



Florida Tomorrow | College of Fine Arts





From the Dean

This is an exciting time to be leading the College of Fine Arts at the state's flagship academic institution. Our more than 1,100 students and nearly 100 faculty members are some of the best in the world. The college is proud of its contributions to the arts and to the overall quality of the educational experience at UF.

The college has led the way in fostering creativity through the arts since its inception as a part of the School of Architecture in 1925. From the early days of the Florida marching band to the Digital Worlds Institute's large-scale, live multimedia performances that unite global cultures in artistic expression through the Internet, the college has uniquely linked people, their ideas and aesthetic expression.

Beyond their role in unifying and inspiring, the arts are increasingly recognized as valuable contributors to local and national economies. In addition, students in the arts are increasingly tapped as a source of innovation that fuels our rapidly evolving society. Future leaders are those who can make connections, intuit and master the art of thinking creatively. Universities help develop individuals who can imagine our future society. At UF, the College of Fine Arts embraces that role.

The college has long fostered the abilities that allow one to generate the bold new solutions that become the innovations of the future — the skill set of the creative mind. Through its schools, centers, institute and affiliates, the college has strengthened the arts, as well as the university's research and academic offerings. By forging numerous interdisciplinary partnerships involving students and faculty from programs in engineering, journalism, liberal arts and sciences, medicine, agricultural science, Latin American Studies, African Studies, the Harn Museum of Art and University of Florida Performing Arts Center, the college has expanded the reach of its programs from across campus to across the globe.

All of our programs — whether music, dance, theatre, art history, museum studies, two-dimensional or three-dimensional art — serve to educate, inspire and foster creativity in the students of the University of Florida and the greater community. The generous support of our alumni and friends makes all this possible. Please consider joining those energized and inspired contributors who are investing in the College of Fine Arts and in *Florida Tomorrow*.

Sincerely,

Lucinda Lavelli

Dean, College of Fine Arts

Florida Tomorrow

... and the College of Fine Arts

The Promise of Tomorrow

The University of Florida holds the promise of the future: *Florida Tomorrow* — a place, a belief, a day. *Florida Tomorrow* is filled with possibilities. *Florida Tomorrow* is for dreamers and doers, for optimists and pragmatists, for scholars and entrepreneurs, all of whom are nurtured at Florida's flagship university: the University of Florida, the foundation of the Gator Nation.

What is *Florida Tomorrow*? Here at the College of Fine Arts, we believe it's an opportunity, one filled with promise and hope. It's that belief that feeds the university's capital campaign to raise more than \$1 billion.

The *Florida Tomorrow* campaign will shape the university, certainly. But its ripple effect will also touch the state of Florida, the nation and the entire world. *Florida Tomorrow* is pioneering research and spirited academic programs. It's a fertile environment for inquiry, teaching and learning. It's being at the forefront to address the challenges facing all of us, both today and tomorrow.

UF College of Fine Arts *Florida Tomorrow* Campaign Goals

Faculty Support \$2 million

Graduate Support \$1 million

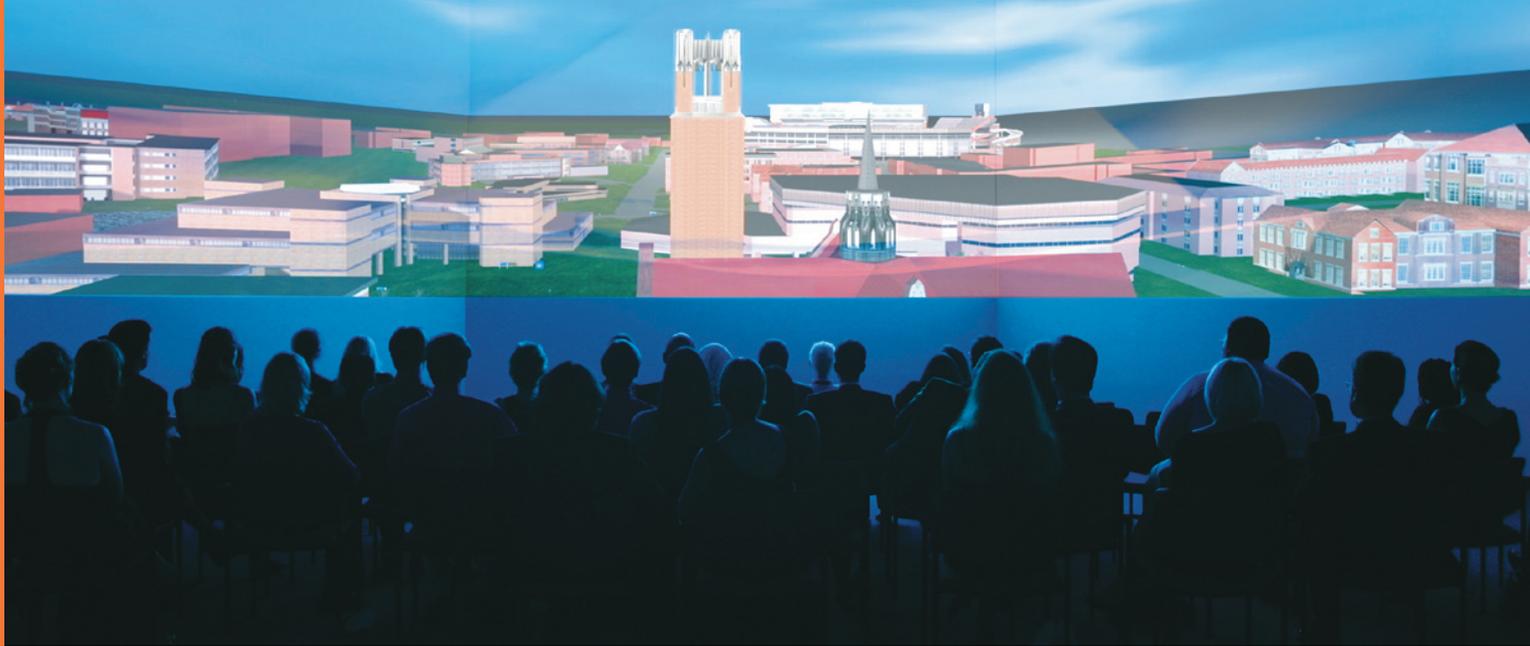
Campus Enhancement \$1 million

Program Support and Research \$2 million

TOTAL \$6 million







Florida Tomorrow is a place ...

where visual and performing arts education challenges students' imaginations to reveal the many facets of our evolving world.

Connecting the World

Students involved in the College of Fine Arts not only have the opportunity to train with world-class faculty on the Gainesville campus, but to travel beyond traditional space and time boundaries as they collaborate and build meaningful relationships with a global community through the work of the Digital Worlds Institute.

Inside the institute's Research, Education and Visualization Environment, or REVE, is a 52-foot-wide screen serving as a panoramic digital chalkboard. It combines art studio, engineering lab and inventor workshop into one collaborative space where students can create and perform simultaneously in both physical and virtual space with artists, dancers, musicians and allied professionals located simultaneously in other countries. The arts collaboration has proven to be dynamic and fruitful.

Dancers and musicians working with Digital Worlds Institute have produced a globally distributed performing arts series, "In Common: TIME," which united students with ethnic and indigenous musicians, artists and performers on five continents in a real-time shared virtual environment. The project highlighted each region's traditional culture while it created a new artistic collaboration that would not exist without the technological platform of global connectivity.

"The implications of the college's creative work and the institute's work with technology go beyond the personal experience of

any musician, dancer or designer," says James Oliverio, founder and director of Digital Worlds Institute. "We're literally joining people across continents in real time to collaborate on projects in the arts. It's a new paradigm for interaction."

School of Theatre and Dance choreographers Kelly Drummond Cawthon and Neta Pulvermacher collaborated with Oliverio to create this new form of expression using the institute's hybrid of technology as art, filtered through a global outlook.

"Our students cultivated human connections and learned another culture's art, music, dance and traditions from actual members of that culture," Cawthon says. "Instead of using just textbooks or videos, we connected right to the source."

Jill Sonke-Henderson and Rusti Brandman, co-directors of the College of Fine Arts' Center for the Arts and Healthcare Research and Education, made use of Digital Worlds' unique capacities by bringing art and medicine across time and space to Kenya and Gambia.

"Twenty-first century technologies are allowing our students and faculty to explore the cultural diversities of our global community and the many roles of the arts in health care through real-time interactions," Sonke-Henderson says. "It is a thrilling and expansive way to learn."



Florida Tomorrow is a day ...

when society celebrates creativity and the arts for their role in advancing the global community.

Immersed in Art

When Kristin Bonett enrolled in Workshop for Art Research and Practice in fall 2006, all she had was a plan to major in graphic design. The essentials of accomplishing that plan — knowing about design principles such as composition and color — were admittedly foreign to her. To inform her, instructors in the School of Art and Art History’s foundation-level course had her shoot videos and do performance art.

Such a strategy might sound unrelated to both a student’s academic and artistic vision, but for Bonett it was eye-opening.

“I learned there were things I could do that I didn’t know I could do,” she says.

Since its creation in 1993, the Workshop for Art Research and Practice, or WARP, has introduced thousands of first-year art students to contemporary art through lectures and presentations, and immersed them in the process of producing and displaying their creative work.

A semester-long synthesis of studio art, art history, theory and basic technology, WARP is designed to empower students with necessary lifetime tools for interpreting, understanding and creating art. As it did in Bonett’s case, the course frequently pushes students out of their comfort zones to nurture the creative impulse.

“Students are expected to apply what they learn to their own ideas, experiment with materials, collaborate with each other, take risks and not fear failure,” says Bethany Taylor, one of the two

course lecturers. “Our biggest goal is for them to have some kind of personal growth and to learn how their work fits into the context of the bigger art world.”

Much of WARP’s activities are based in the WARPhaus, a 6,000-square-foot warehouse located off campus near downtown Gainesville. Aside from providing space for lectures and student exhibitions, it hosts other artists’ work, concerts and film screenings in a community setting. The continual presence of collegiate and professional art serves as an inspiring reminder to WARP students.

“Everybody in that class was aware of the multiple uses of that building,” says Benji Haselhurt, who took WARP in spring 2006. “You can feel the energy coming off the walls, and you want to fill those shoes that have been there before you.”

Over the course of a semester, students debate artistic theory, work on projects in different mediums and undergo intense critiques from instructors and peers.

Despite enduring long hours in the studio and brutally honest critiques, Bonett says WARP helped build a strong conceptual base to springboard her into her graphic design studies.

“Not many 18- and 19-year-olds can walk into a fine arts college and immediately have a space to put on art shows,” she says. “WARP lets you do that and so much more.”



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Florida Tomorrow is a belief ...

in the power of the arts to foster creativity, incubate originality and propel innovation.

Artist and Student

At some point during their October 2006 performance in the University Auditorium with acclaimed Brazilian percussionist Jorge Martins and the UF music ensemble Jacaré Brazil, members of Eastside High School's marching band drum line made a breakthrough.

"They told me, 'It was the first time I knew performing music was supposed to be fun,'" says Larry Crook, a UF professor of ethnomusicology in the School of Music and the co-director of Jacaré Brazil. "It was transformative — they weren't expecting a dancing, enthusiastic audience."

For the Eastside students, the performance marked the end of a three-month tutelage under Martins. For Crook, however, the performance marked the closure of another successful artist-in-residency program, a mainstay of the College of Fine Arts Center for World Arts, of which Crook is a co-director.

Founded in 1996 by Crook and School of Theatre and Dance professor Joan Frosch, the CWA has given students the opportunity to discover and perform music, dance and theater from a wide range of cultures and backgrounds. The artist-in-residence program is one of the tools for outreach and education, hosting African and Latin American artists for stays in Gainesville marked by collaboration with UF and area high school students. Notable artists who

have participated include influential African drummer Godwin Agbeli and renowned Brazilian flutist Carlos Malta.

Guatemalan marimba players Manuel Matero and his son Pedro Tomás were artists-in-residence for spring 2006, and, much like Martins did with the Eastside drum line, they used the opportunity to work with area schoolchildren. Matero and Tomás visited music classes at P.K. Yonge Developmental Research School and taught students basic percussive pieces, with the students learning on Orff instruments, or miniature marimbas. Crook says the experience was a positive lesson in multiculturalism for both the children and artists-in-residence.

"Being exposed to a diversity of characters in an environment is very nurturing," Crook says, adding that the hands-on program allows for an exchange in teaching and learning styles that students and guest artists might otherwise not get.

The artists-in-residence program equips its visiting participants with new teaching techniques. Collaboration at the College of Fine Arts frequently produces new compositions, often co-written with the high school and college students.

"We like for our artists to be creative," Crook says. "Their residency allows them to do that. And when they can take our students through the artistic process with them, it's great."

Our Vision of Tomorrow

Former U.S. Federal Reserve Chairman Alan Greenspan once said, “The arts develop skills and habits of mind that are important for workers in the new economy of ideas.”

As a leader of the “old economy,” Greenspan was speaking of an evolution that would create a demand for a new type of worker — an employee who holds an MFA instead of an MBA and who is equipped with the creative skills to forge ahead in a technology-driven, interconnected and dynamic economic future.

As a university we are tasked with educating the leaders of tomorrow. Increasingly, those leaders require skills such as creativity, vision, adaptability, effective communication and teamwork to prepare them for jobs that haven’t been invented yet. At the College of Fine Arts, we recognize the needs of the workplace are linked to the goals for education. We envision a future when the College of Fine Arts is a recognized leader in fostering creativity, ingenuity and innovation in students of all disciplines to prepare them for the future.

Here at the College of Fine Arts, we are entrusted to develop those talents. We embrace the notion that visual artists, dancers, actors, painters, sculptors, musicians and designers have the ability to inspire, provoke and bring joy to their audiences. We believe art scholars cultivate an understanding of and greater appreciation for all art forms and of the role of the arts in shaping history. We believe that humankind as a whole is





the beneficiary of the arts, as well as of the artists who create and express those artworks. We contend that the arts have the power to bridge cultures and politics and ideas, to unify people through shared appreciation and respect.

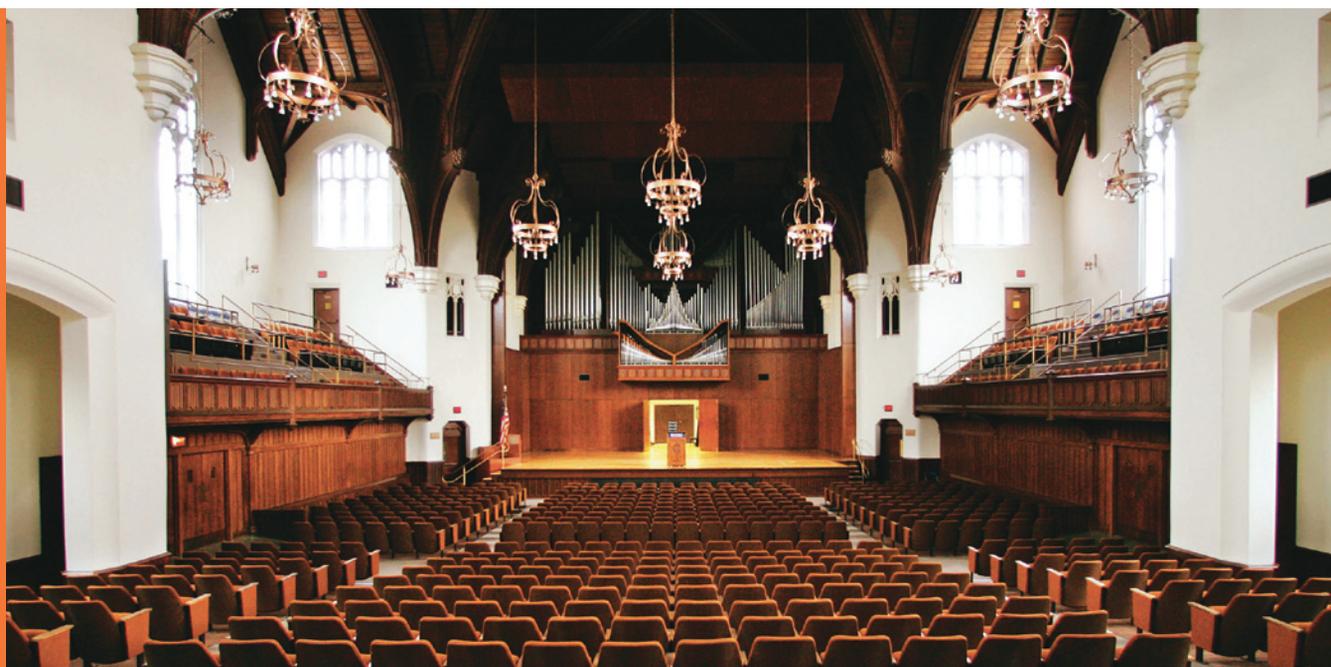
The schools of Art and Art History, Music, and Theatre and Dance form the College of Fine Arts. The college's three centers — Arts in Healthcare Research and Education, Arts and Public Policy, and World Arts — the Digital Worlds Institute and numerous affiliates combine to give faculty and students opportunities to bridge academic disciplines and collaborate with colleagues in fields such as medicine, engineering and liberal arts and sciences, and to link them with colleagues around the world. Building on this success, the college plans to redouble its efforts in forging interdisciplinary links to foster a creative environment for UF students.

Our vision is to provide the best education possible, to provide a challenging and creative environment to foster talent, to deliver high-quality art — from stage to galleries — to the North Central Florida community, our country and the world. The college's fac-

ulty, administration and staff aim to introduce professional and pre-professional artists and their work to people who might not otherwise have the opportunity to have the experience. We aim to use the arts as a way to bring societies and peoples together, while contributing to the local economy. We look forward to the challenges and opportunities tomorrow will bring, and we embrace our role — indeed, our commitment — to set the standard for fine and performing arts schools in the 21st century.

That aspiration, with your help, is within reach. Gifts for scholarships, professorships and modern facilities are vital to our mission. Contributions to the university's *Florida Tomorrow* campaign will help student-artists fulfill their dreams, while making the world a better place for all of us. Philanthropists to the College of Fine Arts can make a positive impact now and continue touching lives for generations to come.

We invite you to join the College of Fine Arts in making our shared vision of *Florida Tomorrow* a reality.





UF UNIVERSITY of
FLORIDA



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