

COLLEGE OF FINE AND APPLIED ARTS ANNUAL MEETING  
5:00P.M.; MONDAY, APRIL 5, 2010  
FESTIVAL FOYER, KRANNERT CENTER FOR THE PERFORMING ARTS

**AGENDA**

1. Welcome: Robert Graves, Dean
2. Approval of April 1, 2009 draft Annual Meeting Minutes (ATTACHMENT A)
3. Administrative Reports and Dean's Report
4. Action Items – need motion to approve (ATTACHMENT B)
  - Nominations for Standing Committees
  - a. Courses and Curricula
  - b. Elections and Credentials
  - c. Library
5. Academic Professional Award for Excellence and Faculty Awards for Excellence (ATTACHMENT C)
6. College Summary Data (Available on FAA Website after meeting)
  - a. Sabbatical Requests (ATTACHMENT D)
  - b. Dean's Special Grant Awards (ATTACHMENT E)
  - c. Creative Research Awards (ATTACHMENT F)
  - d. Student Scholarships/Enrollment (ATTACHMENT G)
  - e. Kate Neal Kinley Memorial Fellowship (ATTACHMENT H)
  - f. Retirements (ATTACHMENT I)
  - g. Notable Achievements (ATTACHMENT J)
  - h. College Committee Reports (ATTACHMENT K)
7. Other Business and Open Discussion
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.; WEDNESDAY, APRIL 1, 2009  
FESTIVAL FOYER, KRANNERT CENTER FOR THE PERFORMING ARTS

### 1. Welcome: Robert Graves, Dean

Dean Robert Graves gave introductory remarks on the possibility of a new budget model and probable budget difficulties for the next few years. He nevertheless said that we need to remember why we are here and, while we navigate budget shocks, we need to keep our eye on where we want the College to go.

He said that the College should aspire to be the most innovative comprehensive college of arts in the world, and that we should view our comprehensiveness not simply as evidence of a collection of outstanding disciplines, but as a means of exerting collective leadership in arts and in arts and environmental design education across the country. Our faculty explore new disciplinary combinations, new definitions of art, and new ways of thinking and creating. At the same time, he pointed out that we must maintain our commitment to the historical traditions of our art and design forms. We must spread the notion that the knowledge arising from the study and creation of art is central to the intellectual enterprise of a great university. Indeed, we must hammer home this point time and time again.

The arts at Illinois exist in an environment where collaborations among performing artists, visual artists, and environmental designers are encouraged, and where their connections spur creativity and inspire new synergies. He asserted that we are a community of artists in a major research institution where teaching, research, and service often cross the boundaries of our college, weaving science, technology, the humanities, and the arts into a vibrant cross-disciplinary network.

In training individual artists, designers, performers, planners, and scholars, he asked that we work to serve our communities in the establishment of sustainable institutions that improve our physical, intellectual, and artistic environments - in short, to impact the wellbeing of society. In doing so, our core value will be inclusivity, whether it be cultural, geographic, or aesthetic. Above all, he hopes to work toward a college that impacts the future of culture, and a college that shapes the evolution of the arts we practice by embracing the primacy of the creative process.

### 2. Approval of April 22, 2008 draft Annual Meeting Minutes

The April 22, 2008 Minutes of the Annual Meeting of the College of Fine and Applied Arts were approved.

### 3. Administrative Reports

#### a. Roger Laramée (Assistant Dean for Advancement)

Roger spoke about the pleasure of working with great colleagues in the College and with donors who support the arts despite today's economic climate. With cash contributions from alumni and friends being somewhat lower than in previous years, continued support through pledges and planned gifts continue to be cause for optimism.

Of course, during these uncertain economic times - when financial conversations dominate our consciousness - people are naturally cautious. Decisions about making significant philanthropic commitments may take more time and greater pause - but at the same time our alumni and friends are often more dedicated and supportive than ever before. Timing, as they say, is everything and I have no doubt that those who are passionate about the arts and about opportunities to partner with us to advance the College will continue to demonstrate that passion through private support.

Overall, commitments of private resources including cash, pledges, and anticipated estate gifts have increased so significantly that I am very pleased to report that we have achieved more than 81% of our campaign goal. At this same time last year, we had reached only 64% of the \$70 million goal. Through the end of March 2009 more than \$56 million has been committed to the College and to its units, and we are very well prepared to reach and to surpass the Brilliant Futures campaign goal.

Thank you very much for everyone's participation in the campaign. This is an achievement that will benefit everyone, and I am very thankful that such good friends and colleagues are a part of this effort.

b. Mary Anderson (Director of Budget and Resource Planning)

The college began this fiscal year with a recurring budget of \$31.1 million of which \$28.9 million, or 93%, are budgeted in the salary category.

During the budget process last August we received:

- A 1.5% increase on salary lines for general, merit based salary allocations.
- An additional .5% for faculty compression, retention, and market equity increases.
- Funds for 7 Target of Opportunity hires, 3 dual career couple hires, and 1 faculty excellence hire.

Unfortunately, we also:

- Sustained a budget reduction of \$403,000. This was accomplished through the elimination of vacant faculty positions and the loss of increased tuition revenue.
- Created a deficit account of \$161,000 for utility costs. We have been unable to fund this deficit, so this deficit will continue to grow \$161K each year.
- Are in jeopardy of having to return \$567,000 for a FY 2010 mid-year rescission.

Campus recently provided us with \$132,000 and the College provided for an additional \$60,000 for Humanities/Arts Scholarship Support (HASS) funds so that every tenured and tenure-track faculty member receives \$1,000 a year of discretionary research funding.

c. Mike Andrejasich (Associate Dean for Undergraduate Academic Affairs)

The Office for Undergraduate Academic Affairs (UAA) is charged with maintaining a college environment that facilitates students reaching their educational goals and academic potential. To that end we administer the admission process, advise students, monitor student academic progress, maintain student records, hear petitions, adjudicate academic integrity violations, certify degree requirements ...and sit through what seems like endless committee meetings.

Last year I reported on what appeared to be an alarming increase in cases of academic integrity violations. I am pleased to report that the number of cases has dropped significantly in 2008-2009. But rather than subject you to an inventory of activities with a lot of statistics, I wish to cover some of the highlights in the office this year:

#### --Admissions

The College met its enrollment target for Fall 2008, for only the second time in ten years, and is on-track to do so again in Fall 2009. Special thanks to the three Schools, particularly the efforts of Music and Art and Design late in this year's cycle to identify talented students for admission. The Fall 2009 admission classes' academic profile remains about the same as Fall 2008. While the first year enrollment number is positive, at our Spring 2009 ten-day census we remain about 170 seats below our expected total undergraduate population. Our next effort will focus on transfer students both internal and external. The recent report of the Council of Undergraduate Deans on ICT includes a number of recommendations that may offer opportunities for FAA units.

#### --Parkland Pathways

We were one of four colleges participating in Parkland Pathways, a dual admissions program, this academic year and admitted four students (2 declared Urban Planning and 2 "at-large" in the performing arts). For Fall 2009 we will admit Pathways' students to Art History, Landscape Architecture, and Urban Planning, and we hope to add Theatre and Music curriculum codes in Fall 2010.

#### --FreshstARTs

Among our fall admits were 28 students who demonstrated strong artistic potential but had admission indices in one or more areas that signaled they were academically at-risk. We invited them to participate in a four day pre-instruction workshop. Fourteen students accepted our invitation. The workshop was followed-up with pro-active advising/mentoring throughout the fall term. Fall term results were very promising. Two students achieved "Dean's List" distinction (GPA 3.8 or higher), another three students achieved James Scholar status (3.5 or higher) and eight students reached a 'B' average or higher (GPA 3.0-3.49). All but three students exceeded their predicted first year grade point average. Of those, one student was dropped for academic reasons and one student was placed on academic probation. The fourteen who did not accept the invitation are at or above their curricular minimum GPA and remain in good academic standing. Spring mid-term grades indicate a little weaker performance in some areas but overall the participating group remains academically strong.

Thank you to all the unit advisors who are working so hard with these talented young people and are contributing to their success.

#### --James Scholars

We held our first honors recognition program last April and all graduating students who maintained James Scholars status for 6 terms or more, received cords to be worn with their regalia at commencement. The event was a big success and we will hold this year's event on Sunday, April 19, 2009. We added a James Scholars newsletter in September 2008 that is distributed to all our active honors students 2-3 times a semester. In the 2009-2010 academic year, Undergraduate Academic Affairs will move forward on implementing a first year experience for honors students. The program will include an orientation program in the fall term and seminar course in the spring as well new FAA course opportunities for honors credit. The college has received special funding from the Provost's office for this project. Marian Stone (Assistant to the Associate Dean for Undergraduate Academic Affairs) has led the effort and done an outstanding job increasing the value of honors programming in the college.

#### --University 101

FAA is addressing the requirement for a University 101 curriculum in the Fall 2009 term with a multi-phase strategy. UAA will deliver a program in the first five weeks of the fall term that introduces our FAA freshmen to the "University 101" content prescribed by the Provost's office (Strengthening skills and awareness of campus resources; Building career and professional awareness; Enhancing information literacy; Promoting community within a diverse environment; Increasing knowledge of academic community expectations and standards; and Providing an overview of unit scholarship). The common

“front-end” will accompany 100-level courses in the seven units through the first weeks of the fall term and focus on education in the arts. The format will consist of a weekly lecture followed by a discussion session led by a student leader/peer mentor. Content will be delivered through diverse formats including lectures, panel presentations, narrative video and live performance. Student understanding will be measured through monitored discussion, quizzes and short written assignments. All first-time students and transfer students with less than 30 hours, a total of about 500 students, will be required to attend.

#### 4. Reports from Units

##### a. David Chasco (Director, School of Architecture)

The School of Architecture just concluded its NAAB (National Architecture Accrediting Board) Accreditation Visit on April 1, 2009. The four-day accreditation process takes place every six years. The School of Architecture expects to receive a positive report as noted in the various exit interviews. Cesar Pelli, FAIA (Fellow of American Institute of Architects) and noted alumnus of the School of Architecture and the architectural designer of the new Business Instructional Facility, received the School’s prestigious "Illinois Medal" this year at the building’s dedication. Critically acclaimed architectural historian, Professor Kenneth Frampton of Columbia University, is the spring 2009 Distinguished Plym Professor. Assistant Professor Areli Marina, received the prestigious Getty Foundation Fellowship to further her research in Italy for the 2008-2009 academic year.

##### b. Jan Erkert (Head, Department of Dance)

In 2008-2009 Dance is involved in a project with Architecture, which highlights collaboration and sharing resources. This year David Chasco (Director, School of Architecture) generously agreed to share the second floor of the Art Annex 2, an old, underused building south of ACES Library. Working in collaboration with Assistant Professors in Architecture Roger Hubeli and Julie Larsen, architecture and dance students are designing and building a floating dance studio utilizing recycled products. We will have a celebratory opening in May, 2009.

For 2009-2010 Dance has an American Masterpiece Grant from the National Endowment for the Arts to reconstruct the dance *Astral Convertible* by Trisha Brown, which will be performed by our students in February Dance 2010. This was one of the early experimental interactive set/sound/light pieces done in the 80s, created by Robert Rauschenberg and John Cage, and Trisha Brown has given us permission to re-imagine this piece with 21<sup>st</sup> century technology. John Toenjes (Associate Professor, Department of Dance) is heading a collaborative team of designers and computer scientists from Krannert Center for the Performing Arts and the Institute for Advanced Computing Applications and Technology (IACAT).

##### c. Mike Ross (Director, Krannert Center for the Performing Arts and Associate Dean)

Cited the special programs and people in this college, and noted that we have abundant collective capacity to generate significant impact on well-being in our world despite the enormous challenges of our moment. Emphasized the importance of positioning the college as a distinctive forerunner in the field in order to recruit and retain the very best students, faculty, and staff. Mike Ross talked about the Mellon Foundation Discovery Course project which is providing funding for 3 years of an interdisciplinary course predicated on experiential learning through Krannert Center for the Performing Arts (KCPA) and Krannert Art Museum (KAM): 4 sections each semester of Discovery courses to introduce Illinois freshmen to the ideas and core values associated with art, creativity, and diversity.

d. Nan Goggin (Interim Director, School of Art and Design)

Thanks to the support of the FAA sustainability committee headed by Rebecca McBride (Senior Associate Director, Krannert Center for the Performing Arts); the school was able to obtain \$62,000 from the student sustainability committee to build a green roof and install a water collection system. Last Tuesday, the school hooked up the water collection system from the roof of the Link Gallery to water the Darlene Schantz Memorial Garden, and a possible green roof is to be installed over the Art and Design Building.

e. Elen Deming (Head, Department of Landscape Architecture)

The Centennial celebration of the Department (1908-2008) was held October 24-25, 2008, and welcomed back several generations of alumni to the College. It turned into an emotional leave for Gary Kesler (Associate Professor, Department of Landscape Architecture), who was the mastermind behind the centennial planning, but the whole faculty participated in a hundred important ways. The new head of Landscape Architecture, M. Elen Deming, joined the Department at this time.

The featured event was the Windsor Road Charrette, October 21-24, 2008, an intense 3-day design blitz envisioning alternative futures for the southernmost boundary of the University campus. All the students and professional alumni who participated said they had a blast. The Department is currently moving forward on plans to turn that event into a publication and a webcast as a template for future charrettes.

Other highlights of the year include a new Landscape Studies Minor, available to any other majors on campus. This year the Department graduated its first PhD students in Landscape Architecture. Four books by faculty members are currently under contract with publishers, and at least four peer-reviewed articles are in various stages of final editing and production.

f. Karl Kramer (Director, School of Music)

The Allerton Music Barn Festival continues to develop, expanded to 7 concerts to sold-out houses. The Pacifica Quartet was named Music America Ensemble of the Year then followed up with a Grammy Award for their recording of the Elliot Carter 3 & 5<sup>th</sup> Quartets. Nathan Gunn (Professor, School of Music) was featured in a national TV broadcast with Kristen Chenoweth at the Kennedy Center Honors. The Media Center was launched online. Visits to campus by alum Joseph Flummerfelt, conductor of the NY Philharmonic Chorus leading the Brahms Requiem. Gayle Magee's (Assistant Professor, School of Music) book "Charles Ives Reconsidered" was published completely reordering the thinking on Ives' music.

g. Brant Pope (Head, Department of Theatre)

DDTM: (Division of Design, Technology and Management - The production unit that designs and builds the opera, dance, and theatre productions) had been without clear leadership since the retirement of James Berton Harris in 2007. Beginning May 16, 2009, DDTM will have Co-Directors, David Warfel (in charge of all curricular matters) and Karen Quisenberry (in charge of all production related items). Next Fall Theatre and Dance have teamed up to produce the World Premiere of THE HIP HOP PROJECT. This is a history of the musical and cultural aspects of the Hip Hop movement. In the spring, (led by Professor Kathy Perkins) we will host an international conference entitled, "African Women Playwrights." This conference will bring together scholars and practitioners from six African countries and several major U. S. universities.

h. Edward Feser (Interim Head, Department of Urban and Regional Planning)

The Department of Urban and Regional Planning just celebrated the 10th year of its involvement in the Network for European and United States Regional and Urban Studies (NEURUS) program, an international consortium of 13 universities that supports research-oriented graduate student exchange. Illinois was a founding member of the consortium along with two other universities in the U.S. and three in Europe. Over 120 students have participated in NEURUS exchanges since 1999. Please contact Edward Feser for details about this program.

i. Kathleen Harleman (Director, Krannert Art Museum)

*Krannert Art Museum: Selected Works* catalogue reproduces and describes over 150 key works in the museum's permanent collection.

*Selected Works* captures a community of voices, with more than 60 authors, including University graduate students, faculty, and outside experts, providing multiple perspectives on the works of art represented within the 358 pages of the handbook.

An additional feature of *Selected Works* is its mapping of KAM's shared collecting history with the University of Illinois. This conversation is captured in narrative inserts, which present:

- A timeline of Krannert Art Museum events;
- The history and legacy of the University's extremely popular Contemporary American Arts Festivals (1948 – 1974);
- The highlights of Krannert Art Museum's exhibition program from 1974 to the present.

5. Action Items

a. Nominations for the College Standing Committees requiring College approval:

- 1) Courses and Curricula: Approved
- 2) Elections and Credentials: Approved
- 3) Library: Approved

b. Proposed College Bylaw Changes: Approved

(The current FAA College Bylaws (Article VI, Section 1A) stipulate that to hold two representative seats on the College Executive Committee, a unit must have more than 45 FTE faculty. Because the number of faculty positions in FAA has decreased over the years, a change is proposed that current Schools be represented by two elected faculty members. Departments are represented by one elected faculty member. The Krannert Art Museum and the Krannert Center for the Performing Arts are each represented by one academic professional staff member elected from those units. In the attached copy of the Bylaws, the text to be added is shown in bold and text to be deleted is marked through.)

6. Academic Professional Award for Excellence and Faculty Awards for Excellence

FAA Academic Professional Award for Excellence awarded to:  
Cynthia Howard (Assistant to the Head, Department of Dance).

FAA Faculty Award for Excellence in Teaching awarded to:

Elizabeth Delacruz (Associate Professor, School of Art and Design).

FAA Faculty Award for Excellence in Research awarded to:  
Ryan Griffis (Assistant Professor, School of Art and Design).

FAA Faculty Award for Excellence in Service awarded to:  
Rebecca Ginsburg (Assistant Professor, Department of Landscape Architecture).

#### 7. College Summary Data (Available on FAA College Web site)

Dean Graves announced the following special grants, creative research awards and retirements:

##### a. FAA Dean's Special Grants

--Fall Semester 2008: 30 were awarded to faculty totaling \$15,327.

--Spring Semester 2009: 11 were awarded to academic professionals and non-tenure-track academic staff totaling \$5,380.

##### b. Creative Research Awards

Thanks to Rob Olshansky (Professor, Department of Urban and Regional Planning) for chairing the committee.

--Fall Semester 2008: 12 were awarded totaling \$91,953.

--Spring Semester 2009: 13 were awarded totaling \$89,950.

##### c. Retirements

###### FAA Administration:

Jan Strutz (Business Manager II)

###### School of Architecture:

Gary Ambler (Officer, Admissions and Records)

Arthur Kaha (Interim Associate Director)

Selah Peterson (Graphic Designer Associate)

Robert Selby (Associate Professor and Associate Director of Graduate Program and Study)

###### School of Art and Design:

Julia Kellman (Associate Professor)

###### School of Music:

###### Retirements:

Joe Grant (Associate Professor)

Eve Harwood (Associate Professor)

Kazimierz Machala (Professor)

###### Deceased:

Michael Ewald (Professor, passed away on September 12, 2008)

Krannert Center for the Performing Arts  
Beverly Friese (Senior Director of Development)  
Jean Huddleston (Business Manager II)

Department of Urban and Regional Planning  
Linda Kay McBroom (Assistant to the Head)

8. Other Business

None was raised.

9. Adjournment

The meeting was adjourned 5:55p.m.

Respectfully submitted,

Linda Lehovec  
Associate Professor  
Department of Dance

## ATTACHMENT B

### NOMINATIONS FOR STANDING COMMITTEES WHICH REQUIRE FAA COLLEGE APPROVAL 2010-2011

#### COURSES AND CURRICULA

Paul Armstrong (Architecture)  
Mary Edwards (Urban and Regional Planning)  
Carol Emmerling-DiNovo (Landscape Architecture)  
Sara Hook (Dance)  
Robert Ramirez (Theatre)  
Edward Rath (Music)  
Joseph Squier (Art and Design)  
Marian Stone (FAA) (ex officio)

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

Eric Benson (Art and Design)  
Regina Garcia (Theatre and Dance)  
Rebecca Ginsburg (Landscape Architecture)  
Joy Malnar (Architecture)  
Faranak Miraftab (Urban and Regional Planning)  
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

Gregory DeNardo (Music)  
David Hays (Landscape Architecture)  
Valleri Hohman (Theatre)  
Bumsoo Lee (Urban and Regional Planning)  
Deana McDonagh (Art and Design)  
Scott Murray (Architecture)  
Cynthia Oliver (Dance)  
Allyson Purpura (Krannert Art Museum)  
Jane Block (Ricker) (ex officio)  
Roger Laramée (FAA) (ex officio)  
John Wagstaff (Music, Theatre, and Dance) (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.)

THESE COMMITTEES WERE APPROVED BY THE TENURED AND TENURE-TRACK FACULTY  
AT THE COLLEGE ANNUAL MEETING ON APRIL 5, 2010.

## ATTACHMENT C

2009-2010

### 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.

#### **COLLEGE OF FINE AND APPLIED ARTS ACADEMIC PROFESSIONAL AWARD FOR EXCELLENCE:**

No applications

### 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 (2009-2010) are:

#### **COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARD FOR TEACHING**

Sara Hook (Associate Professor, Department of Dance) is an extraordinary teacher, praised by both current students and alumni. Routinely cited on the list of teachers ranked as excellent, she is praised for her innovative approaches to a wide variety of dance styles and techniques, in addition to her vital role in the development of new curricular plans for the Department of Dance. In the words of her colleagues, she "strikes an impressive tone as she blends a friendly and caring demeanor with a tacit demand for rigor and innovation."

#### **COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARD FOR RESEARCH**

Lynne Dearborn (Assistant Professor, School of Architecture) engages in a rigorous research program that addresses the links between culture and the built environment, especially the cultures of marginalized ethnic groups. She has won many research honors, including a first place award from the Environmental Design Research Association. Her work has appeared in numerous journals and book chapters, and a book just published by Left Coast Press.

#### **COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARD FOR SERVICE**

Laura Lawson (Associate Professor, Department of Landscape Architecture) has demonstrated sustained excellence in service to the public of underserved communities over two decades, not to mention her great service to the community of faculty, students, and administrators in her Department, College, and Campus. She has been a productive and courageous leader of the East St. Louis Action Research Project during a time of great challenges, establishing new partnerships and deepening previous ones. And what we are here calling "service" is actually the epitome of what our College calls "action research" where service and scholarly activity directly benefit each other.

**SABBATICAL REQUESTS  
2010-2011**

SCHOOL OF ARCHITECTURE

Paul Armstrong, Associate Professor  
Michael McCulley, Associate Professor

Spring Semester 2011  
Full Academic Year 2010-2011

SCHOOL OF ART AND DESIGN

William Bullock, Professor  
Anne Burkus-Chasson, Associate Professor  
Gerald Guthrie, Associate Professor  
Joel Ross, Assistant Professor  
Ernesto Scott, Associate Professor

Full Academic Year 2010-2011  
Fall Semester 2010  
Fall Semester 2010  
Spring Semester 2011  
Spring Semester 2011

DEPARTMENT OF DANCE

John Toenjes, Associate Professor  
Renee Wadleigh, Professor

Fall Semester 2010  
Spring Semester 2011

SCHOOL OF MUSIC

Ollie Watts Davis, Professor  
Dana Hall, Assistant Professor  
Jonathan Keeble, Associate Professor  
Gayle Sherwood Magee, Assistant Professor

Spring Semester 2011  
Spring Semester 2011  
Fall Semester 2010  
Spring Semester 2011

DEPARTMENT OF THEATRE

Robin McFarquhar, Professor

Fall Semester 2010

**DEAN'S SPECIAL GRANT AWARDS**

FALL 2009

14 FAA Special Grant Awards distributed to Academic Professionals and non-tenure-track academic staff totaling: \$6,750.

SPRING 2010

7 FAA Special Grant Awards distributed to Academic Professionals and non-tenure-track academic staff totaling: \$3,472.

**TOTAL given in 2009-2010**

21 FAA Special Grant Awards distributed in 2009-2010 totaling: \$10,222.

**GUIDELINES**

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

1. To assist with projects that would enhance teaching.
2. To encourage professional development by supporting attendance at conferences, workshops, performances, exhibitions, etc.
3. To support research and creative activity through the purchase of software, equipment, or other supplies, hiring student research support, preparing exhibitions, concerts, or publications, etc. Equipment purchased with these funds is 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).

FAA CREATIVE RESEARCH AWARDS

FALL 2009

13 FAA Creative Research Awards distributed totaling: \$81,955.

SPRING 2010

15 FAA Creative Research Awards distributed totaling: \$79,988.

**TOTAL given in 2009-2010**

28 FAA Creative Research Awards distributed in 2009-2010 totaling: \$161,943.

**CREATIVE RESEARCH AWARDS**

Faculty, academic staff, and academic professionals in the College of Fine and Applied Arts (FAA) are encouraged to submit proposals for creative and scholarly research funding through a competitive grant process. Applications may propose exploratory research, creative activity, and performance in its initial phases or as ongoing projects. Projects at more advanced stages, but in need of support to bring them to completion, are also encouraged. The Committee will select projects that will enhance the image and reputation of FAA and connect FAA research to national and global communities. Proposals that include collaborations with faculty both inside and outside FAA will also be considered. Applicants will generally not receive funding this semester if funding was received within the past twelve months.

Funds from this award may be used for research needs including but not limited to the following:

- Research, performance, and exhibition expenses
- Production and post-production support
- Travel
- Equipment, technology, software, and other special expenses

Applicants applying for additional funding on previously supported projects must submit evidence of satisfactory completion of previously funded tasks. Recipients should acknowledge the College of Fine and Applied Arts Creative Research Awards in their final product.

Recipients will be expected to submit a short written report not more than one-year after the award is made.

In addition, a brief summary of expenses from your unit's business office will be required at the end of the project, not more than one-year after the award is made. Expenses related to this project must be incurred no earlier than the date of the award letter, and no later than one year from the date of the award letter.

## ATTACHMENT G

### STUDENT SCHOLARSHIPS/ENROLLMENT 2009-2010

#### UNIVERSITY HONORS (BRONZE TABLET)

School of Architecture	3
School of Art and Design	1
School of Music	11
Department of Theatre	1
<u>Department of Urban and Regional Planning</u>	<u>1</u>
TOTAL	17

#### TALENTED STUDENT AWARDS

Talented Student Awards in the amount of \$1,250,400 were granted to students in Art and Design, Bands, Dance, Music, Theatre, and Rehabilitation Services.

#### ENROLLMENT

In Academic Year 2009-2010 there were 2,768 students enrolled:  
1,893 undergraduate students and 875 graduate students

This compares with a total of 2,856 students in Academic Year 2008-2009:  
1,982 undergraduate students and 874 graduate students

(For Bates, Pillsbury, Schlader Scholarships: See Committee Report in Attachment M)

**KATE NEAL KINLEY MEMORIAL FELLOWSHIP  
2010-2011**

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-ninth 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 Adam Levin (Music – Classical Guitar)

To study both 20th and 21st century contemporary Spanish guitar repertoire in Madrid, Spain.

\$20,000 Kerianne Quick (Art and Design – Metals)

To conduct research in the Netherlands on contemporary art jewelry and its development as an innovative art form.

**MAJOR AWARD OF \$9,000**

\$9,000 Jennifer Silverman (Theatre – Playwriting)

To continue studies at the University of Iowa, Iowa City, IA to pursue a Master of Fine Arts degree in playwriting.

**ALTERNATE AWARDS OF \$2,500**

\$2,500 April Colette (Urban and Regional Planning – Land Use/Environmental Policy and Planning)

To continue studies at the University of Illinois, Urbana-Champaign, IL to pursue a Master of Urban Planning degree.

\$2,500 Chen-Yu Huang (Music – Harp)

To continue studies at the University of Illinois, Urbana-Champaign, IL to pursue a Doctor of Musical Arts degree.

This year there were 131 applicants: 15 in Architecture, 21 in Art and Design, 1 in Dance, 4 in Landscape Architecture, 80 in Music, 9 in Theatre, and 1 in Urban and Regional Planning.

## ATTACHMENT I

### RETIREMENTS, 2009-2010

#### SCHOOL OF ART AND DESIGN

Mark Arends	Professor
Eric Hostetter	Professor
Stan Shaw	Three Dimensional Lab Coordinator
Carole Smith	Clerk

#### SCHOOL OF ARCHITECTURE

Laura Battle	Program Administrative Assistant
William Erwin	Associate Professor
Henry Plummer	Professor

#### DEPARTMENT OF DANCE

Daniel James	Production Coordinator
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#### KRANNERT CENTER FOR THE PERFORMING ARTS

##### **DECEASED**

Jon Schoenoff	Specialist in Audio Services, and Assistant Professor in Department of Theatre, passed away July 19, 2010
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#### RETIREMENTS

Willie Craft	Attendant
Kostandinos Galaras	Food Service Administrator II
Jan Keller	Office Administrator
Debbie Tasic	Administrative Clerk
Robert Welch	Account Technician II

#### DEPARTMENT OF LANDSCAPE ARCHITECTURE

Connie Coleman	Office Administrator
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#### SCHOOL OF MUSIC

Rex Anderson	Specialist in Audio Services
Nancy Bode	Administrative Aide
Zach Browning	Associate Professor
John Grashel	Associate Professor
Donna Mohr	Office Administrator
Edward Rath	Associate Director
Trina Simpson	Office Manager
Tom Ward	Professor
Vicky Wolfen	Clerk

#### DEPARTMENT OF URBAN AND REGIONAL PLANNING

Glenda Fisher	Office Administrator
Peggy Zachary	Office Support Specialist

#### KRANNERT ART MUSEUM

Mona Sherman-Dye	Account Technician II
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## ATTACHMENT J

### NOTABLE ACHIEVEMENTS 2009-2010

(In random order, based on information provided to the Dean's Office)

The Department of Urban and Regional Planning is the lead U.S. partner in a consortium of 13 universities called NEURUS (Network for European and U.S. Regional and Urban Studies) that in 2009 received an award from the U.S. Department of Education to support student exchange and a new "International Certificate in Urban and Regional Development" for the next four years.

#### Krannert Art Museum:

--"Selected Works" chosen by American Institute of Graphic Arts "50 Books/50 Covers" competition, as an example of design excellence in the category of "image-driven books."

--Exhibition catalog for "Blown Away" received honorable mention in the graphics category of I.D. (International Design) Magazine's Annual Design Review.

--The first issue of the Krannert Art Museum's Newsletter was selected by Print Magazine to be included in its 2010 Design Annual.

--In addition the Finster catalogue titled "Stranger in Paradise: The Works of Reverend Howard Finster" was selected as a winner to appear in the 2010 Regional Design Annual for Print Magazine. It was also recognized by the University and College Designers Association with a Silver award, and will appear in the 2010 UCDA Design Show in Minneapolis in October.

#### The School of Architecture:

--Was noted by Architect Magazine in December 2009 as one of five schools that excel in preparing students for architectural practice.

--The School's Smart Energy Design Assistance Center (SEDAC) received the Midwest Energy Efficiency Alliance "Inspiring Efficiency Education Award."

--The School of Architecture's study abroad program in Versailles 40th Anniversary. "Since 1970, the program has been hosted by the Ecole d'Architecture de Versailles," in the Paris region.

Krannert Center for the Performing Arts (KCPA), etc., project for LED lighting received a grant from the Illinois Clean Energy Community Foundation. KCPA also received a Andrew W. Mellon Foundation Award in January 2010 to sustain and advance their commitment to classical music.

Gable Home, a team of UIUC students which included Architecture and Art and Design students, "competed in the 2009 U.S. Department of Energy Solar Decathlon in Washington, D.C. Illinois took second place overall in the competition and finished as the top U.S. team." Mark Taylor (Assistant Professor, School of Architecture) was the on-site team leader from Architecture.

Music and Performing Arts Library's 65th Anniversary of its foundation in 1944.

East St. Louis Action Research Project (ESLARP) received the Larine Y. Cowan "Make a Difference" Award in November 2009 in Champaign, IL.

#### Pacifica Quartet (School of Music):

--Received a Grammy Award for Best Chamber Music Performance from the National Academy of Recording Arts and Sciences of the United States.

--Named Ensemble of the Year by Musical America.

- Named Quartet-in-Residence at the Metropolitan Museum Concerts series.
- Carter recording was listed under the chamber music section by The Daily Telegraph that listed 100 best classical CDs of all times.
- Received an ACE (Arts, Culture and Entertainment Council) award on 13 October 2010 in Urbana, IL.

Mary Ellen O'Shaughnessey (Executive Assistant Dean) received a 2010 Chancellor's Academic Professionals Excellence (CAPE) award in April 2010.

Michael Andrejasich (Associate Dean for Undergraduate Academic Affairs) was the recipient of the Nathan Clifford Ricker Award, given as part of the 2009 AIA (American Institute of Architects) Illinois Honor Awards.

Nan Goggin (Director, School of Art and Design) was "elected as a member of the Committee on Nominations of the Association by the National Association of Schools of Art and Design. The Association establishes national standards for undergraduate and graduate degrees and other credentials."

Elen Deming (Head, Department of Landscape Architecture) is First Vice-President of the Council of Educators in Landscape Architecture (CELA).

D. Fairchild Ruggles (Professor, Department of Landscape Architecture) was named a University Scholar for 2009-2010 at UIUC. She also received a J. B. Jackson Book Prize from the Foundation for Landscape Studies.

Billie Theide (Professor, School of Art and Design) received a UIUC Excellence in Undergraduate Teaching for Faculty Award.

Rebecca Ginsburg (Assistant Professor, Department of Landscape Architecture) was a recipient of a UIUC 2009-2010 Campus Award for Excellence in Public Engagement (CAEPE). Also, Rebecca Ginsburg received a Volunteer of the Year award from the Danville Correction Center for her leadership of the Educational Justice Program at the Correctional Center.

Nathan Gunn (Professor, School of Music) recording of Britten's "Billy Budd" with the London Symphony Orchestra and Chorus received a 2010 Grammy Award from the National Academy of Recording Arts and Sciences in the United States in the category of best Opera Recording.

Nathan Gunn (Professor) and Julie Gunn (Associate Professor) both from the School of Music received the 2009 Creative Community Service ACE (Arts, Culture and Entertainment) Award presented by 40 North/88 West, Champaign County Arts, Culture and Entertainment Council, Champaign, IL.

Dana Hall (Assistant Professor, School of Music) was named a "2009 Chicagoan of the Year" by the Chicago Tribune.

William Kinderman (Professor, School of Music) received a Humboldt Research Award for lifetime achievement from the Alexander von Humboldt Foundation in Germany.

Terrance O'Connor (Professor, Department of Dance) received a 2009 United States Artist Fellow, from the United States Artists organization.

Kathryn Anthony (Professor, School of Architecture) received a 2009-2010 Distinguished Professor Award from the ACSA (Association of Collegiate Schools of Architecture).

Anne D. Hedeman (Professor, School of Art and Design) was elected a Fellow of the Medieval Academy of America. She also served as part of an NCSA (National Center for Supercomputing Applications) team, Institute for Computing in Humanities, Arts, and Social Science (I-CHASS), to receive two National Science Foundation Grants awarded in 2009 for two projects.

Ioan-Sherban Lupu (Associate Professor, School of Music) received a 2009-2010 Fulbright Scholar award from the U.S. Department of State.

Donna Buchanan (Associate Professor, School of Music) was awarded a Fulbright-Hays Faculty Research Abroad Grant to conduct research in Bulgaria in 2010-2011.

Robert Ramirez (Assistant Professor, Department of Theatre) won a "Golden Earphones" award from Audio File Magazine for his vocal narration of the book, *THE DESPERADO WHO STOLE BASEBALL*.

Dianne Harris (Professor) and D. Fairchild Ruggles (Professor) both from the Department of Landscape Architecture received an Allen G. Noble Book Award for best edited book from the Pioneer American Society for the book, *SITES UNSEEN: LANDSCAPE AND VISION*.

Dianne Harris (Professor, Department of Landscape Architecture) became President of the Society of Architectural Historians (SAH) in April 2010. Also, she was named to a three-year term on the advisory board of the Temple Hoyne Buell Center for the Study of American Architecture at Columbia University.

Stephen Taylor (Associate Professor, School of Music) received an Aaron Copland Award composer residency.

Jonathan Fineberg (Gutgsell Professor, School of Art and Design) selects Abstract Expressionist stamps for United States Postal Services 2010 new stamp series.

William Bullock (Professor, School of Art and Design) was awarded the Midwest Educator Award from the Industrial Designers Society of America in April 2010.

Jennifer Greenhill (Assistant Professor, School of Art and Design) was awarded a fellowship with the Center for Advanced Study at UIUC to work on her book on nineteenth-century American visual humor.

Ryan Griffis (Assistant Professor, School of Art and Design) was awarded an Illinois Program for Research in the Humanities Faculty Fellow for 2010-2011.

John Stallmeyer (Assistant Professor, School of Architecture) received the AIAS (American Institute of Architecture Students) Excellence in Architectural Education Award.

David O'Brien (Associate Professor, School of Art and Design) edited *REMEMBERING BROWN AT FIFTY* published by the University of Illinois Press.

John Jennings (Associate Professor, School of Art and Design) essay in *REMEMBERING BROWN AT FIFTY* published by the University of Illinois Press, with illustrations by students in the Graphic Design Program at UIUC.

Philip Johnston (Lecturer, Department of Dance) recently published book is *THE LOST TRIBE IN THE MIRROR*.

Jeff Poss (Professor, School of Architecture) was named a Fellow, to the College of Fellows of the American Institute of Architects (AIA). He also received a 2009 Award for Design Excellence (ADEX) sponsored by Design Journal.

Gabriel Solis (Associate Professor, School of Music) received a Certificate of Merit for the 2009 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research, Jazz.

Therese Tierney's (Assistant Professor, School of Architecture) team for LA Redcar received an AIA (American Institute of Architects) Award in the 2009 AIA East Bay Chapter, "Unbuilt Design Competition."

Scott Murray (Assistant Professor, School of Architecture) received a Silver Medal Award - 2009 National Design Awards Program from the Association of Licensed Architects.

Eric Benson (Assistant Professor, School of Art and Design) received an AIGA (Re)Design Award. AIGA, formerly the American Institute of Graphic Arts, is an American professional organization for design. Also, his paper entitled "Food, Health, Place and Sustainability" was accepted into the 2nd International Conference on Heritage and Sustainable Development, in Vora, Portugal. And, his article "Counterculture Green: The Whole Earth Catalog and American Environmentalism: A Review" will appear in the Spring 2010 DesignIssues, MIT Press.

Amita Sinha (Professor, Department of Landscape Architecture) is a Senior Fulbright Scholar in New Delhi affiliated with Indian National Trust for Art and Cultural Heritage.

Areli Marina (Assistant Professor, School of Architecture) received a Villa I Tatti Fellowship sponsored by Harvard University Center for Italian Renaissance Studies.

Gerald Guthrie (Associate Professor, School of Art and Design) animation, "The Realm of Possibility," received the RTP2-Onda Curta Award at the Animatu International Digital Animation Festival in Beja, Portugal.

Kevin Erickson (Assistant Professor, School of Architecture) received Honorable Mention at the Omotesando Fashion Museum Competition Tokyo 2010. Also, he was a finalist, Urban Shed International Design Competition from New York City Department of Buildings and the New York Chapter of the American Institute of Architects. And, he received an Arnold O. Beckman Research Award.

Elizabeth Delacruz (Associate Professor, School of Art and Design) co-edited new book: GLOBALIZATION, ART, AND EDUCATION. She was also named National Higher Education Art Educator of the Year given by the National Art Education Association (NAEA) to recognize one NAEA member.

Mir Ali (Professor, School of Architecture) was named a Council on Tall Buildings and Urban Habitat (CTBUH) Fellow for 2009.

Erik Hemingway (Associate Professor, School of Architecture) was the winner, project "face(GUARD)," open category international competition for inclusion to the Hong Kong and Shenzhen Bieniale for Urbanism and Architecture.

Heinrich Taube (Associate Professor), Rachel Mitchell (Visiting Assistant Professor), and William Burnson (Graduate Student), all from the School of Music proposal "Returning Practice' to the Music Theory Classroom," was awarded funding under the Provost's Initiative on Teaching Advancement (PITA).

William Rose (Research Architect, School of Architecture) received a 2009 Excellence in Historic Preservation Award from the Preservation League of New York State.

Debra Richtmeyer (Professor, School of Music) was elected President of the North American Saxophone Alliance.

William Sullivan (Professor, Department of Landscape Architecture) was elected President of the Council of Environmental Deans and Directors (CEDD). The CEDD is facilitated by the National Council for Science and the Environment.

Jonathan Keeble (Associate Professor, School of Music) was elected Chair of the National Flute Association.

Lynne Dearborn (Assistant Professor, School of Architecture) has been elected Chair-Elect of the Environmental Design Research Association (EDRA) Board of Director 2009-2010.

Donald Fournier (Research Specialist, School of Architecture) named on Clinton Foundation's Climate Initiative on the Climate Positive's Technical Resource Group. This program was developed in collaboration with the U.S. Green Building Council.

Kevin Hinders (Associate Professor, School of Architecture) received Honorable Mention: Parque del Lago, Urbanismo, Arquitectura y Paisajismo, Quito Ecuador. This was an ideas competition for an urban design and park design for the Mariscal Sucre Airport site in Quito, Ecuador.

Jan McCracken (Media/Communication Specialist, Krannert Center for the Performing Arts) in 2009 received a Certificate of Excellence for "an outstanding example of graphic arts excellence" for the Krannert Center season brochure.

Erik Lund (Associate Professor) and Chen Yao (Instructor) both from the School of Music each received a 2009-2010 ASCAPLUS (American Society of Composers, Authors & Publishers) Award, Concert Music Division.

## EMERITUS

Bruno Nettel (Professor Emeritus, School of Music) received a "Mellon Emeritus Fellowship" for 2009-2010 from the Andrew W. Mellon Foundation. He also received the "Jan Patočka Memorial Medal" from the Academy of Sciences of the Czech Republic in Prague.

James Lyke (Professor Emeritus, School of Music) in 2009 received a Lifetime Achievement Award at the National Conference on Keyboard Pedagogy.

## ALUMNI

Robert Kleinschmidt (School of Architecture) received a 2010 Chicago Illini of the Year Award presented by the University of Illinois Alumni Association.

Samuel Darby (School of Architecture) received the University of Illinois Alumni Association's Lou Liay Spirit Award.

Jeanne Gang (School of Architecture) designed a residential building called Aqua Tower in Chicago. From World Architecture News: "Aqua is currently the 40th tallest building in the United States, and the 5th tallest building completed in 2009."

Jeanne Gang's (School of Architecture) firm Studio Gang, was named "Most Compassionate Architecture Firm of 2009" by PETA for the bird-friendly Aqua Tower in Chicago.

Jon Michael Hill (Department of Theatre) received a Tony Award nomination for his role in "Superior Donuts." Jon Michael Hill received an Outer Critics Circle Award for Outstanding Featured Actor in a Play in May 2010 in New York for his performance in "Superior Donuts." Also, in May 2010, he received a Theatre World Award.

Ashley Bradarich (School of Art and Design) was named Miss Illinois USA 2010.

Beverly Blossom (Department of Dance) received the 2009 Martha Hill Award for Lifetime Achievement in November 2009 in New York City.

Gregg Montgomery and Doug Montgomery (both from the School of Art and Design), worked on this project: Westmont, Illinois based Montgomery Design International has been awarded the Chicago Athenaeum and Museum's "GOOD DESIGN" award for 2009 as creators and designers of the Manned Mars Exploration Rover for the planned NASA mission to Mars.

Anthony Petullo (School of Architecture) new book is ART WITHOUT CATEGORY: BRITISH & IRISH ART FROM THE ANTHONY PETULLO COLLECTION.

Adam Muran (School of Art and Design) co-designed and co-produced the 2009 BFA Graduate Exhibition catalog which received a GOLD award in the Higher Education Marketing awards.

Jim Schissel (Department of Landscape Architecture) was named a Dumbarton Oaks' Junior Fellow for 2010-2011.

Parsa Khalili (School of Architecture) received a 2009 SOM (Skidmore, Owings, and Merrill Foundation) Travel Fellowship.

Carol Ross Barney (School of Architecture), Ross Barney Architects work:

--Received the 2009 Frank Lloyd Wright Award, Honor Award for the Champaign Public Library.

--Received the 2009 American Council of Engineering Companies Special Achievement Award for the Champaign Public Library.

--Received the 2009 Silver Award, Brick in Architecture Awards, Brick Industry Association for the Champaign Public Library.

--Received the 2009 Highly Commended World Building of the Year Civil and Community for the Jewish Reconstructionist Congregation Synagogue.

--Jewish Reconstructionist Congregation Synagogue received the 2009 AIA (American Institute of Architects) COTE Top Ten Green Project.

--Jewish Reconstructionist Congregation Synagogue was awarded the 2009 Chicago Building Congress Merit Award.

--Received the Chicago Department of Transportation Main Branch, Chicago Riverwalk "2009 Patron of the Year Governmental" award.

--Received "#1 Great Design Solution" Building Design+Construction: 29 Great Solutions for The Chicago Riverwalk.

- Commodore John Barry Elementary School, School District of Philadelphia was awarded a LEED Gold Certification.
- Oakton Community College Art, Science & Technology Pavilion was awarded the 2008 AIA (American Institute of Architects) Chicago Distinguished Building Award.
- Received the 2009 Frank Lloyd Wright Award Citation of Merit for the Mitzi Freidheim Englewood Child+Family Center.

## STUDENTS

Marchelle Gant and John Weiser (Undergraduate Students, School of Architecture) and Samantha Juna (Undergraduate Student, School of Art and Design) were on a team that was a finalist in Walt Disney's Imagineering's 19th ImagiNation's Design Competition. They were advised by Matthew Niermann (Academic Hourly, School of Architecture).

Kimber Andrews (Graduate Student, School of Art and Design) received a UIUC Excellence in Undergraduate Teaching for Teaching Assistants award.

Nicholas Brown (Graduate Student, Department of Landscape Architecture) received an Illinois Program for Research in the Humanities (IPRH) Graduate Student Fellowship for the 2010-2011 academic year. He was also designated as a Nicholson-IPRH Fellow for 2010-2011.

Stephen Diebold (Undergraduate Student, School of Art and Design) won the 2009 Collegiate Inventor's Competition. He is the only undergraduate student ever to win the prize. He was cited for his invention of the "Drop Point," a device that helps quadriplegics with everyday tasks.

Teddy Lu (Undergraduate Student, School of Art and Design) won first place in the International Housewares Association's Student Design Competition for his product idea: TubTub. It's a tub, it's a stool, it's a storage container, etc.

Emily Maskey (Undergraduate Student, School of Art and Design) won second place in the International Housewares Association's Student Design Competition for her product, Fresco, a countertop refrigeration storage device.

Colin Patrick Lake (Undergraduate Student, School of Art and Design) won third place in the International Housewares Association's Student Design Competition for his product, The Beacon, a portable smoke detector that can alert hearing impaired people with a strobe light.

Brian Moy (Undergraduate Student, School of Art and Design) received honorable mention in the International Housewares Association's Student Design Competition for his product, the "Stamp 'n Scrape," a tool for filling small holes and dents in drywall.

Brodie Bricker, Akira Hirosawa, and Marc Rutzen (Undergraduate Students, School of Architecture) received First Place in the 2008-2009 Concrete Thinking for a Sustainable World - Transit Hub, International Student Design Competition.

Russell Dietrich (Undergraduate Student, School of Art and Design) co-designed and co-produced the 2009 BFA Graduate Exhibition catalog which received a GOLD award in the Higher Education Marketing awards.

Natalie Douglass (Undergraduate Student, School of Music) was chosen by the UIUC School of Music as the undergraduate Presser Scholar for 2009-2010.

Robert Brainard (Graduate Student, School of Architecture) received "First Prize in the TCA (tilt-up concrete association) Student Design Competition."

Katherine Maglia (Undergraduate Student, School of Art and Design) was name Grand Marshall of the UIUC 2009 Homecoming Parade.

**UNIVERSITY OF ILLINOIS ALUMNI ASSOCIATION  
2010 SENIOR 100 AWARD RECIPIENTS:**

SCHOOL OF ARCHITECTURE  
Mark Prikazsky

SCHOOL OF ART AND DESIGN  
Teddy Lu  
Mayela Mujica

DEPARTMENT OF DANCE  
Elise Moore  
Alyssa Schoeneman

SCHOOL OF MUSIC  
Rebecca Melendez  
Michael Sillar

DEPARTMENT OF URBAN AND REGIONAL PLANNING  
Jeffery Gardner

**CHANCELLOR'S SCHOLARS 2010  
(CAMPUS HONORS PROGRAM)**

SCHOOL OF ARCHITECTURE  
Christopher Baldwin  
Kimberly Daul  
Ryan Eisenmann  
Cara Hyde-Basso  
Elizabeth Kivel  
Mark Langrehr  
Amanda Lo  
Daniel Neuser  
Helene Nguyen  
Kelsey Peterson  
Jenna Sansing  
Matthew Schmitz  
Amanda Uhlarik

Kim Unander  
Caroline Vanacker  
Patricia Wrinkle  
Emily Yarno

SCHOOL OF ART AND DESIGN

Rebecca Reizner  
Alejandra Rodriguez  
Sharon Messmore

DEPARTMENT OF LANDSCAPE ARCHITECTURE

Katherine Hoffman

SCHOOL OF MUSIC

Brendan Doshi  
Colin Drozdoff  
Sara Kohnke  
Sandra Olsen  
Kathleen Guarna  
Kelsey Cunningham  
Stacey Gritz  
Emily Malamud  
Alek Mann  
Karen Wanner

DEPARTMENT OF THEATRE

Jaclyn Holtzman

DEPARTMENT OF URBAN AND REGIONAL PLANNING

Mallory Rahe  
Erica Vieth

**UNIVERSITY HONORS (BRONZE TABLET) SPRING 2010**

SCHOOL OF ARCHITECTURE

Sarah Hussaini  
Brian S. Vesely  
Nicholas G. Weiss

SCHOOL OF ART AND DESIGN

Daryl M. McCurdy

SCHOOL OF MUSIC

Emma K. Burrows  
Dorothy Yan Yu Chan  
Natalie R. Douglass  
Zachary H. Geller  
Leslie A. Goldberg  
Kathleen M. Guarna

Natalie G. Lorch  
Sara Maletta  
Jennifer Stanuch  
Mikael F. Templeton  
Christina M. Virgilio

DEPARTMENT OF THEATRE  
Maxwell C. Goldberg

DEPARTMENT OF URBAN AND REGIONAL PLANNING  
Jenna Prochaska

**JAMES SCHOLAR GRADUATION CORD HONORS SPRING 2010  
(HAVE SUCCESSFULLY PARTICPATED IN THE HONORS PROGRAM FOR SIX OR MORE  
SEMESTERS)**

SCHOOL OF ARCHITECTURE  
Natalya Falk  
Cara Hyde-Basso  
Mark Langrehr  
Todd Mackinson  
Britta Monson  
Elizabeth Newman  
Nicole Pall  
Jeff Sandler  
Nicholas Weiss

DEPARTMENT OF DANCE  
Elise Moore  
Alyssa Schoeneman

SCHOOL OF MUSIC  
Emma Burrows  
Allissa Carter  
Zachary Geller  
Kelly Goier  
Leslie Goldberg  
Jacob Gross  
Nicholas Loafman  
Natalie Lorch  
Rebecca Melendez  
Mikael Templeton  
Christina Virgilio

DEPARTMENT OF URBAN AND REGIONAL PLANNING  
Abigail Barman

COMMITTEE REPORTS  
2009-2010

EXECUTIVE COMMITTEE

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

Committee Members 2009-2010:

Chester Alwes (Music) (8/09 - 8/11)  
Vanessa Burgett (Krannert Center for the Performing Arts) (8/09 – 8/11) (Second Term)  
Regina Garcia (Theatre) (8/09 - 8/11)  
Julie Gunn (Music) (8/09 - 8/10 Serving for William Kinderman)  
Gaines Hall (Architecture) (8/09 - 8/11)  
Jennifer Monson (Dance) (8/08 – 8/10)  
David O'Brien (Art and Design) (8/09 – 8/11)  
Robert Olshansky (Urban and Regional Planning) (8/09 - 8/11)  
Melissa Pokorny (Art and Design) (8/09 - 8/11)  
Jeffery Poss (Architecture) (8/09 - 8/11)  
Diane Schumacher (Krannert Art Museum) (8/08 - 8/10) (Second Term)  
Amita Sinha (Landscape Architecture) (8/09 - 8/10 Serving for Dianne Harris)

Secretary: The position of Secretary for the FAA College Executive Committee meetings for 2009-2010 rotated among Committee members.

Vice-Chair: Chester Alwes (Associate Professor, School of Music) was elected as Vice-Chair of the FAA College Executive Committee for 2009-2010. The Vice-Chair will serve as chair at meetings in the Dean's absence.

FAA College Due Date Listing: This document is given to the FAA College Executive Committee at each meeting, as well as to 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 Items: The FAA College Executive Committee approved the following:

Regina Garcia (Department of Theatre) to serve on the FAA College Elections and Credentials Committee for 2009-2010.

Jeffery Poss (School of Architecture) to serve on the FAA College Library Committee for 2009-2010.

Chris Quinn (Ricker Library) to serve as ex officio on the FAA College Library Committee for Fall 2009.

John Dee (School of Music) to serve on the FAA College Elections and Credentials Committee for 2010-2011.

Topics Discussed:

Budget; Budget directions; and IU's and budgeting

Searches  
Information Technology (IT)  
Shared Services  
Furloughs  
Hiring Freeze  
Layoffs  
Voluntary Separation Incentive Program (VSIP) and the Voluntary Retirement Program (VRP)  
FAA 101 (Possible interdisciplinary course to encourage FAA majors to learn more about other majors, and Diversity, Campus Safety, Personal life Skills, University Information, etc.)  
Campus Self Study for the Higher Learning Commission Accreditation: October 12-14, 2009  
HASS (Humanities/Arts Scholarship Support) funding  
Creative Research Award funding  
Economic Stimulus package  
Cal Arts Proposal (A possible collaboration with Cal Arts to help prepare students for life after graduation)  
College Office Communications (Events, publications, news items, etc.)  
Communications from faculty and staff  
Award nominations (e.g. University Scholars, college and campus awards, etc.)  
Websites  
Graduate Employees Organization  
Teaching Academy (Eve Harwood headed a teaching academy for FAA in 2009-2010)  
Online/blended learning  
Faculty Award for Excellence in Teaching  
Format of Annual Meeting and Fall Reception  
Suggestions for attendance at Annual Meeting  
Unit accreditations  
FAA Foundation course  
Quarter-time Assistantships  
FAA Minors  
Role of the Executive Committee

The Executive Committee advised on the following:

- 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 and attachments via email. Also, unit executive officers giving brief highlights report at the College Annual meeting.

Dean's evaluation (Vice Chair responsible for overseeing process.) (Dean was not present)

**PROMOTION AND TENURE COMMITTEE**

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Ronald Kovatch (Professor, School of Art and Design) served as Chair Fall Semester 2009.  
Ollie Watts Davis, (Professor, School of Music) served as Chair Spring Semester 2010

Committee Members 2009-2010:

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

Elected

Kathryn Anthony (Architecture) (Serving for Mir Ali 08/09 - 8/11, Second Term)  
Ronald Kovatch (Art and Design) (8/09 - 08/12) (Second Term)  
Linda Lehovec (Dance) (08/07 – 08/10)  
Robin McFarquhar (Theatre) (8/08 - 8/11)  
D. Fairchild Ruggles (Landscape Architecture) (1/08 - 08/10)  
Daniel Schneider (Urban and Regional Planning) (8/08 – 8/11)  
Thomas Turino (Music) (8/9 - 8/12)

Appointed

William Bullock (Art and Design) (Appointed, 8/07 - 8/10)  
Ollie Watts Davis (Music) (Appointed, 8/07 - 8/10)  
Botond Bognar (Architecture) (Appointed, Serving Fall Semester 2009 for Paul Kruty)  
Paul Kruty (Architecture) (Appointed, 01/10 - 8/10)

The FAA College Promotion and Tenure Committee met with FAA Academic Unit Executive Officers on September 14, 2010 for an organizational meeting. The Chair of the Committee for Fall Semester 2009 was elected at this meeting.

The FAA College Promotion and Tenure committee met October 26, and 27, 2009 to review and vote on a number of promotion documents from the college. Due to the late arrival of one set of papers, the committee met again on December 2, 2009.

Dean Robert Graves and Associate Dean James R. Anderson were in attendance at all meetings.

The meetings progressed with dynamic, critical, and honest dialogue. In the rare occasion when a committee member could not attend, or attend late, that member communicated their views and votes to James R. Anderson, who shared the information with the committee. Both meals and justice were served.

Spring Semester 2010:

The FAA College Promotion and Tenure Committee met on March 1, 2010 to review and make suggestions on DRAFT review letters of faculty members in year three of the probationary period from FAA Unit Executive Officers. The Chair of the Committee for Spring Semester 2010 was elected at this meeting. (As Ronald Kovatch was on sabbatical Spring Semester 2010, Professor Timothy Van Laar, School of Art and Design) served at the March 1, 2010 meeting for Art and Design.)

**EQUAL EMPLOYMENT OPPORTUNITY (EEO) COMMITTEE**

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Lisa Dixon (Associate Professor, Department of Theatre) served as Chair.

Committee Members 2009-2010:

Abbas Aminmansour (Architecture)  
Elizabeth Delacruz (Art and Design)  
Timothy Ehlen (Music)  
Kathleen Jones (Krannert Art Museum)  
T. John Kim (Urban and Regional Planning)  
Laura Lawson (Landscape Architecture)

Wenhai Ma (Theatre and Dance)  
Valerie Oliveiro (Krannert Center for the Performing Arts)  
Mary Ellen O'Shaughnessy (FAA), Vice-Chair

The Committee is appointed by the Dean upon recommendation of the unit executive officer, and is advisory to the Dean.

Role of EEO College Committee: To ensure that the search process for academic appointments is conducted according to law, that proper procedures are followed, and that the best practices are used in attracting a diverse pool of candidates for open positions. The committee is not involved in the selection of candidates to interview or the final selection.

Search Process: the search process is now done electronically using Hire Touch. This is a new campus wide program. All search documents are contained in the Hire Touch program including EEO documents, PAPes, Position Notices, Applications, and required approvals.

The College of Fine and Applied Arts is unique in that we have a two-stage process. At each stage papers are reviewed for fairness and consistency. Six (6) committee members must approve the papers when class is in session, and three (3) when class is not in session. The chair or vice chair gives final approval.

Stage One: All EEO forms are completed, except name of proposed candidate information, and approved. Search committee outlines position announcement and identifies position announcement strategy. They then review candidates, and based on identified criteria, selects candidates to interview. A Stage One narrative describes the process used to identify the selected candidates.

Stage Two: Summary Form for Proposed Academic Appointment is completed, except on unit executive officer searches. The search narrative describes the interview process, an assessment of each candidate's suitability, and the recommendation for appointment. The chair or vice chair gives final approval. Papers are then submitted to campus.

Committee Meetings: The Committee met once each semester. This year the committee met August 26, 2009. Dean Graves addressed the Committee and explained its charge. Mary Anderson, Director of Budget and Resource Planning, explained the Stage One and Stage Two process of approval to the committee. A binder with committee procedures and unit EEO plans was distributed to each committee member. The Committee met again on January 29, 2010. At that meeting Professor Abbas Aminmansour brought Chapin Rose, a member of the State of Illinois legislator, to the meeting. He was on campus shadowing Professor Aminmansour. At this meeting we discussed the search activity from the fall, and the hiring freeze.

Equal Opportunity Overview: In August Lisa Dixon and Mary Ellen O'Shaughnessey met with Menah Pratt-Clarke, Interim Director of Equal Opportunity and Access and two of her staff members.

Ms. Pratt-Clarke reviewed FAA affirmative action data. We spent time explaining our two-stage process. They were impressed with this approach. Following the meeting Associate Professor Dixon was invited to explain our process at the campus wide meeting of EEO officers. EEO also encouraged us to continue to work diligently to attract diverse candidates for all our positions, and to hire affirmatively whenever there is an opportunity.

**Current Statistics:**

<u>Women</u>	<u>Campus %</u>	<u>FAA %</u>
Academic Staff	43	49

Tenured	30	31
Professor	20	27
Associate Prof	38	29
Assistant Prof	40	36
Visiting	41	35

### **Underrepresented**

Academic Staff	7.7	11
Tenured	9.5	13.9
Professor	5.4	6.5
Associate Prof	11.3	14.1
Assistant Prof	14.8	23.6
Visiting	3.6	11.8

Additionally, Lisa Dixon and Mary Ellen O’Shaughnessey attended a meeting with OEOA staff and other colleges to discuss the new Campus Search Manual changes. Mary Ellen O’Shaughnessey had attended a meeting prior to this meeting at which OEOA solicited input from the colleges about the suggested changes. The majority of changes suggested were integrated into the new search procedures presented at the follow-up meeting.

Search Activity: In late Fall 2009 then President Joseph White announced a campus-wide hiring freeze, which continues. According to his announcement only essential positions can be filled. The Provost’s Office must approve any faculty or academic professional search. Ten (10) searches have been done since August 2009. Two (2) of these are ongoing. Three (3) searches were closed after Stage I approval. No interviews took place for these positions.

### 2009-2010 Searches

Visiting Program Coordinator, Illinois at the Phillips, School of Art and Design  
 Associate/Full Professor, Building Construction Technology, School of Architecture  
 Assistant Professor, Industrial Design, School of Art and Design  
 Visiting Research Specialist, Building Research Council, School of Architecture  
 Human Resource Specialist, FAA Administration  
 Visiting Visual Resources Collection Curator, FAA Administration  
 Director of Business Operations, Krannert Center for the Performing Arts  
 Visiting Patron Services Director, Krannert Center for the Performing Arts  
 Assistant Professor, Music Education, School of Music  
 Business and Marketing Specialist, Department of Urban and Regional Planning  
 Visiting Specialist Audio Services, Krannert Center for the Performing Arts

Conclusion: The College EEO committee will continue working to ensure that FAA pursues diverse candidate pools and that all applicants are treated equitably.

## LIBRARY COMMITTEE

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Gregory DeNardo (Associate Professor, School of Music), served as Chair

### Committee Members 2009-2010:

David Hays (Landscape Architecture)

Valleri Hohman (Theatre)

Deana McDonagh (Art and Design)

Cynthia Oliver (Dance)

Jeffery Poss (Architecture)

Allyson Purpura (Krannert Art Museum)

Elizabeth Sweet (Urban and Regional Planning)

Jane Block (Ricker) (ex officio) Spring Semester 2010

Roger Laramée (FAA) (ex officio)

Chris Quinn (Ricker) (ex officio) Fall Semester 2009

John Wagstaff (Music, Theatre, and Dance) (ex officio)

Jane Block, Ricker Library of Architecture and Art:

Topics as agenda items:

--Space Constraints in Ricker Library--the possibility of finding a donor for the Stock Pavilion.

--Fiscal Situation: impact on libraries in FAA in terms of staffing and hours of operation.

--New Service Model Update: consolidation of City Planning and Landscape Architecture Library into ACES, on a smaller scale the inclusion of theater and dance into Music and Performing Arts Library.

Allyson Purpura, Krannert Art Museum:

Most activity of the Krannert Art Museum (KAM) library is overseen by Virginia Erickson, the museum's Resource Center Coordinator. Ms. Erickson provided some background on activities to date. Approximately five years ago, Ricker Library of Architecture and Art staff agreed that they would consider for accessioning all publications sent to them by KAM. During the course of a year, KAM receives numerous exhibition catalogues, auction, gallery, and art fair catalogues, publications, and the like. Due to lack of space—and to make them more accessible to students and faculty—it was decided that these publications would be removed through an ongoing retrospective review of the museum's curatorial library (which continues to today.) It was determined that the KAM library would retain any publication that in some way referenced the museum's permanent collection or exhibitions that KAM has hosted over the years.

Those publications needed to match one of the following criteria of relevance:

-Images/items in the museum collection

-Traveling exhibitions that the museum/UIUC has hosted

-Significant background information on artists included in the museum collection, especially for lesser known artists

-Significant reference books on art, as recommended by the curators/staff at the museum

Cross references both to and from the Museum's art collection database have been made as the publications are retained, added to a database, and shelved in order by title.

Since that time, hundreds of exhibition catalogs, gallery catalogs, periodicals and other printed materials have been sent to Ricker Library for consideration. This project has been accomplished with student

volunteers and has steadily progressed. The project is estimated to be approximately 80% complete. It is anticipated that the retrospective review of the materials will be completed within the next eighteen months. After that time, the few items received by the museum from various sources will be reviewed and promptly sent to Ricker Library if they do not meet KAM's retention criteria.

Also, in fall 2009, KAM was offered a substantial collection of catalogues and scholarly publications on traditional African art. As much as we wanted to accept this gift, our African art collection is small and we have very limited space. KAM's director recommended that the wider UIUC community would be better served if the gift was redirected to the Ricker Library. If Ricker Library staff is interested in receiving this collection, we recommend that they contact our development director, Brenda Nardi, who can facilitate communication with the donor.

John Wagstaff, Music and Performing Arts Library:

Like all other areas of the university, the library is under a lot of financial pressure at the moment. However, at this point, collections budgets have remained pretty stable (because the university as a whole is committed to protecting collections budgets). Nonetheless, library Faculty -- the librarian and two colleagues -- are being required to take 4 furlough days. Like everyone else at this time, I think we in the library are more worried about the FY11 financial year, starting in July 2010, than about this year. That's not to say that we're at all out of the woods in regard to FY10, though.

The following is a summation from the Library Committee:

A common concern expressed by the FAA College Library Committee members is the impact that the current economic recession is causing for the libraries with the College of Fine and Applied and across campus. Most notable among the difficulties being experienced is funding to support graduate assistantships and allocation of financial backing for student-worker wages.

Music and Performing Arts Library's 65th Anniversary in 2009. The library mounted various special events to celebrate the 65th anniversary of its foundation in 1944: (1) the music librarians assembled a historical exhibit in the library, (2) began a website of "reminiscences" from those who remember the library either as former students, academic faculty, or staff; and, (3) hosted a celebratory party on December 1, 2009 that was very well attended.

The Music and Performing Arts Library was fortunate to attract financial and other donations this past year. In particular, they had excellent responses to appeals in "Friendscript", the Library Friends Newsletter, for special funds for large purchases. These included \$4,500 for some large jazz CD sets, and \$1,500 to buy facsimiles of the manuscripts of Mozart's operas.

Following the integration of theatre materials into the library's holdings from September 2008, the library "continues to successfully build relationships with staff and faculty from all three constituencies that we serve: music, theatre, and dance. This makes the Music and Performing Arts Library an exciting place to be. All three of our constituencies seem to appreciate having the library as a meeting point."

## LORADO TAFT LECTURESHIP ON ART COMMITTEE

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Valleri Hohman (Assistant Professor, Department of Theatre) served as Chair.

### Committee Members 2009-2010:

Jennifer Greenhill (Art and Design)  
Erik Hemingway (Architecture)  
Tammey Kikta (Krannert Center for the Performing Arts)  
Bumsoo Lee (Urban and Regional Planning)  
Anne Sautman (Krannert Art Museum)  
Amita Sinha (Landscape Architecture)  
Sever Tipei (Music)  
Renee Wadleigh (Dance)

The early funding deadline for 2008-2009 was August 28, 2009.

The 2009-2010 committee met on September 4, 2009. It reviewed 11 proposals. The committee paid special attention to the interdisciplinary appeal of the proposed lectures. The committee recommended awards for seven projects. The committee requested resubmissions of two proposals; two proposals were not recommended for funding. \$3,300 was distributed. The following individuals received funding for their lecture proposals:

--Yue Minjun – “Yue Minjun Talks About His Work”

March 2010

Proposal by Jonathan Fineberg, School of Art and Design

--Professor Cristelle Baskins – “Screening the Renaissance: from Romola to the Sopranos”

November 9, 2009

Proposal by Lisa Rosenthal, School of Art and Design

--Amy Buono – “Feathered Identities and Plumed Performances”

October 5, 2009

Proposal by Irene Small, School of Art and Design

--Dr. Gay Morris – “Interdisciplinarity, Postmodernism, and Trisha Brown’s *Astral Convertible*”

February 4, 2010

Proposal by Jan Erkert, Department of Dance

--Professor Xin Wu – “Patricia Johanson: Translation between Art and Landscape”

November 4, 2009

Proposal by David Hays, Department of Landscape Architecture

--Kathy Kelly – “American Opera Today”

October 29, 2009

Proposal by Julie Gunn, School of Music

--Pauline Oliveros – “Telematic Venues and the Expansion of Performance Possibilities”

November 16, 2009

Proposal by Anne Sautman, Krannert Art Museum

The second funding deadline was November 6, 2009. The committee met on November 13, 2009, and reviewed six proposals. The committee recommended that each proposal receive a lectureship award, using the remaining \$2,600 in the fund. The following individuals received funding for their proposals:

--Amos Paul Kennedy, Jr. – “*Speaking Unconventionally*, Printed Works of Amos Paul Kennedy, Jr.”  
February 28, 2010

Proposal by Steve Kostell, School of Art and Design

--Lynda Schneekloth – “Awarding Excellence: The *Great Places Awards* for Professional and Scholarly Excellence in Environmental Design and Planning”

February 26, 2010

Proposal by William Sullivan, Department of Landscape Architecture, and  
Lynne Dearborn, School of Architecture

--DD Dorvillier – “Evolution of Politics and Practice Across Geographies of Dance”

February 25, 2010

Proposal by Jennifer Monson, Department of Dance

--Paul Owen – “*Design, Gesture and Representation: New Landscapes & New Plays for the American Theater*”

February 11, 2010

Proposal by Regina Garcia and Adriane Donley, Department of Theatre

--Malika Lueen Ndlovu – “Born in Africa but: Questions of Identity”

April 7, 2010

Proposal by Kathy Perkins, Department of Theatre

--Lisa Stone – “An Inside Look at Outsider Art: Monumental Expressions of Devotion, Evangelism, and Salvation”

March 4, 2010

Proposal by Anne Sautman, Krannert Art Museum

Original Budget:	\$5,970
August 28 funding	\$3,300
<u>November 6 funding</u>	<u>\$2,600</u>
Remaining Budget	\$ 70

#### **FRANCES P. ROHLEN VISITING ARTISTS COMMITTEE**

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

#### **Committee Members 2009-2010:**

Kathleen Harleman (Krannert Art Museum)

Jonathan Keeble (Music)

Charlotte Mattax Moersch (Music)

Linda Robbennolt (Art and Design)

Mike Ross (Krannert Center for the Performing Arts)

Oscar Vazquez (Art and Design)

On August 25, 2009 the Rohlen brochure for 2009-2010 was emailed to FAA Faculty, Academic Professionals, Staff, Civil Service and Graduate Students. Also, hard copies of the Rohlen brochure were mailed to the Rohlen family.

Via September 4, 2009 email, the Frances P. Rohlen Visiting Artists Committee worked via email reviewing the 2010-2011 guidelines for proposals, updating the brochure, and setting a deadline date of February 18, 2010. The 2010-2011 guidelines were placed on the FAA College Website.

The request for proposals for 2010-2011 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 November 5, 2009 and February 3, 2010.

The Committee met on March 9, 2010, to review six proposals submitted for 2010-2011. The Committee deliberated carefully using the established criteria. The committee approved funding for four proposals (listed below in random order):

School of Art and Design

Artist Wang Guangyi Talks about His Work

School of Music

Developing a career as a professional orchestral musician

Krannert Art Museum

OPENSTUDIO: Artists-in-Residence Program

Krannert Center for the Performing Arts

Ralph Lemon: How Can You Stay in the House All Day and Not Go Anywhere?

**INFORMATION TECHNOLOGY (IT) COMMITTEE**

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Gale Fulton (Assistant Professor, Department of Landscape Architecture) served as Chair.

Committee Members 2009-2010:

David Akins (Art and Design)  
Gary Bernstein (Krannert Center for the Performing Arts)  
Brian Deal (Urban and Regional Planning)  
Christopher Grant (Krannert Art Museum)  
Marilou Hinrichs (Landscape Architecture)  
Sarah Kent (Dance, Theatre, and Krannert Art Museum)  
Jeff Nicholson-Owens (Art and Design)  
Dianne Phillippe (Urban and Regional Planning)  
Paul Redman (Music)  
William Ryan (Architecture)  
John Stallmeyer (Architecture)  
Matthew Thibeault (Music)  
John Toenjes (Dance)  
David Warfel (Theatre)

James Anderson (FAA) (ex officio)  
Mary Nutter Anderson (FAA) (ex officio)

### Fall 2009

This year's committee was restructured from the previous configuration of two separate committees – one of faculty and the other of IT pros. The impetus for this change was the idea that the new configuration would allow for a more fluid exchange of the more future-oriented, visionary thinking of the faculty and the more technically-grounded pragmatism of the IT staff. Obviously, this changed the dynamic of the committee substantially in that greater numbers always lead to greater difficulty in focusing on particular topics as well as achieving any real consensus on what might be done next. It also becomes more difficult to coordinate meetings and to assemble the whole group in one place at one time.

From all of these perspectives, I would argue that this committee was drastically less successful than the FAA Instructional Policy Committee that I chaired in the fall of 2008. It must also be taken into consideration that many on this committee, as with everywhere else in the University, were most likely preoccupied with the ongoing financial crisis, and so it may well be that the concerns of this committee simply did not take priority over other crises at the departmental level.

But this would also seem to point to a real problem with the way the committee operates. The Dean's charge for this committee was, in part, for the committee to think creatively about how we might continue, or in some cases begin, to deliver high-level IT support and opportunities to the various departments given the projected financial difficulties. Along these lines, the only real progress made was when four members of the committee joined together to create a proposal for funding from the Student Sustainability Commission. This grant application focused on proposed 'green' IT and energy alterations across FAA, and, as of this writing, we are still waiting for notification on the outcome of that grant process. I would argue that the committee was too large, and in some cases too IT pro heavy for there to be the kind of critical analysis and subsequent creative revisioning of IT in FAA that is really necessary.

Moving forward, I would like to suggest a radically different structure for this type of committee in the future. Rather than the creation of committees via invite by the dean as has typically been the case, I would propose the following sequence:

1. A dedicated, interested, passionate (about IT issues), etc, committee chair is selected. This person does not need to be an IT expert, but they do need to have an interest in IT issues broadly, curricular changes or advances being advanced via technology here and abroad, interdisciplinarity, and a willingness to ask stupid questions.
2. In conjunction with the Dean and the CIO as well as conversations with department heads, IT Pros and IT-oriented faculty across the college, this chair would identify several key IT issues across the college to be engaged in the coming semester or year.
3. The chair would then be given the autonomy necessary to form small project-focused teams that tackle these problems. The members of these committees would only be included in the teams if they demonstrate a willingness to dedicate sufficient time to the project to make progress, and they would be assured that their time would lead to actual change at the necessary levels whether that be departmental, school, or college. There was a palpable sense of too much analysis, not enough action in the committee meetings held this fall, and even when we did agree and get excited about certain changes we felt should be made, it was difficult to imagine how exactly the changes would be effected rapidly enough to not become obsolete by the time of their realization.

I would argue that over the course of the last two years we have skipped across a number of useful, and not necessarily costly, ideas and initiatives that could radically change the perception, from within and without, of IT in FAA, but few have been undertaken because there is no clear structure for the committee or its members as to how such initiatives might be enacted. If we can seed greater autonomy to the talented faculty and IT Pros – particularly those who are interested and passionate about change in IT in FAA - I think that we can make progress on this front even in this time of great financial uncertainty.

### Spring 2010

The spring committee meetings were primarily focused on the issue of online education, since it was deemed that this is an area that is currently underdeveloped in FAA, but one which will have increasing importance across the college in the future. Lena Choe was invited to a meeting to inform committee members about her role in facilitating online education efforts in FAA as well as to provide general information about developments in online education at the University of Illinois and abroad. The discussion of this meeting ranged across the departments and demonstrated varying levels of experience and interest for this type of activity as well as varying levels of technological and administrative infrastructure to aid in its facilitation. One issue that sparked intense conversation amongst the committee members was that of incentive. Specifically, it was not fully understood what faculty or departments would gain through the development of online learning modules, nor did we have a good understanding of any temporal or monetary incentives that might be in place to aid faculty in the development of such coursework.

A later meeting included Bill Sullivan from the Department of Landscape Architecture who talked to the committee about his experience working with a distance learning consultant in the summer of 2009 in order to prepare a course that was initially funded through the Global Campus initiative. Sullivan discussed the importance of having a knowledgeable, professional collaborator who understood both the technical aspects of online education as well as effective teaching strategies in general. Such capacities allowed Sullivan to focus on the core content of the course as opposed to having to spend substantial additional time worrying about technological issues.

If FAA moves forward with such a program, it will be important that it find ‘consultants’ who can demonstrate a contemporary understanding of the necessary technologies, teaching strategies, and collaborative working methods. The administration of such programs should be based in a meritocratic system of who will provide the college with the most effective development and achievement of the program as opposed to a path of least resistance approach in which such tasks are given to individuals who may have an interest or some minimal past experience with such endeavors. This is particularly important since we are in many cases dealing with faculty that are not well-versed with the types of digital technologies that are used in these situations, and who may well shrink from the idea of participating in this program if it is deemed too difficult or requires them to spend additional time learning new technologies.

### ACADEMIC DISCIPLINARY COMMITTEE

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

#### Committee Members 2009-2010:

Chester Alwes (Music)

Eric Hostetter (Art and Design)

T. John Kim (Urban and Regional Planning)

David Kovacic (Landscape Architecture) Fall Semester 2009

Rebecca Nettle-Fiol (Dance)  
Jeffery Poss (Architecture)  
Robert Ramirez (Theatre)  
William Sullivan (Landscape Architecture) Spring Semester 2010

This committee did not meet, however five academic integrity complaints from the Spring 2010 term remain unresolved. Should these decisions require formal proceedings the committee will be empanelled during the 2010 Summer term to adjudicate these cases.

#### **COURSES AND CURRICULA COMMITTEE**

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Joseph Squier (Professor, School of Art and Design) served as Chair.

##### Committee Members 2009-2010:

Paul Armstrong (Architecture)  
Mary Edwards (Urban and Regional Planning)  
Carol Emmerling-DiNovo (Landscape Architecture)  
Sara Hook (Dance)  
Robert Ramirez (Theatre)  
Edward Rath (Music)  
Marian Stone (FAA) (ex officio)

The primary charge for the Courses and Curricula Committee is to review and approve new course proposals. This year, the committee focused exclusively on this charge. To date, 15 new courses have been reviewed and 14 were approved. The one course yet to receive approval will receive a second reading at the committee's May 2010 meeting, and there are currently three additional new course proposal on the agenda as well.

#### **ELECTIONS AND CREDENTIALS COMMITTEE**

Faranak MirafTAB (Associate Professor, Department of Urban and Regional Planning) served as Chair.

##### Committee Members 2009-2010:

Kathryn Anthony (Architecture)  
Eric Benson (Art and Design)  
Regina Garcia (Theatre and Dance)  
Rebecca Ginsburg (Landscape Architecture)  
Tom Ward (Music)

This committee did not meet; activities were carried out via campus mail. The tasks included identification of faculty in each unit interested and qualified to serve in the campus faculty Senate, and election of unit representative(s) to the Senate. The Committee Chair distributed the relevant forms and ballots to the units via campus mail. Each unit circulated among their faculty a list of interested and qualified members to serve and conducted their internal elections. The result was the list of elected senate representative for that unit. These lists were sent back to the Committee Chair. The Committee Chair reviewed and confirmed the list of elected representatives for each unit and forwarded the results to the main Senate office.

### **KATE NEAL KINLEY MEMORIAL FELLOWSHIP COMMITTEE**

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

#### Committee Members 2009-2010:

David Chasco (Architecture)  
Elen Deming (Landscape Architecture)  
Jan Erkert (Dance)  
Edward Feser (Urban and Regional Planning)  
Nan Goggin (Art and Design)  
Karl Kramer (Music)  
Brant Pope (Theatre)

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 2010-2011 was updated, announcing the seventy-ninth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship with the deadline for receipt of applications being December 3, 2009.

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 FAA College on August 27, 2009 and November 2, 2009. The Kate Neal Kinley Memorial Fellowship information was posted on the College of Fine and Applied Arts website: <http://www.faa.uiuc.edu/> and <http://faa.illinois.edu/files/KateNealKinley2009.pdf> Also, almost daily emails were emailed out during the year to individuals requesting applications and information on the Kate Neal Kinley Memorial Fellowship.

After the December 3, 2009 deadline date for Kate Neal Kinley Memorial Fellowship applications, examples of work and proposals received were distributed to their respective areas for 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 April 12, and April 13, 2010, for the final adjudication.

Please see ATTACHMENT H for information on the award recipients for 2010-2011.

### **BATES/PILLSBURY/SCHLADER SCHOLARSHIPS**

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Michael Andrejasich (Associate Dean for Undergraduate Academic Affairs, College of Fine and Applied Arts) served as Chair.

Committee Members 2009-2010:

Michael Andrejasich (Associate Dean for Undergraduate Academic Affairs)

Marian Stone (Assistant Dean for Undergraduate Academic Affairs)

On the recommendation of the unit Academic Advising representatives the Committee awarded \$12,250 to 13 students from the Bates fund, and \$59,485 to 64 students from the Pillsbury/Schlader fund. These awards ranged from \$750 to \$300 each and were made on the basis of financial need and academic promise. A reserve of \$25,000 was held to be used for funding students facing financial hardship on an emergency basis. No qualifying student applied for these funds in AY 2009-2010. These funds will be rolled into next year's total scholarship amount and distributed at the start of the fall term

**JOINT PHD COMMITTEE IN ARCHITECTURE AND LANDSCAPE ARCHITECTURE**

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D. Fairchild Ruggles (Professor, Department of Landscape Architecture) served as Chair

Committee Members 2009-2010:

Mir Ali (Architecture)

Kathryn Anthony (Architecture)

David Kovacic (Landscape Architecture) Fall Semester 2009

John Senseney (Architecture)

Amita Sinha (Landscape Architecture)

Richard Strand (Architecture)

David Chasco (Architecture) (ex officio)

Elen Deming (Landscape Architecture) (ex officio)

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

Michael McCulley (Architecture) (ex officio)

Fall Semester 2009:

The Committee chair wrote the first chair's handbook for administering the Joint PhD program, outlining the PhD calendar cycle, from welcoming and preparing new arrivals, to admissions, funding, academic counseling, the PhD Colloquium, the formation of exam committees, and the exams themselves.

The Architecture and Landscape Architecture unit executive officers agreed that the PhD Program Chair term of office should henceforth last 2½-3 years to ensure continuity.

A new course rubric, Arch 589-PhD Colloquium, was developed (replacing Arch 594-Ph1) to serve as the introductory colloquium for Landscape and Architecture PhD students. It is now a one-credit, S/U course (Satisfactory or Unsatisfactory), with its own number, making it easy to track completion of PhD requirements on student records.

The chair taught Arch 594-Ph1 as an overload to a class of nine PhD students.

An unusually high number of inquiries were received from potential applicants this fall. It remains to be seen how the university's financial problems will affect our ability to fund PhD students through TA Assistantships.

Spring objectives:

To revise the PhD handbook, bringing it up-to-date with some changed practices in the program itself, as well as coordinating it with the newly revised Graduate College handbook.

To streamline funding lines for greater clarity, better tracking, and a more centralized distribution of fellowships and TA Assistantships so that the most deserving students receive priority for funding.

Spring Semester 2010:

Admissions offers were made to 7 applicants in Architecture and 4 in Landscape Architecture.

The chair wrote two applications to the Illinois Distinguished competition, and both were successful. However, in both cases, the offers were declined.

Of the outstanding Landscape Architecture offers, 3 were accepted, although one of those is deferring admission in order to accept a Fulbright Fellowship next year. Of the Architecture offers, 3 were accepted and the fourth has not responded. The deferred admission from last year has accepted. Hence, 4 Architecture doctoral students will enter the program next fall.

Students were active in seeking grants with some notable successes (several applications are still outstanding): Dumbarton Oaks Junior Fellowship for 2010-2011, WGGP Barbara Yates Award, 2 HDES Fellows, and 1 Foreign Ministry of Education Fellowship.

The PhD Colloquium now has an official course number and will appear in the course catalogue as a 1-credit requirement for our first and second year students.

The chair wrote a PhD chair handbook to serve future PhD Program chairs.

The webpage was updated. Some of the changes: new “preferred” standards for TOEFL and GRE scores. The application deadline will be change from January 15, to January 7. Dissertation topics (without student names) are now listed.

Running a joint program continues to pose challenges: the faculty, heads, graduate office staff, curriculum committees, room scheduling staff, and funding structures are different, requiring that even the simplest tasks have to be done twice, according to the cultures of respective units. However, there is considerable cooperation and good will among the PhD faculty and the unit executive officers: the Joint PhD Program is an excellent example of productive collaboration in the face of scarce resources.

**CREATIVE RESEARCH AWARD COMMITTEE**

Rob Olshansky (Professor, Department of Urban and Regional Planning) served as Chair

Committee Members 2009-2010:

Christina Bashford (Music)  
Erik Hemingway (Architecture)  
Laurie Hogin (Art and Design)  
Esther Kim Lee (Theatre)  
James Anderson (FAA) (ex officio)

The 2009-2010 Creative Research Awards Committee conducted two rounds of proposal solicitations and grant awards in 2009-2010.

The first round of funding was announced September 21, 2009, with a proposal submittal deadline of October 22, 2009. The Committee met on November 6, 2009 to discuss the proposals and make award recommendations. We received 24 proposals, with a total of \$245,747 requested. We recommended 13 awards, totaling \$81,955 (these 13 applicants requested a total of \$132,000). Most awards ranged from \$3,000 to \$8,000, with the two highest awards at \$10,000. Of the 13 awards, five were for junior faculty, five for associate professors, and three for full professors. Awards were recommended for faculty in six of the College's seven academic units.

The second round of funding was announced February 9, 2010, with a proposal submittal deadline of March 4, 2010. The Committee met on March 18, 2010 to discuss the proposals and make award recommendations. We received 31 proposals, with a total of \$269,121 requested. We recommended 15 awards, totaling \$79,988 (these 15 applicants requested a total of \$133,234). The median award was for \$5,000; two awards were for less than \$3,000, and the two highest awards were for \$10,000. Of the 15 awards, two were for academic professionals or instructors, seven were for junior faculty, four were for associate professors, and two for full professors. Awards were recommended for faculty in five academic units, with the Schools of Architecture and Music accounting for ten of the awards.

The Committee was generally satisfied with the procedures and criteria used this year. We evaluated proposals for their potential impact on their field, potential to bring positive attention to FAA, need for the funds to initiate or complete important work, and clear documentation of the intended use of the funds. In the Spring Semester, we ensured that the committee had a full three hours to consider the applications, and I recommend that this practice continue. In both rounds, we reviewed applications from committee members, which complicated our deliberations. I recommend that future committee members not be permitted to apply for these awards during their term of service. We hope we were able to help faculty throughout the College advance their work.

The following proposals listed in random order were funded in Fall 2009:

--Public Thing(S): Geneva

Proposal by Conrad Bakker, School of Art and Design

--Land/Use: Dirt and The Land Of Plenty

Proposal by David Deke Weaver, School of Art and Design

--Fringe\_Architecture: Hemingway+A/Studio Monograph

Proposal by Erik Hemingway, School of Architecture

--Where Cultures Touch

Proposal by Joy Malnar, School of Architecture

--G. B. Piranesi's Imperfect Ruins: Technological Support

Proposal by Heather Minor, School of Architecture

--New Book Project: Translucency in Modern Architecture

Proposal by Scott Murray, School of Architecture

--SIP (Sustained Immersive Process)/Watershed  
Proposal by Jennifer Monson, Department of Dance

--Travel to China And Taiwan for Premiere Performances, Lectures, Research On Chinese Magic Squares  
And Feng Shui, And To Organize Future Collaborations  
Proposal by Zack Browning, School of Music

--The Recording Of The Violin Works By H. W. Ernst  
Proposal by Ioan-Sherban Lupu, School of Music

--Web-based Interface for a General Purpose Music Composition and Sound Synthesis Software  
Proposal by Sever Tipei, School of Music

--Writers of the African Diaspora: Celebrating African Women Writers Festival  
Proposal by Kathy Perkins, Department of Theatre

--Advancing Development, Equity, And Energy Use Connections  
Proposal by Arnab Chakraborty, Department of Urban and Regional Planning

--Urban Growth In The Midwest: Questions Of Race And Exclusion  
Proposal by Mary Edwards, Department of Urban and Regional Planning

The following proposals listed in random order were funded in Spring 2010:

--ROADSIDE: New Field Experiments  
Proposal by Joel Ross, School of Art and Design

--Japanese architects in the United States and Canada  
Proposal by Botond Bogнар, School of Architecture

--The Rise, Fall, and Rebirth of Housing and Neighborhoods in East St. Louis, Illinois  
Proposal by Lynne Dearborn, School of Architecture

--urbanCLOUD  
Proposal by Kevin Erickson, School of Architecture

--SynergiCity: Re-inventing the Post-industrial City  
Proposal by Paul Kapp, School of Architecture

--Port Au Prince: The Critical Section  
Proposal by Mark Taylor, School of Architecture

--New Book Development - Basic Design in the Built Environment  
Proposal by Allison Warren, School of Architecture

--Taheke: Works for flute and harp inspired by nature  
Proposal by Jonathan Keeble and Ann Yeung, School of Music

--Listening to Robert Altman: Film, Music, Genre

Proposal by Gayle Magee, School of Music

--Recording of Instrumental Chamber Music by Joseph Weigl  
Proposal by Tracy Parish, School of Music

--Music Games  
Proposal by Matthew Thibeault, School of Music

--Scenic Technology Research Laboratory  
Proposal by Thomas Korder, Krannert Center for the Performing Arts and Department of Theatre

--Act of Love: An Unproduced Play by Tennessee Williams  
Proposal by Thomas Mitchell, Department of Theatre

--A Multi-Sited Study of Transnational Community Development: Illinois, Togo and Mexico  
Proposal by Faranak Miraftab, Department of Urban and Regional Planning

--Sewage Treatment Plants as Model Systems for Investigating Abrupt Ecosystem Change  
Proposal by Daniel Schneider, Department of Urban and Regional Planning

#### **MUSEUM ACQUISITIONS COMMITTEE**

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

#### **Committee Members 2009-2010:**

Jonathan Fineberg (Art and Design)  
Heather Minor (Architecture)  
Dana Rush (Art and Design)  
Stephen Sears (Landscape Architecture)  
David Weightman (Art and Design)  
Terri Weissman (Art and Design)  
Jane Block (Ricker) (ex officio) Spring Semester 2010  
Robert Graves (FAA) (ex officio)  
Kathleen Jones (Krannert Art Museum) (ex officio)  
Tumelo Mosaka (Krannert Art Museum) (ex officio)  
Allyson Purpura (Krannert Art Museum) (ex officio)  
Carmen Ripolles (ex officio)

#### **Committee Meeting October 29, 2009:**

Present:

Jonathan Fineberg (Art and Design)  
Kathleen Harleman (Krannert Art Museum), Chair  
Stephen Sears (Landscape Architecture)  
David Weightman (Art and Design)  
Kathleen Jones (Krannert Art Museum), (ex officio)  
Tumelo Mosaka (Krannert Art Museum), (ex officio)  
Allyson Purpura (Krannert Art Museum), (ex officio)  
Carmen Ripolles (Krannert Art Museum), (ex officio)

Absent:

Heather Minor (Architecture)

Dana Rush (Art and Design)

Terri Weissman (Art and Design)

Robert Graves (FAA), (ex officio)

October 29, 2009 Meeting Guests: Brenda Nardi and Kathryn Polite.

1. Kathleen Harleman provided updates on the following items:

**a) Publication of Krannert Art Museum (KAM): Selected Works**

This publication (seven years in the making and recently published) reproduces and describes over 150 key works in the museum's permanent collection. *Selected Works* captures a community of voices with more than 60 authors – including Illinois graduate students, faculty, and outside experts – providing multiple perspectives on the works of art represented within the 358 pages of the book.

**b) HVAC Repair and Replacement**

On September 11, 2008, the University of Illinois' Board of Trustees approved \$3 million for KAM's heating, ventilation, and air conditioning (HVAC) remediation and building envelope remediation. This work is scheduled for completion in December 2010.

**c) KAM's Re-Accreditation by American Association of Museums**

We learned in April 2009 that our once-every-ten years reaccreditation with the American Association of Museums had been tabled, mainly due to concerns about the HVAC system.

We submitted a progress report for September 1, 2009. The AAM committee reviews it in November. We then submit a final report for review at their Summer 2010 meeting.

**d) New Bequest and Update on Carringer Acquisition Fund**

Sonia and Robert Carringer have provided KAM with a very generous bequest for new acquisitions. This gift is in addition to the fund that they established a number of years ago for a special acquisition.

Committee members were informed that the Carringers and KAM are in search of a work on paper by Théodore Géricault. KAM has committed some funds in matching funds for this purpose. Committee members expressed their support for this potential acquisition.

**e) Policies**

KAM's new Acquisitions Committee Policy and Procedures was distributed to and approved by committee members. The document was written August 20, 2009 and approved by KAM's director and the dean of the College of Fine and Applied Arts.

**2. APPROVAL OF PROPOSED GIFT/PURCHASE**

The following gifts/purchases were approved:

**a) William Wegman**

William Wegman (American, b. 1943)

*Boarding*, 1997

Black & White Polaroid

Three panels each measuring 24 x 20 inches

A video artist, painter, and photographer, William Wegman was one of the leading American conceptual artists of the late 1960s and 1970s. Born in 1943 in Holyoke, Massachusetts, Wegman received his MFA in painting from the University of Illinois, Urbana-Champaign in 1967. By the early 1970s, Wegman's work was being shown in museums and galleries internationally. In 1978, he began taking pictures of his dog, Man Ray, with a large-format (20 x 24) Polaroid camera. These early images launched what became a lifetime of photographic projects featuring generations of his celebrated pet dogs. Using sets, poses, and props, Wegman has deployed his beloved Weimaraners in photographs that range from satire and visual pun that poke fun at art historical subjects and conventions, to portraits that convey the deepest humanity. In addition to their wit and sensitivity, Wegman's photographs are strong both aesthetically and technically, earning him critical acclaim across the globe.

Boarding, offered to KAM as a donative purchase, departs from Wegman's more signature images and offers instead a triptych that fragments the lying dog's body into three vertical sections. The carefully balanced composition of alternating black and white ground creates an illusion of suspended disconnect, showing at once both the muscled tension and languid ease of a dog at rest. Editor and curator of photography Lucy Flint describes Boarding as evoking not only literal associations with surfboarding and being kenneled, but also indicating "...the oddly voluptuous torso, the checkerboard pattern, the wry reference to John Coplans, the nobility of the long-suffering, ridiculed, and submissive Weimeraner [with] her Sphinx-like hindquarters."

## b) Joel Ross

Joel Ross (American, b. 1966)

*Be Gay*, 2008

Photograph and text

2 parts: photo 11 x 16 inches; text 11 x 8.5 inches (approximate dimensions)

Edition 1/3 + 2APs

Purchased from funds provided by U of I Chancellor

Joel Ross obtained his MFA from Cranbrook Academy for Art (Michigan) and his BFA from Tufts University (Massachusetts). He is currently an Assistant Professor in the School of Art and Design at the University of Illinois Urbana-Champaign. In Ross' new series of photographs that investigate public perception, he introduces unauthorized signage into the public space as a means of interrogating the memory, history, and architecture of common sites.

Ross' method involves first making the signs and then placing them—often under the cover of night—at locations ranging from single-lane gravel farm roads to major highways. He then documents the work in situ. The road image often recurs as a symbol of prosperity sanctioned by the growing automobile industry since the fifties. However today, this ideal represents nostalgia for a glorified past which is, Ross reminds us, at best signifies change. In Ross' work, the open road is a symbol for freedom, a metaphor for unpredictable encounters.

In the work entitled "*BE GAY*," Ross examines underlying prejudice in his home state of Texas. This photograph is of a white sign with red text, standing alone on an empty rural road. Its peculiarity renders it vulnerable in this environment. As we learn from the photograph's accompanying text, the sign was knocked down only one day after it was erected. "*BE GAY*" illustrates Ross' interest in the levels of engagement and interpretation viewers have with his work, ranging from physical encounters with the signs

on-site to the photographs seen by the art-going public. This work would be an exceptional addition to Krannert Art Museum's collection not only in its own right, but also as a compliment to another of Ross' photographs, "*Sundown Town*," already in the museum's permanent collection.

Ross actively exhibits his work and is collected both nationally and internationally. His work has been included in group shows exhibited at Peacock Visual Arts, Aberdeen, Scotland; Georgia Scherman Projects, Toronto, Canada; and Fort Worth Contemporary Arts Gallery, Fort Worth, Texas. Additionally, he has shown at the Illinois Program for Research in the Humanities, University of Illinois Urbana-Champaign; Rare Gallery, New York; Kavi Gupta Gallery, Chicago; and Monique Meloche Gallery, Chicago.

This work was purchased by Kathleen Harleman for the I Conference Center with funds provided by the Chancellor. When the I Conference Center staff determined that they wanted the work removed from the center, the Chancellor's Office gave KAM permission to accession it into the museum's collection.

### 3. APPROVAL OF PROPOSED GIFTS

The following gifts were approved:

#### a) William Wegman Donation

William Wegman (American, b. 1943)

*White Shade*, 1994

Black and White, Silver Gelatin Print

20 x 24 inches

Edition of 7

Like *Boarding*, *White Shade*, 1994 demonstrates Wegman's attention to formal, more technical dimensions of the photographic image. With head lowered and feet apart, a Weimaraner stands behind what appears to be a thin, diaphanous curtain lowered to its ankles. The visual weight and balance of the transected image seems to enhance the sense of a dog in waiting. Here, even in a more formal composition, viewers are aware of Wegman's sensitivity to his animals.

This artwork was offered as a gift to KAM from the artist's private collection.

Fair Market Value for comparable silver gelatin works by Wegman of similar dimensions (source: Artnet)

References:

*William Wegman Polaroids*. New York: Harry Abrams, 2002.

*William Wegman*: Centro José Guerrero, Granada (exhibition catalog). Diputación Prvincial de Granada: Artium, 2003.

Artist's website: <http://www.wegmanworld.com/>

#### b) Robert and Sonia Carringer Donation

Set of photographs for *Top Hat* (1935)

Sepia toned silver gelatin print

7.5 x 9.5" image verso and recto; 8 x 10" sheet verso and recto

Mounted on cardstock 10 x 12"  
(inscribed "Top Hat" verso and recto/stamped "21" verso and recto)  
Gift of Robert and Sonia Carringer

The 1935 film *Top Hat* was directed by Mark Sandrich for RKO Studios. Cast: Fred Astaire, Ginger Rogers, and Edward Everett Horton  
Art Director: Carroll Clark  
Set Dresser: Thomas Little

The following information on the photographs was provided by the donors.

These two sets designed for the film *Top Hat* represent a film studio art department's conception of European *moderne* elegance in the interwar era. The furnishings are borrowed from several studio property departments and from private sources; the crafted detailing and the art elements—the etchings in the mirror, the inset cameo, etc.—are original works.

The sepia tone and the absence of performers or any other point of reference to the film are indications of the special status of the photographs. They were intended for the studio's set design archive, a selection of prototypical images that could suggest design elements for other film properties situated in a like period and milieu. The donors chose to give this in 2010.

This material was given to Robert Carringer by a former RKO set designer who worked closely with him on two books involving film production design. When the studio was sold in the mid 1950s, the legal and production files were retrieved, but the physical properties were abandoned. The set designer managed to salvage a substantial portion of the set design archive. The bulk of the material he amassed eventually went to the Theatre Arts Library at UCLA.

A short article related to the set design is available at  
[http://www.architecturaldigest.com/resources/notebook/2009/07/vintage\\_set\\_design\\_slideshow](http://www.architecturaldigest.com/resources/notebook/2009/07/vintage_set_design_slideshow).

### c) Jon and Judith Liebman Donation

Petr Hora (Czech, b.1949)  
*Cleopatra*, 1999  
Kiln-cast and polished glass  
17 x 13 x 5 inches  
Gift of Jon and Judith Liebman

Petr Hora was born in the Czech Republic and educated at the Glassmaking School in Chlum u Třeboně and the High School of Applied Arts for Glassmaking in Železný Brod. His work has been shown in exhibitions in the Czech Republic, Romania, Cuba, Austria, Germany, France, Japan, Holland, the United Arab Emirates, and the United States. Hora has received numerous awards, including prizes from the Applied Arts Quadrennial, Erfurt, Germany; Internationale Handwerksmesse, Munich, Germany; and a Bavarian State Award gold medal.

The following notes were provided by the donors of the work, Jon and Judith Liebman. "Petr Hora's very simple kiln-cast and polished monochrome pieces are quite reminiscent of his famous Czech colleagues Stanislav Libenský and Jaroslava Brychtová (particularly in their use of glass thickness to control color intensity), but have a personality of their own. Though tailored, they are generally softer, less rough, less

severe, and somewhat less somber than Libenský/Brychtová pieces.”

The Liebman provided KAM director Kathleen Harleman and curator Allyson Purpura with a choice from five works by Petr Hora. Both Harleman and Purpura felt *Cleopatra* best complimented KAM’s glass collection.

#### d) Clella K. Slater Donation

The Clella K. Slater donation includes over twenty works of art. A complete determination of what should be added to the collection will take additional research. At this meeting, the following three works were recommended and approved for donation. The Miró etching would be KAM’s third work by the artist. The two Picassos represent important series of prints made by the artist that will complement three prints in KAM’s collection.

Joan Miró (Spanish, 1893–1983)

*Les Saltimbanques, XIII, 1971*

Etching; edition 30

8 x 6.25 inches (plate); 19 7/8 x 13 inches (sheet); pencil signed and numbered in margin 14/30

Gift of Clella K. Slater

Pablo Picasso (Spanish, 1881–1973)

*Suite 156 L121 (La maison tellier: l’arrivé des clients), 1971*

Etching on wove paper; edition 50

14.5 x 19.5 inches (plate); 20 x 20.5 inches (sheet); date in print 1971-10-5; signed in margin

Gift of Clella K. Slater

In the early summer of 1963, the master printmakers Piero and Aldo Crommelynck set up a small workshop in Mougins with the express purpose of encouraging Picasso to resume his activities in printmaking. An extraordinarily fruitful partnership ensued. Between 1963 and 1972, Picasso produced approximately 750 intaglio plates, virtually doubling his lifetime’s production as a printmaker. Two major achievements were his *Suite 347* (1968) and *Suite 156* (1970 – 71), so called after the number of prints in each group. *Suite 156* is considered Picasso’s last creative effort before his death and, along with *Suite 347*, as his final legacy in the field of printing. The etching above is from May 10, 1971.

Picasso’s preferred media were etching and aquatint, and his technical mastery enabled him to use several techniques on the same plate. Piero Crommelynck has stated that: “Not only was Picasso perfectly conversant with the techniques at his disposal, but he was always trying new things, combining them and putting them to new uses.”

[The text above was drawn from various online sources.]

Pablo Picasso (Spanish, 1881–1973)

*Suite 347 L125 (Maja à la robe longue), 1968*

*La Célestine, Act IX, 1959*

Aquatint on wove paper, edition 50

4 3/4 x 2 3/16 inches (plate); inscription in plate, but difficult to read; 307/350  
Gift of Clella K. Slater

Between April 11 and August 18, 1968, Pablo Picasso completed 66 etching plates for his *Portfolio of La Célestine* (the image above is dated May 29, 1968). The portfolio is part of Picasso's *347 Series*. Between March 16 and October 5, 1968, Picasso created 347 etchings and aquatints (some days completing two to three etching plates). This was an astonishing accomplishment for an 86-year old. The series began shortly after the death of his companion and friend, Catalan poet Jaime Sabartés (1881 – 1968). Picasso dedicated a set of proofs in his memory.

*La Tragicomedia de Calisto y Melibea* (known by the title *La Celestina*), is a dramatized novel in 21 acts, attributed to Fernando de Rojas who published it in Burgos in 1499. Because of its lively prose dialogue, its well-developed characters, and its striking description of the mores of Spain at the time of the Catholic kings (that is during the transition period between the Middle Ages and the Renaissance), *La Celestina* is one of the major works of Spanish literature.

The story follows: Calisto is passionately in love with Melibea who spurns him. Calisto's valet Sempronio advises him to offer a generous bribe to Celestina who will then be willing to act as matchmaker. Celestina is the most remarkable character in the story. Her corruption knows no bounds and cupidity leads her to invent a thousand ruses. In the end she succeeds in approaching Melibea, a chaste and closely chaperoned girl, and in awakening her love for Calisto.

Soon the intermediary finds a way to bring the lovers together, but in the success lays the portent of doom. When Sempronio and a friend tell Celestina that she should share the bribe money and she refuses to cede in any part, they kill her. This is a crime for which they will be hanged. Calisto, pursued by those who know of his secret love, falls from a ladder and dies. Melibea throws herself from the tower of her father's house. Her father, left alone, bewails the death of his daughter.

What interested Picasso in this story was the lovers' meetings arranged by Celestina and held in her presence. Picasso had painted a realistic, even cruel portrait of the well-known personage in 1903 and elements of the story appear in the portfolio. Picasso pictured Celestina as a small old woman in black, peeping into a couple's private moments. The artist believed that his creation contained ironic and vulgar elements that look deep into human nature, like the plays of Shakespeare.

[The text above was largely drawn from [http: www.supergalleries.com/PicassoBlochC149Detail.html](http://www.supergalleries.com/PicassoBlochC149Detail.html)]

#### e) Iver Nelson Donation

Edward Borein (American, 1872–1945)  
*Bucking Horse and Rider*, ca. 1915–1916  
Pen and ink drawing  
10 x 8 inches  
Gift of Iver M. Nelson

John Edward Borein was the son of the deputy sheriff of San Leandro, California, a town along one of the state's cattle trails. Soon after Edward's birth, the family moved to nearby Oakland, a major center of the cattle industry. At the age of five he started sketching subjects that would become his lifetime focus: cowboys, vaqueros, California missions, longhorn cattle, and horses.

Beginning in 1893, Borein worked ranches up and down the California coast. He became known as an accomplished roper, rider, saddle-maker, and lasso-braider. He continued to sketch cowboy and ranchlife subjects, as well as subjects from his travels to Mexico. In the 1890s, his work began to appear in print. Due to deleterious changes brought at the turn of the twentieth century to the ranching life of coastal California, Borein left his life as a professional cowboy and began to work as an illustrator for Bay Area newspapers and magazines. On the recommendation of friends, Borein moved to New York in 1907 to experience the fast-paced illustrators' world. He spent twelve productive years there, learning much from his colleagues and developing a mastery of etching. In 1915 and 1917, Borein had very successful solo exhibitions in New York that bolstered his career.

Borein maintained friendships with many western artists, including Charles M. Russell, Maynard Dixon, Olaf Seltzer, and Jimmy Swinnerton, as well as a large group of New York illustrators. He also had longstanding relationships with celebrities, including Jack London, Teddy Roosevelt, Annie Oakley, "Buffalo Bill" Cody, Will Rogers, and many individuals involved in the early Western film industry. Responding to the pull of these strong western ties, Borein returned to California permanently in 1919, working as a prolific and successful independent artist, running several studios, teaching at the local art school, and producing large numbers of etchings, drawings, and watercolors.

Borein's works are in the collections of the Fine Arts Museums of San Francisco, the Art Gallery of Greater Victoria in Canada, Harvard University Art Museums, and the Rockwell Museum of Western Art in Corning, New York. In 1999/2000, the Nevada Museum of Art organized the exhibition, *Edward Borein: On the Range. Bucking Horse and Rider* is very representative of Borein's work and would be our only work by the artist.

Primary reference for this justification was an online article on Borein provided by the Rockwell Museum of Western Art.

Irene Rice Pereira (American, 1902–1971)  
*Abstract Composition*, signed and dated 1956  
Casein tempera on paper  
7 1/2 x 5 inches  
Gift of Iver M. Nelson

Irene Rice Pereira was an American abstract artist whose work strongly referenced principles of the Bauhaus school. She used the professional name I. Rice Pereira to reduce discrimination directed at female artists. Born in Chelsea, Massachusetts, Pereira studied at the Art Students League in New York City. In 1931, she traveled to Europe and North Africa to develop her painting skills and studied with Amédée Ozenfant in Paris. In the mid 1930s she studied with Hans Hofmann. Her friends and colleagues included Burgoyne Diller, Dorothy Dehner, David Smith, Hilla Rebay, Arshile Gorky, John D. Graham, and Frederick Kiesler. In 1935, Pereira became one of the founders and first instructors of the Bauhaus school.

Throughout the 1940s and early 1950s, Pereira was recognized for her abstract geometric work, particularly her jewel-like works on fluted and coruscated layers of glass. In 1953, the Whitney Museum of American Art gave her a retrospective exhibition with Loren MacIver. The same year, *Life* magazine published a centerfold examination of her work.

Pereira's work is in the Metropolitan Museum of Art, National Gallery of Art, Hirshhorn Museum, Whitney

Museum of American Art, Guggenheim Museum, Brooklyn Museum, Art Institute of Chicago, Baltimore Museum of Art, Phillips Collection, Walker Art Center, Harvard University Art Museums, and many others. This would be KAM's first work by the talented artist and it would be a welcome addition to our collection of mid-century American art.

This justification has relied on numerous online sources.

#### Irish Sterling Silver Marrow Spoon (Dublin c. 1740)

Plain form

Makers mark HS (Henry Standish or Henry Sadears?)

Length 8 inches; weight 1 oz.; 18 penny weight

Gift of Iver M. Nelson

Distinguished by the elongated scoops at either end, which were used to remove marrow from bones, this spoon is a fine example of plain style early Georgian Irish silver. The scoop bears the "harp crowned" hallmark indicating the purity of the sterling silver as well as the duty mark "Hibernia," introduced in 1730. The identity of the makers mark "HS" could not be established at this time. Ireland produced a fraction of decorative arts relative to England's output in the 18th century. In Ireland today, the recently booming economy and the desire to repatriate objects of Irish heritage have created a strong market for Irish silver that has not waned with Ireland's struggling economy. Scarcity of supply has made this a highly competitive niche market for collectors. Iver Nelson has previously donated eight pieces of Georgian era Irish silver to KAM. The marrow spoon will be the earliest example of this silverwork.

#### f) Dr. Donald Crummey Donation

*The Feast of Temqat (Epiphany), ca. 1968*

Wondimu Wende, Ethiopia, 1917–2002

Acrylic on canvas

33 x 49 inches

*Three Scenes from the Life of the Emperor Theodore (Tewodros), ca.1968*

Wondimu Wende, Ethiopia, 1917–2002

Acrylic on canvas

33 x 72 inches

*Justice of the Emperor Theodore (Tewodros), ca. 1968*

Wondimu Wende, Ethiopia, 1917–2002

Acrylic on canvas

33 x 53 inches

These three works are strong examples of a distinctive Ethiopian genre referred to as “contemporary Ethiopian painting in traditional style” (Biasio 2009:14). Made primarily for the foreign market, this genre has its roots in the ancient artistic traditions of the Ethiopian Orthodox Church. Nearly 1500 years ago, painting was the prerogative of monks and priests who were commissioned to paint the interior walls of churches and the palaces of the ruling elite. By the late 19th century, the aristocracy began to commission

paintings to give to visiting dignitaries as gifts. However, it was not until the 1930s that painters worked outside the traditional system of patronage and began selling their art on an open market. This was due largely to an increased presence of Europeans (particularly during the Italian occupation), whose desire for souvenirs helped stimulate the growth of painters' workshops and thus the proliferation of the genre. Their subjects included episodes from Ethiopian history, religious themes, and scenes of everyday life. The commercialization of the art form continues today and has spawned a number of skilled and well-known hands, such as Wondimu Wende. These works are typically painted on cloth and sold by the meter.

Artist Wondimu Wende (1917–2002) was born and grew up in Bich'ena Giyorgis, Gojjam Province. As a young man he moved to Addis Ababa where he attended church school, became a deacon, and taught himself to paint. Wende was also a *dabtara*, a cleric in the Ethiopian Orthodox church who is trained as a scribe, cantor, and healer. From the early 1950s, Wende had much contact with foreigners in Addis Ababa to whom he sold numerous paintings. In many instances, paintings of particular subject matters were commissioned by these patrons. This was the case with *Three Scenes from the Life of the Emperor Theodore (Tewodros)*, which was a subject the donor, Dr. Crummey, studied as a historian and commissioned from the artist.

*The Feast of Temqat (Epiphany)* depicts a scene from the Epiphany, the church festival commemorating the first manifestation of God in the body of Jesus Christ. In Ethiopian Orthodox Christianity, Epiphany celebrations focus on the Baptism of Christ in the River Jordan—thus the river depicted at the top of painting. Text written using Ge'ez script in the Amharic and Oromo languages conveys a recognition of ethnic differences, which is also reflected in the varying pigmentation of the crowd's faces. The painting features liturgical drumming and dancing with dancers holding prayer sticks and ceremonial cisterns or rattles, used to help keep the beat. In the left section of the painting stand three priests wearing consecrated headpieces, under which is hidden a stone slab representing the Arc of the Covenant. Behind the priests, ceremonial parasols are carried in procession to guard against the hot sun. Dr. Donald Crummey acquired this painting directly from the artist while conducting research there in the late 1960s.

*Three Scenes from the Life of the Emperor Theodore (Tewodros)*. Theodore (or Tewodros, born Kassa Haylu) was the founding emperor of modern Ethiopia (1855–1868). After unifying Abyssinia (Ethiopia), he seized the capital (Gonder) and declared himself emperor. He attempted to focus public loyalty around the government rather than the Ethiopian Orthodox Church, and worked to abolish the feudal system. However, his autocratic style prompted endless internal revolts and the enmity of the Church.

Rebuttal of his attempts to form an alliance with Britain led him to imprison the British consul and other Europeans, prompting a British punitive invasion that lasted 1867–1868. After his army's defeat by the British, Theodore committed suicide at his mountain fortress of Magdala rather than submit to capture. His reign marked the first phase of a nationalist revival that led to Ethiopia's ultimate success in remaining free from European colonial rule.

The first of the three panels in this work depicts Theodore (then Kassa) with his wife and rebels, before his rise to power. The second shows him in 1855, being consecrated as King, and the third dramatizes his suicide at Magdala during battle with the British. Following a convention of this style of painting, the artist depicts the enemies—the British soldiers—in profile and the Ethiopians in full face. Interestingly, however, the Indian soldiers, though fighting with the British colonial army, are also depicted in full face. This work was commissioned by the donor.

*Justice of the Emperor Theodore (Tewodros)*. This painting depicts the range of brutal punishments leveled by Theodore against the populace for committing crimes and transgressions. White clothing differentiates ordinary people from nobility. On the right, a court case is being heard, with the Emperor, at center, surrounded by royal lions. Seated courtiers are to the left and right, and petitioners stand in the foreground.

All three of these paintings will complement Dr. Crummey's earlier donations to KAM in 2004, two paintings depicting the Battle of Adwa (2004-5-1, 2004-6-2). Together, these works by Wende form a good sample of this genre of painting from a known hand. Individually, they each tell important stories from Ethiopian history and are valuable visual documents that can be used in art/African history classes for their narrative and iconographic content.

Fair market value: (Rough estimations based on images viewed by experts Raymond Silverman and Elisabeth Biasio. Appraisal from donor forthcoming.)

#### References:

Personal communication (email correspondence): Elisabeth Biasio and Raymond Silverman, October 2009.

Elisabeth Biasio, 2009. "Contemporary Ethiopian Painting in a Traditional Style: From Church-Based to Tourist Art." *African Arts*, 42(1):14–25. Spring.

Girma Kidane (1989). "Four Traditional Ethiopian Painters and their Life Histories." *Proceedings of the First International Conference on the History of Ethiopian Art*. R. Pankhurst. London, The Pindar Press: 72–77.

Neal Sobania and Raymond Silverman, 2009. "Icons of Devotion/Icons of Trade: Creativity and Entrepreneurship in Contemporary 'Traditional' Ethiopian Painting." *African Arts*, 42(1):26–37. Spring. Raymond Silverman, ed. 1999. *Ethiopia: Traditions of Creativity*. East Lansing, MI: Michigan State University in association with University of Washington Press.

#### g) Christian Hill Donation

Christian Hill (American)

*Stars Crosses and Stripes*, 2006

Offset print #166/500

24 x 36 inches

Gift of the artist

(Was in *Out of Sequence: Underrepresented Voices In American Comics* Exhibition)

Christian Hill received his BA in Art History from University of Missouri, Columbia and his MA in Illustration from California State University, Fullerton. He has worked as an illustrator and art designer for many years. He's championed the study of the graphic novel, especially for younger readers and is a pioneer of "gallery comics." This new genre of comics is designed for a wall rather than for a book's pages. As such, the narrative structure and images take on a slightly different format: limited by the open wall surface, the artist uses only a few key images with more text in order to illustrate the story.

In the work *Stars Crosses and Stripes*, Hill dissociates from the playful and humorous approach of comics and presents instead a humorless exploration of memory, war, and tragedy. Using graphic novel tropes such as text cells and fragmented narratives juxtaposed with popular iconography, Hill reflects on the tragic drama of war. *Stars Crosses and Stripes*, portrays the flag as both commemorative icon and nation building symbol, it received attention in *Entertainment Weekly* as part of exhibitions at The New York Society of Illustrators and the Laguna Art Museum. Recently it was included in the Krannert Art Museum exhibition *Out of Sequence: Underrepresented Voices in American Comics*. It comes to us as a gift from the artist and

supports the museum's objective to acquire works from exhibitions developed inhouse.

#### h) Rosenberg Estate

The committee was informed that KAM had been presented with a large number of works for acquisition consideration from the Rosenberg Estate. The Estate stipulated that KAM could sell any works it desired. Sales were conducted by Leslie Hindman Auctioneers in Chicago. An acquisitions fund was set up with credit for future purchases given to the Rosenbergs. The following works were recommended to and accepted by the committee for KAM's collection:

Francisco Goya (Spanish, 1746–1828) image on top  
Un torero monté sur les épaules d'un chulo lanceado un taureau (from  
Tauromaquia), 1815  
Etching and aquatint  
4 3/4 x 6 inches (plate mark)

Francisco Goya (Spanish, 1746–1828) image on bottom  
Dos grupos de picadors arrollados de seguida por un solo toro (from Tauromaquia), 1815 - 16  
Etching and aquatint  
4 3/4 x 6 inches (plate mark)

Felipe Saul Peña (Mexican, b. 1932) Georges Braques (after) (French,  
1882–1963)  
Untitled, 20th century *Grenade et pipe*, 1957 (original 1932)  
Drawing Lithograph on Richard de Bas  
11 x 8 inches Edition 208/300  
7 x 12 1/2 inches (image)

These works on paper by Francisco Goya and after Georges Braques bolster KAM's current holdings of modern artists' works (three Braques lithographs and an etching by Goya). They also help serve KAM's educational mission by allowing researchers and students access to artists of significant art historical prominence.

Yoshitaka Nakao (Japanese, b. 1911) Hodaka Yoshida (Japanese, 1926–1995)  
*Magic*, 1957 Untitled, 1959  
Woodcut Woodcut  
Edition 3/50 Edition 5/50  
17 1/2 x 13 inches (image) 16 1/2 x 22 inches

Although he graduated from higher primary school and studied under the established printmaker Azechi Umetarō, Yoshitaka Nakao's printmaking techniques were largely self-taught. He would become part of the mid-twentieth century Japanese art movement *sōsaku hanga*, literally meaning "creative print." Artists working within this tradition sought to maintain creative freedom in all printmaking aspects, moving away from the collaborative effort of *ukiyo-e* printmaking where a draftsman, a carver, and a printer all worked together on a single print. In his own work, Nakao used cement-blocks to print images until 1955. He later

returned to the traditional woodblock technique, but he never stopped using cement paste in his process. Nakao's prints are often highly abstracted figures in sharp geometric shapes or, as in *Magic*, isolated objects floating within a single colored background.

Hodaka Yoshida, born in Tokyo, traveled to North America, Europe, the Middle East, and India in the mid-1950s after dropping out of college in 1949. These travel experiences heavily influenced his prints, along with the *sōsaku hanga* art movement in which he would eventually become involved. In this brightly colored work from 1959, sharply accentuated geometric shapes are clustered in the center and explode outwards in a background of grayish-blue. This highly expressive and volatile composition differs greatly from Yoshida's other prints, which incorporate ancient cultural forms in static arrangements. KAM already has in its collection woodcuts from Yoshida (*Ancient People*, 1956) and Nakao (*Woman*, 1957). *Magic* and Yoshida's untitled print would strengthen KAM's significant collection of *sōsaku hanga* Japanese prints.

Melchor Peredo (Mexican, b. 1927)

*Mi Studio*, 20th century

Oil on canvas

18 1/4 x 30 3/4 inches

Melchor Peredo studied painting and sculpture under Santos Balmori at the Escuela Esmeralda in Mexico, and it was there that he came into contact with Diego Rivera. This meeting, along with studying the works of other Mexican muralists, would heavily influence Peredo's method and stylistic techniques. In *Mi Studio*, that influence is evidenced by Peredo's use of undulating lines, heavy black outlines, and the artist's careful use of shading. Although this painting is rather small, Peredo would become known for his large murals throughout Mexico, which he continues to paint today. Along with a Peredo figure drawing already in KAM's collection, *Mi Studio* would supplement not only the museum's strong modern collection but also the growing number of works by modern Mexican artists.

Claude Bentley (American, 1915–1990)

Untitled, 1958

Ink on paper

22 x 30 inches

Born in New York City, Claude Bentley studied art at Northwestern University and the School of the Art Institute in Chicago before going on military tour in North Africa and France between 1941–45. Bentley's subsequent exposure to various African cultures became an important influence on his artistic production. While earlier works incorporated geometric shapes and simple, bold color with surrealist and abstract tendencies, this more mature drawing presents an abstract composition with painterly and linear elements, qualities characteristic of the Abstract Expressionist style. This later work by Bentley will complement not only an earlier painting from 1948 that KAM already holds in its collection, but it will also enhance the museum's substantial collection of mid-twentieth century American works.

Ruth Migdal (American, b. 1932)

*Dana's Zebra Revisited*, 1962

Oil on wood

48 x 38 inches

Chicago-based artist Ruth Migdal received her BFA from the School of the Art Institute in 1954 and graduated with an MFA in painting from the University of Illinois at Urbana-Champaign in 1958. Although trained as a painter, she became a sculptor who worked primarily in clay from 1971 to 1990 and then later in bronze. In her sculptures, Migdal explores the complexities of the human torso, particularly that of the female form.

In *Dana's Zebra Revisited*, Migdal appears to be working within the tradition of the late abstract expressionists, with blocks of color encompassing the canvas with expressive brushwork. This painting would work well with and support KAM's collection of mid-century American painting, as well as be a welcome addition of a female artist representative of that period. This work would additionally add to KAM's holdings of U of I alumni.

#### COMMITTEE MEETING April 7, 2010:

An acquisitions committee meeting was set for April 7, 2010. When the meeting was scheduled, a quorum existed. Right before the meeting date, however, the quorum disappeared. Due to the busy schedules of all members it was decided to canvas members and ask for their responses to the agenda.

The following members indicated their support of all items:

Jane Block (Ricker)  
Jonathan Fineberg (Art and Design)  
Robert Graves (FAA)  
Kathleen Harleman (Krannert Art Museum)  
Kathleen Jones (Krannert Art Museum)  
Tumelo Mosaka (Krannert Art Museum)  
Allyson Purpura (Krannert Art Museum)  
Carmen Ripolles (Krannert Art Museum)  
Dana Rush (Art and Design)  
David Weightman (Art and Design)  
Terri Weissman (Art and Design)

According to KAM's Acquisition Committee Policy this constitutes support for the following actions:

1. The minutes of the October 29, 2009 meeting were approved.
2. The following purchases were approved:
  - a. Ceramic Vessel by Magdalena Odundo

Magdalene Odundo, b. Kenya, 1950  
*Untitled*, 2009  
Red clay, multi-fired  
45 cm  
Signed and dated under base  
Purchase Richard M. and Rosann Gelvin Noel Krannert

Magdalene Odundo is a ceramic artist of international renown. Born in Kenya in 1950, she moved to England in 1971 to train, initially, in graphic art, but later turned to clay. She returned to Africa in 1974-1975, visiting Nigeria and then Kenya, to study the ways women make pottery using traditions of hand-building and firing that are thousands of years old. She also traveled to New Mexico and observed the women of San Ildefonso making their distinctive blackware vessels. Odundo returned to the London area where she still lives to complete a Masters degree at the Royal College of Art.

Odundo's ceramic vessels are rooted in both African and European modernist forms, and are informed by her deep study of the world's ceramic history. She regards her pieces as non-utilitarian containers that are highly gestural and kinetic. She describes their elegant shapes as evoking "the unfurling of a plant, the fall of a Victorian sleeve, the posture of women gossiping, or the fleeting pose of a dancer (Marla Berns, *Ceramic Gestures: New Vessels by Magdalene Odundo*, Santa Barbara: University Art Museum, University of California, 1995). Odundo deliberately blurs the boundaries between the abstract and the figural, making subtle references to the human form, hairstyles, or to the body adorned. Of the work proposed for acquisition she states, "This form is one I continue to engage with; perhaps because of its anthropomorphic stance and gesture, its relationship to containment, and its showiness." Her works are all hand-coiled, scraped smooth with a piece of gourd, coated with slips, and burnished to a lustrous surface, usually with a polished stone. She often works on several vessels at once. Color is dependent upon the firing technique. The black vessels, such as the one proposed for acquisition, are stuffed with combustibles (wood chips and shavings) and undergo multiple reduction firings. Though Odundo shapes her vessels with exquisite, technical precision, she delights in the "alchemy that occurs in firing," which transforms the "severe, static orange into so many unpredictable shades of black."

Odundo's work resists category—they are containers that remain empty; they are contemporary works that draw on centuries old techniques; they are inert, yet dynamic in form. As such, her vessel is an excellent tool for teaching not only about the history and practice of ceramic arts, but also for interrogating the arbitrary distinction between "art" and "craft." Odundo's resume (see attached) amply demonstrates her exceptional stature as an artist whose work has been collected and exhibited by leading museums around the world. Her numerous residencies, workshops, and recent appointment as an Officer of the Order of the British Empire in the Queen's Honor's List for Services to the Arts testifies to her ongoing dedication to arts education both at home and abroad.

Price Offered to KAM at 10% discount

Amount to come from the Richard M. and Rosann Gelvin Noel Krannert Art Museum Fund (approved enthusiastically by the Noels)

**b. *Atlas Procession I* by William Kentridge**

William Kentridge, b. 1955, South Africa

*Atlas Procession I*, 2000

Etching, aquatint, drypoint from one copper plate,

letterpress, and hand painting on Vélín d'Arches Blanc 300 gsm paper

Edition of 40

62 x 42 ½ inches

Internationally acclaimed for his animated, stop-action films and the ethereal charcoal drawings upon which they are based, Kentridge's prints, sculptures, projections and collaborative theatre productions reflect his exquisite skills not only as draftsman, but also as storyteller, artistic director, and social critic. He earned a B.A. in politics and African studies in 1976 from the University of the Witwatersrand in Johannesburg, studied fine art at the Johannesburg Art Foundation from 1976-78, and studied mime and theatre at L'Ecole Jacques LeCoq in Paris from 1981-82. Much of his work constitutes an oblique and deeply imaginative commentary on the social and psychic devastation wrought by apartheid, and its reckoning in the post-apartheid years. Often satirical and inspired by his creative distrust of claims to certainty, Kentridge's work is at once probing and full of wonder, and has been enjoyed by audiences all over the world. As visual artist, dramatist, and public intellectual, William Kentridge has become one of the leading creative minds of our time.

In recent years, Kentridge has had major exhibitions at the San Francisco Museum of Modern Art (2009); Philadelphia Museum of Art (2008); Moderna Museet, Stockholm, (2007); and Metropolitan Museum of Art, New York (2004), among others. He has also participated in Prospect 1 New Orleans (2008); the Sydney Biennale (1996, 2008); and Documenta (1997, 2002). His opera and theater works, often produced in collaboration with Handspring Puppet Company, have appeared at Brooklyn Academy of Music (2007); Standard Bank National Arts Festival, Grahamstown, South Africa (1992, 1996, 1998); and Festival d'Avignon, France (1995, 1996). His production of Dmitri Shostakovich's opera, *The Nose*, will premiere at the Metropolitan Opera, New York, in conjunction with a retrospective organized by the San Francisco Museum of Modern Art and Museum of Modern Art, New York (2010). His works have been collected by major museums all over the world.

Kentridge has long been intrigued with technologies of sight—maps, scopes, single-point perspective—and the realities they are purported to represent. *Atlas Procession I* emerged from an earlier study in which he projected a procession of figures onto the domed ceiling of the city hall in Amsterdam. “In doing the print,” Kentridge recalls, “I was thinking about projections as a way of seeing the world, a contemporary and ephemeral vision equivalent to the view of the world encoded in fresco painting in past centuries... The figures on the inside of the dome represent [my] response to thinking about the curvature of the horizon, which in the conventions of photography and painting we see as flattened, making anamorphic distortions of the world to fit a rectangular grid.” Unlike the triumphant processions of classical friezes, in this ragtag assembly of figures—studies for sculptures Kentridge later cast in bronze—“there is a sense of not being grounded... Some are celebratory, [while] others are more like refugees fleeing... People fleeing Rwanda, people in central Europe, people leaving Mozambique: populations on the move...”

To produce *Atlas Procession IO*, Kentridge worked on a large copper plate, using the traditional intaglio processes of etching, aquatint and drypoint. A letterpress plate then added a map from an atlas into the large circle. This is a section of a map found by the artist in an old atlas of the islands between Greece and Turkey. The map areas were scanned and enlarged using computer technology to produce the heavy duty nylon polymer plate that was shipped to the 107 Workshop in Wiltshire, England, where Kentridge made the print. The artist then added extensive brush strokes of different gray watercolors to the areas around the circle and into the margins, fully working the print to the edges of the paper.

With Frame.

David Krut Projects, New York and Johannesburg

Amount to be paid from the Marvin and Adele Rosenberg Acquisition Fund

### **3. APPROVAL OF PROPOSED GIFTS**

The following gifts were approved:

**a) Graphite drawing by William Littlefield**

William Horace Littlefield, United States (1902 – 1969)

*Two Figures (F. Fitzgerald)*, 1937

Graphite on paper, 18" x 24"

Gift of William McPherrin and Keith Robinson

William Littlefield was born in Roxbury, Massachusetts in 1902 and dies in 1969 in Falmouth, Massachusetts. He took art classes at the Fogg Art Museum and graduated from Harvard with an A.B. in 1923. Littlefield began his career as a fairly traditional artist, painting landscapes and figurative works that incorporated themes from Greek and Roman mythology and had strong realistic approaches. After serving in World War II as a private, his work became more abstract.

Littlefield was active in arts communities on Cape Cod, Massachusetts and in New York City. He became part of the world of American Abstract Expressionism, co-founding The Club, a New York arts organization that played a major role in the development of Abstract Expressionism. He promoted his ideas about this movement in a weekly art criticism column, "Art Corner," for the *Falmouth Enterprise*. He also co-founded the Cape Cod Art Association and exhibited often at the Provincetown Art Association Museum. During his lifetime, Littlefield created over 3,000 paintings, collages, watercolors, drawings, and prints.

(Information largely taken from the review "An AbEx Mover and Shaker: A William H. Littlefield Exhibit at PAAM" by Kahrin Deines, 14 July, 2006.)

**b) Possible donation of photographs by Harold Edgerton**

KAM was invited to apply for a gift of photographs by Harold Edgerton from the Harold and Esther Edgerton Family Foundation. Our application was submitted in mid-February 2010 and we are waiting to learn the results. We are not sure which photographs would be included in the donation, but two of Edgerton's most iconic images are included below:

Harold Edgerton, American (1903 – 1990)

*Shooting the Apple*, 1964

Dye print

20" x 24"

Harold Edgerton, American (1903 – 1990)

*Milk Drop Coronet*, 1957

C-type print

45 x 34.5 cm

Harold Eugene "Doc" Edgerton was a professor of electrical engineering at the Massachusetts Institute of Technology and inventor of the strobe light (a fast-blinking electronic light that seemed to make objects stand still) and electronic flash. He devoted his career to recording what the unaided eye cannot see. His photographs illustrate moments such as: a bullet exploding through an apple; a coronet formed by the splash of a milk drop; and a football dented by the contact of Wes Fesler's booted foot. These images have become classics of modern art and science. Edgerton's *Milk Drop Coronet* photo was featured in the Museum of

Modern Art's first photography exhibition.

c) Prints from Joseph Harris

George Elbert Burr, American (1859 – 1939)

*Storm in the Painted Desert, Arizona*

Drypoint

6" x 4 ½," signed in print and in margin

Gift of Joseph Harris

George Elbert Burr was an American printmaker and painter who was best known for his etchings and drypoints of the desert and mountain regions of the American West. Burr was born in Monroe Falls, Ohio. His only formal artistic training was one winter of study at the Art Institute of Chicago. He enjoyed early commercial success as a commercial artist, providing illustrations for *Harper's*, *Scribner's Magazine*, *Frank Leslie's Weekly*, and *The Cosmopolitan*. In 1892, he began a four-year project illustrating a catalog of Heber R. Bishop's collection of jade antiquities for the Metropolitan Museum of Art. This project paid well enough for Burr and his wife to take an extended tour to Europe. Over the course of five years, Burr created sketches and watercolors that would be the source material for his copperplate etchings of European scenes. A few years after his return to the United States, Burr moved to Denver for his health. It was there that Burr began to focus on the landscape that would characterize his most well-known work.

Burr is considered to be one of the finest of the early 20<sup>th</sup>-century American etchers. His prints are in a number of prominent collections including the Smithsonian American Art Museum, the British Museum, Victoria and Albert Museum, New York Public Library, and Harvard University Art Museums. This print is #258 in Louise Combes Seeber, *George Elbert Burr, 1859 -1939, catalogue raisonné and guide to the etched works with biographical and critical notes*. Flagstaff, Arizona: Northland Press, 1971.

[Text drawn heavily from Seeber's book and a Wikipedia entry on the artist]

Salvador Dalí, Spanish (1904 – 89)

Three prints from the suite *Surrealistic Flowers*, 1972:

Left print is *Lilies of Time* (*Lilium longiflorum vel tempus*, c.r. #540);

Middle print is *Rhinoceros Stock* (*Knipholia aphrodisiaca*, c.r. #537); and

Right print is *Cactus (with Crutches) Les Bequilles* (*Allium christophi pilique pubescente*), c.r. #543

Drypoint on heliogravure

Published by Ed. Graphique Internationales; Atelier Rigal (intaglio)/Draeger (heliogravure)

Executed after gouaches and amplified in drypoint by Dalí

Editioned EA, signed in pencil lower right

Image 21 ¼" x 14 ½"; full sheet 25 ½" x 19 ¼"

Gift of Joseph Harris

KAM has a significant collection of works by Salvador Dalí, the Spanish painter, sculptor, graphic artist, designer, filmmaker, and writer. Our collection includes: eight works on paper (wood engravings, etchings, and lithographs) and 13 bronze sculptures.

These three works are from the Surrealistic Flowers suite that consists of 15 lithographs with an original engraving. The suite was published in 1972 by Editions Graphiques Internationales. The total tirage is 350 plus 25 EA. The EA works were loose as issued. They have a printed copyright notice on the back "Salvador Dalí – Editions Graphiques Internationales."

Regarding the significance of the designation “EA”....

Following creation, the artist signs and numbers each of his art prints. This stage enables the artist to verify the quality of his work and to ensure the genuine exclusiveness of each print.

While many art prints are distributed worldwide to museums or galleries, a few prints or engravings are reserved for the artist himself (artist’s proofs AP) and are recognizable by a number system different from the rest of the edition (EA, AP or HC), or they are not numbered at all which makes the art piece even more collectable.