



College of
Fine Arts

Ball State University

Vol. 10, Spring 2002

**F R O N T
R O W**



The circle of construction, completion, and ceremonial dedication continues. . . Shafer Tower rings in a new year, the art department moves into its new home, the Museum of Art makes plans for a grand reopening, and ground-breaking begins on the long-anticipated Music Instruction Building. . .



Dean's Comments

The College of Fine Arts is approaching its twentieth "birthday," and is experiencing some welcome "growing pains."

This academic year was greeted with the smell of fresh paint and the aroma of Starbucks coffee emanating from the stunning new Art and Journalism building. Magnificent teaching spaces have been created for painting, graphic design, art education, art history, photography, foundation classes, and all three-dimensional specialties. Additionally, a stellar art gallery adjoins the atrium, designed to showcase student, faculty, alumni, and guest artist creations. Professor Marilyn Derwenskus is serving as curator, and has compiled an impressive array of exhibits for the inaugural year.

The refurbishment and expansion of the Museum of Art is nearing the final stages, and will be completed by the end of spring term, allowing for a grand reopening in fall 2002, coinciding with the celebration of Ball State's UniverCity. Superb new gallery spaces will allow for the presentation of a stunning Rodin sculpture exhibit of some thirty masterpieces, highlighting the grand reopening and overlapping UniverCity 2002.

The bells of Shafer Tower gave a preview of things to come, as familiar tunes and carols rang out during the holidays. These melodies were computer/keyboard generated, rather than being played from the cabin in the tower, but did provide a foretaste of things to come. The formal dedication, featuring carillonneur Margo Halsted, associate professor of campanology at the University of Michigan, will take place this spring.

The final construction project will be the culmination of years of dreaming and planning, as ground-breaking occurs in April for the new Music Instruction Building. Housing a glorious 600-seat concert hall, in addition to spacious faculty studios, sound-proofed practice rooms, generous rehearsal spaces, and a greatly expanded Music Engineering Technology (MET) component, this state-of-the-art facility promises to catapult an already strong music program into national prominence. Completion is scheduled for January, 2004.

Clearly, our college's future will most certainly hinge on attracting bright and capable students and faculty. New and refurbished facilities provide the enhanced learning environment, but superb academic programs are built with people. Challenging professors and eager students, the former skilled at transferring and inspiring, the latter gifted at receiving and growing, are the ingredients for success. For the second year in a row, the College of Fine Arts nipped at the heels of Architecture and Planning, ranking second among the seven colleges in overall SAT composites. Two Whiting Scholars and a host of Presidential Award winners and distinction recipients grace the freshman class.

The future is bright when enhanced facilities, talented students, and gifted faculty converge. The best is yet to come. Please stay in touch; the welcome mat is always out for you here at Ball State.

Robert A. Kvam, Interim Dean

College of Fine Arts CD-ROM A Multimedia Tour of Programs

A new multimedia CD-ROM offers prospective students a chance to explore Ball State University's College of Fine Arts with the click of a button.

The CD-ROM showcases the use of technology in the college and was spearheaded by Christine Satory, associate professor of art, in collaboration with the Department of Art, the Department of Theatre and Dance, the School of Music, and the Museum of Art.

The project began in Satory's Advanced Multimedia Practicum class in spring 2000. Students designed the project, set up interviews and gathered the raw materials for the CD.

After the class ended, Satory worked with two graphic design students to refine the materials gathered.

The CD-ROM was released this fall after nearly eighteen months in production. The project grew out of Satory's desire to explore how technology and art intersect, and to educate both students and the public on those intersections.

"We started this project because there is a misunderstanding that equates 'technology' with scientific research," Satory said. "For our students, it's important to understand that technology is a part of the arts."

Robert Kvam, interim dean of the College of Fine Arts, said the CD-ROM is an opportunity to showcase the use of technology in each area.

"The CD features those faculty members who offer good examples of how this college is using technology to enhance education," Kvam said.

Rodger Smith, assistant professor of theatre, is featured on the CD. Smith sees the integration of technology into theater as a natural progression.

"Theater has always embraced new technologies," he said. Examples of those "new" technologies include the introduction of the proscenium arch, the incorporation of pulley systems to create dramatic effects, and the addition of artificial lighting.

Using new technologies to teach theater is, in Smith's opinion, the best way to prepare students for their careers after college. Theater

students learn how to operate cameras and computers, allowing them to create electronic portfolios of their work.

"They become the creators of their own product," said Smith, "and in doing so they've gained control of their own artistic process."

Satory, too, notes that technology can enhance the artistic process.

"Technology has infused all of the arts," Satory said. "You can't get away from it, and there is a place for it."

Satory adds that it is important to temper enthusiasm for new technologies with an understanding of traditional techniques, something emphasized on the CD.

"Through this project we can show that not only is technology being used," she said, "but that it is being used by creative, seasoned artists who know when it is appropriate to use it."

The CD-ROM is being used as a recruitment tool for potential students and as a way to educate the campus and the community on the use of technology in College of Fine Arts programs.

Expecting Excellence in Herself and Her Students

By Elizabeth Richter

Although all of the facets of my musical career are important, I believe that the most important of all is one in which I am engaged on a daily basis—teaching. There is no greater joy than in helping a student to achieve his or her goals, no matter whether he or she is just beginning or is already very advanced.

I recognize that my own dream of becoming a harpist came true because I had the incredibly good fortune to study with a wonderful teacher and mentor. Because I am so conscious of the profound effect which a teacher has upon a student, I strive constantly to be the very best teacher and mentor that I can be.

I try to communicate to my students not only my own love for the harp, but my confidence in their ability to progress and to become fine musicians. I believe it is of paramount importance that they develop basic musicianship skills, problem solving ability, curiosity, initiative, discipline, and knowledge of the musical world beyond the harp. Technique without these attributes is worthless.

I expect all of my students, no matter at what level, to strive for excellence, and it gives me great pleasure to observe their musical and personal growth while they are studying with me. Over the years I have had many successful students, and I feel a profound sense of satisfaction in knowing that I helped them to realize their dreams, as mine were realized.



Elizabeth Richter is a professor of music performance at Ball State University and the recipient of the 2001 College of Fine Arts Dean's Teaching Award.

Museum Grand Reopening to Feature Rodin Collection



The Kiss

When Ball State University's Museum of Art celebrates its grand reopening in September, the first major exhibition installed will be a collection of Rodin's most familiar works.

"Rodin's Obsession: The Gates of Hell, Selections from the Iris and B. Gerald Cantor Collection" will grace the museum Sept. 14 - Dec. 11. Museum director Alain Joyaux considers Rodin's work an ideal exhibition with which to reopen the museum.

"With Rodin, you are dealing with an artist who is generally recognized by the public, who is popular and who is genuinely good," said Joyaux.

As for the collection to be displayed, Joyaux notes that "The Gates of Hell" was a lifelong obsession for Rodin.

"When you look at Rodin's work and what he did over a lifetime, you see that as an artist he was never very far from this

one project. He worked on it for nearly two-thirds of his life. It was the palette of his lifetime," said Joyaux.

"The Gates of Hell" was Rodin's most ambitious commission. Originally conceived as an entrance for a museum of decorative arts to be built in Paris, and inspired by Dante's "The Divine Comedy," "The Gates of Hell" features hundreds of figures modeled in high relief. While the museum was never built, many of Rodin's most famous independent sculptures were derived from the smaller reliefs contained within the larger composition.

The Cantor collection consists of approximately thirty works relating to "The Gates of Hell," including "The Thinker," "The Kiss" and "The Three Shades."

Rodin's sculptures are among the most familiar and popular works of art in the world today. This is due in large part to the medium in which he worked.

When Rodin made a sculpture he usually started by modeling in clay, which may have been fired to produce a terra-cotta sculpture. He also reproduced the models in ceramic, wax or plaster. The plasters were primarily used to make bronze casts.

Bronze works are never "originals" in the sense that only one exists. The casts are, in effect, "multiple originals."

Each cast is authorized by the artist or his representative. In Rodin's case, some earlier works may exist in a multitude of sizes and forms.

Later in his career, Rodin gave the French government the authority to limit the number of casts of his work. Since 1956, French law has limited production to 12 casts of each model, each authenticated with its own identification number.

The Cantor collection on display will include several numbered bronze casts, including "Despair," "Falling Man," "The Kiss," "Mask of the Man with the Broken Nose," "Sorrow," "The Thinker" and "The Three Shades."

Other works in the exhibition include the second and third maquettes of "The Gates of Hell," along with a bronze cast of the right pilaster of that piece.



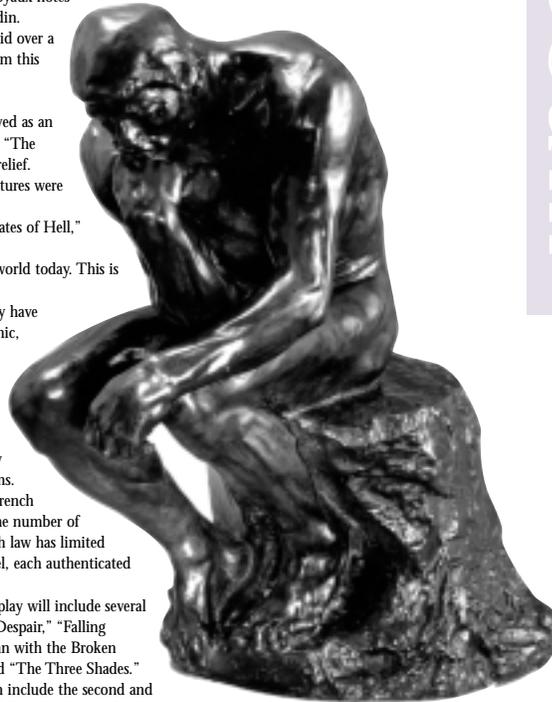
Despair

The works on display range from a few inches, in the case of the maquettes, to nearly life-size, as with some of the bronze casts. "Very little of Rodin's sculpture was large when he made it. Most of what he did was in a workable scale," said Joyaux.

Smaller models were enlarged through the use of a Collas machine, which uses points of orientation on the model to create larger and smaller duplications of the original.

The Cantor collection will be on view Sept. 14 - Dec. 11 during regular museum hours: Monday through Friday, 9:30 a.m. to 4:30 p.m. and Saturday and Sunday, 1:30 to 4:30 p.m.

For more information, contact the museum office at (765) 285-5242.



The Thinker

New Galleries Highlight Works on Paper, Furniture and Decorative Arts

Renovation work is being completed in the Fine Arts Building and plans are well under way for the Ball State Museum of Art's grand reopening in September 2002.

The museum will close over the summer to prepare for the reopening.

"With the completion of the renovation, we'll be able to provide a more suitable gallery space for showcasing our collection and better serving our audience," said Nancy Huth, assistant director and curator of education.

Two new galleries will include exhibits featuring furniture and decorative arts and works on paper.

Huth said the museum collection includes examples of furniture and decorative arts from the modern period and earlier. And while some may not see furniture as an example of fine art, many museums include such pieces.

"If you are collecting objects that show what constitutes the height of aesthetic expression, you want to include furniture and decorative arts," said Huth.

"A chair isn't a painting, but as an example

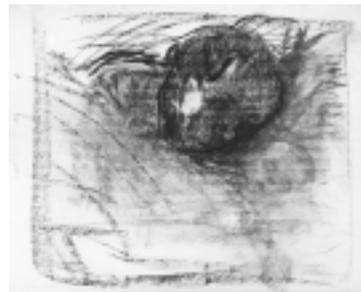
of a design at a particular time, it's important," she said.

The second special gallery will showcase the museum's collection of works on paper with rotating exhibitions. With the new gallery, the museum will be able to display a part of its collection with which many patrons are unfamiliar.

"This new gallery will allow us to highlight our excellent collection of works on paper. We didn't have a good space for it before," said Huth.

The collection includes botanical, Japanese, early modern, and contemporary prints, as well as photographs. Prints include those by Rembrandt, Picasso, and Degas.

The \$7.5 million renovation of the Fine Arts Building will increase the museum's space from 17,185 square feet to 25,735 square feet, including 5,230 square feet of additional exhibition space. The expansion will allow the museum to display more of its 11,000 works of art valued at more than \$40 million.



Kathe Schmidt Kollwitz, Mother and Sleeping Child, circa 1913. Ball State University, Muncie, Indiana, gift of Mrs. George A. Ball, 000.232

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www.bsu.edu/artmuseum



Art Gallery Offers Public a Chance to Bump Into Art

When the Department of Art moved from its old location in the Fine Arts Building to its new space in the Art and Journalism Building, it gained not only new office space but also a prominent and very public gallery space. As Marilyn Derwenskus sees it, the new gallery location has been particularly beneficial to both artists and the public. It offers, she said, an opportunity for people to "bump into art."

"It's in-your-face art," Derwenskus said of the gallery located in the midst of the



y. "People who bump into art are coming in to bump into art."

ance averages nearly 100 visitors a day. Days of the Art and Journalism Building host to special events and visitors. The gallery, which is the little and Chris

Ramsay and printmaker Takeshi Takahara was a chance for the gallery to promote not only the works of the artists but the art department itself.

"It created a lot of excitement," Derwenskus said of the event. "We had lectures and demonstrations and a gallery walk. The students were excited by the energy in the department."

The gallery committee is working to secure funding for future visiting artists and events. Derwenskus notes that the success of the shows held thus far has encouraged the committee members.

"We're dedicated to the continuing schedule to include outside artists, but the concern for funding is ever present," she said. "We're new. We've not had this space before and there isn't a fund for us to dip into."

Gallery to Host Alumni Art Show

The new Department of Art Gallery will host an Alumni Art Exhibition Sept. 13 through Oct. 19. The event, scheduled to coincide with UniverCity 2002, will feature juried works by former Ball State students.

Alumni are needed to spearhead the event, guided by the gallery committee. More details will be forthcoming in a departmental mailing. Interested alumni are encouraged to contact the department office at (765) 285-5838 or former instructors for more information.

Visited campus...

Professionals who shared their expertise with students and faculty members in Ball State's Department of Art through workshops and lectures last year include:

- Rev. Matthias Neuman, art historian
- Bobbie K. Owens, painter
- Michael Shaughnessy, sculptor
- Martin Fromm, photographer
- Dale Enochs, sculptor
- Elizabeth Yarosz, painter
- Ken Little, sculptor
- Chris Ramsay, sculptor/metalsmith
- Takeshi Takahara, printmaker

Since January 2001, **Scott Anderson** has exhibited his paintings in a variety of all media exhibitions.

Anderson had a solo show and gallery talk at the Eastern Kentucky University Gallery, Richmond, Ky. He participated in three national juried shows: four regional juried shows: a small group show, *W/ll*, at Old Dominion University Galleries, Norfolk Va.; a juried group exhibition Biennial Show at the South Bend Regional Museum of Art; and participated in the Ball State Faculty Show. Anderson received two cash merit awards, a second place cash award, and a purchase prize at the South Bend Regional Museum of Art. He offered summer classes in watercolor and encaustic at the Indianapolis Art Center and an Encaustic Workshop at the Louisville Art Center in Louisville, Ky. He presented an informal talk at the Ball State University Museum of Art on painting mediums entitled, "Oil and Water Do Mix." In 2001 he served on the student show committee and hosted juror Kim Hoffman.

Marilynn Derwenskus co-directed the Art in Italy field study with Sarajini Johnson in May 2001. With funding from a Ball State University Summer Creative Arts Grant, Derwenskus remained in Italy for an additional three weeks to explore egg tempera painting,

continued to paint a tempera when she visited Tokyo in December. Derwenskus exhibited her work in solo or two-person shows at the Mitchell Place Gallery, Muncie, Ind.; Arts Center, Portland, Ind.; and Ball State University Centre Gallery. In competitions she won seven awards last year for her watercolor or encaustic paintings. Derwenskus served as the director of

the new Department of Art Gallery. She recently became president of the International Society of Experimental Artists. Organizing and planning the annual exhibition, which will be held at the Minnetrista Cultural Center, is her primary responsibility. **John P. Gee** had a one-person exhibition of his drawings in the Engstrom Galleria at Taylor University in Upland, Ind. Nov. 12-Dec. 12, 2001. He also gave an artist's talk at Taylor regarding his drawings and work. Gee exhibited drawings in six other juried and/or invitational exhibitions during the past year. As a recipient of the 2000 CFA Dean's Teaching Award, Gee had the pleasure of addressing students, parents, and faculty during the College of Fine Arts graduation ceremonies in Emens Auditorium on May 6, 2001.

Barbara Giorgio has continued investigating combining technology with traditional materials in the classroom. One of her innovative classroom problems, "Self-Portrait: Invented Texture," has been adapted for

in the book titled *100 Innovative Drawing Ideas*, edited by Anna Held and published by Random House. Giorgio continues to exhibit her drawings; she received an honorary Award at the 2001 Biennial Regional Exhibition held at Mitchell Place in Portland, Ind. Giorgio has been an active member of Foundations in Theory and Education at the 2001 Biennial National

Conference, March 21-24, 2001, hosted by the Massachusetts College of Art in Boston. Giorgio's presentation "Challenges of Integrating Technology into the Classroom" was part of a panel titled "What Should Students Know, and How Do We Know They Know It?" Last winter Giorgio presented with Pat Nelson at the 89th Annual College Art Association (CAA) Conference, Chicago, Ill., in the FATE sponsored session titled "Nuts and Bolts: Curriculum Design in Foundations Art Programs." The presentation, "A Multimedia Approach to Problem Solving: Combining the 2D and 3D Experience," focused on Giorgio and Nelson's ongoing collaboration integrating technology into the first-year foundation program.

Kenton Hall spent much of the year adjusting and tweaking the new sculpture facilities and thoroughly enjoys the space to grow. He was commissioned to design and build a table for the new conference room. The table seats eleven people comfortably and is made from quarter-sawn White Oak. He also provided technical assistance during a ceramic workshop held at Dale Hollow Lake, Tenn. Hall continues to include casting and fabrication techniques in the objects he exhibits and participated in the 2001 Faculty Exhibition. **David Johnson** received a purchase award and juror's award in the "Bradley National Print and Drawing Exhibition" at Bradley University. He also received an award in the "21st National Printmaking Exhibition" at Arlink in Fort Wayne. He received the "Central Michigan Libraries Purchase Award" in the national printmaking exhibition at Prairie Creek Center for the Arts in Rochester, Mich. David was a recipient of an "Indiana Arts Council Individual Artist's Grant" and was a visiting artist at the State University of New York at Fredonia.

Sarajini Johnson received a purchase award for her intaglio print *Clematis and Hostas* in the Safeco Arts Competition in Indianapolis. She was a visiting artist at the State University of New York at Fredonia and at the University of Georgia, where she also exhibited work and participated in a round table discussion at a symposium: "Globalization and Change in South Asia."

Aimee Joyaux remains active in her work as both an artist and an educator. In the past year she has

reviewed photographic textbooks with

Calman & King and Delmar Publishers. As part of the GREEN 2 committee she worked with the Department of Natural Resources and Environmental Management to compile a studio guide for the health and safety of artists and the environment. Joyaux was invited to participate in the Cortona Print Symposium in Cortona, Italy with a letterpress portfolio project that originated in Arizona. The Catherine Edelman Gallery, in Chicago, Ill. showed her work as part of Its New Gallery Artists exhibition in the fall. She had solo shows at the University of the Arts, Philadelphia, Pa., the Urban Institute for Contemporary Arts, Grand Rapids, Mich., the Minnetrista Cultural Center, and Arts Place, Portland, Ind. Work from her *Picturing Plants* portfolio was featured in the Ball State University magazine *Groundwork*.

Nina B. Marshall had solo exhibitions of her paintings this year at Slocumb Gallery at East Tennessee State University and at Sinclair College in Dayton, Ohio. She also held a two-day workshop while at East Tennessee. In addition she has had work exhibited at the R&F Gallery in Kingston, N.Y. and has participated in juried shows in Tennessee, Indiana, Illinois and Texas. One of her paintings appears in Joanne Mattera's book *The Art of Encaustic Painting*. In September 2001, Nina completed a series of paintings funded by an Indiana Arts Commission Grant.

Sally A. Myers made a two-week summer trip to Turkey with Ball State faculty and staff to study the art and architecture of the country. She presented her research at the Art Education Association of Indiana Annual Conference and the Early Childhood Conference. In the spring she presented a paper on three contemporary artists at the National Art Education Association Conference in New York. In addition to teaching summer school, she collaborated with three colleagues during the summer to teach a workshop titled "Creative Connections at the Lake."

John Fillwalk's exhibitions of his digital prints and video work have included the Indianapolis Museum of Art; CG-Arts: Media Arts Festival, Japan; SIGGRAPH 2001 N-space Art Gallery in Los Angeles, Calif.; and SIGGRAPH 2-Year International Traveling Art Show. He received an Individual Artist Grant through the Indiana Arts Commission to support the creation and exhibition of digital prints and media works. John has also developed a net-based digital video and printmaking resource for the SIGGRAPH 2001 Creative Applications Laboratory.

Pat Nelson began 2001 with an exhibition of her work at the University of West

Georgia. She is continuing to produce a series of vessels incorporating fossilized animals, showing these pieces in a number of exhibitions including "Open Links: A Jewelry and Metals

Invitational" at Bowling Green State

University and "Contemporary

Metalsmiths Invitational" at

Oklahoma State University. She was

a finalist in "Transformation:

Contemporary Works in Small

Metals and Jewelry, the Elizabeth R.

Raphael Founder's Prize" at the

Society for Contemporary Craft in

Pittsburgh. Pat also presented at the

College Art Association in Chicago,

and organized a panel at the FATE

conference in Boston. She remains

active in SNAG (Society of North

American Goldsmiths). She had two

technical articles published in SNAG

News, and was featured in the summer

edition of *Metalsmith* magazine's

Exhibition in Print.

Michael Prater saw his article

"Constructivism and Technology in Art

Education" published in the November

2001 issue of *Art Education* magazine. He

presented "Survival Strategies in Art

Criticism," "Teaching Computer Graphics,"

and "Spicing Up Aesthetics" at the 2001 Art

Education Association of Indiana conference

in Columbus, Ind. He also presented

"Fantastic Faces: Multicultural Art Education

with Masks" at the 2001 Early Childhood

Conference in Muncie, Ind. At the 2001 Fall

Faculty Meeting he received the Ball State

University Excellence in Teaching Award, and will

teach a summer dream course on Active Learning and

Teaching Strategies.

Judy Wojcik provided clay experiences at the Annual

Very Special Arts Festival in Muncie. She also taught

a summer Raku workshop for Indiana art educators

in Dale Hollow, Tenn. Wojcik presented at numerous

conferences including the "21st Annual Lilly

Conference on College Teaching" in Oxford, Ohio;

the "2001 Art Education Association of Indiana

Conference" in Columbus, Ind.; and the "26th

Annual Early Childhood Conference" in Muncie. She

participated in the faculty exhibition displaying a

ceramic installation from her new body of work *The*

Water Garden Series and won an honorable mention

for an encaustic painting at the Indiana University

Kokomo Regional Exhibition.

Bill Zack's sculptural work was exhibited throughout

the month of December at the Indianapolis Museum of

Art as part of the museum's "In Indiana" artist series.

The show was titled "States of Being, Metaphors for

the Heart." Zack's work had previously been on display

throughout the summer at the Governor's residence

on N. Meridian St., Indianapolis. He began the year

with a solo exhibition at Taylor University in Upland,

Ind. and a joint exhibition with Marilyn Derwenskus

titled, "Human/Being."

New Art Department Facilities Offer Light, Space, Technology

The dust has settled inside the new Art and Journalism Building, and its tenants have had more than a semester to get used to their new surroundings. While moving an entire department from one building to another isn't without its headaches, the new space is proving to have been well worth the trouble.

John Gee, associate professor of art, moved from the old facilities in the Fine Arts Building to the new building in the summer of 2001.



"The old building had an aesthetic that I liked, but this building is better for workable, dedicated space," said Gee.

In addition, Gee notes the fourth floor, which houses many of the department studios, is more accommodating than the space in the Fine Arts Building.

"This facility was designed more as studio space—it looks like it and it behaves like it," said Gee.

The 200,000-square-foot structure increased the art department's space from 34,000 square feet to 58,000 square feet. Not only do the studios boast twenty foot ceilings, allowing students to create larger works of art, safety and environmental features were integrated into the building design.

Safety features include a comprehensive ventilation system as well as fire suppression systems.

On the aesthetic side, the department has an art gallery on the first floor, just off the Atrium dining area. The gallery offers space to display both student and faculty exhibits as well as works of visiting artists.

Less public, but much appreciated by faculty and students, are the new technologies integrated into the building design.

Associate Professor Christine Satory, who teaches graphic design and multi-media design, sees the availability of technology as one of the highlights of the new facility.

"Graphic design is tied to technology," she said. "We have a cross-platform computer lab in the graphic design area and it's a tremendous advantage in teaching graphic design. Students are able to understand and use the technology to its best advantage."

It's not only in a hands-on situation that technology comes in handy, however. The integration of computer technology into classroom settings allows for more up-to-date and visually interesting lectures and classroom discussions, as well.

"Graphic design styles and trends change very quickly," said Satory. "Through the technology in the art history classroom, I can go to the Internet and show students what is currently happening in the field."

Mike Prater, associate professor of art education, commented that the new facilities were designed to support teaching with technology. He has seen a change in his students' attitudes in response to the availability of computer technology.

"Students are starting to assume that whatever obstacles come up can be overcome" through the use of resources available in the art education area, he

said. "Everything is so interconnected, that if they are a little savvy about the Internet, they can find what they need."

Prater adds that it's not only the technology that is making everything a little more connected. The design of the building and the facilities it houses create a sense of connection and community, too.

"Before we couldn't do everything in one place," he said. "Now, we have it all—a library and media lab, a kiln room, storage, production areas, teaching areas, even display areas. We have everything to prep a lesson and teach it in one spot. It has become a very creative environment for the students."

Students can also take advantage of the building's other amenities, including the Atrium dining facility and the Barnes and Noble campus bookstore, copy center, and coffee shop.

Having so much under one roof has created a renewed sense of excitement.

"I'm a little more up, a little more enthusiastic, because it's just a fresh, new space," said Gee.



After Four Decades of Dedication The Next Challenge Facing Educator is Retirement

Since he first accepted the role of chairperson of the Department of Art, Thomas

Spoerner's focus has been on making positive changes. Whether it was securing accreditation from the National Association of Schools of Art and Design or securing new, environmentally safe facilities, Spoerner has never shied away from a challenge. Now, Spoerner is preparing to face one of the biggest challenges he has faced in over forty years: retirement.

"People are worried I'm going to be unhappy," Spoerner remarked, "but I'm going to find plenty to keep me busy and happy."

Spoerner has been a part of the Ball State community since he began doctoral work here in 1975. Following graduation in 1978, he stayed on as a faculty member. In 1990 he took on the role of interim chairperson of the department until his official appointment in 1992. He will retire in June.

Since becoming chairperson, Spoerner has focused his energies on the administrative aspects of running the department. In addition to the day-to-day administrative challenges associated with a department that is home to twenty-eight faculty members and four hundred undergraduate majors, Spoerner spent nearly a decade working with the university administration, his faculty, and

an architectural firm to make the new Art and Journalism Building a reality.

"In 1992, the university decided to build this facility," Spoerner said. "Since it was approved by the legislature, this has been a major project, not just for me but for the entire department."

While the new facility has been the highlight of his tenure, Spoerner is equally proud of the progress of the academic programs within the department. The NASAD accreditation was a major undertaking, requiring curriculum revision, a change in admission policy, and a reduction in the number of student majors.

"Ball State encourages all departments to be accredited within their disciplines," Spoerner says. "The important thing about this accreditation is that we can point to it and say that a national review committee looked at our program and we met their standards. It's a useful recruiting tool."

Recruitment of faculty and students hasn't been an issue of late, however. Spoerner points out that every faculty member was selected through a national search and that students are only admitted through a portfolio review.

"With very good faculty and very good students, we have a very good program," he says. "NASAD marvels at the quality of the student work. Few people (in the art world) have heard of

Ball State and are surprised that our students are as good as students from very well known schools."

As proud as he is of the faculty, students, and facilities, Spoerner is ready to retire. And for those concerned he won't find ways to fill his time, Spoerner has plans already on the table.

"My wife and I plan to travel. We have two new grandchildren to visit, one in North Carolina and one in New Mexico. And we also want to travel just for travel's sake. I hate to admit it, but I've never been out of the country," Spoerner said.

In addition to travel, Spoerner is looking forward to getting back into his own studio and painting.

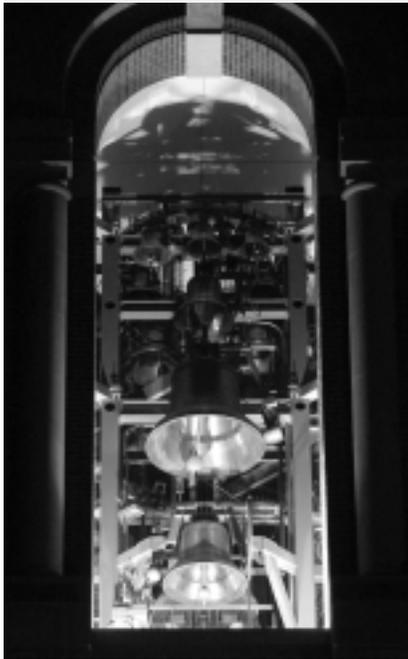
"I haven't done any serious artwork in 20 years," he said. "I want to set up a studio and get back to it."

That studio will be nearby. The Spoerners plan to stay in Muncie.

"We see Muncie as our headquarters, our base from which to move out and do other things. Even when we retire, we'll stay here," Spoerner said.

"I love Ball State, I love the art department, and I love my job," Spoerner said "I've had a wonderful time the past 41 years. I'm just ready to do other things."

Visit us at
www.bsu.edu/cfa/music



Visited campus...

Music professionals who shared their expertise with students and faculty members in Ball State's School of Music through performances, master classes, and lectures last year include:

Alissa Walters, soprano
Becky Archibald, composer/pianist
Lorenzo Micheli, guitar
Peter Dominguez, double bass
Denis DiBlasio, saxophone and flute
Ray Pool, harp
Hye-Ran Yu and Eun-Sook You, piano duo
Kassandra Kocoshis, percussion
Frank Mantooth, composer/arranger/piano
Charles Fugo, piano
Eddie Daniels, clarinet
Michael Hovnanian, double bass
Palenai Piano Duo (Joy Innis and Adrienne Shannon)
Airmen of Note
Dmitry Sitkovetsky, violin and Boris Petrushansky, piano

Shafer Tower Home to a Grand, Expressive Musical Instrument

As the focal point for what is being conceived as a new north quadrangle on campus, Ball State University's Shafer Tower has been the center of attention as it rose to a grand 145-foot above McKinley Avenue.

And while the structure itself is magnificent, it's what the tower houses that is its most impressive feature.

The tower houses forty-eight French-made, custom-cast and individually tuned carillon bells. The bells, with a range of four octaves, make it possible to provide a variety of concert-quality musical presentations. There is a playing cabin located just behind the medallions of Beneficence just below the bells.

For those familiar only with the pre-recorded carillon tones, such as those that chime the hour, the full impact of the carillon in concert may come as quite a surprise.

"The traditional instrument is very expressive," said Kirby Koriath, professor of music. "At recitals, the audience will hear louds and softs. They will be able to sense the mastery and artistic expression of the carillonneur, something that is not available via the remote electronic keyboard."

The carillon, like any instrument, takes training and talent to master. Several students have already expressed keen interest in taking lessons on the carillon. The college hopes to engage a professional carillonneur on a part-time basis to provide instruction.

There is a training instrument, the practice clavier, available in the School of Music. This practice instrument is nearly identical to that found in the playing cabin, right down to the keys (sometimes called batons) and pedal board. Where these are attached by carbon fiber rods to the bells in the tower, on the practice instrument they are attached to a series of chimes that look a little like a xylophone standing on end.

Koriath says the practice keyboard allows the student to practice with the full expressive potential of the carillon. What it won't approximate is the weight of the clapper.

"The practice keyboard feels even top to bottom. The actual keyboard will get progressively heavier from top to bottom due to the weight of the bells," said Koriath.

While the bells have been chiming the hour over the winter months, the first opportunity to hear the carillon in concert will take place at a dedication ceremony in April. Margo Halsted, associate professor of campanology at the University of Michigan, will be the guest artist. The concert will feature a specially commissioned work for the new carillon.

The features of the carillon that allow the chiming of the hours and the playing of pre-recorded melodies are indeed significant and useful. However, Koriath feels that hearing the carillon in concert will offer the community an exciting, new musical experience.

"To fully realize the potential of it will only come with hearing it in recital," Koriath said. "This is a grand, colossal, expressive musical instrument."

In Memoriam:

Ball State Faculty Cellist Roger Malitz

Ball State University music professor and cellist Roger Malitz died Sept. 3, 2001, in Ball Memorial Hospital following a short illness. He was 53.

Principal cellist of the Muncie Symphony Orchestra, Malitz also had been principal cellist with the University of Chicago's Contemporary Chamber Players, Florida Orchestra, Caracas Philharmonic, and National Symphony of South Africa. Since his appointment to the Ball State School of Music faculty in 1985, he had presented concerts and master classes in Argentina, Canada, the Czech Republic, Israel, Japan, Korea, Mexico, Taiwan, and Thailand.

At Ball State, Malitz was the School of Music's chairman of strings and cellist of the American Piano Trio, the first ensemble to be designated Sterling Patrons of the international professional music fraternity Mu Phi Epsilon.

Malitz studied with Karl Fruh and Raya Garbousova and had served on the faculties of the Chicago Conservatory, University of Tampa, Caracas Conservatory, and Bowling Green State University. He was featured numerous times on public television and

National Public Radio, and his recordings are available on the Musical Heritage Society, Owl, Desto, and CRI labels.



During a recent residency at the Banff Centre, Malitz recorded repertoire for a new CD, *The Ethnic Cello*, which has been released by Crystal Records. He performed on a cello made by the Italian master Antonio Casini in 1678.

He is survived by his mother, Ruth Lazar, Skokie, Ill.; and his sons, Nathan Malitz and Zachary Malitz, and his former wife, Deborah Malitz, all of Muncie.

Memorials can be made to the Roger Malitz Cello Scholarship in the Ball State School of Music.

Checks should be made payable to the Ball State University Foundation c/o the Roger Malitz Cello Scholarship Fund and mailed to Ball State University Foundation, P.O. Box 672, Muncie, IN 47308.

In Memoriam:

Katherine Hargreaves

Katherine Hargreaves, former executive secretary of the Muncie Symphony Orchestra and wife of the late Dr. Robert Hargreaves, died Sept. 20 at the age of 87.

Hargreaves was a Ball State alumna, receiving a master's degree in art from Ball State in 1959 and was the assistant in the Division of Music at Ball State. She was a member and officer of Sigma Alpha Iota, Psi Iota Xi (Alpha chapter), and Zeta Tau Alpha sororities.

Hargreaves was active in Mortar Board and was chairman of children's art classes for Muncie Arts Association.

Memorials may be sent to the Robert Hargreaves Scholarship Fund, Ball State University Foundation, Account A05762.





Fine Tuning Leads to Ground-breaking for Music Instruction Building

Student and faculty musicians, as well as music lovers from the Ball State and Muncie community, are anticipating an early April ground-breaking for the construction of the new \$21 million Music Instruction Building at the southwest corner of McKinley and Riverside avenues. Because contractors' bids for the new facility were above the architect's estimates, construction had been delayed.

The 73,000 square-foot, two-story facility will house performance, rehearsal, office, library, storage and teaching areas for studio, orchestra, band and choral activities. The second floor will house the Music Engineering Technology (MET) Studios.

Minor adjustments were made in materials and construction, but nothing was lost in the fine-tuning.

"We didn't lose any square feet. All of the components, all of the amenities that were envisioned, remain the same," said Robert Kvam, interim dean of the College of Fine Arts.

The performance hall, designed with acoustics in mind, remains a focal point of the building. The performance hall will include the construction of organ chambers built into the stage walls in anticipation of the installation of a pipe organ in the future.

Kirby Koriath, professor of music, notes that the purchase of a pipe organ isn't included in the funding for the new facility.

"We know it can't be a budget expense, so we're looking for a gift or series of gifts to purchase the pipe organ," said Koriath.

Koriath and Erwin Mueller, interim director of the School of Music, see the installation of a pipe organ as both a recruitment and instructional tool.

"Most major universities do have an organ," said Mueller. "When you recruit organists, you want to be able to show them the instrument."

Koriath added that the music program as a whole would benefit from the addition of the organ.

"It's an enhancement to the concert environment. It allows more of the masterpieces to be experienced by the students," said Koriath. "It will allow us to play more of the literature. A good deal of the choral literature calls for an organ, as well as music for orchestra, brass and string ensembles."

Another necessary improvement is a better facility for Ball State's music engineering technology program, which has outgrown the residential structure it occupies on Bethel Avenue near the football stadium. The existing building does not meet the technical specifications for the ongoing work by music students and faculty members.

A new facility is needed to house the state-of-the-art technology and allow the integration of music disciplines in the process. The highly selective and rigorous MET program requires a student to excel as a musician and a scientist, incorporating a minor in applied physics and several higher-level math courses.

Ball State is one of only a handful of universities in the nation that offer a music engineering technology program.

The Music Instruction Building will complement the existing Hargreaves Music Building, which will continue to be used for music education, music history, and music theory and composition. Construction of the new facility is expected to be completed in January, 2004.

Faculty Notes

Jeffrey Carter traveled to Brazil on a month-long cultural exchange program, teaching a class at the Universidade de Campinas in San Paulo State and coaching a choir in San Pedro. In addition, Carter was the principal conductor at Midwestern Music Camp at the University of Kansas. Carter had a busy fall semester, with a University Singers performance at the White House in December, a solo baritone performance with the Muncie Symphony, a faculty voice recital, and an ongoing series of school clinics and festival choir performances. His guide to resources for the choral conductor was published in the state choral publication *Notations* in November.



Don P. Ester stepped out of the classroom and on to the stage in February to sing the role of Ko-Ko in *The Mikado*, presented by the Muncie Symphony Orchestra. Ester is a co-author of *Evaluation of Student Teachers Guidebook* (Phi Delta Kappa International), which received international attention upon its publication this past year. Ester continued to conduct a variety of state festivals, and his White River Youth Choir performed for Admiral Joseph D. Stewart and the Merchant Marine Academy, Kingspoint, N. Y. His professional presentation schedule included a session at the Great Lakes College Music Society Convention. **Caroline Hartig** had a Recording Residency at the Banff International Centre for the Arts, Music and Sound Program, Banff, Canada. Her most recent work includes the world premiere of Libby Larson's sextet for two clarinets and string quartet, "Bally Deux," at the International Clarinet Association in New Orleans, the Orpheum Theatre with clarinetist Eddie Daniels, and the Colorado String Quartet. She also performed with the Quattro String Quartet in Indianapolis, the Indianapolis Symphony, and the Indianapolis Chamber Orchestra as well as with Ball State University. Hartig is the vice-president/president elect of the National Association of College Wind and Percussion Instructors. **James Helton** had solo and Chamber Music Recitals in Illinois, Indiana, Kentucky, Oklahoma, and Tennessee. He is currently serving on the board of the Indiana State Music Teachers Association in two capacities: as chair of the state round of the Music Teachers National Association Performance Competitions, hosted this year by Ball State and as chair of the Committee on

Collaborative Arts, which initiates study and provides support for independent music teachers who incorporate the study of chamber music and accompanying in their teaching.

Ray Kilburn performed three duo recitals in the Carolinas with Duke University violinist Hsiao-mei Ku. He has given solo recitals and master classes at Gonzaga University, Eastern Washington State University and Washington State University (Pullman). In addition, Kilburn has given two more solo recitals in the Carolinas, and a solo recital and master class at McGill University in Montreal, followed by another solo program here at Ball State. He also served as adjudicator for the MSO Youth Concerto Competition.

Sursa Distinguished Professor of Fine Arts **Sherry Kloss** has recently returned from a performance in Seoul, South Korea, sponsored by the Kumho Foundation. In addition to the concert, which was broadcast on satellite systems, she presented radio interviews and three violin master classes at Hanyang University. As a result of this visit, Kloss has accepted a graduate student to Ball State for next fall semester. Upon her return, she traveled to Ft. Myers, Fla. for a recital program entitled, "The Soul of a People," music of Jewish composers.

Kirby Koriath presented two organ recitals in Seoul, South Korea, in June 2001, sponsored by Yonsei University. The recitals were given at Somang Presbyterian Church and Andong Presbyterian Church.

Keith Kothman had his solo piano composition *Surface Inventions* released on CD in September. The work was released by Capstone (CPS-8090) under the auspices of the Society of Composers, Inc. In November, Kothman's digital audio work *Sometimes when I'm awake...* was performed at the Society of Composers, Inc., festival at the University of Florida. Upcoming performances of this work will take place this Spring at the Ninth International Electroacoustic Music Spring in Havana Festival, and at the Electronic Music Midwest festival in Kansas City, Kans.

Harold Levin has had a number of his works performed recently. His "Five Pieces" for clarinet, viola, and trumpet, premiered at the School of Music's annual Summer Chamber Music Festival in June and then performed again at Interlochen, Mich. in July. The work was recorded on a just-released CD. Additionally, his "Meditation on the Twin Towers" was presented and performed by George Wolfe and Ball State University's award-winning student saxophone quartet at the Midwest Clinic in Chicago in December. In February, Levin will conduct his own "Music for Band" with the Ball State University Symphony Band, and his "Duo" for violin and viola will be performed at Ball State University's February New Music Festival.

Julia Larson Mattern performed as principal flute with the Muncie Symphony, as substitute principal flute with the Richmond Symphony, as piccolo with the Russian Festival Orchestra in Indianapolis, and as a substitute with the Indianapolis Symphony Orchestra. She served the National Flute Association as a member of the Pedagogy Committee and as a judge for the Newly Published Music Competition. Mattern also directed the National Flute Association High School Flute Choir at the national convention in Dallas. She regularly reviews new music for *Flute Talk* magazine, which is publishing her annotated bibliography of flute books. Mattern is a Nationally Certified Teacher of Music by Music Teachers National Association and is listed in 2000 Outstanding Musicians of the Twentieth Century.

Robert Palmer was accompanist for Joe Robinson, principal oboe, New York Philharmonic, and for the faculty performances of Keith Sweger, George Wolfe, Jeff Ballard, Jeffrey Carter, Mary Hagopian, Karrie York, and Sherry Kloss. He has also given an American Piano Trio recital and has been an accompanist for the summer chamber music series. Palmer has given a lecture/seminar presentation on piano pedagogy for the Columbus Piano Teachers Association, and he has been an adjudicator for the Indianapolis Piano Teachers annual competition and the Columbus Piano

Teachers Festival and Competition. Student successes include winners at the Indianapolis Matinee Musicale Piano competition, graduate and undergraduate divisions; and a winner at the Kokomo Symphony Orchestra Concerto Competition, undergraduate division.

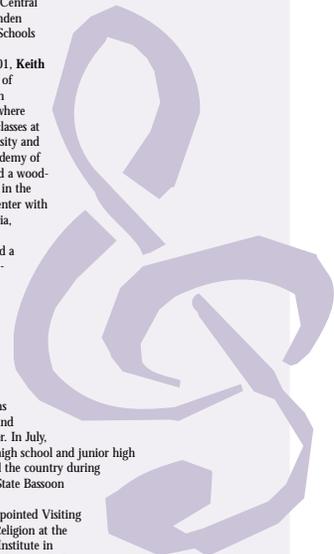
Paul Reilly has completed and had published by Mel Bay Publications, Inc., *Guitar Technique Through Repertoire*, a guide to developing classical guitar technique through a selection of original compositions. In addition, through sponsorship of the College of Fine Arts, he will run a summer clinic detailing technical development, fingerboard harmony, and ensemble playing for the classical guitar.

Lori Rhoden performed solo piano recitals in the fall of 2001 at Taylor University, Indiana Wesleyan University, the Camden County (Ga.) Arts in Our Schools program series, and Ball State University. She was the afternoon recital accompanist for the Wildacres International Flute and Saxophone Retreat this past summer. Other collaborative performances included recitals with guest soprano Alissa Walters and faculty violist Harold Levin as well as performances on the Society of Composers Region V Conference, the 55th annual Chamber Music Festival, and the "Musical Miscellany" voice faculty recital. Rhoden presented lecture recitals at Bowling Green (Ohio) State University, Indiana Wesleyan University, the Music Teachers Association of South Central Indiana, and the Camden County Arts in Our Schools series.

In late January of 2001, **Keith Sweger** was the guest of Mahidol University in Bangkok, Thailand, where he presented master classes at both Mahidol University and the International Academy of Music, and performed a wood-wind chamber recital in the Thailand Cultural Center with musicians from Austria, Japan, and Thailand.

Sweger also performed a solo recital at the conference of the International Double Reed Society, held in August on the campus of West Virginia University. He was assisted by faculty members Harold Levin, viola, and Hans Sturm, double bass, and pianist Patricia Sweger. In July, Sweger hosted forty high school and junior high students from around the country during the 3rd Annual Ball State Bassoon Camps.

George Wolfe was appointed Visiting Scholar of Arts and Religion at the Lakeshore Interfaith Institute in Saugatuck, Mich., for his interfaith concerts and recordings, which include more than thirty performances of Jody Nagle's "Lifting the Veil" in various countries from Austria to Costa Rica to India. In November he performed for the Society for Arts and Religion in Contemporary Culture at the Clinic of the Redeemer in New York City. Wolfe also presented a clinic on "Motivistic Improvisation" at the International Midwest Band and Orchestra Clinic in Chicago in December.



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During the spring semester of 2001, theatre and dance majors from Ball State University collaborated with composer Raphael Crystal and director Delos Brown to prepare a musical comedy based on Shakespeare's *Love's Labour's Lost*. Beginning with the traditional text, they quickly reconceived the play to a modern-day, fictional setting which they called Eden, Indiana. On the strength of Crystal's musical score and their own comedic instincts, they took *Love Me, Love Me Not* to the John Houseman Theatre Center off Broadway in New York, packing the house every time the show ran, from April 17-21 and garnering the attention of the Manhattan Fox News affiliate in a local arts story. *Love Me, Love Me Not* was produced as a seminar of the Virginia B. Ball Center for Creative Inquiry. Pictured above are (left to right) Carey Kayser, Natalie Ellis, Brian Geary, Liz Davito, Nick Brenner (as Don Armado), Brad Coolidge, and Adam Tifford. The foot is played by Chris Bryant.

Visited Campus...

Stage, film and television professionals who shared their expertise with students and faculty members in Ball State's Department of Theatre and Dance through classes and workshops last year include:

Richard Parks
 Deb Shively

Dance professionals who shared their expertise with students and faculty members in Ball State's Department of Theatre and Dance through classes, choreography, and the summer dance intensive last year include:

Michele Kriner (alumna)	Luigi
Milli Fraiser (alumna)	Lori Belilove
Kory Berda Browder (alumna)	Jennifer Sprowl
Alan Sener	Tod Baker (alumnus)
Kennet Oberly	Larissa Sentsova
Jeremy Plummer	Carol Worcel
Andre Megerdichian	Bill Evans
Robert Denvers	Suzie Lundgren
	Mary Corsaro

Changes to Theatre and Dance Are Subtle Yet Substantial

With so many projects changing the landscape of Ball State—notably the completion of Shafer Tower and the new Art and Journalism Building—it's easy to miss some of the less obvious changes occurring beneath the surface of what appear to be unchanging and comfortably familiar programs. But to those who have been around awhile, the changes are as obvious as a new building on the horizon.

"It's not just that the program has gotten bigger over the years," said department chair Don LaCasse. "It's also a better program. It's more diverse and also more specialized."

The program's diversity is apparent in the cross-disciplinary nature reflected in both its courses and the interests of its students. Specialization and depth come with classes that focus on one area of expertise such as combat training

or acting for the camera.

Accredited by the National Association of Schools of Theatre and Dance, and in the process of being accredited by the National Association of Schools of Dance, LaCasse sees the Ball State program creating a special niche for itself with a focus on a solid academic foundation and plenty of opportunities for students to gain professional experience.

"We're not a traditional liberal arts program, and we're not a BFA program. We offer a mid-ground," LaCasse said. "Students want training. They want to go out and work. Students today are much more focused on their careers."

Faculty, too, are more focused on their professional careers. Today's faculty members aren't academics removed from the world of performance.

"The faculty today are more ambitious," said Kip Shawger, associate chair and head of design, and a member of the faculty since 1975.

"We're encouraged to do more outside work. Professionally it's good for us, but it also brings new ideas and fresh experiences into the department," he said.

Besides working on productions outside the university, faculty members are also encouraged to continue their own education. The benefits to the students can be seen in the addition of specialized classes to the curriculum.

Greg Lund, instructor of dance and a faculty member since 1978, offers a course in stage combat. The course came about as a result of Lund's own experiences at a training program conducted by the Society of American Fight Directors.

Lund sees the stage combat course as a good example of the cross-disciplinary work going on in the department. For actors, who are used to telling stories with words, the switch to telling a story through movement can be a challenge.

Likewise, dancers used to expressing themselves through their body movements can

find the challenge of vocal performances equally daunting.

A recent dance production included a folk dance choreographed by Lund in which the dancers were required to sing an Eastern European folk song. Lund felt it was a good experience for the students.

"They had to learn a different style of singing, they had to learn to control their breathing," he said. "It's something they will encounter in the professional world."

Sarah Mangelsdorf, director of dance, notes that opening up opportunities within the department often requires students to move beyond what is comfortable and familiar.

"Many more of our students sing and act in addition to dance," Mangelsdorf said. "Their focus might be more on one area, but they want to keep working on all three."

Bill Jenkins, musical theatre coordinator, notes that training to be a "triple threat" is common in the department.

"We train students in all three areas," Jenkins said. "We have them build on their strengths and improve their areas of weakness."

The faculty is helping make those post-graduation success stories a reality by helping students make the most of their individual talents."

Today's Department of Theatre and Dance does it all. And they do it very well.

In addition to the educational preparation of students, Jenkins notes that the department has developed ways to help new graduates network with those in their field.

"Our focus has shifted in the last three or four years," he said.

"We're not just giving our students a quality education, but we're helping them make the kinds of connections they need to get ahead professionally when they leave here."

The establishment of New York and Los Angeles showcases following graduation is one of the most dramatic ways the department gets new alums connected with the professional world. Stage work is emphasized in the New York showcase. The L.A. showcase features students who are interested in films and television.

Rodger Smith, hired in 1997 to develop a program of acting for the camera, notes that the digital revolution has made it possible to prepare students for work on film.

"Years ago colleges couldn't afford film, the cost was just prohibitive," Smith said. "Now we can teach these courses at Ball State and do everything a film school can do."

All this is not to say the department has changed so much that those returning to visit a class wouldn't find it familiar. Even Smith, a strong advocate for the integration of more technology into the curriculum, admits that the difference between stage work and film work is merely the medium.

"It's just two kinds of theatre," Smith said. "live theater and recorded theater."

LaCasse, too, emphasizes the importance of seeing the connections rather than the differences between the different forms.

"Theater is a good foundation. Film is one component of that. And today, if you want to make a living, you've got to be able to do it all," he said.

Today's Department of Theatre and Dance does it all. And they do it very well.

Dance Program Offers Educational, Community Opportunities

Since its inception as part of the Department of Theatre and Dance in 1987, the dance program at Ball State has grown from just three dance majors to a thriving program with over sixty majors. Sarah Mangelsdorf, director of dance, notes that the increase in student numbers has been the catalyst for many of the changes within the program.

"We have a multi-layered program now because we have more students looking at different avenues," said Mangelsdorf. "We encourage our students to look at all their opportunities."

With students leading the way, dance has developed a strong student studio performance program. Seniors are required to do a choreography project which showcases their talents in developing and teaching choreography. Now, with student interest pushing for more performance opportunities, juniors are offered a showcase opportunity as well.

"They may go in one direction with the junior project and build on it for the next year," said Mangelsdorf. On the other hand, she said, students have also found the junior year experience a chance to try out new ideas and, when they don't work out, have the senior showcase in which to move into an entirely new direction.

One event in which the program has participated for the past decade is the American College Dance Festival. The Ball State program has been recognized at the national event three times in the past ten years.

Other national honors have come to the program as well. The Ball State Dance program was one of only fifty-one recipients of a \$10,000 grant from a Dance/USA and National Endowment for the Arts partnership with the National College Choreography Initiative. The money is being used to train students in the dance technique and repertory of Isadora Duncan via Lori Bellove and Company of New York.

Katie Teuchtlr, instructor of dance, was instrumental in developing the proposal that brought Bellove and her associates to Muncie. She notes that while the project started because of her own interest in learning Duncan dance techniques, the effect has been far reaching.

"The whole project has become so much more," said Teuchtlr. "It's really just had a snowball effect. It started at Ball State and just spread into the community and across the state."

Outreach activities have included master classes in West Lafayette and

Indianapolis as well as an ongoing Duncan dance class for children at the Muncie Ballet Studio.

In an effort to offer students as many outlets as possible, the dance program works to develop workshop opportunities for students and the



community. Two such activities hosted by the dance program during the summer included the Bill Evans Summer Institute of Dance in June and the Summer Dance Intensive Workshops sponsored in part with Anderson Young Ballet Academy.

The future will undoubtedly offer new and different opportunities for students in the dance program, but Mangelsdorf sees the programs emphasis on a solid foundation as one of its core strengths.

"Things keep changing," said Mangelsdorf. "So you want to give them basic skills so that when the momentary hot trend fades they are prepared for whatever comes next."



Faculty Notes

Raphael Crystal spent spring 2001 semester as a Fellow at the newly-created Virginia B. Ball Center for Creative Inquiry. He led a seminar of sixteen theatre majors in the creation of a new musical, *Love Me, Love Me Not*, based on Shakespeare's *Love's Labour's Lost*. The show featured a "book" written collaboratively by the entire cast, music by Crystal, and lyrics by guest director Deluss Brown. The group traveled to New York City and showcased the work at the John Houseman Studio Theatre. The audience included entertainment industry representatives; the event was covered by Fox News. Returning to Muncie, the group presented the musical at the Muncie Centre for the Arts. During the summer, Crystal composed music for the "Shakespeare Under the Stars at Minnetrista" production of *Twelfth Night*. He created pre-show musical entertainment that featured School of Music tenor Jeff Ballard, with a guest appearance by soprano Linda Smith from the Department of Theatre and Dance. **Bill Jenkins** has had a busy year directing both at Ball State and outside of the university. At Ball State, he co-directed Offenbach's operetta *Orpheus in the Underworld* with Craig Priebe. The production included both theatre and music students and was a great collaboration between the two departments. During the summer and fall, Jenkins

directed Garson Kanin's comedy *Born Yesterday* at Illinois Repertory Theatre, *Grease* at Indianapolis Civic Theatre, and the musical *Working as a guest artist at Anderson University*. This winter, he will be guest directing Shakespeare's *Measure for Measure* at the Nebraska Repertory Theatre/University of Nebraska and directing Sondheim's *A Little Night Music* here at Ball State. As an actor, Jenkins performed in both *Never the Sinner and Victim* at Ball State. Jenkins continues his active affiliation with the Mid-American Theatre Conference where he serves as the co-chair of the Directing Symposium and vice-president elect responsible for the 2003-2004 Conference. **Sarah Mangelsdorf** attended the National Dance Association's annual convention in Cincinnati, Ohio, and serves on the Heritage Committee. She also attended the Great Lakes American College Dance Festival at the University of Illinois and the Bill Evans Summer Institute of Dance in Muncie. **Michael M. O'Hara** wrote the screenplay for *The Silence* and directed *Children of a Lesser God*. He was a featured speaker at the Shorter College Conference on Teaching and Technology. O'Hara also presented papers at the National Communication Association Convention and submitted the lead chapter in a new book on pedagogy entitled *Technology in the Theatre Classroom*. He won the Lawhead Teaching

Award for Outstanding Contributions to General Education and was a finalist for the Outstanding Junior Faculty Award. Finally, he was awarded two grants, one from the College of Fine Arts on the use of technology in teaching and one for a Pedagogy Web site from the American Association for Theatre in Higher Education. **David C. ("Kip") Shawger, Jr.**, was the scenic designer for numerous theme park musical productions including *Worlds of Fun* (Kansas City), *Six Flags Great Adventure* (New York), *Santa's Village* (Chicago), *Kennywood and Idlewild Parks* (Pittsburgh), and *Adventureland* (Des Moines, Iowa.) Additionally, other creative designs include backdrops for Capital Theatre in Albany, N.Y. and the Columbus Zoo, Columbus, Ohio. At Ball State, Shawger was the scenic designer for *Orpheus in the Underworld*, *Children of a Lesser God*, *You Can't Take it With You*, and *Twelfth Night* (the Ball State University/Minnetrista Cultural Center summer theatre program). He is still active with the American College Theatre Festival, Region III, and spends a great deal of time traveling to other colleges and universities as a production adjudicator. Last January, the Kennedy Center awarded him the prestigious Gold Medallion. This year he has been asked to serve as the associate chair of the Department of Theatre and Dance. In December, 2001, **Rodger Smith** completed his Virginia-Ball Center for Creative Inquiry Fellowship with the launch of his students' semester project. Sixteen students from a

variety of disciplines (theatre, English, art, general studies, telecommunications, architecture, and business) created the first Ball State Entertainment Web site for the purpose of streaming dramatic media. The students built the Web site and the entire product found on the Web site (short films, a vertical drama, cartoons, and graphic eye candy). The students' work can be seen at www.someoneswatching.com. **Michael Worcel** attended the American College Dance Festival at the University of Illinois in Champaign/Urbana and performed the solo section of his choreography, *Two For The Blues* in the faculty dance concert. This piece was repeated in the Festival of Dance Concert with Ball State Dance Theatre. His Lindy Hop project *Can't Stop The Hip* was performed for the National Folk Dance Festival hosted by Ball State, showcased at the freshman scholarship auditions, and presented at ACDF in the informal dance-concert and for Festival of Dance 2001. Worcel's article about this project appeared in *Alumnus*, the Ball State alumni magazine. This past summer Worcel was assistant choreographer for and performed in the World Police Fire Games Opening Ceremony at the RCA Dome. In September he co-choreographed *Sweet Charity* at the Indianapolis Civic Theatre, which was listed as one of the best musicals of the year by critics of the *Indianapolis Star News* in their *Best of 2001* edition. Most recently he choreographed the concert dance piece *The Prey* for Ball State's *Dance! Dance!* concert.

Judy Yordon directed *Never the Sinner* by John Logan in Strother Theatre in the spring, and she was invited to present a scene from the show at the American College Theatre Festival in January. The fifth edition of her text, *Roles in Interpretation*, was released, and she is currently working on a prospectus for a Shakespeare text in conjunction with a University of Cambridge (England) professor. During the fall, Yordon was the director of the London Centre, accompanied by forty-three Ball State students. As part of her "Shakespeare in Performance" class, the students rehearsed on the Globe stage and presented a compiled script entitled *Shakespeare's Family* at the Theatre Museum in Covent Garden. Yordon directed the production and played Lady Macbeth. **Lou Ann Young** continues to teach, choreograph and direct Ball State Dance Theatre at the University. She was appointed to the Executive Board of National Dance America and serves on the long-range planning committee. She attended national meetings in Louisville and New York City this past year. Last summer, Young directed and taught at Ball State's Intensive Dance Workshop and brought in eight guest teachers. Last spring she attended the American College Dance festival where BSDT performed her Symphonic Dances. Young's Mid-States Regional Company attended their festival in Lansing, Mich. and were honored to perform at the Gala. Young serves as president of the Mid-States Regional Dance America.

theatre/dance / dance



Alumni Notes

1940s

Ellis C. Swadley (Music Ed & English, M.A. '47) resides in Issaquah, Wash. He retired in 1990 and was granted Professor Emeritus from the University of Maine.

1960s

Bruce Burns (Music & Math, B.S. '61, M.A. '63) resides in Tustin, Calif. where he is teacher and department chair at Villa Park High School. He will be retiring after forty years of teaching, twenty-five years as high school band director, six years as music coordinator, and thirteen years as Math Department chairperson. Burns wrote the Monroe Central High School song in Parker City, Ind.

1970s

Shirley Eileen Hinman (Music Ed, B.S. '72) resides in Demotte, Ind. where she teaches general vocal music at St. Mary Catholic School. While at Ball State, Hinman was a member of the marching band and chorale, women's chorus, and musical band. She is a pianist at her church. She also plays trumpet and teaches private lessons. **Rich Komenich** (Theatre, B.S.) can be seen in two current films: *Just Visiting* and *Forgive Me Father*. **Linda Gail (Vogt) Weghorst** (Art, B.S. '75) resides in Germantown, Tenn. where she has a studio in her home designing and weaving tapestries for interiors. In addition, she teaches workshops and classes in her studio. Her tapestries are exhibited in shows and galleries throughout the United States. **John David Thomas** (Music, B.S. '76) resides in Indianapolis, Ind. where he is CEO/owner/composer of John David Thomas Productions. He has three CDs of his original music compositions for sale on his Web site.

1980s

Michael Bowerman (Art, B.S. '80) resides in Leo, Ind. where he is a partner in Shapes Advertising Design Studio. The studio has received four awards at the 2001 Addy Award Ceremony. The agency received Addys in the categories of Trade Publication, Direct Marketing and Industry Self Promotion, and a Citation of Excellence for Collateral Material: Special Event. It is a full-service agency that produces business-to-business and business-to-consumer print and electronic media for clients that operate in regional, national and international markets. **Christine E. (Maxwell) Rash** (Physical Ed & Health, B.S. '80) resides in Kendallville, Ind. where she is owner and director of Tri-County Dance Academy. Her school has grown to 475 students and has been recognized for national competition and choreography of dance. **Scott Sandoe** (Theatre & Telecommunications, B.A. '82) resides in West Hollywood, Calif. where he is a screenwriter of the recently produced independent film *Lifers Picnic* (previously titled *An American Girl*). **Joyce Lynn O'Connor** (Theatre, B.A. '83) resides in New York City. O'Connor received her M.F.A. from SMU. She has been an actress in productions on Broadway, off-Broadway, radio, and television for fifteen years. She is a mother of two and is an activist on behalf of autistic people. She is married to the founder of the Signature Theater Company in New York City. **Donald C. Rhynard** (Music, B.M. '84) resides in New York City. He is leader and founder of Sax In The City, a saxophone quartet, which recently won the Music Under New York audition. The quartet performs regularly at several bars and restaurants in New York City, including Hannah's Lava Lounge and Chez Suzette. **Kyle D. Mack** (Music, M.M. '85, D.A. '93) resides in Fargo, N. Dak. where he is director of jazz studies at North Dakota State

University. Kyle has been selected to be an endorsing artist for United Musical Instruments, Inc., headquartered in Elkhart, Ind. His clinic appearances and performances will be partially funded by UMI to assist schools in bringing professional educators and artists to their students. **Lori A. Mechem** (Music, B.S. '86) resides in Ashland City, Tenn. She is founder and director of Nashville Jazz Workshop, Nashville's first jazz school. The school offers classes for ensembles, improv, vocal, history, and more. Mechem also has several compact discs out. She and her husband, Roger, play, produce, and mix recordings at their home. **James E. O'Donnell** (Music, D.A. '87) resides in Terre Haute, Ind. He is dean of the School of Arts and Humanities at Wayne State College. Prior to being named dean, he was chairperson of the Department of Music at Indiana State University. **David Marcos Botas** (Music Ed., B.S. '88) resides in Fort Wayne, Ind. He has completed four years as a firefighter with the Fort Wayne Fire Department. **Kristin Casaleto** (Art, B.F.A. and B.S. in physics, '88) resides in Augusta, Ga. She is an assistant professor of art and head of printmaking at Augusta State University. **Jeff Casazza** (Theatre, B.S. '88) recently directed *The Glass Menagerie* at Purdue University in West Lafayette, Ind. He works at the Indianapolis Repertory Theatre where he helps other directors with their productions. **Holly Quakenbush** (Dance, B.S. '89) recently played in *Street Charity* at Indianapolis Civic Theatre. **Laurel Taylor** (Theatre, Costume Design, '89) resides in Los Angeles, Calif. Where she is engaged in special effects costuming. Her work can be seen on commercials for ESPN, Nissan, and Jeep.

1990s

Kristine Ann Botas (Music Ed., B.S. '91) resides in Fort Wayne, Ind. She is child care director for the First Missionary Church. **Giles Davies** (Theatre, B.S. '92) did a one-man performance of Dickens' "The Uncommercial Traveller" and "The Death of Nancy" from *Oliver Twist* at the College Hill Town Hall in Cincinnati, Ohio, in September. He will perform at the Cincinnati Shakespeare Festival. **John Lister** (Theatre, B.S. '92) performed in *Romeo and Juliet* at the Chicago Shakespeare Theatre last spring. **Laura Jansen** (Theatre, B.S. '93) works at Urban Gateways Center for Arts Education in Chicago. **Jessica Guthrie** (Musical Theatre, B.S.) has been touring with *Sesame Street Live*. Simone Lawson directed **Matthew**

Socey's (Journalism, B.S. '93) *Love and Turtle Wax* at the Intimate Space Performance Salon in Indianapolis. **Charles F Atkins** (Music Ed, B.S. '94) resides in Muncie, Ind. while attending graduate classes at Ball State. **Patrick Kelsey** (Theatre, B.S. '94) recently worked as the General Manager of the Ford Center for the Performing Arts. **Amy Rafa** (Musical Theatre, B.S. '94) appeared in *Statuette*, a Hollywood musical. **David Reuille** (Dance, B.S. '94) appeared during segments on Donald McKayle on the PBS documentary *Free to Dance: Black Dancers and Dance*. **Amy Bouril** (Musical Theatre, B.S. '95) appeared on two episodes of *The Education of Max Bickford* and an episode of *Law and Order: Special Victims Unit*. She will also be seen in the upcoming movie *Spider Man*. **Andy Catron** (Technical Theatre, B.S. '95) recently designed *Comedy of Errors* in Nashville at Vanderbilt University. He also recently designed *Equus* for the Mum Puppet Theatre in Philadelphia. **Julie A. Jachimczak** (Music, B.S. '95) resides in Fort Pierce, Fla. She instructs private lessons for local music students and is active as a freelance musician for local orchestras and bands in south Florida. She has recently been promoted in her job as front office and revenue manager at the Radisson Beach Resort. **Steve Kessler** (Music Ed., B.S. '95) resides in Bloomington, Ind. where he is the band director at Eagle Point High School and Eagle Point Junior High. He completed his Master of Music degree in wind conducting at Indiana University. **Debbie Thomas**, now known as Anne Thomas, (Theatre, B.S. '95) recently co-starred in an episode of *The District* on CBS. Other recent television appearances include *The West Wing*, *The Young and the Restless*, *The Client*, and *First Watch*. **Warren Jackson** (Theatre, B.A. '96) recently appeared in *Native Son* at The Performance Loft. **Tim Kane** (Performance Theatre, B.S. '96) recently appeared in *Hellcab and Hushaby Mountain* at Famous Door Theatre in Chicago. He will soon be seen as Laertes in *Hamlet* at the Court Theatre. **Kate (Otterman) Steele** (Dance, B.S. '97) appeared in *The Amphibian Song* at Abingdon Theatre. She and her husband recently moved to Los Angeles. **Danny Heeter** (Musical Theatre, B.S. '98) appeared in *Big River* at the Marriott Theatre in Chicago. He recently appeared in *High Society and Me and My Girl* at Theatre at the Center in Munster, Ind. **Jackie 'Tritpear** (Musical Theatre, B.S. '98)

is touring in a Sesame Street production. **Chris Albright** (Acting, B.S. '99) is attending graduate school at the University of California, San Diego. **Elijah Dotson** (Acting, B.S. '99) appeared in *Not Another Teen Movie*. **Ashley Hamman** (Performance Theatre, B.S. '99) is currently working as the publicity director for the American Cabaret Theatre in Indianapolis. She recently appeared in *Love and Turtle Wax* at the Intimate Space Performance Salon in Indianapolis. **Jennifer Jurik** (Musical Theatre, B.S. '99) appeared in *Two By Two* at La Comedia Dinner Theatre in New York. **Benjamin J. Shuman** (Musical Theatre, B.S. '99) resides in Sarasota, Fla. He completed an M.A. from Ohio University after being the production stage manager at the Monomoy Theatre in Cape Cod for one year. Shuman is finishing a year-long internship as an assistant stage manager for the Asolo Mainstage, and will be the production stage manager for the Asolo Conservatory for the 2001-02 season. **Heather Stuart** (Musical Theatre, B.S. '99) is traveling with Networks, Inc. in a national tour of *Ragtime*. **Brent Watkins** (Musical Theatre, B.S. '99) recently performed with The Marco Polo Singers and Dancers aboard Orient Cruise Lines.

2000s

Katy Hackney (Musical Theatre, B.A. '00) performed in *Dark Paradise* at The Cincinnati Playhouse in the Park. **Dan Marrero** (Musical Theatre, B.S. '00) recently appeared in *Tony n' Tina's Wedding* in Chicago. **Jason Roseberry** (Musical Theatre, B.S. '00) married **Hannegan Beardley** (Musical Theatre, B.S. '00) after graduating and are both now pursuing careers in theatre in New York City. Jason appeared in *The Cabinet of Dr. Caligari* at The Midtown International Theater Festival in New York City. Currently, both are appearing off-off Broadway in *Richard II*. Recently both performed off-off Broadway in a show written and directed by Jason. The show won a new play award at the New York City festival. **Amanda Randall** (Acting, B.S. '01) recently appeared in *Macbeth* at the University of California Irvine, where she attends graduate school.

DECEASED

Marian C. Hank (Theatre, B.S. '85) passed away October 1, 2001.

Art and Journalism Building Dedicated



Hundreds of guests visited the new Art and Journalism Building during the official dedication November 4, 2001. The new campus addition houses offices, classrooms, and studios for the departments of art and journalism; the campus bookstore and coffee shop; an art gallery, including an outdoor sculpture court; and the four-story Atrium dining facility.

Ball State Grad Anthony Montgomery Finds a New “Enterprise”

Defining success in Hollywood is often a losing game, but for more than thirty years the “Star Trek” franchise has remained a pretty solid bet.

Ball State University graduate Anthony Montgomery recognizes his good fortune in being cast as helmsman Travis Mayweather on the new UPN series *Enterprise*.

“I’ve been blessed,” said Montgomery, 30, an Indianapolis native who graduated in 1994 from Ball State with a bachelor’s degree in theater with an emphasis on performance. “A lot of people will come out to L.A. and in their whole lives never get the opportunities I’ve had.”

Those opportunities came easily at first, says Montgomery, who landed a part in a Tommy Hilfiger ad campaign within six weeks of hitting Los Angeles.

“I thought, ‘That wasn’t so hard. Maybe I won’t have to struggle like everyone else,’” Montgomery said. “But then the job ended and only a little work came my way, and it wasn’t so easy.”

Not that Montgomery wasn’t used to hard work in the pursuit of his chosen field. Besides being in a number of college productions at Ball State, Montgomery pursued a variety of entertainment-related jobs after graduation.

From singing in an R&B band in Chicago to trying his hand at stand-up comedy in Indianapolis, Montgomery looked for his niche in the entertainment industry.

It was his experience as a production assistant and background performer on a movie called *Hard Rain* that prompted him to make the big move to Los Angeles.

Montgomery says working as a production assistant was key in developing an understanding of how movies are really made.

“I learned a lot about what happens on the set,” Montgomery said. “I see a lot of actors who think that if they aren’t doing something on the set, that means nothing is going on. But look around. There’s always something going on.”

Montgomery credits his awareness of the complexity of movie and television production, combined with a Midwestern sensibility that emphasizes believing in oneself, as the key to maintaining his excitement and enthusiasm in a business where many appear jaded.

“I don’t get it when I hear people being interviewed who get these great acting jobs and they say they’re happy, but they sure don’t sound happy,” Montgomery says.



Before he landed the *Star Trek* role, Montgomery starred as host of a children’s adventure series, *Awesome Adventures*. He also had a recurring role on the WB series *Popular*.

Regular work in his field fulfilled one goal.

Being a regular on a television series was the next career.

Montgomery’s excitement about being on *Enterprise* is clear. After learning he got the part, “I screamed like a banshee!” Montgomery said. “I mean, you don’t get these kinds of opportunities and not get excited.”

“The best part is that I’m not a kid,” he says, “so I can be genuinely excited about this and still see it for what it is.”

For the moment, Montgomery’s focus is on keeping himself grounded as a person and growing as an actor. Keeping a foot in reality while riding the wave of Hollywood hype is a delicate balance.

“I feel I got this job because I stuck to it, I stayed positive, and I believed in myself,” he says. “It’s weird being a celebrity. It gets surreal. But this is why I came to L.A.—to work.” As for the rest of it—the interviews, the premieres, the paparazzi—Montgomery assumes an attitude that these are all just part of the job.

“A few months ago I was borrowing money to pay my rent,” he says. “I focus on the fact that I get to do a job in the field I trained for. Everything else is just extra.”

alumni
alumni



Ball State University President Blaine A. Brownell at the Art and Journalism Building dedication ceremony



Natural light and large work spaces highlight new studios.

