

COLLEGE OF
THE ARTS

UNIVERSITY OF FLORIDA

muse

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UF
UNIVERSITY of
FLORIDA



contents



DEAN'S MESSAGE 3

COLLEGE NEWS 3

COTA Council, college and community collaboration, Creative B, faculty recognition, college leadership and more

FEATURE 11

Collaborating for a Creative Tomorrow

How the college is collaborating with the sciences to impact our community for a brighter tomorrow



15 SCHOOL OF ART + ART HISTORY
Visiting Artist Lecture Series continues with success, students sell #FridgeWorthy artwork, Kaira Cabañas alumni updates and Q&A with Nathan Murray

19 SCHOOL OF MUSIC
Gator Band directors celebrate their 10th year anniversary, International Brass Festival, Little Kids Rock present to music education students and professionals, alumni updates and Q&A with Tom Hurst

23 SCHOOL OF THEATRE + DANCE
Harn Choreographer in Residence, SOTD adds Tony-nominated Malcolm Gets to faculty, Trent D. Williams, Jr., travels to Rwanda to transform community with dance, alumni updates and Q&A with Beth Dover

JOIN THE CONVERSATION



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

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Are you an alumnus with an accomplishment to share? Do you have a story idea? Contact us at musemagazine@arts.ufl.edu or by calling **352-273-1489**.



27 CENTER FOR ARTS IN MEDICINE

Using the Arts to Brighten the Community — Multiple endeavors continue to bring arts to healthcare to improve the lives of others

29 DIGITAL WORLDS INSTITUTE

Creating Multiple Opportunities for Multi-Talented Students — Encouraging possibilities for students with the latest technological breakthroughs

31 UNIVERSITY GALLERIES

Exploring culture through art exhibitions

IN MEMORIAM 32

Remembering beloved College of the Arts faculty members

GIVING + SUPPORT 33

A look back at Splendor: Let the Good Times Roll, Gator Band Alumni Weekend, the stories of generous donors and supporters who make a difference one gift at a time

HONOR ROLL 37

Thank you to those who support the work of our college



ON THE COVER:

Sumi Ink artwork on the bridge connecting Fine Arts Building A & C
Photography by Jordan Albright

To submit news for our college website and e-newsletter, email us at news@arts.ufl.edu or visit arts.ufl.edu/in-the-loop.



Message from the Dean

LUCINDA LAVELLI

During the College of the Arts fall opening meeting, I said we are entering a Golden Age. As the University of Florida continues to take large strides toward preeminence, the college has benefited with new resources and recognition for the essential value of the arts on campus, in the city of Gainesville and nationally. Our faculty and students have continued creative and scholarly work that has been discipline-specific and also collaborated with other disciplines to combine their artistic creativity with scientific knowledge, opening up new possibilities for creation, discovery and community impact.

Let me share some highlights. As one of the founders of the Alliance for the Arts in Research Universities (a2ru), the college hosted the 2017 a2ru Emerging Creatives Student Summit (page 12). The School of Theatre + Dance welcomed industrial systems engineer Dr. Elif Akcali as a Creative Scholars-in-Residence, who helped propose new tools to help dancers and engineers while working with MacArthur Fellow Liz Lerman and faculty member Trent Williams (page 25). Under the direction of Welton Tremura, the work of our Brazilian Music Institute around the state attracted the support of the Knight Foundation and the Consul General of Brazil.

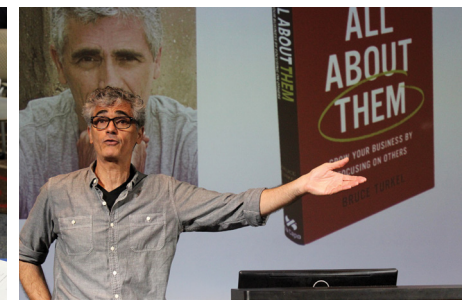
Public art continues to be an important aspect of incorporating our creativity into our local Gainesville community. A partnership between the School of Art + Art History and 325walls/Gainesville Urban Art Initiative through Julia Morrisroe brings urban art education to students and community members (page 4).

The Digital Worlds Institute premiered an animated drama called *CO₂ and You: The Power of Personal Choice* as part of their Earth Day 2017 Celebration (page 30). This interactive media experience allowed audiences to discover how daily choices can impact the Earth's environment all around the globe. The Center for Arts in Medicine has continued its success of the Music in Emergency Medicine program, funded by the National Endowment for the Arts, and attracted a visit from Chairman of the National Endowment for the Arts, Jane Chu, for its telehealth initiative with the Veterans Administration.

New faculty have joined the college and more will be hired for the 2018-19 academic year; the State of Florida awarded initial funding for a new School of Music building; the Office of the Provost and the University Athletic Association are jointly funding a marching band facility for the 2018 football season; and donors have continued to step forward to support college initiatives.

In a unique turn last year the university developed a Strategic Development Plan looking into the future and included the City of Gainesville in the process. I was asked to develop a plan for harmonizing the arts with the Strategic Development Plan. Working with a national arts consultant, Diane Mataraza, through five town hall meetings, over 150 people offered viewpoints about how they could envision the arts at UF and in city. A steering committee of ten university and ten city members reviewed and contributed to the final document of recommendations. Three essential points came to the foreground to keep in mind for all arts developments: accessibility, visibility and cultural relevance. And, as the UF arts community responds to the recommendations these will be guiding principles.

In closing, I recognize and thank Maria Rogal, interim director of the School of Art+Art History, and former Associate Dean Edward Schaefer for their contributions fusing the college's passion for the arts and our love of the community and welcome our new faculty and leadership (page 10) who will contribute our push toward a creative tomorrow.



+ LEFT TO RIGHT: Carl Byrd, John Pinckard, Tammy McDowell, Mark Rule, Lois Rule, Bruce Turkel, Lucinda Lavelli, Doug Grimmert, Brenna Rizzard, Stephen Shooster

COTA Council meets for third year

BY MANDY MCDADE

The College of the Arts Alumni + Friends Council (COTA Council) met in early January for their third annual meeting with faculty and students from the College of the Arts seven schools and centers. COTA Council brings diverse and successful alumni and supporters back to the University of Florida to share their experiences and offer advice to the college and its faculty, staff, students and leadership.

This year's COTA Council attendees came from all over the country and have all established themselves within their respective fields. Members of the council include Bill Booth, Carl Byrd, Ron Edelen, Doug Grimmert, Tammy McDowell, John Pinckard, Brenna Rizzard, Lois and Mark Rule, Stephen Shooster, Bruce Turkel, and Linda Wilson. The council received updates

from the directors of each of the schools and centers, had lunch with scholarship students and met with Dean Lucinda Lavelli to discuss more of the goals and initiatives of the college. The topics ranged from short-term projects to launch in the following months to larger scale projects that will develop over the next several years.

As the university as a whole makes its push to preeminence, Lavelli understands the importance for the College of the Arts to continually improve and expand. The connections and insights that the COTA Council brings are invaluable to this internal mission, as they have firsthand insight into how to reach out to alumni and cultivate success for current students.

A vision belonging to the entire community

BY SAMANTHA BROWN

A collaboration between the UF School of Art + Art History and 352walls/Gainesville Urban Art Initiative is off to a colorful start.

Since its inception, both parties have committed to providing urban art education for UF students, local artists and residents inspired by the 352walls initiative. This ground-breaking effort is a testament to the collaborative efforts between Julia Morrisroe, associate professor in painting and drawing, and Raquel Vallejo, curator and project coordinator of 352walls.

In fall 2016, Morrisroe requested a wall for her senior students to engage in mural painting. Jointly, the senior class created a mural titled *Narrow Escape* at the Sun Center in downtown Gainesville.

Once the mural was completed, many of Morrisroe's students expressed a desire to continue to implement their newly acquired skills.

As a result, Vallejo created a "teaching wall" that allows students to learn, practice and experiment with the techniques, concepts and designs taught by professional mural artists. The teaching wall is located next to Leonardo's 706 and Hector's Framing and Gallery on West University Avenue.

In turn, several of the urban artists participating in 352walls expressed an interest in teaching urban art at UF.

Many of them felt a need for symposium and dialogue to discuss multiple issues and topics related to neo-muralism and the growing urban art movement, Vallejo said.

A small but successful series of master classes, workshops and lectures was launched in fall 2016.

Vallejo and Morrisroe are currently working together to expand the educational programs.



Fusing Research and Teaching

Discovering methods to improve teaching and the classroom experience through research

MARSHALL CARPENTER

In March 2017, Dr. Edward Schaefer, long-time associate dean at the College of Arts and current professor at the School of Music, held Fusing Research and Teaching, a two-day event that Schaefer described as a vehicle for faculty to explore ways in which they could use their teaching as a means of research.

The first day was a keynote presentation kickoff, held at the J. Wayne Reitz Union and headlined by Courtney O'Connell, Training and Development Leader at global communications consultancy APCO Worldwide and former professor of leadership at Rutgers University.

Its objectives were to address innovation in teaching and ways of connecting teaching to research agendas.

The second day, A Day in Design Thinking, consisted of a series of sessions and activities designed as an introduction to a teaching learning experience with a research component, which included students who partook in the course activities.

The event this year was a great success by many standards: It met its full capacity of approximately 100 attendees, received excellent feedback and connected faculty members together.

"We want faculty to think about incorporating their research objectives into the teaching," Schaefer said. "That is to say, think about how they can improve their teaching by using their classroom as a kind of research lab."

The symposium was not just for teachers and faculty. Graduate students were present at the symposium, many of which will soon be transitioning into teaching positions.

Schaefer expressed optimism for the future of the event.

"UF is dedicated to excellence in both research and teaching," he said. "We believe that the two goals can support each other. We hope it will continue and that sponsorship will grow to a wider number of colleges."





+ Director of the School of Music Dr. Kevin Orr highlights the annual International Piano Festival.



+ Dean Lucinda Lavelli welcomes School of Theatre + Dance supporter Mary Ann Green to her home.

COLLEGE OF THE ARTS CELEBRATES SUPPORTERS AT DEAN'S CIRCLE EVENT

BY MACEY WILSON

Each year, the College of the Arts celebrates its top supporters in an intimate evening of gratitude, friendship and the arts. Dean Lucinda Lavelli, her husband, Ken Webster, and their dog, Rocky, hosted the College of the Arts annual Dean's Circle Event on Tuesday, June 13, 2017.

Dean Lavelli thanked the school directors: Maria Rogal (Art + Art History), Kevin Orr (Music), Jerry Dickey (Theatre + Dance) and Assistant Dean Tony Kolenic, as well as state senator Keith Perry, who recently passed a bill that will provide \$5.9 million in funding to initiate the building renovation of the School of Music. She also recognized special friends to the college: Jim Theriac (Music) and John and Margaret Sung (Music), Merci Clark (Art + Art History) and Mary Ann Green (Theatre + Dance).

"You are here because of your support," Lavelli said. "We can't do it without donors like you."

Jerry Dickey, director of the School of Theatre + Dance, introduced Mary Ann Green, a beloved supporter of the school.

The director of the School of Music, Kevin Orr, also spoke about the annual International Piano Festival, June 10-17, 2017. He welcomed one of the student performers, Xiaopei Xu, to perform a rich and complex piece. The graceful and commanding performance by the young pianist left the audience speechless.

The event is a time for the College of the Arts to thank its donors who have supported the college with annual support of \$1,000 or higher directed towards the donor's interest.

"It's because of donors like you that we're able to give our students the finest arts education," Lavelli said.

In the 2017-2018 academic year, the college will also celebrate four significant milestones: the School of Music will celebrate its 90th anniversary with a concert February 17, 2018; the School of Theatre + Dance celebrates the Constans Theatre's 50th anniversary; Steinbrenner Band Hall celebrates its 10th anniversary; and the college's annual gala, Splendor, celebrates its 10th anniversary.

A summer of *Sketchy People*, giant dragonflies and hope

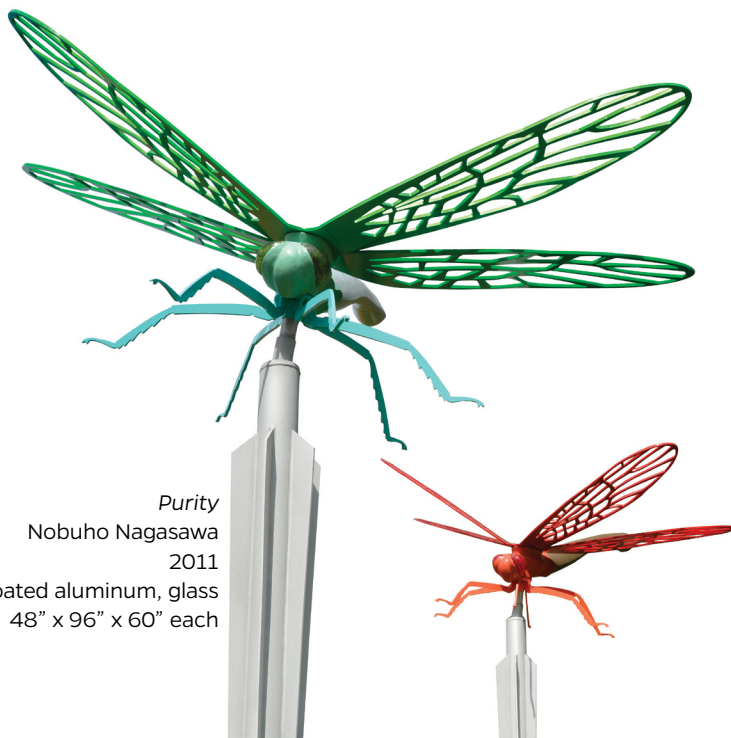
Each year during the University of Florida's Summer B semester, partners from throughout campus present a series of activities aimed to delight, educate and entertain called Creative B. Founded in 2010 by the Office of the Provost, activities from summer 2016 ranged from a thought-provoking short-film series at the Digital Worlds Institute to solving a murder mystery at the Florida Museum of Natural History.

"Creative B is our way of welcoming new students to campus through the arts and other creative experiences to set the tone for the upcoming academic year," said Provost and Senior Vice President for Academic Affairs Joseph Glover. "We plan it as a unique experience each summer to enliven campus life during the Summer B term."

This year the college partnered with UF's Center for Arts in Medicine, Center for Undergraduate Research, Herbert Wertheim College of Engineering, University Galleries, Digital Worlds Institute, Florida Museum of Natural History, Harn Museum of Art, and College of Journalism and Communications.

Some of the highlights included: the School of Theatre + Dance's hilarious production of *Sketchy People*, in which characters of a sketch comedy troupe reunite for only one performance; a public art project of large-scale dragonflies by Japanese artist Nobuho Nagasawa; and an exhibition called *Shared Hope – Art and Healing* at the Harn Museum of Art that demonstrated expressive practices that exemplify the power of art to raise the human spirit as a response to illness, aging and death.

"Creative B events are often collaborative, involving many units of the university and may stimulate your imagination," said Lucinda Lavelli, dean of the College of the Arts. "These events are designed to connect students and the Gainesville community to ideas that may be new to them. We invite you to attend or participate in an event to find out for yourself."



Purity

Nobuho Nagasawa

2011

Powder coated aluminum, glass

48" x 96" x 60" each



Collaboration through feedback A WORKSHOP WITH LIZ LERMAN

BY SAMANTHA BROWN

In spring 2017, the College of the Arts hosted Liz Lerman, a choreographer known for inventing Critical Response Process (CRP).

This adaptive, analytical strategy is designed to engage students and artists with comprehensive methods for giving and receiving feedback.

A MacArthur Fellow, Lerman has dedicated 25 years of practice to the research and support of her findings.

To demonstrate the scope and applicability of critical response in multidisciplinary settings, Lerman worked with dance and engineering students at UF.

Lerman's workshop, co-facilitated by Trent Williams, assistant professor in School of Theatre + Dance (SOTD) and Dr. Elif Akcali, associate professor of industrial and systems engineering and creative scholar-in-residence in SOTD, challenged students to closely evaluate their work.

It also provided an opportunity for students to learn different ways of thinking from each other.

"I utilize CRP everyday in my teaching," Williams said.

Students ask each other neutral questions about their work, articulate their point of view and provide honest feedback.

Williams said Lerman's teachings have changed the way his students view their work, and it has inspired some very poignant messages.

Students are used to giving feedback, but this is a way of opening up most individuals are not used to, Williams said.

Akcali said CRP is unique to engineering students because they are not used to receiving feedback as part of their training. In engineering, feedback is usually written and given at the end.

The way you criticize can sometimes be about your own prejudices and may not fully pertain to the work, according to Akcali.

"I may kill an idea without giving a person the opportunity to explain," he said.

Through this experience, you realize how the value of your opinions has a worthy impact on other people, Akcali said.



Kelli Wood honored with 2017 Outstanding Young Alumni Award

BY CHAZ MAY

School of Art + Art History alumna Kelli Wood (B.A. Art History and Political Science '08) was recognized with the 2017 Outstanding Young Alumni (OYA) Award from the University of Florida Alumni Association.

Established in 2006, the OYA Award recognizes alumni whose achievements positively reflect the Gator Nation. Criteria for the award include being within ten years of graduation, making a significant impact on their industry, and having professional accomplishments at the state, national or international level.

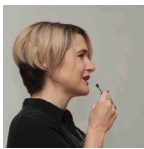
Wood graduated summa cum laude in 2008 with degrees in art history and political science. Since graduating from UF, Wood completed her Ph.D. in art history from the University of Chicago. As an art historian, Wood has conducted research in Italy and has numerous published works, including *Performing Pictures: Parlor Games and Visual Engagement*

in Ascanio de' Mori's Giuoco piacevole in Playthings in Early Modernity and Balls on Walls, Feet on Streets: Subversive Play in Grand Ducal Florence, in the Renaissance Studies Journal.

Wood is currently an assistant professor in the department of the history of art at the University of Michigan and a postdoctoral scholar in the Michigan Society of Fellows. She has conducted research on the intersection of art and games on a Fulbright at the Kunsthistorisches Institut in Florence, Italy, and as a Samuel Kress Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C.

During her time at UF, she served as the director of the Museum Nights program, president of the Fine Arts College Council, intern at the Harn Museum of Art and president of the Art History Association.

School of Art + Art History



Assistant Professor **Kaira Cabañas** edited the book Laercio Redondo: *Intimacies/Proximidades*, which tells the story behind the work of Brazilian artist Laercio Redondo.



Professor and the Banks Preeminence Chair in Art **Coco Fusco** was selected to be featured in the Orlando Museum of Art's Florida Prize in Contemporary Art show and was a featured speaker at the College Art Association Conference.



Professor **Melissa Hyde** and her students presented at the Southeastern Society for Eighteenth Century Studies conference.



Assistant Professor **Lisa Iglesias** was selected to be featured in the Orlando Museum of Art's Florida Prize in Contemporary Art show.



Professor **Nan Smith** was awarded the 2016-2017 Faculty Doctoral M.F.A. Advisor Award from both the College of the Arts and the University of Florida.

School of Music



Research by Associate Professor **William Bauer** was published in three major journals including *UPDATE: Applications of Research in Music Education, Research Perspectives in Music Education* and *Contributions to Music Education*.

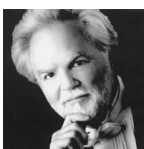


Associate Professor **Margaret Butler** was awarded a prestigious Venetian Research Program Grant from the Gladys Krieble Delmas Foundation, which will allow her to travel

to Venice to conduct research for her book on the prima donna in the 18th century opera and celebrity culture.

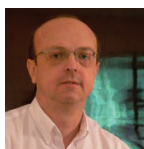


Associate Professor **Laura Ellis** released her new CD *Music for the Testaments Old and New*.

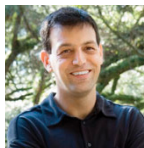


Professor and Program Director **Willard Kesling** received a grant that allowed him to travel to Romania and Bulgaria to record the rarely performed

Requiem Mass, Op. 89 by Antonin Dvořák. As a result of this endeavor, he was appointed to the artist/faculty of the International Institute for Conductors.



Professor **Paul Koonce** served as the keynote speaker at the National Student Electroacoustic Music Event at Louisiana State University.



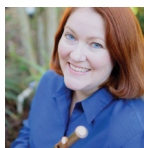
Compositions by Professor **Paul Richards** were released as part of Belgian clarinet virtuoso Ronald van Spaendonck's new CD.



Associate Professor **Silvio dos Santos** gave the keynote address at the 7th International Symposium on Musicology and the Brazilian Association for Music Theory and Analysis.



Assistant Professor **Megan Sheridan** presented a session titled *Kodály* in the Inclusive Music Classroom at the Florida Music Education Association annual conference.



Associate Professor **Kristen Stoner** was a featured performer at the 41st Annual Convention of the Florida Flute Association.

School of Theatre + Dance



Associate Professor **Mihai Ciupe** created scenic designs at the Hippodrome Theatre in Gainesville and presented at the Southeastern Theatre Conference (SETC).



research project in Africa.

Professor **Joan Frosch** had great success putting on the Harn Museum of Dance for a second year and obtained a grant with Senior Lecturer Mohamed DaCosta for a



Assistant Professor **Elizabeth Johnson** was invited to residencies in dance at universities, conferences and festivals across the United States, South America and Europe.



Professor **Tony Mata** was inducted in to the College of Fellows of the American Theatre, a national group comprised of the most accomplished educators and professionals within America's educational and theatre community.



Professor **Ralf Remshardt** gave an international conference presentation through International Federation of Theatre Research in Stockholm, Sweden.



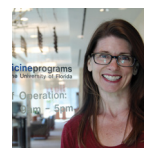
Associate Professor **Ric Rose** presented a new dance composition as part of Dance 2017.

Center for Arts in Medicine



Division of Student Affairs.

Visiting Assistant Scholar **Jeff Pufahl** received multiple awards for the play *Ashley's Consent*, which raises awareness about sexual assault, including one from the UF



collaboration around creativity, innovation and entrepreneurship.

Director **Jill Sonke** was named the Cross Campus Faculty Entrepreneur of the Year by the Warrington College of Business, an award which recognizes interdisciplinary



Assistant Scholar **Heather Spooner** and Lecturer **Jenny Lee** will lead the Center for Arts in Medicine's partnership with the National Endowment



for the Arts to expand the NEA's Creative Forces program through replication of the Rural Veterans Telehealth Initiative Creative Arts Therapy program. The program, a partnership with the Malcom

Randall VA Medical Center, provides veterans in rural areas with access to creative arts therapies.

Digital Worlds Institute



Associate Professor **Angelos Barmpoutis** authored two book chapters, two journal publications and chaired international panels on human computer interaction and applied human factors and ergonomics. He also disclosed three inventions to the UF Office of Technology Licensing, one of which that has been licensed with a four-year agreement to use his patent-pending technology.



Assistant Professor **Eleni Bozia** served as consultant on two funded grants, respectively exploring digital Roman history and digitizing the Epigraphic Collection of Università Ca'Foscari.

She also presented papers at four national and international meetings, received one journal publication and has five more journal publications forthcoming and under review. Additionally, she was nominated for the Assistant Professor Excellence Award in the UF College of Liberal Arts & Sciences.



Associate Director of Business Development **Tim Difato** continued to collaborate with the UF College of Education's Lastinger Center for Learning on the Early Learning Florida project

to create online courses for Early Childhood Development practitioners across the state of Florida. During the third year of this partnership, he led the Digital Worlds team that has created the 25th course in the successful series. He also led a team of digital artists to create the visual content and technical systems for the interactive presentation *CO₂ and You: The Power of Personal Choice*.



Assistant in Digital Arts & Sciences **Seung Hyuk Jang** authored a new digital arts & sciences course to be offered in Fall 2017 titled Creating Mobile Games, due to the positive

response received from several summer courses taught over the past few years. He also created the 3-D assets, opening title sequence, and closing montage scenes for Digital Worlds Institute's ultra-widescreen interactive presentation titled *CO₂ and You: The Power of Personal Choice* and supervised the integration of final art and technical assets for two new properties in the Institute's Kinesthetic Learning Games series.



Associate Director and Associate Professor **Marko Suvajdzic** received a UF Scholar in Residence award, and will spend a semester in the College of Medicine researching the potential usage of virtual reality technology in delirium therapy.

He also presented on teaching game design in the hybrid classroom at this year's Game Developers Conference in San Francisco. As a fellow of the Center for Entrepreneurship and Innovation, he organized and hosted the second annual International Digital Entrepreneurship Association Summit in collaboration with the UF Innovation Hub and the Center for Ethics at Warrington College of Business.



DR. JOHN A. DUFF has been a professor of music and served as the director of the School of Music at the University of Florida from 2002 until 2015. Prior to coming to Florida in 2002, he was director of the School of Music at Southwest Texas State University, now known as Texas State University in San Marcos. During the 1990's, Duff chaired the Department of Music at Western Kentucky University where he was professor of trombone studies and conductor of the Bowling Green Western Symphony Orchestra.

From 1980 through 1991, he served the University of Alaska in Fairbanks as professor of music, director of bands, and music director and conductor of the Fairbanks Youth Symphony and Anchorage Youth Symphony.

Originally from the Pacific Northwest, Duff received his baccalaureate degrees from the University of Washington where he studied conducting with Vilem Sokol and William D. Cole, and trombone performance with Stuart Dempster. After teaching five years in the public schools in Washington State, he earned his master's and Ph.D. in music at Michigan State University studying conducting with Stanley DeRusha, trombone performance with Curtis Olsen and music education with Robert Sidnell.

As a teacher and conductor since 1973, Duff has worked with musicians from junior high through professional levels in the areas of band and orchestra, and has conducted nationally and internationally.

Duff's research interests include the life and music of Czech-American composer, Karel Husa, and the "classical" music of the Scottish Highland Bagpipe. In 2012, he lectured at the International Piobaireachd Society in Edinburgh. He has competed extensively throughout the East Coast and Canada. Duff is a member of the Eastern United States Pipe Band Association and is classified by the EUSPBA as a professional-level competitor.

"Of the 28 years of serving as a department chair and school director, I have been privileged to work with colleagues and students of extraordinary talent and intellect. The wonderful memories I have from serving the School of Music here at UF will provide me with a sense of great pride and satisfaction as I reflect upon them over the coming years."



YANCI BUKOVEC has been a professor at the University of Florida's School of Theatre + Dance for 16 years, specializing in voice, speech and related movement as well as actor training and directing. Prior to joining the School of Theatre + Dance, Yanci worked out of Paris, Budapest, Vienna, London and Athens for twenty years, lecturing and teaching extensively in Europe, Canada, USA, Asia, and as far 'down under' as Australia and New Zealand.

Internationally acclaimed actor, mime, choreographer and deviser of new works, Yanci's one-man shows and company productions have toured to prestigious festivals and theatres performing in more than thirty countries. Yanci initially came into prominence as the assistant, collaborator and performing stage partner of the legendary French mime, Marcel Marceau, appearing together in hundreds of major theatres across four continents. He is the author of two books published in Germany, *Bewegung und Koerpersprache* and *Bildlexikon der Mimen*. Yanci is returning to his roots on the international stage as actor, director and producer.

"It is amazing how much appreciation of the arts can bring together people to celebrate the diversity of nationalities and cultures. Universities are a place to cultivate the unconfined artistry of being citizens of the world. Universities are a place to cultivate the unconfined artistry of being citizens of the world!"

Long-time associate dean of COTA steps down, returns to teach at SOM

BY MARSHALL CARPENTER



+ Dean Lucinda Lavelli presents Dr. Edward Schaefer with an award in special recognition of his service as associate dean of the College of the Arts.

Dr. Edward Schaefer, associate dean at the University of Florida College of the Arts for over ten years, recently decided to step down from the role and make a return to teaching at the School of Music.

As associate dean, Schaefer's work was varied and far-reaching.

"Generally speaking, I was in charge of all things academic," Schaefer said.

Such academic duties and programs he oversaw included tenure, promotions, approving courses, solving student problems, and working with student clubs and rewards. He was part of the establishment of the "What is the Good Life?" course, which he described as a "noble experiment in the humanities."

Additionally, he approved three major curriculum additions in COTA: the Doctor of Musical Arts, Master Program in Jazz Studies, and the changing of the graphic design program to Master of Fine Arts in Design and Visual Communication, a change which he said will help students tackle all sorts of major problems.

"I've been able to work with some extraordinarily gifted people, and that's been exciting," Schaefer said. "They're the most

congenial group of people you could ever ask to work with. Dean Lavelli has been an extraordinary supervisor, mentor, colleague and friend. I don't think I could have been as successful as I have been without her guidance."

He also added that he is appreciated and enjoyed the opportunity to help position COTA better for the future and will miss being in a position where he will have a collegewide impact.

"Working as associate dean has certainly been valuable in helping me to understand the role of all the arts in society on a larger scale, as well as within the university," Schaefer said.

In the dean's office, his sense of fulfillment came more from accomplishing institutional goals, whereas working with students gave him a more intimate feeling of gratification.

"You get to see real people grow, set goals, and accomplish them. You see them progress over time," Schaefer said.

In the move back to the School of Music, Schaefer said that he is looking forward to having more regular contact with students and faculty and being able to reinvigorate his teaching and research.

2016-17 NEW FACULTY

SCHOOL OF ART + ART HISTORY

Briley Rasmussen

Assistant Professor of Museum Studies

Ariella Mostkoff

Visiting Assistant Professor of Graphic Design

Anniina Suominen

Visiting Assistant Professor of Art Education

Nancy Schreck

Visiting Assistant Professor of Graphic Design

SCHOOL OF MUSIC

Marshall Haning

Assistant Professor of Choral Music Education

Lauren Hodges

Assistant Professor of Viola and Music Appreciation

SCHOOL OF THEATRE + DANCE

Elizabeth Johnson

Assistant Professor of Dance

Maria Rogal brought art and design thinking to her role as interim director

In July 2015, the College of the Arts appointed Maria Rogal, professor of graphic design, as interim director of the School of Art + Art History (SAAH). Rogal, who has been on faculty at UF since 1997, served a two-year appointment.



Development, an initiative in which graphic design faculty and students work with indigenous entrepreneurs in rural Mexico on grassroots economic development projects.

"As an internationally respected graphic design educator, Professor Maria Rogal brought her artistic

skills and humanistic interests to this position and the college leadership team," said College of the Arts Dean Lucinda Lavelli. "We are grateful for her leadership and look forward to her continued contributions as a valued member of our faculty."

Rogal's trans-cultural background and perspective influences her work, in which she explores the potential of design and visual communication to positively shape the human experience. She is the founder of Design for

Development, an initiative in which graphic design faculty and students work with indigenous entrepreneurs in rural Mexico on grassroots economic development projects.

Rogal is succeeded by Lynn Tomaszewski, who began her service as SAAH director in July 2017.



+ The College of the Arts staff get in the holiday spirit by showcasing their creative wardrobe, from Halloween costumes to their favorite winter sweaters.

NEW LEADERSHIP IN THE COLLEGE OF THE ARTS



LYNN TOMASZEWSKI
DIRECTOR
SCHOOL OF ART + ART HISTORY

In July 2017, Lynn Tomaszewski joined the College of the Arts' School of Art + Art History as the director and professor of practice.

As director, Tomaszewski oversees the articulation of the School of Art + Art History's vision, goals and accomplishments to promote the school's visibility. In addition, she manages the school's resources, operations, facilities, academics and funds.

"Lynn has more than 20 years of experience as an accomplished educator," said College of the Arts Dean Lucinda Lavelli. "Her practice as an interdisciplinary artist working at the intersection of art, science and technology, and her strong arts administration skills that helped build her institution's first distance education plan make her a perfect fit for the School of Art + Art History. We are pleased to have her join our outstanding group of faculty, staff and students to ad-

vance the university's and school's goals for preeminence."

Prior to coming to UF, Tomaszewski served as the associate dean of graduate studies at the School of the Art Institute of Chicago where she helped administer 17 diverse graduate programs and oversaw graduate student support, program assessment and program-level accreditation. In addition to her work in arts administration, Tomaszewski served as a professor at the Milwaukee Institute of Art and Design (MIAD) for 16 years.

Tomaszewski is an interdisciplinary artist whose conceptually driven practice explores how technology facilitates, alters and influences perception and subsequently how perception constructs ideas. Her recent research focuses on collaborative structures and the social power of play.



KEVIN ORR
DIRECTOR
SCHOOL OF MUSIC

After serving as interim director for two years, Dr. Kevin R. Orr was named the director of the University of Florida School of Music in 2016.

A University of Florida Research Foundation Professor of piano, Orr fulfills a broad agenda as performer, masterclass clinician, lecturer and adjudicator that has taken him to major music institutions across the North America, Europe, China, South Korea and Australia. Orr's live performances and CD recordings have earned critical acclaim in Gramophone, American Record Guide, Piano Professional, and other major international publications. Orr is a Steinway Artist and records for Meyer Media, LLC.

"Dr. Orr follows Dr. John Duff's many years of successful service to the school, college and university,"

said College of the Arts Dean Lucinda Lavelli. "Dr. Orr has identified areas within the school he and the faculty will develop to maintain the school's leadership position within the state and nation. This is an exciting time for the faculty and students."

Orr is founding director of the University of Florida International Piano Festival, an annual summer event assembling gifted young pianists with distinguished pedagogues from around the world. Orr studied at the Cleveland Institute of Music, Case Western Reserve University and at the Dana School of Music at Youngstown State University. With graduate degrees in performance, Orr also holds an undergraduate degree in music education.



JENNIFER SETLOW
ASSOCIATE DEAN
COLLEGE OF THE ARTS

In July 2017, the College of the Arts welcomed Jennifer Setlow as the associate dean of academic and student affairs.

As associate dean, Setlow oversees all undergraduate and graduate curricular matters for the college's schools and centers. She also oversees student advising and all other student services, as well as directs the college's work with the affiliate New World School of the Arts in Miami.

"Jennifer's years of experience at ASU in management and development of curriculum in traditional arts courses as well as interdisciplinary classes, expansion of online course offerings, and strategic planning of the student experience, from their first day on campus to when they walk across the commencement stage, make her an ideal fit for the College of the Arts,"

said College of the Arts Dean Lucinda Lavelli. "We are pleased to have her join our outstanding group of faculty and staff in achieving the goals of the college."

Prior to coming to UF, Setlow served as the associate dean for students and associate professor of lighting design at Arizona State University's (ASU) Herberger Institute for Design and the Arts for three years. As associate dean at the Herberger Institute, she was responsible for all aspects of student success, from orientation to convocation, including program development and assessment, curriculum development, ASU's online arts and design courses, and student engagement and retention. As associate professor of lighting design, she taught 13 different lighting and design courses and oversaw the mainstage lighting production of more than 50 performances and events at ASU.



COLLABORATING FOR A

+ Student experiences an art and technology project using a virtual reality headset at Art Bash at the School of Art + Art History.

BY MANDY MCDADE

At a university with over 50,000 students, it can be difficult to define “community,” and even more difficult to reach members of all of the various communities around campus. But that is one of the primary goals of the College of the Arts (COTA) as the University of Florida as a whole seeks preeminence: to integrate the arts more fully into our community, on both local and national scales.

These new initiatives seek to facilitate collaboration between the arts and sciences, and to encourage community-based art projects that can bring students and faculty from all disciplines together. It is a long-term goal, but the college is already making impressive strides.

The movement toward community-centered projects starts at every level of the college, and professors like the School of Theatre + Dance’s (SOTD) Ralf Remshardt are working to spearhead new teaching methods to adapt to changes in learning and technology.

“It needs to be acknowledged that at this moment in history, everything we thought we knew about teaching is changing, even though we often go about our business as if it weren’t,” Remshardt wrote in his recent teaching statement. “[Students] are more diverse, ethnically and demographically, than any previous generation. And if we claim we know for which world we are teaching and training them, we are probably deluded. So, perhaps my teaching philosophy is this: Listen. Learn. Adjust.”

Part of that adjustment has come in the form of increased collaboration. In the fall, the College of the Arts participated in the first of many “Collision Events,” a joint effort by several UF institutions to bring together faculty members from diverse fields to encourage interdisciplinary collaboration.

The idea — to bring together scholars who might otherwise never have the opportunity to meet or work together — was the brainchild of the Arts, Humanities, and Cultural Institutions Master Plan Steering Committee. This Committee, which includes representatives from COTA, the College of Liberal Arts and Sciences, UF’s libraries, the Harn Museum of Art, UF Performing Arts, and the Florida Museum of Natural History, meet monthly to discuss their five-year master plan to make the arts more centralized on campus.

“We want to integrate and change what art means here at UF,” Assistant Dean of COTA Anthony Kolenic said. “We can do that through collaboration.”

Dr. Elif Akcali, an industrial systems engineer and speaker at the event, emphasized the importance of collaboration and, most importantly, of stepping outside one’s comfort zone for the sake of growth. Akcali became one of the first Creative Scholars-in-Residence at SOTD, and during her time there, she worked together with dancer and choreographer Tzveta Kassabova to come up with two



CREATIVE TOMORROW

+ Over 120 students and faculty from across the nation participated in the four-day 2017 Alliance for the Arts in Research Universities Emerging Creatives Student Summit.

proposals: one designed to teach a process engineering tool to edit dance works, and another to teach storytelling and choreography skills to engineering students to more fluidly explain their senior project.

In addition to her research and experiments, Akcali's time at SOTD completely revitalized the way she ran her engineering courses. She now teaches a course on divergent thinking, where she seeks to introduce engineering students to new ways of communication and problem-solving.

"You can't play it safe in collaborations," Akcali said. "It's important to be challenged by your collaborations, to let go of your intellectual ego, and to trust the process."

The result of these collaborations is clear: Both sides benefit from incorporating aspects of different disciplines into their work. The arts are one of the building blocks of a strong community; they can excite and inspire people to seek new possibilities in unfamiliar territory.

The arts can also enhance and enrich understanding of a wide variety of material. In the spring, COTA hosted the 2017 Alliance for the Arts in Research Universities (a2ru) Emerging Creatives Student Summit. The theme was "WATER: New Directions Through Arts and Sciences," and over 120 students and faculty from across the nation came together to discuss issues related to water.

Rather than approach the problems surrounding water from a purely scientific lens, participants at the event were encouraged to think about these issues — and how to solve them — with an interdisciplinary mindset. Students brainstormed ideas to help with water crises, and many of them saw the value in appealing to their communities through art. One group proposed creating public sculptures emphasizing local environments; another suggested producing videos highlighting the sounds of waterways.

By the end of the four-day summit, all participants left with an understanding that these pressing issues can best be tackled through a combination of arts and sciences.

Perhaps few students understand that concept better than Van Truong, a UF Anthropology alumna who had been incorporating art into her coursework throughout her entire undergraduate career. As a sophomore, Truong gained recognition locally and nationally when she turned her biology notes into a stunning rendition of Van Gogh's *Starry Night* on a whiteboard in Smathers Library. Her piece was featured on Huffington Post, and she received a grant from the Bob Graham Center for Public Service to create more work that combines the arts and sciences.

The grant allowed her to create her next piece, *Project Springboard: Mona Lisa*, which utilized almost 200 people



+ UF students, faculty and their families create unique Sumi Ink pieces of art on the bridge connecting the second floors of Fine Arts Building A and C.

and over 10,000 rubberbands to replicate the famous painting by Leonardo daVinci.

For Truong, bringing creativity into her education and everyday life was an obvious choice as she searched for meaning and community on campus.

“I struggled for many years with my socio-cultural identity as a first-generation student and immigrant,” Truong said. “Where could I contribute value and what kind of community can I belong to?”

Truong began creating her collective civic art projects, involving large scale canvases placed in public areas, so that everyone passing could have the opportunity to participate. During the fall, Truong brought one of her projects to COTA’s Pop-Up Culture in the Plaza of the Americas, and hundreds of students participated. The passersby were asked, “What causes you to grow? What makes you angry? What ignites your passion? What provokes you to think?”

Each question was assigned a colored string, and students connected the string to words of meaning on the board. Within a few hours, the board was completely full of overlapping colors.

“All people deserve to know they matter and my favorite question to ask is, ‘How do we engage them in a

meaningful way?’” Truong said. “Asking this and executing it in community art projects on campus was my way of communicating how each of us matters in the greater masterpiece. Affirming others has a simple effect: It affirms each and every one of us.”

Truong’s work shares one common and vital function with work completed by students in all seven of COTA’s schools and centers: It fosters community.

This function was spotlighted by the Visiting Artist Lecture Series from the founders of Sumi Ink Club, a participatory drawing project that is completely free and open to the public. The process is simple: Set up a drawing surface and provide black drawing utensils, and let everyone present get involved in making a piece of art. The resulting piece belongs to the public domain, and anyone can do what they want with it. Each Sumi Ink Club piece is completely unique to the group that came together to create it, and there are few rules that limit what the piece can become.

Sarah Rara and Luke Fischbeck, both Los Angeles-based artists, had the idea for the project when they moved into a neighborhood where they knew no one.

“We wanted to meet everyone, and we were like, ‘How could we lure people over here?’” Rara said. “We tried so



+ Chairman of the National Endowment for the Arts, Dr. Jane Chu, visits the UF Center for Arts in Medicine's Emergency Music Research Team. Pictured left to right: Tina Mullen, Director of UF Health Shands Arts in Medicine, Dr. Jane Chu, Chairman of the National Endowment for the Arts, Jill Sonke, Director of the UF Center for Arts in Medicine, Sandy Shaughnessy, Director of the Florida Division of Cultural Affairs, and Lucinda Lavelli, Dean of the College of the Arts.

many things and, in the end, just having a large table with a drawing situation set up was the thing that drew people in and made them pause long enough so that we could have a conversation and get to know each other.”

During the School of Art + Art History's event Art Bash, UF students, faculty and their families worked to create their own Sumi Ink piece on the bridge connecting the second floors of Fine Arts Building A and Fine Arts Building C.

Now, the piece serves as a permanent reminder of the power of communal art.

Projects like these at COTA also extend outward into larger regional and national communities, and the Center for Arts in Medicine has gained tremendous attention for their programs that work to integrate the arts into vital pockets of communities.

When National Endowment for the Arts (NEA) Chairman Jane Chu visited the Center for Arts in Medicine in the spring, she was excited by the success of the NEA-funded Music in Emergency Medicine program. The program utilizes live music performance in emergency medical situations, which has proven to significantly increase the experience of patients seeking emergency care. In addition

to potentially helping thousands of patients nationally, the program demonstrates the benefits of creative approaches to problem solving and helps industry leaders realize that the arts are integral to healthcare.

“The NEA is committed to advancing learning, fueling creativity and celebrating the arts in cities and towns across the United States,” Chu said. “Funding these new projects like the one in UF's Center for Arts in Medicine represents an investment in both local communities and our nation's creative vitality.”

As COTA continues its work toward integrating into the larger UF community, Ralf Remshardt's teaching philosophy — “Listen. Learn. Adjust” — is perhaps one of the most valuable lessons for all of COTA's faculty, staff and students. Building and fostering communities requires an understanding of the unique value that every member can add to it, whether they are an art student or an engineer. UF seeks preeminence to help create a better world — and the world will always benefit from a thriving artistic community.



+ Various visiting artists share their professional experience and creative insight with School of Art + Art History students. LEFT: Guerrilla Girls; TOP: William Cordova studio visit; MIDDLE: Anoka Faruqee studio visit; BOTTOM: J. Morgan Puett lecture

Advancing diversity through Visiting Artist Lecture Series

BY FRANCESCA LEVY

The School of Art + Art History continued its Visiting Artist Lecture Series this past semester with another group of exceptional artists.

Coco Fusco, Ph.D, a SAAH professor, is the head of the Visiting Artist committee. She said speakers are chosen based on suggestions from students and faculty and voted on by the committee.

“We seek to create a roster each semester that covers a range of art practices and promotes gender and ethnic diversity,” Fusco said.

The series is more than just an opportunity for the community to attend public lectures. The visiting artist also takes part in roundtable discussions, group critiques and studio visits.

“I hope that students appreciate the chance to dialogue with outstanding practitioners and

learn about how different artists think about and talk about their practice,” Fusco said. “You learn more from engaging with them than from reading museum labels.”

This year, 9 speakers visited SAAH for the lecture series: four in the fall and five in the spring. The artists ranged from sculptors to graphic designers to ceramicists to photographers and more.

Looking ahead to the 2017-18 year, some of the artists include two MacArthur Fellows (Pepón Osorio and LaToya Ruby Frazier) in the fall and internationally acclaimed artist Martha Rosler in the spring.

Fusco said artists can learn from all the lectures, regardless of their own discipline.

FALL 2016

WILLIAM CORDOVA
ANOKA FARUQEE
LESLIE HEWITT
DOUG ASHFORD

SPRING 2017

ARTHUR OU
J. MORGAN PUETT
GUERRILLA GIRLS
PAUL RAMIREZ JONAS
GEAN MORENO

“Art is not about disciplinary boundaries, it’s about creativity. All artists learn from each other.”

COCO FUSCO, PH.D.

THE BANKS PREEMINENCE CHAIR IN ART
SCHOOL OF ART AND ART HISTORY



SAAH students create and sell #FridgeWorthy work

BY FRANCESCA LEVY



+ LEFT TO RIGHT: Ariella Mostkoff, Maria Rogal

Students in the School of Art + Art History (SAAH) used their creativity and entrepreneurial skills to create a new shopping and gallery experience, The Fridge—a pop-up shop featuring art and design works by SAAH students, alumni and faculty. The name is an homage to the tradition of hanging one’s best work on the refrigerator and featured #fridgeworthy SAAH art, design and related products.

Ariella Mostkoff, a SAAH faculty member, played a large role in creating The Fridge. She served as the supervisor of Mint Design Studio, a student-run graphic design studio that provides advanced design and interdisciplinary students with opportunities to work on real-world projects. Mint developed the look and feel of The Fridge.

“We designed the shop for broad appeal with a range of styles, media and price points so there will be something for everyone—even if it’s just to see our work,” Mostkoff said. “I am personally grateful

to so many people for helping to make this happen and especially for the leadership and support of our school’s Friends group.”

Mike Hastings, a member of the Friends of Art + Art History, spearheaded the organization of the event after being inspired by Savanna College of Art and Design’s shopSCAD student retail gallery.

“I went to Savanna, Georgia, years ago and fell in love with shopSCAD,” Hastings said. “I wanted to do something like that at UF. I would love to see this become a permanent reality. It’s a really effective way for students to learn how to market and sell their art.”

Artists received a percentage of the sale price, and the remainder of the profits were donated to the Friends of the School of Art + Art History to promote more opportunities for SAAH students. Mostkoff hopes that the success of this project will lead to many more opportunities for SAAH students.

ALUMNI ACCOMPLISHMENTS

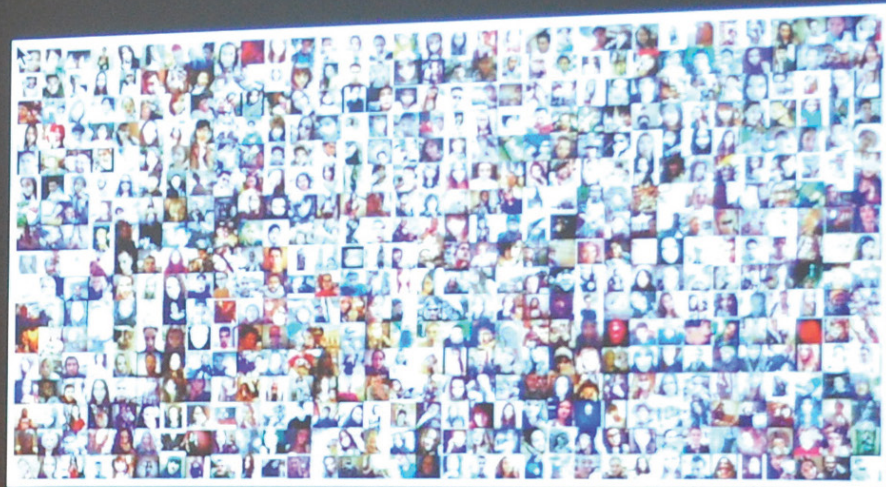
Adam Frezza (M.F.A. Painting and Drawing '07) and partner Terri Chiao’s work was featured at the music and arts festival Coachella in the spring of 2017.

In the spring of 2017, **Marianne Lettieri (B.F.A. '71)** was selected to receive the 2017 Silicon Valley Laureates Award from Silicon Valley Creates for her exceptional achievement in the arts and contribution to the cultural life of Silicon Valley.

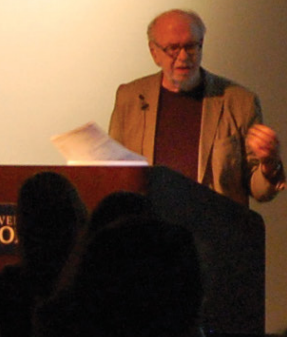
Work by **Kymia Nawabi (M.F.A. Drawing and Painting '06)** was featured on The Tonight Show with Jimmy Fallon.

Scarlett Correa (B.F.A. Painting '15) donated all of the proceeds from her solo show *Mixed: Exploring what America Looks Like Through Portraiture* to nonprofits including Planned Parenthood, the International Rescue Committee, Operation Smile and the ACLU.

H. Chandler
m



Lev Manovich, *Selfcity*. Twitter Data Grant



Critical, Clinical, Curatorial explores the developing relationship between art and therapy

This past fall Kaira M. Cabañas, associate professor of global modern and contemporary art history, held her Harn Eminent Scholar Chair in Art History (HESCAH) symposium *Critical, Clinical, Curatorial*, which featured lectures by many renowned art historians.

Cabañas described the symposium as the second part of a seminar that she gave in fall of 2015, which dealt more specifically with the relation between art and madness in the modern era. This symposium explored in great depth the relation between art and therapy, specifically how the understanding of modern and contemporary art has changed or developed with the intersection of the histories of art and therapy. “The symposium turned to the various educations programs and exhibitions that make up the intertwined histories of modern art and self-taught artists, art and madness, as well as art and therapy,” Cabañas said. Its theme was directly related to my research and forthcoming book *Learning from Madness: Brazilian Modernism and Global Contemporary Art*, which

will be published next year by the University of Chicago Press.”

As a part of the symposium, students in professor Cabañas’s graduate seminar *Global Contemporary Art* were required to attend and write a critical piece about how the subject of the symposium pertained to their research for the seminar.

Students were also given a master class by Suzanne Hudson, associate professor of art history and fine arts at the University of Southern California, and studied internationally known artist Javier Téllez’s work prior to his participation in the symposium alongside curator Jesús Fuenmayor.

Other scholars featured in the symposium included Lynne Cooke, senior curator, Special Projects in Modern Art, at the National Gallery in Washington, and W.J.T. Mitchell, Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago.



KAIRA M. CABAÑAS
ASSOCIATE PROFESSOR OF GLOBAL MODERN
AND CONTEMPORARY ART HISTORY

ALUMNI ACCOMPLISHMENTS

Karen McKenzie (B.F.A. Graphic Design '06) along with business partner Scarlett Rosier were recognized for a second year in a row at the Gator 100 for their business Rhyme & Reason Design as one of the fastest-growing Gator-led businesses in the world.

Beau Bergeron (B.F.A. Graphic Design '08) raised over \$50,000 by selling t-shirts he designed to benefit those affected by severe flooding in Louisiana in the fall of 2016.

Work by **Adrienne Eliades (M.F.A. Ceramics '16)** was featured on the cover of the January/February 2017 issue of *Pottery Making Illustrated*.

Austin Bell (M.A. Museum Studies '12) was awarded a prestigious National Endowment for the Humanities (NEH) Grant for his preservation work at the Marco Island Historical Museum.

After graduating from UF, **Nathan Murray (M.F.A. '15)** returned to his home state of Nebraska where he was offered an emerging artist fellowship at the LUX Center for the Arts. This came after he opened his residency exhibition, *Color Theory*, in which he explored the subjects of racism and racial division, personal identity and societal injustice. He has also been recognized for his work by the ceramics community, having been featured in the March 2017 issue of *Ceramics Monthly*.

Nathan Murray



What sorts of challenges do you face in conveying the stories of your subjects?

I'd have to say that one of the most challenging projects I have worked on was my graduate thesis exhibition, *The Sowing*, at the University of Florida. In my second year at UF, there were multiple high profile shootings of unarmed black men by police. I watched this all play out in the media and watched it quickly descend into character assassination and victim blaming. These shootings drove home to me the importance of working for social justice and equality. This is a controversial idea in the current political climate that we live in, where a large portion of the population refuses to even acknowledge that there is a problem. Racism and police violence towards young black men becomes a political issue, along with all the baggage that

goes along with anything political. My goal was to create a grouping of figures that identified the problems that allowed these tragedies to occur, while also pointing towards how we can start to move forward as a society.

Do you hope to change people's perspectives on the issues you cover, or simply wish to bring those issues to the fore?

I think the best way to have an impact on someone's perspective is to show them a new way of looking at something that they might already have strong opinions on. This is where art can become a great tool for change to take place. Art has always been a powerful vehicle for communicating ideas, and has the ability to connect with people on many levels. My hope is that my work exposes the viewer to important societal issues that

ultimately affect who we are as a society, and where we are collectively headed. In a way, that makes being an apathetic observer less of a viable option.

Could you please describe your creative process?

For me it all starts with an idea or concept that I want to explore. I begin the process of planning out a piece with sketching, and then I decide on how I want to communicate it visually to the viewer. Once I have the framework for the piece, I begin the building process. I start with low fire earthenware clay and begin to model the piece. This often starts with a figure, either a partial or a full figure. Once the form is constructed, I apply the first layer of surface through the use of underglazes and terra sigilata. This becomes the base color, interacting with the texture on the surface of the work. I fire

the work and I begin to layer on stains and other cold-finish materials until I reach the point that the work is done.

What drew you to sculpture/ceramic sculpture in particular?

When I was an undergrad at the University of Nebraska, I had no intention of going into ceramics. One of the required core courses was an introduction to ceramics class. My class was with Gail Kendall, who was very passionate about her craft. At the time, I was a 2-D artist working in drawing and painting. Gail's class allowed me to expand my work into three dimensions. It had its challenges, with the process of constructing, surfacing, drying, firing kilns, and ultimately creating a finished piece of art. Nothing is guaranteed to work in clay, but I came to realize that once you understand the rules of clay the possibilities are limitless.



Band director duo celebrates 10 years

BY BRANDON MCKINLEY

The Pride of the Sunshine has a rich history. Over 100 years of directors, staff members, alumni and students have shaped the program into what it is today.

In recent years, the Gator Band's many accomplishments and awards can be attributed to the pair of directors that have shared the past ten years together, although they would probably tell you that the recognition goes to the students.

Professor John "Jay" M. Watkins, Jr. (right), and Dr. Chip Birkner (left) have been directors of the University of Florida (UF) Gator Marching Band since 2006.

However, they didn't start their positions knowing each other.

In fact, they both walked in to work on the first day about a week before the start of pre-season band camp having never met.

"Everyone thinks we came together like we were a package deal," said Birkner, assistant professor of music and assistant director of bands.

They had roughly one week to plan what would unknowingly become one of the most visible seasons for the Gator Band and Florida Gators football team—a season that concluded in Arizona at the Tostitos Bowl Champion Series (BCS) National Championship game.

"The run to the 2007 National Championship was memorable," said Watkins, associate professor, associate director of bands and director of

the Gator Band. "It was so unexpected, and the program really wasn't prepared for that sort of visibility. There was always something happening that needed immediate attention."

Before returning to direct the Gator Marching Band, Birkner was a music education major at UF and a member of many of the performing ensembles in the School of Music (SOM), including the marching band's drumline.

Upon completing both his undergraduate and master's degrees at UF, he moved back to his home state of Texas to teach high school band.

Three years later on his birthday, Birkner received a call as he was painting the new house he and his wife had just bought. Dr. David Waybright, professor and director of bands at UF, called to ask if Birkner would like to return to his alma mater to take up a new third band director position.

Birkner accepted the job, and he and his wife packed up their brand new house, leaving it behind before even selling it.

"UF has always been much more home to me than El Paso ever was," Birkner said.

Watkins was also in Texas before taking the job at UF, serving as the Assistant to the Director of Bands; Assistant Director of the Longhorn Band; and Conductor of the Longhorn Basketball, Volleyball and Concert Bands at the University of Texas at Austin.



Prior to his career in music education, he worked for the U.S. Naval Research Laboratory as a research associate in the areas of liquid fuel propellants and published over 75 articles in science journals.

Ask any band member and they can tell you that Watkins says he has the best job in the world. He tells the band every year at the start of band camp and reminds them multiple times throughout the season.

“I have the best job because I love working with all of the diverse students in the marching band from different majors, cultures, backgrounds and ability levels,” Watkins said. “I also love college sports and the unique atmosphere that athletic bands play in creating the college environment.”

He said he also enjoys working with music students, including teaching classes in conducting and marching band techniques as well as conducting the Symphonic Band.

“My favorite part about Gator Band, and my ultimate goal, is when the students perform something at a level beyond what they believed

they could do and create something that is immediate, temporary and unique, and brings about an emotional response from so many people,” Watkins said. “Basically, the best part of Gator Band is the students.”

The directors’ enthusiasm for the band never waivers. Birkner said he was up at 4 a.m. before this year’s band leadership camp preparing a presentation for the section leaders.

To the band members, they appear to be a seamlessly working team.

“We really do bounce ideas off of each other and debate things regularly — always working toward what will be best for the band and the students,” Watkins said. “We have a shared vision of the program, and I consider him one of my best friends and most trusted colleague.”

Birkner said that there is no way you cannot get to know someone’s personality so well after spending so many hours, days and years together.

“I like to think that I know him as well as I know anyone,” Birkner said. “And I think he would say the same thing about me.”

ALUMNI ACCOMPLISHMENTS

Nic Cabiness (B.Mus. in Music Education '14) was selected for the highly competitive Percussion internship at Yamaha, the world’s largest music product manufacturer.

Nicole Frankel (B.Mus. '12) and **Charles Russell Roberts (B.Mus./FABA '11)** performed with Yo-Yo Ma and the Civic Orchestra of Chicago’s Bach Marathon in the fall of 2016.

Natasha Herrera (B.Mus./M.S. '13) was named the winner of the Ocala Symphony Orchestra’s Annual Young Artists Competition, a competition that brings together contestants from all over the United States.

Ismael Sandoval (B.Mus./B.Mus. in Music Education '16) was one of three individuals chosen nationwide to participate in a masterclass with Tony Maiello, a cover conductor for the National Symphony Orchestra in Washington, D.C.

International Brass Festival brings together students, professionals and community

BY ABIGAIL FRIEDMAN

The University of Florida School of Music hosted the International Brass Festival, Feb. 3-5, 2017. The festival was a multi-day project that aimed to bring together consumers and musicians of all brass instruments. Erik Shinn, the director the event, described the International Brass Festival as “a truly unique event.”

Throughout the weekend there were a variety of events taking place in the School of Music. Through clinics, lectures and various performances, players of all ages got to take part in the festival. The events culminated in a panel discussion on Sunday afternoon where artists and students were able to interact.

“As artists, it’s our responsibility to find ways to connect with our audiences, so to me this is one

of the most important events at the festival even though it won’t involve music per say,” Shinn said.

Other highlights from the festival included the Edwards Trumpet Solo Competition and the exhibitor room where participants could try out instruments.

“The brass faculty at UF is extremely talented and well-educated; however, it’s often helpful for our students to hear ideas from other sources,” Shinn said, who enjoyed having students and other members of the community interact with some world class musicians. “Even if it’s the same concepts, but explained in a different way, it can make a big difference in someone’s education and musicianship.”



Music education students participate in Modern Band Methods Workshop

BY MARIE CALLAHAN

University of Florida music education majors and Alachua County music teachers took part in an all-day Modern Band Methods Workshop presented by Little Kids Rock on Feb. 18, 2017 at the UF School of Music.

The workshop focused on an innovative approach to teaching music that utilizes popular music styles of the last 60 years to complement already existing programs like concert band, jazz band, marching band, orchestra and choir. Modern Band emphasizes the importance of children having immediate success when learning to play popular instruments, with special focus on improvisation and composition.

According to Dr. William Bauer, associate professor and area head of music education at UF, the program developed by Little Kids Rock is one way to increase the number of students who participate in K-12 music programs.

“Our music education students were exposed to an approach to incorporating popular music into K-12 music programs, an approach that has seen great success around the country,” Bauer

said. “While traditional bands, orchestras and choirs have been extremely successful, there are many students in our schools that are not involved in those programs. Modern Band is one way to expand the school music curriculum to offer another option for students to be active musical participants.”

The UF music education majors received access to many curricular resources that they can use now and in the future when they have full-time teaching positions. They also had the chance to network with the K-12 teachers who attended.

The music education majors at UF are among the most recent group of college students to receive professional development from Little Kids Rock. Colleges and universities with distinguished music education programs across the country have partnered with the organization to prepare future educators with specialized instruction in the methodology of teaching popular music.



ALUMNI ACCOMPLISHMENTS

Jason Prover (B.Mus. in Music Education '09) returned to Gainesville in the fall of 2016 to perform with his band The Hot Sardines at the Phillips Center for the Performing Arts.

Amy Zigler (Ph.D. '09) presented her research at the “19th Century Programme Music” symposium in Lucca, Italy.

Stella Sung (M.F.A. '84) had pieces from her composition Rockwell Reflections performed by the Cincinnati Pops and National Symphony Orchestras.

James Naigus (M.M. '12) was appointed instructor of horn at the University of Central Missouri.

A Gainesville native and two-time alumnus, **Tom Hurst (B.A. Music '04, M.M. Music Education '15)** is a Nashville-based percussionist, educator, clinician and promoter who currently tours and records with multi-platinum country legend Tracy Lawrence. He has toured and/or recorded with The Backstreet Boys, Gary Allen, Sister Hazel and more. He has also undertaken multiple non-performance music business-related endeavors, including producing popular and rock music shows, partnering with organizations to provide instrument rental service, serving as a product specialist for music retailers, and representing artists through his promotions/booking entity.

When did you first become interested in playing music?

It was probably because of my dad as a little kid. My dad played drums and had a drum kit in the house as long as I can remember.

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

One that definitely sticks in my head was playing in Madison Square Garden with Easton Corbin. We were there as part of the Carrie Underwood tour. The Staples Center of Los Angeles, too. Both venues were at capacity. I was still like a little kid. We all were really excited to play in those venues.

What has been your most challenging aspect of your life as a musician?

Consistency. Many of my friends that have traditional track careers, compared to the freedom that I have, and I envy their consistency of a job. The need to be creative is a challenge, but it's also rewarding. You constantly have to be proactive and find new ways of having multiple sources of income and revenue. It's kind of like sharks. We have to keep swimming. It's a challenge balancing that while still trying not to lose the reason why we do this. If we're doing what we're doing for money, we made a poor choice. Another challenge is also the perception of musicians. I come from a family that is very much like, "You better have a job." And I want to be somebody that you can count on.

What was your biggest takeaway from your time at UF as a student?

I have kind of a unique perspective. I am an ACR—Alachua County Resident. The university and the campus are such cornerstones of my life. First off, I thought I could never go there. It's always been intimidating: the big buildings and the big libraries, imagining people are doing calculus all day. But that's not what the university is. It presents opportunity. It's about diversity. The people I got to be lifelong friends opened me up to the world. UF is truly representing the world. It really is a place you can go to pursue anything that you want.

What is something people don't know about you?

I am kind of an extreme sports nut. It ties me to UF in a big way. I was heavily into bicycles and motorcycles. Drums were just something to do in band. I didn't really fall in love with drums until I realized girls would like you. I won several different championships riding bikes. I was one of those kids that the UPD guys were chasing all over campus. One of my favorite places to ride was the School of Music.

If you could tell your younger self something you know now, what would it be?

I would have told myself to stay in school. I started in Sante Fe Community College because I didn't get into UF. I did get into FSU, but I couldn't bring myself to do that. I only did community college for a year because I got a job at Disney playing music full time at Epcot Center. Mom said you could always go to school, but you can't always do this. School is not the answer to everything, but I wanted to complete and be a graduate of the university.

What advice would you give to today's young entrepreneurial musicians?

Don't let anybody tell you that you can't do it. That is the beauty of what we do. Choosing a creative life in the arts, you can constantly reinvent yourself. Every day is an opportunity to recreate. Failure is a great thing. Embrace it. Embrace the impetus. Take those wild dreams and maybe bring them to the front burner. They may be the thing that creates a real viable career for you.

TOM HURST



***The Divine: A Play for Sarah Bernhardt* makes its U.S. Premiere at the Constans Theatre**



BY MARISSA SECADES

In January 2017, the University of Florida School of Theatre + Dance (SOTD) presented *The Divine: A Play for Sarah Bernhardt*, directed by Dr. David Young. Written by acclaimed Canadian playwright Michel Marc Bouchard, this new play tells the story of Michaud and Talbot, two Quebec City seminarians from opposing social classes with conflicting ideas about life, religion and art. Their beliefs are upended by a visit from the legendary actress Sarah Bernhardt, who quickly turns Quebec City topsy-turvy at the prospect of her controversial performances.

Young first saw the play in 2015 at its world premiere at the Shaw Festival in Ontario, Canada. He was extremely eager to bring this play to UF, making its debut in the United States at SOTD's very own Constans Theatre.

In addition to holding this great honor, the production was integrated into the "What is the Good Life" course, where UF undergraduate students are asked to critically examine what it means to live a meaningful life. Young felt that this integration was a great opportunity to tackle various topics discussed in the course, while also exposing many of these students to their first theatrical production.

"The play talks a lot about honor, students being true to themselves and a lot of things that I think are important to our students," Young said.

In his thesis role, Jake Lesh (M.F.A. Acting '17) portrays Michaud, a privileged seminarian whose encounters with Sarah Bernhardt awaken his sense of rebellion. He believed the play's message is especially relatable to the Good Life students.

"Each individual has a voice and the power to influence others," Lesh said.

Diego Zozaya (B.F.A. Acting '18) played Talbot, a young seminarian who has just been transferred to Quebec City's Grand Seminary under mysterious circumstances. Although the play is set in the early half of the twentieth century, Zozaya thinks its themes are still extremely relevant.

"This play does an incredible job of giving our audience a mirror to see how society can be so close-minded and how we must be open to accepting change and others people's truths and realities," Zozaya said.



“It was the music that drew me into the movement.”

BY FRANCESCA ZEPEDA

Andrea Ward (B.A. Dance '17) began dancing at the age of 7 by making shapes with her arms and hands. Her parents' tastes in music brought out Ward's love for dance. This passion carried on throughout her time at UF.

As a Choreographer in Residence at the Harn Museum of Art, Ward designed performances for all kinds of exhibition openings. She related each dance to the theme of the exhibit in focus.

Ward's favorite performance was titled “We Must Change Our Minds.” She created the piece for the exhibition *AFTERMATH: The Fallout Of War*.

Her intention was to inform viewers on how they

can make a difference in the lives of war refugees in the Middle East.

“The most political work we can do to help these people is to change our minds about the way we live our lives,” Ward said. “We have more in our state of consciousness that we can access to understand our state of privilege.”

Her work at the Harn became a learning experience for her as a dancer. This allowed her to see how people truly view art.

“When people watch dance, they want to be able to receive a straight meaning out of it,” the performer said. “Art is another language. It functions

differently, and we have to treat it differently.”

After each performance, Ward gave the audience an opportunity to engage in conversation with the dancers. By creating a space for performance and dialogue, everyone at the exhibit could gain a greater understanding from the art displayed.

Ward recently moved to Brooklyn, New York, as a freelance choreographer. Her ultimate dream is to form a company where she can write the music and simultaneously choreograph the dance.

“When I'm moving and dancing, I get on a higher energy level,” she said, “something that's much more profound than everyday conversation.”

School of Theatre + Dance adds Tony nominated actor and UF alumnus Malcolm Gets to faculty

BY ALLISON ALSUP

In 2017, the School of Theatre + Dance (SOTD) welcomed Malcolm Gets, a Tony-nominated and Obie Award winning actor and UF School of Theatre + Dance alumnus, to its acting faculty. Gets returns to UF as its first Professor of Practice, a faculty member who teaches on campus but also continues engagement as a professional within his discipline.

Gets is an accomplished educator and actor, having previously taught at New York University's Tisch School of the Arts and been featured on an off-Broadway in *Macbeth*, *Amour*, and *Allegro* in addition to being featured in numerous films and

television shows including *Suits*, *Caroline in the City*, and *Mrs. Parker and the Vicious Circle*.

“I am thrilled and honored to be returning to the University of Florida. I spent some of my happiest years at UF and am so excited to get to be a part of the incredible School of Theatre + Dance once again. The level of talent and training is exceptional, and I feel so fortunate to be counted a member of its wonderful faculty. I also look forward to returning to my hometown of Gainesville and being a part of its remarkable community. Once a Gator, always a Gator.”



MALCOLM GETS | B.F.A. '87
PROFESSOR OF PRACTICE OF ACTING
SCHOOL OF THEATRE + DANCE

ALUMNI ACCOMPLISHMENTS

Stephen Root (A.A. '72) performed as the title character in season 2 of Amazon's acclaimed series, *The Man in the High Castle*.

Dan Hopper (M.F.A. Lighting Design '15) was named the lighting director at the Sharon L. Morse Performing Arts Center at The Villages.

Angelique Rivera (B.F.A. '14) was cast in Gus Van Sant's upcoming biopic about cartoonist John Callahan alongside Joaquin Phoenix.

Julie Hubbard (M.F.A. '04) created the lighting design for two shows at Hubbard Street Dance Chicago.

Reginald Wilson (M.F.A. '11) received a second AUDELCO Award for his work in the off-Broadway hit *Sugar Ray: The Sugar Ray Robinson Story*.



Trent D. Williams Jr. helps transform community in Rwanda through dance

BY MARIE CALLAHAN

University of Florida School of Theatre + Dance faculty member Trent D. Williams Jr. traveled to Rwanda in December 2016. He worked with Center for Arts in Medicine (CAM) Director Jill Sonke and a team of others from UF that helped a community of Batwa people, who are talented dancers and potters, but suffer from extreme discrimination that results in poverty, poor health and limited opportunity.

The project was initially developed by Sonke, who first visited western Rwanda in 2010. While there working on a project in a neighboring village, the Batwa community asked Sonke for help. They wanted to use their art, specifically their dance cooperative, Itorero Amahoro, to become more visible and create better circumstances for the entire Batwa population.

When Williams and Sonke arrived in the village in 2016, the community performed a greeting through music and dancing.

“I’ve never felt more welcome into a space than in that moment,” Williams said.

Many of the team members cried at the greeting. There was a feeling that the Rwandans really wanted them to be there because their presence was so needed.

The team helped the dancers heighten their technique and performance skills, assisted the troupe in refining their repertoire and professionalized Itorero Amahoro by outlining a business plan, including artistic, business management and marketing structures.

Williams noticed the Rwandans’ dance etiquette was entirely different from what he experiences as a dancer in the United States. He found that his experiences teaching in Rwanda could be applied to teaching dance at UF.

“We all dance in our own style, and we all come with our own language before we enter a space,” he said.

The community articulated how much the pottery and dance cooperatives have improved their quality of life. They are now able to sell their work and work as a community to change their economy, health and overall opportunities.

Sonke plans to return to Rwanda with another team of students and faculty, and they will continue to work with the Itorero Amahoro dancers. The community is interested in developing contemporary work and creating a unique repertoire that can radically change the way people view the Batwa of Rwanda.



+ Center for Arts in Medicine director, Jill Sonke, along with dancers and professionals from the UF School of Theatre and Dance, Gibney Dance, and the Mark Morris Dance Group’s Dance for PD program, during a trip to Rwanda as part of the Amahoro Dance Project.

ALUMNI ACCOMPLISHMENTS

George Salazar (B.F.A. Musical Theatre '08) was cast in the off-Broadway production of *The Lightning Thief: The Percy Jackson Musical*.

Alex Hernandez (B.F.A. '10) was nominated for a BAFTA Award for his performance in the video game *Mafia III*.

Channing Mae Malz (B.F.A. Dance '15) joined the Tampa Bay Buccaneers dance team.

Andrew Dorsey (B.F.A. Dance '15) became a principal dancer at Walt Disney World.

Tanagna Payne (B.F.A. Dance '17) was accepted into the M.F.A. Dance program at Temple University.

Precious Roberts (B.F.A. Dance '16) was accepted into the M.F.A. Dance program at Temple University.

Beth Dover



Beth Dover (B.A. Theatre '99) has had a robust career, acting on stage, in film, on TV and in a web series. She is currently playing Linda Ferguson in *Orange is the New Black*, where she and her cast won the Screen Actors Guild Award for Best Ensemble in a Comedy Series. Here, Dover gives words of advice and her comedic inspiration.

When and how did you realize you wanted to be an actor?

My mom said that at three years old I was memorizing commercials and begging her to let me be in them. We were living in New Jersey at the time so she took me to an agent in New York City, and I started doing some toddler modeling. I think I was on the cover of a dental magazine and a dollhouse. So ridiculous. I don't remember a time when I did not want to be an actor. At this point, I'm stuck with either being an actor or a bartender because those are my skill sets.

Who would you say is your comedic inspiration?

Oh, that's a hard one. I'll stick to the women I love because I am so inspired by their work. Of course Tina Fey and Amy Poehler because they are undeniably amazing, and they act, write, produce and do everything. They are bosses! I also LOVE Amy Sedaris because *Strangers with Candy* completely blew my mind when it came out. I was obsessed with it. In terms of comedic actors that I love, I would have to say right now it's Julia Louis Dreyfus, Kathryn Hahn and Laurie Metcalf. They are just funny, fearless women, and when they are on screen every choice they make is just perfect to me. I want to be them when I grow up.

What is the most challenging role you've done?

Okay, this is a ridiculous answer but also true. I was killed in an episode of *Criminal Minds*. I had to be dead in a shallow grave, and there were ants crawling all over me during the scene.

If you could tell your younger self one thing you know now, what would it be?

That you will be okay. That you will miss the struggles you encountered in your 20s because there was a freedom in it. That it is great to make a whole lot of mistakes and fail over and over again. It makes you a more interesting person. And don't make decisions based on fear.

Your show, *Orange is the New Black*, recently won a Screen Actors Guild Award for Best Ensemble in a Comedy Series (Congratulations!). What do you believe you and your cast members did that led to that achievement?

I was so honored to be up there accepting that award with a group of people that I respect and admire. Being on a show like *Orange* is a dream come true. I was a fan and binge watching it like everyone else. Now to get to be a part of a show that is shedding light on important topics that are actually going on in our country feels amazing. I think that one of the reasons the show is so popular is because there is such a diverse cast and such a wide range of life experiences that fans get to watch.

What's your favorite thing to have happened on set?

For me getting to know the actors has been my favorite thing. Being surrounded by a group of activist women especially during this crazy political climate was one of the best things ever.

What's something most people don't know about you?

I am so obsessed with my dog Floyd that he has gone through three levels of agility training. I run alongside him while he jumps over obstacles and runs on the balance beam and jumps through hula hoops. I'm one step away from being a "Best in Show" character. I also throw him birthday parties and invite his best dog friends to them. And their humans of course.

How did your time at UF prepare you for what you're doing now?

I met some of my closest friends there who are still my friends to this day. It is so important to surround yourself with people who inspire you and who have similar goals. You can create work together and rise up in your creative lives together.



ILLUMINATING THE VAL

+ Members of the Center for Arts in Medicine's Interdisciplinary Research Lab at work.



+ Center for Arts in Medicine Research Associate Keely Mason assisting a community member in completing the Arts and Wellbeing Indicators survey.

BY RICKY SCRICCA

The Center for Arts in Medicine (CAM) has always been on the cutting edge of interdisciplinary research. Over the past few years, its Interdisciplinary Research Lab has been putting that into practice through three particular projects: the Emergency Music project, the Rural Veterans Telehealth Rehabilitation Creative Arts Therapies project, and the

Arts and Wellness Indicators project.

The lab's purpose is to collaborate across disciplines and put the arts into practice in innovative ways. These projects are bringing live music to the bedside of emergency and trauma patients, providing veterans with creative arts therapy, and evaluating the value of arts participation to communities.

"We've begun to show that we can actually have a physiological impact," said Dr. Adrian Tyndall, Chair of Emergency Medicine, about the emergency music study.

There is ample research showing how music can impact the brain and specific health outcomes. CAM is partnering with the UF Department of Emergency Medicine to demonstrate that bringing live preferential music to emergency departments and level one trauma centers can positively impact quality and cost of care, including utilization of pain medication and the perception of pain.

Beyond the physical impact, the participating musicians sing praises about how enriching the experience of playing for patients is. They have found immense value both in tangibly improving people's physical health and sharing the simple joy music brings.

"It becomes this really incredible, deep human connection," said Ricky Kendall, a musician in residence. "We are humanizing the hospital experience."

Making a difference is a common theme for the lab's research projects. The VA Telehealth Project uses artistic processes not only to raise morale, but also to rehabilitate motor, social and cognitive skills.

The initiative provides veterans with a kit of art supplies that they use to work with at home. Using a secure video connection, they work with CAM's creative arts therapists. As part of the project, CAM and its partners have also developed assessments that help participants evaluate the program's impacts.

"Sometimes we get 'stuck' and need to look at problems from a new perspective," according to the project's website. "Creative activities use different parts of our brain than talking. Making a drawing about a problem or making movements that represent a problem can help us view the problem differently than talking about it alone."

If you ask participants in either the emergency room music study or the VA Telehealth project, they will likely glow about how the experience has brightened their days. But equally important to the qualitative impact is the quantitative result—objectively evaluating how the arts have improved communities.



+ Chairman of the National Endowment for the Arts, Dr. Jane Chu, visits the UF Center for Arts in Medicine's Emergency Music Research Team. PICTURED LEFT TO RIGHT: Maria Kerrigan, UF Health Shands Arts in Medicine Musician in Residence, Dr. Adrian Tyndall, Chairman of the Department of Emergency Medicine, Dr. Jane Chu, Chairman of the National Endowment for the Arts, Jill Sonke, Director of the UF Center for Arts in Medicine, Sandy Shaughnessy, Director of the Florida Division of Cultural Affairs, and Jason Hedges, UF Health Shands Arts in Medicine Musician in Residence.

This is where the Arts and Wellness Indicators research project comes in.

In 2015-16, the State of Florida Division of Cultural Affairs asked the Center for Arts in Medicine to develop a set of indicators to measure associations between arts participation and well-being in Florida communities. This past year, the project team undertook phase two, which tested the indicators they developed in four counties using a survey instrument designed by the team. They also developed methods for analyzing the data.

While Jill Sonke, director of the Interdisciplinary Research Lab and Center for Arts in Medicine, spearheaded the project as its principle investigator, members of the lab contributed by administering surveys and assisting with data analysis.

The project is a step toward documenting that Florida's investments in the arts have positive health impacts on its communities. Among more than 800 people surveyed, those who had participated in formal arts activities in the last 12 months were almost six times more likely to report their health as very good or excellent as compared to those who did not. In the current year, the project is testing its statistical model in four more counties in Florida and will develop a toolkit to guide arts organizations in using the Indicators model to associate arts participation with wellbeing in their communities.

The center is also expanding its work with military and veteran communities. As one of the newest sites within the National Endowment for the Arts' Creative Forces: NEA Military Healing Arts Network, CAM is pioneering delivery of creative arts therapies to service mem-

bers, veterans and families dealing with traumatic brain injuries and post-traumatic stress via telehealth. This pioneering work builds on CAM's partnership with the Malcom Randall VA Medical Center and its Rural Veterans TeleRehabilitation Initiative and will be replicated throughout the United States in the coming years.

"Our education, research and outreach programs have grown significantly over the past year," Sonke said. "Our Interdisciplinary Research Lab is at capacity with 30 members and has a waiting list of applicants for the spring."

She noted that CAM also has two new faculty members, a new undergraduate certificate in Music in Medicine, 32 students in graduate programs and 12 active research projects spanning clinical and behavioral studies.

"The lab is extremely dynamic and is doing really exciting work," she said; "Students in our academic programs are able to get hands-on research experience and are able to be an active part of advancing the field".

You do not have to look very far to see how the arts brighten lives, but the Center for Arts in Medicine is constantly at work to make that impact even more visible through its research.



+ UF Health Shands Arts in Medicine Musician in Residence, Ricky Kendall, plays music for a patient and family members.

UF DIGITAL WORLDS

Creating Multiple Opportunities

Harvard professor Howard Gardner has theorized that we humans have not just one type of intelligence but “multiple intelligences” that can be not only identified but also nurtured. Students in the Institute’s Digital Arts & Sciences (DAS) program are constantly offered the opportunity to scaffold their individual learning styles with a mix of media that develops their respective multiple intelligences. And DAS students also rank highly in traditional academic achievement: over the past two years, nearly three-fourths of the students in the B.A. in DAS cohorts have graduated with university honors or high honors (either cum laude, magna cum laude, or summa cum laude).

For the 2017 exhibition of the annual *Digital Salon*, DAS students submitted over 100 original works in a range of categories that included Animation, Digital Imagery, Interactive Media and Time-based Media. A large crowd came out for the event, and the audience was able to vote on their favorite project for “Best of Show.” At the end of the evening, the winning piece was announced: a short film created by undergraduates Charles Peebles, Peter Ariet, Michelle Raudsepp and Hae-Yang Chang titled *Grip*.

Graduates of the M.A. in DAS program are increasingly sought after for internships and careers in high-tech and digital media design industries. Matt Ebling, a graduate student at the Institute, was chosen from a national pool of applicants to intern in Product Management at Adobe Systems in San Francisco during the summer of 2017. Matt says, “My first year in the M.A. program really helped to strengthen my skill set with the ability to plan and conduct research with digital technologies. This has opened doors for me in the professional world, and allowed me to explore new avenues and interests as I develop both personally and as a professional. And I couldn’t feel more honored and blessed to work and study with the people at Digital Worlds.”

Digital Worlds (DW) faculty hail from a spectrum of disciplines converging around DAS, including the performing arts, computer science and engineering, digital humanities, business, entrepreneurship, 2-D and 3-D animation, projection design, game studies, interactive media design and development, and communications. All faculty stay active in their respective fields while they teach and collaborate at the confluence of their core disciplines.

Faculty member Michael Clark recently came onboard as a result of a collaborative partnership with the UF School of Theatre + Dance, where he shares a joint appointment centered around Projection Design and Multimedia. His background includes numerous productions, both on and off Broadway. In spring 2017 he taught an interdisciplinary course in Entertainment Technology that culminated in a body of original student work that examined the concept of biodiversity.

Kyle Bohunicky is another new faculty member whose interests and research lie in a range of contemporary areas, from game studies to environmentalism. He is passionate about ensuring that DAS students



DIGITAL WORLDS INSTITUTE

Opportunities for Multi-Talented Students

develop not only their design and technical skills, but also their ability to communicate effectively in their writing and presentations. His doctoral dissertation merged research about computer games and writing pedagogies with investigations into digital storytelling. “I hope to further apply these skills to serious and educational game-based projects,” Bohunicky said. “I also look forward to designing innovative interactive media and creating cutting-edge digital pedagogies.”

Bohunicky’s interests in storytelling and environmentalism were put to good use throughout the past year, as he worked with other DW faculty, digital artists and technical staff to create the interactive media experience titled *CO₂ and You: The Power of Personal Choice*. This animated drama premiered as part of the Institute’s Earth Day 2017 Celebration, allowing audiences to virtually visit five of the 10 most-populated countries on Earth to examine how daily choices made by citizens in each culture can potentially impact the Earth’s environment. The animated characters in *CO₂ and You* are voiced by actors from each of the five countries (Nigeria, Japan, Brazil, China and the USA). During the show, audience members are asked to make decisions using their mobile devices, with the choices made by the majority at any given screening determining the final outcomes for each of the five scenarios.

DW hosted a special *CO₂ and You* awards ceremony to honor the dozens of talented individuals whose respective contributions represented thousands of hours of collaborative effort. The Makers’ Gala was a red carpet event where technical and artistic achievement in areas ranging from 2-D character rigging and animation to compositing and voice acting were acknowledged with a Hollywood-style event. *CO₂ and You* will continue to be screened for student and community groups throughout the coming academic year.

In addition to featuring multimedia presentations, the Institute’s Polymodal Immersive Classroom Theatre (PICT) is also used for instruction in a variety of digital media courses for both undergraduates and graduate students, as well as to showcase large-scale student projects. Peter Ariet (BADAS ‘17) recently unveiled his capstone project titled “C3” in the PICT, to rousing ovations from his classmates. He describes the work as a polymodal experience combining quad-copter time-based media, a Unity 3-D virtual environment, and an original soundtrack.

“The goal was to reflect and explore the relationships between natural and man-made landscapes from a unique perspective,” Ariet said.

Moving forward, the Institute will continue to offer students the opportunity to explore their multiple intelligences, talents and career aspirations at the confluence of the arts, communications and technology. The Institute’s faculty and staff will continue to engage in research, production, and service that empowers learning, culture and success in our ever more pervasively digital world.



UNIVERSITY GALLERIES EXPLORES CULTURE THROUGH ART



AMY VIGILANTE
DIRECTOR, UNIVERSITY GALLERIES

Along the Road of Dreams, Paintings by Yolanda Sanchez, and *Liminality*, Sculpture by Nobohu Nagasawa, crowned fall of 2016 with two exhibitions by women artists of international stature and cultural connection. University Gallery hosted record numbers of guests for both exhibitions and then again in January when we joined the community events around Cuban art and culture spearheaded by Gainesville's Randy Batista. *Lights, Camera, Cuba!* was presented in both Gary R. Libby Gallery and University Gallery, curated by Gallery graduate assistants from UF Library's Special Collections' compilation of historic Cuban and Mexican film posters acquired in honor of UF Professor Efrain Barradas.

Iridescent Landscapes: Selections from the Ira Winarsky Collection was showcased in both Gary R. Libby Gallery and Constance and Linton Grinter Gallery, and we were honored to exhibit Fred Snitzer's solo sculpture exhibition, *Informed Intuition* in Libby Gallery as well. We closed the year with the annual student juried show and M.F.A. thesis exhibitions; all exciting!





WILLARD BRASK

1927 - 2017

Willard Brask served on the University of Florida's music faculty and directed musicals and operas. Brask, originally from Detroit, completed his undergraduate and graduate degrees at the University of Michigan, where he later taught. He continued his career teaching piano at Newberry College, Ithaca College and finally the University of Florida.

"I got to know him over the years and knew of his reputation and love for musical theatre," Tony Mata, head of musical theatre department said. "He was a funny and talented man with a wonderful sense of humor and his dedication and legacy to our college will be sadly missed."



CHARLES HOFFER

1929 - 2017

Dr. Charles Hoffer, originally from Lansing, Michigan, was a professor and head of music education in the School of Music. Hoffer was a well-known name in music appreciation classes across the country, having written 45 textbooks plus revisions that became the standard worldwide. Additionally, active listening guides became a standard in music classes at universities by Hoffer's doing. Hoffer also helped build the online master's program in music education. Dr. Russell Robinson, professor emeritus of music education at UF, described Hoffer as a "gentleman's gentleman, and a model of collegiality for all."

"Universities are constantly in a state of change, and not always desirable ones," Robinson said. "Charles was my close colleague through all of those changes, but more importantly, Charles and I were close friends through real life and personal highs and lows."



ARNOLD MESCHES

1923 - 2016

Arnold Mesches, originally from New York, was a friend and mentor to the faculty and students of the School of Art + Art History. He was an active painter for over seventy years, having his work displayed at the Metropolitan Museum of Art, the Library of Congress and the National Gallery of Art, among many others. Mesches' work provided vital social commentary during some of the most distressing periods in U.S. history.

"Arnold was generous with his time, and he was generous with his advice," said Richard Heipp, UF Research Foundation Professor. "Whenever any of the faculty would ask him to come in for critiques, or to have students tour his studio, he would always say yes. And if you were having an exhibition, Arnold would always send a postcard congratulating you."



JACK NICHELSON

1934 - 2017

Jack Nichelson, originally from Lafayette, Indiana, was an artist and longtime professor within the School of Art + Art History's graphic design program. Nichelson taught art and graphic design for 35 years before his retirement, and had an illustrious career spanning over fifty years. Nichelson was known for his reliquary-inspired work. His reliquaries were often called "box environments," and they generally housed an eclectic mix of found objects. During his time at the University of Florida, Nichelson inspired many young designers, both by his impressive body of work and his unique teaching styles.

"Multiple generations of Gator design thinkers have made enormous impacts in our industry thanks in large part to Jack's emphasis on visual problem solving, gestalt thinking, attention to detail and meaningful visual communication," said Jim Harrison (B.F.A. Graphic Design '10), creative director at UF's The Agency.



GERALD POE

1942 - 2017

Dr. Gerald Poe, originally from Colorado, taught for 38 years in music and was the Director of Bands at UF until his retirement in 2004. He was later appointed musical director of the Gainesville Community band. Poe previously served as Director of Bands at the University of Colorado, University of Oregon and University of Portland. An illustrious educator and performer, Poe's bands appeared on national television over 40 times throughout his career. In 1984, he was in charge of the pre-game entertainment of Super Bowl XVIII in Tampa. Following his retirement, Poe continued to perform, and traveled throughout the United States and Canada.



JENNIFER COOLIDGE
DIRECTOR OF DEVELOPMENT
& ALUMNI AFFAIRS

The arts inspire, teach, heal and unite us. Because of your support, we are able to nurture the talent of the next generation of artists, performers, inventors, entrepreneurs and problem solvers. We are training our students for imaginative industries and for jobs yet to be invented. You are investing in the creative currency to prepare our students to better the world.

Whatever our students go on to do, they will become the great performers, visual artists, researchers and teachers as well as use their creative capacity to benefit their communities and advance the social good and the economy wherever they will reside. We are grateful for your contribution that supports our humanity through all the arts can provide.



+ Cici Brown (LEFT) and Gary Libby (RIGHT) show students around the Cici and Hyatt Brown Museum of Art in Daytona Beach.

Basking in the glow of Florida art

BY SAMANTHA BROWN

Gary Libby is paving the way for future donors by reimagining hands-on opportunities for creative involvement with students in the College of the Arts.

When the School of Art + Art History asked Libby to teach a course at UF, he jumped at the opportunity. It was a chance to further his contribution to the arts, which includes a number of award-winning books on the art of Florida.

An expert in the history and growth of the arts in Florida, Libby designed a course to illuminate the rise of the visual arts in Florida and to explain the state's historical relevance as a landmark for a unique artistic culture.

Throughout the seven weeks of his class, Libby's primary goal was to connect students to both the intellectual as well as the emotional aspects of art.

It was an intimate opportunity for Libby to teach an honors course with only six students, which led to frank discussions about artistic reasoning and new approaches to learning.

The goal was for students to be introduced to a lifetime of enjoyment and knowledge about the rewards of the arts in the lives of contemporary people.

All of the students were non-arts majors and had chosen to take the course as an elective.

"In the end, I was extremely pleased with my students' growth," he said. "They successfully developed an interest in how an understanding of the arts opens up so many avenues of intellectual pursuit and forms of consciousness."

These ideas were expanded in a trip they took to the Cici and Hyatt Brown Museum of Art in Daytona Beach.

The students and Libby had the pleasure of having Cici Brown, one of the founders of the museum, lead the class through her personal relationship with a number of masterpiece examples of the very best in Florida art.

From this experience, the students were able to visualize their ideas and hear an alternative re-

lection from an individual who has developed a relationship with Florida art and its many gifts.

"Cici and Hyatt Brown have often called me one of their teachers," Libby said. "I am a life-long student of Florida art and enjoy the many experiences and epiphanies [art] brings to my life. Studying this art and its many lessons and concerns has made me a better thinker with a richer consciousness of reference that I use to better comprehend my culture."

Libby's job was to guide these students along their personal quest, and by the end of the course he said it was wonderful to see that each student was able to create and publish — in a major reference resource both online and in print — an original essay that contributed a fuller understanding of the material each chose to explore.

Many of the students were surprised by their accomplishment, Libby said.

"I wasn't surprised," he said. "I was fulfilled at their focus and creativity."

Dancer's passion lives on for students

BY SAMANTHA BROWN

Melanie and Bill Leonard have spent their lives devoted to helping others in their community. Through their charitable giving, they have validated meaning with their actions.

Bill's surprise Christmas gift to Melanie in 2016 was setting up a scholarship named "The Melanie Hays Leonard Opportunity Scholarship for Dance" at the School of Theater + Dance—a testament to their commitment.

"This was so creative on my husband's part," Melanie said. "To use this gift to benefit other people was just amazing. When Bill surprised me... I was shocked... I burst into tears!"

The arts have always been a priority to Melanie (B.A.E. Elementary Education '75), who fell in love with dancing in her youth.

With the support of her husband Bill (B.S. Advertising '74), the couple has generously given to support the cause, including two endowed scholarships for the college and contributions to the New World School of the Arts, part of the University of Florida.

For Melanie and Bill, philanthropy has been a promising vehicle to ignite their efforts, and alternatively, it has affirmed their greatest wishes.

While raising their children in South Florida, Melanie and Bill made it a priority to celebrate their Gator alma mater.

"We used to tell the teachers the kids had 'Swamp Fever' and the only way to cure it was to go to UF's homecoming," Bill said.

The couple was involved in working with UF organizations such as the Broward County Gator Club, where they invested in student success through scholarships.

When they retired to Gainesville, the couple was eager to interact with their College of the Arts scholarship recipients. Bill and Melanie have since been able to meet the incredibly engaged and passionate students who have benefited from the Leonards' scholarships.

In 2015, they became Co-Presidents of the Friends of Theatre + Dance board and served two terms.

"We've been blessed with both time and resources and have chosen to reach out and help where we can," Melanie said.

Bill, a retired lawyer, and Melanie, a retired flight attendant, are delighted to see the college evolve in a positive way.

"If UF is going to be a top 10 university, then the arts should be in the top 10 as well," Bill said. "Leonardo da Vinci is remembered as much for his art as his engineering genius."



+ Melanie Leonard as a child expressing her passion for dance.

A wild grizzly and the woman who loved him

BY SAMANTHA BROWN



+ School of Art + Art History supporters Jean Koivu (left) and Merci Clark (right) celebrate with graphic design students at ArtBash.

"We are so grateful to donors like Merci Clark who are creating a lasting legacy in memory of alums who got their artistic footing in the College of the Arts. This planned gift will benefit students in the arts for years to come."

LUCINDA LAVELLI
DEAN



Artists are masters of personal expression; Bob Clark (B.A. Graphic Design '77) was no exception, committed to sharing his undeniable love for the beauty in his life. His wife Merci was the epitome of this affection.

Bob, who passed away July 2015, valued Merci's opinion on all matters, especially those related to art.

He always wanted to paint and have his work displayed and recognized, so Merci inspired him to rent a studio.

"I think the minute he started working at the studio, that's where everything started popping up out of him," Merci said.

Before his passing, Bob dedicated his estate to the college, and Merci gave it in his honor.

"I thought the money for the recipients could be used for supplies—anything they could put in their hands and work with," Merci said.

She learned from Bob that small details could create a bigger impact and felt the supplies were funda-

mental pieces to realizing potential in the college.

Bob was inspired using recycled mediums, such as corrugated cardboard, mesh and knapsacks and would incorporate them in his paintings.

Bob admired and appreciated everything, but Merci had no idea where he got his visions on abstract art.

"Bob pictured himself as a wild man out there wrestling grizzlies," Merci said. "When I met him, he had a photograph of Thomas Mengelson's Catch of the Day, a grizzly bear with a salmon jumping into its mouth. It used to crack me up."

After Bob passed, Merci went to Jackson Hole, a place he loved to spend time. She walked around the town and fell in love with a photo in a Mengelson gallery.

"After doing that, I knew where he was coming from," Merci said. "I understood exactly who he was and what he liked."

Merci never questioned Bob about his commitment to the university.

"Bob gave me incredible love, respect, humor and headaches," Merci said. "In my mind I knew if he is giving to UF, UF did something for him."

EXPANDING OUR NETWORK OF SUPPORT: FRIENDS & ALUMNI

The College of the Arts is fortunate to have Friends and alumni groups to support each of its schools. Friends and alumni provide invaluable support for our students and enjoy many unique opportunities to meet and watch our students grow as well as attend master classes to meet visiting artists. Their leadership helps build audiences and a network of support for the College and the Arts and its schools. Friends and alumni also raise essential funds for scholarships, special programs, equipment and facilities.

FRIENDS OF ART + ART HISTORY: ESTABLISHED 2016



Steve Shepherd
President

"It has been my honor to recognize and instill the ideals of artistic enrichment and education at the University of Florida."

FRIENDS OF THEATRE + DANCE: ESTABLISHED 2008



Bill & Melanie Leonard
Co-Presidents

"There's just something fundamental about the human spirit that reacts to the arts."

FRIENDS OF MUSIC: ESTABLISHED 1974



Jim Theriac
President

"It has been a tremendous year for the Friends of Music. I want to thank my fellow board members that helped us raise significant student scholarship funds this year."

GATOR BAND ALUMNI ASSOCIATION: ESTABLISHED 1973



Robin Oegerle
President

"Music and the arts are the first programs to get cuts or have their budgets reduced, and it is up to us to make sure music remains funded."

Splendor: Let the Good Times Roll

Friends of Music and Friends of Theatre + Dance raise \$50,000+ at annual benefit gala.



Gator Band Alumni Weekend 2016

Gator Band Alumni Association raises \$10,000+ at annual homecoming event.



MAKING A DIFFERENCE ONE GIFT AT A TIME

The generous support of these individuals helps put students on the path to fulfilling their dreams.



1



2

Liz Bedell

Liz Bedell (B.A.E. '69) has continued her passion for theatre by contributing to the School of Theatre + Dance. **IMAGE 3**

Bill Booth

Bill Booth's (B.Muse. '70) love of the Pride of the Sunshine continues through the William R. Booth Scholarship, which supports a brass player in the Gator Marching Band. **IMAGE 5**

Lawrence and Avis Feldman

Lawrence (B.A.E. '72, M.A.E. '73) and Avis Feldman (B.A.E. '73) are supporting photography and music students through the William Salkin and Sam & Yetta Feldman Endowment. **IMAGE 2**



3



4

Cherie & Jack Fine

Cherie (B.F.A. Art Education '77, J.D. Law '81) and Jack Fine (J.D. Law '76) are providing faculty support within the School of Music through the Jack and Cherie Fine Music Faculty Research Fund for scholarly and creative activity, with a special focus on strings and chamber music. Additionally, Cherie supports cello and viola programs in the school through the Uriel Blount, Jr. and Jessie B. Blount Cello and Viola Memorial Endowment. **IMAGE 4**

John Graham-Pole

John Graham-Pole, a founder of the Center for Arts in Medicine and pioneer in the field of arts in medicine, is supporting vital scholarships to educate the next generation of arts in medicine professionals through the Dr. John Graham-Pole Scholarship for Arts in Medicine.



5

Kieran Kidder

Kieran Kidder is continuing the tradition and excellence of the sound of the Gator Nation through his contributions to the Gator Marching Band.

Jean Koivu

Jean Koivu (B.D.A.E. '60) is keeping art education alive through her contributions to the School of Art + Art History's Art Education Program. **IMAGE 6**



6



7

Bill and Melanie Leonard

Bill (B.S. Advertising '74) and Melanie Leonard (B.A.E. Elementary Education '75) continue to influence the lives of School of Theatre + Dance students through their newest endowment, the Melanie Hays Leonard Opportunity Scholarship for Dance.

Sally Ryden

Sally Ryden's gift to the Emily Anne Bell Scholarship for Excellence in Music is giving music students the opportunity to travel and research. She has also helped opera thrive at the School of Music through her contributions to the Elizabeth Graham Fund for Opera. **IMAGE 7**

Stephen Shooster

Stephen Shooster (B.F.A. '81) made a multi-year commitment to build an endowment for the Stephen Shooster Studio Art Scholarship. His gift will help to educate the next generation of studio art students in the School of Art + Art History. **IMAGE 1**

8

Margery Steinmetz

Margery Steinmetz and her Pabst Charitable Foundation for the Arts are investing in the future of the arts in the medical world by supporting the innovative efforts at the Center for Arts in Medicine.

Glenn Willumson

Glenn Willumson, professor emeritus, is creating a culture of giving back by starting the Museum Studies Alumni Endowment to support the next generation of museum leaders.

Miles Wilkin

Miles Wilkin (B.S.B.A. '70) dedicated his time to hold masterclasses with School of Theatre + Dance students. **IMAGE 8**



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Heather A. Barrett	Louis W. & Alicia H. Gutierrez	Manning J. Hicks III	John W. & Betty Lou Smith	Betty P. Young
Colton A. White	Susan A. & Robert G. Wright	Sujin Smiles, DMD LLC	Michael W. Dunlap	Betty K. Jacobson
Ember's Wood Grill	Laura C. & David P. Byres	Andrea DeJong	Charles M. & Janet Allen	Jessica B. Marcetti
Robert C. Wright & Sandra L. Schneider	Jill E. & David B. Weinstein	Donna T. & Col. Philip J. Manning	Major Alan Clark & Colleen Sullivan-Clark	John B. Riccardi
Ronald D. Risner	Annette Zukley-Edwards & Jefferson R. Edwards III	Deborah R. & Robert M. Press	Julie A. & Jeff Marshall	Kyle P. Polansky
First Baptist Church	C. Tayloe & Christine C. Harding	Nancie L. Waldron	Colleen D. & Stephen C. Sills	Renee E. Kiefer
Medieval Times	Joan C. Metzger & Milan M. Gumbarevic II	Tammy Egidi	Eileen T. McCarthy-Smith	Conestogas Restaurant
William L. Barnhart, Jr.	Ann F. & Steven D. Gullion	Andrew & Susan Scholberg	Leonardo's 706	Herbert J. & Patricia L. Emmons
Phillips Center for the Performing Arts	Carolyn H. Livingston	Ruth's Chris Steakhouse	Harolyn J. & James H. Maynard, Jr.	Shane C. Van Deree
Time Zone Antiques	Nancy M. & Richard S. Morgan	Renee Grandy	James H. & Patricia C. Maynard	Doty F. & Roger J. Casey
Lauranne C. McCraw	Richard J. & Aimee O. Merriman	St. Augustine Alligator Farm, Inc.	Richard W. & Joanne C. Pohlman	Jessie G. Ward
Steven T. & Rita Allo	Kerry S. Estes & Hartmut C. Derendorf	Jason H. & Kathryn K. McDowell	Joseph D. Donovan	Luanne P. & Joseph M. Cocco
Jean M. & Mark A. Imes	Victor G. Bokas	Floating Lotus Spa	Kraig H. Koach	Jane & George B. Salimbene
Jacqueline B. Davison	Hiram C. & Gloria W. Powell	Hippodrome State Theatre, Inc.	Jennifer N. & Robert G. Self II	Ruth's Chris Steakhouse
Austin J. Bell & Erin L. Wolfe	Jamie P. Roberson & Heather Lawson	Ripley's Believe It or Not!	Susan C. & Mark R. Siemer	il Bellagio Restaurant
Ted & Sue M. Tims	Lisa B. & William E. Bagnell	Linda L. Liberty	Harry T. Seichepin & Sandra J. Repp	Best Buy
Steven Duca	Richard K. & Lisa L. Lane	Richard L. & Karen L. Rice	Michael L. & April M. Funston	Diana Schuster
Jacksonville Zoo & Gardens	Donald A. & Gail L. Dewsbury	Mary Rose & Redemptor S. Hidalgo	Esta R. Levine	David Lehmann
Target Copy of Gainesville, Inc.	Marc W. & Ann G. Heft	Jane Polkowski		
	Emily L. & Dean W. Gabriel	Palm Beach Zoo		
		Roxane F. & Peter J. McGinniss		



WHAT DO ART STUDENTS BRING TO FUTURE EMPLOYERS?

VERBAL AND WRITTEN COMMUNICATION SKILLS

I AM AN ACTOR. I have an exceptional ability to engage the emotions of my audience, to speak to them in ways that touch them deeply.

I AM AN ART HISTORIAN. I have extraordinary writing skills. I know how to work with words, how to make them convey important messages clearly and concisely.

STRONG WORK ETHIC

I AM A MUSICIAN. I work daily to make good decisions in a world that has been turned upside down by the availability of “free” music, when in reality that music belongs to someone else.

I AM AN ARTIST. I work daily with other artists. I know that I must do my part fully because others depend on me for their success.

I AM AN ACTOR, A DANCER, A MUSICIAN, A VISUAL ARTIST, A GRAPHIC DESIGNER. When a performance is scheduled, when a job is due, I am ready.

TEAMWORK

I AM A MUSICIAN, AN ACTOR, A DANCER. I work closely every day with my colleagues to create amazing things. I am sensitive not just to what people say, but also to their non-verbal communication.

ANALYTICAL SKILLS

I AM A GRAPHIC DESIGNER, A VISUAL ARTIST. I have a highly developed ability to listen to my clients and translate their needs into works of beauty and fulfill their business needs and also satisfy their hearts.

I AM AN ART HISTORIAN. I can look at a painting or sculpture and understand the cultural, spiritual and political contexts that helped to shape it; and I can examine a business opportunity and understand the contexts that will affect its success or failure.

I AM A VISUAL ARTIST. I have unusually developed observational skills. I can see things in ways that other people miss—I see opportunities that others don't.

INITIATIVE

I AM AN ARTIST. I am passionate about what I do to the point that I spend hours every day in the studio, the practice room, the stage to do great things—long after everyone else has stopped working and has turned on the TV.

GIVE BACK

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

CONTACT US

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