

2018

# BUSC



A MAGAZINE PUBLISHED BY THE UNIVERSITY OF FLORIDA COLLEGE OF THE ARTS

UF



## ONYE OZUZU

### MESSAGE FROM THE DEAN

When I came for an interview at the University of Florida, I saw a place that had a constellation of programs, including both comprehensive traditional arts practices and forward-looking experimental arts programs. UF looked like a foundation from which we might craft an education that addresses the radically shifting future our young people will face. I saw a state university on a growing trajectory with a state legislature strategically investing resources that contributes to a steady movement towards preeminence.

Saying the University of Florida is an inspiring place to be is most definitely an understatement. At this moment, the institution has its eyes on becoming a Top 5 public university in the U.S. News and World Report rankings. We are also in the midst of the multibillion-dollar GO GREATER campaign, which is operationalizing our goals for the future to provide new and expansive opportunities for our students and faculty. And in the midst of all of this, the University of Florida has a place for and made a priority of the arts.

When I came in for a landing in Gainesville, all my excitement was operationalized by multiple important initiatives already underway. Through the university's Faculty 500 initiative—a goal to add 500 new faculty lines by fall 2019—the College of the Arts requested and were awarded 19 new faculty positions, which will meet the growing curricular demands of our creative industries.

Additionally, the university put out a call for what Provost Joseph Glover named “moonshots,” big ideas meant to contribute dramatic fundamental structure to an emerging “Platform for Life” in an age marked by the *Fourth Technological Revolution*.<sup>\*</sup> The deans and leadership from each college and department put forth interdisciplinary proposals, and I am happy to announce that the College of the Arts' proposal was chosen along with seven others.

Our proposal will facilitate the cultivation of the synergistic relationship between arts and cultural economy for migratory and diasporic communities and their networked members around the globe. We propose to do so by developing a new center. Its working name is the Center for Art, Migration, and Entrepreneurship. We are already underway, gathering our faculty resources from across the college in collaboration with our university partners as well as hiring an inaugural director and a research faculty, called a “Maker in Residence.”

In the coming year, I look forward to introducing you to our new faculty, center, and more. In the meantime, I invite you to explore the pages of this publication to see exactly what captivated me in coming to the UF College of the Arts.

I saw a place that had a proven record of success, evident by the college's milestone anniversaries, alumni success, and faculty research. This edition of *Muse Magazine* also encapsulates the legacy of former leadership, including the late Professor of Dance Ric Rose and former School of Theatre + Dance Director Dr. Jerry Dickey.

We are also honored to feature the legacy of Dean Emerita Lucinda Lavelli. Lucinda's retirement celebration appropriately recognized her as a Wonder Woman of the Arts, a true champion whose leadership empowered this college to thrive. Together with alumni, supporters, faculty and students, Lucinda cultivated a place that valued and amplified the role arts play in contributing to the human experience and their role in interdisciplinary contexts.

She positioned this college to explore what is NEXT for the arts and creative industries. I am excited to have inherited the helm, and I hope you will join us in our journey forward.

Sincerely,

Onye Ozuzu

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<sup>\*</sup>A technological revolution fundamentally altering the way we live and characterized by the fusion of technologies that blur the lines between the physical, digital, and biological spheres. [Schwab, Klaus. *The Fourth Industrial Revolution*. 12 December 2015.]

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

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**Contact Us!**

To submit news for our college website and e-newsletter, email us at [news@arts.ufl.edu](mailto:news@arts.ufl.edu) or visit [arts.ufl.edu/in-the-loop](http://arts.ufl.edu/in-the-loop).

## UF selects contemporary choreographer and researcher to lead the college

BY BRANDON MCKINLEY (BMUS, BSPR '17)

A dance administrator, performing artist, choreographer, educator and researcher, Onye P. Ozuzu began her tenure as dean of the College of the Arts on Aug. 1, 2018.

As dean, Ozuzu is responsible for formulating and articulating a shared vision for the College of the Arts, leading fundraising efforts and managing the college's budget and personnel.

She previously served as dean of the School of Fine and Performing Arts at Columbia College Chicago since 2015 and was the chairperson of the department of dance prior.

During her time in Chicago, she oversaw the school's \$31 million budget, 524 faculty members, 110 staff members and 4,700 students. She provided direction to the nine department chairs of art and art history, business and entrepreneurship, creative arts therapies, dance, design, fashion studies, music, photography and theatre. Additionally, Ozuzu served as chair of a subcommittee on diversity, equity and inclusion.

"Ozuzu has an established record of effective, inclusive and collaborative leadership, an outstanding record of teaching and creative activity, and a demonstrated commitment to the arts," said Joseph Glover, UF provost and senior vice president of academic affairs.

As a dancer, Ozuzu's work has focused on the body as technology and explored the intersectionality between many movement forms from tennis to ballet, West African dance to Hatha Yoga, and freestyle house to salsa among others.

"Choreography is composition, composition in collaboration with humans and their energy in time and space; it is systems thinking, as is leadership," Ozuzu said. "I look forward to entering the College of the Arts community of artists and educators as a member and to working together on a deepening impact of the arts at the University of Florida."



PHOTO BY WILLIAM FREDERKING

READ MORE:

[arts.ufl.edu/muse2018/ozuzu](https://arts.ufl.edu/muse2018/ozuzu)

FOLLOW: @DeanOnyeOzuzu



READ A Q&A WITH JACKIE:

[arts.ufl.edu/muse2018/alumni](https://arts.ufl.edu/muse2018/alumni)

## 2018 Outstanding Young Alumni

An active soloist, chamber musician, orchestral clarinetist, pedagogue and advocate for new music, Dr. Jackie Glazier (BMUS '07) won the 2018 Outstanding Young Alumni Award for the College of the Arts.

Glazier is currently an assistant professor of clarinet at the University of Arizona Fred Fox School of Music. She graduated with her Bachelor of Music in 2007.

"I fell in love with UF as an out-of-state student and felt really drawn to Florida," she said. "The music program was small enough where all the professors knew who I was and remembered me. As a student, you want individual attention and mentorship, which I received at UF."

Solo performances have taken Glazier throughout the United

States and internationally to Paris, France. She gave the world premiere of Scott McAllister's *Concerto Americana*, which led to subsequent performances, including the College Band Directors National Association Conference.

An accomplished chamber musician, Glazier is a founding member — with Don-Paul Kahl of Duo Entre-Nous, a saxophone and clarinet ensemble dedicated to the progression of new music.

"I have a really great relationship with the UF School of Music and participated in a lot of alumni projects with the band and Professor Mitchell Estrin," she said. "Those experiences were near and dear to my heart. During the four years at UF, I grew so much and learned so much. It was an incredible honor to be at such a huge school with a wonderful reputation."



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## UF awards honorary degrees to accomplished American artists

BY MACEY WILSON (BSPR '18)  
& BRANDON MCKINLEY (BMUS, BSPR '17)

One of America's most performed living composers Libby Larsen and Broadway icon Chita Rivera received honorary doctorates from the University of Florida at spring commencement ceremonies in 2017 and 2018, respectively.

"To be in permanent association by a revered university such as the University of Florida through receiving an honorary doctorate is an extraordinary honor," Larsen said.

Dr. Paul Richards, professor of music composition, said that Larsen's three-day visit to the campus in 2006 had a huge impact on faculty and students.

"Her works are invariably engaging, inventive and thoroughly well-made; they tug equally at the heart and the head," Richards said. "It's emotional and intellectual in equal measures."

Chita Rivera, an accomplished and versatile actress, singer and dancer, won two Tony Awards as

Best Leading Actress in a Musical and received eight additional Tony nominations.

She first came to UF in 2004 to receive the Linda Wilson Lifetime Achievement Award for Excellence in Theatre. Professor Tony Mata, head of the musical theatre department, created this award with Linda and George Wilson to honor preeminent artists, and he chose Rivera to be the second recipient.

"Chita Rivera is honestly one of the few remaining legendary Broadway stars of all time," Mata said. "There are few stars that are unlike anybody else, and she's one of them. You can't get any better than Chita."

After decades on Broadway, Chita Rivera had plenty of stage secrets to share when she visited musical theatre students at the University of Florida. But her foremost advice applies to any field: "Don't lose your sense of humor," she said. "It will get you through a lot of stuff."

## Dance Alive directors win UF Distinguished Alumna Awards

BY TORI CHIN (BSPR '21)

University of Florida College of the Arts alumni Judy Skinner and Kim Tuttle received Distinguished Alumna Awards in 2018 for their outstanding achievements in their fields and their contributions to UF.

Judy Skinner received her bachelor's degree and Master of Education from UF—where she said she learned what she was passionate about—and continued her studies in New York. Skinner has received several individual fellowships in choreography from the state of Florida and has served as an executive director and resident choreographer for Dance Alive National Ballet.

"Knowledge that what I have done has meaning to a larger world has inspired me to greater efforts in my field," Skinner said. "I expect to go on making more art—hopefully inspiring others."

Kim Tuttle attended UF on a full scholarship where she was a staff pianist for the music department. As a student, Tuttle said she learned how to work from her piano teacher, Samuel Teeters.

Since her time as a student, Tuttle has created over 100 ballets, served on the State of Florida Dance Panel and became an executive artistic director and resident choreographer for Dance Alive in 1986.

To Tuttle, receiving UF's Distinguished Alumna Award shows a recognition of the value of the arts, and she hopes her influence in the artistic world will inspire the next generation of young artists and dancers to keep striving for innovation in the world of dance.



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COLLEGE OF THE ARTS  
*Alumni + Friends  
Council*

- Carlos Barrios
- Bill Booth
- Carl Byrd
- Ron Edelen
- Mahin Ghanbari
- Doug Grimmert
- Jean Koivu
- Vince LaRuffa
- Tammy McDowell
- John Pinckard
- Brenna Rizzardi
- Lois & Mark Rule
- Stephen Shooster
- Bruce Turkel
- Miles Wilkin
- Linda Wilson

***COTA Council inspires Business of the Arts Fund***

Successful alumni and dedicated supporters returned to campus in January 2018 for the fourth convening of the College of the Arts Alumni + Friends Council. An annual event, the COTA Council meets with college faculty, staff and students to share expertise and offer suggestions to advancing the college’s mission.

This year’s discussions focused on incorporating business into arts education. The council expressed a need to support the development of entrepreneurial, financial and business management skills necessary to work as an artist or in a creative industry.

Many council members are working artists or employers, and they provided insight on the traits needed for young adults to successfully make a career or land a job.

Dean Emerita Lucinda Lavelli has had a career-long interest in the business of the arts. Inspired by the COTA Council’s discussions and in honor of her retirement, her husband, Kenneth Webster, made a lead gift to establish the Lucinda Lavelli Business of the Arts Fund.

**THE LUCINDA LAVELLI BUSINESS OF THE ARTS FUND** will build business skills within the arts curriculum with guest speakers, special courses and other programs. To learn more or give to the fund, visit [arts.ufl.edu/muse2018/lavelli](http://arts.ufl.edu/muse2018/lavelli).

***Campus and community celebrate National Arts and Humanities Month***

Gainesville Mayor Lauren Poe proclaimed October as National Arts and Humanities Month, and 12 campus departments collaborated to bring 47 student and community groups to the Plaza of the Americas on Oct. 13, 2017, to celebrate with the annual Pop-Up Culture event.

**CAMPUS PARTNERS**

- Center for the Humanities and the Public Sphere
- College of the Arts
- College of Design, Construction and Planning
- College of Liberal Arts and Sciences
- Florida Museum of Natural History
- George A. Smathers Libraries
- Harn Museum of Art
- Samuel Proctor Oral History Program
- UF Performing Arts
- STRIVE at Gatorwell

**COMMUNITY PARTNERS**

- 352Creates
- ImpressInk



Gainesville Mayor Lauren Poe presents the National Arts and Humanities Month proclamation to Dean Emerita Lucinda Lavelli.

**READ MORE:**

[arts.ufl.edu/muse2018/mayor](http://arts.ufl.edu/muse2018/mayor)

## Director of the School of Theatre + Dance returns to his roots

BY MARISSA SECADES (FABA THEATRE, BA ENGLISH '18)



While this past season at the School of Theatre + Dance (SOTD) marked the 50th anniversary of the Constans Theatre, it also marked the school's last season with Dr. Jerry Dickey as its director.

Dickey became director of SOTD in July 2012, but it was not his first time stepping foot on the University of Florida campus.

"I had been at the University of Arizona for 25 years when I saw this position opening at UF, and it was a special chance to come back to where my roots in theatre started, my passion for performing arts flourished, and, for personal reasons, where my wife and I met," Dickey said. "It was really a unique and special opportunity."

From a BFA theatre student rehearsing in hallways during the 70s to director of the school nearly four decades later, Dickey has truly been a champion for performing arts at UF. During his tenure, SOTD has greatly expanded in size, student body and opportunities for students to develop their craft. These include the professional partnerships and internship programs that have recently been established with both the Hippodrome State Theatre in Gainesville and the Asolo Repertory Theatre in Sarasota. Additionally, Dickey redesigned the school's summer programming to focus on the development of new plays in partnership with Tilted Windmills Theatricals, including the off-Broadway hit *PUFFS, Or: Seven Years of Increasingly Eventful Years at a Certain School of Magic and Magic* by Matthew Cox.

"We, as a school, are providing a residency for Tilted Windmills to bring commercial

theatre projects with guests artists to work with student actors and designers in the last stages before they go on to commercial theatre in New York," Dickey said.

"All of those things are really special and can give the school a unique brand and identity that not a lot of training programs can offer," he said.

Dickey has been able to cultivate these exciting opportunities while still holding a full and fresh season of shows each year.

With a new show opening almost every month, it was impossible for Dickey to choose a favorite.

"I look around at all the faculty and students and I see such professional creativity and growth in many respects, so it's hard to single one show out," he said.

While he will not be too far away—given his return to the classroom as a professor in the fall of 2019—Dickey still had words of advice and encouragement to share.

"Try to do your work to make the other person in the room look really good," he said as advice to students. "The performing arts world is a very small group of people and if you treat others well, they will want to work with you again."

Professor Ralf Remshardt took the reins as interim director in August 2018.

Since Dickey announced that he is stepping down, sentiments of gratitude having been pouring out from current and former students, faculty and staff members.

"As an administrator and educator, Jerry's mind and heart are exceptional—exemplary—and I think that we're lucky that he's just changing hats and not addresses," said Professor of Acting Tim Altmeyer. "Jerry is the kind of leader who makes it easy to get behind him—tireless, unflappably good-humored, level-headed and thoughtful in his words and deeds. He's brought a lot of blue ribbon stock to the school in his tenure."

Dickey's feelings toward the faculty and staff are mutual.

"The people I work with every day and on every project are incredibly dedicated and hard working," he said. "It's been an honor to share the space with them."

### NEW FACULTY 2017-2018

#### COLLEGE OF THE ARTS ADMINISTRATION

##### Jennifer Setlow

Associate Dean and Associate Professor of Theatre

#### SCHOOL OF ART + ART HISTORY

##### Jarred Elrod

Assistant Professor of Graphic Design

##### Gaby Hernández

Assistant Professor of Graphic Design

##### Matthew Jarvis

Visiting Assistant Professor of Art History

##### Heidi Powell

Assistant Professor of Art Education and Program Director of Graduate Studies for Art Education Program Online

##### Lynn Tomaszewski

School Director and Professor of Practice in Printmaking

#### SCHOOL OF MUSIC

##### Jasmin Arakawa

Assistant Professor of Piano

##### Rich Pellegrin

Assistant Professor of Music Theory

#### SCHOOL OF THEATRE + DANCE

##### Michael Clark

Associate in Multimedia Arts

##### Malcolm Gets

Professor of Practice in Acting

##### Matt Morgan

Lecturer of Musical Theatre

##### Susan Schuld

Assistant Professor of Voice/Speech

#### CENTER FOR ARTS IN MEDICINE

##### Diane Garrison

Assistant Scholar of Music Therapy

#### DIGITAL WORLDS INSTITUTE

##### Michael Clark

Associate in Multimedia Arts

## School of Art + Art History

Assistant Professor **Anthea Behm** participated in *Plates of the Present* residency in Paris, France; photograms made during the residency are being collected by the Centre Pompidou.

Associate Professor **Kaira Cabañas** won the International Educator Award for Junior Faculty for the College of the Arts from the UF International Center. Her new book, titled *Learning from Madness: Brazilian Modernism and Global Contemporary Art* published by University of Chicago Press in October.

Professor and Banks Preeminence Chair in Art **Coco Fusco** was named one of “51 Artists, Curators, Directors, and Dealers Changing the Art World in 2018” by *The Observer*, and she was one of eight art journalists awarded a prestigious Rabkin Foundation Award. Her work will be exhibited in a solo show at The Ringling in Sarasota this fall.

Associate Professor **Katerie Gladdys** presented her interactive sculpture *Radicle Engagement: Seeds, Art and Storytelling*, at Queens Museum in New York and a pop-up exhibition on the *Swale*, a *Floating Food Forest* barge, currently docked at the Brooklyn Army Terminal. She is the college’s first faculty on exchange with the University of Illinois Champaign-Urbana for the 2018-2019 year.

Professor **Richard Heipp** had a solo retrospective exhibition at the Polk Museum of Art in Lakeland, Florida, which featured more than 60 individual pieces that survey over 40 years of his work accompanied by a full-color catalog.

Professor **Melissa Hyde** was inducted into the UF Academy of Distinguished Teaching Scholars, and she received an honorary Doctorate of Humane Letters from her alma mater, Colorado College. She curated a major exhibition at the Harn Museum, *Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection*, with an accompanying public symposium and publication. The exhibition traveled to the Ackland Art Museum and the Crocker Art Museum.

Associate Professor **Guolong Lai** was named a Getty Scholar for the Getty Research Institute in Los Angeles, as well as an International Scholar for the International Consortium for Research in the Humanities in Germany. He co-edited a book: *Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols, and Legacy*.

Associate Professor **Julia Morrisroe** presented solo exhibitions at Shaanxi Normal University, China, and at Valdosta State University in Georgia. She received a Teacher of the Year award for the College of the Arts.

Assistant Professor **Heidi Powell** taught social and cultural mapping through the arts at Beijing Foreign Studies University, China. Along with Associate Professor **Michelle Tillander**, she taught Culture Mapping in Florence, Italy, during summer.

Associate Professor **Jack Stenner** was selected for the 2018 Orlando Museum of Art Florida Prize in Contemporary Art, and he also showed work and presented at the 16th Biennial Art and Technology Symposium in New London, Connecticut.

Professor **Sergio Vega** exhibited at Paris Photo, the international art fair for photography, as well as at Untitled Art, Miami Beach (part of Art Basel). His solo exhibition in Paris was recommended among the ten best exhibitions by several media, including the mainstream newspaper *Le Figaro*.

## School of Music

Professor **Timothy S. Brophy** published a chapter on the University of Florida Assessment System in the new book *Enhancing Assessment in Higher Education: Putting Psychometrics to Work*.

Professor **Mitchell Estrin** served as the International Clarinet president elect and was director of the 2017 ICA Young Artist Competition and the ICA Professors Choir.

Assistant Professor **Randolph Lee** was heard on New Jersey’s WWFM The Classical Network in May, 2017. Lee performed Anthony Maglione’s *The Mystic Trumpeter*, a cantata for solo trumpet, solo voices, choir, organ, brass and percussion.

Lecturer **Matt Morgan** created the role of Charles Drouet in the world premiere of multi-Grammy award winning duo Aldridge and Garfein’s *Sister Carrie*. Based on the classic by Theodore Dreiser, this new work premiered to rave reviews in the national press.

Professor and Director **Kevin Orr** released his third CD on Meyer Media focusing on the major piano works of Samuel Barber. Included is a collaboration on the *Barber Piano Concerto Op. 38* with conductor En Shao and the Slovenian Radio and Television Symphony.

Professor **Paul Richards** won the 2017 Flute New Music Consortium Composition Competition for his flute and piano piece *Entanglements*.

Professor **James Paul Sain** was a contributing author with Goktug T. Cinar (principal investigator, Bosch Research Center) and Jose Principe (UF Computations NeuroEngineering Laboratory) on the article *A Study of Musical Pitch Distance Using a Self-Organized Hierarchical Linear Dynamical System on Acoustic Signals*.

Professor **Edward Schaefer** presented *Teaching Carolingian Chant Online: the Power of Collaboration* at the 2017 Accelerate Conference of the Online Learning Consortium in Orlando.

Adjunct Lecturer **Erik Shinn** was invited to participate in the first-ever Trombone Choir to visit Cuba. Shinn also joined the administration of the Music Academy of the West in Santa Barbara, California, where he was the Housing Director for the Academy’s eight-week 70th-anniversary season.

## School of Theatre + Dance

Assistant Professor **Trent D. Williams, Jr.** was awarded an Excellence Award for Assistant Professors by the university.

Associate Professor **Tim Altmeyer** was named College of the Arts Faculty Advisor/ Mentor of the Year.

Lecturer **Matt Morgan** performed the lead tenor role of Charles Drouet in the world premiere of Robert Aldridge and Herschel Garfein’s new opera *Sister Carrie* both live on stage and on the show’s recording.

Associate in Multimedia Arts **Michael Clark** designed projections for the U.S. national tour of *Jersey Boys*.

Associate School Director and Associate Professor **Tiza Garland** completed her third and final year as the President of the Southeastern Theatre Conference.

Lecturer **Jenny Goelz** organized and led the Production Managers’ Forum at the national USITT conference in Ft. Lauderdale in March 2018.

## Center for Arts in Medicine

Lecturer **Ferol Carytsas** was appointed chair of the research committee for the National Organization for Arts in Health.

Lecturer **Jeffrey Pufahl’s** production of *Inside OCD: I am not my Illness*, produced in partnership with University of Florida Performing Arts, was performed at the International OCD Foundation Conference in Washington, D.C.

Assistant Scholar **Diane Garrison**, Senior Lecturer **Jenny Lee** and Assistant Scholar **Heather Spooner** co-authored the Telehealth Manual for Creative Arts Therapies for the National Creative Forces Initiative in partnership with the National Endowment for the Arts and Americans for the Arts.

Director **Jill Sonke** received a \$780,000 grant from ArtPlace America to lead a national initiative, Creating Healthy Communities: Arts + Public Health in America.



## Digital Worlds Institute

Associate Professor **Angelos Barmpoutis** won the award for Undergraduate Teacher of the Year for the College of the Arts. He has also received a U.S. Patent for his invention of a method for “Real-time Reconstruction of the Human Body and Automated Avatar Synthesis” utilizing infrared sensors.

Assistant Professor **Kyle Bohunicky’s** article "Ecomods: An Ecocritical Approach to Game Modification" appeared in the *European Journal of Literature, Culture and Environment’s* ECOZON@, and he also produced a book chapter in “100 Greatest Video Game Characters,” published by Rowman & Littlefield.

Assistant Professor **Eleni Bozia** successfully defended her second doctoral degree and was awarded a Ph.D. in digital humanities with a focus on computer science at the Institut fur Informatik und Mathematik at the University of Leipzig.

Lecturer **Chelsea Cantrell** was funded from a successful kickstarter campaign to support the production of her independently published book *1 Un(b)read Message: The Internet Harassment Art Book*.

Associate Professor **Michael Clark** collaborated on projects for CBS, Economist Magazine, Norwegian Cruise Lines, the Breast Cancer Research Foundation with Mary J. Blige, and Yukio Ninagawa’s Japanese language production of *Macbeth* at Lincoln Center.

Associate Director and Associate in Digital Arts & Sciences **Tim Difato** spearheaded the development of LUMA, a student production collective at DW Studios that builds experience and industry connections through real-world projects.

Assistant in Digital Arts & Sciences **Seung Hyuk Jang** created characters and animation for the movie *TreeTender*, which premiered at the Florida Museum of Natural History on Nov. 17, 2017.

Lecturer **Aaron Karlson** developed visual effects concepts and 3-D animated environments for Trauma Informed Practices, an educational video series for teachers co-produced by the Lastinger Center and DW Studios.

Professor and Director **James Oliverio’s** choral work *Songs from the World House*, originally composed as part of a National Endowment for the Arts grant to commemorate the life’s work of Dr. Martin Luther King, was performed at Wolftrap by the Gay Men’s Chorus of Washington, D.C.

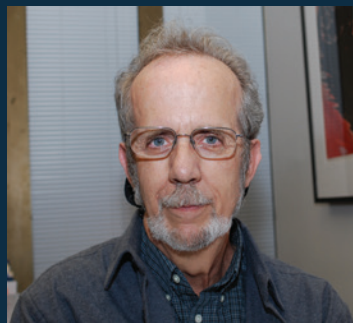
Associate Director and Associate Professor **Marko Suvajdzic** continues work on DREAMS (Digital Rehabilitation Environment-Augmenting Medical System), which aims to assess the feasibility of developing a virtual-reality system to treat delirium in ICU patients.



**Paul Koonce** studied composition at the University of Illinois and the University of California, San Diego where he received his Ph.D. in music. Previous positions include Moorhead State University and Princeton University. His music focuses on issues of representation and perception in electroacoustic sound. As a software developer, he has explored the invention of computer technologies for the manipulation of sound and timbre, developing tools for

exploring the parallels between musical and environmental sound phenomena. Recent work has branched into the area of electroacoustic performance with the development and use of data gloves, virtual instruments and real-time processing.

He is the recipient of fellowships from the Guggenheim and McKnight Foundations and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Ars Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paulo, the Bourges International Competition, and the International Computer Music Association. His music is available on the SEAMUS, Mnemosyne, ICMA, Panorama, Innova, Einstein, Centaur and Mode records labels.



## Dr. Craig Roland

has over 40 years of experience teaching art in various educational settings. Before joining the School of Art + Art History faculty at the University of Florida in 1988, Roland taught art education classes at Eastern Illinois University and Purdue University. Prior to his university career, he taught K-12 art at The American Foundation of Monterrey, Mexico, and at Shawnee Middle School in Lima, Ohio.

Over the years, Roland’s research interests have included teaching critical and creative thinking through art and design, exploring ways of supporting and transforming art teaching and learning through the use of technology, and improving professional development practices for K-12 art teachers. In 2007, he started a social network called Art Education 2.0 with the goal of connecting art classrooms around the globe. Over the past decade, this network grew to over 15,000 members who joined the site seeking innovative classroom ideas, useful curriculum resources, and professional dialogue. More recently, Dr. Roland spearheaded the development of an online Master of Arts in Art Education at the University of Florida. This innovative program transformed the way graduate studies in art education are approached at the University of Florida.

**READ MORE:**

[arts.ufl.edu/muse2018/roland](https://arts.ufl.edu/muse2018/roland)

# THE ARTS:

BY BRANDON MCKINLEY (BMUS, BSPR '17)  
& GRACE LANDEFELD (BA DANCE '19)

Our home planet has over 2.3 million named species. Humans are only one of millions of bacteria, fungi, plants and animals. Yet our existence has an impact that intertwines with the immense network of relationships that define life on Earth.

Understandably, our planet's inhabitants have a very complex and extensive family tree. But University of Florida scientists have successfully mapped the most comprehensive Tree of Life to date.

Doug and Pam Soltis, distinguished scientists and professors at the Florida Museum of Natural History, served as principal investigators on the team. Their Tree of Life displays the shared evolutionary history of and relationships between all known living things.

To celebrate the development of this project, the Florida Museum of Natural History hosted *One Tree, One Planet*, an event series throughout UF's campus and the Gainesville community.

Together with the College of the Arts, the museum welcomed internationally acclaimed artist and architect Naziha Mestaoui to represent the Tree of Life through digital projection artwork on a live oak tree.

On Nov. 17, 2017, the Paris-based artist—known for her projections on the Eiffel Tower—unveiled the *Live Oak Tree of Life* in Gainesville's Innovation Square alongside scientists and leaders of the UF and local communities.

To accompany the light projection, Mestaoui worked with a composer to transform the genome common to all life on Earth into music. The amino acids from this common DNA sequence were translated into notes to

# a prism of light

make what Mestaoui called the Symphony for Life, which played during the 10-minute projection. The pulsing that all living organisms have inspired other rhythmic sounds in the composition.

"It's all about connectivity and understanding that we are a part of something bigger," Mestaoui said. "We are not at the top of a pyramid. We are a part of a network where every living organism is important."

The *Live Oak Tree of Life* was only one piece of the larger *One Tree, One Planet* event series, which included a second projection by Mestaoui on the back of the Harn Museum of Art and a short, animated film by James Oliviero and his team at the UF Digital Worlds Institute.

Doug and Pam Soltis said Mestaoui's work is a powerful metaphor for understanding all of biodiversity.

"You are not just observers of the Tree of Life, you are part of the Tree of Life," Doug Soltis told over 100 attendees at the Innovation Square illumination. "The Tree of Life brings us clean air, water, food, and it also furnishes all of our medicines, crops and helps us cure disease."

But the *Live Oak Tree of Life* symbolized something even more.

The artwork is intentionally located almost equidistant from downtown Gainesville and UF's main campus, the hearts of the city's major communities.

Recently, College of the Arts Dean Emerita Lucinda Lavelli and her colleagues made significant steps to further the college's

READ MORE ABOUT THE TREE OF LIFE:  
[ARTS.UFL.EDU/MUSE2018/TREE](https://arts.ufl.edu/muse2018/tree)



PHOTO BY LAURA NORTH (BFA ART '17) | LAURANORTHSTUDIO.COM



integration into the fabric of campus and community. Beginning in 2016, Lavelli led the development of the *Aligning Strategic Initiatives through the Arts Report*. The report, which was published in July 2017, was a result of six months of collaboration that culminated in an action plan for the arts, culture and humanities linking UF's campus and surrounding community.

Charlie Lane, UF senior vice president and chief operating officer, reached out to Lavelli to identify impactful ways to share the arts with the city.

Through a university-sponsored grant, Lavelli immediately began working on finding a symbol that would capture the creative energy of the city and university. *The Live Oak Tree of Life* became the perfect representation, and Lavelli chose Innovation Square as its location to demonstrate the interconnectivity of campus and community.

Gainesville Mayor Lauren Poe, who also attended the illumination of the tree, emphasized how our biodiversity is essential to us being alive and being part of the planetary community. The tree also serves as a metaphor for the Gainesville community.

"It's our diversity as a city that makes us who we are," Poe said. "It's not only important, but our lives depend on celebrating that diversity and making sure that every single element of our community is served equally in our quest for the pursuit of happiness."

The College of the Arts continues to explore the importance of using art in ways that can connect a range of diverse disciplines and communities.

In fall 2017, School of Art + Art History Associate Professor of Drawing and Painting Julia Morrisroe began work in collaboration with UF art and engineering students on the creative innovation of two murals. The team completed the first, *Currents of Data*, on the southeastern side of the water reclamation tank on Gale Lemerand Drive.

Students and employees on their way from the commuter parking lot to the health science and medical buildings now have vibrant blue, yellow and magenta colors to brighten their walk.

"We're in the midst of nature and science and that intersection," Morrisroe said referring to the location of the mural between digital wetlands and research buildings.

WATCH THE VIDEO:  
[ARTS.UFL.EDU/MUSE2018/MURAL](https://arts.ufl.edu/muse2018/mural)

Production for the second mural, *Waterfall of Data*, will begin in fall 2018 on the northwestern side of the tank facing the road. Morrisroe's work reflects the local community's focus on the natural environment, springs, wetlands and watersheds, alongside UF's technologically focused science and engineering research.

"The natural waters are such a precious resource for all of us," she said. "I'm using images from Blue Springs in particular that I've pixelated and then broken up into bits, and those bits are reflecting the idea of data and how big data is used on campus in order to help drive policy decisions."

The murals are a part of the public art project for Creative B, an annual summer programming sponsored by the office of UF Provost and Senior Vice President of Academic Affairs Joseph Glover. A collaboration among multiple college and departments on campus, Creative B is only one example of the arts' extended reach beyond the classrooms, performance venues and galleries of UF.

But arts are not only visible on the campus and in the community; they permeate throughout our society.

"The arts are like a prism," Dean Emerita Lucinda Lavelli said. "One beam of light goes in and a rainbow of colors radiate into the many corners of the community."

Faculty extend that community beyond the city limits of UF's hometown, crossing international borders.

Dr. Will Kesling, director of the University Choir, takes his students abroad to Colombia to experience a unique musical and performance setting different from the United States.

"In South America, they love music so much and have so little," Kesling said. "The great part of traveling is having the privilege to make music with people who don't speak your native tongue, yet we all speak the same language and that's music."

Assistant Professor Trent D. Williams, Jr. brings dance to Trinidad and Tobago. The U.S. Embassy recently funded his two recent trips where he held workshops and performed at the Coco Dance Festival. Each trip, he brought a School of Theatre + Dance student, who had the unique opportunity of performing at the festival and assisting Williams with his workshops at La Seiva Primary School.

The College of the Arts is not only educating the next generation of artists and leaders but integrating its work with the fabric of the surrounding neighborhood. From community music performances in places like Bo Diddley Plaza to the research and practice of the Center for Arts in Medicine, the college is the motherhouse for demonstrating how the arts change our world.

With the university's launch of the GO GREATER campaign, the arts are our call to lead.

For us, music, dance, theatre, digital and studio art help find something bigger in ourselves and are a tool for breaching untouched avenues of change. They bring us up and tie us together as a creative individual and a whole community.



During the second week of July 2017, Dr. Will Kesling, professor of music at UF, conducted a concert with the Choir of the Ministry of Education and Sports in Buenos Aires, Argentina.



Assistant Professor Trent D. Williams, Jr. hosted workshops at La Seiva Primary School during an annual trip to bring dance to Trinidad and Tobago.

# Wonder Woman of the Arts leaves behind a heroic legacy

COLLEGE OF THE ARTS DEAN LUCINDA LAVELLI RETIRES

Much like Wonder Woman, Lucinda Lavelli has used her power, courage and strength to be a warrior and advocate for the arts at the University of Florida. She began her journey as the dean of the UF College of the Arts in 2006. After 12 years of service, she retired from deanship in June 2018.



Her passion for the arts, university and broader community has distinguished her as a remarkable leader who successfully raised the visibility and prominence of the College of the Arts.

“Her championing of the arts is heroic because she sincerely believes that the arts make better lives and have the potential to make the world a better place,” said Dr. Jerry Dickey, former director of the UF School of Theatre + Dance.

As one of the leaders for the arts on campus, Lavelli established a record of thought institutionally for the inclusion of creative thinking. In 2010, she drafted a talking

paper titled the “Creative Corporation,” from which many ideas appear in the UF Innovation Academy. Her colleagues attribute the flow and inclusivity of new ideas to her willingness to listen and eagerness to build relationships.

“She always listens to any perspective,” said James Oliverio, founder and director of the UF Digital Worlds Institute. “In my own experience, she offers back a perspective that often opens up a panorama.”

Lavelli championed the merits of interdisciplinary work reflective of national trends with the support of the college’s school directors. She spearheaded Creative B, a summer program for students at UF that consolidates the collective resources and talents of the many creative programs on campus. Her advocacy extended to her work with the Creativity in Arts and Science Event (CASE), which attracted donor support for art and science presenters; the Science,

**2006** College Constitution passed.

**2007** Fine Arts Living Learning Community began at Reid Hall.

Groundbreaking of Steinbrenner Band Hall.

**2008** Dance received accreditation by the National Association of Schools of Dance.

Gator Marching Band received new uniforms.

**2009** CAM started its AIM for Africa: Rwanda Project.

SOTD led the collaboration with St. Augustine on the Florida First Coast Festival.

First annual benefit gala, *Splendor*, held with Jane Austin at the President’s house.

**2010** Established Creative B summer program with the Office of the Provost and numerous campus partners.

WARPhaus opens.

SOM became an All-Steinway School.

Creative Campus Committee formed.

**2011** Founding member of Alliance for the Arts at Research Universities (a2ru).

Grand opening of 4MOST Gallery.

**2012** COTA exceeded \$6.5 million fundraising goal in the Florida Tomorrow campaign.

Science, Engineering and the Arts (SEA) Change founded.

Online music and art education master’s programs begin.

GRADhaus opened.



Engineering and the Arts Change (SEA Change) Committee; and the Arts and Humanities Steering Committee, which raises the visibility and importance of the arts campus-wide.

“There has truly been a ‘sea change’ here at the university in the past decade due to Lucinda’s leadership,” said Jill Sonke, director of the UF Center for Arts in Medicine. “Interdisciplinarity is no longer just a topic that we talk about around the table. It’s being funded, and it’s making a difference on our campus.”

As a national arts leader, Lavelli has advocated for higher education and the arts in numerous legislative halls from Tallahassee to Washington, D.C. In the national higher education scene, she was a founding institutional member of the Arts Alliance for Research Universities (a2ru) and is the past president of the International Council of Fine Arts Deans (ICFAD) and the Florida Higher Education Arts Network (FHEAN).

At the forefront of connecting the university with the City of Gainesville, Lavelli led a campus and community planning committee that resulted in the Aligning Strategic Initiatives Through the Arts Report. The effort sought to harmonize the arts and culture of the university and City of Gainesville. She also served locally as a member of the Gainesville Chamber of Commerce and Gainesville Women’s Forum as well as on the board of directors for Dance Alive, the Cade Museum and other organizations.

“Her leadership and service is leadership as service,” said Lynn Tomaszewski, director of the UF School of Art + Art History.

Lavelli’s commitment to the arts has led to a 12-year tenure full of creativity, innovation and success that has dignified the College of the Arts as a model demonstrating the importance of the arts in a top 10 research institution. Her strategic vision has empowered the faculty and staff to continue to create a positive academic, artistic and research environment for the college’s talented students.

“Lucinda Lavelli is a guiding light,” said UF School of Music Director Dr. Kevin Orr, “a force for good—not brute force, but a force of kindness, openness and collaboration. A force that brings people together, builds consensus and fosters mutual respect.”

A true Wonder Woman of the arts, her heroism has influenced scores of accomplished and upcoming artists and academics. Through her passion and enthusiasm, she has inspired alumni and friends to support the college’s programs and students for years to come.

“She may have started out as a lonely voice,” said Joseph Glover, UF provost and senior vice president of academic affairs, “but thanks to her efforts, there is now a chorus singing in harmony.”

**2013** SOTD partnered with the Hippodrome Theatre on their first co-produced stage production, *Avenue Q*.  
Gator Marching Band awarded the Sudler Trophy.

**2014** COTA hosted first annual Pop-Up Culture event.  
Premiered alumna Stella Sung’s opera *The Red Silk Thread*.  
Master’s in Arts in Medicine program launched.

**2015** COTA Alumni + Friends Council founded.  
Arts and Humanities Steering Committee formed.  
SOTD began a summer developmental partnership with Tilted Windmills Theatricals.  
Anderson Memorial organ in University Auditorium restored.  
Mint Studio and the Art + Architecture Fab Lab opened in Infinity Hall.

**2016** University Galleries hosted twelve shows to celebrate its 50th anniversary.  
Digital Worlds Institute celebrated its 15th anniversary.

**2017** CAM received the NEA Creative Forces grant for the Rural Veterans TeleRehabilitation Initiative.  
Published Aligning Strategic Initiatives through the Arts Report.  
Constans Theatre celebrated its 50th Anniversary.  
Certificates in Art Education and Graphic Design launched.

**2018** SOM celebrated its 90th Anniversary.  
Friends of Art + Art History hosted inaugural *Artistry: An Evening with Friends* benefit event.  
Groundbreaking of Gator Marching Band Practice Complex.

# CRUDE LIFE



## Museum-on-the-move explores the crude reality of 2010 oil spill

BY CORAL DIXON (MA MUSEOLOGY '19)

School of Art + Art History Associate Professor Sean Miller joined forces with Brandon Ballengée, an artist and biologist from Louisiana State University, to create *The Crude Life Portable Biodiversity Museum for the Gulf of Mexico*. This expansive project, funded by a National Academies Keck Grant, is a portable museum experience traveling the country educating people on Gulf biodiversity and the environmental impact of the 2010 Deepwater Horizon oil spill.

“The Deepwater Horizon spill in the Gulf of Mexico was the worst recorded marine petrochemical spill in history,” Miller said. “The impacts are still being researched. Ballengée has noted that fourteen different types of fish have not been seen in the Gulf since the spill. Deepwater Horizon impacted plants, wildlife and people’s livelihoods throughout the region.”

Miller’s contributions to *Crude Life* include co-designing the pop-up museum, original photography, paintings, inflatable art, sculptures, custom inlaid wood displays and co-curating specimens with Ballengée. *Crude Life’s* vast collections include turtle shells, animal skulls, eggshells and illustrations that reveal ecological issues in the Gulf.

The museum is housed in a series of old sea trunks retrofitted with polished wood interiors to showcase the numerous specimens and objects. Miller fashioned the trunk interiors with recycled wood from Florida and Louisiana and trees that fell during Hurricane Irma. Each trunk addresses a specific area of study—from birds to reptiles.

Other *Crude Life* collaborators include Aurore Ballengée, Prosanta Chakbarty, Ben Dubansky, Suzanne Fredericq, Kevin Mahoney, Rachel Mayeri, Monique Verdin and Link Morgan.

Rather than forging a partnership of arts and sciences, *Crude Life* reminds us of their ongoing historical relationship. Pulling out an illustration of a cabinet of curiosities, Miller explains that before museums it was not uncommon for collectors to display art alongside natural oddities and other scientific specimens.

*Crude Life* has primarily exhibited in Louisiana, whereby Miller and the other contributors sit with community members to discuss the collection. The participants are encouraged to examine, touch and question what they see.

“In art there’s social practice and in science there’s public outreach, and these two things can dovetail together,” Miller said. “Our unconventional museum-on-the-move seeks to activate each audience’s sense of curiosity and wonder by putting the hands-on collection into a state of play, learning and discovery.”

As *Crude Life* continues to exhibit Miller is hard at work on *Drifting Cabinets*, a sister project to tour Florida with exhibitions scheduled for the Cade Museum and other spaces, supported by Fine, Farkash and Parlapiano, P.A.

“Anyone living in the Gulf region can attest to the wondrous plants and wildlife that exist here,” Miller said. “So *Crude Life* really is a study, a mournful display and an awe-inspiring celebration of what has occurred and is currently unfolding all around us in the Gulf.”





## Students use their senses to explore food sciences

BY TAYLOR NORBERG (BSPR '19)

Katerie Gladdys, School of Art + History associate professor, envisioned a class where students could explore food technologies and agricultural sciences through an arts perspective.

The Production, Consumption, Digestion and Excretions: Food, Art and Technology course challenged students of different disciplines to use their sight, smell, taste and touch senses to understand and communicate their artistic vision of food's relationship to art and technology.

The course emerged as an initiative from the UF Institute of Food and Agricultural Sciences (UF/IFAS) Field and Fork Program—of which Gladdys is a fellow—to help connect a variety of studies to food systems. The blend of these processes is a way for the students to foster better critical thinking and technical skills, said Anna Prizzia, campus food systems coordinator.

"Artists transform data into a subjective and conceptual artwork using metaphors in ways very different than what happens in scientific research," Gladdys said. "Scientists can learn different ways to experiment or approach the scientific method by considering the processes that artists use."

Experiential learning is an essential component of the course. In spring 2018, Gladdys' lessons included observing the physical properties of local soils and making candy to examine the history of sugar. Thanks to grant funding from Field and Fork, the class also visited labs and engaged with local experts to broaden

their understanding of how art and design are connected to food.

Students participated in service learning by volunteering at the Field and Fork garden as well as created group projects such as Grow It!, a card game about farming, designed by students Sara Culpepper, Michael Marte and Grace Chun.

Chun, a psychology student, said that the class broadened her definition of art and her understanding of who can be artists.

"I realized that local farmers, seed biologists, nutritionists and local food activists incorporated art and design whether they saw it that way or not," she said. "Art can be a final product like a ripe strawberry grown organically, or it can be the process of growing that strawberry."

Students also created more personal work about their relationships with food systems, including recipe cards for local vegetables, seed packaging, signage, video documentaries and ceramic sculptures.

Graphic design master's student Marjorie Shropshire focuses her artwork on how integrating design with science can inform and engage. Prior to the class she only had concentrated on the aesthetic aspects of plants.

"The participatory activities that were offered during the class opened my eyes to how smell, taste and technology can inform art practice," Shropshire said.

### BACKGROUND PHOTO:

Nadia Mourad, a microbiology student, set up 24 petri dishes as dinner plates to explore how microbiology is connected to our diets.

### ALUMNI ACCOMPLISHMENTS

**Jason Mitcham (MFA '05)** opened a solo museum exhibition in Flint Institute of Arts' Fleckenstein Video Gallery in Flint, Michigan.

**Anna Kell (MFA '09)** opened a solo exhibition, *Flowers & Trees*, in the Arlington Arts Center and another solo exhibition, *Escape from Cultivation*, at Furman University.

**Logan Marconi (MFA '13)** opened a solo exhibition, *The Sanguine Heart*, at the Dougherty Arts Center.

**Jefreid Lotti (MFA '16)** and **Miguel Saludes (MFA '16)** opened the group exhibition *Alloys: A Cuban-American Tale* at the Concrete Space Art Gallery

**Kymia Nawabi (MFA '06)** won a NYFA fellowship and grant for drawing and was invited to be in the group exhibition *Facial Profiling* at C24 Gallery in NYC.

## Traveling the world through fellowship

BY MICHELLE TAPIA (BSJ '18)

Through UF's International Center, Lisa Iglesias, a multimedia artist and assistant professor at the School of Art + Art History, was awarded a fellowship that allowed her to live and work in Finland, Malta and the Dominican Republic.

Iglesias' studio research incorporates disciplines of drawing, painting and video across a variety of materials and techniques. Her travels allowed her to explore historical and contemporary drawing practices as well as weaving and textile traditions in the surrounding areas.

Traveling and working around the globe allows her to bring back new material for her students, meet and collaborate with new artists, and showcase her work.

"I really value the kind of community it fosters," she said. "Every time I go to a residency, I'm growing my community, and

I'm meeting other artists. I really respond to that change in location."

During her stay in Malta, an archipelago in the central Mediterranean, Iglesias collected audio and images from the surrounding villages and waterfronts in the area to create a new animation project that was displayed in her own solo exhibition on the island.

Iglesias also used her father's roots in the Dominican Republic in her exhibition titled *Leyendo con Fantasmas*, which translates to "reading with ghosts" in English. She and another artist Tomás Pichardo gathered documents and artifacts from their families' homes to create and inspire new work.

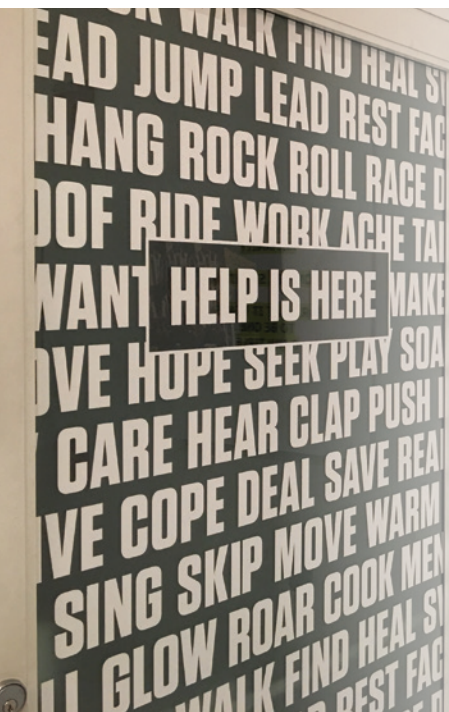
"I was able to incorporate materials, books and documents from my family's home," Iglesias said, "and that was especially poignant for me."



## Art provides a way to destigmatize addiction

*Dr. Craig Smith's curatorial work with Column Health's Craft Guild gives a public face to public health*

BY MADISON HALLMAN (BSPR '18)



Massachusetts-based company Column Health aims to destigmatize the negative stereotypes associated with opioid addiction.

As director of culture, School of Art + Art History Associate Professor Dr. Craig Smith's job is to help co-founder and chief executive officer Colin Beatty develop a public face for the company, aid in community partnership programming and curate and design for the specific spaces.

"My research background and specialization is in relational art, which brings people together in the specific time and space of the artwork," Smith said. "This is the premise of how we think and utilize culture at Column Health."

Smith works with the organization's Craft Guild, which recently opened a gallery space in one of the clinics separate from the

treatment area. *unaffiliate.us* is a public exhibit in an engaging, innovative space in Davis Square, a high pedestrian traffic-area. It allows artists, either in recovery or in support of destigmatizing the growing addiction problems, the opportunity to showcase art installations in an open display.

Smith's role for the guild is to create artwork and curate the space, seeking artists that share Column Health's mission and loan their work for public display to increase awareness, networking and art in the local community.

"Artwork and photography are looked at as representational and stands in the place of what really exists in the world, and representation is often perceived to be standoffish in that role," Smith said. "Column Health is about social interactivity and community."

### ALUMNI ACCOMPLISHMENTS

**Ciara Cordasco (BFAGR '07)** and **Chris Thomas (BFAGR '13)** are the lead designers at JetBlue.

**Holly Hanessian (BA '81)** was appointed the position of president of the Pittsburgh NCECA.

**Ben Carter (MFA '10)** published a new book, *Mastering the Potter's Wheel*, that gives techniques, tips and tricks for potters.

**Sarah Davey** was featured in *Beautiful Bizarre* magazine for her article *Sarah Louise Davey: Where There is Life, There is Art*.

**Adam Frezza (MFA Art '07)** is a multi-disciplinary artist working in paint, collage, photography, sculpture and installation. He currently lives and works in New York City, where he and his partner and collaborator Terri Chiao make up the American artist duo known as CHIAOZZA (pronounced like "wowza" or "yowza"). You can follow them on Instagram @chiaoza.

**AS TOLD TO MICHELLE TAPIA (BSJ '18)**

**You create a wide variety of art in a wide variety of mediums. Tell me about that and how that came to be.**

I love playing with material and trying to understand what different materials can do. For me, I do not have an instinctual compartment differentiating what makes a painting a painting and a sculpture a sculpture; it all feels like an effort to make art with the final medium being an experience of an object and an idea.

**You just had an installation in New York. Tell me about that.**

This year got off to an active start! From January to April, my partner and collaborator Terri Chiao and I worked with a team of colleagues, many of which I met during my time at UF, creating a large-scale installation for Nike. We filled the retail store at 5th Ave and 20th Street in Manhattan's Flatiron District with an epic, colorful display of sculptures. The concept imagined that when the Nike running shoe was worn, the city became a playful wonderland.

**Is there a project you have been most proud of? A memorable moment in your career?**

Ahh, every project is so much fun! I have really enjoyed every moment collaborating with Terri. I think forming and building our shared practice together continues to be the most fulfilling project. CHIAOZZA arises from a multi-disciplinary background with a strong focus on craft and play. One memorable moment was walking into the Coachella Valley Arts & Music Festival in 2017 after months of working with a large team building an acre-spanning 32-sculpture garden and seeing thousands of people skipping and smiling and enjoying the work we put out there. One sunny afternoon there was a little ice cream truck in the middle of our 40+ foot sculptures and all was right with the world.

**What do you hope people take away from your art?**

I would like the work we make to inspire viewers to continue to be curious about the world and empower each other with encouragement to continue building thoughtful and wonderful experiences.

**What advice would you give to young aspiring artists today?**

Never stop working. One anecdote I like to use is the notion of a 'switch'. People sometimes ask if we ever have to turn the switch off and shut down for a bit so we can return to the studio and turn the switch back on when we are ready to work again. That probably works well for some people; we tend to think of the light more as a 'dimmer' than 'on' or 'off'. Sometimes the lights are full tilt and we are operating on all the energy we can muster. Other times, we may mellow out and rather than flip the switch, we turn it gently and keep a low glow and those are the moments where some really wonderful dreams and ideas are born.

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

Foster relationships, they may last a lifetime.

Adam Frezza





*"Music is so much a part of the movement of life. Music is a part of our soul. In music theory, we often say that in the beginning was rhythm. And of course the rhythm of our heart is the starting point for life."*  
**— Willis Bodine, Professor Emeritus**



## Celebrating 90 years of music

*The School of Music's 90th anniversary season*

BY BRANDON MCKINLEY (BM, BSPR '17)

The University of Florida has a rich history of music. Beginning with the Pride of the Sunshine Gator Marching Band in 1913, a multitude of ensembles and generations of talented students have brought music to the UF campus for over a century.

The official music program was founded in 1927, and the director coordinated performance activities that included the marching band and Men's Glee Club, which was formed two years earlier in 1925.

"It has come a tremendous distance from its beginning," said Dr. John Duff, professor emeritus and former school director. "And it's evolved from just a kind of a simple program into a very complex, internationally recognized program."



*"Music is important because it's an art. It's something you will do your entire life."*

**— Dr. Phyllis Dorman, Former Professor**

To celebrate the 90th anniversary, 12 performing ensembles came together for the first time in a single concert event on Feb. 17, 2018, in the Phillips Center for the Performing Arts.

The School of Music's 90th Anniversary Collage Concert was a unique 90-minute production that captivated audiences even through the somewhat challenging set changes with the use of video vignettes. Produced by Indie Atlantic Films, the videos featured past and present faculty who reflected on the rich history—and also future—of music at UF.

"Anniversaries like this present a wonderful opportunity to recognize and celebrate the important role that music has played in the lives of the University of Florida," said Dr. Donald McGlothlin, former music professor and College of the Arts dean emeritus, "and

### FEATURED ENSEMBLES

**CLARINET CHOIR**  
Professor Mitchell Estrin

**GATOR MARCHING BAND**  
Professor Jay Watkins

**GRADUATE CHAMBER ENSEMBLE**  
Dr. Steven Thomas

**JACARÉ BRAZIL**  
Dr. Welson Tremura

**JAZZ ENSEMBLE**  
Professor Scott Wilson

**NEW MUSIC ENSEMBLE**  
Dr. Chip Birkner

**OPERA THEATRE**  
Dr. Anthony Offerle

**SAXOPHONE ENSEMBLE**  
Dr. Jonathan Helton

**SUNSHINE STEELERS  
STEEL DRUM ENSEMBLE**  
Dr. Kenneth Broadway

**SYMPHONY ORCHESTRA**  
Dr. Raymond Chobaz  
UF President Dr. Kent Fuchs,  
Special Guest Conductor

**UNIVERSITY CHOIR**  
Dr. Will Kesling

**WIND SYMPHONY**  
Dr. David Waybright



To watch the concert, video vignettes with faculty and more, visit: [ARTS.UFL.EDU/MUSE2018/COLLAJE](https://ARTS.UFL.EDU/MUSE2018/COLLAJE)

perhaps more importantly to remember and be thankful for the dedicated work of the music faculty in those early years.”

Even as the school searches for a new facility, the faculty continue to breathe enthusiasm into every day.

“Greatness exists were you have great educators and great professors,” Professor and Director of Bands Dr. David Waybright said.

The UF Symphony Orchestra closed out the Collage Concert with a special guest conductor. UF President Kent Fuchs took the stage in attempt to conduct Maurice Ravel’s 90-year-old *Bolero*, but upon raising his hands to lead the orchestra, the students played a chaotic dissonance of sounds. Admitting defeat, Fuchs threw up his hands in joking frustration.

“It’s quite clear that conducting a symphony orchestra takes more skill and talent than directing an entire university,”

Fuchs said before inviting the orchestra’s director, Dr. Raymond Chobaz, out to the stage.

Approximately 400 students performed in the concert, many of whom performed multiple times, switching between their concert black attire, Gator Marching Band uniforms and opera costumes.

“I like their energy,” Professor Emeritus Dr. Elizabeth Graham said about music students, “and the fact that they really really want to be excellent.”

Prior to the concert, the school held a reception to toast to the faculty, alumni and students that have contributed to its history. A slideshow of historic photos submitted by faculty and friends ran in the venue.

“You know, I think we’re pretty much at the top of our game right now after 90 years,” Professor Emeritus Dr. Russ Robinson said.

*“The 90th anniversary shows how far we’ve come in a relatively short time.”*  
**— Dr. David Kushner, Professor Emeritus**

ALUMNI ACCOMPLISHMENTS

**Joanna Adicks Wallace (BAE '56)** published a book, *Minding My Keys and Pews: My Life as a Part-Time Organist*, chronicling her life.

**Abbey Chokera (Ph.D. Music Education '16)** was appointed by the president of Kenya’s office to be the senior assistant director of music for the Ministry of Sports, Culture and the Arts.

**Don DeVito, (BMUSE '94, MM '99, Ph.D. '06)** returned to UF as a teacher of historical and philosophical foundations of music education.

**Stella Sung (MFA Music '84)** composed a piece at the Kennedy Center which was performed by the National Symphony Orchestra at the Labor Day Capitol Concert in Washington, D.C. .

## *Dr. Kenneth Broadway leads students and alumni on first UF Drumming in Cuba study abroad*

BY RICKY SCRICCA (BSPR '17)

Dr. Kenneth Broadway first visited Cuba on a mission trip, and he was struck by how deeply music was integrated into Cuban culture.

In May 2017, Broadway brought UF percussion students and alumni to visit Havana, Cuba, to explore the culture and learn from Cuban master percussionists Benicio Lezcano and Hector Alonzo as part of the first UF Drumming in Cuba program.

Broadway believes learning from a distance is inherently limited, so he relished being able to provide students and graduates with the opportunity to experience the culture firsthand.

"It doesn't matter how many videos you watch," he said. "It doesn't matter how many lessons people teach. It doesn't matter how many things I've learned. I can't communicate those ideas to my students the way that they can communicate those ideas to my students. It was very wonderful for me to step back and watch them learn, and for me to learn as well."

The students' lessons were not standard classroom lectures. Instead, they spent their mornings learning and playing Cuban musical styles with Lezcano and Alonzo. In the afternoon, they explored the musical scene first-hand in museums and community cultural centers.

On one excursion, Austin DeVito, an undergraduate percussion student, was invited to come up to play and got an impromptu lesson.

"The way they teach is very different—very hands on—if you did it wrong, they'd slap you on the hands," Broadway said. "So he's playing, and they're slapping him on the hands and holding his arms. It was very different but so refreshing to see the joy in it. It wasn't done in a way that was violent or mean, but it was just so funny. It reminds me of the old school way, like slapping hands with a ruler but all smiles and laughter."

One of the biggest takeaways Broadway had from the trip was appreciation for the little things. He recalled visiting conservatories, homes and restaurants that lacked air conditioning and things many Americans would consider necessities.

"The passion for musicians and the music they were making was amazing," he said. "I think it struck all of us that we were very fortunate to have all the things we have, but sometimes we put too much stock in how fancy our equipment is. If we're not careful, we lose the passion."

SEE MORE: [ARTS.UFL.EDU/MUSE2018/CUBA](https://arts.ufl.edu/muse2018/cuba)

### ALUMNI ACCOMPLISHMENTS

**Benjamin O'Brien (Ph.D. Composition '15)** co-presented his research, in which he turned motion into sound, at the International Symposium on Computer Music Multidisciplinary Research in Porto, Portugal.

**Christina L. Reitz (MM '02 and Ph.D. '07)** presented her paper *Higdon's 'Civil Words': An Analytical Survey of Inclusivity* at the second annual International Music by Women Festival.

**Emily Bell (Ph.D. Music '13)** sang for the D.C. premiere of Lee Mingwei's month-long art installation project, *Sonic Blossom*, at the Smithsonian's National Portrait Gallery.

**Andrew Bajorek (MM '16)** was appointed as the fine arts and resource specialist for the School District of Osceola County.

After graduating from UF, **Adelaide Boedecker (BM Vocal Performance '11)** pursued a Master of Music in vocal performance and literature from Eastman School of Music in Rochester, New York. Performing in various summer and yearlong programs helped Boedecker jump-start her career. Recently, she moved to Las Vegas to star the role of Clorinda in *La Cenerentola*.

**AS TOLD TO SARA HAN** (BA ENGLISH '19)

**Do you prefer doing theatrical performances or giving concerts?**

I think there is merit to both theatrical performances and solo recitals. If I am being honest, I do prefer theatrical performances. My favorite aspect of this job is that we get to help audiences escape from reality for a little bit through our storytelling with music. So I love it when I can delve into a character totally unlike myself, put on a wig, wear stage make-up, and have costumes and sets that help transport audience members to a different world.

**As a young opera singer, how do you view opera and where would you like to see the art form heading?**

I view opera as the ultimate expression of true emotion. I think of it like a film, except we have the most epic soundtrack, which completely mirrors the thoughts and feelings of the characters. I feel that an opera truly succeeds when someone comments after a show that they loved the "plot of the play." When that is said, I know that people got lost in the storyline, and they weren't paying attention to the fact that the actors were singing their lines. In short, I view opera as a vehicle to tell a captivating story.

Where I would like to see opera heading is back to its roots. Opera, for most of its existence, has been made for the common man. It hasn't been until fairly recently that we saw a departure from that. Today, opera makes statements on current events, have cleverly written lines, are written in the vernacular, and have gorgeous melodies. The

"classical music" community has seen a shift away from melodic lines for some time, and we are just now returning to those. I think there are heart-warming, heart-wrenching and funny stories we can tell. I would love to see opera make an impact in the way it used to — to see opera produced for the general public and to hear people humming the tunes from the opera as they are leaving the theater. This is definitely starting to happen, and I know that we have an exciting future ahead of us!

**What is something that people might not know about you?**

I am a pop-culture and movie-watching addict. I love keeping up to date with everything pop-culture related and I am weirdly knowledgeable about all things film-related. It has come in very handy for trivia.

**What is the best advice you have ever received?**

When you do an audition remember this: All you can do is your best. The rest is out of your control. Know that auditioning is likened to people going to an ice cream shop. You (the singer) may be the best strawberry ice cream that has ever been created, but if someone (the people hiring you) loves mint, they will always choose that, no matter what. So, do not get down when someone doesn't pick you. You may have been amazing in your audition, but they weren't looking for your particular flavor that day. Someday soon, someone will be looking for exactly what you have to offer.



Adelaide Boedecker



## Celebrating 50 years of Constans Theatre

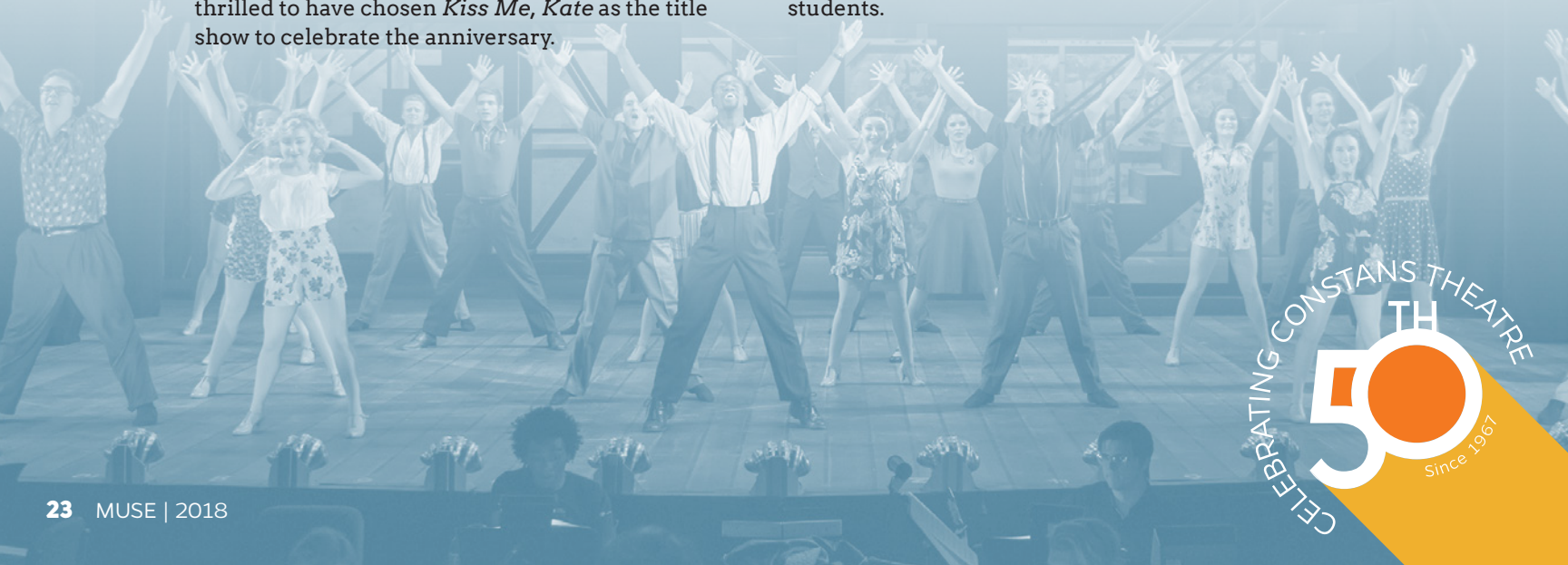
BY JORDAN SISON (BFA ACTING '19)

The 2017-2018 year marked the 50th anniversary of the Constans Theatre for the University of Florida's School of Theatre + Dance (SOTD). To celebrate, alumni and friends returned to the theatre for a pre-show reception and performance of *Kiss Me, Kate*, the 2017 fall musical, featuring honorary hosts Drs. Rusti Brandman and Albert F. C. Wehlburg. The reception featured production photos, videos and memorabilia from the past five decades, as well as recognized alumni, current and former faculty, and special guests.

Professor Tony Mata, head of musical theatre, was thrilled to have chosen *Kiss Me, Kate* as the title show to celebrate the anniversary.

"*Kiss Me, Kate* is a wonderful centerpiece for our 50th anniversary celebration because it's all about the theatre," he said. "One of the greatest things we do is that everyone collaborates to do this production. Musicals are the highest form of collaboration in terms of bringing so many elements of theatre together to make it what it is. I'm very fortunate to have colleagues and students that all work together to create a great piece that our audience can enjoy."

The production was also a great way to not only showcase but challenge the musical theatre students.







VIEW PHOTOS: [ARTS.UFL.EDU/MUSE2018/CONSTANS](https://arts.ufl.edu/muse2018/constans)

“A lot of the musical theatre students have not done Shakespeare before,” Mata said. “For me to see them grow before my eyes and see them have this experience is really why we do these shows.”

In addition to the musical and reception, alumni from the School of Theatre + Dance held workshops for students throughout the week of the anniversary about working in the real-world industry.

Reggie Wilson (MFA Theatre ‘11), a New York-based actor, couldn’t thank his UF professors enough for the knowledge he received during his training at the University of Florida.

“I can truly look back at each professor and each class that I took, and I can speak about something that I learned from them,” he said. “I really owe my career to the University of Florida. I don’t think I could have gotten to the places that I am right now if it wasn’t for the University of Florida.”

In addition to *Kiss Me, Kate*, the SOTD season included vibrant productions that spoke about family, diversity, love and acceptance including: *The Seagull*, *Dance 2018*, *Agbedidi*, *BFA Dance Showcases*, *The Colored Museum*, *Luna Gale*, and *The Beaux Stratagem*.

## ALUMNI ACCOMPLISHMENTS

**Annelih Hamilton (MFA ‘13)** appeared in *King of the Yees* at ACT in Seattle.

**Celeste Den (BFA Theatre Performance ‘01)** was cast in a Broadway production of *M. Butterfly*, directed by Tony Award winner Julie Taymor.

**Yael Reich (BFA Theatre Performance ‘15)** is in the national tour of *Rent*, which started in Daytona in September.

**Stephen Ruffin (BFA Theatre Performance ‘14)** was cast in the feature film *Summer ‘03* with Academy-Award nominee June Squibb.

**Sean Cancellieri (MFA Theatre ‘15)** was in a national campaign video for Atom featuring Anna Faris



SEE THE CURRENT SEASON:  
[ARTS.UFL.EDU/MUSE2018/SEASON](https://arts.ufl.edu/muse2018/season)

## Season productions embrace opportunity

BY BISMARIE PLASENCIA (BSA '19)

Historically, only a small demographic has dominated central roles in western theatre. To combat the gap, the School of Theatre + Dance (SOTD) celebrates diversity in its season productions.

“Adding diversity in theatre includes giving more opportunity to playwrights, directors, and other theatre artists of color, gender, nationality and economic backgrounds,” former SOTD Director Dr. Jerry Dickey said.

In the 2017-2018 season, productions such as *The Colored Museum*, *Dance 2018 Stepping on the Audience: An Evening of Dance in Intimate Spaces*, and *Agbedidi* explored topics of diversity and minority groups.

Written in the 1980s, *The Colored Museum*, explores the history of African-American culture, using vignettes viewed on a scenic environment inspired by the Smithsonian National Museum of African American History & Culture.

“The play received new life in an interpretation led by Dr. Mikell Pinkney,” Dickey said. “This backdrop, along with the timeliness of race relations in current headlines, gave the play a renewed relevancy and vibrancy.”

Set in the intimate space of the Black Box Theatre, *Dance 2018* performers interacted with audience members, and their dance works explored the cultural identities of underprivileged and misunderstood peoples.

*Agbedidi*, an annual production, is an African-American themed dance recital that showcases West African and contemporary dances. The show celebrates diversity and introduces audiences to both traditional and innovative dance styles.

SOTD is continuing its efforts to explore cultural diversity in its 2018-2019 season. Dickey said the school has an outstanding record of recruiting diverse students, and this year a group of graduate students made a concerted effort to submit several proposals intended to expand roles for diverse actors and present stories that tackle head-on aspects of race, gender and economic privilege.

“Images of diversity are important for audiences to see onstage, and stories about the richness and complexity of American diversity are in need of being heard,” Dickey said. “I’m very pleased that the School of Theatre + Dance has lined up such a timely and challenging season of performances.”



PHOTOGRAPHY BY SUZANNA MARS

### ALUMNI ACCOMPLISHMENTS

**Alex Hernandez** opened *Time Alone* with Tonya Pinkins at Belle Reve Theatre Company in LA.

**Lyndon Smith (BFA Theatre Performance '11)** is currently in the TV show *White Famous* on Showtime as “Gwen.”

**Felipe Bombonato (BFA Theatre Performance '11)** is in the national tour of *Les Misérables*.

**Matt Mercurio** has a recurring role on the new series *The Resident* on Fox.

**Brittney Caldwell (MFA Theatre '18)** played Lisa in Will Eno’s *Wakey, Wakey* at the Urbanite Theatre in Sarasota, Florida.

**Usman Ally (MFA Theatre '07)** returned to *A Series of Unfortunate Events* on Netflix for its second season.

## Stephen Root

Stephen Root (A.A. Fine Arts '72) is a prosperous actor who has starred in films, TV series, voice acting projects, video games and comedic works. He most recently appeared in the acclaimed film *Get Out*, which won the Academy Award for Best Original Screenplay.

**AS TOLD TO ALIA SALEM**  
(BS ENGLISH '20)

**Out of all the productions you have appeared in, which one was your favorite and why?**

Don't have a favorite. *King of the Hill* was the most fun, because it was a 13-year-long job; people got married and had kids throughout that long passage of time. For film it would probably be working for the Coen Brothers. Love their movies and the way they work. They have repertory people they use over and over. They're very prepared and low key. They cast very well and I think they make really interesting stories.

**What advice would you give aspiring actors/actresses at UF and around the world?**

Perseverance as opposed to just raw talent. I know a lot of people who are amazingly talented but didn't stick with it. You have to work through the bad times and financial struggle. It took me about 10 years to stop waitressing and bartending—but that took 10 years.

**What is your typical preparation routine before appearing on camera?**

I think like everybody else, you make sure you know the script really well and where you are in the story. They may shoot the middle or the end of the movie first, so you really have to know the script backwards and forwards.

**What is something most people don't know about you?**

I was a comic book freak back when I was going to UF—total sci-fi freak. Loved them. I loved Marvel. I put them in plastic covers and preserved them; the whole thing.

**What inspired you to become an actor?**

Nothing really. I was in journalism at UF and took a couple of electives. One of them was a directing class and I said, "Well, I like this," and by the next quarter I switched over to theatre. I caught the bug!

**Do you ever find that you relate to the roles you play? Why or why not?**

Well you have to, as an actor, or you probably shouldn't be doing the role. When you're a young actor, you take almost every role and find a part of you that relates to that role. As an older actor, you focus more on the quality of the script and the director, and how you can add to them.



## Theatre gives a voice to social activism

*Center for Arts in Medicine’s Jeffrey Pufahl engages students in social activism through ethnographic theatre for community wellness.*

BY MARISSA SECADES (FABA THEATRE, BA ENGLISH '18)

Under the direction of Jeffrey Pufahl, the College of the Arts presented the premiere of the documentary play *Voices from the March* in January 2018 during the closing ceremonies of the University of Florida 2018 Social Justice Summit.

*Voices from the March* pieces together the experiences of UF students and staff involved in the Women’s March On Washington: Experiential Learning Oral History Project. A collaboration between the Samuel Proctor Oral History Program (SPOHP) and the Center for Gender, Sexualities, and Women’s Studies Research, UF students and staff collected interviews as oral historians during the 2017 presidential inauguration and the subsequent Women’s March on Washington.

Pufahl, a faculty member in the Center for Arts in Medicine since 2015, first became interested in the potential for a stage adaptation after attending a panel discussion led by the students and staff who had collected these interviews. He applied and received a Creative Campus Scholar in Residence award from the provost’s office to spend a year in SPOHP developing the play.

As part of an Oral History Performance for Social Justice internship in SPOHP, Pufahl began his residency working closely with a small group of students and interns to create a script combining

excerpts of their archived interviews with their own reflections and confessional statements.

Holland Hall was one of the students involved in this piece since the project’s inception as the research coordinator for the Women’s March on Washington Experiential Learning Fieldwork Trip.

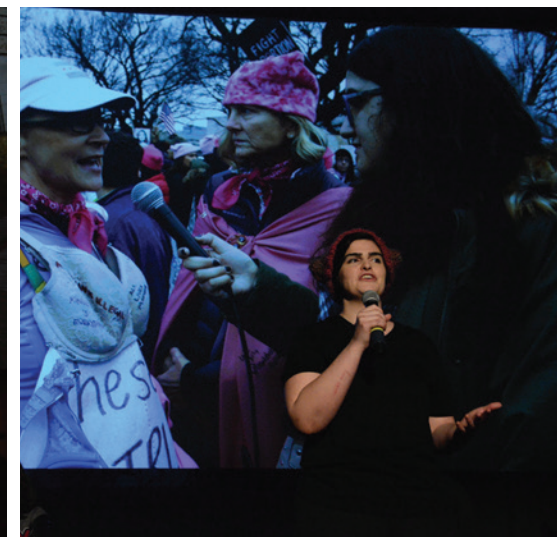
“I have no experience writing or performing in plays, apart from, of course, elementary school,” said Hall, a first year Master of Education/Education Specialist student in mental health counseling.

Still, Hall was excited by Pufahl’s theatrical vision for their oral history project.

“When I received word that our experiences were being turned into a theatrical performance piece, I knew I wanted to be involved,” Hall said.

Together, Pufahl, Hall and the others constructed a compelling and daring script that transformed the oral history project into a live multimedia performance. Pufahl kept the students and their process of documenting and internalizing their experiences at President Donald Trump’s inauguration and the Women’s March on Washington at the heart of *Voices from the March*.

“I wanted the play and the students to explore what ultimately became the theme of the march itself:



intersectional identity," he said. "Their story of documenting the march was as prominent to me as the interviews they collected. What they discovered and how the experience changed and redefined them was really the focus of the playwriting process, because that's what identity is: understanding who we are in the world."

Since its roaring performance at the UF 2018 Social Justice Summit, *Voices from the March* has been invited to be performed at multiple events throughout the spring 2018 semester, including the UF Undergraduate Research Symposium and the Southwest Oral History Association Conference at California State University, Fullerton. In October 2018, Pufahl and his cast traveled back to his home country of Canada to perform at the 2018 Oral History Association Annual Meeting in Montreal.

Pufahl's primary area of research with the Center for Arts in Medicine (CAM) has been in applied theatre for health and health promotion.

"My work engages the public by approaching social issues, health issues and community issues through theatre and video," he said.

In addition to *Voices from the March*, Pufahl developed two other projects with CAM in the 2017-18 academic year: Theatre Connect!, a theatre

program for LGBTQ teens, and Inside OCD: I am not my illness, a storytelling program for individuals living with OCD. Inside OCD was presented through UF Performing Arts and was featured at the International OCD Foundation Conference in D.C.

In most of these projects, Pufahl sees himself simply as a facilitator and documentarian trying to provide students with an outlet to express themselves.

"This work can really be potent because—for those who are making it—it invites an inward, reflective and critical process as well as an expressive and connective process," he said. "I want to create the conditions for collaboration, introspection, inspection and critical dialogue. If we can see the basic humanity that's in all of us, we can see that we are more alike than we are different."

Pufahl is especially proud of the activism he has been able to promote through these outreach theatre projects.

"It feels more gratifying to create a complex piece of theatre and reach a much larger audience than to engage in Facebook arguments," he said. "Not that Facebook activism a bad thing, but I think ethnographic theatre asks us to really define who we are and then have the courage to put that out into the world."

# *Invention, Innovation, and Interactivity in the Digital Arts & Sciences*

Faculty and students at the Digital Worlds Institute continue to explore technology and creativity at the confluence of interactive media, storytelling, digital arts and the humanities.

Digital Worlds (DW) faculty members Dr. Angelos Barmpoutis and Dr. Eleni Bozia recently spent time in London at the British Museum creating epigraphic scans of the Rosetta Stone with a technique they pioneered at UF. The project is a collaboration between the University of Leipzig's Institute of Egyptology and Institute of Informatics, in cooperation with the British Museum and the University of Florida Digital Worlds Institute and Department of Classics. These new high-resolution images will allow the team to produce a 3-D digital model of the Stone's multi-lingual inscriptions, which famously preserve a royal decree issued in Egypt in 196 B.C. The goal of the project is to produce an annotated, collaborative digital edition of the stone, providing data that can be used by students to understand its inscriptions in terms of language and content.

Barmpoutis has also received a U.S. Patent for his invention of a method for "Real-time Reconstruction of the Human Body and Automated Avatar Synthesis" utilizing infrared sensors. With the rise of virtual and augmented reality, Barmpoutis's invention offers a low-cost solution for generating digitally embodied presence using depth sensors that have the ability to track the human body and reconstruct its tridimensional shape in real time.

Another major project recently completed at DW is built upon a fruitful collaboration with the Florida Museum of Natural History and distinguished UF scientists Doug Soltis, Pam Soltis and Rob Guralnick. Based on the scientists' extensive research in biodiversity and the interconnectedness of living things—known as the Tree of Life—DW faculty, staff and graduate students produced the animated movie *TreeTender*. The movie premiered with screenings at the Florida Museum and has since been featured at additional museums and conferences across the U.S. and in China.

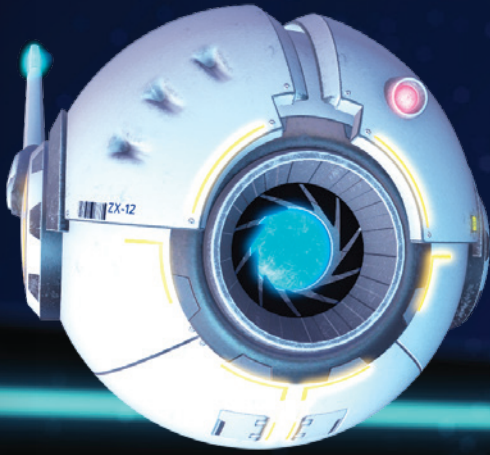
The *TreeTender* team was led by DW Associate Director Tim Difato with additional faculty Chelsea Cantrell, Seunghyuk Jang and

Aaron Karlson each contributing significant portions of the digital artwork, ranging from initial storyboarding and 2-D graphics to 3-D modeling, rigging, texturing and compositing. DW professional staff Darius Brown, Paul Burgermeister and Ryan Trimble also made outstanding contributions, many of them after hours and on weekends to meet the project deadline.

"*TreeTender* is a transdisciplinary project bridging arts and science disciplines," DW Director James Oliverio said. "The depth of faculty expertise in both areas here at UF supported a truly collaborative creation that extends public outreach related to the science of biodiversity. It has proven to be both engaging and thought-provoking for general audiences who might typically not even be aware of the concept of biodiversity."



**LIMINAL** is an interactive media environment created by DAS students Virgilio Lasaga and Lindsay Altany. The interaction is focused on the mundane actions one might take in a laundromat setting and lacks a clear objective, thus allowing players to develop their own notion of a game as their experience unfolds.



**CAalVIN** is a flying robot with a command of biological science who serves as a catalogue assistant and occasional comic foil in the animated movie *TreeTender*.



To see CAalVIN levitating on this page in Augmented Reality (AR) follow the simple instructions at the link below: [digitalworlds.ufl.edu/MUSE.AR](http://digitalworlds.ufl.edu/MUSE.AR)



The Institute's academic program continues to grow, with larger-than-ever enrollment in its Bachelor of Arts in Digital Arts & Sciences (BADAS) courses. Offered as both a traditional OnCampus and a dual-choice online degree, the BADAS program gives students experience working in collaborative teams, designing, coding, and producing original digital media. Remote BADAS students can choose from either a bi-directional online stream, in which they participate with on-campus students and instructors in real time, or the more traditional asynchronous sections, in which each student can pursue the course materials on their own time as their respective schedule permits. With the recent addition of a minor in digital arts and sciences, students from disciplines including engineering, journalism and communications, and business have come on board. Projected enrollment for fall 2018 is over 100 minors.

At the 2018 Senior Showcase event, BADAS students exhibited a variety of original projects, ranging from 3-D models to interactive video games to digital movies and animations. Proud parents, as well as industry representatives, were on hand to view the work, which was presented (along

with "elevator pitches" and business cards) by each of the respective students in the showcase. In the 2018 graduating class, 21 BADAS students received university honors, which represents 70 percent of the cohort.

LUMA is the new student production collective at Digital Worlds Studios, founded under the cooperative supervision of DW media producer Darius Brown and Associate Director Tim Difato. During its first year, LUMA has already created original digital media for real-world clients, and, as a highly selective group of DAS students, will continue to expand its extracurricular production activities during the coming years.

Augmented reality, virtual reality (VR), and mixed reality are emerging as new frontiers for research, storytelling and education. To provide graduate students with the theoretical and practical knowledge needed for 21st century careers that will include these advanced media forms, DW has re-focused its Master of Arts in Digital Arts and Sciences course offerings. The new program has been branded as the MiDAS degree. A significant component of the program involves project-based collaboration with industry partners and potential employers. As part of this initiative, the Institute recently hosted a multi-day demonstration of the Voyager chair from Positron. Voyager provides a state-of-the-art cinematic VR experience by combining immersion with kinesthetic movement to create an integrated sensory environment. Moving forward, MiDAS students will continue to work with DW faculty and other researchers to push the boundaries of digital storytelling with the active convergence of design and technology.

## LAUNDROMAT



READ MORE:

[ARTS.UFL.EDU/MUSE2018/CONFLUENCE](https://arts.ufl.edu/muse2018/confluence)

# A Revitalized Legend



TOP: Jerry Uelsmann, Moa Petersen

BOTTOM: Randy Batista, Jerry Uelsmann, Amy Vigilante, Halee Sommer

*CONFLUENCE*, with 65 very recent photographs by Jerry Uelsmann, was our extended fall exhibition in 2017. Despite a hurricane weather event, we had record attendance for the exhibition reception, lecture and brown bag talk. This new body of work contains a fresh richness. In researching the exhibition, it was clear that the individual appearing in many of the new images was not an anonymous model, but a person occupying another role in Uelsmann's life. Moa Petersen, Ph.D., Associate Professor of Art History at Lund University in Sweden, is a scholar in the history and theory of photography and is currently writing a biography of Uelsmann. Through this process, she developed a bond with the artist that is lucidly reflected in the photographs, portraying a distinctive confluence between the artist and his subject.

It is a privilege to have curated this exhibition and to be a member of the creative team that worked closely to bring the exhibition and its catalog to fruition. We are extremely grateful to Uelsmann for working so closely with a team of our recent graduates: Halee Sommer (MA Museology '17), Exhibition Coordination, Chloe Richardson (MA Museology '09),

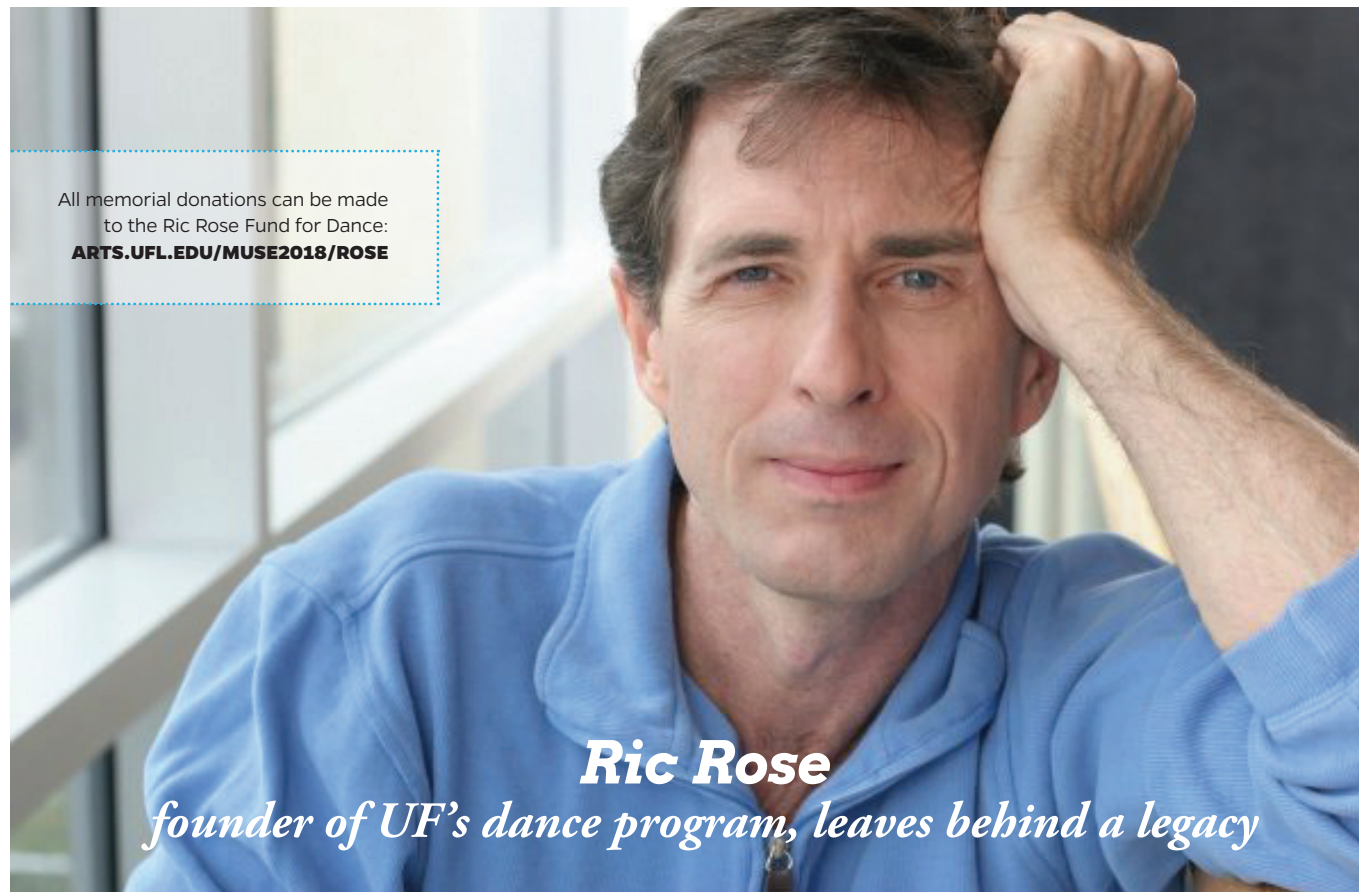
Catalog Preparation, and Daniel DeSouza (MFA Graphic Design '18), to produce a beautiful catalog now entering its sixth and seventh printing in less than a year. The University Gallery is traveling this exhibition to venues throughout the southeastern United States and probably expanding. My special thanks to Bryan Yeager (BFA Art '97), Galleries Manager, for orchestrating this complicated ongoing project.

The most wonderful outcome of *CONFLUENCE*, was the interaction we all had with internationally esteemed and locally present artist Jerry Uelsmann. Professor Emeritus of the University of Florida, Uelsmann lives in our community and was available for many interactions throughout the exhibition in University Gallery. Each of his talks was really special and heartfelt, warm and full of history from the development of photography as an art form to the growth and development UF's art department, the School of Art + Art History in the College of the Arts. Museum professionals from all over the world have commented on the fortune of UF and Gainesville to have an artist who is a world-wide "household" name in art, as our friend, neighbor and colleague.

**AMY VIGILANTE** (MFA, EDS, PHD)  
University Galleries Director/Chief Curator



All memorial donations can be made  
to the Ric Rose Fund for Dance:  
**ARTS.UFL.EDU/MUSE2018/ROSE**



## Ric Rose

*founder of UF's dance program, leaves behind a legacy*

BY GRACE LANDEFELD (BA DANCE '19) & SARA HAN (BA ENGLISH '19)

Ric Rose's legacy will indefinitely be defined by his warmth, humor and passion for teaching. Ric, a University of Florida professor and Gainesville-area performer, passed away November 2017 at Haven Hospice from lung cancer.

A professor of dance at the University of Florida School of Theatre + Dance for over 30 years, Ric was always at the core of the dance program, along with its founder Rusti Brandman. After joining the faculty in 1985 and growing the program to what it has become today, his name has become synonymous with UF Dance. His primary focus in teaching was modern, ballet and jazz, but he taught all levels of almost every dance and movement class, from dance history and improvisation to graduate movement for actors and pilates.

Ric's life in the performing arts started much earlier than his time teaching at UF. After graduating from Baldwin-Wallace College with a Bachelor of Arts in Speech and Theatre Education in 1978 and from Connecticut College with an Master of Fine Arts in Dance in 1981, Ric began his professional career as a dancer/singer.

In 1985, Ric moved to Gainesville as a principal dancer with the Dance Alive National Ballet where he danced multiple roles with the love of his life, Isa Garcia-Rose.

Ric and Isa started dancing in Dance Alive's adaption of *The Nutcracker* first in the Chinese variation before their iconic 10-year run as Clara and the Nutcracker. Isa explains that it became a joke among the company to anyone partnering in the Chinese variation that they "better watch out because you never know what could happen."

Isa, his loving wife of 25 years, speaks fondly not only of her relationship with Ric, but of the relationship he had with his students.

"I knew the students adored him because he was such a mentor and he always listened to them and tried to help them to find their voice," she said.

Ric was a constant source of support for the students, the faculty and everyone who had the pleasure of interacting with him.

"He was a fountain of warmth," said Joan Frosch, professor for dance and director of the UF Center for World Arts. "You can always depend on his ease, gentle smile, a warm encounter that was heartfelt and genuine. That sense of ease, commitment, trust and empathy that pervaded Ric's spirit is really what dance is, and at the end of the day, what it's all about."



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## A jazz musician on a canvas

BY CORAL DIXON (MA MUSEOLOGY '19)

From illustrating the award-winning book *The Magician's Hat* to mentoring artists of all ages, Dennis Campay makes contributing to arts education a priority in his life.

"We have to pass it on, we have to continue it," he said. "The arts are so valuable because they allow children to explore their imagination, think outside the box, be as creative as they can."

Campay would often visit School of Art + Art History Professor Richard Heipp's classes to share his wisdom with students. A topic Campay was always certain to address was the business side of the art world.

"The divide is that I have to know the business as much as I know the creative process. That's just reality," Campay said.

He explains that being a full-time artist requires an understanding of finances, as tax forms can be complicated and pricing artwork is a complex science. He said that many young artists become "burned out" by the complexity and difficulty of the business side of the art world.

"The University of Florida was one of the first and one of the few to have an art class that addressed the business part," Campay said.

The artist has a connection to the university through his wife, Colette, who graduated from UF in 1974. Together, the couple offers UF students

the opportunity to apply for the Dennis and Colette Campay Studio Art Scholarship.

"I felt that if I was going to make a lot of money, then I was going to share it with the arts," he said.

In his studio, Campay typically works on six to eight canvases at a time, bouncing from one work to another experimenting with elements and seeing what works best on each canvas.

"I've been compared to jazz players," he said. "They'll say 'you're like a jazz musician on a canvas,' because I just kind of organically go with what's working."

Campay was one of the first artists in the United States to start making reproductions of his artwork in the form of giclée prints—or fine art digital prints made on inkjet printers.

"Not everyone could afford a Dennis Campay original, so I did these prints," he said. "I got a lot of grief from a lot of people about that, but I used some of the money I made off the prints to open the scholarship."

Campay wanted to make sure that other artists could afford the materials and education needed to pursue their craft like he did when he left his career in architecture to become a full-time artist. The scholarship fund allows him to impact the careers and educations of budding art students at UF every year.



UF Opera Theatre's newest fans:  
*middle school students*

BY **MARISSA SECADES** (FABA THEATRE, BA ENGLISH '18)

Twelve UF opera students spent their spring break making the classrooms and even cafeterias of nine middle schools their stages.

Led by School of Music faculty Dr. Elizabeth Graham and Dr. Tony Offerle, UF Opera Theatre hosted workshops and talkback sessions where its young audiences could interact with the performers. UF provided each school with a curriculum guide that integrated opera performances with lessons in history, language arts, theatre and music.

"This collaboration is an opportunity for our students to experience the high level of artistic excellence that is characteristic of strong higher education arts programs at preeminent institutions like UF," said Debbie Fahmie, fine & performing arts resource specialist at the School District of Osceola County.

During the tour, UF Opera Theatre also stopped at Osceola Arts where they offered a free community performance of selections from *The Barber of Seville*.

After being impressed by the level of talent showcased in UF Opera Theatre's previous production of *La Bohème*, a father of one of the students began looking for a way to support the program. Vince LaRuffa, a member of the College of the Arts Alumni and Friends Council, spearheaded the effort to receive the Universal Orlando Foundation grant that funded the education outreach.

"He has been a champion because he believes in what we do here at the University of Florida," Elizabeth Graham said.

WATCH THE VIDEO:  
[ARTS.UFL.EDU/MUSE2018/OPERA](https://arts.ufl.edu/muse2018/opera)



"Today was a great exchange of music and love of singing. I really think that my students' lives are better because of what happened today."

**JANELLE KAUFMANN**  
Chorus teacher, Horizon Middle School

**GROUND BREAKING**



**A new home for the  
Pride of the Sunshine**

Band members celebrated the groundbreaking of the new Gator Marching Band Practice Complex on April 11, 2018, with alumni, supporters and university leadership.

LEARN MORE ABOUT THEIR NEW PRACTICE FACILITY AT:  
[ARTS.UFL.EDU/MUSE2018/FIELD](https://arts.ufl.edu/muse2018/field)

# GO *care*

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KEVIN AND ADRIANA  
ENJOY MUSIC, BUT  
SUPPORTING UF IS  
THEIR PASSION.

*Kevin and Adriana Corr love the arts. That's why they decided to leave a legacy through a planned gift that provides support to music students who would not be able to attend college otherwise. Setting up this scholarship allows them to stay connected with the students that perform the beautiful music they enjoy.*

*Learn more about how your planned gift to the University of Florida could touch the lives of generations to come at [uff.ufl.edu/go](http://uff.ufl.edu/go)*



UF

GO GATORS

*Artistry* | MARCH 29, 2018 | A fundraiser to benefit the School of Art + Art History student scholarships and greatest needs.



VIEW THE FULL ALBUM: [ARTS.UFL.EDU/MUSE2018/ARTISTRY](https://arts.ufl.edu/muse2018/artistry)

*Splendor* | FEBRUARY 24, 2018 | The Friends of Music and Theatre + Dance strutted down the red carpet as they hosted this year's Hollywood-themed benefit gala.



VIEW THE FULL ALBUM: [ARTS.UFL.EDU/MUSE2018/SPLENDOR](https://arts.ufl.edu/muse2018/splendor)

*Gator Band Alumni Reunion Weekend* | NOVEMBER 3, 2018



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*“At UF, I’ve learned that my voice matters, my perspective is valid, and my experience is gold. I’ve learned to trust an instinct that I am actively honing, trust my ability, and trust my community for support and love to share.”*

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