

COLLEGE OF FINE AND APPLIED ARTS ANNUAL MEETING
5:00P.M.; TUESDAY, APRIL 5, 2011
TEMPLE BUELL ARCHITECTURE GALLERY, ARCHITECTURE BUILDING

AGENDA

1. Welcome: Robert Graves, Dean
2. Approval of April 5, 2010 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. Unit Reports
6. Academic Professional Award for Excellence and Faculty Awards for Excellence (ATTACHMENT C)
7. College Summary Data (Available on FAA Web site 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)
8. Other Business and Open Discussion
9. Adjournment

Please join your colleagues for refreshments and conversation after the meeting in the Temple Buell Architecture Gallery, Architecture Building

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

1. Welcome: Robert Graves, Dean

Dean Robert Graves described the difficulties that the College faced in AY 2009-2010. Even during the past five years, when the economy was in better shape than it is now, it had become increasingly clear that the College did not have funds or personnel sufficient to accomplish comfortably all the activities it currently undertakes. In view of these challenges, the College leadership began a process of re-examination in an effort to find economies of scale, explore new collaborations, and spur creative thinking and cooperation. The goal is to see what responsible and desirable choices the College can make that will lead to a more comfortable and sustainable future. Although these challenges are real, so is the College's ability to chart its own course. Dean Graves hopes that the faculty and staff would resolve to move forward together, to disregard the things that can't be controlled, and to succeed by deploying the creativity of our faculty and staff.

2. Approval of April 1, 2009 draft Annual Meeting Minutes

The April 1, 2009 Minutes of the Annual Meeting of the College of Fine and Applied Arts were approved.

3. Administrative Reports

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

The statistics for the current FY10 budget are as follows:

The College began this fiscal year with a recurring budget of 31.5 million dollars of which 29.4 million, or 93%, are budgeted in the salary category.

During the budget process last August we received funds for 4 Target of Opportunity hires and 1 dual-career couple hire. We did not receive an allocation for salary increases.

We also faced a budget reduction of \$432,000, or 1.7%.

Due to a modest increase in revenue, we were able to fund our utility account of \$161,000, which was previously a deficit account.

For the second year, campus provided us with \$132,000, and the College contributed an additional \$60,000 for Humanities/Arts Scholarship Support (HASS) funds so that tenured and tenure-track faculty, without other funding, received \$1,000 a year of discretionary research funding.

There is great uncertainty regarding the state's action on the University's budget for FY11, and the state has not kept up with our bills for the majority of FY10. Considering the state's poor financial condition,

the Campus most recently projected an 8% reduction to FAA's budget, which is 2.45 million. This will return our College budget to FY07 levels.

b. Michael 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, and certify degree requirements.

Enrollment Management. Steady and predictable enrollment remains a challenge. The College's undergraduate student enrollment at the Spring 2010 10-day census was 210 below target.

Recruiting. FAA UAA College level recruiting efforts this year included participation at every campus-based high school recruiting event sponsored by the Office of Admissions (total 25 events) as well as two off-campus events (National Scholars Day, and President's Award program). In addition, outreach visits to three Chicago suburban community colleges to meet with potential transfer students, and discuss transfer agreements. UAA assisted in the annual visit of the ACE Mentors program (Chicago Public School students interested in careers in Architecture, Landscape Architecture and Urban Planning). Elen Deming and Landscape Architecture served as host for this year's event.

Admissions. In Fall 2009, FAA failed to enroll our student target with 361. The Office of Admissions reduced our freshman target to 400 (but has subsequently raised it to 410) from 440. The College received 1,381 applications for Fall 2010 admission. This is slightly up from the Spring 2009 number of 1,376 and remains significantly below our historical average of 1,700.

FAA admitted 867 students, 47 above our target of 820. However, our current yields are significantly below, while this is similar to other colleges across the University, it represents an acceleration of the declining enrollments in FAA: 182 students have accepted the FAA offer of admission; this number is down from 239 at this time last year, and 309 the year before. The total number of students from under-represented populations did not increase and, based on admission numbers, the percentage of under-represented students entering with the Fall 2010 class will continue to drop.

The addition of Sam Smith as Coordinator for Recruitment and Retention is a positive step. Mr. Smith was active in Admissions activities from the start of the Fall 2009 term. He has established a good relationship with the College of Engineering's Chicago Public Schools (CPS) liaison in Chicago, and has been successful in bringing high school groups from under-represented populations to campus (notably the Mosaic Youth Theatre of Detroit and Powerhouse High School.)

We established a college-level committee CAST (Committee for the Admission of Student Talent) similar to the university-level CASA (Committee for the Admission of Student Athletes). This Committee has been a sub-set of the Advising Council and serves in assisting with decisions on highly talented applicants with low academic profiles, as well as establishing goals for "Fresh stARTs". The committee also reviews departmental appeals for the admission of highly talented students with marginal academic preparation. To date, the committee has concurred with the majority of the decisions made by the Office of Admissions. The work of the committee has resulted in the reversal of seven deny decisions. Five additional deny decisions have been challenged by the units, and will be reviewed in the next two weeks.

Transfer student applications fell short of target.

Parkland Pathways. We were one of four colleges participating in Parkland Pathways. In Fall 2010 two students will successfully matriculate into the College of Fine and Applied Arts (one Music and one Urban Planning). For Fall 2010 we received only one academically admissible applicant to the Department of Theatre.

Bridge\Transition\Retention strategies. Once again, “Fresh stARTs” produced excellent results in the fall term and most of these students continue to make good progress in the spring.

Honors. In the 2009-2010 academic year, Undergraduate Academic Affairs continues work on a first year experience for honors students. Marian Stone has led the effort and done an outstanding job increasing the value of honors programming in the College. Most notably, opportunities to replace Honors Credit Learning Agreements (HCLA) with offerings that enrich the academic experience for Honors students, including mentoring, tutoring and service-based learning.

University 101. FAA addressed the requirement for a University 101 curriculum in the Fall term 2009 with a program in the first 5 weeks of the term that introduced 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 diverse environment; Increasing knowledge of academic community expectations and standards; and providing an overview of unit scholarship). The weekly lecture format followed by a discussion session led by a student leader/peer mentor did not meet 100% of our goals; however, the effort produced sufficient positive outcomes that we consider the pilot successful. Students found the discussion sessions valuable and appreciated the interaction with the student leaders/mentors. Our office also noted increased response to requests for mid-term advising meetings with UAA as well increased comfort with the “Dean’s office” among first year students. Although only anecdotal, there appears to be an increased awareness of the “FAA brand” and the notion of belonging to the college as well as a unit. Feedback from students, leaders and faculty are the basis for improvements and a shift to online delivery of the majority of lecture content in Fall 2010.

Looking ahead to 2010-2011. UAA remains committed to our “mission critical” functions. UAA does not anticipate starting new efforts, particularly in this environment of contracting resources but will focus on our “unfinished business.”

- Recruiting and admissions with an emphasis on diversity;
- Institutionalizing “Fresh stARTs”, Honors and “First Year” programming;
- Development.

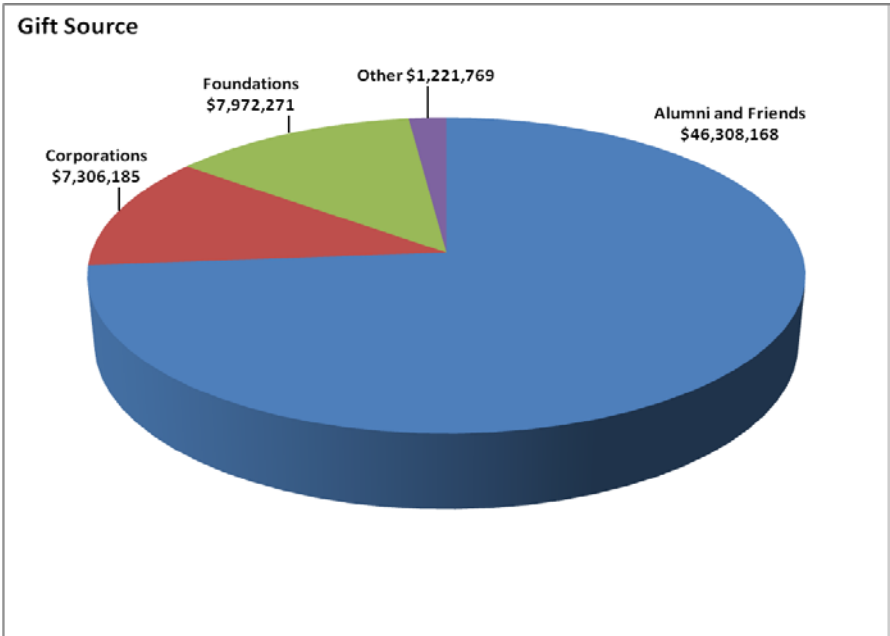
c. Roger Laramée (Assistant Dean for Advancement)

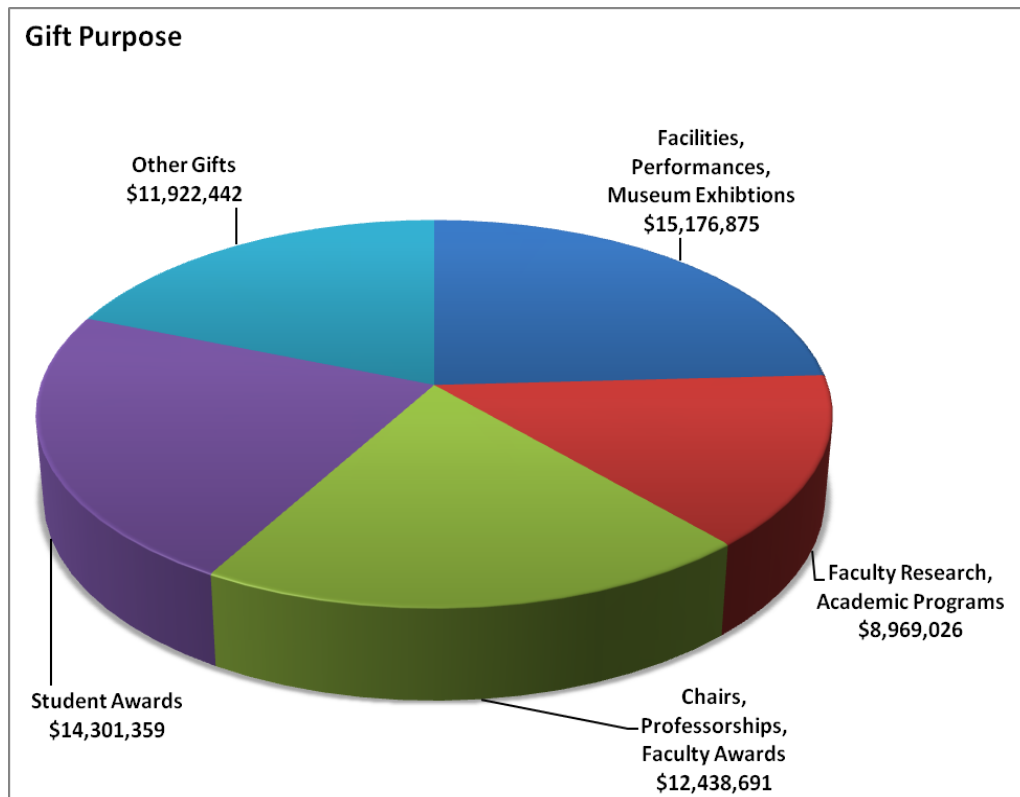
The primary measure for success in Advancement is the total amount of private gifts and pledges secured by the members of the Advancement staff. Due to the College’s loyal alumni and friends, this metric is one we can celebrate in FY10. During this fiscal year, significant progress has been made in achieving the College’s \$70 Million goal in the Brilliant Futures Campaign. This year’s gifts and pledges to the College and its units have allowed us to reach 90% of the campaign goal with more than \$62.8 Million committed since the campaign began.

With a little more than a year to go before the Brilliant Futures campaign ends in December 2011, the final 10% is within our reach. So until the end of calendar year 2011, I will continue to be watching the

bottom-line, reporting on our progress, and will have many generous donors to acknowledge when we reach our goal. Thanks to everyone providing support and participating in College Advancement.

The charts below indicate the total gifts and pledges secured for the College during the Brilliant Futures campaign. Gifts from alumni and friends account for 66.2% of all gifts committed while the total secured from corporations and foundations is 21.8%. These private gifts are designated to various programs throughout the College with the majority (21.7%) providing support for facilities, exhibitions, and performances while 20.4% directly supports students through scholarships, fellowships, and prizes. Total private support dedicated to faculty positions, awards, research and academic programs is \$21.4 Million or 30.6% of the total secured.





d. Mary Ellen O'Shaughnessey (Executive Assistant Dean)

Executive Assistant Dean O'Shaughnessey provided an update of the Recruitment Strategies Committee. The Dean had charged this committee with the following tasks:

- Review relevant data and interview those knowledgeable of our undergraduate recruitment process in order to better understand the strengths and limitations of our system;
- Identify the unique challenges each of the seven units face in recruiting undergraduate students;
- Understand the relationship between college recruitment efforts/process and the campus Office of Admissions and Records;
- Develop strategic goals and actions that will positively impact the recruitment of undergraduate students to FAA;
- Identify specific ways the College can coordinate or enhance recruitment efforts of the units.

A representative of each academic unit sits on the committee. The committee had 3 meetings, one of which was attended by Greg Perry (Director, Visitors Center), affiliated with the Office of Admissions and Records. The committee expects to have recommendations to the Dean by July 2010.

e. James R. Anderson (Associate Dean)

As the Chief Information Officer for the College, Professor Anderson brought attention to changes that will have a positive impact on the College of Fine and Applied Arts in the coming years. Dean Graves has appointed several committees over the last three years that have been considering how various activities and services in the College might be improved and become more efficient. One area that has been looked at in some detail is the area of computer support, more broadly labeled information technology support. These examinations within the College occurred in parallel with the campus initiative IT@Illinois that has been seeking to reorganize IT across the campus.

IT support in the College has been handled by each unit. Each IT professional was responsible for all of the diverse aspects of IT hardware, software, networking, etc.; there has been little opportunity for specialization and efficiency. There has also been considerable variation in the level of support provided faculty, staff, and students across the nine units of the College.

In December, the Administrative Council discussed this issue and supported the reorganization of IT support to a College level unit. Dean Graves appointed Gary Bernstein, William Ryan, and David Akins to a task force and asked them to develop a plan for IT reorganization within the College that could begin to be implemented at the beginning of next year. When faculty return in the fall, they should expect to see these changes beginning.

The role of online education in the College has also been discussed this year. This has occurred within the context of IT reorganization, but also in terms of increasing the pedagogical resources available to existing courses and to developing new courses that can serve off-campus audiences. The College was excited by an offer from Faye Lesht, Office of Continuing Education (OCE), to assign OCE staff to work with the College of Fine and Applied Arts in online course development, and in generating new programs and course offerings for off-campus students. Lena Choe is Program Director for Distance Learning that OCE has assigned to work with the College in these efforts. Lena Choe has been with OCE since 2001, and has been involved with online course development, off-campus program coordination, and web technology management for distance learning. This will be an area where you will see activity next year.

Reports from Units

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

1. It is official that the green roof over the Link Gallery will be ready for plants in September when classes begin.
2. September 15, 2010 - a new a+d exhibition space, not yet named, will open in downtown Champaign.
3. Billie Theide (Professor) was selected as one of the campus awards for excellence in undergraduate teaching (faculty).

b. David Chasco (Director, School of Architecture)

1. School of Architecture Rated in Top 5 for Schools that Excel in Preparing Students for Practice. Architecturemagazine.com (Dec 2009 - The Education Issue, pg. 51).

Five Schools that excel in preparing students for practice are: California Polytechnic State University, San Luis Obispo; University of Cincinnati; Harvard University; University of Illinois, Urbana-Champaign; and the University of Virginia.

2. 2009 Solar Decathlon Celebration. A team of students from the University of Illinois won second place October 16, in the 2009 Solar Decathlon design competition sponsored by the U.S. Department of Energy.

3. Selected Faculty Awards:

- Kevin Erickson: Urban Shed International Design Competition - 1 of 3 finalists, "Urban Cloud." Tokyo 2010 Fashion Museum in Omotesando Street Competition - Honorable Mention: "Invisible Icon."
- Julie Larsen/Roger Hubeli: Swiss Competition - 6th Place: "Abgabe Arbon Hattrick."
- Jeffery Poss: Inducted into the College of Fellows of the American Institute of Architects (AIA), 2010.
- Thérèse Tierney: LA Redcar - AIA Honor Award in the 2009 AIA East Bay Unbuilt Design Awards.
- Erik Hemingway/Allison Warren: Inclusion in the Hong Kong & Shenzhen Bieniale for Urbanism and Architecture. Winner: "face[GUARD]" Hong Kong's BYOB (Bring Your Own Booth).
- Mark Taylor: Gable Home - Second Place: 2010 Solar Decathlon Competition.
- Scott Murray: Bowery House Prototype - Silver Medal: Association of Licensed Architects (ALA) 2009 National Awards.

4. Student Awards:

- Evan Thomas Anderson-Decina: 2009 Chicago Award - "Benn-Johnck Award" 1st Place.
- Robert Brainard: 2009 TCA/PCA International Student Design Competition - 1st Place.
- Brodie Bricker/Akira Hirosawa/Marc Rutzen: ACSA 2008-2009 Concrete Thinking for a Sustainable World, Student Design Competition - 1st Place.
- Chenxi Hu: ACSA 2008-2009 Preservation as Provocation: Re-thinking Kahn's Salk Institute, International Student Design Competition - Honorable Mention.

- Benjamin Loeffler: ACSA 2006-2007 Preservation as Provocation: Re-thinking Saarinen's Cranbrook Academy of Art, International Student Design Competition - Honorable Mention.
- Ralph Motto: 2008 TCA/PCA Student Design Competition - 2nd Place.
- Brian Pugh: 2008-2009 ACSA/AISC Steel Student Design Competition - 2nd Place.
- Kurtis Rottunda/Justin Wood: Dwell Magazine's "Parkitecture Design Competition" - 1 of 20 finalists.
- Brent Dirks/Sam Juna/Marchelle Gant/John Wieser: Walt Disney Imagination Competition 2010.

c. Jan Erkert (Head, Department of Dance)

The Department of Dance was immersed in re-imagining – re-thinking – re-framing in 2009-2010.

Astral Convertible Re-Imagined by Trisha Brown. Dance received an American Masterpiece Grant to re-imagine a masterwork by Trisha Brown, John Cage and Robert Rauschenberg. Associate Professor John Toenjes collaborated with IACAT, E-DREAM, and Krannert Center for the Performing Arts, Level 21, to create new technology for interactive sound, music, light and movement. This has created new relationships and numerous new projects including new software development, and gallery installations.

The Department of Dance hosted the American College Dance Festival Association, which has been traditionally a competition. Our faculty/students re-imagined this festival into a conference based on the theme of the creative process. One of the highlights was the inclusion of a keynote speaker—Stephen Sears from Landscape Architecture—who presented a beautiful choreographic rendering of Landscape Architecture. This re-imagined conference attracted some of the best schools from around the country.

- Tere O'Connor has been named a USA Fellow for 2009. There are only 50 artists chosen each year from all fields for this award.
- Cynthia Oliver and Philip Johnston published books.
- Rebecca Nettel-Fiol has a manuscript at the publisher.
- There were over 10 new dances choreographed this year.
- Tere O'Connor and Cynthia Oliver each choreographed evening length works, which were seen throughout the US.
- Jennifer Monson brought a graduate student with her to a festival in Costa Rica.
- Kirstie Simson brought four students with her to an improvisation workshop in Massachusetts.

We have two upcoming collaborative projects for AY 2010-2011:

USA Central – Exchange of resident artists from Columbia College Chicago and University of Minnesota. This exchange will celebrate artists who have chosen to make work in the Midwest – and maintain our important guest artist program.

Guest Artist partnership with the Krannert Art Museum (KAM). During the Spring, KAM will have a performance art venue in their gallery and have invited Nora Chipaumire, a dance artist from Zimbabwe. We invited filmmaker Alla Kovgan, who collaborated with Ms. Chipaumire to create the film Nora, which is about Nora's return to Zimbabwe.

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

In addition to a highly successful season of performances, Krannert Center highlights included major advances in the area of sustainability, most notable of which was the replacement of more than 700 conventional lighting instruments in the Center's lobby with state-of-the-art, energy-efficient, and fully programmable LED lighting instruments. This project will yield 60% energy savings and was made possible through special funding from the Student Sustainability Committee, with additional assistance from Facilities and Services.

Also of special note was a new major grant from the Andrew W. Mellon Foundation to sustain and advance Krannert Center's exemplary commitment to classical music presenting. Krannert Center received the \$1.9M grant in consortium with the University Musical Society at the University of Michigan and Cal Performances at the University of California, Berkeley. It is the second major grant the Center has received from the Mellon Foundation. The first supported the development and implementation of a new Discovery Course for freshmen entitled 'Art | Creativity | Diversity' -- a collaboration between Krannert Center and the Krannert Art Museum -- which successfully concluded year two of the three-year pilot project grant period.

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

In Fall 2009 we welcomed a new faculty member, Dr. Jinki Kim, who joins us from South Korea by way of Texas A&M, and the University of West Virginia.

As promised this time last year, we published the Windsor Road Charrette, (October 21-24, 2008) with help from the Vice Chancellor's Office for Public Engagement. We recently submitted it for a national award in communications—I'll report back on that next year!

The books were delivered about 18 hours before the major national conference for our field—American Society of Landscape Architects—together with a major reunion in Chicago. At the reunion, we also celebrated the achievements of our three emeritus professors: Bob Riley, Vince Bellafiore, and Terry Harkness.

Despite all the tensions and the economic uncertainty of the period we are in, I want to say how really impressed and grateful I am to the faculty of Landscape Architecture for their continued excellence, leadership, service, and hard work.

This Spring 2010, two of our five thematic design workshops are funded: interdisciplinary, international design workshops offered in Braj, India and Sao Tome, Africa. Another studio, the Round Barns project, is being conducted in collaboration with the School of Architecture.

Faculty have produced three new books this year, and two more are currently in production.

Besides her FAA honors Laura Lawson has won the Great Places Book Award from Environmental Design Research Association.

And, we couldn't be prouder of the fact that Dede Ruggles was named one of this year's University Scholars.

Besides being prolific authors, eight of our 12 faculty were on the Unofficial List of Teachers Rated as Excellent, which is evidence of our faculty's outstanding commitment to students.

f. Karl Kramer (Director, School of Music), represented by Joyce Griggs (Assistant Director of Enrollment Management/Public Engagement)

New Director of Bands, Dr. Robert Rumbelow inaugural concert was in February; great attendance and energy.

Professor Emeritus Bruno Nettle and Associate Professor Gabriel Solis edited a book on improvisation.

Associate Professor Gabriel Solis' book, *Monk's Music*, won Certificate of Merit from Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research.

Professor Ian Hobson released the first CDs in a 16-CD set including his performances of every piece of music written by Chopin, a first in recorded history.

Assistant Professor of Jazz Dana Hall was named one of ten Chicagoans of the Year by the Chicago Tribune.

Nathan Gunn, Professor of Voice, won his fourth Grammy Award, this one for Britten's *Billy Budd*.

Associate Professor Chester Alwes authored *Handel's Messiah: The Complete Solo Variants* (Dayton: Lorenz Publishing/Roger Dean Music, 2009). Professor Alwes' text, "A History of Western Choral Music" is in final production with Oxford University Press and he authored a chapter entitled "Choral Music in the Culture of Romanticism" for the forthcoming *Cambridge Companion to Choral Music*, ed. Andre de Quadros.

g. Brant Pope (Head, Department of Theatre)

In the Fall, Theatre hosted "Doctoral Training in the 21st Century." This conference brought the leaders of virtually every major PHD program in North America (and Europe) to campus to discuss the future of PHD programs in Theatre, Performance Art and Culture, and related doctoral degree tracks. This conference established Illinois (and Associate Professor Esther Kim Lee) as national leaders in shaping PHD training. This Spring, Theatre hosted "Writers of the African Diaspora" conference, this year focusing on African Women Writers. This gathering brought artists and scholars from six African nations and numerous American universities together for a celebration of African writing in theatre, music, and dance.

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

The Department of Urban and Regional Planning is pleased to announce the publication of Professor Robert Olshansky's book with co-author Laurie Johnson, *Clear as Mud: Planning for the Rebuilding of New Orleans*, published by APA Planners Press this spring. The book comes out just in time for the American Planning Association annual conference held in New Orleans April 10-13. Olshansky and Johnson will be doing a special session at the conference and holding a book signing.

The Department also learned that Professor Daniel Schneider's book, *A Contradictory Nature: Sewage Treatment and the Creation of the Industrial Ecosystem*, has been accepted for publication by MIT Press.

The Department will hold its first annual Capstone Reception on May 6th in downtown Champaign. Graduating Master of Urban Planning candidates will present posters of their capstone work. Invitees include members of the Illinois Chapter of the American Planning Association, alumni, local public officials, and faculty. One Main Development is a co-sponsor of the event, donating space for the reception in M2.

i. Kathleen Harleman (Director, Krannert Art Museum)

Two ways to move forward in the face of significant budget cuts:

First, Krannert Art Museum's major spring 2010 exhibition, *Stranger in Paradise: The Works of Reverend Howard Finster*, focused on a self-taught, outsider artist who produced close to 50,000 works during his lifetime. It will travel to six venues, including the Chicago Cultural Center and museums in Alabama, Florida, Tennessee, Ohio, and Georgia.

Traveling exhibitions generate revenue from the host institutions (in this case a total of close to \$100,000) and increase recognition for the artists, Krannert Art Museum (KAM), and the University of Illinois.

A second initiative is KAM's major spring 2011 project, called *OPENSTUDIO*, that will present a series of public programs in conjunction with short-term artist residencies intended to forge interdisciplinary learning and cultural exchange between students, faculty, the community, and visiting international artists. It will also showcase artists, dancers, musicians, actors, etc., from campus and the local community. Taking place in the museum's main exhibition gallery for over two months, this project will:

- Save money (compared to producing a major exhibition and catalogue);
- Celebrate the start of KAM's 50th anniversary; and
- Advance the legacy of the Festivals of the Arts that energized this campus from 1948-74.

4. Action Items

a. Nominations for Standing Committees Which Require FAA College Approval

1) Courses and Curricula; 2) Elections and Credentials; 3) Library.

Motion to accept approved.

5. College Faculty Awards for Excellence

Excellence in Teaching: Sara Hook, Associate Professor, Department of Dance.

Excellence in Research: Lynne Dearborn, Assistant Professor, School of Architecture.

Excellence in Service: Laura Lawson, Associate Professor, Department of Landscape Architecture.

6. College Summary Data (Available on FAA Web site)

Retirements: No specific information was received by the time of the annual meeting. Dean Graves did, however, report that a total of thirty-five faculty and staff had applied for the Voluntary Separation/Retirement Program and been accepted. The Dean noted that in each case the decisive criterion was “can we live without this position.”

7. Other Business and Open Discussion

None.

8. Adjournment

The meeting was adjourned at 6:00p.m.

Respectfully submitted,

Chester Alwes,
Associate Professor
School of Music

**NOMINATIONS FOR STANDING COMMITTEES
WHICH REQUIRE FAA COLLEGE APPROVAL
2011-2012**

COURSES AND CURRICULA

Paul Armstrong (Architecture)
Mary Edwards (Urban and Regional Planning)
Carol Emmerling-DiNovo (Landscape Architecture)
Joyce Griggs (Music)
Sara Hook (Dance)
Robert Ramirez (Theatre)
Edward Rath (Music)
Lisa Rosenthal (Art and Design) Fall 2011
Joseph Squier (Art and Design) Spring 2012
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

Stephen Cartwright (Art and Design)
Regina Garcia (Theatre and Dance)
Rebecca Ginsburg (Landscape Architecture)
Joy Malnar (Architecture)
Timothy McGovern (Music)
Faranak Miraftab (Urban and Regional Planning)

Manages 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

Anne Burkus-Chasson (Art and Design)
David Hays (Landscape Architecture)
Valleri Hohman (Theatre)
Bumsoo Lee (Urban and Regional Planning)
Cynthia Oliver (Dance)
Allyson Purpura (Krannert Art Museum)
Bridget Sweet (Music)
William Worn (Architecture)
Jane Block (Ricker) (ex officio)
Roger Laramee (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, 2011.**

2010-2011

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 ACADEMIC PROFESSIONAL AWARD FOR EXCELLENCE

Marlah Bonner-McDuffie, Director of Development, is a consummate advancement professional and one of the most productive academic professionals in FAA. Her success in fund-raising and in various new advancement endeavors has greatly benefited the School of Music and College. She has successfully cultivated numerous donors and this effort will pay dividends to the School for years to come.

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 (2010-2011) are:

COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARDS FOR TEACHING

Mary Edwards (Assistant Professor, Department of Urban and Regional Planning) is a beloved and influential teacher. Although her courses are some of the most difficult and rigorous in Urban and Regional Planning, she invariably appears on the list of excellent teachers, so much so that her appearance there is routine. In addition, she is one of the most dedicated mentors to both graduate and undergraduate students in the entire college.

and

Deana McDonagh (Associate Professor, School of Art and Design) is an outstanding teacher in industrial design. In addition to all the normal measures of teaching effectiveness, she has led the way in encouraging her students to design truly innovative products for people with disabilities. Her students work is regularly exhibited around campus and has won numerous prizes, the most prominent, a \$25,000 award to Stephen Diebold, winner of the 2009 Collegiate Inventors Competition Grand Prize.

COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARD FOR RESEARCH

David Deke Weaver (Assistant Professor, School of Art and Design) is a writer, performer, and media artist whose interdisciplinary research in performance and video has won brilliant notice across the country and around the world in such venues as Australia, Brazil, Canada, Russia, and throughout Europe. His multi-media project, *The Unreliable Bestiary*, has been widely praised for its beauty, depth, and human understanding.

COLLEGE OF FINE AND APPLIED ARTS FACULTY AWARD FOR SERVICE

Linda Lehovec (Associate Professor, Department of Dance) apart from her superior skills as a dancer, teacher, and choreographer, is the winner of the FAA faculty service award for her countless hours and efforts on behalf of the mission of the Department of Dance. In addition to numerous special projects, she earns this award because of her fine administrative skills, chairing the BFA dance program, and in serving as the prime undergraduate advisor.

ATTACHMENT D

**SABBATICAL REQUESTS
2011-2012**

SCHOOL OF ARCHITECTURE

Heather Minor, Assistant Professor
Scott Murray, Assistant Professor

Fall Semester 2011
Spring Semester 2012

SCHOOL OF ART AND DESIGN

Paul Duncum, Professor
Ryan Griffis, Assistant Professor
Deana McDonagh, Associate Professor
Alan Mette, Professor
David O'Brien, Associate Professor
Joseph Squier, Professor

Full Academic Year 2011-2012
Fall Semester 2011
Fall Semester 2011
Spring Semester 2012
Full Academic Year 2011-2012
Fall Semester 2011

SCHOOL OF MUSIC

Christina Bashford, Assistant Professor
Eduardo Diazmunoz, Professor
Charlotte Mattax Moersch, Professor
William Moersch, Associate Professor
Fred Stoltzfus, Professor
Sever Tipei, Professor

Spring Semester 2012
Spring Semester 2012
Fall Semester 2011
Fall Semester 2011
Spring Semester 2012
Spring Semester 2012

DEPARTMENT OF THEATRE

Robert G. Anderson, Associate Professor
Esther Kim Lee, Associate Professor

Spring Semester 2012
Fall Semester 2011

ATTACHMENT E

DEAN'S SPECIAL GRANT AWARDS

FALL 2010

17 FAA Special Grant Awards distributed to Academic Professionals and non-tenure-track academic staff totaling: \$6,175.

SPRING 2011

9 FAA Special Grant Awards distributed to Academic Professionals and non-tenure-track academic staff totaling: \$3,982.

TOTAL given in 2010-2011

26 FAA Special Grant Awards distributed in 2010-2011 totaling: \$10,157.

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 2010

13 FAA Creative Research Awards distributed totaling: \$72,735.

SPRING 2011

16 FAA Creative Research Awards distributed totaling: \$60,000.

TOTAL given in 2010-2011

29 FAA Creative Research Awards distributed in 2010-2011 totaling: \$132,735.

The Creative Research Award Committee was chaired by Associate Professor Esther Kim Lee.

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
2010-2011**

UNIVERSITY HONORS (BRONZE TABLET) SPRING 2011

School of Architecture	3
School of Art and Design	2
Department of Landscape Architecture	1
School of Music	6
<u>Department of Theatre</u>	<u>2</u>
TOTAL	14

TALENTED STUDENT AWARDS 2010-2011

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 2010-2011 there were 2,639 students enrolled:
1,799 undergraduate students and 840 graduate students

This compares with a total of 2,768 students in Academic Year 2009-2010:
1,893 undergraduate students and 875 graduate students

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

**KATE NEAL KINLEY MEMORIAL FELLOWSHIP
2011-2012**

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 AWARD OF \$18,000

Laetitia De Beck Spitzer (Music - Voice)

To continue vocal performance studies at Juilliard School, New York, NY, to pursue a Master's degree.

MAJOR AWARD OF \$18,000

Ju Ri Seo (Music - Composition)

To study both with Ivan Fedele and the Santa Cecilia (Music) Academy, Rome, Italy.

MAJOR AWARD OF \$8,000

Conor O'Shea (Landscape Architecture - Design Theory and Practice)

To continue studies at Harvard University Graduate School of Design, Cambridge, MA, to pursue a Master in Landscape Architecture degree.

ALTERNATE AWARD OF \$3,000

Kathryn Hargrave (Art and Design - New Media)

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

ALTERNATE AWARD OF \$3,000

Owen Kydd (Art and Design - Photography)

To continue studies at the University of California Los Angeles, Los Angeles, CA to pursue a Master of Fine Arts degree.

ALTERNATE AWARD OF \$3,000

Dolores O'Connor (Architecture - Design)

To continue studies at Columbia University, Manhattan, NY to pursue a Master of Architecture degree.

This year there were 153 applicants: 27 in Architecture, 39 in Art and Design, 4 in Dance, 2 in Landscape Architecture, 58 in Music, 15 in Theatre, and 8 in Urban and Regional Planning.

ATTACHMENT I

RETIREMENTS 2010-2011

FAA ADMINISTRATION

James Anderson Associate Dean and Professor

SCHOOL OF ART AND DESIGN

Elizabeth Delacruz Associate Professor
Jonathan Fineberg Professor
Jeryldene Wood Associate Professor
Kimiko Gunji Associate Professor and Director, Japan House

SCHOOL OF ARCHITECTURE

Mir Ali Professor
Paul Kruty Professor

SCHOOL OF MUSIC

Chester Alwes Associate Professor
Ian Hobson Professor
Ioan-Sherban Lupu Associate Professor
Scott Wyatt Professor

DEPARTMENT OF THEATRE

Kathy Perkins Professor

DEPARTMENT OF URBAN AND REGIONAL PLANNING

DECEASED

Andrew Isserman Professor passed away November 4, 2010

ATTACHMENT J

NOTABLE ACHIEVEMENTS 2010-2011

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

Krannert Art Museum's Finster Catalog was chosen as the Outstanding Achievement winner in the Covers/Jackets category of the HOW International Design Awards competition.

Also, the first issue of Krannert Art Museum and Kinkead Pavilion's newsletter, Krannert Art Museum News (Design: Studio Blue, Chicago), was selected as a winner in Print Magazine's 2010 Regional Design Annual Competition.

Solar Decathlon 2009 House layout in the book, SMALL EO HOUSES, of which Mark Taylor (Assistant Professor, School of Architecture) wrote the descriptive narrative. He was the Managing Architectural Co-Principal Investigator with the project.

FACULTY AND STAFF

Billie Theide (Professor, School of Art and Design) named the first James Avery Endowed Chair in FAA.

Anne D. Hedeman (Professor, School of Art and Design) received a Guggenheim Foundation Fellowship.

Joseph Butsch (Electrician, Krannert Center for the Performing Arts) received a 2011 Chancellor's Distinguished Staff Award.

Abbas Aminmansour (Professor, School of Architecture) received funding from the National Science Foundation for a project called "The Architecture and Engineering of Sustainable Buildings."

Robert Olshansky (Professor, Department of Urban and Regional Planning) received funding from the National Science Foundation for a project under his direction entitled "COLLABORATIVE RESEARCH: The Resilient Rural America: Drivers of speedy and high quality recovery following a disaster."

Rebecca Nettel-Fiol (Professor, Department of Dance) has co-written a new book DANCE AND THE ALEXANDER TECHNIQUE: EXPLORING THE MISSING LINK.

Ian Hobson (Professor) and Ioan Sherban Lupu (Associate Professor) both from the School of Music, work featured on a CD of violin and piano by H.W. Ernst was selected as the Editor's Choice in the April 2011 issue of Gramophone magazine.

Kevin Erickson (Assistant Professor, School of Architecture) received a William and Flora Hewlett International Research Travel Grant. Also, he received the Association of Collegiate Schools of Architecture 2010-2011 Faculty Design Honorable Mention for his project, "UrbanCloud."

Heather Hyde Minor (Associate Professor, School of Architecture) received a National Endowment for the Humanities Summer Stipend. Also, her book, THE CULTURE OF ARCHITECTURE IN ENLIGHTENMENT ROME, received the 2010 Helen and Howard R. Marraro Prize from the American Historical Association and the Society of Italian Historical Studies. And, she was named a Samuel H. Kress Fellow in the Literature of Art at the Sterling and Francine Clark Art Institute.

Elizabeth Delacruz (Professor, School of Art and Design) received a 2011 Edwin Ziegfeld Award from the U.S. Society for Education through Art.

Jeffery Poss (Professor, School of Architecture) received the AIA (American Institute of Architects) National Small Projects Award for his project, Meditation Hut III "Victor."

Melissa Pokorny (Associate Professor, School of Art and Design) received an Efroymsen Contemporary Art Fellowship.

John Senseney (Assistant Professor, School of Architecture) was awarded a National Endowment for the Humanities Advanced Fellowship for Research in Turkey, administered by the American Research Institute in Turkey.

Roger Hubeli (Assistant Professor) and Julie Larsen (Assistant Professor) both from the School of Architecture, and Gale Fulton (Assistant Professor, Department of Landscape Architecture) received a third place award in the 10up Competition sponsored by the Young Architecture Forum in Atlanta, Georgia for their submission "(BIO) MASS PRODUCTION."

Roger Hubeli (Assistant Professor) and Julie Larsen (Assistant Professor) both from the School of Architecture received a MacDowell Colony Fellowship at the MacDowell Colony in Peterborough, NH.

Kathy Perkins (Professor, Department of Theatre) received a Black Theatre Alliance Award for Best Lighting Design for "Sweet Tea: Black Gay Men of the South."

Scott Murray (Assistant Professor, School of Architecture) received a Merit Award from the Association of Licensed Architects for the Tepper House renovation and addition.

Kathleen Jones (Research Curator, Krannert Art Museum) received a National Endowment for the Humanities grant for the project "Conservation Survey of Lee Wonsik Collection of East Asian Art."

Dana Hall (Associate Professor, School of Music) was named artistic director of the Chicago Jazz Ensemble.

Stewart Hicks (Assistant Professor) and Allison Newmeyer (Visiting Lecturer) both from the School of Architecture won the "Life at the Speed of Rail" competition hosted by the Van Alen Institute in New York.

Lee Waldrep (Assistant Director, School of Architecture) received a 2010 AIAS (American Institute of Architecture Students) Excellence in Architectural Education Award.

Ryan Griffis (Assistant Professor, School of Art and Design), Dianne Harris (Professor, Department of Landscape Architecture), and Areli Marina (Assistant Professor, School of Architecture) each received a Graham Foundation 2011 Grant.

Irene Small (Assistant Professor, School of Art and Design) received a 2010 grant from the Creative Capital/Warhol Foundation Arts Writers Grant Program for the book, HELIO OITICICA: FOLDING THE FRAME.

Gabriel Solis (Associate Professor, School of Music) received Honorable Mention from the Illinois Program for Research in the Humanities.

ALUMNI

Joseph Tomasso (Saxophonist, School of Music) won the 2011 9th International Music Competition Premio "Citta di Padova," and won the 9th International Edition of "Premio Virtuoso" Competition - both competitions are sponsored by the AGIMUS Association of Young Musicians of Italy and were held in Italy Summer 2011. He was the winner of the Winds Division, winner of the Final Round, and also the winner of the Virtuoso Competition.

Noa Evens (Saxophonist, School of Music) won Third Prize in the 3rd Jean-Marie Londeix International Saxophone Competition held in Bangkok, Thailand.

Brett Tabolt (School of Art and Design) was selected by Print Magazine as one of the "20 to 30" to be selected as a group of new visual artists that could represent the future of design.

Bernhard (Bernie) Works (Department of Theatre) received the Joel E. Rubin Founder's Award at the United States Institute for Theatre Technology Conference.

Samuel Ero-Philips (School of Architecture) and Renata Sheppard (Department of Dance) each received a 2010-2011 Fulbright award from the Fulbright Program.

Jason Wheeler (School of Architecture) received the 2010-2013 Enterprise Rose Architectural Fellowship.

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

- Received the LEED Gold Certification for the Washington University Family Learning Center.
- Received the 2010 AIA (American Institute of Architects) Chicago Design Excellence Awards Distinguished Building Honor Award for Chicago Riverwalk.
- Received the 2010 Chicago Building Congress Merit Award Finalist Infrastructure Construction for Chicago Riverwalk.
- Received the 2010 AIA (American Institute of Architects) Illinois Frank Lloyd Wright Award Citation of Merit for the Oakton Community College Art, Science & Technology Pavilion.
- Received a Friends of Downtown 2010 Best New Open Space for the Chicago Main Branch Riverwalk.
- Received the 2010 Chicago Building Congress Merit Award Finalist for University of Chicago, 61st Drexel Parking/Office Building.
- Received the 2010 Friends of the Chicago River Blue Ribbon Awards: Green Ribbon Award, for Chicago Riverwalk.
- Received the 2010 Design Evanston Awards Architectural Design: Public Use, for Jewish Reconstructionist Congregation Synagogue.
- Received a LEED Gold Certification for the James Swenson Civil Engineering Building.
- Received 2009 Interior Architecture Honor Award from American Institute of Architects Chicago for Champaign Public Library.
- Received the 2009 Development of the Year Greater North Michigan Avenue Association, Best of 2009 Awards Project of the Year, Landscape/Urban Design Midwest Construction for Chicago Riverwalk.

STUDENTS

David Pileski (Undergraduate Student, Department of Urban and Regional Planning) was elected UIUC Student Body President.

Brodie Bricker and Matthew Zelensek (Graduate Students, School of Architecture) design project "re_Rooting Haiti" won the Agriculture Category in the Haiti Ideas Challenge. Their project will be exhibited at the Association of Collegiate Schools of Architecture (ACSA) Annual Meeting in Boston, Massachusetts; and at the American Institute of Architects' National Convention in Washington, DC.

Ben Westergaard and Ryan Marshal (Graduate Students, School of Architecture) won first place for "Urban Gallery & Spa" from the Chicago AIA (American Institute of Architects) Student Awards and will receive the Benn-Johnck Award.

Neal Cross and Michael Hines (Graduate Students, School of Architecture) won second place for "The Green Seam" from the Chicago AIA (American Institute of Architects) Student Awards.

Philip Pierick (Graduate Student, School of Music) made the Semi-finals in the 3rd Jean-Marie Londeix International Saxophone Competition held in Bangkok, Thailand. He also won the Vandoren Emerging Artist national saxophone solo competition. And, he won third place at the Music Teachers Association National Young Artists Solo Competition held in Milwaukee, Wisconsin. He also received a grant from the Frank Huntington Beebe Award Fund for Musicians.

Colby Fahrenbacher (Graduate Student, School of Music) received first place in the Tuba Artist Solo Competition at the Midwest Regional Tuba and Euphonium Conference hosted by Central Michigan University.

Vince Kenney (Graduate Student, School of Music) received second place in the Euphonium Artist Solo Competition at the Midwest Regional Tuba and Euphonium Conference hosted by Central Michigan University.

Joseph Arko (Undergraduate Student, School of Music) won the 2011 John D. and Fern Hodge Armstrong Competition for Outstanding Undergraduate Performance, bass-baritone.

Abigail Harmon (Graduate Student, Department of Landscape Architecture) won a Doctoral Dissertation Research Grant for 2010 from the U.S. Department of Housing and Urban Development (HUD).

Jae Eun Jenny Shin (Undergraduate Student, School of Music) was first runner-up for the 2011 John D. and Fern Hodge Armstrong Competition for Outstanding Undergraduate Performance, flute. And, she won the Illinois Flute Society Young Artist Competition.

Linden Wu (Undergraduate Student, School of Music) received third place at the Illinois Flute Society Young Artist Competition.

Timothy Graf (Undergraduate Student, School of Music) was second runner-up for the 2011 John D. and Fern Hodge Armstrong Competition for Outstanding Undergraduate Performance, clarinet.

Allison Reitz and Christina Tarn both (Undergraduate Students, School of Music) won the "World without Humanities" Student Video Contest from the Illinois Program for Research in the Humanities.

Paul Hartley and Holly Holmes both (Graduate Students, School of Music) each received a 2010-2011 Fulbright award from the Fulbright Program.

Bram Barth (Graduate Student, Department of Landscape Architecture) was celebrated at the American Society of Landscape Architects Conference on being named a University Olmsted Scholar.

Ryan Milstead (Graduate Student, School of Music) won first place in the Metropolitan Opera National Council Central Region finals in Evanston, IL.

Stephanie Gustafson (Undergraduate Student, School of Music) harp, won the Illinois State American String Teachers Association Solo Competition.

Michelle Boule (Undergraduate Student, Department of Dance) won a 2010 New York Dance and Performance Award (aka Bessie) for "channeling the essence of James Dean's character Cal in East of Eden."

Anna Hochhalter (Graduate Student, Department of Landscape Architecture) received an ACE (Arts, Culture, and Entertainment) Award from 40 North/88 West, Champaign, IL for her work in Arts Advocacy.

Marc Zyla (Graduate Student, School of Music) won the Principal Horn of Quad City Symphony in Davenport, Iowa.

Kathleen Winters (Graduate Student, School of Music) won the second flute position with the Duluth Symphony Orchestra.

FMC TECHNOLOGIES INC. AWARD OF EXCELLENCE SCHOLARSHIPS 2010-2011:

SCHOOL OF ARCHITECTURE

Aaron Laniosz

SCHOOL OF MUSIC

Noel Wan

DEPARTMENT OF URBAN AND REGIONAL PLANNING

Maximillian Mahalek

**UNIVERSITY OF ILLINOIS ALUMNI ASSOCIATION
SENIOR 100 HONORARY AWARD RECIPIENTS SPRING 2011:**

SCHOOL OF ARCHITECTURE

Colby Suter

SCHOOL OF ART AND DESIGN

Silvia Ines Gonzales

SCHOOL OF MUSIC

Tyler Schell

UNIVERSITY HONORS (BRONZE TABLET) SPRING 2011

SCHOOL OF ARCHITECTURE

Allison Cobble
Haley O'Brien
Caroline Vanacker

SCHOOL OF ART AND DESIGN

Tracey Morrison
Brandy Watts

DEPARTMENT OF LANDSCAPE ARCHITECTURE

Katherine Hoffman

SCHOOL OF MUSIC

Craig Bradley
Lindsay Eckhardt
John Kohfeld
Brian Krock
Scott Nimmer
Theresa Steiner

DEPARTMENT OF THEATRE

Jaclyn Holtzman
Alissa Norby

**JAMES SCHOLAR GRADUATION CORD HONORS SPRING 2011
(HAVE SUCCESSFULLY PARTICIPATED IN THE HONORS PROGRAM FOR SIX OR MORE
SEMESTERS)**

SCHOOL OF ARCHITECTURE

Allison Cobble
Alina Hsieh
Elizabeth Kivel
Sean Leider
Katherine McLean
Haley O'Brien
Jaclyn Rutter
Jeff Sandler
Colby Suter
Caroline Vanacker

SCHOOL OF ART AND DESIGN

Allison Cicero
Emily Denis
Adam Fabianski
Baozhen Li

DEPARTMENT OF LANDSCAPE ARCHITECTURE

Jennifer Czaja
Katherine Hoffman

SCHOOL OF MUSIC

John Kohfeld
Sara Lloyd
Marie Roth
Jacqueline Schiffer
Theresa Steiner

COMMITTEE REPORTS
2010-2011

EXECUTIVE COMMITTEE

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

Committee Members 2010-2011:

Chester Alwes (Music) (8/09 - 8/11)

Christina Bashford (Music) (8/10 - 8/12)

Vanessa Burgett (Krannert Center for the Performing Arts) (8/09 – 8/11) (Second Term)

Regina Garcia (Theatre) (8/09 - 8/11)

Christopher Grant (Krannert Art Museum) (8/10 - 8/12)

Gaines Hall (Architecture) (8/09 - 8/11)

Rebecca Nettle-Fiol (Dance) (8/10 – 8/12)

David O'Brien (Art and Design) (8/09 – 8/11)

Rob 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)

Amita Sinha (Landscape Architecture) (8/10 - 8/12)

Secretary: The position of Secretary for the FAA College Executive Committee meetings for 2010-2011 rotated among Committee members.

Vice-Chair: Gaines Hall (Professor, School of Architecture) was elected as Vice-Chair of the FAA College Executive Committee for 2010-2011. 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:

Scott Murray (Assistant Professor, School of Architecture) to serve for Paul Armstrong on the FAA College Courses and Curricula Committee for Spring 2011.

Melody Allison (ACES Librarian and liaison to Departments of Urban and Regional Planning and Landscape Architecture) to serve as ex-officio on the FAA College Library Committee for 2011-2012.

Topics Discussed:

Role of the Executive Committee

Budget

Searches

Campus Safety

Discovery Courses
Tuition Waivers/Graduate Employees Organization
Teaching Academy
Teaching Advancement Board
Summer Online Courses
Office of Technology Management
International Education (Songdo University)
University Administration Restructuring
Procurement, Alcohol and Food Regulations
College Staffing
Shared Services
College Fellows
FAA IT
Workplace Harassment and Discrimination Prevention Initiative
Program Reviews
Scholarships/Enrollment
Bylaws
Websites
Teaching Loads/Class Sizes/Classrooms
FAA Guidelines for Reviews of Administrators
Communications to College Office (Events, publications, news items, etc.)
Award nominations (e.g. University Scholars, college and campus awards, etc.)

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

Kathryn Anthony (Professor, School of Architecture) served as Chair

Committee Members 2010-2011:

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

Elected

Kathryn Anthony (Architecture) (Serving for Mir Ali 08/09 - 8/11, Second Term), **Chair**
Peter Davis (Theatre) (Serving Fall Semester 2010 for Robin McFarquhar)
Sara Hook (Dance) (Serving Fall Semester 2010 for Cynthia Oliver)
Ronald Kovatch (Art and Design) (8/09 - 08/12) (Second Term)
Robin McFarquhar (Theatre) (1/11 - 8/11)
Cynthia Oliver (Dance) (1/11 - 08/13)
Daniel Schneider (Urban and Regional Planning) (8/08 - 8/11)
William Sullivan (Landscape Architecture) (8/10 - 08/13)
Thomas Turino (Music) (8/9 - 8/12)

Appointed

John Dee (Music) (Appointed, 8/10 - 8/13)

Jeffery Poss (Architecture) (Appointed, 08/10 - 8/13)

Timothy Van Laar (Art and Design) (Appointed, 8/10 - 8/13)

College Promotion and Tenure Committee elects Chair at first meeting; members are elected or appointed for three year terms and may serve not more than two consecutive terms.

The committee met three times during fall semester and once during spring semester:

September 13, 2010: Organizational meeting with Dean Graves and all unit heads. The Dean provided introductory comments, the committee elected a chair, and the Dean and the committee discussed promotion and tenure procedures, confidentiality issues, and future meeting dates.

October 25-26, 2010: Meetings to review a total of 10 cases:

3 cases of promotions from associate professor "Q" to associate professor with indefinite tenure;

7 cases of promotions from assistant professor to associate professor.

The committee discussed each case in great detail, conducted a straw vote by secret ballot followed by a final vote by secret ballot for each candidate. (On October 25, 2010 the committee deliberated for 4 hours, and on October 26, 2010 for approximately 2 hours.)

March 7, 2011: Discussion of third-year faculty reviews. The Committee reviewed a total of 12 draft third-year review letters written by unit executive officers, and suggested detailed revisions as needed. Mary Ellen O'Shaughnessy joined us for this meeting substituting for James Anderson. (The meeting lasted approximately 2 hours.)

FAA COLLEGE EQUAL EMPLOYMENT OPPORTUNITY (EEO) COMMITTEE

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

Committee Members 2010-2011:

Abbas Aminmansour (Architecture)

Elizabeth Delacruz (Art and Design)

Timothy Ehlen (Music)

Cynthia Howard (Krannert Center for the Performing Arts)

Kathleen Jones (Krannert Art Museum)

Henson Keys (Theatre and Dance)

T. John Kim (Urban and Regional Planning)

Mary Ellen O'Shaughnessy (FAA), **Vice-Chair**

William Sullivan (Landscape Architecture)

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 done electronically using Hire Touch. 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 applicant, and based on criteria identified in the position announcement selects candidates to interview. The Finalist Compliance Form (FCF) describes the process used to identify the selected candidates.

Stage Two: Summary Form for Proposed Academic Appointment is completed, as well as the Finalist Compliance Form. The FCF describes the interview process, an assessment of each candidate's suitability, and the recommendation for appointment. The papers are reviewed and the chair or vice chair gives final approval. Documents are then submitted to campus.

Committee Meetings: The Committee met September 29, 2010. Dean Graves addressed the Committee and explained its charge. Mary Anderson, Director of Budget and Resource Planning, explained the Hire Touch system, necessary approvals and the two stage process. A binder with committee procedures and unit EEO plans was distributed to each committee member.

Current Statistics:

<u>Women</u>	<u>Campus %</u>	<u>FAA %</u>
Academic Staff	43	42
Tenured	31	31
Professor	21	31
Associate Prof	38	26
Assistant Prof	42	39
Visiting	42	35

Underrepresented

Academic Staff	7.6	9.5
Tenured	9.7	13.4
Professor	5.9	6.2
Associate Prof	11.1	16.7
Assistant Prof	15	20.4
Visiting	4.9	8.7

2010-2011 Searches

U of I Bands	1209000	INTERNAL: Coordinator of University of Illinois Bands - College of Fine and Applied Arts (A1000336)
U of I Bands	1209000	University Bands Manager - School of Music (A1100201)
KCPA-Admin-St	1262001	Audio Services Specialist - Krannert Center (A1000763)
Fine and Applied Arts Admin	1447000	Assistant/Associate Dean - College of Fine and Applied Arts (A1100028)
East St. Louis Res Project	1481000	Visiting Project Coordinator - East St. Louis Action Research Project (A1000707)
East St. Louis Res Project	1481000	Visiting Air Quality Specialist - East St. Louis Action Research Project (A1100023)
Music	1495000	Enrollment Management Assistant Director - Music (A1100227)
Art and Design	1526000	Fabrication Laboratory Coordinator - School of Art and Design (A1000335)
Music	1495000	School of Music: Assistant/Associate Professor in Music Education (F1000141)
Music	1495000	School of Music: Assistant Professor in Trumpet Performance (F1000142)
Music	1495000	Visiting Clinical Assistant Professor of Music - Conductor of Athletic Bands (F1100043)
Art and Design	1526000	School of Art and Design - Assistant Professor of Graphic Design (F1000172)
Art and Design	1526000	School of Art and Design - Assistant Professor of Graphic Design (F1000172)
Art and Design	1526000	School of Art and Design - Assistant Professor of Art Education (2 positions) (F1000177)
Art and Design	1526000	School of Art and Design - Assistant Professor of Art Education (2 positions) (F1000177)
Art and Design	1526000	Visiting Assistant Professor of Art History - Art and Design (F1100041)
LA Main	1569001	Fine Applied Arts: Assistant Professor - Department of Landscape Architecture (F1000154)
Urban and Regional Planning	1733000	Fine and Applied Arts: Open Rank Faculty - Urban and Regional Planning (F1100008)
Urban Planning Main	1733001	Fine and Applied Arts: Assistant Professor - Urban and Regional Planning (F1000146)
Architecture	1767000	Architecture: Assistant/Associate Professor in Design (F1000139)
Architecture	1767000	Architecture: Assistant or Associate Professor in Contemporary Criticism/History/Theory (F1000140)
KCPA-Admin-St	1262001	Assistant to the Senior Associate Director - Krannert Center for the Performing Arts (V1000007)

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

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

Committee Members 2010-2011:

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)

Music and Performing Arts Library

Throughout the 2010-2011 academic year, the Library witnessed a substantial increase in positive contact with constituents from the three representative departments (music, dance, theatre) served. Progress was made toward processing special collections material with assistance from the Sousa Archive and Center for American Music (Scott Schwartz).

Jane Block, Ricker Library of Architecture and Art

The Library completed a year long trial to increase hours of operation, in particular from 1:00-10:00pm on Sundays.

Continued development of the Ricker Library blog during the academic year increased connection to the collection.

A moratorium remains in effect for transferring materials to Main Library stacks. As a result, it impossible for patrons to browse items placed in the depository.

Krannert Art Museum

Holdings were reorganized during the 2010-2011 academic year and new acquisitions are being entered into a data base.

Other Business

The Bulletin of the Council for Research in Music Education, published by the School of Music, signed an agreement with the University of Illinois Press (UIP) to manage, process, produce, and distribute the journal effective July 1, 2011.

The Bulletin and Visual Arts Research journal (Elizabeth Delacruz) are two leading research journals published by FAA units in collaboration with UIP.

The Bulletin will join Visual Arts Research in the JSTOR Current Scholarship Program. According to UIP, "participants in this Program aim to create an improved online work environment for faculty and students by bringing complete journal runs from multiple publishers together in one place, to ease the burden on librarians of negotiating separate license agreements with a multitude of publishers and

independent titles, and to promote a more cost-effective publishing environment for the scholarly community.”

LORADO TAFT LECTURESHIP ON ART COMMITTEE

Robert Anderson (Associate Professor, Department of Theatre) served as Chair.

Committee Members 2010-2011

Tammey Kikta (Krannert Center for the Performing Arts)

Bumsoo Lee (Urban and Regional Planning)

Linda Robbennolt (Art and Design)

Anne Sautman (Krannert Art Museum)

Amita Sinha (Landscape Architecture)

Reynold Tharp (Music)

Therese Tierney (Architecture)

Renee Wadleigh (Dance)

Proposal deadlines for the 2010-2011 academic year included the early submission date of August 27, 2010 and December 3, 2010. The early funding deadline for next fall is August 29, 2011. The committee relied on email notices to FAA faculty and staff to remind them of deadlines and provide them with the URL for the Lorado Taft pages residing on the college website.

Committee members received on-line copies of each proposal and supporting materials via email. The committee decided to meet in person to review the proposals. The chair received emails from committee members who could not attend (one each session) and included feedback from them to make recommendations. After the first deadline, a meeting was held on September 8, 2010 for committee members to receive the charge from Dean Graves, review dispersal budget and procedures, schedule deadlines and review proposals.

After the second deadline, committee members met on December 9, 2010 to deliberate. At each meeting particular attention was paid to the interdisciplinary interest, other funding possibilities and the general appeal of each request. After each meeting the final recommendations were emailed to the Dean’s office of the College of Fine and Applied Arts. The committee completed all deliberations and communication within two weeks of the submission deadline.

Original budget:	\$5800
August 27, 2010 funding	\$3100 (Originally \$3400, \$300 returned to fund unused)
December 3, 2010 funding	\$2700
Total amount funded	\$5800
Remaining budget	\$0

Grants Awarded in 2010-2011

SCHOOL OF ARCHITECTURE

Aegean Light: Watercolors and Sketches from the Greek Islands

Toward Transparency: The Motive Force of Responsive Architecture

SCHOOL OF ART AND DESIGN

Atomic Light in the Public Light: America’s Secret Nuclear Film Studio

Combat Paper
Facing the Crowd: Contemporary Portraits and the Queer Gaze
The Pull of Early Picasso: Boy Leading a Horse (1906)

DEPARTMENT OF DANCE

Nora, the Making of a Dance Film
When Imaginations Collide

SCHOOL OF MUSIC

Beethoven's Creative Process and the Eroica Sketchbook
Computer Controlled Composition and Performance
Irish Contemporary Music
Mahler at the Piano

SCHOOL OF MUSIC/JAPAN HOUSE

The Nagauta Shamisen Tradition

KRANNERT ART MUSEUM

Darwinian Painting

FRANCES P. ROHLEN VISITING ARTISTS COMMITTEE

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

Committee Members 2010-2011:

C. Reid Alexander (Music)
Anne Burkus-Chasson (Art and Design)
Patrick Hammie (Art and Design)
Kathleen Harleman (Krannert Art Museum)
Erik Lund (Music)
Mike Ross (Krannert Center for the Performing Arts)

On September 2, 2010 the Rohlen brochure for 2010-2011 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 7, 2010 email, the Frances P. Rohlen Visiting Artists Committee worked via email reviewing the 2011-2012 guidelines for proposals, updating the brochure, and setting a deadline date of February 17, 2011 for proposals. The 2011-2012 guidelines were placed on the FAA College Website.

The request for proposals for 2011-2012 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 8, 2010 and February 7, 2011.

The Committee met on March 18, 2011, to review five proposals submitted for 2011-2012. The Committee deliberated carefully using the established criteria. The committee approved funding for the five proposals (listed below in random order):

School of Art and Design

Intervention Visitors Series

School of Music

Dal Niente Chamber Ensemble residency

DoCha Chamber Music Education Program

Krannert Art Museum

Counterpoints: Moshekwa Langa, In and Out of Africa

Krannert Center for the Performing Arts

Recycling: washi tales

INFORMATION TECHNOLOGY (IT) COMMITTEE

Brian Deal (Associate Professor, Department of Urban and Regional Planning) served as Chair.

Committee Members 2010-2011:

Kenneth Beck (Dance)

Christopher Grant (Krannert Art Museum)

Kevin Hamilton (Art and Design)

Stewart Hicks (Architecture)

David Kovacic (Landscape Architecture)

Beth Martell (Krannert Center for the Performing Arts)

Matthew Thibeault (Music)

David Warfel (Theatre)

James Anderson (FAA) (ex officio)

Mary Nutter Anderson (FAA) (ex officio)

The Information Technology Committee met only once in the Fall of 2010. The conversation was on how to direct potential IT funding pools that had traditionally been doled out by IU's, by departmental budgets, or student enrollments. Nothing surfaced as critical to entirety of FAA. There was discussion that Art and Design might not want to participate in such an undertaking. The discussion was not followed up.

ACADEMIC DISCIPLINARY COMMITTEE

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

Committee Members 2010-2011:

Jonathan Fineberg (Art and Design)

Dennis Helmrich (Music)

T. John Kim (Urban and Regional Planning)

David Kovacic (Landscape Architecture)

Vidar Lerum (Architecture)

Wenhai Ma (Theatre)

Rebecca Nettle-Fiol (Dance)

The Committee did not meet in the 2010-2011 Academic Year. All academic integrity cases have been resolved at the faculty and/or unit level. Three cases remain open. The committee will be empaneled to hear these cases if required by the student code or the unit decision is appealed.

An Academic Integrity Faculty resource page has been posted on the Undergraduate Academic Affairs/careers website (<http://careers.faa.uiuc.edu/demo/instructional/index.html>). These materials and resources were adapted, with permission, from materials developed by Mary Ramsbottom and the College of Liberal Arts and Sciences.

COURSES AND CURRICULA COMMITTEE

Mary Edwards (Associate Professor, Department of Urban and Regional Planning) served as Chair.

Committee Members 2010-2011:

Paul Armstrong (Architecture) Fall Semester 2010
Carol Emmerling-DiNovo (Landscape Architecture)
Sara Hook (Dance)
Scott Murray (Architecture) Spring Semester 2011
Robert Ramirez (Theatre)
Edward Rath (Music)
Joseph Squier (Art and Design)
Marian Stone (FAA) (ex officio)

Overview

During the Fall 2010 semester the committee held monthly meetings in September, October, November, and December, and during Spring 2011, we held meetings in February, April and May. We reviewed and approved a number of new courses and various other curriculum changes. We also engaged in more focused discussions on a series of issues.

Approved Courses and Proposals

The committee approved the following changes to departmental curricula:

1. Proposal to revise BLA curriculum from 5 year to 4 year program
2. Proposal to create Wind Band Conducting and Orchestra Conducting concentrations in A. Mus. D. degree
3. Proposal for Gen Ed certification LA314 (Advanced Comp)
4. Revision to BMUS in Music History
5. Proposal for the Creation of a BFA Art History Departmental Distinction

The committee approved the following new courses:

1. DANC 301—Yoga Practicum for Dancers
2. DANC 402—Alexander Technique Practicum
3. MUS 349—Teaching Music in Grades 3-5
4. MUS 552—Graduate Conducting Forum
5. MUS 573—Doctoral Wind Band Conducting—New Course
6. MUS 572—Doctoral Orchestra Conducting—New Course
7. DANC 259 — Contact Improv for Act/Mus/Dan
8. DANC 459 — Contact Improv Act/Mus/Dan II
9. FAA 101 — FAA Orientation
10. THEA 103--Survey of Theatre Production

11. THEA 457--Model Making for the Stage
12. THEA 458---Rendering for Live Performance

Focused Discussions

The committee also engaged in a series of focused discussion on issues of: Increasing FAA's range of online course offerings; General Education themes and goals; Curricular "glut"; An International Arts Minor; General Education Themes initiative; FA11 Discovery submissions; Financial Aid and Course Repeatability; and Contact Hours.

ELECTIONS AND CREDENTIALS COMMITTEE

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

Committee Members 2010-2011:

Eric Benson (Art and Design)
John Dee (Music)
Regina Garcia (Theatre and Dance)
Rebecca Ginsburg (Landscape Architecture)
Joy Malnar (Architecture)

FAA College Elections and Credentials Committee did not meet in person. Its 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

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

Committee Members 2010-2011:

David Chasco and Gaines Hall (Architecture)
Elen Deming (Landscape Architecture)
Jan Erkert (Dance)
Edward Feser (Urban and Regional Planning)
Nan Goggin and Alan Mette (Art and Design)
Karl Kramer and Edward Rath (Music)
Tom Mitchell (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 2011-2012 was updated, announcing the eightieth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship with the deadline for receipt of applications being December 3, 2010.

An informational mailing was sent to over 1,160 institutions/organizations, both in the United States and abroad. Also, the informational mailing was emailed to the Kate Neal Kinley email mailing list. The Kate Neal Kinley Memorial Fellowship informational mailings were also sent by email to faculty, staff, and students throughout the FAA College on August 31, 2010 and October 5, 2010. The Kate Neal Kinley Memorial Fellowship information was posted on the College of Fine and Applied Arts website: <http://www.faa.illinois.edu/> and <http://faa.illinois.edu/files/KateNealKinley.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, 2010 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 March 28, and March 29, 2011, for the final adjudication. We were pleased that John Gregg, grandson of David Kinley, was in attendance for the adjudication process.

Please see ATTACHMENT H for information on the award recipients for 2011-2012.

BATES/PILLSBURY/SCHLADER SCHOLARSHIPS

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

Committee Members 2010-2011:

Michael Andrejasich (Associate Dean for Undergraduate Academic Affairs)

Marian Stone (Assistant Dean for Undergraduate Academic Affairs)

Representatives of the academic units met in September 2010 and distributed funds from the Bates-Pillsbury to students with academic promise and unmet financial need in Architecture, Art and Design, Dance, Landscape Architecture, and Urban and Regional Planning. Funds were held over for emergency financial aid requests in the Spring 2011 term \$39,500 out of \$57,982 for Bates (\$18,482 held over), and \$45,000 out of \$49,489 for Pillsbury (\$4,489 held over). One request for emergency aid was received and awarded.

Two units, Architecture and Dance, bundled Bates-Pillsbury awards with University and unit awards to first-time students admitted for the Fall term 2011. This practice has yielded three of the four applicants. Acceptance of the fourth offer of admission with aid is pending.

LANDSCAPE ARCHITECTURE/ARCHITECTURE JOINT PH.D. COMMITTEE

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

Committee Members 2010-2011:

Mir Ali (Architecture)

Kathryn Anthony (Architecture)

David Kovacic (Landscape Architecture)

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)

1. Current enrollment: 14 students in Architecture and 13 in Landscape Architecture.

Total in both units is 27.

2. In the 2010-2011 admissions cycle we switched to a new electronic application process (my.faa.illinois.edu). While it holds potential for the future, this year was a disaster as, with lack of office staff on the Landscape Architecture side, files were divided or lost between paper and electronic format. At present we are working in both media, which is not a time savings. Additionally, the entire doctoral admissions process is split between the Architecture graduate office and the Landscape Architecture main office.

Recommendation for future: just as PhD administration was consolidated in one person a few years ago, office management should be consolidated as well.

3. Admission was offered to 3 students in Landscape Architecture. A fourth deferred from last year in order to hold a Fulbright fellowship in Bosnia. Of the admitted 4, one turned us down for a 3-year funded fellowship from the University of Pennsylvania. One won a 3-year Illinois Distinguished Fellowship from UIUC and has accepted. Thus, 3 students will begin the PhD program in Landscape Architecture in 2011.

In Architecture, we offered admission to 4 students. One won a 3-year Illinois Distinguished Fellowship from UIUC and has accepted. A second has accepted, and is funded through an endowed Architecture fellowship. We are waiting to hear from the remaining 2.

The fact that we received two Illinois Distinguished Fellowships this year is a stunning achievement. This, combined with the \$50,000 block grant awarded by the Graduate College for the next three years, puts the PhD program on the most secure financial footing it has ever had.

4. PhD degrees awarded: In Architecture 1 student graduated in December, and 3 more have successfully defended and will graduate in May or August. In Landscape Architecture, 1 student has defended and will graduate in May.

Recommendation: the PhD Chair must continue to push advisers and students towards timely completion.

CREATIVE RESEARCH AWARD COMMITTEE

Esther Kim Lee (Associate Professor, Department of Theatre) served as Chair

Committee Members 2010-2011:

David Hays (Landscape Architecture)

Laurie Hogin (Art and Design)
Rob Olshansky (Urban and Regional Planning)
Stephen Taylor (Music)
James R. Anderson (FAA) (ex officio)

The 2010-2011 Creative Research Awards Committee conducted two rounds of proposal solicitations and grant awards in 2010-2011.

The first round of funding was announced September 23, 2010, with a proposal submittal deadline of October 21, 2010. A reminder of the proposal deadline was sent on October 11, 2010. The Committee met on November 9, 2010 to discuss the proposals and make award recommendations. We ensured that the committee had a full three hours to consider the applications, and I recommend that this practice continue. I also recommend that future committee members not be permitted to apply for these awards during their term of service.

In Fall 2010, we received 15 proposals, with a total of \$124,843 requested. We recommended 13 awards, totaling \$72,735. Awards were recommended for faculty in five of the College's seven academic units. The number of proposals was lower than expected, and we made a request to have the unused amount be carried over for use in Spring 2011.

The second round of funding was announced February 4, 2011, with a proposal submittal deadline of March 3, 2011. A reminder of the proposal deadline was sent on February 21, 2011. The Committee met on March 18, 2011 to discuss the proposals and make award recommendations.

In Spring 2011, we received 16 proposals, with a total of \$151,424 requested. We recommended 11 awards, totaling \$60,000. Awards were recommended for faculty in five of the College's seven academic units, plus one in Visual Resources/FAA.

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. 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 2010:

--Violin Culture in Britain and Beyond, 1880-1930
Proposal by Christina Bashford, School of Music

--The Sonata Project: Sonatas for Double Bass and Piano
Proposal by Michael Cameron, School of Music

--Arneson's Irritable Subject
Proposal by Jonathan Fineberg, School of Art and Design

--Letarouilly's Rome and The Vatican: Then and Now
Proposal by Kevin Hinders, School of Architecture

--Mini-Me: Lineages Between Construction and Urban Form
Proposal by Roger Hubeli, School of Architecture

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

--Melissa Pokorny: Happy Medium and Kabinett #5 Exhibition Fabrication and Installation
Proposal by Melissa Pokorny, School of Art and Design

--Meditation and Water: The Movie
Proposal by Jeffery Poss, School of Architecture

--That Place by the Thing
Proposal by Stephen Sears, Department of Landscape Architecture

--Cultural Landscapes of Champaner-Pavagadh, Gujarat, India
Proposal by Amita Sinha, Department of Landscape Architecture

--Microsoft Surface Computing: Exploring Natural User Interfaces (NIU) for Design Environments
Proposal by John Stallmeyer, School of Architecture

--(I-Metro) Universal Access to Information
Proposal by Therese Tierney, School of Architecture

--Elephant: Sundance + Book + DVD
Proposal by David Deke Weaver, School of Art and Design

The following proposals listed in random order were funded in Spring 2011:

--Digitization and cataloging of the Krannert Art Museum's works on paper: creating a contributed collection in ARTstor
Proposal by Sarah Christensen, Visual Resources/FAA

--Place & Pedagogy: Regionalism In The Work of Terry Harkness
Proposal by Elen Deming, Department of Landscape Architecture

--Retro-commissioning, Monitoring, and Validation of the Gable Home
Proposal by Adrian Gurga, School of Architecture

--Speculative Typography
Proposal by Jimmy Luu, School of Art and Design

--Live Dancing Archive
Proposal by Jennifer Monson, Department of Dance

--Untitled New Work
Proposal by Terrance O'Connor, Department of Dance

--New Pathways for Conducting Pedagogy
Proposal by Robert Rumbelow, School of Music

--Technological Support for a NEH-Funded Book Project on Classical Architecture in Asia Minor
Proposal by John Senseney, School of Architecture

--Rethinking the Bathroom
Proposal by Sung Soo (Cliff) Shin, School of Art and Design

--Interactive Dance Production and Symposium on Interactive Arts in Torino, Italy
Proposal by John Toenjes, Department of Dance

--Methods of Structural Integration - Introductory Study
Proposal by Marci Uihlein, School of Architecture

In April 2011, one additional Creative Research Award application was received that was inadvertently misplaced in Music. The Committee reviewed the application, and the Chair reported a summary of the discussion to the Dean. The Dean awarded some funding to:

--The Bauyn Manuscript: A Compact Disc Recording for Solo Harpsichord
Proposal by Charlotte Mattax Moersch, School of Music

MUSEUM ACQUISITIONS COMMITTEE

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

COMMITTEE MEMBERS 2010-2011

Present at October 4, 2010 Meeting:

Heather Minor (Architecture);
Stephen Sears (Landscape Architecture)
David Weightman (Art and Design)
Terri Weissman (Art and Design)
Jane Block (Ricker Library), (ex officio)
Robert Graves (FAA), (ex officio)
Kathleen Jones (Krannert Art Museum), (ex officio)
Tumelo Mosaka (Krannert Art Museum), (ex officio)
Katie Koca Polite (Krannert Art Museum), (ex officio)
Allyson Purpura (Krannert Art Museum), (ex officio)

Guest: Brenda Nardi

Absent: Jonathan Fineberg (Art and Design)

1. COMMITTEE CHARGE FROM DEAN GRAVES

Dean Graves reminded committee members of their responsibility to provide Krannert Art Museum (KAM) with their excellent expertise and to assess prospective acquisitions against tight financial and storage resources. He commended museum staff on the job they are doing during these challenging times.

2. APPROVAL OF APRIL 7, 2010 MINUTES

The April 7, 2010 minutes were approved.

3. UPDATES

KAM staff members presented updates on the following items:

a) **KAM's Re-Accreditation by American Association of Museums** (August 2010),

Completion of U of I Audit (September 2010), and **RECAP** (June 2010).
All of the above were completed successfully.

b) New Security System and HVAC Repair/Replacement

KAM has a new state-of-the-art security system. In a few months, the HVAC repair and replacement will be completed. The latter represents an investment by the University of Illinois.

c) Renovations to Galleries and Public Spaces

Later this spring, KAM will begin renovations to galleries and public spaces. This work necessitates closure during summer 2011.

d) OPENSTUDIO plus Contemporary American Painting and Sculpture (CAPS) and 50th Anniversary Collection-Based Exhibitions

The following is planned as part of KAM's 50th anniversary celebrations:

Tumelo Mosaka is curating a project in spring 2011 called OPENSTUDIO. It involves exciting international performing artists and provides a contemporary translation from the Festivals of the Arts that were held on campus from the 1940s to 1970s.

During the same semester, Katie Koca Polite will fill three galleries with art purchased from the CAPS shows and provide related archival material from those decades.

Michael Rush is curating a major show for fall 2011 that displays collection works across cultures, time periods, and media.

e) Possible Higher Cost for Work on Paper by Théodore Géricault

Kathleen Harleman informed committee members that we may need to increase KAM's commitment for an appropriate work on paper by Géricault. She also indicated that the museum might need to act quickly if the right work comes up for sale. KAM has enlisted the expertise of a Géricault scholar for this undertaking.

f) Ceramic Vessel by Magdalena Odundo (approved for purchase at last meeting but not physically present then)

Committee members were able to view the object. Allyson Purpura provided a short summary about the artist and her work.

g) 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 a possible donation was approved at our last acquisitions committee meeting. At that time we did not know which works would be included in the potential gift. Recently we received the gift of seven photographs. The foundation has sent these works as a promised gift. Within the next year, the foundation will make these a formal gift. Committee members had an opportunity to view the seven works that comprise the gift. They indicated their support for this donation.

Harold Edgerton, American (1903-1990)

Ouch! (Archery, 1934), 75/125

Gelatin silver print

16 x 20"

Tumblers Multiflash, 1942, 91/125

Gelatin silver print
20 x 16"

Moving Skip Rope, 1952, 92/125
Gelatin silver print
9 x 11"

Bullet Through Jack, 1960, 88/125
Gelatin silver print
16 x 20"

Bullet through Apple, 1964
Dye transfer print
16 x 20"

Pigeon Release, 1965
Dye transfer print
16 x 20"

Bullet Through Banana, 1964
Dye transfer print
16 x 20"

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. The seven photographs in this gift represent an excellent cross-section of his career.

4. REVIEW OF GIFTS APPROVED BY DIRECTOR

a) Gift of 26 Works from George Irwin

A gift of 26 works was accepted by Kathleen Harleman, Director in May 2010. The works were part of an understanding with George Irwin that preceded Harleman's tenure. The understanding was that most of Irwin's collection would come to KAM. Irwin made this recent gift to commemorate the museum's upcoming 50th anniversary. Irwin's gift includes mostly works on paper plus a few paintings, predominantly by Illinois artists. The artists include Robert Barnes, James McGarrell, Robert Natkin, Gladys Nilsson, Gabor Peterdi, and William Wiley. Irwin hopes that some day KAM can curate small shows that can travel to smaller museums and art centers around the Midwest. These gifts are intended to make this wish a reality.

b) Gift of Print by Domenico Campagnola

Domenico Campagnola (Italian, 1500 – after 1552)

Battle of Naked Men, 1517

Engraving

Image or plate: 222 mm x 226 mm (8 3/4" x 8 7/8"); signed in lower left

Sheet: 228 mm x 232 mm (9" x 9 1/8")

Gift of Iver Nelson in honor of Bernice Postel

Domenico Campagnola was an Italian painter, engraver, and draughtsman. He was born in 1500, likely in Venice, to German parents. As a young boy he was adopted by the Italian artist Giulio Campagnola, under whose tutelage he became a skilled artist. Giulio (who generally portrayed tranquil scenes in the style of Giorgione) however, seems to have had far less of an influence on Domenico's technique and manner than renowned artist Titian. Titian's influence can be noted both in the style and theme of Domenico Campagnola's work, and his early drawings were so similar to Titian's that there has been an occasional debate over who was the real artist.

While Domenico Campagnola's style is often noted as seeming particularly Venetian—especially in his landscapes which feature trees instead of buildings in the background—he did most of his later work in Padua. He moved there in approximately 1520 where he worked until his death in 1564. In Padua he created various paintings for ecclesiastical buildings and may have assisted Titian with the fresco on the Scuolo del Santa.

Between 1517 and 1518, Campagnola did most of the prints for which he is now known, including *Battle of Naked Men* (1517) and *St. Jerome* (1517), which contain dramatic sweeping lines, vigorous figures, and high contrast. Though he was still a teenager, these engravings exhibit maturity and boldness. During these years of experimentation, he still had a distinctive style in which “the chief characteristics of his manner may be noted in the use of curving strips of parallel shading interlaid with streaks of light, and in patches of rather unfunctional shading” (Hind, 208). Campagnola would often exaggerate this style and over-define the muscles on his figures, such that they resembled anatomical studies. Like many Renaissance artists, he was clearly preoccupied with anatomy and form and displayed great skill and knowledge in their rendering.

In *Battle of Naked Men*, the bodies are contorted and highly detailed. It is one of Campagnola's largest engravings and it is clearly his most complicated and ambitious. The battle portrayed is unlikely a reference to any specific encounter, mythical or historical. Like so many of his engravings, Titian's influence has been cited, in this instance because Titian was known to have worked on preliminary designs for a painting in 1516, however this argument has mostly been discredited, though it is still possible that he influenced Campagnola in other ways. Others have claimed that Leonardo da Vinci's design for *Battle of Anghiari*, an unfinished work, was more likely the influence. Another copy of *Battle of Naked Men* is currently in the Art Institute of Chicago though it is not in such good condition as the one being offered.

This work is a very fine example of what High Renaissance art looks like, from the medium to the treatment of space and the figures. Since the Renaissance is such a pivotal point in the history of art, it would be useful for Krannert Art Museum to have another piece in addition to the five fifteenth and sixteenth century prints currently in the collection. This piece is especially fine in terms of its technique and it would contrast interestingly with the other artists' styles of shading.

Written by University High School student, Rosa Drucker

5. APPROVAL OF PROPOSED GIFTS

The following works were approved:

a) Gift of Painting

Gerardo Murillo (Dr. Atl) (Mexican, 1875 – 1964)
Untitled

Oil on cardboard (?)

5 3/4 x 8 3/4" (sight)

Gift of Dr. Teri Merens

Dr. Atl (born Gerardo Murillo) dedicated much of his life to the study of volcanoes in his native Mexico. As the art historian Dore Ashton has observed, "from 1907 to 1941, he painted numerous panoramic landscapes depicting the sites around Popocatepétl and Iztaccíhuatl, the two largest volcanoes in Mexico." (1) Atl played a key role in modernizing landscape in Mexico. He encouraged reforms at the San Carlos Academy, and promoted the use of mural painting in public spaces. This pioneering project was interrupted by the outbreak of the Mexican Revolution and later adopted by the Vasconcelos government, leading to the well-known careers of Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros. The first two were his students.

In 1939, he returned to working outdoors after painting numerous landscapes from memory. That year, he published *Volcanes de México*. He continued to render views of the Valley of Mexico and its volcanoes until his death in 1964. In 1942 to better observe this volcanic landscape, "he built a home near the volcano, Parícutín, 200 miles due west of Mexico City." (2) Atl has earned renown in Mexico and internationally for his work, especially for his striking landscapes that show an obsession with the majestic and overwhelming volcanic landscape of Mexico.

In his 1921 book of poetry, which he illustrated, Atl's expressed beautifully his life-long devotion to his country's landscape: "From the peak of the Volcano, I saw the World as a marvelous spectacle and I loved it deeply, intensely and without reservations." [Author's translation] (3) Atl's late works often feature an aerial perspective, related to what one would see from a helicopter.

Atl's works have a context in a long line of images of the volcanoes—dating back to the Aztecs, and spanning both the colonial era and traveler painters from the United States and Europe. In its academic rendering and naturalistic color palette, the Mexican painter José María Velasco's 1876 iconic *Valle de México* was a precursor for Atl. However, Atl's color palette, original material (he invented a medium which he called Atl color) and his varied application of color are all indicative of his radical innovations. Thus Atl inserted himself into a lineage of depictions of the landscape that came to define the Valley of Mexico and its volcanoes as quintessential representations of Mexican national identity, while forging a new path that merits his role as one of the key Mexican artists of the early 20th century.

1) D. Ashton, "Luminous Morning, Valley of Mexico, 1942," Catalogue entry in *Mexico: Splendors of Thirty Centuries*, New York: The Metropolitan Museum of Art and Bullfinch Press, 1990, 559.

2) Ashton, op. cit 559.

3) Desde la cima del Volcán, yo vi el Mundo como un espectáculo maravilloso y lo amé sin reticencias, profundamente, intensamente. Dr. Atl "Las Sinfonías del Popocatepétl (fragmentos)," cited in *El Mito de los volcanes: Popocatepétl and Iztaccíhuatl*, Mexico: Instituto Nacional de Bellas Artes, 2005, 98.

Excerpted from Dr. Miriam Basilio, Assistant Professor of Art History and Museum Studies, New York University.

b) Gift of Thangka

The Wheel

The Wheel of Life (Tibetan, first half of 20th century)

Thangka; gouache on cloth with silk brocade border

36 x 22"

Gift of Alice and John Pfeffer

The thangka is a traditional Tibetan form of religious art originating in India that may include buddhas, bodhisattvas, meditational deities, great teachers, and mandalas. Most thangkas are scroll paintings framed in rich colorful silk brocade with a thin silk veil covering the front surface. They are distinctly Tibetan and have a unique style of their own. Tibetans have always considered the thangka a treasure of tremendous value.

There are different kinds of thangkas, but most are painted on cloth or paper. The white thangka canvas is first mounted on a frame and water-based chalk is applied to the surface. When dry, it is polished with chalk. The painter begins by tracing a network of fine geometric lines. The lines laid out on the painting surface correspond to diagrams specifically developed for each deity and secondary figure. The drawing is executed in graphite pencil. The pigments used are all almost all of mineral extraction. These pigments are ground in a small mortar, dissolved in water, and then linked by a colloidal substance. They are then applied by paintbrushes of differing sizes.

Although always religious in nature, thangkas cover a wide range of subjects. Some depict the social history and customs of Tibet. Others illustrate the Tibetan calendar, astronomy, and Tibetan traditional medicine and pharmacology. Biographical thangkas describe the major events in the life of religious figures and historical personages.

The particular thangka under consideration (titled *The Wheel of Life*) features the fearsome black deity that is the personification of cyclic existence. The deity clutches the circular wheel of life that is to be swallowed at any moment—thereby representing the inevitability of death and the impermanence of all existence. This wrathful figure is sometimes referred to as Yama, the Lord of Death.

In the center of the wheel are the three poisons represented by a pig (ignorance), a snake (anger), and a rooster (desire). The surrounding half white, half black circle shows these individuals having performed virtuous actions (good karma) moving upwards in the circle of existence and those having performed bad actions moving downward, naked, and led by attendants of the Lord of Death. In the third circle are the six realms of existence: god, asura (demi-gods), human, animal, preta (ghost), and hell. The outermost circle is composed of twelve scenes that represent the Twelve Links of Dependent Origination or the causes of rebirth and suffering.

This model of Buddhist cosmology is frequently found at entrances to Buddhist temples.

Acquisition committee members asked that the thangka be reviewed with Anne Burkus-Chasson to ensure that is an appropriate addition of the collection and that the absence of poles for the scrolls is not a problem for display.

c) Gift of Plate

Sukhothai Fish Plate, 1370

Recovered from Turiang wreck site, Malaysia

9" diameter x 2 ¾" h.

Gift of Alice and John Pfeffer

The Turiang is one of several 14-16th century wrecks discovered in the South China Sea which carried ceramics that offer new insights into this period of maritime trade in Southeast Asia, and in particular into the history of Thai ceramics. The *Turiang* was a Chinese ship with a multinational cargo of Thai,

Vietnamese and Chinese ceramics, apparently heading for Borneo and/or Sulawesi. The wreck is tentatively dated to AD 1305-1370. This is one of the earliest shipwrecks yet discovered containing Thai export ceramics. The volume of export wares found in the Turiang suggests that decorated underglaze ware from Thailand and Vietnam was popular before Chinese blue and white ware.

The *Turiang* carried large quantities of plates with fish and floral decorations in underglaze iron oxide. Plates of this shape and design seem to have been in production for three centuries, but the Turiang's are generally smaller and deeper than later examples. A single fish at the interior bottom, encircled with two rings comprises the decoration of the fish plates. The clay is a gritty grey, speckled with quartz impurities. The glaze is clear and riddled with pinholes, a characteristic peculiar to Sukhothai. The artifact has been mechanically cleaned and submerged in a mild acid bath resulting in an almost new appearance.

d) Gift of Three Ceramics

KAM's collection currently has two pieces by Paul Soldner, three pieces by Don Pilcher, and no works by Ruth Duckworth.

Paul Soldner (American, b. 1921)
slab form rakuware with tooled decoration
15 1/2 x 23"
Gift of Anne and James Gallivan

Paul Soldner is an artist, teacher, and potting equipment manufacturer. He studied with Peter Voulkos at the Los Angeles County Art Institute (later Otis Art Institute) and was Voulkos' first student. After four years at the Institute, Soldner was ready to separate himself from Voulkos' strong influence. Taking a teaching position at Scripps College in Claremont, CA, Soldner built a ceramics program modeled on Voulkos' demonstration based studio/classroom. He continued his innovative equipment design, working with his students to build new potter's wheels and kilns. In 1960 he began a series of experiments with Raku ware, a style of ceramic production that differed dramatically from anything being made in the United States at the time. Soldner's experiences with Raku, a spontaneous process that forced him to relinquish some control over his work, helped him understand the form of the ceramic vessel in a new way. He moved away from the conventional principles of symmetry and western vessel proportions and began to produce asymmetrical, fluid forms.

With his work in Raku gaining recognition, Soldner soon found that he was in demand in the workshop circuit. He began traveling to universities across the country to demonstrate his art, blending traditional throwing with new, unexpected techniques, and always involving his students in the learning process. He continued to expand the boundaries of his own work, incorporating the figure, salt glazing techniques, and ever-changing forms. Now revered as an innovative teacher and master in clay, Soldner's skills are in demand across the globe.

Soldner's works are in many prestigious museum collections, including those of: the American Craft Museum, New York; Frans Hals Museum, Amsterdam; The High Museum, Atlanta; The Los Angeles County Museum of Art; National Museum of Modern Art, Kyoto; Seattle Art Museum; Smithsonian Museum, National Collection, Washington, D.C.; and the Victoria and Albert Museum of Art, London. Excerpted from http://www.franklloyd.com/dynamic/artist_bio.asp?ArtistID=30

Don Pilcher (American, b. 1942)
Wheel thrown saltglazed stoneware with tooled and slip decoration
18" diam.

Gift of Anne and James Gallivan

Don Pilcher was born in Los Angeles. He received his M.A. from the Rhode Island School of Design. Pilcher had a long and productive career making ceramics and teaching at the U of I School of Art + Design. From 1966 – 1986 he taught ceramics. From 1987 until his retirement in 1999 he taught freshman design and a graduate seminar on aesthetics, theory, and criticism. In the summer of 2001, his work was included in the "American Ceramics" exhibition at the Smithsonian Institution, Washington D.C.

Pilcher is thought by many to be a seminal figure in American, post-modernist pottery. His influences as a teacher and artist are felt throughout the contemporary ceramics scene. His new work, created as "Rascal Ware" by Georgette Ore, and accompanied by a biographical narrative of Ms. Ore, is a distinct break from the earlier works associated with him. Always known for his consideration of detail, impeccable surfaces, and originality, Pilcher takes those concerns to a new level, with his current work.

Excerpted from http://www.terraincognitostudios.com/sales_gallery/pilcher/pchrpieces1.htm

Ruth Duckworth (German, 1919 – 2009) slab form stoneware with applied glazes and modeled decoration 17 1/2" diam.

Gift of Anne and James Gallivan

Ruth Duckworth followed an idiosyncratic career path, starting as a stone mason in Britain and not turning to ceramics until her 40s, bringing a sculptor's sensibility to it. Intent on doing large-scale ceramic work, then out of favor in Britain, she accepted a teaching appointment at the University of Chicago in 1964 and began executing monumental ceramic murals and, later, bronze sculptures.

Her stoneware murals, notably "Earth, Water and Sky" (1967-68) and "Clouds Over Lake Michigan" (1976), incorporated topographical swirls and abstractly rendered cloud patterns. Her small works, by contrast, were often delicate and abstract, with surrealist overtones. The influences were varied. The stylized modernism of Henry Moore, Constantin Brancusi, and Isamu Noguchi competed for attention with Egyptian, Mexican and Cycladic art. "She was a great original, pioneering her own path within ceramics, brilliantly exploring the idea of the figure, the vessel and the more abstract form," said Emmanuel Cooper, a British ceramist and an editor of *Ceramic Review*.

Ruth Windmüller was born in Hamburg, Germany, on April 10, 1919. Because her father was Jewish, she could not receive an art education under the Nazi regime, so in 1936 she left Germany for Britain, where she studied at the Liverpool School of Art. With the outbreak of the war she began traveling with her own puppet show in northern England and then found work in a munitions factory making bullets. After studying stone carving at the City and Guilds of London Art School, she worked for a time carving tombstone decorations. In 1949 she married the sculptor Aidron Duckworth. The marriage ended in divorce.

After visiting an exhibition of art from India, Ms. Duckworth resolved to become a ceramist and enrolled at the Central School of Arts and Crafts in London in 1956, mainly to learn about glazes. Initially she produced tableware in stoneware and porcelain, but gradually her work became more abstract and sculptural, with forms suggesting pebbles and rocks. It also assumed grander dimensions. Ceramists, most of them wedded to the tradition of functional pottery thrown on a wheel, puzzled over Ms. Duckworth's hand-shaped works. Sculptors, working in wood, stone or metal, took a dim view of clay as a medium.

Although it was dismissed as out of hand by Bernard Leach, Britain's leading ceramist, her work made an immediate impact on younger artists. "Ceramics studios across Britain were soon bursting with pinched porcelain fungi and swelling stoneware fruits," Tony Franks, an English ceramist, recalled in the Australian magazine *Ceramics* in 2007. "Organic clay had arrived like a harvest festival, and would remain firmly in place well into the '70s."

After taking up a teaching post at the University of Chicago, where she remained until 1977, Ms. Duckworth was commissioned to execute a suite of murals for the entry atrium of the university's new Geophysical Sciences Building. Using topographical illustrations of Mount Fuji and satellite photos of the earth, she created "Earth, Water and Sky," a suite of murals covering four walls, with porcelain clouds suspended from the ceiling.

Her most important large-scale work, "Clouds Over Lake Michigan," is in the Chicago Board Options Exchange Building. Mingling abstract and figurative elements, it depicts the watershed of Lake Michigan overlaid with archaeological fantasies and natural forms. A third major ceramic work was "The Creation" (1982-83), commissioned by the Congregation Beth Israel in Hammond, Ind.

In the last decade she completed several monumental bronze sculptures for the campuses of Eastern Illinois University in Charleston, Northeastern Illinois University in Chicago, and Lewis & Clark Community College in Godfrey, Ill.

Although she remained in Chicago after retiring from teaching, working since the 1980s in a former pickle factory on the city's north side, Ms. Duckworth exhibited widely in the United States and Europe. In 2005 she was the subject of a retrospective, "Ruth Duckworth: Modernist Sculptor," which opened at the Museum of Arts and Design in Manhattan and traveled to six museums around the United States.

Excerpted from <http://www.nytimes.com/2009/10/25/arts/25duckworth.htm>

e) Gift of Triptych by Annette Lemieux

Annette Lemieux (United States, b. 1957)

***Stolen Faces*, 1991**

Lithograph

Triptych, 30 ¼ x 22 inches (left and right) and 30 ¼ x 44 inches (center)

A/P

Gift of the artist

A photograph of American soldiers is the beginning point of this playful, yet disturbing three-part image. Faces isolated from the crowd, as if sited through a rifle's scope, symmetrically placed though relocated from their original position and randomly depicted in color or black-and-white, suggest the macabre game of chance that is war. Who will make it through this hour, day, and tour of duty?

American artist, Annette Lemieux, first garnered attention on the newly global art scene of the 1980s. Since that time she has continued to produce work that grows in depth and resonance, proving herself an artist of lasting significance. Lemieux's early use of traditional techniques—painting, printing, casting, and photography—expanded to include found materials laden with cultural meanings and evocative of personal memories. Whatever the material, Lemieux masters and invents techniques and processes that correlate with states of mind. Major themes she returns to within our shifting political and cultural climate include the horror of war, the nature of time, the elusive truth of memory, the nature of ideas and art-making, and the relationship between personal experience and cultural history.

Annette Lemieux, who lives and works in Boston, Massachusetts, is currently professor of the Practice in Studio Arts at Harvard University, Cambridge, Massachusetts. As a teacher and prolific artist whose works are owned by and exhibited in major museums and institutions throughout the U.S. and abroad, the impact of her contribution to the history of art is now being recognized.

Stolen Faces will be the second work in KAM's collection by Lemieux. The large and powerful painting, *Weight*, 1990, was given to KAM by a collector in 2006. Both works will be featured in KAM's exhibition, *The Secret Life of Objects: The Work of Annette Lemieux* that opens 28 October 2010 and then travels to the Worcester Art Museum outside Boston. It is a major KAM goal to acquire works from the exhibitions it organizes.

f) Gift of Folio by R. Buckminster Fuller

R. Buckminster Fuller (American, 1895 – 1983)

Synergetics Folio, 1977

Silkscreen

10 printed, signed, and dated posters

each 36 x 24"

Gift of Leandro P. Rizzuto

In July, KAM expressed interest in receiving a donation of a set of 10 printed posters by R. Buckminster Fuller called his *Synergetics Folio*. Mr. Leandro P. Rizzuto is the donor: he owned 40 of the 44 sets produced. All sets are originally signed, numbered and dated by Fuller. Each year Mr. Rizzuto donates up to 3 sets to qualified donees. Other past recipients have been The Buckminster Fuller Institute, Stanford University (they hold the Fuller collection), The Smithsonian, The Whitney Museum and The Library of Congress, to name of few. The images below reflect what we will receive, although the number of the set will be different. KAM's request for a set was agreed to by the donor in August 2010. The gift will arrive in early 2011.

Buckminster ("Bucky") Fuller was born 12 July 1895 in Milton, Massachusetts. His family was well to do and highly respected, with a history of public service. Continuing the family tradition, Fuller attended Harvard for his higher education; however, in 1913 he was expelled for bad behavior. After this he worked at a cotton-mill in Canada where he learned a lot about mill machinery. He returned briefly to Harvard, but was again expelled. In 1917, he was accepted in the Navy and served until 1919, receiving officer training at the US Naval Academy. The academy provided him with excellent opportunities to explore mathematics and design. During this time he was granted his first patent for a new method of making reinforced concrete buildings. This would be the first of many: Fuller held 28 patents in his lifetime. He also authored 28 books and was given 48 honorary degrees.

In 1922 Fuller and his father-in-law founded the Stockade Building System to manufacture a new kind of building block. In 1927 the company was taken out of his hands, and even though this does represent failure on some levels, it also served to inspire Fuller to reject the foal of economic success and instead focus on greater goals.

Buckminster Fuller was an American visionary, whose work transcends typical categorizations; he was an architect, an inventor, a designer, and an author. Fuller identified himself as a "comprehensive anticipatory design scientist." Though he was never traditionally trained as an architect, Fuller designed many buildings including the famous Wichita House, which is a futuristic looking structure, built to save resources. In 1947 he began to work on his most well-known innovation, the geodesic dome (patented in 1954), which was also designed specifically to save on resources and cost as well as being easy to assemble and light-weight. Fuller's design philosophy can be boiled down to the simple phrase "less for

more.”

Written by University High School student Rosa Drucker drawing from *R. Buckminster Fuller* by John McHale (New York: George Braziller, 1962).

g) Gift of Two Works and Concert Program by David Smith

David Smith (American, 1906 – 1965)

Untitled, 1952

Egg ink and tempera on paper

46 x 59 cm

Initialed and dated upper right

Gift of Robert B. Smith

David Smith (American, 1906 – 1965)

Untitled, 1953

Egg ink on paper

52 x 40 cm

Initialed, with number in series and dated, lower right

Gift of Robert B. Smith

David Smith (American, 1906 – 1965)

***Concert Program* (with images of insects and animals, set in extremely small print), 1953**

Typeset concert program on green paper

29.7 x 22.5 cm

Gift of Robert B. Smith

David Smith was an American sculptor, painter, and draughtsman. He was one of the most original and influential artists of his generation and is widely considered the outstanding American sculptor of the twentieth century. Born in Decatur, Indiana, he began studying art at Ohio University in 1924 but soon dropped out of the course. In the summer of 1925 he worked at the Studebaker motor plant at South Bend, Indiana, where he acquired the skills in metalwork that stood him in good stead later in his career. From 1926 to 1931 he studied painting intermittently at the Art Students League, New York, while supporting himself by a variety of jobs. His main teacher was Jan Matulka whom he described as “ a guy I’d rather give more credit than anyone else.” Among his friends at this time were Arshile Gorky and Willem de Kooning.

In the early 1930s he began to attach objects to his paintings and then moved on to sculptures, making his first welded iron pieces (probably the first by any American artist) in 1933. These were inspired by the works of Julio González, which first made him realize the potential of iron as an artistic material.

From 1935 Smith concentrated on three-dimensional work, but he always maintained that there was no essential difference between painting and sculpture. Although he owed his technical liberation to González, his aesthetic outlook was more influenced by Kandinsky, Mondrian, and Cubism.

In 1935 - 36 Smith made an extensive tour of Europe. On his return to the United States, he worked for the Federal Art Project. In 1938 he had his first one-man exhibition in New York. By this time he was producing sculpture of considerable originality, constructing compositions from ‘found’ scrap, parts of agricultural machinery, etc. In 1940, he settled at Bolton Landing in upstate New York where he built a studio that was his home for the rest of his life.

Smith was employed as a welder on defense work from 1942 – 44, and then returned to sculpture. From this time he began to build an international reputation, his work being shown in numerous one20 man and group exhibitions (including a retrospective at the Museum of Modern Art in 1957 and a representation at the Venice Biennale in 1958). During the 1940s and 1950s his sculpture was predominantly open and linear. From the end of the 1950s, however, his style became more monumental and geometrical, with boxes and cylinders of polished metal joined at odd angles. Smith often created these works in series. They initiated a new era in American sculpture and gave Smith a place as a peer of the great Abstract Expressionist painters who were his contemporaries. Like the most famous of the Abstract Expressionists, Jackson Pollock, Smith died in an automobile accident.

During the preceding thirty-odd years he had absorbed the inventions of Cubism and Constructivist sculpture, tinctured by Surrealism and literally forged directly in metal a style that was wholly original, wholly American, and still unfolding at his death.

Text above was excerpted from Ian Chilvers, *A Dictionary of Twentieth-Century Art* Oxford/New York: Oxford University Press, 1998, 575-6.

Text below was written by Robert B. Smith, the donor of the works:

“In 1952 – 53, the donor of these two works, Robert B. Smith, met David Smith. The two Smiths were then teaching at the University of Arkansas. One was an assistant professor in the Music Department and the other a guest artist in the Art Department. Both had studios in the Fine Arts Center. At that time, David Smith created *Tanktotem I*, one of the first monumental sculptures to explore a more vertical expansion into space. The two Smiths developed a friendship. While Robert teased David about this new direction in sculpture, David ribbed Robert about an over-reliance on the classical repertoire in recitals. As a fruit of their friendship, David gave Robert a choice of any two of his drawings (the donated items) if Robert would play an “All No Beethoven” concert. David Smith used type from an old print shop to create a program for Robert Smith’s concert (donated item) that was held on Sunday, 24 May 1953. The performance was decidedly informal. The audience sat in upholstered chairs in a sitting room-style setting and the men were obliged to attend in shirtsleeves, rather than dinner jackets.

After the concert, David Smith offered to buy back the two drawings. The artist had already embellished one with color and the other is reportedly the sixteenth in a series titled *Personnages* of seventeen similar drawings. The donor refused to part with the two drawings.

The two works are in egg ink and tempera on paper from the most creatively explosive period in the artist’s career. The fact that they are painted with a brush, rather than welded from steel, does not reduce their importance in the oeuvre of an artist best known as a sculptor. As David Smith remarked in a 1964 interview, ‘the reason I became a sculptor is that I was first a painter,’ and his formal training was in painting and drawing, not sculpture (1). Indeed, Smith’s works on paper reflect and presage his sculptures and mark a path in paper towards the evident abstraction of his most famous works in steel.”

(1) Karen Wilkin, *David Smith: Two into Three Dimensions* Miami Beach, FL: Grassfield Press, 2000, 13.