Indian Iconography

The Ball State University Museum of Art has acquired a Chola Dynasty bronze of the god Siva and his consort Parvati in honor of museum patron David T. Owsley, who received an honorary degree from the university in May. Chola bronzes are one of the glories of Indian art, and this is the first example of this important art form from South India to enter the museum’s collection....
DEAN’S PERSPECTIVE

The College of Fine Arts continues to attract highly qualified students and faculty, building on the considerable efforts of past generations. New faculty members include Timothy Clinic, who will be heading the oboe studio, and Hyun-Sook Kim, an award-winning sculptor from South Korea. Our facilities have improved tremendously in recent years with the refurbishing of the Museum of Art (2000), the construction of the Art and Humanities Building (2003), and the completion of the new Music Instruction Building (2004), which opened to rave reviews last fall. A new Arts Alive Concert Series brought world-class talent to the new Evan Sands Performance Hall, featuring such headliners as Midori and McDonald, Kristian Zhang, and the renowned Tokyo String Quartet. A stellar season is planned for 2005-06 with the Ball State Tro, Empire Brass, and Olga Kern. Details are on the back page of this newsletter.

New academic programs emphasize at both the graduate and undergraduate levels in electronic art and animation as well as recent collaborations spawning Academy Award-winning short films will bring the college and university heightened visibility. Recent Ball State graduate Jason Herrin/McCrea won a Student Academy Award from the Academy of Motion Picture Arts and Sciences in Los Angeles for the film Knick, which features student actors Martin Monahan and Shannon Bracken from the Department of Theatre and Dance.

SNAPSHOTS OF CHINA

The Ball State University Singers’ trip to the People’s Republic of China in May included visits to Beijing, Deyang, Shanghai, Shijiazhuang, Suzhou, and Hangzhou. Excerpts from their e-mails home offer vivid glimpses of their experience...

Wow, what a trip! Never in my wildest dreams would I have imagined I would be sitting in China with such an amazing group of my closest friends. The experience we are having is life changing—we have talked of students wanting to continue their studies and life here in China. That is pretty significant.... We are treated here in China like we are stars, much like Britney Spears or someone of that significance. As we walk down the street, we are stopped by many Chinese people to take pictures and just to find out who we are. Every city we enter has banners and posters hanging up everywhere we go, which makes us feel even more special.—Clayton Crosby

Words keep failing me in my poor and tangrented attempts to describe our tour. How does one tell the story of not being able to read the alphabet, or speak the language, or order food, or ask for a restroom? How does one relate the strange experiences of different smells and sights and sounds? How does one find words for a culture that’s so very much older (and perhaps wiser) than our own in North America? How does one tell the story of not meeting and can bar....

—Jeffrey Carter, Director, Ball State University Singers

This entire experience is something that I will never forget for the rest of my life. I have learned so much, especially from communicating with people that I have never met and can barely speak the language. The most touching moments were when the Chinese started clapping during our songs and didn’t stop the entire time! I was beaming on stage, and when we pulled up to the theater today with a giant banner greeted us. Cameras took pictures for 30 minutes. A video camera recorded every step we took. I can only liken the experience to what Queen Elizabeth must feel when paying a visit to her dominions. There was wailing and cheering. A giant banner greeted us outside, and another inside the dining hall. We were fed and feasted.... Students prepared introductory speeches. Entertainment came from at least six different groups. We ate from stainless steel trays; our hearts were filled, too. I know that Jan and A.J. and I were in tears, especially when they gifted us with New Year’s ornaments while the piano played Auld Lang Syne.—Jeff Carter

With each day, we love this country more and more! The people are so hospitable and friendly. Last night, we got the opportunity to meet with some students at the local university; hopefully, we will see some of them tonight at our performance! Even though we haven’t even been here for a full week, the group is really getting the feel for China culture. We all can use chopsticks, speak common Mandarin phrases, barter in markets, and every day we are learning more!—Brittany Austin

The hall was fairly full tonight with nearly 2,000 people. A little—and I mean little—Chinese girl came up as we were doing our first encore. On stage, she handed me flowers. I said, “Xie xie,” and she responded in perfect English, “You’re welcome.”—Jeff Carter

First and foremost, I am very grateful for this opportunity and would like to thank all involved in donations for our trip. I think I can speak for everyone and say that we are very appreciative of your generosity. I have had a blast so far and words can only begin to describe what we’ve done in the few days we’ve been here. Tiananmen Square and the Forbidden City were so amazing. Having only seen these on TV, I was awed by just actually being there. The people are so accommodating and patient. I think we could learn a thing or two from our neighbors to the east. The Great Wall was.... I really don’t have words to describe it, but I was actually there. We saw Chinese acrobats, a Beijing opera, and a kung fu presentation last night.—Aile Schofter

More comments and photos from the trip are available online at webbsu.edu/parters/dispatchesfromchina2005.htm

Robert A. Kream, Dean
College of Fine Arts
EXPLORE THEATRE
NEW TEXTBOOK GOES DIGITAL
by Michael O’Hara

Explore Theatre: A Backstage Pass is a new digital textbook under contract with Allyn and Bacon/Pearson Education, the world’s largest educational publishers. Ball State theatre faculty member Michael O’Hara and his coauthor, Judy Sebesta of the University of Arizona, are creating a print/DVD/Web-based textbook that exploits the strengths of each media and integrates them into a seamless learning experience.

The digital backbone of the new text is an original script, Two Character Play by Christine White, a playwright with national credentials. Explore Theatre documents the play every step of the way, and the subsequent documentaries and the recorded version of the play before a live audience will form half of the digital material for the new textbook. The play is already being adapted for a screenplay, which was filmed in high definition this past summer. The movie will allow learners to watch the same story in a medium with which they are intimately familiar and to engage in discussion with their instructors on the interactions and differences that both unite and divide film and live theatre.

Additional digital materials include a virtual theatre in which learners and instructors can manipulate up to 20 actors, several platforms, a table, chairs, set/drop backdrop (an interior, day/night, a brick wall, New Orleans, Old West, and Central Park), and lights (which can change color intensity, and may/are at any time). In this three-dimensional digital proscenium theatre, learners can explore how light, mass, composition, color, balance, focus, mood, and key can affect what the audience “sees” on stage.

O’Hara has secured several professional partners that are providing educational, expertise, and content to the project. Many of these partners are truly engaging in the spirit of the project and collaborating with O’Hara to create rich learning materials for students who otherwise might never know why they might be excited about the backpack activities and processes of contemporary theatre and film. Partners and contributions include:

• Klipsch Audio of Indianapolis donated new speakers
• Electronic Theatre Controls donated new lighting instrumentation and provided two of its newest programmable moving lights

NEW FACULTY ENHANCE DEPARTMENT
by Bill Jenkins

Seven accomplished teachers and artists are adding their talents to Ball State’s Department of Theatre and Dance as new faculty members:

• Dwantha Lampkin is a master of the fine arts program in acting at the National Theatre Conservatory in Denver, Colorado. An actress of both stage and screen, she has appeared in numerous episodic television series, including Law and Order, Law and Order: SVU, and Third Watch. She played Anne Sullivan in The Miracle Worker during the 2004-05 University Theatre season.
• Darrell Rushton joins the faculty as the new teacher of stage movement and acting. A graduate of Virginia Commonwealth University, he brings a wealth of experience as a teacher, movement coach, and actor. He and his wife, Maisky, appeared as Benedict and Bessie in Much Ado About Nothing, Ball State’s 2005 Shakespeare Under the Stars production.
• Karen Kessler has become a permanent member of the tenure-track faculty. Previously a contract faculty member, she will be the new coordinator of the production option, which will train young directors and stage managers. She has a wealth of professional directing experience, including work at the Illinois Shakespeare Festival, Connecticut Repertory Theatre, Idaho Repertory Theatre, and numerous Chicago-area theatres such as Nottie Foot Theatre, Famous Dear Theatre Company, Touchstone Theatre, and Red Orchid Theatre. This fall she will be directing the Chicago premiere of the Sam Shepard play God of Hell with the Next Theatre Company.
• Michael Daehn came to Ball State in 2004-05 as the department’s new coordinator of theatre education. A former high school teacher and administrator, he is a graduate of the MFA program at the University of Oklahoma. He will be teaching a variety of courses in education, history, and directing for the department and will direct the play Rudy Meers during the 2005-06 academic year.
• Hyun-Sook Kim, a world-renowned teacher and artist in the area of costume design, will join the design area as the department’s new teacher of costume and makeup. She has worked in South Korea and has designed productions at the Lincoln Center in New York, Korean National Ballet Company, and Seoul Arts Center, among others. She holds an MFA in costume design from the University of Illinois.
• Curtis Mortimore joins the design faculty as the department’s technical director. He is a graduate of the University of Tennessee and has worked in numerous professional settings, including the Utah Shakespeare Festival and the Cincinnati Playhouse in the Park.
• Doris Reiss joined the dance faculty last fall as a teacher of both ballet and modern. She is also an accomplished grant writer. Before coming to Ball State, she was a faculty member at the University of Minnesota at Duluth. She holds a fine arts degree in dance from Smith College in Massachusetts.

DANCERS WELCOME MINNESOTA BALLET CHOREOGRAPHER
by Doris Reiss

This year Ball State’s dance program expanded its students’ experience with professional dancers by inviting nationally known choreographer Robert Gardner of the Minnesota Ballet to campus for a 10-day residency. Gardner is ballet master and associate artistic director of the Minnesota Ballet, a professional classical ballet company of national and international reputation in Duluth. Previously he danced with the Cleveland, San Jose, and Joffrey II companies.

While on campus, Gardner created a new ballet, Reiven Interrupted, for Ball State Dance Theatre and taught daily ballet classes. He was delighted by the proficient and professionally trained Ball State dancers. He challenged their technical skills and musicianship by creating a beautiful pointe piece, a neoclassic ballet to the music of the Konos Quartet.

At the end of Gardner’s residency, the Minnesota Ballet graced Ball State’s Konrad Dance Studio Theatre with an evening performance of classical works that included the Pas de Trois from Le Corsaire; Pas De Deux from Don Quixote; The Swan; and a new work by Gardner titled Suite Helsinki. The performance also included a modern work, Coming Together, created for the Minnesota Ballet by Ball State dance faculty member Doris Reiss. The highlight for our students was the Ball State Dance Theatre performance of Gardner’s new work, Reiven Interrupted.

The excitement continued after Gardner left Muncie with ongoing performances of Reiven Interrupted at the American College Dance Festival and the Festival of Dance. The piece was performed in the March adjudication concert at Washington University in St. Louis, and the school year ended with the Festival of Dance in University Theatre, where once again students had the opportunity to perform this fine work. During these frequent performance opportunities, the students developed their dance skills and artistry, and their dancing took on a truly professional look.
Asynaxis

STUDENTS CREATE INTERACTIVE DIGITAL ENVIRONMENT
by John Fillwalk

Last year, a group of students from several colleges at Ball State produced a large-scale, interactive digital environment titled Asynaxis. The Asynaxis system consisted of four video screens that completely surrounded viewers, enveloping them in a virtual environment of 3D animation and surround sound. The interactivity was driven using five Macintosh computers and a sophisticated system of sensors and infrared cameras to track and provide for viewer interaction with the environment.

This project was funded by an $18,000 grant from Ball State’s Center for Media Design and facilitated through the Virginia B. Ball Center for Creative Inquiry. Project personnel included: Nathan Bolt, Art (Team Leader); Ross Miller, Art (Art Director); Aaron Bricken, Music Technology (Music Composition/Programming); Laura Huffman, Telecommunications (Business Manager); and John Fillwalk, Art (Faculty Advisor).

The Center for Media Design has sponsored the continued development of the Asynaxis work with the formation of the Interactive Projects Group. The first leg of this project will be a collaboration between the Center for Media Design and the Center for Computational Nanoscience (CCN). John Fillwalk, artist-in-residence at the Center for Media Design, and Roh Coday, George and Frances Ball Distinguished Professor of Physics and Astronomy, will lead an interdisciplinary group of students in an intensive project investigating interections between the emerging technologies of nanoscience and digital art.

This effort will potentially involve several partnering institutions in the CCN consortium—Nammy Ball State, the University of Notre Dame, and Purdue University—in utilizing advanced experimental nanofabrication and imaging technologies. Of particular interest at this stage of the project is the notion of creating nanosculptures using carbon nanotubes and documenting the outcomes using digital imaging from a scanning tunneling microscope. Carbon nanotubes are a form of carbon only several nanometers in diameter that can be manipulated into various configurations.

The Asynaxis project has been exhibited at the Virginia B. Ball Center for Creative Inquiry National Showcase at the Indiana State Museum and at the International Digital Media and Arts Association 2005 conference in Orlando, Florida. Learn more at www.asynaxis.com.

CHILDREN’S ART CLASSES PREPARE TEACHERS
by Mary Carter

Every semester, Ball State’s Department of Art opens its doors to children from Delaware County and the surrounding region. They are greeted by the students of AED 305 Elementary Practicum in Art Education, who will be their teachers for the next seven Saturday mornings.

As students and teachers introduce themselves to each other, their purposes for being there are very different but are connected by the world of art and visual culture. The Children’s Saturday Art Classes enroll 80 to 100 elementary-age students each semester. Parents are contacted through a mailing list, community announcements, and local public school art teachers, who may select a scholarship student from each of the buildings in which they teach. In this way, many children who would not otherwise be able to afford the classes have been able to attend.

For the children, the purpose of the classes is to explore—using their minds and their hands—the visual images and art of the world. With an overarching theme for each semester, the children using their minds and their hands—the visual images and art of the classes have been able to attend.

For the Ball State students, the purpose of the classes is to discern with their hearts and minds what it means to be an art teacher. They have spent most of the previous semester researching and writing lesson plans, along with learning teaching strategies and methods. In the Saturday classes, they put all of that planning into action.

Six Painters Exhibit Work
by Scott Anderson

Last spring semester, the Department of Art hosted an exciting show in the Atum Gallery featuring six contemporary painters. Supported by a grant from Lilly Endowment Inc., the project’s central idea was a teaching exhibition by established contemporary artists who paint in diverse styles, media, and approaches. Artists Roberto Juarez, Robert Birmelin, Julie Heffernan, Christopher Hogking, Kenneth Goldblatt, and Elaine S. Wilson were chosen for the project.

When the exhibition opened in February, it was clear from the response of the students and the faculty that this was an exceptional showing. It achieved some of the highest attendance on record for the Atum Gallery, approaching 2,000 visitors.

Various events in late March included a plein air painting workshop, a slide lecture, a dinner and parly with the artists, student painting competition, a drawing demonstration, a discussion on an artist’s book, and a reception for the artists. A panel discussion titled “The Condition of Contemporary Painting” attracted 110 people, including visitors from other universities in the state.

Photographers Celebrate Light, Vision
by Andrea Murri

She is Saint Lucy or Santa Lucia, and her feast day is celebrated by the Swedes, the Sicilians, and photographers. To the Swedes, she represents light; to the Sicilians and photographers, she is the patron saint of vision.

Last spring semester brought three distinguished photographers to the Department of Art, each sharing his or her own guided vision from Saint Lucy. Their visits were part of Lilly Endowment Inc. grants. Amber Hutchinson is a freelance artist whose work has migrated from 3D hand-built collaged objects to digital collage art. Her digital collages reassemble fragments from various sources into visual dialogues. Pasha Rafat of the University of Nevada-Las Vegas investigates photography, light painting, animated imagery, and sculptured neon in his work. He demonstrated the laborious technique of wet color photography, called the wet transfer technique. David Graham of Philadelphia’s University of the Arts brought a range of imagery that honored American self-expression. He summed up the qualities needed to succeed enthusiastically express your art, mark every work day and do something to get it out there, and be articulate.
Collector and Connoisseur
A Tribute to David T. Owsley

by Peter F. Blume

The Ball State Museum of Art patron and donor David T. Owsley received an honorary degree of humanities from Ball State on May 7. Concurrently, the museum organized an exhibition of 16 works of art from Owsley’s collection that are now in Muncie. The following is excerpted from an essay published in the checklist of that exhibition:

Collectors come in a variety of stripes. Rarely are they possessed of a passion for art, deep knowledge, taste, and a professional zeal to acquire all at the same time. Nevertheless, those qualities describe David T. Owsley. He inherited his passion for art from his grandfather, Frank C. Ball, who had insisted that the art gallery in Ball State’s Fine Arts Building be built as planned in 1930. After the stock market crash of 1929, the administration considered not completing the gallery as originally designed. Frank Ball and his brothers provided the cash to do so and then furnished the gallery with their distinguished collections of paintings and sculpture.

David Owsley began learning about art as a student at Andover and Harvard; later, after a career in public relations at the University’s Institute of Fine Arts, he worked at the Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, the Victoria and Albert Museum in London, and the Carnegie Museum of Art in Pittsburgh, serving in various capacities for 24 years.

Our connoisseur revealed to me that whatever his or her identity, the connoisseur has the instinctive response to works of art that makes them invaluable. Their integrity is a gold standard requiring knowledge and taste. However, the real proof of the connoisseur lies in the zeal and courage to acquire. Making a collection of works of art is a rare skill indeed. When that collection is worth much more than the sum of its parts, as is the case of the Ball State University Museum of Art’s Owsley collection, we are truly blessed by a public spirit. In Mr. Owsley’s case, that spirit is worthy of the tradition of his ancestors.

CHOLA BRONZE ACQUISITION HONORS OWSELY

by Peter F. Blume

The Ball State University Museum of Art is proud to announce a Chola Bronze of the god Siva and his consort Parvati in honor of museum patron David T. Owsley, who has generously donated the Chola bronze to the museum.

Chola bronzes are one of the greats of Indian art. This is the first example of this important art form from the South India region to enter the museum’s collection. The mystery of the history of Siva and his consort Parvati aside, a single sculpture is a testament to understanding the dualism of the Hindu religion through its art. It is a form heretofore unseen in the museum’s collection.

Siva and Parvati, Standing, or Alangara Chandrashvetra (Moon-Embraced Siva Embracing Uma), was made in Tamil Nadu, Southeastern India, and dates from the 11th century. The god Siva and his consort Parvati stand on a single elongated lotus pedestal. They were separately modeled and cast in a lost wax process, and then mounted upon a lotus pedestal. The two larger at either end of the bronze base would have supported a separately cast aureole.

This particular iconictype became popular for procession images during the late Chola period (circa 907-1053). The authority on Chola bronzes and South Indian art, Professor Vidya Dehejia of Columbia University, describes the ceremonial function of this sculptural form in her 2002 book The Sensuous and the Sacred: Chola Bronzes from South India. The juxtaposition of the divine couple is addressed in the temples as Pradoshamurti or TWight Image. Every evening, prior to the final puja of the day, this thousands is placed on a palanquin carried on the shoulders of priests and taken in procession, followed by devotees, so that Siva and his consort may inspect the inner premises of the temple.

The relatively small scale, in this case just over 12 inches high, makes them conveniently portable without the sculpture being miniaturized. Siva is depicted in tridhanga, an iconic pose with h coiled, weight on his proper right foot, and his left leg bent and slightly advanced. His primary right hand makes a gesture that assures freedom from fear, while his primary left arm reaches to embrace Parvati, gently reaching around her back but not touching her. His upper hands balance his attributes—a battle-ax and a leaping antelope—on two fingers. His dreadlocks, arranged in an elaborate crown, denote his aspect as an ascetic; however, he is also adorned with numerous items of jewelry.

His consort Parvati, who is also known as Uma, is depicted smaller in stature than Siva and stands beside him in tridhanga. She wears a long dhoti and elaborate jewelry, including a conical crown. Her right hand is disposed for holding an object, while her left hand rests on her lap. The two tangs at either end of the bronze brone are separately cast aureoles, with high-quality digital images and complete catalogue information on each work of art. The version will be available through the museum’s Web site.

Ball State faculty will be able to project high-quality digital images of works of art in their classrooms. For the first time, students will be able to access the museum’s entire collection through a database so they can easily do research on the collection or complete homework assignments.

Internet users around the world will have the opportunity to closely examine works of art outside the secure, climate-controlled museum environment. This is in line with the museum’s goal to break down physical barriers to access of the collection. The museum’s database-driven Web site will enable users to dynamically access rich content and images based on their own choices. For example, a virtual visitor would be able to type in keywords to find all of the artworks that fit those keywords. A search for “flowers,” for instance, would yield all works of art with floral subject matter.

By making the Museum of Art catalogue readily accessible through the Internet, Ball State and global audiences will gain a greater awareness of the museum’s art collection and educational programs. The ultimate goal is to export portions of the database into World Cat, which would allow users worldwide to find information about the museum’s holdings by searching keywords through universal online databases. This pilot project is funded in part by an Enhanced Provost Initiative Grant. The first stage of the digitization project will be completed by January 1, 2006.

www.bsu.edu/artmuseum
DVD PROJECTS featured contemporary masters

by Hans Sturm and Stanley Geidel

The College of Fine Arts is proud to announce the release of two new pedagogical DVDs.

The Art of the Bow—With François Rabbath was produced by Hans Sturm, professor of double bass and chair of the string area in Ball State’s School of Music. Sturm directed the project in collaboration with the University Teleplex, the Human Performance Laboratory, and the performance and music technology areas in the School of Music.

The result of an Enhanced Provost Initiative Grant, the DVD is more than three hours long and features selectable camera angles, biomechanical animations, interviews, live performance footage, and a model student. Sturm and Rabbath presented the DVD at the 2005 Biennial International Society of Bassists Convention in June.

After studying with French bass master François Rabbath for a number of years, Sturm began to realize the difficulty of mastering the subtlety of Rabbath’s virtuosic bow technique. While returning from a trip to Paris to study with Rabbath, Sturm came across an article detailing the latest motion-capture technology used in high-tech golf video games. The article included pictures of Tiger Woods outfitted with reflective markers similar to those used for movies such as The Polar Express and The Matrix. Inspired by the resulting animations, Sturm contacted Ball State’s Human Performance Lab to see what might be possible.

The idea grew, and eventually Sturm embarked upon the full-scale project. More details about the DVD can be found on the project Web site at artofthebow.com.

The Hardy Legacy, a DVD featuring clarinet icon Stanley Hardy and two of his gifted students, Michael Webster and Elsa Ludwig-Veldey—both premier artists in their own right—offers clarinetists insights into various instrumental performance techniques as well as interpretive commentary on some of the masterpieces of the clarinet literature.

The project arose from an idea proposed by College of Fine Arts Dean Robert Heron, who was looking for creative ways to take advantage of the presence of these three artists on the Ball State campus during the summer APIA festival. Associate Dean Stanley Geidel coordinated the project. Additional information can be found online at www.cfa-artists.com.

BASSOON CAMP COMES OF AGE

by Keith Sweger

Building on a modest but successful beginning, Ball State’s annual Bassoon Camp has evolved into a major educational event in the woodwind world.

Bassoon professor Keith Sweger offered the university’s inaugural bassoon camp in 1999, filling a void that existed for a specialized, focused camp for high school bassoon students. Approximately 30 students attended that first year. The event featured one week of instruction for junior high bassoonists followed by a week of senior high events.

In subsequent years, as the number of students continually increased, the junior high session was eliminated. Instruction is currently offered only for senior high students. In 2004 the event achieved the distinction of being the largest bassoon camp of its kind in the United States, with 68 students attending from 18 states and one foreign country.

During the camp, students stay in a residence hall on campus, with current Ball State bassoon majors serving as counselors. In addition to lessons, ensemble participation, and specialized classes such as reed-making, students enjoy several special events. Activities include a trip to the Fox factory to see the process of making a bassoon; attendance at an Indianapolis Symphony outdoor concert at Conner Prairie; a cookout; and a student concert on the final day of the camp.

Well-known guest clinicians such as Stephen Paulson, principal bassoon of the San Francisco Symphony, have participated in the camp, providing special inspiration for the young bassoonists in attendance.

Fox Products and Woodwind and Brasswind are sponsors for the camp. Both provide support for scholarships for camp attendees. Former students of Sweger serve on the camp’s faculty, offering master classes, elective classes, and chamber ensembles. Alumni who have participated include Sherrill Beisser (BM ’96), Laura Hausw (BM ’99), Andrew Gott (BM ’98), Jack Chan (BM ’97), Candi Granlund (BM ’96), Susan Stokdyk (BM ’03), and Sarah Watkins Cleveland (BM ’03).

MUSIC TECHNOLOGY WELCOMES SEAMUS

by Keith Kotthman

Ball State’s music technology program hosted the 2005 Society for Electro-Acoustic Music in the United States (SEAMUS) conference in April. More than 200 people attended, including composers, performers, and researchers from such notable places as New York University, Brown University, University of Michigan, University of Illinois at Urbana-Champaign, Stanford University, University of California-San Diego, University of Texas, and internationally from England, Ireland, and Canada.

Ten concerts and eight paper sessions were presented during the three-day period. Most events took place in the new Music Instruction Building and Sursa Performance Hall, beautifully showcasing our wonderful facilities.

Corporate support for the festival came from Sweetwater Sound, Genelec, Digidesign, and Moog Music. Genelec provided more than $90,000 worth of loudspeakers, permitting the use of two concert halls running throughout the day. Digidesign ran demonstration sessions in our main control room, featuring the new ICON recording system and 64-fader D-Control mixing surface.

During the conference, SEAMUS and the American Society of Composers, Authors, and Publishers (ASCAP) awarded commissions to two student composers, and SEAMUS presented composer Wendy Carlos (Switched on Bach) with a Lifetime Achievement Award. Faculty members Keith Kotthman and Michael Pounds were co-directors of the conference, with Jeff Seitz serving as technical director.

SCHOOL OFFERS NEW ARTIST DIPLOMA

by Kirby Krauth

This fall, the School of Music is adding a new artist diploma program to its existing graduate offerings (master of arts in music, master of music, and doctor of arts with a major in music).

The artist diploma is a highly selective nondegree graduate program for the specialized training of the gifted and accomplished performer. The program focuses on the practical aspects of music performance—private instruction, solo performance, participation in musical ensembles, chamber music, and musicianship skills—and may include nonperformance supportive music courses. The new program requires 24 hours of graduate academic credit, most of which is earned in applied music study and career/performance seminars, plus two faculty-adjudicated solo recitals. Competitively awarded graduate assistantships will be available to diploma applicants.

For more information on this program, contact the School of Music’s graduate coordinator at kkrauth@bsu.edu.
Faculty Achievements

Department of Art

Marsha Johnson has been a driving force in a group of ten artists who recently presented an art exhibit, “The Art of the Bow with Francois Rabbath,” at the Indianapolis Museum of Art. Johnson is Chair of the Department of Art at Ball State University. She recently completed a research project titled “A Politically Charged Image: The Role of the Artist in the Art of the Bow”. Johnson’s research focuses on the role of the artist in the creation of political imagery in modern times. Her work has been exhibited in galleries throughout the United States and has received critical acclaim for its unique approach to the study of political art.

In Memoriam: Nina Marshall

Nina Marshall was a member of the Department of Art at Indiana University and the Ball State College of Fine Arts.

It is with great sadness that we acknowledge the passing of Nina Marshall. She graduated from Ball State University in 1983 and taught at Southern Utah State College before coming to Ball State in 1985. Even if you did not know her personally, you have probably seen her artwork. Her paintings can be found across the many campuses in our state, including the Graduate School and the Office of the President. She was an accomplished artist in painting and printmaking and a respected teacher. She was a beloved family member including her husband, Thomas Koontz. Memorials may be sent to the Ball State University Foundation for the Department of Art’s Armitage Fund. It is with great sadness that we acknowledge the passing of Nina Marshall. She graduated from Ball State University in 1983 and taught at Southern Utah State College before coming to Ball State in 1985. Even if you did not know her personally, you have probably seen her artwork. Her paintings can be found across the many campuses in our state, including the Graduate School and the Office of the President. She was an accomplished artist in painting and printmaking and a respected teacher. She was a beloved family member including her husband, Thomas Koontz. Memorials may be sent to the Ball State University Foundation for the Department of Art’s Armitage Fund.

Department of Theatre and Dance

Jennifer M. Daniels, Managing Director of the Ball State University Foundation, and Rodney Wall, Assistant Director of the Ball State University Foundation, were named to the INNOVA label and were guest conductor for the Interludes. Daniels received a bachelor’s degree in music education from Indiana University and a master’s degree in conducting from the University of Kentucky. Wall received a bachelor’s degree in music education from Ball State University and a master’s degree in orchestra conducting from the University of Illinois.

Dorothy A. Marshall, who is the elementary music teacher at Swayzee, Sweetser, and Converse Consolidated School District in Swayzee, Indiana, died on September 15, 2007. Marshall taught music at Ball State University from 1989 to 1996. She was a member of the Indiana Music Educators Association and the American Federation of Teachers. She was a member of the American Federation of Teachers and a dedicated teacher who was well respected by her colleagues and students.

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ARTS ALIVE CONCERT SERIES
Ball State’s Sursa Performance Hall in the new Music Instruction Building will host three concerts by world-class artists in the 2005-06 Arts Alive Concert Series. The schedule:

The Beaux Arts Trio October 11, 2005, 8 P.M.
Empire Brass December 6, 2005, 8 P.M.
Olga Kern March 28, 2006, 8 P.M.

Tickets are $35 for each concert, or $80 for all three. Tickets are available through the Emens Auditorium Box Office, (765) 285-1539.

Please take a moment to complete the information below and send it to us by mail or e-mail.

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