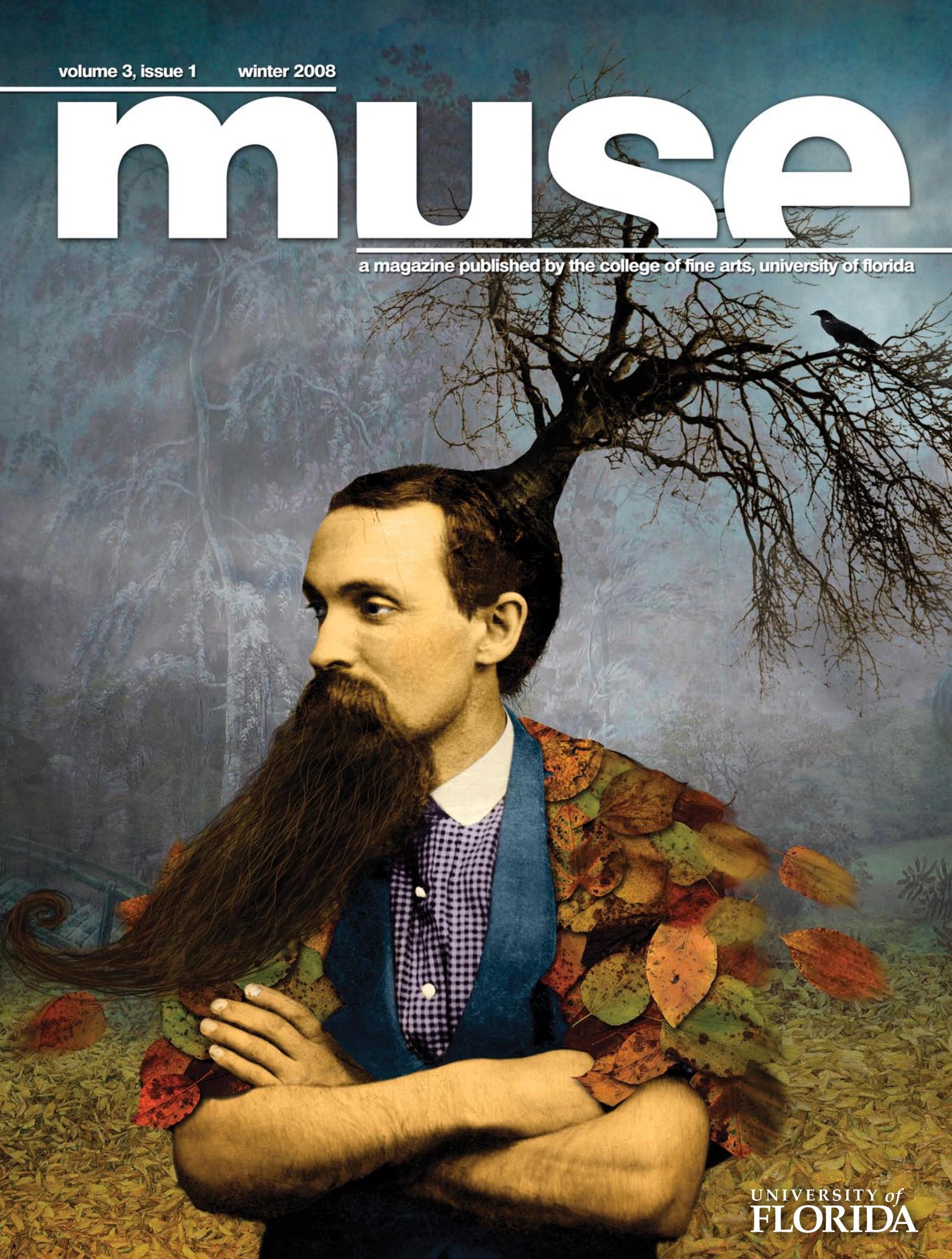


volume 3, issue 1

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# **muse**

a magazine published by the college of fine arts, university of florida



UNIVERSITY of  
**FLORIDA**

# muse

## A Message from the Dean

**A**s Dana Gioia, chairman of the National Endowment for the Arts, said in a June 2007 speech at Stanford University, “The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society.”

The UF College of Fine Arts does so by providing an education, engaging right-brain skills, and graduating students who can empathize, innovate and communicate — skills increasingly sought after in the marketplace.

Now, following the direction of the UF Strategic Work Plan, the college is positioned to bring awareness to the whole campus as to the importance of right-brained thinking to the economy and to students’ education through its creative campus initiative, led by the Center for the Arts and Public Policy.

Our economic system is moving from manufacturing to the so-called knowledge-based industries in numerous fields. In 2007, UF received a record \$582 million in research funding, a tangible example of the rewards of innovation. Competition demands that educational systems provide opportunities to foster skills needed in the new marketplace of ideas. Some of these skills — creativity, empathy, innovation, design skills, storytelling, caregiving and big-picture thinking — have traditionally been considered to belong to the domain of the right-brain and developed through arts training.

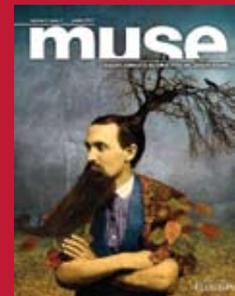
Of course, students from the College of Fine Arts — artists, inventors, historians, designers, musicians, composers, technicians, dancers and performers — exercise these skills. We selected the stories in this issue of the *Muse* to highlight aspects of the college’s creative activities — be they interdisciplinary collaborations with the Center for the Arts in Healthcare Research and Education and the College of Medicine and Shands at UF, an art course that encourages student participation in the community, joint projects in theatre and dance with New World School of the Arts, or the work of graphic design students who travel to Mexico to help create marketing materials for Mayan cooperatives.

These are just a few examples of work from our faculty and students, but the creative campus also includes the work of our alums: consider designer Duane Bray, who directs system software design for IDEO in San Francisco; Jim Wallis, art director for the hit television show *Ugly Betty*, and photographer Maggie Taylor.

Creativity abounds within the college and the campus. The college is emphasizing how valuable this creative energy is to the global community, the campus and to educating the whole person. See more about our activities on page 14. We are excited about the opportunity a focus on creativity will bring to the students of UF.

Enjoy the *Muse* and go Gators!

Lucinda Lavelli  
Dean, College of Fine Arts



## about the cover

*Alumna Maggie Taylor created the cover image, subject to change, using a digital photo-layering technique. She and her husband, Jerry Uelsmann, a UF professor emeritus whose work appears on the back cover, held a joint exhibition at the University Gallery in 2007. Read more about their work on page 18.*

**Arts**<sup>at</sup>**UF**  
College of Fine Arts

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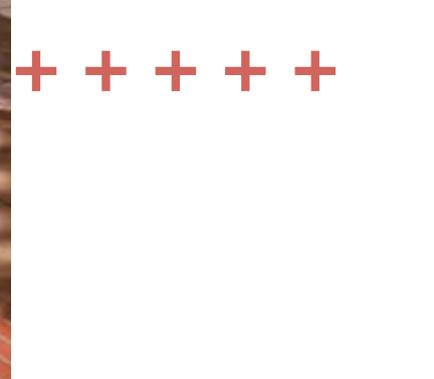


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### Dance program receives accreditation

With its first application, the Dance Program at College of Fine Arts School of Theatre and Dance has been approved for accreditation by the National Association of Schools of Dance.

NASD, part of the National Office for Arts Accreditation, is considered to be the primary agency for establishing national standards for undergraduate and graduate degrees and other credentials.

The UF dance program joins the ranks of the approximately 60 NASD accredited institutional members nationwide. The young program, founded as a special track of the bachelor of fine arts degree in theatre performance in the mid-1980s, inaugurated its own BFA degree only 10 years prior to its application, in 1997.

### College of Fine Arts has a new associate dean



Edward Schaefer, former chair of the music department at Gonzaga University, began his new position as the associate dean for academic and student affairs at the College of Fine Arts July 1, 2007.

Schaefer has been the chair of music departments at Gonzaga and Marymount College of Kansas, and has administered or directed numerous institutes, festivals, new degree programs, strategic plans and councils in the course of his academic career. Schaefer specializes in choral and organ studies and performance with a focus on religious music.

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### The School of Art and Art History welcomes a new director



Ceramic artist and art administrator Anna Calluori Holcombe is the new director of the School of Art and Art History at the College of Fine Arts. She started the position July 1, 2007.

A practicing ceramic artist whose work has shown in national and international exhibitions, professor Calluori Holcombe has focused her academic career on teaching,

higher education administration and gallery management. For six years, Calluori Holcombe served as head of Kansas State University's art department.

The college would also like to welcome new faculty. SA+AH brings on board Doug Barrett, Wes Kline, Shepherd Steiner, Dixie Neilson and Paroma Chatterjee. Music welcomes Steve Thomas, Silvio dos Santos, Margaret Butler and S. Alexander Reed. New to Theatre and Dance are Tim Altmeyer, Stacy Galloway, Pat Pagano and David Zak Herring.



Dave Waybright, director of Bands, with John Duff, director of the School of Music and UF President Bernie Machen.

### UF president raises the roof

A symbol of UF, the Bands program will soon get a new home with the completion of construction in spring 2008 of the George Steinbrenner Band Building. On Aug. 21, UF President Bernard Machen joined College of Fine Arts administrators in a raise the roof ceremony.

The new band building, located adjacent to the School of Music, was constructed with generous donations from New York Yankees owner George Steinbrenner, Stephen Stills of Crosby, Stills and Nash, the University Athletic Association and numerous friends of music.

View progress of the band building construction on the Gator Vision Webcam at [www.arts.ufl.edu/news.asp](http://www.arts.ufl.edu/news.asp).

### Truth in a name – your opinion counts

As we looked into the college's identity as part of our branding campaign, we found the College of Fine Arts is experiencing a name recognition issue. Across the UF campus, the community and the state, people often confuse the College of Fine Arts with the College of Liberal Arts and Sciences. Others think that all performances are produced and created by our affiliate, the University of Florida Performing Arts, which manages the Phillips Center for Performing Arts and the facilities at the University Auditorium and the Baughman Center.

The college is considering a name that would better reflect the work of its three schools, Art and Art History, Music and Theatre and Dance, and their contributions to the fields of visual and performing arts. Suggestions include The College of Fine and Performing Arts and The College of Visual and Performing Arts, among others. As alums of the college, your opinion on the name change is important to us. Please let us know your thoughts on this change by emailing [news@arts.ufl.edu](mailto:news@arts.ufl.edu) with the subject Name Change, or including a note in the response envelope included in this *Muse*. Thank you. We will keep you apprised of the developments.



## UF theatre student wins national design award competition

With his set design for *Waiting for Godot*, a University of Florida graduate student in the College of Fine Arts clinched first place in the Kennedy Center American College Theatre Festival's scenic design competition in Washington, D.C., April 17-22, 2007.

Glen Anderson, a Master of Fine Arts in Scenic Design candidate in the School of Theatre and Dance, took home the Barbizon Award for Scenic Design from the national theatre program competition.

The Kennedy Center ACT Festival offers students from colleges and universities across the country the opportunity to showcase their talents in performance, design, playwriting and directing, and aims to encourage students in the pursuit of artistic skill development. Anderson qualified for the finals by winning the regional competition in February 2007.

In addition to national recognition, Anderson receives a \$500 honorarium and an all-expense paid weeklong trip to New York City to visit the studios of established designers and the headquarters of Barbizon Inc.

This is the second year in a row that a UF Scenic Design graduate student has been awarded first place in the finals of the Kennedy Center

competition and national showcase. Andrew Farrugia won in 2006 for his design of *Hamlet*.

In 2007, School of Theatre and Dance students also won the KCACTF Certificate of Merit for Collaboration in Design award for the production of *Waiting for Godot*. Additionally, D.K. Shaffer won the David Weiss Costume Design Award for *Mother Courage*, Darrin J. Pufall received second place for the Barbizon Costume Design Award for *Waiting for Godot* and Charles Perry received second place for the Barbizon Lighting Award for *The Exonerated*. Christina Watanabe also received third place for the Barbizon Lighting Design for *Waiting for Godot*.

— Denise Trunk Krigbaum



The set design for the play *Waiting for Godot* created by UF College of Fine Arts graduate student Glen Anderson won 2007's Kennedy Center American College Theatre Festival national scenic design competition.

## Commencement



## The graduates of 2007

Newly minted graduates pose outside the University Auditorium after receiving their degrees May 5, 2007. During the ceremony, Alumni Outstanding Achievement awards were granted to Ann Cummings, **BFA '85**, from Music, Jacob Pinholster, **BFA '00 and MFA '03**, from Theatre and Dance, and James Rizzi, **BFA '74**, from SA+AH. Graduates John Boyles and Christopher Andrew Roy, both double majors in Music with an outside field, received Outstanding Leadership Awards from the UF Alumni Association.



## Arts education goes international

Beyond merely teaching the techniques of fine and performing arts to students, art in the classroom can help non-arts students learn about almost any concept, said Russell Robinson, professor of Music, Head of Music Education and Educational Liaison for the College of Fine Arts.

In fall 2007, Robinson presented on the use of arts in education for the Association of International Schools in Africa (AISA) in Accra, Ghana, and Nairobi, Kenya. Through work-

shops he held, he was able to work with teachers to encourage the use of arts in many facets of education.

"We looked at the ways in which music reinforces whatever concepts students are learning," Robinson said.

While in Africa for more than two weeks, Robinson presented workshops on Songwriting in the Classroom and on Sing and Share the Music of Africa. During the conferences he was in contact with more than 1,000 teachers and administrators from across the African continent who were members of the European Council of International Schools, which links English-speaking schools worldwide.

Robinson taught the teachers about using music in the classroom then sent them off in small groups to carry out a songwriting task. The teachers wrote songs in the class that featured curriculum as subject matter, such as parts of speech, five senses and different cultures in Africa.

"Teachers then left with the ability to teach their kids in a whole new way," Robinson said.

To help build the University of Florida's connections with the two universities, Robinson met with the music education faculty at the University of Cape Coast in Ghana, and with the vice-chancellor, deans and directors at Kenyatta University in Kenya to discuss international collaborations and exchanges with UF's School of Music, the College of Fine Arts and with other University of Florida programs.

Kenyatta University has a student population of about 21,000 students and 750 faculty. It offers bachelor's, master's and PhD degrees in a wide range of programs.

Robinson said some exciting possibilities came from the exchange. Kenyatta University is interested in sending their faculty to UF to earn their doctoral degrees, with an agreement that once the PhD is completed the faculty member

## Faculty News briefs

**Alex Alberro**, an associate professor of art history, was awarded a Howard Foundation Fellowship for 2007-2008. The fellowship provides a stipend of \$25,000 to complete his new book, *Periodizing Contemporary Art*.

**Linda Arbuckle**, a professor of art, was summer faculty at Greenwich House Arts Center in NYC, where she conducted numerous workshops. She received awards including a Recognition of Service to the Field from Baltimore Clayworks, and a Certificate of Appreciation and Gratitude from the National K-12 Ceramic Exhibition Foundation Inc. She has been invited to be the closing speaker at the National Council on Education for the Ceramic Arts Conference in March 2008.

**Barbara Barletta**, a professor of art history, has been appointed 2007-2008 Elizabeth A. Whitehead Visiting Professor at the American School of Classical Studies at Athens, Greece.

**Max Becher**, an assistant professor of digital media, and Andrea Robbins, an assistant professor of

photography, exhibit in Brazil through January 2008. They received a 2007 award from the Sociedad Estatal de Conmemoraciones Culturales, S.A. Madrid, and were nominated for the 2007 Louis Comfort Tiffany Award.

**Kenneth Broadway**, an associate professor of music, presented a steel drum clinic at the Florida Museum Educators Association convention in January 2007.

**Katerie Gladdys**, an assistant professor of digital media, traveled to Germany to attend the Locative Media summer conference to learn more about using cartography and geographic systems in the classroom.

**Gila Goldstein**, a visiting assistant professor of piano, performed in September 2007 a piano concerto by Israel's national composer Paul Ben-Haim (1897-1984) with the Jerusalem Symphony Orchestra in Israel, under the baton of Mendy Rodan.

**Richard Heipp**, a professor of art, has been awarded an Art in State Buildings commission for a project at Florida State University's new

Health and Human Performance Lab. FSU recognized Heipp's work with a \$23,000 commission.

**Jonathan Helton**, an associate professor of music, presented master classes at the Conservatoire National de Region de Boulogne-Billancourt, and at the Maison de Liban of the Cite Internationale in Paris, France in May 2007. Helton was one of three international artists to be featured at the First International Saxophone Masters Concert and Summer Camp in Beijing, China.

**Connie Hwang**, an assistant professor of graphic design, had her *10 plus 10: revisiting pattern & decoration* exhibition catalog appear in the 2007 University & College Designers Association exhibition.

**Stan Kaye**, an associate professor of theatre and dance, is the creative lighting consultant/designer for 180,000-square-foot of urban park space at Williams Park in downtown St. Petersburg, Fla.

**David Z. Kushner**, a professor emeritus of musicology, presented a paper, "From Geneva to Lexington

will return to KU for a three-year commitment to teach at KU as a post-doctorate student.

They discussed cross-cultural faculty exchanges, where UF faculty may go to Kenyatta University and all housing and food expenses would be provided by KU once in residence. The same would be expected for Kenyatta University faculty visiting UF. KU is interested in their students coming to UF, as well, Robinson said.

Robinson said similar opportunities may exist with University of Cape Coast in Ghana.

"Words cannot express the opportunities that exist for our faculty and students in Kenya and throughout the continent," Robinson said. "In my field of music education, I am sure I have learned much from my experiences with the teachers at the AISA conferences."



### Art History researcher garners prestigious national grants

Once a high school teacher and now the director of the graduate program of museum studies at the University of Florida, Glenn Willumson has garnered multiple research awards in 2007 with residencies in two of America's most prestigious institutions.

When Willumson left his high school teaching job to seek a graduate degree in art history, he wanted to follow his research interests in museums, photography and American visual culture. Through his professorship at UF, he continues to follow his interests. In 2007, he received a Beinecke Fellow-

ship from Yale University and was awarded a senior faculty fellowship from the Smithsonian American Art Museum. As part of the fellowships, he held a residency at Yale from Sept. – Oct. 2007, and holds one at the Smithsonian from November through August 2008, at which time he completes a sabbatical from UF.

The fellowships enabled Willumson to further his research on the visual representation of the first transcontinental railroad.

His study will culminate in a book, tentatively titled *Iron Muse: Picturing the First Transcontinental Railroad*, to be published in 2008 by the University of California Press. The book will analyze the prints, photographs, paintings and wood engravings of the railroad and the surrounding landscape from 1865-1870.

In addition to his research, Willumson has led the UF museum studies program since its start in 2001. In

a few short years, Willumson has shaped a program that has moved away from a strict focus on apprenticeship and "how to do the job," to one which also examines the roles museums play in society.

The young program has succeeded by emphasizing collaboration and teamwork, and is graduating students who are securing jobs in a variety of positions and museums across the country, including the National Park Service, the New York Public Library and the Archives of American Art, in Washington, D.C.

"Students who want to work in museums need to learn what the issues are rather than learn what the answers are in order to create institutions that will anticipate where a disciplinary field and society is going," he said. "They must think ahead 15 to 20 years to put together a practice that would engage future audiences."

Avenue: Ernest Bloch's Musical Journey from the Old World to the New World" in January 2007 at the Hawaii International Conference on the Arts and Humanities.

**Goulong Lai**, an assistant professor of art history, participated in the November 2007 International Forum on Excavated Manuscripts in Canada. About 40 scholars were invited from Asia, Europe, and America, and fewer than 10 from the United States.

**Janna Lower**, an associate professor of violin, traveled twice to Chile during the 2006-2007 academic year. She presented recitals, held two concerto performances with orchestra and gave daily master classes and coaching to violinists from around the country.

**Sean Miller**, a lecturer and co-coordinator of WARP, traveled with his John Erickson Museum of Art to exhibit as part of Sean Taylor's performance event 100 Paces at the National Museum of Ireland in Dublin with members of the Irish Defense Forces and also exhibited JEMA in Weimar, Germany.



Sean Miller (center)

**Kevin Orr**, an associate professor of piano, premiered and recorded solo and ensemble works by composers Jennifer Margaret Barker, Houston Dunleavy, Paul Richards, Robert Rollin and John Weinsweig. His recently released recording of Johannes Brahms' Op. 5 and 10 has caught international attention and praise from major national and international journals.

**Ralf Remshardt**, an associate professor of theatre, presented a paper on "The Anxiety of Influence: The Stage as a Site in Early Film" at the Comparative Drama Conference in Los Angeles in March 2007. His production of *Waiting for Godot* was awarded a Certificate of Merit for

directing by the Kennedy Center/American College Theatre Festival regional festival. He also received a Center for World Arts award together with Tony Mata for a documentary on Latino theatre.

**Barbara Jo Revelle**, a professor of photography, went to Buenos Aires to photograph Tierra Santa — a strange theme park where a 40-foot mechanical Jesus is resurrected for an audience's viewing pleasure every 30 minutes. Her work, sometimes called cultural criticism, is about tourist attractions and "authentic" adventures set up to help tourists "consume" cultures.

**Celeste Roberge**, a professor of sculpture, received an artist residency at SIM House in Reykjavik, Iceland in June 2007. While there, she completed 20 drawings and plans for several sculptures. She also made weekly trips to geological sites of interest to her research, including basalt formations, glaciers, volcanic fields and craters.

**Craig Roland**, an associate professor of art education, is the recipient of the 2007 universitywide Scholar-

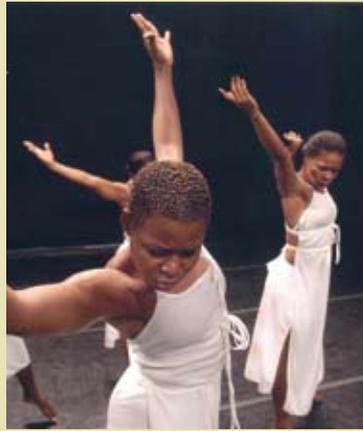
ship of Engagement award sponsored by the UF College of Education.

**Ric Rose**, an associate professor of dance, was awarded an "Artist Enhancement Grant" from the Department of State Division of Cultural Affairs to take a series of workshops to NYC.

**Victoria Rovine**, an assistant professor of art history, recently traveled to South Africa. Over the course of three trips she pursued research in non-Western fashion. She was selected for the UF International Educator of the Year 2007 award in the Jr. Faculty category.

**James Paul Sain**, a professor of music composition, had his newest work *Beondegi*, for digital media, performed at the 2007 Nong festival of contemporary music at the Korean National University of Arts in Seoul. *SLAMMED*, Sain's work for saxophone, computer and game controllers, was performed by Mike Giles at the 2007 Society for Electroacoustic Music Conference at Iowa State University. Sain was commissioned to write a work for the University of

(continued on page 8)



Côte de Ivoirian Béatrice Kombé's all-female dance troupe TchêTché is featured in a dance documentary.

**New documentary film by UF professor explodes myths of Africa**

Dominant media images of Africa commonly project a vast, undifferentiated land steeped in tradition and ensnared in a web of poverty, disease and political turmoil.

Indeed, when personal and humanizing attention is given to Africa it often hinges on the goodwill trips of international celebrities. Now, *Movement (R)evolution Africa*, a new documentary film produced and

directed by School of Theatre and Dance professor Joan Frosch, has set about to tell new stories — the stories of individual lives and creativity on the African continent.

The film opened international film festivals and has toured the United States in 2007 and has its Gainesville premier on January 14, 2008 at the Phillips Center for the Performing Arts when two featured companies in the film — Company Jant Bi (Senegal) and Urban Bush Women (USA) — are in residence at the University of Florida.

*Movement (R)evolution Africa* focuses on nine fiercely creative choreographic trendsetters. Hailing from Senegal to South Africa, these dancers provide fresh images of Africa and their perspectives on the creative process to bring to life the continent's contemporary identity.

Combining innovative narrative techniques and striking footage of dancers at work in the studio and on stage, the film explores an astonishing exposition of choreographic fomentation.

"The featured choreographers reveal emotionally complex expressions of self, and by doing so, reveal the reality that is Africa today," said Frosch, who is co-director of the Center for World Arts.

The sum of these artists' stories creates a deeply human encounter with creativity that positions African choreographic innovation as a veritable aesthetic revolution. Their stunning choreography and riveting stories challenge stale stereotypes of "traditional Africa" to unveil soul-shaking responses to the beauty and tragedy of 21st century Africa.

The film has been the festival pick of the year screening at more than 40 venues throughout the United States, Europe, Asia, South America, and Africa and was featured at Kaay Fecc in Dakar, Senegal. *Movement (R)evolution Africa* has received rave reviews, including *The Village Voice's* proclamation: "This film is a knockout."

For more information on the film, visit [www.movementrevolutionafrica.com](http://www.movementrevolutionafrica.com)

**Faculty News briefs** (continued)

Florida Clarinet Ensemble. The composition *A Brief View of Eternity* was released on the CD *Wind in the Reeds* by the commissioning ensemble on the Mark Masters label.



**Edward Schaefer**, associate dean and a professor of music, presented a paper in July, at the convention of National Association of Pastoral Musicians, "Musicam Sacram Revisited: The Heritage of Sacred Music," and in September he presented a paper "Active Participation and the Church's Polyphonic Treasury," in Columbus, Ohio.

**Boaz Sharon**, a professor of music, presented piano master classes at the Hong Kong Academy for the Performing Arts and at the Shanghai

Conservatory in May. In July, Sharon was artistic director at the 11th Prague International Piano Master classes. In October 2007, Sharon taught and performed at the Guangzhou Conservatory in China.

**Brian Slawson**, an associate professor of graphic design, continues his research into printing and typography by the Cherokee from the 1820s into contemporary times.

**Nan Smith**, a professor of ceramics, is currently exhibiting her new sculptures from her "white series." They have been featured in the 2007 NCECA Clay National Biennial Exhibition. Her sculpture titled *Serendipity* was pictured in the exhibition catalogue.

**Shepherd Steiner**, a visiting assistant professor of art history, has published and lectured on his work "On Form, Formlessness, and Curatorial Formalism at Documenta XII," published in the *Journal of Visual Culture*, vol. 6, no. 3.

**Kristen Stoner**, an associate professor of music, was a featured performer in a recital honoring flutist

Karl Kraber this year at the National Flute Association Convention, the largest annual flute event in the world. She continues her roles as principal flutist of the Central Florida Symphony Orchestra and as a board member of the Florida Flute Association.

**Jennifer Thomas**, an associate professor of musicology, presented her paper on influential Renaissance motets, "From Paris to Copenhagen: French Connections and Exports," at the 18th Congress of the International Musicological Society in Switzerland in July.

**Jay Watkins and Chip Birkner**, Gator Band directors, were honored that the University of Florida Gator Band was selected by the Bands of America organization to serve as the host and present an exhibition performance for the 2007 Florida Regional Championships, held in October at Tropicana Field in St. Petersburg.

## Faculty Books, CDs + DVDs

### Rusti Brandman

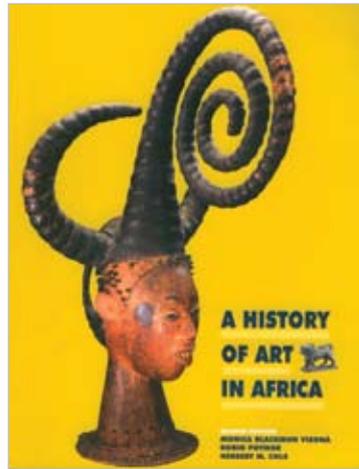
Jill Sonke-Henderson and Rusti Brandman, co-directors for the Center for Arts in Healthcare Research and Education, edited a new book, with Dr. John Graham-Pole and Ilene Serlin from Shands Arts in Medicine called *The Arts and Health*. It is the third volume of a three-volume set called "Whole Person Healthcare" published by Praeger in July



2007. Brandman also created a DVD about CAHRE's 2006 Vital Visionaries program. The making of the video was supported by the Fine Arts Scholarship Enhancement Fund and by the National Institute on Aging through the Society for the Arts in Healthcare.

### Robin Poynor

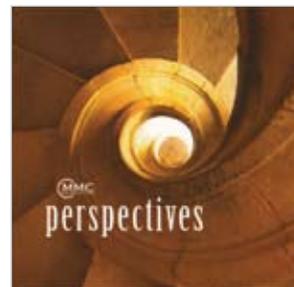
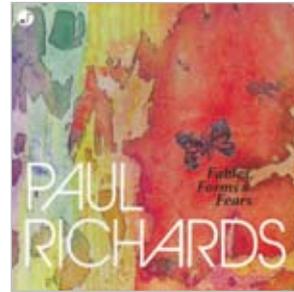
The 2008 edition of *A History of Art in Africa* appeared on bookshelves in summer 2007. The award-winning book by School of Art and Art History professor Robin Poynor



and colleagues Monica Visona and Herbert Cole was hailed, when first published in 2000, as a "ground-breaking work, [that] covers the arts of the entire continent of Africa, including Egypt." As in the original edition, the authors present a synthesis of up-to-date research carried out over the past century studying thousands of years of African art.

### Paul Richards

Paul Richards was featured on two CDs in 2007. The first, *Fables, Forms, and Fears* (Meyer Media, MM07008, 2007), contains chamber music by Richards, featuring performances by several UF faculty members. ([www.meyer-media.com/paulrichards/index.shtml](http://www.meyer-media.com/paulrichards/index.shtml)). The second, *Perspectives* (Master Musicians Collective, MMC 2162,



2007), includes two of Richards' orchestral works. ([mmcrecordings.com/detail.asp?ID=168](http://mmcrecordings.com/detail.asp?ID=168)).

**Amy Vigilante** was selected by the Florida Art Museums Directors' Association to curate the exhibition of the State of Florida Visual Arts Fellowship recipients for the



year 2006. The exhibit is traveling throughout Florida for two years, and will be shown at the University Gallery in Gainesville in early 2009. The exhibition includes 25 artists, three of whom are School of Art and Art History alums or faculty: Celeste Roberge, John Westmark and Katy Rush. John Westmark and Amy Vigilante produced the catalog together.

## Retiring Faculty

The College of Fine Arts saw the retirement of five excellent professors and leaders in their fields. The college faculty and staff are deeply grateful for their service to the students of the University of Florida.

Upon his retirement in May 2007, **Robert Gary Langford**, a professor in the School of Music, was associate director of Bands, director of Jazz Studies, and assistant director of the School of Music. At UF he has been responsible for the Concert Band, Jazz Bands and Marching Band. He is past president and treasurer of the International Association of Jazz Educators, Florida unit, and was selected as the Outstanding Jazz

Educator in Florida in 1982-1983. UF has twice honored him with the Teacher of the Year award. In 2007, Langford was inducted into the School of Music Hall of Fame and named professor emeritus.

**David Kushner** became a professor emeritus in May 2007. A professor in the School of Music, Kushner was head of the Musicology/Music History area. He directed numerous graduate seminars including American music, music criticism, 19<sup>th</sup>-century music, piano literature and opera history. He also served as director of the Musicology Lecture Series. Kushner, who has lectured, published and performed throughout the world, is the

recipient of numerous national and international awards including the International Biographical Institute's Award of Excellence, The Music Teachers National Association Master Teacher Certificate in Music History and the State of Florida's TIP teaching award.

**David Shelton**, a professor emeritus in the School of Theatre and Dance, taught acting and was a director in the department of Theatre and Dance. He also served as coordinator of performance and as graduate student advisor. He has acted in more than 100 roles with companies across the country. He has appeared in film and television, and is a local member

of Actors Equity Association and the Screen Actors Guild. He is an award-winning playwright and has chaired the Southeastern Region's New Play Projects of the American College Theatre Festival.

**David Stanley**, an associate professor and art historian, retired in June 2007. He specialized in Western Medieval art and Italian Renaissance architecture.

**Camille Smith**, an associate professor in the School of Music, taught instrumental music. She specialized in research and string pedagogy. She retired in June 2007.



# An art class creates **better** people, **better** citizens



**O**n a spring night in 2007, 18 students crowded around a long conference table in Fine Arts C for the final meeting of Community Arts Projects, the first course of its kind offered in the college.

The ceramics, graphic design, visual arts, art education, digital media and drawing majors took turns presenting their semester-long projects. Each one described how they used their arts skills to help community groups fight hunger and heart disease, and to aid in hospital patients' healing.

Using illustrated PowerPoint presentations, some students talked about bringing an art cart to the pediatrics ward as part of the Shands Arts in Medicine program and seeing the smiles on some kids faces and the signs of struggles etched on others. Some students had focused their efforts on building an alternative art space in downtown Gainesville. All participated in a local branch of national fundraisers, one for hunger – Empty Bowls – and one for the American Heart Association's Heart Ball.

With the class, instructor Lauren Garber Lake, an assistant professor of art, wanted not only to encourage art students to get involved in the com-

munity, she also wanted to educate students about the power of art and the power of action.

The class gave students a chance to use their creativity to give back to the community and connect to real world issues that they wouldn't encounter during their hours spent isolated in studios, Garber Lake said.

The course was inspired by a series of arts students who wanted to volunteer with the Shands Arts in Medicine program and receive internship credit. After about five or six students were placed with the program, Associate Dean Marcia Isaacson, then the School of Art and Art History director, suggested Garber Lake create a course to facilitate student involvement.

## Teaching by example

Garber Lake first volunteered for Arts in Medicine in the bone marrow transplant unit when she was a UF student in the mid-1990s. Her skills were deepened when, as a UF professor, she organized two large art auction fundraisers for the American Red Cross to aid victims of the Southeast Asia tsunami and Hurricane Katrina. She also developed connections with a local food bank, Gainesville Harvest. This class has given her the opportunity to put her experience to good use.



"This course allowed me to do a different kind of teaching. I'm getting to give back also, through the students and with the students. It makes me feel doubly fulfilled," she said.

## Learning by doing

Dominick Almodovar, a graduating senior with a digital media degree, was one student who decided to work with patients in a hospital environment. He visited children in the pediatrics ward and saw kids get excited to see the art cart coming around.

"Art was a support to them to be expressive. Their gowns and their rooms are all the same, but painting a picture allows them to express and separate themselves from the bland environment, it reminds them of the world outside – provides a pleasant distraction. They are having fun painting a t-shirt. It was great to see art having an impact," he said.

Almodovar said he also benefitted while he gave his time and energy to patients and fundraising for worthwhile causes.

"This class helped me with learning collaboration in general. With the events, we had to plan together, establish roles and execute them. With Empty Bowls, teamwork was a big part of the event's success. I learned to rely on a team," Almodovar said.

Jaclyn Baiata, a dual major in ceramics and anthropology, said she had never seen a fusion before between art and the community until she saw this course offered. She quickly signed up.

"I conducted oral histories – standardized discussions – with Shands patients about their lives. The conversations helped the patients pass the time and take their minds outside the hospital," Baiata said.

Baiata said her work in the class opened her eyes to the impact of art and helped her land a non-profit community job teaching English as a Second Language in the Bronx, New York.

Garber Lake said that at least four students from class have gone on to jobs working in community organizations.

Garber Lake said the future of the course depends on how well it fits into Fine Arts curriculum and whether it should be offered to all UF students.

"The course develops communication and leadership skills, develops their identities as human beings — people who live in the world not of the world," she said. "Those things, mixed with the creativity they have, or have learned at this university, create better people, better citizens."

— Denise Trunk Krigbaum



Garber Lake



# ++ ++ ++ ++ ++ ++ A collaboration: The art of African dance



Since Agbedidi Africa's beginnings at UF in 1995, thousands of student and audience members have enjoyed the popular and powerful productions of the African Diaspora, which have featured guest artists from all over the world, including Guinea, Senegal, Côte d'Ivoire and Ghana.

In their latest 2007 performances, more than 50 college and high school dancers from UF and New World School of the Arts joined forces to deliver invigorating performances filled with acting, music and dance. Agbedidi Dance, directed by UF lecturer Mohamed DaCosta, took the stage for three performances Nov. 30-Dec. 2 at the Constans Theatre, and toured to the New World Dance Theater in Miami, Nov. 16-18.

The animated performance featured music from traditional African drums and instruments, songs sung in an African language and dances of contemporary modern and traditional African choreographic works.

Agbedidi, comprised of UF students representative of various majors and levels of dance experience, presented several traditional African pieces choreographed by DaCosta, such as an African mask dance and a celebratory dance of Santa Maria. Interspersed in the choreography, the dancers also told stories of love and tradition through African song and dance. Live drummers, directed by Abou Sylla, a resident artist with the Center for World Arts, shared the stage with UF dancers and also

performed pieces sans dancers.

"The dances are energetic. The music is phenomenal. It kept audience members at the edge of their seats," said Shakeela Prosper, sophomore elementary education major. "It's not just dancing; it is an art."

UF dancers practiced together for at least 16 hours weekly during the fall semester up until the November and December performance dates. Before each joint performance, UF and NWSA performers warmed-up and ran through tech rehearsals together for about five hours.

"They were really good dancers. I learned a lot from them just by watching how they moved and stretched," said Prosper.



The animated performance by UF and New World School of the Arts students featured music from traditional African drums and instruments, songs sung in an African language and dances of contemporary modern and traditional African choreographic works.



NWSA students performed three modern dance pieces directed by contemporary choreographers Peter London, Uri Sands, and Garth Fagan.

"This is my first time working with the other choreographers," DaCosta said. "Peter London is a professor at the New World School of the Arts, Uri Sands owns a company in Minneapolis, and Garth Fagan is a Tony award-winning choreographer."

It is rare to find a performance like *Agbedidi* which features the choreographic works of such an extraordinary group of talented artists. The partnership of UF and NWSA has allowed numerous aspiring students to work with exceptional choreographers and master musicians from diverse backgrounds.

"This performance really gives the sense of growth and development of dance using African motifs. It is an example of how African dance has grown around the world," said Daniel Lewis, NWSA dean of dance.

This unique opportunity to work with esteemed choreographers and musicians has played a large role in the success of the UF-NWSA collaboration.

Garth Fagan's innovative choreography in Walt Disney Theatrical Productions' Broadway musical *The Lion King* earned him a prestigious Tony Award for Best Choreography in 1998. In addition, he received the 1998 Drama Desk Award, 1998 Outer Critics Circle Award, 1998 Astaire Award, 2000 Sir

Laurence Oliver Award, and 2001 Ovation Award.

Fagan's 1978 work, *From Before*, looks at movement before Western Civilization and introduces contemporary ideas. While paying homage to African dance, Fagan creates his own non-traditional way of moving, which leads to brilliant contemporary choreographic works. Fagan eliminates the distractions of elaborate costumes, sets and props to emphasize only the bold and powerful movements of the dancers.

Just like anything else, *Agbedidi* Dance required a lot of planning, patience, cooperation and practice. "You learn a lot in a collaborated performance, you have to just go somewhere and throw yourself into

the tech," said Meagan Kemmerer, sophomore health science major and dance minor.

Though UF and NWSA students learn their routines in separate cities, both groups manage to work as a team and deliver remarkable performances year after year. "Our performances went extremely well. UF and NWSA did an outstanding job and really pulled together," Kemmerer said.

Anne Brito, sophomore theatre major and dance minor, said the lively, energetic and spiritual performances were well received in both Gainesville and Miami. "Everyone can relate to the spiritual meaning and movements of the music and dances. This performance is for everyone," Brito said.

— Jennifer Valdes



## Designing A Creative Campus

**O**n a creative campus, creativity, innovation, collaboration and empathy infuse academic life. In such a place, creativity and innovation are encouraged and fostered, bold new undertakings and transdisciplinary programs flourish, and students' right-brained endeavors are considered vital to their future success as employees in the new marketplace of ideas.

The University of Florida has the potential to be such a place. Creativity, it is important to note, is not a synonym for the visual and performing arts. In fact, creativity exists in nearly every profession. Creativity is the spark that inspires people to innovate, and urges them to make the leap from craft to creation. This spark can ignite in most fields, if conditions are right.

But why should we care about how we measure up in creativity?

Two recent books by Daniel Pink (*A Whole New Mind*) and Sir Ken Robinson (*Out of Our Minds*), illustrate that our economic system is moving from manufacturing to the so-called knowledge-based industries. Today, as many American jobs are shipped overseas, including those in high-tech industries, the necessary skills Americans can offer the global market increasingly become creativity, ingenuity and vision.

In short, according to Robinson, creativity has become a requirement of a successful America, and, by extension, of successful universities. As a result, the push for a creative campus is already

underway at top institutions, such as Columbia, Princeton, Stanford, North Carolina – Chapel Hill and Syracuse. At Harvard, several engineering and science faculty members have recently created a center to help engineers and scientists become more creative and entrepreneurial.

The University of Florida is uniquely positioned to be recognized as a key national player in the creative campus initiative. Our campus is overflowing with creative assets; unfortunately, many artistic programs, people and events are simply underutilized or hidden assets. This situation needs to change.

To help engage leaders from throughout our university community in a conversation about the importance of the creative campus initiative, The Center for the Arts and Public Policy (CAPP) will bring Sir Ken Robinson to UF to present an address, "Thinking Out of Our Minds: Learning to be Creative," at a special luncheon Jan. 15 for University and community leaders, hosted by UF President Bernie Machen and CFA Dean Lucinda Lavelli.

CAPP is also developing guidelines for UF to use in preparing an index of its current creative resources in order to utilize them fully and effectively. When assessing UF's level of creativity, we will consider the conditions essential to creative work. These include: collaboration, cross-cultural exchange, interdisciplinary exchange, time and resources, and tolerating failure

(from Steven Tepper's article, "Who's No. 1?" in the *Chronicle of Higher Education*).

Today's campus is a place where creativity in all its forms can be cultivated and applied. The visual and performing arts have a unique role to play in developing the creative campus because they have long been recognized as the catalyst of creative work across the disciplines. The fine arts can help stimulate a campus to be a more creative place for learning and working. Also the arts can be used to create, stimulate and nurture more opportunities for students to find a personal expression, to light the spark of creativity.

The University of Florida recognizes that, like other leading universities, it must do more to prepare its students for the challenges facing our country and the world. UF can accomplish this by embracing, supporting and celebrating a broad view of creativity, with the College of Fine Arts squarely at the center... leading the way!

— Donald E. McGlothlin  
Director of the Center  
for the Arts and Public Policy



## The Digital Worlds Institute invents the future

**F**ounded in 2001 as a partnership between the College of Fine Arts and the College of Engineering, the Digital Worlds Institute facilitates research that could not occur within the confines of any one college or department.

"With our activities we seek to combine aspects of the emerging digital culture of the 21st century with interactive media to create a synthesis of design and functionality," said James Oliverio, director of the Digital Worlds Institute.

Within six years of its establishment, the interdisciplinary team at Digital Worlds Institute has filed for two patents and submitted multi-million dollar grant proposals in consideration for funding.

The two inventions with patents pending were created by Oliverio and DW associate director, Andy Quay. The first of these, the Integrated Situational Awareness System, is an interactive digital command center designed to aid decision-making in the case of a large-scale natural disaster and/or emergency situation.

The second invention, named the NetroNome Online Media Environment system, links artists and performers through the Internet for real-time performances across the Web. The two-part system overcomes network delays and processing between musicians and artists who are performing in different geographical regions, and precisely synchronizes and displays real-time graphics and video of collaborations in tandem with the live performances. The result is a new format for artistic expression.

Digital Worlds premiered four integrated media performances using the NOME system in the past academic year. Each of these musi-

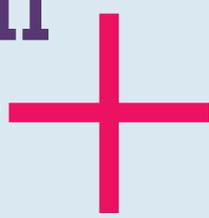
cal performances allowed musicians to collaboratively perform across hundreds, if not thousands, of miles. One such performance, *Children of a Common Mother*, created for the 56th Annual Latin American Studies Conference at UF, joined regional and indigenous musicians, dancers and storytellers across the Americas, ranging from Alaska to Brazil.

"Using these interactive media systems, distant artists, engineers and performers can collaborate, which allows us to better know and appreciate each other's cultures and traditions, and actually begin to establish new models for cross-cultural understanding," Oliverio said. "This is a new synthesis of art and technology, of culture and interaction design, that was not possible before the emergence of the global high-speed network."



# + digital worlds

# With a new international group, Fine Arts students organize to share arts and healing abroad



Medical students have long participated in the Arts in Medicine program by sharing art with hospitalized adults and children at Shands Medical Center at the University of Florida. Jill Sonke-Henderson, co-director of the College of Fine Arts Center for Arts in Healthcare Research and Education, recognized there were fewer Fine Arts students involved in the work. When she met one unique student in her Introduction to the Arts and Healthcare class in spring 2007, she saw an opportunity to remedy the disparity.

Sonke-Henderson tapped Zarabeth Golden, a motivated UF junior and a double major in Visual Arts and Psychology, to form a new student organization for interested Fine Arts students. Golden launched the International Fine Arts and Healing student organization in the summer of 2007, and by fall achieved a membership of about 60 Fine Arts majors, minors and some health science students.

“Zarabeth is exceptional, she was a leader in the class, and an A-student. Sonke-Henderson said. “She was always the one who seemed to be able to pull time out of the cracks in such a calm, pleasant way that she really seemed like the right person to approach. Within weeks of my request, she developed the group’s name, constitution and mission, and has done a wonderful job of inspiring and organizing the group since.”

Golden says International Fine Arts and Healing “aims to bring our artistic skills to people around the world, to use those skills to enhance individual and community health, and to create opportunities for international cultural exchange.”

Now, under the guidance of CAHRE’s director, members of IFAH are preparing to take a 12-day journey to Gambia, Africa, March 5-17, 2008, to introduce the benefits of the arts to rural clinics and the Royal Victorian Teaching Hospital in Banjul.

For Golden, the group’s mission is personal. Just a few years ago, Golden experienced first-hand how the arts can benefit a hospitalized patient.

At the age of 17, Golden had long been an overachiever. For years she juggled multiple extra-curricular activities in her high school, such as captaining the swim team and gymnastic team simultaneously, while also excelling in her coursework. She won international science fair research awards two years running, for example.

Then, on the brink of her freshman year of college at UF, Golden had to withdraw from her entire year of classes for medical reasons. She said her body just shut down from the stress.

Eventually her doctors diagnosed the cause of her near complete physical and mental breakdown, attributing it to the chronic condition, fibromyalgia — an as yet poorly understood disorder that is

characterized by severe joint pain and insomnia.

Golden began to paint during the year she, her parents and her doctors were struggling to understand her collapse.

“In that time, what I turned to ended up being painting,” she said. “I spent that “unproductive” year painting. I found painting. It was such a relief to have that kind of an outlet. It was amazing. Awesome. Before fibro, my outlet was sports and obviously, I couldn’t turn to that anymore.”

Painting and creating has remained a central focus of Golden’s life. Now 21, and with her fibromyalgia under control with medical supervision, Golden is a junior in UF’s College of Fine Arts and back to her old over-achieving ways.

In March 2007, she received a grant from the University Scholars Program to conduct research at Shands Medical Center on Arts in Medicine’s effects on quality of life

Chalk art announces a fundraiser for International Arts and Healing.



Zarabeth Golden in her experimental painting class





Jill Sonke-Henderson (front) leads a dance workshop at the GoDown Community Arts Center in Nairobi, Kenya.

and health among hospitalized cell transplant recipients. In 2007, she was selected to show her artwork at the annual UF Student Juried Arts exhibition. She was also awarded the James J. Rizzi Scholarship from the School of Art and Art History.

Despite all the activities the double major was involved in, when she stumbled across an announcement sent out by the School of Art and Art History about a spring 2007 Arts in Medicine class, she signed up for it immediately.

"I have spent a lot of time in hospitals myself," Golden said. "I'm familiar with the woes of the hospital patients, caregivers and nursing staff. It is a place where I know I can do good, and it is a place where I know it will matter."

The class was taught by Sonke-Henderson and fellow co-director Rusti Brandman, a dance professor in the School of Theatre and Dance. CAHRE, which grew out of the Arts in Medicine program at Shands at UF, is a leader in the field of arts and medicine with a broad and comprehensive program. AIM's in-patient hospital

program has peers at other centers, but in education and international programming, CAHRE is without equal.

As part of the center's international work, Sonke-Henderson will lead three nurses and about 10 students from the IFAH group on the March Gambian trip. The students will be based at the Royal Victorian Hospital and half the group will remain there while the second half goes on one of two excursions to outlying bush hospitals.

"The three nurses will maintain a significant clinical practice while we are there and students will be doing some "hard labor" in addition to art," Sonke-Henderson said.

Patients walk for miles or days to reach one clinic in Eastern Gambia the group will visit. The small structure's walls are not completely constructed. "We are planning to help them finish the walls and then paint murals," she added.

Golden is clear-eyed about IFAH's purpose for the trip.

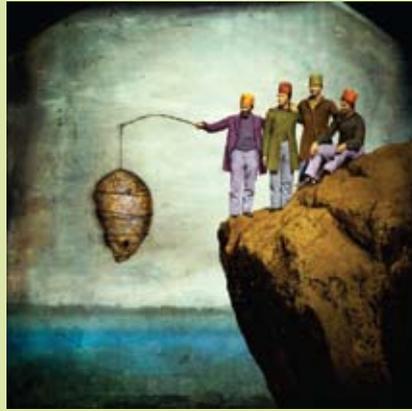
"We are going there to introduce them to the arts and medicine program and to introduce us to another culture," Golden said. "It is just as much for us to learn from them as for them to learn from us. I'm a big traveler and a proponent of getting involved and getting exposure to other cultures. I wholeheartedly feel that art students in general could not benefit more from being involved in other cultures."

CAHRE will also offer a four-week four-credit international course in summer 2008 to study the historical roots of the arts and healing in Spain and Morocco.

Golden is on board for that journey, too.

"Broadening your horizons and just being introduced to as much as you possibly can is so important. You'll never have a limited sense of inspiration the more you expose yourself to," Golden said. "This kind of involvement is essential to make you a better person and a better artist."

— By Denise Trunk Krigbaum



# Just Suppose: An invitation to think again

Internationally renowned photographers Jerry Uelsmann and Maggie Taylor's vision and methods play off each other, and similar themes echo through their images, but their work is a study of opposites. Each artist expresses a different point-of-view on a common element — be it a tree, a bird or a rock. With charm and clarity, Taylor and Uelsmann beckon the viewer to think differently, think twice and rethink preconceived notions.

Their joint exhibit of 54 recent works at the University Gallery in fall 2007, *Just Suppose*: photographs by Jerry Uelsmann and Maggie Taylor, provided an example of how most things in life can be viewed in more than one way.

The exhibit brought together generations of art aficionados, alumni and friends to view work Taylor and Uelsmann have created since 2000, some of which highlighted new techniques.

## The art of work

Uelsmann and Taylor have made their home in Gainesville. Their studios contain an intriguing collection of artifacts from around the world. These surroundings, along with trips they take to places such as China, Korea, Yosemite and New York to exhibit or to conduct research, help to define who they are and influence the overall content of their art.

Uelsmann, a UF professor emeritus and a retired graduate research professor, changed the place of photography in art history through his entirely new way of manipulating photo negatives and processing prints in the darkroom. In fact, Uelsmann entered the art world during a time when photography purists believed in the "decisive moment," or the capture of a single point in time, as the ultimate photographic achievement. In contrast, his work,

all in black-and-white, is studied, manipulated and composed with a collage sensibility. Audience participation is inherent in his mode of inquiry. Through his work, Uelsmann invites the viewer to join in the creative process by sharing his invented worlds.

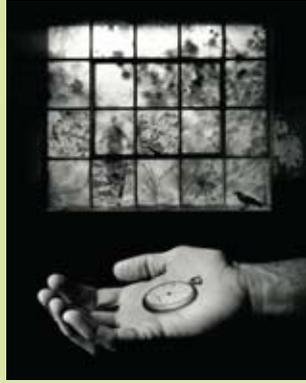
Taylor holds her MFA in photography from the UF School of Art and Art History. Like Uelsmann, she has challenged prevailing approaches to her craft. Her process of layering imagery takes place on a computer screen instead of in a darkroom. Her work is composed digitally, primarily utilizing a photographic scanner and computer software to create incredibly rich compositions that in many cases appear to be paintings rather than photographs.

Colorful and complex, laden with emotion that comes as an unexpected surprise in the com-

monly flat, graphic world of digital imagery, Taylor's work explores cognitive channels of interdisciplinary thought, with temporal qualities that invoke many periods in history. Her creativity is evident through her works' form and content, which causes the viewer to look and then look again before finally reflecting on her processes and experiencing their impact.

"I like to create my work and put it out there for the people to interact with and consider," Taylor said. "I leave the interpretation to the viewer."

She said she spends much of her work time in front of a computer, describing it as being like "any other desk job." While in her chair, she starts with old photos and follows them where they lead, creating layer upon layer using Photoshop software as she makes her artistic journey and creates her final work.



### A larger format for a traditional technique

Included in the exhibition were three photographic images from each artist that were generated outside of the realm of their normal techniques. Uelsmann, who creates his prints in the darkroom by combining separate black-and-white negatives using a traditional enlarger, has printed his work for the first time digitally on a new Epson large-format printer. Taylor, who always works with digital media, has printed in a scale that is also significantly bigger than her norm.

Uelsmann was encouraged to explore larger formats by a curator in Seoul, who suggested the addition of some larger im-

ages, viewable from a greater distance, would add variety to the exhibition.

"I'm still working the same way in the darkroom layering negatives and making a print, but carefully scanning the image and using the Epson large format printer allows me to create these bigger prints that can be viewed from 30 feet away," Uelsmann said.

In addition to the large format prints exhibited in Just Suppose, Uelsmann and Taylor were invited to experiment with an even larger Epson printer, and with it they each produced two works. The University Gallery invited the Samuel P. Harn Museum of

Art to partner in the exhibition by showcasing two of these four prints at the museum.

Uelsmann said he was more than ready to embrace digital technology, once it caught up in quality with traditional methods.

"I have never seen it as a competitive sport between digital and traditional photography," Uelsmann said. "Technology is so rapidly changing. Until recently it had not reached the level of quality necessary to reproduce the results of traditional black-and-white photographic developing. Now I have the ability to have the full tonal range of traditional photography."

— Amy Vigilante  
Director, University Galleries

# A music major learns the keys to success

By his sophomore year at UF, Noel Davies realized that playing piano was not just a hobby; it was his desired career path. He increased his practice time, playing in the Music Building for six to eight hours a day.

“There is a lot of art and creativity involved in interpreting music and playing piano. Inserting subtle, personal artistic ideas while respecting legendary compositions requires a creative mind,” said Davies, a fourth-year piano student in the School of Music.

Davies, at the age of seven, fell in love with the piano after his first lesson. As a high school student, he travelled on the weekends from Ft. Meyers to Boca Raton for private lessons with Roberta Rust, piano professor at Lynn University. Davies then attended his first festival for young, aspiring pianists at Texas Christian University’s Van Cliburn Institute in Ft. Worth, Texas.

His passion for playing piano continued to grow at the weeklong Young Pianists Festival at UF, where he received personalized instruction from Kevin Orr, the festival’s founder and director. Over the course of seven days, Davies engaged in public concerts and master classes, private lessons with faculty, daily music classes and guest artist recitals and master classes.

He was impressed by the extremely supportive faculty in the School of Music and he felt an immediate

connection with one professor in particular, piano professor Kevin Orr.

“We connected musically and our personalities just clicked. Dr. Orr took me under his wing and now he is my mentor and role model,” Davies said.

To date, Davies has performed in China, Canada and throughout the United States. His most memorable performance was in 2006 at the Kennedy Center for Performing Arts in Washington, D.C.

“It was a unique opportunity and a lot of pressure to play in the famous concert hall, but I was happy with my performance of Beethoven’s *Sonata Opus 90*. Performing is a really big rush, almost like an out-of-body experience,” Davies said.

Davies and four other UF piano students shared an out-of-country experience in May 2007, when they traveled with Orr to Chengdu, China, to study at the Chinese-American International Piano Institute. Davies practiced and performed daily, attended master classes and received one-on-one training at the Sichuan Conservatory, one of China’s top music institutions.

“The program encouraged cultural exchange as well as musical development. I watched Chinese pianists and learned about the music culture in China. It was a great opportunity to develop musically because of the diverse, outstanding and well-



Davies with Kevin Orr, far right, in China.

respected faculty in attendance,” Davies said.

Eager to continue learning and playing, Davies was invited to and attended the prestigious Aspen Music Festival in Colorado for a five-week program in the summer of 2007. He said the musical environment, with more than 700 students of all instruments, was filled with extremely motivated peers.

“It was overwhelming in terms of inspiration,” Davies said.

Davies attended private lessons with John O’Conor, director and professor at the Royal Irish Academy of Music in Dublin, Ireland. He still keeps in contact with the reputable Irish pianist and hopes

to be under his instruction when pursuing his graduate degree.

Davies was able to fund his trip to Aspen in part by the Presser Scholarship, which is awarded by UF music faculty to a rising senior music major who displays excellent musicianship, scholarship and contribution to the department. In the same year, Davies also received the Rich Holley Memorial Scholarship.

“Noel has blossomed into someone who is probably on par with some of the more outstanding piano students of his age in the U.S. This is confirmed by the many invitations he receives from prestigious musical festivals every year,” Orr said. “He has been a real ambassador



for our piano program. In going to numerous festivals and competitions, he represents the School of Music at UF most admirably.”

Davies is expected to graduate in May 2008 with a bachelor of music in piano performance. He has applied to about 10 graduate school programs in England, Ireland, France and the U.S. to earn a master of music in piano performance and then a doctoral degree. He has also applied to the Fulbright Scholar Program and the George J. Mitchell

scholarship, which fund students to research and study abroad.

In the future, Davies sees himself as a university professor and a professional concert pianist.

“It is a very difficult career path to pursue, but Noel is a hard worker with a lot of talent, along with a very amiable personality.” Orr said. “Noel has amazing work ethic which, even more than his talent, should take the credit for his strength as a musician and reliability as a performer. I look forward to following his career.”

— Jennifer Valdes

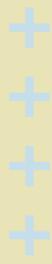


Terry J. Alcorn



# Home

## Is Where the Art Is



Lyrics from *West Side Story* resonate from the shower stalls. Drawings and paintings decorate the hallways. Chords from a guitar echo within the common lounge. These are the usual sights and sounds of Reid Hall otherwise known as the Fine Arts Living Learning Community.

Residence Education opens Reid Hall's Fine Arts Living Learning Community to any student with an interest in the arts. Even the Resident Assistants and Graduate Hall Director at Reid Hall are selected based on their interest in the arts. "I've really enjoyed my experiences here as an RA at Reid because I am

styles and personalities are represented, and we all seem to work well together," said Max Tfirm, music education major and Reid resident of three years. Reid Hall encourages its residents to develop their creativity and artistic expression beyond the classroom by taking advantage of its facilities, location and programs.



"This is really the only residence hall you can practice in, and it's really close to Fine Arts classes. It's a great location," Tfirm said.

Within the Fine Arts Living Learning Community, students have 24/7 access to a gallery and studio space. Future renovation plans include sound-proof practice rooms in the basement of Reid Hall. The gallery is the site for art exhibits and shows featuring works of residents and visiting artists selected by the Reid Arts Council. The gallery also functions as a quiet study room. The studio is a great space for artists to work and a temporary place for dancers to rehearse.

"Reid Hall is definitely different from all other residence halls at UF. It is really special, especially for students who appreciate the arts," said Daniel Seeman, president of Reid Yulee Mallory Area Council.

In collaboration with the College of Fine Arts and UF Performing Arts, the Department of Housing and

exposed to many things outside of my major," said Justin Chang, microbiology and cell science major, "It's been fun to experience the arts in this unique way."

Though Chang is not a fine arts major, he plays piano, flute and guitar.

"Reid Hall is social, spontaneous and very diverse. All backgrounds,

Whenever he finds down time, Derek Butts, a musical theatre major, participates in informal jam sessions with four other Reid residents. Butts, a freshman, said he would live in Reid again next year. "I try to be in Reid as much as I can; it's relaxing," Butts added.

There is an obvious sense of community and camaraderie amongst residents of Reid Hall.

"Everyone is always willing to help around Reid," said Blake Suarez, graphic design major who designs sketches and stencils for t-shirts which he sells across the globe—all from his room in Reid.

The residents' enthusiasm and passion for the arts inspired Beau Bergeron, former Reid RA, to launch the most popular program and tradition at Reid Hall— Reid Rocks. Organized by Reid RAs, Reid Rocks invites residents and friends to enjoy, participate in and contribute to artistic workshops and performances. In the past, Reid Rocks has sponsored free shows by local bands like Select Start, visiting spoken word artists and performance groups like Theatre Strike Force.

"Theatre Strike Force is an improv comedy troop that has frequently visited Reid. About 150 UF students of all majors make up TSF, including Reid residents. Their routine is similar to that of *Whose Line Is It Anyway?* and highly encourages audience participation," said Seeman, president of Reid Yulee Mallory Area Council.

Reid Rocks also organizes open-mic nights and creative workshops.

"For one Reid Rocks, we were asked to bring instruments that aren't really instruments, such as garbage cans, chairs, spoons, and using them, we made music. Another theme for a Reid Rocks workshop was making art out of trash," Tfirm said.

That's not all Reid has to offer. In addition to its many facilities and resources available to UF students, Reid also has a room available for visiting artists. Christina Briggs and Edward Winslow, professional dancers and owners of Incidents Physical Theater studio in NYC, stayed at Reid as guest faculty-in-residence in October 2007. While Briggs and Winslow were at UF they

interacted with non-dance and dance majors enrolled in School of Theatre and Dance courses and involved in the Florida MOD Project. Briggs and Winslow decided to stay at Reid for convenience purposes.

"We did not have to rent a car or worry about finding parking. We could walk everywhere we needed to go. It was also really easy for us to focus there," Winslow said.

Briggs said that the room was the equivalent of a studio apartment in NYC.

"It had everything we needed," Briggs said, "We'll stay at Reid Hall if invited to the UF campus again in the future."

Reid is a community where students can live, eat, sleep, breathe the arts and share their love and passion for the arts with their neighbors. After all, Reid Hall is not just a place for students to sleep, it a place for them to live and celebrate the arts with friends.

"There are a lot of returning residents every year. This marks my third year living here now. We are a social group and a very active community," said Jeremy Melendez, photography major, "It is the place to be. It rocks!"

— Jennifer Valdes



## Ugly Betty advances a beautiful career

The longhaired bespeckled girl is as bumbling as she is well-meaning. She works in a glamorous industry, but she is completely without fashion sense. She is dubbed Ugly Betty, but everything about her, including her lack of style and the glitzy offices and Manhattan streets she inhabits, is beyond her control. In fact, costume designers produce her wardrobe, down to her black tights and red-framed glasses, and her world is created by a team of



artists and craftspeople, who are all supervised by one man: art director and UF alum Jim Wallis.

Just how Wallis, who graduated from the College of Fine Arts' School of Theatre and Dance at UF with a BFA in tech and design in 1982, landed the position of art director for the hit ABC television show is an example of the 'right place right time' phenom-

non, which actually means 'through years of dedicated effort.'

After working on Motion Capture films including *The Polar Express* and *Beowulf* for four years, Wallis took a temporary position as set designer for *Ugly Betty*. As that stint was ending, the production designer, Mark Worthington, asked him to step into art direction. Although he had never worked in that capacity for television before, Wallis said, "Sure. Why not?"

That adventurous decision led him — a first time art director on a television series — to the podium to accept an Art Director's Guild Award for art direction in Feb. 2007. In Sept 2007, he received a Prime Time Emmy Award nomination for art direction, one of 11 nominations *Ugly Betty* received that year.

"It was a truly moving experience to be chosen for these awards by my peers, these are the people who understand what it takes to accomplish this work" said Wallis, who now lives in Burbank, Calif, with his wife and two children. "To be selected from all of the amazing designs being done on television in a given year and to have them say 'you are one of the top five' is quite an honor."

Despite his success in television, Wallis said he always planned to work in theatre. Television was

never on his radar, he said, but he credits his experiences at UF for giving him the skill set to succeed in any venue.

"Unlike film school, where the budgets limit the student designers to mostly dressing up locations, theatre programs like UF allow the students to be involved in staging full-scale productions," Wallis said.

The learn-by-doing method has suited him over the years. While Wallis' career path may seem as convoluted as Ugly Betty's love life, it has followed his single-minded passion for theatre and stage production since he first discovered it in a high school drama class.

Between completing high school and starting college, Wallis volunteered as a stagehand at the Gainesville Little Theatre and the Hippodrome Theatre. It was at that point that he realized, "Wow, I could make a career out of this."

He proved to be skilled at stumbling into opportunities — otherwise known as making his own breaks. While volunteering in Gainesville he met UF theatre professor Al "Doc" Wehlberg. From Wehlberg, he learned that a university education in theatre was about more than polishing acting skills, it included learning tech jobs such as set design, costuming, art direction, lighting, directing and more. Wallis applied to the program.



Illumination: Marianne Lettieri

**1971**  
**Marianne Lettieri**, BFA in printmaking, drawing and dance, exhibited her work, *This Place Called Home*, at The Main Gallery in Redwood City, Calif.

**1975**  
**K.F. Williams**, BFA in theatre design and technology, joined the Shakespeare Theatre Company as Director of Booking and Events for the new Harman Center for the Arts in Washington, D.C.

**1976**  
**Margaret Schnebly Hodge**, BA in graphic design, exhibited her paintings, *FLUX as verb, as subject*, at

the Karpeles Manuscript Museum in Jacksonville, Fla.

**1980**  
**Jacqueline Frost**, BA in photography, is an associate professor in the department of Radio-TV-Film at California State University, Fullerton. Frost is also a freelance cinematographer and independent filmmaker. Her most recent film was screened at the MOMA as a part of documentary fortnight.

**1981**  
**Karen Stephens**, BFA in theatre, appeared in a play by Thomas Gibbons, *A House with No Walls* at Florida Stage Theatre in Manalapan, Fla.

**1984**  
**Pamela J. Herring**, BFA and BDES (1990) in fine art clay and interior design, is in the seventh year of selling SlabMat, a product she created for use by clay artists.

**Hiram C. Powell**, MFA in music theory, was appointed associate vice president for academic affairs at Bethune-Cookman College in Daytona Beach, Fla.

**1988**  
**Bruce Rise**, BFA in theatre performance, is the director of major gifts for Los Angeles' Center Theatre Group: Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre.



Jim Wallis, '82, on the set of *Ugly Betty*.

He finished his UF degree and worked in theatre for four years before he applied to both the New York City Opera, and an internship on *Cheers*. He landed the television job and decided to take on the new experience.

In his position on *Ugly Betty*, Wallis is part of the art department team and works with the set decorator, the set designer, the construction coordinator and the prop master

in preparing the show's numerous soundstages, green screen and on-location shots. The production designer conceptualizes the look of the *Ugly Betty* set, the set designer draws it, and as art director, Wallis is responsible for bringing their ideas to life and nailing down every aspect of the look. Wallis oversees his crew of designers, graphic artists, carpenters, painters and propmakers as they transform the

production designer's vision into a physical reality hard enough for Betty to slam into during one of her more klutzy moments.

Wallis said the School of Theatre and Dance at UF, particularly the Summer Repertory Program, prepared him for the most important aspect of his work: collaboration.

"Everything I did at UF was about learning teamwork and being part

of a much larger process," Wallis said. "If your desire is that your creations are sacred and unchangeable and that you have this one vision, then film, television and theatre aren't for you, because everything you do is going to be part of a team process."

— Denise Trunk Krigbaum

### 1990

**Paul Siboroski**, BA in graphic arts (1984) MA in art history, serves as exhibits director at the Reuben H. Fleet Science Center in San Diego.

### 1992

**Malena Bergmann**, MFA in painting, was appointed coordinator of undergraduate education at University of North Carolina-Charlotte, where she has been teaching since 1997 in the art department.

**Adam Weiner**, MFA in theatre performance, was nominated for the Volvo For Life Awards, the largest search for local heroes in the country, for his work with at-risk kids in rural South Carolina.

### 1998

**Gustavo Morales**, BMUS in voice, in 2007 performed Schaunard in Puccini's *La Boheme*, Silvio in Leoncavallo's *I Pagliacci* and Enrico in Donizetti's *Lucia di Lamermoor*.

**John Pinckard**, BA in theatre performance, was recently named by Hal Prince as one of two inaugural recipients of the T. Edward Hambleton Fellowship for commercial producers.

### 1999

**Yojin Leem**, BFA in graphic design, recently left Eastman Kodak Company to take a position with the IBM/Silicon Valley Lab.



Philip Montana '05 (right)



## Making it to the Met

For most opera singers, it doesn't get much better than singing on the stage of New York's Metropolitan Opera. UF alumnus Nicholas Pallesen had the opportunity four times as a competitor in the Met's prestigious National Council Auditions—three times while a student at UF and once as a graduate student at FSU.

"There is no bigger competition than the Metropolitan Opera National Council Auditions," Pallesen said.

Described as the *American Idol* of the opera world, the competition consists of four levels – district, regional, national semi-finals and

national grand finals. The grand finalists are brought to New York for a week of rehearsals and music and dramatic coaching with the finest vocalists in the world. Pallesen was one of 11 at 2007's grand finals competition.

Pallesen graduated from UF in 2005 with a bachelor's degree in voice performance and graduated from FSU in 2007 with a master's in voice performance. At UF, Pallesen found a mentor in School of Music professor Elizabeth Graham.

"She taught me how to not only perform vocally but how to be an artist. My training at UF prepared me vocally, mentally and emotionally for the real world," Pallesen said.

Graham was one of the first to hear about his success at the Met.

"What Nicholas has accomplished is a dream come true for singers," said Graham.

Pallesen's performance in New York helped him gain exposure. "It was the greatest experience I've ever had," he said. "Being a finalist gets you instant recognition because everyone knows what it takes to get there."

Since his performance at the Met, Pallesen placed second in the Irma Cooper Opera Columbus International Opera Competition and was named an Outstanding Young Alumnus by the University of Florida Alumni Association.

In 2007, Pallesen performed in the three different operas at the Opera Theatre of Saint Louis, Mo. He was a finalist in the Ryan Opera Center auditions at the Lyric Opera of Chicago. He also performed roles in *Romeo et Juliette* and *Iphigénie en Tauride* at the Met.

— Jennifer Valdes



### 2001

**Andrew Downey**, MFA in printmaking, is a tenured professor of art at Valencia Community College in Orlando, Fla.

**Christy Sheppard**, BFA in graphic design, is a designer at *WIRED Magazine* in San Francisco.

**Wynne Wilbur**, MFA in ceramics, has been promoted to associate professor of art at Truman State University.

### 2002

**Amanda Bruss**, BFA in ceramics with a focus on figure sculpture, is working as a civil rights attorney in San Francisco.

**Scott Cally**, MFA in lighting design, has worked his first Off-Broadway production, *Bad Blood – Malasangre*, at the Puerto Rican Traveling Theatre ([www.prtt.org](http://www.prtt.org)).

**Kevin Chancey**, BFA in art, and his wife, Izumi, are currently living in Japan, raising young Emma while Kevin works with some Japanese potters, studies Japanese pottery, brews beer with English potters, and teaches English.

**Nazli Eda Noyan**, MFA in graphic design, has a project featured in the Substance: Diverse Practices From the Periphery exhibition in Denver.

**Katy Rush**, MFA in ceramics, had her sculptures featured in the Form & Imagination: Women Ceramic Sculptors exhibition held in Pomona, Calif., at the American Museum for Ceramic Art.

### 2003

**Kelley Guarneri**, MFA in theatre performance, was nominated for the Arizoni Awards for her performance as Kate from *Taming of the Shrew* for

South Mountain Community College. Guarneri also received an Arizoni Award for Principal Actress in a non-contracted play for Beatrice from *Much Ado About Nothing* with The Shakespeare Theatre.

**Marin Sullivan**, BA in art, graduated with an MA in art history in May from Southern Methodist University and has been accepted to the PhD Program at the University of Michigan, also in art history.

### 2004

**Kristin Territo**, BADAR in digital arts and sciences, is LED Producer for the 2006 NBA Champions Miami Heat. She won an award for "Best Overall Matrix/Fascia Display" at the 2006 IDEA Conference Golden Matrix Awards.

**Hyeja Jung**, MFA in graphic design, is a graphic design professor at Murray



## A designer for the future

When Duane Bray arrived at his new job at IDEO in 1995, his first project with the design firm involved redesigning the user interface for a blood/gas monitor – a piece of medical equipment that monitors the heart and keeps it pumping during open-heart surgery.

“It was my first time working on something where the design was literally a matter of life and death,” said Bray, who earned an MFA in Digital Media from the School of Art and Art History in 1994. “A well designed interface could actually help people during surgery, where a poorly designed one could probably kill somebody.”

The experience opened Bray’s eyes to the importance of IDEO’s dynamic approach to problem solv-

ing and identifying new solutions, which utilizes techniques Bray first learned as an art student at UF. After 12 years with the company, Bray has mastered the tactics and is a partner at IDEO where he heads one of the firm’s seven practices, the Global Software Experiences practice.

“Innovation is a very networked activity, now,” Bray said. “To do it takes a different way of thinking.”

Innovation also requires assembling a new type of team comprised of people with breadth and depth. The design firm hires people from a variety of disciplines including anthropology, physics, biology, engineering, psychology – as well as trained designers such as Bray in order to reinvent the processes and products humans use on a daily basis.

Then, Bray said, IDEO employees use concepts based on an artist or designer’s toolkit to create everything from Apple’s first Macintosh computer mouse to a new shopping cart to a toothbrush with a thick-grip handle.

The toolkit Bray and his team digs into when they work with client companies such as AT&T Wireless, Xerox, BMW, United Airlines and Texas Instruments contains skills including empathy, or the ability to identify and relate to others, narrative and storytelling, used to

communicate ideas, and the idea of iteration and prototyping, a method of trying ideas out and experimenting before locking in on a particular decision.

An IDEO team uses the toolkit when it problem solves for clients by going out in the field, interviewing and observing the users of the product or service, and then returning to the office to brainstorm a hundred or more ideas on how to solve the problem before funnelling the ideas down to the best solution, which it prototypes.

Using these tools, IDEO can represent the voice of the end user to help drive innovation, Bray said. These skills from the artist’s toolkit, which Bray said are also described in detail by author Daniel Pink in *A Whole New Mind: Why right-brainers will rule the future*, differ widely from traditional marketing assessment tools.

“The reality is, people don’t fit into the demographic bucket you try to fit them into. They may fit certain income and age groups, but their behaviors are actually more fluid than that,” Bray said. “So our research is actually to bring people to life, not as statistics but as real human beings. Understanding how they think and feel helps you unlock new ideas a lot better than just trying to aggregate a bunch of statistics about what people do.”

Bray said a big reason why businesses come to IDEO is to tap into those processes and those skills. IDEO’s long-term goal is not just to solve problems and hand back finished products, but also essentially to embed its process into their clients’ business culture.

With a workshop called “IDEO U,” IDEO has begun to train executives, businessmen, educators and students about their method of innovation, to enable more people to think in new ways, “so they can solve problems further down the road in a changing business climate and can unlock problems in their field whatever those problems might be,” Bray said.

Bray believes that the innovative toolkit artists acquire while attending university is relevant to all majors and would like to see it taught to everyone.

“The thought of scaling that [education] across potentially the entire curriculum across the entire university – especially one of UF’s scale – would be very interesting. To say how can we actually embed these processes in every major in the university and give these people a competitive leg up in the field? The implications are huge.”

— Denise Trunk Krigbaum

State University. She presented her research, her artwork and her students’ work at Daegu University’s second International Art Exhibition and Academic Seminar in Korea.

**Matt Sung**, BFA in graphic design, launched his own company, Design Related, LLC. One of his co-founders includes fellow UF graphic design alumna, Karen Horton (class of 2003). This company focuses around the Web site, designrelated.com.

### 2005

**Buki Bodunrin**, BFA in art, was a cast member for the new season of reality series *ARTSTAR* (on DISH Network).

**James Ehlers**, MFA in printmaking, taught and coordinated the first BFA in engraving arts at Emporia State University in Kansas.

**Fred Gallart**, BFA in digital media, helped pitch Project ER, an effort to improve the quality of life at Children’s Hospital of Pittsburgh.

**Philip Montana**, BFA in dance, is employed by Shen Wei Dance Arts, but is taking a break from touring while finishing his MFA in Dance Performance at New York University’s Tisch School of the Arts. He is also working with the dance company Adele Myers and Dancers.

### 2006

**Leslie Anderson**, MA in art history, was awarded the Chancellor’s Fellowship to attend the PhD program in Art History at The Graduate Center of the City University of New York. She was also awarded the Dean K. Harrison Fellowship.



Reading Fort White: Doug Barrett

**Jonathon D. Lovitz**, BFA in musical theatre, moved to NYC in Aug. and signed-on to the national tour of *Jesus Christ Superstar*. He has also filmed several episodes of *CSI: NY* and an episode of *Guiding Light* while in the city.

### 2007

**Jaclyn Baiata**, BFA in ceramics, has accepted an English as a Second Language teaching position in the South Bronx, NY. She will teach third-grade students.

**Doug Barrett**, MFA in Graphic Design was selected as one of the recipients of a Graduate Student Teaching Award for 2006-2007 at UF.

**Travis Horton**, MFA in sculpture, received an honorable mention in the 2007 International Sculpture Center Outstanding Student Achievement in Contemporary Sculpture Award.



**Continuity and Change: Three Generations of Ethiopian Artists.**

The College of Fine Arts affiliates had a busy year in 2007. The Harn co-hosted a national arts conference and University of Florida Performing Arts saw improvements to a historic building under its care. The New World School of the Arts students collaborated in an African dance performance with the college's Agbedidi Africa group. For more on that story, please go to page 12.

### **The Harn Museum**

More than 300 people attended the 14th Triennial Symposium on African Art of the Arts Council of the African Studies Association from March 28 to April 1, 2007, co-sponsored by the Harn Museum of Art, College of Fine Arts, School of Art and Art History and Center for African Studies. While some Triennial sessions were open only to conference registrants, others were free of charge and open to the public, including the keynote address by Okwui Enwezor, an internationally recognized scholar and curator of contemporary art, on March 29 at the University Auditorium. The theme for the Fourteenth Triennial, "Global Africa," addressed the ways in which African and Diaspora arts have played and continue to play an increasing role in international and trans-cultural exchanges. The conference co-chairs were professor of Art History Robin Poyner and Harn Museum of Art director Rebecca Martin Nagy.

In coordination with the conference, the Harn presented special exhibitions, such as Art of the Ethiopian Highlands from the Harn Museum Collection, and Continuity and Change: Three Generations of Ethiopian Artists.

A third, African Arts of Healing and Divination, ran from Feb. 20-June 24, 2007. The exhibition included objects from sub-Saharan Africa drawn from the Harn and private collections. It explored the multi-sensory qualities of objects and performances in the contexts of healing and divination. It also looked at the viability of ancient systems of healing in Africa today and the integration of traditional practices with biomedicine. The Center for Arts in Healthcare Research and Education provided funding for research conducted in Africa for this exhibition.



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**CIA**

## University of Florida Performing Arts

The UFPA, comprised primarily of the Phillips Center for Performing Arts, the University Auditorium and the Baughman Center, is a recent affiliate of the College of Fine Arts. Led by Director Michael Blachly, the UFPA has the mission to present the arts at UF.

Built in the 1920s, the University Auditorium is an architectural icon on the UF campus. A National Historic Landmark, the auditorium is a daily reminder of UF's past and the rich cultural history of the Gainesville community. Over the years, the auditorium has hosted a diverse array of musical concerts, guest lectures and performances. The auditorium also houses the Anderson Memorial Organ. Donated to UF in 1925, the organ is one of the major instruments of its kind in the Southeast.

But even a historical landmark needs a little TLC every now and again. This summer, the University Auditorium underwent several upgrades in

an effort to make the building safer and more comfortable for audience members.

One of the biggest changes was an upgrade to the sprinkler system. All of the auditorium seats were removed and scaffolding was erected so that workers could extend the system into the 1920s-era wood ceiling over the audience area, protecting the main auditorium from fire. Due to the University Auditorium's historic status, this task took careful planning and attention to detail.

"The engineers' and contractors' sensitivity to this National Historic Landmark is evident in the high standard of workmanship and carefully concealed installation," says UFPA Operations Director Matt Cox.

The auditorium also underwent some more "cosmetic" changes. The 30-year-old carpeting was replaced throughout the facility, while non-carpeted areas under the seats were patched and repainted. The original orange seats were replaced with new, more comfortable seats that coordinate with the new carpeting. The floor and

walls of the auditorium were unaltered in deference to the acoustics of the performance hall.

While the vast majority of the work was undertaken in the summer months, work on the mechanical and electrical elements of the sprinkler system will be complete by January. The electrical systems in the hall were upgraded and a much-improved sound system was installed in December, continuing an overhaul of the stage technical and safety equipment which began four years ago with the installation of fall-protection systems and new stage lighting.

The University Auditorium isn't new, but it is greatly improved and ready to serve another generation of UF students.

The University Auditorium under renovation in summer 2007.





# MINT design students take an atypical spring break in Mexico

During spring break 2007, five students in MINT, the student-run graphic design studio in the School of Art and Art History, flew to Cancún with their instructor, Doug Barrett, for a seven-day trip. This wasn't a usual spring break in Mexico. Instead, the group's purpose was to join UF graphic design associate professor Maria Rogal in southern Mexico and visit two Maya cooperatives to design their corporate identity.

As a Fulbright-García Robles Scholar in Mexico, Rogal was motivated to advance bi-national understanding, and to involve students in the process. Working with colleagues, she began relationships with two Maya cooperatives—one that produces orange juice and the other, honey.

In December 2006, Rogal met members of the Lol-Balché honey cooperative in Santa Elena, Yucatán. The cooperative was trying to provide a local income source for its 47 members and their families.

A second group, Cooperativa Cuauhtémoc in southeastern Mexico, grew oranges. Members were planning on cutting down their orange

trees because they didn't bring in profit. With the assistance of Rogal's Fulbright colleagues Alexis Racelis and Alison Brovold, they struck on the idea of processing the juice, which would yield more than 10 times the profit of oranges alone.

Both cooperatives needed brand design to bring their products to an international market. The cooperatives decided to pursue this route and the project was born.

Both the juice and honey projects would provide an excellent cross-cultural learning opportunity for students and a necessary product for the clients, Rogal said. Barrett was particularly enthusiastic about providing this challenging opportunity for MINT students because designers don't always get out of the studio to do field research.

Barrett and Rogal worked with the School of Art and Art History administration to make the spring trip happen. Using MINT's earnings from other projects, it was able to fund approximately two-thirds of the travel budget. The students, Luis Chacon, Ciara Cordasco, Anaïs La Tortue,

Rachel Newell and Jessica Vernick, each purchased his or her own airfare and meals during the trip.

The site visits were planned so that students and faculty could meet with clients, learn more about their business and their respective fields of juice and honey production, gain insight into Maya and Mexican culture and the economy, and present their initial project ideas. Knowing this, they could design better and understand the needs of the client as well as the market.

The seven-day trip included visits to the cities of Playa del Carmen, Felipe Carrillo Puerto, Señor, and the client site of Cuauhtémoc in the state of Quintana Roo as well as the archeological heritage site of Tulum. They then moved to the state of Yucatán where they visited their client in Santa Elena, traveled to Maní where Diego de Landa burned Maya manuscripts, and the archeological heritage sites of Uxmal and Labnah.

During the visit, students met with their clients and visited orange groves and honey apiaries. The meetings were a learning process for all



design that will be unique and make the owner's of the products proud."

The students presented their initial designs, which included a competitive landscape analysis and concept statements for each of the five design directions they presented. They left the clients with a bilingual document of the aforementioned materials as well as physical prototypes, which they developed once they returned to Florida with the rest of the MINT team, Vishal Agarwalla, David Claytor, Amy Gagnon, Sameera Kapila and Shirelle Minton.

"Our clients responded constructively and positively to the work and, most importantly, provided us with insight to improve our work. They were so pleased with this collaboration that they expressed their desire to make this a long-term relationship with UF," Rogal said.

MINT's work on these projects has contributed positively towards the social and economic development of both cooperatives. In early summer 2007, Lol-Balché joined with three other Maya honey cooperatives in the region to form an association of honey producers. Lol-Balché

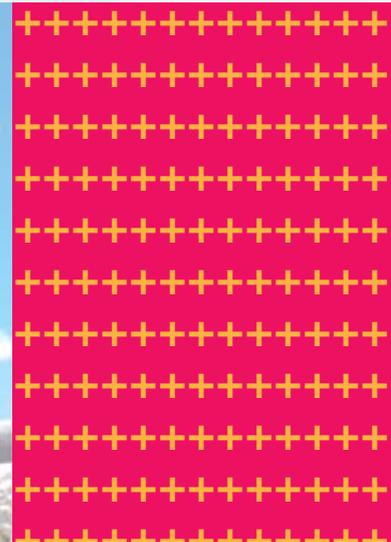
president, Manuel Magaña Ayil, presented our project work to the association and this motivated the other cooperatives to want to sell their honey direct to market. Eventually they agreed to combine their honey production under one brand. So the MINT project, which began with one cooperative and 47 members, will now affect at least four cooperatives with a combined membership of more than 250 beekeepers. The honey will be launched in the Yucatán region in 2008, with a plan to export in 2009.

Cooperativa Cuahtémoc has incorporated MINT's research document and design proposals in their business plan, as they seek external funding. The plan to process and bottle the juice in 2007 was delayed due to the devastation wrought by Hurricane Dean, which destroyed the season's orange crop. The cooperative plans to market their product in time for the next orange harvest in 2008.

To follow the progress of the two cooperatives, visit [www.mintinmexico.ufdesigners.com](http://www.mintinmexico.ufdesigners.com)

involved – it was the first time the clients worked with designers and the designers first experience with cooperatives. Each client meeting was different and provided much room for building trust, learning and reflection. The clients spent hours with the group showing them their process, different types of trees, the traditional Maya farm and how they worked as a co-op. The designers shared their process with the clients and the interactions became a time to develop mutual understandings in order to better work together.

"Meeting the clients allowed me to better understand how the products are made and how they will actually be sold in Mexico and internationally," Rachel Newell said, "To walk through the orange groves and then the stores where the juice will be sold allowed me to understand the full cycle of the product. After seeing, hearing, tasting – I have a better understanding of what this region of Mexico is about, which will aid in creating a



# development+



from the director

Just a few months ago, I joined the College of Fine Arts. Since my arrival, the vitality and talent of the students and the high caliber and creativity of the faculty has amazed me. Accolades, awards and fellowships received by both our faculty and students all attest to the excellence of the college. Our recent alums have received Emmy nominations, been cast in Broadway productions, exhibited in major museums and performed in leading opera companies and orchestras, as well as taught at prestigious institutions. Our 1,100-plus graduate and undergraduate students and nearly 100 faculty members are some of the best in the region, nation and world. I am proud of their contributions to the arts, and to the overall quality of the educational experience at the University of Florida.

Gifts for scholarships, fellowships and endowments for students and faculty, as well as for modern facilities are vital to sustain the college's commitment to excellence in the arts and for students to receive the best opportunities that the University of Florida can provide. All of our programs, whether music, dance, theatre, art history, two-dimensional or three-dimensional art, serve to educate, inspire and foster creativity in the students of the University of Florida and the greater community. Your contribution helps student-artists fulfill their dreams, while making significant contributions to society. That aspiration, with your help, is within reach.

Please consider joining those energized and inspired contributors who are investing in the College of Fine Arts and in Florida's future. Your financial support will help our exceptional programs remain first-rate for years to come and will make a real difference in the resources we have available to support the finest students and faculty. Thank you for your generosity!

*Maria Gutierrez-Martin*  
Director of Development  
352-846-1211  
[mmartin@arts.ufl.edu](mailto:mmartin@arts.ufl.edu)



## In Memoriam

**Kenneth A. Kerslake**, artist, was a Distinguished Service Professor Emeritus and the founder of the printmaking program at the College of Fine Arts School of Art and Art History. The college faculty, staff and alumni were saddened to learn of his passing in January 2007. In honor of his career and his contributions to art and education, the Ken Kerslake Art Scholarship was started to benefit a printmaking student. To learn more about this scholarship and how you can contribute, please contact Maria Gutierrez-Martin, Director of Development, at 352-846-1211.





## George Steinbrenner Band Building

The College of Fine Arts and the School of Music are pleased to announce the George Steinbrenner Band Building will be ready for occupancy in summer of 2008, thanks to the generosity and commitment of many alums and friends of the college. The new facility, located adjacent to the School of Music, provides a 5,600-square-foot rehearsal space for all bands, including the marching band, a band library, instrument and uniform storage, administrative offices, a conference room and two large lobby areas.

The George Steinbrenner Band Building represents the first phase of an ongoing project to install state-of-the-art facilities at the School of Music to serve the University of Florida's students, faculty and community.

The University of Florida Bands program is one of the largest and most visible student organizations at UF, involving more than 600 students from virtually every college, department and professional school. In our myriad band ensembles at the School of Music you will find undergraduate and graduate students from 18-to-50 years old — future physicians, scientists, engineers, teachers, veterinarians, lawyers, mathematicians, physicists, journalists, architects, artists, writers, and professional musicians. They all share a love of music and a love for all things "Gator." They will perform publicly 100 to 200 times this year on behalf of our university. These students are not only outstanding scholars, they are superior citizens and well-rounded human beings.

Upon completion, the George Steinbrenner Band Building will be the finest facility dedicated to bands in the United States. The George Steinbrenner building is not only a giant step forward for bands, but for the entire School of Music, the College of Fine Arts, and the University of Florida.

## Florida Tomorrow...and the College of Fine Arts

### The Promise of Tomorrow

The University of Florida's capital campaign, *Florida Tomorrow*, is now active on campus and throughout the Gator Nation, seeking to gather support for vital campus and college needs.

What is Florida Tomorrow? Here at the College of Fine Arts, we believe it's an opportunity, one filled with promise and hope. It's our pledge to support faculty, students and programs. Gifts for scholarships, professorships and modern facilities are vital to our mission. Contributions to the university's *Florida Tomorrow* campaign will help student-artists fulfill their dreams, while making the world a better place for all of us. Philanthropists to the College of Fine Arts can make a positive impact now and continue touching lives for generations to come.

UF holds the promise of the future: Florida Tomorrow — a place, a belief, a day — is filled with possibilities. The College of Fine Arts vision is to provide the best education possible to the best students we can serve, to provide a challenging and creative environment in the finest facilities, to foster talent and to deliver high-quality visual and performing arts. We look forward to the challenges and opportunities tomorrow will bring, and we embrace our commitment to set the standard for fine and performing arts schools in the 21st century.

The Florida Tomorrow campaign will shape the university, certainly. But its ripple effect will also touch the state of Florida, the nation and the world. Florida Tomorrow is pioneering research and spirited academic programs. It's being at the forefront to address the challenges facing all of us, both today and tomorrow.

### College of Fine Arts Campaign Goals

#### Faculty Support

\$2,000,000

#### Graduate Support

\$1,000,000

#### Campus Advancement

\$2,000,000

#### Program Support & Research

\$1,000,000

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August



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December

# join

## Join one of the College's Friends Groups:

**The School of Music's** longstanding Friends of Music group helps the School of Music's mission primarily through funding music scholarships for exceptionally talented music students. This year the group is busy planning a fantastic spring event called "A Night at the Opera," which will be held April 6, 2008 at the School of Music and the University Auditorium. In addition to presenting a sampling of the talents of orchestra, band and opera students, this festive event will include an address from the director of the school, John Duff, regarding accomplishments of the school and its future needs. All proceeds from the event will support the School of Music.

### **The School of Art and Art History's** Friends of the University Galleries

Membership in the galleries creates the most important link — that of the viewer to the object. Like the relationship between sponsor and artist, a gallery needs the support of a community that is engaged in its growth. In 2007, with membership support, the galleries hosted exhibits of national and international artists, including receptions that drew hundreds of patrons. Join the University Galleries to make this significant relationship with art a part of your life.



**The School of Theatre and Dance** is very excited about the formation of a new Friends of Theatre and Dance group. This dynamic new group will be a great asset in supporting the mission of the school to educate and train its students to become scholars, actors, directors, dancers and technicians. The Friends of Theatre and Dance provide financial support for new resources within the School of Theatre and Dance, including performances, lectures, educational opportunities and scholarship and travel support for our students.

*Call the College of Fine Arts Office of Development at (352) 846-1218 for more information about the college's Friends groups.*

To the individuals and firms listed below, we say simply and sincerely, thank you. Whichever area of Fine Arts you choose to support, please know that your gifts have a far-reaching impact on the future of our talented students.

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