

SPRING 2015 | COLLEGE OF THE ARTS

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UF UNIVERSITY of FLORIDA

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PHOTO BY JESSIE WARD

Mercury (2014)

By Nan Smith

121"x144"x 240"

Glazed and painted earthenware, glazed porcelain, photomontages on fabric, metal, wood

"IF YOU IMMERSE YOURSELF IN THE CREATIVE PROCESS, YOU WILL COME OUT OF IT A BETTER PERSON, ONE WHO IS MORE ACCEPTING, THOUGHTFUL AND INTROSPECTIVE."

— BRITTANY BENNETT
Mark W. Stoughton
Theatre Scholarship Recipient

PHOTO BY SUZANNA MARS

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Alumnus Daniel Nevins, one of our college's many alumni living in Asheville, shares what he loves most about this North Carolina city



HONOR ROLL

Thank you to those who support the work of our college



muse

muse magazine is published annually by the University of Florida College of the Arts, keeping alumni, students and friends of the college connected by reporting on issues relevant and timely to the arts and the university.

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LUCINDA LAVELLI

MESSAGE FROM THE DEAN

The University of Florida College of the Arts had a notable year with productions that highlighted partnerships, a theme that resonates throughout higher education and industry. Examples of unique collaborations included the School of Theatre + Dance's and Center for Arts and Public Policy's devised production of *Gator Tales* (pg. 10), the School of Music's *Protest Requiem* (pg. 19) and the School of Art + Art History's celebration of the 50th anniversary of University Gallery (pg. 29).

Collaborations are also abundant in our centers and institute. The Center for World Arts and School of Theatre + Dance celebrated its longtime collaboration, *Agbedidi*, in the fall (pg. 22). In UF's Digital Worlds Institute, Director James Oliverio partnered with the Florida Department of Education and the Polk County School District to develop a major online media repository to assist Florida teachers of the performing arts in assessing the progress of their students. The work was federally funded through the Race to the Top initiative.

In the Center for Arts in Medicine, Director Jill Sonke partnered with Dr. Adrian Tyndall, a classical pianist and chair of Emergency Medicine in the College of Medicine, to conduct research investigating live preferential music as a means for reducing narcotic medication usage and overall cost of care in emergency and trauma medicine (pg. 25).

Sometimes partners meet at UF and grow businesses. That was the case with Ron Edelen who, with his former roommate, launched Myjive. The same was true of 2015 College of the Arts Outstanding Young Alumnus Shantanu Suman who co-founded Open Door Design Studio with Marisa Falcigno.

Some partners are alums who have an interest in advancing the work of the college, such as Cherie and Jack Fine who support the School of Music through scholarships and the Make the Music campaign; Linda and George Wilson with their Lifetime Achievement Award for Musical Theatre; and Lois and Mark Rule who provide funding for the annual Creativity in the Arts and Sciences Event.

Within the City of Gainesville the college was a leader in a major arts mapping initiative, and, at the multi-state/regional level, the college has partnered with several other UF colleges to produce the 2015 SEC Conference entitled "Creativity, Innovation and Entrepreneurship: Driving a 21st Century Economy" taking place in Atlanta in September 2015.

The power of collaborative partnerships comes from each member reaching their goals and expanding resources and, is another way in which our students understand the world.



PHOTO BY JESSIEWARD

+ UF President W. Kent Fuchs, left, with Francisco and Suzanne Isla, College of the Art's Legacy donors, at the *UG at 50: The Roy Craven Legacy* opening reception on Jan. 9, 2015.

W. KENT FUCHS PRESIDENTIAL WELCOME

The University of Florida welcomed its 12th president in January 2015. Dr. W. Kent Fuchs came to the Gator Nation from Cornell University where he previously served as provost. Fuchs' experience combines academic leadership as a provost, dean and department chair; a distinguished career as an engineering professor; and graduate education in both engineering and divinity.

During his first semester in office he and first lady Linda Fuchs became acquainted with the College of the Arts by attending the opening reception for *UG at 50: The Roy Craven Legacy*, *Gator Tales* and *Protest Requiem*. The School of Art + Art History also welcomed the first lady, an art historian herself, on May 5, 2015 during a meet and greet with faculty members, alumni and students.

During a January 2015 speech, Fuchs expressed his commitment to the arts, cultures and humanities at UF saying, "I want to renew this tradition through giving special attention to the faculty, students, and members of the community who work in these areas – not only for the sake of the arts and humanities as their own essential pursuits, but also because they are so critical to our innovation and creative community."

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ANTHONY J. KOLENIC NEW ASSISTANT DEAN



In January 2015, the College of the Arts welcomed Anthony J. Kolenic, Ph.D., as its new assistant dean for research, technology and administrative affairs. In this role, Kolenic will oversee research development and grants, assessment oversight and reporting, policies and procedures, and provide supervision for the college's interdisciplinary centers.

Kolenic previously served as associate director of the University of Michigan's ArtsEngine and of the Alliance for the Arts in Research Universities (a2ru). In addition to leading a2ru's national research agenda, Kolenic provided operational and strategic oversight for ArtsEngine's Andrew W. Mellon research project.

CASE 2015

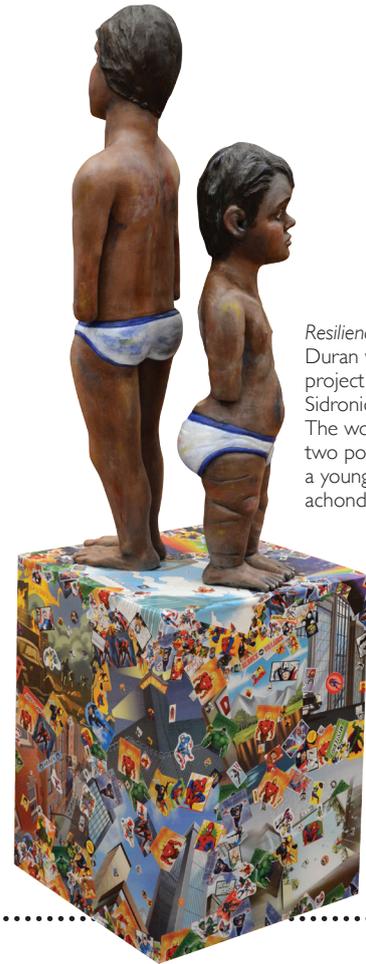
INTERSECTION OF ARTS & SCIENCES

More than 130 students from 10 UF colleges and approximately 46 different departments and disciplinary programs as well as students from Emory University and Louisiana State University came together Jan. 31, 2015 for the ninth annual Creativity in the Arts and Sciences Event (CASE) at UF.

Presented once again by the UF Howard Hughes Medical Institute (HHMI) Science for Life Program and College of the Arts with support from Dr. Mark and Lois Rule, CASE featured science research posters, 2-D/3-D art exhibits, film, and

dance/music/theatre performances. Judges awarded participants in individual as well as collaborative categories more than \$10,000 to further students' academic pursuits.

According to Ben Dunn, Ph.D., director of the UF-HHMI Science for Life Program, "By encouraging and blending the efforts of students from the College of the Arts with students engaged in leading-edge scientific research, CASE showcases their progress in ways that help the broader community gain deeper insights into their projects."



Resilience by Caroline Duran was a collaborative project created with Talles Sidronio, a science student. The work juxtaposes two possible futures of a young boy born with achondroplasia.

CREATIVE B SUMMERTIME CREATIVITY

Each summer partners from throughout UF come together to introduce new students to a world of creativity, culture and performance through Creative B. Introduced in 2010 by the Office of the Provost, Creative B is designed to delight, educate and entertain with a wide variety of live cultural performances and interdisciplinary summer activities.

Events in the summer of 2014 ranged from the Florida Museum of Natural History's movie screening series about werewolves to geocaching with the George A. Smathers Libraries to UF Performing Arts' 5th annual 24-Hour Film Competition. Miami artist Xavier Cortada led the group's public art projects by working with engineering and arts students, *Swamp Dance Fest* participants and the local community to bring awareness of our impact on the environment through two projects, *Moving Water* and *Clear Cut*. Following his work with engineering and art students, a new 32-foot-long ceramic tile mural that marked the Panama Canal Centennial was installed on the Computer Science & Engineering Building.

SEA CHANGE KIDS INSPIRE NEW E-BOOK

BY NADIA DURRANI

The University of Florida's SEA Change initiative brings together faculty in science, engineering, the arts and more with the purpose of developing and disseminating innovative ideas for research, teaching and service to enhance the campus intellectual environment. The committee comprises nearly 50 members from eight different UF colleges and seven other units who meet regularly throughout the year.

One example of a collaborative project that has stemmed from SEA Change is the development of an interactive e-book for children ages 5-7 in the Cardiac Intensive Care Unit (CICU) at UF Health Shands Hospital. Amy Bucciarelli, a board certified art therapist in Pediatrics, and Digital Worlds Institute instructor Diana Reichenbach met at a SEA Change meeting where they discussed the idea for the project that would help children waiting for heart transplants better understand their condition. Reichenbach, who was scheduled to teach an interactive storytelling course in the spring of 2015, jumped at the chance to incorporate the project into her curriculum.

"This project is meaningful for both me and the students because we know that we're giving a necessary resource to parents and children," says Reichenbach.

Once the first prototype of the e-book is complete, Bucciarelli and Reichenbach plan to seek grants so the book can serve as a model for future resources.



+ Dean Lucinda Lavelli, far left, with College of the Arts Alumni and Friends Council members, from left to right: John Pinckard, Linda Wilson, Tammy McDowell, Bill Booth, Lois Rule and Maggie Taylor.

NEW COTA COUNCIL ENGAGING ALUMNI & FRIENDS

BY MELISSA PASCALE

The College of the Arts announced the formation of its inaugural Alumni and Friends Council in January 2015. The founding council consists of two members with a connection to each of the college's schools who will serve multi-year terms with the option of reappointment. Representing the School of Art + Art History are Lois Rule and Maggie Taylor. Bill Booth and Dr. Tammy McDowell will represent the School of Music. John Pinckard and Linda Wilson will represent the School of Theatre + Dance.

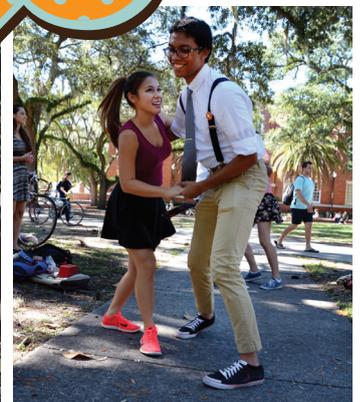
With incredible and diverse accomplishments, the college ambassadors represent a wide variety of life experiences and unique perceptions that will enrich the college's programs. As the University of Florida makes a concentrated effort to establish itself as a top 10 nationally ranked university, the council is aiming at advancing the mission of the College of the Arts to help contribute to the achievement of this goal.

POP-UP CULTURE CELEBRATING NATIONAL ARTS & HUMANITIES MONTH

BY ELIZABETH BOONE

Swing dancing, debating, painting and singing. These were just some of the types of Pop-Up Culture moments that happened at UF on Oct. 15, 2014 as part of UF's celebration of National Arts & Humanities Month.

"Pop-Up Culture was a lively day, filling the campus with a range of artistic expressions from the student body," says Lucinda Lavelli, dean of the College of the Arts, one of the six colleges and organizations that partnered to create the event along with 12 participating student groups. "This year's activities have been yet another example of UF leading the way in creative thought, a hallmark of universities."



PHOTOS BY JESSIE WARD

INSPIRING INNOVATORS

BY NADIA DURRANI

UF's Innovation Academy (IA) is a four-year undergraduate college experience that serves as a training ground for students to better prepare themselves for their career goals. In addition to their major, all IA students also pursue a minor in innovation, which includes courses in creativity, entrepreneurship, ethics and leadership. The annual Catalyst showcase serves as the culminating event for the Creativity-in-Action practicum course, which allows students to brainstorm, develop, design and create a working prototype of a product or service.

All of the teachers in the summer of 2014 were from the College of the Arts. Russell Schultz (MFA Acting '11) combined his theatre training with his background in low-voltage electricity to help students create a compartmentalized walking stick with numerous functions.

"Students walk out of the showcase with the satisfaction of knowing that they built something that worked," says Schultz. "They learned how to work in teams, fought, failed, started again, and, somehow, in the short five weeks, created something. These qualities are extremely valuable to employers looking for people who can work on their own, handle criticism, re-work an idea and re-present."



ENVISIONING A NEW COLLEGE OF THE ARTS PLAZA

Plans for a new College of the Arts plaza are underway. The award-winning architecture firm Baker Barrios has offered the firm's services pro-bono to aid the college in creating a vision and plan for the plaza that stretches alongside SW 13th Street.

"We have wanted to address the entrance to the College of the Arts as a significant piece of the UF campus for some time," says Dean Lucinda Lavelli. "This area, which features the University Gallery frontage, is passed by thousands of vehicles daily and has the potential to be another beautiful entryway into UF for pedestrian traffic, students and visitors alike."

Planning began in September 2014 when two of the firm's principals, Tim Baker and Carlos Barrios, met with key leadership from the college to tour the area, hold an initial discussion and review the original plaza design, which had only slightly changed in the last 50 years. Faculty, staff, students, alumni and members of the community met in the spring of 2015 to envision the redesigned space.

"The plaza for the College of the Arts has great potential for scale and variety in the space," says Barrios, an alumnus of the UF College of Design, Construction and Planning and a former Gator Band member. "This space is like a great outdoor living room for the college and UF. The plaza is in great need of attention, and, as a UF alumnus, I am looking forward to working with a broader group to envision what it can become."

Key elements from the planning committee's suggestions were incorporated into the three plans presented in May, including the goal that the redesigned plaza serve as a cultural anchor, a bridge between the university and the community and that the space acts as a larger hub for all the arts and art making, including design, engineering, architecture and planning.

The college will begin fundraising for the project during the university's next capital campaign.



SHANTANU SUMAN 2015 OUTSTANDING YOUNG ALUMNI

Each spring the University of Florida Alumni Association recognizes alumni who are 35 years of age or younger and have distinguished themselves in their profession and community with its Outstanding Young Alumni Award. The College of the Arts' 2015 honoree was Shantanu Suman (MFA Graphic Design '13).

"Shantanu was simply an outstanding graduate student in our MFA program, and, in the short time since his graduation, he has gone on to forge a successful career as an internationally recognized designer," says Richard Heipp, director of UF's School of Art + Art History. "He co-founded Open Door Design Studio (ODDS) in Asheville, North Carolina. ODDS recently partnered with Kohler Co. to create designs to be implemented in New Delhi, India, for the 'Reinvent the Toilet Challenge.' His innovative approach to this design solution was funded by the Bill and Melinda Gates Foundation and was selected to be featured in *Uneven Growth* a Museum of Modern Art publication."

OPENDOORDESIGNSTUDIO.COM 

COLLEGE & UF AWARDS

UF PROFESSIONAL ADVISER OF THE YEAR:
MUTLU G. ÇITIM-KEPIC
School of Music

COLLEGE OF THE ARTS' TEACHER OF THE YEAR:
LISA IGLESIAS
School of Art + Art History

SCHOOL OF ART + ART HISTORY

Professor **Linda Arbuckle** received an Excellence in Teaching Award from the National Council on Education for the Ceramics Arts during its annual conference in March 2015 in Providence, Rhode Island.



The Education Bureau of Hubei Province at Wuhan Textile University, Wuhan, appointed Professor of Ceramics **Anna Calluori Holcombe** to the post of Chutian Scholar at Hubei (Province, China). From 2015 to 2019 she will annually visit the university as a visiting scholar, working with the students and faculty.

From January-April 2015, the Florida Holocaust Museum in St. Petersburg, Florida, hosted an exhibition featuring Professor and Director **Richard Heipp's** paintings, drawing and prints from a body of work titled the *Germanic Guilt Series*. He was also awarded the 2015 UF Research Foundation Professorship from the College of the Arts and the City of Gainesville's inaugural Public Art Award in March of 2015.

During her research sabbatical in the fall of 2014, Associate Professor **Julia Morrisroe** was awarded an artist residency in the Netherlands at the OBRAS Foundation. Exhibitions include the *B14 Wiregrass Museum of Art Biennial Exhibition* at the Wiregrass Museum and the group exhibition, *Girls, It's All About Things*, in New York.

Professor of Ceramics **Nan Smith's** environmental installation, *Mercury*, was presented in the international online journal *CFile Weekly* edited by Garth Clark in November 2014.

Assistant Professor **Maya Stanfield-Mazzi**, Ph.D., was selected as a visiting research fellow at the Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas at the University of East Anglia, Norwich, UK, for the fall of 2015.

Professor of Art History and Director of the Graduate Program in Museum Studies **Glenn Willumson**, Ph.D., was recently a Getty Project Fellow, University of Glasgow Fellow, Ansel Adams Fellow at the Center for Creative Photography and Oakland Museum reviewer for an NEA grant.

SCHOOL OF MUSIC

Associate Professor **William Bauer**, Ph.D., was elected to the editorial board of the *Journal of Research in Music Education* (JRME). Additionally, he had two book chapters published in *Engaging musical practices: A sourcebook for instrumental music* by Suzanne L. Burton & Alden H. Snell II (Rowman & Littlefield Publishers, 2015) and *Musicianship-focused curriculum and assessment* by Colleen Conway (GIA Publications, 2015).

Mitchell Estrin, professor of clarinet and music director and conductor of the University of Florida Clarinet Ensemble, was honored at the United States Navy Band Clarinet Day in November 2014 as the keynote artist.

The Helton-Thomas Duo, comprised of Professor **Jonathan Helton**, D.M.A., and Associate Professor **Steven Thomas**, D.M.A., completed a three-week tour of Australia and China in May 2014. In May 2015 they toured South America.

Associate Professor of Oboe/Music Theory **Leslie Odom**, D.M.A., was selected to perform at the International Double Reed Society (IDRS) Annual Conference held in Toyko, Japan, Aug. 15-19, 2015 with a Reed Quartet consisting of UF alumni Kristin Naigus, English horn, Peter Geldrich, clarinet, and Shannon Lowe, bassoon.

Professor and Head of Music Education **Russell Robinson**, Ph.D., conducted his third time at Carnegie Hall on June 3, 2014. In October 2014, Robinson was invited by the United States State Department to give music professional development to three schools in Colombia, South America. Then, in January 2015, Robinson shared his experience with New York Public Schools' teachers and graduate students from New York University and Hunter College.

SCHOOL OF THEATRE + DANCE

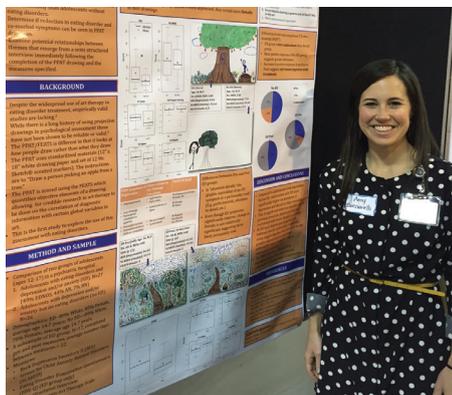


Assistant Professor **Charlie Mitchell**, Ph.D., appeared in the southwest premiere of *Mr. Burns, A Post Electric Play* at the Hippodrome Theatre, Feb. 20-March 15, 2015.

Associate Professor **Mikell Pinkney**, Ph.D., played a feature role in a new film by Japanese director Takeshi Fukunaga, *Out of My Hand*, about a young Liberian newcomer to New York City. The film, supported by the Liberian Government and the International Film Project, had its world premiere at the Berlin International Film Festival in February 2015.

Professor **Ralf Remshardt**, Ph.D., directed a production of *Clybourne Park* by Bruce Norris at the Hippodrome Theatre in Gainesville, Florida, in September 2014.

CENTER FOR ARTS IN MEDICINE



On Feb. 9, 2015, lecturer **Amy Bucciarelli** presented research based on collaborative work with art therapist Genevieve Camp from the UF Health Eating Disorder Center at the UF College of Medicine's Celebration of Research. Their poster was awarded recognition by one of the judges as innovative and excellent research in the health sciences.

Director **Jill Sonke** and **Ferol Carytsas**, undergraduate certificate advisor, were two of the six authors of "The effects of arts-in-medicine programming on the medical-surgical work environment" published in *Arts & Health: An International Journal for Research, Policy and Practice* in January 2015.

DIGITAL WORLDS INSTITUTE

Composer **James Oliverio** is having a record year of performances of his symphonic works for timpani, beginning in May 2014 with the Kennedy Center debut of his "Timpani Concerto #1" (The Olympian) by the National Symphony Orchestra. Subsequent performances of his "DYNASTY: Double Timpani Concerto" by the Asheville Symphony, the Valdosta Symphony, the Shenandoah Conservatory Orchestra and the University of South Carolina Wind Symphony have paved the way for an upcoming performance of the work at Carnegie Hall on June 6, 2015.

CNTRL-SPACE by UF alumnus and Digital Worlds faculty member **Patrick Pagano** was an interactive digital projection environment exhibit that explored the illusion of control in a technocratic society in University Gallery July 14-25, 2014 during UF's Creative B initiative.

HONORING OUR RETIRING FACULTY



ARTHUR JENNINGS

Arthur Jennings, D.M.A., joined the UF School of Music faculty in 1985 teaching trombone, euphonium, tuba and courses in music literature and history. He earned degrees from the University of Michigan, The Juilliard School and the University of Arizona. From 1968 to 1972 Jennings was a trombonist in the United States Air Force Concert Band in Washington, D.C., performing in several countries. He has also performed in symphony, opera and ballet orchestras throughout the U.S. In recent years, he has performed concerts and recitals in Europe, South America and Asia, and has served as principal trombonist in the Gainesville Orchestra and the Ocala Symphony Orchestra.

"I GOT TO PLAY AND TEACH MUSIC ON THIS BEAUTIFUL CAMPUS ALMOST EVERYDAY FOR 30 YEARS," SAYS JENNINGS. "NOW THAT IS A GOOD LIFE, AND I WILL BE FOREVER GRATEFUL."



ROBIN POYNOR

Robin Poyner, Ph.D., came to the University of Florida in August of 1978 as a visiting professor. His research in the Yoruba kingdom of Owo resulted in numerous publications in scholarly journals, and he recently co-curated the exhibition *Kongo across the Waters* that debuted at the Harn Museum of Art. He has numerous award-winning books to his name, including *A History of Art in Africa*, *Kongo across the Waters* and *Africa in Florida: 500 Years of African Presence in the Sunshine State*.

"THE UNIVERSITY HAS PROVIDED AN EXCELLENT OPPORTUNITY WITH ITS STRENGTH IN AND EMPHASIS ON AFRICAN STUDIES," SAYS POYNOR. "I HAVE BEEN ABLE TO BE A PART OF ART HISTORY AS IT GREW FROM WHAT WAS SEEN AS A MERE SERVICE DISCIPLINE FOR STUDIO INTO A STRONG PROGRAM WITH A PH.D."



CELESTE ROBERGE

Sculptor and Professor Celeste Roberge has been the head of the School of Art + Art History's Sculpture program for 20 years. Roberge received her MFA in sculpture from Nova Scotia College of Art and Design, a BFA in Sculpture from Maine College of Art and a BA in Sociology from the University of Maine. In 2008 she was awarded an Honorary Doctorate of Humane Letters from the University of Maine. She has received numerous grants and awards throughout her career, including, most recently, a three-month residency at the Kohler Arts/Industry Program in Wisconsin.

"MY TEACHING EXPERIENCE AT THE UNIVERSITY OF FLORIDA IS HIGHLIGHTED BY THE EXTRAORDINARY STUDENTS I HAVE CONSISTENTLY ENCOUNTERED IN THE SCHOOL OF ART + ART HISTORY," SAYS ROBERGE. "I HAVE BEEN IMPRESSED BY THEIR INTELLIGENCE, THEIR OPENNESS, THEIR WILLINGNESS TO EXPLORE, THEIR DEDICATION TO MAKING ART DESPITE ADVERSITY, THEIR FERTILE IMAGINATIONS, THEIR SENSE OF COLLABORATION AND THEIR GENEROSITY OF SPIRIT TOWARD ONE ANOTHER."

PHOTO BY ARTS/INDUSTRY PROGRAM AND KOHLER, INC.



PHOTO BY JESSIE WARD

ART AS STORYTELLING

SIX ARTISTS. FOUR TALES OF ART'S POWER TO BRING AWARENESS, NOSTALGIA AND HEALING.

BY JESSIE WARD

CREATING AWARENESS

School of Art + Art History Ceramics Professor Nan Smith's recent work, *Mercury*, tells the story of how methylmercury travels through the environment, specifically in the U.S., and its effect on seafood. Constructing what she calls "social narratives," her work since 2010 has centered on environmental impacts on food and how it effects human health.

Smith first became interested in this topic when a friend fell ill from mercury overload. "Health is a commodity we can't regain," says Smith.

Her large-scale installation, which was featured in the *Solo/Together: 50th Annual UF Art Faculty Exhibition* at the Harn Museum of Art in Gainesville, Florida, required a great amount of work and a huge investment, but Smith felt it was important to follow the research thread and do what her heart told her.

"I want to contribute to social betterment as an artist," says Smith. "I have always been looking at society and seeing areas that might need help, and, hopefully, making people in society more aware of things around us."

MERCURYARTSCIENCE.COM





INVOKING NOSTALGIA

Cinderella with a twist. That's what School of Music Professor Raymond Chobaz, Ph.D., calls his October 2014 performance, *The Story of Cinderella*. "I have always been interested in fairytales because they are very complex," says Chobaz. "What has always fascinated me is that there is never a simple right or wrong. Black and white answers have no place in fairytales."

Performed by the UF Symphony Orchestra and narrated by film director and actress Amy Redford, this classic tale was presented with a new spin. Chobaz wanted to use narration, something that visiting orchestras don't do, so he used text he had written the year before.

The performance explored themes of growing up, finding love and self-discovery set to the music of the ballet *Cinderella* by Sergei Prokofiev and featuring soloists from Dance Alive National Ballet.

"I like the darkness of fairytales," says Chobaz. "The Grimm Brothers' versions are very dark, but there is a wisdom to it all that is deeper and less comfortable. However, if you deal with it, you get more out of it."

"WHAT HAS ALWAYS FASCINATED ME IS THAT THERE IS NEVER RIGHT OR WRONG. BLACK AND WHITE ANSWERS DO NOT EXIST IN FAIRYTALES."

— Maestro Raymond Chobaz



SPARKING DISCUSSION

Listening to the stories and interviews of the African American pioneers who first integrated into the University of Florida more than 50 years ago, School of Theatre + Dance Professor and Center for Arts and Public Policy Director Kevin Marshall was compelled to share them with a larger audience.

Gator Tales, directed by Marshall in conjunction with the UF Samuel Proctor Oral History Program, featured nine performances in the McGuire Pavilion's Black Box Theatre in February 2015. The production dramatized

honored stories of those who first struggled for civil rights and the generations that followed, from the first black student to graduate from the College of Nursing to the first black Student Government president.

"The recent events in Ferguson, in New York and others speak to the importance of having a discussion on race," says Marshall. "The history of integration at UF went almost unnoticed. We have a responsibility to shed light on seemingly ordinary people and their extraordinary lives."

PHOTO BY SUZANNA MARS



JUST A JOURNEY

Poems by Khandice Long

OVERCOMING ADVERSITY

"There is no art without collaboration," says Dylan Klempner, UF Health Shands Arts in Medicine artist in residence who works with patients to facilitate art-making. Last year, Klempner was introduced to Khandice Long, a 19-year-old cancer patient in the hospital, by Amy Bucciarelli, a board certified art therapist and licensed mental health counselor.

In collaborating with Bucciarelli, one of the first pieces of art Long created was a zebra painting. Long then requested more difficult projects and expressed an interest in writing a children's book.

"As she was telling me her story, I wrote what she was saying, envisioning the poetry of her words," says Klempner. "Giving patients the opportunity to collaborate gives them control over a portion of their lives at a time when they have little control over their circumstances."

Arranged by Klempner using Long's words, *Just a Journey: Poems and artworks of a cancer survivor* shares Long's journey from diagnosis through treatment. The book's overall layout, designed by Hector Del Valle-Sosa, was donated by Liquid Creative Studio. The original zebra painting that was reproduced for the book's cover was donated for a charity auction by Long. "The UF Health Shands Arts in Medicine program is wonderful," says Long. "I wanted to give something back."

THE MAKINGS OF A MENTOR

**"IF YOU CANNOT
SEE WHERE YOU
ARE GOING, ASK
SOMEONE WHO
HAS BEEN THERE
BEFORE."**

— J. Loren Norris,
conference speaker,
mentor and coach

BY JESSIE WARD

Andy Warhol to Jean-Michel Basquiat. Woody Guthrie to Bob Dylan. Sidney Poitier to Denzel Washington. The mentor/mentee relationship spans all professions and ages. Studies show mentees experience higher career satisfaction, career commitment, career mobility and positive job attitudes (B.R. Ragins, J.L. Cotton, and J.S. Miller; J.S., 2002). The benefits of mentorship are enduring.

When searching for qualities that were most desirable in a mentor it is not surprising that the ability to listen rates at the top of the list. According to Vivian Gornik (MA Museum Studies '12), it might be the most important quality. "We often associate mentors with people who tell us things, who give advice," says Gornik. "But so much of what graduate students need is the feeling of being heard."

Gornik's mentor, School of Art + Art History Professor of Museum Studies Glenn Willumson, Ph.D., agrees that finding someone whom the student is comfortable with and is able to listen to their concerns is a priority. "For graduate students, find someone whose work you respect and is hopefully someone who could help you begin to establish yourself in your discipline," Willumson says.

David Edmund (BFA Music Education '93, Ph.D. Music Education '09), now a teacher himself, understands the overall value of mentoring. "In my experience, the best mentors are willing to share their knowledge, skills and experience for the common good," says Edmund. "As educators, we are in the mentorship 'business.' The impact of mentors is so often immeasurable." He attributes the personal impacts of his own mentor, School of Music Professor Russell Robinson, Ph.D., in how he works with his own mentees.

"Teaching is mentoring," says Robinson. "As teachers we must remember that everything we do in and out of the classroom provides a model for our students."

As artists, Reginald Wilson (MFA Theatre '11) believes an individual must have compassion and genuine care for the area in which they are mentoring. "A person does not care how much you know until they know how much you care," says Wilson. "A mentor has to embrace his mentee as a raw canvas with the confidence that beautiful artwork will be produced."

Wilson credits School of Theatre + Dance Associate Professor Michael "Mikell" Pinkney, Ph.D., for his success. "There were many times in grad school that I wanted to quit and give up, but Dr. Pinkney was always available for me to vent to," says Wilson. "He would say to me, 'Smart people have to be smarted.' This spoke volumes to me."

From the need to listen to compassion and care, mentors and mentees have a lot to gain from the relationship they have with one another.

"To be honest, I think a lot of mentor/mentee relationship success comes down to compatible personalities," says Gornik. "A mentor should be a friend, and having a mentor makes the transition from school to the real world less stressful."

ENTREPRENEURIAL CREATIVITY HAS A NEW HOME

SW 2nd Avenue in Gainesville has been abuzz as of late with rows of new residence developments popping up, but none are as ambitious and inventive as Infinity Hall. Equipped with a 3D printing lab (the A² Fab Lab), a student-run graphic design studio (Mint Design Studio) and an application development space (MADE@UF), this impressive residence hall, a partnership between University of Florida Housing and Signet Developers of Florida, Inc., is designed with innovation at its core.

"Infinity Hall's entrepreneurship living-learning community will offer an experience that is unmatched by any other in the nation," says UF Housing Academic Initiatives Specialist Mary C. Jordan. "The building's identity as a combination residence hall and incubator space creates a true experiential learning center in the heart of Gainesville's Innovation Square."

Located just two blocks east of campus in the Innovation Hub Corridor, the new residence hall is just a short walk or bike ride to the arts and business areas of campus," says Jordan. "The glass-front building will allow passersby to see students working in the lab spaces and in the classroom," says Jordan. "This is an active space."

Richard Heipp, director of the School of Art + Art History, was a driving force for the integration of A² Fab Lab and Mint Design Studio into Infinity Hall. "Infinity Hall offers an environment that's open, a space where students and faculty can get together and share ideas," says Heipp. "The idea driving this kind of 'collision' is that you don't know what's going to happen. The concept is that by putting what might be thought of as disparate academics together, you might come up with new things, or innovative and different ways of problem solving."

Set to open in August 2015, many of Infinity Hall's rooms will be able to be equipped with offices for students to run their start-up businesses. "Students will have the space and resources to cultivate business ideas, test them and run with them if they wish," says Jordan. "The building is being built with an entrepreneurial spirit in mind."

— JESSIE WARD



50TH ANNUAL UF ART FACULTY EXHIBITION



PHOTOS BY JESSIE WARD



Solo/Together: 50th Annual UF Art Faculty Exhibition on display at the Harn Museum of Art Sept. 16, 2014 through Jan. 14, 2015 featured the work of 23 UF School of Art + Art History artists and a wide range of media, including painting, ceramics, mixed-media and video. This was the 50th year of holding the exhibition on UF's campus, which alternates venues between the Harn and University Gallery. In conjunction with the exhibition, the UF School of Art + Art History released a catalogue highlighting its programs and the faculty's creative and scholarly research.

FEATURED ARTISTS

LINDA ARBUCKLE
 ANTHEA BEHM
 AMY FREEMAN
 KATERIE GLADDYS
 RICHARD HEIPP
 ANNA CALLUORI HOLCOMBE
 LISA IGLESIAS
 RON JANOWICH
 ELLEN KNUDSON
 SEAN MILLER
 JULIA MORRISROE
 ROBERT MUELLER
 DEREK REEVERTS
 CELESTE ROBERGE
 BRAD SMITH
 CRAIG SMITH
 NAN SMITH
 JACK STENNER
 ROTEM TAMIR
 BETHANY TAYLOR
 MICHELLE TILLANDER
 SERGIO VEGA
 AMY VIGILANTE



ALUMNI ACCOMPLISHMENTS

In the spring of 2015, **Ron Edelen (BFA Graphic Design '02, MFA '05)** was named to UF's inaugural Gator100 list that celebrates the achievements of leading UF alumni entrepreneurs around the world.

In the spring of 2015, **Jim Harrison (BFA Graphic Design '10)** was featured in *MetaVisual: The Graphic Art of Jim Harrison* in the South Gallery at Florida State College at Jacksonville in Jacksonville, Florida.

Christopher Hubbard (MA Museum Studies '07) is currently serving as president of the Florida Association of Public Art Professionals.

In the fall of 2014, **Anna Kell (MFA Painting '09)** was featured in several exhibitions including *Young & Restless*, hosted by ArtGasm at the storefront gallery of Glasshouse ArtLifeLab, Brooklyn, New York.

Rob Kolhouse (MFA Ceramics '14) and **Cheyenne Rudolph (MFA Ceramics '14)** were featured in *The Clay Studio's Marge Brown Kalodner National Graduate Exhibition* in Philadelphia in July and August of 2014.

BY JESSIE WARD

EXPLORING ACADEMIA

NEW POST-GRADUATE RESIDENCY PROGRAM
CREATES NEW OPPORTUNITIES FOR STUDIO ARTISTS

The School of Art + Art History recently established a new post-MFA residency program for studio artists in collaboration with the University of Wisconsin-Green Bay. Funded by UW's 1923 Fund, which is sponsored by the Cofrin family, the residency allows a School of Art + Art History MFA alumnus to spend a semester in Green Bay as an artist in residence. UF residents in Green Bay receive housing, a meal plan, a studio and a show while teaching two classes.

"The Cofrins [longtime University of Wisconsin-Green Bay and Harn Museum of Art supporters] thought it would be great to send interns to Gainesville," says Richard Heipp, School of Art + Art History director. "Once I heard this, I scheduled a meeting to speak with representatives from Green Bay about establishing a mutually-beneficial partnership."

Jason Mitcham (MFA Painting '05) was selected as the first resident in Green Bay for the spring of 2015 and taught drawing and painting classes. "I loved it," he says. "The opportunity to teach a range of classes from intro to advanced has proven to be a great way for me to develop multiple aspects of my teaching."

Mitcham believes the residency will provide a wonderful opportunity for artists interested in pursuing careers in academia. "Continuing a rigorous studio practice while teaching multiple classes has been a great challenge," says Mitcham. "I've learned a lot regarding how to navigate that going forward in my career."

The post-MFA residency program will continue in the fall of 2015 with a School of Art + Art History creative photography MFA alumnus in the position.



ONLINE ART EDUCATION MASTER'S PROGRAM CELEBRATES 100+ GRADUATES

The summer of 2015 marks the fifth anniversary since the launch of the School of Art + Art History's online art education master's program. Additionally, the program recently celebrated its 100th graduate.

"I always tell people that the best advertising we can do for our program is to have people talk to our graduates," says Professor Craig Roland, Ed.D., who oversees the program. "Every graduate will tell you in one way or another how the program was transformational!"

One such graduate, Nathan Nixdorf (MA Art Education '14), describes why he chose UF's program. "It was clear that UF valued the art educator as both an artist and a teacher based on their coursework and program sequence," says Nixdorf. "They have a unique and rigorous approach that challenges the art educator philosophically, practically, as well as artistically."

ALUMNI ACCOMPLISHMENTS

Marianne Lettieri (BFA Art '71) was the 2014 guest artist at the Doug Adams Gallery and the Badè Museum in Berkeley, California. She created 17 new artworks that were featured in *Mining the Collection: Evidence of Life* on view June 2014 through August 2014.

In January 2015, **Loren Myhre (BFA Art '01)** exhibited works in *Rockless Volume* at the Fred Giampietro Gallery in New Haven, Connecticut.

In March 2015, **Laurie Myers (MA Art Education '13)** received the 2015 Carrie Nordlund Pre-K-12 Feminist Pedagogy Award from the National Art Education Association Women's Caucus (NAEAWC).

Christopher Richards (Ph.D. Art History '14) was the guest curator of *Kabas and Couture: Contemporary Ghanaian Fashion* on display at the Harn Museum of Art in Gainesville, Florida, through August 2015.

In November 2014, **Iris Williamson (BFA Painting '05)** curated the two-person exhibition *Back and Forth: Collaborative Paintings* for Hap Gallery in Portland, which presented the work of Mathew Zefeldt and **Kyle Austin Dunn (BFA Drawing '10)**.

MARILYN MINTER

Marilyn Minter (BFA '69) is a New York City artist whose work has been featured in numerous solo exhibitions and group exhibitions worldwide. Her traveling retrospective, Marilyn Minter: Pretty/Dirty, is currently on display at the Contemporary Arts Museum Houston.

Describe your creative process.

It varies with every project. I'm pretty open to new information and new tools. One thing usually leads to another if I just listen to that inner voice. That's what I tell students—explore what comes easy to you. Art should be a joyous process.

What are some of your memories of UF?

During the beginning of the hippie era I could go to class with bare feet. There was an alligator in a pond right outside the art building that we used to be able to feed and nobody really bothered it. I met my husband. I had a wonderful time in art school. It wasn't encouraging for female artists though; the boys were the heroes of the art department.

What has been the most challenging project you have worked on?

All of them. The greatest challenge is trusting my inner voice against logic. That's a constant challenge for every artist.

How do you incorporate new kinds of technology into your work?

I'm madly in love with slow motion video cameras. I'm always interested in the overlooked, and the video camera really helps me slow things down.

Who have you worked with that you admire?

Richard Prince. I just did a book with him [*Plush*]. He's a real game changer. He only made 500 copies and they sold out in a week. Now they're all collector's items. There's nobody nicer than Cindy Sherman. I'm doing a project with her right now to raise money for Planned Parenthood with Laurie Simmons.

—AS TOLD TO NICOLE MARTINS



PHOTO BY NADYA WASYLKO



PHOTO BY MELISSA PASCALE

IN EVERY TONE

FROM CELEBRATIONS OF CONTEMPORARY MUSIC TO WOMEN COMPOSERS, THE SCHOOL OF MUSIC ANNUALLY HOSTS A MYRIAD OF FESTIVALS.



PHOTO BY PATRICK GLYNN

BY MELISSA PASCALE

Beyond classes, private lessons and performance opportunities, the School of Music also plays host to numerous festivals throughout the year that benefit UF students, potential students and others.

In October 2014, the 30th annual UF Invitational Choir Festival brought 300 students from six high school choirs across the state to UF for individual choir clinics, masterclasses and performances, including one with a mass choir. "Many universities invite the top eight or 16 singers from individual choirs to rehearse all-state choir music, but none were inviting whole choirs to campus," says Russell Robinson, Ph.D., program founder and director.

The Adolphe Sax Bicentennial Festival was held in November 2014 in celebration of the 200th anniversary of the birth of Adolphe Sax, the inventor of the saxophone. The one-time event brought together top professional saxophone artists from around the world to share their expertise with students and members of the community.

Other festivals held in the spring included the third annual Contemporary Music Festival, organized by Professor Paul Richards, D.M.A., as a collaborative event the entire

school could be involved in, and the 19th International Festival of Women Composers, directed by Miriam Zach, Ph.D., and serving as a way to give women composers a voice during Women's History Month in March.

The Brazilian Music Institute, Gatorland Band Camps and the International Piano Festival are some of the school's summer happenings. Now in its 15th year, the Brazilian Music Institute recently received a \$75,000 award from the John S. and James L. Knight Foundation as part of the foundation's 7th annual Knight Arts Challenge to move its weeklong celebration of Brazilian music to Broward College in Davie, Florida, which has one of the largest Brazilian communities in the U.S. The International Piano Festival, which originated in 2007, will bring together 30 students from seven countries in 2015 for masterclasses, performance opportunities and competitions.

"These festivals are important in that they bring to campus high school students who might want to come to the University of Florida to study music," says John Duff, Ph.D., School of Music director. "It gives them a flavor of what it is like to be a student here and has helped increase our enrollment."



NEW GUITAR PROGRAM CONTINUES TO GROW

BY MELISSA PASCALE

The School of Music's Guitar program is now in its third year. Adjunct Professor Ulisses Rocha says the program's goal is not only to educate students in the art of the guitar, but also to teach them a wide variety of styles to increase their confidence and style mastery. The program, which is divided into three parts—technical and repertory, harmony concept and composition—is growing fast and now has students

interested in majoring and minoring in guitar. Outside of studio courses, there is an online class and a guitar ensemble in which students can gain performance experience.

"So many people have guitars at home and want to learn these skills," says Rocha. "If we can attract people who want to play professionally as well as those who just want to have fun then we will have achieved our purpose."

TRUMPET STUDENTS BENEFIT FROM VISITING PROFESSOR ROGER BLACKBURN

BY MELISSA PASCALE

Celebrated trumpet player Roger Blackburn brought his expertise acquired through 37 years with the Philadelphia Orchestra to UF's Trumpet program as a visiting assistant professor for the 2014-2015 academic year. Blackburn describes his year at UF as "very fruitful," as he was able to mentor trumpet students in weekly private lessons and witness musical improvements. His vision was to equip each student with the proper tools for success in trumpet performance.

"It was a dream fulfilled to have this opportunity to pass my experience and

expertise in the field of orchestral trumpeting along to the next generation," says Blackburn.

In addition to helping students develop their skills, while in Gainesville Blackburn performed with the Gainesville Orchestra, Gainesville Pops, UF Symphony Orchestra, UF Faculty Chamber Music Series, UF Choral Union and UF Wind Symphony. "I will never forget the thrill of the Gator spirit that overwhelmed me as I marched into the swamp alongside the Gator Marching Band for the homecoming game in the fall."



+ Roger Blackburn, right, with his spring 2015 graduate assistant, Aaron Lovelady.

PHOTO BY JESSIE WARD

ALUMNI ACCOMPLISHMENTS

In October 2014, **Adelaide "Addie" Boedecker (BMUS Vocal Performance '11)** made her debut at the Merola Opera Program as Stella Kowalski in Tennessee Williams' *A Streetcar Named Desire*.

• **Donald DeVito (BMUSE '94, MM '99, Ph.D. Music Education '06)** recently had the opportunity to collaborate with the Sabreen Association for Artistic Development to help public schools in the West Bank incorporate music education into their curriculum for grades 1-4.

• In the fall of 2014, **John Edmondson (BA Music Theory '55)** donated his collection of original music scores, recordings and publications to the UF School of Music.

• In July 2014, **Cory High (BMUSE '13, Music Performance Certificate, Percussion)** competed in the Great Plains International Marimba Competition in Oklahoma City, Oklahoma. High competed in the semi-finals of the Graduate Soloist division, which included the top eight of more than 100 initial entries.

REMEMBERING THE HOLOCAUST

WITH PROTEST REQUIEM



PHOTOS BY SUZANNA MARS



BY LEAH SPELLMAN CRAIG

The University of Florida Choral Union, representing the UF School of Music's Concert Choir and The Gainesville Civic Chorus Master Chorale, presented *Protest Requiem* on April 18, 2015 at the Phillips Center in Gainesville, Florida. Conducted by Will Kesling, the performance featured more than 200 artists, including the UF Symphony Orchestra and soloists Stella Zambalis (soprano), Regina Torres (mezzo-soprano), Mark Thomsen (tenor) and Stephen Saxon (bass). The performance of Verdi's *Requiem* remembered the inspiring story of the chorus and orchestra members of the Theresienstadt ghetto. Despite the daily brutality of the Nazis, these inmates found in their performances the strength to help overcome for a while the feeling of desperation and hopelessness.

The week that preceded the concert included six educational activities ranging from a film screening to several lectures, including one by Kyra Schuster, curator at the United States Holocaust Memorial Museum in Washington, D.C. *Protest Re-*

quiem partners included the Gainesville Chapter of Hadassah, The Gainesville Civic Chorus, the Isser and Rae Price Library of Judaica, the Jewish Council of North Central Florida and UF Hillel. The event was supported in part by Visit Gainesville, Barbara and Phil Emmer; Cherie and Jack Fine and Betsy and Rick Schuster.

Nearly 1,100 people attended the performance, which included a pre-concert reception and post-concert toast. One special audience member was Sol Bleiweis, a Holocaust survivor originally from Poland who was an early adolescent when he and several members of his family were sent to Auschwitz. He was liberated and went on to become a professional boxer, professional soccer player and successful businessman, but the Holocaust took 99 percent of his family from him.

"The choir, the musicians and the opera singers... it was unbelievable," says Bleiweis of the performance. "The response from the audience was wonderful. You saw it; you felt it."

ALUMNI ACCOMPLISHMENTS

Megan Machnik (BMUS '06) is currently executive director of The Philadelphia Singers. The organization, which is one of the nation's premier professional choirs, recently received a National Endowment for the Arts grant for its "Women Aloud" performance project that will take place in March 2016 and is dedicated to women composers and women in music.

In June 2014, **Gabriel Monticello's (MM '02)** rock band SPACESEED headlined the Sonic Rock Solstice in Bwlth Wells, Wales, UK. Then, in December 2014, she joined the Hollywood Concert Orchestra for her second tour of China.

Christina L. Reitz (MM '02, Ph.D. Musicology, '07) co-authored "Information Literacy in Music History: Fostering Success in Teaching and Learning," published in the peer-reviewed *Journal of Library Administration*, volume 54, number 7. The article by Reitz and librarian, Alessia Zanin-Yost, is the culmination of two years' research of music history student research writing.

JASON PROVER

After graduating from UF and earning a master's degree in jazz performance from New York University, Brooklyn-based musician Jason Prover (BMUS '09) has performed around the world. Here, he talks about dreaming of performing at Jazz at Lincoln Center and the one piece of advice that set him up for success in the Big Apple.

What is your goal when you are playing for an audience?

I want every time to be different. As jazz musicians we're always asked to improvise and solo, which can get monotonous if not done right.

What has been the most memorable moment of your career so far?

One of my first gigs in New York was playing with New Orleans-style jazz band Baby Soda at an underground warehouse party on Halloween. The scene of people who were really into the music overwhelmed me. The whole vibe of the place was really cool. I'll never forget that moment when the curtains opened.

What set your time at UF apart?

I came in wanting to play everything I could, but Joyce Davis told me that I needed to sit down and learn how to play the trumpet. That was the best advice anyone has ever given me. It has allowed me to do gigs ranging from straight-edge jazz to traditional to funk to salsa.

What has been the most rewarding project you have worked on?

My group, Sneak Thievery Orchestra, is a creative outlet for me. We released our first EP at Jazz at Lincoln Center in December 2014. When I first moved here I had nothing. I worked three part-time jobs and crashed on friends' couches. I would haunt the Jazz at Lincoln Center building with my trumpet just hoping someone would ask me to play. Of course that never happened. But to play there, five or six years later, was unreal.

What is something that people might not know about you?

I have a darker side. I come off as a clean-cut jazz musician—I have coke-bottle glasses, wear suits every night and people think I'm very polite—but really I'm a punk rocker who plays jazz sometimes.

—AS TOLD TO MELISSA PASCALE

THEATRE PRODUCTIONS HELP ANSWER THE QUESTION, “WHAT IS THE GOOD LIFE?”

BY LELAND HENRY

In its second year of partnership with the course, “What is the Good Life?” the College of the Arts continues to benefit from freshmen participation. The collaboration, developed by School of Theatre + Dance director Jerry Dickey, Ph.D., brings approximately 2,800 freshmen to Constans Theatre each spring for an exclusive week of performances where the students can connect the class curriculum to the production.

“What is the Good Life?” is a required humanities course for all incoming freshmen and is an examination of the human condition through relevant works of art, literature, history, religion and philosophy.

“The course is intended to be a common experience for UF students,” says Good Life course director Andrew Wolpert, Ph.D. “There is no better way to achieve this goal than by having the students come together to watch a performance.”

Jenny Baxley Lee, a faculty member in Arts in Medicine who serves as the school's liaison for the Good Life performances, says this year's performance of *Metamorphoses* was especially relatable to the idea of the Good Life.

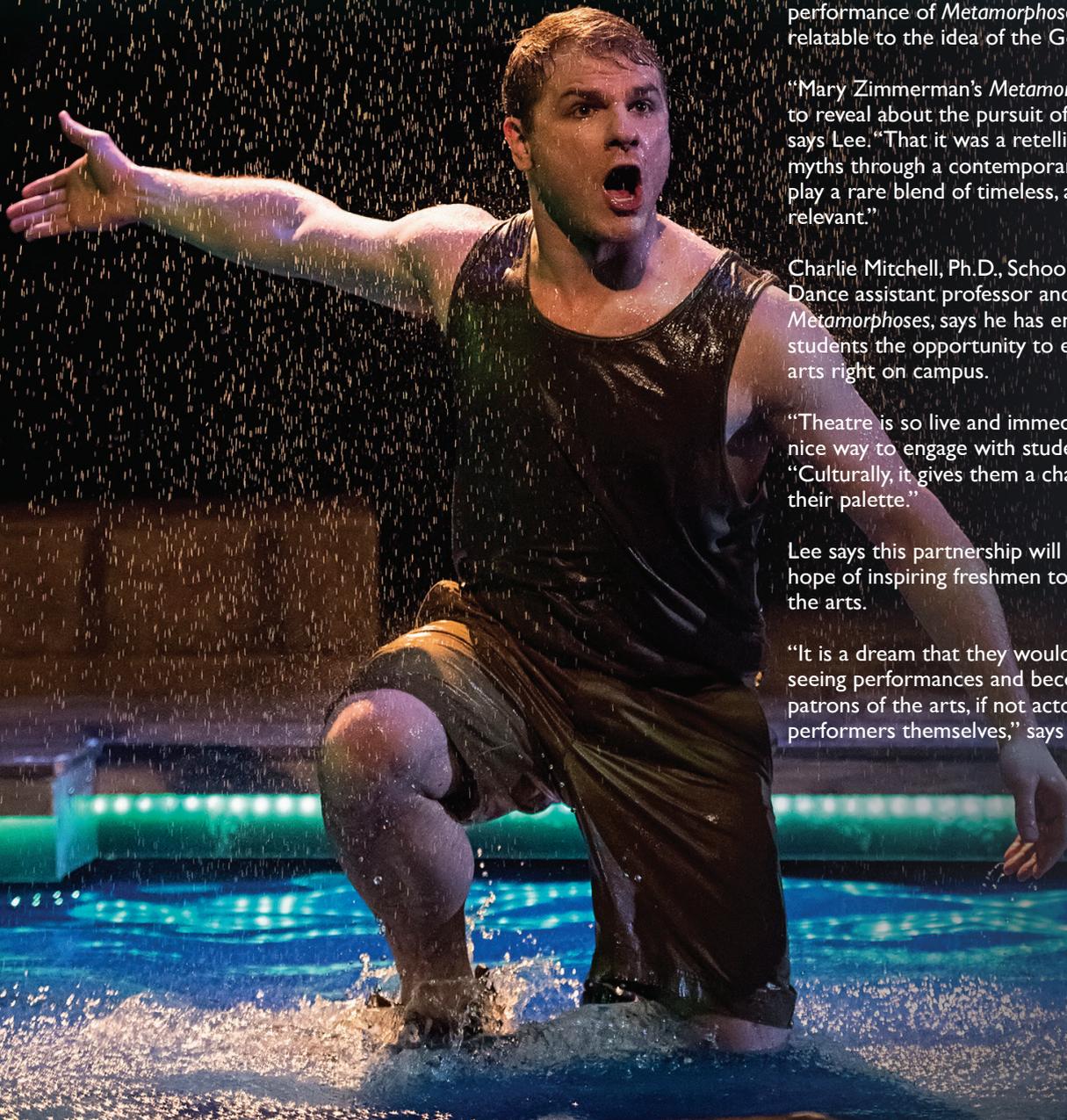
“Mary Zimmerman's *Metamorphoses* had much to reveal about the pursuit of the Good Life,” says Lee. “That it was a retelling of familiar myths through a contemporary lens made the play a rare blend of timeless, accessible and relevant.”

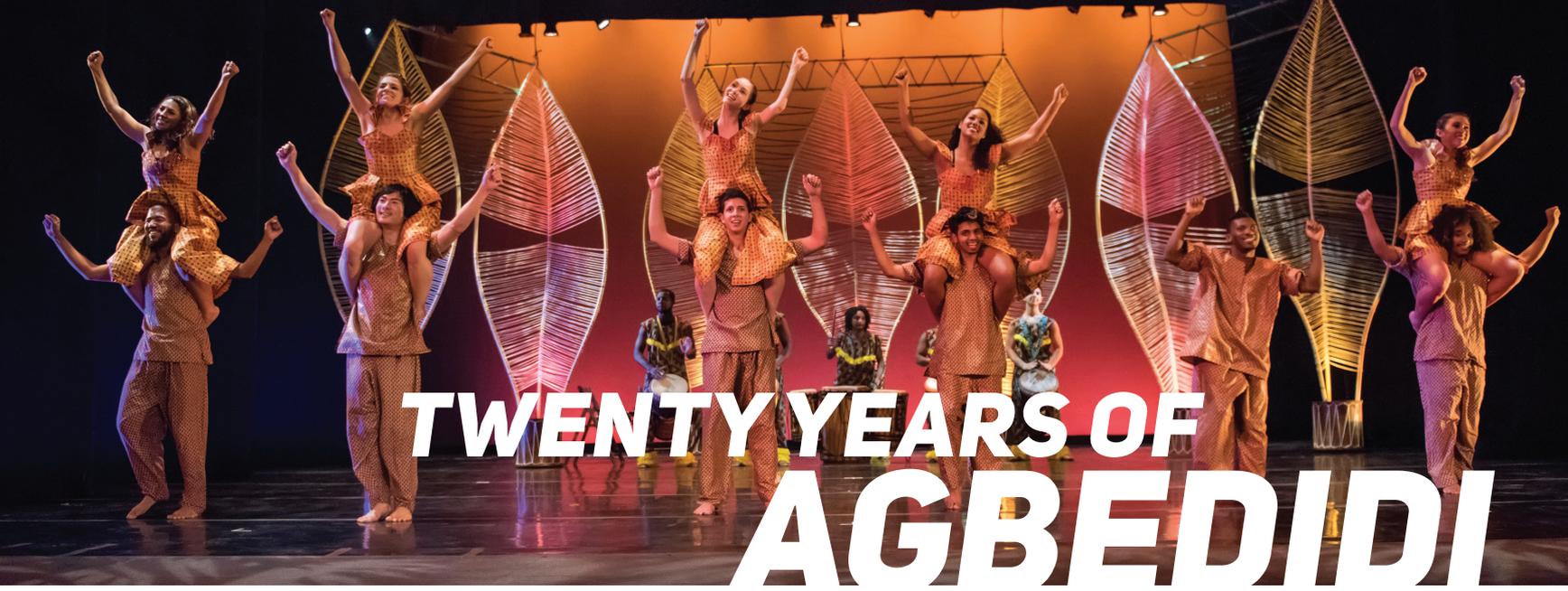
Charlie Mitchell, Ph.D., School of Theatre + Dance assistant professor and director of *Metamorphoses*, says he has enjoyed giving the students the opportunity to experience the arts right on campus.

“Theatre is so live and immediate; it's a really nice way to engage with students,” says Mitchell. “Culturally, it gives them a chance to expand their palette.”

Lee says this partnership will continue with the hope of inspiring freshmen to get involved in the arts.

“It is a dream that they would fall in love with seeing performances and become lifelong patrons of the arts, if not actors, directors or performers themselves,” says Lee.





The 20th anniversary show of *Agbedidi*, directed by Mohamed DaCosta, took place in Constans Theatre in November 2014. "Agbedidi" stems from the Ewe language, meaning "long life," and since it was founded by Joan Frosch, Ph.D., and the Center for World Arts in 1995, the ensemble has gathered to perform in honor of Godwin Agbeli to encourage the continued life of African-influenced performance around the world.

The migration of peoples throughout Africa was

the theme of this year's performance, which was the first solely crafted within the School of Theatre + Dance. In previous years, New World School of the Arts in Miami has also participated in the show. This year's performance featured live drummers and new contemporary works by Visiting Assistant Professor of Dance Trent D. Williams, Jr. and guest artist Raja Kelly.

Two decades later, *Agbedidi* still attracts students from across campus to experience West African traditions.



NEW INTERNSHIP PROGRAM ESTABLISHED IN SARASOTA

BY LELAND HENRY

After many years of relationship building, a new internship program established with Asolo Repertory Theatre in Sarasota, Florida, provides School of Theatre + Dance graduate lighting, scenic and costume design students with real-world experience as they assist in a fully professional technical process. This internship adds to the school's existing opportunities for graduate students, including the school's internship program with the Hippodrome Theatre in Gainesville, Florida.

"Theatre has a longstanding tradition of teaching through apprenticeship," says Stan Kaye, head of the graduate Design and Technical Production program at UF. "Now, with such staggering advances in technology, success requires both a university education and professional apprenticeships to truly be successful."

Dan Hopper, a third-year MFA Lighting Design student, spent his second residency at Asolo Repertory Theatre in January 2015

working alongside the design team of *The Matchmaker* as the assistant lighting designer, an experience that he says has been the most rewarding of his career thus far.

"It is an amazing opportunity to make connections," says Hopper. "It is hard going from grad school to being a professional designer and this helps ease that transition."

Corinne Deckard, general manager for Asolo Repertory Theatre, says it is the relationships that the students build with the nationally and internationally recognized professionals that make the internships meaningful in the long run.

When students return to UF they have a professional level of speed, accuracy, attitude and stamina. "You can see the attitude change," says Kaye. "The professional work ethic and attitude sets a standard for other students to aspire to. It's a true win-win scenario."

ALUMNI ACCOMPLISHMENTS

In the spring of 2015, **Michelle Bellaver (MFA Acting '14)** performed in *How I Learned to Drive* at the John DeSotelle Studio's Nu•ance Theatre in New York.

Joe Coffey (MFA Acting '09) recently appeared as Horace Dodge in a national campaign advertising Dodge vehicles.

Beth Dover (BA Theatre Performance '99) appeared as Jenn in the movie *Life Partners* released in December 2014.

In the spring of 2015, **Emily Green (MFA Theatre '14)** performed in The Foundlings Theatre Company's *To The New Girl*. This summer she will tour Illinois in *Much Ado About Nothing* with Stone Soup Shakespeare.

Vivian Lamolli (BA Theatre Performance '09) will continue to play Filiberta on the third season of the Hulu original series *East Los High*.

STAN KAYE HELPS CREATE STATE-OF-THE-ART PERFORMING ARTS CENTER IN THE VILLAGES

BY ELIZABETH BOONE AND LELAND HENRY

Residents of The Villages now have a multi-level state-of-the-art performing arts center, the Sharon L. Morse Performing Arts Center, to enjoy. The new premiere entertainment venue, which was unveiled to the public at a sold-out opening gala on April 30, 2015, incorporates the aesthetics and structure of Church on the Square to create a new style of theatre. One of the key people behind the four-year project is Stan Kaye, head of the UF School of Theatre + Dance's Design and Technical Production program and senior consultant of SK Design and Consulting LLC.

The Sharon, which was initiated because of community interest to create an environment that could accommodate Broadway quality entertainment, seats just over 1,000 guests in a multi-level theatre with state-of-the-art audio, visual and theatrical rigging systems.

"The LED lighting system features 250 LED stage lights and will create a spectacular display for the audience," says Kaye. "Three overhead catwalks houses three follow spotlights. This is what you would find in some of the most sophisticated performing halls in the world."

The Sharon also features a new style of rigging system that is the first of its kind in the country. The safer computer-controlled system replaces manual rigging and moves scenery at three feet per second.

"It was a wonderful experience working with a client who understood and wanted excellence," says Kaye. "We are all looking forward to having an audience in the Sharon, performers on the stage and seeing how it all comes together."

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TIM ALTMAYER STARS OPPOSITE ESTELLE PARSONS IN MY OLD LADY

BY LELAND HENRY

After performing in New York City with Academy Award-winning actress Estelle Parsons 15 years ago, Tim Altmeyer reunited with Parsons in the lead role of *My Old Lady* at Palm Beach Dramaworks in West Palm Beach, Florida, Dec. 5-Jan. 4, 2015.

"It was a great opportunity for me to reverse the tables on myself," says Altmeyer, School of Theatre + Dance associate professor. "It was an honor to be in a play with this legendary actress from whom I've learned so much already and continue to learn. I got to be a student again, which is nice."

Written by Israel Horowitz, *My Old Lady* is a dramedy about a down-on-his-luck American, Mathias (Altmeyer), who moves to Paris to sell his late father's apartment and ends up in a tangled living situation with an elderly woman, Mathilde (Parsons), and her daughter.

Playing to sold-out crowds that brought in the most money of any show in Palm Beach Dramaworks' history, Altmeyer says his favorite part was the audience's bold reaction to the bursts of humor in the play.

"Audiences were moved in one moment and the next moment they were laughing out loud," says Altmeyer.

The experience has affirmed Altmeyer's belief in the importance of working as a professional actor alongside his teaching career.

"I believe in the cultural value of storytelling," says Altmeyer. "I'm so lucky that my job here at UF allows me to nurture that love and nurture the skills to tell stories in my students."



PHOTO BY ALICIA DONEGAN

ALUMNI ACCOMPLISHMENTS

Brittany Parker (BFA Acting '08) is currently serving as co-producer at the Mohawk Arts Collective, in Mount Desert Island, Maine.

In the spring of 2015, **Thaddeus Pearson (BFA Musical Theatre '11)** worked as a swing on the national tour of *Joseph and the Amazing Technicolor Dreamcoat*.

In the fall of 2014, **Kevin Roost (BFA Theatre Performance '14)** and **Stephen Ruffin (BFA Theatre Performance '14)** performed in the Shakespeare comedy *Pericles* with The New American Shakespeare Tavern in Atlanta.

In the fall of 2014, **George Salazar (BFA Musical Theatre '08)** appeared in the Off-Broadway production of *Here Lies Love* at Public Theater in New York.

Samantha Walsh (BFA Theatre Performance '09) has recently been featured in several films, including *STRAY* and *Funny Bunny*.

From winning the IRNE Award for “Best Actor in a Musical” for his role as Bagheera in Disney’s *The Jungle Book* to guest starring on CBS’s *Madam Secretary*, Usman Ally’s (MFA Theatre ’07) career has taken him from stage to the screen. Here, the Drama League Award for Distinguished Performance honoree and the Obie Award winning actor, talks about his show rituals and love of cricket.

USMAN ALLY

How did you get interested in acting?

I have always had a performative nature. In English class in high school in Tanzania when we read Shakespeare, for example, my teacher would ask for performers, and I would always volunteer.

Theatre, television or film?

Theatre is something I went to school for. I have a love for it, and I don’t think there’s anything else like it. I feel like I’m telling an entire story, which is difficult to do in television and film.

What has been the most memorable moment of your career thus far?

My parents who live in Pakistan came to the states for the first time to see me perform in *The Invisible Hand* in New York. The last time they had seen me perform was when I was in junior high school. It was a pretty emotional and meaningful moment for all of us. I don’t think I’ll ever forget that day.

What are your show rituals?

I get there 45 minutes before the show starts. I like to walk on the set and see what the theatre looks like empty. I always, for some reason, do 15 push-ups before the show. When I’ve finished the run of a show, I like to sit in the corner of the house and watch the backstage crew take the set apart. I find that a little cathartic to see the end of what we’ve created.

What was your biggest takeaway from UF?

UF gave me the confidence to believe in myself. I also realized that I have a love for academia that I didn’t really appreciate when I was in undergrad.

What is one thing most people don’t know about you?

I am a huge fan of cricket. When I was a teenager I had aspirations to become a professional cricket player.

—AS TOLD TO LELAND HENRY

ARTS IN RESEARCH AND

FROM IMPACTS ON PUBLIC HEALTH TO POTENTIAL
UF'S CENTER FOR ARTS IN MEDICINE SHARES

ARTS IN PUBLIC HEALTH

Can the arts help stop the spread of the Ebola virus in West Africa? That's the question UF's Center for Arts in Medicine in collaboration with the UF Interdisciplinary Ebola Response Team worked throughout the 2014-2015 academic year to answer.

"Our research team analyzed data they collected in Uganda and West Africa, and conducted a systematic review of literature related to use of the arts for health messaging to develop a Concept Brief, a governmental advisory brief, a repository of artists and arts programs using the arts to stop the spread of Ebola, and an evidence-based framework that can be used to guide arts-based health messaging campaigns in future global health crises," says Jill Sonke, director of UF's Center for Arts in Medicine.

The Concept Brief, *The Arts and Health Messaging*, was authored by Sonke, and Dr. Virginia Pesata, and reviewed by Dr. Sarah McKune, College of Public Health & Health Professions, and Dr. Sharon Abramowitz, Department of Anthropology. The brief discusses how arts-based

health promotion has its roots in traditional cultures where storytelling, drama and music are primary means for enforcing belief systems that guide behavior, and how this concept can apply to the rapid health messaging that is needed in epidemic response. The Center's research demonstrates that the arts are an effective and efficient means for reaching large audiences in a way that can optimize emotional engagement, social learning, and motivation to change behaviors and cultural practices. Six key findings serve as recommendations for guiding the development of effective health messaging programs.

Shortly after the concept brief was released, Sonke and Pesata were invited by BMJ, one of the foremost medical journals in the world, to write a feature article on the arts in the Ebola response. The article, published in May 2015, explores the roles and impacts of the arts in public health, including examples of recent use of the arts for health messaging in the Ebola response in West Africa and recommendations for building the evidence base for arts in public health programs and for advancing evidence-based practice.

A close-up photograph of a hand holding a blue pen, poised to write on a piece of paper. A red stamp is visible on the paper. The background is blurred, showing what appears to be a medical or clinical setting.

MEDICINE VANANCEMENTS

REDUCTIONS IN HEALTH CARE COSTS,
UPDATES ON ITS LATEST RESEARCH PROJECTS.

MUSIC IN THE EMERGENCY ROOM

The Center for Arts in Medicine is also conducting research on critical health care issues at home. Every year, over 130 million patients access emergency care in the United States. Emergency Departments are high stress environments and are one of the significant drivers of high costs in health care.

UF's Center for Arts in Medicine, in partnership with the UF Department of Emergency Medicine, recently completed phase one, and is entering phase two of a three-phase study to assess the impact of live preferential music on emergency department operations, including pain medication utilization, cost of care, and patient and staff satisfaction. This project recently received a research grant from the National Endowment for Arts to support phase three in the coming year.

"Our project seeks to answer the question, 'Can live preferential music improve quality of care and reduce cost of care in an emergency department?'" says Sonke. "The implementation of our music program and our phase one study yielded overwhelmingly positive feedback from patients, family members, staff and musicians, and has provided us with a clear framework for the safe and effective performance of music in an emergency department."

The experience of this unique collaboration, supported by compelling literature, has been the significant factor motivating further study of the impact of live preferential music in emergency department settings and driving the team's hypotheses—live preferential music for patients will increase patient and staff satisfaction, and live preferential music for patients will decrease utilization of pain medications, reduce medical errors, decrease length of stay and decrease overall costs of care.

This project has the potential to demonstrate that the arts, and music in particular, can affect significant improvements in emergency medicine, and health care in general. Replication of music programs in health care institutions nationwide could reduce health care costs, risks, and suffering, spur more creative approaches to problem solving in health care, and help health care leaders to see that the arts are integral to health care.

According to Sonke, "We believe that the project has the potential to result in an increase in career and employment opportunities for artists, and to enhance general understanding of the value and applications of the arts beyond traditional venues such as the gallery and stage."

BUILDING DIVERSE INTERDISCIPLINARY PROGRAMS

UF'S DIGITAL WORLDS INSTITUTE'S RECENT GROWTH AND OUTREACH HAS NURTURED A CULTURE OF INNOVATION ACROSS THE ARTS, COMMUNICATIONS AND ENGINEERING.

DIGITAL WORLDS INSTITUTE

continues to build upon an established tradition of bringing together artists, engineers, educators and media producers to create an innovative variety of digital media projects and programs. Recently, Digital Worlds (DW) provided large-scale visual imagery for the live performance of Kim Tuttle's Aboriginal-themed ballet, *Corroboree*, at the Phillips Center in Gainesville, Florida. Students in Patrick Pagano's Digital Projection Design class created original imagery that set the stage during the collaboration between Dance Alive National Ballet and the UF Symphony Orchestra.

Another major project is the ongoing collaborative production of the Early Learning Florida (ELF) program with the Lastinger Center for Learning in the UF College of Education. The ELF program serves as an online professional development system for Florida's early learning educators. Under the direction of Tim Difato, DW associate director for business development, DW staff worked together to produce this one-of-a-kind educational program, which officially launched online throughout the state in March 2015.

Digital Worlds faculty also collaborated in creating a new interactive experience for young museum visitors entitled

Exploring Ancient Egypt for the South Florida Science Center in West Palm Beach, Florida. Working across disciplines, including computer programming, 2D and 3D art and animation, music and sound design and interactive narrative, the DW faculty team created the original interactive experience to allow up to four simultaneous players to explore various scenarios based on themes inspired by ancient Egypt.

"This project is a great example of the Institute's capabilities, as it incorporates elements of both aesthetic and technical design through collaboration between all Digital Worlds faculty and graduate research assistants," says faculty member Diana Reichenbach who served as art director for the project.

In addition, Digital Worlds hosted its Season 4 opener of LiveVibe TV (LVTV) on Nov. 20, 2014. The Season 4 premiere of LVTV, *Opening Minds: People Who Make Video Games*, featured people from the UF community engaged in innovative and interesting interdisciplinary work. The guests are involved in designing, coding and producing serious and educational video games. Featured guests included veteran video game producer Marko Suvajdzic, game programmer and developer Samuel Sewall and the design team of Re-

TOP TO BOTTOM

Digital projection design created by DW students accompanies the live performance of Corroboree at the Phillips Center in Gainesville, Florida.

DW's Diana Reichenbach and Seunghyuk Jang explain the production process of Exploring Ancient Egypt during LVTV.

DW Director James Oliverio (L) hosts Dr. Arif Sultan Al Hammadi, UF Lastinger Center Director Donald Pemberton, Abdullaziz Al Raeesi and DW Associate Director Tim Difato. The distinguished VIP visitors from Abu Dhabi represent the Emirates College for Advanced Education.



Reichenbach and Hyuk Jang who discussed their interactive game, *Exploring Ancient Egypt*.

To better serve a growing undergraduate population with an interest in interactive digital media, DW recently introduced an updated curriculum for the Bachelor of Arts in Digital Arts & Sciences (BADAS) degree. The new program has attracted undergraduate students from diverse backgrounds with interests in digital storytelling, animation and game design. BADAS students learn and develop their fluency in a variety of areas including 2D and 3D animation, digital production, game design and development, digital storytelling and communication and digital performance production.

"Digital Worlds has assembled an extraordinary faculty and staff, and our new BADAS program has generated significant interest across campus, the State of Florida and beyond," says DW Director and Professor James Oliverio. DW has been expanding relationships with state colleges, including Santa Fe College here in Gainesville."

"Several unique features of our program include the options to pursue a Bachelor of Digital Arts & Sciences (DAS)

degree either on-campus or online, whether synchronously or asynchronously, depending on the individual needs of each student," says Oliverio. "And coupled with our MA in DAS, we serve a diverse group of students from different disciplinary backgrounds and parts of the world, all coming together in a dynamic and interdisciplinary Digital Worlds community."

To facilitate the BA program's success, DW's newly developed Online/On-campus Research Classroom (ORC) allows on-campus or online students to engage with DW professors in an innovative classroom setting. The ORC serves as a collaborative environment designed to facilitate interactive real-time learning with both resident and remote Digital Arts & Sciences students. Additionally, the newly revitalized Serious & Applied Gaming Environment (SAGE), built for 21st century teaching and learning, functions as a collaborative space for game design and interactive learning. With a variety of classes being taught there, the SAGE has become an epicenter for interdisciplinary graduate student work in creating serious and applied interactive media environments using tools like the Microsoft KINECT and other new devices, software, and techniques being pioneered at UF's Digital Worlds.



GOLDEN ANNIVERSARY

1965-2015: UNIVERSITY GALLERY
CELEBRATES 50 YEARS AT UF

For 50 years University Gallery has presented exciting art exhibitions to the University of Florida campus and our regional community. A yearlong celebration kicked off in the fall of 2014 with *Come Home, Selections from the Collection of Hector Puig*.

University Galleries mounted a series of 12 important exhibitions honoring Roy Craven, the Gallery's first and longest standing director of 25 years. *The Roy Craven Legacy*, curated by Roy Hunt in University Gallery, showcased objects that were originally in the gallery's collections and were transferred to the Samuel P. Harn Museum of Art in 1988. *The Making of a Museum, Part I* of the 50-year timeline, in Focus Gallery (recently renamed the Gary R. Libby Gallery) defined the relationship between University Gallery and the Harn and its collecting areas. Two exhibitions in Grinter Gallery, curated by Roslyn Levy and John F. Scott, explored Craven's connection to South America through the gallery's former holdings transferred to the Florida Museum of Natural History as well as the Harn.

50TH ANNIVERSARY STEERING COMMITTEE

- GARY LIBBY, HONORARY CO-CHAIR
- CHRIS MACHEN, HONORARY CO-CHAIR
- HAROLD BARRAND
- SARAH FITZPATRICK
- REGAN GARNER
- BUFF GORDON
- ROY HUNT
- MARCIA ISAACSON
- ROSLYN LEVY
- DON MCGLOTHLIN
- NORMA ROTH
- CHARLOTTE PORTER
- MICHELLE TILLANDER
- CHUCK WOODS



PHOTOS BY JESSIE WARD



In the fall of 2015 we look to the future of University Gallery with an invitational exhibition of alumni work Sept. 8-Oct. 8, 2015. The final 50th anniversary exhibition, *UG at 50, Class of (circa) '65*, showcasing the work of Robert Fichter and Mernet Larsen, takes place Oct. 27-Dec. 4, 2015. The Henri Theil Collection of University Gallery purchase awards will be exhibited in the Gary R. Libby Gallery simultaneously, followed by Part II of the 50-year timeline. Please join us in wrapping up a truly meaningful and dynamic year!

SOMETHING TO LAUGH ABOUT

A new Comedy Practice class was offered in the fall of 2014 in the School of Theatre + Dance. While different comedy groups exist on campus such as Theatre Strike Force and Generation Sketch Comedy, within the UF curriculum, the School of Theatre + Dance previously only offered two levels of improvisation classes. According to Assistant Professor Charlie Mitchell, Ph.D., the class allows students to explore the ideas they develop from improv. With support from Bill and Kathie Hohns, Stephen Rosenfield, founder and director of the American Comedy Institute in New York, visited the class as a guest artist in residence in the fall to share his expertise with students and inspire them before their first stand-up comedy show.



HAROLD GARDE GIVES BACK

On March 15, 2015, the UF School of Art + Art History celebrated its 33rd Annual New York Trip and Alumni Reception hosted by ArtPort Studios NYC. ArtPort, representatives of master painter and Florida resident Harold Garde, announced the Harold Garde Scholarship to the University of Florida in recognition of his lifelong dedication to visual arts. Four inaugural scholarships were awarded to School of Art + Art History graduate students.



FOCUS GALLERY RENAMED IN HONOR OF GARY R. LIBBY

In March 2015 the UF School of Art + Art History announced that it will rename Focus Gallery in recognition of the philanthropy and ongoing support of UF alumnus Gary R. Libby. Libby is a longtime advocate for the School of Art + Art History and University Galleries. Most recently, he donated a major gift to the College of the Arts in support of public and academic programs in the arts at the UF galleries. Dedication of the Gary R. Libby Gallery will take place in the fall of 2015.



ALLISON WYATT MEMORIAL SCHOLARSHIPS AWARDED

A new one-time scholarship was established in the fall of 2014 for qualified incoming graduate art education students. The Allison Wyatt Memorial Scholarship was awarded to four students based on artistic and teaching merit. The scholarship was created by Allison's parents after her life was cut short at just 6 years old. The Wyatts have chosen to honor their daughter through a series of gifts, including a donation to UF, as her mother is an alumna. Allison loved drawing and wanted to be an artist and a teacher. The Allison Wyatt Memorial Scholarship allows Allison's dreams of being an artist and teacher to live on through others.

SCHOLARSHIP AWARDEES

MORGAN EVANS, GILA RIDGE HIGH SCHOOL, YUMA, AZ
 NATALIE HYDER, SEALEY ELEMENTARY, TALLAHASSEE, FL
 ANNIE KREGER, GLENCOE, MN
 SHAINA MILLER, PINE CREST SCHOOL, FT. LAUDERDALE, FL

**"THE ART STUDIO IS THIS
 BRILLIANT SPACE WHERE
 YOUNG ARTISTS EXAMINE THEIR
 RELATIONSHIPS WITH THE WORLD."**

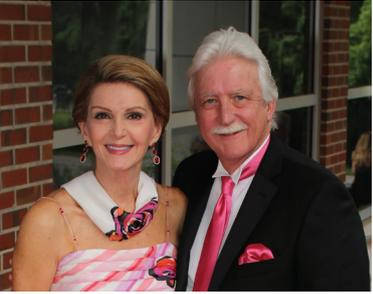
—SHAINA MILLER
 First-Year Graduate Student, Art Education





MESSAGE FROM THE DIRECTOR

We invite your participation and support of the UF College of the Arts. Participate by attending any of the more than 300 performing events and exhibition programs held each year. Support us by joining one of our volunteer Friends or alumni groups to give back to our students. Consider other types of giving options, as your investment results in great dividends for our students. Fueled by a commitment to fostering artistic excellence, creative growth and inquiry, our faculty supports our students' artistic development resulting in them going on to pursue their art or other innovative career paths. We extend our heartfelt gratitude to all of our donors and supporters, as you all have given back in such important ways. We invite you to join us! – JENNIFER COOLIDGE



SPLENDOR 2015 RAISES \$50,000+ FOR STUDENTS

More than 300 supporters joined us March 21, 2015 for an exciting gala evening of performance, dining, dancing and the sounds of the UF Jazz Band to support scholarships for music, theatre and dance students. The 7th annual event was hosted by the Friends of Music and the Friends of Theatre + Dance. The college extends our gratitude to all of the sponsors and volunteers. Consider becoming a Friend today to support UF's performing arts students and join in the fun.



BECOME A FRIEND:

Contact Lillian Dompe at ldompe@arts.ufl.edu or 352-846-1218.



GATOR BAND ALUMNI & FRIENDS

The Gator Band Alumni Association (GBAA) recently began the first year of its official affiliation with the UF Alumni Association, expanding membership and promotion of this support group. With this connection, the GBAA will host two annual reunion opportunities on campus with other opportunities for GBAA to connect with a national network of UF Gator Clubs. Also new this year was Gator Band Parents' Weekend, which provided opportunities for parents to meet Gator Band leadership and other parents and visit with their students before the halftime performance. Gator Band alumni and friend support is vital to students' success in our band program.



BECOME A MEMBER OF GBAA:

Contact Lillian Dompe at ldompe@arts.ufl.edu or 352-846-1218.



DANIEL NEVINS

HOMETOWN: Born in Elizabeth, New Jersey; raised in Titusville, Florida
WHILE AT UF: Studied graphic design
CAREER MILESTONES: Art director and illustrator of *Jazziz* magazine for five years in Gainesville; freelancer for *Surfing* and *Volleyball* magazines in Los Angeles; CD designer and illustrator; transitioned to fine arts
ACCOLADES: *With A Mighty Hand: The Story In The Torah*, a book Nevins created 40 paintings for; being named "Best Book of 2013" by Kirkus Review; receiving a fellowship grant from the North Carolina Arts Council in 2012
LATEST PROJECT: Creating a traveling exhibition of the original paintings from *With A Mighty Hand: The Story of the Torah*. The first showing will be at the University of North Carolina Asheville opening Sept. 18, 2015.
CAUSES: Issues concerning the continuing degradation of the environment and how to change systems that cause destruction

ON CALLING ASHEVILLE HOME

When a fellow UF alumnus invited me to visit him in 1993 I knew I had found a special place, a place I could call home.

MOST INSPIRING LANDMARK

All of downtown Asheville is a landmark! We have such interesting and diverse architecture. Of course, the Biltmore Estate is a well-known landmark, as is the Basilica of Saint Lawrence. The original part of the Grove Park Inn also has a lot of charm.

UNIQUE CULTURAL OFFERINGS

Music plays a big part in what makes Asheville so great. On any given day or night there are dozens of concerts taking place. My favorite festival is the Lake Eden Arts Festival, a multi-cultural, family-friendly, unrelentingly happy and positive gathering.

Asheville celebrates weirdness wholeheartedly. We have our own Mardi Gras and a yearly Zombiewalk, which is just what it sounds like.

OPPORTUNITIES FOR ARTISTS

Asheville invites everyone to express him or herself as they see fit. You really have to go out of your way to be considered weird in Asheville.

THE CITY'S ARTS COMMUNITY

Asheville is chock-full of artists, writers and musicians, but that doesn't mean that they are all making a lot of money. For decades the town has been established as a fine craft community.

FAVORITE NEARBY GETAWAY

Living in Asheville, I almost never feel the need to get away. But one can head in any direction from Asheville and in

no time be surrounded by the sublime beauty of a temperate rainforest.

THE PEOPLE

They are happy. Asheville attracts people who are here for quality of life, not riches or fame. A premium is placed on community and connection. Whenever I leave Asheville, it is the people I miss most.

SOMETHING YOU WON'T FIND ANYWHERE ELSE

For me, peace of mind. For others, maybe hundreds of people dressed as zombies floating on inner tubes.

—AS TOLD TO MAHIZA MOORE

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IN MEMORIAM



BARBARA BARLETTA
AUGUST 6, 1952 - FEBRUARY 1, 2015

Barbara Barletta, Ph.D., served on the faculty of the UF School of Art + Art History for 32 years. As a professor she specialized in Classical Art and Archaeology. During her career she published three books, many book chapters, articles and book reviews and appeared in the PBS/Nova film *Secrets of the Parthenon*. She was recognized as a leading scholar of the history of the Greek architectural orders, which are the foundation of the Western architectural tradition. She will be deeply missed by her students, colleagues and the entire college.



MADEYLN LOCKHART
SEPTEMBER 21, 1924 - JANUARY 19, 2015

The UF College of the Arts lost a longtime supporter, friend and advocate of the arts in January 2015. Upon moving to Florida in 1960, Madelyn Lockhart, Ph.D., served as director of the Alachua County Poverty Program. She went on to serve as a member of President Johnson's Council of Social Advisors and later on President Nixon's Commission on Revenue Sharing. Lockhart served as professor of economics and assistant dean and dean of the Graduate School at the University of Florida. She is survived by her sister, Isabel Walker; two children and five grandchildren.



WILLIAM KING
FEBRUARY 25, 1925 - MARCH 4, 2015

William "Bill" King, a native of Jacksonville, Florida, was a UF alumnus and celebrated sculptor. King is best known for his elongated figures made from a variety of materials, including several that were donated to the UF College of the Arts and currently reside outside of Constans Theatre in the School of Theatre + Dance. King moved to New York after attending UF and graduated from Cooper Union in 1948. He was a Fulbright scholar, Guggenheim Fellow, educator and renowned artist whose work was exhibited and collected worldwide. King received his honorary doctorate from UF in 2011.



ARNOLD C. PENLAND JR.
OCTOBER 8, 1933 - MAY 23, 2015

Arnold C. Penland Jr., a native of Asheville, North Carolina, was a longtime faculty member and leader in UF's College of the Arts. Penland earned multiple degrees: B.S., M.A., M.Ed., and Ph.D. from Western Carolina University, George Peabody College for Teachers, Duke University and Florida State University. His career began as choral director in Reidsville, North Carolina. He came to UF as a professor of music education in 1970 and retired as a professor of music and associate dean emeritus in 2000. He is survived by his wife, two daughters and four grandchildren.



PHOTO BY BECCA NEGRON

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CONGRATULATIONS, CLASS OF 2015!

GIVE BACK

Your support causes the arts to thrive at UF and, most importantly, puts students on the path to fulfilling their dreams, whether that is becoming a professional artist or using their creative capacity to excel in another field.

CONTACT US

Jennifer Coolidge, Director of Development: jcoolidge@arts.ufl.edu, 352-846-1211
Lillian Dompe, Development and Alumni Affairs Coordinator: ldompe@arts.ufl.edu, 352-846-1218

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