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UNIVERSITY of
FLORIDA

muse



A Message from the Dean

The exciting work of fine arts students and faculty at the University of Florida has impressed me throughout my first year as dean. Representing the arts at the flagship university in the Florida system, the College of Fine Arts educates and innovates in art, art history, music, theatre, dance and technology. The college's creativity, scholarship and research further the mission

of this distinguished university. Additionally, our faculty has developed or are engaged in centers institute and affiliates and are sought nationally and internationally. Our students are some of the brightest in the country and UF provides educational opportunities that are second to none.

In this issue of *Muse* you will read about many of our students – from the first arts major to become president of Student Government, to a post-baccalaureate student who is overcoming health obstacles to pursue her love of dance. Another student is helping the National Park Service preserve some of America's finest photographs, while in her personal life she is a real-life hero, and in theatre, students and faculty are representing UF globally by taking a Greek play back to its roots in Athens.

Another exciting aspect of the college is the faculty, staff, alumni and students who are taking the Gator Nation far beyond the realm of Gainesville. To share these stories each issue will feature Gators in a different city, and "The Gator Nation in the Big Apple" will launch this series.

School directors and faculty are often telling me about successful alumni and their work in the arts world. The college cares about your successful careers, and I encourage you to keep in touch with UF and the College of Fine Arts. Send in updates about your careers and know that an invitation is always open for you to visit.

I have felt a special energy about the University of Florida since my arrival. I feel it when I pass through students' art work in the college's courtyard and galleries, when I hear the carillon and music filling the University Auditorium, and when I walk through the new Nadine McGuire Theatre and Dance Pavilion where actors, dancers and crew are perfecting their crafts. This community that we call The Gator Nation is something special, and I am truly proud to be part of it.

Lucinda Lavelli
Dean, College of Fine Arts
University of Florida

Lucinda Lavelli
Dean

degrees

MFA, Case Western Reserve University

MNO, Case Western Reserve University

BA, Denison University

experience

Provost, North Carolina School of the Arts

Director, School of Dance, Theatre, and Arts Administration, University of Akron

Chair of Performing Arts, Hathaway Brown School

certificate

Laban Certified Movement Analyst (LMA)

internship

Dance Therapy, Central Louisiana State Mental Hospital

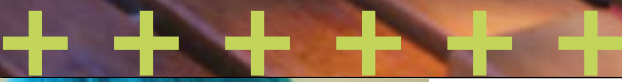
about the cover

The cover image is UF student body president John Boyle's French horn. The photograph was taken in the University Auditorium by Kristen Bartlett from the UF News Bureau. Boyles is the first student body president to represent the College of Fine Arts. Read more about Boyles on page 4.





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John Boyles:

Playing a New Tune

This year there is more to the student body president than merely reining in a multi-million dollar budget or attending trustee board meetings — he also plays the French horn and has a passion for music. That's right. John Boyles has made history as the first University of Florida Student Government president from the College of Fine Arts. A senior triple major, Boyles seeks degrees in French horn performance, music theory and composition, and mathematics.

On Music

Needless to say, he's bright. He's in the UF Honors Program and is a National Merit Scholar. In addition to French horn, music theory and composition, and math, he also studies ancient Greek, Spanish and German for his minor in classics.

"For me it's all language," Boyles explained. "Math is a language, and music is a language. That's what I'm passionate about. I enjoy puzzles and problems, which is partly why I like music theory."

"I love the way music communicates things that cannot be communicated any other way. It provokes feelings, it provokes emotion, it interacts with us in ways that nothing else really can."

And his passion for a life in music wasn't met without initial concern from his parents about career opportunities. His dad wanted him to pursue engineering, but Boyles insisted that music should be in the forefront of his life and not just a hobby.

"I need my time to play music, that's a part of who I am."

If Boyles could give advice to current high school students considering a major in the arts advice, he would recommend that they consider what's most important in their life.

"I don't need great toys. I don't need lots of money to spend on lots of things. I would like to have money to travel. I would love money to go to concerts that I'm not performing in. But it's not like I want the 50 inch plasma screen TV. I just don't need it. I'm fine without it," he said. "So students have to decide what is important to them. And what is important to me is the music. I would be happy living in a one bedroom apartment with my French horn."

Boyles hopes that his high-profile position will allow him to do great things for the College of Fine Arts and the School of Music in his term as student body president.

"I feel often times our college and our program with music is not a big priority for the university. I understand that this is a research institution and not a conservatory," Boyles defended. "But I still think that our programs are an important part of the community, and I want to be sure that those programs get what they need."

How the arts at UF will help this research intensive institution into the top ten is very clear to Boyles: a university such as UF is a "microcosm for society." He contends that a society without the arts would be pretty boring.

"What arts do for society is provide reflection that is needed to learn from the past. If we look at the different artistic movements, we can look

at art and music and get a purpose and vision for what people were feeling at the time."

"And that's why they are so important to a university. They provide a cultural insight that wouldn't necessarily be happening otherwise on our campus." Then he jokes, "Let's get real, the artists bring the fun!"

On Politics

While he was still in high school, Boyles was an intern for the House of Commons in London. However, he will tell you that he thought his first political experience would be his last.

"I left there, and I said I would never do politics again."

Never say never. Boyles was president of the UF Student Honors Organization by the end of his freshman year and then student senator for the College of Fine Arts the next year.

During his term as senator, he wasn't happy with the political climate in Student Government. But rather than quit he decided to change leadership by running for the presidency himself.

After his junior recital, his second most memorable UF moment was being elected as Student Government president. He was convinced that he would not win.

He ran on a platform to break down barriers of campus cliques and help students become more involved and tolerant.

He also wants to work with the university administration on the issue of tuition — which has been at the forefront of UF's lobbying agenda for some time. The Florida legislature does not allow state universities to set their own undergraduate tuition, putting UF between a rock and a hard place. To be top ten, the university must provide faculty pay and resources on par with comparable universities in the prestigious Association of American Universities. As Student Government president, John will have to balance the goals of the UF administration with the goals of the student body.

He is currently working on policy to limit the costs of required course packs which sometimes cost as much as \$180 per class. Course packs usually include a CD on which students must take quizzes and tests. He feels this system takes advantage of the students because they cannot sell the course packs back.

In working with the City of Gainesville and Alachua County Board of Commissioners, Boyles plans to advocate for more student representation in the community. He wants accountability though, to be sure that the "students sitting on those positions are fulfilling their duties."



On UF and beyond

A native Floridian, Boyles had no plans to attend University of Florida. Paul Basler, French horn professor, recruited Boyles and enticed him to enroll.

"Paul has been one of my best mentors ever and one of my favorite people. He's been so supportive of everything I've done."

"John is, without a doubt, the most intelligent, talented, motivated and compassionate individual that I have had the pleasure to work with in over 18 years of university instruction," said Basler.

"He is a consummate musician as well as a truly amazing student leader. In all of my travels across this nation and abroad I have never met an individual who comes close to his gifts. John teaches us through his exemplary personal life that kindness, calm decision making and inclusion/knowledge of other's beliefs can truly be a catalyst for positive societal change."

This may be the first time you'll read about John Boyles in this magazine, but surely not the last. He plans to apply for the Rhodes Scholarship to hopefully attend Oxford University after graduation. He wants to pursue advanced degrees in theology and music. Beyond graduate school, he is considering higher education or church ministry as career paths.

When Boyles becomes a Fine Arts alumnus, he will no doubt continue to be an advocate and resource for the arts.

"Our alumni do amazing things. I think we need them, our alumni, to come back and talk to students and give them opportunities."

Student body president and musician John Boyles is just the sort of advocate that the arts needs. He can motivate us all to not just practice our art, but support the existence and necessity of music, performance and visual arts in a society that needs inspiring.



Preserving the past, delivering the future

The National Park Service has the largest museum collection in the United States, and almost all of the 390 sites have museum collections. The NPS's film collection contains more than 30 million images covering a wide variety of subjects: park architecture, Native-American heritage, NPS personnel, roads and transportation and scenic views. Photographers such as Ansel Adams, Jack Boucher, Arno Cammerer, George Grant and Abbie Rowe have worked within the NPS Historic Photograph Collection.



Barton works with Voellinger during a collection condition survey at the South Florida Collection Management Center, Everglades National Park.



The park's film based collections are surveyed and examined for evidence of deterioration characteristics before being placed in long term cold storage.

Jenny Barton, a museum studies student in the School of Art and Art History, helps preserve one of America's finest treasures — the National Park Service film and print collections. This preservation project became her thesis project and developed into full-time employment with the NPS.

During the summer of 2005, Barton worked for the South Florida Collection Management Center in the Everglades National Park on a film preservation project. The facility houses film and prints for all of Florida's national park collections. In October, she began working on the NPS film-based preservation and cold storage project at Harpers Ferry Center in West Virginia.

"We are a center that works on NPS media projects nation-wide," said Theresa Voellinger, conservation management assistant for the NPS Harpers Ferry Center. "We are involved in all aspects of creating NPS interpretive exhibits and creating media to enhance park visitor experience. For example, we have cartographers to make the park maps, exhibit planners and designers and others who create wayside exhibits throughout the walking trails."

Voellinger recommended that Barton be hired to work on the NPS film-based preservation and cold storage project after meeting her and learning about her work for the Everglades National Park.

While at the Everglades National Park, Barton worked with 1930s negatives of Fort Jefferson taken by NPS photographer George Grant. The long term preservation of this 75-year-old acetate film requires it to be placed in "cold storage."

"Working with film based materials is challenging. Jenny made excellent choices in her work in the Everglades and steered the project to a successful end," said Voellinger. "When it came time to consider people for the position, she was the top candidate on our list."

"The Park Service has a responsibility of practicing good stewardship by preserving a collection that is held by the people of this country," said Barton.

Even before Barton developed a love for museums, she always had a desire to help others and give back to the community.

"As a citizen, it is a responsibility that I have to serve my community," said Barton. "I was raised that way. Serving others and the community helps me understand diversity and how wonderful it can be. I've also gotten a unique multicultural education that I couldn't get in school."

Barton volunteers for the American Red Cross managing shelters during hurricane evacuations in Florida. She has been honored with the 2003 International Service Award from the Greater Miami & the Keys chapter for her dedication as a caseworker. Barton wanted to nominate a team member for the 2005 Extraordinary Service Award in Martin County — completely unaware that she was being given the honor instead!

Barton was assistant shelter manager at the Warfield Elementary School in Martin County during Hurricane Wilma. As the shelter experienced the eye wall of the storm, with no electricity, a pregnant woman became very anxious. Two shelter workers who were also registered nurses determined that the woman was in fact having contractions. Barton acted immediately by

setting up a birthing area in a classroom with makeshift bookshelves as privacy barriers and battery powered lanterns.

Paramedics could not get to the shelter or transport anyone until sustained winds were below 35 mph, so the team of two nurses, Barton and a sheriff deputy (who was communicating with 911 via his radio) had to take the lead. Within an hour, the team had delivered a healthy baby and tied the umbilical cord with yarn from a sewing kit.

"She told us that they had not yet thought of a name," said Barton. "I suggested 'Wilma,' and she liked it!"

Barton values her training, but also knows that at times the unexpected forces people to improvise and do the best they can with the available resources.

It is no surprise, then, that Barton was first inspired to pursue museum studies at the University of Florida when she was volunteering with Americorps. She was the site-leader for an after school mentoring program for migrant children in Florida City, Fla.

She organized field trips to many museums in the Miami area. The children even participated in a collaborative project with the Bass Museum of Art in Miami, where they produced and exhibited their own documentaries.

"Before the project, several students had the impression that museums weren't for them," Barton said of the migrant children, "however, they realized how museums can be enjoyed by everyone."

"Museums have the ability to provide multicultural education that is not being utilized by the diverse communities that they serve."

Now that she works for the National Park Service, she will undoubtedly continue her humanitarian work through saving precious national treasures.

"I hope that she can participate as a part of our NPS Museum Emergency Response Team. Her skills in disaster work would help us salvage cultural resources," said Voellinger.

Barton looks forward to seeing other parts of the United States by traveling to other national parks. Though still unsure about their collections, Barton has included the Denali National Park and Preserve in Alaska, the Hawaii Volcanoes National Park and the National Park of American Samoa on her short list.

"I don't know if my work in particular will bring me to these parks," said Barton, "but what a treat it will be if I can travel there as part of my duties!"



Barton (far right) and shelter staff successfully delivered baby "Wilma" during Hurricane Wilma in October 2005.



Jack Boucher/NPS Historic Photo Collection





iSRini

Yumiko Goto: Connecting with clay



“Plasticity and honesty of clay allow me to work intuitively, just letting my emotions and spirit flow into it,” said Yumiko Goto, ceramics graduate student in the School of Art and Art History.

Goto weaves her Japanese cultural experiences with her creative inspirations to shape her artistic style, which led her to develop a thesis: humans and nature co-exist.

“Her work shows a sophisticated simplicity and uses proportion, scale, repetition, and at times color, to evoke memory traces of things familiar, but never before seen quite the way she presents them,” said Linda Arbuckle, professor of ceramics.

Seemingly quiet and restrained, Goto also has an exploratory side — ready for any challenge “whether learning to drive once she arrived in Florida, or researching how to dip local Spanish moss into ceramic casting slip, and firing it to make ethereal, fragile sculptural objects.”

Given the limited opportunities in Japan for arts students, her desire to have a unique cultural experience led Goto to study in Tennessee at Martin’s Methodist College. Goto grew up in Osaka, Japan’s second largest city, and at 19, she was ready for a change.

“I was always intrigued by the quietness of nature,” Goto said.

During her childhood, Goto frequented the shrines, temples and serene atmosphere of neighboring Kyoto. These experiences motivated her to seek out country life when she came to America.

At Martin’s Methodist College there was only one instructor for art, and she had little experience with clay.

“One day she said ‘let’s learn together,’ and that’s what we did,” Goto said of her instructor. “We only got to fire two times.”

Goto had no ceramics experience in Japan, but as a child she always admired the Shigaraki

and Imari ceramic dinnerware in her home. Her parents avidly collected ceramics, and she knew it was something she wanted to explore further.

Her father worked in a paper factory during Goto’s childhood. This influence, combined with the Japanese tradition of fabric folding or huroshiki, may explain her remarkable understanding of materials.

“I immediately connected with the clay,” said Goto.

Goto values the process just as much as the final product.

“She is someone who sees time as relative and who will not sacrifice an idea for immediate reward,” said Nan Smith, professor of ceramics, who also has degrees in tea ceremony and Ikebana, or flower arranging, from Japanese sensei schools.

Goto may not fully realize her own unique cultural influence and seems to bring a unique perspective to her work, Smith explained.



clay



Untitled



Emerge



While working in Smith’s studio, Goto revealed in the natural details found on her 10 acres of land, noticing the beauty in how fungus grows on a piece of wood.

“Her interest in the cycle of nature and how things regenerate is what her art is about — a branch falls to the ground and dies, it decomposes and becomes part of the life cycle,” explained Smith.

Some people work on a deadline, always in a rush while others, like Goto, work in the self-described manner of farmers — steadily and consistently every day. That may seem to be an unlikely analogy, but when Goto first came to the United States to study art, she worked on a farm for two years tending goats, chickens and sheep.

After receiving an associate degree, Goto wanted to gain more clay experience. She was accepted to the Cleveland Institute of Art.

Goto’s professor at the Cleveland Institute of Art had previously taught Arbuckle, and

through her studies, Goto had heard about Smith’s work as well.

“I had read an article about her, and her methods are very unconventional,” said Goto.

Graduate school is often a time when artists experiment and find their own voice. Goto has experimented with several non-traditional and mix-media uses of clay.

“Her work shows unexpected contrasts in form and surface where she often uses linear elements and mass to convey a moment in nature,” Smith said.

“Her latest mixed-media investigations involve something called black beauty sand, which she laminated onto a form to produce a surface that is a cross between a black sand beach and asphalt — black, glittery, seductive,” Arbuckle said. “Her sculpture juxtaposes such a surface on a thick, black, pod-like form that houses long, pale arched tentacle forms moving around a circular negative space — a dramatic contrast in value, form, surface and movement.”

As a student liaison for the UF ceramics program, Goto arranged for the visit of artist Sadash Inuzuka, also a Japanese sculptor trained in western schools. Inuzuka is known for his large scale sculptures, which influenced Goto to create *iSRini*.

“That was my biggest scale challenge. I gave a big hug to that piece when it came out of a kiln,” Goto said. *iSRini* exhibits Goto’s affinity to “things that are eroded and weathered down; like small rocks that have a sense of time and history.” “Rin” is a constantly changing cycle or something that constantly goes around in a circle.

Goto sees her professional future in America, although she hopes to retire in Japan. Gainesville has been a great location to provide a unique, natural setting and fill her interest in the environment.

“Gainesville is so amazing — different kinds of plants, all the insects are amazing too,” said Goto.

UF ACTORS IN ATHENS: TAKING LYSISTRATA HOME



“For a young theatre major to make a pilgrimage to Greece, where the first plays were created, is life changing,” said Judith Williams, UF Theatre and Dance professor.

Williams led a 25-student company to perform an adaptation of *Lysistrata* in Greece in summer 2006 for 16 days.

Williams directed five previous UF student productions of Shakespeare in Greece. The Athens Centre requested that Williams bring a Greek play instead this year. The Centre aided the UF Company to receive the honor of performing in Ancient Greek theatres, an experience primarily reserved for Greek actors.

In 1989, Williams created the International Theatre and Dance Program at UF with a research focus to “make our work of a quality that our students work could be showcased internationally.” Seventeen years, 21 productions, 17 faculty members, and 290 students later, Williams has succeeded in making that dream a reality.

Williams believes the international focus “gives the college and school a tremendous edge.” She strives to make an international opportunity available to as many students as possible. President Machen’s dedication to international study as an important goal in becoming a top ten university provides great support for the numerous College of Fine Arts international offerings.

The international emphasis in the college proved to be a great match “where I could learn about different cultures and lifestyles and yet still do what I love — theatre,” UF graduate student and *Lysistrata* cast member Marisol Sanchez-Baez said. “It is honestly the unexplainable beauty and experience we loved in Greece,” that made the trip a dream come true, worth reliving.

Each performance of *Lysistrata* concluded with a huge celebration on stage, “a big dance that involved the audience — the Greeks loved that,” said Williams. The majority of the audience was Greek, with some tourists mixed in as well.

Sir Tony Church, the famous British actor, saw the UF performance of *Lysistrata* in Greece and had seen the first 1993 production of Andrew Bolt’s adaptation. Church felt the UF performance had found an ideal incarnation of the playwright’s intent.

The relevant modern themes of gender inequality and war engaged the audience and allowed everyone to relate to the content.

“Sadly Aristophanes’ play is just as poignant as when he wrote it in 411 BC during the Peloponnesian Wars,” said Williams. “Aristophanes’ message is avoid war at all costs. Only when there are no other choices should we consider war.”

The theme of gender inequality is highlighted through women resorting to ridiculous means — they refrain from sexual favors to make men listen to them and end the war.

In addition to performing *Lysistrata*, the students had several other opportunities to perform and experience Greek culture. Tears streamed down their faces as a group of 25 theatre majors each performed a Greek monologue in Epidurus, an ancient Greek amphitheatre with capacity for 18,000 spectators.

“Looking up at this huge amphitheatre and hearing your voice booming back at you; it was hard for everyone not to get choked up,” said Josephine Huang, a cast member.

The experience confirmed the reality that they were standing where the greatest early actors had performed centuries ago.

“Standing on the hot spot of an architectural and acoustically perfect Grecian theatre and uttering classic text was unlike anything I have experienced before as an actor,” said Robyn Berg, a second year MFA student who played Lampito in *Lysistrata*.

“This was the most amazing group of students, the quality of their work was so good — a very talented, disciplined company,” said Williams.

In addition to performing, the students experienced Greek culture, food and people.

“My favorite part of the trip was our stay on the island of Spetses, where we climbed up the side of a cliff and dove off into the ocean,” said Tami Brehse, another cast member.

Each international experience with students confirms the importance and value of international study to Williams. Even before leaving for Greece, Williams had already reviewed plans for her next theatre and dance international trip.

Williams traveled to Brazil in May searching for the best opportunities and inspiration for a play to direct there in summer 2007. The themes of humanity, children, family and the stages of life pinpoint the reasons why Williams chose *Our Town* to bring to Brazil.

“I really want our international tour to be a gift from North America to South America,” said Williams, due to our modern international conflict regarding visas and immigration.

Instead of having the actors simply walk through the stages of life in *Our Town*, Williams envisions them dancing through the stages of life.

The goal is to “enable people who speak Portuguese to understand from beginning to end — dancing is more universal” said Williams.

For the last six years Williams has alternated in bringing a theatre company to Greece and a new location each summer. In 2008, Williams may skip traveling to Greece in exchange for the unique opportunity of directing in Beijing during the 2008 Summer Olympics.

The School of Theatre and Dance has exciting international opportunities in store for the future. When UF students have the opportunity to perform internationally their experience is second to none — to practice an art form while simultaneously finding appreciation in another culture and country.

“Being a part of theatrical history is so much more informative than reading about it in a text book,” Berg said.



Back row from left to right: Elizabeth Dean, Joan Ghitis, Kym Ross and Price Johnson. Sitting from left to right: Meg Loftus, Courtenay Cholovich, Elizabeth Arnold and Marisol Sanchez.



Photos by Greg Johnson

Jack Forbes:

Bringing the marimba to Gainesville and changing lives forever



The phone fell silent when Jack Forbes invited his friend Manuel Mateo-Velasquez and his family to participate in a UF artist-in-residency program.

"He thought it was a joke," said Forbes, a musicology doctoral student and College of Fine Arts Alumni Fellow.

Forbes collaborated with the College of Fine Arts Center for World Arts residency program to provide "an institutional infrastructure that encourages collaborative, multidisciplinary and intercultural perspectives in the arts by linking local and global communities." Expert musicians and a unique and rare instrument, the marimba, were brought to UF by this program.

The marimba is a xylophone-like wooden instrument that requires seven people to play correctly. It originates from the 1500s and

was brought to Central America during the slave trade. The marimba is the quintessential instrument in Guatemala representing a tradition that goes back generations.

Mateo and his son are virtuoso marimba performers from Chichicastenango, Guatemala. Mateo has directed the Regional School of Art Marimba Ensemble in Chichicastenango for almost 15 years, and Pedro Tomas, a marimba prodigy, began playing at age four and traveled around Europe, the US, Mexico and South America with a premier marimba ensemble beginning at age seven.

The Mateos' visit to UF was a golden opportunity to foster an appreciation for the marimba and Guatemalan culture here. At the time, Forbes hoped to learn from the best and

eventually establish a marimba ensemble at UF.

Forbes' academic studies concentrating on music theory and anthropology, led him to research Guatemalan culture during his graduate study at the University of Illinois. He visited Guatemala several times and met the Mateo family through those study travels.

The School of Music doctoral program with an applied focus on ethnomusicology is allowing Forbes to follow up on his master's work.

"The interdisciplinary and multicultural collaborative projects are what make UF different," said Forbes. "At most places, that involves too much red tape."

Forbes furthered his learning by facilitating the residency program at UF with the Mateo family. The School of Music and Student Government purchased two marimbas from Manuel Mateo, to make the possibility for an ensemble at UF. Forbes drove his 1996 Ford Escort for nine days to pick-up the marimbas in Guatemala. Not only were the instruments dismantled, but part of the marimba had to be sawed in half just to fit into his car.

"Elvia Mateo was standing there crying," said Forbes. "'You're destroying our heritage,' she told me."

However, this was the first in a series of transportation obstacles to bring these instruments to Gainesville.

Forbes had an unforeseen run-in with the Mexican boarder patrol agents.

"With the posters in the background warning

against bribery, the patrol agent asked me how much money I had – in dollars," described Forbes. "He instructed me to leave it in the car where he could find it as he searched my car."

That costs him \$40. He continued driving through Mexico and blew a tire.

The worst was yet to come. Forbes regrettably, yet instinctively waves to a police officer. The officer instructs him to pull over and before he knows it, he is threatened with impoundment because his car is meant for passengers only – not marimbas. Forbes had \$90 left in his wallet to bribe his way out of this situation.

"The lesson



learned was to not keep all of your money in one place."

When Forbes finally reached the United States border, the US officer only asked if there was any liquor in the car.

Larry Crook, co-director for the Center for World Arts, rescued the sawed marimbas with his good wood-working skills.

The Mateos had an immensely successful residency at UF and plans are in progress to recruit Pedro Tomas to the percussions program in the School of Music upon his graduation from the Jesus Castillo National Conservatory of Music. The family was paid a \$7000 stipend for their residency plus all travel expenses.

"Manuel had a serious medical operation prior to coming to the US, and the impact the money made towards paying the medical bills was enormous," explained Forbes. "One dollar is equal to over seven quetzales, and the cost of living is so low

that you can get a very nice hotel room there for \$5."

In fact, with their stipend, the Mateos were able to buy a home, pay off their medical bills and still had money to make improvements to the marimba studio upon their return to Guatemala. McGraw Hill, the textbook publisher, also purchased one of Mateo's songs for a Spanish textbook accompaniment CD, and Manuel went back to his school with new pedagogy tools.

The investment in this exchange was not without a return, however. The School of Music now has two marimbas and a marimba ensemble. The ensemble performed at the Fiesta Maya, a corn festival in Jupiter, Fla., with the Corn Maya Ensemble.

"The exchanges here are not 'drive by residencies.' We establish long-term relationships with residents and their country," said Forbes. "The Mateos have left a legacy that provides richer opportunities in music and culture for years to come."

The marimba is a xylophone-like wooden instrument that requires seven people to play correctly. It originates from the 1500s and was brought to Central America during the slave trade. The marimba is the quintessential instrument in Guatemala representing a tradition that goes back generations.

Gas from Florida to Guatemala: \$700.

Two new marimbas: \$4000.

Bribing your way back to the United States: \$130.

Changing the lives of a family forever: priceless.



Photos by Lauren Arce Eichler

Natasha Gaziano: Gift of Life

“They must have thought I was a CEO because of all the messages I got!”
“I just can’t say enough about Natasha’s spirit and accomplishments,” said Rusti Brandman, professor of dance. “She is truly an exceptional human being who is extremely open to telling her story and using it to provide hope and inspiration to others.”

“Natasha would check herself out of Shands hospital to dance,” said Kelly Drummond-Cawthon, professor of dance.

“Whereas other students would make excuses to not attend class or rehearsal, Natasha was so determined to not let her disease affect her passion.”

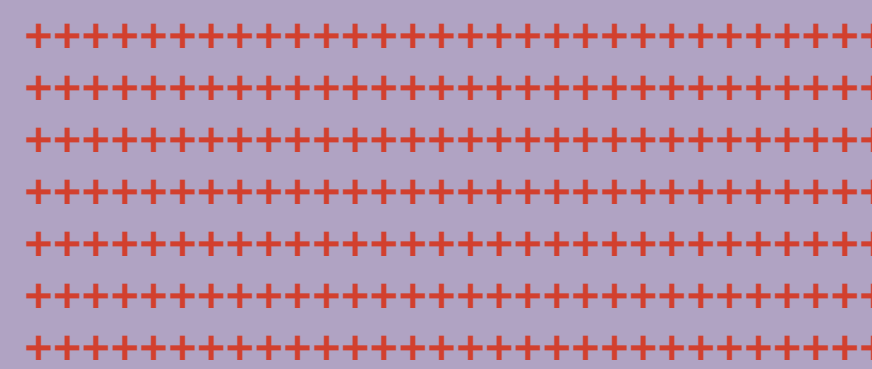
Gaziano uses her passion for dance to help others deal with similar problems. As a University Scholar, she created a video on how Laban Movement Analysis methods, a technique used in understanding and observing movement, combined with autogenic drainage, a breathing technique to help remove mucus from the lungs, could help individuals with cystic fibrosis.

“After a few weeks of participating in the Laban Movement Analysis course, I noticed an improvement in my breathing and my overall well-being,” explained Gaziano. “I observed the similarities between Laban breathing techniques and autogenic drainage. When combining both techniques, I experienced outstanding results: an increase in breathing stamina especially during exercise, a better awareness of my body, a clearer mental focus and a more positive outlook.”

“It was an honor to work with Natasha on a methodology to improve the quality of life of individuals living with cystic fibrosis,” said Joan Frosch, Gaziano’s University Scholar mentor and assistant director of the School of Theatre and Dance. Frosch also is a Laban Movement Analyst.

Her research project, “Creating An Art Out of Breath,” won a Blair L. Sadler international award for arts in healthcare. This project is just the beginning of what Gaziano plans to do to help those with cystic fibrosis.

Frosch and Gaziano, in conjunction with the UF pediatric pulmonary department and artist-in-residence and nurse Lauren Arce Eichler, are working on a second instructional DVD together. This time they will demonstrate how Pilates can benefit individuals with cystic fibrosis.



Gaziano plans to apply to UF’s College of Health and Human Performance for graduate school to further study the effects of dance and body movements on one’s health — specifically those with cystic fibrosis.

She currently teaches fitness and volunteers for the Center for Arts in Healthcare Research and Education.

“The work she has done with applying her dance and movement studies into the realm of healing for others with her condition is ground breaking and priceless,” said Brandman.



For Natasha Gaziano airway clearance treatments and dance are all part of her daily routine. Gaziano recently earned her BFA in dance performance at UF and is now doing post baccalaureate work in the School of Theatre and Dance.

Gaziano also has lived with cystic fibrosis her whole life. Mucus in the lungs, which leads to breathing problems and infection, is characteristic of cystic fibrosis.

In spite of her breathing condition, Gaziano never gave up on her love of dancing. Her parents wanted her to have a normal childhood, which for her involved tap dancing, ballet, jazz and cheerleading. She believes dance kept her alive and healthy. Tap dancing was like another form of breathing treatments because the constant pounding and bodily movement helped expel the mucus and helped her breathe easier, said Gaziano.

When it came time for college, she already knew she wanted to study dance at UF.

“UF and Gainesville have always been special places to me,” said Gaziano. “This is where my caregivers are.”

When Gaziano finished her BFA, she moved with her family to St. Louis, Mo., so she could receive a double lung transplant — a procedure that fewer than 140 cystic fibrosis patients receive per year.

She credits her family and support system with helping her get through the difficult time. Many of her friends and professors from UF sent messages and e-mails, which nurses delivered to her each day.



This November, Natasha had planned to perform in the School of Theatre and Dance BFA showcase. Her piece “Regale di Vita” means “gift of life,” and the performance incorporates multimedia and an original score of her own breathing.

In September, Gaziano was diagnosed with pneumonia, and her performance had to be postponed. Gaziano’s strong will, positive outlook and mission to inspire others will no doubt get her back to the stage very soon.

“Although having cystic fibrosis and having had a lung transplant could be seen as a hindrance, so many positive things have manifested because of it,” said Gaziano.

Gaziano has many fans in the School of Theatre and Dance who are confident that her future will lead to exciting breakthroughs in arts and healthcare research.

“Once in a while a student comes along who has a lesson of life to teach the professor,” said Frosch.

For someone who has lived through so much, she certainly lives her life to the fullest and has an irresistible zeal for living. Gaziano’s life and example are ample proof that the arts have an ability to heal the body and soul, and set the spirit dancing.

The Gator Nation in the Big Apple



▲ Neta Pulvermacher

The University of Florida is in Gainesville, but the Gator Nation is everywhere. Faculty from the College of Fine Arts are often living and working in places other than Florida. Three faculty members in particular have worked and are working in New York City in addition to teaching at UF. For assistant professor of dance Neta Pulvermacher, that means rehearsing in New York City on the weekends. Ron Janowich, assistant professor of art, travels to New York City each month to make contacts and arrange visits to his art studio, and Mitchell Estrin, associate professor of clarinet, performed with the New York Philharmonic for 20 years. Here is what they each had to say about the Big Apple.

What is your professional and/or personal connection to NYC?

Pulvermacher: I have been living and working in New York City since 1982. My son is there, and he is going to Stuyvesant High School, a great school. I commute between Gainesville

and New York. In terms of my professional connection, I have a dance company based in New York City, the Neta Dance Company, which rehearses each Friday, Saturday and Sunday. In addition, I also curate and produce a special performance series called the A.W.A.R.D. Show! (Artists with Audience Responding to Dance). This fantastic series features 16 artists. The show completely sold out last season and will run monthly January through May 2007.

Estrin: My alma mater is the Juilliard School on West 66th Street where I studied from 1974 to 1979. I had the privilege to perform with the New York Philharmonic at Lincoln Center from 1979 to 1999 under the great music directors Leonard Bernstein, Pierre Boulez, Zubin Mehta and Kurt Masur. I performed on hundreds of recording sessions in New York, mostly for motion picture soundtracks and television commercials. I met my wife in New York City and my son was born there.

Janowich: I have lived and worked as an artist in New York City for over 30 years. I moved there in 1972. Since that time I have had numerous solo and group exhibitions. I have a painting that is in the collection of the Metropolitan Museum of Art and work in other public and private collections. I recently curated two large group shows of collaborative work in Manhattan – one at the Axel Raben Gallery in Chelsea and one at Pace University. During the academic year, I travel to New York about once a month to keep my contacts alive and arrange visits to my New York studio with various artists, curators and critics. I also stay informed on the current art scene by visiting galleries, museums and other artists' studios.

What work are you doing there currently?

P: I am organizing UF School of Theatre and Dance/New York City dance exchange programs. The will take place in the spring of 2007 when a group of UF students will go to New York with me

for a week to visit schools, studios, companies rehearsals, attend workshops with critics, artists and administrators and visit important resources such as the New York Public Library, Juilliard, Ailey, the Joyce and so on.

Why is New York City a great city for the arts?

J: First and foremost it's a city that supports the arts. It is unparalleled in its commitment to all the arts. In New York there is a lively interrelationship between all the arts. It has a critical mass of creators and a dedicated, willing audience that supports the most challenging art that this culture can produce. In short, it's a mecca for the myriad of citizens that need art to be an active part of their lives. It is also America's premier international city.

How can your strong contacts in New York City be helpful to UF students?

E: Many students come to me for information and advice about an upcoming trip to New York. Sometimes I counsel on graduate schools and share my views on professional opportunities for young people in the New York City arts

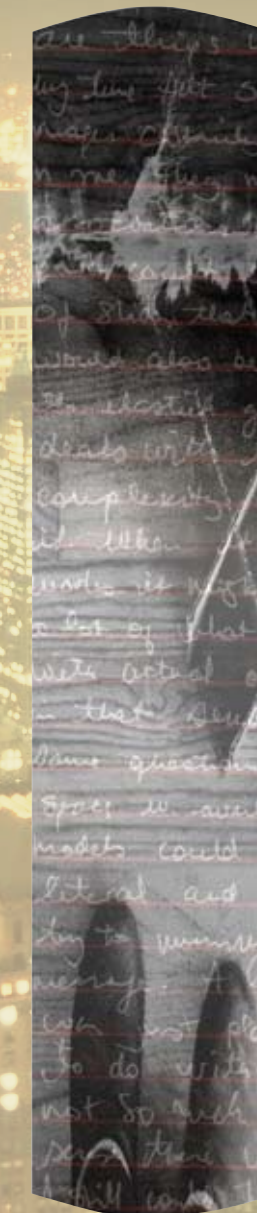
community. Other times I help with simple tasks: getting tickets for a Broadway Show, giving recommendations for restaurants or suggesting inexpensive (and safe) places to stay. I have been able to open a few doors for some of our most outstanding and deserving UF students. Recently, one of my UF clarinet students completed a Master of Music degree at the Manhattan School of Music. I was also able to introduce a UF composition graduate to several of my contacts in the recording field and this has opened a position for him as an orchestrator for a famous film composer.

What do you love about New York?

P: Everything. The noise, the pace, the variety of people, the energy, the life, the subway, the arts, the food, the parks, the people. I love Harlem, which is where my apartment is, but I am smitten with Gainesville as well. I love the green and really am amazed by the university, my colleagues, the students and yes – I love the weather.

▼ Mitch Estrin performing with the New York Philharmonic, conducted by Kurt Masur in the Avery Fisher Hall at Lincoln Center.

Photo by Chris Lee. Courtesy of Mitchell Estrin.



▲ Ron Janowich's painting *Complexity*, exhibited in the show *Hypertexturalities* at the Florence Lynch Gallery

E: The vibrant heartbeat. New York City is a cultural mecca without equal, where one can on any given day see the greatest living art from the past or present and easily observe or participate in the next wave of the future. As an avid sports fan, I still follow the Yankees, Mets and Giants. And yes, New York has great bagels and pizza!

J: The diversity of New York on every level is, for me, one of its strongest qualities. It's a city that can only be grasped for the briefest moment before it transforms into something else and then again to something else. It never stops, it is never satisfied, and it is always open to those willing to commit the time and energy to their own most impossible dream. Everything changes, yet some things stay the same, and I am grateful for both.

commencement 2006

Commencement 2006: From Fourteen to Fourteen Thousand

The spring 2006 graduation ceremonies marked 100 years of University of Florida commencements. On May 30, 1906, members of the first graduating class of the University of Florida received their diplomas. Only 14 diplomas were bestowed that day. This year, more than 14,000 joined them as University of Florida graduates.

On May 6, 2006, College of Fine Arts recognized alumni, students, distinguished community members and arts patrons.

Outstanding Student award winner **Kira Bokalders**, Bachelor of Music recipient, addressed the class of 2006, inspiring her peers to persevere in spite of what obstacles they'll face after graduation.

"Our value as human beings is not measured by how many notes we hit on a given day, how many words we memorize or how symmetrically we draw our lines," said Bokalders.

She also stressed the value of the arts in society today.

"In a world so disconnected by cultural laziness—what do we have to offer future generations?

What will stand as a permanent reminder of where we came from, and where we're going?" asked Bokalders. "The arts."

Outstanding Student Award winners with Provost Janie Fouke (far left) and Barbara Korner, associate dean of the College of Fine Arts. From left to right: Yue Zhang, Kira Bokalders, Jarrod Ryhal, Jonathan Lovitz and Meghan Doyle.

Photos by Ray Carson/UF News Bureau



Ronald Diltz II

Other outstanding student award winners were **Yue Zhang** and **Jarrod Ryhal** from the School of Art and Art History; **Jacqueline Wright** from the School of Music; and **Meghan Doyle** and **Jonathan Lovitz** from the School of Theatre and Dance.

Stephen and **Carol Shey**, founders of Shey Associates in Gainesville and avid art collectors, were also honored with a Distinguished Achievement Award for their generous support of the arts, specifically UF's Samuel P. Harn Museum of Art.

Prior to the commencement ceremony, Alumni Outstanding Achievement award winners **C. Tayloe Harding, Jr.**, **Chris Linn** and **E. Michael Whittington** and their families enjoyed a luncheon in their honor in the Friends of Music room. Each outstanding alumnus addressed the graduating class with words of encouragement and advice for transitioning into the workforce.



Alumni Outstanding Achievement



C. Tayloe Harding, Jr.
School of Music

A 1981 graduate with a Bachelor of Music Education, Harding is currently Dean of the School of Music at the University of South Carolina. He also currently serves as composer-in-residence for the Valdosta (GA) Symphony Orchestra. Harding had previously served in faculty and administrative capacities at North Dakota State University, Virginia Commonwealth University, University of Wisconsin-Madison and Georgia State University.



Chris Linn
School of Theatre and Dance

A 1988 graduate with a Bachelor of Fine Arts in theatre, Linn is currently senior vice president of production, series development & animation for MTV. He is responsible for live action and animation pilots and series, as well as MTV2 production management. Linn also is serving as executive producer for the upcoming animation series *Chico and Guapo* and *Where My Dogs At?* He has worked for other MTV Network affiliates Nickelodeon and Spike TV.



E. Michael Whittington
School of Art and Art History

A 1990 graduate with a Master of Arts in art history, Whittington is currently executive director at the Monterey Museum of Art in California. Prior to this, he spent 10 years as curator of pre-Columbian and African Art at the Mint Museum of Art in Charlotte, NC. Additionally, he served as an adjunct member of the Art Department faculty at the University of North Carolina-Charlotte, where he taught curatorial theory and practice, northern Renaissance art and pre-Columbian art.



Kira Bokalders



(Zeidler Partnership Architects)

▲ Computerized model of Steinbrenner Band Building.

UF dormitory becomes home for artists

Reid Hall is now a residential dormitory for students in the College of Fine Arts. Currently 39 fine arts students are living in Reid Hall – 14 students from the School of Art and Art History, 18 students from the School of Music and seven students from the School of Theatre and Dance.

Reid Hall's art academic initiative has been in full swing this fall semester with many planned activities for College of Fine Arts students. Resident advisors have organized student "walk overs" to gallery openings and theatre productions. "Reid Rocks" takes place on alternating Mondays featuring music, art, performance and dance. The newly formed Art Council is a group of students who have the opportunity to select murals, installations and gallery shows for Reid.

School of Music to break ground for band building

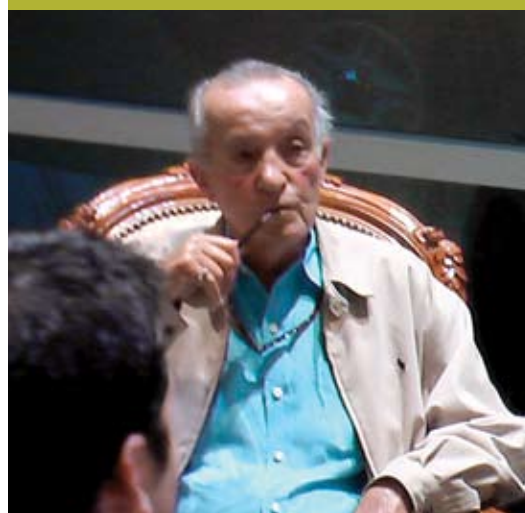
The University of Florida Gator Band will soon get a new home. The Steinbrenner Band Hall is named for George Steinbrenner, the owner of the New York Yankees, and will feature a rehearsal space that is over 5600 square feet. Currently the 317-member "Pride of the Sunshine" Marching Band is practicing in a room that barely fits 200 people. The Steinbrenner Band Hall will be located south of the Music Building along Newell Drive and Inner Road. A groundbreaking ceremony is being planned, and more detailed information will be announced in the coming months.

"We are excited about being able to build this new facility for our students. There are more than 600 UF students in 12 different band ensembles that will rehearse in this building," said David Waybright, professor of music and director of UF Bands. "We are currently trying to raise the last \$500,000 so that we can assure the building will be completed on time and open by the spring semester 2008."

For more information about the Steinbrenner Band Hall or to discuss giving opportunities, contact Peg Richardson, College of Fine Arts director of development, at 352-846-1211 or prichardson@arts.ufl.edu.

UF Carrillon Studio receives collection

The UF carillon studio was the recipient of a large collection of carillon music, books and CDs donated by Beverly Buchanan. Buchanan has previously served as carillonneur in Panama City, Fla., and Belmont, Tenn. The extensive holdings will be housed in the carillon studio in



▲ Theodore Mann took questions from students at the Constans Theatre during his visit in September 2006.

the University Auditorium and will be utilized by carillon students for lessons and research. This donation will greatly expand the literature performed during the Daily and Sunday Afternoon Concert Series.

Theatre and Dance premier new work and host theatre greats

The Cornbread Man, an original play by Judi Ann Mason, was premiered in the Constans Theatre at UF, with five performances in early August and a reworked and remounted version in September. Mason, as well as Theodore Mann, co-founder of Circle in the Square Theatre, visited UF to assess the potential success of *Cornbread Man* for a regional theatre or Broadway run.

Mason chose Mikell Pinkney, associate professor of theatre and dance, to produce and direct the play at UF before moving it into commercial arenas. Pinkney and Mason have collaborated on six plays before. Their relationship as writer and director is unique and valuable.

After viewing a performance of *The Cornbread Man*, Mann visited a rehearsal of a Eugene O'Neill MFA/BFA Showcase Project with Judith Williams, professor of theatre and dance. Mann also led workshops for theatre majors and shared his experiences working with O'Neill.

Mann has presented over 200 productions, including Tennessee Williams' *Summer and Smoke* with Geraldine Page, Eugene O'Neill's *The Iceman Cometh* and the American premiere of O'Neill's *Long Day's Journey into Night*. He founded the Circle in the Square Theatre School in 1961 to train aspiring actors for the stage and received the 1999 Tao House Award from the Eugene O'Neill Foundation for his distinguished career in theatre and for championing the works of O'Neill.



Designing for the stage: From Constans Theatre to the Kennedy Center

When the American College Theatre Festival awarded Andy Farrugia the top prize in the nation for scenic design at the Kennedy Center in Washington, DC last spring, he became one of nine scenic designers invited to a two-week workshop with Tony Award winning designer Ming Cho Lee.

Farrugia's award-winning MFA thesis project was the scenic design for the production of *Hamlet* in the fall semester of 2005.

He described his design as simple. "I wanted things to be open, so you could see people scurrying around," said Farrugia. "The platforms were painted to look like rough cut stone blocks and tile. The pillars had a tapering stone base and green metal top."

At the workshop, Farrugia worked with a team of students to create a design for *The Seven Deadly Sins of the Petty Bourgeoisie* by Bertolt Brecht.

"I think the most valuable (lesson) was learning to approach the show starting with the characters and building around them," explained Farrugia. "Ming wanted us to approach the show just from the point of view of the people. It makes you think about the specifics of the characters' lives, rather than the underlying statements that the author may have written."

After working with the director and costume designer on character research, Farrugia created several sketches and a model. Lee praised his final model for being "clean." "I was pretty flattered," said Farrugia.

Art History students present papers at International Conference

The following students presented papers at the Hawaii International Conference in Arts and Humanities in Honolulu, Jan. 11-14, 2006: Samantha Barnsfather, "Neo-Romanticism and Post-Impressionism in the Art Songs of Frederick Delius"; Chiung-Wen Chang, "Indigenous Folk Music in Elementary Music Education of Taiwan since 1987"; and Gary Galvan, "Cowell in Cartoon: A Pugilistic Pianist's Impact on Pop Culture" and "The Sights and (Appropriate) Sounds of Jacques-Louis David: Establishing a Soundtrack".

Music students compose for the international stage

Seung Hye Kim, PhD candidate in music composition, performed an interactive audio-visual piece with Cho Yang Sook Dance Company for the opening of the 25th Seoul International Modern Dance Festival in May in Seoul, Korea. Also this summer, she completed the international collaborative and site-specific performance "Accented Body" by creating installations in Triad New Media Gallery in Seoul and combining the Internet into the main performance at Queensland University of Technology in Brisbane, Australia.

Suk Jun Kim, PhD candidate in music composition, received a commission for SpACE-NET, UK to write a new electroacoustic piece focusing on spatial audio that will premier in January 2007 at the University of York, England, and another commission from the Institut International de Musique Electroacoustique de Bourgesto will be realized in December 2006. Kim's commissioned piece for the 2006 World Cup was performed at the Museum for Angewandte Kunst, An der Rechtschule, in Cologne, Germany.

► Claudia Grant stands with other School of Art and Art History students adorned with painted faces and costumes in Robin Poyner's non-Western body art course. Marilyn Wall and Lorelie Esser, both from the Hippodrome State Theatre, were guest judges for this extra credit assignment.





Cary Conover/The Gainesville Sun.

Sherwin Mackintosh, director of the P.K. Yonge Vocal Ensemble, with Paul Basler and Russell Robinson, both professors of music, after a rehearsal in Carnegie Hall. The P.K. Young Vocal Ensemble was part of a performance conducted by Robinson. Basler's *Missa brevis* premiered at Carnegie Hall on May 9, 2006, and Robinson's *May the Music Live On*, was also performed.

Linda Arbuckle, professor of art, was a visiting artist at Metchosin International Summer School of the Arts in Victoria, British Columbia, Sept. 28-Oct. 1, 2006. MISSA is a non-profit organization dedicated to providing specialized courses in ceramics, painting, printmaking, photography, writing and music, as well as other media for adult professional artists, serious adult students and teachers. The summer school sessions take place on the campus of Lester B. Pearson College, one of the famous United World Colleges.

Connie Hwang, assistant professor of art, has designs featured in *The Big Book of Layouts* published by Harper Collins and *Create* magazine, October 2006 issue.

Melissa Hyde, associate professor of art history, was a fellow during fall 2006 at the Sterling and Francine Clark Art Institute in Williamstown, Mass. Hyde's project involves new work on women artists in 18th-century France, as well as new approaches to the work of Fragonard and Boucher. Her first book, *Making Up the Rococo: François Boucher and his Critics* was published by the Getty in the spring of 2006, followed in the summer by an edited volume of essays titled *Rethinking Boucher*. She is currently writing catalog essays for upcoming exhibitions on 18th century art at the Cooper-Hewitt Museum in New York and at the National Museum in Stockholm.

Eric Segal, assistant professor of art history, presented "Joseph Pennell's Modernity, from the Ruins of Tuscany to the Sublimity of the Panama Canal" to the Association of Art Historians at the University of Leeds in April. He also presented "Post War Race: American Illustration in the Popular Illustrated Press" during the First World War and Popular Culture conference at the University of Newcastle.

Kenneth Broadway, associate professor of music, performed at the College Music Society National Conference, in conjunction with SCI, in San Antonio, Texas, from Sept. 13-16. Broadway performed as part of an Internet 2 collaboration developed by James Oliverio, director of Digital Worlds Institute; and also performed *Hypercube* by Paul Richards, with pianist Kevin Orr, both associate professors of music; and four central American folk songs arranged for solo marimba during the conference.

Arthur Jennings, associate professor of music, performed with the American Trombone Choir at the International Trombone Festival held in Birmingham, England, in July 2006. Jennings also participated in a historic massed trombone choir concert on Birmingham's Millennium Plaza that was recognized by the *Guinness Book of World Records* as the largest massed trombone performance ever.

David Z. Kushner, professor and head of musicology/music history, is the author of "John Powell: His Racial and Cultural Ideologies" in the 2006, vol. 2 edition of *MIN-AD*, refereed online journal of the Israel Musicological Society. The research concerns the American composer's music in the context of his segregationist racial views and his attitudes toward European immigrants to the United States. The next edition of this publication will include Kushner's research on "Reflections on the State Songs of Florida," and their varied textual content and cultural and political overtones. The current song, for example, is Stephen Foster's *Old Folks at Home*.

Janna Lower, associate professor of music, celebrated two important milestones in her summer festivals: the 20th anniversary of the Sunflower Music Festival in Topeka, Kan., which she co-founded; and the 10th anniversary of the

Buzzard's Bay Music Festival in Marion, Mass., which she now serves as assistant artistic director. Highlights of the Sunflower Festival included her performance of the original version of Stravinsky's *A Soldier's Tale*, Jorge Mester conducting.

Boaz Sharon, professor of music, was named honorary fellow by the faculty of education at Charles University, Prague, for his contribution to that university and cooperation between the University of Florida and Charles University. Sharon gave a recital at the Chapelle Historique du Bon Pasteur concert series in Montreal in May, 2006.

Jill Sonke-Henderson, co-director of the Center for the Arts in Healthcare, in partnership with UF Digital Worlds Institute director James Oliverio and College of Medicine Humanities director Nina Stoyan-Rosenzweig has received an Internationalizing the Curriculum Award for the development of a new course to be offered to fine arts and medical students in the spring of 2007. The course, "Culture, Health & the Arts: Sub-Saharan Africa and the US," will provide students with an understanding of African cultures, health issues and belief systems related to health and the arts through a live web-based connection to artists and caregivers in Nairobi, Kenya.

Tiza Garland, assistant professor of theatre and dance, observed the adjudication of students testing in Rapier and Dagger and Unarmed Stage Combat with members of the British Academy of Stage and Screen Combat in London, England. While in England, she traveled to Hereford to explore the use of archetypes in character creation and development with Frankie Armstrong, Janet Rodgers and six other university and professional acting and voice coaches. Garland's work also took her to Los Angeles where she collaborated with Burning Wheel Productions and the SITI Company to explore the techniques of Suzuki, Viewpoints and Composition. The work culminated in a performance with the theme of Family and Three Sisters combined with the images and concept of Fairytales.

Judith Williams, professor of theatre and dance, recently received the Florida Theatrical Association's 2006 Award for Outstanding Achievement in Live Theatre. She is currently working on a new musical adaptation of Thornton Wilder's *Our Town*. This show is scheduled to perform in Gainesville in June 2007 and to tour Sao Paulo and three other cities in Brazil as part of the International Theatre Production Program, of which she is founder and director.



Tony Mata, associate professor of theatre and dance, hosts *Gallery*, a television show that airs on WUFT. *Gallery* was created to promote and reflect the rich arts and cultural resources of our North Florida community. The goal is to enrich the audience's experience of the arts by exploring the thoughts and process of the artist.

New Faculty

Neta Pulvermacher, assistant professor of dance, is the artistic director of the Neta Dance Company and the curator/founder of the A.W.A.R.D. Show in New York City. She has choreographed for Ballet Arizona, Ballet New England, Vertigo Dance Company (Israel), and numerous university dance programs. Her works have been presented at Dance Theater Workshop, Danspace Project, the Joyce Theater, among others. Her company has appeared internationally at the Israel Festival, the Krakow Festival, the Bytom International Festival of Modern Dance, the International Festival of the Arts (Costa Rica) and Belarus. She has received choreography fellowships from the National Endowment for the Arts and the New York Foundation for the Arts, a special choreography award from Bessie Schonberg and numerous grants. She holds a MFA from Hollins University/American Dance Festival, a MA from Teachers College, Columbia University and is a graduate of the Juilliard School.

John M. Watkins, Jr., assistant director of UF Bands and director of Athletic Bands and the "Pride of the Sunshine" Gator Marching Band, had prior appointments at the University of Texas at Austin, Charleston Southern University (SC), the US Navy Drum & Bugle Corps and the US Naval Academy in Annapolis, Md. Watkins is a native of Falls Church, Va., and earned Bachelor of Science and Master of Music Education degrees from George Mason University and Valdosta State University.

Michelle Tillander, assistant professor of art education, is completing a doctoral degree in art education at Pennsylvania State University. She has 20 years of teaching experience in public education with emphasis on curriculum development and implementation for artistically gifted children. In tandem with teaching personal use of technology with classroom implementation and writings on technology in the visual arts, Tillander has been able to serve the educational community with student and staff development workshops for the past 16 years. She began her career as a middle school art educator in 1982 and assisted with the development and implementation of the first Governor's School for the Arts in Virginia from 1985-1991.

Jack Stenner, assistant professor of art, has worked with digital media since the mid-1990s. His work revolves around issues related to our socio-culturally constructed "reality" and the ways we create meaning from our environment. Combining techniques from information retrieval and visualization, video gaming, computer aided design and experimental video, he seeks to create experiences that encourage others to reconsider what is known about the world around them. His research is an extension of these concerns and focuses on the adaptations necessary to utilize media in contexts differing from their original intention. He holds a Bachelors of Environmental Design and Masters of Computer Visualization from Texas A&M University. He is currently completing a PhD.

Chip Birkner returns to the Gator Nation after working as the assistant director of bands at College Park High School and Knox Junior High in Woodlands, Texas. His professional experience includes performances with the Jacksonville Symphony Orchestra, Central Florida Symphony Orchestra, Gainesville Symphony Orchestra, Willis Bodine Chorale, Sunshine Steelers Steel Drum Ensemble, Houston Texans Pep Band and Trommel Percussion Ensemble. Birkner is an educational endorser of Promark Sticks and Mallets. He remains an active clinician/performer/adjudicator across the United States. He received his Bachelor of Music Education and Master of Music in Percussion Performance degrees from the University of Florida.

The School of Theatre & Dance's new technical director comes to UF from the Dallas Children's Theatre where he was technical director and scene designer for the past 12 years. **Zak Herring** has also been technical director for the Shakespeare Festival of Dallas, Cassa Manana Playhouse in Fort Worth and the Dallas Theatre Center where he trained and received his MFA under the legendary Paul Baker. He has taught at the University of Kentucky, Trinity University and Florida International University.

Seung-Ah Oh, a native of Korea, was the winner of both the first prize and the audience prize from the 3rd Seoul International Competition for Composers in 2005. She has received scholarships, fellowships and grants including a

residency at Tanglewood Music. Oh's music has been performed worldwide, including France, Germany, Italy, Korea, the Netherlands, Norway, Romania, Spain and USA. She studied composition at Ewha Woman's University and moved to the United States to continue her studies at the University of Illinois Urbana-Champaign and at Brandeis University. Oh completed her dissertation on Messiaens' *Réveil des Oiseaux* achieving a PhD in music theory and composition from Brandeis University. Before coming to the University of Florida, she taught at Brandeis University and Massachusetts Institute of Technology.

Stacey Galloway, visiting assistant professor of costume technology, is a free-lance costume designer, assistant and technician. She has worked on such shows as *Avenue Q*, *Hot Feet*, *Brooklyn Boy* and *Julius Caesar*, as well as shows for the Big Apple Circus and Hershey Park. She has worked at theatres such as Manhattan Theatre Club, New York Theatre Workshop, Papermill Playhouse, Playwright's Horizons, Long Wharf Theatre, McCarter Theatre, Goodspeed Opera, Yale Repertory, La Jolla Playhouse and many others. Stacey received her MFA in costume design from West Virginia University.

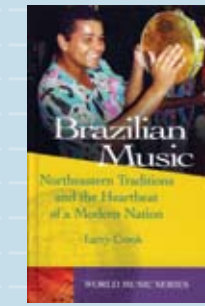


Seung-Ah Oh

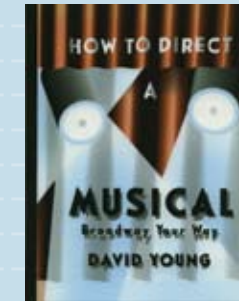


Stacey Galloway

Faculty Books



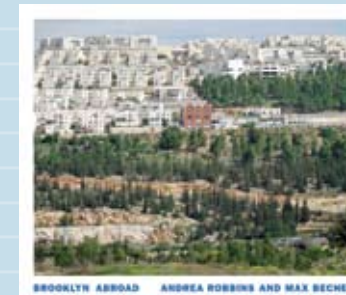
Brazilian Music: Northeast Traditions and the Heartbeat of a Modern Nation (ABC-CLIO) by Larry Crook, School of Music professor and Center for World Arts co-director, demonstrates how the music of Brazil's northeast region fostered a complex and racially-mixed hybrid culture. The book presents the unique musical traditions of the interior regions of the country, delves into the Candomblé religion and black Carnival music, and traces the history of frevo, a music and dance form that celebrates the intermixing of Europeans and Africans. It also explores contemporary popular music from the northeast cities of Salvador and Recife, which gave the world samba-reggae and mangue beat.



How to Direct a Musical is a lively and practical guide to the seemingly overwhelming task of directing a musical. David Young, graduate research professor in the School of Theatre and Dance, brings to this handbook his extensive experience as a director of more than 100 productions and more than 250 workshops in the US, China, Senegal and Brazil. Young takes a pragmatic, do-it-yourself approach, guiding the reader from planning to casting, rehearsal to opening night. Topics covered include script analysis, collaboration with designers, musical directors, choreographers and crew, eliminating lengthy pauses between scenes, dress rehearsals and curtain calls.



In **The Transportation of Place**, Andrea Robbins and Max Becher, both assistant professors in the School of Art and Art History, draw on a rich visual vocabulary gleaned as much from travel brochures, postcards and National Geographic as from the photography of Walker Evans, Edward Curtis and Stephen Shore. In doing so, Robbins and Becher produce work that functions as surreal nonfiction, using documentary images to examine contradictions of place and cultural identity. Curator and author Maurice Berger examines the work of Robbins and Becher within the context of race and colonialism as well as Surrealism; renowned critic Lucy R. Lippard looks specifically at ideas of the manipulation and simulation of place and identity in the duo's work.



Robbins and Becher's book **Brooklyn Abroad** is made up of two complete series: 770 and Postville. Each focuses on the Brooklyn-based Lubavitchers, the largest of the hasidic Jewish groups. In the case of 770, Robbins and Becher photographed every replica of the original Lubavitch headquarters, which stands at 770 Eastern Parkway in Brooklyn, and around the world, including in Israel, Argentina and Australia. Some replicas are very exact, others more stylized or adapted; all resemble a very special building in Brooklyn, NY. The Postville series depicts a town in Iowa with the largest per capita rabbi population in the world, due to a major kosher meat processing plant, nestled in the picturesque Iowa countryside. A community has developed around the plant, comprising a modern American version of a shtetl. The images show Lubavitchers in ordinary midwestern activities like fishing, lawn mowing, shopping, playing baseball and paint ball, without compromising their religious traditions. Included are essays by Rupert Pfab and Nora M. Alter.





▲ Suzzana Owiyo

Center for the Arts in Healthcare Research and Education

The Center for the Arts in Healthcare Research and Education's AIM for Africa project has hosted an array of African dignitaries over the past several months. The AIM for Africa project, designed to create a cultural bridge between the US and Kenya, represents a newly established, ongoing partnership between the center, Shands Arts in Medicine, and the Mater Hospital in Nairobi, Kenya. This groundbreaking, multi-faceted project includes: program development, annual artist exchanges, medical student externships and mission trips, coursework for fine arts and medical students and travel opportunities for faculty and students. Mater Hospital will be the first healthcare institution on the African continent to introduce the Arts in Medicine concept.

Mater Hospital CEO, Kennedy Ayoti, and Medical Director, Sister Doctor Marian Dolan, visited UF in April to learn about CAHRE and Shands Arts in Medicine, as well as to solidify the AIM for Africa partnership. Suzzana Owiyo, a popular award-winning African artist, and Winnie Njenga, Mater Hospital administrator and newly appointed Arts in Medicine coordinator, attended the CAHRE Summer Intensive in July. Owiyo presented musical performances at area healthcare facilities in north central Florida and conducted a series of interactive workshops for patients, visitors and caregivers at Shands Hospital.

"We consider ourselves privileged to partner with the Center for the Arts in Healthcare Research and Education at the University of Florida in pioneering this project in Africa," said Ayoti.

UF Digital Worlds Institute

Digital Worlds Institute was invited to demonstrate its research and development in real-time distributed collaboration for the National College Music Society's 2006 Conference at the University of Texas in San Antonio. The featured presentation was a continuation of distributed collaborations titled *In Common Time*. The event showcased two Digital Worlds' inventions, the NetroNome™ and the NOME™ system. The San Antonio online premiere also featured DRUMMA, a percussion ensemble composed and produced by James Oliverio, director of Digital Worlds Institute and professor of digital media.

In Common Time: DRUMMA demonstrated how a rhythmically complex piece of music can be synchronously performed by musicians separated by thousands of miles. Musicians performed simultaneously from UF, the University of Alaska Fairbanks, the University of South Carolina and the University of Texas San Antonio using the NOME™ system. The NetroNome™ and NOME™ systems were invented by Digital Worlds' James Oliverio, Andy Quay and Joella Wilson.

In addition to the live event that originated in San Antonio, the video streams from the various universities were web cast live over the Internet2

and the World Wide Web. For more information on the Digital Worlds Institute and its research activities, please visit their web site at www.digitalworlds.ufl.edu.

Center for Arts in Public Policy

To help plan for the Center for Arts in Public Policy's continued development, Donald McGlothlin, dean emeritus and director of CAPP, has met with other leaders in academia to discuss areas where CAPP can complement efforts underway at Vanderbilt, Ohio State and other universities with similar centers. CAPP has a unique opportunity to further develop the area of cultural diplomacy as a strength. Last spring, McGlothlin met with Senator Bob Graham and Neil Sullivan, dean of the College of Liberal Arts and Sciences, to discuss plans for working together in this important area. Given the input and encouragement received from leaders of other arts and public policy programs, McGlothlin is making plans for a major conference on cultural diplomacy in 2007-08.

In addition to developing collaborative relationships with other leading arts in public policy centers, CAPP will strengthen and expand affiliations with academic programs and faculty at UF. Developing a significant research agenda, planning and offering speakers series and national/international conferences, and participating in major professional meetings are also

an integral part of CAPP's future as a nationally recognized leader in the arts in cultural diplomacy.

CAPP, approved by the UF Board of Regents in 1988, is the oldest center of its type in the country. John O'Connor, professor of art and founding director of CAPP, retired in June 2005.

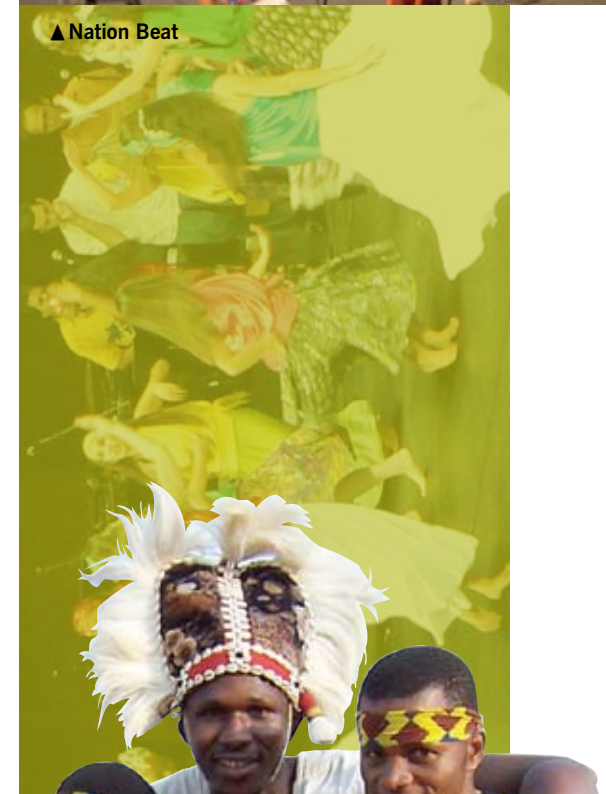
Center for World Arts

In fall 2006, Mohamed DaCosta, director of UF's Agbedidi Africa, hosted Bassikolo, a Guinean music and dance group. They choreographed explosive traditional and searing contemporary works by Ismael Kouate and Makhiss Souman (Guinea), Robert Battle (USA), and Elena Garcia (Cuba). Also joining Agbedidi as guest musical director was Abou Sylla, a master musician from Guinea. Sylla collaborated with DaCosta in directing the ensemble and teaching a semester-long course in traditional balafon techniques.

Jacaré Brazil teamed up with New York's Nation Beat, an ensemble grounded in the Brazilian maracatu tradition with world beat sensibilities, in a concert presented at University Auditorium in the fall of 2006. Jorge Martins of Recife, Brazil, a master percussionist and Jorge Continentio of Rio de Janeiro, Brazil, a jazz saxophonist and flutist, were featured in the performance. The guest artists also made visits to Gainesville's East Side High School – whose drum line made an exciting guest appearance during the concert – to provide special workshops.



▲ Nation Beat



► Bassikolo



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Thomas Poole

For the first time in 20 years, music education alumnus Thomas Poole returned to campus in September to perform an operatic concert in the University Auditorium. In many ways for Poole, it was like coming home, and as he put it, it was delightful to be back. "Those were the best years of my life. I truly valued the professors and my time at the University of Florida."

Since the 1970s, Poole, a versatile tenor, has traveled to four continents performing in operas

and concerts. Additionally, before recently retiring, he taught for 25 years at the University of Northern Colorado, School of Music and served as department chair for part of that time. "It was satisfying to teach and watch my students develop, but the School of Music was wonderful in another aspect too because they allowed me to go out and perform and even helped me with making it happen. They didn't just want me to stay on-site all the time." As a result of that, he had a lot more performing opportunities than other members in academia.

Poole now enjoys performing for friends who request concerts, teaching master classes and performing as a guest artist or artist-in-residence. Anthony Offerle, UF associate professor of music, maintained his close friendship with Poole and asked him to perform at UF.

Poole's homecoming was an opportunity to reconnect with the campus and professors he knew

from so many years ago, including David Kushner and Willis Bodine. "Elizabeth Graham was the first soprano I ever performed with as a tenor, and I was the first tenor she had performed with as a soprano," said Poole. Graham is the head of voice in the School of Music.

On performing, Poole remarked, "We're there to give the audience something they can relate to, to give them what they want, and to do it well. That's when I feel successful."

For the student interested in voice, Poole has the following advice, "Find a role model. This is very important to the young artist. Also, receive training if you want a singing career. The voice develops and matures as you age; so don't stop training when you graduate with an undergrad degree. Keep it up! And then know your voice and pick repertoire with that in mind."

Great advice from a great alumnus.



Carshenah Jefferson

Graduation is typically a day of excitement and rushing around, but for theatre alumna Carshenah Jefferson, that was an understatement. In 2003, after a morning graduation with her MFA, Jefferson was on a plane to New York City to take part in an interview for a play. Suffice it to say, she got the role and then spent time performing in *The Color of Justice* on and off-Broadway and in their touring production that traveled the northeast of the United States.

Currently, Jefferson can be found in Los Angeles, Calif., performing in background or featured actor roles of various television shows and movies. Her television appearances include *Grey's Anatomy*, *CSI: New York*, *The Bernie Mac Show*, *Medium* and *Close to Home*. On DVD, you can find Jefferson in the movie *Akeelah and the Bee* playing a press agent. Jefferson mentioned that it was wonderful being in *Akeelah* because of the message it portrayed — that anyone can do anything if they put their mind to it. Jefferson's latest movie appearance will hit theatres this winter with *Dreamgirls*, starring Jamie Foxx and Beyoncé Knowles.

Interestingly, Jefferson may be best recognized among the demographic of girls ages 3-10. Soon after her University of Florida graduation, Jefferson was picked by Mattel, Inc. to be the model for the Simone Barbie doll; so Jefferson's likeness, transferred onto Barbie, could be seen not only on the doll but also on all the marketing materials

splashed across the country and on the web.

When at UF, Jefferson recalled that it was most important to learn from others about the techniques of acting. Since then, she has learned that in the theatre business, you cannot get discouraged. "Do what

you have to do, pray and be prepared. Anytime you are on set is an opportunity to learn." She followed that with the advice to all theatre students and alums to join the theatre union and, most importantly, learn to do your taxes!

Carshenah Jefferson teaches kids about technology and entertainment as a youth camp director.



2006

Sally Campbell, MFA in ceramics, accepted a one-year position as a visiting assistant professor of art and gallery director at the University of Texas in Tyler, Texas. A solo exhibition of her work was held in October 2006 at Brookhaven College, School of the Arts in Dallas, Texas. Campbell also displayed her work at two other invitational exhibitions and in the book *500 Pitchers*.

Jillian Taylor, BFA in drawing, works for contemporary artist Enrique Martinez Celaya in Delray Beach, Fla. in many capacities, from supporting studio efforts and efficiency, to planning exhibitions, to designing and arranging production of books through Celaya's publishing company.

2005

Aliye Cullu, FABA in visual arts, works as a freelance graphic and web designer. Aliye also is a painter and has sold several of her landscape paintings.

Jiae Hwang, BFA in drawing/electronic intermedia, had two new exhibitions of her work in fall



2006, one in Miami, Fla. at the Museum for Contemporary Art and the other at the Serpentine Gallery in London, England. Hwang's work can also be seen at the Fredric Snitzer Gallery, Miami.

Philip Montana, BFA in dance, received a contract with Shen Wei Dance Arts. He will perform across the United States and in Hong Kong presenting *Near the Terrace*, *Rite of Spring* and *Beyond Resonance*.

Jeremy Randall, MFA in ceramics, started a business in New York called Green Goose Pottery where he makes his own pottery and teaches adult and children clay classes. Randall is an adjunct professor at Syracuse University, NY and Cazenovia College, NY, teaching ceramics and foundation courses in their studio arts department. In addition, Randall and his wife are expecting their first baby in November 2006.

Matt Shaffer, MFA in ceramics, in September exhibited his work in Ft. Wayne, Ind. at a show called *Muse of Fire*, in October at Gainesville's Thornbrook Art Festival, and in November in Santa Fe, NM at the show *Tell me a story*. Shaffer also taught a handbuilding workshop in Gatlinburg, Texas, in October, had a piece acquired by the MOCA Museum in NY, and will be included in a book to be released in spring 2007.

2004

Julie Ballard, MFA in lighting design, recently became adjunct faculty for the Dance Center of Columbia College, Chicago, Ill. She is also employed at Columbia as full-time staff. In addition, Ballard is the lighting supervisor for David Dorfman Dance and is enjoying a freelance career as a lighting designer in Chicago.

Daniel O'Dell, MA in art education, volunteered for a month in the Chapare jungle region of central Bolivia, on the outskirts of Villa Tunari. While there, O'Dell organized an 8'x40' mural project for their community center. Village children helped with the design and painting.



Calamity Man by Matt Shaffer, 2005, terra cotta with glaze, underglaze and acrylic

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2003

Frederick Key Smith, PhD in musicology, 1999 MM in music, was recently hired as associate professor of humanities at Lake City Community College in Lake City, Fla. Smith also presented a paper at a conference in Athens, Greece and at a conference at UF.

2002

Katy Rush, MFA in ceramics, exhibited her work in Indiana at a figurative show called *Muse of Fire* in September. Rush was also in a ceramics symposium in November at the University of Arkansas.

1999

Michael O'Neill, BMUSE in music education, was hired by the Barbershop Harmony Society as a music specialist. Living in Nashville, Tenn., O'Neill travels throughout the country giving lectures, workshops and clinics to high school, college and community choirs.

1998

John Kalinowski, BA in theatre, recently founded and is the current director for Mad Cowford Improv — the only improvisational theatre troupe in Jacksonville, Fla.

Larry Newcomb, PhD in music history/applied guitar, 1995 MM in Music, published an article in the August edition of the magazine *Just Jazz Guitar*. Larry also started the Newcomb Guitar School in New York City, which offers guitar lessons, music theory studies and online guitar.

1997

Brody Condon, BFA in sculpture, was awarded a major Creative Capital Grant from their foundation in New York, NY, to produce an animated painting called *The Youth of the Apocalypse*.

Beth McIntosh, FABA in theatre performance, co-founded and is currently executive artistic producer of a non-profit regional theatre company, The Promethean Theatre, in Fort Lauderdale. McIntosh also received a Carbonell Award nomination for Best New Work and Best Supporting Actress.

1995

Lance Lucas, BFA in theatre performance, started his eighth season as production manager of the television show *Divorce Court* and his fourth as post-production manager.

1993

Tammy (Rodriguez) Kleinman, BAH in art history, works for South Beach

artist, Romero Britto at his main studio and gallery in many capacities, including gallery director and special projects coordinator. Working with Britto, Kleinman has had the opportunity to travel and to meet many interesting people, including politicians, sports heroes and movie stars.

Terri (Feldman) Lubaroff, FABA in theatre performance, works as a producer and senior vice president of Humble Journey Films in Los Angeles. Lubaroff has worked with sitcom and drama projects at CBS and NBC and also with developing several feature films.

Denise R. Russo, BMUSE in music education, received a master of tourism administration degree from George Washington University, Washington, DC, and is employed as a manager of the customer service reservations education program at AirTran Airways in Georgia. She is also married with two children.

1992

Bruce Becker, BMUSE in music education, is executive director of Sizzling Strings and Blazing Band. The band will perform on June 14, 2007, Flag Day in Washington, DC, for the largest gathering of student banners to play the *Star Spangled Banner* on the Mall.



Kent Mikalsen

In the early 1970s, an artist named Kent Mikalsen graduated from the University of Florida with a MFA. Even though Mikalsen was mainly focused on minimalist sculpture at UF, his life following graduation continued with sculpture but also took him in other directions, such as digital art, art direction and teaching.

Mikalsen's sculpture, utilizing wood, is a simple expression of pure beauty and emotion. "My intention



Lesley (Verplanck) Chambers, BMUSE in music education, was a guest soloist with the Harrison Chamber Winds at the 2005 Midwest Orchestra and Band Clinic. Chambers is also director of student services, an adjunct, and has a private bassoon studio at The Lois Cowles Harrison Center for the Visual and Performing Arts in Lakeland, Fla. Additionally, she plays in the Hollingsworth Winds and Imperial Symphony Orchestra.

Ronald Keith Parks, MM in composition, has composed and been commissioned for many new pieces of music this year. In addition to composing for the orchestra, some of the instruments utilized in his solo or ensemble compositions this year were bass flute, flute, violin, cello, percussion, piano, computer and 4-channel digital media. Additionally, Parks presented a paper at an electroacoustic music conference in Oregon and a new composition at a composer's conference in Texas.

1991
Valerie (Wright) Dibble, MFA in printmaking/digital, is an associate professor of art at Kennesaw State University in Kennesaw, GA.

Victor Vallo Jr., PhD in music education, is the new chair of the department of music at Immaculata University, Immaculata, Pa. and is also music director/conductor of the Immaculata Wind Ensemble. Vallo will guest conduct the Immaculata Symphony Orchestra during their 2006-2007 season.

1990
Yvonne Murphy Love, BDAE in art education/sculpture, is a lecturer of art and art education at Pennsylvania State University. Her work is showcased at aSFe Gallery in Philadelphia. Love is also married with two children.

Terry Towery, MFA in art/creative photography, had a recent solo exhibition in Chelsea, NY, at the Peer Gallery and took part in a faculty exhibition at Lehman College, Bronx, NY. Terry has had a very successful career in the New York City area and abroad, spanning the last 20 years.

1986
Angel DiCosola, MFA in art/ceramics, is in her 16th year teaching at Florida Atlantic University and has served as department chair for the department of visual arts & art history of the School of

the Arts for the past seven years. She exhibited her work at Stetson University, Deland, Fla., in October and November and also exhibited at DeLand Museum of Art in October.

1985
Cary Silver, BFA in theatre, recently won a Daytime Emmy Award as producer of the Outstanding Children's Animated Program — *JAKERS! The Adventures of Piggley Winks!*



is to express pure emotional meaning through gesture by eliminating any obscure or unnecessary content. As an artist, I am most influenced by the peace, balance and solitude that I find in the woods."

Mikalsen has some permanent ties to central Florida. He helped design the digital backgrounds that are used on the Spider-Man® moving 3-D simulation ride, located at Universal's Islands of Adventure theme park in Orlando. Mikalsen also had the opportunity to work with art direction on the movie *Judge Dredd*, featuring Sylvester Stallone and on the Philip Glass 3-D digital opera *Monsters of Grace*.

Mikalsen shares his love of art with students in his position as assistant professor of interior design at Sage College, in Albany, NY. "My philosophy of how to teach art has changed over the years," Mikalsen remarked. He went on to say that he promotes students having another career prepared in addition to their art studies for when they graduate college. This way they will have career options regardless of what life's circumstances throw at



Subterranean Monument, by Mikalsen, was a public work of art adjacent to the Reitz Union. Installed in 1972, the sculpture stood for ten years.

them. Mikalsen also feels that having another job in addition to creating art is healthy for the integrity of artists. It allows artists to keep their work pure and not entirely focused on what will sell the most.

Mikalsen's current artwork has gone in an exciting direction, focusing on painting. Sculpture is very

gravity-minded and it takes a while for the sketches and the piece to come to fruition, Mikalsen mentioned. With painting, he doesn't have to focus on the gravity aspect and has a much shorter wait time for a finished piece. Painting allows Mikalsen to be more abstract and ornate, a big change from minimal-

ist sculpture. Some of Mikalsen's black and white drawings integrate movement and organic nature, which is reminiscent of water and open space.

1984
John N. Harris, BFA in ceramics, 1982 BAART-art, won the 2006-07 Michigan Ducks Unlimited Sponsor Print and Stamp Contest with his acrylic painting titled *Morning Magic*. Harris was also recently appointed as a local official to the board of supervisors for the Lake County Soil and Water Conservation District.

1982
Leslie (Robinson) Klein, BFA in theatre/costume, has designed costumes and props for museum exhibits and costumes for plays at numerous theatres. Klein also volunteers as a docent at the Harn Museum of Art and the Florida Museum of Natural History in Gainesville. She received the 2006 Volunteer of the Year Award from the Florida Museum of Natural History.

1978
Jeanine Hill-Soldner, BAART in art education, will be featured on the PBS TV program *Real Simple* in January 2007. The profile will focus on the artist and her large body of work, oil on canvas, titled *Memories of an Era, Reflections of Our Time* which chronicles her family's life during the Vietnam War, where her father served a tour of duty.

1976
John Caputo, MFA in printmaking, had a solo exhibition of recent paintings entitled *As it was in the Beginning* at the Brad Cooper Gallery in Tampa. Caputo teaches painting, drawing and digital photography at Siena College in upstate New York and also serves as curator of the Yates Art Gallery.

Margaret (Schnebly) Hodge, BAART in graphic design, is program manager for ECHO Grants-in-Aid in Volusia County, Fla. This program provides grant funds to finance acquisition, restoration, construction or improvement of facilities to be used for environmental learning, cultural, historical/heritage or outdoor recreation purposes that are open for public use.

1974
Craig Caldwell, MFA in painting/photography, earned a PhD in 1989 and went on to work as a professor at University of Arizona in Tucson and at Walt Disney feature animation in Burbank, Calif. Caldwell is now head of the Griffith Film School at Griffith University in Brisbane, Australia.

1972
Linda Josephson Holbert, BDAE in education, has a daughter who is now a student at UF. Holbert also plans to retire in three years from Westside Elementary School in Daytona Beach. Holbert has worked as an art teacher since 1976.

1964
Steve Lotz, MFA in painting, has retired from the University of Central Florida's art department. In addition to chairing the department for 10 years, Lotz also taught drawing and painting for 34 years and directed the art gallery for three years. This fall, Lotz also was in a two-person art exhibition with his son Theo Lotz at Keystone College in La Plume, Pa.

1955
Donald Crane, MFA in painting, has retired after teaching 30 years at secondary school in Georgia and Tennessee and at Carson-Newman College in Jefferson City, Tenn. Donald also sang with the Chattanooga Symphony and Opera for 52 years. His art work is on exhibit in Tennessee, Georgia and Florida.

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BAAED: Bachelor of Arts in Art Education

BAART: Bachelor of Arts in Art

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BM: Bachelor of Music

BMUSE: Bachelor of Music in Music Education

FABA: Fine Arts Bachelor of Arts

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Elizabeth L. Young

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"Real generosity toward the future lies in giving all to the present."

- Albert Camus



from the director

Dear Alumni and Friends,

During the past few years I have had the opportunity to meet many of you. Repeatedly I hear how impressed you are with the scope of our programs and the achievements of our students and faculty.

I read recently that students are “alumni-in-training” – which simply means your college years were just a prelude to a lifelong relationship with the University of Florida and the College of Fine Arts. Some of you return for alumni weekends or sports events, while others retain ties with a special professor who inspired you or served as a mentor to your career.

If you have not been in touch with us, please consider that becoming involved is the best way to celebrate this wonderful College. There are many ways to donate your time or talents: serve on a “Friends of” committee, host an event in your city or contribute financially. If you are considering making a donation, there are existing scholarships in all disciplines to which you can contribute or perhaps you might create your own endowment.

However you choose to get involved, we can assure you every individual makes a significant difference in the lives of our students and the continued enhancement of their arts education.

Peg Richardson
 Director of Development
 (352) 846-1211



Former band members enjoyed meeting and greeting one another at the Dean's reception held during the annual UF Gator Band Alumni Weekend. A record number of alums and their families returned to campus to rehearse and then perform with UF's Pride of the Sunshine Band during halftime of the UF-UCF football game.



Laura Shannonhouse, band office staff member, talks with gator band alumni Carolyn Malphurs, Dan Dawson, Stephanie Hougrand and CJ Donbroskie during the reception.



New marching band director Jay Watkins talks with alumni Stuart Farb during the UF Gator Band Alumni Weekend.

Can you benefit from the Pension Protection Act of 2006?

A new law presents a wonderful opportunity for those planning to give to the College of Fine Arts this year. Individuals may utilize their IRAs creatively to accomplish special philanthropic objectives.

- Individuals who are required to take minimum withdrawals but don't need additional income can satisfy up to \$100,000 of the distribution requirement with a transfer to charity.
- Individuals who usually give up to 50% of their adjusted gross income (AGI) – the ceiling on the allowable charitable deduction for any year – can now give up to \$100,000 more from their IRA accounts, which is not subject to this limitation or taxed as a distribution. This could enable taxpayers to avoid up to \$35,000 (\$100,000 x 35%) in federal income tax on IRA distributions for this and next year.
- Individuals who are subject to the pesky 2% rule, which requires that itemized deductions be reduced by 2% of AGI in excess of \$150,500 for this year, a \$100,000 withdrawal followed by a gift could result in the loss of

\$2,000 in deductions and up to \$700 in tax savings (\$2,000 x 35%).

- Individuals who live in states where a charitable deduction is not available for state tax purposes (check with your advisor), PPA 2006 can result in savings of up to \$7,000 in some cases because the direct transfer of \$100,000 from your IRA to charity will not show up in AGI.
- Individuals who do not itemize and who make a charitable gift in an amount less than the standard deduction (\$10,300 for married couples, \$5,150 for single filers) will benefit from a transfer directly from their IRA to charity.
- Individuals whose major assets reside in their IRAs will find it convenient this year and next to make direct transfers to charity from their IRAs without the hassle of having to report the transfer on their income-tax returns.

Please call if you have questions or if we can assist you in any way: Peg Richardson at 352-846-1211 or the UF Foundation Planned Giving Office.



Stay connected!

You can now stay up-to-date on CFA news and events by receiving periodic e-mail newsletters and postcards. Sign up at www.arts.ufl.edu.

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