

spring 2014

muse

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





S.T.E.A.M. RISING

From the president's 2014 State of the Union address to conversations taking place on most major campuses, you do not have to go far to hear about S.T.E.A.M. (science, technology, engineering and math). In the College of Fine Arts, we persistently ensure that the arts are inserted into that dialogue.

S.T.E.A.M. (science, technology, engineering, arts and math) is rising as academic and community leaders recognize the benefits of an arts education, whether that leads one to a career as a professional artist or into another industry such as medicine, business or law. This year, I have met with U.S. Rep. Ted Yoho on several occasions to express the importance of S.T.E.A.M. and continued funding of the arts. Locally, in Gainesville, state Rep. Keith Perry has pledged to make S.T.E.A.M. a priority.

In this issue, you will read about the activities, faculty, students and alumni who make the College of Fine Arts what it is. You will learn about valuable partnerships such as the Creativity in the Arts and Sciences Event (pg. 6) and the School of Theatre + Dance's work with the Hippodrome Theatre (pg. 18), as well as the role technology plays within the arts (pg. 8).

The stories included here are a small reflection of the happenings and achievements of our faculty, students and alumni. Other highlights from the past year include: the installation of artwork in the Department of Geological Sciences, the Clinical and Translational Science Institute and numerous other venues; the creation of a minor in fine arts; initiatives with the Warrington College of Business Administration to increase business training for arts students; the launch of Digital Worlds Institute's new BA in Digital Arts and Sciences; and the forthcoming online MA in Arts in Medicine.

We hope that you enjoy this issue and continue to stay connected to the College of Fine Arts wherever you are.

Lucinda Lavelli
Dean, College of Fine Arts

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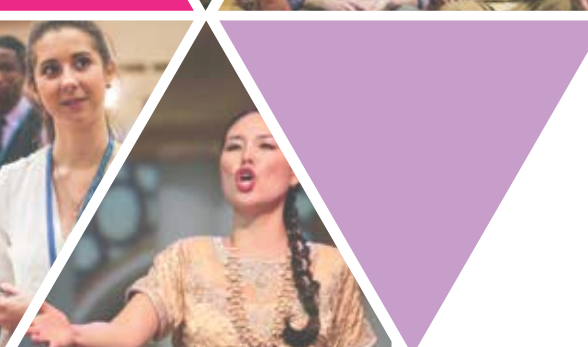
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Photo by Ani Collier.



muse

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To submit news for our blog and weekly e-newsletter, email us at news@arts.ufl.edu or visit www.uffinearts/tumblr.com.

Nominated by College of Fine Arts faculty and staff the following individuals were recognized by the University of Florida in the spring of 2014.

Honorary Doctorate

Other than the earned doctorate, the greatest recognition the University of Florida can give an individual is an honorary degree. The awarding of an honorary degree is recognition of eminent achievement in scholarship or high distinction in public service, which exemplifies the purposes and ideals of the University of Florida.

Magdalene Odundo



Magdalene Odundo is an international ceramic artist known for her distinct hand built anthropomorphic vessel forms. Born in Nairobi, Odundo grew up in Mombasa, Kenya,

and earned a Bachelor of Arts in 3DD Ceramics from West Surrey College of Art & Design in Farnham, Surrey, UK, and a Master of Arts in Ceramics from the Royal College of Art, London, UK. Odundo is professor of ceramics at the University for the Creative Arts (UCA) in Surrey and is on UCA's research team at the Crafts Study Centre. In 2008 she received an OBE in the queen's birthday honours in recognition of her contribution to education and the arts and was the recipient of the African Art Recognition Award from Detroit Institute of Art. In 2012 she was recognized with the African Heritage Outstanding Achievement in the Arts award.

[+ magdaleneodundo.com](http://magdaleneodundo.com)

“Magdalene's contributions to the world of art have been exemplary and sundry over the span of her career. She is one of the most respected, recognized and celebrated ceramic artists in the world.”

– Richard Heipp, director of the School of Art + Art History

Distinguished Achievement Award

This award is given to individuals for exceptional achievements in a chosen profession, for demonstrated leadership and for other exemplary accomplishments that merit the special recognition of the university.

Samuel Hope



Samuel Hope served as executive director of the National Association of Schools of Music and the National Association of Schools of Art and Design from 1975 to 2013. From 1981

to 2013 he served as executive director of the National Association of Schools of Theatre and the National Association of Schools of Dance. Hope is known internationally as an expert and writer on standards development, program evaluation and accreditation, futures analysis, policy and consensus building. He earned degrees in music composition from the Eastman School of Music, Rochester, New York, and Yale University, New Haven, Connecticut. He was a student of renowned French pedagogue Nadia Boulanger.

William H. Truettner



In February 2014 William H. Truettner retired from the Smithsonian American Art Museum in Washington, D.C., after a nearly 50-year career working there as a curator of painting

and sculpture. Today he holds an emeritus appointment with the museum. A native of Detroit, Truettner earned a bachelor's degree in art history from Williams College, Williamstown, Massachusetts, and a master's degree in art history from the University of Michigan, Ann Arbor, Michigan. His research interests include 18th- and 19th-century American painting, George Catlin and art of the American West. Truettner has published numerous books and has organized several groundbreaking exhibitions.

Outstanding Young Alumnus

This honor recognizes alumni who are 35 years of age or younger and have distinguished themselves in their profession and community.

Matthew Wardell



A native of Jacksonville, Florida, Matthew Wardell earned a Bachelor of Music from the University of North Florida, Jacksonville, and a Master of Music from the University of Florida in

2010. While at UF he served as a graduate assistant and associate conductor of the UF Symphony Orchestra. He spent five summers at the prestigious Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine, studying with his mentor Michael Jinbo. Wardell has served as music director and conductor of the Ocala Symphony Orchestra in Ocala, Florida, since 2009, where he has helped increase ticket revenue and enhance the orchestra's profile in the community.

[+ matthewwardell.com](http://matthewwardell.com)

“Matthew is an excellent young musician, conductor and community citizen. Since being appointed conductor of the Ocala Symphony, he has inspired new life and energy into the orchestra, making it a true source of pride for the community and surrounding region.”

– John Duff, director of the School of Music

FACULTY AWARDS & UPDATES

School of Art + Art History

In January 2014 **Linda Arbuckle**, professor, lectured, hosted demonstrations and worked with ceramic artists during a two-week residency in Israel through the Watershed Center for the Ceramic Arts and the Association of Israel's Decorative Arts.

Richard Heipp, director and professor, was recently awarded a site-specific public art commission for the new Gainesville Police Department headquarters. Additionally, he received his sixth Individual Artist Fellowship Grant for Visual Art from the State of Florida.

Julia Morrisroe, associate professor, presented a one-person exhibition, *Transitions are Rarely Abrupt*, at Lee Gallery in Alexandria, Virginia, in July 2013. Additionally, Morrisroe completed an artist residency at The Hambidge Center for the Creative Arts & Sciences in Rabun Gap, Georgia, in November 2013.

Craig Roland, associate professor of art education, was a guest lecturer during Art Insights at Southern Utah University's Department of Art and Design in February 2014. Additionally, Roland gave the keynote address at the 2014 Utah Art Education Association Conference in St. George, Utah, in February.

Craig Smith, associate professor, curated *The Art Of Sport* at Cepa Gallery in Buffalo, New York, from August through December 2013. The exhibit, which also featured artwork by Smith, was supported by a \$30,000 grant from The Andy Warhol Foundation for the Visual Arts.

Nan Smith, professor in the Ceramics program, served as the juror for the second edition of *500 Figures in Clay* (Lark Crafts, 2014). In January 2014 Smith was a presenter at Convening Culture 2014: Connecting the Arts with Environmental Conservation at Vero Beach Museum of Art in Vero Beach, Florida, where she shared a preview of her new installation, *Mercury*.

Joyce Tsai, assistant professor, spent the 2013-2014 academic year on research leave as the George Washington University/Phillips Collection postdoctoral fellow in residence at the Center for the Study of Modern Art in Washington, D.C., completing her manuscript and curating an exhibition to open at the Santa Barbara Museum of Art on László Moholy-Nagy in the summer of 2015.

Associate Professor **Sergio Vega's** work was included in the *International Biennial of Contemporary Art of Cartagena de Indias* in Colombia from February to April 2014 as well as *Permission to Be Global* at the Cisneros Fontanals Art Foundation in Miami from December 2013 through February 2014 and at the Museum of Fine Arts in Boston from March to July 13, 2014.

Glenn Willumson, professor of art history, was recognized as a University of Florida Research Foundation Professor in May 2013. Additionally, he curated an exhibition, *Double Exposure: Photography and the Transcontinental Railroad*, at the California State Railroad Museum in September 2014.

School of Music

Associate Professor of Music Education and Director of the Online Master of Music in Music Education program **William I. Bauer's** book, *Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music*, was published by Oxford University Press in March 2014.

In May 2013 **Kenneth Broadway**, professor of percussion, traveled to Spain with World Music Mission to provide music for missionaries from throughout the world. In January 2014 he traveled to Kenya to provide music for missionaries from Sudan.

Raymond Chobaz, professor, received a Lifetime Achievement Award as well as a Distinguished Alumnus Award from the University of Utah in September 2012. Additionally, Chobaz and composer Stanley Funicelli received the Nissim Special Distinction Award in 2013 from The ASCAP Foundation.

Laura Ellis, associate professor of music, went on a carillon recital tour of the Netherlands in August 2013 with performances at St. Plechelmus Basilica, Oldenzaal; Stadhuis, Roermond; and Maria Presentatiekerk, Asten.

Mitchell Estrin, professor of clarinet, released a new, revised edition of Carl Maria von Weber's *Concertino, Opus 26* (Jeanné, Inc., 2013). In December 2013 the UF Clarinet Ensemble's CD *Clarinet Choir Classics*, under the direction of Estrin, was chosen for the Grammy Nomination Eligibility List in four categories.

In October 2013 **Paul Richards**, professor of music composition, composed a new opera, *Biennale*, with librettist Wendy Steiner that premiered at The Barnes Foundation in Philadelphia and was conducted by Juilliard faculty member Gary Wedow.

Russell L. Robinson, professor and head of the Music Education program, was a consultant for the U.S. State Department in schools in Brazil in November 2013. He returned to speak at their conference in São Paulo in March 2014. Additionally, Robinson was the conductor for the South Dakota Women's All-State Choir in January 2014 and will conduct at Carnegie Hall on June 3, 2014.

Kristen Stoner, associate professor of flute, was an invited soloist at the XXVIII Festival Internacional de Flautistas in Lima, Peru in May 2013. Additionally, in 2013 Stoner released a new CD, *Colors: works for solo flute by American composers*, on the Memnon Arts label.

School of Theatre + Dance

Tim Altmeyer, assistant professor, played James in *Time Stands Still* by Donald Margulies in a production directed by Rob Ruggiero at Hartford TheaterWorks in Hartford, Connecticut, in August and September of 2013. The production was cited by *The Hartford Courant* to be among "The Best in Connecticut Theatre in 2013."

Jerry Dickey, director and professor, was interviewed in Roundabout Theatre Company's *Upstage Guide* in January 2014 for a story about its Broadway revival of Sophie Treadwell's play *Machinal*.

Joan Frosch, professor and director of the Center for World Arts, was named a Dunlevie Professor with the UF Honors Program for 2014-2015. Frosch will teach a special honors course in the fall entitled Choreographing Africa.

Stan Kaye, professor and head of the graduate Lighting Design program, was awarded a U.S. Department of Energy Gateway Grant to pilot new LED technologies for performing arts studios in the School of Theatre + Dance.

Neta Pulvermacher, associate professor, is currently serving as interim dean of dance at the Jerusalem Academy of Music and Dance while on leave from UF.

Digital Worlds Institute

In December 2013 **Angelos Barmpoutis**, assistant professor, received a Merit Award at the International Conference on Connected Vehicles for the project that his team received federal funding for from the U.S. Department of Transportation that investigated the effect of drivers' body motion on traffic injuries.

Visiting Assistant Professor **Marko Suvajdzic's** company, O2D Studios, had the No. 1 ranked video game, *Mythic Wonders: The Philosopher's Stone*, in January 2014, according to BigFish Games, the largest portal of casual games in the world.

College Awards

International Educator of the Year (Junior):
Maya Stanfield-Mazzi, Art + Art History

International Educator of the Year (Senior):
Barbara Barletta, Art + Art History

Teacher of the Year:
Victoria Rovine, Art + Art History

Faculty Advisor/Mentor of the Year:
Margaret Butler, Music

UF Awards

Doctoral Dissertation Mentoring Award:
Larry Crook, Music

The Arts and Sciences Celebrated at CASE 2014

More than 125 students from eight UF colleges as well as several universities in the Southeast participated in the 2014 Creativity in the Arts and Sciences Event (CASE) in February. Presented by the Howard Hughes Medical Institute (HHMI) Science for Life Program and the College of Fine Arts, the event celebrated interdisciplinary collaboration and pushed students to rethink the boundaries of creativity.

Congratulations to our two College of Fine Arts first-place winners in the collaboration

category: Katie Bosley from the School of Art + Art History and Weier Liu from the College of Medicine (*CIPN Symptom Cups*); and Katelyn Carty from the School of Music and Robin Yoon from the College of Medicine (*Melody and Malady: An Aural Presentation of Pompe Disease*).

Shelby Sullivan from the School of Theatre + Dance took one of two first-place prizes in the arts (visual/performing) category for *To blow out a candle, or kindle the fire*. Vassiliki Daskalakis from the School of Art + Art History took the other top honor for *A Cigarette A Day*.

▼ Attendees and participants at the 2014 Creativity in the Arts and Sciences Event.



JumpstART 2014 Empowers Students

Eighty arts, business and engineering students participated in JumpstART 2014 in February at UF. Now in its sixth year, the program continues to empower students through collaborative exploration, discovery, divergent thinking and professional mentorship.

“We want to give our students the opportunity to work together in a creative way, using design thinking,” says Anna Calluori Holcombe, School of Art + Art History ceramics professor, who created the event with Jamie Kraft, director of the Center for Entrepreneurship and Innovation. “In recent years, thanks to our alumnus Duane Bray, we have been able to use the IDEO [Bray is a partner at IDEO where

he heads the firm’s Global Digital Business] method of innovation to give our students this opportunity. It is one of the best ways for them to prepare for life and work after UF.”

The two-day event included a discussion panel, presentation by Bray and collaborative workshop. Attendees learned about shifting patterns and notable trends in student learning such as the demand for more flexibility, relevant experiential opportunities and touch points with the marketplace. Speakers also shared information on experimental teaching methodologies, including peer-to-peer teaching and shifting students’ mindsets from seeing themselves as students to consultants or professionals.

▼ Students from various backgrounds gather for JumpstART 2014.



RECENTLY RETIRED & RETIRING FACULTY



Joyce Davis

Joyce Davis retired as professor of trumpet from the School of Music in January 2014 after nearly 25 years. Davis is a celebrated orchestral player whose accomplishments include numerous solo performances worldwide. In addition, she has edited and contributed to many publications and was the first woman to serve as president of the International Trumpet Guild.

“My years at the University of Florida were filled with many accomplishments as well as challenges,” says Davis who is now working as an adjunct professor of trumpet at Marietta College in Marietta, Ohio. “The most rewarding aspect was working with many fine students and watching their growth as musicians and human beings.”



Elizabeth Graham

Elizabeth Graham retired as professor of voice from the School of Music at the end of the spring 2014 semester, after nearly 35 years. Graham has won international acclaim in opera houses from Genoa, Italy, to Seattle. She has also received honors in numerous prestigious competitions such as the Metropolitan Opera District and Regional Auditions and the National Young Artist’s Award.

Graham says retiring will allow her more time to practice and pursue performing opportunities. “I am still going to be teaching and mentoring students. That’s my passion, and I have no intention of stopping.”



Charles Hoffer

Charles Hoffer retired as professor of music education from the School of Music in May 2013. Throughout his career Hoffer served on numerous regional and national boards and committees, including as president of the National Association for Music Education. In addition, he has authored more than 30 books and numerous scholarly articles. Hoffer is currently revising his textbook, *Music Listening Today* (Cengage Learning) and plans to serve as an adjunct professor at UF in the future.

“I have really enjoyed teaching the students at UF,” he says of his nearly 30 years at the university. “I am always pleased when they do well, whether it’s in student teaching or in their doctoral dissertation.”

Ambassador Program Puts Students at the Forefront

By Lauren Walter

From working the annual UF Majors and Minors Fair to representing the College of Fine Arts at open house events, the newly launched College of Fine Arts Ambassador Program puts the most important aspect of our college — our students — at the forefront.

Launched in the fall of 2013, the Ambassador Program comprises 12 students from the School of Art + Art History, School of Music and School of Theatre + Dance, as well as each of the school's undergraduate advisors. Mutlu Çitim-Kepic from the School of Music first envisioned the program in which students functioned as the school's representatives, liaisons and assistants. The concept quickly grew to include representatives from all College of Fine Arts schools and as a student engagement opportunity.

"As an ambassador I get the opportunity to interact with other students from within the College of Fine Arts and meet students who are interested in joining our various majors," says Anna Toptchi. "I love sharing information about our Art History program to future students and tips on how to get involved and become part of the community here at UF."

The first group of ambassadors has become an integral part of the way the college interacts with its guests, according to Edward Schaefer, associate dean. "Our ambassadors can talk to prospective students because they have walked in the same shoes that our new students will have to wear," he says. "They can answer questions and give sincere encouragement in ways that no one else can. Our ambassadors are truly the best face of the college."



▲ Undergraduate advisors with the 2013-2014 College of Fine Arts student ambassadors.

Creative Capital Professional Development Program

By Xue Zhao

On October 18-19, 2013, Creative Capital, which supports innovative and adventurous artists across the country through funding, counsel and career development services, held its first workshop in collaboration with the University of Florida. Creative Capital grantees and other arts professionals shared career development tools and advice with 24 faculty and students from the College of Fine Arts during the two-day Professional Development Program.

"Artists are amazing people, and especially in the 21st century, artists have to be entrepreneurial, with the business skills to develop their careers," says Margaret Mertz, associate dean. "What the Creative Capital team does is to validate and support the clear

goal that all artists can pursue their vision and be wildly successful. Then, they show you how to make it happen."

Created as a means of sharing career development tools, the Professional Development Program bases its methodology on the creation of a business plan examined through an arts career development lens. Attendees also learned about how strategic planning, fundraising, verbal communication, promotion, performance documentation and targeted marketing methods can be used to help expand their professional skill set and build their brand. The workshop concluded with individual consultations with Creative Capital staff who helped attendees outline their future goals.



▲ 2013 Creative Capital attendees.

Codified III: Art + Genetics Exhibition

The UF Genetics Institute and the School of Art + Art History partnered together to present *CODIFIED III: Art + Genetics* from October 9-November 7, 2013. Held in conjunction with the Florida Genetics 2013 Symposium in November at the University of Florida, the juried exhibition featured site-specific artwork by School of Art + Art History MFA graduate students and alumni, created specifically

for the exhibition that explored themes surrounding genetics and art. The project was funded by the UF Genetics Institute, and the seven participating artists were Mariana Baquero, Orlando Estrada, Patrick Grigsby, Nicole Gugliotti, Rob Kolhouse, Giang Lien Pham and Hilary White.



▲ Distribution by Giang Lien Pham

TECHNOLOGY A

A New Domain of Music

Many College of Fine Arts (CFA) alumni have gone on to push the envelope and explore new domains of art and technology in their careers. CFA alumnus Chester “Chet” Udell, who holds a Ph.D. in music composition with an electrical engineering emphasis, credits his mentors at UF for facilitating his cross-pollination of the two fields. Using his integrative background, Udell created eMersion, a gesture-controlled technology that unobtrusively attaches to an instrument and lets the performer control the desired audio effect with sensor-driven gestures, making the instrument a more integral part of the performance.

“eMersion gives musicians the ability to extend their current musical practice with seemingly magical abilities,” Udell says. “By taking a concept in one area and attempting to understand or translate it through the lens of another discipline, I’ve uncovered ideas that would have never been apparent otherwise.”

 unleashemotion.com

AND THE ARTS

By Hillary Hoffower

Throughout history, technology has provided artists with tools for expression. From the pulleys and ropes used in the construction of the Egyptian pyramids to Leonardo da Vinci's scientific investigations and machines, and from the invention of the printing press to photography, the relationship between the arts and technology has been ever-present. As technology progresses, so do the possibilities for art. The ways in which art is produced and created have shifted as a direct response to the world's transition to a more technologically advanced, socially connected and digitally-oriented society. A new future of creative expression and exchange has opened up as this growing relationship breaks down traditional boundaries to blur genres, creating a new vocabulary that defines the art world.

High-Tech Cameras and 3-D Printers

The School of Art + Art History's (SA+AH) variety of disciplines intersect the worlds of art and technology into one creative and innovative universe.

In December 2012 the SA+AH acquired a RED camera, a state-of-the-art digital cinema camera. RED cameras have contributed significantly to standardizing high-quality working resolution for media display technologies and have been used by those within the video and TV industries, as well as directors of major motion pictures such as James Cameron and Peter Jackson.

Jack Stenner, associate professor of the Art + Technology program, says the camera is always available to graduate students and is used in the same way it might be used in the industry, albeit with an emphasis on a different kind of experience than that of the typical Hollywood movie.

"To us, digital cinematography is a practice that is 'becoming,'" Stenner says. "We emphasize an experimental and more conceptually rigorous use of technology, rather than focusing exclusively on commercial uses."

In Stenner's Digital Art and Animation class each student scouts a real-world location in which they will insert a 3-D CG element that conceptually and formally asks the question, "What is real?" Students are responsible for structuring the shoot, making compositional and technical choices, then modeling, lighting, texturing and compositing the CG model into the motion footage.

"This teaches them to conceive of work holistically, learning how to synthesize a workflow that remains true to their artistic vision," Stenner says.

The SA+AH also provides the means to coalesce art and technology on a more tangible scale. In conjunction with the School of Architecture, the SA+AH established the Art and Architecture Fabrication Lab, or the A² Fab Lab. Since opening four years ago the Fab Lab has served as an aid for students to synergize



digital and physical design in their creative practices with the provision of tools such as three laser cutters, three 3-D printers, a 3-D scanner and a 3 axis CNC router.

Anna Calluori Holcombe, professor of ceramics, works collaboratively with digital-media artists to create models, a two-fold process. Using a Z Corporation 3-D handheld portable scanner, Calluori Holcombe scans natural objects, which are then finalized and downloaded to a computer. The computer is attached to an Objet Eden250 3-D rapid



AMBER RICCINTO

prototyping machine, which prints the object in high quality. Calluori Holcombe uses the resulting resin models to make plaster molds, then slip casts liquid slip clay in a traditional way. The clay parts from these models are then built into sculptures in an assemblage fashion.

There are many benefits to this technology, according to Calluori Holcombe, such as the ease of reproduction, alterations and resizing of files; a certain degree of speed and flexibility not found in hand modeling; the multiple perspectives and angles that can be viewed on virtual models; and the production of durable models in a relatively short amount of time.

Calluori Holcombe incorporates this interdisciplinary approach in a number of her classes. Students use this technology to make models and molds them for use in installation-oriented artworks. She also encourages use of 3-D technology in her Ceramic Graduate Seminar.

Enhanced Facilities and Apps

The School of Music (SoM) has been incorporating technological developments into its facilities and using them in the classroom to enrich students' learning experience and musical production.

With the addition of Wenger Corporation modules, the SoM is outfitting its students with advanced technology that will be at the heart of their creative processes. The forthcoming 27 practice modules, piano teaching studio, soundproof percussion studio, "smart" seminar room with state-of-the-art technology and a new electroacoustic lab all juxtapose cutting-edge technology with the art of creating music.

If additional funding is provided, the SoM will also add innovative V-Rooms that provide Virtual Acoustic Environment (VAE) technology, which will allow students to replicate multiple performance settings such as cathedrals and concert halls.

Yet another contemporary twist on conventionality in progress is the implementation of webcasts at carillon concerts, which will allow the audience to view

the inside of Century Tower. By working to blend the centuries-old tradition of bell towers with technology, the audience's experience will be greatly enhanced.

Scott Wilson, assistant professor of jazz, says there is very little he does without technology. From using the Google Hangouts app on his phone to catch up with graduate students for meetings to previously teaching a video lecture series via Skype, technology has played a significant role in advancing and teaching the creation of music to his students.

Wilson uses SmartMusic, a program that plays back a student's piece, allowing them to hear notes they may have missed and to improve their overall performance. Wilson's students also collaborate with UF's Digital Worlds Institute on multiple projects, such as *Live Vibe TV*, an hour-long classical music program that features live performances and interactive computer animations.

LED Lights and a Global Connection

Like the School of Music, the School of Theatre + Dance (SoTD) recently enhanced its facilities as a result of a U.S. Department of Energy Gateway Grant. In the fall of 2013 the Nadine McGuire Theatre and Dance Pavilion began a renovation that introduced LED lighting. LED lamps and luminaries were installed in various spaces, including faculty offices, classrooms, design spaces, the wood shop, the costume shop, G-6 Studio and performance spaces.

With support from the Student Technology Fees Program, other facets of the SoTD began renovations in the fall that incorporate technological advancements into curriculum, research and community engagements in an effort to stay competitive. These renovations are focusing on two enhancement projects, one of which includes the re-outfitting of the G-6 Studio with multimedia technology tools that will transform the studio into a flexible, dynamic and "smart" media-capable classroom.

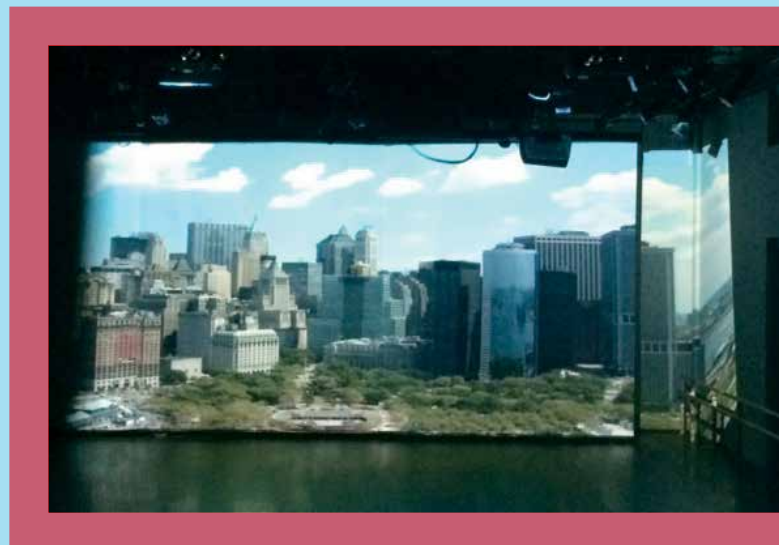
The other project is the creation of the Advanced Computing Center for Experimental Performance and Technology, and Engagement with Creativity (ACCEPTEC) lab, which will be accessible to students and supporting faculty. The ACCEPTEC lab is designed to create a technology and media-rich environment suitable for a 21st century learning experience.

Courses offered in conjunction with the lab will serve as interdisciplinary laboratories for creative exploration and research in new forms of multimedia and digital performances. Whether revamped, supplemented or newly created, these courses will utilize cutting-edge technology and communications tools to open a new path for employability to students interested in jobs that assimilate performing arts and technology and engineering.

The ACCEPTEC lab will also regularly host, sponsor and broadcast its programs, courses and productions online. Such tools will enable the SoTD to participate in the global cultural conversations of the digital age. This will ultimately change the culture of learning and interconnectivity in which the SoTD can share its creative research with the world.

The SoTD also underwent a face-lift in projection design. Stan Kaye, professor of lighting design and head of the graduate Lighting Design program, in collaboration with Todd Bedell, master electrician, recently utilized a \$108,000 technology fee grant and \$100,000 in school funds to amass one of the most significant set of projection technologies of any theatre and dance program in the nation. Projects currently underway include the development of curriculum, such as the implementation of Kaye's luminous imagery course last fall and a course that will be taught in the fall of 2014 by Broadway projection designer Michael Clark as well as the realization of more technologically-advanced productions.

SoTD productions of the plays *Never the Sinner* and *Tribes* used the school's new projection environment that Kaye designed. "It allowed us to transform our Black Box Theatre into an environment well suited to productions that focus on acting and luminous imagery," says Kaye, adding that this year's productions of *Miss Witherspoon* and *Angels in America: Perestroika* also utilized two high-powered projectors to create special effects of moving shadows, animated angel wings and other spectacles.



Technology Meets the Opera

The Red Silk Thread: An Epic Tale of Marco Polo is another example of a production that blends the arts and technology. The new musical drama, which made its world premiere at the Phillips Center on April 17, 2014, portrays the journey of Marco Polo and Princess Cocachin against the backdrop of a digital set. Written by UF Distinguished Alumna Stella Sung, professor of music and director of the University of Central Florida's Center for Research and Education in Arts, Technology, and Entertainment (CREATE), and librettist Ernest Hilbert, the opera features professional artists as well as students from the UF Opera Theatre program, UF Symphony Orchestra and UF Concert Choir.

Heather Knott, artistic director of Ninjaneer Studios, the company that created the virtual sets, says projection mapping is unique in the way the elements are combined to produce a new medium. By utilizing rules of perspective in animated content, layered scrims on stage, math and a pining program, they were able to transform flat material into a grand set.

"The use of virtual sets allowed Sung to dream big, realizing fantastical worlds, while being eco-friendly," says Knott. "We are able to animate these scenes in ways physical sets either can't accomplish or would be far too costly for a new opera to realize."



▲ Darius Brown experiments in DW's wireless, markerless motion capture system.

Inside Digital Worlds Institute

Launched in 2001, Digital Worlds Institute (DW) is perhaps one of the most ostensive examples of how the College of Fine Arts has embraced the connection between technology and the arts.

"The performing arts have traditionally been place-bound; then came recording and transmission technologies in the 20th century that allowed the performers to reach diverse audiences, albeit in a one-way transmission," says James Oliverio, DW executive director, professor of music and professor of digital arts and sciences. "Current high-speed networks allow us to interact in both directions simultaneously, creating an expanded real-time palette for disparate artists to co-create on a globally-distributed, virtual stage."

Oliverio says this is one of the areas of research and creation that began with Digital Worlds' seminal piece *Dancing Beyond Boundaries* in 2001. The work continues today with new tools, including wireless motion capture, networked gaming engines and 3-D cameras.

As part of DW's performance series, AV Club, Patrick Pagano, assistant in digital arts and sciences, and graduate students from the MA in Digital Arts and Sciences program will give the world premiere of a new interactive projection and audio design environment called *Control Space* in the upcoming summer B semester.

Additionally, DW students and faculty regularly partner with many UF colleges and students from other College of Fine Arts programs. In July, UF dancer Precious Roberts will join current MA in Digital Arts and Sciences students Darius Brown and Thomas Doughty to create a live, interactive performance enhanced by a novel installation of sensor hardware driving software components including Jitter, Quartz Composer, NIMate and original code created by Pagano and DW graduate Anton Yudin called uVisual (v 0.2).

Brown is also working on a video-based project that blurs the lines between traditional digital photography, video art and movement. In collaboration with dancers on DW's soundstage, Brown turns various forms and themes into short videos with original music, which he is composing around the movements and embodiments of the dancers.

From Digital Worlds Institute to enhanced facilities, the College of Fine Arts is working to continue to incorporate ever-evolving technology, fostering an environment that engages faculty and students in the dialogue of creativity and innovation, of aesthetics and form, of art and technology.

The Virtual Classroom

An increasingly socially connected society has paved the way for new opportunities within the academic world. The College of Fine Arts utilizes online education by offering a Master of Arts in Art Education, a Master of Music in Music Education and a Graduate Certificate in Arts and Medicine.

Jill Sonke, director of the Center for Arts in Medicine, finds that the Graduate Certificate in Arts and Medicine provides students with higher levels of connectivity than they may experience in a classroom.

"Students work with people from all over the world so they are able to learn about the field from a much broader perspective, thinking about health care and the relationship between arts and health in a much broader context," says Sonke, adding that an online Master of Arts in Arts in Medicine is currently in the works and is expected to launch in August 2014.

DISCOVERING THE KONGO KINGDOM

▲ Left to right: Robin Poynor, Hein Vanhee, Susan Cooksey, Rebecca Nagy and Carlee Forbes



▲ *Ndunga mask, Woyo peoples*

curator of African collections at the Royal Museum for Central Africa in Belgium, *Kongo across the Waters* explores the rise of the Kongo kingdom in western central Africa, its first contact with Europeans and the Kongo's influence on African American art and culture in the United States. The exhibition, which was on view at the Harn Museum of Art in Gainesville, Florida, from October 2013 through March 2014, will travel to the Carter Presidential Library and Museum in Atlanta, the Princeton University Art Museum in Princeton, New Jersey, and come to a close at the New Orleans Museum of Art in May 2015. Heralded with excellent reviews, *Kongo across the Waters* is the first exhibition at an American museum to explore fully the legacy of the Kongo kingdom.

By Lauren Walter

Curated by Robin Poynor, UF School of Art + Art History professor, Susan Cooksey, curator of African art at the Harn Museum of Art, and Hein Vanhee,

Featured works of art range from 15th century swords of honor to contemporary art by artists such as Radcliffe Bailey, Steve Bandoma, José Bedia, Edouard Duval-Carrié and Renee Stout. The curators divided the exhibition into five sections and weaved the works of art together by examining the impact of Christianity on Kongo, Kongo practices transferred across the Atlantic, trade developments in the kingdom, Kongo resonance in African American cultures and Kongo inspiration in contemporary art. Each object tells a thought-provoking story about the Kongo kingdom.

The exhibition's accompanying 450-page catalogue, also titled *Kongo across the Waters*, presents a collection of richly-illustrated essays and a catalogue of the exhibition with superb photography. Edited by Cooksey, Poynor and Vanhee, the essays discuss a variety of questions that the exhibition raises about the wider historical and cultural context. Written by a mixture of seasoned scholars and younger researchers in African and African American studies, the essays aim to bring new scholarship to a wider audience.



▲ *Acculturation, Steve Bandoma*

Kongo across the Waters has created many opportunities for students at the College of Fine Arts. Graduate art history student Carlee Forbes was curatorial assistant for the project and, after a research trip to Belgium, decided to write her master's thesis on raffia mats from the Kongo kingdom.

"Being a curatorial assistant on the show was the best possible experience that I could have asked for in preparing for my career," says Forbes. "Someday I'd like to be a curator and learning how to create an exhibition is something best done with hands-on experience. I had the incredible opportunity to experience almost every aspect of the exhibition, from writing an NEH grant to organizing the exhibition."

Forbes will continue the research she began on the Kongo kingdom for the exhibition and her master's thesis in order to write her dissertation. In addition, graduate art history students took an African Art History seminar by Poynor in the fall of 2013 that surrounded the exhibit.

FOSTERING A COMMUNITY OF ARTISTS

By Lauren Walter

GRADhaus has all of the elements of great studio space, from high ceilings to gallery walls to ample amounts of light, but what makes this 7,000 square-foot warehouse unique is not its concrete, structural elements, but rather the community of artists it fosters.

The Graduate Research for Art Development studios, known as GRADhaus, located off NW First Avenue in Gainesville, Florida, opened in 2012, providing a single space with 25 partitioned studios where graduate students of multiple disciplines come together.

"The location of the facility allows us to break away from our responsibilities as students and instructors on campus and fully focus on the work we desire to make in the studio," says Ashley Taylor, a second-year printmaking graduate student and GRADhaus manager. "We have all built relationships that help us grow in skill and dialogue with art making. It has helped break the tradition of artists being isolated to their studios."

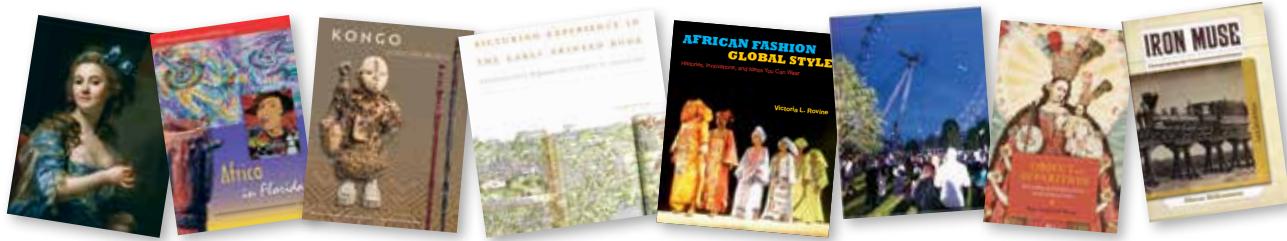
Prior to the opening of GRADhaus, students used ad hoc spaces such as the old dorms in Ben Hill Griffin Stadium and basement areas in Norman Hall as art studios. Now, students have one place to come together and create.



"As a first-year graduate student I was warmly welcomed by 'the family' and treated as an equal," says graduate student Miguel Saludes. "We are very close as a community of artists, and we do our best to support and influence each other all the time. Great talent and solidarity are combined to create an ideal environment where good art thrives the same way oxygen and water make life on earth possible. It is hard to conceive of this space without such elements."

FACULTY MEMBERS PUBLISH RECORD NUMBER OF BOOKS

The School of Art + Art History has had a phenomenal year in terms of recently published and forthcoming books. “This outstanding selection of books represents a truly unique and noteworthy achievement in both quality and quantity by our Art + Art History faculty,” says Richard Heipp, School of Art + Art History professor and director. Many of the professors noted below have received prestigious awards for their works.



Barbara Barletta

The Sanctuary of Athena at Sounion (American School of Classical Studies at Athens, Not Yet Published) is a study that focuses on the 5th century Temple of Athena built in a sanctuary at the southernmost point of Attica.

Melissa Hyde

Women in French Art: Rococo to Romanticism, (To be published under the auspices of the National Museum of Women in the Arts) by Melissa Hyde and Mary D. Sheriff has been a collaborative effort that has raised many interesting questions for Hyde regarding authorial voice. “These questions seem entirely appropriate to the subject of women artists for whom issues of authorship and identity have always been complicated ones,” Hyde says.

Guolong Lai

The Archaeology of Early Chinese Religion: A Regional Perspective (University of Washington Press, Not Yet Published) ★ Selected for inclusion in the Art History Publishing Initiative (AHP), funded by the Andrew W. Mellon Foundation.

Robin Poynor

Kongo across the Waters (University Press of Florida, 2013) edited by Susan Cooksey, Robin Poynor and Hein Vanhee. *Africa in Florida: Five Hundred Years of African Presence in the Sunshine State*

(University Press of Florida, 2014) edited by Amanda B. Carlson and Robin Poynor marks the 500th anniversary of Ponce de Leon’s voyage, whose crew was made up of at least one African.

Elizabeth Ross

Picturing Experience in the Early Printed Book: Breydenbach’s Peregrinatio from Venice to Jerusalem (Pennsylvania State University Press, 2014) considers Breydenbach’s *Peregrinatio in terram sanctam* (Journey to the Holy Land), first published in 1486, from a variety of perspectives to explain its value for the cultural history of the period. ★ Selected for inclusion in the Art History Publishing Initiative (AHP), funded by the Andrew W. Mellon Foundation.

Victoria Rovine

African Fashion, Global Style: Histories, Innovations, and Ideas You Can Wear (Indiana University Press, 2014) will open readers’ eyes to a vivid form of visual expression that provides rich insights into cultures and artistry, according to Rovine. ★ Awarded a College Art Association grant through the Millard Meiss Publication Fund.

Craig Smith

Relational Art: A Guided Tour (I.B. Tauris, Not Yet Published)

Maya Stanfield-Mazzi

Object and Apparition: Envisioning the Christian Divine in the Colonial Andes (University of Arizona Press, 2013) brought Stanfield-Mazzi on a journey to colonial churches throughout the Andes as she searched for statue paintings of Christ of the Earthquakes and the Virgins of Pomata.

Joyce Tsai

Painting After Photography (University of California Press, 2015) is “a study of László Moholy-Nagy’s art, theory and practice that focuses on his mobilization of painting as a means to imagine the possibilities of nascent and future media,” according to Tsai. ★ Awarded 2014 Phillips Book Prize by The Phillips Collection and UC Press.

Glenn Willumson

Iron Muse: Photographing the Transcontinental Railroad (University of California Press, 2013) is a product of more than 10 years of research and demonstrates the conceptual richness and complexity of seemingly straightforward images of the country’s first transcontinental railroad.

▼ Celeste Roberge, center, with James Foster, Erika Schneider, Annelise Sandberg and Brandon Harris-Williams

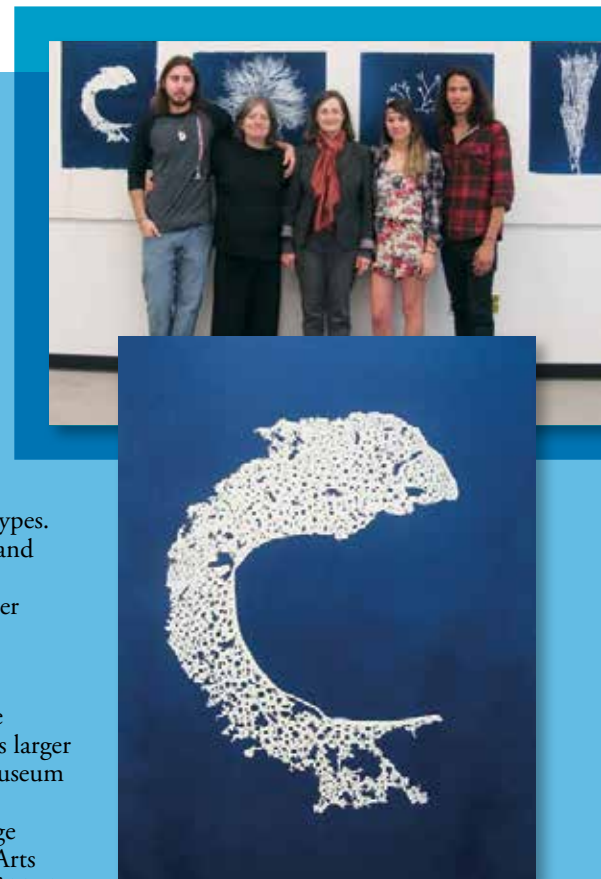
Guolong Lai Awarded Prestigious IAS Fellowship

Research is a vital component of the School of Art + Art History. One of many noteworthy accomplishments in this area occurred in early 2014 when Guolong Lai, associate professor of Chinese art and archaeology, was awarded a prestigious residency fellowship at the Institute for Advanced Study (IAS) in Princeton, New Jersey. Founded in 1930, IAS is one of the world’s leading centers for theoretical research and intellectual inquiry whose previous scholars include Albert Einstein and Robert Oppenheimer. The institute exists to encourage and support fundamental scholarship. Each year, approximately 190 members are selected from an average of more than 1,500 applicants. Lai was granted membership for the 2014-2015 academic year within the School of Historical Studies.

Celeste Roberge Featured in Solo Exhibition

Professor Celeste Roberge’s *Cyanotype Project*, created in collaboration with Blue Acier, Inc. in Tampa, Florida, and the Undergraduate Research Initiative in Printmaking at the University of South Florida in St. Petersburg, Florida, all began during a walk on the beach in Nova Scotia in 2008 when she stumbled upon sea lace algae. Roberge was inspired by British botanical artist Anna Atkins’ exhibition catalogue, *Ocean Flowers: Impressions from Nature*, which featured seaweed drawings, pressings and cyanotypes. Attracted to both the ghostly beauty of Atkins’ images and the intellectual rigor behind her technical innovations, Roberge experimented with cyanotypes and sought other ways to combine seaweed and science in her art.

Roberge’s seaweed cyanotypes can seem mesmerizingly pictorial when viewed individually but she says they are “purely abstract.” The cyanotypes were part of Roberge’s larger solo exhibition, *Ocean Floors*, at the Crisp-Ellert Art Museum at Flagler College in St. Augustine, Florida, in March and April 2014. The exhibit also featured works Roberge produced during her time at the John Michael Kohler Arts Center’s Arts/Industry Residency Program in the fall of 2013.



For more School of Art + Art History stories, visit our online edition at arts.ufl.edu/muse.

ALUMNI SPOTLIGHT:

Matthew Schreiber

▲ *Crystalline Lattice*, lasers and electronics



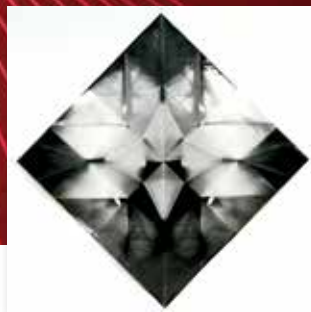
Brooklyn-based artist Matthew Schreiber works with lasers, fluorescent lights, holograms, as well as video and two-dimensional art. After graduating from UF in 1989 he studied holography at the Royal College of Art in London, later earned an MFA from the School of the Art Institute of Chicago and eventually opened his own holography company, C Project, in Miami. Schreiber has worked with some of the most famous living artists of the twentieth century, including John Baldessari, Roy Lichtenstein, Robert Ryman, Ed Ruscha and James Turrell, and his work has been exhibited around the world, from New York to South Korea.

Since 1996 he has worked closely with Turrell. The project eventually developed into his Baltic Studio where he designed, oversaw, installed and managed nearly all of Turrell's work around the world. Schreiber's work was recently featured in a solo exhibition, *Sideshow*, at the Johannes Vogt Gallery in New York. Here, Schreiber talks about his most rewarding project and the person he admires most.

WHAT WAS YOUR MOST IMPORTANT TAKEAWAY FROM UF? It's where I was born and where I really committed to being an artist.

WHERE DO YOU FIND CREATIVE INSPIRATION? Everywhere and at any time. It helps me to be focused and quiet, but ideas can just pop up out of nowhere also.

WHAT IS ONE THING THAT MOST PEOPLE DON'T KNOW ABOUT YOU? I love to play speed metal guitar.



▲ *Origami Doves*, 2012, black and white photo paper

WHAT IS THE MOST REWARDING PROJECT YOU HAVE WORKED ON?

A project at the Chichu Museum in Naoshima, Japan, with Tadao Ando and James Turrell. The project was rewarding because it was very special, unique and difficult. The architecture was challenging to work with because of the geometry in relation to the rectilinear Turrell spaces. Being in a very remote location in Japan was exciting and also difficult at times because of cultural differences. In the end, it all came out perfectly.

IF YOU COULD OFFER ONE PIECE OF ADVICE TO YOUR YOUNGER SELF, WHAT WOULD IT BE? Show your art to everyone and don't be shy or too critical of yourself.

IF YOU COULD HAVE DINNER WITH THREE PEOPLE PAST OR PRESENT WHO WOULD THEY BE? Marcel Duchamp, Johannes Kepler and Jimi Hendrix. The artist, Duchamp, is someone I am thinking a lot about lately in my work. Art history in general has been influencing me. The mathematician, Kepler, has been a huge influence on my work with geometry. Hendrix would be a great character to throw into the mix.

WHAT IS YOUR FAVORITE PASTIME? Being with my family in nature.

WHO DO YOU ADMIRE MOST? My mother.

WHAT IS ONE THING YOU EVENTUALLY HOPE TO DO? Have a big party in Gainesville with all my old friends and folks from UF!

—As told to Lauren Walter

ALUMNI ACCOMPLISHMENTS

Here are some of the many recent School of Art + Art History alumni accomplishments:

FRANKIE BATISTA'S (BFA GRAPHIC DESIGN '02) photographs have recently been featured in several publications including *Marie Claire Mexico* and *Cosmo en Español*.

SCOTT HAZARD (MFA ART '05) was the recipient of the 2012-2013 North Carolina Arts Council Artist Fellowship Award. As a result, his work was on display at CAM Raleigh in the NC Arts Council Artist Fellowship Award Exhibition, January 31-April 27, 2014.

In July 2013 **KATHY KING** (MFA ART '98) took a position with Harvard University's Ceramics program. King is currently serving as instructor and assistant to the acting director.

MIGUEL LUCIANO'S (MFA ART '00) *Pure Plantainum* was featured in the Smithsonian American Art Museum's *Our America: The Latino Presence in American Art* exhibit October 25, 2013-March 2, 2014.

In 2013 **LOGAN MARCONI'S** (MFA ART '13) painting *The Way* was featured in the *Transcendental* exhibition at Studio 550 in Manchester, New Hampshire. Marconi was also selected for inclusion in Manifest Gallery's 2014 *International Painting Annual 4* exhibition-in-print.

ROBERT PONZIO'S (MFA ART '92) *The Color of Blues* installation was chosen for permanent display at the B.B. King Museum and Delta Interpretive Center's historic Ebony Club in Indianola, Mississippi, in August 2013.

JANE SPANGLER (MFA ART '99) was named executive director of strategic initiatives at the Medical and Health Science Foundation at the University of Pittsburgh in November 2013.

LESLIE THARP'S (BFA Art '08) public art project, *Lift*, was installed in Scottsdale, Arizona, in March 2014. The work was created in part with funds raised through a Kickstarter campaign.

E. MICHAEL WHITTINGTON (MA ART HISTORY '90) was named president and CEO of the Oklahoma City Museum of Art, Oklahoma City, in April 2013.

Share Your News!

Do you have an accomplishment to share? To be featured in our next issue, contact us at musemagazine@arts.ufl.edu.

MAKING THE MUSIC, ONE MODULE AT A TIME



By Chloe Weber



From catching the Fightin' Gator Marching Band at a sold-out football game to listening to the daily chimes

of the carillon during a campus stroll, music is a vital element of the UF experience. Behind all of these performances are hours upon hours of practice. The Make the Music campaign aims to enhance and maximize these practices so students can continue creating exceptional music.

"As our School of Music strives toward excellence and innovation, quality rehearsal spaces are vital to our growing program, serving music students with a range of interests and needs," says John Duff, director of the School of Music.

With the relocation of the music library, the campaign is transforming the multi-room area into a top-of-the-line venue for rehearsing. Proposed are 27 Wenger Corporation practice modules and several specialized studios. Currently, two practice modules, a piano lab, a multi-purpose lab and the percussion studio are installed.

Before the campaign, the School of Music had fewer than 20 practice rooms for its 275 music majors, over 330 members of the marching band and hundreds of students in other majors who participate in the school's many vocal and instrumental ensembles. With the amount of students needing to practice at any given time,

previous practice rooms could not sufficiently accommodate students. Likewise, noise interference in existing practice rooms often prevented some students from rehearsing in a proper setting. A vocalist singing in one room could easily hear the music from a trombone player a few rooms away.

The Wenger practice modules feature enough space for up to three musicians. The piano lab has a permanent Steinway grand piano and both the piano and multi-purpose labs have perfect acoustics. With the Wenger percussion studio, percussionists are now able to practice in a 790 square-foot room complete with sound-isolating walls and space for musicians to store their instruments.

On the list of future additions are new music offices for faculty; an electroacoustic studio, which is next in line to be installed and will allow students to research and compose music with real-time digital audio recording, sequencing and editing hardware devices; a piano teaching studio featuring two seven-foot Steinway grand pianos; and a smart classroom/seminar room that will feature live video streaming.

While acquiring the various rehearsal labs and studios is the main focus of the campaign, the School of Music hopes to eventually add Wenger's Virtual Acoustic Environment (VAE) technology. Wired inside the existing practice modules, the VAE technology would allow each student to choose the environment he or she wants to play in, whether it be a cathedral or concert hall. Once the selection is made, the module would automatically begin to replicate the acoustics found in that the environment. Additionally, Wenger can program the acoustics of popular UF venues such as University Auditorium.

At the heart of this campaign are the donors who make this ambitious project a reality.

"It is important to keep music and all of the visual and performing arts strong, vibrant and accessible," says Cherie Fine, president of the Friends of Music and an inaugural Make the Music donor. "The School of Music will work hard on this goal by building facilities that will make us all proud."

While the campaign is moving forward and modules are already installed, this million-dollar project still has halfway to go until it is completed. Make the Music donors are needed to help improve the experiences of young musicians at UF.

"I am passionate about supporting the School of Music and this campaign because I am grateful for the quality education I received at UF and hope to make this possible for others," says Jane Lindberg, who holds an MFA in music from UF. "I believe that when you are given something special you should give back when possible."



Play Your Part

From having your name on a rehearsal lab to making a multi-year pledge, there are many ways to support the Make the Music campaign. To learn more contact Jennifer Coolidge, director of development, at jcoolidge@arts.ufl.edu.

CELEBRATING THE UF SYMPHONY ORCHESTRA



BY THE NUMBERS

started in
1911
with 7 musicians

in its
103rd
season

70-100
students featured in
each performance

rehearsals for
2
class periods
twice a week

6
major performances
a season

▲ The UF Symphony Orchestra performs at the world premiere of *Voice of Alegria*, October 2010.

By Chloe Weber

When thinking of a ballet or opera, you probably immediately recall the story line unfolding on stage, but have you ever wondered what the production's impact would have if there were no accompanying music? The UF Symphony Orchestra has been bringing countless performances to life for more than 100 years.

Each season, the Symphony Orchestra plays a range of styles that span 300 years. Starting with the Baroque period in the 18th century and ending with contemporary pieces, the orchestra's season has something for every musical taste and they often provide the live sound track for theatre and dance productions around Gainesville.

Raymond Chobaz, professor of music, has served as the conductor since 1982 and has more than 900 compositions to his credit. He has continuously pushed the orchestra to new heights, including by adding full-scale opera and ballet productions to its regular repertoire.

Chobaz says some of his favorite recent performances include the orchestra's 100th anniversary season performance of *An Alpine Symphony* by Richard Strauss and the 102nd season performance of *The Rite of Spring*, which was done first in concert and then as a ballet with Dance Alive National Ballet in celebration of the composition's premiere 100 years ago.

"*An Alpine Symphony* is a piece so big and so huge that not even the largest orchestras in the world play it that often," says Chobaz. "It was a challenge, but we did it."

The orchestra comprises dedicated student musicians, including non-music majors, who are key to the ensemble's success. Each performer goes through a tough audition process and must be able to commit to the class time, rehearsals, independent practice and public performances required of all orchestral musicians.

"If you stretch your students and put faith in them they will rise up to the occasion and surprise everyone," says Chobaz.

"That's a pleasant thing I've noticed — the more difficult the challenge, the better the result."

Chobaz will continue challenging students during the upcoming 2014-2015 season beginning Oct. 9, 2014 at the Phillips Center with an all-Russian program followed by Sergei Rachmaninov's *Rhapsody on a Theme of Paganini* featuring internationally renowned German pianist Andreas Klein.

After intermission the orchestra will be joined by dancers from Dance Alive National Ballet for part of Sergei Prokofiev's ballet *Cinderella*. In addition to the performance, actress, filmmaker and daughter of actor Robert Redford, Amy Redford, will narrate a text written by Chobaz. The season will continue with an all-American concert on Nov. 20, 2014 in University Auditorium with Richard Rodgers and Oscar Hammerstein II's *Oklahoma* followed by Aaron Copland's *Old American Songs* with Anthony Offerle, baritone and UF associate professor, and closing with George Gershwin's symphonic suite from *Porgy and Bess*, known as "Catfish Row."

BEHIND THE FACULTY CHAMBER MUSIC SERIES

By Chloe Weber

While it is common to see professors in the classroom teaching, it is rare to see them in their element. With the Faculty Chamber Music Series students and members of the Gainesville community can witness firsthand just how talented the School of Music faculty is.

The series, which began in the fall of 2011 and is free and open to the public, occurs monthly with

performances held in the Music Building. Those, however, are the only aspects that are the same with each concert. The series focuses on variety within the instrumentation, expression and style of each performance and brings new and interesting programs to attendees. For instance, the first concert of a season is usually devoted to music that would not normally be included in a chamber music series.

Now in its third season, the series has featured almost all School of Music performance faculty

and instruments have ranged from the flute to the saxophone to the electric bass to the harpsichord.

"The Faculty Chamber Music Series offers inspiring music not available elsewhere in this region, played at the highest level," says Steven Thomas, assistant professor who specializes in the cello. "Audiences are invited to feel a personal connection to the School of Music and the University of Florida."

ALUMNI ACCOMPLISHMENTS

Here are some of the many recent School of Music alumni accomplishments:

MARCELA DEFARIA (BMUS '07, FABA '07) performed with Kristen Stoner, UF associate professor of flute, at the National Flute Association Convention in New Orleans in August 2013.

DONALD DEVITO (BMUSE '94, MMME '99, PHD MUSIC EDUCATION '06), music and special education teacher at Sidney Lanier Center School in Gainesville, Florida, was named 2013 International K-12 Teacher of the Year by the University of Florida International Center in May 2013.

KAITLYN FLYNN (BMUS '13) made her debut with the New York Lyric Opera Theatre in New York City at the Dimenna Center for Classical Music in January 2014 covering the role of Pamina in Mozart's *Die Zauberflöte*.

APRIL M. LAYMON (BMUSE '90), music specialist at Beauclerc Elementary School in Jacksonville, Florida, was named the Florida Music Educators Association's 2014 Music Educator of the Year.

KARL LUTGENS (BMUSE '94) was a featured guest artist at the 2014 Annual Florida Flute Association Convention in Orlando, Florida, in January 2014.

CHRISTINA REITZ (MM '02, PHD MUSIC '07), assistant professor in the School of Music at Western Carolina University, Cullowhee, North Carolina, wrote two entries for *Music in the Social and Behavioral Sciences Encyclopedia* (SAGE Publications, 2014).

STELLA SUNG (MFA MUSIC '84) and the Dayton Performing Arts Alliance were recipients of the Music Alive Award. Their innovative collaboration began in the summer of 2013 and will span three seasons.



MARCELA DEFARIA, right, with KRISTEN STONER

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ALUMNI SPOTLIGHT:

Nicholas Pallesen

Since graduating from UF with a bachelor's degree in music in 2005, Nicholas Pallesen has established himself as one of today's most talented up-and-coming opera singers. A recent graduate of the Juilliard Opera Center, Pallesen has taken his talents to many of the country's most prominent opera houses, including the Lyric Opera of Chicago, where he performed the role of Baron Douphol in *La Traviata* and, most recently, the Metropolitan Opera in New York City where he performed the role of Lysander in *The Enchanted Island*. In March 2014 Pallesen returned to UF's campus as the featured guest artist at *Splendor: New York Nights*. He is currently performing with the English National Opera in London, singing Fieramosca in *Benvenuto Cellini*. Here, the baritone who has been praised for his "authority and tonal beauty" tells us where he finds creative inspiration and his most fulfilling role.

WHAT WAS YOUR MOST IMPORTANT TAKEAWAY FROM UF? How much of a personal responsibility it is to take advantage of the opportunities that are available, and if there are not sufficient opportunities to be proactive about creating them.

WHERE DO YOU FIND CREATIVE INSPIRATION? In anything that promotes authenticity and honesty as well as being surrounded by people who are being their authentic selves and bringing that authenticity and vulnerability to the work that they do. Also, I love reading and get very inspired by books about personal growth and development, and certainly by great music.

WHAT IS ONE THING THAT MOST PEOPLE DON'T KNOW ABOUT YOU? I am a certified hypnotist and integrative life coach and, for the last 13 years, I've provided life and performance enhancement coaching to performing and creative artists through my private practice, Whole Artist Hypnosis.

I help instrumentalists, singers, actors and others get out of their own way, both in everyday life and their careers.

WHAT IS THE MOST REWARDING PROJECT YOU HAVE WORKED ON?

Working with my clients. Every day I am inspired by the courage they exhibit and how willing they are to make a positive change in their life. As a singer, my most fulfilling project was when I performed the title role in *Falstaff* at the Juilliard Opera Center during my first year as a student. I really resonated with the character and the music.

IF YOU COULD OFFER ONE PIECE OF ADVICE TO YOUR YOUNGER SELF, WHAT WOULD IT BE?

At the time, make the most of whatever opportunities you are given, even if they seem insignificant and even if you don't know how you will benefit or grow. Also, you don't have to be perfect to be enough.

IF YOU COULD HAVE DINNER WITH ANYONE PAST OR PRESENT WHO WOULD IT BE?

Brené Brown, a shame and vulnerability researcher who has written several books. Her work on authenticity and vulnerability really resonates with me. I incorporate a lot of her ideas into my work with artists.

WHAT IS YOUR FAVORITE PASTIME?

Florida Gator sports, of course! I'm a big foodie as well and since I travel a lot, I enjoy exploring local restaurants everywhere I go.

WHAT IS ONE THING YOU EVENTUALLY HOPE TO DO?

I hope to always stay open and curious, continue to learn and grow every day, and somehow make the world a better place in my own small way.

—As told to Chloe Weber



UF TALENT SHOWCASED IN AVENUE Q

By Ana Gomez

The most anticipated performance of the Hippodrome Theatre's 40th anniversary season, *Avenue Q*, was the result of a partnership between the Hippodrome and the School of Theatre + Dance (SoTD). While the College of Fine Arts and the Hippodrome have had a long-standing history of collaboration, this production was the first in which the two institutions officially partnered to co-produce a show, says Jerry Dickey, director of the School of Theatre + Dance.

Avenue Q is a coming-of-age musical where characters lament that as children, they were assured by their parents, and by certain fuzzy puppets on public television, that they were "special" and "could do anything," but as adults, they have discovered to their surprise and dismay that in the real world their options are limited, and they are no more "special" than anyone else.

The musical comedy ran from May 31 to August 4, 2013 and was co-directed by Charlie Mitchell, assistant professor, and Lauren Caldwell. At the time of the musical, student performers included David Collins (BFA theatre performance), who appeared in the ensemble; Daniel Fuentes (BFA musical theatre), one of the Bad Idea Bears; David Leppert (BFA musical theatre), who appeared in the ensemble; Joel Oramas (MFA acting), Trekkie Monster; and Marissa Toogood (BFA theatre performance), one of the Bad Idea Bears and Mrs. T.

Behind the scenes were several SoTD alumni, including stage manager, Nichole Hamilton (MFA theatre '11); scenic designer, Kent Barrett (MFA theatre '13); and lighting designer, Robert Robins (BFA theatre '85). In addition, Stephanie Lynge, who is pursuing her MFA in acting, served as the choreographer.



Avenue Q was well received by the community and showcased the talent of our UF students, alumni and faculty. *The Gainesville Sun's* Ron Cunningham may have summed it up best in his June 6, 2013 review saying, "Given the talent and enthusiasm these young UF-trained actors bring to the Hipp's stage, this is a marriage born in show-business heaven. Never mind that these kids can sing and dance, and that they wear their roles as comfortably as their own skins. The real marvel is that they manage to do all of the above while simultaneously breathing life and personality into the puppets most of them haul around."

PROFESSORS TONY MATA AND RALF REMSHARDT DEBUT NEW DOCUMENTARY FILM



School of Theatre + Dance professors Tony Mata, right, and Ralf Remshardt presented their new documentary film, *Theatre of Rice and Beans: A Retrospective Look at New York Latino Theatre*, at UF in Constans Theatre in January 2014. After seven years of working on the film, it was a dream come true for Mata and Remshardt to share their work with UF faculty and students and the larger Gainesville community.

“*Theatre of Rice and Beans* is the most important project I have done in my 32-year career,” says Mata. “This is the first documentary created about a vital part of American theatre history. I needed to do this project to give back and so their stories were not forgotten.”

The concept of the documentary film is that Mata invites three legends and pioneers of the Latino theatre community to eat a traditional meal of rice and beans. Over the course of the meal René Buch, Miriam Colón and Max Ferra tell their stories of how they founded New York City’s three most influential Latino theatres: Repertorio Español, the Puerto Rican Traveling Theatre and INTAR.

The film also features commentary by playwrights María Irene Fornés and Nilo Cruz, Broadway directors Hal Prince and Graciela Daniele and Broadway actors Chita Rivera and Lin-Manuel Miranda. Through these and others, the documentary explores the trials, hardships and circumstances that led the three giants of Latino theatre to leaving their mark on a generation and in their art.

The documentary was a collaborative effort that also features a musical score by UF School of Music alumnus Sam Hamm, with additional music by Welson Tremura, School of Music professor.

Mata and Remshardt will continue sharing the film in different cities and as opportunities arise. Next up is a screening in New York City’s legendary Tribeca Cinemas on May 12, 2014.

A HANDFUL OF LEAVES

By Ana Gomez

Bearing the name of 14-year-old Palestinian immigrant Leah Stupniker’s childhood journal collection, the devised theatre piece *A Handful of Leaves* tells the stories of Stupniker and Emanuel Merdinger, a UF biochemistry professor who survived the Holocaust. The April 2013 performance directed by Kevin Marshall, professor at the School of Theatre + Dance, was such a success that it resulted in Marshall giving numerous presentations about his work, including one at the International Conference on the Arts in Society in Budapest, Hungary.

“One of the things we wanted to focus on is that seemingly ordinary people live extraordinary lives,” says Marshall, who describes the project as a labor of love.

Using 300 pages of writings, Marshall and his crew built a script that wove both lives together through the common themes of having to embark on a journey and the fact that they were both immigrants.

Because the stories were told in so many different places, graduate and undergraduate

classes designed a digital scenic environment for the production, which was staged at UF’s Digital Worlds Institute.

Other partners included the George A. Smathers Libraries, the Isser and Rae Price Library of Judaica, the UF Center for the Arts and Public Policy and the Center for the Humanities and the Public Sphere. The goal was to emphasize the importance of personal effects, artifacts and stories and to determine if a live performance would increase people’s contributions to the libraries.

To aid the effort, there were actor talkbacks after the show and people in the audience shared their own stories, leading to an increase in donations of personal artifacts to the libraries. Marshall attributes the success of the work to the dedication of the actors and the team, many of them students, who learned from Stupniker and Merdinger and felt a personal responsibility in telling their stories.

“There’s something ephemeral about a handful of leaves,” Marshall says. “The leaves don’t stay there; they fade away. It’s symbolic of the purpose of the production — to bring importance to the preservation of people’s stories in libraries to keep them from fading away.”

Recent Guest Artists

Swamp Dance Fest

From ballet to modern to West African Music, Swamp Dance Fest held July 1-28, 2013 was a transformative festival and featured **DAVID DORFMAN, SHUA GROUP, TZVETA KASSABOVA, LISA RACE** and **TIFFANY RHYNARD**.

Dance Guest Artists

BARAKISSA COULIBALY was a Center for World Arts artist-in-residence in the fall of 2013 from the Ivory Coast. In addition to performances and community outreach, Coulibaly choreographed two new repertory works for *Agbedidi*, which were performed in Constans Theatre, at the New World School for the Arts and at the Miami International Book Fair.

RAJA KELLY, a company member with David Dorfman Dance and Reggie Wilson’s First and Heel Performance Group, spent a two-week creative residency in the School of Theatre + Dance and Center for World Arts in the spring of 2014. Kelly created two repertory works that will be premiered in *Agbedidi* 2014 and co-created *Super We* with Tzveta Kassabova. *Super We* was one of three southeast regional selections chosen to be performed at the National College Dance Festival in June 2014.

SHANE O’HARA, choreographer and James Madison University professor of dance, visited the School of Theatre + Dance on February 11, 2014.

YANG “GINA” WEIJIA is the Center for World Arts 2013-2014 artist-in-residence. In January 2014 Weijia performed at the Harn Museum of Art, and in April 2014 she appeared in *The Red Silk Thread: An Epic Tale of Marco Polo*.

Theatre Guest Artist

LAUREN CALDWELL, artistic director at the Hippodrome Theatre and a UF alumna (MFA theatre ’90), visited the School of Theatre + Dance in the fall of 2013. Caldwell taught four weeks of an undergraduate course in auditions technique and two weeks of a graduate studio in period styles.

Musical Theatre Guest Artist

Broadway dancer and choreographer **JAMES KINNEY** conducted numerous master classes throughout the spring 2014 semester working with students on musical theatre and dance styles.



▲ Barakissa Coulibaly

ALUMNI SPOTLIGHT:

Lyndon Smith

JOSHUA SHULTZ

Since graduating from the School of Theatre + Dance in 2011 and moving to Los Angeles in August 2011, Lyndon Smith has held major reoccurring roles in TV shows such as Showtime's *Californication*, the CW's *90210* and NBC's *Parenthood*. A native of Pensacola, Florida, Smith admits her experience out of the gate was a bit faster than most and that circumstances just so happened to work in her favor, but in the end acting is a game of "persistence, perseverance and patience." In the future you will see her in films such as *The Forger* and *The Circle*, with John Travolta as well as playing a superhero in CW's *The Tomorrow People* and appearing in a TNT 1960's copy drama pilot, *Public Morals*. Here, Smith talks about her whirlwind of a career and the one role she hopes to eventually play.

WHAT WAS YOUR MOST IMPORTANT TAKEAWAY FROM UF? Tiza Garland left me with this idea, "Talent is fickle, and on the days when you don't wake up with it, you have training to fall back on." I think that pretty much sums it up. The School of Theatre + Dance gave me a foundation of training.

WHAT DO YOU LOVE MOST ABOUT YOUR WORK? The creative stimulation. I'm not a person who handles being bored well. When I'm working, I'm the best version of myself. I'm mentally, emotionally and creatively inspired.

WHAT IS ONE THING THAT MOST PEOPLE DON'T KNOW ABOUT YOU? My birthday numbers are consecutive — 6/7/89. I'm told this means something fortuitous in Chinese numerology, but A) have yet to find any proof to back it up, and B) my mom said it to me, so she could have just been trying to make me feel special. Regardless, it's just kind of nifty.

IF YOU COULD HAVE DINNER WITH THREE PEOPLE PAST OR PRESENT WHO WOULD THEY BE? Julia Child, so she could cook for me. Bobby Flay, so he could cook for me. And my father, because he's the best cook I know. And if Bruce Springsteen or Bryan Adams wanted to pop by to serenade us throughout dinner, they are more than welcome.

WHAT IS YOUR FAVORITE PASTIME? My father comes from a family of cattle farmers, and they have a big farm up in Arkansas. When I was little we would go there in the summers. This was also pre-internet so the concept of being "disconnected" didn't really exist for me yet. But it was all things *Little House on the Prairie*. I frolicked and played in streams and searched for agates and hiked through the woods and came inside for snacks of Nutter Butter bars and oatmeal creme pies. It was perfect.

WHO DO YOU ADMIRE MOST? My parents. They both have up-by-your-bootstraps mentalities — either because of the families they were raised in or because of what they were forced to do because of their family — and they crafted themselves into fiercely intelligent, ethical, admirable people.

WHAT IS CURRENTLY ON YOUR NETFLIX QUEUE? I'm on the last two episodes of season two of *House of Cards*. Brilliant show! But by the time this is printed I will be engrossed in the new season of *Game of Thrones*.

WHAT IS ONE THING YOU EVENTUALLY HOPE TO DO? Play Elizabeth Taylor in a biopic.

—As told to Ana Gomez

ALUMNI ACCOMPLISHMENTS

Here are some of the many recent School of Theatre + Dance alumni accomplishments:

USMAN ALLY (MFA THEATRE '07) was named Best Actor in a Musical by Independent Reviewers of New England in April 2014 for his performance in *The Jungle Book* at Huntington Theatre Company.

FELIPE BOMBONATO (BFA THEATRE PERFORMANCE '11) appears in the ensemble, as a muleteer and the Padre understudy on the national tour of *Man of LaMancha*, which began in January 2014.

ALEX HERNANDEZ (BFA ACTING '10) has had guest roles in numerous TV shows recently, including *Law & Order: SVU*, *The Black Box* and *Blue Bloods*.

CHRIS LINN (BFA THEATRE '88) joined Turner Broadcasting System in May 2013 as president and head of programming for TruTV.

STEPHEN ROOT (AA '72) reprised his role as Gaston Means in Season 4 of *Boardwalk Empire* on HBO in 2013 and was Michael Reardon in FX's *Justified* in January 2014.

JAMIE SAMSON (MFA THEATRE '11) was named wardrobe supervisor on the first national tour of *Memphis* in May 2013.

DANNY SHARRON (FABA THEATRE '08) was named assistant director in the new production *Tales from Red Vienna* at the Manhattan Theatre Club in New York.

JOSHUA STANSBURY (BFA DANCE '11) performed in *Two Boys* at The Metropolitan Opera in New York during its 2013-2014 season.

DANNY SHARRON
(FABA THEATRE '08)



Share Your News!

Do you have an accomplishment to share? To be featured in our next issue, contact us at musemagazine@arts.ufl.edu.



FROM THE DIRECTOR:

We have had an exciting year in University Galleries, producing 17 exhibitions, as well as preparing for our upcoming year of celebration for the 50th anniversary of University Gallery in 2015.

Lay of the Land and Garden of the Heart's Desire were our two big feature shows this year in addition to our annual faculty and student exhibitions. What was so interesting about the two major shows is how completely opposite they were — one very cutting edge, site-based and exotic in terms of objects and overall environment and the other traditional, historic and pristine in its gallery presentation, yet equally exotic due to the exquisite nature of each of the Persian textiles. However, both shows featured lots of purple, rich texture and luscious fabric. Many gallery members commented on this unexpected parallel!

— Amy Vigilante



UNIVERSITY GALLERIES: BRINGING ART TO CAMPUS AND THE COMMUNITY



STUDENT JURIED EXHIBITION



MFA THESIS EXHIBITION 1



ART IN STATE BUILDINGS PROGRAM

Maintenance was the focus this year, with Alachua by John Henry, located outside the Computer Science Building, and Harp of Color by Shan Shan Sheng in Constans Theatre recently being cleaned. Flux by Kenneth vonRoenn is currently under repair with plans to re-install it in the Emerging Pathogens Institute toward the end of July 2014.



GARDEN OF THE HEART'S DESIRE: PERSIAN TEXTILES FROM THE COLLECTION OF MAHIN GHANBARI



STUDIO FACULTY EXHIBITION



For more information about University Galleries, visit www.arts.ufl.edu/galleries.

AT THE FOREFRONT OF ARTS IN MEDICINE



By Hillary Hoffower

With arts programs in approximately half of the hospitals in the United States, arts in medicine is a rapidly growing field. The UF Center for Arts in Medicine is an international leader and continues to advance the field through its tri-fold mission of education, research and outreach.

EXPANDING EDUCATIONAL OFFERINGS

The center has broken the mold this academic year with its new graduate educational offerings, including a proposal for the nation's first full graduate degree in arts in medicine.

The center's Graduate Certificate in Arts in Medicine was implemented in the fall of 2012 and enrollment is underway now for a new Graduate Certificate in Public Health. Both certificates, designed to impact healthcare environments and enhance community and individual health, are offered online and feature a practicum course with on-site practice in a health care or community setting.



▲ Jill Sonke, left, and Dean Lucinda Lavelli, center, present a certificate during an Arts in Medicine conference at Makerere University.

The center's proposed online Master of Arts (MA) in Arts in Medicine, has been approved by the University of Florida and is currently under review by the board of governors. Once approved, this will be the first graduate degree of its kind.

"We began receiving inquiries and requests for graduate-level education," says Jill Sonke,

director, noting that more than 140 people have expressed intent to apply to these programs. "We were astonished by the market interest."

This interest reflects advancements in professionalism in the field of arts in medicine overall. "A national certification for artists who work in health care will be in place this year," says Sonke. "We anticipate that hospitals will seek candidates who hold this credential and professionals will be looking for educational opportunities."

EVALUATING THE IMPACT OF MUSIC IN HEALTHCARE

Research has always been at the heart of the Center for Arts in Medicine. The center's latest endeavor features talented musicians in residence. Working in partnership with the University of Florida Department of Emergency Medicine, the center began conducting a study in January 2014 that seeks to demonstrate the positive impacts of live preferential music in an emergency and trauma care setting. The first systematic investigation of its kind, the study assesses the potential of live preferential music to improve patient satisfaction, reduce pain medication usage, and reduce the costs of care in an emergency and trauma care setting.

Sonke says the study has the potential to demonstrate significant improvements and cost savings in emergency and trauma care, as well as the replication of music programs in emergency departments nationwide.

SERVING COMMUNITIES WORLDWIDE

In addition to its focus on education and research, the center has continued its dedication to its Arts in Healthcare for Rural Communities program, established in 2008.

The program helped 11 rural communities throughout Florida to design and implement arts programs that addresses each community's specific health needs.

As the first community to receive assistance and one with extremely significant needs, Franklin County has been the spring break hot spot for the center's service learning program, the Franklin County Project. The Theatre for Health Education program targets 6th to 12th grade students at Franklin County Consolidated School and addresses significant health issues through theatre. During spring break 2014, an interdisciplinary team of 12 students and faculty spent the week focusing on violence prevention and facilitating focus groups to evaluate the program's impact.

The center's outreach efforts aren't confined to Florida. From May 25-June 13, 2014, Sonke will take the center's efforts across the world to Uganda as part of the AIM for Africa program, which creates cultural bridges between the arts and health care in the U.S. and the developing African nations of Rwanda, the Democratic Republic of Congo, Kenya, The Gambia and Uganda.

While there, Sonke and a team of student research assistants will investigate the relationship among visual literacy, health literacy and health-related decision-making in Uganda in order to define and disseminate the best practices in using the arts for health literacy in developing countries.

The center also has a partnership with Makerere University in Uganda, which fosters arts in medicine education in East Africa and has spurred the development of a university-wide exchange program. The program allows UF students to study abroad in Uganda and junior faculty from Makerere University to work on research at UF.

For more information about the Center for Arts in Medicine, visit www.arts.ufl.edu/cam.



UF DIGITAL WORLDS INSTITUTE CONTINUES TO EXPLORE THE LEADING EDGE OF PERFORMANCE TECHNOLOGY

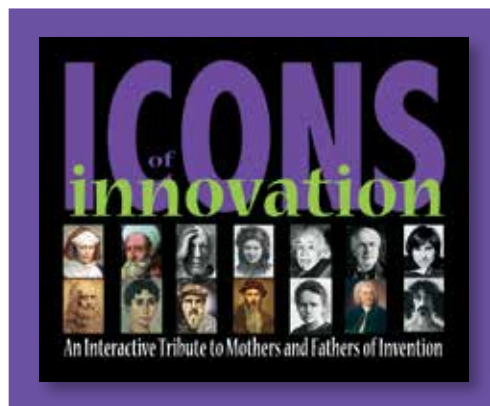
By Spencer Phillips

Beginning with the internationally-acclaimed online performances of *Dancing Beyond Boundaries* (DBB) at the 2001 global SuperComputing Conference, Digital Worlds Institute (DW) has carved out a unique niche at the confluence of interactive technology research, new media education and the performing arts. DBB joined dancers, network engineers, computer scientists and musicians across North and South America in an unprecedented network-distributed live performance that won the SuperComputing award for Most Creative and Courageous Use of the High-Speed Network.

Hands Across the Ocean (2005) expanded the global reach of DW's collaborations to include live performers on four continents (this time joining Asia, Europe and the Americas). This project earned DW the inaugural Peoria Prize for Creativity and a \$10,000 check. Later that year DW was invited to SIGGRAPH, the world's largest computer arts conference, to demonstrate its global-scale techniques at the Los Angeles Convention Center. There, *In Common: Time* joined remote performers in seven cities across five continents in live, synchronous musical performances.

In 2010 DW raised the bar by incorporating live motion capture, with four dancers in four cities around the globe (Tokyo, New York, Vancouver and Gainesville) joined together in a shared online virtual environment. DW graduate student Anton Yudin coded the underlying platform for *Same Space Same Time* (SSST), which premiered at the International Digital Media and Arts Association (IDMAA) conference in Vancouver, British Columbia. At the end of SSST, the dancers came together within the exact same virtual space coordinates, overlapping each other's virtual bodies to become one by inhabiting the "same space" at the "same time."

The New World School of the Arts presented a subsequent live, network-distributed DW performance for the IDMAA 2012 Conference in Miami. Over the course of a semester, UF Dance faculty member Kristin O'Neal and James Oliverio, DW director, offered dancers in Miami and at UF a special online course entitled *Movement, Media, and Machines*. The result was a network-enhanced performance called *Icons of Innovation*. DW faculty Angelos Barmputis and Patrick Pagano built the interactive performance system using the Microsoft Kinect device to capture the movements of the dancers and drive virtual characters inside the Unreal gaming engine.



DW graduate student Duncan Martel modeled virtual representations of iconic artists, engineers, polymaths and entrepreneurs, which came to life and danced with the live performers, and cohort Chad Juehring coded new smartphone software for real-time audience interaction. During the live performances the dancers would modify the choreography of their scenarios in reaction to preferences typed into smartphones by members of the dual audiences in Miami and Gainesville.

By giving students in the Digital Arts and Sciences (DAS) program the opportunity to work alongside research and design faculty in the planning and implementation of these network-

▲ *Same Space Same Time* joins dancers in Tokyo, New York, Vancouver and Gainesville.

empowered performing arts events, DW has provided unique educational opportunities: for students from technology backgrounds, a real-life entrée into the concerns, methods and sensibilities of performing artists; for students from arts backgrounds, the chance to work substantively and collaboratively with engineers and scientists.

Current DAS graduate student Darius Brown continues to work with dancers in DW's new sound and motion stage in the Research, Education, and Visualization Environment (REVE). "During my undergraduate years as a graphic designer, I would try to approach my design projects with both scientific and artistic perspectives," says Brown. "Here at Digital Worlds, I am challenged every day to take that viewpoint to the next level by exploring various forms of art, media and technology. I am constantly advancing and obtaining new skills working as a graduate assistant, as well as a student in the classroom."

DW continues its exploration of the ever-changing forward edge of technology, and in fall of 2014 DW will roll out the new BA in DAS. Applying knowledge and experience gained during its first decade of research and development in network-empowered performing arts, DW is bringing new dimensions to online education through the exploration of both synchronous and asynchronous online courses.

New DW faculty Marko Suvajdzic is currently charting this frontier in his class, *Creating Video Games and Startups*. As Marko says, "In the future, there will be no distinction between technology and the arts, no distinction between playing and learning and physical location of our students will become irrelevant. The convergence of these experiences has already begun. Nowhere is this more obvious than here in the multidimensional classrooms of the UF Digital Worlds Institute."



For more information on the Digital Worlds Institute, visit www.digitalworlds.ufl.edu.

FROM THE DIRECTOR:



The arts hold a unique role within UF's stride to becoming one of the nation's best public research universities. 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. We extend our heartfelt thanks to all of our donors, friends and alumni who supported the college this year.

GARY LIBBY SHARES CAREER ADVICE AND MUSEUM INSIGHTS WITH STUDENTS

Gary Libby, scholar, museum professional, state and national leader in the arts and College of Fine Arts alumnus returned to campus October 4, 2013 to share research, career advice and insight with museum studies students during a candid round-table discussion. Libby, director emeritus of the Museum of Arts and Sciences in Daytona Beach, Florida, discussed his research on Florida paintings, future trends in museum development and his personal experience with museum management.

"Libby's willingness to share his research and experience was a wonderful opportunity for our graduate students," says Glenn Willumson, director of UF's graduate Museum Studies program. "The students thoroughly enjoyed his seminar and appreciated his enthusiasm for the important role that museums play in our society."

Libby's support to the college is ongoing as donor, advisor and friend.



▲ *Alphabet Soap* by Steve Silver was donated by CFA alumnus Gary Libby and recently installed in the Clinical and Transitional Science Institute on campus.

ANDREW TYLER FAWBUSH AND GREGORY ALAN FAWBUSH LAB FOR PHOTOGRAPHIC STUDIES ESTABLISHED

The Andrew Tyler Fawbush and Gregory Alan Fawbush Lab for Photographic Studies, made possible by a generous estate gift from the Andrew Tyler Fawbush and Gregory Alan Fawbush Memorial Fund, opened in the fall of 2013. The lab features new studio workspace and state-of-the-art digital/analog photography production equipment that will encourage students to create contemporary photographically-based artwork through research and experimentation. Film-based photography and digital postproduction techniques will be integrated thanks to

the addition of a Hasselblad Flextight X5 Scanner and new, large-format Epson inkjet photographic printers.

"The Fawbush family's generous donation will directly and positively impact School of Art + Art History faculty and students," says Craig Smith, associate professor of photography. "The photography faculty is excited about the new opportunities made possible with this lab and looks forward to designing new course aesthetic objectives for students that were not previously possible."



▲ Richard Heipp, School of Art + Art History director, far left, and graduate students joined members of the Fawbush family during a tour of the new photography lab.

BEN VEREEN HONORED WITH THE LINDA WILSON LIFETIME ACHIEVEMENT AWARD FOR EXCELLENCE IN THEATRE



School of Theatre + Dance students had the unique opportunity to learn from one of the best in the business on April 2, 2014 when Tony Award winner Ben Vereen visited the UF campus to host a master class prior to his

Steppin' Out Live with Ben Vereen performance at the Phillips Center. During the interview portion of the master class, Vereen shared his experience working with influential performers such as Sammy Davis Jr. and Bob Fosse and

what it was like performing in *Jesus Christ Superstar*, *Pippin* and *All That Jazz*.

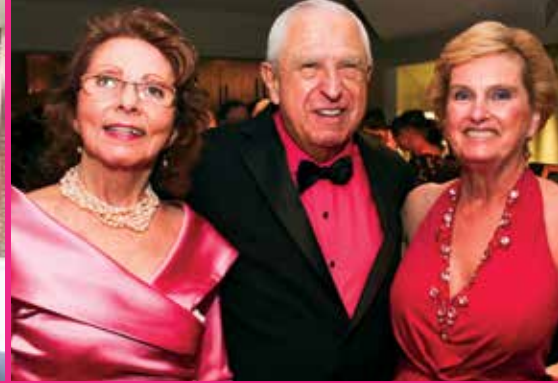
Following his evening performance, Vereen was honored with the school's Linda Wilson Lifetime Achievement Award for Excellence in Theatre. The award was last presented in 2011 to Tommy Tune. Created by professor Tony Mata, head of the Musical Theatre program, the award was established to honor preeminent theatre artists and is made possible through an endowment from UF alumni George and Linda Wilson. Following the master class, seven scholarships were presented to musical theatre students.



▲ Linda Wilson, left, and Tony Mata, right, with Ben Vereen following the presentation of the Linda Wilson Lifetime Achievement Award for Excellence in Theatre.



SPLENDOR: NEW YORK NIGHTS



SPLENDOR PHOTOS BY HOME



GATOR BANDS CENTENNIAL CELEBRATION



BAND PHOTOS BY RYAN JONES



\$100,000 for 100 YEARS!

"I attended UF on a scholarship, so this was a debt that I needed to repay. Giving this scholarship was one of the happiest experiences of my life, and I would recommend it to anyone."

— Bill Booth (BMUSE '70)



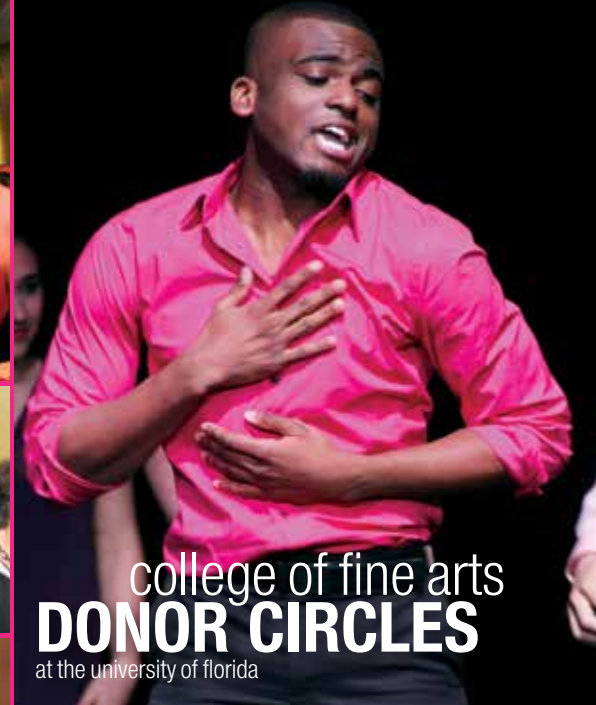
LEAVE A LEGACY

The College of Fine Arts gratefully acknowledges the support of Suzanne and Francisco Isla, UF graduates who recently completed their planned giving to the School of Art + Art History. Their contribution will be transformational to the college.

You can join the Islas as a legacy donor and make a difference through a bequest or other planned gifts, such as retirement assets, life insurance policies and real estate. To learn how your donation can benefit future generations of aspiring artists, contact the Office of Development.



▲ The Islas with Atlanta Gator Club President Daryl Cook, center.



college of fine arts DONOR CIRCLES

at the university of florida

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On any given day within the studios, classrooms, galleries and stages of the UF College of Fine Arts, hundreds of Gators explore creativity and scholarship with world-class faculty. Be part of the excitement — join a College of Fine Arts Donor Circle. Our energetic social networks support important initiatives that nurture scholarships, program support, audience development and participation in our schools.

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- FRIENDS OF THEATRE + DANCE
- GATOR BAND ALUMNI ASSOCIATION
- UNIVERSITY GALLERY ART SOCIETY



For more photos of our recent gala events, visit www.flickr.com/uffinearts.

THE ARTS SCENE IN:

LOS ANGELES

The writer, producer, director and UF College of Fine Arts alumnus who has worked on *Arrested Development*, *My Name is Earl* and *Wild Hogs* on LA's most inspiring landmark and his favorite local artists.

ON CALLING LOS ANGELES HOME

I came here because this is where the film business is. I would like to move back to Florida at some point, but there aren't enough production opportunities.

MOST INSPIRING LANDMARK

I've always loved the Griffith Observatory. The view is so killer. Once I started having success, my wife and I went house shopping and looked for the best view possible.

UNIQUE CULTURAL OFFERINGS

We love the Los Angeles Philharmonic, which performs at the Walt Disney Concert Hall. The Hollywood Bowl outdoor concerts are great, too. We love having a big picnic on the lawn and watching the fireworks at night.

OPPORTUNITIES FOR ARTISTS

There is an enormous amount of opportunity out here. For those looking to start out, it's all about New York and Los Angeles. There are a lot of kids right out of college who come here to work on short films and get their careers started.

THE CITY'S ARTS COMMUNITY IS

Very diverse. There is a lot of great mainstream stuff like museums, but it's the performing arts, street art and just weird stuff that is really awesome. We had Banksy out here a few months ago. It was kind of a bummer though because before you could even get out to see his graffiti, someone would have chiseled it out of the wall.



Brad Copeland

HOMETOWN: Orlando, Florida

WHILE AT UF: Studied photography and was a member of the Gator Marching Band

INDUSTRY BREAKTHROUGH: Interning with David Letterman's team in New York

ACCOLADES: Three Emmy nominations and a Writers Guild Award for Best Comedy Series for *Arrested Development*

FAMILY LIFE: Married with two children, ages 5 and 1

LATEST PROJECT: Writer-director of *Coffee Town*

CAUSES: Because of Ezra, a nonprofit dedicated to funding a cure for and raising awareness of neuroblastoma and other children's cancers

BEST LOCAL FOOD SPOTS

I really shouldn't be telling you this but in Sherman Oaks there is a place called Blue Dog Beer Tavern that has fantastic hamburgers. There's also Tony P's Dockside Grill in Marina del Rey, a giant sports bar on the bay. I go there to watch games with more than 100 other Gators.

FAVORITE NEARBY GETAWAY

Santa Barbara. We take the train up there. It's great to just hang out and drink in the city's beautiful surroundings.

FAMOUS ARTISTS IN THE AREA

Brooke Harker is an up-and-coming artist who does amazing, dripping city portraits. Paul Pitsker creates photo realistic watercolors. We buy as many of his paintings as we can get our hands on. And even though he isn't local to LA, we love Jerry Uelsmann, too!

THE PEOPLE HERE ARE

Crazy.

SOMETHING YOU WON'T FIND

ANYWHERE ELSE IS Perfect weather. Every time you read about terrible weather somewhere in the country — polar vortexes, below-freezing temperatures, wind chills — it's always sunny and beautiful here.

— As told to Lillian Dompe

THANK YOU, DONORS!

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NEW MISSION STATEMENT ANNOUNCED

In March 2014 College of Fine Arts faculty members voted and passed the following new mission statement:

The College of Fine Arts fosters creative activity, scholarly and artistic excellence and innovation across disciplines. We achieve the university's mission by training professionals and educating students as artists and scholars, while developing their critical thinking and inspiring a culture of curiosity and imagination.

