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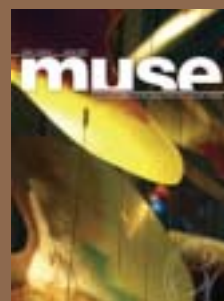
Dear readers....

*There are many exciting
events and activities
underway each month in
the College of Fine Arts at
the University of Florida.
For more information on
all of our programs, and
the accomplishments of
our students and faculty,
please visit:*

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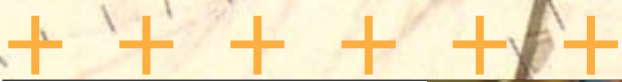


about the cover

*Light cascades through
artist Shan Shan Sheng's
magnificent glass sculpture
in the College of Fine Arts'
new Nadine McGuire
Theatre and Dance Pavilion.
Photo by Kristen Bartlett,
UF News and Public Affairs.*



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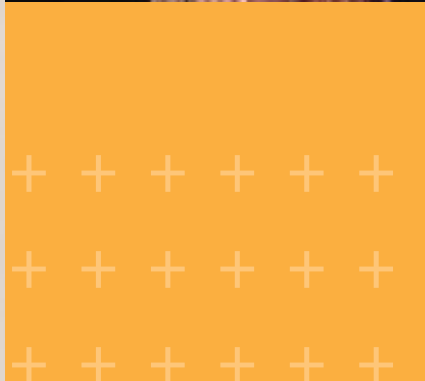


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30th Anniversary



A Message from the Dean

In 1975, the University of Florida established a separate College of Fine Arts, which represented a major turning point in the university's commitment to the arts. At that time, there were few personal computers, only three national television networks and Gerald Ford was president. The Internet was beginning to evolve, but was used mostly by military, government and some educational institutions.

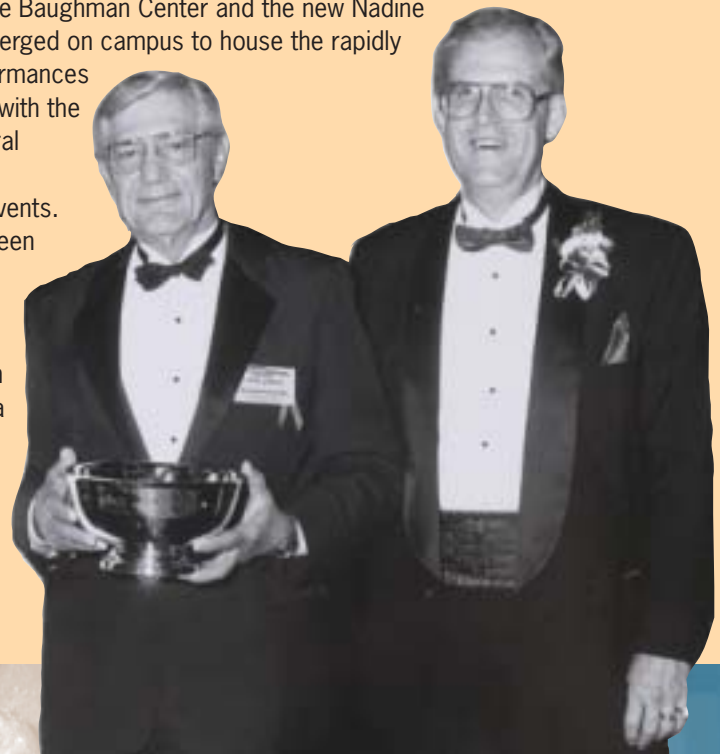
Today, faculty and students in the College of Fine Arts (CFA) communicate instantaneously and collaborate worldwide with colleagues around the globe. Hundreds of CFA students travel throughout the world for formal study abroad programs, cultural exchange programs, performances and exhibitions. Many of them now email videos of their experiences in real-time to friends and family here. Actors, dancers, musicians, visual artists, and scholars from many nations appear on the college's stages every semester. And, the halls of the college's facilities are home to hundreds of students and new faculty from countries far and wide.

The College of Fine Arts has much to celebrate in this, the 30th year of its existence. There are many accomplishments of which all faculty, students, staff, administrators, alumni and donors can be proud.

The college especially celebrates the evolution of its three major educational units — the School of Art and Art History, the School of Music, and the School of Theatre and Dance. All three schools have become highly influential in their respective disciplines and are fully accredited.

Strongly committed to collaborative programs and partnerships, the college receives national attention for its Centers for World Arts, the Arts and Public Policy, and the Arts in Healthcare Research and Education; the Digital Worlds Institute, which it supports in partnership with the College of Engineering; and its association with the award-winning New World School of the Arts in Miami. In addition, the quality of events presented under the auspices of University of Florida Performing Arts, a part of the college, is equal to any university in the country.

The Phillips Center for the Performing Arts, the Baughman Center and the new Nadine McGuire Theatre and Dance Pavilion, have emerged on campus to house the rapidly growing academic programs and public performances offered by the college. These facilities, along with the Harn Museum of Art, Florida Museum of Natural History, University Auditorium, and University Galleries support a rich schedule of cultural events. Major renovations of existing buildings have been completed or are underway to enhance the Century Tower Carillon and the Fine Arts Complex. A new band hall and a four-phase expansion is planned for the Music Building. In conjunction with the UF Housing Program, a new Fine Arts Living/Learning Residence Area will open in Reid Hall in the fall of 2005. It will contain 100 living spaces as well as gallery, recital and studio spaces.



CFA's 20th anniversary celebration in 1995 honored founding dean Joseph Sabatella (*left*). Dean Donald McGlothlin (*right*) presented Sabatella with an engraved silver bowl.

UF's Cultural Plaza includes (clockwise from left): The Curtis M. Phillips Center for the Performing Arts, the Florida Museum of Natural History, the McGuire Center for Lepidoptera and Biodiversity (not shown), and the Samuel P. Harn Museum of Art.



CFA is educating some of the most academically capable visual and performing artists, scholars and educators in the nation. Approximately 1,100 students are pursuing a broad range of accredited professional undergraduate and graduate curricula in the arts. In addition, more than 6,000 non-majors enroll each year in courses offered by the college.

The faculty includes 105 full-time, tenure-track faculty and 22 adjunct professors. These dedicated professionals continue to distinguish themselves as research scholars and creative artists through their publications in major refereed journals, their invited exhibitions and performances, and through the awards and honors they receive.

In recent years, faculty members have won first prize in the International Conducting Competition sponsored by the Czech National Opera and Radio Prague, and received the Charles University Jubilee Medal for outstanding contributions to the Czech Republic and the Medal for Artistic and Cultural Achievement from the Russian Ministry of Culture. Other faculty members have been recipients of Fulbright, Guggenheim, Getty, National Endowment for the Arts and National Endowment for the Humanities Fellowships, as well as the Rome Prize.

Faculty members also have been elected by their peers to serve as presidents of such professional organizations as the International Trumpet Guild, North American Saxophone Alliance, Israeli Liszt Society, Black Theatre Network, and the International Society for Music Education. Another faculty member was elected to the College Fellows of the American Theatre.

Our students are winning significant awards as well. For example, last year, an undergraduate received a Fulbright Fellowship to study in Japan. Other students, like those in museum studies, are being selected for prestigious internships in such institutions as the National Gallery of Art, the Guggenheim Museum, and the International Center for Photography.

Collaborations, partnerships, diversity, globalization, and technological innovation are all hallmarks of the College of Fine Arts today. The college's progressive programs, the people who guide them and the students who grow through them, are showcased in this first edition of *Muse* magazine. The historical milestones of the past 30 years are many, and plans for the future are challenging and ambitious. In the spring of 2005 alone, CFA will present more than 200 visual and performing arts programs. These events will celebrate the past and provide glimpses into the college's very bright future.

During the past 30 years, the visual and performing arts have emerged as a focal point of the University of Florida's statewide, national and international missions. Given the traditions of excellence established in the college, including the stellar achievements of faculty and students and the availability of major new resources such as the University's Cultural Plaza, the college will become an even more influential leader in the coming years. This will be assured with the continued leadership of distinguished artist/scholar-teachers, dedicated staff, the support of UF's new president, Bernie Machen, other administrators, alumni and friends.

Donald McGlothlin, Dean
College of Fine Arts
University of Florida



UF President J. Wayne Reitz (top right) breaks ground for the new Fine Arts complex in the early 1960s. This aerial view of the Fine Arts Complex (at center right) was taken in 1965. UF President John Lombardi (bottom right) attended the 1994 reception celebrating UF's partnership with the New World School of the Arts in Miami.



Several milestones in Donald McGlothlin's career at UF are shown in the photos at the top of this page. In the large 1975 photo at left, McGlothlin (seated at center) was a member of the Florida Woodwind Quintet and chairman of the Department of Music. In the small photo at top left, department chair McGlothlin (left) attends the first CFA Executive Committee meeting. In the 2004 photo at bottom left, UF President Bernie Machen (left) and Dean McGlothlin (right) are shown at a gala in Miami with NWSA Executive Board Chair David Lawrence (center).



Dean McGlothlin Steps Down

The man who has led the College of Fine Arts for half of its 30-year history will step down from his position June 30, 2005 to pursue "research interests and spend more time with my family, including our two new grandchildren." After a year's sabbatical, Dean Donald McGlothlin will return to UF to teach in the School of Music and be involved in creative and research activities.

At the end of this semester, McGlothlin will have completed 34 years as an arts administrator at three public universities. Nineteen of his 34 years have been dedicated to enriching arts programs at UF. He assumed his first administrative position in 1970 when he was

appointed chair of the Department of Music at Idaho State University. His first position at UF was as chairman of the Department of Music from 1972 to 1976. He left UF to become chair of the Department of Music at the University of Missouri-Columbia. At Missouri, he was named founding director of the new School of Fine Arts, which consisted of the departments of music, art and theatre. When he returned to UF in 1990 as Dean of the College of Fine Arts, he brought with him extensive experience and a rich, interdisciplinary background as an arts administrator.

Under his guidance, the College of Fine Arts has grown in many important ways, especially

as a leader in multicultural and diversity education, and as a model for the development of international and interdisciplinary arts programs.

During his tenure, the number and quality of students pursuing accredited professional degrees offered by the college has increased significantly with graduate enrollment more than doubling. In the past 15 years, eight new academic programs have been added to the curriculum and the college's three departments have all grown in stature to become fully accredited schools.

Milestones in the Development of the Visual and Performing Arts



University Auditorium in 1930.

1924 University Auditorium opened.

1925 Andrew Anderson Memorial Pipe Organ dedicated.

1927 Music program organized. Director coordinated performance activities including Gator Band (1914) and Men's Glee Club (1907).

1929 Painting and drawing program established within the School of Architecture and Allied Arts.

1931 UF's theatre program traces its roots to 1931 when Florida Players was organized.

1934 The first BFA degrees in Fine Arts awarded.



An early shot of the UF band.

1948 Division of Music organized. The painting and drawing program became the Department of Art.

1956 College of Architecture and Fine Arts created with a Division of Fine Arts (Departments of Art and Music) and a Division of Architecture and Allied Arts (Departments of Architecture, Building Construction and Community Planning).

1965 Architecture and Fine Arts complex, including University Gallery, completed. Art Department's Annual Art Faculty Exhibition inaugurated.

1967 Constans Theatre opened.

1971 Music Building dedicated with a festival featuring American composer, Aaron Copland.

1974 Friends of Music organized.



Aaron Copland conducts the UF Symphony Orchestra in 1971.



From left to right are the members of the 2004-05 CFA Leadership Team: Dean Donald McGlothlin; Barbara Korner, associate dean for academic and student affairs; Michael Blachly, associate dean for arts resources and services, and director of UF Performing Arts; Marcia Isaacson, associate dean for administrative affairs, and director of the School of Art and Art History; John Duff, director of the School of Music; and Kevin Marshall, director of the School of Theatre and Dance.



Ray Casan, UF NAPA

McGlothlin's commitment to collaborative programs and partnerships has resulted in the establishment of five centers of excellence in the College of Fine Arts. The Center for World Arts, for example, emphasizes collaboration and artistic exchange between UF and both Latin American and African artists. The Center for Arts in Healthcare Research and Education marries the arts and medicine through collaborative programs with Shands Medical Center, and the Digital Worlds Institute features a relationship between the Colleges of Fine Arts and Engineering that produces cutting-edge research, education and arts projects.

Among McGlothlin's most significant accomplishments is his leadership in establishing a formal partnership for UF with the award-winning New World School of the Arts (NWSA) in Miami, Fla. This nationally recognized conservatory has both high school and college students. NWSA college graduates earn Bachelor of Fine Arts and Bachelor of

Music degrees from the University of Florida. This important partnership, involving UF, Miami-Dade College, and the Miami-Dade County Public Schools, is the cornerstone of UF's visibility and outreach efforts in Miami.

In addition to serving as dean, McGlothlin was executive director of UF's new Performing Arts Center for 10 years. He oversaw completion of the facility, established its advisory board of directors and recruited its professional staff. Today, University of Florida Performing Arts is nationally recognized for the quality and scope of its programming.

McGlothlin helped to create the Friends of Music organization in 1974, which has provided scholarships to more than 2,000 music students at UF. Since 1990, he has also helped to generate more than \$13 million in external funding for the arts. This includes the endowment gift from Dr. Curtis and Barbara Phillips for the Performing Arts Center, a major gift from Dr. William and

Nadine McGuire for the new theatre and dance facility, and a gift from George Steinbrenner to provide new facilities for the University Band Program.

It's almost impossible to do justice to an exemplary administrator like Donald McGlothlin in a few hundred words. His passion, enthusiasm, commitment and dedication will be sorely missed by all who work with him and all who know him. Fortunately, he will leave behind a reminder of himself and his work that can never be forgotten — a strong and growing college, sustained by new buildings, large gifts, productive partnerships, and a faculty imbued with his unbridled devotion to the College of Fine Arts at the University of Florida.

*Jackie Erney, Editor
Muse Magazine*

at the University of Florida:

1975 College of Architecture and Fine Arts divided into two colleges. Department of Theatre created.

1977 University Auditorium renovated with new lobby and Friends of Music Room.

1979 Century Tower Carillon dedicated.

1988 Center for the Arts and Public Policy established.

1990 Samuel P. Harn Museum of Art opened.

1992 Curtis M. Phillips Center for the Performing Arts opened.



Bill Horne

Phil Constans, namesake of the Constans Theatre.

1993 Renovated Andrew Anderson Memorial Pipe Organ dedicated in gala music festival.

1994 UF became partner of the award-winning New World School of the Arts in Miami.

1996 Center for World Arts established.

1998 Academic units renamed: School of Art and Art History, School of Music, Department of Theatre and Dance.

1999 Center for the Arts in Healthcare Research and Education established.

2000 Digital Worlds Institute, co-sponsored by Colleges of Fine Arts and Engineering, established. Baughman Meditation Center dedicated. University of Florida Performing Arts established.

2004 Nadine McGuire Theatre and Dance Pavilion, including renovated Constans Theatre, dedicated as new home of the newly named School of Theatre and Dance.

2005 Groundbreaking for new Steinbrenner Band Hall (projected).



Distinguished faculty Jerry Uelsmann (left) and Hiram Williams were inducted into the Florida Artists Hall of Fame in 1994.

new facilities



Sarah McNeill

Nadine McGuire Theatre and Dance Pavilion Opens

Sir Winston Churchill once said, “We shape our buildings, and afterwards our buildings shape us.” No one concurs with him more these days than Kevin Marshall, director of UF’s School of Theatre and Dance.

For many years, the theatre and dance program was housed in several random spaces around campus, including the Stephen C. O’Connell Center, Ben Hill Griffin Stadium, and the third and fourth floors of McCarty Hall, Building C. The cramped, windowless offices, widely dispersed classrooms, and lack of studio, performance and practice space took a toll on the faculty, staff and students. It was clear that a single building for housing the entire program was long overdue and a top priority.

Enter William and Nadine McGuire. They first became associated with UF in 2000 with a gift for the McGuire Center for Lepidoptera and Biodiversity. As a result of their involvement with

UF, the McGuires learned of the need for funding to complete a project already in the works for some time — a new theatre and dance building. The McGuires’ gift of \$2.5 million, along with State of Florida funds, provided the momentum for completion of the building, now named the Nadine McGuire Theatre and Dance Pavilion.

Benefactor Nadine McGuire said, “Universities serve as the heart of training, transforming and inspiring the arts. The theatre and dance program at the University of Florida is full of potential, and Bill and I see our gift as a great investment in facilitating that potential.”

Despite interference from an exceptionally active hurricane season, UF weathered the storms and completed the Nadine McGuire Theatre and Dance Pavilion in time for its dedication on Sept. 9, 2004. The dedication of the building, which was an important part of the inauguration

of Dr. Bernie Machen as the 11th president of UF, provided the first opportunity to show the space to the public. William and Nadine McGuire, UF President Machen, actor Stephen Root, Carolyn Roberts of the Florida Board of Governors and Al Warrington of the UF Board of Trustees participated in the dedication program, held on the stage of the Constans Theatre. The ceremony ended with a ribbon cutting and performance by modern dance students. After the ceremony, guests enjoyed boxed lunches while watching Greek theatre in the adjoining Reitz Union amphitheatre and toured the impressive new facility.

The McGuire Pavilion encompasses a new 46,000-square-foot theatre and dance building and the renovated 16,000-square-foot, 415-seat Constans Theatre. The state-of-the-art facility includes a 200-seat Black Box Theatre which can be configured into a variety of seating options;



Ray Carson/UF NAPA

three dance and four acting studios; large scene and costume shops with natural lighting; computer, design and lighting labs; physical therapy and dressing rooms; and offices for faculty and staff. Acting studios in the building are named for benefactors Stephen Root, the popular actor known for his roles as "Jimmy James" on "NewsRadio" and "Milton" in the movie "Office Space," and Miles Wilkin, chief operating officer for Clear Channel Entertainment, both of whom are UF alumni.

The pavilion was designed by Zeidler Partnership, an internationally recognized architecture firm. Its most striking feature is a three-story atrium which provides natural lighting and an open invitation to all who enter the building. The space is graced with public art by San Francisco-based artist Shan Shan Sheng. "Harp of Color," Sheng's installation in the McGuire Pavilion, draws visitors into the space with its colorful glass forms, some of which represent instruments used in the performing arts.

The consolidation of the school's teaching and creative activities into a single, centrally

located structure is having profound effects on the school. As Marshall explains, "The School of Theatre and Dance finally has its own identity. We've always attracted impressive students who have earned many regional and national performance and production awards. With the added opportunity for more convenient, coincidental collaboration between different disciplines and the excitement among faculty and students, the school is headed toward even greater success."



Ray Carson/UF NAPA



Ray Carson/UF NAPA

Two views of the new Nadine McGuire Theatre and Dance Pavilion are shown on page 6. The dedication ceremonies, shown on this page, were part of Dr. Bernie Machen's inauguration as UF's 11th president. In the top photo, Dr. Machen (*left*) talks with benefactor William McGuire (*right*) during the ceremonies. Also enjoying themselves at the event are (*above photo, left to right*): actor Stephen Root; Kevin Marshall, director of the School of Theatre and Dance; benefactors Nadine and William McGuire; and CFA Dean Donald McGlothlin.



A digital tour of the UF campus is shown during a screening of "Dream Machine" in the REVE theatre.

Digital Worlds Institute

Since its beginnings in 2001 as an interdisciplinary partnership between the Colleges of Fine Arts and Engineering, the Digital Worlds Institute (DW) has designed and created three leading-edge research and teaching visualization laboratories on the UF campus. These include the NAVE Lab in the Computer Science building, the MAV Lab in Aerospace Engineering and the REVE in historic Norman Gym.

The Research, Education and Visualization Environment (REVE) is DW's flagship facility. It was constructed in the old Norman Gym because the historic structure's high ceilings and nearly 6,000 square feet of contiguous space provided an excellent layout for a large-scale virtual environment facility.

A one-and-a-half year design and renovation process was required to create the impressive REVE facility, which opened on Sept. 30, 2003. The gym was renovated with funding from UF's Office of the Vice President for Graduate Research Programs and the Office of the Provost. Additional external support came from Silicon Graphics, Inc., James River Technical, Microsoft, SEOS/Trimension, Multigen Paradigm, Minerva Networks and the United States Air Force DURIP program.

Within two months of opening, the facility hosted two major internationally distributed collaborations, numerous campus and community groups, and academic classes. It also hosted dozens of screenings of UF's

flagship sesquicentennial presentation, "Dream Machine." This retrospective of UF's 150-year history features original computer animation, digital media and sound design created by students in the Digital Arts and Sciences (DAS) program.

A primary academic goal for REVE staff is to enhance classroom instruction through research and development in immersive digital media. Immersion refers to a state of total involvement in an activity, and DW uses emerging digital media technologies to enhance this effect in education. To achieve this and other goals, the REVE includes:

- A Polymodal Immersive Theatre (PIT), which features a 52-foot wrap-around screen to visually immerse audiences of up to 48 people.
- A Virtual Production Studio (VPS) with a green screen, video projection, and Internet2 and Access Grid connectivity.
- A Digital Media Suite (DMS) containing a variety of production and post-production systems. The DMS allows the raw materials produced in the VPS to be assembled, edited and composited with state-of-the-art digital tools.
- The Big REVE Image Generator (BRIG). This integrated computing and image-generating system contains both a Silicon Graphics, Inc. graphics supercomputer and a PC cluster connected to the high-speed network.

One factor that sets the REVE apart from other digital facilities is the wide range of activities for which it can be configured and utilized. The PIT can host a large class on digital culture in the morning, a multi-continental research conference in the afternoon and a media-rich reception later that same evening. Simultaneously, staff can be working on numerous other projects in the VPS and DMS at the other end of the building.

Students, faculty and researchers come from a wide cross section of the UF campus to work, learn and create at the REVE. The facility is often used by students in UF's new DAS program, and by graduate students in architecture, education, computer science, mechanical and aerospace engineering, medicine, theater and dance.

In the past three years, the institute has earned an international reputation in the field of digital media and interactive design, with a focus on globally distributed real-time arts performances. The DW staff is consulting with institutional partners around the world and will showcase its work at several major venues in 2005, including an invited feature presentation at SIGGRAPH, the world's premier computer art and technology conference.



Steinbrenner Gift Helps Gator Band Program

The Gator Band program is the largest and most visible student organization on campus. One of the largest in the country, it involves more than 600 students who participate in the “Pride of the Sunshine” Marching Band, three basketball pep bands, a volleyball pep band, four concert bands, and three jazz ensembles.



Steinbrenner

In 2002, the Gator Band program received commitment for a major gift from George Steinbrenner, owner of the New York Yankees, to help build a new band facility adjacent to the existing Music Building. The new Steinbrenner Band Hall

will replace the current space where band members sit crowded wall-to-wall.

Steinbrenner's gift, combined with gifts from both band and UF alumni received during the

“Raise the Roof” campaign, set the stage for development of the new facility. Another significant gift came from former UF student Stephen Stills, of the famous musical group, Crosby, Stills and Nash. The new rehearsal room will be named for Stills.

A four-phase plan to renovate and expand the 30-year-old School of Music building is now in the works. Phase I includes the Steinbrenner Band Hall, which will create a new 5,000-square-foot band rehearsal space, band library, and storage rooms for instruments and uniforms. Groundbreaking for Phase I is projected for this spring with building construction starting in late summer. Phase II will add a percussion suite, band offices, and woodwind and brass faculty studios. Phase III will add a state-of-the-art recital hall and a recording studio. In Phase IV, the building will be completely renovated.

School of Music Director John Duff says, “We have been containing our growth due to the limitations of our building. The new facility will allow us to expand our size and offerings. We are very excited about it.”



The Gator Band, pictured at the top and bottom of this page, received the commitment for a major gift from George Steinbrenner in 2002. At right is one of many student exhibitions held in the WARPhaus.

WARPhaus Becomes a Home

The School of Art and Art History's Workshop for Art Research and Practice (WARP) began in 1993 as a progressive nine-credit, first-year foundations course for students entering the school. This innovative program was designed to ignite students' imagination, awareness, inventiveness, and artistic growth. Today, 80 to 100 students enroll in this course each semester. They are involved in making all forms of art from drawings and paintings to large-scale sculptures and installations.

Due to the growth of this popular program, and the nature of the students' work, it became apparent to the school's director that much larger class space was needed.

Several years ago, WARP teachers and the school's director began looking close to campus for raw loft or warehouse space that captured the inspirational feeling of big city artists' lofts. A 6,000-square-foot vacant warehouse on West University Avenue, within walking distance of the College of Fine Arts complex, was found and leased to provide a home for WARP students. The facility was renovated to the specifications of



UF faculty to provide the proper atmosphere for students' innovative work. The warehouse space features high ceilings, glass block windows which allow for natural light, interchangeable moving walls, and track lighting. Affectionately called “WARPhaus,” this warehouse now provides ample room for classrooms, gallery space and faculty offices.

international + programs



UF Students Study Abroad

Preparation for today's global society requires that both students and faculty participate in significant international programs throughout the world. To this end, the College of Fine Arts is dedicated to increasing opportunities for students and faculty to study, research, exhibit, perform, lecture, and consult beyond the nation's borders.

For example, the School of Music's summer program in Austria provides a six-week encounter with the people and culture of this musically rich country. Students stay with an Austrian host family, take part in a music history course, enjoy instrumental or vocal instruction, and share a four-day trip to Vienna, as well as day tours of nearby sites. All of the music courses are taught by Salzburg College faculty, many of whom are members of the world-famous Mozarteum. According to Mutlu Citim-Kepic, director of the program, "There is so much music and history in Salzburg. Our students return home each year as better musicians and as individuals who are more aware of other cultures and people."

The Prague International Piano Masterclasses are sponsored in

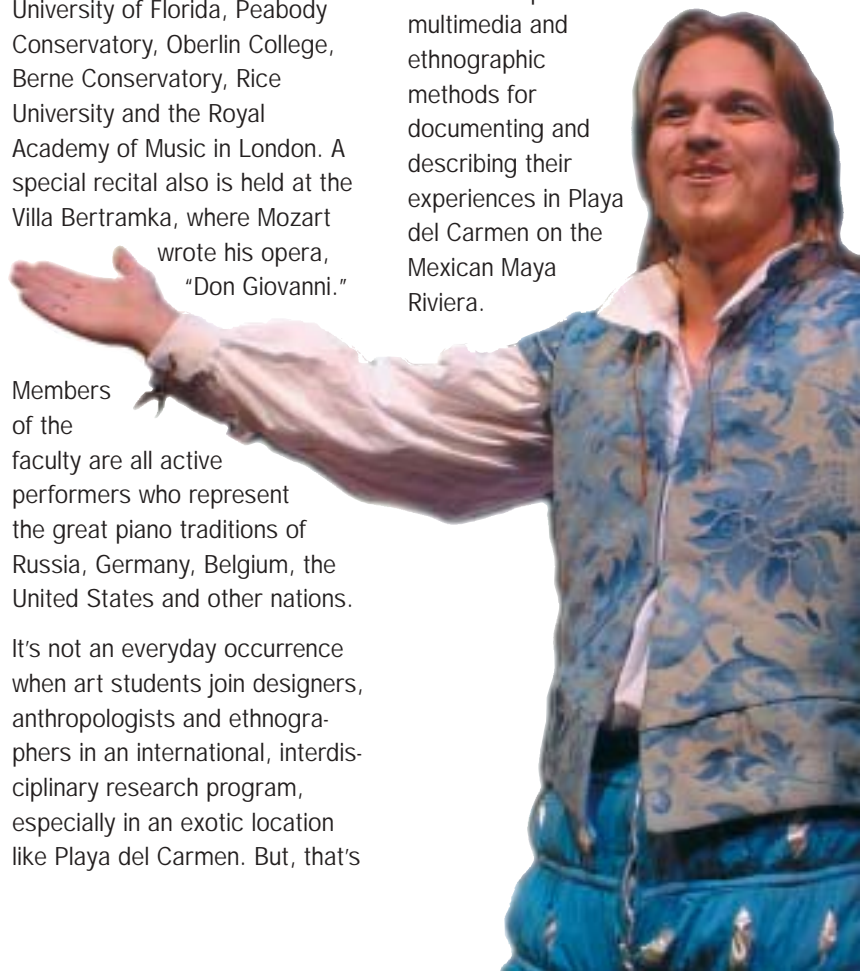
part by the college under the direction of Professor Boaz Sharon. Considered one of the world's premier piano festivals, the masterclasses take place in Prague at the Jan Deyl Conservatory each July. Nine recitals are presented to the public by approximately 40 participants from some of the world's leading universities and conservatories, including the Juilliard School, University of Florida, Peabody Conservatory, Oberlin College, Berne Conservatory, Rice University and the Royal Academy of Music in London. A special recital also is held at the Villa Bertramka, where Mozart wrote his opera, "Don Giovanni."

Members of the faculty are all active performers who represent the great piano traditions of Russia, Germany, Belgium, the United States and other nations.

It's not an everyday occurrence when art students join designers, anthropologists and ethnographers in an international, interdisciplinary research program, especially in an exotic location like Playa del Carmen. But, that's

exactly what's happening today through the School of Art and Art History's MIRA Project.

The Multimedia Interdisciplinary Research in Art and Anthropology (MIRA) Project is a unique collaboration between faculty and students in several disciplines, all of whom want to study, document and describe cultures. In spring of 2004, for example, eight MIRA students explored multimedia and ethnographic methods for documenting and describing their experiences in Playa del Carmen on the Mexican Maya Riviera.





also took trips to Florence, Naples, Pompei, Ischia, Tivoli and Hadrian's Villa.

In the past 15 years, 12 faculty members and more than 200 students have performed in Greece, England, Scotland, Austria, the Netherlands, Russia, and South Africa through the School of Theatre and Dance's International Production Program. In the summer of 2004, for example, 22 UF students performed Shakespeare's "Taming of the Shrew" in Greece in the Marble Theatre in Athens and the Anagyrios Amphitheatre on the island of Spetses. The Athens Centre hosted the students and Dr. Ann Blasingham, archeologist and Greek Theatre historian, accompa-

According to Maria Rogal, professor and co-developer of the program, "The participants gained hands-on training in ethnographic methods and learned new ways of looking, seeing, and explaining the results of research. They explored art and design mediums of their own interest to document the everyday life of this complex, rapidly developing city."

In the summer of 2005, MIRA participants will travel to Playa Del Carmen, Mérida, and Chichén Itzá to create ethnographic documentaries with Rogal and Mexican-based anthropologists Quetzil Castañeda and Juan Castillo Cocom. The participants' work can be viewed online at www.miraproject.org.

Now in its 11th year, the UF in Rome Program is the university's largest international studies program. The program is co-sponsored by the College of Liberal Arts and Sciences (CLAS) and the College of Fine Arts. Last summer, 86 UF students joined Art History



Professor Bob Westin and CLAS Professor Michael Paden for classes on

Italian language, daily life in ancient Rome and Italian Renaissance art. Students toured such sites as St. Peter's Basilica, the Vatican, the Forum, Villa Borghese, and a number of churches and museums. The UF campus in Rome is in the historic center of the city, just three blocks from the Pantheon and Piazza Navona. Participants spent 42 days in Rome and



nied the cast and crew to the ancient sites of the Acropolis, Nafplion, Argos, Epidaurus, Corinth and Delphi. In May of 2005, the International Production Program will take "A Midsummer Night's Dream" to St. Petersburg, Moscow and Novorossiisk, Russia — Gainesville's Sister City. Professor Judith Williams directs this program in the School of Theatre and Dance.

Another new program, under the direction of Professor Bob Mueller, will take students to the Greek isles in the summer of 2005. Participants will study printmaking, bookmaking and drawing at the Foundation for the Arts on the island of Skopelos. This program also features a trip to Athens and tours of the city's museums.

UF students who participate in programs like these grow as citizens of the world and acquire the cultural sensitivities necessary for success in today's global society. For more information on all of CFA's International Studies programs, visit: www.arts.ufl.edu.

On the adjacent page, UF students take a break from art history studies in Rome at Bernini's Fountain of the Four Rivers in Piazza Navona. On this page, at top left, students study ethnographic documentation in Playa Del Carmen in Mexico. Shakespeare's "Taming of the Shrew" (at left) was performed in Athens and Spetses, Greece by UF students. Mirabell Palace Gardens (below) provides an inspiring backdrop for students in UF's musical studies program in Salzburg, Austria.



student awards

Photo by Tommy LaVigne, courtesy Rice University



Clara Jung-Yang Shin

Students Earn Top Honors

Current students and recent graduates of the College of Fine Arts continuously win regional and national awards and recognitions for their exceptional talents. Here's a representative sampling of their outstanding accomplishments in recent months.

In the School of Music: Alumna Clara Jung-Yang Shin (M.M. 1999) won the silver medal in the 2004 World Piano Competition, a prestigious piano competition second only to the Van Cliburn and Tchaikovsky competitions. She currently is pursuing a doctoral degree at Rice University. Jonathan Smith (B.F.A. 2004) was recently awarded a Fulbright Fellowship to study two of his research interests: music and the Japanese language. He is now in Japan studying the Japonisme Movement. Jennifer Bugos, a



Jennifer Bugos

Jonathan Smith

current doctoral student in music education, has received a \$75,000 research grant from the McKnight Brain Institute at the University of Florida. She is studying the role of music as a cognitive intervention for mild, age-related memory loss. In 2003-2004, Nicholas Palleson won the Florida Metropolitan Opera Competition and Ilka Araujo won the Courtelis Award in the UF Foreign Student category.



Izabela Szymczak



Kristen Bartlett/UF-IMPA

In the School of Art and Art History: James O'Donnell is currently president-elect of the National Student Chapter Division of the National Art Education Association. He will assume the presidency at the national conference in Boston in early March. Izabela Szymczak, an M.F.A. student in printmaking from Poland, has been invited to participate in two residencies this year, at the Vermont Studio Center, the

nation's largest artists' community, and at the Santa Fe Art Institute, where she was awarded a full scholarship. Szymczak also was a finalist in the 23rd Annual College Photography Contest and placed first in "Emigration — Find Your Place" in Lodz, Poland. Boyd Shropshire (graphic design junior) and his band "Human Television" have signed with the Gigantic Music label in New York. Clarissa Fostel, a current M.A. student, has been selected for an internship at the National Gallery of Art in Washington, D.C. Yue Zhang, a current M.A. student as well, was selected for an internship at the Guggenheim Museum of Art in New York. The work of Brody Condon (B.F.A. 1998) has been included in the Whitney Biennial at the Whitney Museum in New York City.



Yue Zhang (left)

In the School of Theatre and Dance: Two weeks after graduation, lighting designer Jacob Pinholster (M.F.A. 2003) became an assistant to projection designer Elaine McCarthy on "Wicked." Pinholster's Broadway credits include the new Beach Boys musical "Good Vibrations," and "Spamalot." J. Salome Martinez, Jr. (M.F.A. 2004) is a popular New York actor who has appeared on

Meghan Anderson Doyle



Kristen Bartlett/UF-IMPA



J. Salome Martinez, Jr. (right)

"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. For the fifth year in a row, pieces choreographed and performed by UF dance students were chosen for presentation at the Galas of the American College Dance Festival. In the American College Theatre Festival at the Kennedy Center for the Performing Arts, Joe Hutcheson (M.F.A. 2005) won the prestigious LAMDA award; Amsalan Doraisingam (M.F.A. 2005) won the first Marvin Sims Award for Diversity Performance; and Bill Irwin (M.F.A. 2005) won Best Partner Award. Dancer Natasha Gaziano (B.F.A. 2004) is a winner of the 2004 international Blair Saddler Award in Arts in Healthcare for "The Art of Breath," a video co-authored with faculty member Joan Frosch. Andy Farrugia, a second-year M.F.A. student, received first place in the recent

American College Theatre Festival regional competition for his set design of "Hendeka." His work will now proceed to the national ACTF competition at the Kennedy Center this spring. At the same festival, Meghan Anderson Doyle, a second year M.F.A. student, won second place for her costume design work on "Anything Goes;" Mike Aschenbach, a first year M.F.A. student, was chosen as runner-up for his lighting design of "Anything Goes;" and alumna Lydia Berry (B.F.A. 2004) won the top prize in classical acting. Musical theatre student Shekitra Starke (B.F.A. 2006), has just completed a national tour of "Fosse."



Shekitra Starke

Arts Empower Duval Elementary

In the fall of 2003, Duval Elementary was a school struggling to discover its students' capabilities and an institution failing to meet the most basic of standards. Receiving the lowest rating on Florida's Comprehensive Assessment Test (FCAT), Duval joined many low-income public schools that lack the resources necessary to facilitate students' potential. Through a three-year Title One grant, Duval teachers began supplementing their curriculum with art-based activities in collaboration with the University of Florida's College of Fine Arts.

After only one year of the whole-school initiative, Duval made remarkable academic improvement, earning an "A" FCAT score, receiving the National Distinguished School Award (2003-2004), and becoming a national model for the benefits of art education. In addition to instruction in drama, dance, music, and visual arts, Duval's math and English courses began experimenting with different ways to include art in the courses. Gloria Merriex, a fifth-grade teacher at Duval, created an award-winning music program to teach math, and was named Alachua County's "Teacher of the Year."



The Duval Fine Arts Academy now offers two tracks. Kindergarten through third-graders make up the "Discovery Rotation" which introduces dance, instrumental and choral music, three-dimensional and graphic arts, and additional violin instruction for second-graders. The students then move on to the "Specialization Strand" during the fourth and fifth grades, when they may choose to study an area more intensively. In after-school groups,

such as "The ARTrageous Readers" and "The Sketchbook Club," art education students from the university work alongside the elementary students by reading aloud, leading discussions, directing projects, teaching art history, and helping the students to exhibit their artwork.

Barbara Korner, associate dean of the College of Fine Arts, sees Duval's success as a potential for all educators. "Many of us feel that it verifies the role the arts can play in engaging students in the learning process, no matter what the subject."

outreach+

art&art history

This has been one of the best years for the school. Everyone from faculty to students to administration to alumni has come together to support the School of Art and Art History, helping to make our achievements possible.

The School of Art and Art History has the size (more than 40 faculty, 600 undergraduate majors and more than 100 graduate students), the diversity of programs and degree offerings, and the facilities to constitute a fully configured art school within the largest university in the southeast. The school shares the College of Fine Arts' mission of serving as an educational, professional and cultural resource in the visual arts for the campus, community, state and region. The students of the school are both contributors to and beneficiaries of that commitment.

Our faculty have recently received many national honors including a fellowship from the Getty Research Institute, a Fulbright-Hays Fellowship, Art Educator of the Year from the Florida Art Education Association Higher Education Division, an award from the American Association of University Women, and exhibits presented in national and international venues.

Most recently, our alumni have attained full-time positions at the University of Rochester, the University of Wisconsin-Green Bay, the Smithsonian's National Museum of the American Indian, Naples Museum of Art, and the Hood Museum of Art at Dartmouth College.

Through our Visiting Artists and Scholars Program, we have been able to offer inspiring and prolific mentors, including prominent national and international members of the fine arts community, such as art critic Robert Morgan, artist James Terrell, art educator Dr. Alhaji Yakubu Peligah, artist and author Hans Haäcke, artist Sokari Douglas Camp, and others, such as Hal Foster, Elliott Earles, Mark Dion, Fred Wilson and Terry Adkins.

We have also continued to meet the challenges of our growing enrollment through both the acquisition of new facilities and renovation of existing buildings, classrooms, and administrative space. The University has invested in our future by leasing 6,000 square feet of warehouse space near campus to serve our innovative and much imitated foundation art course called WARP (Workshop for Art Research and Practice). This space, appropriately termed the WARPhaus, provides our students with much needed classroom, studio and exhibition spaces.

Our studio classroom facility, Fine Arts Building "D," has recently been renovated to provide additional studios, offices and seminar spaces. Additionally, the renovation of Fine Arts Building "C" has allowed us to create a state-of-the-art Focus Gallery for the exhibition of student works, additional faculty offices, a new conference room, a completely remodeled administrative suite, seminar rooms and additional classrooms on the first floor. We have redesigned the space on the third floor to provide additional classrooms, offices, screening rooms, editing suites, and graduate studios for our digital arts programs. Renovating and acquiring these facilities has assured that future generations of art students and faculty will be able to take full advantage of both the School of Art and Art History and the University of Florida.

As I enter my fourth year as the school's director, and my ninth year as associate dean of the College of Fine Arts at the University of Florida, I remain very optimistic about the future of the school, the college, and the university. During this time we have hired eight additional faculty members, which aids in our ability to attract the best and brightest undergraduate and graduate art and art history students on both a national and international level. With all of the exciting developments over the last year, we are poised to make significant progress in the years ahead. For more information, please visit: www.arts.ufl.edu/art.



from the director



*Marcia Isaacson, Director
School of Art and Art History*



At right: "Scrutiny," Professor Barbara Jo Revelle's multimedia performance exhibit, was one of hundreds presented by UF art faculty in 2004. Professor Nan Smith's installation, "Beyond Illusions," (below) was seen by 30,000 people at SOFA Chicago 2004. Bottom: Museum studies student Sandra Starr installs work in the Leigh Morgan Pearsall exhibition at the Florida Museum of Natural History.



Jeff Gager/FMNH

Grads Compete for Museum Studies Program

The Museum Studies program is one of the newest academic programs in the College of Fine Arts. Beginning the fall of 1999 with a class of six students, it now includes more than 21 graduate students and is considered one of the most competitive graduate museum programs in the nation.

In 2003-2004 alone, seven graduate students were selected for internships in such nationally significant museums as the Guggenheim Museum, the International Center for Photography and the National Gallery of Art. These sought-after graduate interns have created exhibitions, catalogued collections, created educational websites, and conducted museum research.

Internship projects at these and other institutions have included installation of "Constantin Brancusi: Essence of Things" at the Guggenheim Museum, tribal consultations with regard to the Native American Graves and Protection and Repatriation Act at the Colorado Historical Society, intensive prospect research for the development department at the International Center of Photography, creation of an exhibition notebook organized by gallery space at the Museum of Northern Arizona, organization of an

inventory of works of art on paper at the Palmer Museum of Art, a study of historical apparel from the 1950s at the Indiana State Museum, and creation of an interactive "Butterfly Discovery Game" for the new Butterfly Rainforest exhibit at the Florida Museum of Natural History.

Museum studies graduate students are making significant impacts on their host institutions. Graduate student Sandra Starr, for example, played an important part in developing and curating the Pearsall Collection of American Indian Art, which is on exhibit at the Florida Museum of Natural History at UF until 2006. The collection includes 310 objects of art from 19th- and early 20th-century Native American tribes, nations, and communities across North America.

"The Pearsall Collection has drawn the attention of leading scholars and museum curators from throughout the United States, including Dr. Gerald McMaster, director's special assistant for exhibitions of the Smithsonian National Museum of the American Indian," says CFA Museum Studies Director Glenn Willumson. "This is one of many significant exhibitions in the U.S. that annually benefit from our highly qualified museum studies graduate students."

Colorful Identity and New Partnerships Spark Galleries' Growth

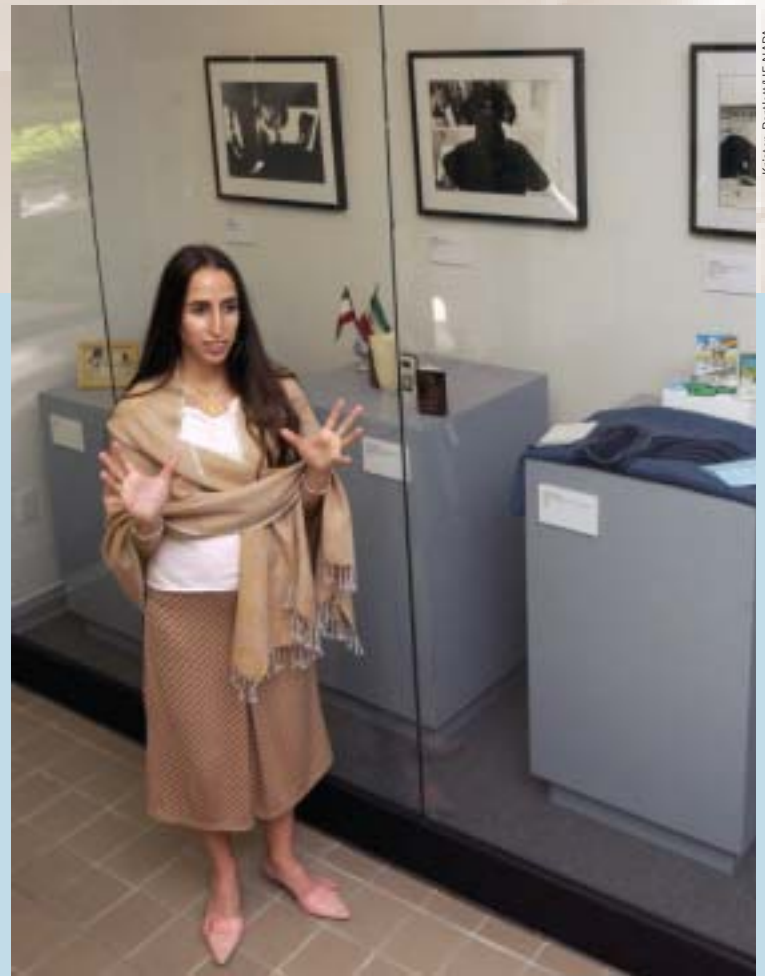
The University Gallery celebrated its 40th anniversary in 2004 with the creation of a fresh new graphic identity, a new website and significant new interdisciplinary partnerships.

Today, the galleries program consists of three venues — the main University Gallery, the Focus Gallery and the Grinter Gallery. The new image for these galleries includes branding with colors: magenta for the University Gallery, purple for the Focus Gallery and orange for the Grinter Gallery. Three new banners in these colors now hang in front of the School of Fine Arts complex to alert visitors to the presence of the galleries on the UF campus. A new website, designed by students from Mint, also uses this palette of vivid colors to identify each space.

In addition to the visual changes in the galleries, a major new emphasis has been placed on interdisciplinary partnerships. While the primary mission is to present high-quality, thought-provoking, cutting-edge art, the program also is increasing involvement with colleges and departments across campus by developing exhibitions that have content rooted in science, medicine, agriculture, politics, and a spectrum of social issues and international cultures.

University Gallery, the main venue, is an integral part of the programs and curricula of the School of Art and Art History. A broad range of high quality exhibitions has been presented in the past year. In fall 2003, an internationally celebrated photography installation, "Genetic Self-Portrait," by Gary Schneider, led the season, followed by "Thinking in Line," a drawing survey showcasing 29 New York artists. The winter-spring schedule featured the annual art faculty exhibition, followed by the student juried show, and a show by M.F.A. thesis candidates. In 2003, our faculty show traveled to Miami, and was presented in the Madonna Building in the center of the Design District, as a component of the prestigious Art Basel Miami Beach. Curated by Bernice Steinbaum, this exhibition brought in thousands of visitors. After the student shows in the spring of 2004, the University Gallery mounted a retrospective of paintings by John Ward, retiring art history professor.

The fall of 2004 boasted three exciting exhibitions in the University Gallery. "Art from the Rucksack II" was an international exchange between seven artists from Ireland and six faculty members from the School of Art and Art History. Following that was "The Object of Time,

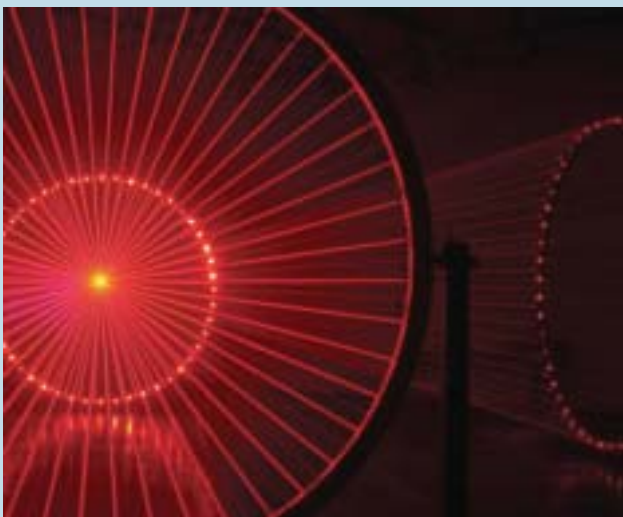


Kristen Bartlett/UF NAPA

Charting a Decade," paintings by Leslie Wayne and sculpture by Don Porcaro, both renowned New York artists. "The Force," a light installation by UF alumnus Matthew Schreiber, opened in November. The University Gallery glowed during the exhibition in which almost 200 laser beams were continuously shot through a haze of fog. Through a partnership with the UF Physics Department, an extensive outreach program brought in hundreds of students from the Alachua County School District to see "The Force."

Last year, the Focus Gallery was relocated to the ground floor lobby of the Fine Arts College. It now has a great deal of traffic encouraged by a storefront window design. There has been a fabulous series of exhibitions of student, alumni, faculty and invited artists' work in the new 850-square-foot space that is curated by graduate students. The exhibitions change monthly and have involved everything from functional ceramics to recycled materials to interactive performances.

Grinter Gallery, also renovated in the past few years, is now located in the lobby area of International Studies' Grinter Hall on the UF campus. Its mission is to present international artwork and artifacts. Since the gallery's reopening, it has featured: "Art of the Americas," objects from the collection of Sara W. Reeves and I.S.K. Reeves V; "Africa Across the Atlantic: Yoruba Cultural Vibrations;" "Blue and White Asian Porcelain and Chinese Yi Xing Teapots;" and "Re-collecting Iran," an installation by faculty member Desiree Navab. A new exhibition of woodcarving and other traditional forms by Bahamian artists opened in January 2005.



Gallery art exhibitions have also expanded outdoors into the College of Fine Arts courtyard. Last year, the Galleries program partnered with UF's Institute of Food and Agriculture Science, Alachua County, the City of Gainesville, Florida Sea Grant, and many other organizations to bring in environmental artist Steven Siegel, from upstate New York. With student and faculty participation, Siegel built "The Pod," a larger-than-elephant sized outdoor sculpture with live air plants growing all over it.

A major focus of the University Galleries program is greater community outreach. A new fund-raising committee, "Friends of the University Gallery," has been formed. Now, community leaders and College of Fine Arts staff work together to make more people aware of the galleries' outstanding offerings in Gainesville.

The addition of magenta, purple and orange banners identifying the three University galleries is not only beautiful, but also indicative of the bright future of the University Galleries program. For more information or to become a member of the College of Fine Arts' Galleries program, please visit the new website, www.arts.ufl.edu/galleries.

On page 16, (at top right) Desiree Navab's solo exhibition, "Re-collecting Iran," premiered at the Grinter Gallery, and (at bottom left) "The FORCE," a light installation by Matthew Schreiber, was shown at the University Gallery in 2004. In the photo below, sixth graders relax on the steps of the University Gallery after touring an exhibition.



Mint Design Studio

Mint Studio Does It All

Advanced design students at the University of Florida have an opportunity to work extensively in their field prior to graduation by participating in Mint, a student-run graphic design studio with clients located as close as the surrounding Gainesville community and as far away as Central America and Europe.

Through Mint, students grow as professionals by experiencing first-hand the business aspects of design, including marketing, design strategy, production and client relations. In recent years, participants have designed annual reports, web sites, promotional materials, and identity systems for such international clients as the Monteverde Institute in Costa Rica and the Open School of Ethnography and Anthropology in Mexico. Local and national clients include, but are not limited to, the Hands to Love Congenital Hand Camp, UF's College of Design, Construction and Planning, and UF's College of Fine Arts.

Supervised by Professors Connie Hwang and Maria Rogal, the Mint studio is part of the curriculum of the graphic design program. It provides a secure, yet flexible structure for students to work on complex graphic design projects for the university community, as well as local and international non-profit organizations.

New Faculty Members

Lauren Garber, assistant professor, has exhibited and received awards nationally in both solo and group exhibitions, including the "Factory Soiree" at the Milwaukee Art Museum. Her interdisciplinary research investigates drawing as a performance art. **Guolong Lai** is an assistant professor of art history and Asian studies. He received a Ph.D. in Art History at the University of California, Los Angeles, in 2002. His interests include Chinese art history and archaeology, museology, and historic preservation in Asia. **Julia Morrisroe**, lecturer, taught at Central Michigan University and Illinois State University prior to joining the faculty at UF. She earned an M.F.A. from the University of Washington. Her artwork is included in permanent collections at the Bellevue Art Museum and Appalachian State University. Assistant

Professor **Connie Hwang** received a B.F.A. in Visual Design from the University of Oregon and an M.F.A. in Visual Communication Design from the University of Washington. She has more than 10 years of experience as a graphic designer, including more than seven years in the development of brand communication. **Arnold Mesches**, visiting professor, is nationally renowned for his paintings, drawings and collages, which have been shown in more than 110 solo exhibitions. His work is included in public collections, including: the Metropolitan Museum of Art, Los Angeles County Museum of Art, Israel Museum of Art, Philadelphia Museum of Art, National Gallery of Art, Denver Art Museum and the Museum of Modern Art. **Aphrodite Desiree Navab**, assistant professor, received a Ph.D. in Art and Art Education From New York's Columbia

University. Her photographs have been featured in more than 50 exhibitions nationally and are included in a number of permanent collections. Navab has authored articles dealing with photography theory and history in national and international journals. Assistant Professors **Andrea Robbins** and **Max Becher** have collaborated since 1984 on documentary-style color photographs, that explore the outward manifestations of how geographically disparate communities and cultures impact one another. Their most recent exhibitions have been at the Whitney Museum of American Art, the Museum of Contemporary Photography in Chicago and the International Center of Photography in New York. Assistant Professor **Victoria Rovine** received a Ph.D. in History of Art from Indiana University in 1998. Her book, *Bogolan: Shaping Culture through Cloth in*

Contemporary Mali, documents the varied incarnations of West African textiles as they appear in markets abroad and serve as symbols of diverse identities.

Faculty Retirements

After 40 years at the University of Florida, Professor of Art History **John Ward** retired in the spring of 2004 and was awarded the title of professor emeritus. He has published numerous articles on Flemish painting, pictorial space depiction and perception, and a monograph on photographic criticism. His most recent book, *Edwin Dickinson*, was published by the University of Delaware Press in 2004. Ward's paintings are in the collections of the University of New Mexico, Albuquerque; the Alabama Power and Light Corporation, Birmingham; and Santa Fe Community College, Gainesville.



from the director

Without a doubt, we will look back upon the year 2004 as one of celebration and change for the School of Music.

This year marked the 30th anniversary of the special partnership between the School of Music and Friends of Music. Since 1974, citizens from the Gainesville community and beyond have generously provided scholarship support to more than 2,000 deserving music students. Through the Friends' fundraising efforts, the School of Music has built an endowment enabling faculty to recruit and retain outstanding scholar/musicians from throughout Florida and the United States, as well as Canada, Central and South America, Africa, Europe, and the Far East.

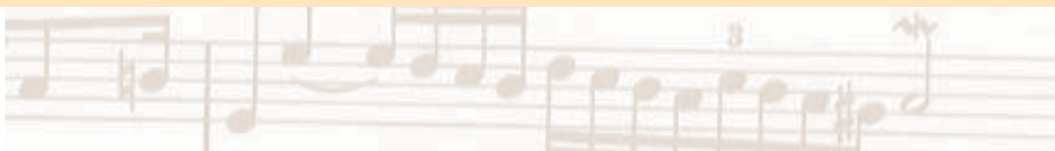
We eagerly anticipate the ground-breaking of the new George Steinbrenner Band Hall this spring. This project will involve the construction of a new 5,000-square-foot rehearsal hall and storage space for instruments and uniforms. This exciting project has provided momentum for developing additional plans for new teaching studios for wind and percussion faculty, a long-awaited recital hall and renovation of the existing music facility. As we plan, we are mindful of the continuing growth in our current programs as well as the new opportunities brought about by technological changes and market demands that await us as we move into the 21st Century.

This past spring, we auditioned the largest number ever of students interested in pursuing a major in music at UF. The level of musicianship and academic accomplishment among our music students is at a very high level. Our ensembles are performing at state and national conventions, and our graduate students are presenting papers at national and international meetings in greater numbers than ever before. The Wind Symphony will perform this summer at the World Association of Symphonic Bands and Ensembles biennial convention in Singapore. The UF Clarinet Choir performed at the International Clarinet Association meeting in Maryland this summer, and our saxophone students presented performances at the North American Saxophone Alliance conference. Last spring, the UF Choir performed with the San Diego Symphony and the Vancouver Symphony.

The School of Music's faculty is making a significant impact on the field of music, nationally and internationally. Their activities range from collaborative research with the UF McKnight Brain Institute to performing tours around the world. Faculty members are professionally involved in hosting national and international meetings here on campus and hold leadership positions on boards of directors of national and international music organizations.

We are proud of our faculty and student accomplishments. It is an exciting time in the history of the School of Music. For more information of our programs, please visit: www.arts.ufl.edu/music.

*John Duff, Director
School of Music*



Distinguished Pianists Guide Steinway Festival

The University of Florida received a 9-foot Steinway grand piano as a gift in 2000, and it was music to the ears of pianists, composers, and educators throughout the region. In fact, this extraordinary gift inspired both the Steinway Piano Festival, a major classical piano event at UF, and the Steinway Initiative, an ambitious new fund-raising program for the School of Music.

This year's Steinway Festival, held Jan. 6-11, 2005, brought UF students, alumni, and audience members from the Gainesville community together with renowned pianists and young artists from around the world for nearly a week of intensive piano instruction and performances.



Entremont

Guest artists included Philippe Entremont, internationally acclaimed pianist, Grammy-award nominee and conductor of many of the world's leading orchestras, including the Royal Philharmonic, Orchestre National de France, Ensemble Orchestral de Paris, Academy of St. Martin-in-the-Fields, Vienna Chamber Orchestra, the National Orchestra of Spain, and Rome's Santa Cecilia.

Entremont's participation and that of other distinguished pianists illustrated the growing significance of the festival, which is now in its fourth year. For the first time, the festival included a session of the International Certificate for Piano Artists, of which Entremont is president. The highly competitive and rigorous program is a collaborative effort of the École Normale de Musique "Alfred Cortot" of Paris, the Fondation Bell'Arte of Brussels and the UF School of Music. Piano masterclasses were taught as well by internationally renowned pianists Entremont, Nelson Delle-Vigne Fabbri, Jean-Michel Damase, and Boaz Sharon, head of UF's piano program and artistic director of the Steinway Piano Festival.

Students who participated in the festival's masterclasses and recitals came from Russia, Italy, Spain, Japan, Norway and the United States. The American participants represented Yale University, Arizona State, San Francisco Conservatory, Boston University and UF. All events in the festival were open to the public.

If one new Steinway piano has been good for UF, 64 new Steinways will be even better. That's the number of pianos UF plans to purchase when it raises the necessary \$2 million through the recently announced Steinway Initiative.



Enjoying themselves at the Steinway Piano Festival reception are (from left to right): Boaz Sharon; Nelson Delle-Vigne Fabbri, Donald McGlothlin, Hilde Delle-Vigne Fabbri, Carol Murphy, John Duff, UF President Bernie Machen, Chris Machen, Philippe Entremont, and Jean-Michel Damase. Entremont's lecture was cosponsored by the France-Florida Research Institute directed by Carol Murphy.

Carillon Upgraded

The University of Florida's Century Tower carillon sounds a little sweeter these days, thanks to a major renovation in 2003 that included the addition of 12 treble bells.


The project was made possible by a \$450,000 gift from the estate of Larry Webb of St. Augustine. Besides increasing the carillon's total number of bells to 61, the donation provided for upgrading the carillon mechanism and installing two new keyboards — a performance keyboard in the playing chamber of Century Tower, plus a new practice keyboard controlled by a MIDI-interfaced electronic system in the University Auditorium's carillon practice facility.

Laura Ellis, carillon instructor and associate professor in UF's School of Music, remembers when she came to interview for her job two years ago and played on the old carillon console. "It was difficult to get around. The new keyboard does so much to facilitate playing. It's the new technology," she said. "If you consider the carillon was installed in 1979, the wear and tear of more than 25 years of use would be considerable."

The original carillon had 49 bells and was first put in place by The Royal Eijsbouts Foundry of Asten, The Netherlands. The same foundry installed the 12 additional bells in September 2003. UF's carillon is now one of the largest university carillons in the U.S.

Students, faculty and visitors to campus are treated to daily mini-recitals on the carillon by Ellis and her students. Sunday concerts are performed once a month.





Ensemble Plays at ClarinetFest

When the University of Florida Clarinet Ensemble was invited by the world's leading clarinet manufacturer to play a concert at the world's most prestigious clarinet festival, it was a first. Never before in its 179-year history had the French manufacturer, Buffet Crampon/The Music Group, sponsored a student ensemble to perform in concert. The fact that the concert was at the International Clarinet Association (ICA) ClarinetFest last July was icing on the cake.

Mitchell Estrin, UF clarinet professor and former member of the New York Philharmonic Orchestra, credited the invitation to his years of recruiting the best and brightest clarinet students in Florida and the U.S., and to the hard work of the ensemble.

"I have been affiliated with Buffet Crampon as a performing artist for the majority of my career," Estrin said. "We got their attention because they've been to campus to present lectures on the history of the company and about clarinet manufacturing. They've attended performances on campus by me and my students. One day they said, 'Hey, why don't we sponsor you?'"

The company paid all expenses for the 21-member ensemble to travel to the University of Maryland, site of the 2004 ClarinetFest, which was attended by nearly 1,500 people. The ensemble's concert also featured the world premiere of "A Butterfly Coughs in Africa" by UF composition professor Paul Richards. The piece was commissioned especially for the ICA performance and was led by David Waybright, guest conductor and UF director of bands.

When Estrin started the ensemble in 1999, his intention was to create a nationally-recognized program. As he explains, "One of the things that always identifies a program as top-quality is having a clarinet choir. We are very well known now. Because of the ensemble, we have a waiting list of students. Last year, 24 people applied. We took four."



UF Clarinet Ensemble.

Symphony Orchestra Celebrates College's 30th Anniversary

In celebration of the 30th anniversary of the College of Fine Arts, the UF Symphony Orchestra presented a concert of galactic proportions on Feb. 25, 2005 at the Curtis M. Phillips Center for the Performing Arts.

Raymond Chobaz, conductor of the orchestra, says the concert was created to showcase the innovative and inquisitive spirit for which the college is well known.

The evening included the world premiere of "Supernova, A Short Overture for Large Orchestra" by Paul Richards, associate professor of composition in the School of Music; "Constellations for Large Orchestra" by Stella Sung, a distinguished music alumna of UF; and performances of "The Planets," by Gustav Holst and "Pluto, the Renewer," by Colin Matthews. The women of the UF Choir,



Richards

led by Director Will Kesling, joined the orchestra during the last movement of "The Planets" and for "Pluto the Renewer." Spectacular images from the Hubble Space Telescope filled the stage during the symphony's performance of Sung's "Constellations."

Richards' "Supernova" was commissioned for the performance at the Phillips Center. "Constellations" was originally commissioned by the Orlando Philharmonic Orchestra for its 10th anniversary in 2003. Sung revised it especially for the orchestra's 30th anniversary celebration of the college.

"This magnificent concert at the Phillips Center was a fitting tribute for our 30th anniversary," said CFA Dean Donald McGlothlin. "It was a stellar event that showcased the remarkable talents of our music students, alumni and faculty."



Sung

Electroacoustical Festival Considered Tops in Field

Nearly 80 student and professional composers from around the world will descend upon Gainesville April 7-9, 2005, to perform their cutting-edge music at the 14th annual Florida Electroacoustic Music Festival (FEMF), the top festival of its kind in the United States.

Founded by University of Florida Associate Professor James Sain, the FEMF has presented nearly 1,000 contemporary works of electroacoustic music since it started in 1992. It has grown to encompass 10 concerts at the Phillips Center for the Performing Arts Black Box Theater, and a composer-in-residence series.

Sometimes referred to as computer music, the electroacoustic genre uses state-of-the-art technology to make contemporary musical art. "Electroacoustic music follows in the historical experimental music tradition. It's certainly a unique experience for most people," Sain said.

The festival started as a way to give UF students a chance to perform their compositions and also hear what else

was going on in the field, Sain explained. "It is now the longest-running festival of its kind in the United States."

FEMF includes five juried concerts of works chosen from more than 200 submissions worldwide and three curated concerts featuring prestigious composition programs and artists. The Cincinnati Conservatory of Music, University of North Texas, and London Metropolitan University will present this year's curated concerts. Composer-in-residence for the festival, Morton Subotnick of the California Institute of the Arts, has remained on the cutting edge of the field since the 1960s, when he became the first composer commissioned to write a piece specifically for recorded media.

Contacts made at FEMF have resulted in official collaboration and exchange agreements between UF and two universities overseas. The University of Lanús in Buenos



Roy Carson/UF NAPA

Sain

Aires is collaborating with UF to produce a CD on the Electronic Music Foundation label. Last spring, Korean National University of Arts in Seoul sent its first music exchange student to UF.



Roy Carson/UF NAPA



New Faculty Members

Wilson Tremura, assistant professor of ethnomusicology, earned a Bachelor of Judicial Social Sciences and Law from Riopretense College of Law in Brazil, a Bachelor of Science in Liberal Arts from Weber State College in Utah, a Master of Music from the University of Tennessee, and a Ph.D. in Ethnomusicology from Florida State University. **Kristen Smith Stoner**, assistant professor of flute, received the Master of Music and Doctor of Musical Arts from the University of Cincinnati and her Bachelor of Arts from the University of Texas. **Arnold Irchai**, assistant professor of bassoon, taught for 10 years at the Washington, D.C. Conservatory of Music and served as program director for the Mt. Vernon Music Festival in Virginia. Additional teaching experience was gained at Columbia Union College, in Maryland, the Summit Music Festival in Tarrytown, N.Y., and at the Gnessins Music Pedagogical Institute in Moscow, Russia. From 1974 until 1990, Irchai was principal bassoonist for Moscow Philharmonic Orchestra of Russia. He received his D.M.A. and M.M. from the State Leningrad Conservatory (now the St. Petersburg Conservatory). **Will Kesling**, professor of choral music, came to Florida from Utah State University where he served as director of choral activities for 19 years. He received his master's and Ph.D. degrees at the University of Oklahoma, and has attended Cambridge University for

post-doctoral study, the University of Tennessee and the Peabody Conservatory. His choirs have performed for the American Choral Directors Association National Convention on several occasions, and he has conducted the Florida All-State Choir, the National Honor Choir on two occasions, and the Utah All-State Chorus and Orchestra. **Paul Koonce**, assistant professor of composition, came to UF from Princeton University where he taught composition and advanced theory. Prior to that, he taught at Moorhead University in Minnesota. He received his Ph.D. at the University of California, San Diego, and his Master of Music at the University of Illinois. He has received numerous fellowships, both educational and professional, over the years, and was given the ASCAP Award for three years. **Laura Ellis**, associate professor of organ, carillon and harpsichord studies, came to UF from McMurry University where she taught keyboard and served as department chair. She also taught at the University of the Ozarks. She earned her master's and doctorate from the University of Kansas. **Anthony Offerle** is serving as director of opera studies and associate professor of voice. Offerle earned his Doctor of Arts degree in vocal performance and opera stage directing at the University of Northern Colorado, his Master of Music degree from Converse College, and a Bachelor of Music Education from Stetson University. Offerle is a two-time Metropolitan Opera

auditions district winner and regional finalist, a national winner of the Federation of Music Clubs vocal competition, and one of only 10 Americans selected to compete in the quadrennial Marian Anderson International Vocal Competition. He has sung over 30 leading operatic roles, and is equally at home with musical theatre repertoire.

Faculty Retirements

Professor **Willis Bodine** retired in 2002 after teaching at UF for 44 years. During his career at UF, he maintained a strong studio of undergraduate and graduate students in organ, carillon, and harpsichord, and offered specialized courses in sacred music literature, organ design, and figured bass realization. He was responsible for guiding University Auditorium organ and carillon purchases and expansions. His efforts will be remembered for many years to come and his legacy will continue in the work of the many students he mentored during his long tenure as teacher, composer, and performer. Professor **Terry Small** taught in the UF School of Music from 1964 until 2002. During that time, he taught a number of different classes including Introduction to Music Literature and Applied Clarinet. His classes were very popular among students and were filled to capacity regularly. He still lives in Gainesville and often is seen on campus.

theatre & dance

The 2004-05 academic year marks a major milestone in the life of theatre and dance at the University of Florida. We are proud to have a new name and a new building. This past spring, the Board of Trustees approved the name change from Department of Theatre and Dance to School of Theatre and Dance, marking an appropriate change that truly reflects the size, scope, and mission of our theatre and dance program.

On Sept. 9, 2004 the Nadine McGuire Theatre and Dance Pavilion was dedicated. The McGuire Pavilion is a newly constructed facility with more than 46,000 square feet of performance, teaching, design, production, and office spaces that are second to none. A state-of-the-art program needs state-of-the-art facilities and the gift from the McGuire family to complete this major construction project propels our program to the forefront of training programs in theatre and dance. It provides an exceptional environment where student actors, dancers, and designers work together with world-class faculty to learn the techniques and crafts of theatre and dance and to share their learning and understanding before thousands of appreciative audience members each year.



Julie Ballard

Our students' achievements are quite remarkable. Many of our students are award winners. Two of our actors have showcased their talents and received scholarships recently and other awards at the Kennedy Center's American College Theatre Festival. For the fourth year in a row, our dancers and their choreography have been chosen for presentation at the regional gala, the most prestigious award possible at the American College Dance Festival. For the past three years in May, our graduating actors have performed in New York City at our Acting Showcase. At this event, several dozen agents, managers, and casting representatives from the entertainment industry view our students and sign them to contracts at the start of their professional careers. The response to our students from industry representatives has grown by leaps and bounds each year.

On Nov. 4, 2004 we presented legendary musical theatre actor Chita Rivera with our second Linda Wilson Lifetime Achievement Award for Excellence in Theatre. Rivera spent the day with our students and shared her expertise in a masterclass, luncheon, and performance of our musical hit, "Anything Goes." Her generosity of spirit was infectious and made the day one that none of us will ever forget.

Theatre and dance at the University of Florida is thriving and I hope that you will visit us and share in our excitement. For more information on our programs, please visit: www.arts.ufl.edu/theatreanddance.

Kevin Marshall, Director
School of Theatre and Dance

Kevin Marshall, Director
School of Theatre and Dance



from the director



Ric Rose

Innovation Marks Dancer's Work

Due in large part to her early experiences as a professional child actor and circus artist in Australia, Assistant Professor Kelly Cawthon is not afraid to explore new styles of dance that push the envelope of physical boundaries and audience expectations.

Known for her robust and fiercely athletic style, she has created dances in the air, on the earth, on stilts, with wings, on ironing boards, and in a bathtub. She has worked as a dancer and rehearsal director for such contemporary dance companies as the New Dance Group, the Doris Humphrey Company, Joy Kellerman, the Hudson Vagabond Puppeteers, the Motion Pictures Dance Theatre, Inc., Hubbard Street Dance Chicago, Alvin Ailey American Dance Theatre and, most prominently, Shapiro and Smith Dance company.

In addition to teaching at UF, she performs and serves as rehearsal director for the Shapiro and Smith Dance company. Her relationship with this internationally renowned company benefits students as well, especially those who have danced in five Shapiro and Smith works produced by Cawthon on the UF campus and at venues throughout the country.

She currently is working on "Anytown," a unique artistic production of the Shapiro and Smith Dance company. Featuring the music of legendary rock-and-roll artist Bruce Springsteen, his wife Patti Scialfa, and E-Street band member Soozie Tyrell, "Anytown" focuses on the needs, desires and lives of working-class Americans. The choreography is inspired by the down-to-earth music and lyrics of Springsteen, Scialfa and Tyrell. It is further enhanced by digital technology and contemporary images shown during the performance. The touring schedule for this avant garde show begins in the summer of 2005 and includes a run at UF's Center for the Performing Arts, a lead commissioning venue for "Anytown."

"As a faculty member at a major research institution, it is important that I maintain this level of professional work. It keeps me in direct contact with the professional theater/dance world, which keeps my own standards and knowledge at the cutting edge of the field. I then communicate that information to my students and lead them by example," says Cawthon.



Kristen Bartlett/UF-NAAA

Rivera Mentors Students, Receives Awards

Chita Rivera flew into Gainesville in November of 2004 as a well-known and revered celebrity. She departed less than 48 hours later as a close friend of the faculty, a mentor to many theatre and dance students, and a recipient of awards given by UF's College of Fine Arts and the Institute of Hispanic-Latino Cultures.

A primary purpose of her visit was to accept the Linda Wilson Lifetime Achievement Award for Excellence in Theater. Presented by Linda Wilson and Dean Donald McGlothlin in the Constans Theatre after a stellar performance of "Anything Goes," the award recognized Rivera for her accomplishments as an internationally renowned actress, singer and dancer. She was also given a Latino Role Model Award by UF's Institute of Hispanic-Latino Culture, directed by Leticia Martinez.

In giving the award, Dean McGlothlin praised Rivera for having won two Tony Awards (for "Kiss of the Spider Woman" and "The Rink") and for receiving six additional Tony nominations. She recently starred on Broadway in the revival of the musical "Nine" with Antonio Banderas. She is perhaps best known for her electric performance as Anita in the Broadway premiere of "West Side Story." The role brought her stardom in 1957, which she repeated in London. She also was the first Hispanic artist chosen to receive the coveted Kennedy Center Honor in Washington, D.C.

Nine students worked with Rivera in a two-hour masterclass at UF. She critiqued their work and gave advice on how to improve their performances. Reflecting on this event, Tony Mata, director of UF's Music

Theatre program, said, "We are thrilled that our students were able to experience the support and guidance of a phenomenal performer like Chita Rivera. Collaborations like this, between artists and up-and-coming artists, keep our field fresh and alive."

Rivera also interacted with student performers at a luncheon held for her in the Black Box Theatre of the newly opened Nadine McGuire Theatre and Dance Pavilion. Nine UF students received scholarships during the luncheon from patron Linda Wilson.

On page 22, UF theatre and dance students perform in "Moonlight" (at top left) and in "Anything Goes." In the top photo, Professor Tony Mata (right) congratulates Chita Rivera (center) after she received the Latino Role Model Award from Leticia Martinez (left). Kelly Cawthon (at right) will dance to Bruce Springsteen's music in "Anytown" this summer.



Paul Vitrucio

Cutting-Edge Theatre Created at UF

The 2003 UF production of "Lavender Lizards and Lilac Landmines: Layla's Dream" incorporated cutting-edge theatrical innovations to tell the powerful story of a woman caught in the middle of a personal struggle between soul and spirit. It was one of the first productions ever to adapt a choreopoem to stage. A choreopoem is an aesthetic theatrical form that integrates poetry, movement, music and dance.

The play was woven together by an experienced and accomplished team of professional instructors based out of UF's School of Theatre and Dance, including director Mikell Pinkney, writer Ntozake Shange and choreographer Dyane Harvey. Shange, one of the most influential contemporary African-American poets, is credited with inventing the choreopoem in the 1970s. She is the author of many significant works, including *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*.

To create "Lavender Lizards," Pinkney, an expert in theatre analysis and theory, combined 17 of Shange's poems into what has been dubbed the "ultimate megapoem." Pinkney evolved the choreopoem to meet the demands of theatre by including a direct storyline and well developed characters. The confluence of poetry, theory and technique in "Lavender Lizards" contributed to an original piece that is both innovative and unorthodox.

The design crew for "Lavender Lizards" decided Shange's dream-like poems would be best represented on stage by using richly colored and textured imagery. Set designer Jacob Pinholster devised elaborate backgrounds by infusing inventive technology and both still photography and media projection into the set. These techniques created the dreamscapes of main character Layla's subconscious mind.



Demeter

"Talking Mime" Brings Skills to UF

In the international world of theatre and dance, the College of Fine Arts has quickly arrived at the forefront by offering opportunities to students of movement and voice that place them at the top of their class. At center stage is Yanci Bukovec, an expert in voice, pantomime and visual theatre who is now in his fourth year of teaching at the University of Florida.

Bukovec began his career as assistant, collaborator, and stage partner of the legendary French mime Marcel Marceau. Over a period of eight years, they collaborated on more than 1,500 performances in hundreds of theatres across the world.

His uncommon physical dexterity and vocal skills allow Bukovec to navigate with equal finesse the complexities of movement and voice, and to explore with expert artistry the territory where these two talents meet. This innovation has given Bukovec his signature trademark as "the talking mime." After the London debut of his one man show, critics called him "the most significant pantomime artist on the international scene."

Bukovec has also worked with Arthur Lessac, one of the foremost voice, speech, and body-training experts of this century. He is a member of Lessac's faculty for the Summer Intensive Voice and Body Training Workshops, which offer training in the "organic feeling modality," emphasizing discovery, exercise and exploration. These workshops are conducted at universities and theatre companies internationally, providing students and teachers alike the opportunity to explore the areas of mimosensics and kinesensics under master teachers.

This summer, the Lessac Intensive Workshop will be offered at the University of Florida, from May 29 to June 25, in the Nadine McGuire Theatre and Dance Pavilion. Students from UF, throughout the U.S. and from nations overseas will work together with Bukovec, Lessac and a team of Lessac-certified teachers.

Theatre Designers Collaborate

The University of Florida's School of Theatre and Dance has a new approach to designing theatre productions, and it is anything but an impromptu act. In fact, every successful show design in the past few years is due to the well-planned, collaborative efforts of faculty members Stan Kaye, Paul Favini and Mihai Ciupe.

All three faculty members said they were drawn to the University of Florida for the opportunity to create a top-rate theatre design program. Since their arrival, more than 10 new courses have been added to the program, including such diverse courses as Architectural Lighting, Detail Design for Costumes and Advanced Theater Graphics.

Stan Kaye, an associate professor in the College of Fine Arts and an expert in lighting design and technology, said UF offered him an opportunity to build the theatre program and collaborate with top-notch professionals such as Favini and Ciupe. Today, UF's interdisciplinary lighting program is considered one of the best in

"Lavender Lizards" was also one of the first shows to use the Miniature Theatrical Lighting System (MTLS), developed by Stan Kaye, UF design professor. The MTLS features precision-scale lighting with miniature models. The system enabled lighting designer Elizabeth Kallis to add ritualistic and mystical effects to Pinholster's sets.

After "Lavender Lizards" premiered in April 2003 at UF's Constans Theatre, it was quickly adopted by Jomandi Productions, a prestigious black theatre company in Atlanta, Ga. The Atlanta performances were followed by a summer run at the 2003 National Black Theater Festival in Winston-Salem, N.C.



"Lavendar Lizards"



Kristen Bertlett/UF NAPA

From left: Mihai Ciupe, Paul Favini and Stan Kaye confer in UF's new lighting studio.

the nation. It offers students the opportunity to work with the latest technologies in stage lighting.

Paul Favini, assistant professor of costume design, is experienced in costume construction, fabric dyeing, millinery, wig styling, tailoring and make-up design.

"There isn't a book students can read that will provide the skills they need to be successful in these areas," said Favini, who came to UF in 2000. "To really learn, they must be wholly immersed in the craft of costume design."

Rounding out the theatre and dance design trio is Mihai Ciupe,

an assistant professor in set design, who came to UF in 1999. A native of Romania, Ciupe said one of his goals as a mentor is to help students develop skills by accenting their individual artistic talents. "In addition to teaching the basics, I try to make students aware that designing a set is not simply describing a location, but creating a metaphor for the message of the play," Ciupe said.

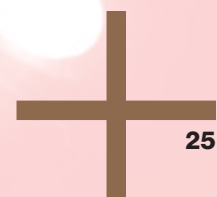
Together, these three artists have significantly grown the design program and enhanced the visual components of the School of Theatre and Dance's productions.

New Faculty Members

Assistant Professor **Yanci Bukovec** is master teacher of the Lessac System of Voice, Speech, and Body Training. An international performer, he came into prominence as stage partner of Marcel Marceau. Bukovec is author of *Bewegung und Koerpersprache*, and *Bild lexicon der Mimen*. **Mohamed DaCosta**, from Boke, Guinea, is lecturer in African performing arts. He served as choreographer and performer for the African Ballet of Gambia from 1980-85. In 1996, he performed across Europe as featured drummer with Culture Movement. **Tiza Garland**, assistant professor, taught movement, voice and acting courses at the University of Alabama and stage combat at the Alabama Shakespeare Festival prior to joining the UF faculty. She also taught at Virginia Commonwealth University, where she earned her M.F.A. **Luke T.X. Hopper**, lecturer and technical director, earned his M.F.A. at University of Missouri-Kansas City. A specialist in theater mechanics and rigging, he has worked on projects for many theatres, including the American Players Theater, Utah Shakespeare Festival, and Universal Studios. **Linda Mangu Brown** worked as a recruiter, academic advisor, and career counselor for the U.S. Department of Education before joining the CFA faculty as undergraduate academic advisor and liaison for student internships and career development. She earned her B.A. in music history and literature, M.F.A. in musicology, and Ph.D. in music education from UF. **Regina Truhart**, assistant professor of costume technology, holds an M.F.A. from the University of Cincinnati College-Conservatory of Music, and a B.A. (Drama) and B.M. (Voice) from California State University, Sacramento. She has taught at University of Wisconsin-Milwaukee's Professional Theater Training Program, University of Cincinnati's College-Conservatory of Music, and Northern Kentucky University.

Faculty Retirements

Professor **Albert F.C. Wehlburg** retired in 2003 after teaching at UF for 37 years. He was the lighting designer, technical coordinator, business manager, and scenic designer for more than 350 productions, including collegiate, amateur, and professional productions. He managed the Florida Players' production finances for more than 30 years and served as Florida Players liaison with Student Government until 1996. He was very involved in many theatrical organizations throughout his career, including the International Alliance of Theatrical Stage Employees, the Gainesville Civic Ballet, the Hippodrome State Theatre, FSSA and FATE. Wehlburg taught such courses as Fundamentals of Design, Advanced Crafts for the Stage and Drama Methods. He is author of the book, *Theatre Lighting: An Illustrated Glossary* and was a consultant on the book, *An International Dictionary of Theatre Language*. He published several articles in journals and conducted research on color theory as it relates to light and pigment.



As the new provost of New World School of the Arts (NWSA) in downtown Miami, I hope you'll join me in celebrating New World's 10-year partnership with the University of Florida. I am delighted to say that Dr. Bernie Machen regards our nationally-recognized, award-winning conservatory as "UF's Face to South Florida." Thanks to our unique bond with UF, New World college students do the "Gator Chomp." That's right, they are officially Gators, earning UF Bachelor of Fine Arts and Bachelor of Music degrees.



from the provost

Over the years, the bond with UF has continued to grow. Thanks to a program established many years ago with help from Dr. Donald McGlothlin, dean of UF's College of Fine Arts, our dancers learn African Dance through our shared New World/UF visiting artist program and perform with UF dance students in Gainesville and in Miami. Thanks to digital technology, New World is teaming up with UF using Internet2, producing several shared dance masterclasses and international performances through UF's Digital Worlds Institute and the College of Fine Arts. Plans are in the works for more cooperative projects and performances in visual arts, music and theater. I want to invite every Gator to come down to Miami to see first-hand "UF's Face to South Florida" and the award-winning performances and exhibitions that have given New World a reputation as a national treasure among conservatories.

These accomplishments would not be possible without our relationship with UF and our other educational partners: Miami Dade College (MDC) and Miami-Dade County Public Schools (MDCPS), which provide Associate of Arts degrees and high school diplomas. Now in our 18th year, we are poised to extend our program through the vision of our leaders: Dr. Machen, MDC President Dr. Eduardo Padron and MDCPS Superintendent Dr. Rudy Crew.

New World is a unique school. There is no other conservatory in the nation like it in structure and in producing such a high level of training at both the high school and college levels. As you read on about our student and alumni triumphs I hope you will learn why you should join us down in Miami, where the sun not only shines on the beaches, but on some of the most talented and original young artists in the nation. For more information please visit: www.mdc.edu/nwsa.

*John Otis, Provost
New World School of the Arts*



A Cauldron of Creativity

In 1984 Florida lawmakers, recognizing Miami as an international crossroads, envisioned an educational and artistic utopia in Miami's cultural hothouse environment. The legislature established NWSA as a state center of excellence to prepare talented college and high school students for careers in the arts.

Breaking Down Boundaries

More than a typical conservatory, New World combines all ages (high school through university), all disciplines (music, dance, theater and visual arts) and a diverse student body and faculty, mirroring the cultural melting-pot of Miami. Because of its location, New World is infused with an urban youth culture and a rich blend of ethnicities. Combine this with the best of formal training and the most innovative of artistic expressions, and new art forms result.

Over the years, New World has won a national reputation for producing ground-breaking art. Daniel Lewis, the dean who founded NWSA's Dance Division, says, "Miami has more talent than any place I know. It's like New York in the 1920s when all those immigrants came of age—the music, the dancing and all that talent."



A Winning Track Record

Eighteen years later, New World has exceeded the expectations of its staunchest supporters. Every year NWSA sweeps national competitions, including the National Foundation for Advancement in the Arts competition, this year winning 17 awards, ranking second among arts schools in the nation. New World has trained more dancers at Alvin Ailey than any conservatory in the nation; dance graduates are also principal dancers at Dance Theater of Harlem, the Parsons Dance Company, Martha Graham Dance Company and others. Over the years, New World has produced 11 Presidential Scholars (there are only 20 selected nationally each year). For 10 years in a row, New World has had at least one musician honored by the GRAMMY Foundation. Four times, the New World Jazz Band has won the two highest honors a school band can win from the Jazz at Lincoln Center Essentially Ellington Competition and International Association of Jazz Educators. Theater graduate Katie Finneran (high school '89) won the 2002 Tony Award for "Best Featured Actress."



New World attracts the best and the brightest through its stringent admission process in both the college and high school programs, accepting students solely on the basis of talent demonstrated during auditions and portfolio reviews. Panels of four faculty members determine if the student has the potential, drive and discipline to pursue four years of intensive training. The



process is incorruptible. "I've been doing this for 12 years and we've never capitulated to anyone, not a senator, congressman, school superintendent, movie star or pop singer," says New World teacher Ralph Remis who coordinates the auditions for the high school. The high school is only open to students from Miami-Dade County. "We typically audition 1,100 students and we will accept about 130 of them," he says. In 2004, for the fifth year in a row, New World received an "A" rating by the Florida Department of Education, the only high school in Miami-Dade County to do so.

The college program is just as rigorous, auditioning students from all over the nation and abroad. At the college level, many New World alums are succeeding in Miami's young and vibrant arts scene. Others, like David Martinez (B.F.A.'03) choose to pursue their careers in New York, where Martinez is a member of the David Parsons Dance Company.

Students Participate in Art Basel

For a veteran professional artist, winning the honor of participating in a major exhibition is a dream come true. So imagine how 23-year-old Jaie Hwang feels—a college senior at New World School of the Arts who was selected to display her work over successful, professional artists in Art Basel—one of the most prestigious art festivals in the world. "It was very exciting, because it's excellent exposure and in front of such a huge international audience. I was happy that I was able to participate in it—and not be on the outside looking in," she said.

An offshoot of the prestigious Art Basel in Geneva, Switzerland, Art Basel-Miami, now in its third year, is transforming Miami into an Art Mecca so exclusive that only four local Miami galleries, including the Fred Snitzer Gallery, were allowed to participate. The Jackie Gleason



Convention Center, site of the show, was packed with the most important art collectors, dealers and artists from all over the world. As a sign of New World's prominence, the Snitzer Gallery chose to display the works of nine New World artists including Ms. Hwang— more than half of the artists exhibiting there. The work of one of those artists, Hernan Bas (Class of '94) is so in demand that his entire stock was sold out even before Art Basel began. New World's profile in the Miami arts scene is so high that The Miami

Herald launched its coverage of Art Basel with a cover story and spread on Martin Oppel and his Placemaker Gallery (B.F.A. '99) and Bhakti Baxter (NWSA B.F.A. candidate) whose work was displayed in the Snitzer Gallery.

These kinds of accolades are typical for New World School of the Arts, where the current students and recent alumni are featured in newspapers and art journals across the nation.

Shown on this page are award-winning students: Yara Travieso (*above left*), the 2005 NFAA winner in modern dance; (*at left*) Jennifer Sanon sings with Wynton Marsalis and the Jazz at Lincoln Center Orchestra in New York City; and Katie Finneran (*above right*), 2002 Tony Award winner for Best Featured Actress in "Noises Off." Miami's prestigious Art Basel featured the work of nine NWSA students, including Jaie Hwang, whose work is shown on page 26 (*at center*).

The Center for World Arts (CWA) promotes global perspectives on artistic excellence by linking local and international communities through projects and scholarly reflection. By diversifying the arts, the center provides a rich cultural context for training 21st century artists as well.

CWA's programs distinguish UF's dance, music, and theatre programs from arts programs across the state and the nation. By infusing diverse arts traditions into UF's educational curricula, public arts programming, and outreach efforts, CWA has created a national model for the interface of the arts and area studies.

CWA regularly commissions, produces, and critically examines art projects that engage students, community members, and practicing artists in performance-centered, intercultural dialogues. These projects integrate diverse artistic traditions into UF's professional training and general education curriculum. In addition to semester-long classes featuring visiting artists and affiliate faculty, CWA presents workshops, master classes, and performances across the university and beyond.

CWA explores the role of the arts in society through colloquia, festivals, and conferences and works collaboratively with the UF Centers for African and Latin American Studies. Three major international conferences were held in the past five years, including Movement (R)evolution, which involved the creation of a documentary film on contemporary African dance. CWA partners with institutions and arts organizations such as the Florida Department of State/Division of Cultural Affairs, Southern Arts Federation, National Endowment for the Arts, Department of Education, and the Rockefeller Foundation. To date, CWA has raised more than \$500,000 in external funding.

CWA sponsors programs with children of all abilities, under-represented community members, and general audiences in a wide range of venues and contexts. In its first nine years of existence, more than 150,000 youngsters and general audiences in the state of Florida have been served through CWA programs. For more information, please visit: www.arts.ufl.edu/cwa.

*Joan Frosch and Larry Crook, Directors
Center for World Arts*

from the directors



Joan Frosch



Larry Crook

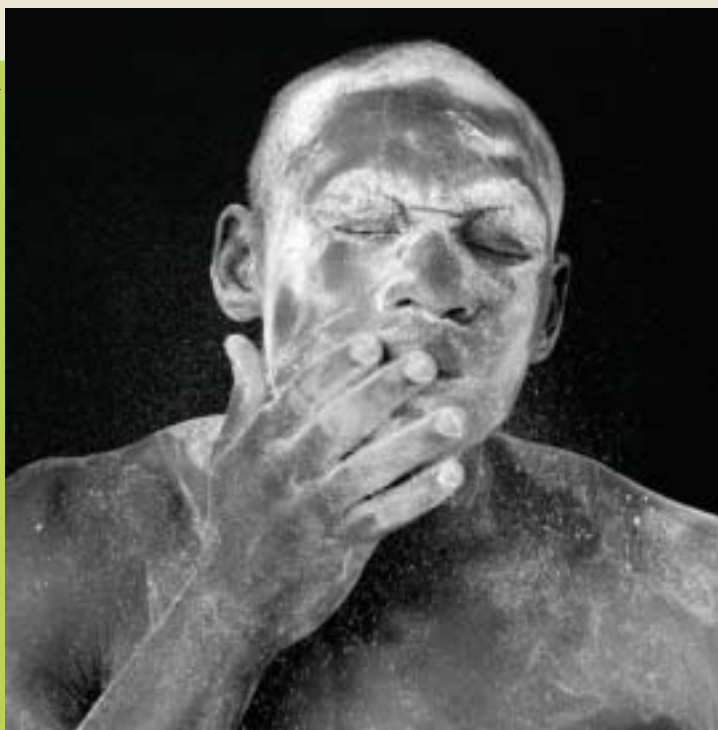
CWA Promotes Diverse Art Forms

The Center for World Arts (CWA) was founded in 1996 with a mission to promote art forms that had been previously marginalized. In nine years, its record of activity has shown that mission to be successful.

CWA has developed an outstanding program of performances through collaboration with numerous organizations including: UF's Centers for Latin American, African, Transnational and Global Studies; University of Florida Performing Arts; New World

School of the Arts in Miami; and several local, state, national and international organizations.

The four cornerstones of the center are: research, curriculum, performance and community outreach. CWA's directors regularly collaborate with invited artists to create curriculum, design and premier signature cultural performances for the campus and greater community, resulting in long-term, cross-cultural arts partnerships. Artists-in-residence have come from



Antoine Tempé

CWA Brings African Dance to UF

Over the years, students, faculty and audiences have gained much from the contribution of the African Artists-in-Residence program of the Center for World Arts.

The program, which promotes diversity and multi-disciplinary study at UF and New World School of the Arts, has now become an international touchstone for the emerging and previously unrecognized field of contemporary African dance.



"The story of the contemporary movement in African performance has not been told in the United States," said Joan Frosch, a director of the Center for World Arts. "We were the first university in the nation to fully acknowledge this dance form."

One purpose for bringing contemporary African dance to light in America is to help change previously held notions about Africa to a more realistic and modern view.

As Frosch explains, "The contemporary use of dance in Africa has moved from the traditional realm of ceremonial dance to an exploration of current issues of war, globalization, access to technology, and

highly personal aspects of contemporary life." For example, TchéTché, an all-women's dance ensemble, brought a piece to UF called "Dimi," which means suffering. This courageous piece explored the universality of women's suffering during such events as childbirth, rape, power struggles, and acts of social injustice.

During Movement (R)evolution, an international conference/festival mounted by the center with UF



Performing Arts, the Harn Museum, and a host of national and international entities, African contemporary dance artists were presented as compelling interpreters of today's world, not the "third world." A documentary film on this event will promote the art form to an even greater international audience.

"Contemporary African dance is plainly a terrific art form," Frosch said. "On that basis alone, it deserves recognition in the United States. But the fact that it can teach us so much more about the power of the arts in a changing world is really exciting."

Performances by TchéTché (above right) and Agbedidi Africa (at left) thrilled audiences at UF in 2004.

Africa, Asia, Latin America, and North America.

During the spring semester, for example, artists work with Jacaré Brazil, a student musical group devoted to performing the music of Brazil. In the fall, artists work with Agbedidi Africa, featuring Mohamed Dacosta, lecturer in African Performing Arts.

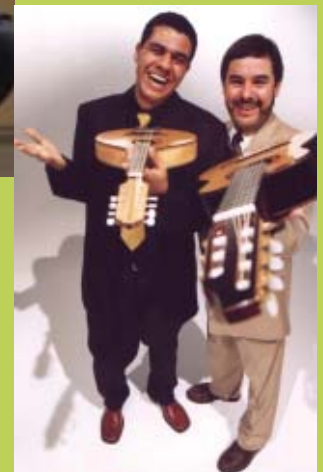
Last year, the center hosted the renowned Brazilian musicians, Marco Pereira (guitar), and Hamilton de Holanda (mandolin), who worked side-by-side with

students. This spring, Jacaré students will have the opportunity to work closely with Pife Muderno, a unique group of Brazilian flute and percussion musicians.

Because the arts define the culture of a place, CWA's directors work to bring the arts of multiple cultures to UF. While offering dynamic perspectives into different views of our increasingly connected world, they also offer entertaining and educational experiences.



Lacina Coulibaly, pictured on page 28, Carlos Malta (above) and Marco Pereira and Hamilton de Holanda (at right) are among the many international artists brought to UF by the CWA.



arts & healthcare

Following the 1995 success of the course, Dance in Medicine, the University of Florida established the Center for the Arts in Healthcare Research and Education (CAHRE) to formally link the academic and clinical arts communities.

Since CAHRE's official inauguration in 1999, the curriculum has grown to include interdisciplinary coursework through the College of Fine Arts. CAHRE now offers the most extensive educational program in arts-in-healthcare in the country. The center has courses in the School of Theatre and Dance, the Honors Program, the College of Nursing, and the College of Medicine. The center also helps to arrange independent studies for music, theatre, and art students, with mentorship by the Shands Arts in Medicine program. In addition, the center offers a Certificate in Dance in Healing and will teach a new Introduction to the Arts in Medicine course in spring term 2005. This coursework serves students in health sciences as well as students in the arts who are interested in building careers that include the arts and healing.

CAHRE also provides a framework for interdisciplinary collaboration among UF faculty and students, healthcare providers, clinical artists, and the local and global communities. Through its programming and curriculum, the center serves as a national and international model for arts in healthcare research, education and programming.

From its base in the College of Fine Arts, the center addresses its three-fold mission of: (1) facilitating research, education and training in the use of the arts to enhance the healing process; (2) further developing arts in healthcare as career options for artists; and (3) promoting art and creativity as catalysts for developing healthy lifestyles. For more information, please visit: www.arts.ufl.edu/cahre.

*Rusti Brandman, John Graham-Pole and
Jill Sonke-Henderson, Co-directors
Center for the Arts in Healthcare Research and Education*

from the directors



Rusti Brandman



John Graham-Pole



Jill Sonke-Henderson



Cherilyn Smith, of Lori Belilove and Company, leads a CAHRE master class at UF for community children.



CAHRE Projects

Some of CAHRE's major projects include the 1998 five-week Stuart Pimsler Dance and Theatre's "Caring for Caregivers" residency, which culminated in a full evening performance, "Out of this World — The Life after Life Project," at the Phillips Center for the Performing Arts. Following this event, the center directors developed the "Days of Renewal" program for nurses and other caregivers using the arts to provide education and support.

CAHRE's "Days of Renewal" program has quickly placed UF in a position of international leadership in the area of caregiver support. The program, developed by CAHRE in 1998 in response to the escalating nursing shortage in America, provides arts-based support, education and renewal for professional caregivers. The effectiveness of the program has attracted the attention of healthcare institutions throughout the world and has become a model for affecting this crisis in healthcare.

Jill Sonke-Henderson, CAHRE co-director, said the issue of how to care for and retain skilled caregivers is a growing concern.

"Workers come to the field of healthcare with a strong desire to care for people, Sonke-Henderson said. "Faced with a system that's overwhelmed by large numbers of patients and a lack of time, they can become depressed, overworked, and at risk of burning out. 'Days of Renewal' gives them practical skills they can use to care for themselves, and at the same time allows them the opportunity to be honored and cared for."

Participants are treated to a full day of relaxation and support that includes massage, yoga, Tai-Chi, group discussion, laughter and the creative arts, all designed to make the caregiver feel honored and refreshed.

Initial research shows that CAHRE's "Days of Renewal" program positively affects job satisfaction and commitment to the caregiver

role. The program has attracted international attention and is currently the focus of formal research by the Warrington College of Business, which is assessing the effects of the program on stress and job burnout.

In another collaborative project, CAHRE is partnering with the Department of Pediatrics in the "Hearts and Hope" project, a study assessing the effectiveness of technology-based arts intervention on pain and symptom management in pediatric patients. With funding from the U.S. Department of Commerce, this interdisciplinary effort links UF's Colleges of Fine Arts, Medicine, Nursing, and Health Professions.

CAHRE also recently participated in a reciprocal global exchange program that was funded by several organizations, including the Center for Global Partnership, The Japan Foundation, and The Society for the Arts in Healthcare. In November of 2002, CAHRE faculty traveled to Japan to present the "Days of Renewal" program and the CAHRE model in nine cities. Presentations were made at five regional conferences and at a three-day national conference in Tokyo. Site visits were held throughout the country, including meetings with hospital administrators, physicians and nurses to share knowledge and experience in caregiver issues. Sonke-Henderson led movement and art workshops involving more than 300 individuals in Sendai and Tokyo.

Along with five other U.S. pioneers in the field, Sonke-Henderson visited hospitals, cancer centers, hospice centers and universities, learning about Japan's healthcare system and exchanging ideas. One conference held in Tokyo included talks by Sonke-Henderson which were featured on "Ohayo Nippon" ("Good Morning, Japan").

This winter and spring, CAHRE is presenting the program in eight U.S. cities, including Houston, Chattanooga, and Atlanta. A presentation was made in the UF College of Nursing on March 9.

The other two co-directors have also conducted research, as have some board members. John Graham-Pole, Professor of Pediatrics and Pediatric Oncologist, is conducting several studies on the effects of healing and expressive arts on the physical, emotional, and spiritual health of children with cancer and other serious illnesses. Rusti Brandman's "Healing Motion" projects (UF Scholarship Enhancement Fund grants) were qualitative, descriptive studies of the artist-patient interaction, and have resulted in a video, "Dancing in Hospitals," which illustrates the process. Finally, board member Dr. Glen Turner, Director of the Maxillofacial Prosthetic Department, studied quality of life for head and neck cancer patients and the effect of the use of art activities in this population of patients.

In March of 2005, CAHRE will award three research stipends to graduate students researching the effectiveness of the arts on health and healing.



On this page (at top left) CAHRE personnel conduct an "Arts in Healthcare Summer Intensive" at Shands Hospital. Rusti Brandman (above, at right) introduces a lung transplant patient to the joys of dancing at Shands Hospital. Shirley Ephram (below), a dance in healing certificate student, paints with a young patient at Shands Childrens Hospital.



Over the past three years, the Digital Worlds (DW) Institute's research and development efforts in advanced media systems, digital culture, and digital media have garnered international recognition and funding for the institute's partners, UF's College of Fine Arts and College of Engineering.



from the director

The institute established itself as an innovating force in performing arts technology with the premiere of "Dancing Beyond Boundaries" at the global SuperComputing Conference in September 2001. This first major research project won the award for the Most Creative and Courageous use of the high-speed network. As a result of this multi-continental real-time collaboration, DW was featured internationally on CNN and the BBC, and was subsequently approached by a number of artists and technologists seeking to push the envelope of distributed collaboration.

With the technical supervision of DW Associate Director Andy Quay, the institute has already designed, developed and implemented three major research and teaching labs on the UF campus. These spaces are: the NAVE Lab in the Computer Science building; the Micro Air Vehicles (MAV) Virtual Environment Lab in the Aerospace Engineering building; and the Research, Education and Visualization Environment (REVE) in the historic Norman Gym. The REVE is comprised of several flexible spaces for research and education, including an immersive digital media environment that can accommodate up to 48 people. The NAVE is a low-cost, three-screen alternative to the original "CAVE" system developed in the late 20th Century. Both REVE and NAVE labs include advanced video and animation tools, 3-D stereoscopic imaging and surround-sound capabilities. These UF labs are compatible, offering researchers, professors and students multiple leading-edge venues to explore new frontiers in visualization, interactive media and the global network resources of Internet2.

Digital Worlds research projects cut across many academic disciplines. A sampling of current initiatives includes work with computer scientist Sumi Helal on his "Smart Home" project, partnership with aerospace engineers Andrew Kurdilla and Rick Lind on interactive navigation and control systems for the U.S. Air Force, collaboration with Richard Ferdig of the UF College of Education on polymodal teaching and learning, and ongoing development of internationally distributed real-time performing arts systems with School of Theatre and Dance Professor Kelly Cawthon.

External support from industrial partners including SEOS/Trimension, Microsoft, Silicon Graphics Inc. (SGI), James River Technical, Multigen Paradigm and Minerva Networks has provided DW with hardware, software and technical support valued at more than \$600,000.



This digital montage of live global feeds from five nations was shown during the world premiere performances of "Hands Across the Ocean: The Lost Chord" at DW's REVE in February, 2005.

The institute is currently retained on external projects for the Doncaster Education City in England and the Tampa Museum of Science and Industry, as well as a number of high-profile internal projects at the University of Florida.

As we move forward in the 21st Century, Digital Worlds remains committed to developing integrated media systems to better distribute the emerging promise of global digital culture. For more information, please visit: www.digitalworlds.ufl.edu.

*James Oliverio, Director
Digital Worlds Institute*



Digital Worlds: Bridging Classrooms, Continents and Cultures

Imagine the worlds of art and digital technology — each at the forefront of contemporary life — superimposed along their respective leading edges and working toward a common goal. What new forms of experience and collaboration might emerge?

This question and others are being explored at the University of Florida's Digital Worlds Institute (DW), a multidisciplinary initiative that couples the creative potential of the arts and design with advances in science, engineering and education. The institute provides a framework for advanced interactions between traditionally disparate partners including: aerospace engineers, choreographers, computer scientists, composers, teachers, dancers, biomedical researchers, educational psychologists and many others.

DW Director James Oliverio, an educator, music producer and Emmy-winning composer, brings to the institute an extensive background in electronic media and performing arts. His research includes developing low-cost, flexible and media-rich spaces that allow groups to collaborate across the traditional boundaries of discipline, geography and culture.

One of the first definitive demonstrations of this approach was "Dancing Beyond Boundaries." The event showcased an innovative distance collaboration among more than 125 people — including choreographers, dancers, animation artists, musicians, computer

scientists, network engineers and producers — located throughout North and South America. This diverse team created and premiered a new work of music and modern dance in three days without ever being in the same physical room. Other significant DW projects include "Non Divisi," which joined collaborators on three continents for an Internet2 summit, and a musical masterclass that allowed the timpanist of the Atlanta Symphony to coach the New World Symphony's timpanist in Miami over the high-speed network.

The institute works with on- and off-campus entities in diverse areas of research and education. Aerospace engineers, for example, have utilized the institute to help develop a virtual testing platform for computer vision and navigation technology, while other UF researchers have worked with DW to develop an interactive museum exhibit to encourage young students to pursue careers in biomedical engineering. Numerous interactive media projects have been developed in collaboration with architects, artists, university professors and partners from the entertainment and technology industries.

A Rising Star Studies Dance Technology

From Gainesville, Florida to Doncaster, England to recent performances in Germany, UF graduate Tara Lee Burns is making a name for herself in the international dance technology world.

Burns graduated from the University of Florida with a B.F.A. in dance in 2004. At UF, she worked closely with theatre and dance faculty member Kelly Cawthon, the Peoples Touring Project, UF's repertory company, the Florida MOD Project, and various Digital Worlds Institute projects. She is now enrolled in graduate study in the new M.A. program in Digital Performance at Doncaster College in the United Kingdom.

Her paper, "Dancing Across Boundaries: Choreography Meets Digital Arts," won the 2003 University Scholars Best Research Paper Award and was published in the University of Florida's Journal of Undergraduate Research.

Burns recently performed with Palindrome Intermedia Dance Group in Germany and is a principal collaborator in the new "Hands Across the Ocean" project that joined Doncaster College and the UF Digital Worlds Institute with partners on five continents for a performance event in February 2005.

Dancers perform (*above left*) on the ground and in the air during "NonDivisi," a digital collaboration spanning three continents. At top right, Tara Burns and Kelli Dipple work in DW's studio on "Navigating Gravity." At right, Tara Burns is shown in Doncaster, England, where she is pursuing a master's degree in Digital Performance.



performing arts

Yo-Yo Ma. David Sedaris. Montreal Symphony Orchestra. Wynton Marsalis. Vince Gill. Les Misérables. Twyla Tharp. Kronos Quartet. University of Florida Performing Arts (UFGA) is known throughout the southeast for its world-class programming in diverse venues — the Curtis M. Phillips Center for the Performing Arts mainstage and Black Box Theatre, University Auditorium and the Baughman Center.

J. Henry Fair



Yo-Yo Ma

Nationally, UFGA is recognized among its peer institutions as a leader in the commissioning of new works, for providing space for the mounting of new art forms, and for its support of residencies for performing artists. Here are a few examples of recent programs brought to the region by UFGA.

The residency of Peruvians Hugo Suarez and Ines Pasic included five sold out performances in the Black Box, two performances at Rawlings Elementary School, a performance at the Alachua County Main Public Library and a master class with students from UF Theatre and Dance on isolation of the body and new ways of using the body in creating work. As a part of CFA's CAHRE

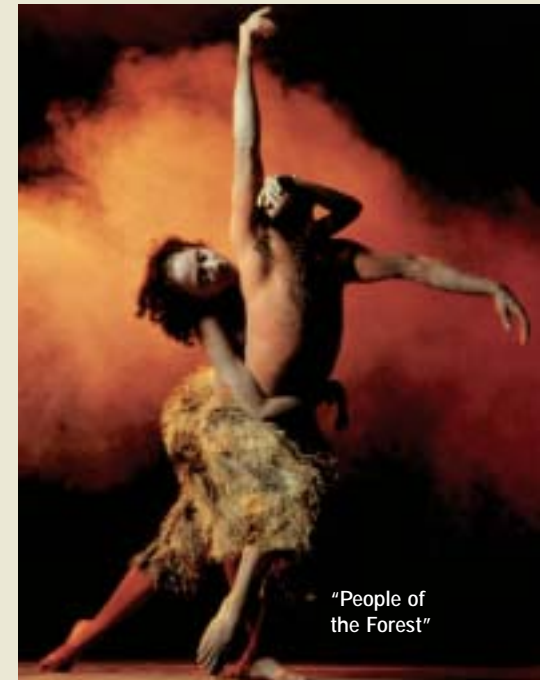
program and the Shands Arts in Medicine program, Hugo and Ines also visited with children in the Pediatric Outpatient Clinic and Pediatric Infusion Room, and with bone cancer patients in their rooms. Teatro Hugo & Ines performed in the Shands Performance Space for hospitalized children who were healthy enough to leave their rooms. Shands recorded one of the Black Box performances for use on their intranet system for children to view on demand. Before and after watching the performance, pediatric patients were asked to give their pain level on a scale of 1 to 10, and then asked about their anxiety level on a scale of 1 to 10. These measurements were used to determine if the arts are effective in lowering the pain and anxiety in hospitalized pediatric patients.

The performance of "AEROS" marked the first time



Elizabeth Auer

from the director



"People of the Forest"

Noah Greenberg

the Phillips Center stage was used to mount a new work. Three of the most influential men in movement — Daniel Ezralow, David Parsons and Moses Pendleton — collaborated with the makers of STOMP to choreograph members of the Romanian Gymnastics Federation and create a theatrical event that demonstrated grace, muscular strength and humor. David Parsons also spent a day working with the Gator Gymnastics Team at the invitation of the University Athletic Association.

"People of the Forest," a collaboration of the BaAka pygmies of the



UF News & Public Affairs

The Curtis M. Phillips Center for the Performing Arts

Central African Republic, Nzamba Lela, and Alonzo King's *LINES* ballet, was also created on the Phillips Center stage. It was an extraordinary blending of diverse cultural traditions with King's choreography and the live polyphonic vocal sounds of the Nzamba Lela.

"Tap Dogs" was performed at the Phillips Center just days after the September 11th tragedy. The performance proved the value of the arts during a difficult time. In August 2004, the cast and crew spent a week at the Phillips Center to revise the choreography to include two female dancers and present the North American premiere of "Tap Dogs Rebooted."

UFPA hosted a unique fusion of bluegrass, jazz, pop and rock sounds with classical music in an acoustic collaboration between virtuosos

Béla Fleck (banjo) and Edgar Meyer (double bass). As a result of their mutual desire to perform classical music with non-classical instruments and style, Fleck and Meyer performed classical selections and their original works during their world premiere at the Phillips Center.

Another collaboration between two artists who had long enjoyed each other's work involved the king'singers, one of the world's most sought-after *capella* ensembles, and Grammy Award-winning pianist Emanuel Ax. The two joined forces in a world premiere performance at the Phillips Center. The unique evening featured music from late 19th- and early 20th-century Germany.

UFPA hosted the world premiere of "cameraworld," a feature film by experimental composer Mikel Rouse and filmmaker Cliff Baldwin. These filmmakers took the audience on a tour of the United States through a form of mobile surveillance in which they documented the sublime suburban mall, the congested freeway, offices, movie sets and more.

UFPA also co-commissioned two works by performing artist Laurie Anderson. In October 2002, Anderson presented "Happiness," during which she recounted her experiences as a "cultural spy" as a cashier at McDonald's, a volunteer on an Amish farm and a participant on a canoe trip down a Utah river with silent Buddhists. Anderson's fans

returned to the Phillips Center in October 2004 to see her most recent work, "The End of the Moon," which contemplated post-9/11 culture in a series of stories, musical interludes and musings.

University of Florida Performing Arts continues to lead the performing arts into the 21st century by presenting the best of classic art forms and by contributing to the creation of new art forms which benefit both the university and the greater regional community.

For more information, please visit: www.performingarts.ufl.edu.

Michael Blachly, Director
University of Florida Performing Arts



Columbia Artists Management Inc.



Elizabeth Auer

UFPA Affiliates

Today, University of Florida Performing Arts (UFPA) is a dominant force for the performing arts in Florida, drawing more than 125,000 people each year to the richly diverse programming that has become its hallmark. Indeed, the Phillips Center for the Performing Arts and the University Auditorium are now the only stops in Florida for some of the most intriguing artists touring the United States for the first time.

Although part of the University of Florida, UFPA receives only 24 percent of its budget from state funds. Seventy-six percent of its revenues must be raised through other sources to offset the expense of programs and operations. The Affiliate Membership Program is an important component of UFPA's fund-raising programs.

Affiliate members enable UFPA to maintain the standards of its highly regarded performing arts program and support the expansion of its education and community outreach programs. Affiliates help young children to learn and people from all walks of life to be nourished by the arts.

To become an affiliate or learn more about the program, please contact Cindy Wall at (352) 392-1900, ext. 308, or at cwall@ufl.edu.



Jay Town

Just a few of UFPA's exciting activities in 2004-05 are pictured on this page. Hugo and Ines (*top left*) visited children at Shands Hospital during their UFPA residency; AEROS (*at top*), the Soweto Gospel Choir (*above*) and "Tap Dogs Rebooted" (*below right*) performed at the Phillips Center. Laurie Anderson (*below left*) also presented two commissioned works at the Phillips Center.



Columbia Artists Management Inc.

Marty Smith



Laurie Anderson

development+



As I travel and meet College of Fine Arts graduates and donors, I am constantly reminded of the pride Gators have for UF. That loyalty has been evident these past two years, manifesting in record levels of gifts for the college.

My role as development director is to help raise awareness and support for our many wonderful programs, scholarships, endowments and special projects. Frankly, it is a treat to meet so many interesting alums, many of whom are working in the arts. The success of our graduates pays testament not only to their talent and dedication, but also to the superior education they received in the fine arts program at UF.

Gifts from alumni help the college compete with other universities, particularly in attracting the best faculty and students. Every visiting artist, exhibition, lecture, reception, recital, theatre performance, building renovation and scholarship award is made possible, in part, through the generosity of alumni and friends.

The College of Fine Arts currently has several initiatives underway:

The School of Music has launched an ambitious effort to become an "All-Steinway" school, meaning that 90 percent or more of the school's pianos must be from Steinway & Sons. We will join company with 27 other institutions such as the Oberlin College Conservatory and the Juilliard School, and will be the first state university in Florida to achieve this goal. The plan calls for raising \$2 million to fund the purchase of 64 new pianos and the establishment of a maintenance program. Donors can support the college at several giving levels, from funding a piano key to an entire Steinway D concert grand!

The School of Theatre and Dance is promoting an initiative to name seats in the newly renovated Constans Theatre. By giving a gift, donors may designate whom they wish to honor or memorialize with a metal plaque attached to the back of a theatre seat.

Within the School of Art and Art History, many giving opportunities exist, including membership in the University Art Society. Gifts to this program support our three University Galleries. Members look forward to invitations to members-only events, receptions, and lectures. Membership numbers have increased significantly this year due to an outstanding exhibition schedule and a new identity for the Galleries, as seen on all printed materials including large banners that face 13th Street, created by CFA graphic design students.

In the near future, we will begin raising funds for remodeling of spaces in Reid Hall, the new fine arts residence dorm, for use as practice rooms, art studios and for another intimate Black Box theatre.

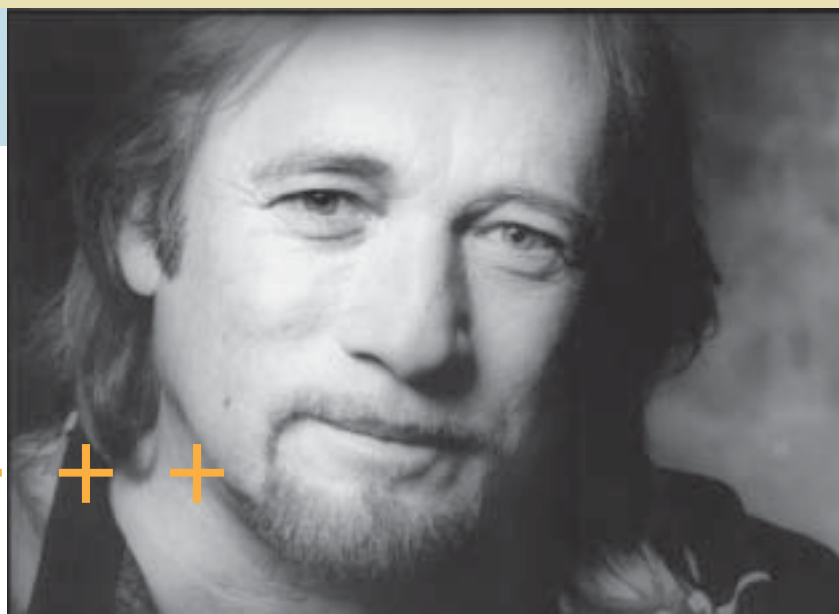
Outstanding programs in ceramics, graphics and photography are among those that have benefited from in-kind gifts of used equipment. If you have in-kind gift possibilities, we will be happy to act as a liaison with the appropriate department.

Thanks for your support of the college. I hope Muse will peak your interest and you will come back to Gainesville for one of our many music performances, theatre productions or gallery exhibitions. During this, our 30th anniversary year, I plan to meet with as many alumni as possible, so do let us hear from you. Please feel free to contact me at (352) 846-1211 or at prichardson@arts.ufl.edu.



from the director

*Peg Richardson,
Director of Development*



CFA Brings Alums Back to College

The College of Fine Arts was honored to be the focal point for UF Alumni Association's "Back to College" weekend in February 2004. The annual event brings UF alums from all walks of life back to campus for a weekend of

lectures, guided tours and hands-on activities.

Participants began their "Back to College" experience at Digital Worlds Institute where they took a virtual tour of the campus. They

were treated to a slide lecture by world-class photographer and Professor Emeritus Jerry Uelsmann on "Demystifying the Creative Process" and were given guided tours of the

graphic design department and ceramics department where they created works of art from clay.

CFA alum Bonnie Burnham, director of The World Monuments Fund, gave a presentation on "Protecting Our World's Cultural Treasures" and UF alum Wendy Rosen, publisher of American Style magazine, lectured on "Marketing American Craft."

Many alums toured Century Tower and heard a special carillon concert. Others enjoyed an evening in University Auditorium featuring the UF Jazz Band.

Alums were treated to performances by improvisation group "Theatre Strikeforce," the Center for World Arts' "Sunshine Steelers" steel drum band, and participated in the West African Dance Ensemble presentation.

"Back to College" weekend provided an excellent opportunity to showcase CFA programs and facilities to non-fine arts alums who otherwise would not be exposed to the college. Feedback indicated that this weekend featuring the arts was one of the alums' all-time favorites.

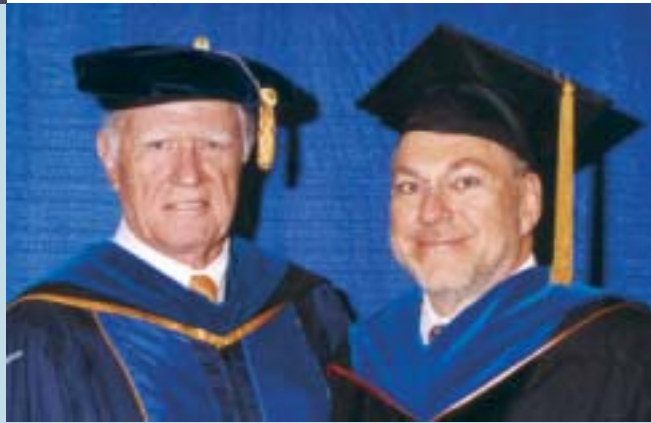


Wilkin Named Distinguished Alumnus

From the sun-drenched paths of the UF campus to the spotlighted stages of Broadway and London's West End, Miles C. Wilkin has parlayed his UF education into a Tony Award-winning career. For his outstanding contributions to the performing arts world, UF honored Wilkin by presenting him with the prestigious Distinguished Alumni Award at the fall 2003 commencement.

At the time of his award, Wilkin was chairman of Clear Channel Entertainment Theatrical Worldwide and chairman and CEO of its European division. His company is the world's leading producer and promoter of live entertainment events and the world's largest owner and operator of event venues. As a result of his creative vision and effective leadership, Wilkin has become one of the most distinguished theatrical producers in the world.

In 2001, he accepted a Tony Award as one of the producers of the hit Broadway musical, "The Producers." In recognition of his extraordinary accomplishments, Wilkin was highlighted in a two-page feature story,



UF alumni (above) tour the Century Tower carillon during "Back to College" weekend. In the photo at left, UF President Charles Young congratulates Miles Wilkin (right) for receiving the Distinguished Alumni Award in 2003. Stephen Stills is pictured on page 36, at bottom right

"As Giants Descend on Broadway," in the New York Times.

Wilkin has remained a true friend to UF and the College of Fine Arts. He recently made a \$100,000 gift for the new theatre and dance building where a large acting studio is named in his honor. He also funded an ongoing master class series, "Profiles in American Theatre," which has featured Broadway composer Frank Wildhorn and award-winning Broadway lighting designer Paul Gallo.

In 2002, Wilkin hosted a capital campaign fundraising event for UF in New York City. He also served on the College of Fine Arts steering committee. In April 2000, the college presented him an Outstanding Achievement award in conjunction with the 25th anniversary of the college's founding.

Stills Helps Put Roof Over UF Marching Band

Showing that UF is always in his heart, legendary rock musician Stephen Stills is making sure the UF marching band has a roof to practice under. He recently gave \$100,000 through the Stephen Stills Children's Music Project to help fund a new facility for the UF Band Program. In recognition of his gift, the rehearsal room will be named the "Stephen Stills Band Rehearsal Room."

Stills' connection with UF dates to when he lived in Gainesville as a child. He attended Gainesville High School in 1962-63 and enrolled in UF in 1963, only to leave shortly after for what would be a dream career in the music industry.

In 1997, Stills was the first person to be inducted into the Rock and Roll Hall of Fame twice in one night— as a member of the group Buffalo Springfield and as a member of Crosby, Stills and Nash. He has recorded numerous albums, performed with other rock legends including Jimi Hendrix, Eric Clapton and Ringo Starr, and performed at the Woodstock Music Festival in 1969.

Stills' ties with the College of Fine Arts also resulted in his returning to campus in fall of 2003 during the university's sesquicentennial celebration. Fans who attended his talk for the Florida Frontier Lecture Series were treated to an impromptu mini-concert with Stills wowing the audience with his artistry as a singer and guitarist.

Root Names Acting Studio

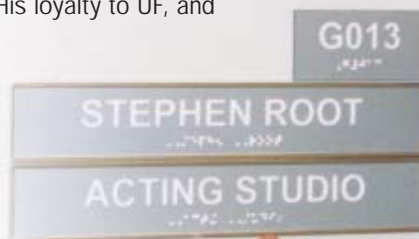
He's pals with Ben Affleck and calls Tom Hanks "Tommy." He is one of the most prolific character actors in Hollywood. And it all began in the 1970s when Stephen Root took an acting and directing elective in his junior year at UF.

Just before earning enough credits to graduate from UF, he won an audition for the National Shakespeare Company. After a three-year tour, Root settled in New York City. His first Broadway role led to a starring role in the acclaimed national tour of "Driving Miss Daisy," which brought Root to Los Angeles. There, he began compiling a long list of credits with small roles in films and in television. In 1995, he was cast as "Jimmy James" in "NewsRadio."

Root has shared the screen with such notables as George Clooney, Robin Williams, Demi Moore and Renee Zellweger. He is in movies including "Ghost," "O Brother Where Art Thou," "Dave," "The Ladykillers," "Stanley and Iris," and "White Oleander." Many remember him as lovable-yet-creepy "Milton" in "Office Space." Root's TV appearances include "Malcolm in the Middle," "Frasier," "Seinfeld," "Northern Exposure," "Murphy

Brown," "Roseanne," "Home Improvement" and "The West Wing," to name a few. His voice can be heard as "Bill" in "King of the Hill" and in the movie "Finding Nemo."

Root has remained a Gator fan. He returned to campus in spring 2003 to conduct a Q&A session with students. His loyalty to UF, and



memories of the drama class that altered his life, spurred Root to donate \$100,000 for an acting studio bearing his name in the new theatre and dance building. When he attended the September 2004 dedication of the Nadine McGuire Theatre and Dance Pavilion, the always modest Root told the Gainesville Sun that he's not among those

who elevate the work of entertainers above all professions. "People do great work everywhere. You just happen to see mine because it's in entertainment."



Zeiger Lectures on Business of Theatre

College of Fine Arts students recently had the opportunity to hear from someone at the top of the theatre world. UF alum Scott Zeiger, CEO of Clear Channel Entertainment Theatrical Division and the Managing Director of New Content, returned to campus and the Constans Theatre to lecture on "The Business of Broadway."

Zeiger, who produced Gator Grawl and ran Student Government Productions while at UF, said his career goal was to promote rock bands and musical groups. His career took a slightly different path after college when he took a position with Pace Theatrical Group, and later SFX Entertainment.

At Clear Channel, he has overseen the production of Broadway shows in New York, Broadway tours, and family shows. Recent

productions include "The Producers," "Movin' Out," and Billy Crystal's "700 Sundays." Upcoming shows include "La Cage Aux Folles," and Monty Python's "Spamalot." Zeiger is also producing a version of the "Phantom of the Opera" at the Venetian Hotel in Las Vegas and a permanent installation of Blue Man Group in Toronto.

Zeiger explained during the lecture that the skills students are learning and the passion they hold for acting may translate to a career elsewhere in the entertainment industry. One student, during the Q&A session following Zeiger's talk, commented that he had no idea how much effort went on behind the scenes in securing funding, writers, and other creative types, or how many opportunities exist in theatre outside the realm of acting.

Friends of Music – An Invaluable Resource

The School of Music is fortunate to have a dynamic group of music lovers whose sole purpose is to support the music program through scholarships.

In 1972, when Donald McGlothlin became chair of the Department of Music, he recognized that additional funds for scholarships were needed for the department to compete with other universities. With the support of Mrs. J. Wayne Reitz, former first lady of UF, the non-profit Friends of Music organization became a reality in 1974.

More than 2,000 students have been Friends of Music Scholars at UF and are now teaching, performing, conducting and composing – extending their influence throughout the world. Upon graduation, many receive full scholarships at other prestigious institutions.

The traditions of Friends of Music continue to reward and attract both academic and musical excellence. Donations to CFA music funds support student travel, instrument and equipment purchases and other needs directly benefiting students and enriching Gainesville's cultural climate.

Name a Seat, Take a Bow

Play an important role in the School of Theatre and Dance by giving \$300 to name a chair in the newly renovated Constans Theatre. By doing so, a plaque bearing the name of the person you wish to honor will be attached to a chair.

The generosity of these chair donors will be recognized for years to come: J.T. McCaffrey, Sylvia Jane Davenport-Veith, Joan Frosch, Leon J. Larson, Harold and Carole Lovitz, Ronald and Patricia Zollars, John and Lynn Schlumpf, Malcolm Gets, Patricia and Richard Fabiani, John Reger, The Orthopaedic Institute, Steven and Natalia Kalishman, Marcia J. Isaacson, Evelyn and Gene Hemp, Mary Lou Merkner, Lyn Gordon Trudeau, Ann and Geoffrey Moore, Sheila K. Dickison, Ralf Remshardt and Caron Cadle, Eleanor Humphries, Linda and George Wilson, Jane and Don McGlothlin, and Elizabeth Bedell.

Let us hear from you!

We would be pleased to hear of your accomplishments, career paths, special news, awards and changes in your address. You may contact us at the address listed below – Attention ALUMNI. Please include your full name (including last name while at UF), major, year/degree, phone number, current mailing address and current email address. You may also contact your school's alumni listserv: *School of Music*: music@arts.ufl.edu *Art and Art History*: SAAHALUMS-L@lists.ufl.edu, *Theatre and Dance*: STDALUMNI-L@lists.ufl.edu

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Spring 2004 Commencement

On May 1, 2004, more than 180 fine arts students walked across the University Auditorium stage to receive their diplomas in the college's first independent commencement. Before 2004, fine arts students at UF graduated in large ceremonies with students from several other colleges. Many students said they loved graduating with their own classmates in the historic University Auditorium, one of UF's most beautiful buildings.

In all, 56 master's degrees and 133 bachelor's degrees were awarded. During the ceremony, three alumni were presented with Outstanding Achievement Awards:

Liston Bochette studied art and set the decathlon record for UF, a record he still holds. A remarkable athlete, he participated in track and field and bobsled events in four Olympic Games. In 1992, he won an Olympic gold medal in painting and drawing at the Barcelona Olympic Cultural Festival. Bochette currently serves as Secretary General for the World Olympians Association. He is an active artist, coach, professor, and public speaker.

Alumna **Mary Hausch** is one of six artists who founded the Hippodrome State Theatre in Gainesville, Fla. She has been with the Hippodrome for 30 years, and is currently the theatre's producing director. Among Hausch's many accomplishments as a playwright and director is "An Enchanted Land," a play about Marjorie Kinnan Rawlings which won the 1998 National Park Service Award and the Best of the Fringe Award at the 1999 Edinburgh Festival in Scotland.

A successful composer, artist and arranger, alum **Victor Lopez** has recorded and performed with various artists, including the Miami Sound Machine. He is an exclusive composer for Warner Bros. Publications. An accomplished educator and administrator as well, Lopez has worked with Miami-Dade County Public Schools for more than 30 years. He currently is principal at Miami Senior High School.

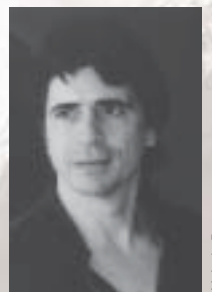
Outstanding Student Scholar Awards were presented to three top students as well: Elizabeth Marie Haulman and Jonathan James Smith, School of Music, and Aaron David Webel, School of Theatre and Dance.

Spring 2005 Commencement

This spring, the College of Fine Arts' second independent commencement ceremony will take place at 2:00 p.m. on Saturday, April 30, 2005 in the University Auditorium.

Edward Villella, America's most celebrated male ballet dancer, will be the keynote speaker. His successes with the New York City Ballet are legendary. He was the first American male dancer to perform with the Royal Danish Ballet, and the only American ever asked to dance an encore at the Bolshoi Theater in Moscow. In 1997, Villella received the National Medal of Arts from President Clinton.

Students are encouraged to order tickets for family and friends well in advance of this year's graduation ceremony. For more information concerning tickets, please visit: www.registrar.ufl.edu/commencement and www.arts.ufl.edu/cfacommencement.asp#spring.



Pictured left to right are: Art and Art History Director Marcia Isaacson with Liston Bochette (*right*); Theatre and Dance Director Kevin Marshall with alum Mary Hausch (*left*); and Music Director John Duff with alum Victor Lopez (*left*). In the fourth photo, Dean Donald McGlothlin honored three students at CFA's spring 2004 commencement: (*left to right*) Elizabeth Marie Haulman, Jonathan James Smith and Aaron David Webel. Edward Villella, 2005 keynote speaker, is pictured at right.



Ray Carson/UF, MOPA

In Memoriam

Elwood J. “Woody” Keister

Elwood J. “Woody” Keister received the Bachelor of Music degree in voice and violin from the Baldwin-Wallace Conservatory, the Master of Music degree from the Eastman School of Music, and his doctorate from Columbia University. He began his teaching career at the University of Northern Iowa and later moved to East Carolina College. In 1957, he joined the faculty of the University of Florida.

Keister was recognized nationally as an outstanding choral director. He was one of the co-founders of the American Choral Directors Association and served as the organization’s second national president. He is credited for naming ACDA. He also served as the first secretary-treasurer and the first vice president.

Under his leadership, the University of Florida Choir became recognized as one of the finest in the country. The ensemble presented many distinguished concerts on campus and throughout the eastern U.S. In 1959, the choir was acclaimed for its appearance before the Southern Division of the Music Educators National Conference in Roanoke, Va.

In addition to his outstanding work as director of choral and voice activities at UF, Keister played viola in the Faculty String Quartet. He was also involved in research related to the care of the professional voice. He was founder of the Gainesville Civic Chorus as well as the organization’s first director.

Dr. Keister died May 10, 2003, in Gainesville Fla. He was 83 years old.

Edward C. Troupin

Edward C. Troupin was a graduate of Phillips Academy in Andover, Mass., Harvard University and the University of Michigan, where he received a master’s degree in music composition and violin performance. He studied opera conducting in New York City for two years and traveled with the Charles Wagner opera company as concertmaster and assistant conductor.

He joined UF’s faculty in 1960. At UF, Troupin taught violin, theory and composition. He conducted the University Symphony Orchestra for 19 years, performed with the Jacksonville Symphony Orchestra and was instrumental in founding the Florida String Quartet, for which he served as principal violinist. He co-founded the Alachua County Youth Orchestra, served as its first conductor and helped initiate the Young People’s Concerts with the UF Symphony. He also had a strong interest in electronic music and started the first electronic music lab in the School of Music.

A published composer, he was honored by Harvard University at his 25th class reunion when he was invited to appear as guest conductor for the Boston Pops Orchestra.

Troupin was well known among students, faculty and staff as a wonderful musician and teacher. He is also remembered among his colleagues as a person who always talked intelligently, with great insight, on virtually every topic imaginable. He died in Gainesville, Fla. in April, 2004 at the age of 78.

Hiram D. Williams

Hiram Williams received his B.S. and M.Ed. degrees from Pennsylvania State University. He taught at the University of Southern California and the University of Texas before joining UF’s faculty in 1960. A beloved teacher and a noted artist, Williams’ work was featured in 27 one-man shows and more than 100 group exhibits. His paintings hang in more than 50 museums, including the Museum of Modern Art, the Whitney Museum, the Corcoran Gallery and the Pennsylvania Academy.

Williams was the recipient of many honors, including a Guggenheim Fellowship and a Feldman Award. In addition, he was the author of *Notes for a Young Painter*, which has become a classic read for art students.

In 1981 Williams was named a Distinguished Service Professor at UF. In 1982, upon retiring from the faculty of art, he received the University of Florida President’s Bronze Medal.

Hiram Williams died in Gainesville, Fla. on January 5, 2003. He was 85. The Williams Family has set up a scholarship fund at the CFA in his memory.

Pictured above: The Baughman Meditation Center at Lake Alice.



Ray Carson/UF NAPA

Inside the University Auditorium.

Office of the Dean

Donald McGlothlin, Dean
Barbara Korner, Associate Dean for
Academic and Student Affairs
Marcia Isaacson, Associate Dean for
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