

COLLEGE OF FINE AND APPLIED ARTS ANNUAL MEETING
5:00P.M.; WEDNESDAY, APRIL 22, 2008
FESTIVAL FOYER, KRANNERT CENTER FOR THE PERFORMING ARTS

AGENDA

1. Welcome: Robert Graves, Dean
2. Approval of April 18, 2007 draft Annual Meeting Minutes (ATTACHMENT A)
3. Administrative Reports
Development (ATTACHMENT B)
4. Action Items – need motion to approve
 - a. Nominations for Standing Committees (ATTACHMENT C)
 - 1) Courses and Curricula
 - 2) Elections and Credentials
 - 3) Library
5. Academic Professional Award for Excellence and Faculty Awards for Excellence (ATTACHMENT D)
6. College Summary Data (Available on FAA Website after meeting)
 - a. Sabbatical Requests (ATTACHMENT E)
 - b. Dean’s Special Grant Awards (ATTACHMENT F)
 - c. Student Scholarships/Enrollment (ATTACHMENT G)
 - d. Kate Neal Kinley Memorial Fellowship (ATTACHMENT H)
 - e. Retirements (ATTACHMENT I)
 - f. Notable Achievements (ATTACHMENT J)
 - g. College Committee Reports (ATTACHMENT K)
 - h. Promotion and Tenure (if determined)
7. Other Business
8. Adjournment

Please join your colleagues for refreshments and conversation after the meeting in the Lobby, Krannert Center for the Performing Arts

ATTACHMENT A

ANNUAL MEETING MINUTES
COLLEGE OF FINE AND APPLIED ARTS
5:00P.M., APRIL 18, 2007
FESTIVAL FOYER, KRANNERT CENTER FOR THE PERFORMING ARTS

1. Welcome: Robert Graves, Dean

Dean Robert Graves welcomed the faculty to the annual meeting of the College of Fine and Applied Arts. He thanked the faculty for their support as he begins his position as the new Dean. He emphasized the need to promote faculty excellence continually. The College has successfully made a number of dual career, TOPS, and excellence hires this year. The College is committed to improving facilities and reducing energy consumption. In view of possible reductions in Research Board grants, the Dean plans to initiate a Creative Research fund within the College.

2. Approval of April 18, 2006 draft Annual Meeting Minutes

Dean Graves accepted a motion to approve the 2006 Minutes of the Annual Meeting of the College of Fine and Applied Arts. The motion was seconded and the minutes were approved.

3. Administrative Reports

Roger Laramee (Assistant Dean for Development)

The College is in the middle of a campus-wide fundraising, and our goal is to raise \$70 million. We are 50% toward that goal this year. Last year, we were at 37%. Our goal is to get faculty members involved in fundraising in the next couple of years. A full report detailing the activities of the Development Office will be posted on the College Website.

Jan Strutz (College Business Manager)

Discussed the financial condition of the College. She said we began with a recurring budget of \$28.8 million with \$26.7 million budgeted for salaries; 2.5% was allowed for general merit raises and an additional .5% for special merit, compression, retention, and market equity. The College sustained a budget reduction of \$501,200 which was accomplished through the elimination of vacant faculty positions, and loss of increased tuition revenue. The operating budget remains at \$2 million and has not increased in 21 years. An increase in the tuition differential assessments resulted in earned revenue to the College of \$859,910 which was distributed to the academic programs based on their student enrollment and is used in support of those instructional programs. The campus did provide temporary funds for special initiatives this year in KAM, KCPA, ESLARP, Japan House and the Schools of Music and Art and Design. Also, partial tuition waivers were provided as Talented Student Awards to undergraduates in Bands, Music, Art, Dance, and Theatre in the amount of \$1,230,500. The College continued the special grant program and awarded \$35,000 to faculty and staff. Financial support was also provided for technology, general education, and summer cultural events.

Lewis Hopkins (Associate Dean)

Strategic Planning: Strategic planning continues and is becoming more embedded in the activities of the Provost. The College is continuing to participate by refining our statements submitted last year and by fully engaging the additional initiative in humanities and the arts.

Tenure and Promotion: We as a College continue to articulate and advocate what we do and why it counts. We are making progress among ourselves and with campus committees.

Facilities: Flagg Hall/Art East Annex exchange occurred last summer. Networking upgrades are going into many of our buildings. Possible use of the Levis space is still alive. We have control of six rooms in Stock pavilion and are working on making them usable. Our approach for facilities is still roughly consistent with that outlined in the Facilities section of the FAA Strategic Plan.

Mike Andrejasich (Interim Associate Dean for Undergraduate Academic Affairs)

There have been a number of personnel changes this year, and thanks to Eve Harwood and Mike McCulley, the transition has been smooth. A brief profile of our undergraduate student population this year: Office of Admissions and Records reported that the FAA undergraduate student count as 1,935 with a 7.8% from underrepresented groups. The unit break down is:

Architecture 525 students with a 10.4% under-represented population
Art and Design 521 and 7.8%
Music 434 and 5.4%
Urban and Regional Planning 130 and 7.0%
Theatre 126 and 10.2%
Landscape Architecture 113 and 7.3%
Dance 56 and 5.8%

The 1,935 total is close to our enrollment target of 2,000. The admission profile of the 2006 FAA freshman class had an ACT of 26.7 and a class rank of 83%. As part of a campus effort to reduce the 2007 entry class, our target FAA admission target was reduced this year from 885 to 825. We had 1,353 applications down 350 from 2006 and have admitted 824 with 343 acceptances to date. Transfer applications were also lower, 244, down from 293 in 2006; to date we have admitted 43 with 10 acceptances.

Scholarship Funding: Approximately 60 students from an eligible pool of 121 received \$1,000-3000 scholarships from the Bates, Pillsbury and Schlader scholarship funds. The FAA College office selected these students based upon academic performance and financial need. Following the University lead, fewer scholarships were awarded but the amounts awarded were increased.

Looking ahead to 2007-2008, the Office for Undergraduate Academic Affairs is developing plans to strengthen the advising network in the College, strategies for bridge and mentoring, and produce new recruiting materials. In addition we will be preparing plans on Undergraduate Academic Affairs response that align with new campus priorities such as Cultural Diversity components to University 101, increase student participation in study abroad and honors programming.

Shelli Drummond Stine (Associate Director of Development for Communications and External Relations)

Reminded everyone to keep her and the Dean's office informed of accomplishments and events.

4. Action Items – need motion to approve
 - a. Nominations for Standing Committees

Dean Graves asked if there was a motion to accept nominations for the College Standing Committees, and a motion was made, seconded, and unanimously carried.

b. Proposed Bylaw Changes

A recent review of the bylaws of the College of Fine and Applied Arts found that procedures for faculty complaints and grievances were not included; text to be added is shown in bold.

Dean Graves asked if there was a discussion; there was none. The procedures were approved unanimously.

5. Academic Professional Award for Excellence and Faculty Awards for Excellence were announced.

College of Fine and Applied Arts Academic Professional Award for Excellence:

Marsha Biddle (Specialist in Graduate Academic Affairs, School of Art and Design).

College of Fine and Applied Arts Faculty Awards for Excellence in Teaching:

Gabriel Solis (Assistant Professor, School of Music).

6. College Summary Data (Available on FAA Website after meeting)

Dean Graves announced the College of FAA Retirements and Dean's Special Grants as follows:

FAA Retirements:

FAA ADMINISTRATION AND DURP

Lewis Hopkins Associate Dean and Professor

SCHOOL OF ARCHITECTURE

John Garner Professor

SCHOOL OF ART AND DESIGN

Jane Goldberg Slide Librarian

Barbara Kendrick Professor

Christiane Martens Professor

KRANNERT CENTER FOR THE PERFORMING ARTS

John Havlik Media Communications Specialist

DEPARTMENT OF LANDSCAPE ARCHITECTURE

Vincent Bellafiore Professor

SCHOOL OF MUSIC

Charles Capwell Associate Professor

Heidi Von Gunden Associate Professor

DEPARTMENT OF THEATRE

James Berton Harris Professor

FAA Dean's Special Grants:

SPRING 2007

38 FAA Special Grant Awards distributed totaling: \$18,660.

FALL 2006

38 FAA Special Grant Awards distributed totaling: \$15,975

TOTAL

76 FAA Special Grant Awards distributed in 2006-2007 totaling: \$34,635

7. Other Business

None was raised.

8. Meeting Adjourned at approximately 5:55p.m.

Minutes respectfully submitted by Professor Esther Kim Lee, Department of Theatre.

**DEVELOPMENT REPORT
2007-2008**

Typically I try not to focus on the total of gifts received, but on the outcomes of giving: the student who receives a scholarship and whose life is changed due to an education, the faculty member who can complete a research project or present a paper at an international conference because of the travel money gifted by a donor, or the facilities that are enhanced through private support.

But the comparison of gifts and pledges on an annual basis is also an important measurement and people are keenly interested to know how we are succeeding in our development efforts. This success is only achieved through a cooperative effort, and involvement of College faculty and staff is essential to our ability to engage our alumni and friends in supporting the College and its units through private investment.

With this in mind, gifts from individuals, corporations, foundations, and estates continue to increase for the College and its units. In FY06 from July 1, 2005 through March 31, 2006 private gifts totaled \$2.7 million. For the same period in FY07, there was increase of giving to \$4.3 million. In FY08 we have experienced an increase of gifts totaling \$7.2 million for the same period of time. This represents a 167% increase in private gifts to the College and its units since FY06 and a 67% increase since FY07. Online giving has increased 68% since July 2006.

Progress on the College's component of the University-wide *Brilliant Futures* campaign continues to move forward with positive growth. The College's campaign goal is \$70 million and since the campaign started in July 2003, over \$44.8 million has been gifted or pledged by College alumni, friends, and corporations/foundations. This represents achievement of 64% of the campaign goal with \$25.1 million remaining to be secured before the campaign is scheduled to end December 31, 2011.

Of course development is only one aspect of our alumni and public relations efforts, but given the need to focus on the campaign it is my pleasure to report this positive news regarding private investment in the College and its units. Thank you for your support of the College and its academic and public engagement units, and for being a critical partner in the *Brilliant Futures* campaign.

Respectfully submitted by:

Roger Laramee
Assistant Dean for Advancement
College of Fine and Applied Arts

ATTACHMENT C

NOMINATIONS FOR STANDING COMMITTEES WHICH REQUIRE FAA COLLEGE APPROVAL 2008-2009

COURSES AND CURRICULA

Mary Edwards (DURP)
Art Kaha (Arch)
Gary Kesler (LA)
Edward Rath (Music)
Joseph Squier (Art & Design)
Marian Stone (FAA) (ex officio)
John Toenjes (Dance)
James Zager (Theatre)

Responsible for reviewing and approving course revisions, new courses, and curricular changes that are sent from units in Fine and Applied Arts to central administration and, when required, to the Faculty Senate.

ELECTIONS AND CREDENTIALS

Mir Ali (Arch)
Eric Benson (Art & Design)
Arnab Chakraborty (DURP)
David Kovacic (LA)
Robin McFarquhar (Theatre & Dance)
Tom Ward (Music)

Manages all elections for Fine and Applied Arts representation for the Urbana-Champaign Faculty Senate. Faculty candidates are screened for eligibility, and the committee certifies election results.

LIBRARY

Robert Anderson (Theatre)
Gregory DeNardo (Music)
David Hays (LA)
Paul Kruty (Arch)
Robert La France (KAM)
Deana McDonagh (Art & Design)
Zorica Nedovic-Budic (DURP)
Cynthia Oliver (Dance)
Jane Block (Ricker) (ex officio)
Kathleen Kluegel (English—Theatre) (ex officio)
Roger Laramée (FAA) (ex officio)
John Wagstaff (Music Lib.) (ex officio)
Joseph Zumalt (CPLA) (ex officio)

Considers problems such as space allocation for libraries in the College of Fine and Applied Arts, and allocation of material acquisitions budget.

(NOTE: FAA College Library Committee members serve on/chair their unit library committee.)

ATTACHMENT D

2007-2008

ACADEMIC PROFESSIONAL AWARD FOR EXCELLENCE

Nominated by their peers to recognize significant service and achievement. Nominees are evaluated and voted on by the FAA College Executive Committee. The person receiving the award for this year (2007-2008) is:

COLLEGE OF FINE AND APPLIED ARTS ACADEMIC PROFESSIONAL AWARD FOR EXCELLENCE

Carol Emmerling-Dinovo (Academic Advisor, Department of Landscape Architecture) is the graduate coordinator for the Master of Landscape Architecture program, handling admissions and advising all students, especially foreign students. She also teaches regularly and has been placed on the Incomplete List over ten times since her appointment in 1997. She organized the Career Expo, edits various publications, and has undertaken the Department's Professional Internship program.

FACULTY AWARDS FOR EXCELLENCE

Nominated by their peers in the areas of teaching, research, and service, FAA rewards faculty members who have demonstrated excellence in: undergraduate or graduate instruction, research and scholarly activities, and service. Nominees are evaluated and voted on by the FAA College Executive Committee. Those receiving the awards for this year (2007-2008) are:

COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARD FOR TEACHING

Stephen Taylor (Associate Professor, School of Music) is not only a brilliant composer in the School of Music, but one of its most respected teachers, where he has pioneered an instruction style that is cross-disciplinary and collaborative, most recently in his course "Math and Music" team-taught with Professor Ando in the Math department.

COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARD FOR RESEARCH

Gary McPherson (Professor, School of Music) is one of the leading scholars of music education in the world today. His studies of the acquisition and development of musical talent has resulted in 2 edited books (one in Italian), 19 chapters in books, and articles; 11 keynote addresses, and numerous presentations.

COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARD FOR SERVICE

None

ATTACHMENT E

**SABBATICAL REQUESTS
2008-2009**

SCHOOL OF ARCHITECTURE

Henry Plummer, Professor
Jeffery Poss, Associate Professor

Spring Semester 2009
Spring Semester 2009

SCHOOL OF ART AND DESIGN

Luke Batten, Assistant Professor
Kevin Hamilton, Assistant Professor
John Jennings, Assistant Professor
Linda Robbennolt, Associate Professor
Timothy Van Laar, Professor
Jeryldene Wood, Associate Professor

Spring Semester 2009
Fall Semester 2008
Fall Semester 2008
Fall Semester 2008
Spring Semester 2009
Fall Semester 2008

DEPARTMENT OF LANDSCAPE ARCHITECTURE

David Kovacic, Associate Professor

Spring Semester 2009

SCHOOL OF MUSIC

Donald Schleicher, Associate Professor
Gabriel Solis, Assistant Professor
Christos Tsitsaros, Associate Professor
Thomas Turino, Professor

Spring Semester 2009
Fall Semester 2008
Spring Semester 2009
Spring Semester 2009

DEPARTMENT OF THEATRE

Lisa Dixon, Associate Professor
Henson Keys, Professor

Spring Semester 2009
Fall Semester 2008

DEPARTMENT OF URBAN AND REGIONAL PLANNING

Andrew Isserman, Professor

Spring Semester 2009

DEAN'S SPECIAL GRANT AWARDS

SPRING 2008

36 FAA Special Grant Awards distributed totalling: \$19,317

FALL 2007

33 FAA Special Grant Awards distributed totaling: \$16,339

TOTAL

69 FAA Special Grant Awards distributed in 2007-2008 totaling: \$35,656

GUIDELINES

The Dean's "Special Grant Funds" may be used for the following:

1. To assist with projects that would enhance teaching.
2. To support research and creative activity through the purchase of software or other supplies, hiring student research support, preparing exhibitions, concerts, or publications, etc. Equipment purchased with these funds are considered University property and when acquired for an individual's use remains University-owned property after the individual's position is terminated (OBFS policy section 12.1).
3. To encourage professional development by supporting attendance at conferences, performances, exhibitions, etc. (with priority given to applicants who are presenting in some capacity).

The maximum amount awarded through this fund is \$500.

Grant funds will be awarded based on the unit's priority, completeness and clarity of the application, eligibility of the project, and availability of funds. Although all tenured and tenure-track faculty and academic professionals are eligible to apply, priority will be given to eligible proposals which assist junior faculty in the development of the case for tenure.

**STUDENT SCHOLARSHIPS/ENROLLMENT
2007-2008**

PILLSBURY AWARD

No Scholarships given

SCHLADER SCHOLARSHIP

No Scholarships given

BATES SCHOLARSHIP

No Scholarships given

UNIVERSITY HONORS (BRONZE TABLET)

School of Architecture	4
School of Art and Design	2
Department of Dance	1
School of Music	<u>7</u>
TOTAL	14

TALENTED STUDENT AWARDS

Talented Student Awards in the amount of \$1,230,500 were granted to students in Art and Design, Bands, Dance, Music, Theatre, and Rehabilitation Services.

ENROLLMENT

In Academic Year 2007-2008 there were 2,784 students enrolled:
1,918 undergraduate students and 866 graduate students

This compares with a total of 2,818 students in Academic Year 2006-2007:
1,935 undergraduate students and 883 graduate students

**KATE NEAL KINLEY MEMORIAL FELLOWSHIP
2008-2009**

The College of Fine and Applied Arts maintains the Kate Neal Kinley Memorial Fellowship. The Fellowship was established in 1931 by the late University of Illinois President-Emeritus David Kinley in memory of his wife and in recognition of her influence in promoting the Fine Arts. Currently, the Kate Neal Kinley Memorial Fellowship is partially funded by the John Robert Gregg Fund at Community Funds, Inc., in New York, and The New York Community Trust.

Recipients are to use the Fellowship for defraying the expenses of advanced study of the fine arts in America or abroad. The seventy-sixth annual Kate Neal Kinley Memorial Fellowship Committee deems that the Kate Neal Kinley Memorial Fellowship be awarded as described below:

MAJOR AWARDS OF \$20,000 EACH

\$20,000 Katori Hall (Theatre - Playwriting)

To continue playwriting studies at Juilliard.

\$20,000 Nolan Pearson (Music – Performance/Piano)

To continue studies at Northwestern University, Evanston, IL to pursue a M.M. degree.

MAJOR AWARD OF \$9,000

\$ 9,000 Cory Collman (Architecture - Design)

To continue studies at Yale University, New Haven, CT to pursue a M.Arch. degree.

ALTERNATE AWARD OF \$2,000

\$2,000 John Sands (Architecture - History)

To undertake archival research to aid in the development of a portion of his doctoral dissertation to explore Josef Frank's connection to the architect Adolf Loos.

ALTERNATE AWARD OF \$2,000

\$2,000 Andreas Stoltzfus (Music – Performance/Trumpet)

To travel to study trumpet techniques and repertoire at the Conservatory of Novara, Italy.

We are always pleased to have students from the University of Illinois successfully compete for the Kate Neal Kinley Memorial Fellowships. However, the adjudication is done as anonymously as possible to assure that the awards will be made solely on the basis of quality from a national pool of applicants. This year there were 121 applicants: 14 in Architecture, 31 in Art and Design, 4 in Dance, 55 in Music, 14 in Theatre, and 3 in Urban and Regional Planning.

RETIREMENTS
2007-2008

SCHOOL OF ARCHITECTURE

None

SCHOOL OF ART AND DESIGN

Bea Nettles Professor
Roselyn Schwartz Professor

DEPARTMENT OF DANCE

None

KRANNERT ART MUSEUM

None

KRANNERT CENTER FOR THE PERFORMING ARTS

Norman Fisher Attendant

DEPARTMENT OF LANDSCAPE ARCHITECTURE

None

SCHOOL OF MUSIC

David Atwater Assistant Director for Operations
John Hill Professor
James Keene Professor, George W. Brownfield Professor, and Director of Bands

DEPARTMENT OF THEATRE

None

DEPARTMENT OF URBAN AND REGIONAL PLANNING

None

NOTABLE ACHIEVEMENTS 2007-2008
(In random order, based on information provided to the Dean's Office)

East St. Louis Action Research Project (ESLARP) 20th Anniversary.

Robert E. Brown Center for World Music at the University of Illinois located in Levis Faculty Center opening occurred April 18, 2007.

Krannert Art Museum received five American Graphic Design Awards for 2007 material related to their exhibitions.

Department of Urban and Regional Planning was ranked by Planetizen as 5th in the United States (and 1st in the Midwest) in its 2009 Guide to Graduate Urban Planning Programs on May 28, 2008.

Ninth Letter Literary and Arts Journal (School of Art and Design), Vol. 4, No. 2 was selected for the "365: AIGA Annual Design Competitions 29" for outstanding design produced in 2007. Also, Ninth Letter will become a part of a permanent historical record of graphic design — the AIGA Design Archives; the physical artifact will become a part of the AIGA Design Archives housed at the Denver Art Museum; and will be published in the AIGA annual 365: AIGA Year in Design. In 2008, Ninth Letter will be part of a public exhibition at the AIGA National Design Center in New York. And, Ninth Letter Literary and Arts Journal, Vol. 3, No. 2, Vol. 4, No. 1, and Vol. 4, No. 2, received awards of excellence (Gold Communicator Awards) from the International Academy of Visual Arts and the Communicator Awards, for outstanding overall design.

FACULTY

Donna Cox (Professor, School of Art and Design) investiture as Aiken Endowed Chair was March 6, 2008.

Edward Feser (Professor and Interim Head, Department of Urban and Regional Planning) was selected as a University Scholar for 2007-2008.

Kathleen Conlin (Barnard Hewitt Professor of Theatre and Director in Residence, Department of Theatre) was appointed to the President's Advisory Board for the School of Drama at Carnegie Mellon University. Also, Kathleen Conlin was named to the Board of Trustees for the College of Fellows of the American Theatre.

Jane Block (Professor and Librarian, Ricker Library of Architecture and Art) was honored by the Belgian government with a civic decoration and certificate signed by King Albert II on March 7, 2008. Also, Jane Block's investiture as the first Andrew S.G. Turyn Endowed Professor was September 26, 2007.

Rebecca Nettle-Fiol (Associate Professor, Department of Dance) co-edited *The Body Eclectic: Evolving Practices in Dance Training*. Also, Rebecca Nettle-Fiol had a piece selected to be performed in a festival entitled "FranceOff!" in New York City in October 2007.

Jeffrey Magee (Associate Professor, School of Music) received an Associate, Center for Advanced Study. Also, Jeffrey Magee received an Irving Lowens Book Award from the Society for American Music. And, Jeffrey Magee received a Certificate of Merit for Excellence in Historical Recorded Sound Research (Jazz Category) from the Association for Recorded Sound Collections.

Jennifer Monson (Professor, Department of Dance) received a 2007 Lambent Fellowship from the Tides Foundation.

Cynthia Oliver (Associate Professor, Department of Dance) received a 2007 Multi-Arts Production (MAP) Fund Award from the Rockefeller Foundation.

Gary Kesler (Associate Professor, Department of Landscape Architecture) received an Honorary Degree (Laurea ad Honorem) from the American Society of Landscape Architects. Also, Gary Kesler received 2007 President's Medal from the American Society of Landscape Architects (ASLA).

Daniel Sullivan (Professor and Swanlund Endowed Chair, Department of Theatre) received the Abbott Award for Lifetime Achievement in the American Theatre.

Robert Selby (Associate Professor, School of Architecture) received the 2007 Nathan Clifford Ricker Award from the American Institute of Architects (AIA) on November 1, 2007.

Kathryn Anthony (Professor, School of Architecture) was selected for a 2008 Academy Faculty Fellows in Entrepreneurship for her course proposal Entrepreneurship in Design, Diversity, Environment and Behavior.

Gale Fulton (Assistant Professor, Department of Landscape Architecture) was selected for a 2008 Academy Faculty Fellows in Entrepreneurship.

Lynne Dearborn (Assistant Professor, School of Architecture) received an ARCC New Researcher Award for her project working with St. Clair County and Land of Lincoln Legal Assistance Foundation on Subprime Lending and Predatory Lending in St. Clair County.

David Deke Weaver (Assistant Professor, School of Art and Design) play/performance, *The Crimes + Confessions of Kip Knutzen: A Hockey Way of Knowledge*, was chosen as a featured play at the 3rd Annual Great Plains Theatre Conference. Also, his performance as Kip/Katie/Thor and *The Pheasants* was given the Best Actor award. And, he received a Fellow from the Center for Advanced Study.

Jeffery Poss (Associate Professor, School of Architecture) received the 2007 Association of Licensed Architects Silver Award for his project: *The World War II Illinois Veterans Memorial*.

Panayiota Pyla (Assistant Professor, School of Architecture) received the Journal of Architectural Education Best Article Award from the Association of Collegiate Schools of Architecture.

Heather Hyde Minor (Assistant Professor, School of Architecture) new book is *The Serpent and the Stylus: Essays on G.B. Piranesi*.

Mir Ali (Professor, School of Architecture) and Paul Armstrong (Associate Professor, School of Architecture) new book is *The Skyscraper and the City: Design Technology and Innovation*.

Mir Ali (Professor, School of Architecture) received a Fulbright Senior Specialists Grant.

Areli Marina (Assistant Professor, School of Architecture) received a J. Paul Getty Postdoctoral Fellow in the History of Art and the Humanities.

Lisa Rosenthal (Associate Professor, School of Architecture) co-edited a volume entitled *Early Modern Visual Allegory*.

Luke Batten (Assistant Professor, School of Art and Design) received an Ansel Adams Fellowship from the Center for Creative Photography.

Joy Malnar (Associate Professor, School of Architecture) was selected for the 2007 Alpha Sigma Nu National Jesuit Book Award for *Sensory Design* that she co-authored.

Eric Benson (Assistant Professor, School of Art and Design) received a "Going Green" Silver Award, from the University and College Design Association.

John Jennings (Assistant Professor, School of Art and Design) received a "Going Green" Silver Award, from the University and College Design Association.

Jennifer Greenhill (Assistant Professor, School of Art and Design) received a Fellow from the National Endowment for the Humanities, Winterthur Institute.

Jennifer Gunji-Ballsrud (Assistant Professor, School of Art and Design) as Art Director, Ninth Letter received: Red Dot Design Award; Silver Award, Creative Awards competition; Merit Winner, Society of Publication Designers; Merit Editorial Winner, How Magazine.

Deana McDonagh (Associate Professor, School of Art and Design) was named a Fellow of the Academy for Entrepreneurial Initiatives. She also received a Campus Research Board grant. And, she received funds for her proposal "Disability and Relevant Design," from the Provost's Initiative on Teaching Advancement (PITA).

Terrance O'Connor (Professor, Department of Dance) presented his master work "Winter Belly" at the Baryshnikov Arts Center in New York City on November 27, 2007.

Gerald Guthrie (Associate Professor, School of Art and Design) animated film, "The Power of Suggestion" (2006), was shown in Fall 2007 at the Charlotte Film Festival, Charlotte, North Carolina; at the New Jersey Film Festival at Rutgers University, New Brunswick, New Jersey; and at the 21st Edmonton International Film Festival, Edmonton, Canada.

Zorica Nedovic-Budic (Professor, Department of Urban and Regional Planning) received a Fulbright.

John Senseney (Assistant Professor, School of Architecture) received a Research Board Award for his project entitled Architectural Complexes and Plans in Hellenistic Greece and Italy.

Ioan-Sherban Lupu (Associate Professor, School of Music) received an Honorary Degree (Doctor Honoris Causa) from the University A1.I.Cuza, in Iasi, Romania on December 6, 2007.

Gary McPherson (Professor and Zimmerman Endowed Chair, School of Music) was the keynote speaker at the 2007 Indiana Music Teachers Association Conference in November 2007. Also, he has a book out, *The Child as Musician: A Handbook for Musical Development*.

Katherine Syer (Assistant Professor, School of Music) received a Alexander von Humboldt Foundation Fellowship.

William Moersch (Associate Professor, School of Music) was Elected to the Board of Directors of the Percussive Arts Society.

Sever Tipei (Professor, School of Music) was an Invited Member, Union of Romanian Composers and Musicologists.

Gabriel Solis (Assistant Professor, School of Music) received an Illinois Program for Research in the Humanities Fellowship for 2008-2009 for: musicology, Performing Genre and the Self: Tom Waits, Masculinity, Americana, and Rock at the End of 'The American Century'.

David O'Brien (Associate Professor, School of Art and Design) became a Member, Institute for Advanced Study, Princeton.

David Hays (Associate Professor, Department of Landscape Architecture) received a 2007-2008 Landscape Architecture Fellow at Dumbarton Oaks a research branch of Harvard University located in Washington, DC.

Mohamed Boubekri (Associate Professor, School of Architecture) received a Research Board grant for a project entitled Completion of a Book: *Daylighting Design: Human Factors and Strategies*.

Henry Plummer (Professor, School of Architecture) received a Research Board grant for a project entitled Research & Fieldwork to Complete the Book: *Stillness and Light: the Silent Eloquence of Shaker Architecture*.

James Keene (Director of Bands and Brownfield Professor in Music, School of Music) was honored with a performance by the U. of I. Wind Symphony at Chicago's Orchestra Hall on December 19, 2007.

Lewis Hopkins (Emeritus Faculty Member, Urban and Regional Planning) was named ACSP Distinguished Educator at the American Collegiate Schools of Planning (ACSP) Conference in October 2007.

James Warfield (Emeritus Faculty Member, School of Architecture) received the King Broadrick-Allen Award from the Campus Honors Program at UIUC.

Robert Gray (Emeritus Faculty Member, School of Music) received the 2007 Neill Humfeld Award on April 13, 2008 at KCPA.

Terence Harkness (Professor Emeritus, Department of Landscape Architecture) received the 2007 Jot D. Carpenter Teaching Award Medal from the American Society of Landscape Architects.

STAFF

Damon Baker (Design Associate Curator, Krannert Art Museum) received in Fall 2007 an Academy for Entrepreneurial Leadership Creativity, Innovation and Entrepreneurship Research Fund grant.

STUDENTS

Soyeon Kim (Graduate Student) and Eun Yeong Jeong (Graduate Student) both from the School of Art and Design were the recipients of 2008 SNAG Educational Endowment Scholarships.

Samantha Jones (Graduate Student, Department of Theatre) received the Marvin Sims Design Fellowship from the Kennedy Center/American College Theatre Festival.

Luis Herrera (Graduate Student, School of Music) received an Illinois Program for Research in the Humanities Graduate Student Fellowship for 2008-2009 for ethnomusicology, Politics of Creation/Creation of Politics: Music Making, Political Repression, and Cold War Strategies in Dictatorial Argentina.

ALUMNI

Ellen Mills (Alum, School of Architecture) received the 2008-2009 Francis J. Plym Traveling Fellow.

Kyong Mee Choi (Alum, School of Music) was awarded the John Simon Guggenheim Memorial Foundation Fellowship in Music Composition.

Michael Stepner (Alum, School of Architecture) received the San Diego Illini Club 2008 Outstanding Alumni Award.

**CHANCELLOR'S SCHOLARS
(CAMPUS HONORS PROGRAM)**

SCHOOL OF ARCHITECTURE

Meghan Curry
Sophia Lee
Thomas Stone

DEPARTMENT OF DANCE

Whitney Hubbard
Amy Swanson

UNIVERSITY HONORS (BRONZE TABLET)

SCHOOL OF ARCHITECTURE

Angela
David Ericsson
Kalman Nagy
John Paul Rysavy

SCHOOL OF ART AND DESIGN

Jennifer Cronin
Noah Wangerin

SCHOOL OF MUSIC

Adrian Bettridge-Wiese
Keturah Bixby
Ivy Dixon
Beth Golden
Tamara Linne
Tracy Mariano
Robert Mecozzi

DEPARTMENT OF DANCE

Whitney Hubbard

SENIOR 100 HONORARY STUDENTS

SCHOOL OF ARCHITECTURE

Athanasia Toufexis

DEPARTMENT OF DANCE

Whitney Hubbard

SCHOOL OF MUSIC

Brandon Catt
Jaime Faulhaber
Emily Stolarski

JAMES SCHOLAR GRADUATION HONORS

(Have successfully participated in the Honors program for six or more semesters.)

SCHOOL OF ARCHITECTURE

Angela
Dennis Burke
David Ericsson
Heather Lahood
Sophia Lee
John Paul Rysavy
Athanasia Toufexis
Jillian Wulfsohn
Lauren Younce

SCHOOL OF ART AND DESIGN

Krysten Blinstrup
Emma Sohn
Maria Surawska
Noah Wangerin
Laura Wittneben

SCHOOL OF MUSIC

Ivy Dixon
Keelin Eder
Michael Kasper
Brittany Viola

COMMITTEE REPORTS
2007-2008

EXECUTIVE COMMITTEE

Robert Graves (Dean, College of Fine and Applied Arts) served as Chair.

Secretary: The position of Secretary for the FAA College Executive Committee meetings for 2007-2008 rotated among Committee members.

Vice-Chair: Billie Theide (Professor, School of Art and Design) was elected as Vice-Chair of the FAA College Executive Committee for 2007-2008. The Vice-Chair will preside at meetings in the absence of the Dean.

FAA College Due Date Listing: This document is given to the FAA College Executive Committee at each meeting, FAA Unit Executive Officers, and the unit administrative support staff. The FAA College Executive Committee members are asked to share this document with the faculty and staff in their units.

Action Item: The FAA College Executive Committee approved the following proposal:

Eric Benson (School of Art and Design) to serve on the FAA College Elections and Credentials Committee for 2007-2008.

Topics Discussed:

- Promotion of Academic Professionals.
- Communications (Events, publications, and news items).
- Award nominations (e.g. University Scholars, etc.).
- Faculty Responsibility for Removal of Social Security Numbers from Computer Files.
- Budget.
- Websites.
- Student Photos/Waivers.
- College Image.
- Sharing Curricula.
- Space Issues and Facilities.
- Informatics Minor.
- Interdisciplinary Majors.
- Diversity Plans.
- Leadership Retreat Follow up.
- Graduate Tuition Waivers.
- FAA Humanities Lecture.
- Searches (Head, Department of Theatre, and Head, Department of Landscape Architecture).

The Executive Committee advised on the following:

- Video Surveillance Guidelines.
- FAA Creative Research Awards.
- College Academic Professional Award for Excellence, and Faculty Awards for Excellence.
- Standing Committees: Courses and Curricula, Elections and Credentials, and Library.
- College Annual Meeting Agenda, and approval to send Agenda via email. Also, unit executive officers giving short highlights report at the College Annual meeting.

PROMOTION AND TENURE COMMITTEE

Michael Ewald (Professor, School of Music) served as Chair.

The College of Fine and Applied Arts Promotion and Tenure Committee consisted of the following members from August 2007-August 2008:

Robert Graves (FAA), (ex officio)
James Anderson (FAA), (ex officio)

Elected

Mir Ali (Architecture) (01/07 - 8/08)
Michael Ewald (Music) (8/6 - 8/09)
David Kovacic (Landscape Architecture) (8/07 - 01/08, serving for D. Fairchild Ruggles)
Linda Lehovec (Dance) (08/07 – 08/10)
Ron Kovatch (Art and Design) (8/07 - 08/09 serving for Bea Nettles)
Robert Olshansky (Urban and Regional Planning) (8/07 – 8/08, serving for Edward Feser)
Kathy Perkins (Theatre) (8/05 - 8/08)
D. Fairchild Ruggles (Landscape Architecture) (1/08 - 08/10)

Appointed

William Bullock (Art and Design) (Appointed, 8/07 - 8/10)
Ollie Watts Davis (Music) (Appointed, 8/07 - 8/10)
Paul Kruty (Architecture) (Appointed, 8/07 - 8/10)

Michael Ewald was elected Chair by the committee members at their first meeting.

The committee held four meetings in the fall of 2007, during which time they reviewed and discussed the FAA College promotion and tenure documents, voted, and made recommendations to Dean Graves. Requests for additional information pertinent to the cases were relayed by James Anderson to Unit Executive Officers and back to the committee.

The committee met on March 3, 2008 to evaluate third-year review draft letters by FAA Unit Executive Officers. The letters were reviewed and recommendations and/or concerns by the committee were given to Dean Graves and Associate Dean Anderson to relay back to Unit Executive Officers.

Throughout the year, the committee also voted and made recommendations to Dean Graves regarding requests for hiring and/or granting tenure to Excellence and TOPS candidates, and requests for granting rollbacks of tenure appointments in the College of Fine and Applied Arts.

EQUAL EMPLOYMENT OPPORTUNITY COMMITTEE

Joy Malnar (Associate Professor, School of Architecture) served as Chair.

Unit Affirmative Action Officers

Lisa Dixon (Theatre and Dance)
Ricardo Flores (Music)
Kathleen Jones (Krannert Art Museum)
Joy Malnar (Architecture), Chair
Mary Ellen O'Shaughnessey (FAA Administration), Vice-Chair
Valerie Oliviero (Krannert Center for the Performing Arts)
Daniel Schneider (Urban and Regional Planning)
Amita Sinha (Landscape Architecture)
Bille Theide (Art and Design)

The Committee was given its charge by Dean Robert Graves in August 2007. The Dean's office prepared binders with committee procedures and unit EEO plans and distributed the material to each member of the committee. Ruth Wilcoxon and Mary Nutter have been instrumental in assisting the chair and committee in the distribution of materials, obtaining answers from Search Chairs to committee member's comments, and the timely signing of documents.

The committee reviewed documents as received with an expected three day response time when no clarification of documents is needed. The change to distribute material by way of a fully digital delivery system to FAA EEO Committee members, implemented in February 2007, has reduced the burden on support staff who are charged with compiling and delivering that material to each committee member. It has also made the procedure more environmentally considerate by reducing the amount of paper produced. Mary Nutter sends an email to all committee members. She succinctly labels the date the material was received and distributed by her and the date the response is expected by. The procedures for distribution and labeling of EEO documentation by email (Search #_____/ Stage #___/Unit/Job Title/Status: approve, approve with comments, and (when reviewed and approved by six committee members, APPROVED) has resulted in producing a quicker turn around time to search chairs.

Mary Nutter continues to assist in training staff to operate the equipment to produce low resolution PDFs that include all of the EEO documents. Documents occasionally still become very large and fill mailboxes rapidly, requiring Mary Nutter to send emails requesting committee members to delete messages in order for the attached files to go through. Alternatives to circulating the documentation by email have been discussed. One possibility was the establishment of a shared net files account or a password protected system similar to what is used for the Campus Research Board. It was discussed at a meeting in September and decided that method would add another step to the process and could prove difficult to access when not on campus. The committee continues to consider ways to simplify the College procedures for distributing search materials to committee members, to reduce the amount of time spent by each committee member, and reduce the return time on responses to the College Search Committee Chairs.

Some support staff and search chairs had expressed concern that the check list included with the EEO information on the College and University Website was confusing. Because FAA is the only College to have a Stage 1 and Stage 2, Mary Nutter and Mary Ellen O'Shaughnessey worked to simplify the check list so that the documentation needed to be included at each stage is more clearly articulated for support staff.

In order to register the six committee member approvals in a timely manner, Mary Ellen O'Shaughnessey (vice chair), Mary Nutter and Joy Malnar (chair) and have worked together to inform the committee of the number of approvals and approaching due dates. The three day turn around time coupled with the unavailability of the chair due to class attendance and meeting commitments has made it necessary for the Vice-Chair and Mary Nutter to be equally involved in informing the committee of final APPROVAL of documents. Mary Nutter and Ruth Wilcoxon have been responsible for informing the Search Chairs of APPROVAL.

During the 2007-2008 academic year, the College of Fine and Applied Art's EEOC has reviewed documents from 28 searches (as recorded by Mary Nutter).

The status of this two stage process as of April 17, 2008:

- 12 – active
- 9 – completed with hire
- 2 – pending offer
- 2 – closed without hire
- 3 – received search waivers

The 2007-2008 racial/ethnic composition of the nine completed and two pending offers and three that received search waivers:

- 1 – Hispanic
- 1 – API
- 1 – Information not available
- 11 – White

The 2007-2008 gender composition of the nine completed and two pending offers and three that received search waivers:

6 – male
8 – female

The 2007-2008 position title with gender breakdown of the 28 applications:

3 – FAA Admin (1 – male, 1 – female, 1 – active)
13 – Asst/Assoc professor (2 – female, 1 – male, 2 – male pending, 8 – active)
1 – lecturer (active)
12 – staff / other (5 – female, 2 – male pending offer)

Information on Tops and Excellence candidates who have been hired is not submitted to the committee.

The statistics for this year can be compared with the **2006-2007** academic year. The College of Fine and Applied Art's EEOC had reviewed 24 applications (as recorded by Mary Nutter).

The 2006-2007 racial/ethnic composition of the 24 filled positions:

1 – Indian/Pakistan
1 – Vietnamese
1 – Unknown
21 – White

The 2006-2007 gender composition of the 24 filled positions:

7 – Female
17 – Male

The 2006-2007 position title with gender breakdown of the 24 filled positions:

2 – FAA Admin (2 – male)
12 – Asst/Assoc professor (9 – male, 3 – female)
10 – staff / other (6 – male, 4 – female)

Information on Tops and Excellence candidates who have been hired is not submitted to the committee.

This year the committee required additional information on or made recommendations concerning the composition of search committees, issues of procedures, and the clarification of “Search Advertisement” language. It is recognized that the number of applications from diverse groups still remains low and it is hoped that the clarification of advertisement language could increase the number of candidates.

LIBRARY COMMITTEE

Robert La France (Associate Curator, Krannert Art Museum) served as Chair.

Committee Members met on October 15, 2007

Present:

Robert Anderson (Theatre)
Jane Block (Ricker) (ex officio)
Ryan Griffis (Art and Design)
Kathleen Kluegel (English-Theatre)(ex officio)

Robert La France (Krannert Art Museum), Chair
Roger Laramee (FAA Administration) (ex officio)
Areli Marina (Architecture)
Elizabeth Sweet (Urban and Regional Planning)
Joseph Zumalt (CPLA) (ex officio)

Scott Walter (Library Administration), Observer

1. News from the Library:

Kathleen Kluegel: Discussion of consolidation initiatives and the English library.

Scott Walter: Discussion of Planning for New Library Service Models.

70 proposals so far submitted and are under review by the library staff. These proposals emphasize consolidating units, bringing together like units, shrinking the overall number of units, and expanding some units.

The library budget will not be cut, but the money will be used better. The main thrust of the Provost's message targets the distributed departmental library model for improvement.

Discussion of other budget pressures, including the percentage of the budget that is "recaptured" to pay for campus "unavoidables."

Proposals for changes have been broken down into those that cannot be physically done, and those that cannot be done because of cost. Proposals with a three-year plan and those which concentrate on the reorientation of services without major, costly renovations are preferred.

The Library administration will be sharing content of the proposals around the end of January. The library administration plans to winnow the proposals down in number, bring ideas into a common format, and find commonalities in plans. Then the plans will move into the project management phase.

Scott Walter would like to clear up misconceptions:

- a. The new plan does not mean changes in percentages and hours for librarians. A faculty librarian's time is safe (librarians and faculty members will continue with their appointments, time, etc.).
- b. False: closing a service space would eliminate a fund. (i.e., Labor studies will be moved to business, but they will continue to have funding to collect special materials, have their staff, maintain hours.)

2. Discussion of the City Planning and Landscape Architecture (CPLA) library:

A long-range possibility is to renovate the Stock Pavilion as visual arts library. Even if the money comes in, however, five years is the best-case scenario. The new library would include CPLA, Art, and Architecture. An alternate plan would be to expand the Ricker Library space to encompass the entire second floor of the Architecture Building. In the short-term, however, the CPLA Library will be moving to the new Aces Library.

If CPLA were to move to ACES library:

Advantages:

Increased hours and availability.
More access to collection on site, rather than books in off-site storage.
Maintain commitment to collection and same collecting policy.
Dedicated CPLA librarian.

Disadvantages:

Loss of identity and discreet separate space.
Joseph Zumalt (CPLA) is concerned about branding of spaces, for example, Funk library, etc., and losing identity as Landscape Architecture.

There was also concern about program accreditation, if it requires a specialized library. But it is not clear whether the increased hours and access would offset the loss of a discreet space; this needs to be investigated. Suggestions to remedy this disadvantage include a labeled CPLA reference desk, aka “dedicated service area.”

Currently CPLA is the least frequented library in terms of number of people entering the door. The second least used library was Labor Relations; the third was Library Sciences. All of these are far from their respective constituencies and small spaces.

3. Discussion of Ricker Library of Architecture and Art hours and funding:

Jane Block: The Ricker Library is only open until 7pm now. It was once open until 10, but the university library cut funding for student workers across the library system, regardless of individual unit needs. This kind of “equal” cut doesn’t make sense; 1 hour of library time at CPLA (the least frequented library) is not the same as 1 hour at a heavily-frequented library like Ricker. Also, an art library requires more librarian involvement (books behind the counter, in vault, on reserve) than other libraries with open shelves. Also the nature of art research is different and more time consuming than more searchable fields (example: looking for colors or shapes is more time intensive than searching for a word).

In addition, Ricker Library’s publication approval plan has been cut in half; but there is no parity between Ricker’s development funding and other sections. While books in the sciences are extremely expensive (one periodical might cost \$500,000), a much smaller amount actually buys more art books that it would in other fields. Art library funds are a good deal.

4. Discussion and vote to expand the Music Library by creating a library of Music and Performing Arts (M&PA):

Kathleen Kluegel (English library) and Robert Anderson (Theater): Proposal for M&PA.

Books on contemporary theater (after 1917) would be brought over to the Music Library, while theater history will stay in the English Library.

Advantages:

Hours: The Music Library’s hours are longer than those of the English Library, thus access hours to theater books will increase (particularly on Saturdays and Sundays).

Location: Readers will benefit from the proximity of Performing Arts books to the Krannert Center for the Performing Arts.

Dean Paula Kaufman has already given the green light to the idea.

Disadvantages:

None apparent.

Robert Anderson moved that the FAA Library committee express official support for transferring the contemporary theater collection to the music library, creating a combined Music and Performing Arts Library. The motion was seconded by Areli Marina. The committee unanimously voted for the motion.

Committee Members met on March 11, 2008:

Present:

Robert La France, (Chair)

John Wagstaff (Music Library) (ex officio)

Jane Block (Ricker Library) (ex officio)

Joseph Zumalt (CPLA) (ex officio)

Gabriel Solis (Music)

Elizabeth Sweet (Urban and Regional Planning)

Areli Marina (Architecture)

Kathleen Kluegel (English—Theatre) (ex officio)

1. Approval of minutes from Fall 2007 meeting:

Joe Zumalt recommended substituting the word “all” with “some” in a statement concerning the consolidation of departmental libraries on campus. See the rectified document.

2. “Music and Performing Arts Library”:

John Wagstaff and Kathleen Kluegel report that the plan to consolidate theater materials from the English library with books in the Music library to create a Music and Performing Arts library has garnered approval from the library’s executive committee.

- The plan fulfills a new service model;
- It would transfer contemporary theater material, with an emphasis on American theater, from the English library and the stacks to the present location of the Music Library;
- The consolidation requires about 135 linear feet of shelf space for a curated collection of materials. Other theater-related works will be sent to the stacks;
- Not all play scripts will be present for the opening of the consolidated library, some must be pulled from stacks;
- The theater material includes a collection of about 25 periodicals;
- The transfer will be partly accomplished by the end of the semester, with possible work over the summer break;
- There is a commitment for student wages for moving the books;
- Space is available in the Music library, but space was tight for journals. A decision was made to send some little-used Eastern European journals to the Oak St. facility to make room for the theater journals.

Problem of an official name, with two main candidates:

Music and Performing Arts Library.

Music, Theater, and Dance Library (includes all subject areas, but has an unsympathetic acronym, MTD).

3. Update on CPLA library:

Joe Zumalt: The library’s new service models program has moved from draft to plan.

CPLA library’s move to ACES has an implementation team including 10 members chosen from administration, faculty and librarians. The head of the team is Susan Searing, Head of the Library and Information Science Library.

- Planned physical move of volumes in summer 2008;
- The CPLA reference collection and a focus collection will be housed in the NW corner of second floor of ACES library, while the collection will be on the third and fourth floors of the library;
- There is some question about staffing and preserving the status quo; Zumalt would like there to be 3 CPLA librarian positions;
- There is no current plan for a CPLA student worker, and graduate assistant funds have been scaled back.

Possible positive outcomes:

New furniture for Landscape Architects and Architects

Map drawers

Computer stations

Digital camera and projectors

Concerns:

There are still concerns about losing the CPLA library’s identity, which could be partly resolved by signage and dedicated service areas (offices, desks) in ACES.

Jane Block asked if there would still be a rare book case, and emphasized a need to protect the CPLA rare book collection. There is apprehension that this material will be digitized and sent away to offsite storage. Areli Marina stressed the need to preserve access to these original materials. Some Landscape Architecture faculty members, including Dianne Harris, are reviewing the issue of what to do with CPLA library’s rare books.

4. Reports and comments on recent changes at the Library:

- Only one of 28 requested library positions has been approved;

- There is a need for front line librarians;
- There is a need for more digital service division workers; the division is underserved with less than 100% appointments, rather than dedicated positions;
- There are many temporary positions at the moment, as the Library administration is waiting for expected changes.

Jane Block commented that competition between departments in the library for graduate assistants is increasing as they anticipate further cuts.

There is also a problem of unfunded or little-funded projects, such as the Oak Street storage facility and digitization, which siphon off resources from the departmental libraries' operating budgets. Otherwise, the New Library Service Model Plan has had no major immediate effect on operations at Ricker library.

Jane Block also noted that consolidation and space problems are not always compatible. For example, the English and Modern Languages libraries might be philosophically compatible, but their physical contents are too large to fit into either library's current space.

Joe Zumalt added that ACES has an estimated twenty years of expandability, so there is room for the CPLA library's contents at the ACES library.

Jane Block observed, however, that at present there is no room for the transfer of quarto-size volumes to the Main Library. Main needs to shift books in order to make room for quartos, but there are no funds to pay student workers to do this.

The mold emergency in The Rare Books and Manuscripts Library will cost an estimated 2.8 million, which will come from the Provost. There is concern that this emergency will reduce or eliminate the Provost's funding of the library's digital initiative.

Jane Block and John Wagstaff stated that there is a recurring problem of a lack of funding and cuts in essential core operations, such as centralized services, digital services, and technical services.

Areli Marina opined whether this is not a development issue. There seems to be no priority for funding basic programs, such as the digital initiative, which sap the library's strength.

LORADO TAFT LECTURESHIP ON ART COMMITTEE

Anne Sautman (Director of Education, Krannert Art Museum) served as Chair.

Committee Members

Anne Sautman (Krannert Art Museum), Chair
 Eric Benson (Art and Design)
 Brian Deal (Urban and Regional Planning)
 Rebecca Ginsburg (Landscape Architecture)
 Erik Hemingway (Architecture) (Spring 2008)
 Henson Keys (Theatre)
 Tammy Kikta (Krannert Center for the Performing Arts)
 Scott Murray (Architecture) (Fall 2007)
 Tom Turino (Music)
 Renee Wadleigh (Dance)

Proposal deadlines for the 2007-2008 academic year included the early submission date of August 24, 2007; October 12, 2007; and February 8, 2008. The early funding deadline for next fall is August 29, 2008. The committee relied on email notices to FAA faculty and staff to remind them of deadlines and provide them with the URL for the Lorado Taft pages residing on the college website.

Committee members received hard copies of each proposal and supporting material via campus hand delivery. The committee decided to meet in person as much as possible to review proposals. The chair contacted those committee members who could not attend these meetings via email and phone to get their opinions on the proposals. After the first deadline, two meetings were held for committee members to review budget, procedures, and consider proposals: August 31, 2007 and September 4, 2007. After the second deadline of October 12, 2007 committee members met on October 23, 2007 to deliberate. Because of committee members' schedules, the committee was not able to meet after the third deadline of February 8, 2008 and all deliberations were done via email and phone.

Particular attention was paid to the interdisciplinary interest and general appeal of each request, as well as to which proposals best fit the guidelines of the Lorado Taft Lectureship on Art. The final recommendations were emailed to the College of Fine and Applied Arts Dean's office; the committee completed all deliberations and communication within two weeks of the submission deadline.

<u>Original budget:</u>	\$8177
August 24, 2007 funding	\$3500
October 12, 2007 funding	\$3750
<u>February 8, 2008 funding</u>	\$ 927
Total amount funded:	\$8177

Remaining budget: \$ 0

August 24, 2007 deadline

Nine proposals were submitted to the Lorado Taft Lectureship on Art Fund for the first submission deadline.

One proposal was awarded \$750;

Five proposals were awarded \$500;

One proposal was awarded \$250; and

Two proposals were not funded but the committee requested that the writers re-submit their proposals in October 2007.

The following proposals were funded:

--Tsitsi Dangarembga – An African Woman's Voice in Theater, Film and Fiction

October 9, 2007

Proposal by Tom Mitchell, Department of Theatre

--Leora Maltz – Berni Searle: The Body in Place

September 27, 2007

Proposal by Anne Sautman, Krannert Art Museum

--George Mitchell – Exploring the City of Victory—Vijayanagara

October 17, 2007

Proposal by Amita Sinha, Department of Landscape Architecture

--Chris Peck – Experimental Sound Workshop + Lecture/Demonstration

February 2008

Proposal by David Deke Weaver, School of Art and Design

--Zhang Xiaogang – An Evening with Zhang Xiaogang

October 22, 2007

Proposal by Jonathan Fineberg, School of Art and Design

--Chen Yi – The Marriage of East and West in the Music of Chen Yi

September 21, 2007

Proposal by Stephen Taylor, School of Music

--George Morrow – Notes from the Scene: Recent Independent Film Projects from Austin, TX
October 1, 2007
Proposal by Jimmy Luu, School of Art and Design

October 12, 2007 Deadline

Nine proposals were submitted to the Lorado Taft Lectureship on Art Fund for the second submission deadline.
Seven proposals were awarded \$500;
One proposal was awarded \$250; and
One proposal was not funded.

The following proposals were funded:

--Susan Allen – Before Silence, After Sound: Chordophones of Asia – Introducing plucked instruments of the Pacific Rim
April 15, 2008
Proposal by Ann Yeung, School of Music

--Noemi Danao – Environmental & Social History of Monteverde, Costa Rica
November 2007
Proposal by Stacy Harwood, Department of Urban and Regional Planning

--Mia Reinoso Genoni – *To See and Understand: Illustration as Persuasion in Filarete's Architettura Libro*
April 1, 2008
Proposal by Areli Marina, School of Architecture

--Secretary Richard E. Hall – Smart Growth in the Next 10 Years
February 20, 2008
Proposal by Arnab Chakraborty, Department of Urban and Regional Planning

--Randy Martin – Allegories of Passing in Bill T. Jones & Dance Across the Disciplines/Dance Across the World
February 1, 2008
Proposal by Jan Erkert, Department of Dance

--Audrey Niffenegger – Mr. Death's Ephemeral Pageant
February 6, 2008
Proposal by Bea Nettles, School of Art and Design

--Jay Ryan – It's Fun to Hang out with Jay Ryan, Sometimes: Monotonous Lecture and Confusing Printing Demonstration
February 8, 2008
Proposal by Anne Sautman, Krannert Art Museum

--Adam Zaretsky – On Mutaphobia
February 2008
Proposal by Ryan Griffis, School of Art and Design

February 8, 2008 Deadline

Eight proposals were submitted to the Lorado Taft Lectureship on Art Fund for the third submission deadline.
One proposal was awarded \$500; and
One proposal was awarded \$427.

The following proposals were funded:

--David Shields – How the West Was Won: Experiments in Finding Historic Form
March 10, 2008
Proposal by Jimmy Luu, School of Art and Design

--Gary Blackwood – The Shakespeare Stealer: Meet the Author
March 2, 2008
Proposal by James Zager, Department of Theatre

MUSEUM ACQUISITIONS COMMITTEE

Kathleen Harleman (Director, Krannert Art Museum) served as Chair.

MINUTES 25 SEPTEMBER 2007

Committee Members

Present: Kathleen Harleman (Krannert Art Museum), Chair
Jane Block, Ricker Library (ex officio)
Judy Hoos Fox, Krannert Art Museum (ex officio)
Robert Graves, FAA Administration (ex officio)
Robert La France, Krannert Art Museum (ex officio)
Heather Minor, Architecture
David Weightman, Art and Design

Approval Jonathan Fineberg, Art and Design
In person
21 September

Absent: Erin Donovan, Krannert Art Museum (ex officio)
Rebecca Ginsburg, Landscape Architecture
Kathleen Jones, Krannert Art Museum (ex officio)
Dana Rush, Art and Design

1. APPROVAL OF MINUTES FROM 10 APRIL 2007

The minutes were approved.

2. CHARGE TO COMMITTEE FROM DEAN ROBERT GRAVES

Dean Graves outlined the committee's responsibilities and thanked all present participating.

3. UPDATES

Kathleen Harleman provided updates on the following:

- New Acquisitions Exhibition (25 May - 29 July 2007)
- Kleinschmidt Gift to KAM, School of Architecture, and Ricker Library

4. APPROVAL OF PROPOSED DONATIONS

The following donations were approved:

Three American paintings donated by Ned Jenison Pease

--Anonymous Artist (Nineteenth Century), American
Portrait of a Woman, ca. 1850
Oil on canvas

29 7/8 x 24 3/4"

Gift of Ned Jenison, from the Estate of Marguerite Jenison Pease

--Anonymous Artist (Nineteenth Century), American

Portrait of Three Children in a Landscape, ca. 1850

Oil on canvas

44 3/8 x 35 1/4"

Gift of Ned Jenison, from the Estate of Marguerite Jenison Pease

--Possibly James McDougal Hart (1828-1901), American

Landscape with People Reclining by a Lake, 1848(?)

19 1/4 x 26 1/4"

Gift of Ned Jenison, from the Estate of Marguerite Jenison Pease

Label on back states: "Blurred signature [J.M. Hart?] 1848 / lower left"

The paintings' frames are more than fifty years old, in fair condition, and appropriate to the subjects (the frame on the landscape is probably from the very end of the nineteenth or beginning of the twentieth century).

The portraits reportedly depict members of the Pease family from upper New York State. While further research is needed, the portraits represent well-to-do sitters wearing expensive mid-nineteenth-century clothes. A young boy wraps his arm around a blonde-haired girl with curls, a patterned dress, and a coral necklace. The young man has a fancy lace collar, dark overshirt and pants. The youngest child wears a checked dress, holds a decorated whip, and kicks a ball. Despite the dress, this child may be a boy, as all toddlers wore dress-like garments during this period. The older woman vaunts a costly gold and jewel brooch and white lace collar that contrast with her conservative dark clothing.

The landscape painting shows a pleasant afternoon by a lake with an island surrounded by mountains. Groups of women lounge on the grass in their bright summer dresses to take in the view and enjoy the weather. Two male riders stand by the water's edge. A label on the back of the frame suggests that an illegible signature and date on the painting's lower left may be by James McDougal Hart (1828-1901), a member of a family of artists that emigrated from Scotland in 1831 to Albany, New York. If true, then this would be a very early work by the artist, before he went to study in Germany around 1850, or it may be by his older brother William (1823-1894). The subject and general style and technique are similar, if somewhat less refined than known, later works by James McDougal Hart in the Metropolitan Museum of Art. The Hart brothers are usually placed under the general rubric of the Hudson River School, although their training in Europe sets their work apart from more famous paintings by Thomas Cole, Asher Durand, and Frederick Church.

Ned Jenison of Paris, IL has offered to donate these three paintings in honor of his aunt, Marguerite Jenison Pease, former director of the Illinois State Historical Survey in Lincoln Hall (now the Illinois History and Lincoln Collections in Main Library room 422). Mrs. Jenison Pease was the widow of Theodore Calvin Pease, a University of Illinois professor and author of numerous books and articles on the history of the state. The paintings originated with Prof. Pease's family in upstate New York. Mrs. Pease inherited the paintings at the time of her husband's death in 1948. She died about 1990, and the paintings passed first to her younger sister, then to Mr. Ned Jenison. Mrs. Pease was a lifelong resident of Urbana, and her nephew states that she expressed a desire to donate the paintings to Krannert Art Museum while living at the Clark-Lindsey retirement community. -RGL

Works on paper and silver donated by Iver Nelson

--Ivan Albright (1897-1983), American

Follow Me

Lithograph, edition of 250

13 1/2 x 8 3/4 plate size

Signed and titled in pencil, slight acid burning at edges of sheet

The American painter, sculptor, printmaker, and filmmaker Ivan Albright was born and raised in Chicago. He first studied architecture at Northwestern University, then at UIUC in 1916-17. In World War I he joined an Army medical

unit, where he drew surgical illustrations. After returning to America, Albright began painting portraits and allegories concerned with death and mortality. His lithographs often follow the subjects of his paintings, without the color. Albright's work is well represented at the Art Institute of Chicago, where he received a one-man exhibition in 1964. His prints were featured in a second exhibition in 1978, which was followed by a monograph on his career. -RGL

--Lyonel Feininger (1871-1956), American
The Cathedral, 1958
Woodcut, 50/100
12 x 7 ½"
Numbered in pencil, embossed with the Feininger family stamp lower right

The painter, printmaker, and illustrator Lyonel Feininger is the progenitor of a family of artists. He studied music in Hamburg and art in Berlin. He illustrated books and magazines from the end of the nineteenth through the beginning of the twentieth centuries, including popular comic strips for the Chicago Sunday Tribune. About 1908 he returned to Germany, painted in avant-garde styles, and was affiliated with German expressionism and other movements such as the Blue Four. In 1919 he was invited to take charge of printmaking at the Bauhaus, and his prints, particularly his woodcuts, embellished Bauhaus publications. He moved to Weimar with the Bauhaus some years later, and fled the Nazis for California in 1937. He established a strong reputation for abstraction in America and the Feininger family continued to publish some of his woodcuts after his death, including the donated work above. -RGL

--Charles Heyman (1881-1915), French
Rue Saint Medard, Paris, 1908
Etching and drypoint, third state, 1/10
9 ¾ x 6 ¾"
signed and numbered in pencil, "1974" inscribed in pencil on verso.

Heyman's etching captures a nostalgic view of Paris life untouched by Haussmann's grandiose transformations. Rather, the artist endeavored to illustrate more intimate, domestic activity on ancient, cobblestone streets. These scenes are both recognizably specific yet generic, timelessly urban, and ultimately pre-modern in inspiration and mood. Similar watercolors and drawings by the artist have recently attained substantial auction prices in New York. -RGL

--Louis Legrand (1863-1951), French
La Mer (The Sea), 1911
Drypoint, first state, 5/6
5 ¾ x 8"
Signed and numbered in pencil with artist's stamp

--Louis Legrand (1863-1951), French
La Mer (The Sea), 1911
Drypoint, second state, ¾, translucent paper
5 ¾ x 8"
Signed and numbered in pencil

--Louis Legrand (1863-1951), French
La Mer (The Sea), 1911
Drypoint, essai avant aciérage [proof before steel facing]
5 ¾ x 8"
Signed and numbered in pencil with artist's stamp (not centered on sheet)

The French painter, printmaker, and draughtsman Louis Legrand trained in Dijon before moving to Paris, where he became a famous illustrator of periodicals and built a considerable reputation as a graphic artist. Some of his best illustrations and prints are of scenes of everyday life with figures in action, such as La Mer. The donated prints demonstrate the artist's creative printmaking process. One illustrates the first state of the image, in which only the background has been incised into the copper plate. The second, more developed state shows the figure of a woman digging for clams or picking shells in the dunes. The third print shows the scene as the artist meant it to appear, just before the image was permanently fixed and the copper plate faced with steel for durability. -RGL

--Joseph Simpson (1879-1939), Scottish
The Mummer, 1927
Etching, 40/75
12 x 8 1/8"
Signed and numbered in pencil

The printmaker Joseph Simpson studied in Glasgow. In World War I he became the official artist for the Royal Air Force in France. After the war he earned continuous praise as the greatest etcher in the United Kingdom, and some of his portrait etchings can be found in the British Museum. -RGL

--Joseph Pierre Nuyttens (1885-1960), American born Belgium
Afternoon Stroll (Woman and Hound), 1914
Pen and ink with watercolor
24 x 14" plate size
Signed and dated

Nuyttens was considered an artist-prodigy in his youth in Belgium, where he studied at the Antwerp Royal Academy and won prizes starting at the age of 16. He also studied in Paris, and earned recognition from the Belgian monarchy after World War I. In 1925 he moved to New York and then to Chicago in 1934, where he became well known for his watercolors, pen drawings, and etchings. The donated work is a virtuoso drawing of a fashionable lady from the artist's early, European period. -RGL

--London, William Eley I, William Fearn, and William Chawner II, 1810
Pair of Regency Salt Spoons
Fiddle and thread pattern with Shell Bowls
Sterling silver
4 1/2"

--London, John Parker and Edward Wakelin, 1766
George III Teapot Stand Octagonal form with gadrooned border
Sterling Silver
5 3/8", 5 ounces

--London, John Kentember, 1776
Stein
Sterling silver
5 1/4" H

--London, unknown maker, 1800
Pair of Salts, engraved with spaniel crest and motto "Perseverance"
Sterling silver with gold wash interiors
2 1/2 x 4 5/8"

--London, Peter, Anne, and William Bateman (with additional marks by Elizabeth Taylor and journeyman), 1804
Bowl with gadrooning
Sterling silver
3 3/4 x 6 1/2"

--London, possibly 1809
Wine coaster with engraved stag's head
Sterling silver and hardwood
1 3/4 x 5 1/2"

The donated silver items, from the Georgian and Regency periods, help to fill out KAM's sparse collection of eighteenth- and early nineteenth-century silver objects. This donation includes a work by the famous London makers

John Parker and Edward Wakelin. There is also a bowl by the Bateman family (known for employing multiple generations of female silversmiths), which complements KAM's spoons by the famous silversmith Hester Bateman. - RGL

Donation of 11 prints by William Gropper from Margaret Wolf

--William Gropper (1897-1977), American
Fisherman
Etching, 90/100
30 x 39.5 cm
Signed in reverse in plate and signed in pencil, lower right
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Catastrophe
Etching, 71/100
30 x 39.5 cm
Signed in plate in reverse left side, signed in pencil lower right
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Joe Magarac, from the series American Folk Heroes
Lithograph
34.5 x 22 cm
Signed in pencil lower right, signed in plate lower left
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Rip Van Winkle Awakening, from the series American Folk Heroes
Lithograph
31.3 x 24.3 cm
Signed in plate and signed in pencil lower right
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Rip Van Winkle, from the series American Folk Heroes
Lithograph
34 x 22.5 cm
Signed in pencil lower right, signed in plate lower left
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Headless Horseman, from the series American Folk Heroes
Lithograph
33.5 x 23 cm
Signed in pencil lower right, signed in plate lower left
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American

Johnny Appleseed, from the series American Folk Heroes
Lithograph
33.5 x 22.7 cm
Signed in pencil lower right, signed in plate lower left
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Davy Crockett, from the series American Folk Heroes
Lithograph
31.7 x 20.8 cm
Signed in pencil lower right, signed in plate lower left
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Joshua Fought the Battle of Jericho
Lithograph
37 x 25.5 cm
Signed in pencil lower right, signed in plate lower left
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Swing Low Sweet Chariot
Lithograph
31.6 x 22 cm
Signed in pencil lower right, signed in plate lower left
Framed
Gift of Margaret Wolf

--William Gropper (1897-1977), American
Diogenes
Lithograph
25 x 32.5 cm
Signed in pencil and signed in plate lower right
Framed
Gift of Margaret Wolf

The cartoonist, painter, printmaker, and muralist William Gropper was born on the Lower East Side of New York City into a Jewish family of garment industry laborers. He studied under Robert Henri and George Bellows, founders of the so-called Ashcan school, which endeavored to portray gritty, urban, industrial life. Gropper is further associated with the artistic movement called social realism, although he refused the label. He employed art to fight social injustice and educate, and he often used graphic media to achieve these goals, such as political cartoons for the New York Tribune (which fired him for his socialist content), the left-wing Daily Worker, and Yiddish Morning Freiheit. During the Great Depression he painted public murals for the Works Progress Administration that glorified workers and honest labor. Gropper adored American folklore, and just after World War II he published an illustrated map that arranged American folk tales topographically for an international audience. Senator Joseph McCarthy considered the map inspired by communist ideas and subpoenaed Gropper to appear before a congressional subcommittee in May of 1953. At the hearings Gropper invoked the 5th Amendment, refused to answer questions about his political leanings, and was blacklisted.

Most of the lithographs donated to KAM were created during the period of Gropper's exploration of American folklore in the late 1940s and 1950s. They include depictions of the famous American folk heroes, including the New Yorkers Rip Van Winkle and the Headless Horseman, the Pittsburgh steelworker Joe Magarac, the Midwest conservation pioneer Johnny Appleseed, and the Tennessee frontiersman Davy Crockett. They also explore a wider range of literary

and spiritual imagery, such as *Swing Low Sweet Chariot*, the biblical Joshua, and the anecdote of the ancient Greek philosopher Diogenes' unsuccessful search for an honest man.

Similar works by Gropper are held in major art museums as well as public and university libraries, such as the Smithsonian American Art Museum, The Library of Congress, and the Syracuse University Library (which houses the Gropper papers). -RGL

Donation of an American painting by Sandra Romashko (UIUC Class of '64)

--Elliott Daingerfield (1859-1932), American
Landscape
Oil on canvas, 24 x 34 in. (approx.)
Framed with placque "Elliot Daingerfield N.A."

Elliot Daingerfield was the son of a Confederate soldier and born in a part of Virginia that later became the state of West Virginia. He studied in New York City, where he befriended George Inness, became an active member of the National Academy (hence the N.A. after his name in the plaque), and met the landscape painters Albert Pinkham Ryder and Ralph Blakelock. Daingerfield traveled to paint the Grand Canyon then made his home in North Carolina, and is now recognized as one of the most important landscape painters of the South. He was captivated by the mystical aspects of the American landscape and is further connected with the Symbolist movement of the last decades of the nineteenth century. The donated painting's subject matter and style are well suited for exhibition among the important paintings by Daingerfield's peers Inness and Blakelock, which are currently displayed in KAM's Trees Collection. -RGL

Donation of sculpture by Tony Tasset

--Tony Tasset (1960-), American
Cardboard Sculpture, 1992
Corrugated cardboard, 62 x 22 x 22 inches
Gift of the artist

Tony Tasset received his BFA from The School of The Art Institute of Chicago in 1985. He is currently a professor of art and design at the University of Illinois, Chicago. Tasset has exhibited at the Museum of Contemporary Art, Chicago; Yale University Art Gallery, New Haven; Camerawork, London; P.S.1 Contemporary Art Center, Long Island; Rhona Hoffman Gallery, Chicago; Istanbul Museum of Modern Art; and other institutions. His works are in the collections of The Museum of Contemporary Photography and the Museum of Contemporary Art, both in Chicago.

Quoting from the website of The Museum of Contemporary Photography, Chicago: "Though trained as a painter and sculptor, Tasset works in a variety of media: photography, film, video, bronze, wax, even taxidermy. This catholic approach is shaped by the conceptual foundation of his art. With intelligence and wit, Tasset engages the legacy of modernism, postmodern practice and theory, popular culture, loss, love, and ideals of beauty. In recent years he has turned the dichotomy of his own identity – urban artist and suburban family man with a garden – into fodder for objects and images that are simultaneously ironic, serious, and deeply humanistic."

Donation of works of art by Alexander Z. Kruse from The Kruse Family Trust

--Alexander Z. Kruse (1888 - 1972), American
Horse Traders
Oil on canvas, masonite backed
11 ¾ x 16 ½ in.
Signed lower left
Framed

--Alexander Z. Kruse (1888 - 1972), American
City Hall Park
Lithograph, edition of 50
9.5 x 13.5 in.
Signed and titled in pencil in margin, signed in print
Unframed, unmatted

--Alexander Z. Kruse (1888 - 1972), American
On the Wharf
Lithograph, edition of 50
15 ¾ x 9 in.
Signed and titled in pencil in margin, signed in print
Matted and framed

The American of German heritage Alexander Zerdini Kruse is one of the most famous artists, art critics and educators associated with the Works Progress Administration. His biting social commentaries and political art can be found at major institutions across America. Kruse's caricatures of Kaiser Wilhelm II and Adolf Hitler, for example, were featured last year at the Wolfsonian in Miami Beach, Florida, while the artist's papers are held in the Archives of American Art at the Smithsonian Institution in Washington, DC. Kruse's works complement Krannert Art Museum's substantial collection of paintings and graphic arts produced by WPA artists, many of which demonstrate leftist political agendas.

After a careful review of the Krannert's collections, Bettijune Kruse of the Kruse Family Trust offered an undetermined number of works by the artist to KAM. After a review of about two dozen paintings and works on paper by Kruse, the curator for pre-modern art and the director of education made a narrow selection of three highly-representative works (listed above), which would best strengthen KAM's holdings. A request for these works has been forwarded to the Kruse Family Trust for final approval within the next few weeks. --RGL

PLEASE NOTE: All three works were approved by the committee. Subsequently, the donor notified us that City Hall Park is spoken for and, therefore, unavailable.

--Donation of Andy Warhol Photographs from the Andy Warhol Photographic Legacy Program

KAM was invited by the Andy Warhol Foundation for the Visual Arts to apply for a donation of photographs from their Andy Warhol Photographic Legacy Program. We were successful and informed that a formal announcement of the gifts would be made in October 2007, commemorating the Warhol Foundation's 20th anniversary. The donation consists of approximately 100 Polaroids and 50 black and white prints, all original Warhol photographs. They will be shipped unmatted and unframed.

Gift by the artists Luke Batten and Jonathan Sadler (one of these three images)

--Luke Batten (1968-) and Jonathan Sadler (1965-), American
Big Ten Coed, Mask, 2003
Inkjet print, 40 x 30 inches
Gift of the artists and Bucket Rider Gallery, Chicago, Illinois

Luke Batten and Jonathan Sadler (New Catalogue) are a collaborative team of Chicago-based photographers. Luke Batten divides his time between Chicago and Champaign-Urbana, where he is an Assistant Professor, Photography at the UIUC. Born in Santa Maria, California, Batten received his MFA from The School of the Art Institute of Chicago in 2000. Jonathan Sadler resides in Chicago and Milwaukee, WI, where he is an Instructor, Digital Photography at the University of Wisconsin. Born 1965 in Sacramento, California, Sadler received his MFA from the School of the Museum of Fine Arts, Boston in 2001.

New Catalogue's recent exhibitions include: Prague Biennial, National Gallery of Prague, Czech Republic; Big Ten Co-Eds with Ski Mask, Museum of Contemporary Art, Chicago; New Catalogue, Festival of Contemporary Music (Prelude Concert), Tanglewood Music Center, Lenox, MA; and Loaded Landscapes, Museum of Contemporary Photography, Chicago.

As stated by their publishers, Nazraeli Press, Batten and Sadler "use a methodology that both parallels and gently ridicules the concept of stock photo agencies, New Catalogue has created a series of original editions that tap into popular culture while expanding on traditional photographic genres. They examine elements of American iconography that are at once hilarious and vaguely unsettling". With the series Big Ten Co-Eds with Ski Masks, Batten and Sandler have earned a national reputation for their threatening variation on the back-to-school advertisements showing attractive coeds posed in idyllic campus settings. In these works, banality becomes horror through the addition of the ski masks now indelibly linked to terrorism.

5. APPROVAL OF PROPOSED PURCHASES

The following purchases were approved:

--London, Thomas Parr I, 1702
Two-Handled Porringer or Caudle Cup
Britannia standard silver (958/1000)
9 x 16 x 10 cm
Purchase from M. Stefanich Antiques, Ltd.

This English Queen Anne Period (1702-1714) two-handed cup once held porridge or caudle, the mixture of broth, milk, eggs, and liquor given to recovering post-partum mothers. It is not made of sterling silver (925 parts per 1000) but rather a higher quality Britannia standard, which requires a proportion of 958 parts of pure silver per 1000. On May 30, 1697 silversmiths in England, Scotland, and Ireland were required to work in the higher standard to prevent the debasement of currency, as many were clipping and melting sterling coins to produce their wares. The standard did not revert back to sterling silver until June 1, 1720.

Despite its large holdings of decorative arts, Krannert Art Museum only has about 50 pieces of English silver, most of which dates from the nineteenth and early twentieth centuries, with only one seventeenth-century piece. The proposed cup was made in 1702 and would fill a substantial gap in the collection. It would be the only piece of Britannia silver and one of only two pieces from the period 1700-1750. It also serves double duty, as its transitional style retains the shape, gadrooning, and repousse facture of products from the previous century. It is an imposing, hand-wrought work that would show well in a display case and make a strong contrasting comparison with KAM's only other two-handed cup, a recently acquired rococo sterling-silver example from circa 1750 (2004-13-5).

--Jennifer Maestre (1959-), born South Africa; lives in United States
Three to One Twist, 2000
Pencil stubs, 17 x 10 x 10 inches
Purchase from the artist

Jennifer Maestre was born in Johannesburg, South Africa and received her BFA Glass from the Massachusetts College of Art. She has exhibited works at the Houston Center for Contemporary Craft, Texas and The DeCordova Museum, Lincoln, Massachusetts, among other institutions.

According to Maestre, her beaded pencil sculptures were inspired by the form and function of the sea urchin. Beauty and danger combine in reactions to the prickly spines of the urchin. We are tempted to touch, but know the painful consequences. The artist states that "pencil points are transformed into beads by drilling holes into each. Thousands of points are woven together with thread or wire, creating flexible forms reminiscent of the organic shapes of animals and nature. Pencils represent [] creativity, inspiration, striving, work potential, and fun."

This acquisition would add a work to KAM's collection from OVER + OVER: Passion for Process, the exhibition organized by KAM in 2005 that traveled to Katonah Museum of Art, New York; Addison Museum of Art, Andover,

Massachusetts; and the Museum of Art, Austin, Texas. Acquisition of this work is consistent with KAM's practice of collecting high quality work from the exhibitions it organizes. This commitment ensures thoughtful growth of the collection, creates a lasting record of the exhibition program, and offers a rich context for the understanding of the works.

6. REJECTION OF PROPOSED DONATIONS

The following two works were not approved for acquisition:

--Mark Warwick, (1963-), British
Perfect Space, 2005
Rusted, painted and stainless steel, 18 x 20 x 28 inches
Gift from Dot, John, Bob, and Jim Replinger and the artist

Mark Warwick was born in Liverpool, England and received his MFA Sculpture from the New York State College of Ceramics at Alfred University, Alfred, New York. From 1995-97 he was Visiting Assistant Professor, Sculpture at UIUC, and from 1999 to the present he has been Chair/Associate Professor, Department of Visual Arts, Gettysburg College, Gettysburg, Pennsylvania. His work has been exhibited in numerous group shows and a solo exhibition, Looking Back at Mount Saint Mary's College, Emmitsburg, Maryland.

Warwick mainly creates large, outdoor sculptures from rusted, painted, unpainted, and stainless steel. Perfect Space is a maquette for a larger work that was sited on Gettysburg College's campus in May 2007. The full-scale work has also been part of an on-going exhibition on campus entitled Private Place/Public Space.

--Christopher Brown, (1951-), American
Smoke, Circle, and Braid, 1990
Woodblock Print, Ed. 15/40; 37" x 30 inches image/47.5" x 40 inches framed
Gift from William Lieberman in honor of Mary Antonakos

Christopher Brown is a print maker and painter. Born in Camp Lejeune, North Carolina, Brown received a BA from UIUC and a MFA from University of California, Davis.

His works have been shown at the Center for Contemporary Art, Sacramento, California; UIUC I space Gallery, Chicago; Palo Alto Cultural Center, California; Museum of Modern Art of Fort Worth, Texas, among other institutions. The collections holding his works include the Modern Art Museum of Fort Worth; Grey Art Gallery, New York University, New York; and the San Francisco Museum of Modern Art, California. Brown has written a number of books. Most of them focus on his paintings and prints.

Brown states "part of what any artist is trying to do is to create a situation in a painting that is revealing and mysterious at the same time as a metaphor for the curiosity that leads one to make a picture in the first place." --- from View, California, 1992.

The following donations will not be formally accessioned:

--FOR THE FRED AND DONNA GIERTZ EDUCATION CENTER
The following works will be used for educational purposes.

--Wedgewood Green Jasper Vase or Beaker
Olive green with internal frog
7 x 6 1/8"

--Jordi Arkö (1951-), Swedish
4 color lithographs from Röde orm (portfolio of 105 lithographs + 1 watercolor, with text by Frans G. Bengtsson)
16 13/16 x 11 5/8" each

The Swedish printmaker Jordi Arkö is well known in Scandinavia and has exhibited across the United States. His works often illustrate scenes from Nordic legend and history, and engage with American-Scandinavian audiences as well.

--Jack R. Miller
Pirates Alley, New Orleans, 1974
Steel-faced copper cancelled etching plate
Etching, studio proof, signed in pencil
Etching, cancellation proof, signed in pencil
11 7/8 x 9"

This group of steel-faced copper plate, artist proof, and cancellation proof will serve as excellent examples for the teaching of the printmaking process.

MINUTES 5 DECEMBER 2007

Committee Members

Present: Kathleen Harleman, Krannert Art Museum (Chair)
Jane Block, Ricker Library (ex officio)
Erin Donovan, Krannert Art Museum (ex officio)
Bob LaFrance, Krannert Art Museum (ex officio)
Heather Minor, Architecture
Dana Rush, Art and Design
David Weightman, Art and Design

Absent: Jonathan Fineberg, Art and Design
Judy Hoos Fox, Krannert Art Museum (ex officio)
Rebecca Ginsburg, Landscape Architecture
Robert Graves, FAA Administration (ex officio)
Kathleen Jones, Krannert Art Museum (ex officio)

1. APPROVAL OF MINUTES FROM 25 SEPTEMBER 2007

The minutes were approved.

2. UPDATES

Kathleen Harleman provided updates on the following:

a. A decision re: which one of the three images below to acquire has been taken: Big Ten Co-Ed with Ski Mask No.5. The work is a gift from the artists.

--Luke Batten (1968-) and Jonathan Sadler (1965-), American
Big Ten Coed with Ski Mask No.5, 2003
Inkjet print, 40 x 30 inches
Gift of Luke Batten and Jonathan Sadler

b. Sonia and Robert Carringer have just set up the "Robert and Sonia Carringer Art Acquisition Fund." The funds may be expended the year they are donated or accumulated over a period of time. All decisions about proposed acquisitions will be done in consultation between the museum director and the donors, and approved by KAM's Acquisitions Committee. KAM has committed to matching accumulated funds if a major purchase is agreed upon and additional funds beyond those provided by the donors are required.

3. APPROVAL OF PROPOSED DONATIONS

The following donations were approved:

--Kenneth Noland (1924-), American
Twin Planes
Color silkscreen on linen, #119/200, #7531, Sara Lawrence Series
6 x 58 ½ inches
Gift of Donald D. Powell

Kenneth Noland is considered as one of the greatest American painters of the twentieth century. He was trained at Black Mountain College, an incubator for creativity at mid-century. In the late 1940s he worked in Paris with Ossip Zadkine and in the early 1950s he met Morris Louis in Washington DC. The friendship with Louis was important for both of their careers as they adopted painter Helen Frankenthaler's pioneering "soak-stain" technique of allowing acrylic paint to soak into unprimed canvases.

Noland's focus on the relationship of the image to the containing edge of the picture led him to a series of studies of concentric rings, using startling color combinations. This process also led him away from Louis to explore the shaped canvas, initially with a series of symmetrical and asymmetrical diamonds or chevrons. In these paintings, the edges of the canvas become as structurally important as the center. In 1964 Noland's work was honored by filling half the American pavilion at the Venice Biennale.

The exaggerated horizontal format of this print demonstrates Noland's interest in color determining form. The lines of color stretch beyond the reach of the arm or field of vision. These swipes of muted colors seem to float, un-tethered, in mid-air.

--John McCracken (1924-), American
Mandula, circa 1972
Screen print in colors
70 ¼ x 34 in.
Gift of Robert D. Kleinschmidt

Trained at the California College of the Arts (formerly California College of Arts and Crafts) in Oakland, John McCracken uses color as his defining characteristic. He is known internationally for applying high glass lacquer over fiberglass or polyester resin on plywood or wood substructure, similar to techniques used in surfboard construction. Leaning his high simplified forms against the wall brought his work to international attention. His work in slabs and columnar forms of reflective bronze was a recurrent presence throughout the 2007 Documenta in Kassel.

Teaching has held a consistent place in John McCracken's career at the University of California's campuses at Irvine, Los Angeles, and Santa Barbara and at Hunter College and School of the Visual Arts in New York, among other institutions.

The screen print, Mandula, with its pulsating concentric rings of color, speaks to the 1970s fascination with images of psychedelic illusions and optical effects.

--Angelo Testa (1921-1984), American
Yellow White, 1978
Oil on Cardboard
24 x 22 inches
Signed lower right
Gift of Robert D. Kleinschmidt

Born in Springfield, Massachusetts to Italian immigrant parents, Angelo Testa enrolled at the New York School of Fine and Applied Arts before moving to Chicago to study archaeology at the University of Chicago. Shortly after his arrival

in Chicago, Testa transferred to the newly founded School of Design in Chicago where he studied under painter Laszlo Moholy-Nagy, photographer Gyorgy Kepes, and architect George Fred Keck.

In 1945, Testa became the first graduate of the Institute of Design, as the school had been renamed. Although he painted and made sculpture throughout his life, it was in the field of textile design, as a proponent of the American Bauhaus movement, that Angelo Testa made his largest contribution. He founded his own Chicago-based firm, Angelo Testa & Company, in 1947 where he made and produced the designs, and even delivered the finished goods himself. His clients included Knoll Associates, Herman Miller Furniture, F. Schumacher & Company and Greef, to name a few.

As in this late painting, geometric abstraction was the hallmark of Testa's design vocabulary. Architectonic, bold, repeated forms and blocks with animistic vitality characterized Testa's work. During his lifetime, his work garnered numerous awards including four "Good Design" awards from the Museum of Modern Art, selected by Edgar Kaufmann, Jr. for the Merchandise Mart exhibitions in Chicago that were also mounted at MoMA. His exhibition record was impressive, including shows at Cranbrook and the Art Institute of Chicago's America's Living Treasures exhibition in 1982.

--Arnaldo Pomodoro (1925-), Italian
Untitled, 1973
Color lithograph, 40 of edition of 50
16 ½ x 30 ½ in.
Gift of Robert D. Kleinschmidt

Arnaldo Pomodoro is an Italian sculptor and designer who studied architecture and stage design. He is known mostly for large-scale bronzes, particularly spheres within spheres as well as pieces that incorporate wheels, sprockets, and other machine parts. Some of his works are comprised of parts that can be arranged by viewers.

In 1963 he was awarded the Sculpture Prize at the Sao Paulo Bienal and in 1964 he won the Prize for Italian Sculpture at the Venice Biennale. His works are included in collections of the Vatican Museums, the Hirshhorn Museum and Sculpture Garden, and the University of California, Berkeley. In 1999 he founded Fondazione Pomodoro in Milan. Originally conceived as a centre to document and archive his own work, it opened an exhibition space in 2005, hosting exhibitions of prominent artists such as Jannis Kounellis.

The Untitled lithograph complements an earlier donation by Bob Kleinschmidt: Pomodoro's Inverted Pyramid, a small bronze sculpture dated 1974. The two works relate to Kleinschmidt's time designing the Chicago Branch of Banca di Roma. He was introduced to Pomodoro who designed a major bronze column sculpture for the bank. The lithograph and bronze sculptures were gifts from the artist (the print carries an inscription from the artist to Kleinschmidt).

--Alan J. Shields (1944-2005)
Untitled, 1979
color print on paper
14 ¼ x 13 ¾ in.
Gift of Robert D. Kleinschmidt

Alan Shields is known for "radiantly colored, swing-machine stitched, three dimensional paintings [that] made him prominent in the New York art world of the 1970s" (Roberta Smith).

He burst on the art scene in 1969 with a show at Paula Cooper Gallery in SoHo. His style of counterculture modernism became so popular that sales from his works supported the gallery for years. By 1973, his work had appeared on the cover of Artforum and had been acquired by numerous major museums in New York and across the country. Shields' work combined expanses of gorgeous stained color, reminiscent of Helen Frankenthaler's canvases, with the humbler crafts and a Gypsy sense of portability.

His unstretched, textile-like paintings conjured up tribal non-Western cultures and undermined notions of painterly machismo. The works could resemble pliant mandalas or sky maps with stitching or beads for constellations, be

elegantly tie-dyed structures reminiscent of small tents, hanging labyrinths, or simple strands of beads or strips of canvas.

Shields was, as the critic Robert Hughes wrote, a brilliant bricoleur who could, and often did, make art out of just about anything.

His work dropped from view in the onslaught of appropriation art and Neo-Expressionism in the 1980s. Nonetheless, his work is a forerunner to a host of younger artists using bricolage, craft, strong color and non-Western references, among them Jessica Stockholder, Jim Lambie, and Xenobia Bailey.

The work we have been given fits in with the creative approach in papermaking and prints he developed in the 1970s.

Shields' works are in the following collections: Fine Art Museums of San Francisco, Addison Museum of American Art, Block Museum of Art at Northwestern University, the Smithsonian American Art Museum, the Tate Gallery, and Walker Art Center.

[The text above was mostly taken from Roberta Smith's obituary re: Shields in The New York Times (21 December 2005)]

--John Pearson (1940-), American born in England
Elliptical Images, 1998
Color print, 58/150
8 ¼ x 5 ¾ in.
Gift of Robert D. Kleinschmidt

John Pearson was born in 1940 in Yorkshire, England. He attended the Akademie de Bildenden Kunst in Munich, Germany, as well as the Royal Academy Schools in London. He has taught at the University of New Mexico, the Nova Scotia College of Art + Design, and the Cleveland Institute of Art, before assuming his current position as Chair of the Department of Art at Oberlin College. His work is in the collections of MoMA and the National Gallery of Art.

This small elliptical image relates to a commission the donor and artist collaborated on for the Ohio National Bank in Columbus, Ohio in 1975. John Pearson received the commission for a mural.

KAM has two other works by Pearson in the collection: a print and the mock-up for the Ohio National Bank mural.

--Robert Natkin (1930-), American
Untitled, 1966
Acrylic on canvas
71 x 70 in.
Gift of Robert D. Kleinschmidt

Robert Natkin is an abstract painter, born 1930 in Chicago. His work consists of a myriad of abstract images and shapes layered dozens of times over the canvas. There is often a screen or mesh-like appearance to the surface of the paint. He works in acrylic on canvas or acrylic on paper mounted on canvas.

Natkin calls himself one of the few modernist abstractionists who is consistently inspired by popular music, theater, and movies. Natkin treats the canvas surface as a two-dimensional stage on which he parades his singular abstract iconography--diminutive, misshapen circles and squares, gauzy or solid areas of outsized dots, bulky letters of the alphabet, and stripes and checks. For example, a series from the 1980s was dedicated to Alfred Hitchcock and in a 1997 show in New York, jazz artists were honored with titles referring to Duke Ellington, Count Basie, and Miles Davis. Paul Klee is Natkin's high-cultural hero, and Natkin's rich, swelling, atmospheric grounds owe a great deal to color field painting.

KAM has three other works by Natkin in the collection.

[Most of the above text was taken from a brief article by Gerrit Henry in Art in America (December 1997)]

--Fletcher Benton (1931-), American
P, 1979
Three-sided stainless steel in three finishes, maquette
15 x 20 x 15 in.
Gift of Robert D. Kleinschmidt

Fletcher Benton is an important twentieth-century American sculptor. Born in Ohio in 1931, Benton began his career with sign painting and developed through kinetic sculpture to the massive, commanding works of the last few decades. He works with corten or mild steel that can be painted, burnished, or left in its raw state. He often moves from small-scale pieces (8 inches) to large (40 feet high) with ease.

His work is in the collections of many major museums including the Whitney Museum of Modern Art, and the Kroller-Muller State Museum in Otterlo, the Netherlands.

The small work being given to KAM was a gift from the artist to Bob Kleinschmidt. It is a maquette for a three-sided, 5 foot by 5 foot by 5 foot sculpture that was commissioned for Prudential Insurance Companies of America regional headquarters in Merrillville, Indiana. In 1979, Prudential allocated 1 ¼ percent of the total cost of the building to be spent on an art program and this was part of that project.

KAM has a large sculpture by Benton China Moon II at the museum's entrance and the Rolling Disc sculpture that was part of the Kleinschmidt exhibition.

--Charles Eames. (American, 1907-1978)
Leg Splint. 1942 [check date]
Molded plywood with birch and mahogany veneer
4 1/8 x 7 3/4 x 42" (10.5 x 19.7 x 106.7 cm) [check measurements]
Manufactured by Evans Products Co., Molded Plywood Div., Venice, CA.
Gift of Robert D. Kleinschmidt

Charles Eames and his wife Ray designed some of the most important examples of twentieth-century furniture. In addition, they created ingenious children's toys, puzzles, films, exhibitions, and such iconic mid-century Los Angeles buildings as the Eames House and Entenza House in Pacific Palisades.

In 1941, the newly married couple rented a modest Richard Neutra-designed apartment in the Los Angeles suburb of Westwood and turned the spare bedroom into a workshop. They fitted out the room with a home-made moulding machine into which they fed the woods and glues that Charles sneaked home from his day job as a set architect on MGM movies like Mrs. Miniver.

On this machine, the Eames produced their first mass-manufactured product---a plywood leg splint based on a plaster mould of Charles's own leg. A year later, the US Navy placed an order for 5,000 splints and the Eames moved their workshop out of their apartment into a rented studio on nearby Santa Monica Boulevard. By the end of the war, over 150,000 wooden splints had been produced and shipped to the Navy.

The Eames's experiments with moulded wood expanded into the production of litters, sculpture, and furniture.

The splint is still in its original wrapping. It is an exciting addition to KAM's burgeoning design collection.

[The above text is borrowed heavily from the designmuseum.org Website]

--France, 18th century

Canapé (Settee), ca. 1750-60
Walnut, horsehair and blue velour
96.5 x 58.5 x 128 cm (38 x 23 x 50 ½ in.)

Provenance: Probably purchased from an unknown source by Achille Adrien Proust and Jeanne Clémence Weil, Paris (-1905), by inheritance to Marcel Proust, Paris (1905-1922); to Reynaldo Hahn, Paris (1922-1947[?]); to Comtesse Clarita de Forceville, née Seminario, Paris (1947[?]-1976); gift to Prof. Philip Kolb, Urbana (1976/7-1992); by inheritance to Mrs. Dorothy Kolb, Urbana, IL (1992-present).

Exhibitions: “Marcel Proust: Memories, Mockeries, and Medievalisms,” curated by Eunice Maguire, Krannert Art Museum, March-May 2000.

This Louis XV style settee, called a canapé in French, features a curving walnut frame, flat back, and six cabriole legs. Small carvings of flowers, seed pods, scrolls and light rococo reliefs adorn the crest rail, arms, and front rail as well as the knees and feet of five legs (the hidden sixth leg in the back is undecorated). The settee is currently upholstered in a blue-green velour with a decorative fringe. All joints display the fine mortise-and-tenon construction typical of the eighteenth century, and a dark varnish covers the wood frame. A careful scientific examination of the canapé may reveal a more precise date of execution and whether it was, as I suspect, created between 1750-1760 during the reign of King Louis XV and the height of the eponymous style.

The canapé was once part of the luxurious furnishings owned by the prominent French pathologist and epidemiologist Achille Adrien Proust (1834-1903) and his wife, the wealthy scion of bankers, Jeanne Clémence Weil (1849-1905). The settee passed through inheritance to their son, the famous writer Marcel Proust (1871-1922). A black-and-white photograph of the canapé in the Proust family apartment in Paris shows the seat, back, sides, and arm pads covered in a dark damask textile. Indeed, Marcel Proust refers to his “petit canapé vert” (small green settee) in at least four of his letters, revealing the upholstery color at that time. Upon his death in 1922, the settee passed to Proust’s lover, the composer Reynaldo Hahn (1875-1947) and then to Hahn’s niece, Clarita Seminario, the comtesse de Forceville. Philip Kolb, a distinguished University of Illinois professor, lifelong student of Proust, and editor of the twenty-one-volume collection of Proust’s letters, befriended the comtesse. In the winter of 1976 she offered Prof. Kolb the canapé and sent it from Paris to Urbana. According to Mrs. Kolb, the professor’s widow, the comtesse de Forceville had the canapé recovered in the present blue-green cloth. The settee has been in Urbana since 1977 and was previously exhibited at Krannert Art Museum in 2000.

Mrs. Kolb’s prospective donation benefits Krannert Art Museum and the University of Illinois in at least three distinct ways:

--The canapé would be the only piece of eighteenth-century French Louis XV style furniture in the museum, and would thus constitute a core element of the collection of decorative arts.

--The settee’s impeccable provenance establishes a tangible link to the famous French writer Marcel Proust’s life and work. Other furnishings from Proust’s home, including the bed from which he often wrote, are already preserved in a recreation of Proust’s room in the Musée Carnavalet in Paris.

--Accepting the canapé would memorialize an important University of Illinois professor, Dr. Philip Kolb, and his monumental publication of twenty-one volumes of Proust’s correspondence. The presence of the canapé at Krannert Art Museum would also harmonize with the Kolb-Proust Archive for Research in the university library.

The canapé is a worthy relic of a great writer, souvenir of his legendary opus *À la recherche du temps perdu* (In Search of Lost Time), and a representative example of the style of furnishing named after King Louis XV of France that flourished during the middle of the eighteenth century. As such it has a tremendous value as an instrument for education and would be an asset of international significance for the University of Illinois.

4. APPROVAL OF PROPOSED PURCHASES

The following purchases were approved:

--Yelimane Fall (1945-), Senegal
7 lines from Jawartu (poem), (5,7,9,16,23,27,29), 2003-2004
Acrylic on canvas, 48 x 30 inches

Yelimane (or Elimane) Fall (1945-) is an arts activist living in Pikine, a sprawling city adjacent to Dakar, the capital of Senegal. Mr. Fall now works for the Pikine municipality, and maintains a studio and teaching facility in a civic center. His goal is to help young people suffering from the unemployment and lack of purpose symptomatic of inner-city life in Senegal and everywhere else in the world. Mr. Fall relies upon his formal training in graphic arts to teach and encourage, and he is further motivated by the philosophy and life lessons of Sheikh Amadou Bamba, and especially his equation of hard work with blessing and dignity. Mr. Fall refers to himself as “The Messenger of the Faith” (Le Messager de la Foi in French) and signs his paintings “MF” for this reason.

The seven paintings acquired by KAM are from a series created in 2003-2004 based upon the lyrical poem “Jawartu,” written by Sheikh Bamba early in the 20th century. The poem may be Bamba’s most important work, for it explains how he came into proximity with God during a period of exile forced by the French administrators of colonial Senegal. The poem blesses, protects, and promotes those who read it, and it is felt that whosoever has a copy of it on his or her person when s/he dies, will surely go to Paradise with the saint’s assistance. For this reason, the poem is often called “The Passport to Paradise.” Each painting in the series illustrates one of the 29 lines of the poem, but also holds a great many mystical riffs upon letters, words, and numbers. Seven is a number of great importance to Sufis and Mr. Fall agreed that the “Jawartu” series could be divided among museums in lots of seven because of the mystical significance of the number.

Similar works by Mr. Fall were part of the exhibition *A Saint in the City: Sufi Arts of Urban Senegal*, organized by the Fowler Museum at UCLA and shown at KAM in Fall 2006. Mr. Fall was also a guest at KAM and spoke about these works at a colloquium associated with the exhibition. It should be noted that these paintings were selected specifically for KAM by the artist, based on the aesthetic, intellectual, and mystical strengths of each work and the group as a whole.

Verses presented in paintings acquired by KAM:

--My shield against the Damned One and the impious is that the Creator is close to me.

--May I only know the joys given by the Sublime One Who Offers Benedictions, until my entry to Paradise.

--Through love and the words ‘There is no God but God,’ may God hide my well-guarded secrets.

--May the Majestic and Generous [God] bestow upon me his gifts without end because He knows how to give hope to noble souls.

--Through His Grace and consideration for my profession of faith, may God keep me from all calumny.

--May the Light of the Arabic language and of the Book flood me during the presence of the colonial authorities.

--May God be my Guide! May the Best Follower [the Prophet] divert Satan toward my enemies during all my life!

More information about Mr. Fall and illustrations of his work are available in the book *A Saint in the City: Sufi Arts of Urban Senegal*, pp.164-189.

FRANCES P. ROHLEN VISITING ARTISTS COMMITTEE

Robert Graves (Dean, College of Fine and Applied Arts) served as Chair.

In September 2007, via email, the Frances P. Rohlen Visiting Artists Committee reviewed the guidelines for proposals, updated the brochure and set a deadline date of February 21, 2008. The guidelines were placed on FAA's website. The request for proposals for 2008-2009 along with the website to view the procedures and application form was circulated to FAA faculty and staff in the School of Art and Design, the School of Music, the Krannert Art Museum, and the Krannert Center for the Performing Arts via email on September 26, 2007 and February 6, 2008.

The Committee met on March 7, 2008, to review five proposals submitted for 2008-2009. The Committee deliberated carefully using the established criteria. The committee approved funding for the five proposals (listed below in random order):

School of Art and Design

Illinois at the Phillips/Phillips Collection Center for the Study of Modern Art Symposium

Krannert Art Museum and Japan House

Kyoko Ibe, *washi* artist

Krannert Center for the Performing Arts

Icons of American Innovation

School of Music

Georgi Andreev, composer and musician

Sinfonia da Camera

R. Strauss' *Der Rosenkavalier*

I SPACE COMMITTEE

David Warfel (Clinical Assistant Professor, Department of Theatre) served as Chair.

Committee Members

Kathleen Harleman (Krannert Art Museum)

Jeff Poss (Architecture)

Stephen Sears (Landscape Architecture)

Elizabeth Sweet (Urban and Regional Planning)

Steven Taylor (Music)

Timothy Van Laar (Art and Design)

Joel Ross (Art and Design)

David Warfel (Theatre), Chair

Michael Williams (Krannert Center for the Performing Arts)

Yutian Wong (Dance)

Mary Antonakas (I space) (ex-officio)

David Chasco (Architecture) (ex-officio)

Nan Goggin (Art and Design) (ex-officio)

Summary of September 9, 2007 Meeting

--Mary Antonakas has assumed the title of Director.

--Mary Antonakas and Nan Goggin are working together to develop a new I space website.

--Funding for 2008-2009 was nonexistent.

--Joel Ross made an excellent summary of I space goals:

- a. To be an outlet for student work.
- b. To connect to our campus and be a window into our work here.
- c. To look outward and curate shows not connected to campus.

--Action Suggestions:

- a. Organize a faculty junket to I space for educational purposes.
- b. Begin theoretical design of a new space as academic projects.

Summary of November 12, 2007 Meeting

--Dean Graves stated that Art and Design, Architecture, and Landscape Architecture, the three primary users of I space, may need to resume financial support of the gallery if it is to continue.

--Dean Graves will take I space before the Provost to request funding for 08-09, but the College will need to show strong support.

--Roger Laramee and Brenda Nardi (development) shared their considerable work regarding I space:

- a. A grant of \$10,000 from the Central Indiana Community Foundation was recently received.
- b. A \$20,000 matching grant from the Willow Springs Foundation was received.
- c. The \$80,000 pledge from Willow Springs was fulfilled.
- d. Lori Williamson, Senior Director of Foundation Relations, is identifying potential private donors.
- e. A potential fundraising event is in development with assistance from Annette Turow (wife of novelist Scott Turow) to raise money for I space.
- f. Brenda Nardi is building contacts with Chicago gallery owners and retired faculty and alumni for support.
- g. The needs of I space have been shared with the professional fundraising staff based at the Illini Center in Chicago.
- h. The Committee, in addition to continuing to raise awareness at the campus level, may also participate in scouting potential new locations that could serve the entire College.

Summary of February 13, 2008 Meeting

--Development Report from Brenda Nardi.

- a. The "I support I space" campaign includes a potential endowment, new mailer, and a Fall 2008 fundraising event at I space.
- b. I space and Advancement are considering a board of advisors.

--Director's Report

- a. A new website is under construction and can be previewed at <http://www-dev.ispace.uiuc.edu>.
- b. Information on 1040 W Randolph (for rent) was provided.

--Open Discussion

- a. Open discussion led to proposed action items listed below.

--Proposed Action, Spring 2008

- a. Organize and take a bus trip to I space to educate faculty members, especially unit heads, of the potential of I space.
- b. Potential guests of the bus trip include the Provost, Chancellor, FAA Administrative Council, FAA College Executive Committee, Art and Design's I space committee, the FAA Advancement Office, the I Space Committee, Krannert Center's Development Office, and selected new faculty from each unit.
- c. The above individuals could meet at I space to discuss the vision for FAA's presence in Chicago, the outcome of which would drive the future of I space.

Future Meetings

--March 12, 2008 Meeting: Rescheduled to March 25, 2008 at 4:00PM, 100G Architecture.

--April 9, 2008, 5:00pm meeting remains as scheduled, location 100G Architecture.

COMPUTING COMMITTEE FOR OPERATIONS

Marilou Hinrichs (Research Programmer, Department of Landscape Architecture) served as Chair.

Committee Members

Marilou Hinrichs (Landscape Architecture), Chair
David Atwater (Music)
Damon Baker (Krannert Art Museum)
Gary Bernstein (Krannert Center for the Performing Arts)
Sarah Kent, (Dance, Theatre, and Japan House)
Jeff Nicholson-Owens (Art and Design)
Dianne Phillippe, (Urban and Regional Planning)
William Ryan (Architecture and, FAA Administration)
Jan Strutz (FAA Administration), (ex officio)

The Committee met on October 12, 2007:

* Members shared IT information obtained in their associations with other groups/committees. Discussed were the upcoming social security scan mandate, changes in equipment surplus procedures (possible added costs), and illinois.edu issues.

* Jan Strutz brought up an upcoming requirement that administrative files be saved in TIFF format. Members reported that their units should be able to produce these documents through existing in-house software, copiers, and scanners. Several members expressed dissatisfaction in the decision to use TIFF as the document standard since it is not a text-searchable format.

* We discussed student computer ownership requirements. Landscape Architecture will be requiring computer purchases for incoming 2008 students. Other units (including Architecture and Art & Design) recommend that students purchase their own computers, but they do not require it.

* We discussed the upcoming CFAC proposals. IT professional involvement in the proposals ranged from none to authorship. (About half the members were directly involved with or had been consulted about their units' proposals.) Though this year's proposals had few areas for potential collaboration, several units were interested in upgrading presentation rooms and doing permanent installations for multimedia projectors. Details were discussed and those who had already done permanent installations gave advice.

* In preparation for a meeting later in the semester, we briefly reviewed current and historical IT support in the College. Computer-assisted research began in the College in the mid-1970s. The earliest student computing labs began in the late 1980s in Urban and Regional Planning, Music, and Landscape Architecture. (Current CCO members David Atwater, Dianne Phillippe, and Marilou Hinrichs were hired into their respective units during this time.) In the early 1990s, the College hired a full-time IT professional and several graduate assistants to cover support for the College office and several unsupported units. The College positions were dissolved by the mid 1990s, but several of the former grad assistants and other newer hires moved into full-time IT positions within the units. (CCO members Gary Bernstein and Sarah Kent were hired during this period.) Most of the units still have their own IT professional staff, but some units (including Music, Architecture, and the College office) now have contracts with CITES Departmental Services for their primary IT support.

The Committee met again on December 19, 2007

We met to discuss the potential of a College-level IT hire(s). We reviewed current IT needs for the College office and looked at unmet needs that crossed unit lines. We also looked at how one or more College-level IT people might fit into the College-wide IT structure and what skills such persons might ideally possess (from an IT perspective). These notes have been detailed in a separate report and are being sent out to the rest of the committee for review. I plan to have the report to your office by early next week.

Discussion Notes

College IT Needs and Possible College-Level IT Hire(s)

These notes are based on discussions within the Fine and Applied Arts Computing Committee for Operations (CCO) about potential benefits and issues related to a College-level information technology (IT) personnel hire.

Currently, unit and College office IT needs are met by unit-supported IT personnel. Though intra-unit IT structure may be hierarchical, the College-wide IT structure is distributed and collaborative. The Computing Committee for Operations, which is made up of the primary IT support and designated IT-involved administrative personnel for all the College units, serves as one of the vehicles by which information is shared, coordination occurs, and College-wide or inter-unit support issues are discussed.

The Committee began a discussion on the topic of a College-level IT hire in Spring 2007 and continued that discussion at a meeting on December 19, 2007. The Committee's discussion centered around: a) how College-level IT hires might support College office and College-wide unmet or under-supported needs, b) how such personnel might fit into the current College IT structure, and c) what types of skills such personnel would ideally possess.

The following sections detail our discussions to date on these topics. The document ends with the Committee's recommendations for College IT personnel hires.

COLLEGE OFFICE IT NEEDS

Jan Strutz (as College office representative to CCO) and Bill Ryan (as College office IT support representative to CCO) identified the following IT needs for the College office (Deans' offices and College administrative offices).

--Support of hardware (computer and printer installation and maintenance, help with purchases, networking support, etc.)

Currently this is contracted out to Campus Information Technologies and Educational Services (CITES) Departmental Services (DS) personnel.

--Support of software.

a. Software maintenance (installation and updates)

-Currently CITES DS personnel support this.

b. Software training and application support

-Some current support is provided by CITES DS personnel, but users are primarily self-supported through classes, self-study, peer help, etc.

c. Campus administrative software support ("Data Warehouse" data mining)

-Currently this is unsupported except through Administrative Information Technology Services (AITS), Decision Support, and tools built in to Banner, EDDIE, etc. This is an area of need expressed by units as well and an area for potential College-wide collaboration. See "University Data Warehouse mining and report generation" in the "College-Wide IT Needs" section below.

--Security support

Currently this is supported by CITES DS personnel.

--File sharing and backup

Currently these services are provided through shared resources with Architecture and supported by CITES DS personnel. See more on this in "Backups and file redundancy" and "Shared file server services" in the "College-Wide IT Needs" section below.

--College website support (design, maintenance, application development).

More could be done in terms of maintenance and new development for the College website. See additional information on College-wide "Web support and services" in the "College-Wide IT Needs" section below.

--Identified IT communication point person (communication link between the University, the College, FAA units, and perhaps others outside of this university).

Within the current structure of the College, the role of College IT contact could be given to an associate dean assigned to technology issues or to the chair of one of the FAA computing committees. If one or more IT support professionals were hired in the College office, this duty might fall to one of them. The identified FAA contact for University and Campus IT communications should have an in-depth understanding of IT issues, be very familiar with the variety of IT uses throughout the units, and have excellent communication skills.

COLLEGE-WIDE IT NEEDS

--Database services and application development

a. University "Data Warehouse" mining and report generation.

College office and unit administrative office personnel have expressed the need for more advanced levels of data mining, report generation, and analysis using the University's Data Warehouse. The tools currently available through University (AITS and Decision Support) sources fall short of what is needed to produce the desired reports and links with College and unit administrative applications.

A coordinated effort to produce customized reports for the College office and the units might best be handled at the College level. This would require an individual with programming, database, and web application experience (since these types of applications would typically be developed with a web interface). While central campus development of Data Warehouse tools has been slow and individual units have resorted to developing their own tools, the list of available tools is growing. As such, development needs in this area may be sufficiently covered by Campus sources in future years.

--Collection database development

a. Several units have large collections that require database support. For example, Art & Design, Landscape Architecture, and KAM have large slide/image collections. Dance, Theatre, and Music have music and video collections. KCPA has a costume collection. These and other unit collections are not currently maintained by the Library. They require unit resources for maintenance and development and in some cases are not sufficiently supported at this time.

Some members felt that this might be a useful area for College support. Others felt that the various collections are so distinct that a centralized service would not work. The most promising collaboration might be in the area of an image database, but it would require substantial support not just for IT services (server management, database design, and application development), but also for digitization services, and cataloging. While this would be an excellent service at the College level, we feel the College would need to make a strong and continuing commitment for this type of venture to succeed. Given the pressing need to convert existing analog collections (slide, video tape, etc.) to digital, the size of the College's image collections, the reliance of many of the units on images for teaching, and the potential held in being able to share collections across the units (art, landscape, and architecture history slides, for example), we believe that this is a project for which the College should pursue funding.

--Web support and services

a. Web development in general was discussed as being under-supported in the College office and units. Several areas of need were reported. It was also stressed that the skills to handle all areas of web development and support are not usually found in a single type of individual.

-Application development

Most Committee members expressed that they do not have sufficient staffing (and sometimes expertise) to do web application development (web-based database interfaces, management/reservation/purchase applications, web-based course development, alumni interaction or data acquisition, etc.) yet there is often a need for these types of projects.

These types of development activities require someone with programming, web design, and perhaps database experience (much like the skills required for Data Warehouse application development). While individual units might not be able to support someone for these specific skills, many would benefit from a College hire to support these activities.

-Web design

Most CCO members indicated a need for more help with web design or redesign.

This type of person is often hired for a shorter period of time to create a new site look or to design the functionality of a site (with templates, style sheets, etc.). The site is often then handed over to unit personnel for maintenance and updates. Hiring outside contractors (or students) for the design work can have mixed results. The unit personnel are usually involved with the visual design of the site, but they are frequently left out of with the internal design and execution (coding) decisions for the site. Outside contractors or student hires typically turn over a site and walk away. The result is too often a site that may look good but be functionally lacking, has coding that is difficult to understand or esoteric, or is lacking in important features such as accessibility. A well-designed site should not require IT personnel for everyday updates, but site maintenance often falls to already over-burdened and thinly spread IT personnel because of the complexity or confusion of the website coding or structure. Having an on-going College-level resource for good web design (both visual and in terms of coding) could be very helpful. Though we're not certain that the units are ready for College-wide visual conformity, a qualified web designer would undoubtedly find many opportunities to provide assistance with individual units' website designs and structures as well as the more universal issues such as accessibility and University, College, or unit branding. The challenge will come in deciding how to manage competing demands for help from such a resource.

-Website maintenance

This is an important area of need throughout the College.

Site upkeep requires excellent knowledge of the unit, good writing skills, some knowledge of web design, and enough time to make frequent updates and keep a site fresh. Ideally a site would have personnel dedicated to web maintenance and design, but it should be designed well enough that permanent unit personnel with only minimal web knowledge (secretaries, administrators, coordinators, and faculty, for example) could make frequent updates and additions to areas in which they have a stake (department calendar, academic program information, project announcements, or faculty vitae, for example). Too often these duties are given to two other groups: students and non-web IT staff. Students may be assigned to maintain the web even though they have little permanent stake in the unit/College and little web experience. The result of this is often a less professional or sophisticated look or style and an eclectic set of design (visual and coding) decisions from a series of student designers/maintainers. The other employees who often are assigned web maintenance are the IT professionals already assigned to a host of other things. With no release time for the additional needs of the website and many competing demands, a website without dedicated personnel time will undoubtedly be under-maintained. Though website maintenance should continue to be handled within the units (where the update needs are known best), efforts should be made College-wide for dedicated personnel hours for on-going staff to support the unit and College websites.

-Website hosting

Having a central web hosting service at the College is not seen as a high priority need. Most of the units in the College have their own web servers. Smaller sites and projects are sometimes hosted through Campus web-hosting services or other unit web servers to reduce server management and hardware overhead. For example, the Japan House site is hosted by Art and Design and the College and ESLARP sites are hosted by Architecture.

Even if the College were to provide this service, many units with existing web servers would probably continue to support their own in-house web servers. For units with other existing server services (file, DHCP, etc.) there is little staffing or hardware overhead and there is benefit to having web traffic distributed over a larger area. If the College were to provide a centralized web server and hosting services, it would need to provide staffing for server administration. Web server administration (unlike website administration) does not require a large amount of ongoing maintenance time, but does require a special skill set.

--Backups and file redundancy

Though most units provide their own local backup solutions, this is an area in which a centralized College service might prove useful.

Most units currently provide server and workstation backup services in-house. Others have contracts with CITES for server backup services. This is an area that would need further investigation as to the most cost-effective solution. CITES services are somewhat costly considering the low cost of media and backup software options, but the fact that the backups are kept off-site and that the backup services are staff supported makes them a viable option. The College could provide similar centralized services or perhaps contract with CITES for College-wide backup services.

If the College decided to do this in-house, it would require the appropriate hardware and a partial-time FTE to maintain the system.

--Shared file server services

Though most units maintain their own dedicated file servers, this is another area in which a few Committee members expressed an interest. Some College units and organizations are currently being hosted on other units' file servers to cut down on overhead (server hardware and management personnel). Currently, College office and ESLARP files are hosted on the Architecture file server. LA hosts CHAMP faculty and staff. Krannert Center hosts production information for Theatre, Dance, and Opera.

Though it is probably more efficient (less concentrated network traffic, more flexibility for management, etc.) for many of the units to continue to host their own file servers, the issue of whether there is need for a College-level file server could be reviewed. If College-wide file services were offered, it would require a partial-time FTE with server administration skills to maintain the file server. The percentage would vary depending on the level of intervention offered by the College. If only the server (and associated backups) were maintained by the College and the units were still responsible for assigning folder permissions, setting folder size limits, etc., it would require a smaller FTE than if all services were handled centrally.

--Distance learning or video conferencing center

This is an area of strong interest throughout the units. Few facilities for distance conferencing exist in the south part of the campus. A south-campus facility designed for the special requirements of distance communication and education in the arts would be a great asset and open new opportunities for distance education in the arts.

Initial cost to set up such a facility might be substantial. After construction, a facility such as this could be shared by all the units and would not require a great deal of on-going support. If the College continued to maintain the facility (rather than turn it over to another campus agency for maintenance and management), there would have to be an investment in audio/visual professional personnel. This is an area that would require further study but we believe would be highly supported throughout the College.

COLLEGE-WIDE IT PERSONNEL STRUCTURE

In discussing the current FAA IT support structure and how the addition of IT staff at the College level might impact it, several issues were brought up by Committee members.

As described earlier, the College has been supported by a distributed but collaborative IT model for many years. CCO members feel that this has been a successful model for our diverse and physically distributed College. There are widely diverse IT needs across our units and each unit requires unique skills from their IT support personnel. For example, Music requires expertise in digital audio, KCPA has external sales, Urban and Regional Planning uses GIS extensively, and Art & Design, Architecture, Landscape Architecture, and Theatre each require expertise in a range of 2D and 3D graphics and modeling applications. Other units have overlaps with these units as well as their own unique IT needs. Despite the diversity, there are many IT needs that we have in common (administrative office and applications support, network administration, shared file management, website support, and presentation environments, to name a few). A cooperative relationship between the unit IT professionals fostered by CCO results in good communication and peer networking. CCO provides a means for information dissemination and collection, as well as shared problem solving and collaboration. For issues involving only a few units, IT support personnel communicate via email or through small-group meetings.

Our current IT structure as a collective of IT professional peers would welcome additional IT hires in the College; however, changing the College IT structure to a hierarchical one and placing College IT staff in managerial roles over existing unit IT staff would present more issues. Several members of CCO were in the College when, for a short time in the early 1990s, the College implemented a hierarchical IT structure. A College-level IT professional was hired to coordinate and manage IT operations in the College office and the units. Problems existed for several reasons, but primarily: a) the personnel hire added a level of bureaucracy (with associated tasks and management demands) yet failed to provide any benefits to the units already supported by IT personnel, and b) there were problems with the

specific hire involving lack of knowledge and understanding of the units and their unique IT needs. While we can see potential benefits to additional College-level IT personnel, we hope not to repeat the past experience and in fact hope that such hires could help both the College office and the units. With the right hire, we can envision many potential benefits.

What additional College-level IT professional staff might provide:

- a. Skills that are complementary to existing IT skills and that are currently underrepresented in the College
 - Database management
 - Programming for application and web tool development
 - Website development
- b. Support for efforts that are common to all or most of the units
 - Data warehouse mining and administrative application (Banner, Eddie, etc.) support
 - Backup systems
 - Web standardization (University and College branding, accessibility)
 - University mandate compliance (SSN abatement and other FERPA mandates, surplus requirements, web mandates)
- c. College-wide perspective on IT issues
- d. Point of IT communication and contact within the College and between FAA and others (University, CITES, donors, vendors, etc.)
 - Attendance at campus-level IT organization meetings
 - Advocacy for FAA unit and College IT issues with Campus and University
 - Information dissemination to the unit IT managers
 - Communication of IT issues to the Dean and Associate Deans
 - Coordination for College-wide cooperative ventures or grant opportunities
- e. Professional development/mobility path for IT personnel within the College

What we hope to avoid:

- a. Adding more duties or mandates to already overburdened unit IT staff
- b. Adding another level of management and supervision above our unit supervisors when we must already be responsive not only to the needs of our supervisors, but to our units' administration, faculty, and students, the College, the University, CITES, and in some cases, the general public
- c. Losing a level of autonomy that currently enables us to provide quality support, specialized services, and fiscally responsible IT management for our unique units
- d. Disrupting a working system of cooperation
- e. Hiring a College level IT generalist with too many diverse duties to have depth enough in areas for which the units and College are currently inadequately covered.

POTENTIAL COLLEGE-LEVEL PERSONNEL HIRES

The College's needs for IT personnel are quite varied. Though the College office needs a generalist to cover basic maintenance and staff support, it is unlikely that one or even two people would have all the skills needed for hardware and software maintenance, server management, web design, programming, database management, communication, and personnel management. Even if such a person existed, he or she would be spread too thin to do an in-depth job at more

than a few of these tasks. Based on these facts, the following recommendations are made regarding College-level IT staff:

The College should continue to hire a professional IT generalist (currently staffed by CITES DS) and student assistants to take care of College office staff IT needs including hardware and software support, IT purchases, networking, security, and backups. If these needs are not covered at the current support level, the College should consider increasing the percentage FTE.

The College should pursue hiring an applications developer (with programming, database, and web application experience) to assist with College and unit Data Warehouse mining, web-based forms/data gathering, and web application development. This position would be 1.0 FTE or more.

The College should pursue hiring a web design specialist. Ideally, this person would have a strong sense of visual design as well as an excellent command of web coding and site design/structure. Of the two types of design skills (visual and site design), the second is most important. A visual designer can be hired for a short time to create a new look; but to create a well-designed site structure, functional and efficient coding, and a site that can be well maintained by non-programmers is critical. The web design specialist should be expected to provide expert assistance and advice on Campus-level web design issues such as branding and accessibility as well as recent “best practices” in web design. The College website would be a first priority, with an eye toward a long-term maintenance solution. Beyond College office needs, he or she would be available to units for advice or hands-on design and would work with the application/database developer on projects of benefit to the College. This position would be 1.0 FTE or more.

Unless needs increase, the College office should consider continuing to share server resources for the FAA website and for College office file sharing needs. If it is determined that the College wants to provide server services (file sharing, website hosting, or backup) for itself and potentially other College projects and units, then server management personnel would need to be hired. The College IT generalist and/or the applications specialist could potentially do some server management along with their other duties if the server administration duties were not extensive.

The need to provide an identified IT communication link between the University, College, and units could be supplied through existing personnel (an associate dean assigned to technology issues or chair of one of the College computer committees, for example). However, having a skilled IT staff member with dedicated time to foster relationships between the College, its units, and others such as University IT administrators, donors, vendors, etc., would be more ideal. The person to do this would need strong communication skills (oral and written) as well as a good understanding of the arts, the diversity of needs in the College, and the politics of the University. Ideally, they would also have significant IT support and management experience in a university setting.

ACADEMIC DISCIPLINARY COMMITTEE

Michael Andrejasich (Associate Dean for Undergraduate Academic Affairs) served as Chair.

Committee Members

Michael Andrejasich (FAA Administration), Chair

Sara Hook (Dance)

T. John Kim (Urban and Regional Planning)

Laura Lawson (Landscape Architecture)

Robin McFarquhar (Theatre)

Donald Schleicher (Music)

Robert Selby (Architecture)

Emily Talen (Urban and Regional Planning)

Jeryldene Wood (Art and Design)

The Academic Disciplinary Committee received 7 faculty complaints (Urban and Regional Planning: 4; Architecture: 1; Art and Design: 1; and Theatre: 1) charging violations of Academic Integrity policies by students as defined by the

Student Code of the University of Illinois (Article 1, Part 4, Section 1). All cases were adjudicated following the procedures defined in Section 1-404 of the Code and penalties were determined at the instructor or unit DEO level. One student has exercised the right to appeal the department decision at the college level (Section 1-405) and notified the Office for Undergraduate Academic Affairs on April 4, 2008. The ADC members have been notified and a meeting to review the case is pending.

COURSES AND CURRICULA COMMITTEE

James Zager (Assistant Professor, Department of Theatre) served as Chair.

Committee Members

Marian Stone (FAA Administration)
 Art Kaha (Architecture)
 Gary Kesler (Landscape Architecture)
 Robert Olshansky (Urban and Regional Planning)
 Edward Rath (Music)
 Joseph Squier (Art and Design)
 John Toenjes (Dance)
 James Zager (Theatre), Chair

Overview

During the Fall 2007 semester the committee held monthly meetings in September, October, November, and December. There is a steady supply of items to consider, including course and program proposals from all units in the college.

Continuing Items

This year we engaged in discussion of Study Abroad and Hours of Independent Study Towards Degree in the hopes of creating basic FAA guidelines for all units as well as attending to the following:

Since August 2007 the committee has approved the following curricular proposals

A&D	Masters of Education in Art Education
A&D	Revision to Masters of Arts in Art Education
A&D	Revision to Curriculum in New Media
A&D	Revision to Curriculum in Painting
A&D	Revision to Curriculum in Photography
A&D	Revision to Curriculum in Sculpture
LA/ANTH	Graduate level Minor in Heritage Studies

Since August 2007 the committee has approved the following new and revised courses

ART 299	Special Topics in Art	New Course
ART 499	Special Topics in Art	New Course
ARTD 328	Human-Centered Design	New Course
ARTH 260	Graffiti and Murals	New Course
ARTH 560	Collections, Museums, and Patrons	New Course
DANC 310	World Dance Forms	New Course
FAA 199	Undergraduate Open Seminar	New Course
THEA 408	AEA Union Stage Management	New Course
THEA 409	Stage Management Workshop	New Course
THEA 448	Advanced Costume Crafts	New Course
THEA 450	Management Seminar	New Course
THEA 561	Seminar in Dramatic Literature	New Course
THEA 562	Seminar in Theatre Theory	New Course
UP 438	Disasters and Urban Planning	New Course

UP 502	Survey Design and Analysis	New Course
UP 507	Economics for Planners	New Course
UP 547	Growth Mgmt and Regional Plng	New Course
UP 555	Regional Development Theory	New Course
UP 591	Capstone Seminar	New Course

Since August 2007 minor course revisions have been submitted for the following

ART 202	Change description
ARTD 220	Revision to credit hours, description, number, prerequisite
ARTD 222	Revision to credit hours, description, number, prerequisite
ARTD 320	Revision to credit hours, description, number, title; new prerequisite
ARTD 324	Revision to credit hours, description, number, title; new prerequisite
ARTD 327	Revision to credit hours, description, title; new prerequisite
MUS 140	Change repeatability, revise description
MUS 141	Delete course and integrate content into MUS 140
THEA 100	Change grade mode
THEA 208	Re-number
THEA 218	Cross-List w\ G&WS 218
THEA 231	Rename
THEA 232	Re-number
THEA 271	Rename, revise description
THEA 276	Rename, revise description
THEA 413	Delete course
THEA 414	Delete course
THEA 451	Change credit hours
THEA 461	Revise prerequisite
THEA 462	Revise prerequisite
UP 595	Change credit hours, revise description

** Please note that the ongoing status of new and revised programs of study, new and revised courses, and minor course revisions are monitored by the FAA representatives.

Still Under Consideration as of 03/15/08:

• ART 260	Museums in Action	NEW COURSE
• ART 290	Art and Civil Society	NEW COURSE
• ARTD 326	Sustainable Product Design	NEW COURSE
• ARTD 445	Seminar in Design	NEW COURSE
• ARTE 475	Art Museum Exhibition Practice	NEW COURSE
• ARTE 480	Popular Visual Culture	NEW COURSE
• ARTE 505	Foundations of Art Education	NEW COURSE
• ARTE 506	Theories of Art Education	NEW COURSE
• ARTS 363	RAW Photography	NEW COURSE
• ARTS 454	Advanced Drawing	NEW COURSE
• ARTS 455	Advanced Painting	NEW COURSE
• ARTS 456	Advanced Sculpture	NEW COURSE
• ARTS 457	Art in Context	NEW COURSE

- Proposal for revision of Stage Management Concentration in the Department of Theatre
- Proposal for revision to Curriculum in Industrial Design

ELECTIONS AND CREDENTIALS COMMITTEE

David Kovacic (Associate Professor, Department of Landscape Architecture) served as Chair.

Committee Members

David Kovacic (Landscape Architecture), Chair
Eric Benson (Art and Design)
T. John Kim (Urban and Regional Planning)
Robin McFarquhar (Theatre)
Scott Murray (Architecture)
Stephen Taylor (Music)

Senate election forms were sent to each of the seven FAA units, and compiled in early February 2008.

Listed below are the results from the Senate elections from the College of Fine and Applied Arts for the following units:

	<u>Positions</u>	<u>Response</u>
FAA Unit #1, Architecture	3	positions filled
FAA Unit #2, Art & Design	3	positions filled
FAA Unit #3, Dance	1	No one willing to serve
FAA Unit #4, Landscape Architecture	1	position filled
FAA Unit #5, Music	6	positions filled
FAA Unit #6, Urban and Regional Planning	1	position filled
FAA Unit #7, Theatre	1	no response

KATE NEAL KINLEY MEMORIAL FELLOWSHIP COMMITTEE

Robert Graves (Dean, College of Fine and Applied Arts) served as Chair.

The Kate Neal Kinley Memorial Fellowship is open to graduates of the College of Fine and Applied Arts of the University of Illinois at Urbana-Champaign and to graduates of similar institutions of equal educational standing whose principal or major studies has been in the fields: Architecture – Design or History; Art – all branches; Dance – Choreography, Performance, Performance/Choreography; Landscape Architecture – History, Culture and Heritage, Sustainable Design, or Design Theory and Practice; Music – all branches; Theatre – Acting, Design, Playwriting, or Theatre Research/History; Urban and Regional Planning – all branches. A Bachelor's degree in Architecture, Art, Dance, Landscape Architecture, Music, Theatre or Urban and Regional Planning is required.

The Kate Neal Kinley Memorial Fellowship application for academic year 2008-2009 was updated, announcing the seventy-seventh annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship with the deadline for receipt of applications being December 3, 2007.

An informational mailing was sent to over 1,160 institutions/organizations, both in the United States and abroad and emailed to approximately 255 members of the International Council of Fine Arts Deans. The Kate Neal Kinley Memorial Fellowship informational mailings were also sent by email to faculty, staff, and students throughout the College. The Kate Neal Kinley Memorial Fellowship information was posted on the College of Fine and Applied Arts website: <http://www.faa.uiuc.edu/>

After the December 3, 2007 deadline date for Kate Neal Kinley Memorial Fellowship applications, examples of work and proposals received were distributed to their respective areas for faculty review. The adjudication is done as anonymously as possible to assure that the awards will be made solely on the basis of quality from a national pool of applicants.

The Committee met on March 24, and March 25, 2008, for the final adjudication.

Please see ATTACHMENT H for information on the award recipients for 2008-2009.

INSTRUCTIONAL COMPUTING POLICY COMMITTEE

F. Randy deCelle (Assistant Professor, Department of Theatre) served as Chair.

The Instructional Computing Policy Committee for FAA consists of the following members and has held meetings on the dates shown.

Committee Members

David Akins (Art and Design)
Brian Deal (Urban and Regional Planning)
F. Randy deCelle (Theatre), Chair
Gale Fulton (Landscape Architecture)
Ryan Griffis (Art and Design)
John Stallmeyer (Architecture)
Sever Tipei (Music)
John Toenjes (Dance)
James Anderson (FAA Administration) (ex officio)

Meeting Dates 2007-2008

September 24
October 8
November 5
February 13

As an advisory committee for the College that focuses on instructional computing issues, the committee serves as a resource to the Dean and the Units. This includes acting as a resource for the Dean when input is needed from the units and as a resource for the units when issues need to be brought to the attention of the College.

CFAC Funding

The committee's primary responsibility for the year consisted of evaluating individual Units' proposals for the usage of CFAC (Computer Fee Advisory Committee) funding. From previous practice, the allocation of funding for this year was based off two-years funding level of CFAC. One year's worth of funds would come from the 2007-2008 allocation. The second year's worth of funds was provided by the College of Fine and Applied Arts to be reimbursed from the 2008-2009 funds. This means that CFAC funding, if available, will not again be awarded to the units until the 2009-2010 school year.

CFAC Allocation and Distribution

At the request of the College, the committee examined other funding models for dealing with CFAC funds within the College. One proposal was to hold back a percentage of the funds to act as an emergency technology fund for the Units. However, as the funds are derived from student tuition and are specifically earmarked for instructional usage, there is no way to ensure the funds would be appropriately used within the year that they are collected. Additionally, the determination of what would constitute an emergency or the relative weight of one emergency over another would need to be resolved. It is the committee's opinion that this would not be an appropriate usage of the funds.

In looking at the two year funding distribution of CFAC, the reason that this was first proposed was to make the allocation more useful to Units. This is one of the only sources of computing funded distributed from the University to the Colleges. However, the level of funding has remained flat over several years, while the usage of computer technology for instruction has significantly increased. In order to make the distribution more useful, the committee has explored other potential methods of distribution. Specifically this is in consideration to the current method that has the

College fronting a significant amount of money. With the ever-changing budgetary situation from the state, the funding has no specific guarantee of being available in any given year and therefore leaves the College with the potential of having a financial shortage.

One method that was discussed was to change the distribution so that it was divided more equally between the Units. Currently the distribution is based on Instructional Units. With one year's allocation and an Instructional Unit scaling system, the funding to some of the smaller Units does not provide enough funding to provide meaningful purchasing ability. For the larger Units, there is already significant funding provided through other sources, such as tuition differential that greatly outweighs their CFAC allocation. By slightly reducing the funding to the larger Units and distributing more to the smaller Units, a greater impact will be made throughout the college. Furthermore, this could be accomplished within one year's allocation of funding.

Another method that was put forward was to change when the allocation would be distributed to different Units. By rotating which Unit's receive funding in any given year, the allocation to any given Unit would be increased, providing for a more significant impact, while keeping to a one-year allocation. The proposal would be to have two or three Units per year receive the allocation, divided equally. This would give individual Units more funding in a particular allocation, but would mean that once awarded, funding would not return to a Unit for 3-4 years.

The committee had no specific recommendation to the College for either of these proposals as it would require specific decisions regarding reducing the level of funding to some Units or delaying when a Unit may be receiving the funding.

Shared Resources and Lab Spaces

A continuing discussion held over the past years with the committee is in regards to the idea of developing shared computing spaces within the College. There could be several benefits to the College as a whole and the individual Units if shared computing facilities could be established. Specifically, sharing of facilities could help in avoiding redundancy of equipment, training, staffing, and lack of usage when a facility is underutilized. There are particular areas identified that Units within the College may make use of shared facilities. It was quickly realized that with the potential benefits, there are also some challenges for creating such facilities. With the leadership of the College, it is felt that the realization of these types of spaces could significantly enhance the capabilities for the individual Units and the College as a whole.

BATES/PILLSBURY/SCHLADER SCHOLARSHIPS

Michael Andrejasic (Associate Dean for Undergraduate Academic Affairs) served as Chair.

No Bates, Pillsbury, and Schlader Scholarship awards were given out in 2007-2008.

JOINT PHD COMMITTEE IN ARCHITECTURE AND LANDSCAPE ARCHITECTURE

Richard Strand (Associate Professor, School of Architecture) served as Chair Spring 2008

Committee Members

Rick Strand (Architecture), Chair: Spring 2008

Amita Sinha (Landscape Architecture), Coordinator: 2008; Chair: Fall 2007

Mir Ali (Architecture),

Kathryn Anthony (Architecture)

David Kovacic (Landscape Architecture)

Paul Kruty (Architecture)

John Stallmeyer (Architecture)

David Chasco (Architecture) (ex officio)

Carol Emmerling-DiNovo (Landscape Architecture) (ex officio)

Jim Wescoat (Landscape Architecture) (ex officio)

Program Administration

The day to day administration of the program has included the handling of a wide variety of emails relating to the admissions process and the coordination of the evaluation of applications to the program. We have successfully reviewed and made decisions on 25 applications for Architecture and 5 applications for Landscape Architecture. In summary, Architecture sent out 2 acceptance letters, 21 rejection letters, and have two students who are on a waiting list pending the decisions of the two accepted students. Landscape Architecture accepted three students and rejected two applicants. As of the filing of this report, one Architecture and two Landscape Architecture students have accepted admissions to the program and will join us starting in Fall 2008. We have not yet heard back from the remaining two students, but we anticipate receiving word back from them within the next week. Once we hear back from the second Architecture student who was accepted to the program, we will make final decisions on the two wait-list candidates. We anticipate that to be settled by the end of next week (April 11). Overall, we have been very pleased with the applications this year and look forward to an outstanding new class of students this fall.

Concurrent with the admissions process, students who are already in the program have been submitting annual reports to the committee chair. This requirement allows the committee to monitor the progress of all students and also solicits feedback from the students' advisors to make sure that all students are making good progress towards graduation. These reports were due on March 31, but several reports are still awaiting signatures from the advisors. The committee will meet sometime before the end of the semester to discuss any students who are having difficulties and also to discuss the funding situation for next year (mainly a discussion that is needed for Architecture).

The Doctoral Colloquium course (Arch 594 PH1) has been going well and is being directed by Professors Rick Strand and Amita Sinha. All students currently enrolled in the program have been requested to register for this single credit hour. The class meets from 11am-12:20pm on Tuesdays in Room 102B of the Architecture Building and is an opportunity for doctoral students to learn about the process of qualifying exams and dissertation writing. To date, five students have presented their work to the class and we anticipate two more presentations by students before the end of the semester. We have also been privileged to have Professor Michael Kim as a standing guest in the class and to have him present his research this past week. Later in the semester, we hope to have Professor Riley address the class regarding the history of the Ph.D. program.

Funding

Of the \$5,000 Dean Conlin allocated to the Ph.D. committee three years ago as non-recurring funds to support general expenses such as recruitment, matching fellowships, publicity, and program development efforts, we still have roughly \$2,000 remaining. No significant expenditures were made within the past year, but within the next year, we anticipate the expenditure of the remaining funds on publication of the updated Ph.D. Handbook and new program posters and brochures.

CREATIVE RESEARCH AWARD COMMITTEE

Dianne Harris (Professor, Department of Landscape Architecture) served as Chair

The 2007-08 FAA Creative Research Awards Committee consisted of:

Dianne Harris (Department of Landscape Architecture), Chair

Guy Garnett (School of Music)

Sara Hook (Department of Dance)

Kevin Hamilton (School of Art and Design)

John Stallmeyer (School of Architecture)

Jim Anderson (FAA Admin.) (ex-officio)

The committee convened in early fall of 2007 to determine the name, structure, and parameters of this awards program. They decided that the Creative Research Awards would provide funding for the research and creative activities of FAA

faculty and academic professionals. The special mission of this award program is to provide funds for the unique yet wide ranging scholarly and creative endeavors found among FAA faculty. The committee determined at an early stage that they would not fund visiting speakers or symposia since other campus resources exist for those purposes. Priority was given to junior faculty since they have the greatest need for funding assistance to help them achieve tenure. All committee members evaluated all proposals and met together to determine the awards. The committee also aimed to help the largest number of FAA faculty and academic professionals possible. Therefore, funding amounts were necessarily limited, and few received more than \$5,000. Two applications deadlines were established (fall and spring). Funding decisions depended on the merit and excellence of the proposal, the applicant's past record of productivity and promise for future such activity, and the desire (when possible) to maintain relatively even distribution across the college. The committee received 29 applications in the fall and funded 19 Creative Research Awards. In the spring, they received 40 applications and funded 23 Creative Research Awards.

The following proposals were funded in Fall 2007:

--We Construct the Chorus curated by Julie Rodrigues-Widholm
Proposal by Mary Antonakos, I space Gallery

--Research and Presentation of Original Music Based on Magic Squares as a Foundation for Future Collaborations in China with Northeastern Agricultural University (Harbin), and Changchun College of Art (Changchun)
Proposal by Zack Browning, School of Music

--Publication and Recording of Three Double Bass Works of Thomas Fredrickson
Proposal by Michael Cameron, School of Music

--Economic and Environmental Sustainability through Science and Innovation in the Caribbean
Proposal by Edward Feser, Department of Urban and Regional Planning

--Recital for the 21st Century
Proposal by Julie Gunn, School of Music

--Sara Hook Dances Full Evening Concert Project
Proposal by Sara Hook, Department of Dance

--A New Era for Fremiet's Gorilla and Bear
Proposal by Robert La France, Krannert Art Museum

--Community Activism and Park Transformations: Chicago's Garfield Park Neighborhood
Proposal by Laura Lawson, Department of Landscape Architecture

--Diary of a Child Musical Prodigy
Proposal by Gary McPherson, School of Music

--Initial primary source research in Venice, Italy for Piranesi's Imperfect Ruins (book)
Proposal by Heather Minor, School of Architecture

--Delacroix and North Africa
Proposal by David O'Brien, School of Art and Design

--Rigididim De Bamba De: Ruptured Calypso
Proposal by Cynthia Oliver, Department of Dance

--Solo Exhibition at Platform Gallery and the Development of New Sculptural Processes
Proposal by Melissa Pokorny, School of Art and Design

--One Year of Research on Book Project and Related Articles: Order and Idea in Ancient Greek Architecture: The Mathematical in Classical Design Process
Proposal by John Senseney, School of Architecture

--Intersections of Race, Gender, and Class on Transnational Economic and Social Activism: Mexican Community Activism and How Cities Can Benefit from it
Proposal by Elizabeth Sweet, Department of Urban and Regional Planning

--The Automated Delivery of University Level Music Theory Instruction
Proposal by Heinrich Taube, School of Music

--The Machine Awakes: Music by Stephen Taylor on Albany Records
Proposal by Stephen Taylor, School of Music

--Interactive Movement-Based 'Musivideodance' Improvisational Environments for Theatre
Proposal by John Toenjes, Department of Dance

--The Crimes & Confessions of Kip Knutzen: A Hockey Way of Knowledge
Proposal by David Deke Weaver, School of Art and Design

The following proposals were funded in Spring 2008:

--Exhibition at Kaune-Sudendorf Gallery in Cologne, Germany and the Next Art Fair, Chicago, Illinois
Proposal by Luke Batten, School of Art and Design

--Defiant: An Urban Prairie in Detroit
Proposal by Eric Benson, School of Art and Design

--Enhancing Public Participation in Planning Process through Dynamic and Adaptable Web-based Decision Support Model
Proposal by Arnab Chakraborty, Department of Urban and Regional Planning

--Homeland, Diaspora and Dwelling: A Framework of Cultural and Spatial Transformations in the Era of Globalization
Proposal by Lynne Dearborn, School of Architecture

--Summer Workshop in Ireland
Proposal by Lisa Dixon, Department of Theatre

--Landscapes of Play: Cultural Creativity and Landscape Design
Proposal by Gale Fulton, Department of Landscape Architecture

--3D Modeling and Animation Hardware Request
Proposal by Gerald Guthrie, School of Art and Design

--Sentient Architecture
Proposal by David Hays, Department of Landscape Architecture

--Spaces Between: The Art of Suzanne Lacy
Proposal by Sharon Irish, School of Architecture

--Development and Recording of New Works for Flute and Harp
Proposal by Jonathan Keeble and Ann Yeung, both from the School of Music

--Le Corbusier and the Americas: Chronicle of a Mutual Misunderstanding
Proposal by Alejandro Lapunzina, School of Architecture

--The Office of Printed Ephemera, Year One
Proposal by Jimmy Luu, School of Art and Design

--Physics of Theatre – Caster Tests
Proposal by Verda Martell, Krannert Center for the Performing Arts

--The Pieces de clavecin of Nicolas Fevrier and Charles Noblet
Proposal by Charlotte Mattax, School of Music

--The Mahomet Aquifer Project
Proposal by Jennifer Monson, Department of Dance

--Completion of a book: Curtain Walls in Contemporary Architecture
Proposal by Scott Murray, School of Architecture

--Professional Documentation of Local(e) Projects
Proposal by Jeff Poss, School of Architecture

--Solo Exhibition 2009
Proposal by Joel Ross, School of Art and Design

--Birds of Wyoming Book Project
Proposal by Ernesto Scott, School of Art and Design

--Revealing Value in Marginalized Urban Landscapes
Proposal by Stephen Sears, Department of Landscape Architecture

--The production and exhibition of large scale photographic works in Beijing
Proposal by Timothy Van Laar, School of Art and Design

--Expanding and preserving dances on video collection
Proposal by Renee Wadleigh, Department of Dance

--Dancing Propaganda: Monumentalizing the Unpopular
Proposal by Yutian Wong, Department of Dance