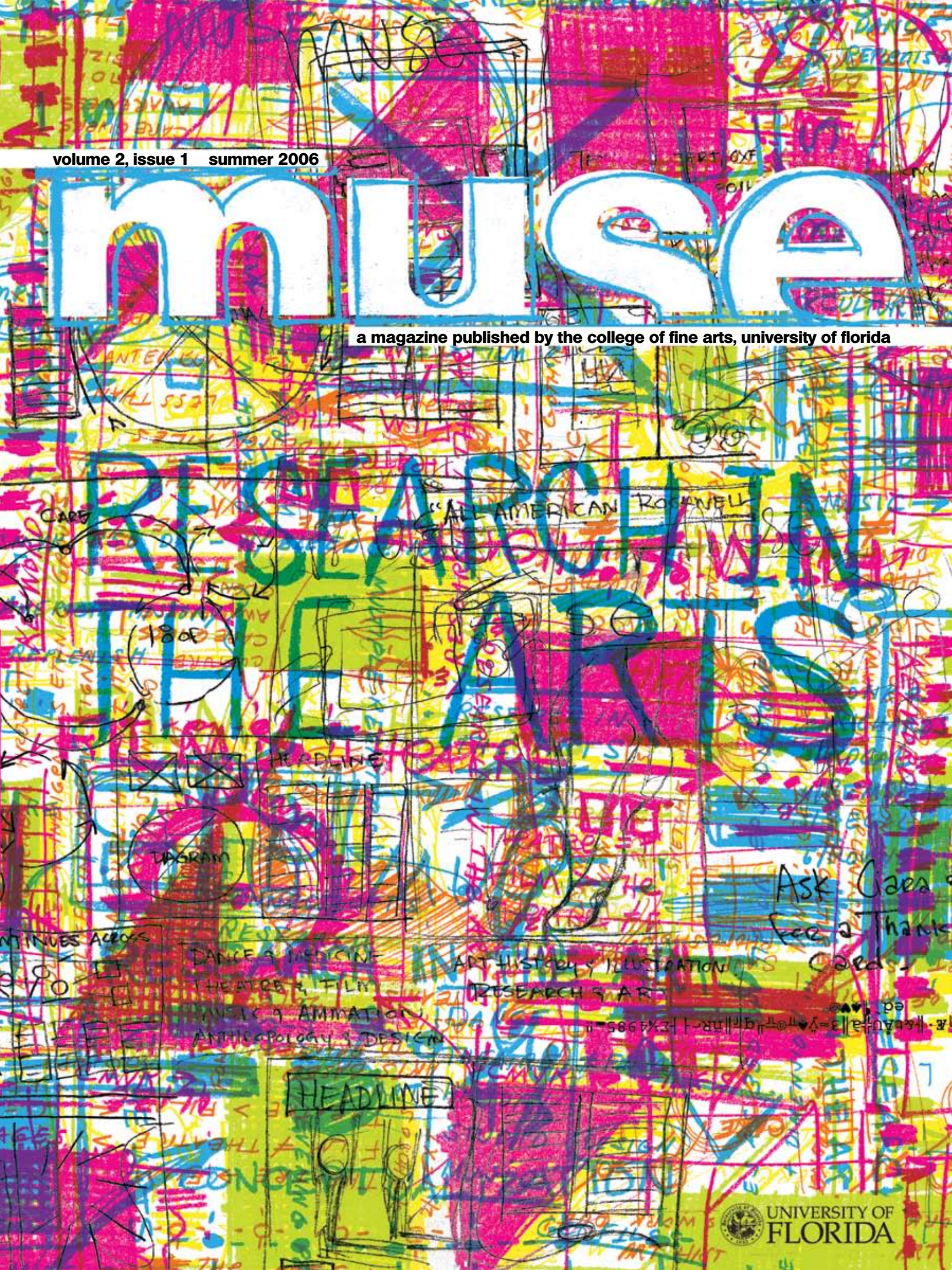


volume 2, issue 1 summer 2006

MUSASA

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



DANCE & MEDICINE
THEATRE & FILM
MUSIC & ANIMATION
ANTHROPOLOGY & DESIGN

ART HISTORY & ILLUSTRATION
RESEARCH & ART

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HEADLINE

muse



A Message from the Dean

What is the role of the arts in a research institution? How do we define research in the arts? What is the relevance of research in the arts, in the midst of pressing issues of our day — issues of terrorism, concerns about energy resources and the environment, growing economic differences among nations, increasing demands on our healthcare system?

A college magazine cannot answer these large and demanding questions, but the College of Fine Arts at the University of Florida works to address them in multiple ways everyday. Some faculty and students engage in traditional forms of arts research that result in publications often associated with the work of humanities and arts faculty. Others produce creative results in the forms of musical scores, recordings, performances, exhibitions. In many ways, the creative work of the artist focuses on the process of research and creativity, which can be as important as the art produced. Learning more about the creative process, in any field of research, provides richer insights into the human condition. Creativity requires quieting ourselves enough to listen to the still small voice inside. In the arts, we work to let our life speak by translating the voice of our creativity into a variety of expressions — through painting, sculpting, designing, acting, singing, dancing, playing instruments and research.

Art, in the broadest sense, opens a variety of windows for understanding more about ourselves, others and the world we share with one another. Art provides social commentary, often probing the hot-button issues of the day. It stimulates contemplation as a means of respite from myriad distractions in our modern culture. Art helps us realize our differences and our similarities. It can heal the spirit and the body in ways we are learning more about each day.

At the College's Spring Commencement, Kira Bokalders, recipient of the outstanding undergraduate student in the School of Music, spoke to her classmates and guests. We were all moved by her words and take pride in knowing that the teaching, scholarship and creative research of the faculty of fine arts fosters such insights among our students. "We are a society that needs its arts now more than ever. In a world so disconnected by general cultural laziness, what do we have to offer future generations? What will stand as a permanent reminder of where we came from and where we are going? The arts."

This issue of the Muse magazine focuses on research in the arts as a reminder of where we have come from and where we are going.

Barbara O. Korner
Interim Dean
College of Fine Arts
University of Florida



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about the cover

The cover utilizes process sketches made by MINT Studio designers (see page 5) during the layout of the feature articles. The cover illustration was created by layering the sketches and creative processes from many different designers. The image emphasizes the importance of sketching as a basic building block in the conceptual design process. It also reflects the depth and layering inherent to the research process.

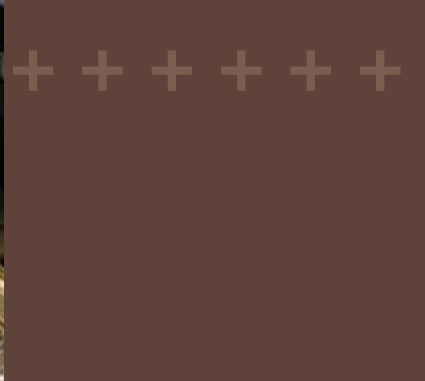




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Multiple Dimensions

Exploring Research in the Arts

This special issue of *Muse* is dedicated to research, a major pursuit of all faculty in the College of Fine Arts. As a relatively new faculty member in the college, I was particularly pleased to take on the task of editor for this issue because it has provided me with a window into the fascinating research projects of my colleagues across several disciplines. Selecting just one research project from each school was a great challenge; the quality of the projects presented here is extraordinary, yet typical of the caliber of work that goes on in the college.

Research in the college takes many forms; the common misconception of research as work that only takes place in laboratories or libraries doesn't begin to describe the research of faculty members in the Schools of Theatre and Dance, Art and Art History and Music. Scholarship in these areas draws on multiple disciplines and methodologies to provide rich insights into ways of seeing, hearing, even feeling across time periods and cultures, creating dimensions of understanding that differ from those one might find in other disciplines. Research in the College of Fine Arts engages multiple senses, result-

ing in books and articles as well as musical performances, works of visual art and the adaptation of art to medical contexts.

The five feature articles presented here exemplify the many dimensions of research in the College of Fine Arts. As these faculty members discuss their work, you will see that they draw on diverse ways of understanding their subjects.

A music professor works from visual and literary cues to compose an animated film opera. A graphic design professor and her students use ethnographic research to comprehend notions of time across cultures in order to create a calendar that transcends Western chronologies. Harnessing the emotional and physical power of dance, two professors establish a research project that brings together dance and the practice of medicine. In art history, a faculty member's research demonstrates that even the most seemingly innocent popular American illustration of the early 20th century cannot be understood fully without acknowledging the highly racialized discourses of the day. And in theatre, one professor's research revises conceptions

of film history by examining early cinema through the eyes of audiences accustomed to viewing narrative on the stage. Without a deep understanding of the elusive power of creative expression, none of these projects would be possible.

The magazine you are holding in your hands is another example of research in the College of Fine Arts. The feature articles in this issue of *Muse*, along with its dramatic cover, were designed by MINT, a collaborative student graphic design group. The students have conducted their own research, investigating the themes of the faculty projects. We hope you will agree that they have distilled these ideas into an effective visual concept.

Victoria Rovine
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School of Art and Art History
Center for African Studies



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Co-Director

Center for the Arts
in Healthcare Research
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of Composition

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of Graphic Design

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Assistant Professor
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School of Art
& Art History



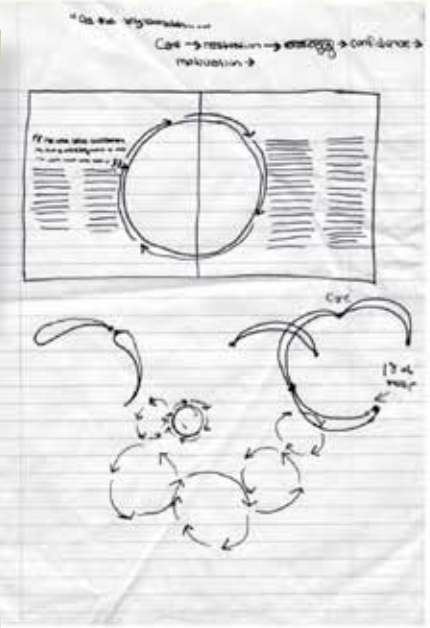
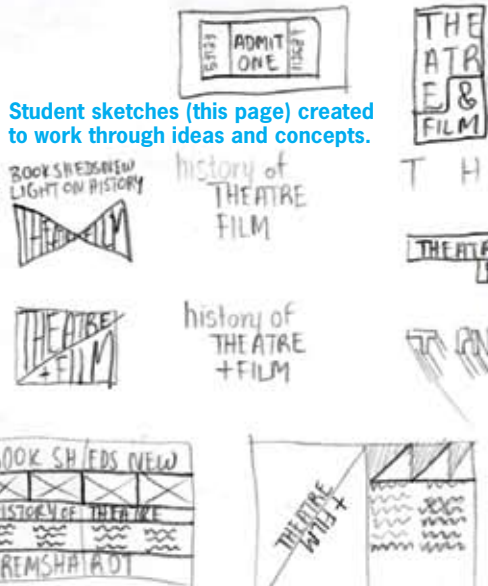
Eric Segal

Assistant Professor
of Art History

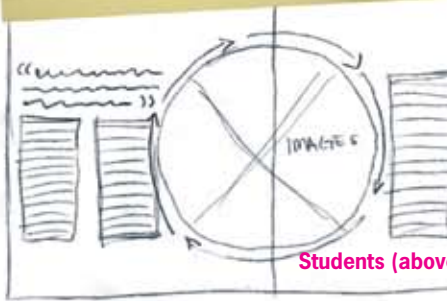
School of Art
& Art History

Sample spread (below) is marked with revisions.

Student sketches (this page) created to work through ideas and concepts.



Angela Goddard (left) working in class.



Students (above) tour Fidelity Press printing facilities.

Students (below) discuss layouts.



MINT Studio
Works on
MUSE Magazine
Features



Spring 2006 MINT Studio Designers:
Cassie McDaniel, Angela Goddard, Karen Pearson, Elaine Lopez,
Stephen Bechtoldt, Morice Go, Shadi Halabi, Shelley Revtai and Cassie Crocker.

MINT Studio is an upper-division course within the School of Art and Art History that provides advanced design students with the opportunity to work on real projects for the University of Florida community and non-profit organizations. Each semester, up to nine students (majors and non-majors) are selected by portfolio review to participate in the studio experience. We then work collaboratively to provide innovative design solutions for clients.

MINT was asked by the Muse editorial staff to create five different ways to visualize the features in this edition

of Muse magazine. Five teams of two students each were each assigned a different feature. The teams researched their features and worked together to come up with a list of five to ten keywords that they felt best represented the concepts communicated by the articles. Each student then used these keywords to brainstorm a design, color palette and text treatment.

Using a series of classroom critiques, all the members of MINT Studio commented on the effectiveness of each concept and visual design. Once each team member had finalized their layout, the Muse editorial team was invited to comment on the work in

progress and, after a series of iterations, selected the final versions presented in the magazine you are reading today.

These five spreads are a tangible example of students shifting their problem-solving activities from the classroom to "real-world" projects to engage the audience and enhance the communication of ideas.

Doug Barrett
Graduate Student, Graphic Design,
MINT Instructor, Spring 2006
School of Art and Art History



Calendars, Cultures and Communities: The Wixárika Calendar Project

Graphic Design project brings together collaborators of different disciplines and cultures

By Maria Rogal



Few aspects of culture are as difficult to define yet as crucial as conceptions of time. Time shapes the way people exist in the world, the way they conceive of history and the way they understand the effects of their actions. To understand another culture's conception of time, then, provides powerful insights into that culture. The Wixárika calendar project demonstrates the potential of graphic design to serve as a tool to illuminate worldviews across cultures.

The Wixárika, more commonly known as the Huichol, are an indigenous ethnic group living in the Sierra Madre Occidental in western central México. Residing in small communities, their centuries-old practices and beliefs continue to center around the life cycle of maíz, their primary subsistence crop. As many Wixáritari (plural of Wixárika) understand Western practices and values, and increasingly migrate to urban centers to study and work, they often find their cultural traditions and practices devalued and misunderstood. Unlike the fixed Western calendar, Wixáritari's beliefs and practices are

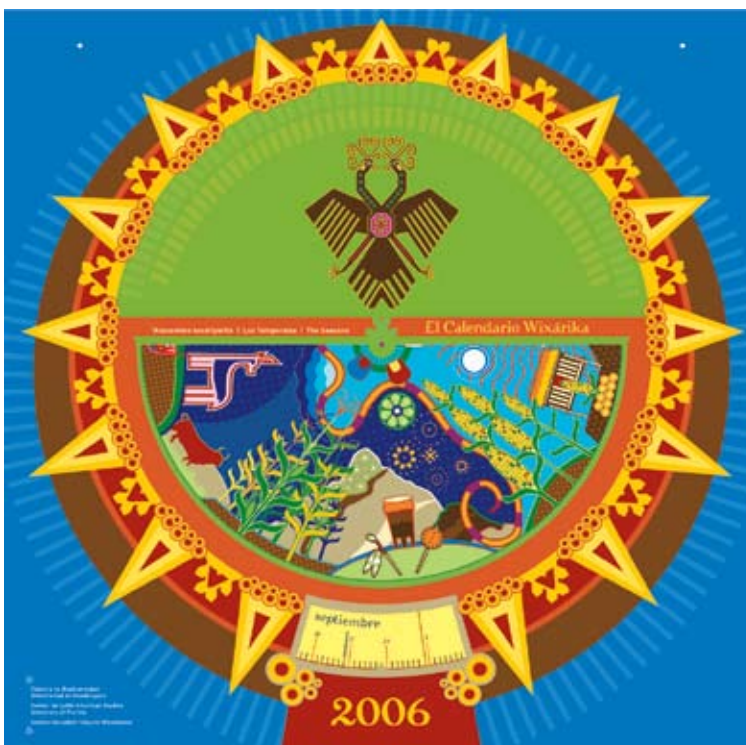
aligned with nature's continuous cycle and careful observation of natural signs. As each conception of time is based on different values, cultural tensions develop.

In July 2004, my colleague, Sarah Corona, professor of communications at the Universidad de Guadalajara, proposed that we work with Wixárika community leaders in San Miguel Huaixtita to design a calendar that would communicate their understanding of time – one that has until now been an oral tradition – with the objective of fostering intercultural understanding and respect. As a design researcher, this project presented an irresistible challenge because it could demonstrate the didactic value of design and allow us to explore what it means to be socially responsible working across cultures.

To accomplish our goals, we brought together design and ethnographic research methods. The project is unique because we are a tri-cultural design team of different belief systems, values and economic positions; we relied prim-

arily on the internet as a communication tool to overcome the barriers of distance; and we challenged cultural stereotypes and expectations during the design process and in our design solution.

When we (myself, Corona and UF students Cassie McDaniel and Avery Smith) began this project, a primary concern was our social and cultural responsibility to the Wixárika community. Corona gathered the information at the core of the calendar from community leaders. We considered how the primary target audience (Mexican and Wixárika youth) would use the calendar. We also researched Wixárika culture through journals, books and web sites. However, only through a trip to Guadalajara and San Miguel Huaixtita could we realize our commitment to social responsibility in our design. During our visit, in the summer of 2005, we gained insights into the complexity of Wixárika culture, practices and artifacts. Through this visit, we began to understand the lived reality of the Wixárika, and this informed our design in dram-



CALENDAR FRONT



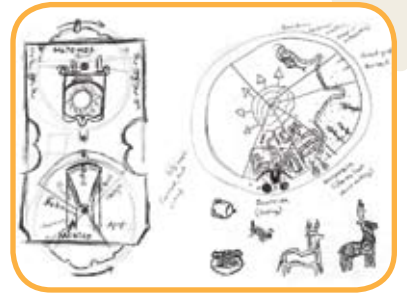
CALENDAR BACK



San Miguel, México



Guadalajara, México



Gainesville, Florida



atic and unexpected ways. Before the calendar went to press in October 2005, each project participant agreed that it responsibly represented the Wixáritari's understanding of time.

The 2006 Wixárika Calendar consists of two parts: a circle that illustrates the Wixárika narrative alongside Western dates, and a rectangle that encases the circle, allowing the user to rotate the circle and cycle through the year. This format not only signifies how the Wixáritari conceive of time – in a continuously repeating cycle – but the two windows present both the Wixárika and Western perspectives simultaneously. A small arrow in the Western calendar window allows one to set the precise date while the Wixárika calendar window represents a broader span of time – signifying a range of possibilities. The back of the calendar tells the

Wixárika story of the six seasons, written in the first person since it is their story. To reach the broadest possible audience, and as evidence of the tri-cultural collaboration, the narrative is written in three languages: Wixárika, Spanish and English. The calendar is documentation of the Wixárika belief system, so Wixárika appears as the first language. This ordering also respects the Wixárika as an indigenous North American cultural group, subverting the expected linguistic and ideological hierarchy.

This project demonstrates the didactic value of design and what it means to be socially responsible when working across cultures. With a tangible calendar as its outcome, it is both a realized proof of concept and a paradigm for similar projects within international graphic design and intercultural communication practices.



Preliminary sketches were taken to the next level by our visit to San Miguel Huaixtita. Through dialogue, we learned what Wixáritari believe to be the most relevant activities and artifacts that express their concept of time. These were documented and sketched on-site and then visually abstracted for the final calendar illustration.

by Eric Segal

ALL-AMERICAN ROCKWELL?

ILLUSTRATIONS IN CONTEXT PROVIDE CULTURAL INSIGHTS

My current research project began in a most unexpected place — a box of Wheaties. As I sat down to breakfast one morning, the back of my cereal box presented me with an offer of four Norman Rockwell posters from “The Saturday Evening Post.” At first, the confluence of a healthful breakfast and wholesome imagery struck me only as vaguely humorous. However, I soon began to wonder how the significance of such magazine illustration could remain mostly overlooked despite its central role in American popular culture.

By following the emerging paths in the process of research, I have often been led in unexpected and fruitful directions. When popular illustration is placed in the contexts in which it was originally consumed, we are able to develop insight into how people thought of themselves and “others” and how they understood the idea of being American when they looked at America’s favorite illustrators and magazines. In the case of my own research, a popular art form reveals insights into racial attitudes, an aspect of culture that is often deeply embedded rather than explicitly declared. Artistic expressions, like the visual arts, provide information about popular conceptions that might otherwise be lost as cultures change.

To discover what “The Saturday Evening Post” illustrations can reveal requires close study of both the images and the cultural context from which they emerged — familiar themes in American history, such as anxieties about evolving social roles for women or fear of increased immigration from Asia and Eastern Europe. Of such material, one might ask, for instance, how popular illustration spoke to beliefs about religion, about economic prosperity, about domestic political transformations, or about America’s expanding international

engagements. However, I was surprised to find myself researching the popular reception and understanding of eugenics, the pseudo-science of improving the “racial stock” through selective breeding.

Eugenics — a “flawed hereditarian doctrine” in the words of Stephen Jay Gould — has been discredited as a racist enterprise dressed up in the lab coat of scientific study. Although its ideas continue to find contemporary expression, the most concrete of its egregious achievements — like state laws enacting compulsory sterilization of so-called genetically defective individuals — largely have been rectified. Yet, during the early decades of the 20th century, the “science” of eugenics enjoyed wide public support. “The Saturday Evening Post” actually adopted eugenic positions, often citing and publishing the work of such supporters as Lothrop Stoddard, author of “The Rising Tide of Color Against White World-Supremacy” (1920). It was just such material that drew my attention as I researched “The Saturday Evening Post” and its illustration.

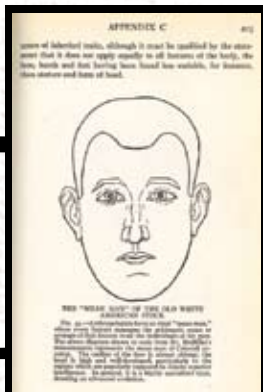
While there is little to suggest that illustrators like Rockwell were advocates of eugenics, it is clear that they were well aware of these ideas and sometimes exploited them. In fact, I was surprised to discover that eugenics indirectly worked its way into Rockwell’s own vocabulary. For example, when asked where he found the models for his wholesome images of (white) boyhood, his response echoed the eugenic fear that the white race was eroding its genetic stock by intermixing, “There’s no race suicide on our street so I have plenty of material.” Without embracing the ideas of “race suicide” or eugenics, Rockwell could formulate an ironic response that depended upon its concepts.



Figures of Reference (top right)

1 | “Mean Man.”
From Paul Popenoe and Roswell Hill Johnson, “Applied Eugenics” (New York: MacMillan, 1918).

2 | “Americans All.”
Howard Chandler Christy.
World War I era poster.



Such shorthand was the stock in the trade of the illustrator, who found the visual language to create familiar images about familiar ideas (family, youth, romance and so forth) and to provide an added twist of often humorous insight. In a culture where eugenic ideas were issued from the pulpit, the press and the president — Theodore Roosevelt himself often reviled “race suicide” — illustrators found visual language for articulating white identity and racial difference. Eugenicists of the period investigated a range of topics central to illustrative practice; they developed catalogs of human appearance, intelligence and behavior in order to rank the value or suitability of different races. My work explores how many illustrators found it effective to employ caricatural ideas of race that owed much to the then-legitimate science of race characterization.

Eugenicists sought concrete imagery to substantiate ideas of race difference, producing charts, models and crude graphics (figure 1). Nonetheless, they fretted over the lack of a reliable means of visual discrimination. How, they worried, could eugenics promote race purity if impure genetic characteristics could “pass” through the back door of race mixing? They longed for a racially perceptive vision. Remarkably, they found this in the work of artists and popular illustrators. They could claim that illustrations by Charles Dana Gibson and Harrison Fisher embodied the appearance of genetically pure whiteness. Conversely, when illustrators troubled the recognizable codes of whiteness, eugenicists might react angrily. This was the case when one eugenicist fumed that Howard Chandler Christy’s World War I poster “Americans All” implied that “the very beautiful lady” was the product of the “melting pot” indicated by a varied list of surnames (figure 2).

“ — Such shorthand is the stock in the trade of the illustrator, whose task is to find the visual language to create familiar images about familiar ideas. ”

Research may start with the goal of explaining complex sets of relations; it may be ignited by the formulation of an incisive hypothesis; or it may commence with a box of cereal. Critical analysis and careful study of historical objects and images can reveal much about cultures and social relations. And asking simple questions such as, why were Norman Rockwell’s illustrations for “The Saturday Evening Post” so popular and what did they mean, can lead to surprising discoveries. In my work, it turns out that popular illustration was often about race, even — or especially — when it appeared to be “all-American.”



“...as the roles of the arts broaden in our society, we as artists are called to articulate the value of the arts in the context of areas such as business and healthcare.”

Jill Sonke-Henderson

Caring for Caregivers

Equipping



Restful



Motivation

Connection

Care

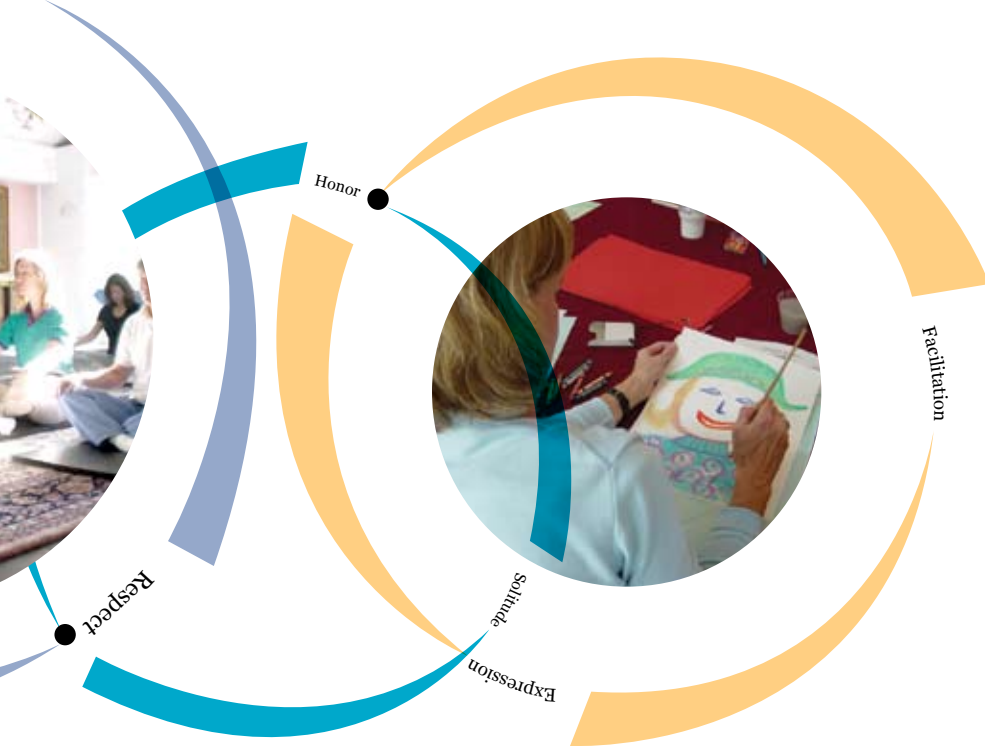


Restoration

Passion



By Jill Sonke-Henderson



Captions of images from bottom left to top right:
 1) Caregivers enjoying a full-body massage during a Day of Renewal at the Sweetwater Branch Inn. 2) Tai Chi instructor Paul Campbell leads a participant in one of the Eight Ways. 3) Sunbeams warm a yoga session. 4) A nurse paints a self portrait.

Caregivers are one of every community’s most precious and essential resources; we rely on them and trust that when the need arises, they will be ready to care for us. But what happens when the people taking care of us do not take care of themselves?

As an artist in residence with the Arts in Medicine program at Shands HealthCare, I quickly came to appreciate the autonomy of my role in comparison to that of clinical caregivers. Like caregivers, artists in residence work closely with people who are suffering and in crisis, people facing tremendous loss and often, death. However, as a hospital artist, I have no defined patient load and can spend as much or as little time with each patient as deemed appropriate; if an experience is emotionally demanding, I can take the time to care for myself. Nurses — who are extraordinarily giving people — spend long days caring for patients. They go into room after room to provide generous care, regardless of their own fatigue and emotional overload.

From this awareness, combined with recognition that the arts can effectively enhance well-being and facilitate self-expression and relaxation, I resolved to design programs to care for medical caregivers through the arts.

In 1996, I partnered with Rusti Brandman, professor of dance in the School of Theatre and Dance, and John Graham-Pole, professor of pediatrics and affiliate professor of clinical and health psychology at the University of Florida, to create the Center for the Arts in Healthcare Research and Education (CAHRE). In early discussions, it became clear that the contemporary American healthcare system has created an environment wherein caregivers cannot optimally care for their patients because there are too many patients and too few caregivers. Believing that the arts have the potential to impact this crisis in healthcare on both local and national levels, we immediately established caregiver support as one of our top priorities.

In the first two years at CAHRE, we learned that caregivers are a particularly difficult population to serve. They work such long and demanding hours that they are generally too tired or burned out to take advantage of helpful programs. Even though CAHRE offered convenient, interesting and free arts programs, we were attracting only a very small number of caregivers.

In 1998, the Days of Renewal program unlocked the key to successfully engaging caregivers—Continuing Education Units. Nurses are required to attend educational programs each year to earn these credits. Before we knew it, CAHRE was offering eighteen full-day programs each year. Through the arts and other supportive modalities such as massage and meditation, we were able to help caregivers reconnect with their deep intention to care for people. They left the program feeling honored, rested and inspired. As we saw the program working on the local level, we knew that research would be essential if our approach were to have a broader impact. We sought to quantify and articulate the effect of the program, not only on individual caregivers, but also on the healthcare business model.

In early 2003, Graham-Pole and I contacted professors from UF’s Warrington College of Business to discuss the potential value of the program on a business level. There was immediate interest. In the following months, in partnership with the Warrington College of Business, we created and implemented a research design that uses a control group and repeated measures to identify the effects of the program on seven key factors including caregiver stress, job-satisfaction, performance and retention. To date, 250 subjects have participated in the study. In July 2006, we will complete data collection and begin analysis. In the meantime, the program has been recognized as a model for caregiver support and has been replicated throughout the United States as well as in Japan.

As a dancer, I never imagined that I would be involved in interdisciplinary research of this nature; but as the roles of the arts broaden in our society, we as artists are called to articulate the value of the arts in the context of areas such as business and healthcare. By moving from the stage and studio into hospitals where caregivers and patients face immense challenges, artists have the opportunity to bring the arts experience to new audiences and new realms while affecting the health and wellbeing of others.

THEATRE → FILM

FILM → THEATRE

THEATRE > FILM

FILM ≠

THEAT

FILM...

Movies are arguably the most popular visual art form in the world today. They vividly reflect and powerfully impact nearly every aspect of culture; ideas about distant times and places, expectations about romance and identity, and conceptions of the dramatic and the comic are all encapsulated by popular movies. To understand this powerful medium, I have sought to analyze its moment of conception; when did film find its distinctive voice? And what influences did early filmmakers draw from in finding that voice? I approach this subject through the theatre, which was the hugely popular medium of the early 20th century; by crossing disciplinary boundaries, I have brought new insights to our understanding of film's visual and dramatic language.

To be truly interdisciplinary, I believe, you have to develop the courage to be an amateur again. By training, I'm a literary critic and theatre historian with an emphasis in modern German theatre, but I've happily published articles on medieval drama, 19th-century plays and contemporary American drama, among other subjects, as well as a book on the theory of the grotesque in performance. My scholarly interests are nothing if not eclectic; I'm primarily interested in how modes of performance have evolved over time and what part they have played in the formation of cultures.

I came to my current research interest — theatre and early film — by sheer serendipity. A few years ago I was asked by a friend and colleague at Stanford

BY RALF REMSHARDT

the language of the movies:

seeing
FILM through
THEATRE





1

2

University to give a lecture about the role of stage melodrama in the earliest development of the movies at a conference celebrating 100 years of cinema. This was entirely (indeed, alarmingly) outside of my field of expertise, and I had to make myself rapidly conversant with early film history. The more I read, the more I became intrigued with the historical moment around the turn of the 20th century when the emerging cinema groped for a new visual language and a new way of telling and disseminating stories. But the relevant books were written primarily by film historians who accorded the theatre a merely subsidiary place in this history. Some suggested that film had only superficially to do with the stage, that its true antecedents were in fact photographs, novels and cheaply produced popular literature.

I realized that theatre and film history both lacked a study that did justice to what I perceived to be the complex and multilayered intersections between theatre and film, and I set out

to write just such a book. I had no intention of simply arguing that there was some “Darwinian” evolution from stage to screen in a direct line of descent. That argument had been made, and I found it wanting. Rather, my book was to be a richer consideration of these intersections, giving what anthropologist Clifford Geertz might call a “thick description.”

In the course of my research, I examined the fairground theatres of Paris and the “illegitimate” playhouses of London where the melodrama was born. I studied the “phantasmagorias” and “panoramas” of the mid-19th century which began to approximate the methods of filmic viewing. I traced the remarkable career of Dion Boucicault, whose theatrical sensation scenes (for instance in “Arra-na-Pogue,” 1864) seemed like an anticipation of the fluidity of the cinema. At the Princeton University Library, I studied the stereopticon slides of an unsung pioneer named Alexander Black whose experiments with the “picture play” appeared as film-before-film.

But I had the most fun (and, yes, fun is allowed in scholarship) rooting through international archives in search of films that spoke first-hand to the intimate relation of stage and screen. Thus at the Library of Congress, I found silent adaptations of Shakespeare and Ibsen — imagine “The Tempest” in eight minutes! At the Museum of Modern Art, I saw a 1903 version of “Uncle Tom’s Cabin.” The British Film Institute in London held the earliest footage of a stage actor on film, Joseph Jefferson playing Rip van Winkle in 1896. In Berlin, there were the films of the great theatre director Max Reinhardt. And in Amsterdam, I was thrilled to see a luminous print of a silent “Peer Gynt” that had not been out of the can since 1918.

Beginning this summer, I will synthesize and shape these many strands of inquiry into a proposal and several chapters that will be sent to academic publishers. Bit by bit, the mosaic of my book has started to fall into place.



3



4



5



6

(left to right, from top) 1. Frame enlargement from “Eine venezianische Nacht [A Venetian Night],” 1914, directed by Max Reinhardt. (Stiftung deutsche Kinemathek, Berlin). 2. A sequence of slides from Alexander Black’s “Miss Jerry,” 1894. (Princeton University Libraries). 3. Still photo from “Les Amours de la Reine Elisabeth [The Loves of Queen Elizabeth],” 1912, directed by Louis Mercanton, with Sarah Bernhardt. (Library of Congress Motion Pictures Division). 4. Frame enlargement from “Ten Nights in a Bar-room,” Edison Co., 1901. (British Film Institute). 5. The Steenbeck 35mm viewing/editing table is the film researcher’s main tool. (Here at the BFI in London). 6. Changing a reel of film.

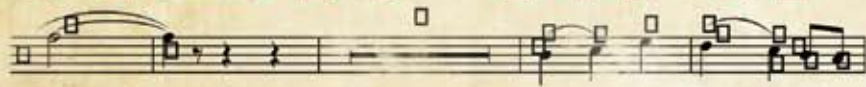


OLD TALES



TOLD IN A

NEW WAY



ANIMATING OPERA



BY PAUL RICHARDS



My current research combines a bawdy medieval tale, opera and high tech computer animation — an unexpected intersection of genres that brings together old and new, “high” and “low,” musical and visual expression. Standing at the intersection of these disparate forms, I have gained rich insights into the ways in which artistic expression can serve as a conduit for the past to illuminate the present.

The tale at the center of this project is Geoffrey Chaucer’s “Wife of Bath’s Tale,” perhaps the most famous episode from the 14th century “Canterbury Tales.” In the spring of 2005, I began discussions with a creative team of artists looking for a composer for an innovative project based upon the “Wife of Bath’s Tale.” After screening the works and proposals of a number of potential collaborators, I was chosen and commissioned to provide the music for a full-length opera, which is to be produced as an animated film. While some pre-existing operatic works have been animated in various forms, to the best of my knowledge, a newly composed work specifically for the medium has not been commercially produced, and the opportunity to be part of this project is an exciting one.

The libretto (text) for our opera, titled “The Loathly Lady,” was written by Wendy Steiner, Fisher professor of English and director of the Penn Humanities Forum at the University of Pennsylvania. Her update of Chaucer’s tale

is a comic story in which an Arthurian knight commits a crime against a young woman and is sentenced to death unless he can find the answer to the simple question: “What do women want most?” Assisted by the magician Merlin, he leaves his medieval world and meets a number of people, including Freud, Virginia Woolf, Emma Woodhouse and Scheherazade. All of these historical figures present him with their own answers to this puzzling question. Along with telling a charming story, the text also engages interesting questions of gender, relationships and perceptions, showing us that some of the issues of Chaucer’s time are still relevant today.

The music director for the project, John DeLucia, is a New York City-based early music specialist who presented me with a fascinating concept for the musical treatment of the work. His idea, which I have embraced, was to use medieval instruments during the scenes that take place in the medieval world and other time-appropriate instruments in the other scenes. With his assistance and the help of other consultants who specialize in various families of ancient instruments, I have been researching these instruments and learning about their sound, their limitations and capabilities as well as their history. We will record the work in New York using some of the world’s leading early music performers and established singers from a variety of backgrounds to portray this wide array of characters singing in a variety of styles.

In addition to using period instruments, the musical style of the work is informed by the musical styles of the times represented. By adopting techniques used during Chaucer’s time, for example, and modifying them to fit the dramatic needs of the story, I am aiming for a musical language that keeps one foot in the present with the other in the past — an aesthetic amalgam also found in the libretto and the artwork.

Animation for this project is being done by well-known Irish artist John Kindness and University of Pennsylvania professor of animation Joshua Mosley using a combination of hand-drawn images and computer animation techniques. In collaboration with the librettist, they have provided me with storyboards for various scenes, sketches of the characters and ideas about the action that is taking place on film. Having worked in the past with theater directors and choreographers, I enjoy this sort of collaboration and find the character sketches and story ideas to be inspiring guides as I compose the music.

As this long-distance collaboration unfolds, we are communicating via the web, sending images and sound files around the globe. It is an interesting combination of the very old and the very new — much like what occurs in the script itself. It has engaged me in multiple facets of research as we tell this very old, and very new, tale.



SA+AH presents faculty exhibition

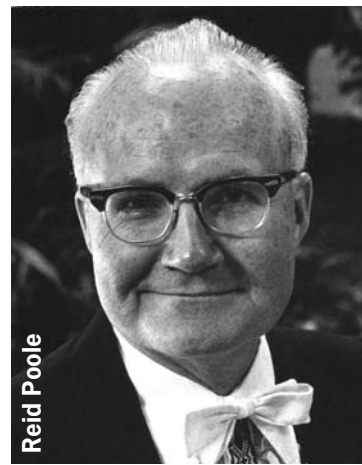
The 41st Annual School of Art and Art History Faculty Exhibition took place January 10-February 10, 2006. Participating faculty were Linda Arbuckle, Max Becher, Jerry Cutler, Lauren Garber, Katerie Gladdys, Richard Heipp, Connie Hwang, Ron Janowich, Tammy Marinuzzi, Arnold Mesches, Sean Miller, Julia Morrisroe, Bob Mueller, Marcel Perez, Barbara Jo Revelle, Andrea Robbins, Celeste Roberge, Maria Rogal, Matt Shaffer, Arturo Sinclair, Nan Smith, Bradley Rex Smith, Dan Stepp, Bethany Taylor, Sergio Vega and Lance Warren. Students and the community were able learn about the artworks at a series of "Brown Bag Gallery Talks" given by the faculty.

Lighting designers visit UF in preparation for Civic Lights

In May, representatives from the European Lighting Design Association visited Gainesville and the University of Florida for a planning workshop for the sustainable lighting design project known as Civic Lights. The workshop was held to prepare the designers and organizers for the main Civic Lights exhibition scheduled for February 2007. The designers toured the city and campus making sketches for what will be the future lighting design installations,

identifying special challenges and requirements for the sights as well as permission to use the spaces.

Civic Lights will raise the profile of Gainesville and the University of Florida in the national and international design fields. Professor Stan Kaye and interim dean Barbara Korner initiated the project, which has become a university, city and county program. "We see it as an opportunity to encourage artists, scientists and other aspects of the university and community working together to solve pressing problems and enhance our regional, national and international outreach," said interim dean Barbara Korner.

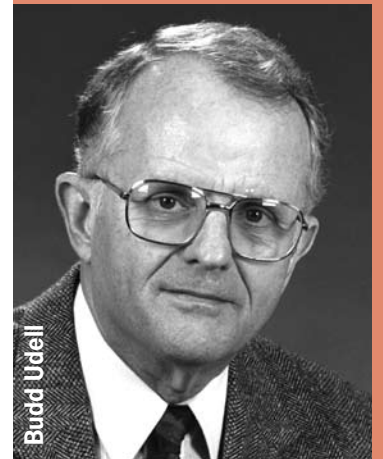


Reid Poole

In Memorium

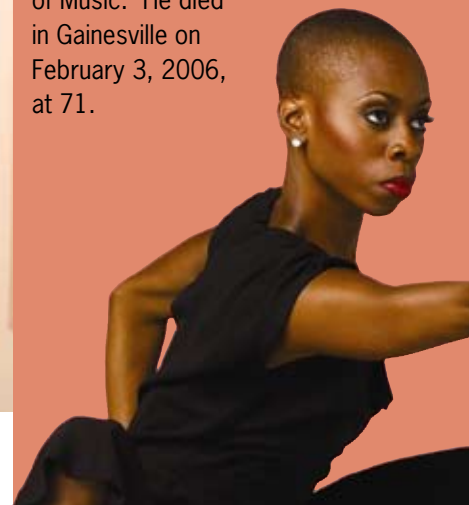
Reid Poole left a distinct impression on the University of Florida and the countless students,

faculty and spectators who knew him. Poole moved to Gainesville, Florida, in 1949 to become assistant director of bands. He started the band at UF's laboratory school, P.K. Yonge. In 1958, he was made director of bands, and only later chaired UF's Department of Music. Poole retired from the university in 1995. He was honored by Florida Music Educator's Association with an induction into their "Hall of Fame" and the Florida Bandmasters Association's "Roll of Distinction." He died at 86.



Budd Udell

Former Department of Music chairman, Budd Udell, came to UF in 1977. During his career, he served as head of composition and music theory, director of graduate studies and interim chair of the UF Department of Theatre and Dance. One of Udell's many Florida legacies is the composition "Florida Chimes," the carillon tune heard near Century Tower signaling each quarter hour. At the University of Indiana, he received a bachelor's and master's degree in music. Udell also received a doctorate in composition from the College-Conservatory of Music. He died in Gainesville on February 3, 2006, at 71.





James Oliverio, Brad Smith, Arturo Sinclair and Tony Maligno

Digital Worlds

Digital Worlds Institute created and managed an interdisciplinary team of artists and designers to create the original sculpture given to Dr. J. Crayton Pruitt at the ceremony announcing his major gift of \$10 million to the UF College of Engineering's Biomedical Engineering Department. DW artist-in-residence Arturo Sinclair worked with School of Art and Art History professor and sculptor Brad Smith to create this distinctive work of alabaster and surgical vanadium steel.

Pruitt's gift is among the largest cash gifts received by UF.

UF hosts symposium on art and globalization

In March, "Art in the Age of Globalization: Directions in Contemporary Art since 1989" was held at Harn Museum of Art. This three-day symposium brought together a distinguished group of art historians, cultural critics and artists — some from as far away as London and Vienna. The group discussed the changing role of culture in an industrialized and technological society and how the distinction of high art and mass culture are increasingly becoming less defined. The symposium was organized by associate professor of art history Alex Alberro through the Harn Eminent Scholar Chair in Art History Endowment.

"Vital Visionaries" arts program pairs UF medical students with community members 65 and over

The Center for the Arts in Healthcare Research & Education (CAHRE), in collaboration with the College of Medicine and Harn Museum, is participating in Vital Visionaries, a national program designed to improve future doctors' attitudes toward people over 65 and to awaken in both groups awareness of their creativity. The program places medical students and community participants in a museum setting for four sessions of interactive art experiences. UF's first session had participants creating poems based on the Harn exhibition, "Picturing the Times: Prints and Photographs from the New Deal Era." In a later session, Rusti Brandman and Jill Sonke-Henderson, co-founders of CAHRE and School of Theatre and Dance faculty members, choreographed dances for the poems, which were then accompanied by original piano music played by Cathy DeWitt.

Vital Visionaries is based on a pilot program at Johns Hopkins University Medical School and is taking place in four sites this year — St. Louis, Chicago, New York (Museum of Modern Art) and Gainesville.

School of Music hosts 15th annual Electroacoustic Music Festival

Each year, the Florida Electroacoustic Music Festival presents the finest in contemporary electroacoustic music from around



Dance Alive was one of many employers represented at the College of Fine Arts First Annual Career Fair.

the world. This year's composer-in-residence was John M. Chowning, who developed an algorithm for generating complex sounds using frequency modulation (FM) at Stanford University. His discovery has led to the most successful family of synthesizers in the history of electronic musical instruments. Ten concerts were given on a state-of-the-art 12-channel sound diffusion system at the Phillips Center for the Performing Arts Black Box Theatre.

A stellar season for UF Performing Arts

This year, University of Florida Performing Arts (UFPA) hosted a variety of sold-out and acclaimed performances bringing international singers, dancers and performers to the stages of the Phillips Center for Performing Arts and University Auditorium. Australian singing sensations The Ten Tenors covered genres for every generation's taste: opera, pop, rock and more. The Russian National Ballet brought India to Gainesville with "La Bayadère." And what season would be complete without a couple of big-name musicals? Megamusicals "Cats" and "Oklahoma!" were enjoyed by theatre-goers as well. The School of Music presented the University of Florida Symphony Orchestra and Concert Choirs at the Phillips Center. The UFPA's summer season includes "STOMP!", Buddy Guy, Riders in the Sky, The Kingston Trio, Spyro Gyra, The Clarke/Duke Project and Take 6. For more informa-

tion about UFPA's 2006-2007 schedule, visit www.performingarts.ufl.edu.

College holds first career fair

The College of Fine Arts presented its first annual Career Fair on Thursday, Feb. 23, 2006, at the Reitz Union Grand Ballroom. The Fine Arts Career Fair provided an opportunity for students in the arts to learn from those who have forged careers in the industry as well as the opportunity to meet with potential employers. Students attended panel discussions presented by alumni and the professional artists in attendance. Some of the professional representatives included Asolo Theatre, Ft. Lauderdale International Film Festival, Disney World's casting director and art directors, ESPN as well as many more. Planning for the 2007 Fine Arts Career Fair is now underway. If you or your company is interested in participating in next year's Career Fair, please contact CFA career development liaison Linda Mangu Brown at lmangubrown@arts.ufl.edu for more information.





The School of Art and Art History's art education program sponsored Imagination Station, a family-oriented arts activities area, at the Fall Downtown Festival & Art Show. This popular annual event brings hundreds of kids and their parents to downtown Gainesville to engage in various art activities and enjoy performances by various musicians and stage acts. "This was an opportunity to extend art outside of the classroom and into the community," said **Drew Cooper**, senior art education major,

"and there, I was able to see the undeniable need for children and parents to create."

Michael Bühler-Rose, a M.F.A. graduate student in photography, was awarded a Fulbright Scholarship to participate in the exhibition "Indian Enigma" as part of the United States Fulbright Scholars at the Indira Gandhi National Centre for the Arts in New Delhi, India. His project focuses on Hindu traditionalism and modernity and his medium will primarily be photography. "The community is a mixture of both Westerners and Indians and have different ways as to how they marry traditional religious views with their own Western upbringing," said Bühler-Rose. "Within the community I have lately been photographing one school uses traditional methods of education in Sanskrit but also heavily relies on computers and cell phones for their research."

Brantley Johnson, a Ph.D. candidate in art history, has been

honored as the Outstanding Art History Graduate Student of the Savannah College of Art and Design for 2005. At UF, Johnson was given the designation of Grinter Fellow through 2008. She has edited nearly forty artists' statements, interviews and manifestos that will be included in the "Documents" section of the forthcoming book "Art and Electronic Media" by Edward Shanken, professor of art history at Savannah College of Art and



Austin Willis

Design. Her interview with conceptual artist Michael Scoggins, titled "Writings on the Wall," was published in Drain Magazine.

Austin Willis, a senior art student, received a Wingate Fellowship from The Center for Craft, Creativity and Design. Willis will use the \$15,000 award for travel to a film festival in Berlin, Germany. From text and travel-based research, his project will manifest into a paper concerned with the role of video installation and the mediation of space in contemporary art as well as new original works of art. Willis was one of 10 students chosen for this national honor.

The Neuvo Mundo String Quartet has been invited to participate in the prestigious Aspen Music Festival on June 26, 2006. The group was one of only two string quartets to be invited. They will perform in the award-winning Benedict Music Tent, which is known for its stellar acoustics

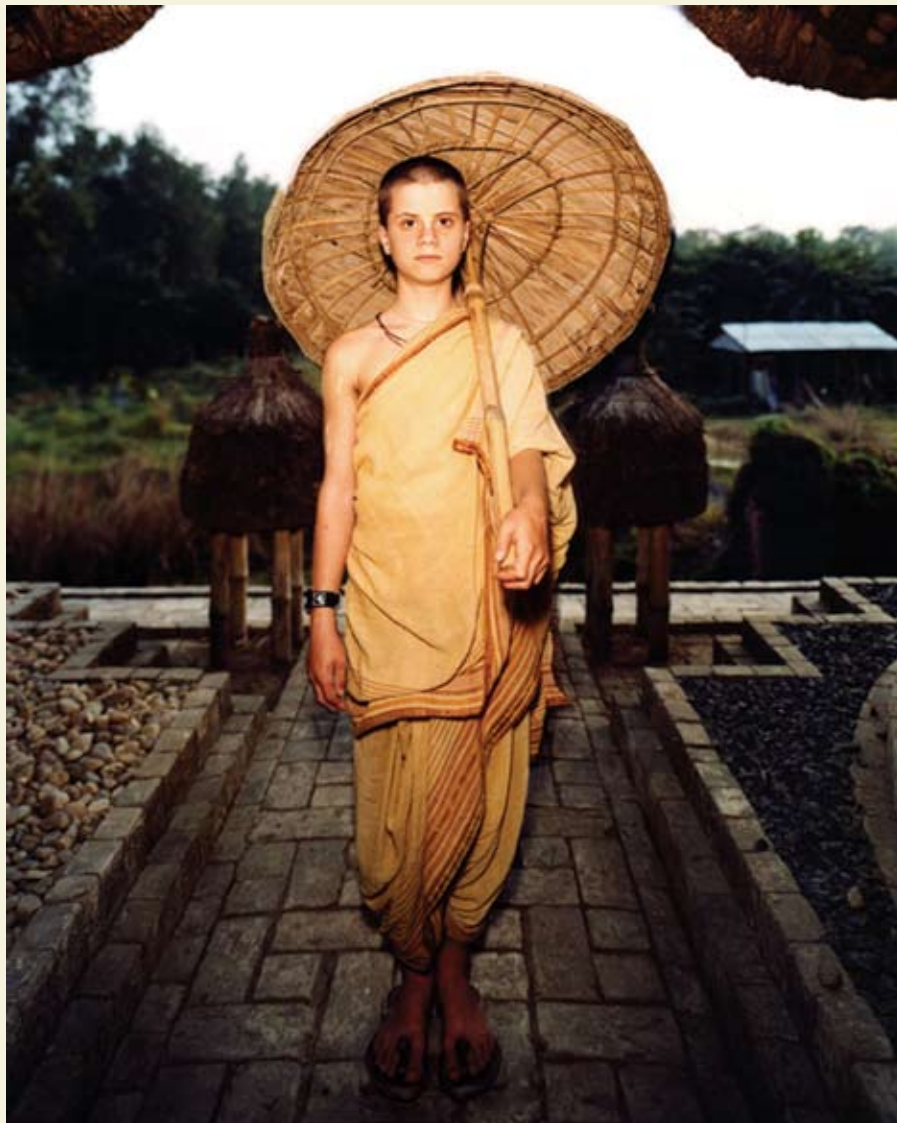


Photo by
Michael Bühler-Rose





Many School of Music students performed in period costume during *Mozart at the Machens'* on March 5, 2006. From left to right Luis Fernandez, Laura Kroh, Michael Dame, Circe Diaz-Gamero and Julie Franklin.

and gorgeous mountain atmosphere. Members of the quartet include **Luis Fernandez**, **Orlando Gomez**, **Circe Diaz-Gamero** and **Julie Franklin** from the School of Music.

Gary Galván, graduate teaching assistant in the School of Music, received the Outstanding Student Paper Award at the College Music Society southern chapter conference at the Conservatorio de Musica de Puerto Rico. He presented the papers "Cowell in Cartoon: A Pugilistic Pianist's Impact on Pop Culture" and "The Sights and (Appropriate) Sounds of Jacques-Louis David: Establishing a Soundtrack" at the Hawaii International Conference on Arts and Humanities. Both papers were published in Proceedings of the Hawaii International Conference on Arts and Humanities.

The University of Florida Flute Ensemble has been invited to perform in a flute choir gala concert at the National Flute Association (NFA) Convention in August of 2006. NFA Conven-

tions are attended by approximately 4000 flutists each year and they are the largest and most prestigious flute conferences in the world. The UF Flute Ensemble consists of twenty students, including music majors and minors as well as students from other majors across campus. The Ensemble will perform music student **Jennifer Kampmeier's** arrangement of the Russian Easter Overture by Nicolai Rimsky-Korsakov and Cassation by Jindrich Feld. The group will be conducted by flute professor Kristen Stoner and by **Jacqueline Wright** (M.M. 2006 orchestral conducting).

Marcela DeFaria, a junior flute performance major, was awarded a \$12,000 grant from



Scene design for "Hamlet"

the Hispanic Scholarship Fund, a McNamara Family Creative Arts Project Grant. DeFaria will make a professional recording, with funds from this grant, of several flute works by Latin American composers.

"Never Enough," featuring UF dance students **Sarah Bowlus**, **Nic Bryan**, **Bervery Hergert**, **Colette Krogol**, **Kara Moseley**, **Robin Nevue**, **Matt Reeves**, **Hannah Renegar**, **Meryl Thurston** and **Kelly Watson** was performed at the Kennedy Center in Washington, D.C. This piece was selected to be part of the National College Dance Festival.

No stranger to the American College Theatre Festival, **Andrew Farrugia** has won the top prize — first place for his scene design of "Hamlet." He will receive an all-expenses paid trip to Washington, D.C. for two weeks, where he will study with Tony Award winning scenic designer Ming Cho Lee. Prior to this honor, Farrugia won first place at the regional competition for set designs for both "Hendeka" and "Hamlet".

Many CFA graduates are going places!

Arizona State University
Ohio State University
University of Alabama
University of Cincinnati
University of Texas
Rice University
Carnegie Mellon
Chicago Conservatory
Hunter College

Museum Studies students have prestigious internships and job opportunities

Caroline Bradford - Preservation Institute in Nantucket, Rhode Island

Kelly Harvey - American Federation of the Arts in New York City

Kelly O'Neill - Corcoran Museum of Art in Washington, D.C.

Amanda Streeter - Smithsonian Museum of American History in Washington, D.C.

Jeremy Underwood - Fernbank Museum in Atlanta, Georgia

Liz White - Valentine Museum in Richmond, Virginia

Clarissa Foster - Ringling Museum in Sarasota, Florida

Jessica Aiken - Appleton Museum in Ocala, Florida

Jenny Barton - National Park Service, Everglades National Park

Provost Janie Fouke (left) and Kenneth Gerhardt (right), interim dean of the Graduate School, with College of Fine Arts Graduate Student Teaching Award winners, Lisa Iglesias, School of Art and Art History; Josh Price, School of Theatre and Dance; and Amy Zigler, School of Music.



alumni news+

Brody Condon (1997 B.F.A.) was included in an exhibition at Pace Wildenstein in New York City. According to "The New York Times," the exhibition "provides a heady view of art moving into new territory on several fronts at once."

In a July 13, 2005, article the "The New York Times" recognized **David McQueen's** (2000 B.F.A.) contribution to "The Porch Show,"



an exhibition in Brooklyn, NY. McQueen's solo debut exhibition "Smaller Rumbblings for Darker Times" which featured miniature landscapes was on display from in spring 2006, at Plane Space in New York City.

Dave Herman (1998 B.F.A.) was featured in a full page article in the "The New York Times" on August 17, 2005. Herman is the founder of the City Reliquary, a "...tiny storefront museum in Brooklyn, where you can find New York artifacts, both marvelous and mundane, including a large assortment of Kings County beer coasters and an old, rusting hunk of the Williamsburg Bridge."

Jennifer Louis (2001 B.F.A. graphic design), is creative director for the interactive and marketing firm Bayshore Solutions in Tampa. Louis' work has been recognized by Tampa Bay ADDY Awards, as Best of Industry by the Web Marketing Awards, and by the Webby Awards. She has also been nominated for the "Tampa Bay Business Journal's Top 30 Under 30." Jennifer serves on the board of the Tampa Bay Advertising Federation's Ad 2 and is on the advisory board for the International Academy of Design and Technology.

Deb McGuffey (2001 B.F.A. graphic design) is the design supervisor for ESPN's creative services department. McGuffey oversees production graphics for "SportsCenter," "NFL Sunday Countdown" and

"ESPNEWS" and has won an Emmy Award for work on "SportsCenter." She recently represented ESPN at the College of Fine Art's inaugural Career Fair.

Kelly Lafferty (1985 B.F.A.) is a visual

director for Baccarat in New York City. Lafferty recently created a table design including Baccarat crystal for New York Botanical Garden's annual Orchid Dinner.

In January, **Carl Ashley** (1991 B.MUSE.) conducted Vivaldi's "Gloria" and Bach's "Magnificat" with chorus and orchestra in Odessa, Ukraine. After completing a D.M.A. in choral conducting



in 2002, Ashley became the director of choral activities at Saint Andrew's School at Lynn University.

Larry Newcomb (1998 Ph.D. and 1995 M.M.) performs in a weekly trio at New York's renowned Metro Hotel. He also coaches aspiring guitarists in the New York City area and online, providing concise and effective options for developing their art.

Kristin Marland (2005 M.M.) is an active freelance horn player and teacher in Richmond, Va. She is second horn in the Lynchburg Symphony and Commonwealth Winds. In addition to maintaining a large private horn studio, Marland works for the Virginia Commonwealth University's Department of Forensic Science.



Noemi Perez-Silva (2004 B.A.) teaches with the Hillsborough County School district. She also sings with the Opera Tampa chorus and the Spanish Lyric Theater.

After receiving her M.F.A. in lighting design at UC-San Diego, **Sarah Condit Maines** (2002 B.A.) completed the technical review process of “Jersey Boys” on Broadway as the assistant lighting designer to acclaimed designer Howell Binkley. Maines recently returned to the School of Theatre and Dance for a lecture on lighting design. She currently lives in Tampa with her husband Joseph Maines, who is also a UF alumnus.

J. Salomé Martinez, Jr. (2004 M.F.A.) is a popular New York City actor who has appeared on “Law and Order” and the “Conan O’Brien Show.” He is a Kennedy Center American College Theatre Festival national award winner in both comedy and vocal performance.

Jacob Pinholster (2000 B.F.A. and 2003 M.F.A.) is assistant professor in the Department of Theatre and affiliate faculty in

Arts, Media and Engineering at Arizona State University (ASU). His research and creative efforts at ASU include developing educational programs for entertainment design and media, new technologies and methodologies for incorporating media into performance, and experimentation with flexible staging environments. He is a member of the Obie and Garland Award-winning theatre group Les Freres Corbusier and was recently nominated for a Hewes Design Award by the American Theatre Wing for his design of their work “Boozy: The Life, Death and Subsequent Vilification of Le Corbusier and, More Importantly, Robert Moses.”

Jill Mueller (2001 B.F.A.) is the co-founder of the Lila Theatre in downtown San Francisco and theatre director for Children’s

Fairyland in Oakland. Lila Theatre is fast becoming the Bay Area’s premier home for long-form improvisational theatre. Developing and performing original sketch theatre and cabaret, the Lila Theatre also provides the San Francisco community a great place to study and learn the art of improv. The classes help students develop their artistic voice, both individually and within an ensemble. Students learn solid technique and theory while improvising in a non-judgmental culture of openness and support.



development+



from the director

“**T**he Gift that keeps on Giving” is how I like to think of endowments. Once established, an endowment sets in motion the College of Fine Arts’ ability to excel, providing scholarships and program support in perpetuity.

Recently, the School of Art and Art History benefited from an endowment established by Dennis and Colette Campay, which will provide supplies for art students. Dennis, a successful artist living in Jacksonville, understands the advantages our talented art students will have when provided with the necessary tools and equipment to experiment and learn.

Through the generosity of Ruth and John Amott, of Gainesville, an endowment has been established to support the School of Music’s outstanding clarinet program. The Amott’s have long been supporters of Friends of Music and John, a former clarinet player, appreciated the good work being done in this program. The Amott gift now ensures the continuing excellence of our clarinet program.

The College is also grateful for a gift from Herb and Carol McRae, of Tallahassee, to purchase equipment for our new Digital Media Program. A 1965 alum of Fine Arts, Herb and wife Carol enjoy coming back to campus for UF’s annual “Back to College” weekends.

Please remember that charitable contributions to the College of Fine Arts are tax deductible. In some cases, depending on the size of the gift, they may be eligible for a state matching program. Also, many companies have a corporate gift matching program. Some companies even match gifts made by retirees and spouses of employees.

Whatever way you choose to support the College of Fine Arts, know that your gift will provide invaluable opportunities for our fine arts students!

Peg Richardson
Director of Development
(352) 846-1211 or prichardson@arts.ufl.edu

Interim Dean Barbara Korner with actor Michael Douglas at the National Dance Board Foundation Gala Benefit dinner. Korner traveled to Bermuda with theatre alumna Ann Moore and Geoffrey Moore, 2006 President of University of Florida Performing Arts Advisory Board, to create new opportunities for cultural and educational programs with Bermuda arts organizations.



Life Income Programs from The University of Florida Foundation, Inc.

Many alumni and friends know that the University of Florida Foundation, Inc. offers life income programs. They know that this method of giving enables them to transfer highly liquid assets to the Foundation and retain an income for their lifetime or for a term of certain years, for themselves or for other designated beneficiaries. They also know they will receive a charitable income tax deduction or an estate tax deduction for the part of the value transferred to fund the Life Income Program (depending upon when assets are gifted). Finally, most know they will be able to specify that the residual of their

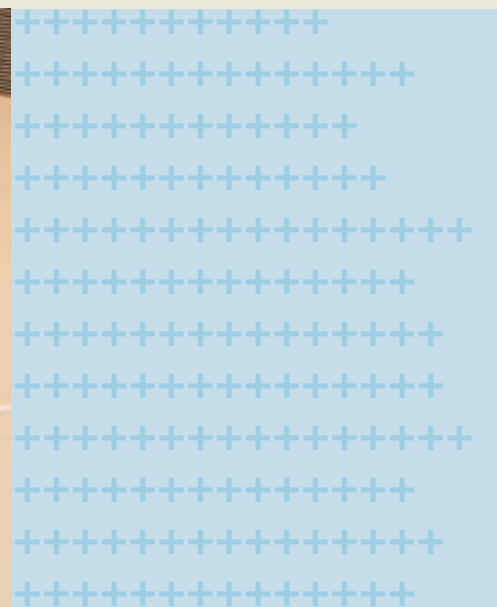
gift will be used to benefit the University of Florida, its colleges and units, its faculty and its students.

The following are ways these types of programs may benefit you.

- + Enable you to build a retirement that is not limited by federal regulations
- + Utilize to diversify your portfolio if you currently do not hold both stocks and bonds, or if you hold too much of one issue

- + Allows you to convert low-yielding assets into higher income streams
- + May enable you to reduce or eliminate taxes on capital gains
- + Can help to reduce or eliminate federal estate taxes
- + Can provide tax-advantaged income

For more information, contact Peg Richardson, Director of Development (352) 846-1211 or The University of Florida Foundation, Inc. Office of Planned Giving (352) 392-1691



Friends of Music host Mozart at the Machens'

University of Florida Friends of Music hosted Mozart at the Machens', a fundraising event for music scholarships, on March 5, 2006. The event celebrated 250 years of Mozart music. Students from the College of Fine Arts' School of Music, many of whom are Friends of Music scholarship recipients, performed during the birthday celebration.

One highlight of the afternoon was the dedication of a new Steinway piano, a gift to the president's home from Dr. Martin Fackler and

Shelley Melvin. The School of Music is on its way to becoming an All-Steinway School, and by doing so, will become the first university in the state of Florida to achieve this mark of excellence. Other All-Steinway Schools include Oberlin College Conservatory, The Yale School of Music and The Julliard School.

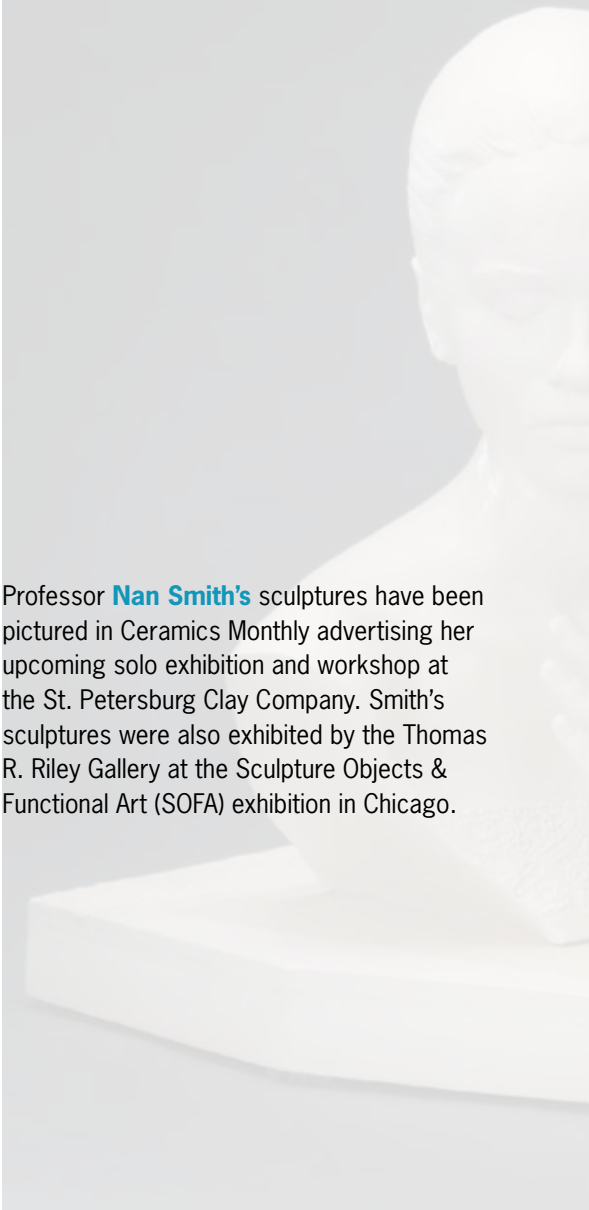
Since 1974, the Friends of Music endowment has grown to over \$1,000,000, and more than 2,000 students have been named as Friends of Music Scholars.

facultynews

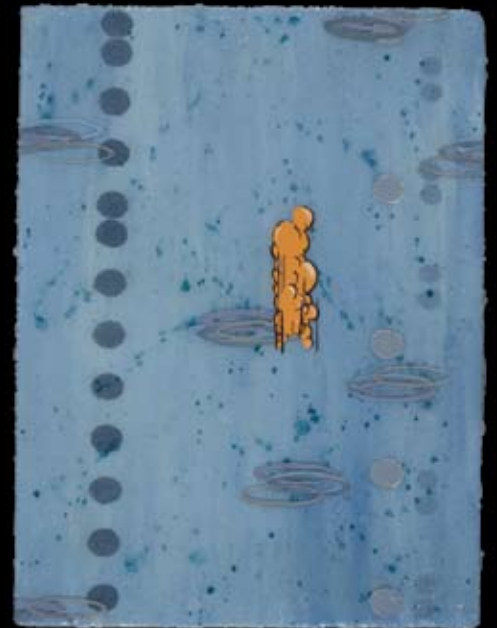
Maria Rogal, assistant professor of art, has been awarded a Fulbright-García Robles Scholar grant to lecture at the Universidad Autónoma de Yucatán and conduct research in Yucatán, México during the 2006-2007 academic year. Rogal will study the intersections and contrasts between the visual imagery of Mexicanidad and those of Maya and Yucatec regional cultures.

Victoria Rovine, assistant professor in art history with a joint appointment in the Center for African Studies, is the recipient of the 2006-2007 Carter Faculty Fellowship. She is organizing the Carter Lecture Series, tentatively titled "African Material and Expressive Cultures: Cross-Disciplinary Perspectives." The conference will consist of faculty from diverse disciplines, bringing a wide array of methodologies and theoretical frameworks to the study of African expressive cultures. Each of the panels will include one or two visiting distinguished keynote speakers who will be designated "Carter Visiting Fellows." These eminent scholars will complement and expand upon the panel themes. The Carter Lectures will be linked to the Triennial Symposium on African Art, an international conference that will be held at the University of Florida on March 28-April 1, 2007.

Professor **Nan Smith's** sculptures have been pictured in *Ceramics Monthly* advertising her upcoming solo exhibition and workshop at the St. Petersburg Clay Company. Smith's sculptures were also exhibited by the Thomas R. Riley Gallery at the Sculpture Objects & Functional Art (SOFA) exhibition in Chicago.



Julia Morrisroe, assistant professor of art, exhibited her installation "All the Hot Wheels My Son Has" in the exhibition "Passion and Wheels" at Olin Gallery of Roanoke College. The project combined digital photography and digital imaging with traditional drawing practice. "The Hot Wheels installation is, on one hand, a celebration of a passion for collecting and, on the other, a cultural critique of the impulse," said Morrisroe. "Locating this adolescent passion within the museum/gallery, a pantheon to collecting, permits a larger analysis of cultural consumption within the adolescent and adult worlds."





Professor and head of music education **Russell Robinson** is serving as the College's interim associate dean for academic affairs. Recently, Robinson's work with Department of Defense Schools (DODS) teachers has taken him to Atlanta, Georgia; Wiesbaden, Germany; and Tokyo, Japan. In addition to his workshops on Achieving Quality in Choral Classrooms, he collaborated with composer Libby Larsen to present "The Choral Music of Libby Larsen: Where the Composer Meets the Conductor" to the DODS teachers. Robinson also was an invited presenter for the Association of International Schools in Africa (AISA) in Yaounde, Cameroon; Dar es Salaam, Tanzania; and Harare, Zimbabwe.

Paul Richards was awarded Special Distinction in the Rudolph Nissim Prize for orchestral music, run by the American Society of Composers, Authors, and Publishers (ASCAP). Recent performances include the R-20 String Orchestra in Wroclaw, Poland, a concert featuring his chamber music in New Haven, Conn. and a premiere at of his "Fanatic Fanfare" commissioned by Kappa Kappa Psi in honor of their 75th anniversary. His works have been recorded recently by famed clarinetist Richard Stoltzman and the Slovak Radio Orchestra for an upcoming MMC Records release, and a compact disc of his chamber music has been recorded and is in production with Meyer Media.





Ric Rose

San Diego State University (SDSU) named associate professor of music **James Paul Sain** Music Alumnus of the Year on April 12, 2006, for creating the internationally acclaimed electro-acoustic music composition program at UF. After receiving this prestigious award, Sain presented a concert of original compositions including piano sonata "Volant," performed by Diane Snodgrass, and "Zygote," performed by SDSU music faculty member Todd Rewoldt.

Kristen Stoner, assistant professor of flute, recently recorded her first solo CD. "Images for Solo Flute" will be released later this year. The disc includes twelve works for unaccompanied flute with many premiere recordings. The CD will feature several works by women composers, and incorporates compositions from Peru, the Czech Republic, France, Italy, the United States and Israel. Stoner was invited to perform a solo recital of Native American-inspired flute music at the 2005 National Flute Association Convention. In August 2006, she will lead the UF Flute Ensemble in a gala performance at the National Flute Association.

Ralf Remshardt, associate professor of theatre, has been awarded a UF Research Foundation Professorship. The three-year award carries with it a \$5,000 annual salary supplement and a \$3,000 grant. Remshardt is currently writing a book that will examine the influence of theatre on early film. His research is featured in this issue of Muse.

Ric Rose, associate professor of dance, performed the title role of Afar in the Hippodrome State Theatre's production of "A Very Old Man With Enormous Wings" by Nilo Cruz. The show featured several theatre and dance student actors and a UF faculty set designer. "It was a very challenging role for me to play, as my role is performed in silence and in response to how the people around me react to this angel-like being," said Rose. Rose also is involved with Shadow Dance Theatre, a group of dancers, actors and designers who dedicate themselves to finding new ways of telling the story of the human spirit through physical poetry. This summer, Shadow Dance Theatre will present their work June 17-21 in the McGuire Pavilion Black Box Theatre.

Kelly Drummond-Cawthon, associate professor of dance, premiered "Anytown" at the Joyce Theatre in NYC. "Anytown" pairs the choreography of Danial Shapiro and Joanie Smith with the legendary music of Bruce Springsteen, Patti Scialfa and Soozie Tyrell (the E Street Band). This summer, Cawthon will lead The Peoples Touring Project, a UF summer residency program for dance students. It is aimed at training dancers for touring and collaborating with artists from across the country and world.



Laura Selle, Kelly Drummond-Cawthon, Maggie Bergeron

Join the College of Fine Arts for our Summer 2006 Events

Please visit our website for a complete, regularly updated listing of CFA events: www.arts.ufl.edu/events.asp



UF New Music Ensemble
November 14, 2006 at 7:30 p.m.
University Auditorium

UF Tubonium Concert
November 15, 2006 at 7:30 p.m.
University Auditorium

UF Wind Symphony Concert
November 16, 2006 at 7:30 p.m.
University Auditorium

Ten Plus Ten: Rivisiting Pattern and Decoration Painting
November 21 – March 9, 2007
Reception: Friday, December 1, 2006
University Galleries

UF Flute Ensemble Concert
November 20, 2006 at 7:30 p.m.
University Auditorium

UF Symphonic Band Concert
November 21, 2006 at 7:30 p.m.
University Auditorium

UF Steel Band Concert
November 29, 2006 at 7:30 p.m.
University Auditorium

DECEMBER

UF Jazz Band Concert
December 1, 2006 at 7:30 p.m.
University Auditorium

Agbedidi
December 1 – 3, 2006
Constans Theatre

UF Chamber Singers Holiday Concert
December 2, 2006 at 7:30 p.m.
University Auditorium

Sounds of the Season
December 4, 2006 at 3 p.m. and 6 p.m.
University Auditorium

JANUARY 2007

Mozart Wind Concert
January 25, 2007 at 7:30 p.m.
University Auditorium

UF Symphony Concert
January 26, 2007 at 7:30 p.m.
University Auditorium

FEBRUARY

“American Western”
February 2 – 11, 2007
Constans Theatre

Symphonic Band Concert
February 8, 2007 at 7:30 p.m.
University Auditorium

Wind Symphony Concert
February 9, 2007 at 7:30 p.m.
University Auditorium

Student Juried Exhibition
February 13 – March 9, 2007
Reception: Friday, February 23, 2007
University Gallery

Mod Project
February 23 – March 4, 2007
Constans Theatre Black Box

Jazz Band Concert
February 23, 2007 at 7:30 p.m.
University Auditorium

MARCH

Concert Band
March 1, 2007 at 7:30 p.m.
University Auditorium

Orchestra Concert
March 2, 2007 at 7:30 p.m.
University Auditorium

Jazz Band Reunion Concert
March 11, 2007 at 7:30 p.m.
University Auditorium

MFA Thesis Candidates I
March 27 – April 6, 2007
Reception: Friday, March 30, 2007
University Gallery

New Ensemble Concert
March 27, 2007 at 7:30 p.m.
University Auditorium

Symphonic Band and Percussion Ensemble Concert
March 29, 2007 at 7:30 p.m.
University Auditorium

Jazz Band Concert
March 30, 2007 at 7:30 p.m.
University Auditorium

“The Man of Mode”
March 30 – April 8, 2007
Constans Theatre

APRIL

BFA Dance Showcase
April 13 – 15, 2007
Constans Theatre G-06

MFA Thesis Candidates II
April 17 – April 27, 2007
Reception: Friday, April 20, 2007
University Gallery

MFA One Acts
April 18 – 19 and April 23 – 24, 2007
Constans Theatre Black Box

All dates and times are subject to change. Please check our website for schedule updates: www.arts.ufl.edu. Constans Theatre tickets are available at the University Box Office or at (352) 392-1653. Phillips Center and University Auditorium tickets are available at the University Box Office, at the Phillips Center Box Office, by calling 352-392-ARTS (2787) or at www.ticketmaster.com.

AUGUST

Musica Vera
August 2, 2006 at 7:30 p.m.
University Auditorium

42ND ANNUAL SA+AH STUDIO FACULTY EXHIBITION
August 22 – September 15, 2006
Reception: Friday, August 25, 7 to 9 p.m.
University Gallery

SEPTEMBER

“The Cornbread Man”
September 8 – 17, 2006
Constans Theatre

UF Wind Symphony Concert
September 28, 2006 at 7:30 p.m.
University Auditorium

OCTOBER

Sign Times and Motorcycle Maps
Installation by Jim Roche
September 26 – November 9, 2006
Reception: Friday, October 13, 7 to 9 p.m.
University Gallery

Graduate Recital: Francine Di, Piano
October 3, 2006 at 7:30
University Auditorium

UF Symphonic Band Concert
October 5, 2006 at 7:30 p.m.
University Auditorium

UF Orchestra Concert
October 6, 2006 at 7:30 p.m.
University Auditorium

“Waiting for Godot”
October 13 – 22, 2006
Constans Theatre Black Box

BFA/MFA Acting Showcase
October 27 – 29, 2006
Constans Theatre Black Box

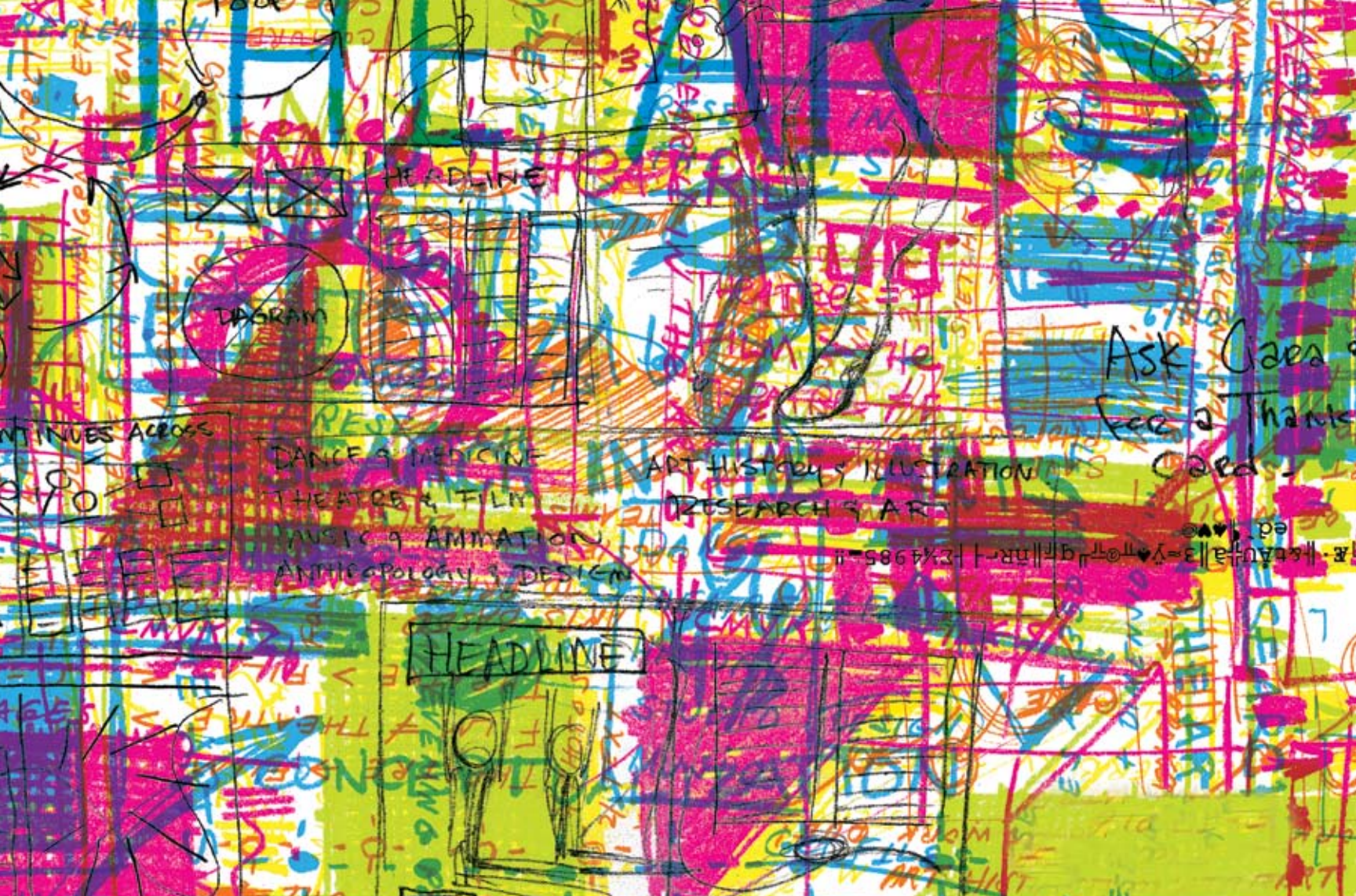
NOVEMBER

BFA Dance Showcase
November 3 – 5, 2006
Constans Theatre G-06

UF Clarinet Ensemble Concert
November 4, 2006 at 7:30 p.m.
University Auditorium

UF Percussion Ensemble Concert
November 8, 2006 at 7:30 p.m.
University Auditorium

“A Funny Thing Happened on the Way to the Forum”
November 10 – 19, 2006
Constans Theatre



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