

## LIVING APART CREATING TOGETHER

HOW CREATIVITY HELPED  
STUDENTS FLOURISH  
DURING A HISTORICAL  
MILESTONE

P. 04



RESIST COVID  
TAKE SIX!  
P. 54

2020  
COMMENCEMENT  
P. 26

UNIQUELY  
UARTS  
P. 30



CONTENTS

FROM THE PRESIDENT	02
LIVING APART CREATING TOGETHER	04
ALEX DA CORTE: <i>CHICKEN</i>	18
UNCHARTED TERRAIN	26
UNIQUELY UARTS	30
AROUND CAMPUS	52
STUDENT NEWS	82
FACULTY NEWS	90
ALUMNI NEWS	100
ALUMNI NOTES	108
IN MEMORIAM	114
DONOR REPORT	116

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# FROM THE PRESIDENT

**T**here is no doubt that 2020 represents a profound turning point in our society. The world continues to reel from the devastating effects of a global pandemic and ever-increasingly frequent natural disasters around the globe. Simultaneously, our nation continues to account for the violence perpetuated through the legacy of racial inequity, as well as an election that has demonstrated the entrenched polarity in our country. Though these events may represent some of our most formidable challenges, I believe they also present some of our greatest opportunities. The moment and need for artists and creatives has never been greater.

At UArts, we're continuing to respond and evolve with our world. In front of us is the chance to get away from the traditional way we've thought about creative fields, how we educate creators of tomorrow, and where we can break barriers and remove silos. As you'll see by the stories we've included in this issue of Edge, we aren't waiting for the world to return to its state before the pandemic; instead, we're helping define what tomorrow will look like, now.

The relevance of our work for tomorrow has not only been demonstrated through the resilience of our students, faculty and staff, but also through those who have chosen to invest in us. Though we've faced some true and extensive financial hardships this year, I am pleased to relay that we've raised \$4 million since March 2020 alone. The investments of individuals and foundations alike are a testament not only to the important work that UArts is undertaking today, but also to a belief in the importance of the work we will lead in the future.

**So although we might be living apart, we will create together.** The strength of working together as a community and supporting the role the arts will play in tomorrow's world may have never been more important than it is at this moment.



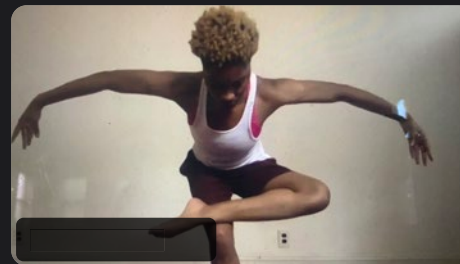
David Yager  
President and CEO



By Maria Raha



# HOW CREATIVITY HELPED STUDENTS FLOURISH DURING A HISTORICAL MILESTONE



Zoom



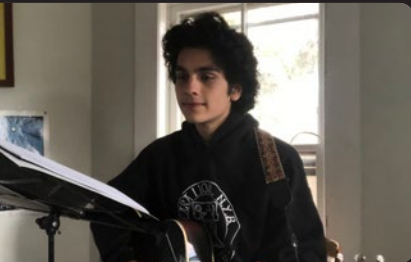
# A

new way to read Kurt Vonnegut's *Slaughterhouse Five*. A phenomenological perspective on dance. A shift in music recording. Since the pandemic sent us from campus to our homes in March, UArts students have been reimagining themselves and their artistic practices as they become the first generation of artists to work entirely online.

As the year progressed, they showed, time and time again, tremendous agility, determination and resourcefulness. They proved the resilience it takes to be artists, no matter the medium. Therefore, UArts has highlighted students whose remote learning inspired us to begin using the motto Living Apart, Creating Together. The UArts community might not physically be sharing the same space, but we're indelibly bonded by our collective creative spirit.



# TRANSFUSION TRANSFORMATION



From opera serenades on a balcony in Florence to rock star Dave Grohl's video-based battle with 10-year-old drummer Nandi Bushell, music's power as a conduit for comfort, healing and global unity, online and around the world, has been reinforced since the pandemic took hold of 2020.

At UArts, where dozens of ensembles perform together all year long, the premier ensemble Transfusion has discovered multitudes about playing and working remotely since March. For **Scott Blanke '21 (Instrumental Performance, Trombone; minor in Music Education)** and **Raphael Krause Palit '21 (Instrumental Performance, Guitar)**, changes in the ways they collaborate have given them fresh perspectives on their craft—and a new set of skills.

Under the direction of **Chris Farr**, ensemble director and head of the Instrumental Performance program, Transfusion is a mostly instrumental ensemble that arranges work across genres for 10 musicians who comprise a rhythm section and a six-person horn section. (Farr explained that there isn't material published for ensembles of this size.)

Each week, ensemble members meet and select a piece to work on, all of which are composed or arranged by UArts faculty or alumni. Though ensembles have always been a way for students to play together and interact with each other while doing so, this year added not only the wrinkle of learning to perform together remotely, but also a new layer to their education: learning how to record.

"Week after week, we've been able to come together and send remote recordings to create these recordings from scratch," Krause Palit explained. "Chris [Farr] sends out a MIDI track with completely fake instruments. It goes out to bass, then to drums, then to me on guitar and then to piano. It's almost like a game of telephone going on, to take it from that MIDI land all the way to a full-on professional recording."

Though most ensembles traditionally focus on performing, Transfusion is learning to record professionally, which, Krause Palit pointed out, expands the possibility of their individual production of high-quality recordings rather than the musicians having to rely on access to a traditional production studio.

**"WE ARE NOT GOING TO LET THE PANDEMIC STAND IN THE WAY OF CREATION OF GREAT MUSIC."**

— CHRIS FARR,  
ENSEMBLE DIRECTOR

"They have become not only great musicians on their individual instruments, but also great recording engineers, producers and self-evaluators," Farr said. "We are not going to let the pandemic stand in the way of creation of great music."

The challenges presented by the pandemic have also led to divergent interactions among Transfusion's members. Blanke, a trombonist, noted, "For the horns a lot of times, we're not recording to anyone besides the rhythm section, and it really changes that dynamic. A lot of us have either played together or just heard each other play, so it doesn't feel as awkward as you might think to only be recording to one person, because we have a sense of how we play and it really makes it fun."

Among other experiences this year, Blanke has begun thinking about changing his approach to writing music, inspired by the course *Creative Composition*. "We talked about having a process that goes into your music, so before you write something, you have a certain motif or a certain rhythm in mind," he said. "And using that, you write a whole piece. The last one we did was graphing and visualization, when, before we write, we think of a graph of either the flow of a melody or the range of the melody. It's been a really inspiring way to keep writing in different circumstances."

According to Micah Jones, dean of the School of Music, remote recording could be incorporated into ensembles in the future. "In this season, our students have embraced the technology available to them to continue developing an audio record of their incredible work this semester," he said. "I am truly excited by the work they are doing."

But perhaps nothing is as inspiring as the perseverance of UArts students. Blanke said, "I've definitely learned that no matter what happens, music will always be there, and that anything's possible when you have a creative group of people surrounding you at such a creative and inspiring school as UArts."



# COLLABORATION CROSS-CONTINENTAL



Zoom



UArts has the distinction of representing North America in a video project for the Save Me Trust, a prominent foundation that works for wildlife conservation around the world. Co-leading that work is **Angela Visconti '21 (Animation)**.

The multi-continental music video will be set to a yet-to-be-announced soundtrack provided by an internationally lauded rock band. Only one school per continent is working on the video, so UArts will represent the whole of North America. The students researched issues that affect endangered species on this continent and narrowed their subject matter.

"We're focusing on habitat loss on land to city development and roads," Visconti said. "We have an ocean part, [which focuses] on oil spills from the Gulf and plastic pollution in the ocean, which affects birds everywhere," Visconti said. "So we start with the ocean and then we transition into land, and then we go to the next continent after that."

**"IT'S REALLY NICE THAT WE GET TO EXPERIENCE COMMUNICATING AS A TEAM AND AS FELLOW ANIMATORS. IT'S GREAT FOR CONFIDENCE."**

— ANGELA VISCONTI '21  
(ANIMATION)

The 2-D animation style the group is using is hand-drawn and semi-realistic, with some 3-D sculpted pieces and linework.

At the time of this writing (in early November), the project is about halfway done, and the students aim to finish by early December. As part of her *Client Animation* class, Visconti was chosen by her peers to supervise the plastic and oil pollution section of the project. "It's challenging being a supervisor, but it's

rewarding," she said. "It's really nice that we get to experience communicating as a team and as fellow animators. It's great for confidence."

Visconti acknowledged that learning remotely required adjustment, as it has been for most students. "It's a huge test to one's personal discipline, and it's something that I've always struggled with," she said. "I've been making great progress on it, but working remotely puts so much of that responsibility directly on you. It's all up to you, because you're in your personal space, where there are temptations everywhere."

There are upsides, too, such as being able to learn from animators that physical space might have prevented before. "A lot of events for WIA [Women in Animation] or ASIFA East are in [New York], so they're not always easy to go to," Visconti said. "Remotely, I can join any event I want to, and that has made learning certain things about the industry so much more accessible, because I don't have to physically show up to a talk to hear someone speak about how to talk to a recruiter—I can log on to Zoom and learn right there."

Karl Staven—head of Animation at UArts and the catalyst for UArts' involvement in the Save Me Trust's work—said, "It's wonderful that our UArts Animation students are able to take part in this multi-continent collaborative project. [Visconti] has done an amazing job organizing and keeping her fellow animators on track while also contributing her own animation."





# THE DANCERS WITHIN



Though all disciplines are challenging when artists are limited by physical space, dancers could be facing the biggest obstacle when living and working remotely: Not only do we view them as needing to physically interact with each other, they also need enough empty space in which to move, which isn't always easy to find. So, what happens when dancers might have to be still significantly more often than they're used to?

Two Dance majors, **Ira Lindsay '22** and **Gabby Moore '22**, have found that being still has inspired them to consider their artistic practice differently. Both Moore and Lindsay noted that their *Junior Seminar* course, taught by School of Dance Dean **Donna Faye Burchfield** with co-teachers and MFA candidates **Jon Baldwin '20** and **Jhelan Ashané Gordon-Salaam '20**, have expanded the way they think about dance and their individual relationships to it.

"For me, moving less has given me time to really sit down and be able to language myself as an artist," Moore said. "My dance program has always been, since a young age, performance, performance, rehearsal, dance class, dance class. But now that I'm in college, this is my third year and this pandemic is going on, I need to focus on languaging myself as a creator and being able to think more critically about certain subjects or ideas that come up."

For example, Moore noted that she is examining the "phenomenology of dance," or, the direct and personal experience she has with the discipline, rather than focusing on performing, history and overall knowledge about the field. "I'm getting [to know] about the phenomenology of dance and deepening my understanding of that, viewing various artists and connecting them through dance and with myself. [I'm also] practicing civil disobedience, but also looking at it through dance and through everyday life."

**"THE ARTS ARE TOO IMPORTANT TO JUST GO AWAY. IT'S NOT SOMETHING THAT CAN JUST VANISH INTO THIN AIR OR JUST FADE AWAY. IT'S A LIFESTYLE."**

— IRA LINDSAY '22 (DANCE)

She is also keeping a journal and listening to music, tapping into the choreographer within.

Lindsay was also inspired by his *Junior Seminar* course. "That class has been something that's really been making me think about the future and especially what's going on in the world now. How do I participate in this? Or, what's going to be my contribution [in the] present?"

Though his physical space has been limited, he discovered a way to remain committed to dance outside a routine heavily focused on performance and practice. "I found that I needed something to kind of keep me going—I need to be involved in dance somehow."

When an announcement about an internship opportunity went out from the School of Dance, Lindsay applied and is now remotely interning with Alonzo King LINES Ballet, a San Francisco-based contemporary company.

And though the limits of 2020 presented artists everywhere with new challenges, he knows the arts will survive. "The arts are too important to just go away. It's not something that can just vanish into thin air or just fade away. It's a lifestyle. It's the way people live. And, as artists, us just being here is keeping the arts alive."





## ADVANTAGE: ACCESS



Though the performing arts have had a huge obstacle to overcome when faced with the cancellation of a year's worth of seasons and shows, **Jaedto Israel '21 (Directing, Playwriting & Production)**, uncovered an opportunity to expand theater's possibilities.

In the spring, Israel was working on a show called *You, On a Date*. "I worked with a story team for six weeks to build ideas and develop a script, and then we went through four weeks of workshop and rehearsals with a full cast and production team," Israel recalled. "And then quarantine started right as we hit tech, so I never got to put the show up, but I did get through the vast majority of that process."

The thing that quarantine has taught Israel is the advantage of accessibility. Once we were all living and working remotely, he began participating in digital drag shows, the technology for which, Israel noted, allowed him to perform in and produce shows for much wider audiences.

"The technology that the drag scene is using and the accessibility that comes with it is really useful to theater-making, because it allows you to reach such a wider audience," Israel said. Other advantages include being able to offer a pay-what-you-wish or other sliding-scale ticketing model, which

encourages more people to attend. "So I've been taking a lot of what I've learned from just doing these drag shows, producing them myself and also starring in other people's, and I'm trying my best to see what I can plug into my senior project."

Israel's senior project, titled *Overgrown*, is an online, interactive musical. The description for the show reads, "Follow a party of amnesiac adventurers as they uncover the mysteries of a city destroyed by Mother Nature, a showboating diva plant woman with an affinity for vaudeville. *Overgrown* hopes to simultaneously be a one-act campy musical comedy and a full-motion video game that features elements of [Dungeons and Dragons]—inspired RPGs [role-playing games] and rhythm games such as *Parappa the Rapper*."

Israel's vision is certainly one that can expand in an online environment. For *You, On a Date*, he planned to provide audiences with red and blue LED lights, so they could vote on where the story went. Producing virtually provided a host of choices for Israel's senior show. "Now that we're online and we have access to some more complex solutions, we're probably going to take one of those. We are trying to build a musical into an RPG, an online RPG. Pretty soon, we're going to start analyzing basic game mechanics of some old point-and-click games and seeing what we can take from that."

Though Israel had to pivot the way he was producing work, he reflected that not too much about collaboration had changed this year. "Even though we can't be with each other, it doesn't mean that we can't continue to build relationships with each other and build this strength in our community," he said. "Something that school has definitely taught me is that I don't feel that much is different, because the energy that all of my classmates and I are bringing to the table is still the same."

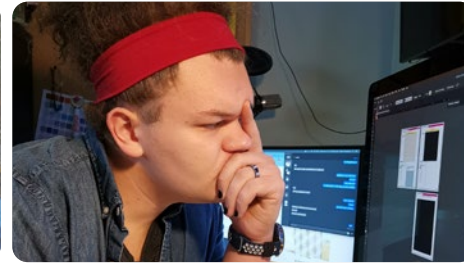
**"EVEN THOUGH WE CAN'T BE WITH EACH OTHER, IT DOESN'T MEAN THAT WE CAN'T CONTINUE TO BUILD RELATIONSHIPS WITH EACH OTHER AND BUILD THIS STRENGTH IN OUR COMMUNITY."**

— JAEDTO ISRAEL '21  
(DIRECTING, PLAYWRITING  
& PRODUCTION)





Zoom



**Viktor Freeling BFA '20 (Graphic Design)** was close to finishing their senior year when the pandemic drove us all to our homes in March. Before COVID hit, Freeling was working on restructuring Kurt Vonnegut's classic novel *Slaughterhouse-Five*—which jumps back and forth in time—into a linear narrative on a long scroll.

"For a really long time, *Slaughterhouse-Five* was a really interesting and captivating book for me," they said. "I always attributed it to the fact that it followed a really different structure to other books and linked that to my own personal experience with attention deficit disorder. I always found it really interesting that people who didn't have attention deficit disorder found it a really difficult book to read, where almost every book besides *Slaughterhouse* has been very [hard] for me to read."

When the world went virtual, Freeling reimaged their project as a digital card game. Cards containing events from the book are laid out, and users can reorder the novel however they would like to read it by clicking and dragging the cards on a timeline. As Freeling noted above, they've experienced a lot of people who have difficulty with the book because of its shifts in time. Freeling created a way to solve that.

**"THE PANDEMIC HAS TAUGHT ME JUST TO BE PATIENT WITH MYSELF."**

— VIKTOR FREELING BFA '20  
(GRAPHIC DESIGN)

"Viktor's presentation to the senior critics was just about perfect: They demonstrated the project as a livestreaming YouTube video, complete with requests to 'Like and follow!'" said Angela Reichers, head of the Graphic Design program.

Freeling graduated from UArts in May, among the milestone class that will indelibly be known as the Class of 2020, the cohort that graduated virtually, en masse, for the first time. As the pandemic started, they landed a job at a New York City-based children's apparel company.

"The pandemic has taught me just to be patient with myself," they explained. "It's a lot more difficult when you're not in a setting specifically for doing work, that you have to make a setting in your own home, which is typically not a place that you want to do work. So it's difficult forming that kind of mentality around even just a single room in your own living space or just a portion of your room."

When considering how the world of design—one of the most responsive and agile creative fields—might change in the wake of COVID, Freeling believes that this shift to remote work could indicate a shift in the way we all work professionally and make it much easier for companies to accommodate working from home.

They said, "I hope that for folks who are disabled, for folks who can't constantly come in and be in a physical location, to have the ability to be able to work remotely or if another major issue comes around, that the infrastructure would be there to help support it."



# FOUND & FABRICATED



When UArts began operating remotely in the spring, **Vanessa Dinh '23 (Graphic Design)** was balancing her graphic design work with tactile projects in the Makerspace. She was considering a minor in Glass, too, and was taking *Glass 101* and *Found and Fabricated*. Dinh had discovered that physical objects satisfied her maker spirit.

"I was hanging out in the Makerspace a lot," Dinh said. "I really liked working with my hands on things, because my major is so digitally intensive, and I just needed a break from it."

Makerspace or not, Dinh returned to an old hobby, needlework, since the pandemic hit. She's been crocheting stuffed dinosaurs for her friends and for sale. "I've definitely been trying to stay with that crafty approach, because again, now it's completely digital," she said.

**"WHAT I WAS TRYING TO DO IN THIS COVID TIME WAS REALLY INCULCATE THE IDEA OF POSSIBILITY AND LEARNING HOW TO TALK ABOUT YOUR WORK."**

— DAN CLAYMAN  
EFFRON FAMILY ENDOWED  
CHAIR IN GLASS

Glass probably seems like one of the courses it would be most difficult to recreate in a remote setting, but, like other UArts faculty members, Efron Family Endowed Chair in Glass **Dan Clayman** found an alternate route to stoke his *Glass 101* students' creativity. And Dinh dove right in.

"What I was trying to do in this COVID time was really inculcate the idea of possibility and learning how to talk about your work," Clayman said, "and that with a little ingenuity, we could pull off some of the same problems we would have attacked while at school." His criteria for the final project was broad enough to allow students to explore the possibilities the remote world had brought to them as artists. "The only criteria [was] that there must be a reference to some quality of glass that [we'd] been discussing," he explained. "Something like fragility, brightness, one of these things, and [they] could do anything, as long as it was compelling, made with intent, complete, refers to characteristics and qualities of glass, and something meaningful to [them]."

The class learned how to reuse existing glass to create sculptures. Dinh left notes around the apartments in her complex, explaining that she needed the glass her neighbors would put out for recycling for a school project. Her neighbors responded with abundance. "It was cool, because there were a lot of products that I wouldn't buy myself, but they had really interesting packaging," she said. For her final project, Clayman shipped her a stockpile of blue glass from Rhode Island, where he was based while teaching remotely.

After Clayman taught them how to safely break glass at home and use hot glue to "fuse" the glass together, Dinh was able to make numerous, inspired sculptures at home. She made a large bean shape out of bottles. "I was working on a bean shape before COVID, and I really wanted to finish that idea," she said. The bean was inspired by "Cloud Gate," a large, metallic, beanlike public sculpture by Anish Kapoor in Chicago's Millennium Park. To demonstrate refraction, Dinh also made a sculpture of the coronavirus cell—in part crafted from Corona beer bottles. For her final project, she made a teacup, saucer and plate setting out of shards of glass, including the blue glass Clayman had shipped to her.

"In the beginning, we were all kind of bummed out about [quarantine], and we were all kind of concerned about how the rest of the semester was going to go," Dinh recalled. "But we were able to make some really cool stuff, and I'm kind of glad. Maybe it would have been different if we'd still had the studio, but I am happy with the work I made."





# ALEX DA CHICKEN CORTE

On March 5, 2020,  
in conjunction  
with University of  
the Arts' exhibition  
*Invisible City:*  
*Philadelphia and the  
Vernacular Avant-garde*  
curated by Sid Sachs  
with Jennie Hirsh,  
Alex Da Corte  
BFA '04 (Book Arts &  
Printmaking) and  
Kate Watson-Wallace  
reinvented conceptual  
artist Allan Kaprow's  
*Chicken* in the same  
location it was  
originally performed,  
now known as  
Gershman Hall.

Image by Wang Shui





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1. Melanie Cotton in Allan Kaprow's *Chicken Reimagined* by Alex Da Corte, image by Liz Waldie BFA '18 (Photo/Film)
2. Danielle Currica in Allan Kaprow's *Chicken Reimagined* by Alex Da Corte, image by Liz Waldie BFA '18 (Photo/Film)
3. Allan Kaprow's *Chicken Reimagined* By Alex Da Corte, image by Liz Waldie BFA '18 (Photo/Film)



4. Allan Kaprow's  
*Chicken Reimagined*  
by Alex Da Corte,  
image by Liz Waldie  
BFA '18 (Photo/Film)

5. Andrew Smith in  
Allan Kaprow's  
*Chicken Reimagined*  
by Alex Da Corte,  
image by Liz Waldie  
BFA '18 (Photo/Film)

6. Allan Kaprow's  
*Chicken Reimagined*  
by Alex Da Corte,  
image by Liz Waldie  
BFA '18 (Photo/Film)





7. Kim Thompson in Allan Kaprow's *Chicken Reimagined* by Alex Da Corte, image by Liz Waldie BFA '18 (Photo/Film)

8. Imma in Allan Kaprow's *Chicken Reimagined* by Alex Da Corte, image by Ian Douglas

9. Jessica Emmanuel in Allan Kaprow's *Chicken Reimagined* by Alex Da Corte, image by Liz Waldie BFA '18 (Photo/Film)

10. Alex Da Corte as Allan Kaprow in Allan Kaprow's *Chicken Reimagined* by Alex Da Corte, image by Liz Waldie BFA '18 (Photo/Film)

11. Wilmer Wilson in Allan Kaprow's *Chicken Reimagined* by Alex Da Corte, image by Liz Waldie BFA '18 (Photo/Film)



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10



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**Images:** Ian Douglas, Wang Shui, Liz Waldie BFA '18 (Photo/Film): Courtesy of the artist; University of the Arts; Sadie Coles HQ; and Karma, New York



UArts hosts its first-ever online Commencement.

# UNCHARTED TERRAIN

By Lisle Hummerston



**M**ost college grads can expect to sit through never-ending speeches on a football field, baking under the hot sun. But Commencement at UArts has never followed convention, and this year was no exception. Due to the COVID-19 pandemic, the UArts community came together online to experience its first-ever live-streamed virtual Commencement ceremony, which was viewed more than 8,500 times that day.

When the coronavirus pandemic hit Philadelphia in mid-March and it was clear that students would not be coming back to campus after spring break, an overwhelming sense of sadness swept the community—especially the graduating seniors. But sadness quickly gave way to resolve, as UArts found new ways to celebrate the incredible accomplishments of the Class of 2020 together, yet apart.

"In this time of disappointment, I find solace in the work that we are doing as a community and collectively as a school," said student Commencement speaker **La'Needra "Lulu" Cornelious BFA '20 (Acting)**. "A lot of people cannot enjoy this moment due to financial issues; family problems at home; and literally, the loss of life. So for them, we celebrate today, no matter how it's given."

On the morning of Commencement, the community gathered around computers and TV screens as Piano grad Nicholas "NGXB" Blum opened the ceremony, performing "Pomp and Circumstance" from home. Despite the remote nature of the ceremony, a sense of togetherness undoubtedly filled the air as School of Music faculty gave a stirring rendition of "America the Beautiful," performed entirely via Zoom.

As master of ceremonies, **President and CEO David Yager** addressed the community from the university's Center for Immersive Media, which was decked out in UArts red and black for the occasion. Jeff Lutsky, chair of the Board of Trustees, also offered his well wishes to the Class of 2020, followed by the customary presentation of student and faculty achievement awards.

Vice President for Academic Affairs Carol Graney presented the Lindback Distinguished Teaching Award to Art History Professor Nancy Heller and the President's Distinguished Teaching Award to Adjunct Associate Professor Ralph Giguere, who teaches illustration in the School of Design. Heller retired in 2020 after a 30-year career at UArts.

"I got the chance to work at a place where everyone dedicated their lives to the visual and performing arts," Heller said. "Over the past three decades, it's been a delight to spend time with UArts' gifted and fascinating students, staff and faculty."

Giguere also offered heartfelt wishes to the graduating class. "Teaching at University of the Arts has been, and continues to be, one of the great joys of my life," he said. "I would like to thank all the students I have had the opportunity to work with. You have made me a better teacher. A special thank you to my seniors this year; I have enjoyed every minute of our time together and I will miss you. Congratulations to the entire senior Class of 2020. Go out and change the world with your artistry."

President David Yager addresses the graduating Class of 2020.





Producer and musician **Adam Blackstone '04 (Instrumental Performance)** made a special appearance from his recording studio and addressed the Class of 2020 on behalf of the Alumni Association, followed by the presentation of the Silver Star Alumni Awards to **David Ewing BFA '68 (Film)** and **Libby Newman '80 (Printmaking)** for their incredible contributions to the creative community. Ewing is a 12-time Emmy Award-winning editor and producer of a wide variety of networks and series, including ABC's Jennings and Koppel units, CBS, CNN, Discovery, National Geographic, NBC's Dateline, PBS and many others. Newman was the founding director and curator of the Esther Klein Gallery of the University City Science Center for 25 years.

President Yager presented two honorary doctorate degrees: to **Njideka Akunyili Crosby**, a world-renowned, Nigerian-born visual artist and recipient of a 2017 MacArthur Fellowship, and **Phong Bui BFA '85 (Illustration)**, an artist, writer, independent curator, and co-founder and artistic director of The Brooklyn Rail—a "journal committed to providing an independent forum for visual arts, culture and politics throughout New York City and beyond."

In a recorded interview with President Yager, Crosby said, "[Artist] Charles Gaines has mentioned once that he feels the most growth in his work—and I believe this, too—happens when you work out of a space of fear, because it means you are pushing yourself into territory you've not explored before."

Despite the unexplored territory of a virtual celebration, many UArts traditions were upheld, including the highlight of the ceremony—the senior performance of "With a Little Help From My Friends" via Zoom. Music students look forward to auditioning and performing the song when they first hear it during Orientation. **Valentina Rodriguez BS '20 (Music Business, Entrepreneurship & Technology)** said she was disappointed to be so far away from her classmates. "But to see the whole community come together and do what we do best—and the visual and digital media to make the ceremony as close to the in-person event [as possible]—was awesome."

Instead of walking across the stage of the Merriam Theater to receive their diplomas, graduates were able to submit a seven-second "name reading" video. Needless to say, there were some very creative submissions: backwards rollerblading, Tik Tok a capella, short animations and too many pet cameos to count! After each dean conferred the degrees to their respective schools, more than 200 graduates participated in a virtual tassel turn, symbolizing the end of their undergraduate careers, the beginning of their professional careers and their connection as the Class of 2020.

School of Music students perform "With a Little Help from My Friends."

A video research component of Jinsei Sato's BFA '20 (Dance) thesis project, titled *cosmology of benevolentstar\_07*, was included on the Commencement 2020 website.

"The fact that they let us read our own names also made it special," said Rodriguez, "especially seeing how everyone across all the different majors decided to show off their creativity and personalities. It was so much more fun than just seeing a school logo and names scrolling across the bottom of the screen."

## IT WAS THE YEAR UArTS CULTIVATED LIGHT FROM DARKNESS; GROWTH OUT OF FEAR; AND TOGETHERNESS DESPITE SEPARATION.

Graduates and families were also able to participate in real time on the 2020 virtual Commencement website, which logged 6,000 sessions during the course of the day and will remain live until March 2021. Each graduate could curate their Commencement profile by submitting a profile picture, a résumé, an artist statement, samples of their work, school memories, and links to their social media accounts and professional websites. The website also includes a curated section of student work and a community section with a live social media feed and message board. Throughout the day, graduates watched messages of love and support flood in from family, friends, faculty and classmates, who sent over 700 congratulatory messages.

"We had a number of family members and friends across the country who would not have been able to attend graduation in person but were able to participate through the [website]," said parent Kelly Waters. "Our family and friends took to social

media to congratulate University of the Arts for a memorable graduation." Many parents celebrated remotely by printing UArts lawn signs and posting on social media.

"I ended up printing tons of [signs]," said Waters, "distributing them to family and friends before the graduation, who then posted some on their cars and paraded past our home 'honking for our grad.'"

The Class of 2020 and its Commencement will be remembered for many years to come. It was the year UArts cultivated light from darkness; growth out of fear; and togetherness despite separation, using the skills inherent to us all: creativity and collaboration. Valedictorian Cornelious summed it up perfectly: "The heart and passion that bleeds into our art, music, choreography, films, designs and theater arts—that's what's bringing joy into this world now."

Azariah Baker BFA '20  
(Directing, Playwriting & Production) was  
featured on commencement.uarts.edu.



U N I  U E L Y

# UArts

## The Campaign for Creative Capital.

**The UArts community’s generosity** was impressive and inspiring this year—especially during UArts’ first-ever Day of Giving and the president’s Student Support Challenge.

True to form, our community rose to meet the obstacles it faced during a particularly difficult year.





By Joy Manning

# ART ALLIANCE MEETS ITS FUTURE

Phase Two renderings  
by JacobsWyper Architects

**F**

or more than 100 years, the Art Alliance has been a truly unique destination for artists across disciplines; what was once a historic mansion became the nation's first multidisciplinary arts center by 1915. Though its use as a private house was short-lived, the Art Alliance's physical structure informed its role as a longstanding home for relevant contemporary art makers of the day.

The building's distinct history, construction and story have established it as a true architectural gem in the heart of Rittenhouse Square. Though it has been well-loved and cherished throughout the past century and has showcased countless groundbreaking exhibitions and events under its roof, elements of the building have long been in need of attention.

Thanks to a grant from the William B. Dietrich Foundation, University of the Arts is able to advance to the second phase of the Art Alliance's renovations: a restoration of the building's characteristic grand staircase and second-floor landing. The Foundation's generosity has meant that this exciting project has never lost its momentum, even throughout the COVID-19 crisis.

When University of the Arts acquired the Art Alliance in 2017, it was clear that the building would need certain upgrades to modernize the property and better serve today's artists. When complete, the renovated Art Alliance will become an important University of the Arts center, as it continues its legacy as a living room for the creative community.

UArts began renovations as quickly as possible after it acquired the Art Alliance. The first phase of the project saw enhancements to the first-floor galleries and meeting space, as well its entryway, and new second- and third-floor restrooms. A number of other upgrades were made, too, including a first phase of restoration to the façade and roof of the building; a new sprinkler system and supporting subpump; and new fixtures and handrails at the building's entrance, to make the space more accessible for differently abled visitors.

The timeline for the second phase of renovations was once unclear, but the project moved forward and began this past summer, even as the pandemic stalled so many other endeavors.

Further, the renovation respects and celebrates the grand staircase, a defining feature of the original building design. "Many times in contemporary buildings, a staircase is relegated to going in one direction," says Galia Solomonoff, principal of SAS/Solomonoff Architecture Studio in New York



City and the primary interior architect for the renovations. "In the Art Alliance, the grand staircase turns as it moves through the building. The original architect thought about the stairs as a way to experience the entire three-dimensionality of the house."

The project of updating the staircase while preserving the spirit of its original design means blending old materials and techniques with new ones. "The wood will be preserved with a cleansing technique similar to [what is used] to restore a painting," Solomonoff says. But the new handrail will be cut with lasers and powder-coated. A new wool carpet will be colored with digital tools. "You will get the feeling of an existing mansion but with a subtle contemporary touch."

Those involved with the Art Alliance's renovation are energized by its future as a core part of University of the Arts and its continuation as a reinvigorated destination for contemporary creative practices across disciplines. The building will be home to exhibitions, events, performances and workshops that bring different types of artists and arts programming together under one roof. As it has for many years, it will serve as a gallery and performance space.

The completed second phase of the renovations will be finished by November 2020. The public will be welcomed back once the full exhibition schedule resumes, which will happen when it's safe to gather indoors again. For now, *Resist Covid Take 6!*, a social impact project by Carrie Mae Weems, can be viewed from the exterior of the building on 18th Street, as well as at multiple outdoor locations across the university's campus.

**"YOU WILL GET THE FEELING OF AN EXISTING MANSION BUT WITH A SUBTLE CONTEMPORARY TOUCH."**

— GALIA SOLOMONOFF

**Top right:** Gallery spaces in the Art Alliance featured works from the spring 2020 exhibit *Invisible City: Philadelphia and the Vernacular of the Avant-Garde*.

**Bottom left:** A screen outside the Art Alliance displays a portion of *Resist Covid Take 6!*, a social impact project by Carrie Mae Weems.

**Bottom right:** The first floor of the Art Alliance was dedicated to showing works from the spring 2020 exhibit *Invisible City: Philadelphia and the Vernacular of the Avant-Garde*.





# THE NAPLES ELEVATE FILM AT UArts



Through a recent gift, Ron and Suzanne Naples supported Lightbox Film Center at University of the Arts.



**“LIGHTBOX WILL BE ABLE TO BUILD ROBUST PROGRAMS THAT SCREEN FILMS, HOST PANEL DISCUSSIONS, HOST EXPERTS FOR TALKS AND COMMISSION ESSAYS ON FILM TOPICS.”**

— JESSE PIRES  
LIGHTBOX FILM CENTER DIRECTOR

By Joy Manning

**P**hilanthropist Ron Naples’ business interests in the arts and craft spaces was part of what drew him to become involved in UArts decades ago. “I was invited to join the board of one of its predecessor organizations at the end of the ‘70s,” he recalled, but there was another, more magnetic force as well: the students.

“I’ve always thought if you want to shape the future, it’s best to be around young people,” Ron said. “The kids here have to really be dedicated to something. They need to show a portfolio of their work just to be accepted. Kids who go to Harvard don’t do that,” he said.

Though his role has changed over time—he was chairman of the Board of Trustees for 15 years—his commitment to UArts’ mission and vision has never wavered.

Last year, as Ron and his wife, Suzanne, considered their next steps in supporting UArts, they decided they wanted to target something specific. “We both feel that UArts having a stake in the film world could draw positive attention to the university,” Ron said. “We want to help UArts spread its wings in the film world.”

It was Suzanne’s passion for cinema that made the couple choose film as the focus of their most recent gift, which will benefit the Lightbox Film Center at UArts.

Suzanne’s zeal for film was sparked by a family ski trip about 20 years ago. She didn’t much feel like skiing and decided to take in a few films instead. The famous Sundance Film Festival happened to be going on at the same time, and Suzanne dove into the festival with gusto while her group hit the slopes.

“What really makes Sundance is the discussions and Q&As that follow the screenings,” Suzanne said. “The directors and producers are there, and it made me see film in a whole different light,” she remembered.

After that trip, Suzanne’s knowledge of and enthusiasm for film deepened. “We used to live near the Bryn Mawr Film Institute, and I started taking classes with them,” she recalled. In the process, she also helped lead the charge to save the theater from closing its doors. “Film education is really important,” Suzanne added.

And film education is exactly what the Naples’ gift to the Lightbox Film Center will make possible. UArts students are able to screen the center’s slate of cutting-edge, avant-garde films for free. Additionally, much of the film education on offer is accessible to the whole Philadelphia film community.

“We’re one of the centers at UArts that’s public-facing,” Lightbox Director Jesse Pires said. “Thanks to the Naples, Lightbox will be able to build robust programs that screen films, host panel discussions, host experts for talks and commission essays on film topics.”

“Lightbox is really about preserving the legacy of cinema and expanding the canon,” he continued. “There are canonical works we know and love, but there’s a broad selection of work that has been overlooked or neglected. For me, it’s about giving underrepresented artists time to shine.”

Some of the most under-represented films according to Pires are important older works in danger of fading out of existence. “There are films that may not have been screened in decades that need to be rescued,” he said. Restoring a film involves locating all of its original elements, including negatives and soundtracks. “Then the pieces are reconstructed, color corrected and digitally manipulated to create a new 35-millimeter print,” he explained. It takes time, skill and, crucially, the kind of financial resources made possible by the Naples’ gift.

Lightbox has always been more than just a movie theater. Pires explained that its goal is to bring content to life that expands the definition of cinema. “The Naples’ gift will help Lightbox explore these possibilities,” he said.

The gift also brings the joy of film to enthusiasts. Suzanne said, “When the lights go down and I can smell the popcorn, I’m a happy girl.”



# DESIGN COLLABORATION

## ALUMNI COLLABORATE TO ESTABLISH NEW DESIGN PRIZE

**F**ive University of the Arts alumni have shown their gratitude to their education by establishing the Charles Hamilton Burnette Prize, to recognize their professor and mentor, Professor Emeritus of Industrial Design Charles Burnette, and to empower undergraduate UArts Product Design students.

**Dee Dee DeCherney '66 (Interior Design)**, trustee; **William Krebs '66 (Interior Design)**, former trustee; **Michael Lucas '67 (Industrial Design)**; and **Elliot Rhodeside '66 (Industrial Design)**—along with School of Design Dean **Mark Tocchet**, Product Design Program Director **Phil Holcombe** and members of UArts' Advancement staff—surprised Burnette with news of the gift and personal tributes to his influence via a Zoom session in July.

Burnette's daughter, **Allegra Burnette MFA '95** (Museum Exhibition Planning and Design), also contributed to the fund. Her significant gift made the Burnette Prize an endowed award, given out in Burnette's honor in perpetuity.

She said, "I am honored to help set up this endowment in my father's name in recognition of his contributions to the field of design education and reward the great design work produced by future recipients of the prize."

The Charles Hamilton Burnette Prize in Design will celebrate University of the Arts' devotion to the art and science of advancing human creativity. The financial prize will be given each year to a graduating Product Design major to

- + jumpstart their career by helping them develop and market innovative products;
- + support students' entrepreneurial drive and forward-thinking spirit; and
- + help UArts students shape the world around us.

"So many of our graduating seniors develop extraordinary products that solve problems and improve lives, but not all have the resources to take them to market," Holcombe said. "This award provides students funding to turn exceptional projects into viable creative practices. Because of the generosity of our donors, more of our graduates can use design to make positive change in the world around us."

**Left:** Charles Hamilton Burnette (center) celebrates with participants of the Summer Teachers Institute, Design-Based Education K–12, and UArts faculty.

**Right:** Mugshot Camera for Polaroid was part of an industry-sponsored senior project by Jaqueline Wilkerson '91 and Joan DeMaio, 1991.



**"BECAUSE OF THE GENEROSITY OF OUR DONORS, MORE OF OUR GRADUATES CAN USE DESIGN TO MAKE POSITIVE CHANGE IN THE WORLD AROUND US."**

— CHARLES HAMILTON BURNETTE,  
PROFESSOR EMERITUS  
OF INDUSTRIAL DESIGN

Burnette said, "This gift recognizes not just the beauty and value of human achievement, but also how the person receiving the prize has become a caring, optimistic, knowledgeable, imaginative, insightful, expressive and skilled designer with high standards; values; and the commitment to create a better present and future for everyone, everything and every place they focus on."

Burnette served as a tenured professor of industrial design at the Philadelphia College of Art and, later, University of the Arts, until his retirement in 2000. His impact on the university was vast. He developed a program in Community Design; initiated the MFA in Museum Exhibition Planning and Design; and established a graduate program in Industrial Design, in which an interdisciplinary team of postgraduate students developed a computer-based highway driving simulator. Funded entirely by the Federal Highway Administration, the program introduced an innovative approach to education, design, research and development, while providing full tuition and an interdisciplinary research experience not available elsewhere.

Burnette also initiated Design With Kids, through which students assisted teachers with classroom projects. With the help of the Art Education department and funding from the National Endowment for the Arts, the city of Philadelphia and other sources, teacher training and other

programs were added. These included Design Link Between Art and Science, funded by the state of Pennsylvania. Design With Kids virtually connected four public schools, the Philadelphia Museum of Art and the Franklin Institute. Learn more about Design With Kids at [idesignthinking.com](https://www.designthinking.com).

His other contributions included reshaping the Industrial Design curriculum, studio teaching, an annual speakers program, international and national conferences, and a biannual newsletter. The quality of student work resulted in several prestigious awards and many industry-sponsored projects each year.

Burnette endeared himself to hundreds of UArts students and inspired many of them to become leaders; he also helped shape the industry itself. For example, Burnette obtained funds from the Ben Franklin Technology Center for a program to help small companies better understand the value of design. He authored The Directory to Industrial Design in the United States, profiling the field's firms, schools and research centers. His work and UArts were recognized in I.D. Magazine for affecting design education. He also received a Pew Fellowship in the Arts.

Burnette continued to be active in retirement, advising the Design Leadership Program at the University of Art and Design Helsinki; developing information systems for the International Council of Societies of Industrial Design; speaking at numerous international design schools; and serving as a studio leader at international conferences. He also consulted a Korean educational TV program based on his theories. Burnette continues to publish papers on design thinking at Academia, an online hub for academic work.

To make a gift to UArts, contact Jill Manning, major gifts officer, at [jimanning@uarts.edu](mailto:jimanning@uarts.edu) or 215-717-6145.





# VLM ARTS AWARD

V

**ictoria McCallum BFA '12 (Painting & Drawing)** is a proud alum who truly epitomizes the spirit of UArts' creative collaboration across traditional boundaries. She is an active duty staff sergeant for the U.S. Army National Guard, co-owner and president of Na'toria Marketing & Design Solutions, a world traveler and a dabbler in real estate. Most importantly, though, she is "always a creative first."

Now, McCallum can add philanthropist to her list of attributes. When the opportunity to provide support for students arose, she jumped at the chance to pay it forward and enhance the student experience.

**"WE NEED MORE ARTISTS  
AND MORE CREATIVES  
IN THIS WORLD."**

— VICTORIA MCCALLUM BFA '12  
(PAINTING & DRAWING)

During her time at UArts, she was the recipient of the W.W. Smith Scholarship, the Voila Foulke Scholarship and the Stuart Egnal Prize. She said that the funds from those awards were a breath of fresh air when she felt like she was "suffocating under a mountain of financial responsibilities and educational expectations."

McCallum established the VLM Arts Award in support of Black students pursuing visual arts. (VLM are her initials.) McCallum's aim in establishing this award is to provide students with a little bit of relief, so they can pursue their UArts degrees knowing that strangers are rooting for them. "We need more artists and more creatives in this world," she said.

This year's inaugural recipient was Fine Arts major Mukhtar Stones, who was humbled and somewhat overwhelmed when he learned he had received the VLM Arts Award. Because of this gift, he feels more confident that he can continue to cultivate his craft. "My goal isn't just to graduate, but [also] to learn more about myself as an artist," Stones said.

By paving the way for the next generation of UArts, McCallum's generosity affirms that creativity is not only essential for success, but also the catalyst for economic and social change in today's society.

Every gift makes a difference for our students. Interested donors can support students like Stones with a gift of any amount to our general scholarship fund.

For more information about establishing a named scholarship, contact Jill Manning, major gifts officer, at [jimanning@uarts.edu](mailto:jimanning@uarts.edu).



# STUDENT SUPPORT CHALLENGE



This fall presented numerous challenges to us all, but also had a more profound effect on a certain portion of the student population in particular. Due to the lingering effects of the COVID-19 health crisis and the nation's economic downturn, nearly 25% of UArts' student body struggled to bridge the gap between their scholarships and financial aid and the total cost of tuition.

President and CEO David Yager brought the problem to UArts' Board of Trustees, securing generous leadership support gifts from Trustee Harriet Weiss and her husband, Larry, and Trustee Seth Lehr and his wife, Ellyn. President Yager then issued a challenge to the entire UArts community, asking, "How many students can you help?"

As the UArts community has done so many times before, it rose to meet the president's Student Support Challenge. The university successfully raised more than \$320,000 in only two weeks. This unprecedented show of support from our community of alumni, parents, trustees and friends helped 50 students enroll in the fall 2020 semester, maintain their degree progress uninterrupted and continue toward their artistic and professional dreams.

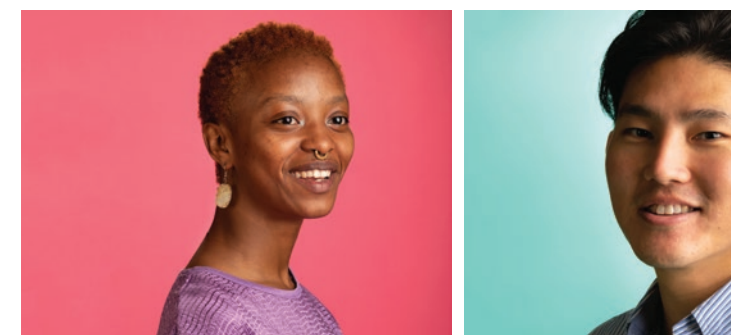
Bari-Michelle Pallarino '21 (Photography) was one of those students. "I have always used art as a means to process and understand the things I experience day to day," she said. "My work focuses on the splendor of everyday life and how the beauty of memories—real or fabricated—touches us. As a first-generation college student, I thank you so much for your generosity. You are keeping my dream of a BFA alive."

**"AS A FIRST-GENERATION COLLEGE STUDENT, I THANK YOU SO MUCH FOR YOUR GENEROSITY. YOU ARE KEEPING MY DREAM OF A BFA ALIVE."**

— BARI-MICHELLE PALLARINO '21  
(PHOTOGRAPHY)

Larry &  
Harriet Weiss  
(top left), Seth Lehr  
(top right) and  
Bari-Michelle Pallarino.

# UARTS HOSTS FIRST-EVER UARTIST DAY OF GIVING



UArts' first-ever 24-hour donation drive attracted

**724**

donors (45% greater than our initial goal of 500), and raised nearly

**\$100,000**

to support programs, scholarships and initiatives across the university.

On Feb. 25, University of the Arts hosted its first annual UArtist Day of Giving, a 24-hour event that asked the UArts community to come together and give back to programs that enhance the student experience.

The university surpassed its goal of **500** gifts with **702**, raising **\$96,338** by the end of the event. Of the 702 gifts, 180 faculty and staff members gave donations, adding up to more than **\$18,000** for the school or fund of their choice. In addition to faculty and staff, **273** students made gifts. Students had the option to donate a meal swipe from their dining plans to help their fellow students, which generated a **\$5,000** gift to the UArts Cares Fund.

Students who were affected by contributions via scholarships spoke about their experiences. "For the donors that support [us], I want to give them a huge thank you, because they do not know how big of an impact that makes on a student," said Tonya Mayo BFA '19 (Vocal Performance). "At one point I was about to give up, and I didn't know if I was going to be able to come back at all. I received the Alumni Association Scholarship, which helped me come back to school and finish my senior year."

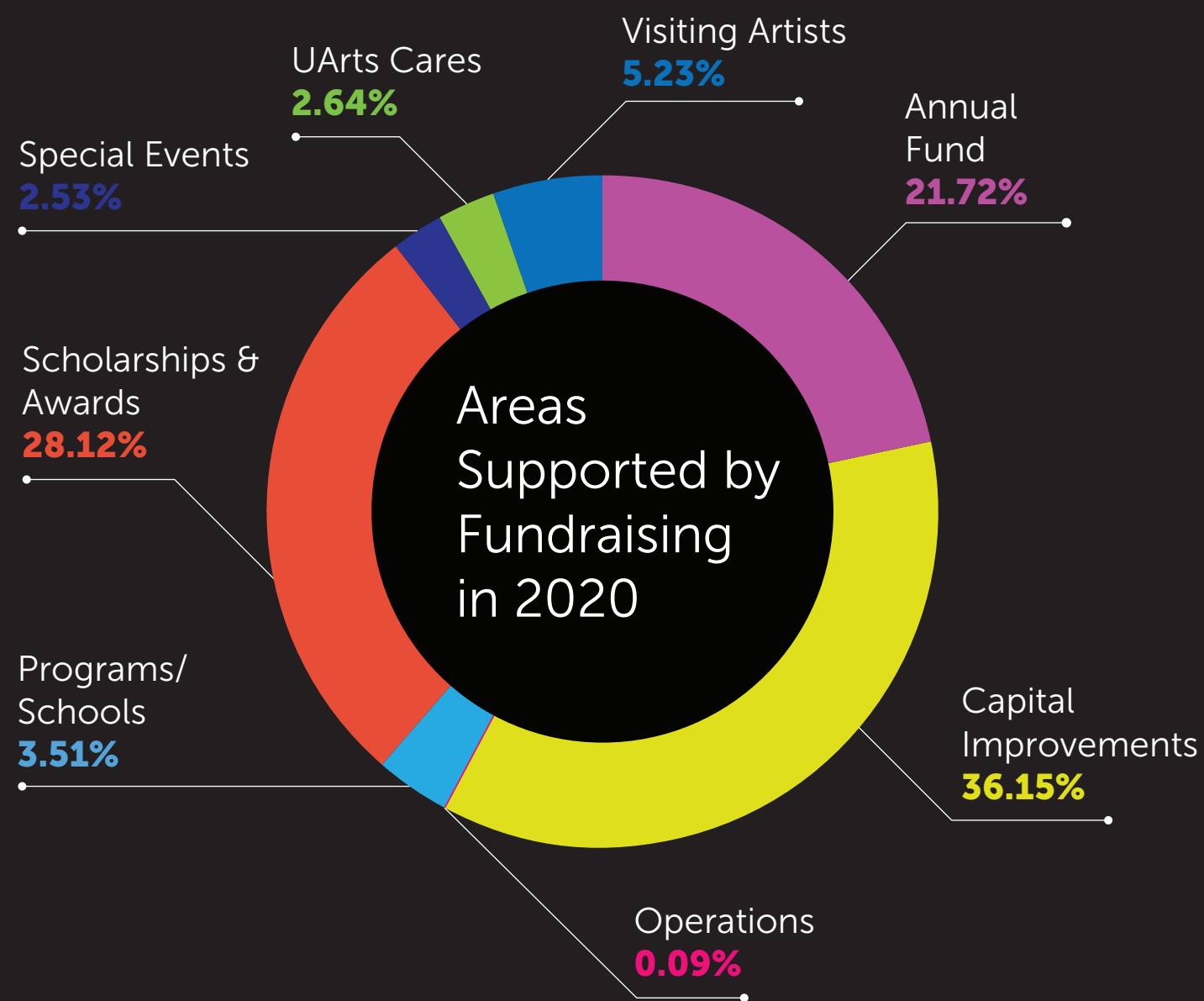
During the giving period, donors raised funds for the schools of Art, Critical and Professional Studies, Dance, Design, Film, Music, and Theater Arts; UArts Cares; and the President's Fund for Excellence.

President David Yager said, "It is because of your excellence, creativity and passion that UArts is the place of choice for our students—the thinkers, doers and dreamers that will advance human creativity for generations to come—and I am grateful for your participation."

UArts' next Day of Giving will be **March 23, 2021**.



# UARTS GIVING YEAR IN REVIEW



**70%**  
overall donor  
increase since 2019

**63%**  
overall increase  
in donor gifts

U N I  U E L Y  
U A R T S

## Campaign Highlights

### CORONAVIRUS INITIATIVES

**UArts Cares Fund**  
Expanded to include assistance for those hardest hit by this global pandemic—newly created scholarships, work-study replacement funding, and coronavirus-specific grants to current and incoming students

Raised nearly  
**\$170,000**  
and was able to help support  
**288**  
students

### THE MICKEY & LARRY MAGID FOUNDATION FOR THE ARTS

Founded with a  
**\$1,000,000**  
estate gift

Will be used to endow a series of named scholarships to support promising students in the Music Business, Entertainment and Technology program

### CAPITAL & PROGRAMMATIC SUPPORT

More than  
**\$2 million**

(\$2,072,850) in funds to support capital improvements and other operational needs, including:

**\$1,000,000** from an anonymous donor, to support a new student center

**\$560,000** from the Dietrich Foundation, to support renovations at the Philadelphia Art Alliance

**\$350,000** from Ron and Suzanne Naples, to support operations at the Lightbox Film Center

**\$100,000** from the Wyncote Foundation, to support operations at the Lightbox Film Center

### JESSICA HAMILTON HARDY VISITING ARTIST FUND

Established with a  
**\$300,000**

gift from the grandchildren of former trustee and benefactor Dorrance Hamilton (Jessica Hamilton Hardy, Gray Hamilton, Trustee Nat Hamilton BFA '07 (Photography) and his wife, Shaina)

The first project supported by the Jessica Hamilton Hardy Visiting Artist Fund supported *Resist Covid Take 6!*, a social impact project by Carrie Mae Weems, which attracted national coverage in Forbes magazine.



# MEET THE **NEW** MEMBERS OF THE ALUMNI COUNCIL

The Alumni Council represents all alumni to UArts leadership, providing essential feedback and insights. The council also supports UArts' engagement initiatives, in order to promote alumni networking, new student enrollment and institutional giving. Here are the Alumni Council's newest members.



LaMar Baylor  
BFA '08 (Jazz Dance)

LaMar Baylor is a freelance choreographer and a faculty member at Steps on Broadway; cultural ambassador for MindLeaps in Rwanda; and a swing for *The Lion King* on Broadway. Most recently, he choreographed for award-winning R&B recording artist Monica on BET's *Black Girls Rock* and a Capezio commercial featuring Kalani Hilliker from the Lifetime series *Dance Moms*.

Baylor currently serves as artistic consultant and a board member for MindLeaps. He has choreographed for D/2, D/3, Eleone Dance Theater, Grace Dance Theater's first and second companies, International Association for Blacks in Dance, Montclair High School, Straight to the Pointe Dance Company, and a commercial for Reebok. Additionally, Baylor has performed works by choreographers including Ronald K. Brown (Bessie Award winner), Zane Booker, Hope Boykin (two-time Bessie Award winner), Garth Fagan (Tony Award winner), Rennie Harris (Bessie Award winner), Christopher L. Huggins and George Faison (Tony Award winner), Abdur-Rahim Jackson, Scott Jovovich, Roni Koresh, Ray Mercer, and Jawole Willa Jo Zollar (MacArthur Award winner), among many others. For five years, Baylor was a member of PHILADANCO! and is associate artistic director of Waheed Works.



Elliot Baum  
BFA '95 (Industrial Design)

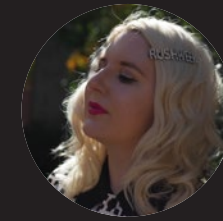
Elliot Baum is a dynamic and creative entrepreneur. E Solutions Strategy is his consulting practice, which develops real estate strategy, brand repositioning, creative marketing and technology innovation. He is also leading innovation for built environment blending solutions, combining the use of augmented- and virtual-reality environments during the construction development, programming and marketing process.

Baum studied art and design at the Pratt Institute and holds a Real Estate Salesperson Certification from Baruch College.



Lori Johnson  
BFA '96 (Graphic Design)

Lori Johnson is a graphic designer with Vanguard. She's a Philly native who is passionate about advocating for diversity, equity and inclusion. Recently, she completed a four-day workshop with Lion's Story that focused on racial literacy. Johnson also regularly facilitates corporate-wide diversity and inclusion discussions for Vanguard. In her spare time, she enjoys traveling, hiking and immersing herself in all things creative, as both a patron and a practitioner.



Rachel Haines  
BM '11 (Vocal Performance)

Rachel Haines currently works for the Shubert Organization as an HR coordinator and COVID compliance officer. With 17 Broadway theaters and six Off-Broadway venues under the Shubert umbrella, the company and her roles in it have proven to be very exciting and challenging.

Haines studied jazz vocal performance at UArts. Since graduating, she has taken on many diverse session and background vocal projects, including as singer of an indie-pop band called Rush Week. Rush Week is signed to the Spanish record label Elefant Records and has had songs featured in the Netflix series *Elite*, documentaries and other projects. Haines also earned her master's in Psychology for Musicians from the University of Sheffield in England.



Geoffrey Kershner  
BFA '00 (Acting)

Geoffrey Kershner is executive director of the Academy Center of the Arts in Lynchburg, Virginia, and founder of Endstation Theatre Company. He has served on Virginia Commission for the Arts grant review panels (Area 2, statewide); was a member of the National Arts Strategies' 2014–2015 Chief Executive Cohort; and is currently a member of Americans for the Arts' Emerging Leaders Council.

Kershner also served as a faculty member at Florida State University (where he earned his MFA) in Tallahassee; Daytona State College in Daytona Beach, Florida; and University of Lynchburg in Virginia. This fall, he is excited to be teaching a theater management course at UArts.





Seth Kramer  
BFA '96 (Film)

Seth Kramer is a documentary filmmaker and co-founder of Ironbound Films. He produced, directed, shot and edited the Jewish baseball blockbuster *Heading Home: The Tale of Team Israel* (Menemsha), winner of eight festival audience awards; the climate change coming-of-age tale *The Anthropologist* (DOC NYC, Gravitas), which was called “utterly winning” by the Los Angeles Times and “stealthily insightful” by the New York Times; *Évocateur: The Morton Downey Jr. Movie* (Tribeca, Magnolia, CNN), a New York Times Critics’ Pick; *The New Recruits* (PBS), nominated for an Emmy; and *The Linguists* (Sundance, PBS), also nominated for an Emmy.



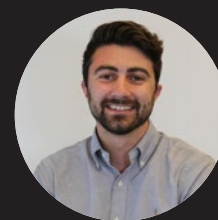
Kayla Miller  
BFA '13 (Illustration)

Kayla Miller is an author and illustrator living in New York City. They created the New York Times–bestselling, middle-grade graphic novel series titled *Click*.



Caitlin Riggsbee  
BFA '17 (Film & Video)

Caitlin Riggsbee is a New York–based filmmaker. Since graduating from UArts, she’s worked on TV shows including PBS’ *Finding Your Roots* and HBO’s *Last Week Tonight with John Oliver*. Riggsbee is currently an associate producer on an upcoming film about the blinding of Sgt. Isaac Woodard for PBS’ American Experience series. She is passionate about telling stories about everyday people whose lives are impacted by the forces of history—a passion that was fostered at UArts.



Eric Shelton  
BFA '14 (Graphic Design)

Eric Shelton is a designer and photographer based in Philadelphia. Shortly after graduating from UArts, he moved to New York to begin his career. After working for six years at the design consultancy of Poulin + Morris, he came back to Philadelphia and is freelancing through his own studio. Shelton is also a part-time lecturer at Rutgers University, teaching interaction design as part of the university’s core curriculum.



Laura Zimmaro BFA '09  
(Painting & Drawing),  
MAT (Visual Art)

Laura Zimmaro has spent the past eight years as a professional graphic designer for a large snack food company, and you can find many of her food-packaging designs and logos in your grocer’s freezer. Zimmaro recently left the corporate art world and now teaches art at Bret Harte Elementary in Cherry Hill, New Jersey.



Stephanie Spindler  
BFA '96 (Sculpture)

After completing her master’s at Colorado State University in 2002, Stephanie Spindler moved to the U.K.; lived in Glasgow, Scotland; and exhibited internationally. Her artistic practice included showing her work and speaking about her research in Canada, Europe, Turkey and the U.S.

Spindler has curated many exhibitions, produced artist initiatives, attended international residencies, and taught at both the undergraduate and graduate levels. She recently earned a PhD from the Chelsea College of Art at the University of the Arts, London. Her practice-led research explores the structure of experience, using a theoretical, feminist phenomenological methodology in relation to a sculptural installation practice, in which feminist phenomenology and new materialism intersect to examine the experiential and material engagement of matter and meaning. The ongoing investigation turns to the materiality at the core of artistic practice.



# Change A Life. Pay It Forward.

Chances are, someone was there for you when you were a student at UArts: a professor, a mentor, a donor, an alum.

This year, be that person for someone else.

**Pay it forward.**

**Give Today**  
**[uarts.edu/about/give-uarts](https://uarts.edu/about/give-uarts)**

**"If it weren't for the funding I received this year, for which I am extremely grateful, I would not be able to complete my education. My work focuses on the splendor of everyday life and how the beauty of memories touches us. It is people like you who keep the arts alive."**

— **BARI P. '21 (PHOTOGRAPHY)**  
RIVER VALE, NEW JERSEY

**"University of the Arts has been a tremendous resource for aiding in my success as a performer. I have never been short of help from the great donors and staff at the university. Due to those donations, I have been able to flourish at UArts and continue on my path to my master's degree in Music Education."**

— **JASYN B. '22 (INSTRUMENTAL  
PERFORMANCE-TROMBONE)**  
PHILADELPHIA

**"I give back to students at UArts because I remember when I was struggling in school. I was blessed with scholarships, grants and work-study to help pay for my education. I give to help a student who is trying to develop their talents and learn to live independently."**

— **CHERYL BROWN HAZZARD  
BM/BMED '72 (VOICE)**  
SEWELL, NEW JERSEY





UArts is the exclusive sponsor of  
Carrie Mae Weems' *Resist Covid Take 6!*  
installation in Philadelphia.



UNIVERSITY OF THE Arts 

 RESIST  
COVID  
TAKE 6!  
PHILADELPHIA 2020

# AROUND CAMPUS



# CARRIE MAE WEEMS



# RESIST COVID TAKE 6!

**I**n August, renowned artist Carrie Mae Weems brought her public art project, *Resist Covid Take 6!*, to University of the Arts and the city of Philadelphia. The project highlights how the coronavirus pandemic has disproportionately harmed Black, Latinx and Native American communities. As the exclusive presenters of this project in Philadelphia, UArts brings Weems' work to the city through a combination of billboards, creative messages, public art projects and more. *Resist Covid Take 6!* at University of the Arts is generously supported by the Jessica Hamilton Hardy Visiting Artist Fund.

Weems conceived of the project with Pierre Loving earlier this year, when she was an artist-in-residence at Syracuse University. The project encourages the general public to "Take 6," or practice social distancing by maintaining six feet of distance, in addition to promoting safety in Black and Brown communities through health education. With the pandemic effecting these communities in large numbers, Weems commented in an interview with Artnet that the U.S. has an "unprecedented opportunity to address the impact of social and economic inequality in real time."

**“IF THERE WAS EVER A  
TIME FOR UNIVERSITIES,  
MUSEUMS AND CULTURAL  
INSTITUTIONS TO BE IN  
DIRECT DIALOGUE WITH THE  
COMMUNITIES THEY  
SERVE, THE TIME IS NOW.”**

— CARRIE MAE WEEMS

The exhibition's focus on racial inequalities in healthcare is timely for Philadelphia, where the pandemic has had a dramatic effect on Black communities. According to the Centers for Disease Control, COVID-19 cases in communities of color are higher than those in the country's white population: Native and Latinx cases are 2.8 times higher and Black cases are 2.6 times higher. Weems addresses these issues directly, creating accessible visuals to educate Philadelphians on the distinct way the pandemic affects Black communities. Phase 1 of the project brings public art installations to UArts' Center City campus at four locations on Broad Street and the Art Alliance on Rittenhouse Square, while Phase 2 will involve an expansion throughout the city.

"If there was ever a time for universities, museums and cultural institutions to be in direct dialogue with the communities they serve, the time is now," Weems said. "UArts' willingness to embrace this project underscores its profound understanding of this extraordinary moment."





Since being installed in Philadelphia in August, *Resist Covid Take 6!* was also installed in Atlanta, Chicago, Dallas/Fort Worth, Detroit, Durham, Nashville, New York City, Sarasota and Savannah.

When asked about bringing the project to Philadelphia specifically, she said, "For obvious reasons, Philadelphia is one of our greatest American cities, and to have the support of University in the Arts as a partner in bringing this critical message to the public cannot be overstated. Led by President David Yager, UArts has rolled out a brilliant campaign, of which we can all be proud."

President Yager adds, "As soon as I read about this work, I knew UArts had to be involved. The choice to expand Carrie's work was immediate. I feel we as an arts university have a specific role and an obligation to use the arts to heighten awareness of this crisis and especially its disproportionate impact on communities of color."

**“AS SOON AS I READ ABOUT THIS WORK, I KNEW UARTS HAD TO BE INVOLVED. THE CHOICE TO EXPAND CARRIE’S WORK WAS IMMEDIATE.”**

— DAVID YAGER, PRESIDENT AND CEO



He continued, “As a longtime supporter of Carrie’s work, I knew partnering with her to create a platform in Philly for her project was a no-brainer, and we are so pleased to launch the first of what we hope will be many phases of her work throughout the city.”

A recipient of the MacArthur Fellowship in 2013—also known as the “genius award”—Weems is one of the most influential artists in the U.S. In addition to being the first Black woman to have a retrospective

at the Guggenheim Museum in New York, she has received awards such as the Prix de Rome, the Frida Kahlo Award for Innovative Creativity and the W.E.B. Du Bois Medal, among other honors. Her work is exhibited in the Metropolitan Museum of Art, the National Gallery of Art, the Tate Modern, the Walker Art Center, the Whitney Museum of American Art and countless other institutions.

For updates on the project and to learn more about UArts’ involvement, visit [uarts.edu/resistcovid](https://uarts.edu/resistcovid).





# Meet the New Members of the Board

**The 35-member Board of Trustees** is responsible for the overall direction of University of the Arts. Among the primary powers of the trustees is the authority to appoint a president, and to approve the operating and capital budgets. The board delegates broad authority to the president to operate the university.

Here are the newest members of UArts' Board of Trustees.



Ralph Citino

University Trustee since  
October 2019

Ralph Citino, a director at Friedman LLP, has close to 30 years of experience in public accounting. Citino has worked with a wide client base in manufacturing, wholesale, real estate, service and not-for-profit entities and specializes in income tax planning services. Before joining Friedman LLP, Citino worked for an international accounting firm and managed a tax department of a regional CPA firm. He earned a degree from Lehigh University's School of Business and Economics.



Travis Gaylord

University Trustee since  
July 2020

Travis Gaylord is a managing director of Accenture Strategy's Supply Chain and Operations Practice and focuses on operations and process transformation. He earned a BS in Mechanical Engineering from the University of Virginia and an MBA with concentrations in Finance, Marketing, Strategy, Entrepreneurship and Decision Sciences from Northwestern University's Kellogg School of Management.

Prior to his current position, Gaylord worked for companies such as General Electric and Deloitte Consulting. He is also a former entrepreneur and owned Reliable Distribution Group LLC, a Chicago-based distributor of industrial supplies.



Peter Haas

University Trustee since  
March 2020

Peter Haas is a history and English faculty member at Devon Preparatory School in the Philadelphia suburbs. He also serves as head of the History Department. Haas earned a BA in History from Wheaton College in Norton, Massachusetts, as well as a master's degree in Education from the University of Pennsylvania. Prior to his role at Devon Preparatory School, Haas taught history at Mastery Charter Schools and Western Reserve Academy.



Seth Lehr

University Trustee since  
February 2020

Seth Lehr is a partner with LLR Partners. He earned a BS from the University of Pennsylvania and an MBA from the Wharton School of Business. Lehr joined LLR in 1999 and focuses on education and healthcare investments. He has been investing in and advising middle-market growth companies for more than 30 years. Before joining LLR, Lehr was managing director and group head of the investment banking division of Legg Mason. He began his career in investment banking at First Boston and Lehman Brothers.



Raj Tewari

University Trustee since  
October 2019

Raj Tewari is chief operating officer for all Glenmede offices. He is a member of Glenmede's management committee and oversees financial management and both back- and middle-office operations, as well as facilities. In this role, Tewari's chief responsibilities include governance, strategic planning, capital management, and operational process and systems control. Tewari is also co-chair of the Technology and Operations Management Committee and previously served as the company's director of operations, as well as the director of finance.

Prior to joining Glenmede, Tewari was a business analyst at Villanova Capital. He also previously worked as a senior auditor for Ernst & Young and oversaw client engagements for several financial institutions, including Glenmede. Tewari earned a BS from Drexel University.



# UARTS ANNOUNCES UNDERGRADUATE COLLABORATION WITH THOMAS **JEFFERSON** UNIVERSITY

**“IN A POST-PANDEMIC WORLD,  
I BELIEVE THAT CREATIVITY  
WILL BE THE MOST ESSENTIAL  
SKILL OUR STUDENTS NEED  
FOR SUCCESS AND THAT LIFE AS  
WE KNOW IT WILL BE SHAPED  
AND DEFINED BY IT.”**

— DAVID YAGER, PRESIDENT AND CEO

**In July, University of the Arts and Thomas Jefferson University** announced that they will be partnering on new course offerings for undergraduate students this fall. In order to further both universities’ creativity-focused curricula, undergraduate students from either university will be able to take select courses at the other institution at no additional cost.

“In a post-pandemic world, I believe that creativity will be the most essential skill our students need for success and that life as we know it will be shaped and defined by it,” said President and CEO David Yager. “Those who employ it will challenge entrenched assumptions and conventions; seek and establish the meaning of chaos, loss and tragedy—of which our times have delivered more than their share—and demonstrate the resilience gained through the trait which makes us human: creativity. We could not be more pleased to expand our partnership with Jefferson in meaningful ways that demonstrate the relevance creativity holds for all disciplines.”

Mark L. Tykocinski, executive vice president of academic affairs and provost of Thomas Jefferson University, said, “In University of the Arts, we have an academic partner aligned with our belief that cultivating creativity in students is vital to impactful 21st century education.”

This is not the first or only collaboration between the two institutions. UArts has a longstanding partnership with Jefferson’s Department of Family and Community Medicine for primary care services for UArts students.

“This partnership will not only allow for unique curricular experiences for our students, but will also accelerate the ways in which our communities are able to share knowledge and ideas for future collaborations,” said Carol Graney, vice president for academic affairs at UArts.

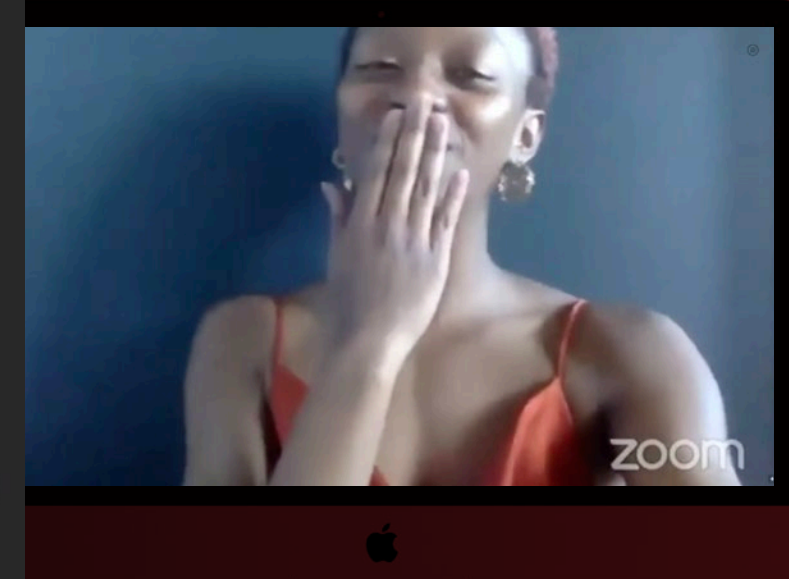
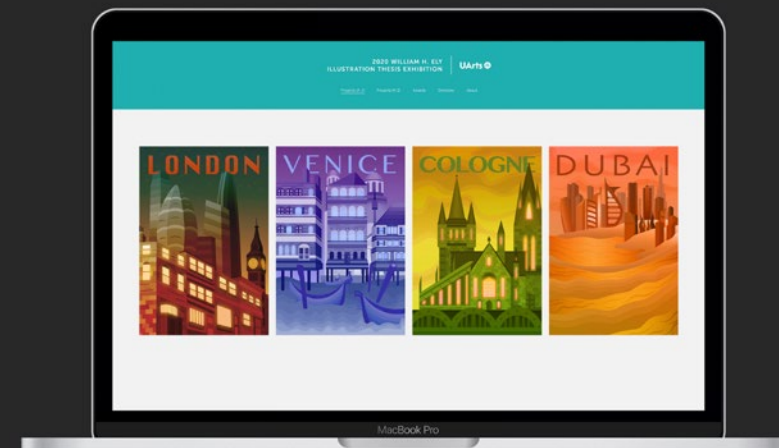
UArts and Jefferson hope that this partnership will also foster a deeper level of collaboration among faculty members. The institutions recently collaborated on a joint research proposal for the use of virtual-reality modeling to identify and improve design flaws associated with physician burnout in academic emergency department settings, based in Jefferson’s Emergency Medicine department and Health Design Lab, and leveraging UArts’ Center for Immersive Media.

“I believe that once we take down the walls between our institutions, our students and faculty will find a hundred new ways to collaborate,” said Stephen K. Klasko, MD, MBA, president of Thomas Jefferson University and CEO of Jefferson Health. “The future of higher education, and indeed of professional work, depends on the freedom to work across traditional disciplines and to redefine what’s possible.”





From left to right: Chloe Carr and Jacob Silverstein BFA '20 (Animation), Brent Gilliard-Trent BFA '20 (Illustration), AJ Wilmore BFA '20 (Dance)



# SENIOR SHOWCASES GO VIRTUAL

In response to the need to shift to remote-only education in the spring, UArts' programs hosted virtual showcases to highlight the work of graduating students. Though the whole UArts community certainly would have preferred to celebrate the accomplishments and creativity of the Class of 2020 in person, graduating students presented vital, vibrant work that is characteristic of UArts, as well as sharing some much-needed inspiration during an unusually stressful time.

Perhaps the most ambitious project emerged from the School of Dance, which presented *The Big Share: WILD CONSTELLATIONS*, a large-scale virtual exhibition that unfolded over the course of a week beginning May 4. The series of performances invited performers and viewers to think imaginatively and wildly about how dancers explore and practice ways of being in dance and ways of being part of the world. Discussions, radio shows, rehearsals, process archives and performances in various arrangements and across multiple digital platforms offered a multitude of encounters with student, faculty and guest artist works.

*Liftoff!*, the annual School of Design exhibition, included work from all programs in the School of Design: Illustration, Industrial Design, Graphic Design, the MDes in Product Design, and the MFA in Museum Exhibition Planning and Design. The School of Music hosted senior recitals and shared the work of Music Business, Entrepreneurship and Technology majors; Brind School of Theater Arts Acting and Musical Theater seniors presented clips of their work, their résumés and headshots. Other impressive showcases celebrated the work of Animation, Crafts and Material Studies, Creative Writing, Film, Fine Arts, Game Art, Illustration, Photography, and Theater Design and Technology. Though it was a difficult semester, UArts' courageous Class of 2020 persevered.

Explore the showcases: [uarts.edu/student/graduating-student-thesis-showcases](https://uarts.edu/student/graduating-student-thesis-showcases).



# FACULTY PRODUCE FACE SHIELDS FOR LOCAL HOSPITALS



In March and April, a group of Product Design faculty collectively produced 1,000 face shields for area hospitals as a gift from the UArts community. After discussions with other design, engineering, textile and fashion programs and makerspaces in the area, the team agreed that making face shields and delivering them to local practitioners would be the best path forward.

The group used the university's Makerspace, utilizing 3-D printers and laser cutters for the project. While following the proper social distancing protocols at all times, Makerspace Director **Scott Newman** and Industrial Design/Product Design Shop Supervisor **Justin Bernard** led the production and delivery of the mask assemblies.

"I am proud to have all the UArts MDes PD COVID-19 Response Team members as colleagues, and my sincerest thank you goes out to them, and especially to Scott and Justin," said **Mark Tocchet**, dean of the School of Design.

The UArts MDes Product Design COVID-19 Response Team comprised **Justin Bernard**, **Scott Newman**, **Andrew Dahlgren**, **Phil Holcombe**, **Josh Koplin** and **Hsin-Chun Wang**. Team members are not only skilled practitioners of product design—they are also entrepreneurs, engineers and fabricators with decades of manufacturing experience that guided them through the challenging process.

**"I am proud to have all the UArts MDes PD COVID-19 Response Team members as colleagues, and my sincerest thank you goes out to them."**

— MARK TOCCHET  
DEAN OF THE SCHOOL OF DESIGN





# UArtists Receive 2020 Pew Grants

Jaamil Olawale Kosoko, 2020 Pew Fellow  
Photo by Sarah Griffith, courtesy of  
the Curtis R. Priem Experimental Media and  
Performing Arts Center (EMPAC)



**O**n Oct. 21, the Pew Center for Arts and Heritage announced that more than \$10.5 million will fund 29 project grants and 12 Pew Fellowships for Philadelphia's artists and cultural organizations.

Programs will be a mix of in-person and virtual, and many will focus on historically underrepresented perspectives and important societal issues. Pew's longstanding annual fellowships provide unrestricted awards of \$75,000 to individual, Philadelphia-based artists from all disciplines. Two of these fellowships were awarded to **Alexandra Tatarsky MFA '18 (Devised Performance)** and School of Dance MFA guest artist and lecturer **Jaamil Olawale Kosoko**.

Tatarsky explores concepts of self and community through clown practices, comedy, physical theater and performance art, experimenting with language and narrative structure. Their live performances are tailored to the venue and audience, often breaking the fourth wall to reveal vulnerability and humanity through humor.

"I seek the slippery edges of disciplines—where one becomes another—as a mode of questioning the categories we use to organize our experience," Tatarsky said in Pew's press release.

Kosoko is also a multidisciplinary performance artist, incorporating elements of dance, film, music, poetry and visual art to reflect on Black and queer identity. His work speaks to contemporary life through the use of historical events and archival relics and considers how performance can be used to negotiate differences and create new methods of understanding.

"I am especially interested in presenting narratives that disrupt conventional performance to recast the historical positionality of the Black body, confront trauma and offer creative processes for healing," Kosoko said in Pew's press release.

In addition to individual fellowships, Pew also awards project grants to cultural institutions in amounts up to \$400,000, to engage a broad and varied audience throughout the region. Three of these project grants feature UArts alumni and theater faculty.

Black artist **Jayson Musson BFA '02 (Photography)** will present *His History of Art* at the Fabric Workshop and Museum during a two-year residency. The project will examine how our current cultural consciousness reflects a narrow understanding of art history. Musson will develop a new comedic persona to scrutinize the art world's biases through wit and research, the museum's costume-design expertise, videos, film sets, gallery installations, and a publication.

Pig Iron/Devised Performance MFA faculty member **Dan Rothenberg** will direct a devised performance work of theater, installation, cabaret and visual projection titled *The Pregnant Speakeasy* with Pig Iron Theatre Company. Working with filmmaker, writer and director **Josephine Decker**,

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## Five Pew Fellowships and project grants were awarded to UArtists.



the immersive performance will draw from her experience of pregnancy and motherhood, and initiate audience members into the “secret knowledge” of the pregnant through a series of performance environments.

With Theatre Horizon, Theater faculty member and director **Nell Bang-Jensen** will create a large-scale play with music titled *Our Norristown*—written by **Michael John Garcés**—which will be staged in a public parking lot. Using the structure of Thornton Wilder’s *Our Town*, the piece will draw on various stories of Norristown’s residents as it challenges the myth of small-town homogeneity in the U.S. The performance will feature both professionals and “citizen artists,” with an original score by the UArts alumni–packed collective **ILL DOOTS**.

“At this moment of acute challenge precipitated by COVID-19, our grants represent a steadfast belief in the resilience of the Philadelphia region’s cultural community and the abiding importance of the arts in civic life,” said Pew’s Executive Director Paula Marincola in the organization’s press release. “These grants affirm and bolster the cultural sector in continuing its essential work: nurturing creative practice and presenting innovative public programs that deeply connect us to one another as they illuminate diverse personal experiences and some of today’s most pressing issues.”

- 1 **Jamil Olawale Kosoko**  
UArts Dance faculty member
- 2 **Pig Iron/Devised Performance**  
MFA faculty member **Dan Rothenberg**  
Photo: Emma Lee/WHYY
- 3 *Magic Fruit*, written by **Michael John Garcés**,  
Cornerstone Theater Company, 2017; Photo by  
Jenny Graham.
- 4 Pew Fellow **Alexandra Tatarsky**, *[SIGN FELT]*,  
*Sad Boys in Harpy Land*; Photo by Jauhien  
Sasnou/Picturebox Creative
- 5 **Jayson Musson** BFA '02 (Photography)  
“Ancestor II, Mavis,” 2017  
Gouache on paper

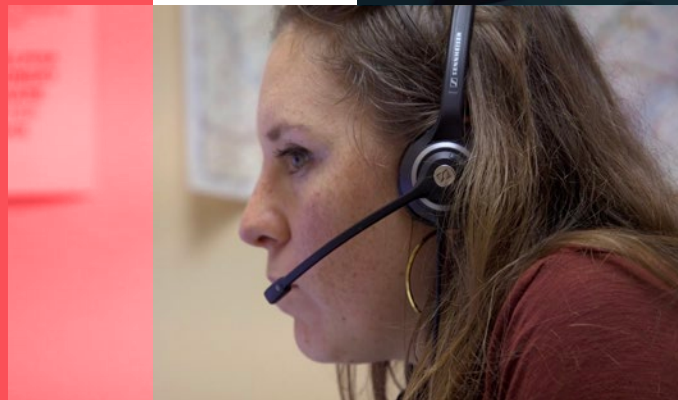
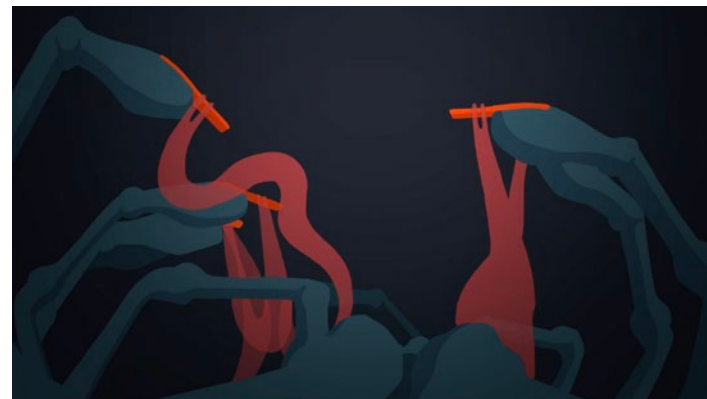




# UARTS

# JOINS

# B. PHL INNOVATION FESTIVAL



This year, University of the Arts is proud to be an official partner of the second annual B. PHL Innovation Festival. Launched in 2019, the event's primary objectives include highlighting Philadelphia as an amazing place to live and work; creating meaningful connections between people and organizations doing innovative work; igniting new ideas; and inspiring the future's change-makers. The 2020 edition took place virtually and had an added "focus on response, recovery and change" in light of the ongoing impact of the pandemic and systemic racism on the city. Tickets to the event were free, with the option to donate to the PHL COVID-19 fund.

From Sept. 15 to 17, guest speakers led talks, group events and workshops that highlighted tactics for economic recovery as well as diversity, equity and inclusion efforts across a range of industries. The thread of inclusion included this year's addition of a film festival component, presented by the 5 Shorts Project. According to the event description, the 5 Shorts Project seeks to empower aspiring digital media and performing artists "to create media that represents diverse cultures in society via the arts" and in keeping with those principles, the 2020 B. PHL Film Festival roster "[brought] the spotlight to up-and-coming filmmakers."

Three films by members of the University of the Arts community were among the screenings held Tuesday, Sept. 15, and Wednesday, Sept. 16. Those selections include the short documentary *Abortion Helpline*, *This is Lisa* by Film Program Director and Assistant Professor **Mike Attie**; the animated short *Superstitions* by **Tonya Amyrin Rice** BFA '20 (Animation) and the live-action short *Bubble* by senior Film major **Emily Mejia** '21.

Regarding her inclusion in the event and how her work relates to representing diverse perspectives and starting conversations, Rice explained, "I personally try to create work that is authentic to myself in hopes that I represent the ideas and events that have shaped me. It is important to seek out the work of many, because it broadens our understanding and hopefully, deepens our empathy for fellow humans."

For Mejia, B. PHL Innovation was the first time her work was included in a festival of this scale, and she viewed this opportunity as a meaningful moment in her journey as a burgeoning filmmaker.

She said, "As a Hispanic female filmmaker entering an experimental low-fi piece in the eyes of a massive community of independent creatives, I'm honored that this festival sees my talent and trusts in it to represent this community."

**From top to bottom:**  
*Superstitions* by **Tonya Amyrin Rice**  
BFA '20 (Animation); *Abortion Helpline*,  
*This is Lisa* by Film Program Director and  
Assistant Professor **Mike Attie**;  
*Bubble* by **Emily Mejia** '21 (Film)



# UArts School of Music relocation wins 2020 Annual Construction Excellence Award



**The relocation of the University of the Arts School of Music** facilities has received the Excellence in Craftsmanship Award from the General Building Contractors Association (GBCA).

According to the GBGA website, the Annual Construction Excellence Awards acknowledge “the highest level of craftsmanship, meticulous attention to detail and motivating teamwork” exemplified by the winning projects. This win specifically acknowledges the collaborative efforts of the various contributors to this relocation project, including construction management and general contracting firm C. Erickson and Sons, JacobsWyper Architects, Bruce E. Brooks & Associates, Keast & Hood Structural Engineers, and a selection of subcontractors.

Along with a move from the Merriam Theater, the relocation effort involved an extensive renovation of the existing administrative and instructional spaces on the 11th floor of Terra Hall. This overhaul supported the addition of Laurie Wagman Recording Studios, a new state-of-the-art recording facility, as well as classroom, office, lab and production spaces. The reimagined facilities provide a wealth of dedicated practice spaces for instrumental and vocal performance and composition. In addition, a brand-new instructional circuitry lab allows students in the Music Business, Entrepreneurship and Technology program—which was recently ranked among the top 10 programs for music business in the nation by Music School Central—the unique opportunity to build their own audio electronic equipment.

This award is a well-deserved nod to these transformational updates that will enhance the student, faculty and staff experience in the School of Music for decades to come.



# ART ALLIANCE WRITERS' WORKSHOP ANNOUNCES WINNERS OF FIRST POETRY PRIZE



Pictured is **Naz Bowman BFA '20** (Creative Writing); the broadside image of their winning work, "Wake Up Poem"; and the image of "Man Down" by **Jaymie Hommel BFA '20** (Creative Writing).



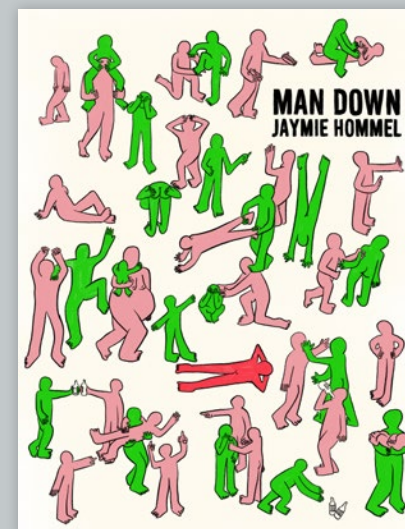
The Art Alliance Writers' Workshop is a place where emerging writers can hone their craft alongside talented faculty, and earlier this year, poets participated in the workshop's first poetry contest. The prize was awarded to **Naz Bowman BFA '20 (Creative Writing)** and Thea Brown, with **Jaymie Hommel BFA '20 (Creative Writing)** selected as an honorable mention.

The award celebrated the work of C.K. Williams this year and was presented in conjunction with *Invisible City: Philadelphia and the Vernacular Avant-garde*, which highlighted the Philadelphia avant-garde scene from the 1950s through the '70s. In the call for submission, poets were asked to gather inspiration from the exhibition or Williams' writings, including his 1968 book of poetry *A Day for Anne Frank*.

Brown's winning submission is part of a larger manuscript called *Loner Forensics*, which she calls an "urban, surrealist Spoon River Anthology that's engaged with grief, utopia, institutional violence and love." (She was referring to Edgar Lee Masters' 1914 work.) Other influences for Brown included "Alice Notley's *The Descent of Alette*, interactive fiction computer games from the late '80s and parallel universes."

For Bowman, music was a major influence on their work. "The way that lyrics in songs, even more so than lyric poetry, can create tiny holes in places without taking up much space is something that I try to emulate," they said. Bowman explained that the poem they submitted "was an attempt at taking the way music approximates things and turning [it] into a scroll or tab of thoughts throughout a day."

In addition to a \$100 prize and publication in an upcoming issue of *Horsethief* magazine, the prizewinners were given the opportunity to collaborate with Book Arts and Printmaking MFA students **Sarah Moody** and **Sara Moose-Torres** to design original letterpress broadsides of their poems. Due to the pandemic, the final printing has yet to be completed.





# UArts Abounds in 2020 Philly Fringe Festival

Ever eclectic and inventive, the Philly Fringe Festival in 2020 was a combination of live and recorded virtual performances, with a few outdoor in-person performances. As always, UArts made its mark with inspiring and innovative work performed and produced by UArts students, alumni and faculty.

1

## THE MAKING OF BOY PROJECT

### DIRECTOR

**Nell Bang-Jensen** (Brind School faculty)

### ASSISTANT DIRECTOR

**Alison Ormsby** BFA '18 (Acting)

### CORE CREATORS

**Matthew Armstead** MFA '19

(Devised Performance),

**Johanna Kasimow** MFA '17

(Devised Performance),

**Eva Steinmetz** MFA '17

(Devised Performance)

### DESIGNER/COMPOSER

**Dante Green** BFA '19 (Musical Theater)

### STAGE MANAGER

**Sara Marinich** BFA '18 (Directing,  
Playwriting & Production)

### COSTUME DESIGNER

**Jill Keys** BFA '11 (Theater Design &  
Technology)



2

## COLORS OF HOPE, PRESENTED BY DA VINCI ART ALLIANCE

### PARTICIPATING ARTIST

**Robert Reinhardt** MAT '98 (Visual Arts)

3

## PHILLYAV

Audio/video performance by

**Gralin Hughes Jr.** MFA '17 (Museum  
Exhibition Planning & Design)

4

## ALICE'S ADVENTURES IN ANALOG BY UGLY DUCHESS

### CREATOR

**Ryan Touhey** BFA '09 (Musical Theater)

5

## WE'RE HERE BECAUSE YOU ARE

### DIRECTOR

**Anastassia Vertjanova** BFA '20  
(Directing, Playwriting & Production)

### PLAYWRIGHT

**Jaedto Israel** '21  
(Directing, Playwriting & Production)

### PROGRAMMER

**Rory Marinich** BS '12 (Communication)

### ILLUSTRATOR

**Kayce Dygert** BFA '20 (Illustration)

6

## ELEPHANT ROOM: DUST FROM THE STARS

### CO-CREATOR

**Trey Lyford** (Brind School faculty)



## 7 BEING/WITH: HOME BY NICHOLE CANUSO DANCE COMPANY

SOUND DESIGNER/COMPOSER  
**Mikaal Sulaiman** BFA '03 (Theater)

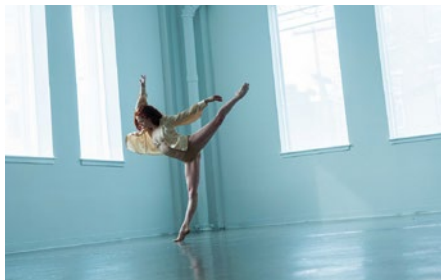
HEAD STAGE MANAGER  
**Nic Labadie Bartz** BFA '16 (Directing, Playwriting & Production)

ASSOCIATE PRODUCER  
**Sarah Gardner** MFA '17 (Devised Performance)

PERFORMERS  
**Lillian Ransijn** MFA '17 (Devised Performance)  
**Annie Wilson** BFA '07 (Dance)

## 8 NOTHING TO SHOW AND HIGH PRESSURE FIRE SERVICE TALK

**Alexandra Tatarsky** MFA '18 (Devised Performance)



## 9 KCBC X COLLECTIVE CONSCIOUSNESS AND KCBC: AN·EC·DOTE

KLASSIC CONTEMPORARY BALLET COMPANY DANCERS  
**Amanda Boyer** '23 (Dance)

**Canyon Carroll** '21 (Dance)

**Kimberly Landle** BFA '10 (Dance) – Founder/Director

**Aleesha Polite** '24 (Dance)

**Blythe E. Smith** BFA '04 (Dance)

## 10 CROSSOVER: A NEW POP MUSICAL

**Boris Dansberry** BFA '20 (Musical Theater) as Maxine “Max” Green

## 11 DO MIRRORS BURN?

OHOK PERFORMANCE GROUP  
**Whitney Casal** BFA '15 (Dance) and **Britt Davis** BFA '15 (Dance)

## 12 FIELD CALLS PRESENTED BY LUPINE PERFORMANCE COOPERATIVE

**Nathan Alford-Tate** MFA '19 (Devised Performance) as “Rhodes”

## 13 VILLAGER BY THE VOID IN COLLABORATION WITH 10TH FLOOR PRODUCTIONS

**Brittney Anderson** BFA '20 (Directing, Playwriting & Production)

**Jeffrey Bare** '22 (Musical Theater)

**Sarah Bastian** '22 (Musical Theater)

**India Boone** '22 (Musical Theater)

**Bryan Cowan** BFA '20 (Instrumental Performance)

**Kelly Fleming** '21 (Directing, Playwriting & Production)

**Daniel Jones** BFA '20 (Musical Theater)

**Anna Faye Lieberman** BFA '20 (Musical Theater)

**Kashmir Autumn Reed** '22 (Musical Theater)

**Erin Renee Russo** '22 (Musical Theater)

**Lindsey Silver** '22 (Theater Design & Technology)

**Cole Supsic** BFA '20 (Theater Design & Technology)

**Dezi Tibbs** BFA '20 (Musical Theater)

**Will Vence Jr.** '22 (Directing, Playwriting & Production)



## 14 A MONTH OF SUNDAYS BY TAKE IT AWAY DANCE

DANCERS  
**Olivia Bohrer** BFA '19 (Dance) and **Alec Chupik** BFA '13 (Dance)

PIANO  
**Tim Brey** (School of Music faculty)

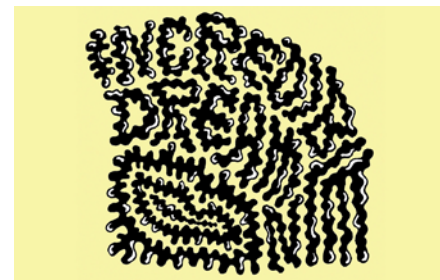
## 15 DIGIREP PRESENTED BY COFFEE AND A PLAY

*Discovering Blackness*, a short film by **Briana Gause** BFA '19 (Directing, Playwriting & Production)

*Young Money*, directed by **Briana Gause** BFA '19 (Directing, Playwriting & Production)

*Lawrence's Law of Pawn Shops* by **Jaedto Israel** '21 (Directing, Playwriting & Production)

**Michael Jernick** BFA '20 (Acting) as “Kid”



## 16 INCREDIBLE DREAMZ PRESENTS FRIENDSHIP MOVIE CLUB

**Andrew Jeffrey Wright** BFA '93 (Animation)

## 17 TEMPORARY OCCUPANCY BY DIE-CAST

CO-CREATORS  
**Jahzeer Terrell** BFA '15 (Acting) and **Andrew Carroll** BFA '12 (Acting)

## 18 THE PHILADELPHIA MATTER BY DAVID GORDON

VIRTUAL COMPANY

**Amalia Colón-Nava** BFA '17 (Dance)

**Sydney Donovan** BFA '19 (Dance)

**Justin Jain** BFA '04 (Acting) (Brind School faculty)

**Shayla-Vie Jenkins** (School of Dance faculty)

**Jungeun Kim** (School of Dance faculty)

**Lauren Putty White** BFA '05 (Dance)

**Nick Schwasman** BFA '14 (Musical Theater),

**November Ward** '22 (Dance)

**Jacinta Lee Yelland** MFA '19 (Devised Performance)



# NEW STUDENT SW



UArts gets out the vote; a senior works with Miley Cyrus; a grad student wins the Holle Award; a Film student is featured in Rolling Stone; and more.



In the weeks leading up to this year’s presidential election, UArts spoke with students to learn how they were getting out the vote. These young artists are dedicated to inspiring and encouraging others to cast their ballots and make their voices heard.

Additionally, this year, the UArts community will have a university holiday on Election Day during federal election years and those that include Pennsylvania and Philadelphia general elections, in order to enable and support our entire community in participating in our civic responsibility.



Rachael Miller '21 (Graphic Design)



**LEX VAUTRIN '22 (DANCE)**

**Why is voting important to you?**  
Voting is important to me because the elected officials that make decisions about my freedoms and my body are my choice. I feel it is imperative to vote for individuals who care about and support the same human rights that I do. The biggest way to make change is to vote. Voting makes my voice heard.

**Why is voting important to students and artists?**  
As a student and an artist, I feel that voting is important because art is often seen as something “extra” in public school systems across the country. Art is not prioritized for younger generations.

Attending UArts is a dream that many won’t have the opportunity to reach because college is expensive and inaccessible. I vote as a student and an artist so everyone can have the opportunity to express themselves in public and private and higher in education.

**How did you encourage others to vote?**  
I was a fellow with a political action committee for the election. Our main goal was mobilizing the youth vote and getting young folks excited to vote. I was able to collaborate with clubs and organizations within UArts to help my peers gather more information about voting and voter registration.



**STEPHEN PERKINS '22 (ACTING)**

**Why is voting important to you?**  
Voting is important to me because it’s a really powerful way that we can come together and make our voices heard while also contributing to positive change.

**Why is voting important to students and artists?**  
Many students and artists spend their time learning and applying new ways of helping their communities. As a student and an artist, I’m always hoping that the work I make will have a positive impact on those around me, and I’ve realized that voting is a way that I can do that! While going out to vote may not be an art piece that I make getting my voice out there will always support the art that I make.

**How did you encourage others to vote?**  
I kept in contact with friends and family about voting!



**RACHAEL MILLER '21 (GRAPHIC DESIGN)**

**Why is voting important to you?**  
Voting for city and state representatives is equally as important as presidential elections. Your vote matters, and expressing your beliefs through your vote helps to further those ideals in the people we elect. Vote for your future. Vote like your life depends on it.

**Why is voting important to students and artists?**  
Students, especially now, need to vote. By not voting you are allowing your future to be in the hands of others. By voting you can take control of your future, of the world you will be living in after college.

**How did you encourage others to vote?**  
I created some lettering art! It is somewhat similar to the Philly LOVE statue that says VOTE [pictured, left]!



**KYLE SOLOMON '22 (ILLUSTRATION)**

**Why is voting important to you?**  
Voting is important to me because I have a voice and I have a responsibility to use it.

**Why is voting important to students and artists?**  
It’s so important that students and artists vote so we can feel comfortable leaving school and entering the world as working artistic professionals.

**How did you encourage others to vote?**  
I educated myself and others on each candidate’s agendas and shared information all over social media.

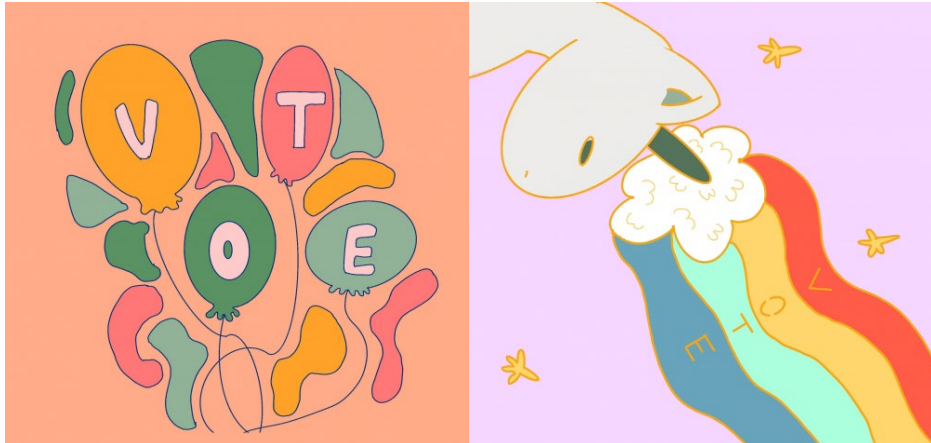


**ZOE GLOVER '23 (ANIMATION)**

**Why is voting important to you?**  
I think it’s very important to be involved in making the decisions that affect your life. Voting is a form of independence, a way to take control of what can influence your life.

**Why is voting important to students and artists?**  
As students and as artists, we have to work very hard to be able to express ourselves freely and thrive. It’s important to students to be able to vote for an opportunity that will allow us to grow and express ourselves in a safe and secure environment.

**How did you encourage others to vote?**  
I’m in [the Campus Life program] Emerging Leaders, and with the help of Gianna DiMatteo, Sophie Smyczek and Olivia Paranich, I made a project that encourages students to vote through Instagram. We gave them resources and hosted Q&A sessions, as well as offered an incentive for those who participated or registered to vote. The incentives are stickers that I designed, which will be mailed out to the recipients.



Zoe Glover '23 (Animation)





## ILLUSTRATION SENIOR WORKS ON MILEY CYRUS SHOW

**Sean Ellmore BFA '20 (Illustration)** was pretty busy in quarantine: Not only did he finish his BFA in Illustration, he also collaborated with pop star Miley Cyrus on her Instagram Live show, *Bright Minded*, on which Cyrus connected with special guests on “how to stay lit in dark times.” Ellmore spoke with UArts about the collaboration. (*Bright Minded* went on hiatus in mid-April; this interview was conducted before then.)

**UArts: Can you describe the work you’ve been creating for *Bright Minded*?**

I’ve been painting portraits of the guests on Miley’s show. These portraits served as promotional material for Miley and the celebrities that were on the show, but they also were animated for promotional videos. I also created many small paintings that were then used in animations. For example, I made three paintings of Miley’s arm and hand so it could be animated to look like she was reaching out and grabbing her *Bright Minded* mug! Miley also hired me to do some merchandise for the show. I was fortunate enough to be able to design four shirts with her, but I’m not sure when they’ll be released.

**UArts: How did the collaboration come about?**

The collaboration came about in a really strange way, honestly. I’ve been a huge fan of Miley’s for most of my life. I’ve seen every episode of *Hannah Montana*, and I’ve seen her live a bunch of times.

I started making art of her in 2012 and still paint her from time to time. Last year, she mentioned me in her story, so I’ve been able to DM her anything I’m working on, and

she eventually saw my messages. When she started *Bright Minded*, she made a post on her story saying she needs artists, designers and animators, so naturally I replied and sent her some portraits I’ve made of her that I animated. She finally replied to me and then followed me and sent me reference pictures, and we brainstormed a bunch of ideas.

**UArts: What is it about her and/or her work that appeals to you?**

She’s insanely free-spirited. She does whatever she wants and doesn’t care if anyone is giving her dirty looks. It sounds cliché, but I saw her on the 2013 VMAs and told myself that if Miley could do that on national television, I shouldn’t be scared to do anything at all. She’s definitely inspired me to just be who I want to be with no boundaries.

**UArts: *Bright Minded* is a show about celebrating light in dark places. How have you been searching for and finding light these days?**

I think my top two ways of staying lit in these dark times are staying creative/busy and full-blown distraction. I’ve been rewatching all of my favorite reality TV shows (*Jersey Shore*), and they’ve been inspiring me to make more art. I’ve also been deep-diving into Tik Tok—not just watching it, though—I’ve been painting and making art videos a lot more since I’ve been stuck inside.

**UArts: How has your education supported you as a working artist?**

I’ve met so many amazing artists since coming to this school, so it’s amazing that I have a group of people who can critique me whenever I need. I am also super-thankful for my professors, who I can reach out to. Their experience in the field has been a big help to me during all of this!

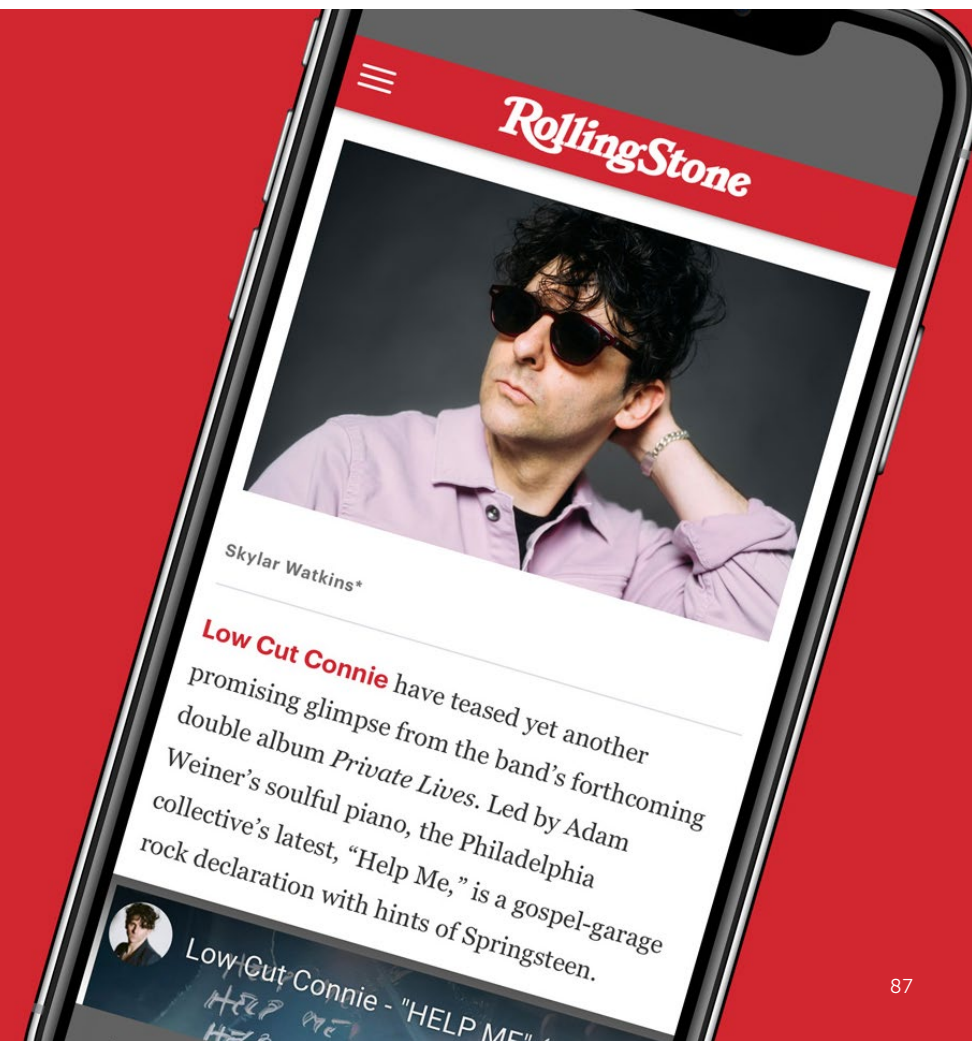


## STUDENT CO-CURATES FABRIC ROW EXHIBIT

Museum Studies graduate student **Zindzi Harley '20** co-curated *Distant Memory*, a pop-up window exhibition on Philadelphia’s historic Fabric Row. **Colin Pezzano BFA '14 (Craft & Material Studies)** also had work in the exhibition. *Distant Memory* ran through the end of October.

## STUDENT PHOTO FEATURED IN ROLLING STONE

**Skylar Watkins '21 (Film)** photographed Adam Weiner of rock band Low Cut Connie. Her portrait of him has been featured in a recent Rolling Stone piece about the Philadelphia-based band.







Elizabeth Reed BFA '20  
(Fiber and Textile Studies)

## FIBERS AND TEXTILE STUDIES STUDENT AND ALUM SELECTED FOR JURIED EXHIBIT

The work of **Emily Ernst '21 (Fiber & Textile Studies)** and **Elizabeth Reed BFA '20 (Fiber & Textile Studies)** has been selected from a national juried student competition for *Future Tense 2020*, an exhibition at the Appalachian Center for Craft at Tennessee Tech University in Smithville. *Future Tense 2020* ran from Aug. 13 through Oct. 27 and celebrated the creative work of student artists, designers and makers working with, or inspired by, fiber or textile materials and techniques. The exhibition offers a glimpse into the future of contemporary fibers by presenting the very best work being made by students in the field today. This exhibiton was juried by Stefanie Gerber, current director of North Carolina Glass Center in Asheville, and Rena Wood, assistant professor at Tennessee Tech University's School of Art, Crafts & Design.

## MFA STUDENT WINS HOLLE AWARD

Each year, the Holle Awards for Excellence in Creativity and Communication reward "innovative, out-of-the-box thinking" in media writing, public speaking, film, screenwriting and book arts. This year, **Maria Welch MFA '20 (Book Arts & Printmaking)** was selected for the Holle Award for Excellence and Creativity in Book Arts for her submission, *Erratic Obsession*. Welch's piece is a visual representation of mental illness to encourage dialogue around the topic.

*Erratic Obsession* uses text from Charlotte Perkins Gilman's *The Yellow Wallpaper* and Annie Payson Call's *Nerves and Common Sense*, two impactful pieces that focus on mental illness in women. In *Erratic Obsession*, Welch wove together lines from both works to represent struggles with mental health, specifically the dissonance "between what one presents to the public, what is suppressed and what societal expectations cause mental strain on a person," she explained.

In addition to the textual elements, *Erratic Obsession* includes patterns and images drawn from a 2018 performance centered on repetition as a coping mechanism when unable to stop thinking about a specific memory. Welch photographed the footprints from the performance and created stencil outlines that were used to create the images in her work. The Holle Award

judges praised Welch's work for how well the form accentuated the subject matter, calling Welch "a master of [her] craft."

As part of the award, Welch received a \$10,000 prize, which will allow her to fund her artistic projects and look for a studio space. "I am thrilled that I will have not only a studio to work in, but the necessary tools to continue making paper after I lose access to the school's facilities," she said. "This funding ensures that I have physical space and the essential equipment to make my work, and I am so grateful for this security in the progression of my practice."

The Holle Awards are presented annually by the University of Alabama College of Communication and Information Sciences to honor Brigadier General Everett Holle, a 1950 graduate of the University of Alabama with a 40-year career at an Alabama-based NBC station.

Maria Welch MFA '20  
(Book Arts & Printmaking)  
"Erratic Obsession"



## 12 ILLUSTRATION STUDENTS SELECTED FOR 2020 SOCIETY OF ILLUSTRATORS EXHIBIT

Seventeen works from 12 UArts Illustration students and recent alumni have been chosen this year for the prestigious Society of Illustrators Annual Student Scholarship Exhibit.

For a competition that can kickstart a career, students submitted their most sophisticated, well-crafted and original work to be tested. Works were chosen from over 8,700 entries submitted in early February by college-level students who represented 74 schools nationwide. A jury of professional peers, including illustrators and art directors, selected the most outstanding works created throughout the year. Pieces were accepted based on the quality of technique, concept and skill of the medium used.

From the society's endowment, contributions from private and corporate donors, and proceeds from an annual auction of member-donated artworks, scholarship awards were granted to about 25 students whose work was deemed the best of the best.

Pieces were accepted based on the quality of technique, concept and skill of medium used.

The UArtists selected to exhibit were **Julia Barnes BFA '19**, **Julia Bianchi BFA '20**, **Julia Davis BFA '20**, **Logan DeCarme BFA '20**, **Oliver Jenkins BFA '19**, **Mae Krasniewicz BFA '19**, **Sophie Lane BFA '20**, **Abigail McManus BFA '20**, **Jennifer Mundy BFA '19**, **Joseph Rogers BFA '20**, **Tilda Rose Sladek BFA '19** and **Melita Tirado BFA '19**.

One of Krasniewicz's pieces, "The Barnes Foundation," was awarded the \$1,000 Carol and Murray Tinkelman Scholarship Award.



Joseph Rogers BFA '20 (Illustration) "Turnpike"





# NEW FACULTY WE

## UArts LECTURER AND STAFF MEMBER AWARDED LATINX ARTIST GRANT

On Feb. 20, the National Association of Latino Arts and Cultures (NALAC)—the premier nonprofit organization exclusively dedicated to the promotion, advancement, development and cultivation of the Latinx arts in the U.S.—announced its grant awards for the work of Latinx artists and organizations taking place in 11 states and Puerto Rico in 2020. From a “record number of applications,” UArts Media Resources Film Coordinator and Lecturer **Raúl Romero** was chosen to receive a NALAC Fund for the Arts Artist Grant in the amount of \$10,000.

“At a time when issues of representation and cultural equity are front and center, we are proud to celebrate and support the work being created by Latinx artists in communities across the United States and Puerto Rico,” said NALAC President and CEO María López De León.

Romero’s *Onomonopoeitics of a Puerto Rican Landscape* has been awarded \$5,000 from the Velocity Fund Grant—an Andy Warhol Foundation regional regranteeing program—to explore the significance of el coquí, a small frog native to Puerto Rico. Sound sculptures installed on a prominent street in Philadelphia’s Puerto Rican neighborhood will play the calls of el coquí, encouraging listeners to learn about each other and exchange memories. (See more about Romero’s exhibit on page 96.)

Romero is a West Philadelphia-based contemporary visual and sound artist who uses “sound as a physical material.” Recently, he has been creating objects which explore the idea of “connections,” stemming from his early life in rural Florida and Puerto Rico.

“Intercommunication among us and our environment sits at the root of my practice,” Romero states in his artist bio. “I see sound as a multiplex medium where language, data and music take form to create sonic experiences.”

He combines natural elements with technological—both analog and digital—and utilizes various media and materials. He plays with the intersections of time and space, and “the power of objects, images, language and the possibility of hidden worlds within and beyond our assumed realities.”

“Coquí en un Helecho gigante,” 2020 (detail)

Archival inkjet print of spectrogram depicting visualization of *Eleutherodactylus coquí* on paper



Distinguished Visiting Professor of Fibers and Textile Studies **Warren Seelig** holds a work from his Shadowfields series; photo by Jack Ramsdale



## CRAFTS & MATERIAL STUDIES ALUMNI ON DISPLAY

**Mi-Kyoung Lee**, director of Craft and Material Studies, recently curated *Emergence*, an international exhibition of textile art at Daesan Art Museum in Changwon, South Korea. The exhibition includes works from UArts Craft & Material Studies alumni including **Hailey Bryant BFA '17**, **Jihyun Lee BFA '17**, **Yena Park BFA '17**, **Luke Sang Hwa Han BFA '18**, **Dahlia Phirun BFA '19** and **Manuela Benaim BFA '19**.

Hailey Bryant BFA '17  
Title: "Layers," 2020  
Material: Silk Organza, Thread  
Size: 36" x 5 '5" x 1"

## LONGTIME VISITING PROFESSOR WINS CRAFT EDUCATOR AWARD

This year, Distinguished Visiting Professor of Fibers and Textile Studies **Warren Seelig** received the distinct honor of being named a James Renwick Distinguished Craft Educator. According to the Renwick Alliance website, "The JRA Distinguished Craft Educator Award is based on the recipient's reputation for excellence and innovation in education, influence on future artists and significant contributions to American education in the craft field." The Renwick Alliance supports the Smithsonian's Renwick Gallery, which showcases American crafts.

Biennially, between three and five awardees are nominated and then selected by a jury of peers. "These were distinguished artists working in craft media who are affiliated with the most innovative craft programs in art schools throughout the U.S.," he noted. "The award is not only recognition for me; it will also highlight the careers of so many of the students with whom I have worked, who have themselves been recognized as highly successful and innovative as artists, educators and scholars."

In 1979, Seelig joined the Philadelphia College of Art (now UArts) as chair of Fibers. Even after moving to Maine with his wife, Sherrie Gibson, 10 years later, Seelig was so dedicated to education at UArts, he began a weekly trip to Philadelphia from Maine each spring semester—which he has continued to do for almost 25 years.

Seelig has shared his knowledge at numerous other institutions, including Haystack Mountain School of Craft in Deer Isle, Maine; Rhode Island School of Design in Providence; Maryland Institute College of Art in Baltimore; and Maine College of Art in Portland, among numerous other institutions.

But UArts students have always distinguished themselves. "I have always been especially attracted to UArts students with whom I have worked over the years," Seelig said. "They are students who are tenacious, hungry to learn, have street smarts and often possess a kind of grit not seen at other schools."

Though Seelig has a long history of inspiring students, his students inspire him, too. "Being around students helps to keep my mind solvent and indirectly encourages me in maintaining a fluid evolution of ideas," he says. "My students, I think, keep me from taking myself too seriously."

## PRINT CENTER FEATURES UARTS FACULTY MEMBER

Philadelphia's Print Center is currently displaying *Windows on Latimer*, which in August featured work of Senior Lecturer **Shawn Theodore** titled "I See You Not Seeing Me." The piece is a tightly cropped portrait of an essential worker.

"Black folks in the service industry see their invisibility firsthand," he said. "I wanted to take a different approach in sharing a part of my practice that a lot of people are not aware of." *Windows on Latimer* began in August and is an ongoing project.

Shawn Theodore, "I See You Not Seeing Me,"  
2020, Installation view detail, 80" x 72"  
Courtesy of the artist





**KYM MOORE APPOINTED  
DEAN OF THE IRA BRIND  
SCHOOL OF THEATER ARTS**

**Kym Moore**, an innovative and imaginative leader, theater-maker and scholar who continues to demonstrate the interconnected power of creative disciplines to impact and shape our reality, will join University of the Arts as dean of the Ira Brind School of Theater Arts in January.

Moore brings a passion and conviction that inspires joy, unity and drive within the artists, makers and creatives fortunate enough to work with her. Moore's appointment concludes a national search for the future leader of the Ira Brind School of Theater Arts, which began in fall 2019.

Moore previously served as full professor and director of undergraduate studies in Brown University's Department of Theatre Arts and Performance Studies, where she taught for more than a decade. As an educator, theater-maker and producer, she directs, devises and writes works that utilize the unique materials of theater to examine the multiple dimensions of human existence and seek to cultivate a "culture worth living in." Moore is also co-founder and co-artistic director of the Antigravity Performance Project, which was founded in 2012 to challenge the boundaries of theatrical convention and forge new frontiers in performance-making. Moore and her collaborators recently completed their second residency at the Yale Center for Collaborative Arts and Media toward the creation of a transmedia performance installation, *Do Eye Know You?*, which they plan to premiere in Philadelphia. As a director and producer, Moore has received numerous awards together with her collaborators, including the Salomon Award (*Time's Up!*), the Pen and Brush Playwriting Award (*The Date*) and two Dorry Awards for Best Direction and Production of a Play (*The Road Weeps*, *The Well Runs Dry*).

"We set out to find a truly imaginative and future-focused leader who gets the relevance of art and creativity today, and how it can change our world," says President and CEO David Yager. "In Kym we have found that leader, and she also defies the boundaries between disciplines. She understands what creatives bring to our society and knows how we must prepare—the work we must lead—to be relevant and reflective of the world we live in. To say we are pleased to welcome Kym to UArts is a great understatement. I can say with confidence, and together with the Office of the Provost and the entire search committee, from her very first on-campus visit back in March, we all feel as though we are welcoming Kym home."

Moore says, "The thought of working collaboratively across disciplines to 'advance human creativity' is beyond my wildest expectations!

“CENTERING THE ARTS AS  
A PRIMARY CONTRIBUTOR  
TO THE DEVELOPMENT  
OF SOCIETY HAS BEEN  
MY MISSION AS AN ARTIST  
AND EDUCATOR FROM  
THE VERY START.”

— KYM MOORE  
DEAN, IRA BRIND SCHOOL  
OF THEATER ARTS

"To find an institution filled with faculty, students, staff and administrators that share the mission is surely a dream come true. I'm thrilled to be coming 'home' to a place I didn't know existed beyond that dream state."

Throughout her career, Moore has taught acting and directing nationally and internationally at Swarthmore College, Hampshire College, SUNY Purchase, Sarah Lawrence College, Notre Dame University, Indiana State University, the Juilliard School, Carnegie Mellon University, the SIBIU International Theater Festival (Romania), and the Belgrade Theatre (U.K.), among many other organizations.

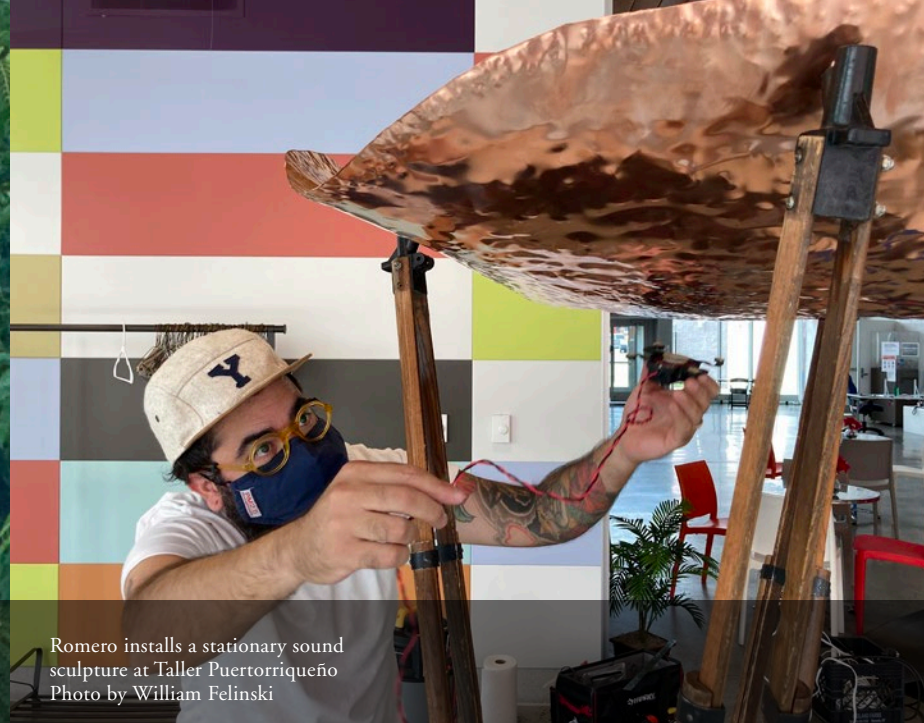
Her course *Acting Outside the Box: Considering Race, Class, Gender & Sexuality in Performance* has also been taught nationally and internationally, including at the National Theater Institute/Eugene O'Neill Theater Center, NYU Graduate Acting, University of Oklahoma/Norman, Williamstown Theatre Festival, Columbia University and the Juilliard School.







A depiction of a petroglyph of el coquí  
Photo courtesy of the artist



Romero installs a stationary sound sculpture at Taller Puertorriqueño  
Photo by William Felinski



Romero's traveling sound sculpture parked at Locust Projects, Miami  
Photo by Zachary Balber



The coquí tricycle takes a trip through the Miami Design District  
Photo by Zachary Balber

## UArTS LECTURER CREATES A PUERTO RICAN SOUNDSCAPE

Sound is a powerful connector: It has the power to bridge space and time to miraculously bring us home. UArts faculty and staff member **Raúl Romero** is using sound to connect to his own roots, evoke memories and engage with Puerto Rican communities in Philadelphia and Miami this fall.

In February, Romero was awarded a NALAC (National Association of Latino Arts and Cultures) Fund for the Arts Artist Grant and a Velocity Fund Grant to explore the significance of el coquí, a small frog native to Puerto Rico. The culmination is his new work, *Onomonopoetics of a Puerto Rican Landscape*, a two-city, interactive sound installation that explores how Puerto Ricans connect back to the island through sound and introduces the soundscape to those who might be unfamiliar with it.

UArts caught up with Romero to see how the project has taken shape and adapted to the new restrictions presented by COVID.

"I have a stationary setup here in Philly," he explained. "The project started specifically for Philadelphia to be at Taller Puertorriqueño on 5th Street [and Lehigh Avenue], which is called El Centro de Oro." The soft launch in Philly's Puerto Rican neighborhood began in mid-September with one sculpture inside the window that audiences could see from the sidewalk. "It's what I call the base station," said Romero, "and it's the main place that is producing the sound."

Romero chose El Centro de Oro as the site of the Philly installation after having worked there for some time as an advocate for Latinx politics and voter registration and was inspired by the rich culture he saw. "Everything from the open spaces that are used for gardens and chickens to the mural imagery—there's this whole connection to Puerto Rico there, and the Caribbean, too."

After Taller, Romero expanded the exhibition to create a walking experience of the coquí calls. Along the 5th Street corridor in North Philadelphia, he has placed motion-activated speakers inside a series of sculptural palm trees to engage with passersby. There are "different spots where you can activate the sounds and then stop and have a moment to reflect or think about if it evokes any kind of memory or connection," he said.

Romero's first real engagement with the coquí was at age 9 or 10, when he lived with his family in Arecibo, Puerto Rico, for a summer. "This sound is something that you experience there but it's also something that can travel, and what travels with that is also the culture."

Romero explained the historical folklore surrounding the coquí, specifically, how the name is a Taíno onomatopoeia—a word created by the indigenous people of Puerto Rico which mimics the frog's distinct call. The Tainos also left behind petroglyphs—rock carvings found throughout the Caribbean—a symbol of the frog's significance. "There are many Taíno symbols in murals up and down 5th Street," Romero noted. "You'll see [them] representing many different things, from turtles and frogs to people and gods. There's a symbol that's very specific to the coquí, and you'll see that a lot as an iconic image that represents Puerto Rican culture."

Romero has created a vessel for the coquí calls by constructing stationary satellite sculptures out of copper, steel, wood and other natural materials. He recalled a childhood fascination with astronauts and a family field trip as his inspiration. "One time, my grandparents brought me to the [Arecibo] Radio Observatory," he said. "That was a huge influence—seeing this magnificent structure that's listening to outer space. I think it's one of those things that I've carried with me forever."

The Miami version of the installation is anything but stationary, and has pivoted from an indoor exhibit at Locust Projects, Miami's longest running alternative art space, to a traveling sound sculpture. "What's in Miami is like a cargo trike," said Romero. "The tricycle was taken apart, boxed up and shipped down there," where it was reassembled. "Considering COVID, I thought it would be better to actually activate and bring the [experience] out to the community for more of an exchange," he explained. Adapting to Locust's Art on the Move program—an ongoing public commissions initiative—Romero was able to access funding to hire artists and performers to take the trike to various events and locations throughout the fall, for spontaneous trips and by request.

Though it's still in the early stages of activation, Romero hopes the trike will stir some curiosity in Miami. "It's still an improvisation as far as where [it] will go," he said. The maiden voyage of the trike was a groundbreaking ceremony for the Puerto Rican Chamber of Commerce, which was well received. The coquí trike also took a spin through Wynwood and the Miami Design District, where Locust Projects' galleries are located, and where there was once "a pretty strong, concentrated Puerto Rican neighborhood. So that's kind of a coincidence," said Romero.

Another challenge Romero is facing during the pandemic is audience engagement. His original plan was to have "audio ecologists" interview people to collect stories, but decided against person-to-person interaction for safety reasons. Instead, Romero has created a website where he will publish and archive those stories for others to listen to. Using QR codes at listening locations, participants can share their stories about their connection to the coquí completely online. "Getting a call to action to go all the way and cycle

through is pretty hard to do online," he said. "I think online, it's easier to consume. But having a two-way form of communication is pretty difficult."

The installation also coincided with this year's pivotal election season. Romero is not currently involved in any official capacity within the Puerto Rican community in terms of political activism and voter registration, but he thinks engaging with the community through art provides another point of departure to have those conversations.

"When I wrote my proposal for Miami," he said, "I thought specifically about the timing of a show in fall 2020 and its potential for conversations around identifying with people's homes, specifically immigrant families in the U.S. I also think about the metaphor of this very small frog and a very small island, but the sound of the frog is very loud. I kind of equate that to our voices—how loud our voices can be and the desire to be heard."

*Onomonopoetics of a Puerto Rican Landscape* is on view in Philadelphia until Jan. 10, 2020. Free visitor parking is available at the rear of the new Taller Puertorriqueño building at 2600 N. 5th St.





Still from *Abortion Helpline, This is Lisa*

### FILM PROGRAM DIRECTOR WINS AFI GRAND JURY PRIZE

On June 22, the American Film Institute (AFI) announced its 2020 AFI Docs award winners. Film Program Director **Mike Attie’s** short documentary, *Abortion Helpline, This is Lisa*, won the Grand Jury Prize for Short Films at the AFI DOCS Film Festival. AFI Docs is one of the major nonfiction film festivals in the U.S.

According to afi.com, “AFI Docs is the only festival in the U.S. dedicated to screenings and events that connect audiences, filmmakers and policy leaders in the heart of our nation’s government. The AFI Docs advisory board includes Ken Burns, Davis Guggenheim, Chris Hegedus, Werner Herzog, Barbara Kopple, Spike Lee, Errol Morris, Stanley Nelson and Frederick Wiseman.” The event normally takes place annually in Washington, D.C., but was completely virtual this year.

AFI Docs also announced that the Shorts Grand Jury Prize is a qualifying award for Academy Award eligibility, meaning that *Abortion Helpline, This is Lisa* qualifies for Oscar nominations. The jury said about the short, “For its simple yet profound approach to a polarizing issue, we have selected a film which puts humanity ahead of an agenda.”

Attie says, “It’s really exciting to be honored by AFI Docs. Personally, it means a lot, because I screened my first student film at this festival over 10 years ago and just attending was a transformative experience. It’s also great to see a festival of this caliber recognize a film about reproductive rights. We’re hoping that this can become a springboard to a more meaningful campaign that raises awareness about the Hyde Amendment and the importance of reproductive justice.”

Earlier this year, *Abortion Helpline, This is Lisa* was selected from roughly 9,000 submissions to be screened at the 2020 Sundance Film Festival.



### ASSISTANT PROFESSOR OF DANCE IS NYU FELLOW

**Tommie-Waheed Evans**, assistant professor of dance at UArts, is one of the Center for Ballet and the Arts at NYU’s 2020–2021 fellows, one of only 12 artists chosen from the program’s largest-ever group of applicants.

“The CBA Fellowship Program invites scholars and artists to the center to develop self-directed projects that expand the way we think about ballet’s history, practice and performance,” according to NYU’s website.

Evans’ project, *HOME*, examines race and marginalization in the city of Philadelphia. “This project will open space for conversations and solutions to the fear, anger and mistrust that cloud the present,” Waheed wrote in his project proposal. “In our current climate of violence and social injustice, how can we curate experiences that give rise to possibilities for healing and liberation? My hope is that *HOME* ripples through Philadelphia and the world.” The project will generate a new choreographic work for Waheed Works, Evans’ Philadelphia-based dance company.

Evans also received the 2019 Princess Grace Honoria Award in Choreography, among other honors.



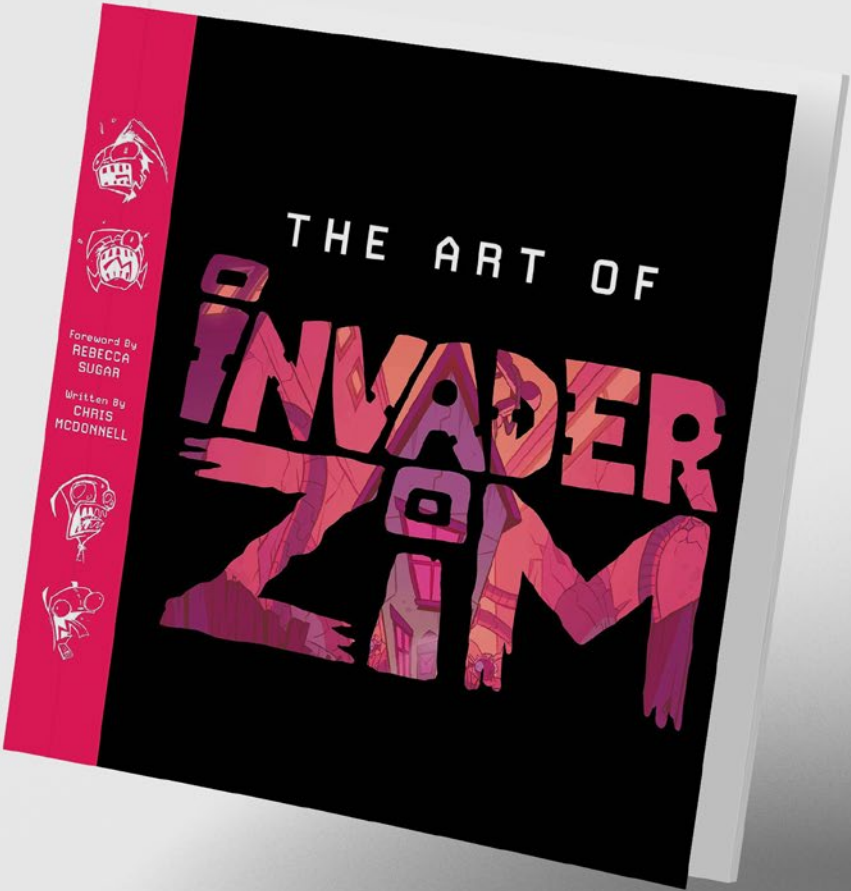
### ASSISTANT PROFESSOR OF ANIMATION PUBLISHES TWO BOOKS IN 2020

**Chris McDonnell**, assistant professor of animation, has written and designed two animation art books that were published in 2020. *The Art of Invader Zim*—which gave animation fans a behind-the-scenes look at the 2001 Nickelodeon series *Invader Zim*—was released by Abrams Books in July. *Steven Universe: End of an Era*, a followup to McDonnell’s bestselling *Steven Universe: Art & Origins* was also released by Abrams in October. The latter book features a behind-the-scenes look at *Steven Universe*, a Cartoon Network series that had an Emmy Award–winning, five-season run.

McDonnell was interviewed by SYFY Wire about *The Art of Invader Zim* in July. “It’s really exciting to see this artwork blown up on the page for fans to pore over,” he told SYFY Wire. “All the tubes, all the Irken technology, all the ridiculous

contraptions and disgusting, part machine, part spinal column, part pulsating brain sack. Every page has something really fascinating to look at if you are an artist. And if you’re a fan of *Zim*, all the better, because you get to see the artwork in a clarity that you never did when it was in standard definition.”

McDonnell’s animated work has aired on Cartoon Network/ Adult Swim, Comedy Central, HBO, IFC, Netflix and Nickelodeon. His other books include *Sasquatch’s Big Hairy Drawing Book* (Chronicle Books), *Unfiltered: The Complete Ralph Bakshi* (Universe), *Adventure Time: The Art of Ooo* (Abrams) and *BoJack Horseman: The Art Before the Horse* (Abrams). He has also designed art books about Wonder Woman; the Joker; horror; sci-fi; zombies; and animation director Bill Plympton, among other topics.





# UArts Alumni Behind Your Screen

## 18 UArTS ALUMNI BEHIND YOUR SCREEN

Did you know about all the incredible UArts alumni behind the bingeable TV shows, movies and video games that kept you occupied in quarantine?

Here are just a few.

1. **Murad Ainuddin BFA '01 (Illustration)** is associate art director at Treyarch (Call of Duty) and focuses on the character art, weapon art and vehicle art departments.
1. **Kelli Barrett BFA '07 (Musical Theater)** plays Liza Minelli in *Fosse/Verdon* on FX on Hulu.
1. **Eric Braddock BFA '08 (Illustration)** is a 3-D prop artist and illustrator working on World of Warcraft at Blizzard Entertainment.
2. **Darnell Brown BFA '10 (Writing for Film & TV)** is a staff writer at HBO.
3. **Marc Cantone BFA '01 (Writing for Film & TV)** is executive producer of Nick Jr.'s YouTube channels, for which he oversees creative and production of over 36 original videos a month for more than 13 million subscribers.
4. **Joseph Game a.k.a Chogrin BFA '07 (Illustration)** recently worked in the animation department doing character cleanup for the Disney animated series *Big City Greens*, available on Hulu and Disney+.
5. You can see **Aime Kelly BFA '09 (Acting)** on recent episodes of CBS' *Blue Bloods* (Hulu), USA's *The Sinner* (Netflix) and NBC's *Manifest* (Hulu). Kelly also appears in older episodes of the Netflix series *Iron Fist* and Season 1 of *The Marvelous Mrs. Maisel* on Amazon Prime Video.



**Kelli Barrett** BFA '07 (Musical Theater)  
as Liza Minelli in *Fosse/Verdon* on FX on Hulu

6. **Nichola Latzgo BFA '18 (Animation)** worked as a digital compositor on the new Netflix animated series *The Midnight Gospel* and the Netflix docu-series *Losers*.
7. **Dani McCole BFA '14 (Illustration)** is currently working as a 2-D illustrator and concept artist for Kabam Games (multiplayer social games) in Montreal and has created commissioned work for Blizzard Entertainment (World of Warcraft) and Riot Games (League of Legends).
8. In 2015, **Jason Piperberg BFA '12 (Illustration)** released his original comic book *Raising Dion*, which is now a Netflix series adaptation featuring Michael B. Jordan.
9. **Carlos Rios BFA '14 (Writing for Film & TV)** is a staff writer for Showtime's *On Becoming a God in Central Florida* (Hulu), starring Kirsten Dunst.
10. **Kim Roberto BFA '10 (Writing for Film & TV)** is creative director of television at DC Comics. She oversees creative aspects of returning series, including the evaluation of weekly scripts regarding concept, character development, character definition, story structure, humor and dialogue, as well as all DC-specific elements and assets.
11. **Zach Rubin BFA '10 (Film & Video)** worked as a camera assistant on Hulu's *Ramy*.
12. **Marvin Ryan BFA '06 (Dance)** appears as DJ in the Hulu Original series *Little Fires Everywhere*.
13. **Sara Waite BFA '17 (Musical Theater)** appears in the Miami episodes of *The Marvelous Mrs. Maisel* Season 3.
14. **Andrew Wheeler BFA '01 (Film)** was cinematographer for Netflix's *Small Crimes*, starring Nikolaj Coster-Waldau.
15. **Kevin Wright BFA '12 (Writing for Film & TV)** was an associate producer on *Ant-Man and the Wasp* (Netflix). He was also a production and development manager on *Doctor Strange* (Disney+), *Black Panther* (Disney+), *Avengers: Infinity War* (Netflix) and *Captain Marvel* (Disney+). Additionally, he was interviewed for the Marvel Studios documentary *Expanding the Universe* (Disney+).
16. **Mehdi Yssef BFA '00 (Animation)**, lead animator at Sony Santa Monica, has worked on every title in the God of War series for Playstation.





## ALUM BRINGS ART TO THE NEW YORK CITY STREETS

Walking down a midtown New York City sidewalk, a kiosk illuminates a bold painting in yellows and black of the Bayonne Bridge. Such paintings, on 1,700 plus kiosks throughout the city, are by Philadelphia College of Art (now UArts) alum **Bascove BFA '68 (Illustration)**, one of the featured artists of the #ArtOnLink program.

In the light of the pandemic, the #ArtOnLink program's mission to showcase local artists to the public is more important than ever. "Right now, with museums and galleries closed, we are hungry for art—for those few minutes of being transported that art can provide," Bascove said. Even as New York City entered its fourth phase of reopening, many museums remained closed, making it difficult for artists to display their work. "It's been rewarding to remind weary New Yorkers that we are surrounded by these glorious structures," she commented, "to remind us of our city's resilience."

Bascove's interest in bridges started in childhood, when she would travel between New Jersey and Philadelphia over the Ben Franklin Bridge. Now, she has undertaken painting the more than 2,000 bridges in New York City and said that "they each have their own unique beauty." To capture their beauty, Bascove takes photographs of each bridge from many angles, then cuts up the photographs, and reassembles the pieces to create the bold paintings featured in the #ArtOnLink kiosks.

Bascove's artistic training began at PCA. She cited the mentorship of professor Claire Van Vliet, who taught Bascove printmaking, as a major influence. During the 1960s, Bascove noted that the Illustration faculty was dominated by men, and it was difficult for women to study the arts. Vlan Vliet's influence was crucial to her success. Bascove recalled, "She basically taught me what the life of an artist was going to be: messy, determined, tiring, usually extending into evenings, seven days a week if on a deadline and deeply satisfying. I'm forever grateful."

## ALUM DESIGNS SOUND PROJECT DURING COVID

*Distant Sounds: Collective Participatory Sound Artwork in the Time of COVID-19*, the current project by **William Felinski MDes '19 (Product Design)**, explores several questions: "What does it mean to create right now—to be physical versus digital? At what point now does the object or action become art if we're just in our homes?" and most importantly, "What does self-isolation *sound* like?" UArts caught up with Felinski via Zoom to hear about his inspiration, research and goals for the project.

Felinski identifies as a hybrid artist, which gives him the freedom to engage with any material. But without access to his studio and typical media, Felinski has decided to explore something new: sound. "I thought about how I could use [another] platform to still make art with other people. So I'm thinking of everyone's location as their studio." Felinski typically works on site at Olio Projects, a curatorial collective he created to break walls between existing art organizations and bring members together to experience something new.

For *Distant Sounds*, Felinski established an open call for submissions from artists all over the world: 30-second recordings of ambient sound in their living spaces and brief written reflections. He plans to create a time capsule-esque soundscape of the global freeze. "It's a good time for artists to not worry about how they can work like they [would normally] work," he said. "It's [time] to question what [they] can do right now and try new things—to work in [media] that they maybe haven't explored before. As cheesy as it is, constraints breed creativity."

In the first week of quarantine, Felinski was simply searching for inspiration. "I started recording myself boiling pasta, and then I would try to write a multimedia piece: '214 degrees, penne.'" But the idea for *Distant Sounds* actually came from the sound of birds he recorded for a friend. He thought, "If everyone was doing this, what would that be like?" Born of reflective meditation, this spark was fueled by his research of pirate radios and desire to support fellow artists.

"In my own practice, I'm connecting to the quiet meditation moments several artists have had that later influenced the way they work," said Felinski, referring to sound artist William Basinski. "During 9/11 ... he created a piece called *The Disintegration Loops*," an album of found sounds which became the soundtrack of the aftermath. Basinski completed the project the morning of

the World Trade Center attacks, which he filmed from his Brooklyn rooftop. "It's not a complete parallel but ... what if this is [our] moment, and what is the sound of everyone's experience?" Felinski wondered.

Armed with the idea and another looming question, "What do I do today?" Felinski decided to make a pirate radio. "I like the idea of an invisible public work," he said, noting that radio signals are public domain. "But pirate radio has this history of being illegal. People would go off the coast and blast frequencies." Felinski plans to make or buy an FM transmitter to broadcast the collective sound sculpture on a loop and hopes to assemble 24 hours of ambient sound, leaving the project open-ended for the duration of the pandemic.

In true pirate spirit, Felinski also sees *Distant Sounds* as an opportunity for artists who haven't yet "broken into" the art world. He was inspired by a group called Occupy Museums (like Occupy Wall Street). "They had an open call, [for which] you submitted five images, wrote some answers to their questions and they created an interactive website, where every artist was projected at the [Whitney] Biennial in 2017. They used this museum platform to showcase a large group of people and [give them] a really nice CV line."

"The art world is known for being very exclusive, selective and nepotistic, in my opinion," Felinski said. "You have this whole group of artists who are indebted to the same institutions that are investing at the very top of the field. So I'm combining with a group of artists to enter into a museum context." Felinski pointed out that many institutions are exhibiting online but remain just as exclusive. He's using his background in sculpture, fine art and arts administration to propel the project, employing marketing skills, artist theory and design practice to give other artists an exhibition space in a time when physical spaces are closed.

*Distant Sounds* has received over 70 submissions from 10 countries, including an early and surprising submission from Indonesia—birds that sound like howler monkeys. "This is a very unique moment—to think that there's this thing that we 'can't see' but it has created [physical] change, not just behavioral. I received submissions where people have [been] clapping for service workers and first responders in New York, which I think is remarkable," said Felinski. "That's the Basinski moment—the cultural unity within isolation."

## ALUM'S DANCE VIDEO FOR BLACK WOMEN GOES VIRAL

**Thom White BFA '17 (Dance)** collaborated with UArts alumni on a video to commemorate Black women who are victims of violence. Chloe x Halle, Janet Jackson and other influencers recently shared the piece on their social platforms, and Teen Vogue featured it online. You can view the full piece on White's Instagram feed: [@thomeography](#).

Included in the video are Dance alumni **Janeill Cooper BFA '17**, **Michele Dooley BFA '17**, **Celine Edmondson BFA '17**, **Kaila Garretson BFA '18**, **Chanel Howard BFA '18**, **Malarie Joyner BFA '17**, **Onyxx Mayer-Dean BFA '17**, **Dasia Satchell BFA '17** and **Dominique Terrell BFA '17**.

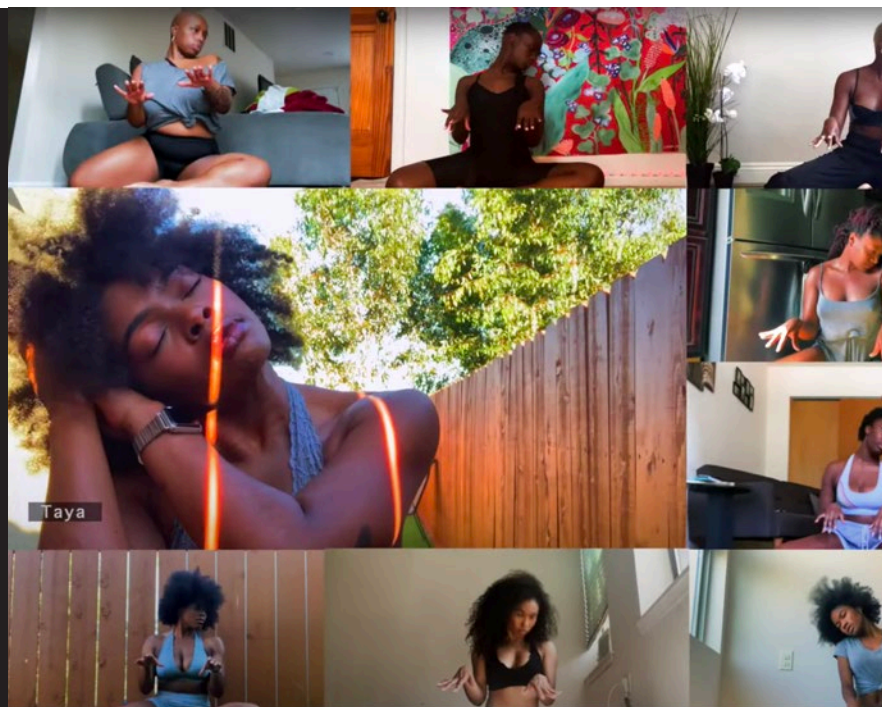






Photo: Ian Douglas

## ALUM IS FIRST BLACK MALE CHEERLEADER FOR PHILADELPHIA EAGLES

By Caitlin McLaughlin

When **Latik “Tiki” Jefferson BFA ’20 (Dance)** was growing up in Brooklyn, New York, he danced anywhere and everywhere—in afterschool programs, at the supermarket, while watching TV. At the time, Jefferson told UArts, he didn’t have any media representation for boys like him, a Black, gay boy who loved to dance. Now, he is the first-ever Black male cheerleader on the Philadelphia Eagles cheer squad. Jefferson said he wants “the younger generation to look at [him] and say ‘if he can do it, so can I.’”

When Jefferson came to UArts, he never imagined his BFA in Dance would lead him to cheerleading. He had only just returned from his first professional dance job on a cruise ship in Miami in February when the coronavirus pandemic began to hit Philadelphia. It was around this time that Jefferson became aware of Quinton Peron and Napoleon Jinnies on the Los Angeles Rams cheerleading squad. “They were people of color who inspired me, and I thought, ‘If they can do it, so can I,’” he recalled. Then, **Kyle Tanguay BFA ’20 (Dance)**, the Eagles’ first male cheerleader in 35 years, sent him an audition flyer. “I think it [was] almost fate,” Jefferson said.

In April, Jefferson was selected as one of the 38 dancers to move to the next round of auditions, of 500 who had submitted audition videos. In June, he was offered a spot on the squad, along with seven other cheerleaders. Though the squad has been unable to meet in person due to the pandemic, Jefferson has had the opportunity to meet with his fellow cheerleaders over Zoom. He also talked with the Rams’ Jinnies and Peron, who had initially inspired him, for advice on navigating the mostly white, and female, space.

Unfortunately, the NFL has banned cheerleaders and mascots for the 2020 season. But that doesn’t make Jefferson’s story and achievement any less inspiring.

In addition to support from his peers, Jefferson said his time at UArts was invaluable in making him the artist he is today. “Growing up, I didn’t have the tools and money to take summer intensives and dance classes, so UArts really introduced me to a broader outlet of technical dance. I’m super-grateful for that. I don’t think I would have gotten the amazing opportunities I’ve been blessed with without UArts.”

It was also at UArts that he became more comfortable in his identity as a Black gay man. Jefferson came out to his mom during senior year, when he created a pride-themed senior-thesis dance to Beyoncé’s “Before I Let Go,” which he eventually sent to her. Jefferson notes that his mother is a huge inspiration to him. “Her strength and independence allowed me to see that I didn’t need anyone’s validation or approval to go after my dreams.”

About the video, Jefferson said, “Dance has been my love language. I used that language to tell my story. Hopefully, the younger generation can have something that I didn’t know I had, and they can know they are not alone.”

## SCULPTURE ALUM IS 2020 GUGGENHEIM FELLOW

Now in its 96th year, the Guggenheim Fellowship remains one of the most prestigious awards for artists and scholars in the humanities and sciences. Philadelphia College of Art (now University of the Arts) alum **Katy Schimert BFA ’85 (Fine Arts/Sculpture)** was among the 175 talented writers, scholars, artists and scientists chosen for 2020 fellowships.

Schimert’s art has been displayed in museums across the country, most recently in the University Museum of Contemporary Art at University of Massachusetts, Amherst; Whitney Museum of American Art, New York; and Moody Center for the Arts, Houston. Schimert is also an associate professor of ceramics at Rhode Island School of Design. Additionally, she was a 2020 Joan Mitchell Center artist-in-residence.

Described by the Guggenheim Memorial Foundation as utilizing “fragments of personal experience,” Schimert’s work in sculpture and drawing creates for the viewer what she calls a “space for illusion.” Schimert’s most recent work focuses on humans’ relationship to nature, including ceramic sculptures and watercolor drawings of Niagara Falls.

Over the years, recipients of the fellowship have gone on to win the Pulitzer Prize and the National Book Award and have become Nobel Prize laureates. Created in 1925 by Senator Simon and Olga Guggenheim, the John Simon Guggenheim Memorial Foundation has awarded over \$375 million in fellowships to 18,000 recipients.





# UARTS ALUM JEANNINE COOK OPENS HARRIETT’S BOOKSHOP

by Caitlin McLaughlin

On a sunny Wednesday afternoon, UArts sat down with **Jeannine A. Cook BS '04 (Communications & Media Studies), MAT '14 (Design & Applied Arts)** as she prepared for the opening of her new bookshop, Harriett's, in a bustling section of Fishtown. Just inside the entrance, there is a shelf holding books related to the shop's namesake, Harriet Tubman, who Cook tells us "is probably one of the most iconic heroines that we will ever know."

Tubman's influence in the store is clear: The shelves are lined with books by prominent Black women authors—like *Such a Fun Age* by Kiley Reid—and a copy of Alice Walker's *The Color Purple* that rests atop a table where Cook sits.

We asked Cook about how her time at UArts influenced her decision to open Harriett's. Cook said that as a senior in high school, she visited the university with a friend and met with the program director of the Communications and Media Studies program. It focused on using communication for social activism, something that appealed to Cook and now characterizes the mission of her bookshop. "Art is used to inform the way people see the world—the way they see themselves," she commented. "It wasn't what I was expecting to happen in my story."

The constant collaboration she experienced at UArts stayed with her throughout her career. "Being in an art environment, even though I was studying media and communications, meant that I learned drawing, learned about shape and form and function, [and] the typical media and communications kind of stuff." Cook still utilizes this interdisciplinary approach in her shop by collaborating with artists in the community. Artwork by **Karoline Yesterdaye** lines the walls of the store, and in addition to her artwork, Yesterdaye donated books to Harriett's.

Cook also spoke candidly about the challenges she overcame while at UArts, and how they impacted her mission to bring art to the community. During her first year, Cook found out that she was pregnant and initially believed that she would have to drop out of school. She said that the mentorship from a professor changed everything. He said, "You know, you're an artist, and artists create their own paths." Cook said that that concept was new to her, but she internalized it and decided to continue toward her degree and eventually become a business owner.

Cook's son was born in July, and she started classes in late August that year. She took him to class every day and said that to this day, university staff still ask about him. Cook

"ART IS USED TO INFORM THE WAY PEOPLE SEE THE WORLD—THE WAY THEY SEE THEMSELVES."

— JEANNINE A. COOK BS '04 (COMMUNICATIONS & MEDIA STUDIES), MA '14 (DESIGN & APPLIED ARTS)

also shared her experiences struggling with homelessness. Her mentors and resources at UArts were essential to working through that difficult time. "My professors were not only integral [to] my education, but [to] the raising of my son, because they saw that this was my scenario and said, 'If she's willing to do this, then I'm willing to support her.' That's genuinely the UArts experience," Cook said. She was later awarded the David Brown Scholarship, which helped her finish her degree.

While at UArts, Cook also started Positive Minds, a club that would influence her social activism throughout her career. "I wanted to know what would happen if you brought art directly to children," Cook said. Every day when Cook returned home to her neighborhood carrying art supplies, she began asking the kids what they would do with the materials. Cook and the kids ended up working on art projects together. She saw how the project united the community and the power that art had on the world around her. When Positive Minds began at UArts, the club started raising money by selling books outside of Hamilton Hall, an experience that has now come full circle through Harriett's. "Life is funny in how we continue to be up to the same mission even when we're younger," Cook said.

That mission led Cook back to UArts to the Corzo Center for Creative Economy, where she met with Neil Kleinman to discuss the idea for Harriett's. The two sat together "for hours," as Cook took notes that she would later use to make her ideas a reality. "I can always go back [to UArts] and say, 'This is where I am now,' and folks will support where I want to go next," she said.

Harriett's celebrated its opening Feb. 1, 2020, the first day of Black History Month and the month of lauded literary superstar Toni Morrison's birthday.





# ALUMNI

1. **Don Moyer**  
BFA '70 (Graphic Design)  
“Things Could Be Worse,” 2018, porcelain



1

## 1960s

**Peter Schaumann BFA '69 (Illustration)** completed the official portrait of Pennsylvania Gov. Tom Wolf.

## 1970s

**Don Moyer BFA '70 (Graphic Design)** and his business, Calamityware, were featured in the Sept.14, 2020, issue of The New Yorker. His mug design, “Things Could Be Worse,” which depicts an array of disasters like UFOs and blob monsters, saw a dramatic increase in sales in the wake of the pandemic.

**Lesia Sochor BFA '74 (Painting)** had “World,” a painting from her series titled Repair, featured on the fall 2020 cover of The Maine Arts Journal. “I’ve taken a deep dive into the notion of repair,” she wrote of the work. “I use the image of ripped jeans and ‘stitch’ them with gouache. I investigate mending as an intervention, as metaphor, as a call to action to repair the fractured parts of ourselves and our ruptured world.”

**Jane Martin BFA '78 (Jewelry)** was awarded the Seattle Metals Guild 2020 Lifetime Achievement Award. Established in 1989, the Seattle Metals Guild is dedicated to promoting educational and networking opportunities for metals artists at all career levels and skillsets through lectures, workshops, social gatherings and other enrichment opportunities.

**Kathleen Greco’s BS '79 (Industrial Design), MFA '15 (Studio Art)** photograph titled “Voter Suppression” was selected for three juried political exhibitions that comment on voting rights, suppression and disenfranchisement. *Suffrage Now: A 19th Amendment Centennial Exhibition* is on display at Elisabet Ney Museum, Austin, Texas, Aug. 6–Jan. 31, 2021; *Right to Vote* was on view at Hera Gallery, Wakefield, Rhode Island, Oct. 17–Nov. 14, 2020; and *Undefeated Canvas(s)ing the Politics Since Women’s Suffrage* will be exhibited at West Virginia University in Morgantown in spring 2021.

## 1980s

**Myra Mimlitsch-Gray BFA '84 (Jewelry)** was named a New York Foundation for the Arts (NYFA)/New York State Council on the Arts (NYSCA) fellow in the Craft/Sculpture category. NYFA has awarded a total of \$588,000 to 85 artists (including one collaboration) throughout New York State in Craft/Sculpture, Digital/Electronic Arts, Nonfiction Literature, Poetry and Printmaking/Drawing/Book Arts. Mimlitsch-Gray is also a faculty member at State University of New York New Paltz.

**Erle Howard BFA '86 (Illustration)** redesigned Wonder Woman’s costume in honor of Lynda Carter, the original Wonder Woman. Because Carter is a Washington Capitals fan, the updated costume includes the Capitals’ logo.

**Valerie Gay BM '89 (Voice)** was featured in the exhibition *Everyday Genius*, presented by the Da Vinci Art Alliance, Gallery X. This exhibition of portraiture by the drawing robot Henri celebrates the unsung acts of leadership and creativity that make Philadelphia so vibrant.





1



2

1. **Rosae Reeder**  
MFA '92 (Book Arts and Printmaking)  
*eight forty six*

2. **Jeannine A. Cook**  
BS '04 (Communications & Media Studies), MAT '14 (Art Education)  
Photo: Timothy Bentson

## 1990s

**Gregory Paone BFA '90 (Graphic Design)** was a finalist in the Bienal Internacional Del Cartel En México A.C. / CSO International Poster Biennial in Mexico.

**Rosae Reeder MFA '92 (Book Arts and Printmaking)** released a book, *eight forty six*, which is a response to the killing of George Floyd in the midst of the COVID-19 pandemic. All proceeds of the sale of *eight forty six* will be donated to Anguish and Action, the Michelle and Barack Obama foundation that helps to foster leadership changes to aid in police reform.

**Anne Marie K. Pai MAT '94 (Art Education)** has two paintings on exhibit: one is of cornfields at Tyler State Park in Newtown, Pennsylvania; the other is of irises and is on display at St. Mark's Church in Bristol, Pennsylvania.

**Musa Brooker BFA '95 (Animation)** has been named creative director at LA-based 2-D animation studio Six Point Harness. Most recently, Six Point Harness worked on the Oscar-winning short film *Hair Love* and the Adult Swim series *Lazor Wulf*. Brooker has a range of experience from various animation studios, including Bix Pix, MTV Animation, Screen Novelties, Shadowmachine, Stoopid Buddy Stoodios and Will Vinton Studios. In addition to his studio experience, he has taught for 10 years as an adjunct associate professor in the University of Southern California's John C. Hench Division of Animation and Digital Arts.

**Ryan A. Hancock BFA '99 (Theater)** was selected for inclusion in the 2021 edition of The Best Lawyers in America, one of the legal profession's oldest and most respected peer-review publications.

## 2000s

**Jeannine A. Cook BS '04 (Communications & Media Studies), MA '14 (Art Education)** was featured in Inc.'s "Big Heroes of Small Business" list. She is the founder of Harriett's Bookshop, a bookstore in Philadelphia's Fishtown neighborhood that celebrates Black female authors.

The improvisational music of **Ben O'Neill BM '04 (Instrumental Performance)** is featured in a collaborative music and photography series called Oh Yeah Cool. Presented with images from photographers currently living in Manhattan, Jersey City and Philadelphia, Oh Yeah Cool tells stories of the vacillating emotional states caused by COVID-19.

**Sarah Mueller BFA '06 (Film & Video Production)** founded cinéSPEAK, the Philadelphia-based independent cinema. cinéSPEAK was awarded Best of Philly 2020 - Best Movie Theater.

**Andre Myers BFA '07 (Musical Theater)** has created an original scripted web series called *Kalen in COVID*, about living alone during lockdown.

3. **Gregory Paone**  
BFA '90 (Graphic Design)  
Philadelphia Youth Orchestra Poster

## 2010s

Alum **JJ Sereday BFA '10 (Multimedia)** documented New York City's Black Lives Matter protests, which culminated in his short film *This Matters*. The full film is available on YouTube.

**Jonathan Lyndon Chase BFA '13 (Painting)** has two solo exhibitions this fall: *Wind Rider* is on view at Baby Company in New York City through Nov. 21; *Big Wash* will be open at the Fabric Workshop and Museum Nov. 20–June 6, 2021. This year, Chase also published his second book, *wild wild Wild West & Haunting of the Seahorse*, with Capricious.

**Tess Kunik BFA '13 (Acting)** has been working on an important project: In January 2019, Kunik's 19-year-old sister and best friend, Liv, died by suicide. Kunik and her mother, Honey, joined filmmakers Alan Hicks (*Quincy, Keep On Keepin' On*) and friend and producer Paula DuPre' Pesmen (*Quincy, Keep On Keepin' On, Chasing Ice, The Cove*) to create the film *Liv*. The team then founded an outreach group called the Liv Project, which will share the film and provide tools for meaningful conversations, to educate people and support others who are struggling.

**Leon Syfrit BFA '13 (Photography)** is a Las Vegas-based photographer and fine artist. He created a series of photos inspired by the COVID-19 outbreak.



3

**Colin Pezzano BFA '14 (Craft & Material Studies)** has work in the exhibition *Distant Memory*, a pop-up window exhibition on Philadelphia's historic Fabric Row. Additionally, graduate student **Zindzi Harley '20 (Museum Studies)** co-curated the show, which ran through the end of October.

**Layne Marie Williams BFA '14 (Acting)** created a music video for the **Gracie Martin BFA '14 (Acting)** group Gracie Martin & the So Beautifuls. It was an official selection for the Short Film Breaks festival in Romania.

**William Henry Felinski MDES '16 (Product Design)** identifies as a hybrid designer antidisiplinary artist. He founded and curates the artist-run space Olio Projects. In response to the coronavirus, Felinski launched *Distant Sounds: Collective Participatory Sound Artwork*, an international Open Call through Olio Projects' platform to bring together artists for a virtual exhibition that also generates a growing continuous ambient sound artwork using each entry.

**Christopher McHugh BFA '16 (Musical Theater)** performed in the musical *Jersey Boys* on Norwegian Cruise Line and has been working at notable regional theaters in the New York and Philadelphia areas since graduation. Right before COVID-19 struck, McHugh was cast in *Cabaret* at Bristol Riverside Theatre in Pennsylvania.



1. **Loveis Wise**  
BFA '18 (Illustration)  
Juneteenth Google Doodle



1

**Lavett Ballard MFA '17 (Studio Art)** had her portrait of Rosa Parks featured on the cover of Time magazine in March 2020. Since then, two women-owned galleries—Long-Sharp Gallery in Indianapolis and New York City and Galerie Myrtis in Baltimore—have announced representing her.

The work of **Julien Tomasello MAT '17 (Art Education)** was featured in *REMAKE/REMODEL*, an exhibition hosted by the Royal Society of American Art that ran in July and August.

**Noa Denmon BFA '18 (Illustration), MAT '19 (Art Education)** illustrated the book *A Place Inside of Me: A Poem to Heal the Heart* by award-winning author Zetta Elliott. The book explores a year in the life of a Black child experiencing joy, anger, pride and peace.

**Taylor Terry BFA '18 (Dance)** performed in Beyoncé's 2020 visual album, *Black is King*, streaming on Disney+.

**Loveis Wise BFA '18 (Illustration)** was this year's Google Doodle artist for the 155th anniversary of Juneteenth.

## 2020s

**Aaron Fenichell BFA '20 (Film)** has directed a number of music videos, including "dancing on the sidewalk lights flicker" by David Shawty. The video was featured in an article in Complex, which described it as a "ridiculous, infectious gridwork of glitches. Clips rewind, speed up, stretch, layer, rotate, turn green, saturate to oblivion. Avalanches of clip art and freaky GIFs rain down on him. It's a messy, hilarious blitz of digital malfunction."

**Alex Smith BFA '20 (Illustration)** completed an artist collaboration with Pabst Blue Ribbon (PBR), illustrating colorful characters and graphics on top of photos featuring PBR merch.



2

2. **Noa Denmon**  
BFA '18 (Illustration)  
"A Place Inside of Me:  
A Poem to Heal the Heart"

3. **Taylor Terry**  
BFA '18 (Dance)  
Still from  
*Black is King*



3





## Donald Chittum

Professor Emeritus Donald “Doc” Chittum passed away July 29, 2020. Chittum was a longtime faculty member, former director of the School of Music and a member of the University’s Board of Trustees.

Chittum earned his bachelor’s, master’s and doctoral degrees from Philadelphia Conservatory of Music in the 1950s and ’60s. After the merging of Philadelphia College of Art and Design and Philadelphia College of Performing Arts in 1983, Chittum served as chair of Composition and Theory and then as director of Graduate Studies. He also served as director of the School of Music from 1986 to 1991.

Chittum met his wife, composer Margaret Garwood, at University of the Arts, where she earned a master’s in Composition and taught piano. They married in 1981. Upon Garwood’s death in 2015, Chittum generously established the Margaret Garwood Memorial Prize in Music Composition, a \$1,000 annual prize for full-time undergraduate UArts students, regardless of major. He is survived by his son, Donald Jr.; his daughter-in-law, Ellen; and his two grandsons, Brian and Christopher.

[Read Chittum’s full obituary, available at Press of Atlantic City.](#)

**Henry Barbano** BFA ’77 (Illustration)

**Richard Bova** ’63

**Julia Ruth Claus** ’70 (Jewelry Design)

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DIPL ’47 (Illustration)

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## Carole Price Shanis

A dedicated philanthropist, Shanis joined the UArts community when the Art Alliance merged with university of the Arts in 2017 and began serving on the University’s Board of Trustees. Along with her late husband, Joseph Shanis—whom she married in 1987—she also served on the boards of the Philadelphia Orchestra, MANNA, Curtis Institute of Music, Friends of Rittenhouse Square, Kimmel Center for the Performing Arts and an annual Marian Anderson Award dinner. They were recognized with the 2010 Governor’s Awards for the Arts Patron Award.

Shanis is survived by her sons, Jonathan, Donald and Harry; her daughters, Jennifer and Nona; her grandchildren, Lindsey Price, David Price, Dylan Cohen, Jenna Shanis, Dana Shanis, Rachel Balogh, Steven Melnick and Bodie Shanis; and her great-grandchildren, Bowie and Seneca Jaffe and Olive Melnick.

[Read Shanis’ full obituary in the Philadelphia Inquirer.](#)

**David T. Lodge**

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Tiffany Jones **MAT '11**  
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Haviland Society

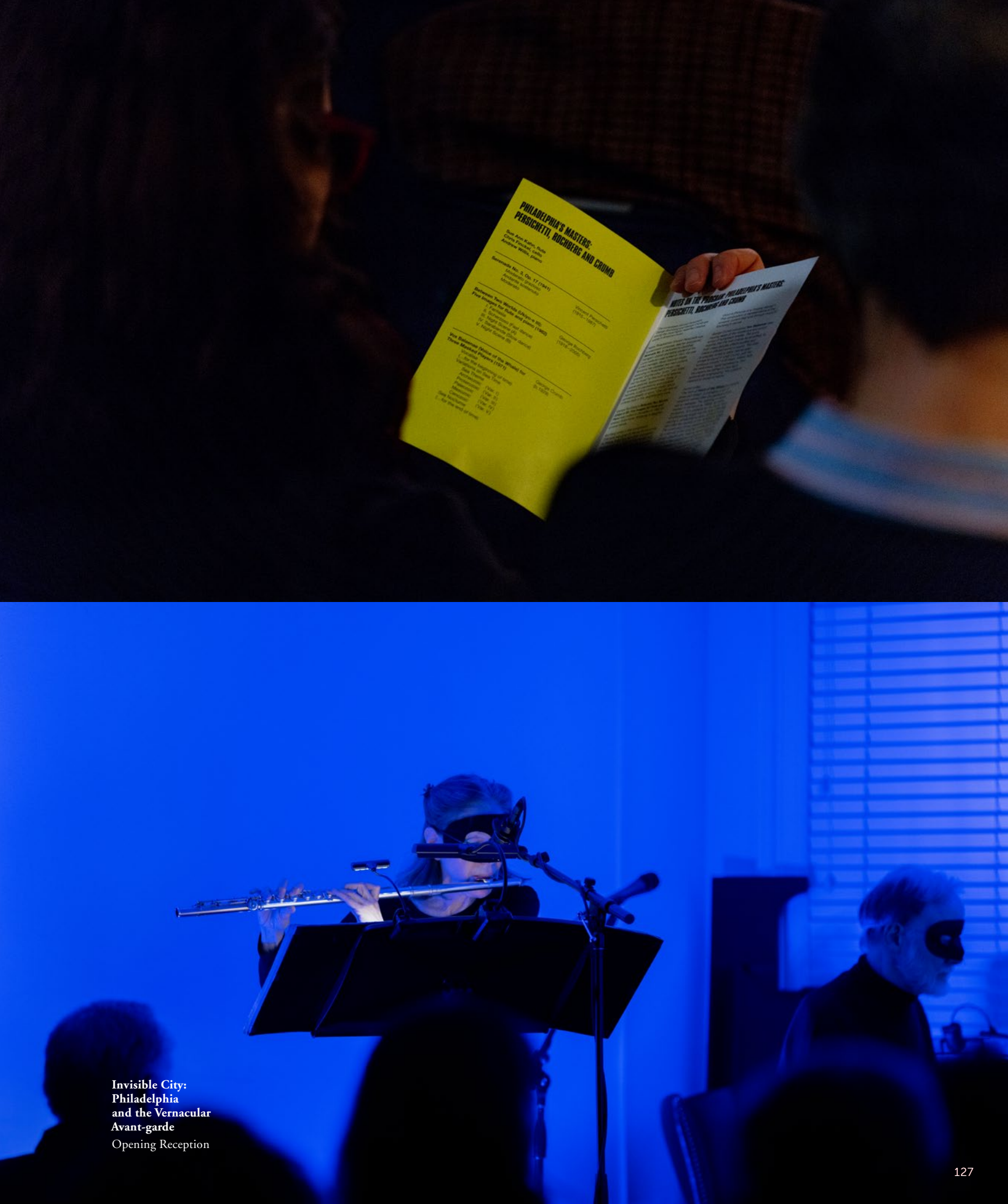
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Opening Reception



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<b>1938</b> Mary I. MacLaughlin*	Jerry R. Smith Suzanne W. Spector
<b>1942</b> Marion L. Fetterolf*	<b>1959</b> Philip Schulman
<b>1943</b> Lila O. Asher	<b>1960</b> Eugene Ellick* Noel Mayo Jerry Pinkney P '83 Gary A. Williams
<b>1947</b> Lenore P. Millhollen Edith J. Simpson	<b>1961</b> Linda Lee Alter Richard B. Cliff Louis M. Riccio Toby M. Rotman
<b>1948</b> Janet J. Arnold	<b>1962</b> Ruth E. Fine David Pachman Allen C. Young
<b>1949</b> Edward Colker Seymour Woodnick	<b>1963</b> Richard J. Bova Paul H. Ellis Vivian Wagner Gast Karl G. Koslowski James E. Thomas
<b>1950</b> Elaine G. Galen Diana T. Soorikian Elaine S. Vreenegoor	<b>1964</b> Barbara Feldgus Louise M. McDonnel Alvin I. Sher
<b>1951</b> Audrey D. Walters	<b>1965</b> Barry R. Castle Matthew J. Cunniff John A. Dulik Patricia N. Pegram Robert K. Yagura
<b>1952</b> Novelda H. Ferguson Aurora M. Gold	<b>1966</b> James H. Bateman Charles G. Bush Deanna S. DeCherney Philip N. Devries Cedric N. Elmer Bill G. Krebs Elliot I. Rhodeside
<b>1953</b> Dolores A. Altamuro Janet R. Milnazik	
<b>1954</b> Alan J. Klawans Elaine J. Klawans	
<b>1955</b> Adelaide M. Martin	
<b>1956</b> Donald R. Chittum*	
<b>1958</b> Renee G. Frank Helen P. Meitzler	

<b>1967</b> Gary L. Anderson Diane P.P. Buchman Jerrold Elkins Peter A. Freudenberg Mary B. Galbraith Norma A. Griffith Evan E. Solut P '15 William G. White	<b>1968</b> David M. Ewing William Gast Barry M. Hantman Henrietta M. Mustokoff Michael L. Pedicin Minna Resnick Rosalie M. Sherman
--	--

<b>1969</b> Sanderson Caesar James Doddy Ruth F. Kaplan Marjorie B. Levy Barbara J. Murray Kathryn A. Rogers Joseph W. Santore Toni Silber-Delerive
---

<b>1970</b> Mary C. Bangs Cheryl Brock Curtis E. Brown Osceola Davis-Smith Frank J. Huttinger Gary L. Lehman Anita Lovitt Don C. Moyer Karen L. Moyer Jean M. Plough John Renfer May Sam Fredric A. Tator Peggy Zablotny Stephen Zablotny John Zuccarini
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<b>1971</b> Carol R. Ashton- Hergenhan Elizabeth H. Caesar Howard A. Goldberg Michael Kurgansky Carl J. Levitsky Lynn M. Felsher Nacmias Joseph A. Nicholson Kathy L. Rose
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<b>1972</b> Carolyn L. Doll-Geiger Miller Drake James G. Fulton Cheryl M. Hazzard Emilie S. Lapham John Lee Susan K. Leshnoff
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<b>1973</b> Lydia T. Artymiw Janet Felsten Cheryl Goldsleger Michael A. Gruber John C. Jackson Kevin J. Quinn
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<b>1974</b> Farhud Batmanglich Mark Campbell Kay Hartung Neal M. Kruger Kathryn G. Lee Charles B. Lewis Judith B. Osborne Barbara D. Schwab
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<b>1975</b> Jasem M. Behbehani Marc J. Dicciani P '20 Margaret M. Garwood Thomas M. Miles Anthony C. Salicandro Nancy E. Smith
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<b>1976</b> Lewis Epstein Charlotte Giordano David M. Graham Elizabeth Helling Karen Thompson A.C. Warden
<b>1977</b> Keith B. Fred Sheldon H. Krevit Paul E. Rohsner Merrill A. Spector

<b>1978</b> Andrea Bukay John J. Carlano Joyce M. Hofstetter Jane Martin Joseph W. Rapone Penelope L. Smith
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<b>1979</b> Nancy B. Kantra P '03 Jay J. Kavanaugh Harvey Price
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<b>1980</b> Andrea S. Emmons Patricia A. Landes Harry Warner
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<b>1981</b> Judson A. Aaron Phenon G.G. Finley-Smiley Gina Kamentsky Gail H. Kiester Karen Kieser Robert G. Little
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<b>1982</b> Anthony L. Miceli
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<b>1984</b> Harriet S. Ackerman Kim Bears-Bailey Fritz Dietel Jodi L. Forlizzi
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<b>1986</b> Paul Atkins Ronald S. Elowitz Laura A. Frazure Sara S. Olsen
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<b>1987</b> Deena B. Flanagan Katherine Flannery Myra Klarman Matthew O. Kohn Tage Lilja Mark D. Sylvester Lisa E. Taft Sylvester William L. Wilkinson Mary L. Yoder
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<b>1988</b> Lowell J. Boston Robert F. Burden Linda S. Kardos
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<b>1989</b> Regina K. Barthmaier Robert P. Caplan Elizabeth A. Grebe Brian D. Vasilik
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<b>1990</b> Deridra M. Burden Anne C. Cecil Dana A. DeRogatis Jessica R. Sklar Lori B. Spencer Jennifer R. Weigand- Watkinson
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<b>2002</b> Kate M. Carr Amanda David Wayne G. David Shoha K. Parekh William N. Skinner
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<b>1992</b> Susan K. Klehr Pattie A. Smith
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<b>1993</b> Joseph R. DiDomenico Amanda Jaron Stacy King
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<b>1994</b> Gehia Davenport Christopher T. Farr
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<b>1995</b> Gina L. Hicks Veronica Lindh Rosae M. Reeder
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<b>1996</b> Seth D. Kramer
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<b>1997</b> Erin L. Elman Berwyn Hung Claudia M. Luongo Danielle Maisey
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<b>1998</b> Sianna McKinley
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<b>1999</b> Beth I. Becker (Tischler) Amy DeGaetano Marita Fitzpatrick Micah C. Jones Karen E. Katz Loren Marquardt Lisa M. Oster William T. Thompson
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<b>2000</b> Mira S. Adornetto Ilona E. Ahearn Jaclyn B. Bashoff Anne E. Corso Benjamin D. Dibble Natasha J. Goldstein- Levitas Geoffrey W. Kershner Josh E. Levitas Andrew J. Oster
---

<b>2001</b> Anonymous Christa DiMarco Matthew M. Gallagher David D. Oldham Kotoe K. Tsukiyama
--

<b>2003</b> Anonymous (2) Adam Baker Sarah J. Frazier Charlotte S. Riggs
--

<b>2004</b> Laurin T. Frierson Amanda L. Mandell Caitlin E. Perkins
--

<b>2005</b> Anonymous Kim J. Brown Rosi F. Dispensa Juli N. Jackson Alison M. Klein Shannon D. Moore John T. Welsh
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<b>2006</b> Jordan A. Baumgarten Mary O. Birmingham Nhieu D. Do Julianna Foster Christopher J. Houston William M. Mestichelli Sarah L. Mueller
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<b>2008</b> Elizabeth B. Boyd Jason Chuong Sean N. Elias Beck L. Gusler Anna C. Perry Melanie L. Pulley Dustin C. Ream Catherine L. Ross George A. Schwab Vuong H. Tong
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<b>2009</b> Sean M. Bradley Kimberly L. Bunce Aime D. Kelly
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<b>2013</b> Mel Jon D. Antler Bayley Daniel R. Duffy Lindsey R. Forster Estefania Garcia Jacob P. Sommers Jeremy Terner
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<b>2016</b> Scarlet Hernandez Olivia Kram Samantha C. Laub Stefan D. Vlahovic
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<b>2017</b> Emily A. Angelucci Alyssa N. Clinkscates Michelle S. Fishkin Zach F. Langford Caroline E. Leusner Sarah E. Otchy Tim L. Potts Caitlin Riggsbee Alexis Stathis Hiruy E. Tirfe
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Held Feb. 25, 2020, the first-ever UArtist Day of Giving was a tremendous success. University of the Arts deeply thanks its many participants from the entire UArts community.



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Nhieu D. Do **BFA '06**  
James Doddy '69  
Scott Donahue  
Morgan Donnell  
Emani Drake **BFA '20**  
Kelly Dzioba **BFA '11**

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Susannah Eig  
Jeff Einhorn  
Sean N. Elias **BFA '08**  
Erin Elman **MAT '97, MFA '08** & Stephen Gibson  
Phyllis Elman  
Ronald S. Elowitz **BFA '86** & Cherilynn Whitehouse  
Anne E. Erickson **BFA '07**  
Breyonna Z. Evans  
Tommie-Waheed Evans  
Francesca Fadgen  
Lauren Fanslau  
Christopher Farr **BMJ '94**  
Kurt Fedde  
Destiny Felder  
Janet Felsten **BS '73**  
Matthew Feltman  
Dorothea Fields  
Jonathan Fineberg  
Rhonda Fiorese  
Eric Fisher **P '21**  
John Flak  
Mara Flamm  
Gretchen Foster  
Julianna Foster **MFA '06**  
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Sarah J. Frazier **BFA '03**  
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Michelle Freeman  
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Ellen Reynolds  
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Jordan Ricks **BFA '20**

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Angela Riechers  
Charlotte Riggs **MAT '03**  
Caitlin Riggsbee **BFA '17**  
Natalie Robin  
Karen Rocco  
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you and recognition to the

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who donated a meal swipe as part of a

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Mark Weiss

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Richard Landau  
John Lee '72  
Margery Lee  
Meg Lord  
Warren Maltzman  
Casey Maphet

Noah Mathews  
Beth Metzendorf  
Sarah Phillips & John Mathews  
Alexander Posner  
Kevin & Lisa Puts  
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David Riessen P '17  
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### Aidan Doyle Memorial Scholarship

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Diane Beni  
Jean Best  
Alex Bigatti  
Blue Marble Travel  
Joanne Devine  
Margaret & John Doyle  
Risa Erbes  
Kristin Fitzpatrick  
Alicia Foulke  
Susan Gast  
Nola Gephart  
Mary Lou Harrold  
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Karen McKercher  
Judi Meighan  
Beth Murphy  
Michelle Nitting  
Maria Pitts  
Theresa Price  
Paula Romanski  
Lora Rose  
Christine Sheppard  
Sean Sullivan  
Liz Truman  
Ashley Zaccaro

### Arnold Roth Saturday Lab Scholarship Fund

Sue & Robert Kettell

### Charles Hamilton Burnette Endowed Prize in Design

Allegra Burnette **MFA '95**  
Deanna **BFA '66** & Alan DeCherney  
William G. Krebs **BFA '66**  
Michael Lucas **'67**  
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### Dave Appell Student Musical Instrument Fund

Kathryn G. Lee **BM '74**

### The Dr. & Mrs. Frederick P. Cornell Fund for Campus Beautification

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Jeffrey Gall  
Sharon Riser  
Karen Cornell Rosenberg  
Susan Rosenberg

### Evan Solot Scholarship

Evan Solot **BM '67, MM '75, P'15**

### Francis C. Tucker Prize for Innovation in Materials and Technique

Rosemary A. Stevens & Jack D. Barchas

### Hamilton Family Visiting Artist Fund

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Hamilton Family Foundation  
Nathaniel P. **BFA '07** & Shaina Hamilton Jr.  
Jessica Hamilton Hardy

### Henry Nias Foundation Scholarship

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Henry Nias Foundation

### Howard A. & Martha R. Wolf Scholarship

Howard A. Wolf & Martha R. Wolf Fund

### Jacobs Music Steinway Award

Jacobs Music Co.

### The Jaffe Family Scholarship

Barbara J. Lorry, PhD

### John T. Mathis III Memorial Saxophone Scholarship Fund

Jeffrey Vernam

### Joseph Jr. & Ernestine Bacon Cairns Memorial Scholarship

Joseph Cairns Jr. & Ernestine Bacon  
Cairns Trust

### Larry Day Scholarship Fund

Ruth Fine **BFA '62**  
Penny P. Smith **BFA '79**

### Laurie Beechman Memorial Scholarship

Marcy Belfer  
Marilyn & Nathan Schnall

### Lila Oliver Asher Scholarship

Lila O. Asher **'43**

### Lillian & Albert Noren Foundation Scholarship

Cohen Kotler  
Lillian & Albert Noren Foundation

### Lindback Distinguished Teaching Award

Christian R. & Mary F. Lindback Foundation

### Lois M. Johnson Memorial Award

Elizabeth Helling **BFA '76**  
Carol L. Moore & Philip Schulman **BFA '59**  
Thomas & Jane Porett

### Luis Lee Memorial Scholarship

Nick Embree

### Margaret Garwood Memorial Prize in Composition

Donald R. Chittum\* **BM '56, MM '57,**  
**DM '63**

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Blick Art Materials

### The Mickey & Larry Magid Foundation for the Arts

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### Nathan Clark Special Dance Projects Fund

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### Office of Educational Accessibility Fund

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### Peter Rose Film Award

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Lynn C. & Dennis E. Kelly **P '08**  
Neil J. Kleinman  
Heeseung Lee  
Len Lipkin  
Jonathan Lovitz  
Ellen Magenheim  
Danette McKinley  
Kevin Merinsky  
Karen A. & Kevin B. Murphy **P '09**  
Cindy Pelton  
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Sheila B. Beier  
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**Ruth Heckler Hayflick Memorial Scholarship**  
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Laya Khadjavi  
Emily Kirschenbaum  
Amy Kreisberg  
Ellen Landau  
Richard Landau  
John Lee  
Margery Lee  
Meg Lord  
Warren Maltzman  
Casey Maphet  
Noah Mathews  
Sarah Phillips & John Mathews  
Beth Metzendorf  
Kevin & Lisa Puts  
Abigail Riessen  
David Riessen **P '17**  
Howard Riessen  
Norma Riessen

Steve Riessen  
Susan Riessen  
Marissa Riotto  
Tina Roeder  
Victoria Romano  
Randall Ross  
Denise Rothberg  
Gemma Sands  
Scott Schecter  
Brad Eric Scheler & Amy Frolick  
Nancy Spector  
Susan Stocker  
Rebecca Stoddard-Smith  
Hiruy E. Tirfe **BM '17**  
Caity Weida  
Marcie Wrobel  
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*An Incomplete List of All The Things I'm Going To Miss When The World Is No Longer*, directed by Garrett Allen (2019 Polyphone Festival)  
Photo by Paola Nogueras





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The following generous individuals have either made a bequest to University of the Arts or have indicated their intention to include the university in their estate plans through a will, a trust or another planned gift.

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