



// ə'spīre

ERNESTINE M. RACLIN SCHOOL OF THE ARTS // 2018

fall PREVIEW

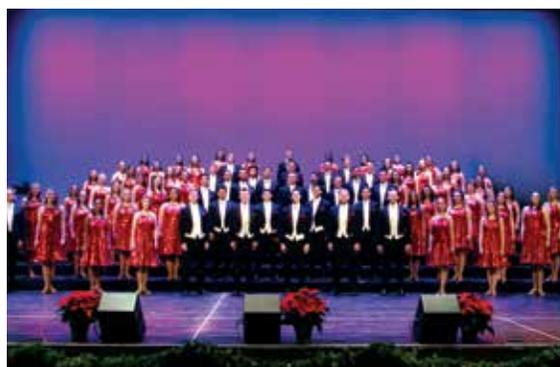
ERNESTINE M. RACLIN SCHOOL OF THE ARTS



MAMMA MIA!

October 4-7, Campus Auditorium

ABBA's hits tell the hilarious story of a young woman's search for her birth father. This sunny and funny tale unfolds on a Greek island paradise. On the eve of her wedding, a daughter's quest to discover the identity of her father brings three men from her mother's past back to the island they last visited 20 years ago.



THE SINGING HOOSIERS

October 24, Campus Auditorium

Visiting IU South Bend from the Jacobs School of Music at IU Bloomington, the Singing Hoosiers have a long and storied tradition of excellence in the contemporary vocal arts. Performing popular contemporary vocal music ranging from the Great American Songbook, jazz, and Broadway to the hits of today, their dazzling choreography, fun, and energetic program will appeal to all ages.



IU SOUTH BEND JAZZ ENSEMBLE: BIG BAND CAFÉ

October 12, Upstage Theater

Join Director Dennis Gamble and the IU South Bend Jazz Ensemble for a laid back night of food, drink, and dancing in the Upstage Theatre to classic big band and swing tunes.



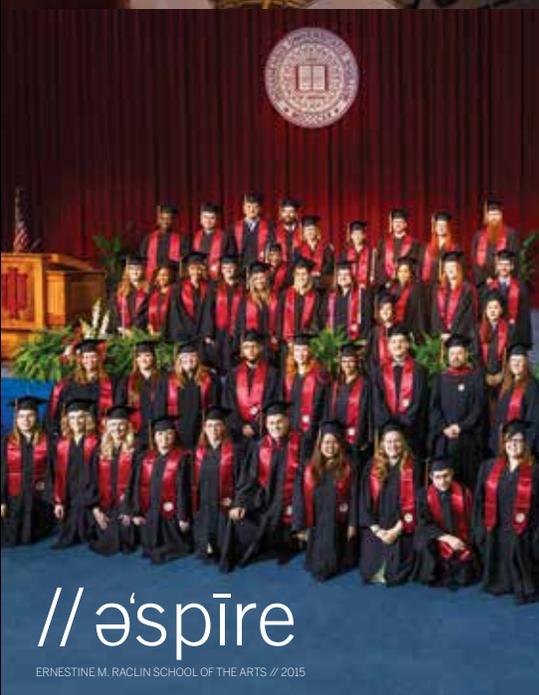
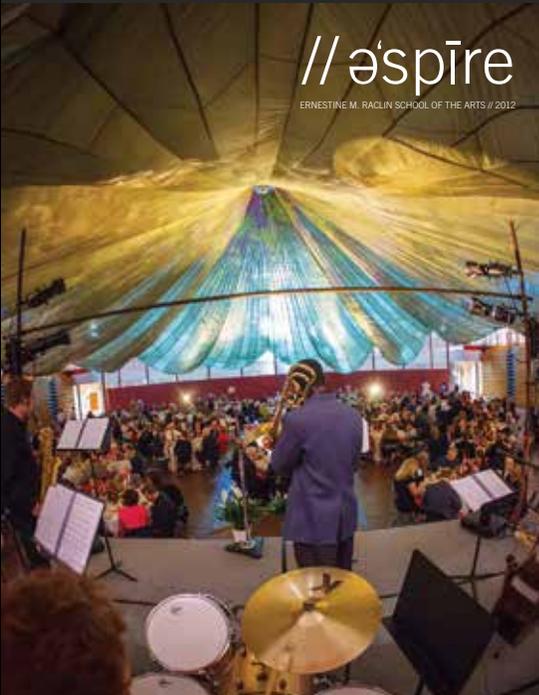
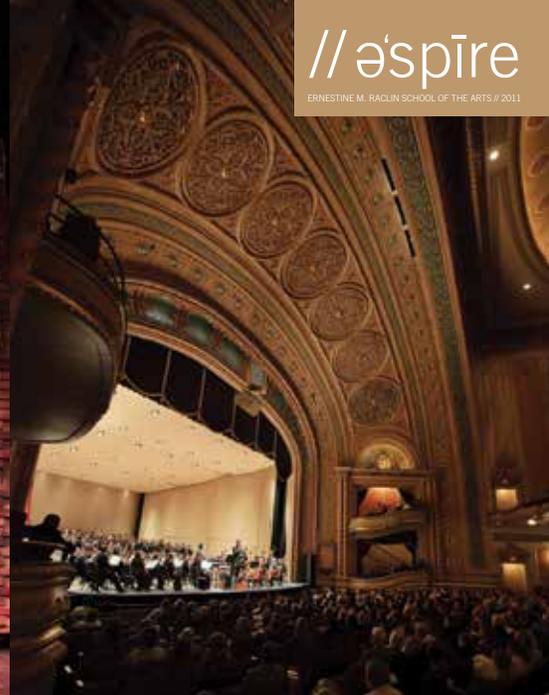
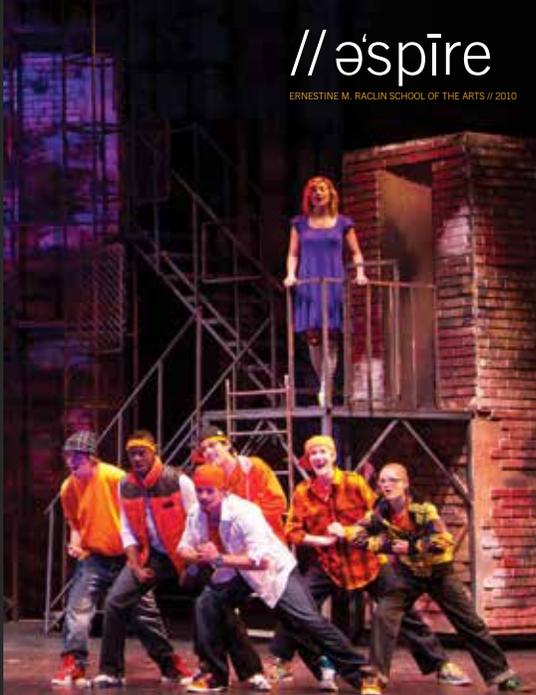
ENSEMBLE CONCEPT/21: MUSICA SPECULATIVA

October 27-28, Campus Auditorium

Ensemble Concept/21 and music faculty member, Ryan Olivier, collaborate with Notre Dame professor of conducting, Carmen-Helena Téllez, to present a multimedia concert experience showcasing Olivier's newest composition. Combining elements of music, dance, and new media and putting the audience right in the middle of the action, this concert is not to be missed.

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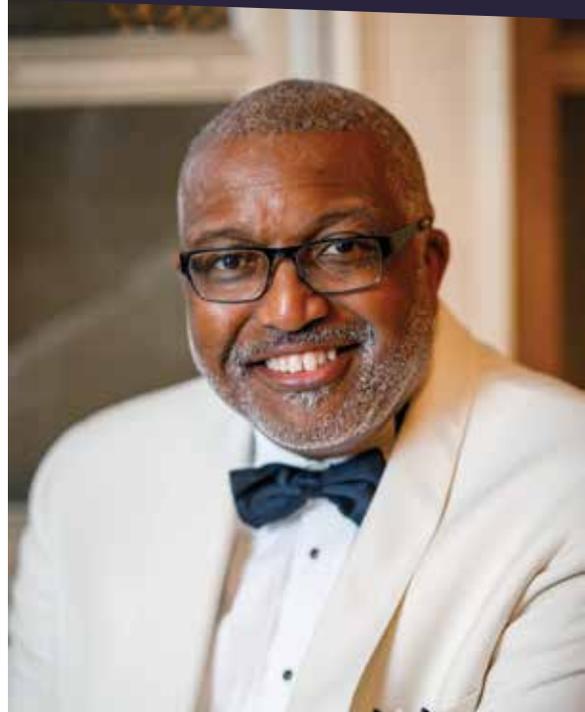
letter from the dean

MARVIN V. CURTIS

We look at decades as significant periods in our lives. I grew up in the decade of the '60s, thus, making me a Motown child. Television documentaries chronicle the significant events in human life in series of retrospectives on the decades of the '60s, '70s, '80s, and '90s. We tend to remember things in decades as we grow older and look back on our lives. I tell my students to make five-year and ten-year plans, with ten being the optimal number of trying to accomplish something for the long term. No matter where you begin, a decade, those ten years, can be important stepping stones in one's life.

The Ernestine M. Raclin School of the Arts finds itself at such a milestone. It has been a decade since we published the first issue of *Aspire*. What started as a 28-page publication has flourished into an 88-page magazine that focuses on the unique talents of our students, faculty, and staff. We have highlighted ten years of dramatic productions, musical events, and fine arts and new media exhibitions. We have witnessed musicians, communication speakers, guest artists of all varieties, and celebratory performances at home and abroad. We have chronicled educational travel, new facilities, and the journeys of students, faculty, and community members, those who have left us with sorrow in our hearts, and those who have achieved great successes. Through these pages over the past decade, we have chronicled the emergence of the Raclin School of the Arts as a place where creativity and academics go hand in hand. We have celebrated our accreditations, our graduations, our awards, ourselves, and our students.

Michele Morgan-Dufour had the task to create a magazine when I arrived as dean in the fall of 2008. She got the first issue out while planning her daughter's wedding. Michele and I persevered in the face of naysayers. She was responsible for the third issue that won the CASE (Council for the Advancement and Support of Education) Award, still the only publication in the history of IU South Bend



to win an award. While we miss Michele's presence, we are fortunate that she trained a young student intern named Neil King, who is now the editor of *Aspire*. We are forever indebted to Tiffany Goehring and Katrina Smith (both graduates of the Raclin School of the Arts) for designing our publication. I thank Chief of Staff and Director of Communications and Marketing Ken Baierl for believing this was all possible and for his undying support.

Aspire is the work of all of us, but especially the students of the Raclin School of the Arts. Many of them write the articles, undertake photography assignments, and inspire us to celebrate their achievements in the stories we write. Our focus has always been on the diversity, talent, and artistry of our students. Our incredible faculty and staff, guide them along the way, nurturing these elements.

We are all a part of a family, The Ernestine M. Raclin School of the Arts. For the past decade and for decades to come, we shall aspire to the greatest we can be in thanks to those that inspire us. For me, it will always be the students. Happy ten years, *Aspire*!

10 YEARS

letter *from the editor*

NEIL KING

The First Decade

We are ten.

I have been shaping this publication, either as an editor and managing editor under my friend and mentor Michele Morgan-Dufour, *Aspire's* first editor, or solely as editor, for half of its life, but in not one year of its life has this magazine been just my creation.

I listen to story ideas from community members, students, faculty, and staff members. Our staff writes, edits, and chooses photos for *Aspire*. We compile pieces of you, but this magazine is created in the herculean effort, intelligence, and engagement of the Raclin Arts community, particularly our tenacious students.

We are a celebration of the artistic spirit and the persistence that flickers in all of us. As we come together those flickers grow into a blinding fire. I hope that as you read this glossy paged beauty that you might be warmed by that same growing light, that you might be overwhelmed with an urge to create or to support those who do.

Every year, we strive to better focus on our students. While we are celebrating a community of academic nature in one aspect, this magazine is first and foremost about the IU South Bend student as a person and an artist.

In our student's stories we find our school and community's true success, we are reminded about what it means to live and learn and grow, and we uncover our identity as a school and community. As they share their talents with the world as undergraduates and as alumni, their actions and experiences build the body of our work.



With pride and excitement, I can tell you that their achievements are varied and many. In this issue you can read about an alumna who is the marketing assistant for the Arizona Opera in Phoenix, our alumna of the year Genevieve Carlson, two wonderful and inspiring fine arts students, two incoming faculty members, and many, many other stories and pieces of news.

To those who we have written stories about in the past decade and to those who have written stories for us in the newsletter and in the magazine, thank you for sharing your narratives with us and for entrusting us to share your experience with our community.

To our readers and patrons, thank you for understanding the importance of the arts in our lives and for continuously supporting our students in making this world a more vibrant, full place to live, work, and play.

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// MISSION STATEMENT

The IUSB Arts Foundation supports the Ernestine M. Raclin School of the Arts at IU South Bend by sponsoring or providing funds for special events and community outreach programs, with particular emphasis on educating, entertaining, and involving young people.

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The Ernestine M. Raclin School of the Arts thanks the IUSB Arts Foundation for their long-standing service and support to the school. Their efforts make it possible for us to present special programs including the Summer Student Travel Scholarship, Anniversary Celebrations, and Summer Arts Camp, among many other projects.

If you are interested in working with the IUSB Arts Foundation on future projects, please contact the school of the arts office at 574.520.4134 for more information.

FRONT COVER

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Photo by Holly Wiese

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// PRODUCTION NOTES

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Lighting Moods
photography, digital print, 8"x10"
by Xitlali Diaz // student



Bottom Left //
Disjointed 2
2015, ink on illustration board, ~10"x10"
by John Thompson // faculty



Bottom Right //
Blessed Be the Fruit
Black block printing ink on printing paper, 8" x 10"
by Kate Luce // student

Communication studies graduate receives Alumni of the Year award

Written by Sarah Whitehead



Each year, for the past three years, IU South Bend has held an awards ceremony for alumni. One outstanding graduate from each of the university's seven schools is recognized. Genevieve Carlson is 2018's Alumni of the Year award recipient for the Ernestine M. Raclin School of the Arts

Carlson graduated from IU South Bend in 2013 with a bachelor's degree in speech communication, concentrating in organizational communication. She now serves as the executive director for the Humane Society of St. Joseph County, a place where she has been employed even before beginning classes at IU South Bend.

Carlson began working at the Humane Society while she was in high school. Then she left school early to work and earned high school credit. Carlson says the reason she was interested in working at the Humane Society was that she grew up around animals.

"I knew that I was good around animals and that I could take care of them, and I knew what kind of responsibility that entailed," Carlson says. "I saw the ad in the newspaper for the Humane Society for a kennel attendant and I thought 'what better job?'"

She started off by caring for the animals, cleaning kennels, and working the front desk. Since then, she has climbed the ranks. During her time working towards her degree, she was

promoted multiple times. She held the positions of volunteer coordinator and outreach coordinator while she was taking classes at IU South Bend. By the time she graduated, she held the position of assistant director. About a year and a half later, she was promoted to the position she has held for the past year: executive director.

However, it is not all petting puppies and climbing ladders. She works closely with the board of directors at the shelter to ensure codes and procedures are followed, she oversees officers for the Department of Animal Control in St. Joseph County while managing 35-40 staff members at the Humane Society. Carlson handles managerial tasks, such as budgeting, contract renewals, and staff training.

Carlson faced some of the same challenges that many college students do. She worked her way through college in order to pay her bills. She says that working at the Humane Society caused her to take longer than expected to graduate. However, establishing and maintaining this connection during her college years paid off for her in the end.

She also was delayed by a change of major. Carlson originally began as a marketing and advertising student before switching to speech communication.

"I just felt that was more of my speed versus the cutthroat business world," she says.

Carlson is, of course, an animal lover. She has a German Shepard puppy that is almost a year old and three cats, including one cat that is blind and another that she originally intended to foster but ended up adopting.

While she was a student, she also played roller derby for the South Bend Roller Girls.

"I loved every single minute of that, every bruise, every concussion, all of it," she says. Genevicious, her derby name, no longer participates due to her busy work schedule.

When she's not at work, Carlson is a self-proclaimed "outdoorsy person." When the weather is nice, she enjoys being outside walking in the park, gardening, doing other yard work, or walking her dog. However, she has lived in Florida and North Carolina, so naturally, she is not a fan of the cold Indiana winters and likes to keep warm inside while watching her favorite shows such as *Game of Thrones*.

Even though she has accomplished a great deal in her career since graduating, Carlson was completely unsuspecting that she would win the Alumni of the Year award.

"I was stunned," she says. "I was honored hearing that my professors had nominated me. I was very grateful for this honor."



Vocal Gold

Written by Marvin Curtis

From June 1967 to June 1968, the South Bend Symphonic Choir sang through its first season. In June 2018, the choir celebrated 50 years in the South Bend area in IU South Bend's Main Auditorium with a weekend of music June 7-10 with some special choral guests from West Palm Beach, Fla. and Detroit, Mich. and a founding member of the choir.

The Symphonic Choir was joined by The Ebony Chorale of the Palm Beaches, directed by Orville T. Lawton, and The United Voices of Detroit, directed by Nina Scott. As part of the celebration, the choirs honored one of the original founders, former South Bend resident, Mary Slafkosky Eckard at a banquet on June 9.

Other founding members of the choir include Mary Lou Leighton, former South Bend Symphony Orchestra president; Lee Belknap, former director of First Presbyterian Church choir; and Chuck Shutt, a South Bend community resident. However, Leighton and Belknap are deceased, and Shutt moved from the community.

The first conductor of the choir was Terence Shook from Saint Mary's College. After weeks of working with Shook and Edwyn Hames, former South Bend Symphony Orchestra conductor, the choir and the orchestra performed together the first weekend in June 1967, for the inaugural concert of the choir and the orchestra.

For the first 10 years, the choir performed primarily with the orchestra, governed by a Board of Directors led by Mary Slafkosky Eckard. The orchestra decided in 1977 to have the choir separate from them and to have its own season. It was then that Eckard negotiated with Dean of the IU South Bend Department of Music at the time, Bob Demaree, to have the choir given an artist-in-residence status whereby the students in the university could have the benefit of singing with the Symphonic Choir as part of their college credit and thus enhancing the choir with a new balance of young with the mature voices. The

choir developed their own performance schedule, which was highlighted with an end of season concert with the South Bend Symphony Orchestra.

The South Bend Symphonic Choir has since then continued its traditions and started new ones. Over the past 50 years, the South Bend Symphonic Choir has performed with the IU South Bend Philharmonic Orchestra, Kokomo Symphonic Orchestra, Elkhart County Symphony Orchestra, South Bend Symphony Orchestra, South Bend Youth Symphony Orchestra, as well as the internationally acclaimed Kirov Orchestra from St. Petersburg, Russia. The performances with the Kirov Orchestra took place both in South Bend and at Chicago's Orchestra Hall.

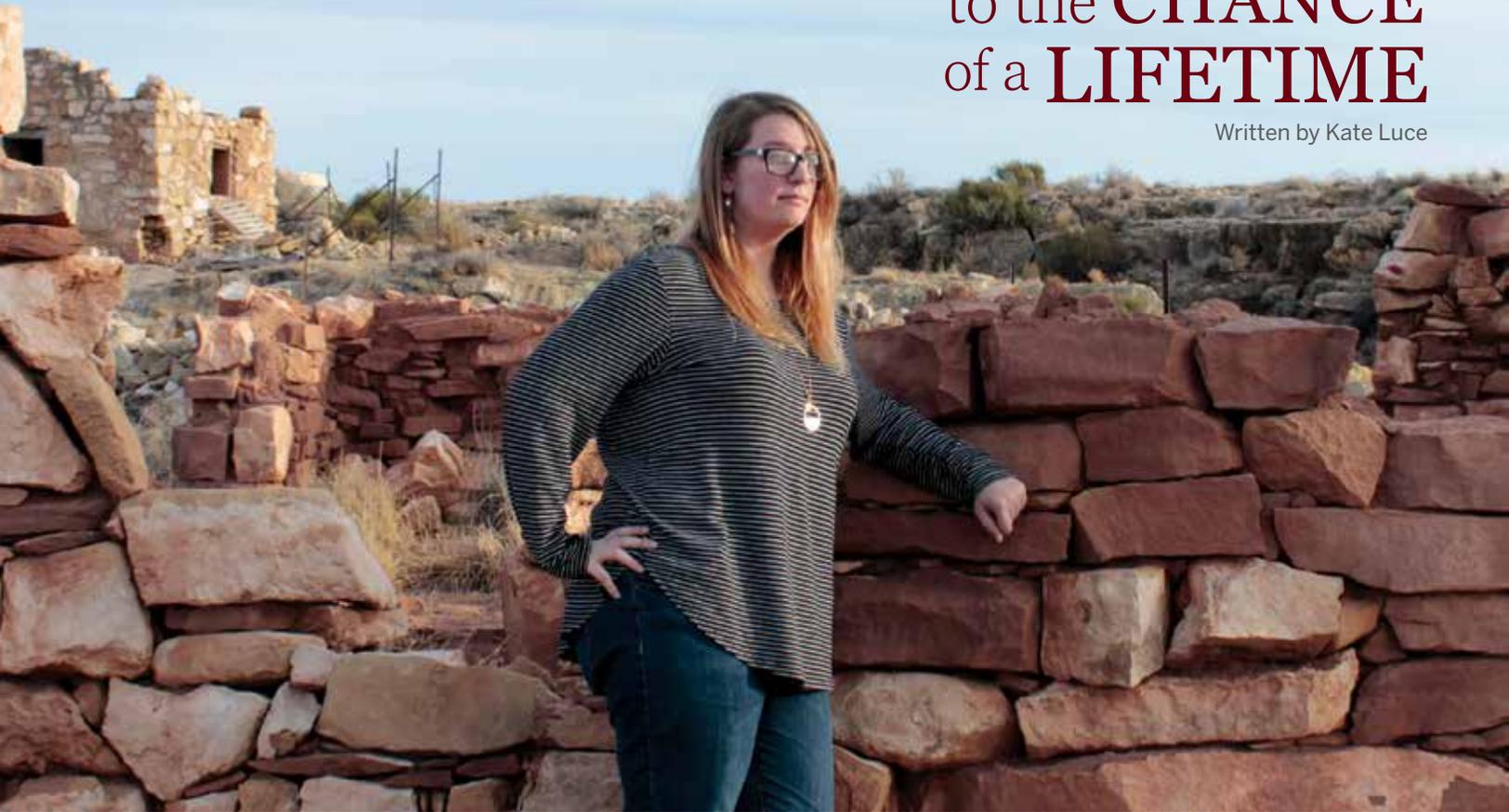
The ensemble regularly performs with the South Bend Symphony for the annual Dr. Martin Luther King, Jr. Celebration Concert, Pops Concert, and has joined them for a performance of "Symphony No. 9" by Beethoven, and the world premiere of "Requiem for the Innocent" by Associate Professor of Music Jorge Muñiz. The choir's repertoire ranges from the choral works of the masters, to pops and show tunes, to specialty theme concerts covering a variety of musical literature.

The choir performed a 90-minute concert in the Grand Foyer of The White House on December 21, 2009. They performed seasonal selections while visitors to the White House walked through the home during a Christmas open house. They performed as part of a larger choral ensemble in Carnegie Hall in 2016 singing the music of Jacqueline Hairston. They will return to Carnegie Hall in April of 2019 performing the works of the current conductor, Marvin Curtis, dean of the Ernestine M. Raclin School of the Arts at IU South Bend.

The choir's anniversary celebration weekend included a concert by the visiting choirs on June 8 in the Campus Auditorium, followed by a final celebratory concert on June 10 in the same venue.

An 1,800-mile journey to the CHANCE of a LIFETIME

Written by Kate Luce



For Cecilia Roeder, moving to Arizona with only \$40 to her name was a gamble she was willing to make. That chance led the 2015 graduate to her current position at Arizona Opera, where she is media manager.

At IU South Bend, Roeder made a name for herself during her time on campus. While she majored in mass communication with a concentration in journalism and a minor in graphic design, Roeder also took several opportunities to get involved in campus organizations.

One of these opportunities was writing, and eventually editing for *The Preface*, IU South Bend's student newspaper. Roeder started her staff career in her sophomore year. She jumped at the chance to contribute when Ken Klimek, the paper's faculty advisor, came to one of her classes in search of writers.

From there, there was no turning back. Roeder spent her time writing, copy editing, helping out with social media, and updating the *The Preface's* website. She even put on a benefit concert on campus at The Grille, which to this day *The Preface* staff still talks about.

The Preface made her realize her passion journalism.

"I can't really begin to explain how important *The Preface* was to me. I'm a huge workaholic, and I was really looking for something worthwhile to devote my time and energy to. I really put my heart and soul into my work. A lot of the skills I refined in that roll, I use daily at my current job," Roeder says.

Her passion for writing and communication came at an early age. Although she was homeschooled, she participated in 4-H's Media Club well before she attended IU South Bend.

This experience led her to the basics of journalism, which in return, led her to pursue journalism once she came to college.

IU South Bend was not Roeder's first choice for college, but it was a change in her plans that she now celebrates.

"Initially, I was devastated that I couldn't attend my first pick. When I look back on it now, though, I realize it was a blessing in disguise. I paid for my college education entirely by myself, with the help of grants and scholarships. To this day, I am so incredibly grateful to H. Theodore and Annette H. Noell, and to William M. and Lucille E. Gering for their scholarships that helped make my education possible," Roeder says.

When she graduated IU South Bend, she was lost on what to do with her degree. During her planning as an



Arizona Opera performance of *Das Rheingold* photo by Tim Trumble



Promotional photo for Leonard Bernstein's *Candide* taken by Roeder



Arizona Opera's marketing department at a recent performance.

undergraduate, she never foresaw moving more than 1,800 miles away to an area where she knew only two people.

However, knowing she had at least those two friends, that is what she did. After two months of filling out job applications for the Phoenix area, she was offered a position with Arizona Opera and took it. She stuffed her small hatchback and made the move, gambling on herself.

"I'm so glad I took the risk though. My life has flourished since moving out here. After six months at Arizona Opera, I was promoted to marketing manager, which is my current position," Roeder says.

At Arizona Opera, her work is much of like what she did at *The Preface*; she does a little bit of everything. Roeder is in charge of social media, the mass email system, providing support for

each performance, taking photos, using her background in graphic design, and updating the website.

"I didn't see my first opera until I started working here. I've always had a passion for music though; I played trumpet as a kid, and I've always been huge into seeing live music and performances. I have such a wide variety of musical interests, from hip-hop to heavy metal, but initially I wasn't sure I would enjoy opera, but I've actually really come to appreciate it," Roeder says.

For Roeder, working at Arizona Opera has brought her noticeable improvement with her portfolio and a new set of mentors.

"I'm quite happy to work here. When I compare the work in my portfolio from when I was first hired to my most recent work, I can absolutely

see an improvement, and that's very encouraging for me. I'm also fortunate to have an excellent boss who not only cares about me as a person but wants to see me continue to learn and improve my skills. I've gained mentors and great work relationships in Phoenix. Even better, my two best friends from Indiana, who I've known since college, now live here," Roeder says.

Roeder appreciates her time at IU South Bend, and the opportunities it has brought. As for now, her future goals are to grow with her career and explore the beauty of the southwest and west coast.



Raclin RULES at KCACTF

IU South Bend's theatre department is mighty. In January 2018, the department had 15 students compete in Region 3 of the Kennedy Center American College Theatre Festival (KCACTF) and three students moved on to the final round of competition.

Region 3 is the largest of the eight geographic regions, and includes Wisconsin, Ohio, Illinois, Michigan, and Indiana. The Department of Theatre and Dance could not be prouder of the work these students did at the festival.

Despite IU South Bend's small size, The Department of Theatre and Dance had six performance students and their acting partners competing in the Irene Ryan Acting Scholarship Competition, and three design students competing in realized and unrealized design competitions.

Kendra Turner and partner, who is also her sister, Samantha Turner advanced through the preliminary and semifinal rounds to the final round and were given an Honorable Mention award for Best Ensemble.

"I felt I did my best with my nominee partner this year. We were able to make

it through all three rounds entering to finals," Samantha Turner says. "My peers did an awesome job with their performance package. We all learned and received good information to help us all evolve our passion for theater."

Ian La Fountain also advanced to the final round for his lighting design of *Dead Man's Cell Phone*.

"Having made it to the final round, I think I was a strong competitor. I got a lot of positive and constructive feedback from the judges," La Fountain says.

Samantha Shepard participated in "Design Storm," an improvisational design event, with a team of students, which won for their design competition for *Most Wretched Deathbed Fever Dreams of Edgar Allan Poe*.

"Since it was my first year, I actually wasn't expecting to win anything. I was mainly there for the workshops, classes, and the chance to get feedback from theatre professionals on the quality of my design work," Shepard says. "I am still in shock that I won an award."

Not all theater students can attend this competition. Participants must be nominated by a judge who comes

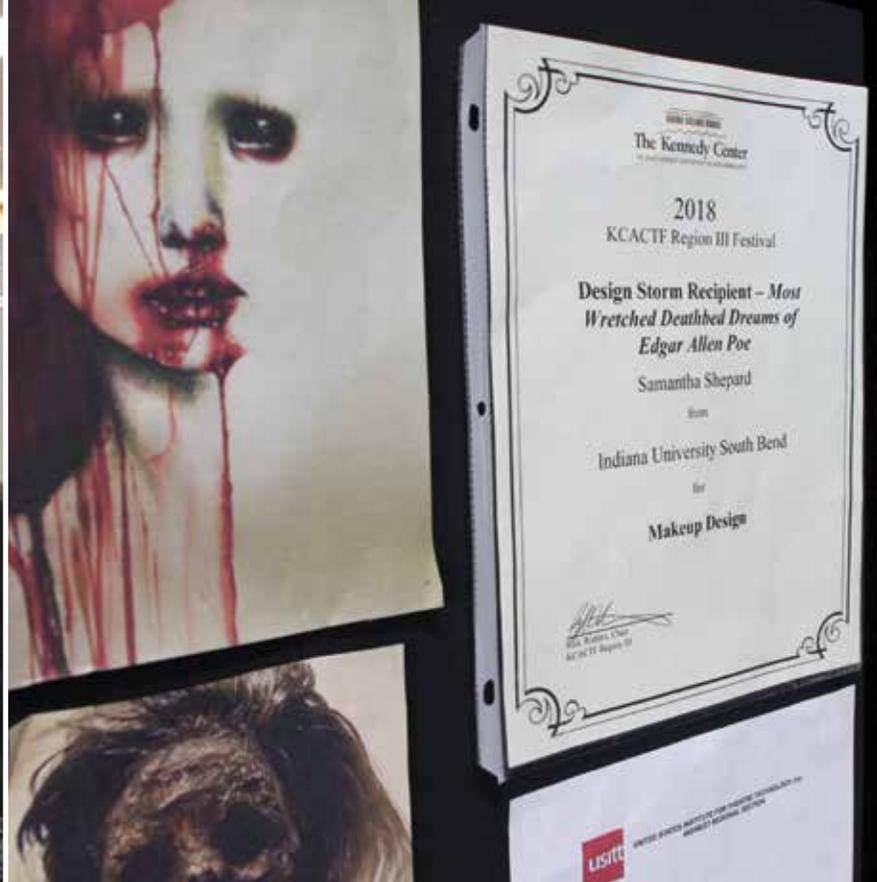
to watch a performance during the fall season. The judges for each panel are actors and casting directors from around the country. The Irene Ryan organization sends judges to every one of IU South Bend's theatre productions to scout for nominees.

Students prepare for this competition throughout the fall, seeking coaching and refining their chosen material to present in their audition package and at the festival itself.

Overall, the KCACTF involves 18,000 students in a national theater program.

According to the competition's website, "The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by the KCACTF respondents."

The success that IU South Bend students earned at January's competition is still felt through the theater department today. Their pride for their craft is something these students are deeply connected with and is something they take seriously.



Students Nominated:

Mateo Beserra
(Nominated from *A Funny Thing Happened on The Way to the Forum*)

Jacob Medich
(Nominated from *A Funny Thing Happened on The Way to the Forum*)

Emily Chidalek
(Nominated from *Dead Man's Cell Phone*)

Dayandra De Miranda-Leao
(Nominated from *Dead Man's Cell Phone*)

Kendra Turner
(Nominated from *The Liar*)

Patrick Watterson
(Nominated from *The Liar*)

Ian La Fountain
(Nominated from *Dead Man's Cell Phone* – Lighting Design)

Nich Sikorski
(Nominated from *The Liar* – Stage Management)

Samantha Shepard
(Unrealized Design for *His Dark Materials*)

Student Partners:

Elena Lora, Tyler Marcotte, Eddie Castle, Jack Saunders, Samantha Turner, Kramer all attended the festival as acting partners for each of the nominated students.





Sniadecki has **Hoosier spirit, Titan pride**

Written by Eric Souther

Many students typically come to a crossroads once they reach graduation: to continue with their education or to go directly into their field. For IU South Bend alumnus Mark Sniadecki, BFA '15 Integrated New Media Studies (video and motion media), his path was to obtain his Master of Fine Arts in Digital Art at IU Bloomington.

Sniadecki is Integrated New Media Studies' first alumni to graduate with his MFA.

Graduate studies are meant for exploring a plethora of interests, and during his time at Bloomington, Sniadecki did just that. He explored 3-D modeling, virtual reality, ceramic sculpture, writing, video, and animation. The explorations of these mediums have inspired his current work.

Currently, Sniadecki's primary themes includes the natural sciences, philosophy, anthropology, and narratives in popular culture.

During his three years at IU Bloomington, he has also won several awards, exhibited his work nationally, and obtained experience teaching undergraduate students within the digital art program in Bloomington.

Sniadecki displayed his MFA exhibition in the Grunwald Gallery at IU Bloomington. His interest in the natural sciences was very apparent in this show.

The center piece of his exhibition was a virtual reality environment entitled "Emergence." The familiar, yet alien, world could be explored with the use of two controllers. Organic seeds hovered above the ground with plants protruding out of them. The sonic space was rich and changed as interactive viewers moved around the geography. Sniadecki's exploration of virtual reality as artistic expression is exciting and an important area of artistic research in the fields of art and technology.

In addition, Sniadecki had a collection of ceramic objects in his thesis show. Many of the objects were also represented digitally in the virtual environment. Other work mimicked organic patterns of seeds and plant material. His work sits at the cross sections of many developing theories of new materialism, ecological crises, and the re-emergence of craft. Sniadecki's ability to construct objects both physical and digitally gives him unique perspective on form and a mastery of his craft.

The Integrated New Media Studies department is extremely proud of his artistic and academic achievements and wish him the best in his future endeavors.

Visit www.marksniadecki.com to see both his past and current works.



The need to create, and the urge to adapt

Written by Kate Luce

Sometimes, unexpected opportunities turn into fortuitous events. For John Garrido, BFA '16 Integrated New Media Studies, going on tour with a band, working with animatronic dinosaurs, and assisting with directing at WSBT-22 were all unexpected jobs that he decided to try his hand at after graduating from IU South Bend.

“I was interested in what [Integrated New Media Studies] would do for me because I wanted to be a music producer and make beats,” Garrido explains. “I thought that I would be able to use [my degree] and work at Sony Music Entertainment, but when I got into it I realized that I liked photography and using the computers to make artwork.”

The first job opportunities he took advantage of were well related to his degree. Garrido went on a national tour with an entertainment company. Although he was nervous about being in charge of so much equipment, he enjoyed his time traveling across the country, and working with technology.

“I was the head of the photo department. I have never been in an atmosphere where I was in charge of so much equipment, and thinking back now, I would have never guessed that I would have been in charge of all these printers, four computers, software programs, cameras, lights, green screens. Getting to see how I, in a lack of better terms, [grew] from where I was afraid of technology to now, where I am embracing it,” Garrido says.

After the tour was over, he was offered a position with Discover the Dinosaurs, a traveling animatronic dinosaur exhibit. While at this job, he once again traveled

across the country, meeting new people, and handling photography for the shows.

“It was really great to see all these new cities and meet new people. I remember this one time, we went to Baton Rouge, La.,” Garrido explains. “We were on our way to New Orleans, we were driving through, and there was a huge flood. It was devastating, but people still showed up to the shows. They were going through so much hardship, but they still came together because they wanted to have fun.”

Garrido eventually came back to his roots in South Bend. He is now a news director at WSBT-22 and has been working at the station for a little more than a year. At first, he did not think he would enjoy working there, but he now refers to the job as a “happy accident.”

“It is very fast paced. It always keeps me on my toes. There is the job that you do and how to do it, and there is how fast you do it. A producer can work on a show all day, but as soon as we get to it they cut things out, especially with breaking news ... It is constantly being able to adapt to change, which is something I learned here [at IU South Bend],” Garrido says.

Despite his full time job, Garrido still makes time for his passions. As of right now, he is writing two books and trying to get a play published. He also makes music and videos in his free time. For him, his passions are what keeps him motivated with a creative outlet.



“From the time I was a kid, I had to create. And I just had to find new ways to create ... I feel like it is just a need.” Garrido says.

Garrido has been working on several side projects in addition to his busy life. As a student he made a name for himself when he designed the cover for a book that highlighted top faculty and their achievements on campus. It was released in 2017 and is currently available in the Franklin D. Schurz Library.

He was also involved with the theatre department. At first he did not realize how much he would enjoy being a part of their productions. Garrido took part in performing as well as set design. The latter of which, he even chose to minor in. It brought him to screenwriting, which he continues to enjoy.

As for now, Garrido is focusing on his career with WSBT-22. As for his side passions and hobbies, it is clear that Garrido’s creative motivation is not stopping anytime soon.



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WORKS ON PAPER: A PRINT EXHIBITION

Written by Christina Clark and Kate Luce

In January an exhibition curated by Gallery Director Josh Miller and IU South Bend alumnus Andrew Avara, BFA '08 Fine Arts (printmaking), *Works on Paper: A Print Exhibition*, centered around the art of printmaking and featured the works of 41 local and international artists, including several alumni, with a concurrent exhibition in the Administration Building composed of student works.

The main exhibition “highlighted a wide array of printmaking and paper arts in an effort to showcase some extremely talented local artists that are in various stages of their careers,” says Miller.

The gallery exhibition also featured a print exchange portfolio from the International Mezzotint Society, an information sharing organization of artists, which includes creators from the United States, Mexico, Canada,

Spain, Scotland, Netherlands, Italy, Serbia, France, and Pakistan.

“We let the artists choose what they felt were their strongest and most current work to come up with a wide-reaching sample of works,” explains Miller. “Since we are a gallery that is part of a mission of education of not only student artists, but also of the student body as a whole, we felt that showcasing this level of regional and international diversity is the driving force for this group exhibition.”

The strength of the show was in its variety, giving a showcase to many uses of expression within the printmaking process.

“There was an interesting range of works. Some of it is pattern and decoration,” says William Tourtillotte, lecturer in fine arts. “Some of it is political commentary. Some of it is

science fiction, supernatural. It is a nice range of images and ideas. What holds it all together is that it is very well-crafted.”

Any student who had a printmaking class within the past few years was eligible to take part in the concurrent show in the Administration Building. The only requirement for submissions was that each student could have only one print, one that they felt was one of their best works. This was the first show to take place at IU South Bend that solely student printmaking work.

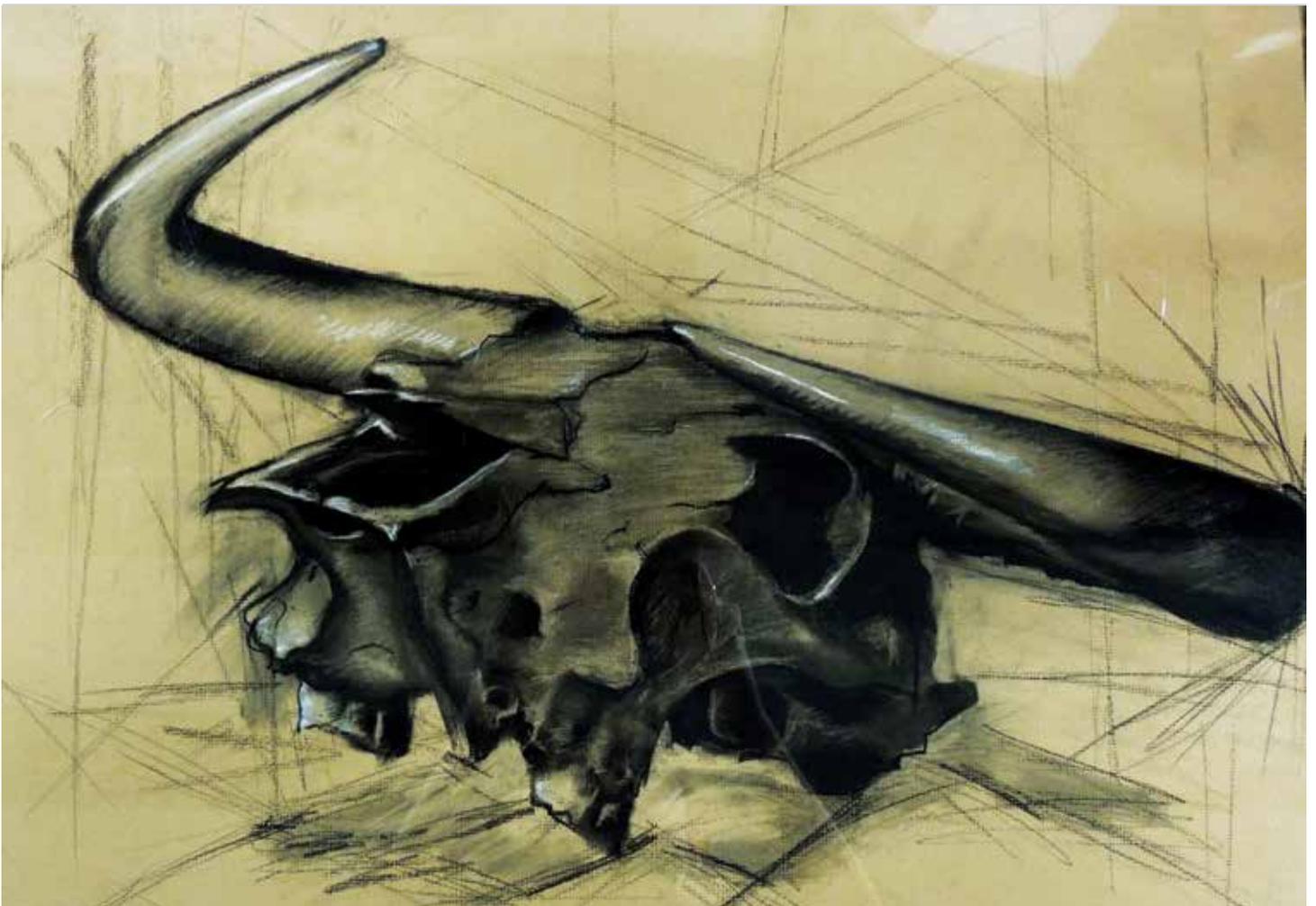
The exhibition showcased a range of talents.

“I was extremely proud of [my] piece,” says freshman Lea Taylor of her piece in the exhibition. “It was my first ever silkscreen print. The process was a little rough for me, but it turned out great.”

Participating artists: Amanda Rose-Arias - IU South Bend student, Andrew Avara -BFA '13 Fine Arts (printmaking), Brandi Bowman, Valeria Busquets, Maclovio Cantú - BFA '15 Fine Arts (printmaking), Katherine Corpe, Bradley Davenport, Bonita Bent-Nelson, Ellen Ridenour, Ramiro Rodriquez, Mark Rospenda, Laurie Rousseau, Becca Schafer, Julie Tourtillotte, William Tourtillotte, Amy Worsham, , International Mezzotint Society Participating Artists:, A. David Crown, Jayne Reid Jackson, Linda Whitney, Yolanda Carbajales, Stuart Duffin, Caroline Koenders, Silvana Martignoni, Jasna Popovic, Jason Reittom, Iram Wani, Debora Lulu Chapman, Randie Feil, Laine Groeneweg, Ortansa Mararu, Diane Castonguay Rosati, Leslie Shniffer, Leo Rodriquez, Andrew Avara, Janet Best Badger, E. Valentine DeWald, Carol L. Kirchner, George Shuey, Emily Watson-Rice, Connie Wolfe

Works on loan from Segura Arts Studio: Steve Prince, Matika Wilbur





Top Left //
Danish Horse
linoleum print on pillowcase, 19"x19"
by Kelly Jean Fody // student

Top Right //
Woman with Eagle
woodblock print, 12"x12"
by Kelly Jean Fody // student

Bottom //
Bull Skull
conte on paper, 18"x24"
by Jenn Adams // student



Top //
Achelois and Antheia
 lithograph prints, 11"x14"
 by Xitlali Diaz // student

Bottom Left //
In the Midst of Life and Death
 charcoal and conte crayon on paper, 16"x32"
 by Kate Luce // student

Bottom Right //
Around the World
 digital painting
 by Austin Reinke // student

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A skyward shot

Written by Christina Clark

Sometimes a passion sneaks up on you. For Hollyn “Holly” Wiese it was a habit that she noticed, a pattern, a fascination that grew into her passion. Tracing back to the point when she felt a spark for photography reveals a humble beginning: her cellphone.

“When I was younger and I had my first cellphone, it was a flip phone, I used to take photos of everything,” Wiese says. “I would have thousands of photos on my phone of just random things, mostly the sky. Looking back now, it makes sense.”

Wiese started following that passion by taking classes in high school that allowed her to grow creatively with photography. She combined her love with journalism in high school, writing for the student newspaper and taking journalism classes during her time at Concord High School in Elkhart. Making the transition to college, however, something changed.

“After taking my first photography class, I just kind of found my voice, and my own personal style, and I’ve been building it from there and growing,” she says.

To this day, one of her favorite subjects to photograph is the sky.

“There’s something that just catches my attention. There’s something so pure and beautiful in nature, and there’s something about the sky that just speaks to me,” she says. “You never really look at the same sky. It’s like the subject that’s constantly changing.”

Wiese earned a BFA in Photography, along with double minors in Graphic Design and Art History in May.

Outside of her academics, she keeps busy behind the lens. She has her own business where she shoots senior pictures, family portraits, and photographing weddings. Wiese was a photographer for *Aspire*, and she is also a volunteer photographer for the Humane Society.

Over a past summer, she also sought internships, and ended up with a part-time photography position with the University of Notre Dame’s Snite Museum of Art that she has continued.

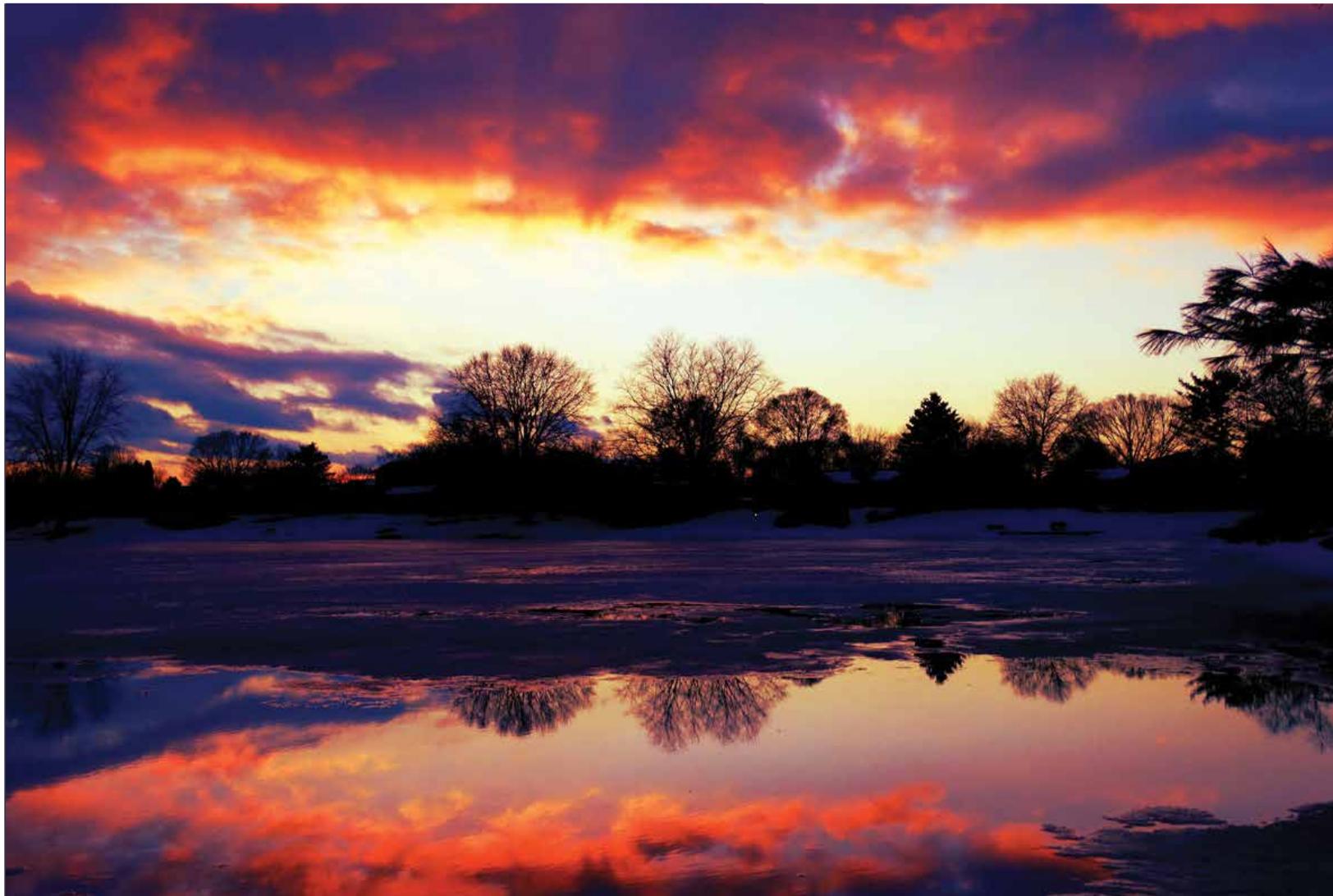
“I do a lot of events for them, and a lot of stuff with their exhibitions,” she describes.

She also served as a peer mentor for the Ernestine M. Raclin School of the Arts.

Although Wiese has experience with film photography, she prefers the results and process of digital photography. Specifically, the immediate result that digital photography has.

“I prefer digital because I like to take a lot of photos and see results immediately,” she says. “With film, you really don’t know what you’ve got until you develop it.”

“It takes so much practice to even get a very simple photograph, and to get something extraordinary with film takes much more practice than digital does, obviously, with not being able to see what you photograph right after you photograph, but there’s some fun with that too, because you go develop it and say ‘I didn’t realize I’d gotten that!’ And that’s kind of cool.”





Cytacki, 10 years later

An interview by Ron Monsma

Jason Cytacki was the focus of an interview done by Associate Professor of Fine Arts Ron Monsma in the inaugural edition of Aspire. In 2018, Monsma interviewed Cytacki again to see what has changed with the artist in the decade between.

Jason Cytacki, BFA '09 Fine Arts (drawing and painting) is an associate professor of painting at the University of Oklahoma. Jason earned MFA from the University of Notre Dame in 2011. He now lives and works in Norman, Okla. His work examines the underlying framework that mediates the values, meanings and symbols of the world we inhabit.

Ron Monsma: Hi, Jason. The last interview we did was close to 10 years ago; seems hard to believe. At that time, you were doing your graduate work at Notre Dame. Could you fill us in a bit on what you have been up to since then?

Jason Cytacki: I can't believe it's been that long either. Since that time, I graduated, began working at the University of Oklahoma, got married, had a couple of kids, travelled, and received tenure. I suppose that's the highlight reel but I also have been continuing to create art throughout.

RM: Congratulations on achieving tenure. Was teaching at a university always the plan?

JC: I would not say it was always the plan, but certainly since graduate school. When I was able to begin teaching my own course during my second year of my MFA I discovered this is something I really enjoyed. Around that time is also when I realized on a practical level that it would be the best path for being able to support myself and continue pursuing a career as an exhibiting artist.

So far, it's been super positive.

RM: Speaking of exhibiting, you have been pretty active with exhibitions of your work over the last 10 years, including a recent trip to Paris, I believe.

JC: Yes, as you mention I participated in a cultural exchange program with our sister city in France, Clermont-Ferrand. It was pretty eye opening and was a really unique opportunity. We were given an exhibition space inside of an old church near the city center and had about three weeks to create new work before the opening. Besides all the advantages of experiencing a new culture—including lots of crepes—there was an added element of problem solving regarding how to accomplish this show given the circumstances. I ended up creating scale drawings of decorative and architectural elements from around the city and devising a hanging system since we were not allowed to put any nails or screws in the walls.

Other than that, the whole tenure process sort of lights a fire under you regarding getting your work out and about.

RM: Your new work is something of a departure, or maybe an extension, of your western images. These paintings of urban scenes at night also have a nostalgic feel; a sense of loss but are more so imbued with an ominousness feel.

JC: I feel like it is an outgrowth of my earlier work. Not unlike how many artist's work, each project kind of grows out of the previous one. When I moved to Oklahoma, the work I had been doing relating to the American West changed with my change geographically, it read and translated differently in an area that is super saturated with images of the west.

With this recent group of paintings, I wanted to explore a lot of the same ideas that interested me with the western paintings, but in a more contemporary setting. Plus, I've always loved nocturnes and the way street lights illuminated houses and neighborhoods at night. The aesthetic seems to fit perfectly the kind of mood I wanted to create with these paintings—the nostalgia, loss, and ominousness you pointed out.

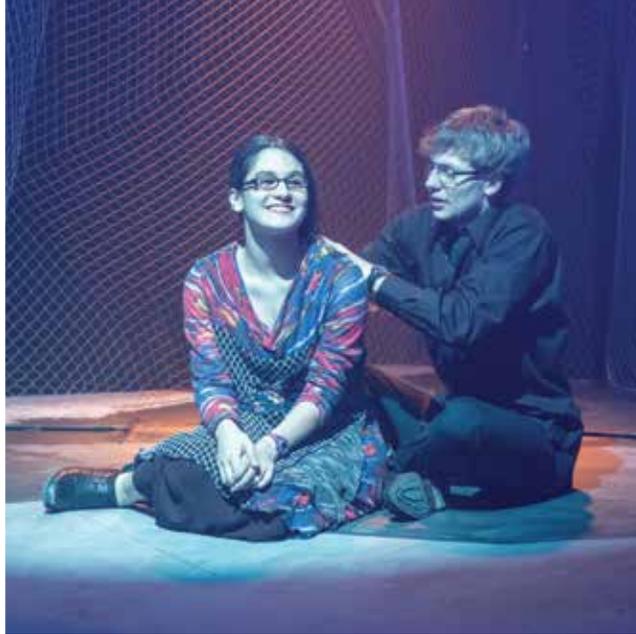
RM: It's interesting that some of these new works appear to be painted from miniature models. The materials used in their construction, corrugated cardboard, beat-up foam core etc. are noticeable. The effect, as with your western paintings, seems to suggest impermanence. The subject matter feels cobbled together and appears to address the insecurities and illusions we may have about our lives. Is that a fair assessment?

JC: I couldn't have said it better myself. The works are indeed painted from miniature models that I build, and I attempt to recreate the visual characteristics of in my paintings—emphasizing rather than concealing these seams. Illusion is certainly a big part of how I see these paintings, definitely represented in the way these worlds are constructed in a formal sense but also in the way we construct our experiences of the world and our own identities. Much like the crude way they are built, these illusionistic aspects seem like they could fall apart at any time. I think this is a key theme that runs through most of the work I make.

RM: How would you say your experience at IU South Bend helped to prepare you for your future as an artist and instructor?

JC: IU South Bend prepared me for so many things throughout my career all thanks to the fantastic instructors I had at IU South Bend including you. As a teacher now myself, I've attempted to carry forth the teaching methodologies I benefitted from as a student. There is no substitute for a strong foundation in skill development and for taking the time to demonstrate materials and processes to the students. The emphasis on craftsmanship instilled in me has been something that has acted as somewhat of a guiding principle over the years. Whenever I feel lost in whatever project I'm working on, I try to focus on my craft and ultimately by following this I can find my way back.





Picking up the *Dead Man's Cell Phone*

Written by Taylor Jump

Handheld technology has been at the forefront of debate these days when it comes to how technology affects society. Playwright Sarah Ruhl's *Dead Man's Cell Phone* is a play dedicated to just how dangerous a cell phone can be when it falls into the wrong hands.

The story revolves around Jean, a woman who just happened to be in a cafe when a man dies in front of her eyes. Though he has just died, his cell phone continues ringing. Jean feels compelled to take it and begins answering his calls. This is only the beginning of her journey, however.

One of the most fascinating aspects of this show was the rehearsal process. It was intense. By the first week of rehearsals, the entire script was nearly memorized. This allowed ample time for blocking and character building, and by the third week, the production was ready to be put on the stage. Because of the depth of preparation and quick memorization, cast members felt that they had never been more prepared for a show in their lives.

Many of the characters were outlandish and wild, but for Dayandra De Miranda

Leao, she felt a special connection to her character, Jean.

"Jean meant everything to me. She was such a lost soul, trying her hardest to find a connection," Leao explains. "Through her, I was able to realize how important it is in life to really be there when you're with another person, and not just get sucked up into your phone screen."

Dead Man's Cell Phone was an eye opener to the audience. In theatre, the hope is always that the show will leave the viewers with something to think over as they walk away, and that is exactly what this performance has done.

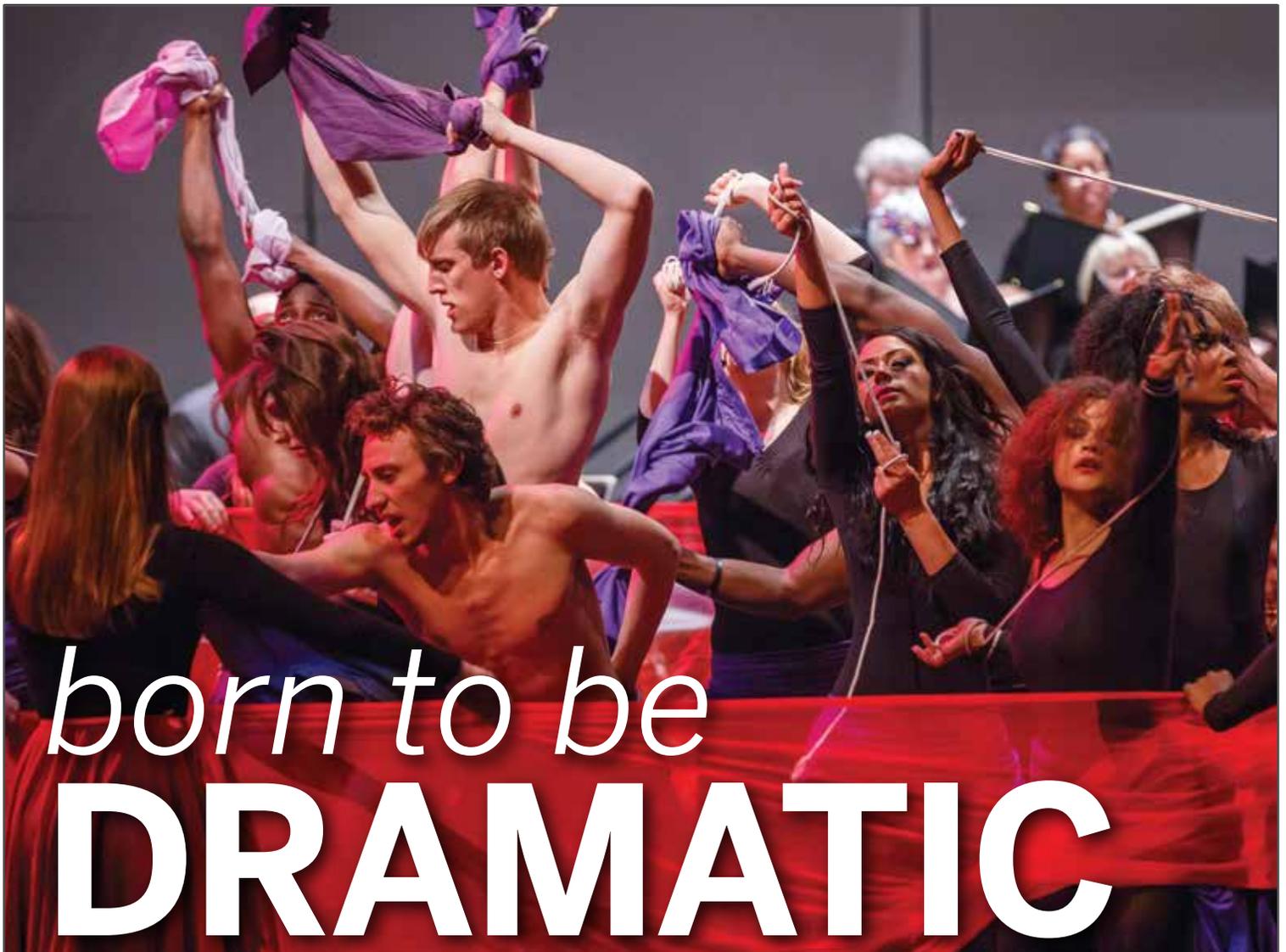
The story follows Jean as she becomes more involved in a stickier situation than she ever expected. Little did she know the power, corruption, and secrets surrounding the cell phone and the man who it belonged to.

She meets the dead man's family, who assume she was a coworker of their lost loved one. She grows particularly close with his brother, Dwight, and romantic feelings soon develop. However, at this point, Jean has become so entangled with the cell phone that it is her first

priority. It even becomes sort of an obsession for her. Because of this, she lands herself in dangerous situations, including almost being killed when she does not hand over the cell phone to one of the dead man's lovers.

However, Jean finds out just how daunting her situation is when she realized the dead man, Gordon, was in the business of trading organs on the black market. By the end of the play, she is traumatized by all that has happened to her, and falls into Dwight's arms, trying to tell him everything that happened and coping with everything she has seen.

Dead Man's Cell Phone was directed by, Assistant Professor of Theatre Justin Amellio who had a talented cast and crew to make this show come to life. The cast consisted of six IU South Bend students: Dayandra De Miranda Leao (Jean), Matt Magaldi (Gordon), Edmund Castle III (Dwight), Emily Chidalek (Mrs. Gottlieb), Alexandria Kramer (Hermia), and Elena Lora (The Other Woman).



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Ian La Fountain

Written by Cory Iwaszewski

Ian La Fountain is entering his senior year and is already getting national attention for his lighting design work for theatre productions at IU South Bend.

In the fall of 2017, La Fountain went above and beyond for the play *Dead Man's Cell Phone* and won an award for lighting design at a competition at the United States Institute for Theatre Technology (USITT) Design Expo, which is comprised up of professional and student designers. The expo allows students to show off their work, and possibly get a spot in the trade magazine.

"I took my design for *Dead Man's Cell Phone*, which, through my design, I set out to highlight the progression of realism to surrealism using a modern film noir feeling," La Fountain says. "We felt that the shows mysterious nature lent itself well to the genre of film."

The judging of submissions to the competition was a bit daunting.

"USITT was a new challenge for me, what made this competition so challenging is that you left your work up on a board and it would be judged solely on that display. There was no presentation in front of the judges," says La Fountain.

His design was good enough that there was no explanation from La Fountain needed.

La Fountain was one of about a dozen students that earned a featured design in *Theatre Design and Technology Journal*, which is a rare honor for an underclassman, meaning that his design is in consideration for a national exhibit at the Prague Quadrennial in 2019.

"I got into design from playing in bands in high school and wanting a

way to be a part of the production of a concert," says La Fountain.

This led him to high school theatre, and to the introduction of one of his earliest mentors, who would play a role in showing him that there is a career path with his passion. He has plans to work professionally in this field and attend graduate school for an MFA after graduating.

With La Fountain's senior year quickly approaching, the IU South Bend community will have a few more chances to come out and see the tremendous work he puts into his craft during the 2018-2019 theatre season.



Black in a Box

An interview by Bryan Lewis with Marlon Burnley

Marlon Burnley, BFA '15 Theatre (performance), graduated this spring from the University of Georgia Graduate school with an MFA in Acting. He also received the award for Best Male Performance at Orlando Fringe and Outstanding Male Performance at Indy Fringe with his unique and powerful approach to the one-man theater in 2017, and recently he took home an award for Best Play in the drama category at Orlando Fringe 2018 for *The Encampment of Dr. Moreau*.

Bryan Lewis: How did IU South Bend prepare you for your current academic journey, and other endeavors?

Marlon Burnley: IU South Bend provided me with a good base set of skills that I needed to become a performer. Once I got to grad school I felt well prepared to tackle anything that was thrown at me.

BL: What is *Black in the Box*? What could one expect from a performance. What are some auditory and visual components?

MB: *Black in the Box* is a one-man show that explores the black experience through dance, movement, and mask

performance. I have built several masks that represent different parts of black history and I use them as catalysts in starting the tough conversation about race and racism. I use projections and sounds that reflect each time period to supplement the mask performance.

For example, with the “slave” mask I had a time-lapse video of a field of cotton growing created along with sounds of whips, chains, and groans of oppression in the background. The show itself is not, I have heard, the easiest to sit through. However, audience members leave the performance questioning history and themselves. And that is what I hoped for.

BL: Where did you draw inspiration for *Black in the Box*?

MB: What really pushed me to create this piece was the “All Lives Matter” movement. Not to say that it is not true, but people started using this as a way to undermine the “Black Lives Matter” (BLM) movement. It distracts from the actual message of the BLM movement, it paints supporters of the BLM movement as criminals and trouble makers, and I needed to express my feelings about it. I



am not an activist like some of the amazing people in the black community but I found that I could use my art and passion to voice my opinion in a new and creative way.

BL: What's next for you?

MB: I am moving to the Atlanta area to pursue acting. Right after graduation I booked an Atlanta debut acting gig at Theatrical Outfit, one of Atlanta's premier theatres. I also plan on working toward developing my own theatre company. I found that I do not want to limit myself to just acting. I have a passion for producing and developing new works as well.

BL: Does your current geographical location influence you more or less?

MB: People have asked me this question a lot and to be honest, I don't really think about it as much as one would think. I have been living in a pretty diverse college town for the last three years so, to me, it isn't much different than home. I have experienced some racism here, but I have also experienced the same thing in South Bend. Not to say that I don't think about it, but I don't think about it enough for it to make a difference.





Hunger & clarity: King Wong

Written by Christina Clark



He has two goals upon graduating with a major in graphic design and a minor in printmaking:

“Feed myself—not starve. Get a job,” King Wong says with a laugh. “I’m very passionate about not starving.”

Eventually, Wong, BFA ’17 Fine Arts (graphic design), picked up a minor in printmaking as he pursued the path of his favorite artist, Yoshitaka Amano.

“I kind of prefer mostly traditional work, so that is why I prefer printmaking. Pen and ink, and printmaking,” explains Wong.

Finding ways to incorporate illustrative works into graphic design and printmaking has kept Wong challenged. The work of Amano also influences Wong’s way of viewing things.

“His work is so surreal, and everything is so fine. There’s a lot going on,” he says of Amano.

Wong brings that way of viewing things to his own prints, finding new ways of seeing things and bringing lots of imagery to his subjects.

When speaking about one of his pieces, *The Hungry Man’s Sport*, Wong

reveals where some of his inspiration and thought process comes from.

He begins by referencing a Freudian theory that influenced this piece.

“It was mentioned in one of his [Sigmund Freud’s] books, *Principles of Pleasure* I think. It’s interesting and kind of arbitrary, everyone has a different interpretation of it, [but the] general rule of things is that it’s sort of a drive that you have when you’re in a corner,” he says.

“It’s kind of like the fight or flight response. There’s a play style in some video games where you put yourself in critical condition, but in response to that you get more power. So, this is a boxer driven into a corner, and he has a peek-a-boo stance, which Tyson was known for,” he says, before going into how the peek-a-boo stance is inspired by Jack Dempsey, another boxer who had great influence at the time in boxing.

“In boxing, a lot of known boxers are lower class, and they’re just picked off the street. So, they’re kind of just literally fighting,” Wong continues about his piece. “It’s a little more illustrative than just fine art.”

While much of his work is very intentional and thought out, sometimes Wong enjoys in printmaking what he calls “happy accidents.”

Another piece he references is a work that remains untitled and is three to four layers of silkscreen. The images used in the piece were taken while on a visit to Japan.

“It’s one of those things where you didn’t exactly capture what you wanted, and you were angry. Until you came back and realized it wasn’t bad,” he says. “Happy accidents allow for the first bite of discovery, which, in turn helps produce thrills for the unknown.”

Continuing forward in his work, Wong likes to use color sparingly.

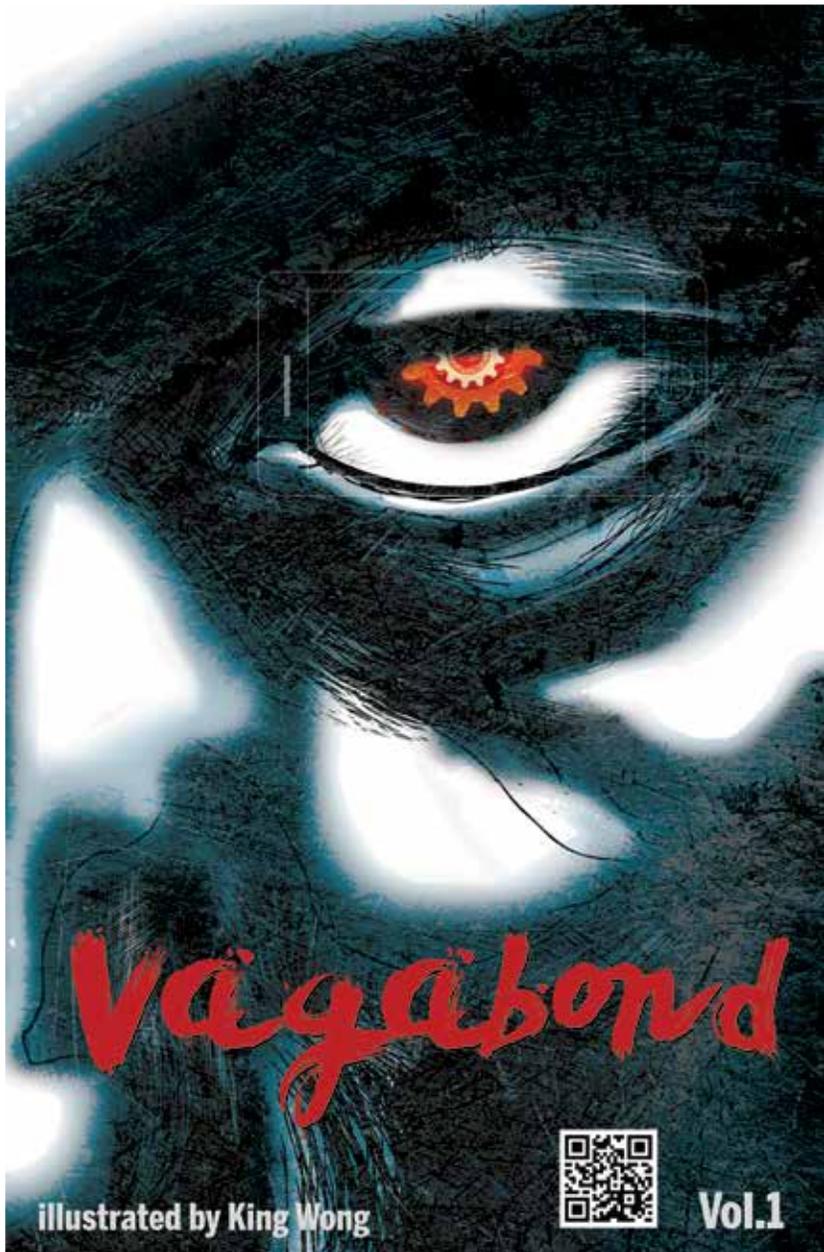
“Emotions are very much like senses, they cloud our judgment and sometimes even lie to us,” Wong says. “For the sake of clarity, I use sparse to no color.”

Wong had pieces in both the LOOK! Scholarship Art Sale and his BFA Exhibition at the end of the 2017 fall semester.



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IGPCinvsibleKRH
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9 in. x 12 in. (22.9 x 30.5 cm) 60 lb. (89 g/m²)



TRIAL STUDY

Written by Tess Pingel

Yuri Obata created a mock courtroom for those taking her Communications Law class, and it has borne fruit for many students, both inside the department and for the student body as a whole.

Obata, associate professor of communication arts and department chair, once relied heavily on lecture but had a hard time getting her students to be excited about the material. In 2013, she went on sabbatical and observed a class at the University of London Goldsmiths College in the Communication and Media Department.

The instructor taught a class where he gave two lectures for 150 students. He supplemented the lecture with small group discussion sessions in the form of mock trials.

“It was really tough, because the rule was that [the students] were not given the script until the class starts, he gives

you the script, you are given 30 minutes to look at it and discuss, and then you must make an argument,” Obata says. “That’s tough, and they weren’t easy questions that he was giving.”

While she saw challenges to using the format in undergraduate classes, Obata saw the benefits and decided to give her students time to prepare for the mock trial, so they could “get into an in-depth conversation to understand what’s going on underneath, philosophically, logically and theoretically.”

The results and their implications were as diverse as the students in her class.

“[Communication classes are] a good mixture of half communications studies, half from non-communication disciplines, with so many different backgrounds. I know that there are nursing students and some from the biological sciences. For example, John Carter, is from computer science. There are general studies students, sociology, criminal justice and psychology,” explains Obata.

“This is a good group that can incorporate their special areas into the discussion about law. A couple times I have said to (the class), that law is a living thing, it does not exist in a

vacuum of totally unrelated things. The law changes, the logic behind the law also changes. When we talk about law, we need to think about the culture, economics, understands how the history develops. This group is wonderful in regards to the variety of their background which they can contribute.”

At the start of the class, communication studies student Garrett Gutermuth felt that “there were certain expressions that were so toxic to society that they had to be banned, such as flag burning.” However, after further discussion in Obata’s class, Gutermuth said he came to the realization that “in order for there to be a truly free society you must protect most expression.”

Rachel Cordella-Bontrager, a non-communication studies student, said that she “learned that the First Amendment is not as easily defined as I expected it to be. It is interesting to have to try to figure out how the supreme court decides things.”

Furthermore, she shared that most of her science classes are traditionally structured “whereas this is just such a different dynamic. It feels like we are all about to react. She is not just teaching us, but she wants us to figure it out together.”



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White lies turn major fiasco in *The Liar*

Written by Taylor Jump



Patrons were transported back to the 1600s when *The Liar* hit the Campus Auditorium stage in the fall of 2017. The Department of Theatre and Dance showcased the farcical and hilarious comedy under the direction of Randall Colborn, professor of theatre.

The Liar tells the story of one man, Dorante, who becomes so entangled in his little white lies that he can no longer tell what is and is not the truth.

The story begins with Dorante landing in Paris and running into a man, Cliton, who is looking for work. The juxtaposition of these two main characters is that Dorante is a seasoned fibber while Cliton is unable to tell a lie. Shortly after this meeting, two of the most prominent socialites in the town, Clarice and Lucrece, cross paths with the newcomer. Dorante is floored by the beauty of Clarice, and the story is all about him trying to win her affection.

However, with Dorante's inability to be truthful, Lucrece accidentally falls for him. He chooses to continue digging himself deeper into a hole instead of speaking the truth.

Other characters come into the mix, adding more drama to the already melodramatic life Dorante has created for himself. Geronte, Dorante's father, is constantly over his shoulder trying to make him settle down and get married.

Alcippe, Clarice's secret fiancé, and Philiste, Alcippe's closest friend, set up a duel with Dorante since he is trying to make a move on Alcippe's lover.

Isabelle and Sabine, twin maids who work for Clarice and Lucrece, are seen throughout the show spreading information and rumors to anyone who will listen.

Seeing as *The Liar* is an extremely farcical show, it often included bouts of yelling and strenuous activity. This put the actor's ability to be well prepared to the test. Jack Saunders, who played Alcippe, was well aware of the strain. The way that Saunders portrayed Alcippe caused him to scream nearly all of his lines.

"*The Liar* really taught me how to take care of myself as an actor. With constant yelling and being dramatic with my character, it meant my voice was often gone by the end of the night.

I had to drink plenty of water and do multiple voice warm ups to be able to portray this role." Saunders said.

There were several elements that took place during the show that made it a unique experience for the playgoers.

The first and most dramatic plot twist came when Kendra Turner, sophomore in the theatre and dance department, was cast as Dorante, the male protagonist. To play a male's role, she lowered her voice, dressed like a man, and completely changed her mannerisms in order to fool the audience. She succeeded.

All in all, the hard work and determination of the cast and crew of *The Liar* paid off. The show went off without a hitch, so well, in fact, that the stage manager for the show, Nich Sikorski, was nominated by the Kennedy Center American College Theatre Festival (KCACTF) for his stage management. Turner, who played Dorante, and Patrick Watterson, who played Cliton, were also nominated for their performances in *The Liar*.





HUNTERS IN THE HOUSE

goes to Gen Con

Written by Neil King



Fine Arts senior Jeff Rector and four IU South Bend alumni made a short movie that was submitted and accepted to a film contest at Gen Con, a gaming festival in Indianapolis. The festival started in 1968 in Lake Geneva, Wis. Last year attendance was 208,000.

Rector wrote and directed, *Hunters in the House*, based on characters he created with an online friend and using a story that borrows from the legends of old mythologies. He tells the story of two men, played by Rector and his friend CJ Irelan, BA '15 History, who try to save a woman from being kidnapped by elves from Alfheim.

"I really like mythology. I like to learn about different myths and different cultures, so my interest in fantasy spawns from that," Rector says. "The Wild Hunter, the main nemesis, is the amalgamation of several different myths. He is supposed to be Woden but also two other myths."

The 22-minute short has its share of plot twists and comedy, including some goofy moments from the normally reserved Rector. The latter of which landed the movie in Gen Con's Comedy Short Film Block that took place Friday, August 3, 2018 from 3-5 pm.

The winning short from the Gen Con Film Festival will take home a \$250 prize, but Rector is happy to have made it into the festival no matter the outcome. A couple of his friends pushed him to submit it to the film festival.

Rector and four other friends went to the convention together to support the movie.

"I didn't have any expectations on whether it would get in or not," Rector

says, explaining that he has never even been to Gen Con before. "This will be my first year going, so I have no clue how the film festival or anything works, so it will be an experience."

Rector has roots here at IU South Bend tying into acting and directing. Before opting to major in fine arts to study drawing and digital painting, Rector was a theater major, and the desire to make a movie stuck with him through his change in majors.

"[I like theatre] because of the acting aspect and that fact that if I write a script, I can just make it," Rector explains. "If I have a story and if I have other people to help me out, that I can make something."

For *Hunters in the House* Rector brought in Zach Swartz, BFA '17 Theatre (costume design), Alyssa Neece, BFA '16 Integrated New Media Studies (video and motion media), CJ Irelan, and Amorena Ruffolo, BFA '11 Theatre (performance). He even got his brother in on the movie, a graduate of IU Bloomington, to choreograph a fight scene between the two hunters and the elves' henchman, the Wild Hunter, played by Earl Brown. Most of the IU South Bend alumni that were on board with his project, Rector met in class.

Overall, Rector and company filmed the scenes in just two days in January of 2016, and it took him nearly a year and a half to edit. Because the story of the movie was plotted around the Winter Solstice, Rector wanted to film with snow on the ground, which was a challenge in the warm winter months of 2016. He says that the weekend they shot was the only weekend that there was enough accumulation for the filming to take place.

"I wanted to do a Christmas-themed, fantasy, action movie because I had never really seen that before, and even though it wasn't very Christmassy, I'm happy with it," Rector recalls, laughing.

At the time this article was written the outcome of the film festival was not yet known, Look for a future *Aspire News* story for an update on how the film fared.

Beyond making movies, Rector has several interests in a variety of mediums of art and would one day, like to have an entertainment studio of his own that allowed him to work in different areas at different times. In some moments, his chosen area of drawing or digital painting, maybe make comics, and in others making shorts or other video work, for example.

"I don't really like to pigeonhole myself into any one area and be like, 'This is what I'm doing, and I'm not going to do anything else,'" Rector says smiling, "I have too many interests to focus in specifically on one and stay there."

Zach Swartz, BFA '17 Theatre (costume design)

Alyssa Neece, BFA '16 Integrated New Media Studies (video and motion media)

Amorena Ruffolo, BFA '11 Theatre (performance)

*CJ Irelan BA '15 History
Jeff Rector BA Fine Arts with an art history minor*

THE ART OF VALOR

August 26 – November 12, 2017



Of art & valor

Written by Christina Clark

Each piece was a representation of an experience, memory, or emotion interpreted from conversations with local veterans, and in some cases, the artists' own military service.

The Jerome J. Crowley Community Gallery at the South Bend Museum of Art housed The Art of Valor. The works were a collaborative effort from IU South Bend, the University of Notre Dame artists, as well as local veterans and the South Bend Vet Center. The artists who participated were students and faculty of the universities. The exhibit was up for approximately four months.

"The Art of Valor provides a unique, first hand perspective into many aspects of the lives of local veterans across generations," read a plaque upon entrance of the exhibit. "We hope that visitors will extend this experience to reach out and learn how they can assist in the veteran community."

William Tourtillotte, lecturer in fine arts at IU South Bend, was mentioned with special thanks for his contributions and work with the exhibit.

Those that come from a military background themselves were able to offer a deeper perspective in their pieces. However, not all of the artists participating in this show have finished their military careers.

"I would have titled it and written an artist statement, however, I was called to duty and sent to Schriever Air Force Base in Colorado for two weeks of training," Lauren Roberts, student, says of her work.

Roberts' piece was two monotype prints that she painted on plastic sheets with water-based paints and then transferred to paper with a printing press. The piece had many different symbols representing everything from the children of veterans she interviewed, to a child that she gave up for adoption before enlisting, and a military training instructor yelling at her, her dog tags, as well as colors that have meaning to the veteran community, colors that were awarded to her with the Basic Training Honor Graduate Ribbon.

David Lewis submitted a piece titled, *Little Lew*, after a nickname his friends gave him for his last name. His piece is a shadowbox of souvenirs from his service in the Marines.



“It was incredibly strange for me to make anything involving my service, as I don’t like to talk about it much unless asked,” Lewis says. “So, in a way, this artwork helps me open up a bit. For about three years, I was assigned 3rd Marines Special Operations Battalion (CDMSOB).”

Lewis says he was very excited to be able to take many special training courses at CDMSOB, even if the travel wasn’t as exotic as he hoped.

“Sadly, I never actually really got to go anywhere, but I enjoyed my time with my team and my fellow Marines. My friends would bring me back souvenirs, like the patch from Brazil and the postcard from Vietnam,” Lewis says. “I received many awards, and was up to be meritoriously promoted twice, but I just wanted to help others, do my job, and make something of myself. I owe just about everything to the Marines and my old unit.

“More importantly, my service helped me to support my mom, who was a single parent, struggling through a rough time, trying to raise my younger sister by herself,” Lewis says, “while she probably preferred me to take a less dangerous vocation, she was very proud of the person I had become.”

His mother passed shortly after he finished his time with the Marines. She would regularly tell people, “my baby is in the Marines,” with pride. His artwork is a testament to his experience with the service.

“At the end of the day, I’m profoundly glad to have served and help others, my family, and had the chance to rebuild my broken self,” Lewis says.

Vicki Bloom, dean of library services and head of the Veterans Book Club on campus at IU South Bend, also had a linocut in the exhibit. Vietnam veteran Alfred Guillaume, her previous supervisor and the former executive vice chancellor for academic affairs, inspired her piece, *Too Close to Home*.

“At one of our book meetings, Dr. Guillaume mentioned that he could not watch movies about the Vietnam War,” Bloom explains. “Even though he is covering his face with his hands in the print, he still sees everything.”

Michele's Little Hearts: an old youth movement

Written by Neil King



It all started back in 1963, so this year, when the Department of Theatre and Dance performed *A Peter Rabbit Tale* by Sarah Brandt, they celebrated the 55th anniversary of Michele's Little Hearts Theatre bringing live theatre to the young minds of our community.

The private performances this year hosted almost five thousand elementary, kindergarten, and pre-k students, despite two different showings having to cancel due to weather related school closings.

Over eighty-five thousand children have attended the private and public productions since just 2004, with many, many more children having come through the doors of the Ernestine M. Raclin School of the Arts to see a play in the forty plus years prior to that. Many of those students and school groups have come to the private performances free of charge thanks to the Raclin School of the Arts scholarship program with free and reduced lunch students and Title I schools.

During the public performances on the Saturday between the busy weeks of private performances, the actors, still in costume, also meet the children outside for an opportunity for photos or signatures.

"I have had the opportunity to meet some of the kids after the show and they are always so in awe seeing the actors up close," theatre student Jack Saunders says. "Some shy away and wave from a distance and some run up

with excitement to receive high fives and hugs."

In recent years the theatre department have run *Just So Stories*, *The Ugly Duckling*, *James and the Giant Peach*, *Not Just a Boy: A Story from Lincoln's Youth*, *Alice in Wonderland*, *The Wind in the Willows*, *Johnny Appleseed*, *The Wizard of Oz*, *The Legend of John Henry*, *Lilly's Purple Plastic Purse*, and *The Trial of the Big Bad Wolf*. Every year the selection is aimed at teaching children important moral lessons and making sure that there are laughs and smiles along the way.

"The energy in the auditorium during the kids show is unimaginable," says Saunders. "The kids are always so excited to have the opportunity to watch us perform. I remember when I was in elementary school, I would watch productions very similar to these, they made a huge impact on me, it means a lot that we might greatly impact these kids."

As with every year, the 2018 performance of *A Peter Rabbit Tale* was especially chosen for the entertainment and benefit of children, and for the first time ever, the production was voted on by the teachers of our community.

A Peter Rabbit Tale is the story of a young rabbit who has a difficult time pitching in at home. It isn't fair to him that he has to clean. He wants to play. However, as he goes out into the big, wide world he learns about what home and family really are, and that the

carrots aren't always better on the other side of the fence.

To celebrate the anniversary, the Ernestine M. Raclin School of the Arts also welcomed Elisabeth Simeri, the managing director of the Broadway Theatre League South Bend, to the Campus Auditorium stage to talk with the children before the private performances about live theatre etiquette. Simeri had the students smiling and laughing as they practiced clapping, paying attention, and standing ovations.

Children had another treat this year: their teachers and chaperones were asked to participate in the play. Three volunteers were taken each performance to act as part of a mice family on stage in non-speaking roles. They danced, skipped, and used their non-verbal tools to be a part of Peter's adventure. Saunders was one of the cast members who helped guide the guests through their performances.

"I loved having the teachers of the students on stage with me. I found it very amusing to watch them play along with little instruction," Saunders says. "It made the children even more excited seeing their teachers up there. I hope we make that an addition to every children's show."

Next year, join us as we laugh and learn with E.B. White's classic, *Charlotte's Web*.





[pmf~]

Written by Sarah Whitehead

The cohesion of visual, musical, and performance arts came together at the second annual Performing Media Festival [pmf~]. The event is overseen by, and the invention of, Associate Professor of New Media Eric Souther and Visiting Professor of Music Ryan Olivier. These professors combined their specialties, video production and electronic music, to make an event that allows students to create and showcase innovative performance art.

There are only a few rules to performing in the festival: participants must present more than one media, one of these elements must be live, and performers need to be part of an ensemble.

Also, to be involved in the festival, students must be enrolled in the corresponding course: MUS-X 430,

Electronic Music Ensemble. This is a one credit hour course that can be taken by students of any major for multiple semesters.

Music composition graduate student Katie Madonna Lee says the experience was much different than her usual rehearsed performances. Despite this change, she enjoyed working on this performance.

“The biggest thing that I love about this group is that so many things can go wrong, like so many, because it is so tech-based, it takes forever to set up ... there are so many things going on, so with this I was like ‘we’re already going to jump out of a plane, so let’s really jump out of the plane,’” Lee says.

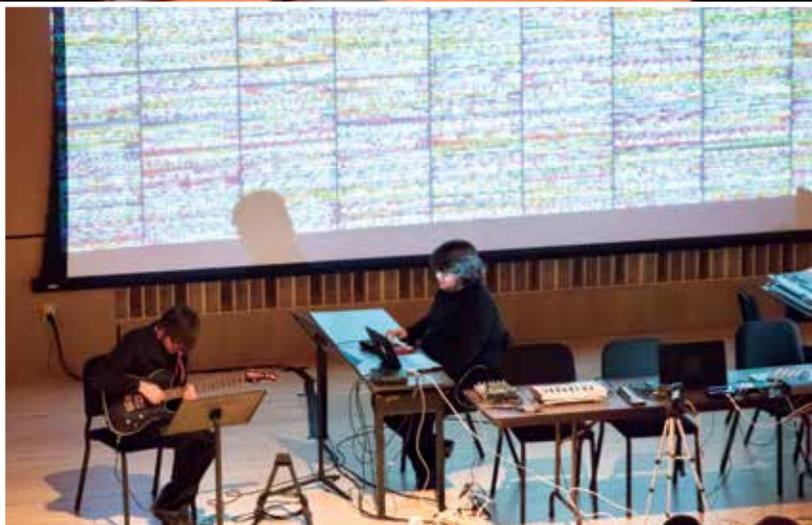
However, Lee says the festival was a refreshing change for her.

“A lot of my pieces prior to this have been very orchestrated ... my approach to this piece was the opposite of that, totally,” Lee says.

There is no limit to the type of media or live elements that can be incorporated. Examples of past work included prerecorded video with a live music performance and a piece with recorded music and a dance performance.

Olivier says, “We just happen to be focusing a lot on video and audio because those are the students we interact with, but we have always been open to dance, or poetry, or anything that could somehow fit into those two categories.”

“We’re teaching students how to develop interactive systems how to make interconnections between audio



and visual. That might mean looking at how an image moves and turning that into audio or analyzing amplitude of audio and turning it into a visual effect. There's a really another cross disciplinary practice between art and technology," Souther says.

One student who can speak to the technological side of the ensemble is sophomore Adam Kolacz, first time participant. Although Kolacz is music student, he never thought he would have the ability to pull something dealing with motion media.

"I've always been interested in [video]," he says. "I've always thought 'that's cool, but I can't do that,'" Kolacz says.

The Performing Media Festival is a joint venture between the Departments of Integrated New

Media and Music, which allows for students to access more resources. Working with the two departments also allows the professors to bring in interesting guests. This year's guest was Leslie Rollins, a visual artist from Berrien Springs. Rollins performed a piece that he had collaborated on with Souther and Olivier's classes.

Even though music and new media students make up the majority of the participants, the Performing Media Festival is open to students of all majors.

Both professors and students believe the festival could benefit from more participant diversity in the future, as a majority of those involved this year were music students. Specifically,

they would like to see more students that are interested in video.

Souther and Olivier are already planning next year's Performing Media Festival, and they hope to see new participants from many different backgrounds for many years to come.



Looking into the characters of *BARE: A Pop Opera*

Casey McDonald

The final production the 2017-2018 theatre season, *Bare: A Pop Opera*, was a “beautiful coming of age show about teens in a Catholic boarding school discovering their sexual identities and who they are as people, all the while struggling with their faith,” freshman Madeline Hall explains. Hall, who played Ivy Robinson in the show, comes from Chicago and is pursuing the musical theatre performance track in the department.

There are five main characters with several story and character arcs. The audience learns who they are as individuals, and about their relationships with one another.

Junior Brock Crockom, who played Jason McConnell, explains that one of the main arcs is, “about two boys in a Catholic boarding school who are trying to navigate adolescence and find true happiness.”

Nadia McConnell was the sassy roommate to Ivy, always hiding her insecurities through jokes and insults.

Nadia was played by sophomore Taylor Jump. To Hall, her character is a very well-liked and a popular individual with a big social life. On the inside, however, she is sensitive and cares a lot about how people perceive her.

The audience finds that Ivy has the attention of Matthew Lloyd, “a guy who’s very sincere and honest and comes in second a lot,” freshman Edmund Castle states.

He explains that throughout the show, Matt competes with Crockom’s Jason.

“Jason is an incredibly intelligent and talented young man who is being pulled in a lot of different directions. He always does his best and tries to make others happy, but in doing so, he struggles to find his own happiness,” Crockom says of his role and tribulations with his on-stage love interest, Peter.

Peter Simonds was played by sophomore Jack Saunders, who has taken a lot of time to dig deep into his

character. “Peter is an optimistic, loving [and] friendly person who gets along with everyone. He holds a secret that could change the way that everyone looks at him,” Saunders explains. “He’s gay [and] has been in a relationship with his roommate Jason for years but has kept it closeted. He has a need to come out and be true to who he is because he is tired of hiding, but sadly Jason disagrees. I find it so inspiring how Peter manages to keep everything together while dealing with so many internal struggles.”

Bare: A Pop Opera deals with many different social issues that can connect with people of all ages, but especially the struggles of youth in today’s society.

“This show really opens your eyes to the pain that someone who is hiding within themselves is really going through,” Castle explains. Saunders adds, “The issues that these characters are facing affect hundreds of people every day.”



Real time public relations

Written by Christina Clark



For communication studies students pursuing a degree concentration in public relations, Senior Lecturer's in Communication Studies Kim McInerney's Public Relations Planning and Research course delivers a hands-on experience. Presenting to their classmates, instructor, and a local nonprofit company, student-led public relations firms present their best ideas for the consideration of the organization as the final step in a semester-long project.

The nonprofit organization is given the pitch and information, and they are the ones who determine which company that they would hire in the end.

McInerney has taught the course for four years now, and in that time, she has refined the details of the project from its original concept.

For instance, she has changed the venue for their final pitches from in a classroom to the large conference hall in Wiekamp Hall, which is complete with stage, presentation screen, and microphones.

"It feels more like they're on the nonprofit's scale," McInerney explains. "I'm kind of taking the comfort of the classroom out and putting the professionalism in."

At the start of the semester, she collects the resumes and applications for the

manager positions for a predetermined number of public relations "firms," or groups, according to the class size. She then selects a number of managers, or group leaders, who conduct interviews with other students in front of the class.

The managers then rank who they would like to work with the most, and the rest of the students list their top five and bottom five preferred teammates. After that, McInerney takes all of that information into account and forms the semester's public relations firms for their project.

She also begins working with the chosen nonprofit during the middle of the fall semester, so she can get a feel for what they are looking for. This is also to make sure that she gives both the nonprofit and her students the opportunity and tools to build a mutually-beneficial relationship when the project is introduced in the spring semester.

This year, the chosen nonprofit was Ten Thousand Villages in Mishawaka. Ten Thousand Villages is a non-profit shop that carries crafted goods from around the world, the global village, and sells goods for a fair-trade price, providing a living wage income for tradesmen and crafters around the world.

Each firm took to the stage and presented a different plan of action to the representatives from the company. Some

groups had handouts for the company and classmates, and all had an action plan compiled into a binder to go with their pitch for the company to review.

"The project was very detail oriented and we spent two days a week working on it, and creating a bond with each other," Janae Leuthold said about her group, which was awarded the job from Ten Thousand Villages. "To any future students taking this class, know that communicating with the professor and the organization is important, but [also] making sure that your group is on the same page because that is the key. This class is challenging, but it's putting you in a real-life experience, which that is what college is supposed to do, so try to enjoy it."

In a class where, sometimes, the groups and the nonprofit give unpredictable twists, McInerney enjoys the challenges.

"I love to watch them [students] go through the process, and start out overwhelmed and confused, and as the semester goes on, light bulbs come on," McInerney says. "By the end they just have a better understanding of what's going on in the PR field, as well as working with a client and meeting client's needs, and having something that they actually accomplish."



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I AM an ART STUDENT



Jack Saunders,

Sophomore - Musical Theatre Performance

Hometown: La Porte, Ind.

High School: LaPorte High School

“The arts give me an opportunity to express myself, and to tell stories to intrigued audiences.

I would love to be an actor in a touring company for a musical.”

Juan Alarcon,

Junior - Music Education/Organ

Hometown: Elkhart, Ind.

High School: Elkhart Central

“I feel that music is a universal right and essential to the human development. Teaching, to me, is one of the most rewarding careers. I would like to teach at the college level and help bring music to underprivileged children and adults alike.”





MacKenzie Andrews,
Senior - Art Education

Hometown: Elkhart, Ind.

High School: Elkhart Memorial

“Students should be educated in the arts because it allows them to understand each other and to create their thoughts in a visual form. Art is the most overlooked curriculum within the schools, but somehow it is everywhere around us. Photography is my favorite area of art because a picture really does tell a thousand words.

My future academic plans are to be an art educator at the high school level, teaching my students to appreciate art and its importance. Also, to document photography on different cultures and their daily lives.”



Joseph Haase,

Graduate Student - Communication Studies

Hometown: South Bend, Ind.

High School: Penn High School

“The study of communications is critical if we are to understand the world around us. I come from a video production background, and I’m very interested in knowing how messages can influence public opinion. I think it’s fascinating to study how art is perceived from a communication aspect, from the position of both the artist and the audience.

I work in UITS Media Services at IU South Bend and have been here for over 17 years. I enjoy helping faculty, staff, and students with their media questions. Returning to school after so many years in my field is helping me to achieve personal growth.”

Capturing the trip of the lifetime

Written by Kate Luce



Spending a month in a foreign country might seem daunting, but for 16 students it was an unforgettable opportunity. Students on the trip stay in the historic city for a month and photograph all the surrounding beauty.

During the 2017 Florence trip, students took daily trips around the city. They visited museums and important city landmarks to become enriched with the surrounding culture. There were longer trips to Pisa, Siena, and Venice that gave students a glimpse of other significant regions of Italy.

Students who took part on the trip also displayed their favorite photos in the Administration Building for the majority of the semester in the fall of 2017. Along with the photos, the students have vivid memories that they keep with them.

“The most memorable part of the trip was climbing to the top of the Duomo in Florence. It’s a climb that’s not for the faint of heart. The staircase is situated between the inner and outer shells of the dome, so it’s very narrow and steep, but once you reach the top, you completely forget about the climb because the views are spectacular. You

can see the entire city of Florence,” Rick Fields says.

“A man at Spazio’s, his own personal restaurant, connected with us on a very personal level and was saddened to see us leave. Many of us have future plans to visit him again,” MacKenzie Andrews says.

“I enjoyed Venice the most during the trip. Venice had this atmosphere that was so beautiful that it made me cry when I got off the train in the city. The canals and waterways throughout the city were breathtaking. I believe that no picture of Venice will ever do that city justice,” Emily Thomas says.

Most students would not have been able to go to Florence without the generous scholarships provided by the IU South Bend Arts Foundation Board. The board sits down and interviews each applicant. The process can seem a little intimidating at first but it offers good experience and the students who apply usually receive a scholarship that helps them afford the trip.

For example, Thomas thought for sure she would not make the trip, since she signed up last minute, but after

receiving her scholarship, she was able to go to Florence with a smaller financial responsibility.

“I cannot thank the scholarship board enough for their gracious contribution. If it weren’t for them I would have never been able to afford the trip,” Thomas says.

Other participants feel just as grateful for the IU South Bend Arts Foundation’s generosity.

“The David Starr Jordan Study Abroad Scholarship and the IU South Bend Arts Foundation Board Summer Travel Scholarship made it possible for me to travel to Italy. Without them, I’m not sure I would have been able to study abroad. I’m incredibly grateful to have been a recipient of both scholarships,” Fields says.

In the summer of 2019, IU South Bend will once again head to Florence for street photography. Students do not have to be an art major to attend.

The trip of a lifetime awaits.



2018 Arts Foundation Board Summer Travel Scholarship Recipients

Cayleen-Marie Balbo

2018 Kodaly Music Education-Certification Program-Bloomington, Ind.

Brock Crockom

Berlin Study Abroad Program

Dayandra De Miranda-Leao

True Colors Theatre Company Internship Atlanta Ga.

Kiersten Friesner

Florence, Italy Study Abroad

Noel Garcia

Florence, Italy Study Abroad

Elizabeth Hernley

Florence, Italy Study Abroad

Alexandria Kramer

Alliance Theatre Ed Internship Atlanta, GA
Goodman Theatre Administrative/Design Internship, Chicago, Ill.

Katie Madonna Lee

Mostly Modern Festival Saratoga Springs, NY

Alyssa Lehman

Florence, Italy Study Abroad

Stephen Metzger

Florence, Italy Study Abroad

Alec Radecki

St. Mary's College Composition Intensive
Mostly Modern Festival Saratoga Springs, NY

Bradi Reardon

Florence, Italy Study Abroad

Victoria Schemenauer

Baroque Institute, Oberlin College

Meaghan Sloderbeck

Florence, Italy Study Abroad

Kendra Turner

Inst. For American Musical Theatre
Broadway Bootcamp 2018 and
2018 School for Steppenwolf

Samantha Turner

Inst. For American Musical Theatre
Broadway Bootcamp 2018

Anna Watts

Florence, Italy Study Abroad



Stickley Piano Competition Recital

Written by Christina Clark

Area piano students from 8 to 18 years of age competed on March 2 for a chance to be featured in the Hartman Stickley Piano Competition Winners' Recital nine days later and for a shot at a scholarship to study music at the collegiate level.

There were six divisions, divided by age, for piano students to compete in. The divisions ranged from Division I, with 7-year-olds and younger with a four minute performance time, to Division VI, which includes 16- to 18-year-olds with a seven minute performance time. The South Bend Area Music Teachers Association (SBAMTA) as well as the Elnora Hartman Stickley Scholarship Fund sponsored the pre-college competition and festival.

The competition was established in 1995. The event has served to "honor the memory of Elnora Hartman Stickley, to reward talented pianists in the Michiana area, and to provide an excellent venue for young pianists to strengthen their performance skills, while gaining constructive feedback from highly qualified judges," according to the SBAMTA website.

New to 2018 in the competition, is a full-tuition, four-year scholarship to IU South Bend for in-state students in the Division VI category, says Jennifer Muñiz, collegiate liaison for the Stickley competition planning committee and assistant professor of music at IU South Bend.

"We use the Stickley winner's recital as [their] audition," explains Muñiz. Upon

being accepted to the university and music department in the Ernestine M. Raclin School of the Arts, the full-tuition scholarship comes into effect.

The competition attracted 89 participants this year from across the area from Elkhart, Kosciusko, LaPorte, St. Joseph, Berrien, and Cassopolis counties. It is one of the only piano competitions in the Michiana area geared specifically towards young performers.

"It's a really great relationship between the South Bend music teachers and IU South Bend, opening up the lines of communication," Muñiz says. "The organizations are beneficial to each other. We have a lot to offer them and they have a lot to offer us."



Arts Lecture Series: Mayor Pete Buttigieg

Written by Joselyn Ellington



The Department of Communication Studies used the Arts Lectures Series to bring a local politician with nationwide appeal, South Bend Mayor Pete Buttigieg, to speak on the arts, education, and of course, politics.

“Art, which in my own studies usually meant literature, has to do with the truth above anything else, and actually, the more provocative the truth is being expressed, which is another way of saying the more politically incorrect it is, the more that piece of art, whether it’s a performance, or a piece of writing, or visual art, the more it’s likely to be considered worthy of attention,” said Buttigieg.

Mayor Buttigieg tends to think of writing as a solitary practice, “Literature, both the act of creating it and the act of consuming it, tends to take place in private, out of the viewing of others,” he said.

He iterated that art is also private in social forms by depicting the coaching and development of actors’ use of a fourth wall, “the ability for an actor to be in front of lots of other people and behave in some sense as though they weren’t there at all,” he said.

Buttigieg said that great artists typically do not fit in and are not often seen as normal, “Another thing about the tradition of artists, great artists,

is that most artists, they’re not people who are generally accepted in society. Usually they’re stories of somebody who’s really on the outs. Usually they don’t have any money, they’re in a lot of trouble, their parents are wondering why they didn’t go on to law or medicine,” Buttigieg continued.

“They’re usually on the fringes of society, misunderstood in their time, and in many ways, it’s the apartness from the ordinary rewards and punishments of society that gives the artist the kind of perspective that makes them valuable, as opposed to everybody else who’s saying what everybody else is saying.”

He argued that artists typically go against the grain with the conventions of society, and that they “dare society to catch up” to catch up with their philosophies.

Buttigieg made a strong contrast between an artist and a politician. After quoting a great expression from John Maynard Keynes’ “An Economist’s Biography,” Buttigieg set the two apart from one another and reflected on an idea that the two are opposites. That presented a problem for Buttigieg he said, because he always wanted to be involved in public service and regarded himself grounded in the arts.

To succeed in politics, you must be out in the world, “It’s not solitary it’s social.

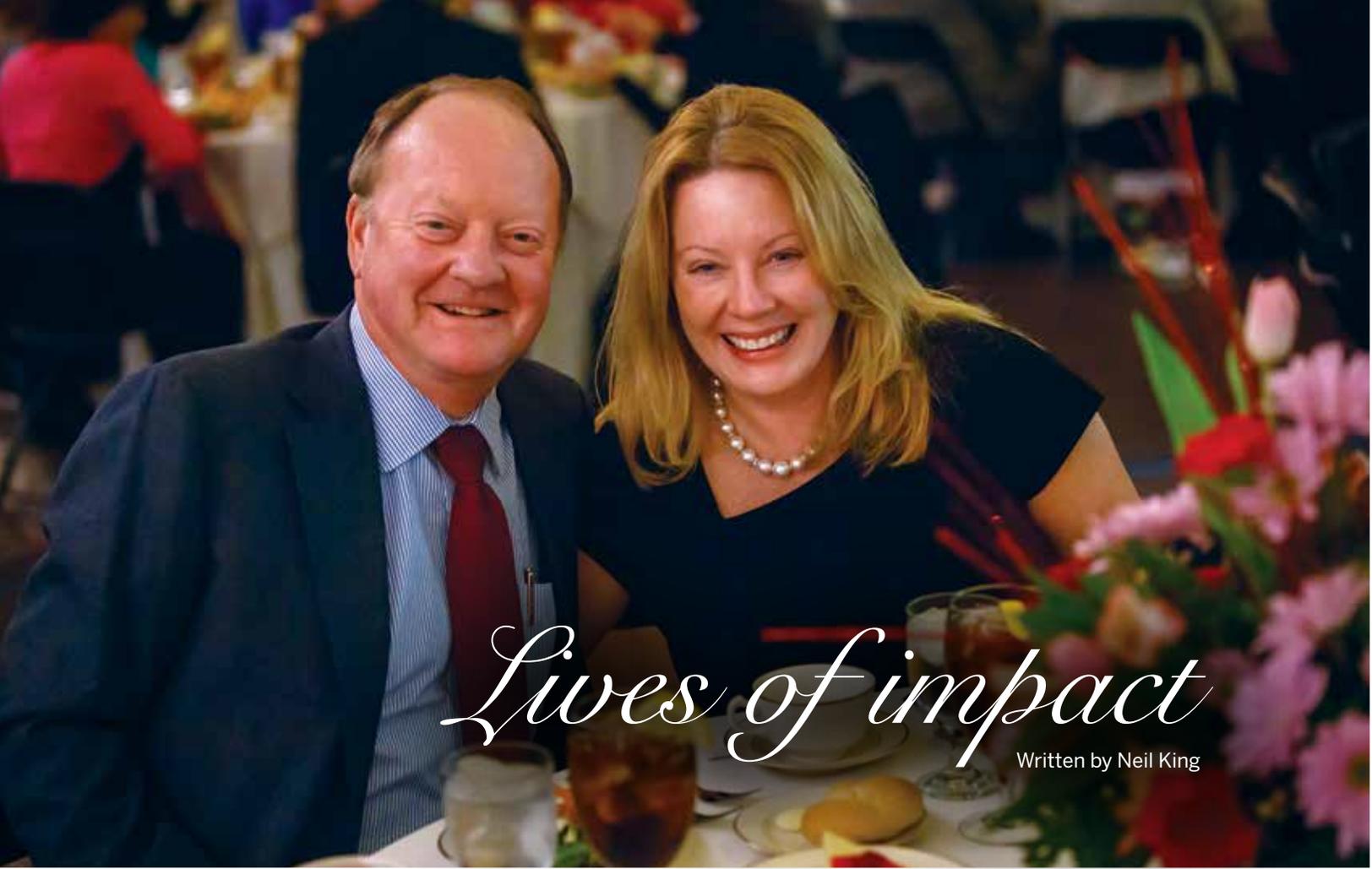
You have to be among people so that you can understand them,” Buttigieg said.

Buttigieg went on to assimilate art and politics by using three strategies: symbolism, vulnerability, and generalizations. To tie these in, he spoke about a conversation with former President Barack Obama whom he considers to be a valuable and successful producer of literature. Buttigieg aspires to write with the same amount of impact.

Not only does Buttigieg have an interest in writing, but he also is passionate with piano. He played piano at the Morris Performing Arts Center, selling around 2,000 tickets. He joked that people who came only wanted to see if he would fail. He spoke highly of his piano lessons IU South Bend and his teacher.

Although the focus of the talk was the arts, Buttigieg spoke about the state of South Bend and answered as many questions from audience members as he could. Some of the topics of questions addressed the Deferred Action for Childhood Arrivals, President Donald Trump, and his feelings on the media.

Although there are many stark contrasts between the arts and politics, Buttigieg is in both sides making an impact within the South Bend community.



Lives of impact

Written by Neil King



Alice A. Martin (1956-2017) and June H. Edwards (1926-2017) were both supporters of the arts through music at IU South Bend, and we thank them for their contributions to our school and our community.

Alice, along with her husband Rex Martin, started a generous scholarship for graduate piano students of the Ernestine M. Raclin School of the Arts, the Rex and Alice A. Martin Fellowship in Piano.

The Martin scholarship has allowed many talented musicians to hone their craft to the highest opportunity of their skills and to give the proper attention towards earning their degrees and certificates.

Martin was a leader in the community as president of the Rex and Alice A. Martin Foundation and as a member of the IU South Bend Arts Foundation Board. She joined the board shortly after the Martin Endowed Professor in Piano chair was created by Lee and Geraldine Martin, her in-laws, in 1992.

Alice continued the family's support of the school through her contributions, including the purchase of a new Steinway concert grand piano through the Rex and Alice A. Martin Foundation. Alice served as a member of the IU South Bend Arts Foundation Board until she was honored as an emeritus member in 2010.

June H. Edwards was also a member of the arts foundation board, from 2006-2014. She was well acquainted with the



arts and music, having studied violin and voice at a young age June sponsored the June H. Edwards Chamber Music Program Recital for student chamber ensembles formed through the South Bend Youth Symphony Orchestras and hosted annually at IU South Bend.

Edwards won the 1995 South Bend Mayor's Art Award, for which she was nominated as Woman of the Year in Volunteerism in the Arts, and the 2011 recipient of the Governor's Arts Award, when the Ernestine M. Raclin School of the Arts hosted the event in 2012.

June was a volunteer in the community and an avid patron of the arts.

True to her supportive and altruistic way in which she gave of herself to her community, memorial donations may be made in her honor to the American Macular Degeneration Foundation or the South Bend Museum of Art.

The contributions of Alice and June will be felt throughout our musical and arts community for years to come as the children and students they supported and celebrated continue to entertain and impress with their talent and hard work. The musicians they helped will continue to reverberate for years and generations to come in our halls and out into the world, and we thank them both for making that song play clearer and more dynamic through their generous efforts.



Benjamin Chavis Jr. speaks as part of Arts Lecture Series

Written by Carter DeJong

Benjamin Chavis Jr. is a renowned civil rights leader and journalist. IU South Bend welcomed him for a very informative lecture in the Education and Arts building in October.

Throughout his lecture, Chavis discussed the importance of pure and honest journalism in a time where finding such information can be extremely difficult, the First Amendment, and the responsibility journalists have.

He explained that the pen is the most powerful tool mankind possesses and stressed the importance of responsible use of this tool.

“The pen not only give you the ability to write, but the ability to express what you believe to be the truth,” Chavis explained.

One of the main goals of his lecture was to emphasize the importance of the First Amendment. The right to freedom of speech gives us many freedoms but also the responsibility to use those freedoms in an appropriate manner. Just because we have the right to speak freely does not mean there is not a lack of consequence because of this.

To Chavis, as well as other civil rights leaders, freedom of speech means it cannot infringe upon the rights of others.

Despite all the things that are happening in the world, he is very optimistic about today’s youth and their goals in life. He pushes for youth to attend college and other forms of higher education.

“Because you are the best, you need the best guidance,” he said about the importance of higher education and the role it will play in creating productive members of society that will push for social change.

When asked about the importance of journalism in 2018, the midterm election year, Chavis responded by describing the “formidable” influence the media is going to have on the outcome of that election. Many voters choose their candidates by how much media coverage they receive, not by policies or beliefs.

Due to this, journalists possess the responsibility to accurately communicate the issues that face the American people. Chavis believes that the manner in which the media presents information determines the outcomes of elections. Therefore, it is so important to have honest unbiased journalism in a time where it is so easy to become misinformed.

Chavis worked as an assistant to Martin Luther King Jr. during the civil rights movement of the ‘60s. He served time in prison for protesting a North Carolina school system for allowing segregation.

In addition to these achievements, Chavis was also the youngest president of the NAACP. He is well known for his work in hip-hop. He founded the Hip-Hop Summit Action Network (HSAN). Chavis has worked with rappers such as Run DMC and DMX through HSAN to provide a way for hip-hop artists to connect with each other and civil rights leaders to discuss social, economic, and political issues that face America’s youth today.

Currently, Chavis works as the CEO of the National Newspapers Publishers Association, which supports the hundreds of black newspapers across the country.

Many students and professors in communication studies at IU South Bend were in attendance at the lecture as well as other students and faculty throughout campus. The points that Chavis brought up during his lecture will continue to hold their relevance within the near future.



The Martin Residencies draw international talents

Written by Kate Luce



A year-long search for a new piano professor brought prestigious musicians from around the globe to IU South Bend.

Since the 2017 spring semester, the music department has been searching for the new Martin Family Endowed Professor in Piano. Over the course of the year, six candidates came to complete a week-long residency and recital to apply for the position.

Candidates worked with other ensembles on occasion, gave presentations during the weekly music convocation, and provided a symposium of accompaniment and career development, chamber music, and pedagogy to students and the general public. They also performed a free concert at the end of their week.

These six candidates were Joel A. Martin, Leon Bates, Yoonie Han, William Chapman Nyaho, Tanya Gabrielian, and Victoria Kogan.

Martin, no relation to the Martin family of the endowment, was the first candidate to come to IU South Bend for the position. In early March of 2017, he arrived, ready to give IU South Bend students a unique perspective with music. His credentials, much like the others, were quite substantial. Martin was the youngest and first African American pianist to compete in the Van Cliburn International Piano Competition. In addition to this, he was guest soloist with the New York Philharmonic under Zubin Mehta and was the youngest

member of the Greater Boston Youth Symphony Orchestra.

Bates was the next of the candidates to complete his residency. He arrived just a week after Martin and wanted to connect his enthusiasm for music with the students he taught in his masterclass. Bates is an enthusiastic and accomplished musician. He has performed with the Philadelphia and Cleveland Orchestras and the New York and Los Angeles Philharmonics. He has performed in many prestigious locations around the world.

Han was the first candidate to complete her residency in the fall of 2017. Recognition for her talent came at a young age. At the age of 13, Han debuted as a soloist in the Seoul Philharmonic at Seoul Arts Center. Since then she has performed with the Berlin Symphoniker, Buffalo Philharmonic, Helsinki Philharmonic, Houston Symphony, Banff Festival Orchestra, Artosphere Festival Orchestra, I Pomeriggi Musicali di Milan, Presidential Symphony Orchestra of Turkey, New York Concert Artists Symphony Orchestra, and the Juilliard Symphony Orchestra.

Nyaho arrived on campus to complete his residency in November. He completed his undergraduate studies at St. Peter's College, Oxford University (United Kingdom), got his Masters of Music degree from the Eastman School of Music, and he then earned his Doctor of Musical Arts from the University of Texas at Austin. In addition to his

educational background, Nyaho has performed at the Kennedy Center in Washington D.C., and has been a soloist with the Moscow Chamber Orchestra and the San Francisco Chamber Orchestra.

Gabrielian arrived in January 2018. Gabrielian is a well-known, acclaimed international performer who is a strong advocate for the arts in schools. Gabrielian has made it her goal to address the stigma of mental health with music and getting children involved with music at a young age.

Lastly, Kogan rounded out the group by visiting in February of 2018. The Russian-born performer started playing piano at age five and ever since has been involved in making her name known throughout the world. She has performed as a soloist with major orchestras in many acclaimed concert halls the world over, including the Big Hall of the Moscow Conservatory, Nurnberg Meistersinger Hall, and Teatro di San Carlo in Naples. She has traveled through Russia, the United States of America, Canada, Germany, Italy, Austria, Spain, Netherlands, Turkey, Egypt, France, Azerbaijan and Korea with her music under famous batons with grand orchestras. She also is a current faculty member for the Moscow Conservatory and Seokyeong University in Seoul.

Although only one of these candidates were chosen as the Martin Endowed Professor of Piano, each has substantial significance in their field and had much to offer to students in masterclasses and performances during their residencies.



The new Martin Endowed Chair of Piano: Tanya Gabrielian

Written by Neil King

The search is over. Tanya Gabrielian will fill the position of Martin Endowed Chair of Piano for the IU South Bend Piano Studio, and while she has crafted an impressive young career as a performing pianist, her biggest focus is one you do not have to play an instrument to strive for: be a good human.

Gabrielian views music as an avenue through which to enrich the world by corroding the barriers between social classes. She tailors her performances to engage and welcome audiences of all kinds.

“One of the reasons classical music has stood the test of time is that the emotions are complex and true for everybody,” Gabrielian explains. “Classical music is a realistic depiction of the human experience, I think. It shows more complex emotion than, say, a pop song. It is more layered. That’s one of the reasons we have works from the 17th century that are still relevant today. That, to me, is something that should bring us together ... What music can really do is impact people on a personal level, make them feel human, and bring them together.”

Gabrielian began playing piano at age three. She was admitted into Harvard University to study biomedical engineering at the age of 16, where she opted to leave and study music at the Royal Academy of Music. There, she earned her bachelor and master degrees and received the highest performance award given by the institution. At the age of 20, she won the Scottish International Piano Competition and Aram Khachaturyan International Piano Competition consecutively. Gabrielian has performed at Alice Tully Hall in New York, the Dame Myra Hess Concert Series in Chicago, Edinburgh International Festival, Glasgow Royal Concert Hall, and more.

As far as Gabrielian’s musical performances go, the Glasgow Herald wrote that “Gabrielian makes the piano appear obdurate – we imagine the enormous power and potential of the instrument which it feigns not to offer readily to any mere pianist, but she has total command and we are convinced that it would only make those sounds for her.”

Despite her many musical achievements, Gabrielian has not always been comfortable as a pianist and felt out of place in the confinement of the classical music study in academia.

“What we have is a system where the music is perpetrated as a piece of academia and that makes it even more elitist, and as we study it, we’re pulling it further away from the core meaning of art, which is communication and understanding,” Gabrielian explains.

One of her major focuses is to dispel the myth of the misunderstood artist and address issues of mental health in the music field and in society. Patients with seeking mental health help can draw connections with carefully selected composers. Gabrielian uses those connections to help those facing challenges and to spark an interest in classical music in those patients.

“I went to a mental health hospital, it’s the same hospital that Sergei Rachmaninoff [a Russian pianist], stayed at actually, and it was a 30-day, mandatory stay, so no one was there completely willingly, and I can’t really think of a time when you would be lower in your life than being committed in a mental hospital. And I went there to see if music really could make people feel better on a very visceral level,” she explains. “I wanted to know, does what I do actually affect people the way that I hope it does?”

At the hospital, Gabrielian told some biographical stories about the composers. During her performance, she played a composition from Robert Schumann, explaining that Schumann had also struggled with mental health. A patient raised his hand and told Gabrielian that he too suffered from bipolar disorder.

It is a connection that she hopes helps listeners heal and feel better about themselves as they recognize that famous composers have also experienced similar struggles, and that they learn that these composers went on to contribute to society in real and meaningful ways.

That real-world connection, and the understanding the value of classical music as a tool in the community, is something that Gabrielian strives to instill in her students.

“What I really want to do is create a relevant musical experience in academia and give students a relevant experience so that they can go out into the world and find a place for themselves in the community that might not necessarily value what they have at first glance,” she says. “I want the opportunity to make a real impact ... The biggest thing for me is to teach the students to think for themselves. It’s to help the students find themselves and to help them find what their role is going to be in their community.”

Her passion for being present in her community combined with her exciting and honest talent on the piano, means great things for South Bend and the IU South Bend Piano Studio.

Tanya Gabrielian will make her debut performance at IU South Bend on September 21 in the Louise E. Addicott and Yatish J. Joshi Performance Hall at 7 p.m. Tickets will go on sale August 20 at \$5-\$15 per seat.

Modernizing the world of communications: Richard Khleif

Written by Christina Clark



As part of the Arts Lecture Series, the communications studies department brought Richard Khleif to speak on February 28. Khleif has filled many professional roles on his journey to being senior director of global customer support communications at Oracle Corporation, where he works at the intersection of technology and communication.

With two decades of experience in both public and private sector communications, strategy, education, sales, and operations roles, Khleif brings the same sort of innovative approach to technology as he has used throughout his career.

“For example, when I started out in communications, I ghostwrote emails and announcements, defined workflow processes, served on cross-functional initiatives, got into employee engagement projects, managed crisis communications, served as spokesman to customers and others on difficult messages and so forth ... all in the first year,” Khleif said.

During his speech, Khleif showed a Venn diagram demonstrating that “luck is opportunity meeting both preparation and purpose.” Much of the latter half of his presentation was exploring how to find a way to make your passion line up with your profession.

He also laid out steps in considering one’s own communications career.

“Become the CEO of your own small business,” he said.

His argument was that the business is your own career, and to think about it in the same care one with decision making control over a larger corporation would.

The importance of understanding technology in the communications field was high priority during Khleif’s talk. Understanding three major components—cloud computing, artificial intelligence, and internet of things—was first on the docket, followed by applying organizational techniques for success, and a lengthy question and answer session rounded out the evening’s talk.

In the question and answer sessions, Khleif responded to questions regarding concepts he had presented as well as the application of them. Tess Pingel, communication studies student, inquired as to further defining the term “operacy” that Khleif had used in his speech, as well as how she could apply these concepts to her work. She identified herself as “just an administrative assistant,” currently.

“First of all, you referred to yourself as ‘just’ an administrative assistant, there’s nothing ‘just’ about that,” Khleif laughed.

The term “operacy” was used throughout and tied in with the goals that Khleif communicated to students to set themselves up for success, giving themselves goals to meet along the way, while being open to all of the opportunities before them. “Operacy” is a term used in reference to a person being successful in their consistent tasks as they seek out larger ones.

Khleif’s visit to IU South Bend was also his first trip to Indiana.

“I’d never been to Indiana before and I honestly had an amazing time. Interacting in Dr. Obata’s and Dr. Meluch’s classes, then giving the lecture that night, was both fun and energizing in so many ways” he says. “The questions people asked really demonstrated that they were thinking about our discussions and connecting up dots in their minds.”

He left those in attendance energized to consider their current connections, while being better prepared to use the technology available to them to make meaningful connections in all directions in their fields of interest.

Curtis' mission to Lift Every Voice

Written by Carter DeJong

For nearly a decade, the Lift Every Voice concert has been showcasing African-American musicians and performers from the national music community at the Ernestine M. Raclin School of the Arts. The program is a passionate vision of the school's Dean, Marvin Curtis.

Curtis started the Lift Every Voice program during his first year as dean in 2009. Prior to moving to South Bend, he worked as associate dean and choir director at Fayetteville State University in North Carolina, where he was in charge of a similar program.

"[The goal is to] expose students and the community to black artists, as well as to bring artists of quality," Curtis says.

Lift Every Voice also provides a way for students to learn about the current contributions of African Americans to the world of music.

The artists not only perform but also engage with students while they are visiting campus, and some take part in question and answer sessions with students.

Possibly, the largest benefit the Lift Every Voice concert gives to students is the opportunity to learn from people who work in their field of interest.

"Students get to do master classes with the performers, they actually get to speak with them, ask them questions, and hear things from them," Curtis says.

The 2018 Lift Every Voice concert featured Carl DuPont, Cleveland Chandler, and Karl Van Richards.

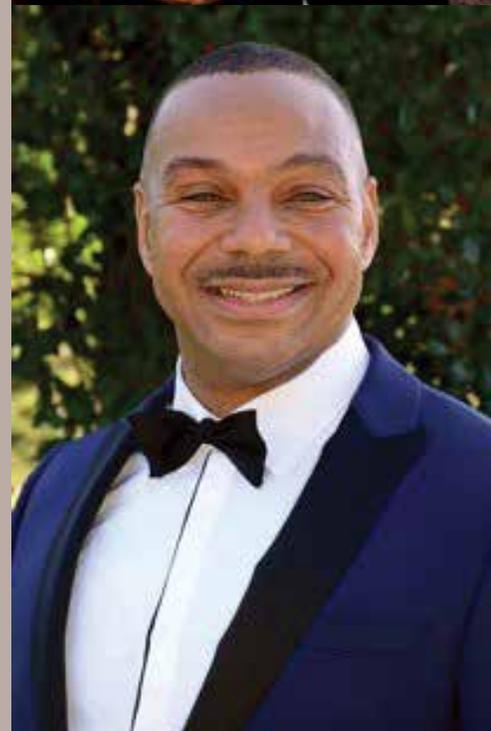
DuPont is a very gifted vocalist and an up-and-coming bass baritone performer. He was the first African American to be hired as a professor of voice at North Carolina University in Charlotte.

Chandler is one of the most famous musicians to ever perform at the concert in its history. He is an active military member who has served in the United States Air Force Strings as a violinist for 20 years. His military service has allowed him to play for a variety of high-ranking government officials.

Pianist Van Richards won the Victoria M. Griffith Concerto Competition in 2000 at age 17. He has performed as a soloist or as an orchestral pianist with the University of Miami Symphony, The Coral Gable Symphony, The Greater Palm Beach Philharmonic, The Klezmer Company Orchestra, and the Boca Sinfonia.

Over the years, the concert has featured artists across the entire spectrum of musical performance. These include composers, singers, pianists, violinists, and even a bassoonist. The South Bend Symphonic Orchestra, which Curtis works with for special performances throughout the year, has also performed music by African-American composers in the past.

For the upcoming 10th anniversary of Lift Every Voice, IU South Bend can expect a different experience and panel of performers compared to last year. These will include more of a focus on dancing while also featuring some opera performances.



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FRENCH CONNECTION LEADS TO UNEXPECTED SCHOLARSHIP

Written by Ellen Crowe

A long way from IU South Bend, an unlikely couple recently decided to give \$500,000 to endow a scholarship to support undergraduate students enrolled in the Ernestine M. Raclin School of the Arts.

From Tourves, France, William J. Stoner and James B. Lovell contacted IU South Bend to establish a scholarship in memory of Stoner's late partner, Shaun Charles McGee. Stoner was born and raised in South Bend, but otherwise, the couple have no direct ties to the campus.

In his early working years, Stoner was a reporter for the South Bend Tribune. He covered some of the IU South Bend's early theatre and music productions before he left South Bend in 1974 to accept a reporter position at the Kansas City Star. He met McGee while he was living in Kansas City.

Even after many years living away from the area, Stoner knew scholarship support would make a difference to the students who attended the IU regional campus in his hometown.

When Stoner and his husband, Jim Lovell, visited the campus in fall 2017, Stoner was astounded to see how IU South Bend had grown over the years, and they were both impressed by the level of excellence the university had achieved in the arts.

Stoner and Lovell, who retired after 31 years working as an elementary music teacher in Plano, Texas, are avid enthusiasts and supporters of the arts. In fact, a few years ago they traveled from their home in the south of France, where they moved in 2011, just to attend the Van Cliburn International Piano Competition in Fort Worth, Texas.

Stoner's late partner McGee studied voice and drama in The Julliard School in New York. Not a fan of living and working in New York City, McGee became a flight attendant for TWA, and later American Airlines. A model flight attendant, McGee was asked to train new-hire flight attendants at American Airline's training facility in Dallas.

"He sang boldly, a cappella, on pitch, arms spread wide, to his students as they laughed and cried during their rigorous training," says Stoner.

Later in his career, Stoner also joined McGee in Dallas and worked as an American Airline flight attendant.

A scholarship to support students studying the arts is a cause close to Stoner and Lovell's hearts.

"We do not have any children, and a scholarship is a way for me to pass on the privilege I received from my father who sent all eight of his children through college," Lovell explains.

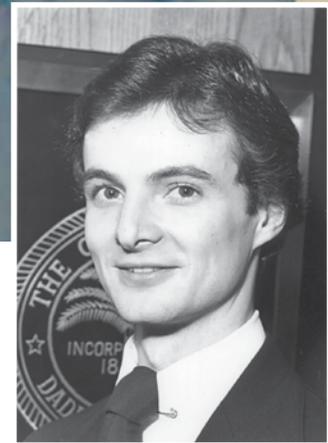
Stoner adds, "It's a way to honor Shaun, who changed who I am, and Jim, my wonderful husband. They both have inspired so many people over the years."

The couple was delighted to learn that the IU Foundation would also match their generous gift, providing even more scholarships for students.

"It's phenomenal to see how much the scholarship is worth after the match," Stoner says. "Especially if you see how humbly we live here in France."

Stirred to make a difference in the lives of students, they are excited they chose to endow a scholarship at IU South Bend's Raclin School.

"We were inspired by the campus administration, the students, and the faculty all working together to ensure students achieve their dreams of a college education," says Stoner. "It is wonderful place to put this money. And it will be a permanent lasting gift that will continue to support students long after we are gone."







The **LOOK!** Scholarship Art Sale goes UP!

Written by Kate Luce

In 2017 the annual LOOK! Scholarship Art Sale added an off campus venue for the first time in its 14 year history. The show has been taking place in the Education and Arts building gallery since 2014, but last November it was also set up for an additional two days at University Park Mall in Mishawaka. This venture was successful in the eyes of John Thompson, students, faculty, and volunteers.

“I think it went really well. The first day we were on par or surpassed last year. Taking it up to the public in the mall made the sale better than if we stayed on campus for all four days,” Thompson, then interim chair of the Department of Fine Arts, says.

Volunteers of the sale were also happy with the turnout, especially with the mall days.

“We can make some improvements, but I think we did a lot better than what we would have done at the gallery over the weekend,” says Kaitlyn Raway, a student artist and volunteer.

Students, faculty, and alumni have the ability to sell their artwork for a cause that directly helps the fine arts students who volunteered for the sale. Thirty-five percent of the proceeds made from work directly went to the LOOK! Scholarship. Eligible students did not have to contribute artwork, but they had to volunteer for at least two, two-hour shifts.

This sale is not only for students applying for scholarship money but also for the community to get a sense of the creativity of the students. It gives the students, faculty, and alumni who participate an avenue to show a glimpse of their personal works of art.

“It is always a great experience to put your work up publicly and have the community see what you are doing,” Bill Tourtillotte, lecturer in fine arts, says.

With the addition of the mall, participants of the sale were able to draw more sets of eyes to their work.

“There is a bigger audience at the mall, especially on the weekend. If we had it here in the gallery on a Saturday or a Sunday, it would have been really sparse,” Thompson says.

However, for the future of the sale, Thompson plans on getting the word out around campus and in the community about the mall’s setting. He and many others want the addition of the mall show to continue and to grow as part of the sale’s tradition.

There were the expected kinks that come with trying something for the first time, but for the most part, the sale went just as planned. First time participant, Lea Taylor, was especially happy with the turnout, specifically with how well her works sold.

“The show was actually pretty successful for me. I sold four pieces, and I am so grateful for the opportunity,” Taylor says.

Some students who have participated in the show before contributed more art. For example, Raway, graphic design major, put in over 50 pieces of work and sold a large portion of that work.

No matter how much artwork a student contributes, a portion of each piece sold goes directly back to the artists and to the students of the Department of Fine Arts. This annual sale is will be making its way back to campus in November.

The Ernestine M. Raclin School of the Arts' students, faculty and staff offer our heartfelt thanks to the hundreds of donors who have supported our programs over the years. Under the leadership of our dean, Marvin Curtis, we have been particularly fortunate to benefit from generous gifts, both large and small, which directly impact the quality of education our students receive. We are profoundly grateful for your generosity.

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Joseph B. and Theresa C. Parker

Nancy J. Pinney

Barth and Helen Pollak

Dianne Frances DeGuzman Powell and
Scott M. Powell

Terry L. and Orage Quarles, III

Robert D. Redmond

Marsha G. Roane

Debora and Robert C. Rosenfeld

Valerie A. Roughton

Arnold and Vivian Sallie

Marlin F. Schmidt, C.F.P.

Richard and Theodora K. Shuck

Gregory Simpson

Irene C. Singleton

Jurgen D. and Kathleen A. Switalski

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Meagan K. and Matthew D. Thornburg

Bill and Julie Tourtillotte

John W. Traub

Charles J. and Mildred M. Tull

Elizabeth B. and Andrew R. Turba

Janet E. and Thomas R. Turnock

Nancy A. Vandygriff

Loretta K. Vinson

Leonard M. Votava

Craig M. Votava

Brent R. and July A. Waldron

Michael J. and Dena L. Wargo

Beverly J. Wiemer

William C. & Marilyn M.
Lundquist Trust

Jerry and Cynthia Woods

Clinton R. Worthington

**Deceased*

Dancing through the holidays

Written by Holly Wiese



Magic befitting this year's theme of Disney dazzle filled the halls of IU South Bend as students, faculty, staff, and guests from the South Bend community came together to celebrate the annual Teddy Bear Concert. The Yuletide performance is a charitable event that brings joy to guests and teddy bears into the hands of children in need of holiday cheer.

The song "Disney Dazzle," a 14-minute medley piece, set this year's concert theme. It includes well-known Disney tunes that had children singing along with the performance. In previous years, the performance featured "The Night Before Christmas" and the "Twelve Days of Christmas."

The annual concert is held in December and features a holiday-themed performance that involves a collaboration of the IU South Bend Tap Kick Line, IU South Bend Jazz Ensemble, the Symphonic Choir of South Bend, and the IU South Bend Choral Union.

"I love the fact that all of the different departments in the Arts—the bands, dancers, and choirs—all work together

to make one beautiful performance," says Karen Pajor, adjunct lecturer of theatre and dance and director of the IU South Bend Tap and Kick Line.

Students, too, were thrilled to take part in this Yuletide Festivity.

"I love the Teddy Bear Concert because it's a collaboration of all the departments in the Arts, and we don't get to come together very often," says Patrick Watterson, a student in the Tap and Kick Line.

Admission to this charitable event is free when a patron brings a new teddy bear to donate, and the price of admission otherwise is \$15.

"We have people who buy a ticket and donate three or four bears because it's a charitable cause and it's the holiday season, which is always so nice to see," says Production Coordinator Demarée Dufour-Noneman.

The organizations that receive the teddy bears each year are local charities that specialize in aiding children. This year, the teddy bears were

donated to the Center for the Homeless and Beacon Children's Hospital.

"Knowing that those hundreds of bears are going out to children who are in need is an indescribable feeling. It may look like just a teddy bear, but to children in hospitals and homeless centers, it's much more than just a bear," says Watterson.

Since the very beginning, the Center for the Homeless has been a participant for receiving teddy bears. The organization continuously puts the bears to good use, which is one of the reasons why they are a part of this concert.

"I look for nonprofits that are doing things to help people, where the bears can make a difference. The people from the various locations come and talk about what they're doing in the community, and it's good for people to see what these nonprofits are actually doing. It's always been a great way of giving back," says Marvin Curtis, dean of the Raclin School of the Arts.

The concert is one of the largest events held at IU South Bend, bringing



in 400-500 people on average, many of whom are children. Along with drawing in a large audience, this year the charitable event brought in 310 teddy bears, allowing more than 150 children in need at each of the charities to have a bear during the holiday season.

“Part of our mission is to bring the arts to our community, so to be able to fill half of our auditorium with children is pretty awesome. It’s great for us to be able to bring art to kids in that way,” says Dufour-Noneman.

“This year was absolutely a success and exceeded our expectations. There were so many bears piling up we had to bring out a third table, which we have never done before. It was a great feeling,” says Curtis.

The IU South Bend Kick Line performs alongside a dancing teddy bear each year, kicking and dancing with individual teddy bears held in their hands. The kick line makes the plush bears wave and kick to give the illusion that they are dancing as well.

“When you’re watching in the audience, you forget that the teddy bears are toys, and you see that they are magical. I think that’s the magic of Christmas. When you see dancing teddy bears, you believe anything is possible. It’s definitely an adventure for your imagination,” says Pajor.

The official holiday greeting of the school featured a photograph of the “Disney Dazzle” finale number, showing colorful lights, streamers and confetti mid-air, and a jolly life-size teddy bear amidst the dancers and choir members.

“People really enjoyed the ‘Disney Dazzle’ finale. Although as the conductor of the choir I have my back to the dancers, I could hear kids giggling and ‘ooo-ing’ and ‘ahh-ing.’ Our stage manager had a fog machine and did special lighting, and the kids absolutely loved it,” says Curtis.

Three long tables covered in teddy bears dominated the foyer outside of the performance hall, reminding everyone of the cheer they were helping bring to the surrounding area.

“The Teddy Bear Concert is special because it really is so many different pieces of the school coming together to put on this performance intended to celebrate the season, goodwill, and kindness,” says Dufour-Noneman. “Having a lobby full of teddy bears is really such a tangible symbol of the way that we’re trying to care about the community that IU South Bend and the Raclin School of the Arts is a part of. It’s a bear-hug to South Bend.”

This event allows guests to celebrate the holiday season with the arts community of South Bend, brighten the lives of children in need of cheer, and enjoy a festive evening of musical entertainment.

“It’s a feel-good, family-friendly concert. We pack all this positivity into approximately one hour, so it definitely makes you feel good inside. Everyone always leaves with a smile,” says Pajor. “If you missed it this year, we’ll see you this coming year. Give it a try, you definitely will not be disappointed.”



A safe space for music

Written by Allissa Corak

Three and a half years ago, Yerin Kim and Brendan Shea wanted to give children of all kinds a safe environment to enjoy music how they please.

Shea, lecturer in music, brought that vision with him last year to IU South Bend with his and his wife's violin-piano duo, better known as the Shea-Kim Duo, when they performed an autism friendly concert for the community.

"I like to say 'differences' because sometimes their short comings aren't actually short comings," said Kim.

Kim explains that families who have a child with autism or a similar diagnosis often do not have the chance to experience concerts in a comfortable space and atmosphere, and that is why the pair embarked on this path.

"The idea is that they can just freely move or sing or dance or whatever they feel like," she says. "Our goal is to break that stigma that people with autism can't enjoy live concerts."

In November, the Shea-Kim Duo performed at IU South Bend for the first time. With help of the Logan Center, families were able to have a new, comfortable experience.

"It was clear that there wasn't anything like that that's been done here before," says Kim. "We decided it would be nice to open up our dress rehearsal to families with autism to come in and have an interactive concert."

During the concerts, children are able to let loose and dance, sing, or whatever it is they feel like doing. Kim explained the classical music they perform is a way to communicate feelings without using words, which often times children with autism do. There was also a quiet viewing room for those who just wanted to listen.

"I find a lot of times, children with autism have really heightened sense of oral skills," Kim says. "For instance, perfect pitches and very good sense of rhythm, but you don't really see when you encounter unless you start experiencing them in a little bit different setting.

"The reason why we chose chamber music as a medium to do this is it's very personal, because when you're a pianist, you often write for yourself, you're often practicing and performing solo on stage. It's a very lonely instrument and a lonely experience, it's wonderful too. When you play

chamber music with other people, you can show how you can communicate without using words and a lot of times there are a lot of non-verbal people who have autism."

The program started out with about ten families when at Stonybrook University in New York. The program since then has expanded with its attendance.

Their last concert performed at IU South Bend drew in about 25 families. After that success, they knew there was more room to grow in the region.

"After that concert, I got in contact with the South Bend Symphony orchestra," Kim says.

Now, there are two scheduled concerts in the near future. The earliest is this fall and another planned for the spring of 2019.

And as for the children who can enjoy the melodies and harmonies in their own style, Kim says, "It's a community collaboration. The more people hear about it, I think the more it can benefit diverse spectrum people."



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ERNESTINE M. RACLIN

SCHOOL OF THE ARTS

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New Assistant Professor of Music Shawn Cody Miller

Written by Carter DeJong

Shawn Miller's experiences in music education has brought him all over the country. His nation-wide journey has brought him to IU South Bend, where he is the new assistant professor of music.

He spent most of his childhood in North Carolina and Georgia before moving to northeast Ohio for high school. He then received his bachelor's degree in music education at St. Olaf College in Minnesota and his master's in conducting at Baylor University in Waco, Texas. Currently, Miller is finishing up his Doctorate in musical arts at Michigan State University.

After receiving his undergraduate degree at St. Olaf College, he taught middle school choir in Houston, Texas. After that, he taught middle and high school choir in Waco while working on his master's at Baylor University.

Miller already possesses a few years of experience in music education at middle school and high school levels. His experience in teaching music stretches from middle school all the way to the professional level. In addition to being fluent in vocal music education, he has also worked in community settings such as churches, orchestras, and even operas.

Miller first heard the opportunities of IU South Bend through his professors at Michigan State. They told him of how extensive and successful the music program is here, especially the piano program that has become well known throughout the region. This reputation inspired him to look into IU South Bend's open positions.



As a professor, Miller will teach music education classes to students while also developing a personal relationship with each student so that he or she can achieve their goals and succeed with future careers.

When asked about what stood out most about IU South Bend during his campus interview Miller said, "The students and the faculty are so kind and welcoming."

As assistant professor of music education, Miller will oversee the entire vocal music education program at IU South Bend and choral programs. He plans to stay involved with the choral ensembles as well.

Miller believes he will fit in well with the students at IU South Bend who are accustomed to smaller class sizes but also are involved in the larger community of South Bend. Between his undergraduate and graduate degrees, he has been a part of both small and large campus sizes. However IU South Bend falls right in the middle.

Shawn Miller will start teaching in August for the fall semester of 2018 and is excited to be working closely with IU South Bend students.

Jorge Muñiz: Department of Music chair

Written by Christina Clark



The music department welcomed a new department chair in 2017, but it is a name many are familiar with—Jorge Muñiz. Muñiz has been an instructor with the school for 11 years, starting in 2006, and has found a lasting passion for the university.

Muñiz's notable open demeanor has led him to work towards more communication within the music department, including helping to strengthen the music community within the school. He does this by informing the department when any student or faculty member has an event that should be of interest.

Keeping the department up-to-date has helped everyone stay connected.

“My job as chair, I’m a heart between students and faculty,” says Muñiz. He describes his position as being a way to

connect the faculty and student body to keep them involved in an important community of musicians.

Before coming to IU South Bend, Muñiz taught at the Manhattan School of Music in the Music Theory Department. He carries a zest and talent for composition and his focus in Manhattan was music theory.

The department in New York housed over 1,000 music students, a departure from the much smaller music department within IU South Bend.

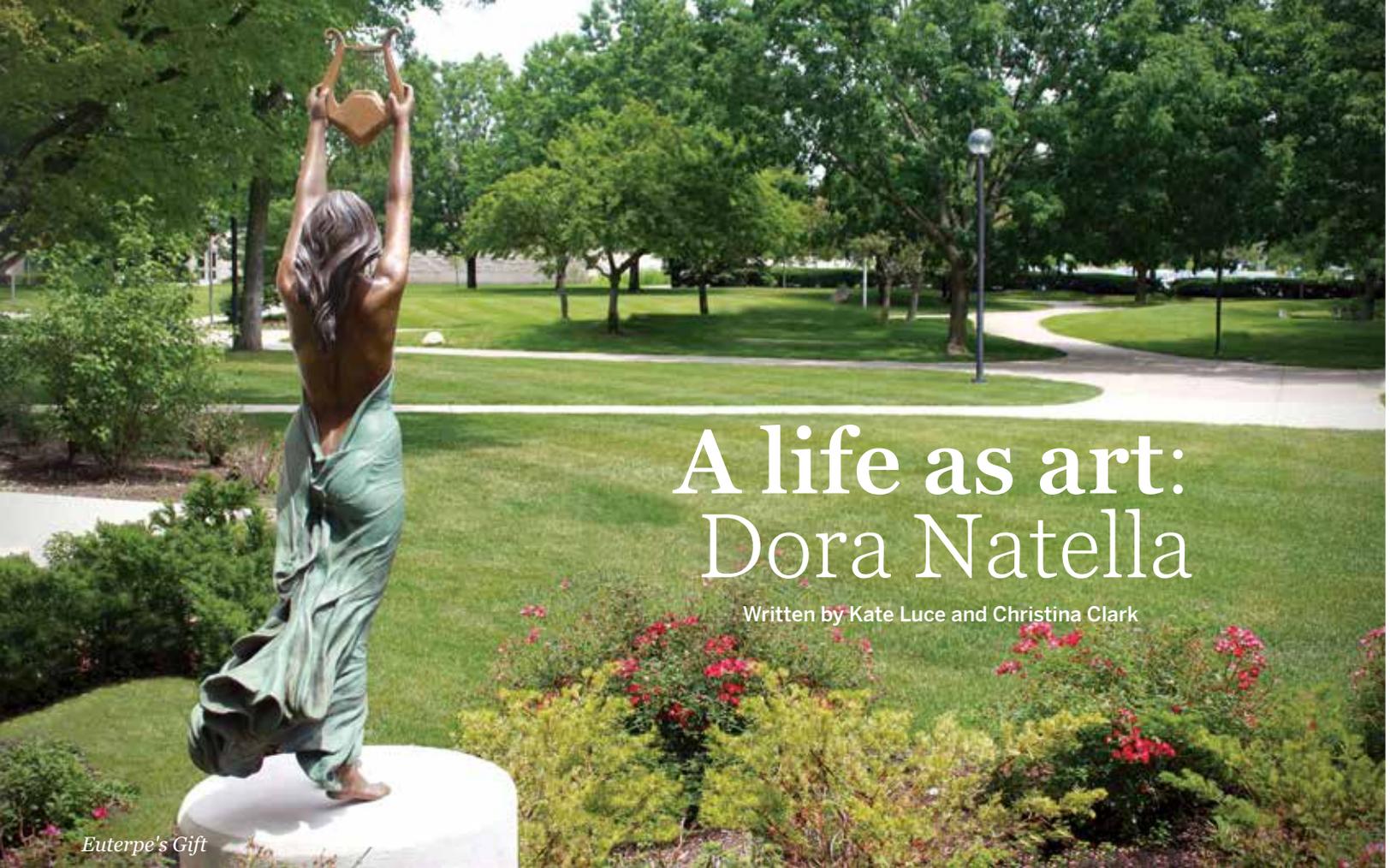
“I love that this is a public institution [and] that we have high standards, and I want to push for higher standards. We have amazing faculty here, I want to make sure we can get heard more outside. It’s amazing to have faculty of this caliber in a department of this size,” he says.

Aside from his practice of keeping his office door open to stay available to students and faculty alike, Muñiz enjoys having fun with and outside of his work.

“In recent compositions of mine I have reflected on some non-classical musics in my own compositions. These are musics I have a special love for: the music of Jimi Hendrix, John Mellencamp, and bluegrass,” Muñiz says.

He also enjoys a good science fiction movie, including the *Star Wars* franchise.

To learn more about the new Department of Music Chair, visit jorgemuniz.com or arts.iusb.edu.



Euterpe's Gift

A life as art: Dora Natella

Written by Kate Luce and Christina Clark

She once sold her home to create a sculpture. Dora Natella, associate professor of fine arts, has given her life to expressing the human form through sculpture, and international success has been her reward.

Natella is the only sculpture instructor and leads the drawing and sculpture Florence trip that happens every even-numbered year, since she grew up in the Italian city. She spends many of her hours in the sculpture building, which is near housing.

Several of Natella's works are displayed all throughout campus, giving the IU South Bend community a glimpse of her passions and talents.

The majority of Natella's work revolve around the female nude figure. She chooses to do this primarily because of her experiences as a woman as well as her background with the figure,

when she studied in Florence. For her, her works are not meant to be sexualized or seen as a reflection of sexuality but rather seen as beauty and strength in the human form.

"I was fascinated with the figure, but later on it was more like a fascination with the self. I felt that my work was really representing women's identity in general, and how I felt with my place in society. That almost became a theme that I had to channel somehow," she says.

Her upbringing in Florence allowed her to have a different view in the human figure than what many Americans have.

"There is another thing that I found in America. There is nothing that is a real separation between the nude and the identity of the nude as a form, as texture and that to the sex

industry it's like 'is there anything different? No, a nude is a nude. It's dirty.'" she says.

Because of this, when she put *Gaia*, a large nude female figure sculpture, in Chicago. It was immediately taken down after it had been placed in the front of the Chicago Children's Museum.

"After 30-40 years in this country, I realized all this time, I just could not wake up to the idea that, no, the nude is not acceptable. The nude is not understood," she says.

Along with her focus on the human form, her upbringing also led her to become so passionate for feminism. As being in the midst of second and third wave feminism, Natella was deeply affected by her role as a female artist. When she arrived to the United States to receive her MFA,



L'Uovo



Lightness of being



Await



Gaia

she was relieved to find that women in the United States have a different experience than those from her country of origin.

“Women’s emancipation is much older here [in the United States]. In the old country they had been holding women back for a long time, and even in the arts. The European tradition is basically by men, for men. I had come from that tradition, and it is what I studied,” she says. “... I came to the U.S., and I immediately felt that this was a very unprejudiced place.”

She continues to stand up for what she believes in, especially when it comes to the inequalities that women still face.

Natella states that for the most part, her work does not really reflect herself, but often times it becomes a part of her. *Cruz* is one of these works that grew into her.

This sculpture is of a cloaked woman in a crucified position. The plaster figure is entrapped in a wooden cage.

“I have been through a true ‘crucifixion’ and sacrifice, and I kept wanting to break out of the mold. [In] a lot of her, I represented myself,” she says. “It was me as a female finding my own identity but also my body, her body, and the female body. I was trying to make a statement with the female condition as a whole because that is what I know.”

After this sculpture, she realized she was no longer using the European tradition of female figures, and from there, she has returned.

Natella has experienced a lot of success with her work. She has displayed work all throughout the United States, but also in Venezuela, where she held one of her largest exhibits.

While she has faced her own unique challenges as an artist and a person, if she was able to go back and change it all, she would not. She harbors no regrets for what she did.

“You have to come back to reality at some point because reality will come and wake you up, but it should not destroy your identity and dreams,” she says. “It is very important to remember that how much cash you have in your pocket will not determine who you are.”

New assignments: McCormack and Wright

Written by Neil King



After six years as associate professors Jessica McCormack and Jeff Wright are leaving to take new positions.

McCormack, associate professor of voice, has moved to a position in New Hampshire to be with her fiancé, Thanuka Wickramarathne, an assistant professor of electrical and computer engineering at the University of Massachusetts Lowell.

McCormack's new position as music performance manager at the Phillips Exeter Academy began in June. It involves a slightly different focus than her time at the Ernestine M. Raclin School of the Arts.

She says that her new position will find her teaching less, and instead, organizing events and travel for her students more regularly. She hopes to continue giving lessons on some level and has a desire to continue to perform herself.

The busy schedule created by her students at IU South Bend is one of the things that made her feel interested in making the transition from instructor to manager.

"All of my students' goals were very different and that was fabulous because I never got bored," she explains. "There was always a student going to perform somewhere or travelling to a competition, and I had to keep track of all of that. I helped make arrangements. I called them to make sure that they arrived or to check and ask them how they had done, to offer encouragement."

During her time in South Bend, Jessica also performed several times with the South Bend Symphony Orchestra, including, vocal soloist in a "Home for the Holidays" concert in 2016 and a celebration of Leonard Bernstein's music in 2013.

"The Bernstein performance was great because I got to sing with so many of my students in a concert," she says, "but also because I performed in the first half and they performed in the second, and so, after intermission, I got to sit down and watch my students and applaud them and give them feedback."

McCormack started in 2012 at the same time as former Associate Professor in Music History and musicologist Jeff Wright, who also left this summer to accept a position at Southeastern Louisiana University as department head of their music and performing arts department.

Similarly to McCormack's appointment, Wright's new position will be a more administrative role with him overseeing a department with a faculty that is largely music but that also includes dance. However, whereas McCormack focuses on performance, Wright is focusing more on the academic side of music, which fits right in with some of his favorite memories at IU South Bend.

"[My fondest memories] are from my first semester here. It was me learning the student body, and this has been a trend that largely continues, of just the eagerness our students have to learn,"

he explains. "So, one of the things I like to do for my classical music history course for the majors is the final exams always have some sort of cumulative section that is more global in nature. You know, we spend the whole semester kind of really looking at spans of music in depth, and then, on the final I say here are six pieces of music that you've never heard before. Put them in order from earliest to latest and tell me why."

Wright says the feedback from the test is always overwhelming. Students answer the questions, and it helps to access what the students know, but it is their reaction to their own knowledge that makes it so powerful to him.

"They know they got it [right]. It solidifies for them, sometimes I think in the midst of learning you don't realize you're learning, and then they realize that, 'If you had given me six pieces at the beginning of the semester and asked me anything about them, I would have had no idea what to do, and now, you've given me these six pieces of music, and I can confidently say things about them,'" Wright says. "Watching that moment where they realize how much they've learned over the semester is always really rewarding."

We wish them both success in their next adventures and thank them for their contributions to our arts family.



Congratulations

to our recent graduates!

AUGUST 2017

Communication Studies:

Tiffany Amezcuita
Collin Holdread

Fine Arts:

McKinzie Chason
Michelle Mjones

Integrated New Media Studies:

Chloe Dukes
Julie Heronemus
Lindsay Rairdon
Jennifer Stahl
Allen Stenberg
Robert York III

Theatre & Dance:

Kala Erickson
Crystal Ryan

DECEMBER 2017

Communication Studies:

Chloe Archambault
Tyra Bahney
Kelsey Hasbrook

Kailey Kaczmarek
Kristine Kowalski
Emily Ramsey
Regan Shea
Sophia Zovich

Fine Arts:

Allison Johnson
Nichole Lindhorn
King Wong

Integrated New Media Studies:

Caitlin Bartlett
Lauren Beres
Makenzie Connors
Kyle Gentry
Jacob Neece
Joshua Silveus
Guadalupe Urzua
Julia Zehner

Music:

Nathaniel Baum
Josiah South
Tamra Garrett

Theatre & Dance:

Jacob Kramer

MAY 2018

Communication Studies:

Jua Coates
Jared Cooper
Allissa Corak
David Richard
Joselyn Ellington
Zane Gonzalez
Melissa Hall
James Irizarry
Zackery Lazenby
Felicia Love
Shaina Magwaza
Casey McDonald
Jessica McKenzie
Laura Mullen
Madison Prillwitz
Katey Ringer
Lauren Sera
Emily Sheets
Courtney Sniadecki
Morgan Talos
Stacey Turner

Fine Arts:

Jenn Adams
Cody Bang
Isaac Lyster
Kaitlyn Raway
Kevin Walker
Susan Ward

Neal Warstler
Hollyn Wiese

Integrated New Media Studies:

Evan Bickel
Richard Fields
Kaylee Ford
Eric Michael Goss
Benjamin Grove
Taylor Hieber
Megan Hooley
Jonah Jaworski
Bailey Miller
Joe Sage
Isaac Scarborough
Kelly Stanley
Cassandra Tengelitsch

Music:

Colleen Mahoney
James McBride
Lindsay McCraner
Michael McMillion
Salvador Perez Lopez
Lester Pitogo
Dimitry Tyurin

Theatre & Dance:

Emily Chidalek

alumni, student, faculty

NEWS

E-mail your alumni, student, or faculty news to artsiusb@iusb.edu.

ALUMNI

ALEXANDRIA LECHLITNER, BFA '14 Integrated New Media Studies (design), was selected by Destinations International for their 30 Under 30 in 2018. Lechlitner is creative specialist for Visit South Bend Mishawaka, where she has worked for several years. Destinations International is a professional organization for those working in the destination marketing industry.

KRYSTAL VIVIAN KEAGLE, BA '12 Mass Communication, has been promoted to director of digital content for Federated Median in Mishawaka, Ind., the company she has worked for since graduating from IU South Bend.

MARK SNIDECKI, BFA '15 Integrated New Media Studies (video and motion media), hosted his MFA thesis exhibition entitled "Emergence" March 27–April 7 with a gallery talk and opening reception on March 30. The exhibition was held at the Grunwald Gallery of Art at Indiana University.

RYAN STUTZMAN, BFA '14 Fine Arts (photography), died on May 12, 2018. Ryan was well liked and respected by the faculty, staff, and his fellow alumni from the school of the arts. He was a talented photographer and singer and loved theatre. Ryan was married to **HEATHER STUTZMAN**, BSED '14 Elementary Education (English). His daughter Rebecca Stutzman, photography, also studied

at the Raclin School of the Arts before transferring to Columbia University.

DMITRY TYURIN, MM '18 performance (piano), won the 2018 IU South Bend Concerto Competition. Dmitry performed Mozart's Piano Concerto in D minor with the IU South Bend Philharmonic on April 24.

STUDENT

KATELYN ANDRYSIAK-BEGERT, music (voice, mezzo-soprano), was invited to sing the role of Madame Larina in Tchaikovsky's *Eugene Onegin* with the Russian Opera Workshop. She was in residence in Philadelphia from July 9–Aug. 2. The performances took place at the Academy of Vocal Arts in Philadelphia on July 31, and Aug. 1 & 2 in the Warden Theater. There was also a Russian Romances Concert on July 30.

EVAN BENNET, music (composition), won the 2018 IU South Bend Symphonic Composition Competition. Bennet's composition, *Nyarlahotep*, for symphonic Orchestra, mixed percussion, and piano was premiered by the IU South Bend Philharmonic on April 24.

BROCK CROCKOM, music (voice, tenor), **VICTORIA SCHEMENAUER**, music (voice, soprano), and **BRITTNEY HALE**, music (voice, mezzo-soprano), performed as chorus members in South Bend Lyric Opera's production of Donizetti's *Lucia di Lammermoor*. Performances were held on Feb. 2, 3, 9 and 10 at the LangLab.

KATIE FEEHAN, communication studies (MA), and BFA '14 Integrated New Media Studies (design), accepted the position of director of membership and communications with the Four Flags Chamber of Commerce in Niles, Mich.

JAMES FARNORTH, music (trumpet), was offered a position with the Blue Stars Drum & Bugle Corps of La Crosse, Wis.

IAN LA FOUNTAIN, theatre (lighting design) and **JEN KAZMIERCZAK**, lecturer in theatre, participated in the United States Institute for Theatre Technology (USITT) National Conference by presenting their designs for IU South Bend's production of *Dead Man's Cell Phone* in the Design Expo Exhibit, a blind juried exhibit of design work from around the country. La Fountain and Kazmierczak were both selected as part of 10–12 designs out of over 135 that were submitted that will be published in *TD&T*, the nationally distributed magazine dedicated to Theatre Design and Technology. The issue with their designs was published this summer. Students are not often chosen for publication and if so they are typically graduate students. This was a big honor for La Fountain, who is pursuing his undergraduate degree.

KATELYN "KATE" LUCE, fine arts (painting and drawing) and communication studies (journalism), accepted the position of community outreach assistant with the Ernestine

M. Raclin School of the Arts and will be working on *Aspire* newsletter and magazine.

TYLER MARCOTTE, theatre (musical theatre), participated at the Northeastern Theatre Conference along with five other students. Marcotte was selected to attend the Stella Adler Studio of Acting Summer Intensive in New York this summer.

MATT MILLER, music (trumpet), was offered a position with the Bluecoats Drum & Bugle Corps of North Canton, Ohio.

JULIUS C. MILLER, III, music (voice, baritone) was offered a full scholarship to the International Summer Music Festival with Opera Maya (May 21–June 4).

DAYANDRA DE MIRANDA-LEAO, theatre (performance), was selected to receive the Kenny Leon True Colors internship in Atlanta, Ga. De Miranda-Leao was awarded the comprehensive internship and will work closely with director, artistic directors, education manager, and administrative leaders of the theatre.

Seniors **EMILY THOMAS**, art education, and **MACKENZIE ANDREWS**, art education, both start student teaching in the fall semester of 2018.

NICHOLAS RUSSEL, communication studies, died from natural causes in March 2018. Russel was active on campus, studied abroad in Greece, and helped raise funds for refugees

and the Titan Food Pantry. Russel was an inspiring student with close ties to the university through his mother, Kathi Highland, a staff member at the Judd Leighton School of Business and Economics, and his uncle, David Ogden, an advisor in the School of Education.

FACULTY & STAFF

KENNETH BULT, adjunct lecturer in fine arts, received a fellowship from the Van Raalte Institute in Holland, Mich, for spring 2018 to study the Dutch migration west of the Mississippi River.

JACQUELINE CHOI, lecturer in music and cellist for the Euclid Quartet, and **KETEVAN BADRIDZE**, senior lecturer in piano, performed at the Louise E. Addicott and Yatish J. Joshi Hall on Friday, Dec. 1.

JAMESON COOPER, senior lecturer in music and violinist for the Euclid Quartet, conducted the IU South Bend Philharmonic on Nov. 28 in the Campus Auditorium.

KEN DOUGLAS, assistant professor in music, led the IU South Bend Wind Ensemble and Twin Cities Concert Band on Nov. 29 in the Campus Auditorium.

DEMARÉE DUFOUR-NONEMAN, arts production coordinator, directed a production of *I Hate Hamlet* by Paul Rudnick for the Elkhart Civic Theatre at the Bristol Opera House in April.

SARAH BRUBAKER, assistant stage manager, ran lights for the production, and **NEIL KING**, community and outreach manager, worked as part of the stage crew.

TANYA GABRIELIAN, Martin Endowed Chair in Piano and professor of practice, accepted her position with the Ernestine M. Raclin School of the Arts. You can see her biography through our faculty and staff page at arts.iusb.edu. She performed in a benefit concert, Music for Food, in N.Y. in April. Gabrielian toured in China this summer in Dalian Shi, Shenyang, Shunde, Nanjing, Nanchang, Pingxiang, Kunming, and Yuxi. She also performed with the Windham Festival Chamber Orchestra in Windham, N.Y.

KEVIN GILLEN, senior lecturer in communication studies, has designed, created and installed an exhibit in the Schurz Library to commemorate the 50th anniversary of the Presidential campaign of Robert “Bobby” Kennedy while he visited the Michiana area in April, 1968. The exhibit was in the south display case of the Schurz Library and was available through the month of April 2018.

CHLOE HOLMES, adjunct lecturer in music, won the assistant principal trumpet audition at the Symphony of the Lakes in Warsaw, Ind. in September. Holmes also won a job playing trumpet with the United States Air Force band program.

NEWS

alumni, student, faculty

JEFF HORWAT, lecturer in fine arts, published a paper called “There is no Whole: Using Wordless Auto-ethnographic Allegory as Arts-Based Research to Problematize Psychoanalytic Theory and Buddhist Philosophy” in *Visual Arts Research Journal*. Horwat also presented his paper, “Systems as Materiality: Using Systems Aesthetics to Teach Practice-Led Research as a Curricular Model” at the National Art Education Association in Seattle in March, and he presented, “Too Subtle for Words: Doing Wordless Narrative Research” in the Academy at the International Congress of Qualitative Inquiry at the University of Illinois in May of 2018.

MICHAEL LASATER, professor of mass communication, had his work *Ready, Set, (2017 version)* in an international exhibition at the UMW Media Wall, Hurley Convergence Center, University of Mary Washington, Fredericksburg,

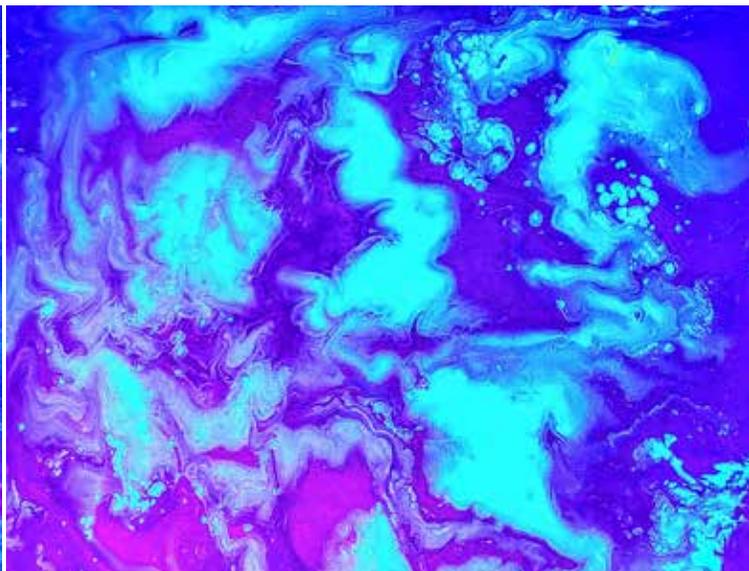
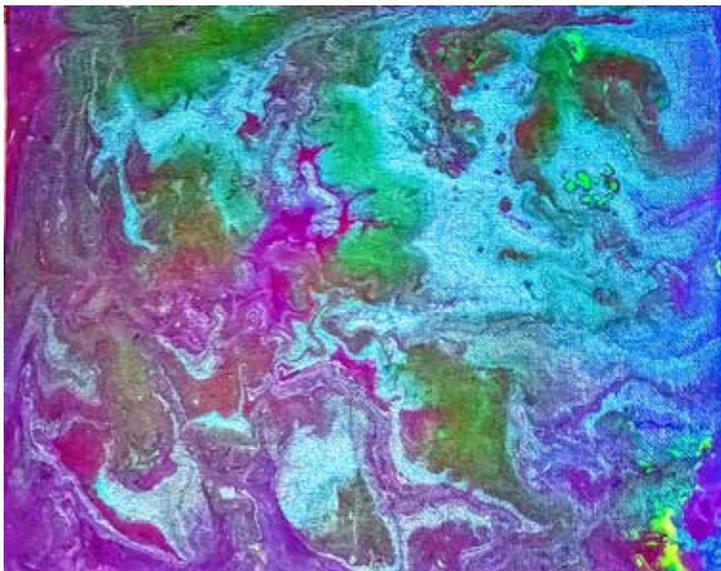
Vancouver, through Oct. 2017. The Media Wall was a two-story installation of 43 separate Laser Phosphor Display tiles. His triptych *Mise-en-scene, 2015/16*, was in the *Third Annual Juried Exhibition*, Athens Institute for Contemporary Art, Athens, Ga, Sept. 23 – Nov. 12. Over the summer, he had work in the *Twenty-Eighth Annual International Invitational Salon of Small Works*, New Arts Program, Kutztown, Pa., May 26 – July 9, and in *Art as Protest*, a national juried show at the Orange County Center for Contemporary Art, Santa Ana, Calif, June 3 – July 8, 2017. He also had his piece *Crossing, Berlin 1927*, a single-channel video/sound composition, in exhibition in *Music For Your Eyes*, a national juried show at the Orange County Center for Contemporary Art, Santa Ana, Calif, Feb. 3–March 10, 2018.

JESSICA MCCORMACK, associate professor of voice, was an artist/teacher in residence at the University

of Colorado, where she provided coaching and a masterclass, and also presented a recital with collaborative pianist and Assistant Professor Willem van Schalkwyk. In October, McCormack traveled to St. Andrews, New Brunswick, to perform Poulenc’s “Gloria” as the soprano soloist with the New Brunswick Choral Federation and St. Andrews Arts Council.

SUSAN MOORE, associate professor of fine arts, had a photography exhibition, *Light Rendering Space*, at Photo Four Gallery, South Suburban College, in South Holland, Ill. The exhibition ran until Oct. 4. She also received a residency in Brooklyn at the International Studio and Curatorial Program. She had a studio in New York to make art this summer July 1–31. Moore also received a grant from IU South Bend to support her expenses while in New York.

JENNIFER MUÑIZ, assistant professor of music, gave a lecture-



Phantasm Hue
UV/black light reactive acrylic on canvas, 8" x 10"
by Austin Reinke //student

recital, "Second City? Reflecting on Piano Music of Chicago Composer Arne Oldberg in the Early Twentieth Century," on Sept. 18 at Little Theatre at Saint Mary's. She had also performed a solo piano lecture-recital at Ultan Hall at the University of Minnesota-Twin Cities on Oct. 21 entitled: "Second City? Reflecting on Piano Music of Chicago Composer Arne Oldberg in the Early Twentieth Century." Muñiz wrote an article published in the Feb./March 2018 issue of *American Music Teacher*, the music journal of the Music Teacher's National Association. Her article, entitled "Brahms in Our Backyard: Reflecting on the Piano Music of Arne Oldberg," was based on her research at the Library of Congress, the Sibley Library at the Eastman School of Music in Rochester, N.Y., and the Music Library at Northwestern University. The article is available in print and online.

JORGE MUÑIZ, associate professor of music, traveled to León, Spain, to attend rehearsals and the European premiere of his piano trio *Goyescas XXI*, which was performed Sept. 20, 2017. Muñiz was invited by the 30th Festival of Spanish Music (Festival de Música Española) to be the featured composer at a concert by Trio Arbós (Cecilia Bercovich, violin, José Miguel Game, violoncello, and Juan Carlos Garvayo, piano). Muñiz had his work, *An American Sketch Book*, for violin and guitar, receive its premiere by Duo Sonidos on Jan. 20 in the Louise E. Addicott & Yatish J. Joshi Performance Hall. Duo Sonidos visited IU South Bend and gave masterclasses in violin and guitar in addition to performing works by Handel, Morales-Caso, and Muñiz, and others at this concert.

DORA NATELLA, associate professor of fine arts, was asked to be a juror for the 52nd Annual National Drawing and Small Sculpture Show – 2018.

Natella was also awarded the Marion and Gilbert Roller Memorial Prize at the National Sculpture Society 84th Annual Awards Exhibition for her sculpture *Lightness of Being*. Her bust of Polish composer, pianist, and statesman Ignacy Paderewski was unveiled in the spring of 2018 in the Friendship Botanic Garden in Michigan City, Ind., and was featured on *NationalSculpture.org*, the National Sculpture Society's website. Natella's sculpture, *Sentinel*, was installed at the Marquette Cultural Center in Chicago, Ill. *Sentinel* was selected by CSI, Chicago Sculpture International, to be part of the outdoor sculpture exhibition *Sculpture in the Parks*. Natella had just completed a 6-foot-tall statue commemorating St. Martin de Porres, Patron Saint of the Cristo Rey, St. Martin College Prep School in Waukegan, Ill. The sculpture was cast in bronze and installed in the spring of 2018. She was also featured in



Secret Admirer
1997, gouache on canvas, 11"x14"
by John Thompson // faculty



Mortality
block print on sumi paper, 10" x 8"
by Kate Luce // student

NEWS

alumni, student, faculty

Sculpture News, a monthly publication of the National Sculpture Society, and she had her sculpture *Winique* placed into Ohio, Kentucky, Indiana Regional Showcase, at Manifest Gallery in Cincinnati, Ohio, a juried exhibition. Her work *Lightness of Being* is featured on the International Sculpture Center's Chapter Member Exhibition page.

RYAN OLIVIER, visiting professor of music, presented his research at the joint College Music Society and Association of Technology in Music Instruction National Conference on Oct. 28 in San Antonio, Texas. His presentation, "Multimedia Performance: Imaginary Music," was a survey of his multimedia compositions and an assessment of the various methods he has created to integrate multimedia into the concert music experience. Later during the academic year, Olivier delivered a lecture entitled "Imaginary Music: Musical Multimedia Practices" at St. Mary's University on Jan. 22. Having performed live electronic and visual music in various settings including solo works, collaborative duets, traditional chamber ensembles, and student laptop/electronic ensembles, Olivier has developed different platforms for the performance of integrated multimedia (intermedia). The presentation was a survey of those different paradigms and explored various contemporary practices available to interested artists.

RYAN OLIVIER, visiting professor of music, and **JENNIFER MUÑIZ**, assistant professor of music, represented IU South Bend at the joint College Music Society and Association of Technology in Music Instruction National Conference

on Oct. 28 in San Antonio, Texas. Olivier's presentation, "Multimedia Performance: Imaginary Music," was a survey of his multimedia compositions and an assessment of the various methods he has created to integrate multimedia into the concert music experience. Muñiz serves as president of the Great Lakes Chapter of College Music Society.

COLIN RAYBIN, adjunct lecturer in theatre and dance, performed in a show at Notre Dame on Sept. 24 in the Leighton Concert Hall. "Illuminating the Incarnation: A Musical Meditation on The Saint John's Bible" featured a 10-voice schola, two violinists and a keyboardist. Additionally, dance and Scriptural proclamations accompanied the display of illustrations from the Bible. Concert attendees sat on stage with the performers to mimic salon-style concerts of the 19th century where musicians played for their audiences in living rooms," according to the DeBartolo website. She has also performed with Ensemble CONCEPT/21 on Oct. 13.

BRENDAN SHEA, lecturer in music and violinist for the Euclid Quartet, and **YERIN KIM**, pianist, performed a concert of the works of Beethoven, Schnittke, Ravel, and **JORGE MUÑIZ**, associate professor of music on Nov. 3. The couple also performed a dress rehearsal of the concert on Nov. 2, in collaboration with the Logan Center.

ERIC SOUTHER, associate professor of new media, was one half of a two-person exhibition, "Fragile Codes: Demystifying Media," with Jason Bernagozzi in Michigan City at the Lubeznik Center for the Arts. The show ran from Oct. 2017 to Jan.

2018. Souther was part of a two-person exhibition, Katie Duffy and Eric Souther: "Agentive Valley." This was part of an exhibition series at the South Bend Museum of Art in South Bend in the Warner Gallery. The opening reception and gallery talk for this exhibition was April 6.

BILL TOURTILLOTTE, lecturer in fine arts, was chosen by the South Bend Museum of Art to receive their Carlotta Banta Artistic Achievement Award. Tourtillotte received this reward at ArtLights Gala Event on Oct. 8.

JED WALLS, adjunct assistant professor in fine arts, received his PhD in Media Psychology from Fielding Graduate University.

CELIA WEISS, adjunct lecturer in music, presented a piano and organ recital for "lunchtime Live!" at the Lerner Theatre on Sept. 27.

KAY WESTHUES, adjunct lecturer in fine arts, earned her MA in Folk Studies from Western Kentucky University in May 2017. Her thesis, "Beliefs and Practices Related to Community Water Sources: The Specialness of Springs," examined the historical use of roadside community springs in Kentucky. Westhues also received an IU South Bend Associate Professional Development Grant to travel to Jyväskylä, Finland, in June 2018 to present her research paper, "Beliefs and Practices Related to Community Water Sources: 'The Specialness of Springs,'" at the XX International Oral History Association Congress.

school NEWS

THE DEPARTMENT OF COMMUNICATION STUDIES hosted an open house for members of the university and the general public Nov. 13, in their new facilities on the second floor of the Education and Arts Building. There were cookies and beverages supplied, and faculty members and students gave tours in their wonderful new space.

ERIC SOUTHER, associate professor of new media, attended an exhibition, *The Model of the World*, at the grand opening of the Museum of Art in Zhengzhou, China. He also gave a performance in Shenyang, China, where ambassadors from the United States and Japan were in attendance.



THE ERNESTINE M. RACLIN SCHOOL OF THE ARTS once again received a \$4,000 grant from the African American Fund of the Community Foundation of St. Joseph County to support “Lift Every Voice: Celebrating the African American Spirit” for 2018. This was the fifth year in a row the school has received the grant.

THE EUCLID QUARTET was invited to be a guest ensemble at the Mostly Modern Festival at Skidmore College in Saratoga Springs, N.Y., from June 4–18. They performed works by composer Robert Patterson (world premiere) and David del Tredici. They were also featured at the 8th Annual St. Loey Chamber Music Blitz at Webster University on Feb. 3. St. Louis, Mo.



THE IU SOUTH BEND TAP AND KICK LINE, under direction of **KAREN PAJOR**, adjunct lecturer in theatre & dance, and **SISTERS OF THE NILE**, under the direction of **RUBY JAZAYRE**, adjunct lecturer in theatre and dance, performed at University Park Mall as part of the Cancer Awareness Dance Celebration Day. The IU South Bend Tap and Kick Line also was featured in the annual Daddy & Daughter Dance through the city of South Bend: Venues Parks & Arts in January. In February, they were brought back by the Venues Parks & Arts for the 16th annual Mom & Son Dance. In March, the group participated in the Downtown South Bend St. Patrick’s Day Parade and were featured at the P.J. Fashionista, “a girls-night-out Pajama Party!” hosted by the Venues Parks & Arts. During May’s Best Week Ever the dance group performed for the Best. Street. Festival. Ever. In August the group will perform at Art Beat.





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