

ARTS NEXT

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Spring 2017



**New maker space
gives students access to
creative technology**

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ABOUT THE COVER: The Foundry offers training classes on its creative technology equipment for students, faculty and staff. For the cover, Arts Next design team Misa Yamamoto and Maddie George used the 3D printer to fabricate letters for the front cover of the magazine. They then used camera equipment available in The Foundry to shoot the cover in the new maker space.

DEAN'S LETTER



Doug Dempster by Ann Hamilton for *ONEEVERYONE*

Doug Dempster

I want to talk about art and science art and invention, and how the arts remain relevant in an increasingly technology-driven university and world.

America's public universities have become giant, cultural, scientific and economic holding companies tasked with everything from being comprehensive cultural treasure houses and archives to managing public parks to delivering health care to our poorest citizens. Pared down to our vitals, however, The University of Texas at Austin has two purposes: to cultivate the next generation and expand knowledge. That's education and research.

Increasingly, "research" has come to tilt ever more toward practical, economically promising, problem-solving discovery and innovation. Experimentation leads to discovery. Discovery suggests technological innovation. Technological innovation creates commercial opportunities and productivity. Commerce creates jobs.

Where does that leave the arts when little of what we do—however creative and original it might be—could ever be properly described as "research"?

But the arts are every bit as experimental and discovery prone as the STEM fields. The difference is in what we value and expect out of these close disciplinary cousins and what price we put on invention.

That's evident in the work of art historians and musicologists who study past cultures. When Professor Penelope Davies literally digs into the history of Republican Rome and the role of concrete in the monumental structures that glorified that city and its far-flung territories, we make discoveries about the flowering of a Roman empire and, by extension, about the role of architecture and engineering today, and perhaps something more about our own political and imperial aspirations. Discovery, certainly, if not invention.

Can we see anything analogous in the work of artists and performers? We're lucky enough this semester to have artist Ann Hamilton in residence for a Landmarks project to install her piece *ONEEVERYONE* in the Dell Medical School. *ONEEVERYONE* is a collection of portraits drawn from 20,000 images of more than 500 individuals in the Austin community. In the age of selfies and Snapchat, portraits—especially portraits of friends and coworkers—are something we all understand intuitively.

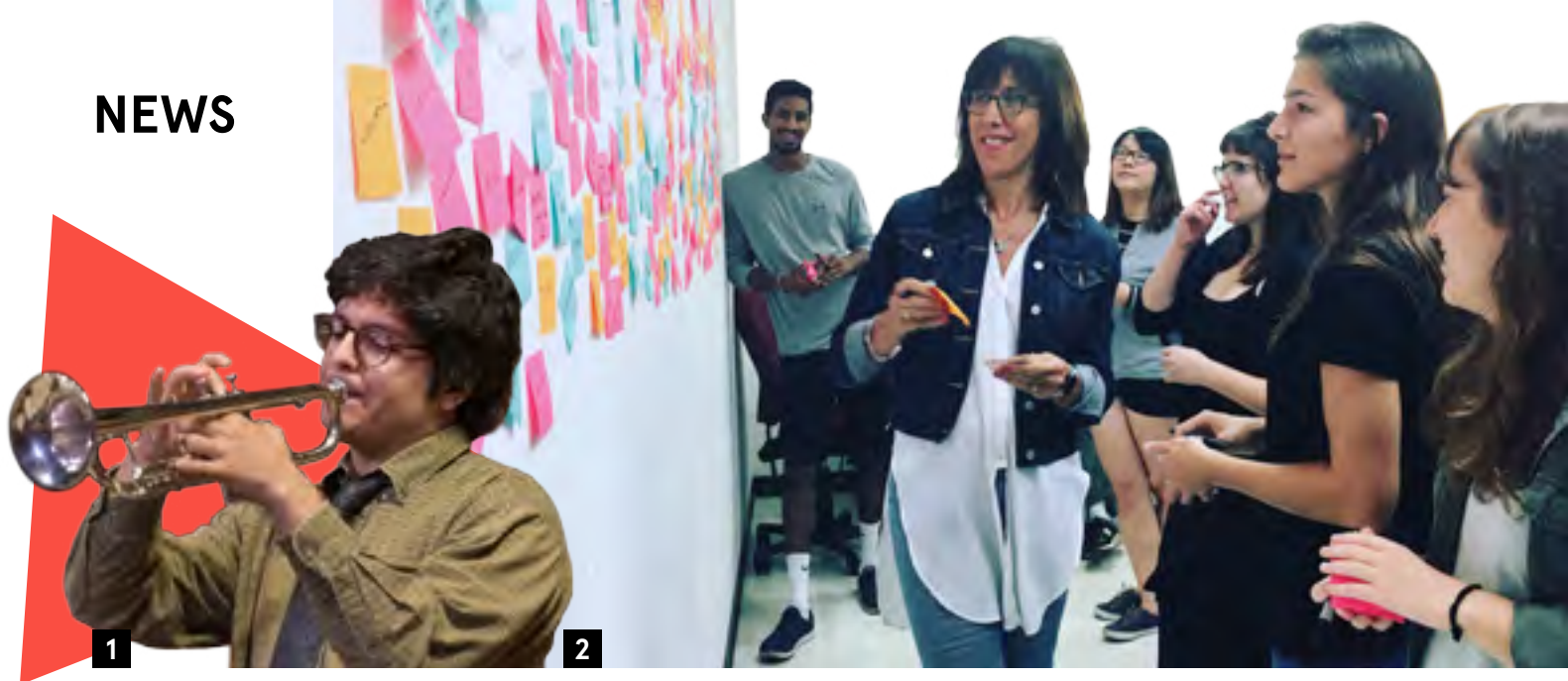
As with much art, what's most important in *ONEEVERYONE* is not right on the surface of the work evident to casual observation. Hamilton employs a rigorous, disciplined process of experimenting with materials and tools to capture these images. She employs in this work a special plastic membrane transparent to the touch. The effects rendered are strikingly distinctive even in a familiar genre. But the resonances between the shimmering portraits fabricated in both paper and porcelain beg us to reflect on the transience of life and the permanence of art that freezes it forever. *Ars longa. Vita brevis.* Art is long. Life is short.

ONEEVERYONE is an experiment that leads to discoveries about what might be elicited in our vision and feelings when rare materials and techniques are deployed within the familiar conventions of portraiture.

Does this make art as inventive as engineering or as productive as a new general-purpose technology like 3D printing or AI? Inventiveness and productivity are, in large part, in the eye and needs of the beholder. They depend largely on what we most value in life and what price we put on the invention.

This issue of *Arts Next* looks into the latest "inventions" and boundary-pushing discoveries in the College of Fine Arts.

Excelsior!



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Transformative gift supports study and performance of American music

A newly established \$5 million endowment will advance the study of music produced by Americans—from roots to jazz to film scores to the concert hall—in the Center for American Music in the Butler School of Music. The gift significantly enhances the program’s capacity to be a fulcrum of research, study and practice of American music past, present and future.

UT alumnus Richard E. Rainwater (B.A., Mathematics, 1966), a Fort Worth investor and fund adviser, left \$5 million in his charitable trust to be used for the teaching, scholarship and performance of American music. After Rainwater’s death in September 2015, the Richard E. Rainwater Fund for American Music was formed in accordance with his wishes to support the program.

The endowment is expected to provide \$250,000 annually in funds that will, among other commitments, expand the scholarly activities of the Center for American Music, support travel and program assistance for ensembles whose repertory is drawn primarily from the Americas, and bring the most inventive and diverse American composers to campus.

The newly created Rainwater Innovation Grants will have the most immediate impact on students. As early as this spring, both undergraduate and graduate students will be able to propose initiatives aimed at challenging the usual way of doing things by reaching unexpected audiences, to advance the field of music in a provocative and productive way.

Center for Integrated Design launches microcredit program and monthly seminar series

The Center for Integrated Design (CID) is expanding its course offerings to include three new microcredit courses that will count toward the Bridging Disciplines Program in Integrated Design.

Inspired by campus-wide education initiatives meant to disrupt traditional three-hour credit models, the microcredit is a one-hour credit course that lasts five weeks and is taught by an industry professional. One-hour courses such as “Introduction to Integrated Design” and “Sketching for Thinking and Communication” offer students an opportunity to learn a methodology that

teaches critical thinking, autonomous problem solving and team dynamics through an iterative, human-centered approach. A 19-credit transcriptable certificate program offered by the CID and the Bridging Disciplines Program will soon be available to all undergraduate students and taught by working professionals.

In addition to the microcredit program, the CID unveiled a public seminar series to explore the future of design in Austin and beyond. The monthly seminars will host design leaders from around the world to meet with UT faculty members and students and members of Austin’s business and design communities. The seminars focus on how design thinking is being applied in diverse fields such as health care, business, engineering and emerging technology like artificial intelligence.

1. Jonah Arias performs as part of a jazz ensemble with the Butler School of Music. Photo by Thomas Meredith.
2. Center for Integrated Design Director Doreen Lorenzo meets with students in wkrm design studio. Photo by Michelle Harris.
3. Dean Doug Dempster, left, and Jeffery Chipps Smith, Kay Fortson Chair in European Art, right, present the E. William Doty Award to the Kimbell Art Foundation. Kimbell Wynne, daughter of the foundation’s president, Kay Fortson, accepted the award on the foundation’s behalf. Photo by Lawrence Peart.
4. *Flora*, production still by Teresa Hubbard and Alexander Birchler. Courtesy the Artists and Tanya Bonakdar Gallery, New York, Lora Reynolds Gallery, Austin, Vera Munro Gallery, Hamburg.



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College launches online course in Arts and Entertainment Technologies

The College of Fine Arts has partnered with the online learning platform Kadenze to offer the course “Foundations of Arts and Entertainment Technologies.” Kadenze offers an online learning platform with an arts-based curriculum. The University of Texas joins such prestigious partners as Princeton University, Stanford University, California Institute of the Arts, UCLA, California College of the Arts, the School of the Art Institute of Chicago, Massachusetts College of Art and Design, University of Miami and many others in offering arts- and technology-based content on the platform.

The course is taught by Jack W. Stamps, a lecturer for UT Austin’s Center for Arts and Entertainment Technologies. The online course has been adapted from a foundational course in the Arts and Entertainment Technologies undergraduate degree program. Kadenze courses are available to anyone, and students around the world can enroll in the class at three levels, ranging from free to a paid version for college credit.

Kimbell Art Foundation honored with 2017 Doty Award

The Kimbell Art Foundation received the 2017 E. William Doty Award, the highest honor bestowed by the College of Fine Arts. The Doty Award, now in its 22nd year, honors individuals or organizations who have distinguished themselves through extraordinary professional achievement and/or demonstrated a dedicated loyalty to the college.

The Kimbell Art Foundation has generously supported the College of Fine Arts and its Department of Art and Art History since 1999. It established the Kay Fortson Chair in European Art and has contributed significantly to the department’s faculty and graduate student travel, research funds and acquisitions for the Fine Arts Library.

The college also honored jazz pianist Helen Sung (B.M. 1993, M.M. 1995) with the Distinguished Alumna Award and playwright Meghan Kennedy (M.F.A. 2011) with the Young Alumna Award.



Photography Professor Teresa Hubbard and partner to showcase work at Venice Biennale

Professor Teresa Hubbard and her partner Alexander Birchler have been invited to create and showcase new work at the 57th Venice Biennale, one of the largest and most prestigious exhibitions of contemporary art in the world.

Hubbard, the William and Bettye Nowlin Professor in Photography, and Birchler, a Swiss artist who is an affiliate research scholar at UT Austin, will showcase their work to an expected half million visitors to the art exhibition, which takes place May 13–Nov. 26, in Venice, Italy. Curator Philipp Kaiser of the Swiss Arts Council Pro Helvetia selected Hubbard and Birchler to show their work in the exhibition *Women of Venice* at the Pavilion of Switzerland.

The artist duo has been collaborating since 1990. Their film/photography-based practice combines hybrid forms of storytelling and explores the connections between social life, memory and history that sit just outside the frame of a recorded image. This is the second time that Hubbard and Birchler have been invited to exhibit their work at the Venice Biennale.



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Landmarks unveils two installations for Dell Medical School

Landmarks, the public art program of UT Austin, unveiled two new public art installations as part of the new Dell Medical School campus.

In October, Landmarks unveiled *Spiral of the Galaxy*, a tremendous 7-ton bronze sculpture by British artist Marc Quinn. Located next to Dell Medical School's Health Learning Building at 15th and Red River streets, Quinn's sculpture is emblematic of the human form and healing.

ONE EVERYONE, a community-based photography project by Ann Hamilton, opened in January. A site-responsive commission for the Dell Medical School, the project includes 71 porcelain enamel portrait panels, a 900-page book designed by Hamilton and a website where the public can download her images. More than 500 volunteers were photographed at various Austin locations to create what is the largest portrait series developed to date.

5. Zoë by Ann Hamilton for *ONE EVERYONE*
 6. Marc Quinn, *Spiral of the Galaxy*, 2013-2014.
 Photo by Paul Bardigly.
 7. *Portrait of Dr. Samuel D. Gross (The Gross Clinic)*
 Thomas Eakins, American, 1844 - 1916

Art history techniques enhance future doctors' observation skills

Scientists and artists have always had shared interests. With the rise of humanism in Europe during the Renaissance, artists led the way in representing and understanding the human body. Leonardo da Vinci's grasp of body mechanics and novel presentations of anatomy preceded Andreas Vesalius's anatomical text by some 50 years.

Observation is a key skill for artists and doctors alike, but with sophisticated diagnostic imaging, concern arose the skill was eroding among physicians. In the late 1990s, Yale Medical School added the study of art to see if the observational abilities of future doctors could be sharpened. Museum and medical school collaborations are now common, designed to promote skills of observation, empathy, cultural sensitivity, teamwork and tolerance for ambiguity.

Art History Professor Susan Rather created the course "Art, Art History, and Medicine" launched last fall with 27 students - an equal number of majors in natural sciences, studio art and art education, and liberal arts and art history.

"Art history offers ways of understanding the past and the present, of understanding ourselves, really, as valuable as any other line of inquiry we may undertake," she said.

"I thought, 'What if I were to develop an art history class for undergraduates who hope to attend medical school?' I can offer a glimpse of the training they'll eventually receive but place the emphasis on art history, its methods and tools."

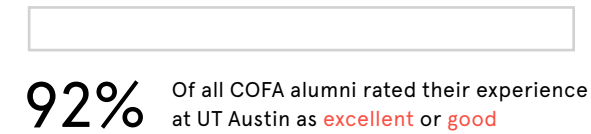
Rather, a specialist in American art, chose to focus on art produced in Western Europe and the U.S. from about 1500 to 1900, with particular attention to representations of bodies, physicians and medical procedures. The course culminates in extended study of Thomas Eakins's *The Gross Clinic*.

Throughout the course, students collaborated in interdisciplinary teams. For their final project, teams created a workshop for future medical students, which Rather described as mini versions of the course itself. "It's so great to see students from hard sciences, fine arts and humanities come together, developing mutual respect and empathy, as they work toward a common goal - all while learning some art history."

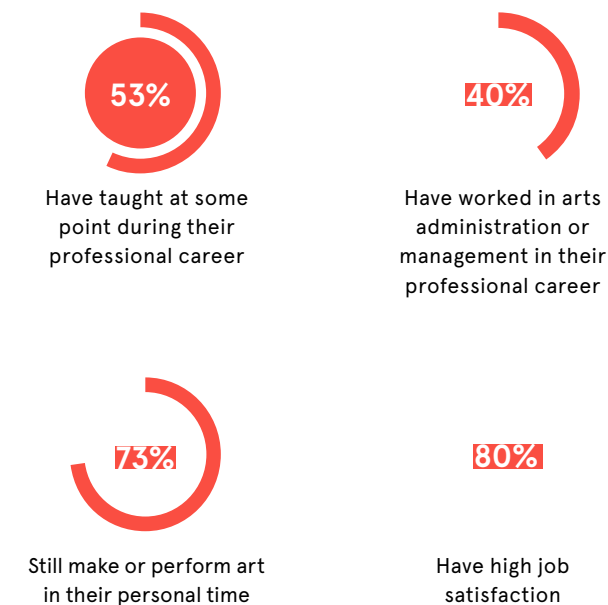
The College of Fine Arts participated in the 2015 survey from the Strategic National Arts Alumni Project (SNAAP), which provided valuable insight into the educational experiences and professional outcomes of our alumni.

Graphics by Maddie George.

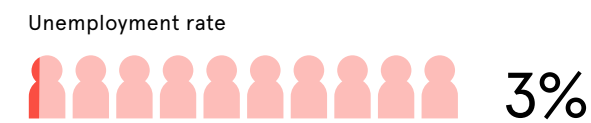
Educational Experiences



Jobs & Post Graduate Life



Low Unemployment

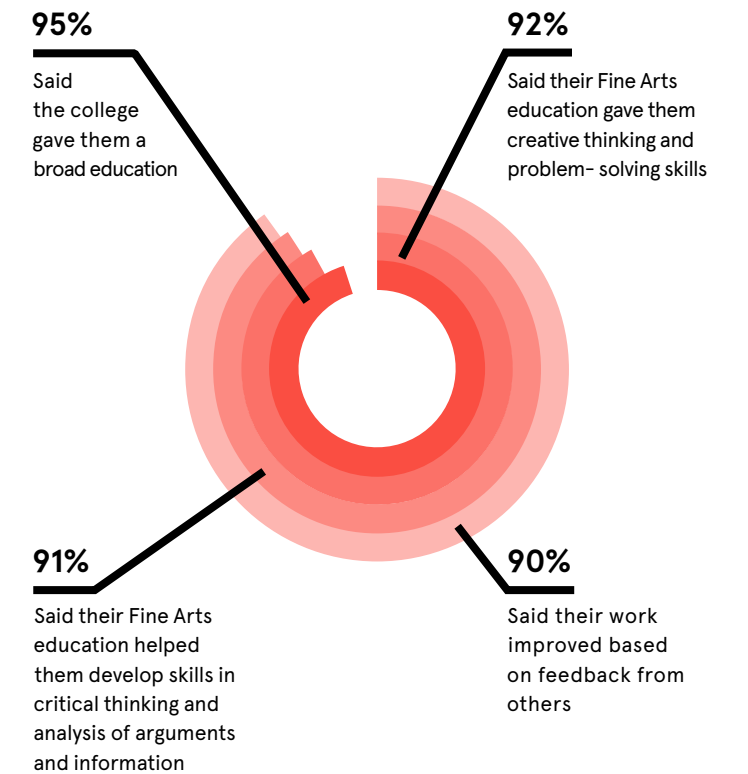


Employed soon

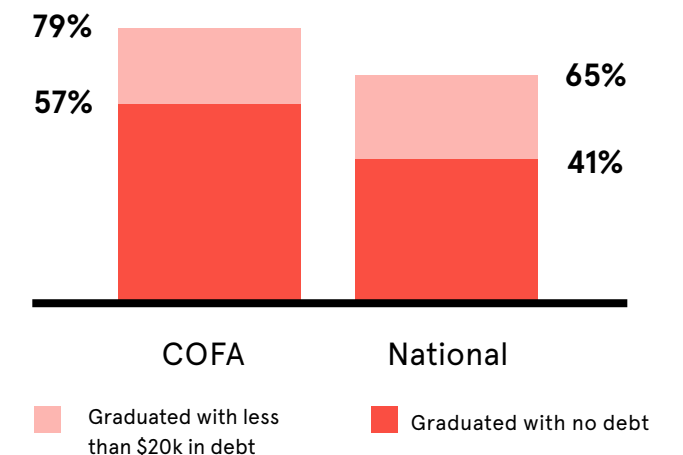


SNAAP Report Highlights

Skills Acquired



Student Debt



Come and make it

New technology available in The Foundry is sparking creativity and expanding opportunity

By Rose L. Thayer

Nothing is immune to the changes technology brings, and the tools of art creation are no exception. Paint brushes, concertos and a needle and thread aren't obsolete, but technology has expanded the possibilities of visual art, music and theatre design beyond the ideas on which the College of Fine Arts were founded.

To keep up with the expansion, and to keep students at the competitive edge of creative industries, the Fine Arts Library transformed a portion of its main floor into The Foundry—a maker space filled with the latest and greatest in creative technology available to all UT Austin students.

Whether designing art, costumes, video games, music or something in between, the options are limitless. After a brief training workshop, students can reserve time with

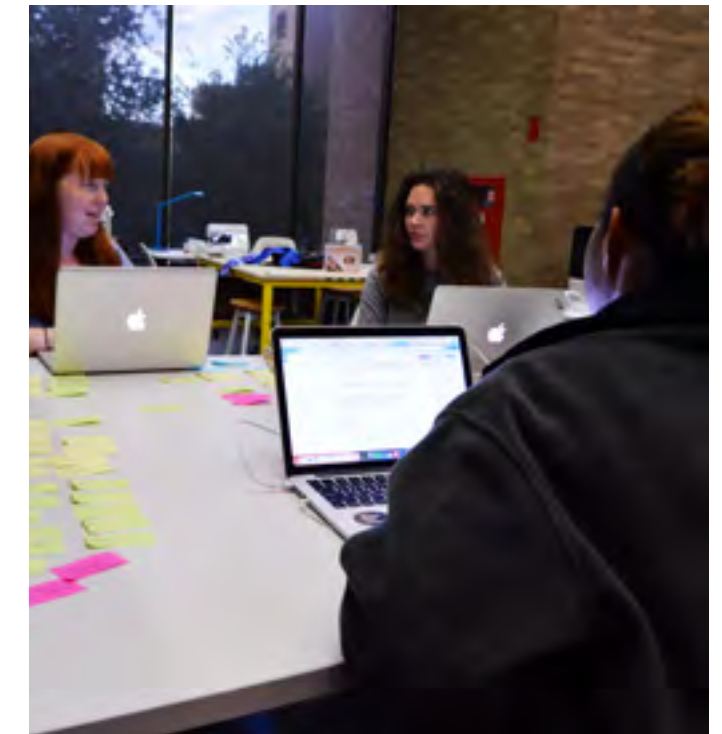
3D printers, sewing machines and textile printers, laser cutters and a music recording studio. Built in part with the support of a \$200,000 Hearst Foundation grant, The Foundry is a collaboration between the College of Fine Arts and UT Libraries.

"The Foundry gives students the tools, technology and creative space needed to compose, research, record, design, print, program and create the next masterpiece or million-dollar invention," said Doug Dempster, dean of the College of Fine Arts. "This new maker space is a game-changer for Fine Arts students and all UT students, enabling them to collaborate across disciplines to test new creative concepts and projects."

Arts and Entertainment Technologies freshman Alison Wilkes works at a 3D printer in The Foundry. There are 107 students enrolled in the Arts and Entertainment Technologies degree program, and 60 of those students are freshman. Photo by Rose L. Thayer.



Left, 3D printed work of art from Alison Wilkes, an Arts and Entertainment Technologies freshman. Courtesy photo. Right, Design students meet in The Foundry. Photo by Rose L. Thayer.



ADVENTURES IN 3-D PRINTING

Coiled up on its spool, the bright orange plastic string doesn't appear so inspiring at first glance. But attached to a 3D printer, Alison Wilkes said she's only limited by her imagination.

"Recently I like making things people recognize," said the Arts and Entertainment Technologies freshman. "Like an Iron Man helmet."

Wilkes is in the inaugural class of the college's new B.S. in Arts and Entertainment Technologies and focusing on game development. She is happy to have The Foundry available to her.

Most Thursday afternoons she can be found studying while the 3D printer hums away in the background, printing her latest creative endeavor. Before the winter break, she finished a T-rex skull with a unicorn horn—a gift for her brother.

"I enjoy building something and then taking the rough object home to work on it and make it look like it wasn't 3D printed," Wilkes said, describing the task of sanding and smoothing out rough edges made in the printing process. "The work after you 3D print is the part I take more pride in."

And she's not alone. The Wednesday before Thanksgiving, each available printer was booked, said Boris Brodsky, arts and creative technologies librarian.

Theatrical design graduate student Robert Mallin took his 3D printed object to the next level. He printed the likeness of a cartoon tiger's head, then smoothed and hand-painted the surface. After 3D scanning the tiger, he projected

a moving face onto the object—transforming it from an inanimate, all-white tiger likeness to a life-like cartoon character that could lick its nose.

The recording studio schedule also fills quickly, with half the students coming from Lecturer Jack Stamps's AET courses.

Kat Trujillo, a public relations student who graduated in December and moved to Los Angeles, took Stamps' class as part of the Digital Arts and Media Bridging Disciplines Program and used the recording studio. She created a three-song EP for her final project and plans to promote the Americana-style album commercially.

"I want to be an artists- and repertoire-coordinator and eventually get into songwriting. I can carry this EP as my business card," she said.

Justin Johnson, a third-year music production student, worked as a producer for Trujillo and said The Foundry proved to be a great resource. They recorded Trujillo's vocals and acoustic guitar there, but used space in the Butler School of Music for recording larger instruments played by other hired music majors.

"Toward the end, we listened back to mixes in The Foundry. With the treatment in the room, it was great," Johnson said. "We were hearing the truth of the mix."

Trujillo agreed. "It was really nice. There's no other place on campus that has that equipment for us to use that's accessible to non-music majors." ▶ CONTINUES ON NEXT PAGE



A visitor to The Foundry tests out virtual reality technology during grand opening events Sept. 7. Photo by Lawrence Peart.

SUPPORTING FUTURE MAKERS

AET students do get priority when booking equipment in The Foundry, but before anyone can schedule time, they have to undergo training to ensure safety and proper understanding of how to use the technology.

“We want students to leave their first training session with a demonstrated understanding of how to operate one piece of equipment on a basic level and also understand the safety procedures they need to follow while in the space. We also want to heighten their awareness of other pieces of equipment that are available to them and hopefully inspire them to try something new the next time they visit The Foundry,” said Amber Welch, head of technology-enhanced learning.

Recording studio training is available online, while all other equipment requires an in-person workshop ranging from 30 minutes to two hours. At the close of the fall semester, 84 students were certified in one or more areas, and nearly 200 students had joined the Canvas group to schedule a training.

“We want to establish a baseline. At this point in our rollout process, we are offering introductory level basic classes,” Welch said. “After we get a sense of the demand from students and faculty from across campus and gain a better understanding of the way that learning occurs in this space, we will start to offer more advanced classes. We need a starting point, and that is what our current roster of classes provides us as we prepare to think about The Foundry from a more programmatic perspective.”

There is still more to come for this creative space. The final piece of technology awaiting workspace is the virtual reality equipment and computers.

“I’m excited about the virtual reality area, but because of the space requirement puzzle, it is still on hold,” Brodsky said. It requires at least an 8- by 8-foot space where someone can safely walk around with the virtual reality headgear on and not run into anything. Once accessible, students can program in a 3D environment.

As word spreads and students begin to fill The Foundry with their creative energy, CAET Director Bruce Pennycook looks forward to seeing the many projects that will come out of this endeavor.

“The Center for Arts and Entertainment Technologies is all about students learning to create new work using digital tools and learning how to see their creative ideas come to fruition,” Pennycook said. “The Foundry is an absolutely essential component of our program, and it’s a fantastic way for students to gain hands-on experience in a space that promotes collaboration and cross-pollination of ideas. ■

The Kirby Attwell Guest Artist Residency Program

To support The Foundry, Dean Doug Dempster partnered with accomplished water colorist and Fine Arts Advisory Council member Kirby Attwell to fund and create a new artist residency program that will highlight the experimental interplay between artistic creation and both old and new technologies. The program brings working, distinguished artists who are pushing artistic creativity and cultural invention to the college. The program will host six artists through spring 2018 who will engage with students and faculty through lectures, demonstrations, mentorship and the development of work within The Foundry.

New director works to expand reach of recruitment efforts to attract best talent



Shelton Lewis

Shelton Lewis recently joined the College of Fine Arts as the new director of recruitment and enrollment management. Lewis began his career as an assistant director in the Multicultural Academic Student Services office at Central Michigan University, followed by progressive leadership roles in student affairs at major universities. Before joining the College of Fine Arts, he served as program director for the Leadership Living Learning Center at Baylor University, as well as at UT Austin as coordinator of sorority and fraternity life with the Dean of Students’ Office. He holds a B.A. in photography and an M.A. in Higher Education/Higher Education Administration from Central Michigan University. We caught up with him recently to ask about his new role in the college.

What are your biggest priorities in this position?

We’re working on stabilizing our vehicles for outreach. How do we communicate out to people, and what is the messaging we provide? Because we are at The University of Texas at Austin, a lot of people think that if they’re not in the top 7 percent, they can’t get into the College of Fine Arts. Because all of our students have to do something additional—audition or submit a portfolio—to apply, UT’s Office of Admissions gives us leeway to work with students who have strong talent, but maybe they fall in the top 20 percent of their class.

The other priority is rethinking how we engage people in a way that is both cost-effective for us and for them. We have a relatively small staff, but I’d like for us to reenvision how we interact with people, perhaps through webinars.

In the long term, we’re re-thinking how we recruit and admit students. What additional things can we be doing to get these students to enroll?

What do you see as the biggest benefits of an arts education?

I absolutely see an advantage to having an arts degree because artists have a different approach to life. The mindset that artists have is one that is an out-of-box approach to solving problems. The approach to problem-solving and approach to collaboration is totally different from someone in engineering or natural sciences. I don’t understand how engineers think, but I bet it’s a much more structured approach. But artists will approach things through different lenses and will mostly try anything to solve an issue.

What do you say to parents to address their concerns about their student’s future?

When parents bring up the whole question of the “starving artist,” I point out that even some students who graduate with a business degree can’t find jobs. I tell parents that we’re not guaranteeing jobs, but we’re making a promise that we will work extremely hard to make sure that our students are prepared when they graduate to be gainfully employed. I bring up Fine Arts Career Services as an example of what we are doing to help students prepare for post-college work, and I also point out that it’s a two-way street. We encourage students to get involved early from the first months they’re on campus and to stay active in terms of developing resumes and pursuing internships.

How did your arts training affect your personal and professional life?

I’ll quote Erika Badu: “Keep in mind I’m an artist, so I’m sensitive about mine.” In preparation as an artist, I think all artists are sensitive about their art and what they’re creating. But I think being in an environment where you are always, in some shape or form, evaluating the product or receiving input from other people—it changed my perspective professionally and personally. When I was a younger artist, it was always, “My way is best.” We always have a vision of what the end product should be. But for me, receiving so much feedback and criticism, it made me better because I can receive feedback in a way that’s now productive. I used to hear feedback as, “Oh, they’re just trying to get me to change everything.” Now, yes, I can hear the feedback and hear that they’re telling me that there are some areas that I can make better. Now I feel like I have a better understanding of how to hear feedback and how to implement that feedback. ■



Embracing traditions, invoking a new sound

Butler's new young professional string quartet reaches beyond expectations of the genre to create a uniquely American style.

Nick Montopoli, Zach Matteson, Karl Mitze and Geoffrey Manyin are the members of Invoke. Courtesy photo.

String quartets don't typically bring to mind the sounds of banjos or mandolins or songs about whiskey.

But Invoke, the new young professional string quartet in residence in the Butler School of Music, isn't your typical string quartet. Sure, they can play a repertoire of Brahms or Schubert chamber music, but in the vein of pioneering ensembles like the Kronos Quartet, they're looking beyond the traditional European canon. They're learning new instruments and writing their own music, which is heavily influenced by American composers like Aaron Copland and Peter Schickele.

"We were interested in American music," said violist Karl Mitze. "We didn't want to be another quartet just playing Beethoven and Haydn. There are a lot of groups our age doing that very successfully. But we didn't see ourselves as one of them. It wasn't the path we wanted."

The musicians were all students at the University of Maryland when they met, and they began playing together while they were in Italy over a summer as part of a music festival. They performed in some piano quintet readings as part of the festival and were busking in the streets as a

quartet in their spare time. Something about the chemistry between them just worked. When they returned to Maryland, violinist Zach Matteson sent a Facebook message to the group to see if they wanted to continue playing together, and they began collaborating from there.

Mitze and violinist Nick Montopoli talked about using the skills of all the quartet's members to make something new, to see if "string quartet" could transcend instrumentation. So Montopoli honed his banjo skills and Mitze took up the mandolin, and they began writing new songs that blended these new instruments with their traditional violin, viola and cello instruments.

"We are still, at heart, an acoustic chamber group," Montopoli said. "That's how we formed, and that's what our training is. We are still an acoustic band, a folk band, a classical string quartet—we're an acoustic ensemble. That's the core of what our sound is in all the different things that we do."

They also incorporate poetry and spoken word into their compositions and have even been experimenting with singing in their performances in the past few years. The group's name comes from "An Invocation" in a 1904 book of toasts that had been in Matteson's family for three generations. The group used to bring the book out at parties and concerts, but now it's kept in a glass case in the house that Mitze, Montopoli and Matteson share in Northeast Austin.

"Whether we're telling stories about pieces at concerts or telling a story through the piece, everything we do stems from a love of narrative, a love for story," said cellist Geoff Manyin.

"These guys, because they've come up in a more organic way, because they're open to more genres, because they've taught themselves how to play different instruments and they sing—their excellence is in the way that they bring that broader repertoire to life," said Butler School of Music Director Mary Ellen Poole.

This fall was their first semester in the Butler School of Music's young professional string quartet program, which takes one advanced pre-professional ensemble every two years to study with the Miró Quartet for a two-year residency. As part of the program, Invoke receives weekly coaching and private study with Miró members, prepares for competitions, performs with the Symphony Orchestra and the New Music Ensemble and receives comprehensive guidance for career management, networking and organization.

The Miró Quartet has been working with Invoke to build a mission statement and five- and 10-year plans and to set goals. Matteson said that the conversations they've had about the nuts and bolts of operating as a unit—how to plan a program, how to set a rehearsal timeline, how to make decisions as a group—has been a "mind-blowing" experience.

Invoke performs during the College of Fine Arts Advisory Council annual meeting on Oct. 28. Photo by Lawrence Peart.



"Whether we're telling stories about pieces at concerts or telling a story through the piece, everything we do stems from a love of narrative, a love for story."

— Geoff Manyin, Invoke cellist

"This is what being professional is like. You have a vision, you have a goal, you have a timeline," said Miró violist John Largess. "We want our students to feel like they're not afraid of the real world, that they know how to make what they want to have happen in their lives happen in the real world—as opposed to looking to somebody else to do it."

While the group has actively embraced their time in the Butler School of Music—playing with the UT Orchestra, performing as part of a semester-long series on Brahms chamber music, playing new works commissioned for their group, making plans to record later this year—they've embraced Austin as well. They've learned to barbecue brisket, and they're taking full advantage of all the tacos Austin has to offer.

While Mitze says they're acclimating well, Matteson goes a step further: "Texas is our spiritual home." ■



Defining what is new

Five days, 35 new works, 7,000 audience members

By Rose L. Thayer

Claire Goodman, left, and Sofia Aranha rehearse for Aranha's piece, *Swadesh*, for the Cohen New Works Festival. Photo by Lawrence Peart.

For one week, every other year, the Department of Theatre and Dance pauses, as the Cohen New Works Festival transforms nearly every imaginable space in the Winship Drama Building to host exhibitions of art. Students, faculty and the public wander throughout, taking in new work of all shapes and sizes—performance, opera, visual arts, acting, singing and multi-disciplined collaborations.

"It's an immersive experience. You can show up and see something from 10 a.m. to 10 p.m.," said Quetta Carpenter, a theatre lecturer serving as a faculty producer for her third festival. "The value of the festival is that it holds newness above all things."

Created in 2001 and named in honor of the late faculty member David Mark Cohen, the festival boasts between 30 and 35 new works from students and draws about 7,000 attendees. Students submit applications to create any form of art, so long as it is new. A student committee selects participants, who receive \$200 grants, mentorship and faculty support. But they are ultimately left to produce their own new work. Each work also is paired with a professional guest artist who attends the festival, giving students a contact beyond UT Austin.

"The festival is giving young artists more skills about how to be self-sustaining after they leave school," said Megan Tabaque, assistant producer and M.F.A. playwriting student. "Those skills include arts administration, arts leadership, technical skills and how to self-produce."

In the past, the festival has been open to anyone, but stayed largely a department-wide event. In 2015 and this year, producers pushed for more collaboration across disciplines, accepting more college-wide pieces than any other year. Students from across Fine Arts are participating and working with each other to create outside of the classroom.

Butler School of Music students Margaret Jumonville, an opera directing graduate student, and Michael Zapruder, a D.M.A. composition student, are teaming up with playwriting M.F.A. student Daria Miyeko Marinelli to produce *Golden*, a 30-minute mini-opera.

"We want to blur the line between the audience and the performers," Jumonville said. The orchestra—made up of the alumni-heavy new music ensemble Hear No Evil, will be included in the show, and the language is more colloquial than a standard opera.

"The value of the festival is that it holds newness above all things."

— Quetta Carpenter, Faculty Producer

Much of the action of the opera revolves around an object, so composer Zapruder is working with electronic music and motion-tracking technology.

"I'm here [at school] to experiment and do a lot of different things," Zapruder said.

Even though Jumonville and Zapruder are both music students, it's really the New Works Festival that provided the opportunity for them to work together.

"It's much easier to write something when you know when and where you're performing," he said. "The festival has a built-in community. That motivates every artist. All we want is for our work to engage with other people."

Carpenter said the theatre and dance department loves that the festival is expanding beyond its own students.

"Everybody's creativity is improved by opening beyond just preaching to the choir," she said. "It's like traveling internationally."

Of course, there is still a strong presence of those two disciplines. Sofia Aranha, third-year dance and economics

major with a Texas Talent Scholarship, is using the festival to expand beyond the dance curriculum of the classroom. She's exploring her own Indian heritage.

After years of dancing traditionally euro-centric styles such as ballet, Aranha arrived at college and began exploring her own cultural identity.

Her new work, *Swadesh*, creates a unique contemporary form that blends forms of the east and the west to explore intercultural performance and "cross-culturalism."

"Cross-culturalism happens when individuals from one cultural background learn from another culture, and *Swadesh* will create a space for the audience to experience such a phenomenon," she said. "I want a large cast to see how each dancer interprets a dance foreign to them."

"My work will create new avenues for conversation and critical inquiry not only about South Asian identity, but multiculturalism in dance as a whole," she added.

**Cohen New Works Festival
April 10-14
Winship Drama Building**

For a full schedule and list of participants, visit sites.utexas.edu/new_works_festival/.

Other standout works include *Garbage of Eden*, an interactive installation generated by waste engaging in environmental activism and community building, *Structor*, an interactive play in which the audience interacts with a computer program dialogue to create a character and then meets the character they create live, and *The Festival Is Cock-A-Doodle-Now*, a 9-foot wearable puppet mobile performance engaging festival attendees about the festival.

"It's all student-driven," Jumonville said, describing what excites her most about the festival. "It's about creativity, the support for that creativity, the encouragement to push boundaries and really create things new that are relevant and a challenge for each of us. As individual artists it's an amazing opportunity to grow." ■

Michael Zapruder, on piano, rehearses songs for his Cohen New Works Festival piece, *Golden*, with singers Andrew Breuninger and Ellie Shattles. Photo by Lawrence Peart.



Who is David Mark Cohen?

David Mark Cohen is a former head of playwriting for UT Austin's Department of Theatre and Dance. Cohen died in a car crash on Dec. 23, 1997, but during his life, he was an adamant supporter of new work. In his honor, and through the generous support of Broadway Bank, the Cohen New Works Festival continues to explore the endless possibilities of devised and collaborative new work.

On the bookshelf

A guide to books published by College of Fine Arts faculty during the 2016-17 academic year

Compiled by Rose L. Thayer

John Clarke

Annie Laurie Howard Regents Professor in Fine Arts, Department of Art and Art History

Leisure and Luxury in the Age of Nero: The Villas of Oplontis Near Pompeii

Edited by John R. Clarke and Elaine K. Gazda, Kelsey Museum of Archaeology, 2016



Marianne Wheeldon

Associate Professor of Music Theory, Butler School of Music

Debussy's Legacy and the Construction of Reputation

By Marianne Wheeldon, New York: Oxford University Press, 2017



Kathryn Dawson

Assistant Professor, Department of Theatre and Dance

Drama-based Pedagogy: Activating Learning across the Curriculum

By Kathryn Dawson and Bridget Kiger Lee, University of Chicago Press, 2017

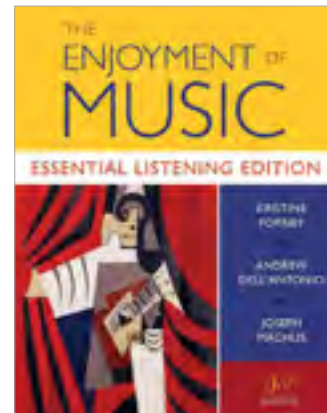


Andrew Dell'Antonio

Associate Dean for Undergraduate Studies, College of Fine Arts

The Enjoyment of Music

By Andrew Dell'Antonio, Kristine Forney, Joseph Machlis, W.W. Norton & Company Inc, 2016

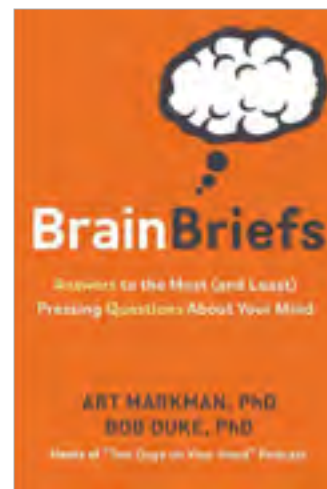


Bob Duke

Professor of Music and Human Learning, Director, Center for Music Learning, Butler School of Music

Brain Briefs: Answers to the Most (and Least) Pressing Questions about Your Mind

By Art Markman and Bob Duke, Sterling, 2016



George Flaherty

Assistant Professor, Department of Art and Art History

Hotel Mexico: Dwelling on the '68 Movement

By George Flaherty, University of California Press, 2016



Joan Holladay

Professor, Department of Art and Art History

Gothic Sculpture in America III: The Museums of New York and Pennsylvania

By Joan A. Holladay and Susan L. Ward, New York: The International Center of Medieval Art, 2016

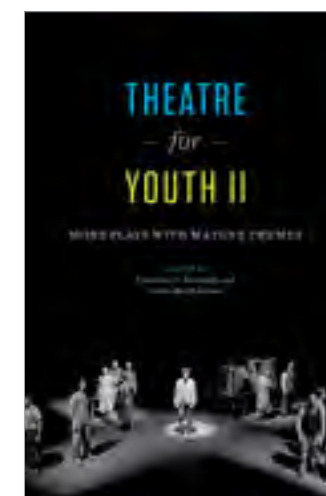


Coleman A. Jennings

Professor Emeritus, Department of Theatre and Dance

Theatre for Youth II: More Plays with Mature Themes

Edited by Coleman A. Jennings and Gretta Berghammer, UT Press, November 2016



Richard M. Isackes

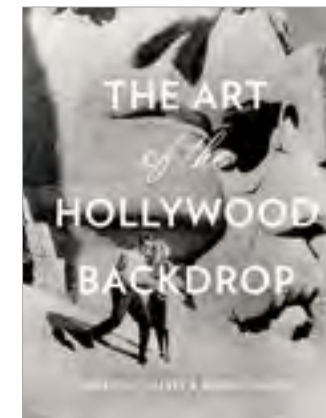
Professor of Design and Technology, Department of Theatre and Dance

Karen Maness

Lecturer, Department of Theatre and Dance

The Art of the Hollywood Backdrop

By Richard M. Isackes and Karen L. Maness, Published by Regan Arts, 2016



Luisa Nardini

Associate Professor of Musicology, Butler School of Music

Interlacing Traditions: Neo-Gregorian Chant Propers in Beneventan Manuscripts

By Luisa Nardini, The University of Toronto Press, 2016

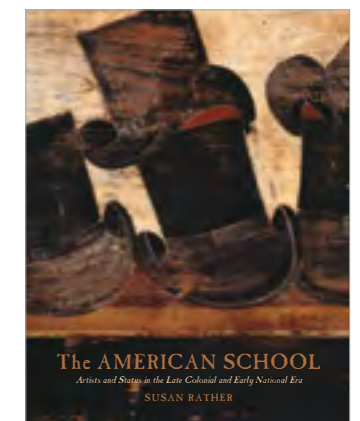


Susan Rather

Professor, Associate Chair, Department of Art and Art History

The American School: Artists and Status in the Late Colonial and Early National Era

New Haven and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2016



Richard Shiff

Effie Marie Cain Regents Chair in Art, Director, Center for the Study of Modernism, Department of Art and Art History

Bridget Riley: Works 1981-2015

By Richard Sniff and Robert Kudielka, New York: David Zwirner Books, 2016



For more on these books, please visit finearts.utexas.edu.

“ARH 303 online, or how I learned to love televised teaching”

By Ann Johns
Distinguished Senior Lecturer, Department of Art and Art History



Ann Johns filming her course last spring in Mezes Hall. Photo by Michael Arbore.

In 2015, Dean Dempster asked if I'd be interested in teaching a new type of online course created at UT and known as a SMOC (Simultaneous Massive Online Course). My first impulse was to run for the hills, because I cherish the spontaneity of direct instruction and those invaluable “teaching moments” that arise while instructing students. As director of the department’s Learning Tuscany program, I have the great privilege of teaching 25 students on site in Italy each year in front of Bernini, Fra Angelico and Duccio. How could an online experience be anything but a pale shadow of these other rich teaching experiences?

And then I visited UT’s LAITS (College of Liberal Arts Instructional Technology Services) filming studio, where I saw how engaged and well-instructed students could be in this new format.

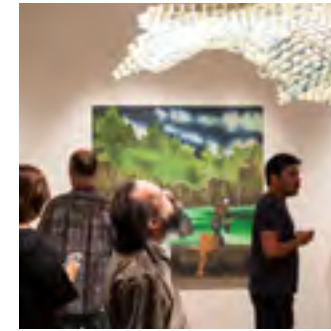
Fast forward to 2017: I am now in the planning stages of another round of ARH 303 as a SMOC, and I’m pleased to report the following: teaching this class last spring was one of the highlights of my career. I am excitedly looking forward to improving on our first effort, and I am immensely gratified by the overwhelmingly positive feedback we received from our students.

Here are some of the surprising takeaways from our first round of teaching online:

- Classes are live, so students can ask questions in real time. This is a huge boon for the shy or uncertain student, who might be discouraged from asking questions in a large lecture hall format.
- The online format is the great equalizer, as everyone has a “front-row” view of the speaker. This is, again, an immense advantage to the vast majority of students who do not sit in the front two rows of a large lecture hall. The images are clearer, and the sound is adjustable, and our millennial students seem quite comfortable.
- We easily interspersed music, movie clips, YouTube videos and our own videos into the classes. Our videos include those created to illustrate painting and printmaking techniques and also the pre-class videos that incorporated references from pop culture into the curriculum for the day (*Mad Men* on Rothko, *The Simpsons* on Warhol, etc.).
- The lectures are captured on video, so students can watch them again for studying and review purposes.
- Students still have direct contact hours, through studio visits, TA sections and live office hours. An unexpected consequence was that I had about 25 percent more students visit me in office hours!
- Students still had the opportunity to visit the Blanton Museum and interact with art throughout the semester, and the Blanton staff could not have been more helpful.

We certainly still have challenges, but I feel confident that this format can deliver a course that allows a large number of students to fulfill their Visual and Performing Arts requirement and to understand our world through the prism of art. Enhancing all of our students’ critical thinking and visual literacy skills seems a worthy goal for the uncertain 21st century.

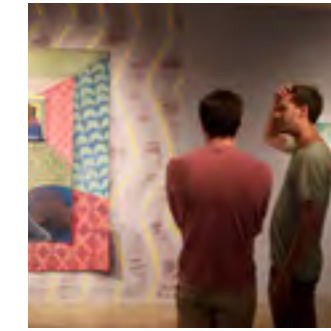
EVENT HIGHLIGHTS



March 10–April 7
Senior Art Exhibition + Senior Design Exhibition
Visual Arts Center



April 20–22
Luna
Oscar G. Brockett Theatre



April 21–May 13
Studio Art M.F.A. Thesis Exhibition + Design M.F.A. Thesis Exhibition
Visual Arts Center



April 22–29
The Magic Flute
McCullough Theatre

For more information visit finearts.utexas.edu/calendar



1. Butler Opera Center’s fall performance of Giacomo Puccini’s *Ginanni Schicchi*. Photo by Nathan Russell.

2. Visitors to the Visual Arts Center enjoy *Placeholder*, an installation by Victor Pérez-Rul. Photo by Sandy Carson.

3. *In the Red and Brown Water* (2016). Photo by Lawrence Peart

4. Adriana Scamardi, acting sophomore, as Wendy Darling in the Department of Theatre and Dance’s fall performance of the play *Lost Girl*. Photo by Lawrence Peart.

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Caitlin Graham

The Department of Theatre and Dance's fall production of *Little Women: The Broadway Musical* featured not only the talents of actors and singers, but also beautiful costumes made by costume design students. The sketches showcase their work leading up to the creation of large skirts in rich fabrics that truly brought the beloved characters to life on stage.

"We were really excited to reflect the vibrancy of the characters in a richly saturated color palette while capturing each woman's individual identity through style lines and patterns of the period," said Caitlin Graham, second-year M.F.A. candidate in costume design. "This show takes place over three years' time and spans every season so we tried to find ways to create four to five looks with two iconic character driven designs."