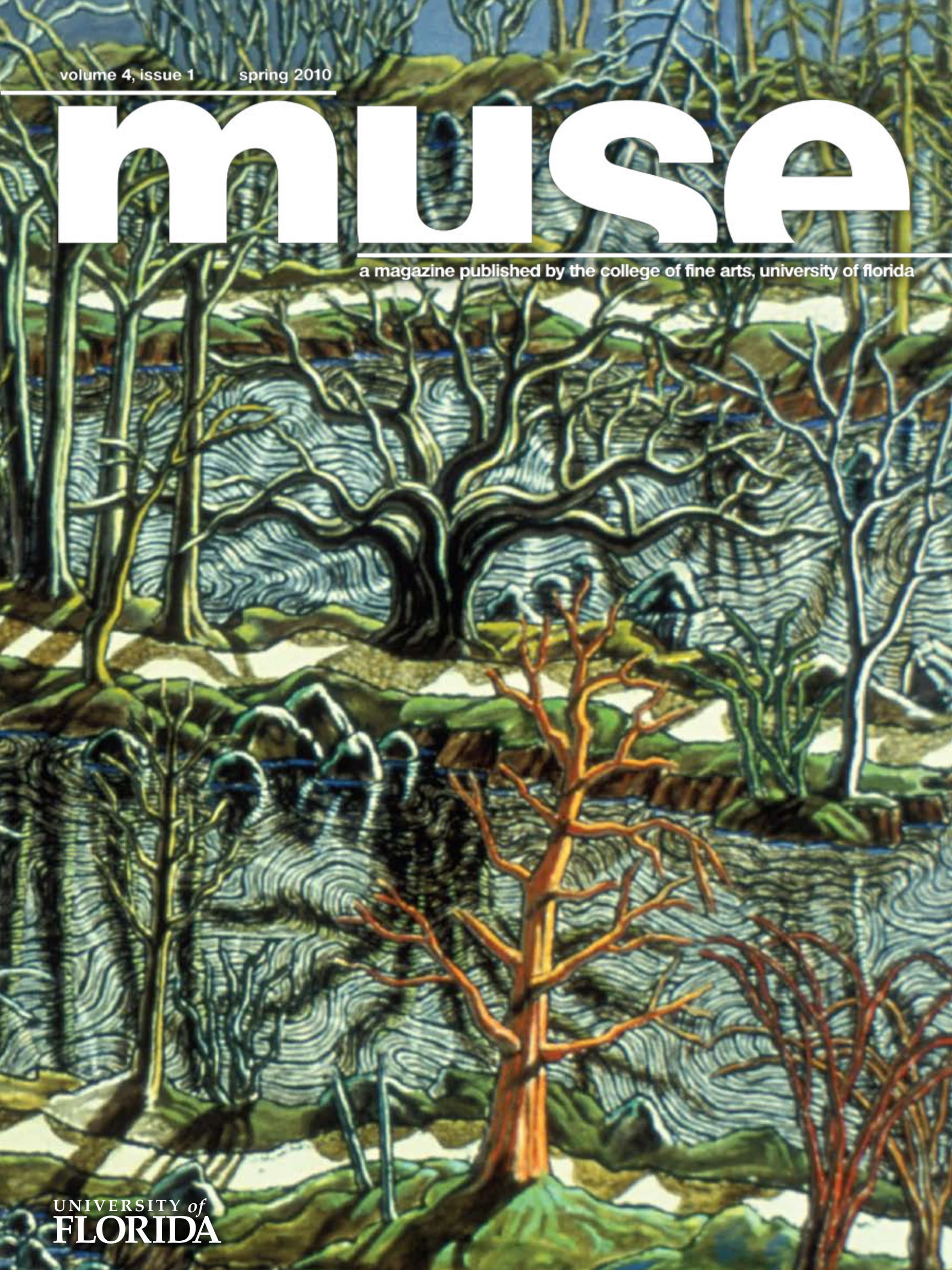


volume 4, issue 1 spring 2010

muse

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



UNIVERSITY of
FLORIDA

MUSE

Dear Alumni and Friends of the College of Fine Arts,

I bring you greetings from the college. You may be wondering what the last two years have been like for us. We have weathered some of the most turbulent financial times in the history of the university. Meeting these challenges has dominated discussion and planning throughout all units at UF. To respond to the required budget cuts this college's leadership team and advisory budget committee developed a strategic reduction plan to preserve the teaching of the college. To that end, the schools' budget and human resource functions were centralized in the college resulting in staff lay-offs while other areas in the college lost operating dollars. However, faculty lines were preserved, which was the primary principle in the reduction process.

This served as the background to some notable college achievements that we describe throughout the pages of *Muse* — now sporting a slimmer profile while also encouraging you to visit the college Web site for more details, www.arts.ufl.edu.

Typical for deans, I have the pleasure of meeting alumni in visits all across America. Through the efforts of Maria Gutierrez Martin, the college's Development Officer, recently joined by Andy Howard, Coordinator of Alumni Affairs and Marketing, we have talked with alums about their college experiences and suggestions for the college today. If you are looking to reconnect with the college, host a reception for alumni or have a resource you want to share please call me, 352-392-0207.

We continue to focus on the special attributes that training in the arts provides for majors and non-majors alike. UF has sought to expand this impact through membership in Imagining America, a national organization linking the arts and humanities with civic engagement. This is in addition to discussions for forming a Creative Campus Committee and infusing Summer B with an arts flair by collaborating with the organizations forming UF's Cultural Plaza.

This is the third year of the public phase of UF's capital campaign. We seek to celebrate our development accomplishments to date by attracting new alumni donors from across the span of the college's 35 year history. You will be able to track your responses on the Donor's Honor Roll Web page.

Thank you for your contributions past and present to the Gator Nation.

Best regards,

Lucinda Lavelli
Dean, College of Fine Arts



Arts at UF
College of Fine Arts



about the cover

The painting featured on the cover is Three Flowage Paths, painted by Jerry Cutler, a member of the painting and drawing faculty at the School of Art + Art History who is retiring after more than 28 years of service to University of Florida. Read more about his work on page 4.



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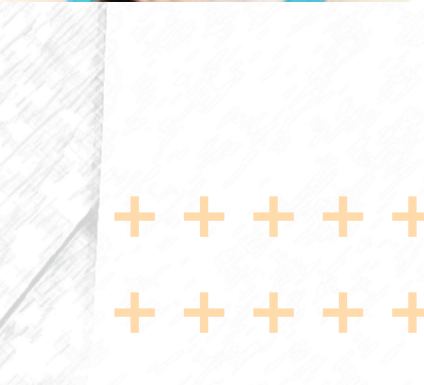
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Photo by Jito Lee



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Photo by Bryan Rapaza

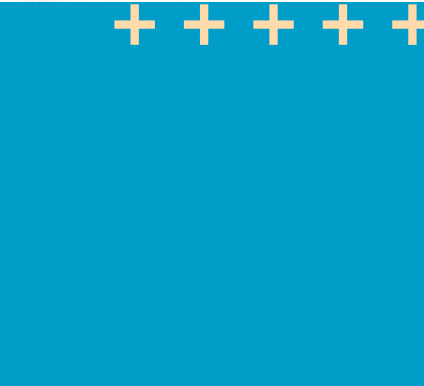


Photo by Stan Kaye



Nature's Forms, 2003 (above); *Mangrove Thicket*, 2009 (top, middle); *Pond Apples*, 2006 (bottom, middle).

Jerry Cutler:

An artist and natural-born teacher

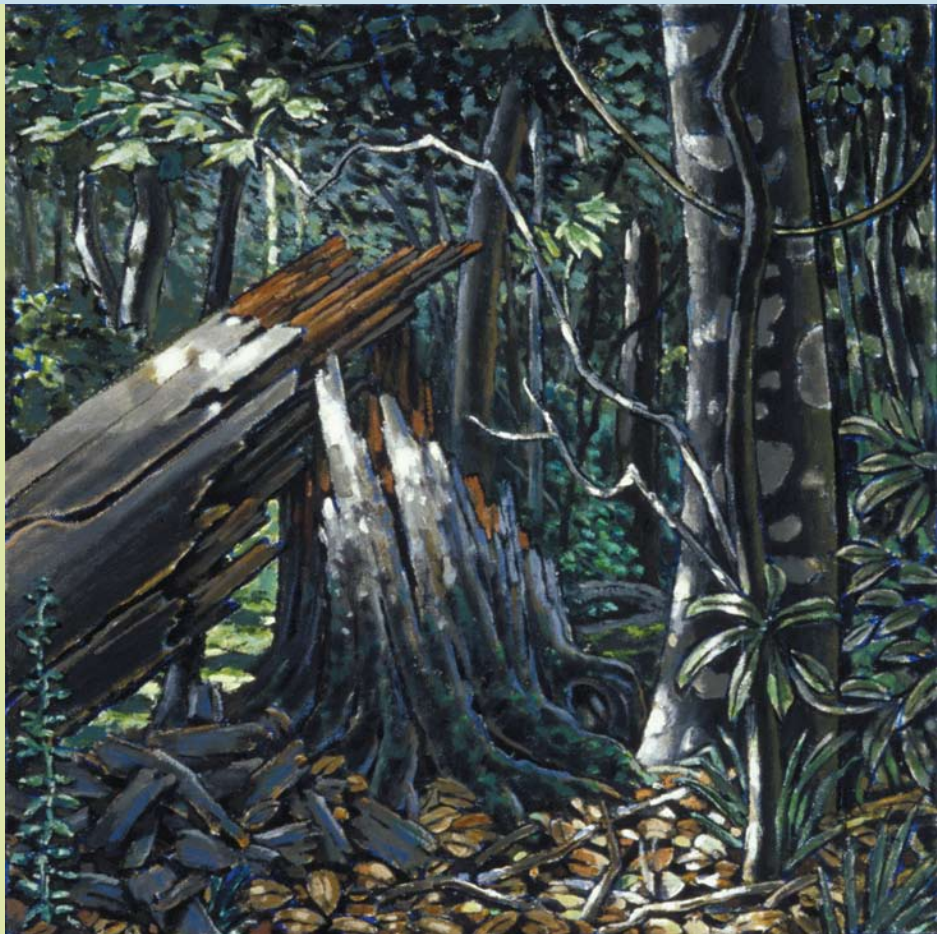
“Work to find a way to a become an aesthetically self-sufficient artist. Build the skills to create a strong sense of the metaphorical and find the ways and means to develop poetic content.”

— Jerry Cutler



Photo by Dan Luo





24" x 24" prints of *Monument 3* (above) are being sold to benefit a student travel scholarship established in honor of Cutler's retirement.

Jerry Cutler knew he wanted to be an art teacher before he was a teenager. For more than 28 years, Cutler has been inspiring student-artists as a member of the painting and drawing faculty at the School of Art + Art History.

Cutler, who plans to retire in May 2010, dedicated his career as an art educator and mentor training his students to open their eyes to artistic seeing-discovering and seeing forms with new perspectives.

"Cutler's teaching methodologies had great influence on me as a student and young artist," said Michael Pittari, who earned a BFA in drawing from the School of Art + Art History in 1989.

"Both my husband and I were students of his, and we feel deeply indebted to what he taught us about painting, teaching and thinking critically about our work as artists and educators," added Kim Anderson, who earned a MFA in painting in 2003.

After many years exploring the art of the human figure, Cutler developed a new artistic perspective when he curated an exhibition titled "Land and Body." Cutler's paintings merged the human figure with natural landscapes. He painted trees modeled after vascular systems, fields derived from muscular bundles and rocks shaped like glands. Ever since, Cutler has been fascinated

by the metaphorical connection between the human body and nature.

"At first I resisted thinking of myself as a landscape painter; but, I began taking hikes in the woods with my sketchbook, and the genre gained a powerful pull on me," said Cutler.

Cutler particularly enjoys drawing and painting landscapes which are relatively untouched by humans. "I hope that when people see my paintings they will have a new way to see nature. I want others to notice what I see as special or important about the world," explained Cutler.

Monument 3 features a large, prominent tree stump, heroic in proportion and surrounded by shards. The painting is inspired by ruins Cutler found in the San Felasco Hammock Preserve State Park after a tornado tore through a stand of mature oaks.

In this painting, Cutler accentuates the rigid base and roots emerging from the ground near the body of a tree, a prone trunk. With the delicate strokes of his paintbrush, Cutler poetically blends the human body and nature.

"We are looking at a funeral; the body sinking into the earth, the 'monument' pointing to the sky, and the next generation promising to carry on with the work," described Cutler.

"Professor Cutler is an exceptional artist and stellar teacher. More importantly, he is a generous, caring and interesting person," said Anna Calluori Holcombe, director of UF School of Art + Art History. "I know his colleagues and I will miss his sage wisdom and intelligent perspective on things. His legacy rests with his art and teaching, as well as the student travel scholarship he has established."

The Jerry Cutler Student Travel Scholarship has been established in honor of Professor Cutler. The scholarship is funded by donations and the sale of prints of *Monument 3*, reproduced from a digital version Cutler donated to the school for this purpose. The print is produced by Parrot Digigraphic Ltd. in Massachusetts under the direction of UF alum Randy A. Ross.

The scholarship will afford SA+AH graduate students the opportunity to travel in order to experience art that is relevant to their research and study interests firsthand.

For more information on how to purchase prints of *Monument 3* or donate funds to the Jerry Cutler Student Travel Scholarship, please contact Maria Gutierrez Martin at 352-846-1211 or mmartin@arts.ufl.edu.

By Jennifer Valdes



Amy Vigilante, Director of University Galleries

Leaders in the arts rely on creativity and collaboration during economic downturn

The recession's dark cloud is hovering over many industries—especially among arts organizations—during the nation's economic decline. Museums, orchestras, theaters and other art-related groups are finding ways to use less while continuing to provide audiences with fulfillment. The University of Florida College of Fine Arts and its alumni are no exception and are striving to keep their artistic missions alive while working with diminished budgets.

The University Galleries have felt the pinch by displaying one exhibit instead of three during the fall semester last year; "Fresh from Chelsea," included 27 contemporary works by 21 artists featured in the Chelsea district of New York City from the collection of Dr. Robert and Lisa Feldman of Winter Park, Fla. The exhibition ran through December 4 in University and Grinter Galleries.

The Feldmans loaned the works to University Galleries during the three-month exhibition, which saved budgetary dollars. Other patrons and vendors donated or reduced service costs to aid in the cause. Four Gainesville restaurants—Dragonfly, Emiliano's Cafe, Ti Amo!, and Wine and Cheese Gallery—partnered to provide food for an opening night reception, easing the burden on any one local business by sharing the donation. These cost-saving strategies enabled students

to be in contact with world-class art and artists, despite shortages of programming funds.

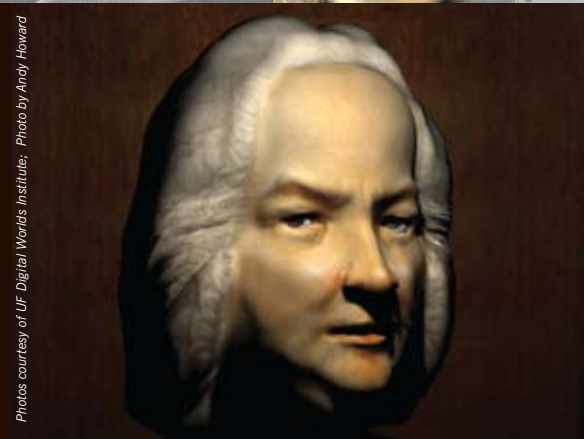
"We are doing everything we can to save money without cutting into the educational experiences our exhibitions have always afforded the students," says University Galleries director Amy Vigilante.

The College of Fine Arts is also reducing costs in other programs in order to save faculty positions and other educational opportunities for students.

"University of Florida President Bernie Machen has led the university through the difficulties of this recession," says College of Fine Arts Dean Lucinda Lavelli. "In the College of Fine Arts, cost-cutting strategies included a reduction in staff and operating budgets in order to preserve faculty and, ultimately, the quality of arts education we provide for our students."

UF band students and faculty from the University of Florida marching band saved the college monies by volunteering their time and energy to lay sod and improve Norman Field, the temporary practice field for the Fightin' Gator Marching Band.

The college is also exploring the expansion of its online course offerings in upcoming semesters. The plan aims at identifying courses that can



LiveVibeTV:

The convergence of music and technology

In the new millennium, technology has continued to change the way we produce and consume music. With the invention and growing popularity of MP3 players such as iPods, music has become more accessible, mobile and omnipresent. These new technologies allow music lovers to listen to their choice of music when and how they want.

Faculty members of UF College of Fine Arts observed the altering listening habits of students and the general population. UF School of Music and Digital Worlds Institute faculty members engaged in creative discussions concerning the direction of formal, traditional recitals in recital halls and how modern audiences are accessing and appreciating music today.

"We were searching for a modern approach to attract, build and maintain a new audience for the arts," said Dr. John Duff, director of UF School of Music. "Considering the future of music's form and audience, the School of Music needed to adapt its creative vision to engage an audience for the future."

The result? LiveVibeTV.

LiveVibeTV is a 60-minute classical music program featuring live performances by musicians and composers, as well as interactive computer animations designed to educate and expose audiences to the joys of classical music.

The purpose of LiveVibeTV is to attract new audiences and expand their interest and appreciation of the arts with the use of innovative technologies.

UF School of Music collaborates with Digital Worlds Institute to orchestrate this creative production in front of a live audience at Digital World Institute's REVE facility, 101 Norman Hall on the UF campus. Each episode features entertainment provided by UF School of Music's faculty talent as well as students and other special guests.

"LiveVibeTV showcases an eclectic and compelling range of music from UF faculty and student performers, incorporating traditional, classical, ethnic, world and popular music genres," said Dr. Duff, executive producer of LiveVibeTV.

Photos courtesy of UF Digital Worlds Institute; Photo by Andy Howard

offer economics of scale, technology enhancement for an engaging learning environment and convenience for students.

The College of Fine Arts is not the only arts organization coping with reduced operating dollars. Many CFA alumni apply creative strategies in their roles as artists and administrators.

Recent University of Florida music performance and conducting master's program graduate Matt Wardell has been the music director and conductor of the Ocala Symphony Orchestra since this past June. Until his graduation in December, he also dedicated his time as the associate conductor of the University of Florida Symphony Orchestra.

The economy has affected the Ocala Symphony



Kari Goetz,
UF CFA alum

Photo by Tampa Bay Business Journal

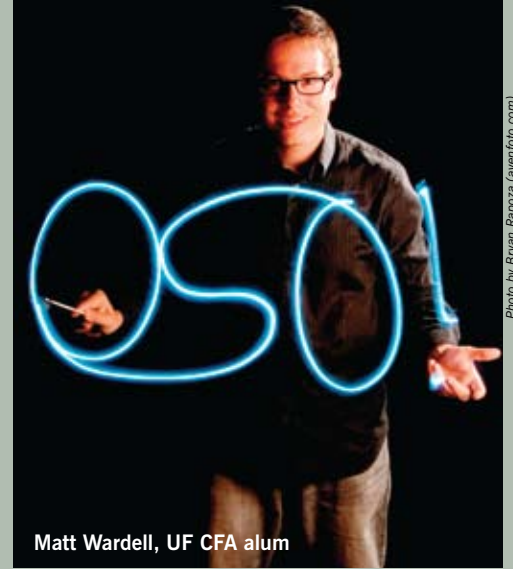
Orchestra, which has cut a majority of its traveling musicians from its budget, but Wardell says they are remaining confident.

"We were able to keep a full season and are seeing that our ticket sales are up from where they were last year as well as experiencing more night-of ticket sales."

The Tampa Bay Performing Arts Center's audience development manager Kari Goetz graduated from the University of Florida in 1997 with a BFA in theater. Her role with TBPAC includes going out into the community to foster relationships and bridge opportunities through partnerships. In her spare time, she's a performer and executive officer of TBPAC's Jobsite Theater. Both organizations have been feeling the crunch but that has not prevented the schedule from continuing as planned.

"We have been a little bit more conservative in our programming, but I think what we have programmed is still incredibly diverse and culturally adventuresome," says Goetz. "Even with all of the challenges and late ticket-buying, this is probably one of the most exciting seasons we have ever had."

Cost-cutting trends reflect a national pattern for surviving arts organizations.



Matt Wardell, UF CFA alum

Photo by Bryan Rapoza (avenfoto.com)

Americans for the Arts Vice President of Private Sector Initiatives Julie Peeler says another recessionary tactic is to work with arts organizations in your own backyard.

"More and more arts organizations are being forced to collaborate by taking two budgets that have been hacked to death and combine and give them greater power in the marketplace. Collaborative marketing very often will provide the consumer with an added benefit and incentive to not just come out to your arts organization but see two or three different things in their community."

By Sandra Carr

The premiere episode of LiveVibeTV aired on October 29, 2009. Musical performances featured Steven Thomas, cellist and assistant professor in UF School of Music; Welson Tremura, associate professor in UF School of Music and co-director of Jacaré Brazil; and No Southern Accent, a UF student accapella group. The first episode's special guest was none other than famous composer Johann Sebastian Bach.

3D computer animation and real-time audio signal processing technologies made it possible for the show's host and live studio audience members to interview dead 18th Century composer Johann Sebastian Bach. As a UF faculty expert off-stage responded to the questions generated during the live segment, the motion of the 3D character's mouth responded to variations in vocal amplitude. Digital Worlds Artist-in-Residence Arturo Sinclair and student programmer Anton Yudin created the original programming for the "re-animation" of Bach.

"Interviewing Bach was interesting and entertaining to say the least. He made jokes with the crowd, referenced his many kids and peasant life. The experience really brought the crowd in and allowed us to learn more about Bach in an intimate, informative and interactive setting," said Cameryn Justice, UF senior, Florida Opportunity Scholar and host of LiveVibeTV.

Viewers and listeners can watch live or archived episodes of LiveVibeTV online at www.livevibetv.com.

Upcoming productions of LiveVibeTV are scheduled for live webcast at 7:30 p.m. EST on January 28, February 25 and March 25, 2010.



"LiveVibe TV connects contemporary audiences with classical music in a fresh way," said James Oliverio, professor and director of Digital Worlds Institute and executive technical and creative producer of LiveVibeTV. "Audience members can enjoy the show live or from the comfort of their home."

By Jennifer Valdes

Courtesy of UF Digital Worlds Institute



Photos by Shannon Kalahar; Courtesy of UF College of Engineering

framing ingenuity

The warehouse is nondescript, tucked away behind a strip of retail stores on University Avenue in a neighborhood that has seen better days. It is sparse, at the end of a one-block street, with only the smallest of signs to announce it as “WARPhaus.”

It is the University of Florida’s School of Art + Art History’s studio and gallery space. On an afternoon in August, art and engineering students are starting to filter into the space, gathering around five different tables framed by walls covered with Post-It notes and schematics that chart the course of their design processes.

After six weeks of classes and working as teams three or four nights a week plus weekends, the design teams taking EGN 1935 Art and Engineering Design, during the summer semester, have scant minutes before two professors — engineering Dean Cammy Abernathy (a materials science engineer) and Jack Stenner, an assistant professor of digital media art in the School of Art + Art History at UF — who will judge their creations.

Team Captain Planet, Team Clean, the Engineers, D2: Dynamic Design, Team Awesome and Gators 4 Change all scramble together to finish projects that are part art display, part engineering feat. Their task: work in a collaborative structure to design a marketable product that will detect airborne volatile organic compounds (VOCs) and give an alert to the user. More importantly, they had to integrate the ideas of art students with the ideas of computer, mechanical, electrical and civil engineering students.

“Intellectually, people often tend to separate form and content,” Stenner says. “For both disciplines [art and engineering], this class illustrates how form and content work together to provide better design outcomes. An approach such as this can produce better artists AND better engineers.”

That was what Abernathy hoped for when she reached out to the School of Art + Art History to partner on the pilot project course.

“There’s a growing trend in engineering that to be really creative, you have to engage both

sides of the brain,” Abernathy says. More and more, aesthetics is driving engineering design. “Just look at the iPod,” she adds, “the example of what happens when good engineering meets good design.”

Abernathy wants to find a way to mainstream the art-meets-engineering idea and offer this course to every incoming freshman engineer.

Exploring the relationship between art and engineering is an emerging trend at just a handful of U.S. universities, but its importance to industrial design cannot be denied. Exploring the relationship between form and function, or design and engineering, is crucial in today’s marketplace, says William Lidwell, the author of “Deconstructing Product Design,” set to be published later this year by Rockport Publishers.

“The popular answer is that art focuses on form, engineering on function, and product design sits at the intersection. This view is more wrong than right,” Lidwell said in an e-mail interview from his office in Houston, where he works as a consultant and author on design and technology issues. “Artists aspire to satisfy requirements that are internally derived. If nobody else likes

At one table, five or six students gather around a cubic-foot clear-plastic box set atop a plain, black surface. A bright yellow animatronic canary is the only thing on the stark surface. A computer ribbon runs from the base of the clear canary cage to a laptop computer as one student tries to calibrate the bird, which is tweeting loudly and intermittently.

Across the room from the “Canary in a Coal Mine” project, Team Captain Planet is working furiously on and around its project, a “Hula Green” prototype of a grass-skirt-wearing turtle perched atop an upside-down blue recycling bin.

“This has been mechanical, electrical engineering. This has been art, sculpture, computer engineering, [and] programming. You name it, this class has everything rolled into one,” says Jake Kubisz, MFA candidate and the art student in Team Captain Planet.

Team Awesome’s gator is covered with rhinestones, but its VOC detector is tucked inside the opened jaws. The team envisions placing the gator at The Hub bus stop to alert students to exposure to high VOC levels. Green LED lights in the eyes and mouth turn to red when

The competition judging begins. The Gators 4 Change team gathers around a clear Plexiglass box that resembles modernist art, with a spherical spiral of thick metal suspended from the top of the cube and surrounded by a web of very fine wire dotted with tiny LED red, yellow and green lights.

The teams give their presentations, with varying degrees of success. Team Awesome get their VOC detection working after two false starts. Team Captain Planet’s “Hula Green” had its wiring broken as team members tried to stuff too much circuit board and other electronics into a too-small base underneath the dancing turtle.



or understands the outcome, it doesn’t matter because the work need only satisfy the artist to be successful.

Designers and engineers need to satisfy requirements that are externally derived. If design or engineering requirements are not satisfied, a product will objectively fail. How do art, design, and engineering relate? Art serves the artist. Design serves the need. Engineering serves the function.”

the brightly painted sculpture is exposed to VOCs.

“You learn about the value structures that emanate from a particular discourse; in this case, engineers,” Stenner says before the judging. “[Art students] normally don’t work this way when they are making art. You don’t normally do collaborative types of artwork. It’s not typical for most of these students.”

When it is time for the canary, all the other team members gather attentively. The loud bird’s electronic chirps have been heard on and off throughout the afternoon, and everyone wants to see it work. But despite three different VOC sources put in front of the canary box’s fan, the bird won’t chirp. The problem is a transistor that, as it heats, changes the sensitivity setting of the VOC detector. After a quick adjustment, the bird’s box is re-assembled and PVC cement is held to the box’s fan.

The canary sings like, well, a canary. It bobs and twirls and chirps loudly.

The competing teams applaud. A few people laugh. The competition is over. There is no single winner. Just engineers talking in more aesthetic and holistic terms, and artists thinking about how to apply their newly learned development process.

“To be able to pull this off, you did a great job,” Abernathy tells them. “I’m really impressed with the teamwork, the design philosophy that you were able to incorporate. This just shows that when two very different disciplines get together, some interesting and fun things, useful things, can happen.”

By Wayne Garcia
Courtesy of UF College of Engineering





Photo by TFGunthrup

greatness out of things, which can bring a closer bond to your culture and family.”

Actors used playback and improvisational theater techniques to assist residents of the Rugerero genocide survivor village in telling their stories of survival, loss and healing. The Rwandans later performed a three-hour piece for 200 villagers focusing on health-education scenes and domestic violence.

For University of Florida Master’s of Fine Arts in acting student Teniece Johnson, the atmosphere was

University of Florida students’ artistic talents and skills befriend Rwandans

Photo courtesy of CAHRE



“We’re teaching the development of skills that can empower people to know they can do more and to change their lives in ways that they want to,” said CAHRE Director Jill Sonke.

The college students utilized their talents and skills during the trip. Art and nursing students collaborated with local partners to undertake significant health education projects, including murals, in clinics and health outposts, area schools and in the village. The health education projects focused on nutrition, hygiene, HIV prevention and women’s empowerment.

Nursing students provided medical services and worked hand-in-hand with the visual art and theater students on health education initiatives in the Rugerero region. Lauren Peacock has a Bachelor of Science in nursing and is currently a labor and delivery nurse at Shands Hospital while in the family nurse practitioner master’s program at the University of Florida. The adventure was a learning experience for Peacock.

“The one thing that I learned is that everything is going to be OK in the face of tragedy and turmoil and that there can still be



surreal and a dream come true.

“I have always wanted to visit Africa and once we figured out what the healthcare needs were, then we could use the stage not just as a form of entertainment but also to raise awareness and educate.”

The four theater students who traveled to Rwanda, including Johnson, brought their message home by performing an ensemble piece with four other students and the artistic direction of School of Theatre and Dance Associate Professor Dr. Mikell Pinkney titled *Where Can We Run?: Use Your Own Words! A Collaborative Theater Piece Promoting Awareness and Social Change* last July at the Nadine McGuire Black Box Theatre on campus.

The production takes its name from a question documented as the last

UF Students perform *Where Can We Run?* (top left); UF students administer polio vaccines in Rwanda, in front of a nutrition mural also painted by the students (lower left); UF students performing a spoken word piece in a genocide survivor village in Rwanda (lower right).

The University of Florida’s Center for the Arts in Healthcare Research and Education (CAHRE) expanded its international cultural exchange program last year with its AIM for Africa: Rwanda Project, a partnership with the Red Cross of the Western Region of Rwanda, the Barefoot Artists, Engineers without Borders, Jefferson Health and the Rwandan Village Concept Project.

Ten University of Florida students and CAHRE faculty members set forth on a two-week journey last March to aid and educate Rwandans living in the Rugerero survivor village, a 10-year-old village where genocide survivors have lived ever since the fatal occurrence 15 years ago.

CAHRE’s work during the trip was rewarding and made an impact.

words of a child killed in the 1994 Rwandan genocide as well as an American girl asking her mother where would they run if genocide were to occur. It features spoken word, dramatic vignettes, photos, original music, Rwandan poetry and a 15-minute video documentary.

The performance also paralleled the Rwandan experience with that of American experiences, including the large number of children who were murdered in South Side Chicago last year. Audiences were moved, but it wasn't all doom and gloom.



Photo courtesy of CAHRE

"It wasn't just about bleakness and sadness," explains Pinkney. "It informed as well as kept the attention of the audience with the use of video elements and photo evidence of the genocide and of the murdered Chicago children."

Visual artist Steph Tyler has a BFA in photography and traveled to Rwanda last May before she graduated from the University of Florida. Tyler and her team painted murals on four homes and in two clinics during their stay and appreciated the opportunity to help the villagers.

"We brought beauty and color to these people who haven't seen beauty in a very long time. We also showed people that you can use art to heal and grow."

By Sandra Carr

Antique violin collection belonging to Gatorade inventor loaned to UF music students

A collection of antique violins and violas that belonged to, and were played by, the late Dr. James Robert Cade, a University of Florida physician, researcher and the lead inventor of Gatorade, are on loan by the Cade Museum Foundation to third-year students at the UF School of Music.

"My father played the violin beautifully," said Phoebe Cade Miles, who heads the Foundation. "Some of my favorite childhood memories were listening to my parents play chamber music together." Dr. Cade often loaned the violins—and even gave some as gifts—to children who had expressed an interest in learning to play.

The Cade Museum Foundation, which now oversees the collection of 30 instruments, with the oldest violin dating back to 1661, decided the best way to honor Dr. Cade's musical legacy was to make the instruments available to College of Fine Arts students. University of Florida music professors evaluated each instrument for sound quality and recommended those which would be suitable for the loan program. Once the students were selected, they were allowed to choose their own instrument from the collection.

Photos by Andy Howard



Students who accept an instrument agree to play three public concerts during the year. Most of these concerts will be performed at the new Shands Cancer Hospital, through the College's Center for Arts in Healthcare Research and Education (CAHRE) and Shands Arts in Medicine.

"I think my dad would have liked this," said Miles. "He was convinced that playing music was one of the best medicines available in this world, because it has the power to lift the human spirit."

By Heather Read



Photo by Stan Wayne



Photo highlights from 2009: Music student samples an instrument from the Cade collection (above); School of Theatre & Dance production of *Damn Yankees* (left); Scenes from Art Bash 2009 (below).



Photo by Wes Klein



Photo by Wes Klein

Dean's own research in musical creative development highlights importance of research as a component of the College of Fine Arts



At age six, a child's musical world is one of discovery and wonder. Young children enjoy playing instruments and singing songs, especially those they "make up." Children are playful, spontaneous music-makers from a very early age. The spontaneous generation of new music—improvisation—is a natural component of a child's daily activity. While there is a vast body of research on how children develop musically, we know surprisingly little about the way that musical creativity develops over time.

Dr. Timothy Brophy, assistant dean for research and technology and associate professor of music education in the College of Fine Arts, has undertaken an unprecedented study of more than 2,000 children's improvisations to provide a greater understanding of the development of musical creativity. By following 37 children from ages seven to 17 in what will be a 10-year study, he has documented the

extraordinary journey they have made as their musical creativity develops. Dr. Brophy understands first-hand the importance of university fine arts research as a significant generator of new knowledge.

"This study advances the music education profession in a significant way and the University's reputation because this type of longitudinal research is unique," Dr. Brophy said. "This work provides data that helps to refine current theories of improvisation and musical creative development, which in turn will positively impact music teaching and curricula."

Dr. Brophy's years of public school teaching prompted his interest in this research and



informed his study which can now generate a new understanding of musical development for schools and educators.

"My research indicates that outside influences, such as how children's peers view them and the available time for school music classes, impact improvisational development. When the children were young, their creative expression was not influenced by social expectations. In high school though, this changes—peer relationships and social acceptance become major factors in the pursuit of creative activity. If improvising isn't perceived as cool in the student's social group, then she or he isn't going to pursue it, diminishing their experience with musical creativity."

The role of research in university fine arts programs is to bring to the forefront new knowledge and creative work, according to Dr. Brophy. According to existing data, public school music teachers find that improvisation is their most challenging area to teach. Studies such as this one offer insight into how students learn and what tools educators can use to facilitate and encourage the development of musical creativity.

"I am examining structures and asking questions that will help music educators know how improvisation unfolds over time in the public school setting," he said. "This type of study is but one example of the many research endeavors undertaken by University of Florida College of Fine Arts faculty and students."

By Heather Read

UF professor premieres opera in Philadelphia



Richards and the conductor, Gary Thor Wedow

Paul Richards, an associate professor of composition in the School of Music, has composed a unique comic opera for medieval instruments that premiered April 1 in Philadelphia at the *gala*

finale of the Penn Humanities Forum 2008-2009 at Irvine Auditorium on the University of Pennsylvania campus. Richards penned the score and Wendy Steiner was librettist and producer for *The Loathly Lady*, an opera based on the 14th

century story by Geoffrey Chaucer, *The Wife of Bath's Tale*, in which a wayward Arthurian knight has "a twelvemonth and a day" to discover what women want most—or die.

The opera is scored for a full complement of period instruments which presented unique challenges. "Medieval instruments are not designed to play contemporary music, and I am trained to compose music for symphony orchestras," Richards said. "I prepared by consulting with performers and researching the instruments' construction and the music they were originally designed to play."

The premiere was a concert performance conducted by Gary Thor Wedow with projections of still and animated images drawn by John Kindness and designed by



Peter Gaffney and Wendy Steiner. Joshua Mosley was the consultant for animation and Erinn Hagerty was the lead animator.

By Heather Read



Photo by TFGuntrap

School of Theatre & Dance production of *The Clean House* (above); UF Marching Band students and faculty prepare Norman Field for practice by volunteering to lay new sod (right).



Photos by Andy Howard



Photos by Andy Howard

Anna Calluori Holcombe, Dr. Robert Feldman, Lisa Feldman, Amy Vigilante, Zelda King and Dean Lucinda Lavelli celebrate the opening of *Fresh From Chelsea*, University Galleries.

UF professor brings New York dance company to UF for four-week residency

“Think globally, dance locally” was the slogan of a UF School of Theatre and Dance summer intensive program launched in July under the direction of New York choreographer and UF Professor Neta Pulvermacher.

The intensive workshop brought New York-based contemporary company, The Neta Dance Company, to UF for a four-week residency. The “dance locally” goal was emphasized through site-specific choreography projects at area

landmarks such as Lake Wauburg and the Harn Museum of Art. The entire intensive program was open to UF students, as well as dancers throughout the region.

The inaugural intensive had about 30 participants enrolled. Daily technique classes in ballet and modern dance were supplemented with studies in contact improvisation, yoga and pilates certification. Group projects included the creation and filming of a “water ballet” inspired by early Hollywood musicals of Busby Berkeley and Esther Williams. There was even a weekly potluck dinner for the program participants, as well as what Pulvermacher calls out-of-studio “Sunday dance adventures.”

And the program will continue to grow into 2010. Due to popular demand, the UF Summer



Photo courtesy of Samuel P. Harn Museum of Art

Dance Intensive with the Neta Dance Company-in-residence will be offered again in July 2010. The program is for intermediate-professional level dance/theater persons. Please contact Neta at neta@ufl.edu for more information.

By Heather Read

MFA Drawing alum creates environments and programs that heal

Before earning her MFA in Drawing, alumnus Tina Mullen performed a lot of 'odd jobs' including taxi cab driver, orchid illustrator, wrangler, farmer and ski lift operator. Today she leads Arts in Medicine at Shands Healthcare, a program focused on applying the arts in many aspects of patient care. "The hospital is the most unpredictable environment I've ever experienced," shares Mullen, "and integrating art into this environment allows for expansive creative thinking. That keeps things exciting."

Mullen's career at Shands started immediately after her graduation from UF's School of Art + Art His-



tory. Dr. Mel Rubin, former chair of the Department of Ophthalmology, was familiar with her work and her previous experience as an arts administrator and was interested in investigating how art could be infused in hospital functions and the culture of healing and medicine. "At the time, most of us didn't know what 'Arts in Medicine'

was," remembers Mullen.

Twenty-one years later, Mullen is the director of Shands Arts in Medicine and oversees 14 artists in residence who work throughout Shands hospitals, including bedside, with patients,

families, clinicians and staff. She develops programming and also creates physical environments that use the power of creative arts to promote healing. Mullen's team also explores contemplative arts such as meditation, yoga, guided imagery and other stress reduction practices with patients and family members. According to Mullen, "If the purpose of art is to nourish the spirit, then what better place to find art than in a hospital, where the spirit encounters its most challenging moments. The arts are integral to the human condition."

The University of Florida Shands Cancer Center, which opened in November, is a testament to the Arts in Medicine program's work for more than two decades, a major advancement in the total integration of arts in the culture and practice of medicine at Shands. On most days, visitors will be greeted by live music in the lobby and encounter paintings and photographs of natural environments and landscapes throughout halls, patient rooms and visiting areas. Among the artists whose work is prominently displayed are School of Art + Art History faculty Lauren Garber Lake,



Photos and images courtesy of Shands Arts in Medicine

Director of Shands Arts in Medicine and UF alum Tina Mullen stops for a photo in front of featured works by UF alum Maggie Taylor in the new Shands Cancer Center.

muse alumni blurbs

Ronni Lebman Sanlo (BM Music Education, 1969) received an M.Ed and an Ed.D from the University of North Florida. She is a professor and senior associate dean of students at UCLA. Her memoirs "The Purple Gold Cart: Stories of an Unconventional Grandma" will be available soon.

Mary Jane Bowles Ayers (BM Music Education, 1970) is chair of the vocal music department at Duke Ellington School of the Arts in Washington, DC. She was named a 2009 Distinguished Music Educator by Yale University.

Rena Panush (MFA Music, 1979) performed her staged version of Lee Hoiby's *Bon Appetit* on the Waterpod in New York City. *Bon Appetit* takes

the text of one of Julia Child's TV shows (where she bakes a chocolate cake) and sets the text to music. The Waterpod (see thewaterpod.org) is a self-sustaining art community on a barge that docks at various points in the five boroughs of NYC and presents art and music.

Liston Bochette III, (BFA Art, 1980) is a driving force behind the Olympian artist movement. Liston is a four-time Olympian, former secretary-general of World Olympian Association, UF record holder in Decathlon and member of UF Hall of Fame. Inspired by the combination of artist/athlete, he created an original work of art featuring Dance Alive National Ballet dancers, which was presented at the Phillips Center for Performing Arts during An Olympian Art Evening.

Nan Keeton, (BFA Art and BSBA Marketing, 1985) was appointed director of marketing, communications and external affairs of the San Francisco Symphony. In 2008, the UF College of Fine Arts awarded Nan an Alumni Outstanding Achievement Award.

Ronald Keith Parks (MM Music Composition, 1992) was recently awarded tenure and promoted to associate professor of composition at Winthrop University. His recent orchestra works "Torque" and "Wavelength" were commissioned and premiered by the Charlotte Civic Orchestra under the direction of conductors Alan Yamamoto and Geoff Whitehead. His electroacoustic work "Fractures" was included on the 2007 International Computer Music Conference CD.

Bill Knight (BFA Graphic Arts, 1993) is currently the VP creative director at AOL, leading a team of 13 designers. Content includes Web site categories from news, sports, finance and entertainment, with social networking threaded throughout.

Kari Goetz (BFA Theatre, 1997) is the audience development manager for the Tampa Bay Performing Arts Center. She is also an executive officer with the Jobsite Theater where she directs and performs. She was recently named a Creative Catalyst by Creative Tampa Bay.

Susan Louise O'Connor (BFA Theatre Performance, 1997) made her Broadway debut in the revival of *Blithe Spirit* at the Shubert Theatre. She played the role of Edith and shared the stage with Angela Landsbury and Rupert Everett.

Silver Society

Celebrating the Class of 1985
Saturday, April 10, 2010
7 p.m.
Emerson Alumni Hall

Earlier in the day, the Young Alumni Council will have the Outstanding Young Alumni Breakfast at Emerson Alumni Hall. The University of Florida Alumni Association will sponsor the Orange-Blue BBQ on the north lawn of the stadium prior to the Orange-Blue Game.

For more information:
www.ufalumni.ufl.edu/events/silversociety/



Inspired by area springs, these paintings (above) by UF alum Margaret Ross Tolbert are featured along a corridor in the new Shands Cancer Center. Other UF alumni artists featured in the new center include Maggie Taylor (*The collector*, right), Trish Beckham (*Swamp Off Highway 27*, far left), and Vivian Jenzio (*Wishing I was a Cowboy*, below).



and alumni including Margaret Ross Tolbert, Maggie Taylor, Jerry Uelsmann and Vivian Jenzio. The photographs displayed in patient rooms were created by Shands employees, encouraging a human connection between caregivers and patients in need of care.

With the new hospital now open, Mullen and her team are celebrating the fruits of their efforts. "Art is so present, so integrated into the physical and emotional spaces of our healthcare environment that it is immediately noticed by all who pass through the doors. In this new hospital, art sets the tone for our culture of care."

By Andy Howard



Her debut performance earned her a Theatre World Award last June.

Roger Snider (BFA Creative Photography, 1997) is working his way across the globe photographing trucks for his book "Ultra Rigs of the World." Roger participated in a photography exhibit titled "Inked Souls 2009" at Crystal City in Arlington, Va. National Geographic published one of his Japanese truck photos in the December issue's "Visions of Earth" section.

Larry Newcomb (PhD Music Education, 1998) is celebrating the release of a new CD, *Cliffhanger* (available at www.LarryNewcomb.com), featuring New York stalwarts: bassist Dmitri Kolesnik and saxophonist Mike Camoia. Guitarist Newcomb penned seven of the 12 compositions.

Marcus LaPratt (MM Voice Performance, 2000) spent a year as the assistant director of the 80-voice men's ensemble *Measure 4 Measure*. He works as the minister of music at Dearborn First United Methodist Church in Dearborn, Mich. He founded *Singers Of United Lands* in 2002. Find him on page 103 in the 2009 Guinness Book of World Records—"Longest Singing Marathon by an Individual" (75 hours)!

Jennifer Louis (BFA Graphic Design, 2001) recently became the design director of CNN.com. Previously, Louis worked at several other Atlanta design offices as well as studios in London and Tampa with a focus on web design and branding. She also currently serves as vice president of the Atlanta chapter of American Institute of Graphic Arts.

Julie E. Ballard (MFA Theatre, 2004) is the lighting director of the Dance Center of Columbia College Chicago. She is also an adjunct faculty there and is a freelance lighting designer in Chicago. Ballard will be returning to Siberia at the end of April with The Seldoms Dance Company.

Mike Rowland (MA Museology, 2004) was selected as the Museum of Aviation's curator in May 2008. In October 2008, they opened the biggest and most complex exhibit in the history of the museum, the "Down to Earth: the 507th Parachute Infantry Regiment and the Air Invasion of Normandy."

Solange Navarrete (MM Music, 2005) is teaching violin at the Conservatory of Music at the University of Talca in Chile, where her husband, UF alumnus Bosco

Cardenas (MM, 2005) is director of the Conservatory.

Nicholas Pallesen (BFA Vocal Performance, 2005) played the role of Leon Klinghoffer during a concert performance at the Julliard School of John Adam's opera, *The Death of Klinghoffer*.

Jeremy Randall (MFA Ceramics, 2005) was selected from a field of national entrants as one of the Emerging Artists featured in Ceramics Monthly's May issue feature on the best new artists in clay for 2009. Randall is currently adjunct professor of studio arts, Cazenovia College in New York and recently showed work at an invitational show at Limestone Gallery in Fayetteville, N.Y., "Industrial Domesticity."



University of Florida theatre major shines on Broadway

Performing in New York City for more than 10 years has paid off for Susan Louise O'Connor. The actress moved with fellow thespians to the Big Apple after receiving her BFA degree in theater. She worked a variety of odd jobs in between auditions and acting gigs, including passing out fliers, taking take-out orders at a diner and dressing fashion show models.

O'Connor was over the moon when she learned that she got the role of Edith, a clumsy maid in Noel Coward's comedic play *Blithe Spirit*, alongside actress Angela Lansbury during her first Broadway role since moving to New York City.



UF BFA theatre alum Susan Louise O'Connor shared the stage with Angela Lansbury in *Blithe Spirit*, O'Connor's Broadway debut.

Photo by Robert J. Saferstein



Photo by Alejandro Morales

O'Connor's debut earned a Theatre World Award.

"The experience was surreal, especially because it's such a game of chance. All of the stars aligned in kind of a wonderful way. It was a great learning experience and it doesn't come along that often."

Working with Lansbury was an experience O'Connor will always remember.

"She's an icon of the theater and a patient and kind individual. There are a lot of good actors out there, but she's actually a good actor and a lovely human being. I just learned a lot about just being a classy person from her."

O'Connor's portrayal of Edith earned her a Theatre World Award last June. The honor recognizes debut performances in a Broadway or Off-Broadway production. She was also nominated and competed against Lansbury in the same category for an Outer Critics Circle Award last May but in the end, Lansbury won.

O'Connor is thankful for the theatrical foundation that she received from the University of Florida. One piece of advice stuck with her and is still part of her mantra today.

"Dr. David Shelton always told me that you have to really want to do this [theater] and it has to be pretty much the only thing that you want to do. That's the kind of passion that it seems to require because there's no trail or map to how this works. You have to decide what you want to do next and create your own opportunity."

By Sandra Carr

muse alumni blurbs

(continued)

Lindsay Amerault (BFA Graphic Design, 2006) is the art director for the New York Knicks professional basketball team. Amerault has moved to New York City from Connecticut where she worked as a designer for sports broadcaster ESPN.

Pavel Amromin (MFA Art, 2006) has the distinction of being the only juried artist awarded a solo exhibition for the 2008-2009 exhibition season at the Clay Studio in Philadelphia. "*Pavel Amromin: Adventure Bound*" ran Jan. 30 – Feb. 22, 2009.

Chan Ji Kim (PhD Music Composition, 2006) is currently an assistant professor of music at Brevard Community College, teaching music theory, composition and electronic music. She

was a guest composer at the Andalusia International Music Days Festival in the Spanish cities of Cordoba, Seville and Malaga. Her chamber ensemble piece, 9 years, was premiered by the internationally known Bela Bartok Trio at the supreme conservatory at Seville. She will be having another piece performed by the Bela Bartok Trio at the Musica Nueva Malaga Festival (Andalusia, Spain) in March 2010 and will participate in the Bela Bartok Trio's recording project for a CD in the fall 2010.

Christopher Hubbard (MA Museum Studies, 2007) was voted one of ten national Emerging Arts Leaders in 2008 by the Americans for the Arts. He is working for the City of Clearwater as public art specialist, which involves commissioning artwork for city capital improvement projects, working with private developers to purchase and site artwork for development projects

and managing the city's collection of artworks.

Kyle Rowan (BM Music Composition, 2007) recently graduated from the University of Illinois, earning a Master's in Music Composition. His recent orchestra piece, *Visions of the beloved disciple* was commissioned by the University of Illinois Symphony and premiered at the Krannert Center for the Performing Arts in Urbana, Ill.

Valerie A. Austin (MA Music History and Literature 1985, PhD Historical Musicology 2008) is currently the director of graduate studies in music at the University of North Carolina, Pembroke. She presented a research paper on "Praxis Schock" at the fall 2009 NCMEA conference, and her paper, "Tale of Two Sisters: Haunted Songs and Viking Myths," was presented at the International College Music Society conference in Croatia, July 2009.

Magda Gluszek (MFA Ceramics, 2008) had her figure sculptures on exhibit in a two-person show titled "Sweet & Simple" at the Roswell Art Center West Gallery in Roswell, Ga. She was also featured in "Body Perspectives," an invitational exhibition at The Thomas J. Funke Gallery of Cincinnati, Ohio.

Jay Goodwin (BS Journalism, Music minor, 2008) who studied with Margaret Butler and Jennifer Thomas in the School of Music, just completed a prestigious fellowship at Tanglewood Music Center, where he worked with the publications department of the Boston Symphony Orchestra. Only one publications fellow is selected each year through a rigorous and competitive selection process. As an immediate consequence of his work there, he will be writing program notes for the Metropolitan Opera Orchestra and Met Chamber Ensemble performances at Carnegie Hall, as well as continuing to

join

one of the college's
'Friends' groups

The School of Music's longstanding Friends of Music group helps the School of Music's mission primarily through funding music scholarships for exceptionally talented music students. The School of Art + Art History's Friends of the University Galleries hosts exhibits of national and international artists. The School of Theatre and Dance's Friends of Theatre and Dance group was created in early 2008. This dynamic new group provides financial support for new resources within the School of Theatre and Dance, including performances, lectures, educational opportunities and scholarship and travel support for our students.

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



Friends interact with CFA students in character as "living tables" at Splendor in the Park, 2009

SA+AH

Celebration Event in Honor of Jerry Cutler's Retirement

Art lovers and friends gather to honor painter Jerry Cutler's contributions as UF faculty member since 1981. Print sales benefit the School of Art + Art History.

January 22, 2010

6:30 p.m., University Gallery

Friends of Music

Swing Into Spring featuring Michael Andrew

Dance to the big band sounds of UF Jazz Bands, Scott Wilson, and very special guest NYC Rainbow Room star Michael Andrew.

February 13, 2010

7:30 – 11 p.m., Steinbrenner Band Hall

Friends of Theatre and Dance

Splendor in the Park

Join us at the "Field of Dreams" where we celebrate the accomplishments of UF's talented students and faculty with performance highlights from *Damn Yankees*.

April 11, 2010

5 – 8 p.m., UF President's House

For more general, reservation, or sponsorship information on any of these College of Fine Arts benefit events, please call: 352-846-1218.

events

work as a freelance writer in New York City and for other arts organizations across the United States.

Jojo Won Park (PhD Music Composition, 2008) teaches at the Community College of Philadelphia as an assistant professor of music. He was the finalist of 2008 Bourges International Electroacoustic Music Competition (Trivium/2nd) with his dissertation composition, "Gainesville Soundscape." In April 2009, he worked as a technical director of New York Electroacoustic Music Festival. His article on Unix audio will be published as a DVD chapter in "The Audio Programming Book" (MIT Press) in the upcoming year.

George E. Salazar (BFA Musical Theatre, 2008) signed with a top NYC/LA talent agency and landed two national commercials, one for MoveOn.org with the stars of *Gossip Girl* and the other a PSA for Drug-Free

America. He also booked his first NYC lead role in a musical entitled *The Frog and the Witch* and made his late night talk show debut in a skit on *The Late Show with David Letterman*.

Danny Sharron (BA Theatre & BS Business Administration, 2008) directed an off-Broadway production of Stephen Belber's *TAPE*, starring UF alumni Joshua Price and Lauren Roth. He is working as a production assistant on the Broadway production of Irving Berlin's *White Christmas*.

Alyssa Welch (MFA Ceramics, 2008) exhibited her work at the Krikorian Gallery of the Worcester Center for Crafts. She was Watershed's 2008-2009 Winter Artist-in-Residence. She has also been an artist-in-residence at the St. Petersburg Clay Company and a special student at the University of Nebraska at Lincoln.

Kyle White (MFA Art, 2008) is a current visiting assistant professor of graphic design and has had two illustration projects selected for *CMYK Magazine*, a national publication, in an issue highlighting "Aspiring Creatives."

Jerome L. Wills (MFA Scenic Design, 2008) is the resident scenic/sound designer & technical director for Lexington Children's Theatre in Lexington, KY, one of the oldest contiguously operating children's theatres in the country.

Matthew Wardell (MFA Orchestral Conducting, 2009) has been named the conductor and director of music for the Ocala Symphony Orchestra. Prior to graduation in December, he worked with his mentor Raymond Chobaz, associate professor and conductor of the University of Florida Symphony Orchestra, and served as associate conductor of the University of Florida Symphony Orchestra.

Visit the online version of muse at UFmuse.com for more alumni and college news.

Submit your alumni updates to news@arts.ufl.edu.





from the director

As the University of Florida College of Fine Arts enters a new decade, we have an opportunity to rededicate our commitment to excellence, education and the importance of creativity in our daily lives. The College of Fine Arts is truly a dynamic community. On any given day, our students and faculty are creating art from the traditional to the experimental, contributing new knowledge through research and scholarship and infusing the university with the virtues of creativity: empathy, innovation, design, storytelling and big-picture thinking. Beyond the borders of our campus, our alumni are leading critical efforts in many local, state and international roles as artists, educators, administrators and committed citizens. We are grateful you understand that it takes the support of many individuals and partners to nurture this environment of risk, discovery, collaboration and contribution.

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

Please consider joining those energized and inspired contributors who are investing in the College of Fine Arts and in the future of art in our communities. Your financial support will help our exceptional programs remain first-rate for years to come and will make a real difference in the resources we have available to support the finest students and faculty. Your support is important. Please know that our appreciation is immeasurable.

Respectfully yours,

Maria Gutierrez Martin

Director of Development • 352-846-1211 • mmartin@arts.ufl.edu

P.S. If you are interested in receiving e-mail updates about events and news from the College of Fine Arts, please contact our new Coordinator of Alumni Affairs and Marketing, Andy Howard: ahoward@arts.ufl.edu or 352-273-1489.



in memoriam

Richard Bowles, 1918-2009
Former UF band director dies at 91

Richard W. Bowles taught for 27 years at the University of Florida and served as band director for 14 years. He passed away Monday, December 7, 2009. Bowles took a position as assistant director of bands at the University of Florida in 1958, and in 1961 was named director of bands. In 1962, he was elected to the American Bandmasters Association and also the National President of College Band Directors National Association in 1972. His compositions for concert band have been widely performed throughout the United States and abroad.

And anyone who has taken a seat in Ben Hill Griffin Stadium for a UF football game has experienced a bit of Dick Bowles' legacy. As director of the UF Gator Marching Band, Bowles produced many compositions including the familiar arrangement of the Gator fight song, "The Orange and Blue." Bowles published more than 100 arrangements in his lifetime.

Bowles stepped down as band director in 1975 after a mild heart attack, but continued to teach full time until his retirement in 1985. Friends and colleagues say Bowles would most like to be remembered as a teacher. "He taught everybody he knew," son Daniel Bowles said.

A memorial service will be held for Bowles at University Auditorium on February 20 at 3 p.m. The family has asked for contributions to be made to a scholarship in his name in lieu of flowers or other gifts. For more information about the memorial service or the scholarship fund, contact Director of Development Maria Gutierrez Martin at 352-846-1211.



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

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