

Railroad heiress Gloria Vanderbilt Cooper was in the spotlight starting at a young age. 1. Gloria Morgan Vanderbilt (right) poses with her daughter Gloria in 1934. (Associated Press) 2. Vanderbilt (center) and her friend, Louise Hutchinson, sit atop a wooden railing in 1935 at the United Hunts Racing Association meet at Roslyn, on New York s Long Island. The girls are accompanied by Gloria's aunt Gertrude Vanderbilt Whitney. (AP) 3. Vanderbilt walks down a New York street in this undated photo. (AP) 4. Vanderbilt in 1938. (AP) 5. Vanderbilt married Pat DiCicco in 1941 when she was 17. (AP) 6. Vanderbilt with Frank Sinatra in 1954. (AP) 7. Vanderbilt in 1964. (AP) 8. Vanderbilt and her son Anderson Cooper. (HBO) 9. Carter Cooper and Vanderbilt. (HBO) 10. Vanderbilt wed her third husband, director Sidney Lumet, in 1956. (AP) 11. Clockwise from top left: Wyatt Cooper, Vanderbilt, Carter Cooper and Anderson Cooper in 1972. (Jack Robinson/Vogue/courtesy of HBO)

SHARING SECRETS

Gloria Vanderbilt and her son Anderson Cooper talk loss, joy in HBO documentary



In more than 20 years as a TV jour nalist, Anderson Cooper has covered everything from wars to a royal wedding. He has traveled the world, but he had to come home to report on his most remarkable subject: his mother, Gloria Vanderbilt.

Vanderbilt's life has been so out rageously eventful, so much stranger than fiction, that the greatest novel ists couldn't have done it justice. But her son, nearing 50, and with his

mother about to turn 92, decided he had to try.

The result is Nothing Left Unsaid: Gloria Vanderbilt & Ander son Cooper, produced by award winning documentarian Liz Garbus and making its debut at 8 p.m. April 9, on HBO.

The idea of leaving nothing unsaid

is something that I feel really strongly about, Cooper said when HBO introduced the film to TV crit ics this winter in Los Angeles. His father, writer Wyatt Cooper, died of a heart attack when Anderson was 10; his older brother, Carter, went

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St. Louis as a crossroads

Andréa Stanislav uses Mississippi River as focal point of St. Louis Art Museum exhibition

BY SARAH BRYAN MILLERSt. Louis Post Dispatch

On the walls of the St. Louis Art Muse um s Gallery 250 appear moving images of raptors, which prefigure flights from four St. Louis landmarks: Cahokia Mounds in the east, the convergence of the Missouri and Mississippi rivers to the north, Old Des Peres Presbyterian Church in West County and South St. Louis City s Sugarloaf Mound, an ugly house plopped uneasily on top of the

ancient construct.

The story they tell, says artist Andr a Stanislav, is one of crossroads and the end of empires. The entire exhibition is a portrait of the place as a whole.

The four videos were shot from

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Under a lone star

Richard Linklater focuses on Texas once again with his new film, 'Everybody Wants Some!!'

BY CALVIN WILSON
St. Louis Post Dispatch

Richard Linklater is the very model of the independent filmmaker. Although he s worked on a few Hollywood proj ects, Linklater has long been based in Austin, Texas, and his home state has served as the setting for many of his films.

Perhaps the most notable of those works is Boyhood, which enjoyed critical and commercial success in 2014 and brought Patricia Arquette an Oscar for best supporting actress. Linklater s latest effort, Everybody Wants Some!!, is set at a Texas university in the 1980s. The film opens Friday in St. Louis.

In a recent interview, Linklater, 55, said he was honored that the comedy drama about a boisterous group of college baseball players opened the South by Southwest Film Festival in

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ASSOCIATED PRESS Richard Linklater is seen at the 2016 Texas Film Awards at Austin Studios in Austin, Texas.

Which 'Idol' winner has been the most successful?

We rank the 14 winners of the popular series

BY KEVIN C. JOHNSON St. Louis Post Dispatch

We knew the end was coming for months, and now it is finally here.

American Idol wraps up this week when it crowns its 15th and final cham pion, most likely La Porsha Renae.

What happens to Renae or whichever finalist should win Thursday night is unclear. Idol winners have gone on to incredible success stories, though several in recent years have quickly fallen into obscurity.

We rank the series 14 winners to date, based on sales, awards, popularity, non Idol endeavors and more.

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Visit to St. Louis inspired new art exhibit

STANISLAV FROM D1

drones and helicopters. All end at Apotheosis of St. Louis, the statue that reigns over Art Hill, with the horse s head made, through animation, to look like it s covered in chrome. They re the framework and the essence of Stanislav s

Convergence Infinit, the latest in the museum s contemporary art Cur rents series. (It also includes, in Gallery 301, a short film, Blow Away. Filmed on Utah s Bonn eville Salt Flats, it shows a group of mirrored obelisks exploding, then coming back together.)

The exhibition was conceived from my first visit to St. Louis, says the Chicago born Stanislav, a professor at the Univer sity of Minnesota who is the museum s 2015 2016 Henry L. and Natalie E. Freund Fellow. The fellow ship comes with teaching responsibilities at Wash ington University s Sam Fox School of Design and Visual Arts, as well as Cur rents 112.

Stanislav does what she calls intuitive research of each new locale. In St. Louis, she says, the (Mississippi) river was primary. It s omnipresent, and it s the focal point for the exhibition. It s not her first project of that kind; in St. Petersburg, Russia, she staged a video interven tion on the Neva River.

Nightmare featured a video screen pulled by a barge at night, showing an image of a white horse in full gallop.

In Convergence Infinit, the videos sur round and embrace river portraits, diamond shaped prints of river scenes on mirrored sur faces, and a pair of large mirrored abstract sculp tures that, she says, reflect the natural world. Apogee 1200 mirrors the forms of the ancient Indian mounds in Cahokia; Apogee 1969



This installation photograph shows a portion of Andr a Stanislav: Convergence Infiit

at the St. Louis Art Museum.

topped with a long dead and taxidermied juvenile bald eagle reflects the Gateway Arch. Light and color play throughout the gallery.

From the ceiling in the center of the gallery hangs a chrome plated horse s skull, dangling above a clear cube filled with water from the Mississippi. Sediment from the water is drifted on the mirrored bottom, at what could be seen as the crossroads of the gallery.

Playing over loudspeak ers is a soundtrack that combines Olivier Messi aen s Reveil des oiseaux, filled with transcribed birdsongs, with trumpet solos by Miles Davis and natural birdcalls.

Stanislav says her inspi ration to work with the river as a site derives from the Land Art of artist Robert Smithson (1938 1973). How can I bring the river as a site, as subject matter, into the museum,

and how can I connect the river to the museum?

Cahokia, she says, was my anchoring point. Then I looked around and found Sugarloaf. Sugarloaf was a ready made subject matter, with this clashing of elements, this house from the 20th century that doesn t look happy.

Stanislav worked with a skilled drone operator (There s a bit of a learning curve), and rode in the helicopter with a three camera crew. She esti mates that she shot 90 to 95 percent of the footage in the helicopter. The doors were removed from the helicopter, so we had the purest, the widest amount of vision possible. Stan islav directed the pilot, as well as a still photographer and a second video camera operator.

Simon Kelly, curator of modern and contemporary art, says Stanislav is less interested in surveillance and more interested in mapping the landscape. The drone is like a bird. Stanislav adds that she told the others on her crew, We are thinking like a

raptor today. The confluence of the rivers, and the role they

play in avian lives was important, too. It really is like an expressway for the birds, Stanislav says. A natural highway.

The events of Ferguson played into her decision to use the urban areas of the region, and this very complex history of St. Louis, from Cahokia to the present day. It became overwhelming. St. Louis

is centered in the country, and the city was the site of (one of the) oldest civiliza tions in the United States. Those mounds were all over St. Louis. What else was here?

That question, she says, intrigued her. So did the idea of convergence, bringing together the sense of place and time. I was interested in using the museum and the gallery as this nodal point for all of these ideas. It became a micro crossroads for all the ideas I was working

with. She also found myself overwhelmed by all the expressways and realized that it s not an accident that all these interstates are here. It s by design. It was also a crossroads for trading around 1200, for the Cahokia people. This place circles through dif ferent civilizations, but because of the physicality of the Mississippi and

what the Mississippi gives to animals, to cultures, starting just from nutri ents, it continues to be the

Apogee

bald eagle

taxidermy

mount; 120

Stanislav

by 34 by 144

inches. Andr a

1969, 2016;

mirror polished

stainless steel,

centering crossroads. Although Stanislav says she didn t want to focus on Ferguson events. it s

reflected in the exhibition. In the bird flight, there is this nonjudgmental, very democratic overview of the entire city. One of her starting points, the stone Old Des Peres Presbyterian Church, was a stop on the Underground Railroad, and its churchyard contains

many slaves graves. It s a crossing in a different way. It s also another part of the large scope of time that I m try ing to encompass, between the Apogee sculptures. It s a part of the empires; empires encompass a slave existence, too, and it s not to be forgotten.

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Financial assistance for this project has been provided by the Missouri Arts Council, a state agency