American Dance  
Theater**

Thurs., March 16, 7:30 PM  
*An Evening with*  
**Viet Thanh Nguyen**

Fri., March 24, 7:30 PM  
**Book of Mountains and Seas**  
Composer and librettist:  
Huang Ruo  
Director and production design:  
Basil Twist

Thursday, March 30-Friday,  
March 31, 8 PM  
**Rissi Palmer**

Friday, April 7, 8 PM  
**Shirlette Ammons**

Friday, April 14, 8 PM  
**Sonny Miles**

Sun., April 23, 4 PM  
**Opera Roanoke and  
Blacksburg Master Chorale**  
Benjamin Britten's  
*War Requiem*

Sat., April 29, 7:30 PM  
**Cécile McLorin Salvant**

## An Evening with Kevin Young

### Biography



#### KEVIN YOUNG

Kevin Young is the poetry editor of *The New Yorker*, where he hosts the poetry podcast. Young was previously the director of the Schomburg Center for Research in Black Culture.

He is the author of 13 books of poetry and prose, most recently *Brown* (Knopf, 2018), as featured on the *Daily Show with Trevor Noah*; *Blue Laws: Selected & Uncollected Poems 1995-2015* (Knopf, 2016), longlisted for the National Book Award; and *Book of Hours* (Knopf, 2014), a finalist for the Kingsley Tufts

Poetry Award and winner of the Lenore Marshall Prize for Poetry from the Academy of American Poets. His collection, *Jelly Roll: a blues* (Knopf, 2003), was a finalist for both the National Book Award and the *Los Angeles Times* Book Prize. His newest book of poetry, *Stones*, was one of Library Journal's Top 10 poetry titles of 2021, and was shortlisted for the T.S. Eliot Prize. His next book, for children, is titled *Emile and the Field* (RHCB/Make Me a World, 2022), illustrated by Chioma Ebinama.

Tickets are available now at the box office and online. See the complete schedule of performances, exhibitions, and engagement activities at [artscenter.vt.edu](https://artscenter.vt.edu).

## Biography, continued

Young's second nonfiction book, *Bunk: The Rise of Hoaxes, Humbug, Plagiarists, Phonies, Post-Facts, and Fake News* (Graywolf Press, 2017), won the Anisfield-Wolf Book Award in Nonfiction, was a finalist for the National Book Critics Circle Award and the PEN/Jean Stein Book Award, was longlisted for the National Book Award, and was named a *New York Times* Notable Book, a *New York Times Book Review* "Editors' Choice" selection, and a "Best Book of 2017" by NPR, the *Los Angeles Times*, *Dallas Morning News*, *Atlanta Journal-Constitution*, *Smithsonian*, *Vogue*, *The Atlantic*, *Nylon*, *BuzzFeed*, and *Electric Literature*. Young's previous nonfiction book, *The Grey Album: On the Blackness of Blackness* (Graywolf Press, 2012), won the Graywolf Press Nonfiction Prize and the PEN Open Book Award; it was also a *New York Times* Notable Book for 2012 and a finalist for the 2013 National Book Critics Circle Award for criticism.

Young is the editor of nine other collections, including *The Collected Poems of Lucille Clifton, 1965-2010* (BOA Editions, 2012) and *The Hungry Ear: Poems of Food and Drink* (Bloomsbury, 2012). He is the editor of the anthology *African American Poetry 1770–2020: 250 Years of Struggle & Song* (Library of America October 2020). He is series editor and wrote the introduction and forward for *Unsung: Unheralded Narratives of American Slavery & Abolition*.

He is a member of the American Academy of Arts and Sciences and was named a chancellor of the Academy of American Poets in 2020. In March 2021 Young was voted into the American Academy of Arts and Letters, and in May he was elected as a fellow of the Society of American Historians.

This is Young's first appearance at the Moss Arts Center.

## Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to PUBLIQuartet on Saturday, February 11, 2023.



[bit.ly/kevin-young-feedback](https://bit.ly/kevin-young-feedback)

## Engagement Event

TUESDAY, JANUARY 24, 2023

### Q&A WITH KEVIN YOUNG

During his visit to Virginia Tech, Kevin Young met with students, faculty, and staff in the Department of English to discuss the craft of writing in multiple genres and African American literary arts; moderated by Khadijah Queen, associate professor, Department of English.

*Special thanks to Kimberly Clark-Shaw, Khadijah Queen, Shernita Lee, and Kapreece Dorrah*

## Go Deeper

In a *New York Times* review of Kevin Young's *Stones* (2021), David Orr writes that "American poetry is at present a jumble of styles, but Young writes in an almost harmonic register." What styles, ideas, and images do you hear Young "harmonize?" Where and how does Young introduce "dissonance?"

# In the Galleries

COMING SOON:

Spring Exhibitions

Thursday, February 16-Saturday, April 22

Artist Talk in the Cube: Friday, February 10, 2 PM

Opening Reception: Thursday, February 16, 5-7 PM



**Anne Samat**

*Follow Your Heart Wholeheartedly 2*

**Ruth C. Horton Gallery**

In her fiber-based reliefs, Malaysian artist Anne Samat meticulously juxtaposes beadwork and traditional South Asian weaving techniques with common items, a project that questions the boundaries of craft and art.

**Yanira Collado**

*Zafa/ A Spellworking of Temporal Geometry*

**Miles C. Horton Jr. Gallery and Sherwood Payne Quillen**

**'71 Reception Gallery**

In the face of inevitable change and displacement, memories find a home in the relic. Yanira Collado explores the ideas of migration, reliquary, and memory through construction and ritual.

▲ Anne Samat; *No Place for Beginners or Sensitive Heart #3*, 2021 (detail); rattan sticks, kitchen and garden utensils, beads, ceramic, metal, and plastic ornaments; 105 x 50 x 6 inches; courtesy of the artist and Marc Straus, New York

# K-12 Programs at the Moss



At the Moss Arts Center, we believe that arts experiences are a crucial part of a child's education. We've been dedicated to providing opportunities for children at no cost since we opened in 2013. A wide array of Moss programming and experiences to inspire, engage, and empower students of all ages and backgrounds. This season, we're offering five school-day matinee programs, in-school workshops and performances, and gallery tours with professional artists for learners of all ages. Learn more at [bit.ly/moss-k12](https://bit.ly/moss-k12).

## Did You Know?

The Moss Arts Center's four-story experimental Cube is a highly adaptable space for immersive environments, intimate performance, audio and visual installations, research, and experimental investigations. The Cube is a space shared between the Moss Arts Center and the Institute for Creativity, Arts, and Technology.

# Land Acknowledgement and Labor Recognition

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

## Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at [artscenter.vt.edu/visit](https://artscenter.vt.edu/visit).

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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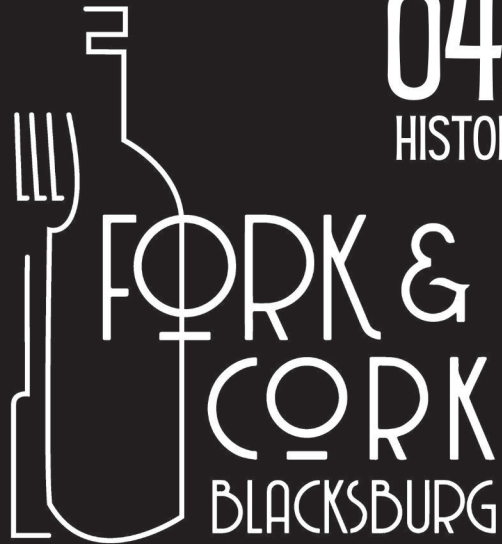
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*Did You  
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## Lucy Lee Lancaster

Lucy Lee Lancaster (1905–1989) challenged the boundaries of higher education for women, leaving a lasting impact on Virginia Tech and the surrounding community of Blacksburg, VA. She was one of the first five women admitted as full-time students to Virginia Tech.

After her retirement, Lucy Lee became a member of the YMCA board of directors and was a member in a regular or honorary capacity, serving for a time as Secretary, until her death. Lucy Lee made Y students welcome in her home and delighted in having them hold meetings here where they could be sure of being served lemonade and homemade cookies.



Upon her death in 1989, Lucy donated her home, the Lancaster House, to the YMCA at Virginia Tech. She made this donation in memory of her parents, William Lee Lancaster and Lucy Lee Siebold Lancaster, and her younger sister, Martha. This house continues serving as the YMCA's base of operations in Blacksburg and remains a lasting symbol of Lucy Lee Lancaster's impact on the community.



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