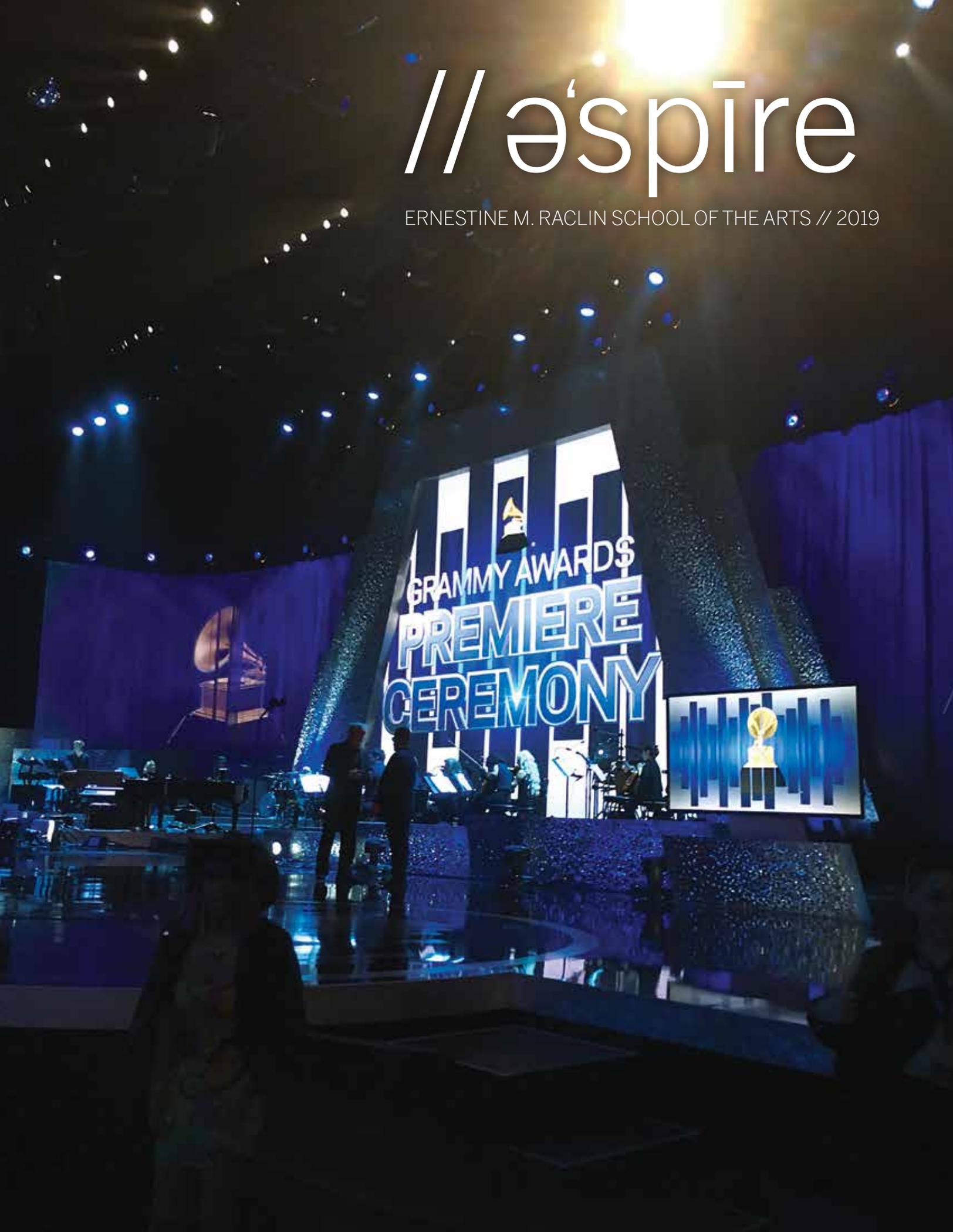


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ERNESTINE M. RACLIN SCHOOL OF THE ARTS // 2019



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// MISSION STATEMENT

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FRONT COVER

Attending the Grammy Awards Premiere Ceremony
Photo by Salvador Perez-Lopez

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Letter from the dean

MARVIN V. CURTIS

**“This is the moment
This is the day
This is the moment
When I know I’m on my way**

**Every endeavor
I have made ever
Is coming into play
Is here and now today**

**This is the moment
This is the time
When the momentum
And the moment is in rhyme”**

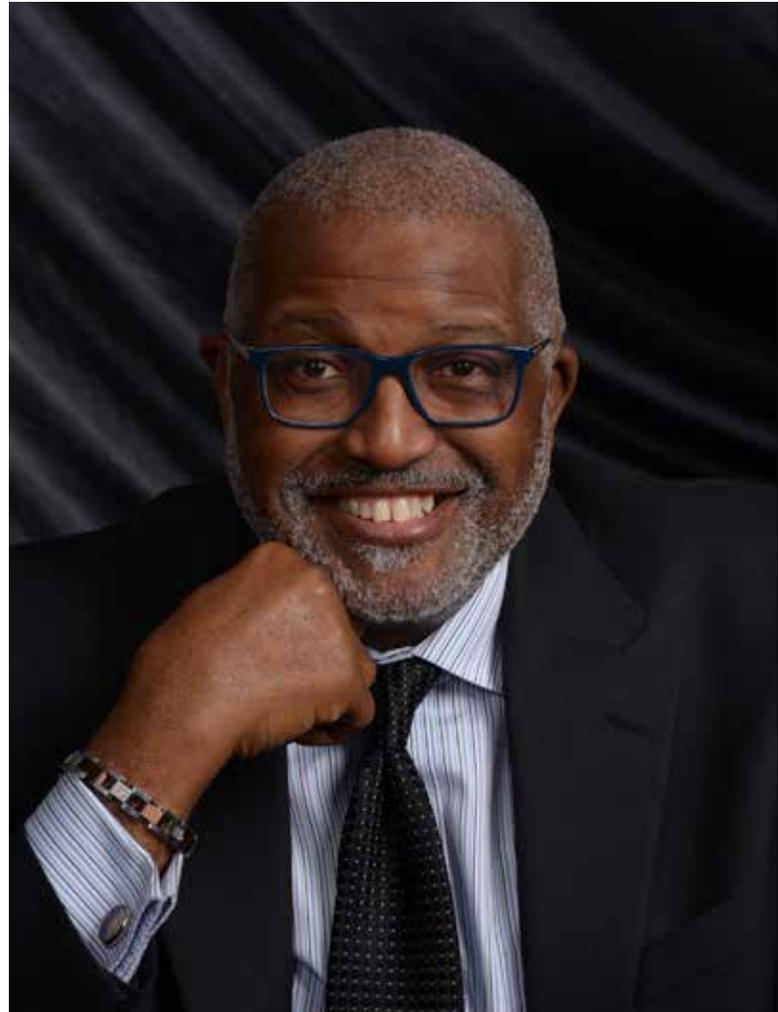
-Frank Wildhorn and Leslie Bricusse

The above lyrics are sung by the character of Dr. Henry Jekyll in the musical, *Jekyll and Hyde*, as he stands alone before the blazing fire at the end of the evening, stares into a large mirror above the mantelpiece and realizes that “this is the moment” for which he has been waiting. He will be his own patient.

In May of 1990 at the Alley Theater in Houston, Tex., Frank Wildhorn, Leslie Bricusse, and Steve Cuden opened their musical production of *Jekyll and Hyde*. It opened on Broadway on March 21, 1997. Nominated for four Tony Awards, the horror/drama musical tells the epic struggle between good and evil.

This musical piece highlights our year at the Ernestine M. Raclin School of the Arts for me. In this issue of *Aspire*, you will see our moments, not based on a struggle of good versus evil as in the musical, but on the struggle of the artist in the world. Our students come to us with talent, and during the course of their studies, they forge that raw talent into various stages of development. In the end, their talent rises like the mystical phoenix and produces those moments when they step out of the shadows for the entire world to see.

Our year contains significant moments. Grammy award-winning students, performing at Carnegie Hall, stellar performances in music and dance, innovative multi-media exhibitions and performances, and triumphs in service to our community through communications studies. Our faculty continue to serve our community through their work. Many have achieved artistic and critical success in their endeavors.



We know the value of art. We must not let the cynics deprive us of the value of what we do. We are the creative force that can bring peace to a turbulent world. We are the colors in a child’s crayon box that can calm the tornadoes in our lives. We are the music that reminds us of our childhood, our teenage years, those moments when we saw the world with clear eyes. We are the future teachers, politicians, and voices of reason for the future.

The students of the Raclin School of the Arts are those moments from the song. Those dare-to-be-great moments. These students are bright moments of their own, surging toward dreams, shining and streaking out into the world. As they prepare with us for the next step in their goals, we work with them, give advice, provide counsel, and remind them that what they are producing will be life changing. It is our job as faculty, staff, and administrators to help them find their moments.

Enjoy *Aspire* and take in our moments. They are numerous as the rays of the sun, and I am proud of each one of them. These are the leaders of tomorrow, and in that, I see hope.

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Purposeful Art

By Steve Stutz

Thriving in her profession, impacting the surrounding community in a positive way, and using the education she received at IU South Bend, Emily Thomas has been striving toward bettering special needs education through the power of art.

Thomas graduated from IU South Bend in December with a Bachelor of Art Education. Currently, she works with a functional skills group at Northridge High School in Middlebury, Ind.

Before she arrived at Northridge, the special needs program did not offer an art focus in their classes. Determined to make a difference, she used her skills to create and adapt an art curriculum that would allow the functional skills group to thrive.

Since many of the students have difficulty with fine motor skills, Thomas adapted art projects to make them more tactile in nature. This allows for student to learn how to improve their motor skills while simply enjoying the act of creating.



“Much of the artwork is geared toward improving motor function and rehabilitating muscles. It is amazing working with the kids,” she says.

Northridge's functional skills program has changed through Thomas' work. Not only in the development of an art program, but with her helping the students with fundraising for the purchase of special equipment.

For example, Thomas saw a need for bikes for special needs students. The bikes are adaptable and help with the rehabilitation of muscles and improve motor skills. Unfortunately this sort of equipment is expensive. One bike is \$4,000.

Thomas was determined to work toward the greater good. She developed a fundraising campaign for the cost of one of the bikes, selling hand-made pendants. They have since

raised \$8,000 and have enough to buy two of the adaptive bikes.

She continues to work with the students and school system to raise money for field trips and supplies for her group of students.

The passion and joy that is clear in Thomas' voice is refreshing to hear as she talks about the kids she works with every day. She works hard and is determined to help her students succeed. Using the skills she acquired at IU South Bend, Thomas spreads the excitement of creating to each and every one of her students.

As for now, Thomas plans to stay on at Northridge and hopes for a full-time position next school year. As her students thrive in their school environment, it is safe to say she does too.





Awarding excellence

By Taylor Waldron

The Ernestine M. Raclin School of the Arts takes pride in its hardworking and motivated students every day. But, on the last day of spring semester classes the students and staff of the school took an evening to celebrate the numerous academic and creative achievements of Raclin students at the annual Arts Excellence Awards.

The event exists to award scholarships, excellence awards, and give recognition to those students who excelled in their respective fields within the Raclin School of the Arts. In return, students appreciate this event because it acknowledges their efforts and showcases their work.

It's also an opportunity to share a moment of their academic success with their loved ones. A limited number of parents, friends, and alumni are invited to congratulate the year's honorees, and enjoy some light desserts and beverages.

This year's event began with a warm welcome delivered by Marvin V. Curtis, dean, who presented The Rising Star Award to Interim Chancellor Jann Joseph. This award is an honor given to individuals

who provide special service to the Ernestine M. Raclin School of the Arts. Joseph's support for the arts and IU South Bend students has allowed the Raclin School of the Arts to continue to strive for excellence in all areas.

Next came the announcements of scholarship recipients for the 2019–2020 academic year. The Department of Communication Studies awarded seven students, Fine Arts awarded sixteen students, Music awarded thirty-one students, Integrated New Media Studies awarded five students, and Theatre and Dance awarded fourteen students.

After the scholarship recipients were recognized, Tamea Rector, coordinator of student services, presented certificates to students who acted as peer mentors during the academic year. These students give tours during orientation and act as a friendly face to many freshmen within the Raclin School of the Arts. The peer mentors recognized were Abby Chlebowski, Patrick Watterson, Jack Saunders, Sarah Whitehead, and Holly Wiese.

The longest segment of the evening is the reading of Dean's List recipients. An ample number of students make the Dean's List each semester, and many of them are outstanding students who make the list annually. More than 80 students made the list during the 2018–2019 academic year.

The evening concluded with the recognition of the Arts Excellence Awards in Communication Studies, Fine Arts, Integrated New Media Studies, Music, and Theatre and Dance. These awards signify the best and brightest within the Raclin School of the Arts and to receive one of these awards is a true honor and accomplishment to any student. In all, 20 Arts Excellence Awards were given.

The annual awards presentation exists to honor students for all of their hard work throughout the academic year, and more scholarships, through the generosity of community members, and more awards, earned through the determination and innovation of students, are bound to be given away in the future.

fall PREVIEW

ERNESTINE M. RACLIN SCHOOL OF THE ARTS



IU SOUTH BEND PIANO PERFORMANCE SERIES: CHRISTOPHER O'RILEY

September 20

Addicott-Joshi Performance Hall | \$5-\$15

Acclaimed for his engaging and deeply committed performances, the pianist Christopher O'Riley is known to millions as the host of NPR's *From the Top*. His repertoire spans a kaleidoscopic array of music from the pre-baroque to present-day. He performs around the world and has garnered widespread praise for his untiring efforts to reach new audiences. While on campus, O'Riley will also present a masterclass and seminar as part of the series, sponsored by the Stickley Foundation.



EVIL DEAD: THE MUSICAL

October 16–November 2

Upstage Theatre | \$5-\$15

Evil Dead: The Musical takes all the elements of the cult classic films, *The Evil Dead*, *Evil Dead 2*, and *Army of Darkness* and combines them for one of the craziest, funniest, and bloodiest theatrical experiences of all time. Five college students go to an abandoned cabin in the woods, and accidentally unleash an evil force that turns them all into demons. It's all up to Ash (a housewares employee, turned demon-killing hero), and his trusty chainsaw to save the day. Blood flies. Limbs are dismembered. Demons tell bad jokes... and all to music.



LOOK! SCHOLARSHIP ART SALE

October 30–November 2, Art Gallery

Get an early start on holiday shopping and support IU South Bend fine arts and new media students at the same time by shopping the sale, featuring diverse artwork by students, faculty, and alumni at great prices. Proceeds of the sale are split between the artists and fine arts and new media scholarships.



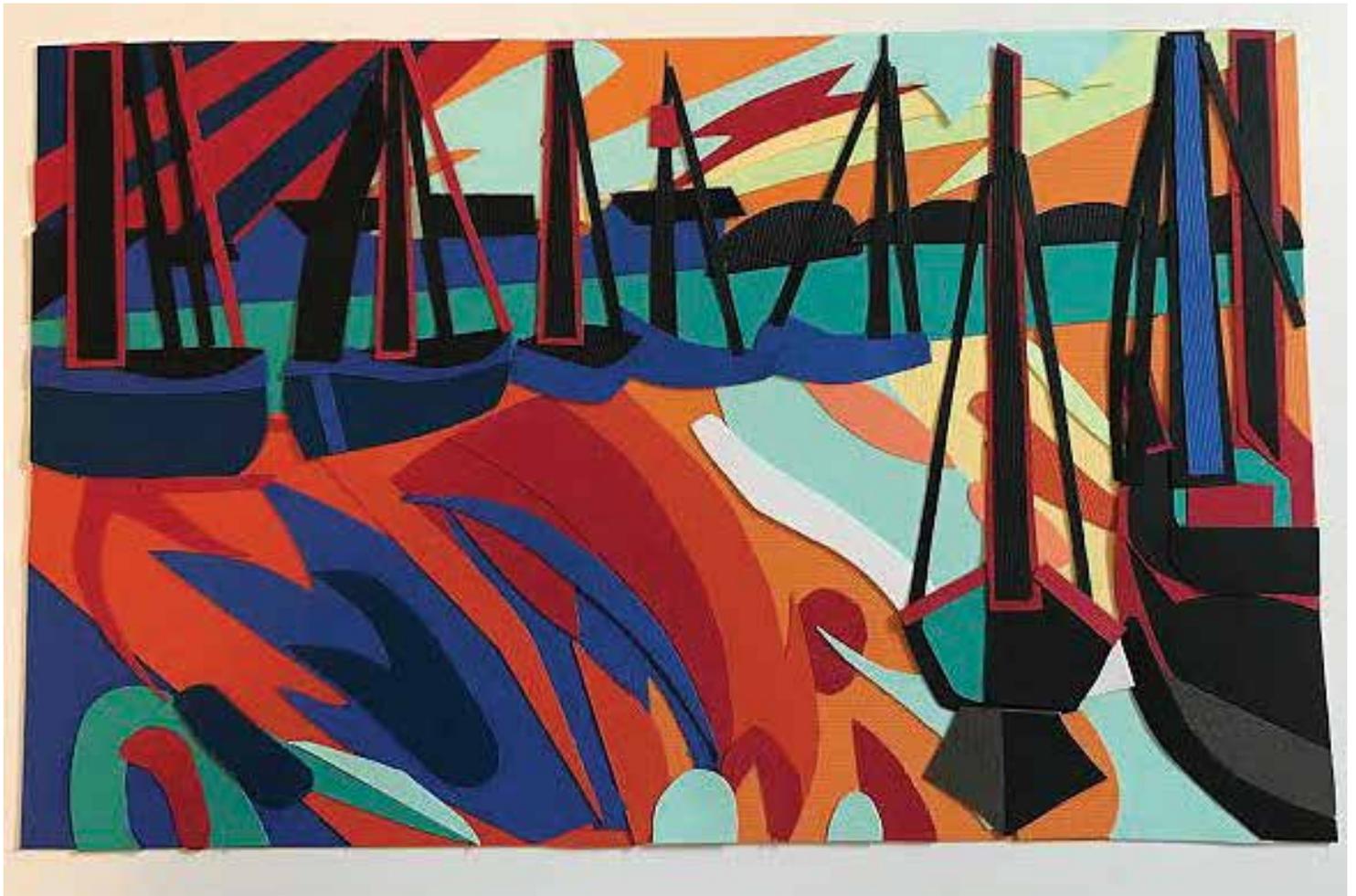
FILL-THE-CUPBOARD CABARET

November 16, Campus Auditorium

\$5-\$12 or a non-perishable food item

Bring a non-perishable food item and get a free ticket to this cabaret performance by assistant professor of theatre, Justin Amellio, and staff accompanist, Mariah Boucher. Donations benefit the Food Bank of Northern Indiana.

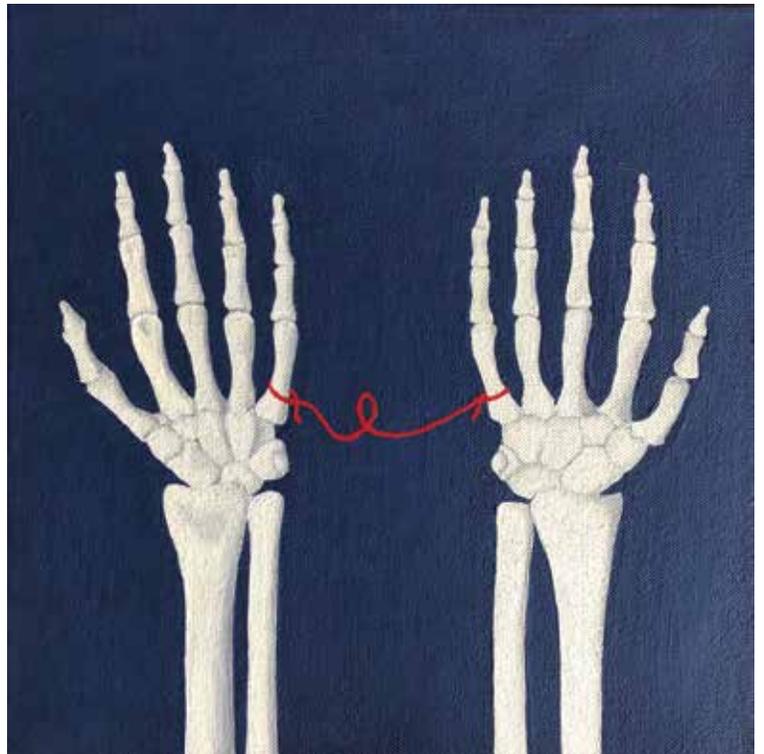
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Top //
Sunset Harbor, 2018
construction paper, 11"x14"
by Jessica Akey // student



Bottom Left //
Procrastinator
White earthenware clay, velvet underglaze, 15"x16"
by Emilee Hernandez // student



Bottom Right //
Untitled, 2019
acrylic on canvas, 12"x12"
by Becca Wykoff // alumni



Untitled, 2019
oil on canvas, 24"x 30"
by Charlie Myers// student

KICKSTARTING

college success

The first weeks and first semester of college are crucial for long-term student success. There is also a lot to grasp in orientation meetings that are meant to introduce students to campus as a wider entity. So, to help incoming students find their footing, meet their art community, get to know faculty, and learn how to navigate classrooms and art spaces, KickStart Raclin Arts was born.

An innovative new program for incoming freshmen, KickStart had its debut in August 2018, three days before the start of the fall semester.

"We wanted to create something new and different that would reinforce and enhance the students' experiences at New Student Orientation, while being fun and interactive and informative" explains student services coordinator Tamea Rector, who also chaired the KickStart task force. "We give them a lot of academic information during orientation, but we don't have time

to address other elements that make new students anxious and can affect their experience as they make the adjustment to college life."

Along with excitement and anticipation, new freshmen attending college for the first-time experience nervousness and doubts. Questions often arise such as, "Can I do this?" "Do I belong here?" "What if I look stupid in class?" "Where do students hang out when they're not in class?" "Where do I go when I have a question or problem?"

With those issues in mind, the KickStart task force crafted a day-long event that established a sense of community for the students among faculty, staff, and fellow students in the School of the Arts, inspired students regarding their own creative path, and equipped the students for first-semester success by making sure they understood some of the nuts-and-bolts of college life and learning.





At KickStart, students were provided opportunities to socialize and make new friends, meet and talk with faculty in an informal setting, enjoy mini-performances and exhibits of work from faculty and advanced students, attend question-and-answer sessions, meet their academic advisors, practice with university classroom-management software in the computer lab, tour campus, learn about on-campus employment opportunities, and more. At each venue, students were given tips on college success, and learned the inside scoop on being an arts student.

"I remember how nerve-racking the first few interactions with the university were as a new student," freshman theatre major Mya Piccione says, "I remember how frightened I was when I first entered the program. I also fondly remember the peer mentors that I quickly came into contact with during orientation and KickStart. These individuals were friendly faces that whole-heartedly welcomed me into the program, and reassured me that I was exactly where I wanted to be."

Was the KickStart Raclin Arts event successful for other students as well? Freshmen who attended were anonymously surveyed a few weeks into the semester and results were overwhelmingly positive. Comments included: "I couldn't have made it through the first week without it!"

"You make new friends at the KickStart event and keep them while transitioning to college life."

"I thought over all it was really good and a great first day, and it was fun."

Upper-level student Samantha Turner who was invited to work with the new students at KickStart commented, "This is great! I wish there had been a KickStart day when I was a freshman!"

While faculty members were enthusiastic about the program, they were surprised to discover that spending a day with new students was as much a benefit for them as it was for the students.

"For me, it was great to meet the students before classes began. I had a head start on learning their names, and with the music students – their instruments. KickStart gave me a preview of the students I would be working with in the upcoming semester," says Jennifer Muñiz, assistant professor of music.

KickStart will return for incoming students of the Raclin School of the Arts on August 22 of 2019.



Kristian Lax-Walker: Alumna Extraordinaire

By Kevin Gillen

What do a peer mentor, a commencement flag-bearer, and a positive community role model all have in common? All three are one very accomplished woman: Kristian “Kristi” Lax-Walker.

This year the Ernestine M. Raclin School of the Arts named Lax-Walker, academic advisor at the University of Notre Dame, the Alumna of the Year.

Each year, the Raclin School of the Arts chooses an outstanding alumnus or alumna from a pool representing each of the five departments in the arts. This year, the school honored the award winner at the Arts Excellence Awards ceremony in April.

In 2007, Lax-Walker graduated from IU South Bend with distinction, earning a BA in Speech Communication. She then went on to earn her MS in Academic Advising from Kansas State University. Although her advanced work took her away temporarily, she maintains a

solid base in the South Bend area. Lax-Walker is very interested in community engagement and development. Her many contributions since graduating from IU South Bend have earned her a place where she has become a reliable link between community and academia.

“Kristian’s advising philosophy centers on developmental academic advising, which considers the whole-person and aims to move students toward success, while recognizing the individual context of their life experience and the impact it has on their transition into college life,” reads her biography on Notre Dame’s website about her professional mindset.

It is not hard to see where the roots of interest began—interpersonal communication, psychology, being actively engaged and thoroughly prepared for discussion and debate in her upper level classes at IU South Bend. This was just the beginning of her educational journey.

Lax-Walker earned this recognition not just because of her contributions, but also because she maintained an ongoing connection with the Department of Communication Studies in the years since her graduation.

She recently acted as community representative and guest lecturer in Kevin Gillen’s senior seminar capstone course. Here, she bridged her real-life experience with the current classroom environment, with students whose semester focus was on community involvement.

With her positive attitude toward her work and keeping involved in her community and her alma mater, we look forward to seeing what Lax-Walker does during her next chapter.

Circle the State with Song

By Taylor Lyles

For the first time ever, Circle the State With Song (CSWS) invited high-school aged students to participate in the event, and the Raclin School of the Arts hosted the event for the Northern Indiana region.

Presented in 12 sites all over Indiana, CSWS has been providing students of the grade levels leading up to high school with a quality choral experience for the last 28 years. The students work with a professional clinician, and learn high-quality choral repertoire.

In its inaugural year for high schoolers, Reed Spencer took to the podium as the High School Clinician. Spencer is an assistant professor at Wabash College where he directs multiple choirs. His groups perform regularly in the United States and overseas.

Addie Pfeiffer, a Bachelor of Music Education (BME) student at IU South Bend, attended the event and walked away appreciating the value that CSWS offers.

"It's important that students across the region participate in professional experiences while making connections with students from other schools," Pfeiffer says. "Outside of putting on a high-quality performance, choral music is about community and making connections through music, so events such as this are vital to students' education."

However, the benefits of this event did not stop with the participating students. The instructors that accompanied

their students as well as the college students who assisted in the event had an opportunity to observe Spencer.

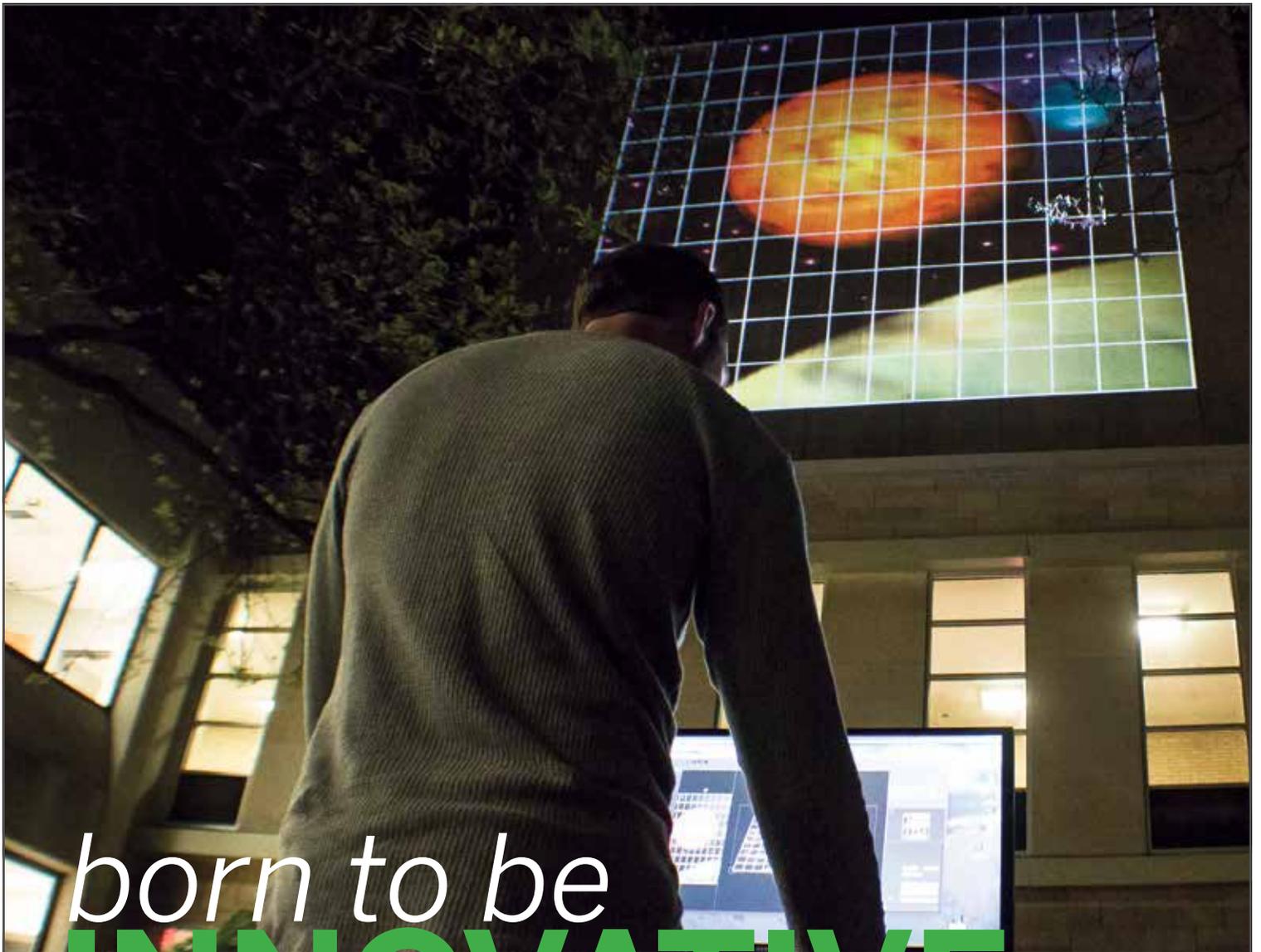
The day began with participants receiving CSWS T-shirts. They were then taken into the auditorium for rehearsal. Before lunch, IU South Bend students in the BME program along with Shawn Cody Miller, assistant professor of music at IU South Bend, took questions during a panel discussion. High school students asked about IU South Bend's program and other college related questions to help them prepare for the next leg of their journey in education.

Lunchtime gave participants a chance to network with fellow students. Afterwards, the students came back together to fine tune each of their pieces before putting on a concert for residents of the South Bend area.

"This event was a great opportunity for BME students to make connections with choral directors that work in Northern Indiana. In addition, it was beneficial to have the opportunity to reach out to prospective students about potentially attending school here at IU South Bend," Pfeiffer says.

Important events like these will assist in furthering the momentum of choral music and music in the youth of today, and IU South Bend hopes to host the next Circle the State with Song.





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SCHOOL OF THE ARTS
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about IU South Bend new media
programs, visit us on the web at
newmedia.iusb.edu.*



Congratulations to our recent graduates!

Art Education

MacKenzie L. Andrews
Emily Sue Thomas

Communication Studies

Laagahon Aimee Dominique Abby
Jesse Austin Arredondo
Anthony M. Ayala
Zachary Thomas Beauchamp
Jami L. Bell
Maria Noel Bicknell
Jentry Rose Binder
Ian Philip A. Brown
Alicia Lee Chapman
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Cheyenne Autumn Printup
Miles M. Rekos
Alexis Brittney Schleer
Brianna A. Schmitt

Madeleine Elizabeth Siguenza
Joseph C. Stante
Alexis Nicole Toth
Nathaniel J. Wells
Ryan M. Lohman
Maria Elisa Chavez Revak
Loren E. Vukovits
Sarah Michelle Whitehead

Fine Arts

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Meaghan Leanne Sloderbeck
Melinda Sofia Bandera
Joshua Blair Boger
Hector Santos Del Real II
Sydney M. Ellingsen
Gladys Vanessa Figueroa-Romirez
Ciara Ann Getz
Hibah Musleh
Jeffery K. Rector
Randall T. Roberts
Melina S. Sapiano
Kaitlyn E. Schnabel
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Autumn A. Southwell
Aubrie Elaine Williamson
Becca Paige Wykoff

Integrated New Media Studies

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Karina Flores
Jennalee Janay Fink
Amanda Jo Glassen
Travis John Grable
Aaron R. Haitsma
Aaron J. Hasse

Matthew Eric Hall
Garrett Alan Hoerstman
Wesley A. Huener
Bryan Scott Lewis
David A. Lewis
Leah Renae Lovan
Araceli Rosales
Gordon J. Snyder
Nayib L. Lozano Suarez
Carly M. Swendsen
Savannah Ray McCaslin
Marissa Rae Williams
Justin D. Wippich
Stanley M. Zebroski

Music

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Jonathan H. Carton
Michael E. Davis
DeVonte A. Glass
Haley Abigail Johnson
Katie Madonna Lee
Neil Detlef Schroeder
Cayleen-Marie Sandra Veal
Niklas Dale Martin
Alec J. Radecki

Theatre & Dance

Diana Becerra
Alexandria Ash Kramer
Nicholas Eugene Sikorski
Dayandra Mota de Miranda Leao
Isabelle Emeline Hanson
Ian Thomas La Fountain
Kathleen Ann Molchan
Jillian Min Kyung Westplate



A Home for Sound

By Neil King

For Bryan Lewis, who is opening a new creative space this summer, the sounds are all about the physical.

Lewis, '18 BFA Integrated New Media Studies (video and motion media), is opening an analog recording studio/multimedia hub, the Golden Mallard, in downtown Elkhart. At the studio he hopes to record and engineer music for outside musicians and to make some noise of his own.

He is handling all the renovations of the main rooms and isolation rooms for recording individual instruments, building sonically conducive walls and diffusers, and is set for an opening late this summer.

"We're looking to do some work in the commercial audio side of things out of the Mallard," Lewis explains. "My partner, Bailey Williams, and I have had some success with that in the past. Coca-Cola reached out to us and asked us to do a cover of a song. It was 'True Love Will Find You in the End' by Daniel Johnston. We did and it turned out well. It was played before movies at theatres around the country and the world."

Lewis would like to work with composing more "jingles," as he calls them, because it lets him compose with a direction in mind based on who is soliciting his work and what their goals are. He also wants to continue collaborating with the musicians in our community that he knows.

With a recording and producing already lined up for local favorite and blues artist extraordinaire Southside Denny, Lewis is hoping that his unique offering in a downtown store front will grow

into attracting more acts looking to record their sound.

"The more different kinds of musicians that you know, ones that you can call and have sit in on someone else's music, the better," says Lewis. "A lot of things happen in music just because of who you know. You start to get asked to do things with different projects and that's part of the fun."

A variety of musicians isn't the only thing that Lewis finds appealing about the Golden Mallard. He is also focused on offering an assortment of recording formats, one of the more interesting options being cassette tapes.

"It's nice when you can record digitally and make the sounds on the songs like it was recorded on vinyl or tape, and that works, that totally works, but there is something about actually recording on actual tape, rolling it and knowing that you have an actual product to hold after you are doing that is important," Lewis says. "The bright tones seem a little brighter and the bass a little heavier. Everything just feels more real, and you don't have that option at every studio anymore. I want people to be able to have that here. It's more of a labor of love to do it that way, but it's worth it."

Part of the struggle to record with old tape machines is that they demand an upkeep not present with a PC or laptop. Some models might require a drive several states away to find an expert who is capable of fixing them.

Graduating as a non-traditional student, at the age of 36, with a great number of contacts in his chosen field

already, has given Lewis a unique vision to his business.

With his professional music knowledge and his newly earned video/motion media degree, Lewis wants to keep the offerings of his studio varied and exciting for local artists, including attracting more professional musicians to downtown Elkhart.

The Concord High School graduate explains that opening the studio downtown carries with it the responsibility of adding something tangible and positive to Elkhart in a way that helps grow an appreciation of the arts in his hometown community.

"My degree is a hybrid of the already diverse new media degree. I wanted to explore traditional and experimental video techniques, and somehow apply this to my business model," he says. "Since I already have extensive audio training and experience, honing in on video manipulation was the next step. This knowledge will help my studio become a unique multimedia hub, that not only captures audio, but gives clients the option to visually document their performances, and use for promotional and professional networking."

The Golden Mallard can be reached at thegoldenmallard@gmail.com.



Taylor Waldron and Ronald McDonald House

By Amber Mayette-Draper

Excelling both in her professional and school responsibilities, sophomore Taylor Waldron takes great pride in utilizing her education at IU South Bend to propel her successes to soaring heights.

Waldron has always held a passion for helping others and, by studying mass communications with a focus in journalism and working for a not-for-profit organization, she is melding her altruism and education into success at the Ronald McDonald House Charities (RMHC) in South Bend.

Taylor accepted a part-time position with RMHC following an internship with the non-profit a year ago. She now holds the title Special Events & Communications assistant. This involves handling their community youth outreach programs and taking a large role in the social media marketing.

Her passion for RMHC stems from the charity's mission, which is to provide temporary food and shelter, at little to no cost, for families of children facing serious illness or injury. RMHC strives to ease the burdens of care placed on families during these trying times and helps keep families together through the treatment process.

"We aim to keep families close in times of struggle," Waldron explains. "We are prepared when they can't be. No one can prepare for injury, sickness, or accidents. Illness doesn't discriminate, and it could happen to any family. We are able to serve those who weren't prepared to need us. Being close to your family when you're in the hospital is so important to the overall path to recovery."

Having originally started at IU South Bend as an education major, it is no surprise that working with children is one of Waldron's favorite aspects of working with RMHC.

She says that one of her greatest accomplishments is her revival of the pop tab collection program through local schools. She breaks into an excited smile as she talks about the benefits of the program.

"I get to work with kids in area schools and I get the chance to instill a sense of philanthropy and the importance of recycling within them at an early age," she explains. "It's been very rewarding to work with kids in the community and to see them really care about the families and the work we do at RMHC."

Waldron also helps plan and coordinate other RMHC fundraisers. These range from annual golf outings to community wide events such as

McDazzle Men in Kilts, RMHC's largest event of the year, which Waldron has helped organize in 2018 and is currently working on for 2019.

She believes the education she is receiving through IU South Bend is instrumental in her work with RMHC.

"I do a lot of storytelling through our social media marketing and I use interviewing skills when collecting testimonials from our families," Waldron says.

She knows her education benefits her job but also believes her job is benefitting her education, allowing her to take real world experience into the classroom.

"I think my classes prepared me for the type of work I do, but at the same time, no class can teach the real-world workplace skills you just have to learn over time and with experience," she explains.

Waldron keeps herself incredibly busy. Besides working for RMHC and being a full-time student, she also works as web editor and writer for The Preface, IU South Bend's campus newspaper, and volunteers at Unity Gardens Inc., and if you are lucky, you might run into her selling honey at a booth in the local farmer's market.

Wellbeing of the Titan student body

By Tess Pingel

Wellness is something many students put on the back burner during their time in college. This is something that the Titan Wellness Initiative is trying to change.

In February, the Titan Wellness Initiative held a workshop on self-care and wellness. This was the second of four sessions as part of the initiative to help build a healthier and happier student body.

Many attendees were there for the second time, after attending the first session on interpersonal health and effective communication given by Andrea Meluch, assistant professor communications studies.

Meluch was one of several faculty members to contribute to this new effort towards student success and wellness.

The Titan Wellness Initiative is a free, monthly program that provides a meal and resources for both undergraduate and graduate students. The program is designed to bring stress management techniques to students who need them most. This initiative was able to be

accomplished as it is a recipient of a Vision 2020 Grant.

According to IU South Bend's Academic Affairs website, "Vision 2020 is a small grant program that focuses campus attention, creativity, and resources on increasing student success. This program serves as an incubator that will provide resources, information, and encouragement to project teams who have good ideas for increasing student learning, engagement, and other predictors of student persistence, retention, and timely graduation."

With those ideas in mind, the Titan Wellness Initiative is a fruitful effort towards the encouragement of students. The sessions were packed with students from many disciplines of study, including everything from nursing to finance. Participants brought up a variety of personal experiences for group discussion as they conversed about the meaning and importance of physical, social, emotional, intellectual, occupational, environmental, and spiritual wellness.

Kylie Rogalla-Hafley from the Office of Academic Affairs talked with participants about the wide breadth of human emotions that go unrecognized by most people, as we can often only name three feelings: happy, sad, and angry.

She went on to encourage participants to consider a number of benefits of personal wellness which emotional intelligence can help provide.

Two main points that she emphasized were the importance of "developing a tolerance and appreciation for painful emotions" as well as learning to have "emotional responses equal to events."

Cultivating these kinds of wellness habits in our community is not only a benefit to the individual, but also to the student body as a whole.

IU South Bend campus members in attendance shared authentically and engaged in the material in a way that will certainly give rise to both personal and community success on this campus and in our community.



A vocal vision

By Kate Luce

“For me, art gives you a chance to have a voice. It’s something we definitely take for granted. Society is changing. Everyone has a voice, but can you actually portray something that is going to change the way that people think?” asks Kolt Lucius Sizer, BFA in painting and drawing senior.

This question of art and society is what drives Sizer to create and come to IU South Bend. His ever changing style and philosophical viewpoints on art make his work recognizable to faculty and students. Throughout his time at IU South Bend, his style has turned away from tight and refined to something that is freer with loose brush strokes, textural elements, and pure experimentation.

“When I came here, my work was definitely much more illustrative. I focused on creating cool things. So, then I took all my classes. I’m to the point to where I am in the studio. I’m driven. I’m ready, and I was like ‘Ron [Monsma], I’m going to do all these traditional pieces.’ And he said ‘I don’t think you are a baroque artist. I think you should explore.’ Now my work is much more different than I imagined. It’s concept driven. It’s emotional, and it’s kind of introspective,” Sizer says.

The majority of his work revolves around taboos and how society perceives things. The work is inherently interactive since perspective changes from each individual. Because of this, the meaning of his work is not an absolute, but the viewer can decide what it means to him or her.

“I focus on various points in our life. Some of the mundane tasks such as, in the studio, I have a piece where someone is folding clothes. It’s a task that we all do and take for granted. It’s a point in time. We all spend so much time doing laundry, especially in my house. That is an experience for me because I bought a house. Now I have to work to pay my mortgage, but I’m still a student. When I get home from work and school and I’m tired, I still have to fold laundry.” Sizer says, “It’s something that I feel like we take for granted, but it’s societal. It’s meant to illicit a response from the viewer. Whether that response is emotional or just them thinking more about the work.”

Sizer had his start in the world of art as a tattoo apprentice. After spending a year as an apprentice, he came to IU South Bend to focus on his artwork. Once he took a few fundamental classes, it was clear that art was much more than a job. Painting became his way of life.

However, it definitely did not come easy for him. When he first took the painting class, he struggled with figuring out the medium.

“My first painting is hanging up in my house, and it is god-awful,” he laughs, “I remember being so frustrated with this painting that I couldn’t stand it. I would leave the room like ‘what is painting?’ ‘Why is this so difficult?’”

Through finding his own painting style, he has been able to produce work that he is truly proud of. Now, he creates large, concept driven work that brings light to the mundane.

After four years of his college journey, he wants to work with troubled children and teens in correctional facilities. He would be happy to give them the power of art he wished he had known about at that age.

“I think it would be cool to see if I can find some work with the juvenile facility as a way to show other people how to express themselves. I got in trouble when I was younger, and I think all the time about what if I had a way of expressing myself then. I didn’t start making art until five years ago. I never really explored it,” Sizer says. “I would get a lot out of that.”

In February, Sizer volunteered with the South Bend Museum of Art to assist with the Scholastic Arts Awards. This was his second year doing this. Not one for rest, at the end of June, Sizer also completed his second artist residency, this one at Paul’s Art Space in St. Louis, Mo.

Sizer continues to find ways to stay involved in the community as an artist and celebrate the voices of artists around him as well as refine his own.



ELECTRONIC QUARTET

By Taylor Hill



Waves of unfamiliar noises, looping sounds, and enticing visuals made the Euclid Quartet + Electronics concert something quite different from the classical music the quartet performs so exceptionally as their typical repertoire.

And they were not alone in this musical venture.

This performance was a collaboration between the Euclid Quartet and assistant professor of music Ryan Olivier. The Euclid Quartet + Electronics concert was a unique audio-visual performance, combining classical music and modern technology.

Euclid violinist and senior lecturer in music Jameson Cooper described the concert as an adventure, that he hoped would, “Get people thinking about music in a different way.”

The performance consisted of four movements. Starting off with a more traditional composition, the quartet played Claude Debussy’s String Quartet in G Minor, op. 10. Following that movement was a far more modern composition: Robert Patterson’s *I See You*. This piece used samples of noises found around us in hospitals and playgrounds accompanied by the sounds of heart beats and breathing.

After an intermission, the concert resumed with Olivier’s own composition *Euclidean Strings*. This is the first piece from a joint effort between Olivier and the Euclid Quartet: *Metaphorical Strings*.

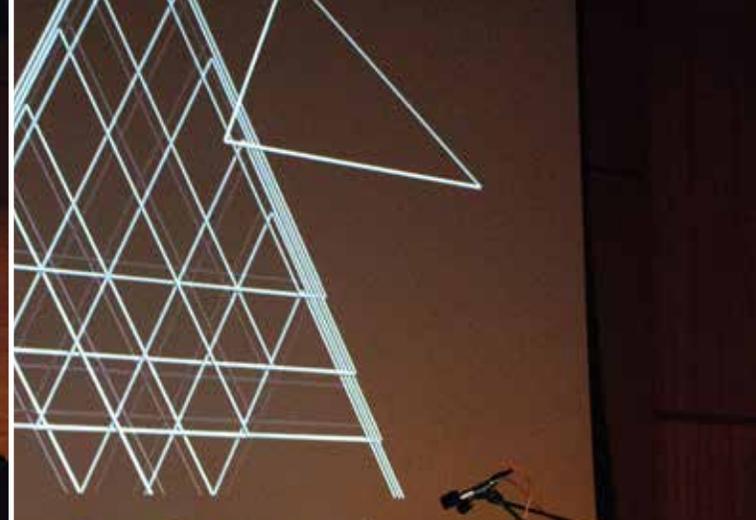
“*Euclidean Strings* is both a direct reference to the Euclid Quartet as well as a reference to the great mathematician, Euclid, whose meticulous proofs created an ordered understanding of geometry from

simple lines, which are like strings,” Olivier says.

Lastly was the work that started the collaboration to begin with, Armando Bayolo’s *Singularity Songs*.

“This concert was the result of two converging collaborative ideas. Jameson Cooper had asked me if I could perform the live electronics for Armando Bayolo’s new piece, which required a performer who could build the effects processors and perform along with the ensemble. Around the same time, Brendan Shea, lecturer in music, asked if I was interested in collaborating with him on a new work. In the end, we all decided that I would write a new work for the full quartet to program alongside the Bayolo,” Olivier says.

Before performing *Singularity Songs*, the quartet put in earpieces. This was used to help the Euclid Quartet play



in the correct time due to the song's complexities. Jacqueline Choi, the Euclid's cellist and lecturer in music, and Luis Enrique Vargas, the Euclid's violist and senior lecturer in music, expressed concern over the lack of visual cues to know if their playing was on time or not. *Singularity Songs* has the ensemble playing alongside what they have previously played, making it difficult to differentiate between the looped sounds and live sounds. However, the earpieces that the Euclid Quartet used combated this unique challenge, and the group performed an amazing concert.

"We decided to play a click track (a metronome) to keep the quartet playing in time with one another, while I layered the live loops and effects," Olivier says.

To create the live loop and audio effects Olivier used the visual

programming language Max/MSP/Jitter.

"Max is the main workshop while MSP handles the audio processing and Jitter is the video engine. The software is modular and allows the creator a blank canvas on which they can create anything," he explains.

These techniques truly demonstrate what Euclid violinist and lecturer in music Brendan Shea meant when he commented on the show, "Our technology is over 400 years apart."

To add to the experience of electronic and traditional music, Olivier created visuals for the performance, adding new media to the forefront of the concert as well. During the performance, a projection screen displayed live, fluctuating visuals, from geometric shapes, smoky wisps of color and filtered images of the quartet.

On the future for *Metaphorical Strings* Olivier says, "We are currently discussing plans for the future. Look for an announcement next year."

This performance was a rare opportunity to forge old and new ways to create music together in a spectacular setting. However, for the music staff, the opportunity to collaborate is nothing out of their typical routine. With collaboration comes new ideas and a strong feeling of community, and collaboration within the music department is set to be a running theme for the upcoming academic year.

To tell or not to tell: Sandra Petronio

By Katelyn Firestein



Day to day, people decide to either divulge a personal detail or keep it secret. Sandra Petronio focused on this decision making as a guest of the Department of Communication Studies during the Arts Lecture Series.

Petronio visited IU South Bend to speak about her theory of communication privacy management (CPM). CPM refers to the evidential reasons why someone might or might not reveal a piece of information to others.

“Her lecture was primarily about how communication privacy management theory is applied in different contexts, including health context and in the family. She talked about some of the research she has done, and a discussion of the research that has applied to her theory,” says Andrea Meluch, assistant professor of communications studies.

Petronio is a member of the Department of Communication Studies at IUPUI, a faculty member in the IU Center for Bioethics at the IU School of Medicine, and a senior faculty affiliate in the Charles W. Fairbanks Center for Medical Ethics, Indianapolis.

Petronio is also the author of *Boundaries of Privacy: Dialects of Disclosure*.

During her visit her focus branched out as she tied it all into her theory on CMP and how this information can be understood with private boundaries. For instance, she also lectured about her knowledge on health, interpersonal, and family communication.

Meluch made the suggestion to bring Petronio to the campus for this lecture.

“I met her at a conference last year briefly, and she was very nice. I decided I would enjoy getting to know her better and it would be a good experience for our students. I think it is a great idea to have somebody within the IU system that we are highlighting because it shows the great things that we do throughout the university,” explains Meluch.

This lecture was hosted by the Department of Communication Studies, so it was specifically beneficial for communications studies students to attend.

“It’s always useful to expose yourself to many scholars and perspectives out there as a student. We have a lot of great professors in our department ... but being able to meet someone from outside our department who is nationally renowned, to me, that’s just enlightening, it broadens students’ networks,” says Meluch.

However, the Arts Lecture Series is not restricted to any one department, and Meluch encourages students, professors, faculty, and other community members to attend these lectures as well. She points to Petronio as an example of the ability for these academic talks to cross borders of interest.

“The nice thing about CPM is it applies to so many contexts ... it can be applicable to anybody who is planning to enter the professional workforce,” Meluch says. “For business students, for sociology students, these theories have a lot of merit with the things they look at, as well as for psychology. For social work, I think it’s important in terms of how this can apply to what they are doing out in the communities, like how people are managing parts of their identity that they don’t want the world to see. For any student or community member, a professor on campus who just wants to broaden their knowledge base, it’s great to have that experience to learn something new. I think she was very open to student questions and showing how theory can be applicable to life and connecting what we do as communication scholars to how we live and interact.”



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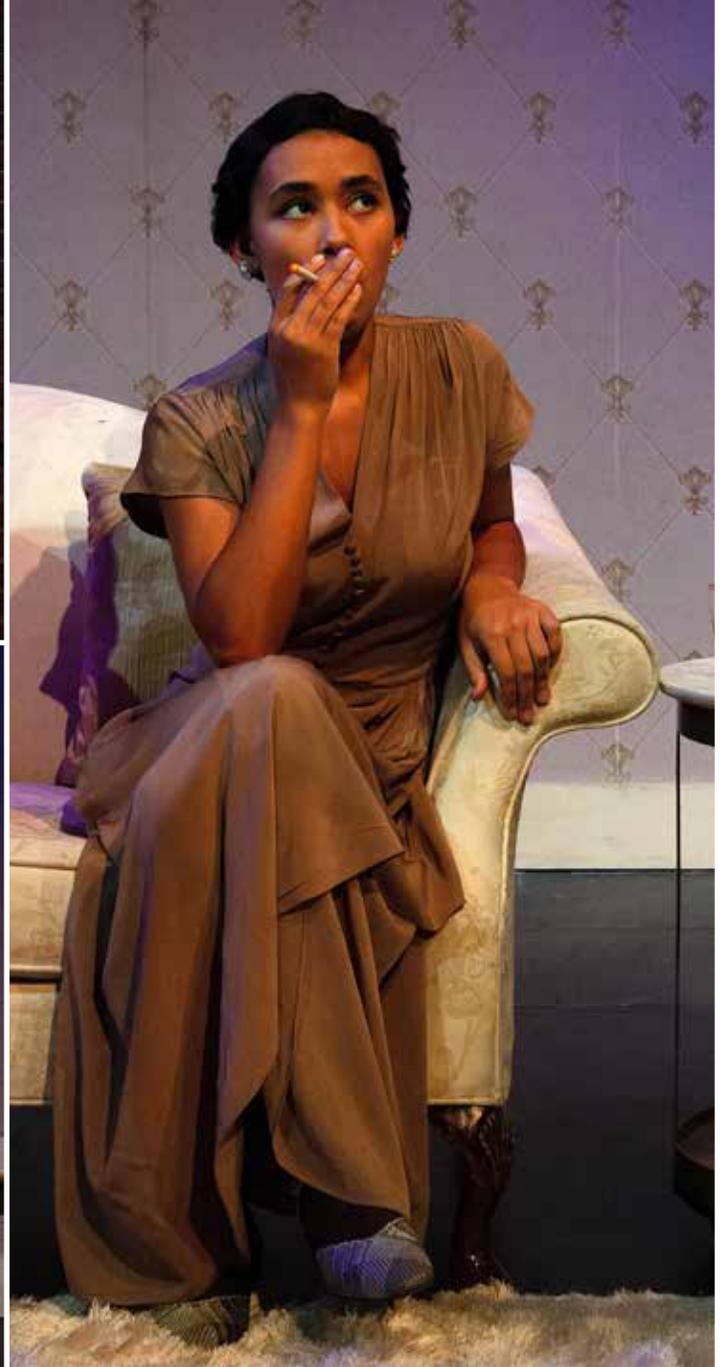
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Dressing seven decades

By Morgan Koenig

Audiences of theatre performances rarely see what goes on behind the scenes, but they do see the polished, end production. However, behind the scenes of each performance is a crew sewing costumes, constructing wigs, and putting on final touches just to make a play feel more real.

Costumes play a big role in telling the story of a show. They set the tone, style, and time period of a show. Essentially, costumes are the framework of a production. *By the Way, Meet Vera Stark* is a beautiful example of a show that uses costumes as a frame for the story.

By the Way, Meet Vera Stark tells the story of Vera Stark, an African-American actress and maid, and her life through the course of 70 years. The use of different costumes helped give clues to the audience what decade the scene was in.

Jason Resler, associate professor of costume design, and his team of students, otherwise known as costume technicians, constructed and provided the costumes for this performance.

"The costume designer creates the images or sketches of the costumes. They are the look that is desired in

telling the story of the characters in the 'world of the play.' The costume technicians are a team that works collaboratively with the designer to take that image along with the specific set of actor measurements to create the costume worn by the actor," says Aimee Cole, lecturer in theatre.

The designs for *By the Way, Meet Vera Stark* were drawn up by Resler. While creating and designing these costumes, it was important to make sure actors were capable to move and have the necessary range of motion for their performance.

"Costume designers have to be conscious of these movements and what the director asks of the actors in the production," stresses Resler.

It was also important to make sure the costume designers have a wide variety of reference images from the time periods they were designing for. It can make or break a production's authenticity.

Luckily, the costume shop offered a wide array of costumes that were pulled from storage for the production, but also, there were portions of the costumes that had to be made from scratch.

"I had no problem at all working on costumes for *Vera*. The costume pieces I remember working on were the headpieces the maids wore and the buttons on the maids' dresses. The work wasn't too difficult," states Molly Hodge, costume technician for *By the Way, Meet Vera Stark*.

However, there is another side to a costume that holds the same level of importance in a time period piece. Wigs were a significant part of *By the Way, Meet Vera Stark*. Hair styling can help sell a time period.

Samantha Angelina, the primary wig designer in the costume shop, much like the costumes, stayed faithful to the styling process of each era. With research, she used vintage styling rollers to obtain some of the curling of the period. It brought a cohesive look to the center stage that reflected each time period.

The actor and actresses of *By the Way, Meet Vera Stark* had stellar performances, but behind the scenes, the costume shop was relentlessly representing all the character of 70 years of fashion design to bring time periods to life.

Closer than the first row

By Brianna Edgerly

It rarely ever happens in any kind of performance. The audience sat on stage directly in front of the musicians and dancers for the performance of Ensemble Concept/21: Musica Speculativa. Sought to provide an innovative and personal performance, those behind this project captured sheer magic in two nights.

Musica Speculativa was the work of Ryan Olivier, assistant professor of music. A project that was being developed for six years that moved the concert experience into a different direction.

EC/21 is a professional ensemble led by Jorge Muñiz, department chair and professor of music at IU South Bend. This ensemble is a high-quality group of performers that often provide

a great opportunity for students and community members to engage in conversations and Q&A sessions about music with the composers, conductors, and musicians.

This event was unlike any other as it showcased a variety of performing art mediums in one, collaborative performance.

In order to host such an ambitious display, the stage layout had to be rather unique. After all, instead of the audience in the seats out on the floor, they were on the stage. This decision only allowed around 40 seats for both performances, making it a rather intimate but fully immersive setting.

The performance was set up in a circle surrounded by four large projector

screens. The performers worked in front of the projections and the audience sat in chairs at the center of it all. This extremely unique approach to the stage layout resulted in an immersive experience for the audience. It created a more immersive experience as the dancers waltzed around the audience and the projectors switched images on the screens.

By almost forcing the audience to interact with the performance, it made it special and much more personable than the usual seating arrangement. It was an intimate experience making it all the more magical and creative.

Musica Speculativa took collaboration to the fullest extent. Raclin instructors Muñiz and Olivier brought in Notre Dame professor of conducting,



Carmen-Helena Téllez, who conducted the music of this event. The night also featured a guest vocalist from New Orleans, La., a guest percussionist from Kalamazoo, Mich., and IU South Bend adjunct lecturer in theatre and dance, Colin Raybin.

“Maestra Téllez has focused on innovative immersive new media concert experiences just like the one I had composed,” Olivier says. “With EC/21 as the main performing force and Maestra Téllez at the helm, I sought the talents of Claire Shackleton, a mezzo I have known and admired for a long time to premiere the solo role. I knew after seeing Colin Raybin’s solo performance at LangLab that she would be an incredible creative asset for the work and I am so fortunate she was interested in lending her talents to the piece.”

Musica Speculativa has been on Olivier’s project list for years, and when the prep work was all set and done, this work turned into a multimedia experience unlike any other.

“For me, this project [Musica Speculativa] has been my primary artistic focus for the last six years. I am so fortunate that Jorge Muñiz, director of EC/21, was interested in producing this large work of mine that is so unusual,” Olivier explains. “It is a great treat that the community has such a daring and interesting new music ensemble at IU South Bend.”

Olivier is not only a composer but a multimedia artist, and he created the music and technology of Musica Speculativa. The passion for contemporary art and music came to

Olivier after a long journey of working on electronic music.

“While studying and writing electronic music, I became interested in the disconnect between electronic music and the typical visual expectation of the traditional concert experience,” Olivier says. “I found that I could create movement I was looking for though new media. After writing a few of these works, I started to combine my concert works with new media to create new media, classical duets.”





Jack Saunders, Junior

BFA Musical Theatre Performance

Hometown: La Porte, Ind.

High School: LaPorte High School

"I am passionate about theatre because of the way it impacts people that come and watch performances. It can really impact someone's life if they are seeing something that relates to them on stage.

I decided on a career in Musical Theatre because I have been doing theatre since I was 10."

To view video, go to: <http://go.iu.edu/2b2m>

Jessica Carter, Graduate student

Master of Music in Musical Composition

Hometown: South Bend, Ind.

High School: Washington High School

"My desire to study music composition began when I heard the soundtrack to The Prince of Egypt from DreamWorks Pictures. The soundtrack is actually written by Stephen Swartz, but Hans Zimmer scored it, and it was breathtaking.

My end goal is to score movie films. It's what I really want to do because I feel as though I have a message to go out into the world; but I can also see myself going into education."

To view video, go to: <http://go.iu.edu/2b2i>



I'M an **ART**



Alicia Chapman, Senior

Mass Communications with a focus in Public Relations

Hometown: South Bend, Ind.

High School: Trinity School at Greenlawn

“When I first came here as a freshman, I started with a general studies major. Each class I took had a different professor and different students, so there was kind of a loneliness to it, but my second year is when I decided to join the Raclin School of the Arts. That’s when I noticed a huge difference right away. I had the same professors and students, and that’s when I was able to build relationships.

I want to go into events because since a young age, I started out in catering, so I learned that aspect of events. Then, as I got older I was working as an aid to an event coordinator ... working within different venues. All of my jobs have been within events, and that is what I want to continue to do.”

To view video, go to: <http://go.iu.edu/2b2j>

Kolt Lucius Sizer, Senior

BFA with a concentration in Painting and Drawing

Hometown: South Bend, Ind.

High School: Mishawaka High School

“When you come to a university and go into an art program, I expected to learn a lot of fundamentals, how to build form, how to build composition, and skills of how you paint. I learned all of those things, but I learned more than anything the work ethic. We have class for three hours, two times a week in the painting studio. Six hours is not enough to get me where I want to be.

When I graduate, I hope to go to grad school. I want to inspire people.”

To view video, go to: <http://go.iu.edu/2b2h>



STUDENT

Working in the bigger picture

By Zachary Beauchamp

If the Fine Arts Club is anything, it is a force to be reckoned with on campus. Providing student-led critiques, hosting talks about important gallery techniques, and even working toward breaking a world record are just a few of the activities happening with the newly formed Fine Arts Club.

Support and community outreach and creativity are equally vital in a community of artists. IU South Bend's Fine Arts Club formed with the goals of being active outside of campus and provide much needed peer-centered support for student artists on campus. With the help of William Tourtillotte, lecturer in fine arts, and some dedicated students, their vision has become a reality.

With these reasons, Kolton Sizer, club president, and Julia Kanestrom, vice president, worked together with Tourtillotte to push this club into the limelight on campus.

"I wanted to help start the fine arts club because I felt like, as much as we learned in our classes, there was still quite a lot of important art-related information that wasn't being covered," Kanestrom says.

"I wanted to start this club to build a community of student artists. We have an Education and Arts Building

but the fine arts program is spread out across campus in their own spaces," Sizer says. "Art history is in Northside. Printmaking is in its own building, and the sculpture building is off campus. It's ridiculous, in my opinion, to keep our student body separated when we can learn so much from each other. So, we're bringing it together in this club."

Both Sizer and Kanestrom wanted to form this club to build community in the art world on and off campus. They want to use this club to help unify the student artists, and allow fellow artists to work with, teach, and guide one another.

"It's a place for student artists to share their art, ideas, and contribute to each other's education ... Everyone has something to contribute to the group, and there is a lot to learn that we don't cover in class," says Sizer.

The sense of community is one of the main reasons why this club has an active presence on campus. Club attendance is consistent and strong. The Fine Arts Club has been successful in creating a close-knit group of peers.

The Fine Arts Club has already put on several demonstrations of gallery techniques, talks about comics, and hosted a question and answer forum on upper divisionals.

However, the club is also focusing on one of their biggest projects so far: beating the world record for the largest papier-mâché sculpture by making a tree nearly 16 feet tall.

Martin's Super Markets offered the club the opportunity to make this project for the community. The idea is to make a giving tree, where members of the community can interact with the sculpture by placing non-perishable items within the root system of the tree. Funds and non-perishable food items donated will go to the Food Bank of Northern Indiana.

Currently, the tree is planned to be nearly 16 feet high and 15 feet wide. The wide base of roots will act as a support system for this massive project.

For only being created in the spring 2019 semester, the Fine Arts Club is growing and acting quickly and has shown campus the power of art with passionate members. The future of the Fine Arts Club certainly looks promising.





Singing Hoosiers, Singing Titans

By Hannah Azcuna

Bloomington, Ind. is more than 200 miles away, but distance was not a barrier for the IU Bloomington Singing Hoosiers.

On Oct. 24, the Singing Hoosiers traveling ensemble combined with the IU South Bend choir to become, for the evening, the IU Choral Union. This event reflected the excellence in community that the IU campuses have with each other.

The idea of this concert was to bring together the voices of Indiana University in a stunning, one-night event that featured both choirs together, as well as individually. In the spirit of school collaboration, an evening of mingling and dinner was provided for the students of IU South Bend and Bloomington. Students were able to meet and share stories. The mix of students provided some wonderful conversations.

"It was a fun time getting to sit down and eat with the Singing Hoosiers. While sitting down I found out that the majority of the Singing Hoosiers were made up of non-music majors," says junior Andrew Saylor. "When I asked them why they are in the show choir, they said that they love music and love the chance to travel. We were able to talk about the different classes and college life. Sometimes, it's hard to work with new people in such a short amount of time, but it was a fun time with this group."

This important time among students created school bonds and a shared love for singing. There was a wide variety of skill in the student body. The Singing Hoosiers have a storied history of performing and auditions. Many students from their program are not music majors. In contrast, IU South Bend's choir was making their debut with Shawn Cody Miller, assistant professor of Music. The majority of the IU South Bend choir are music majors.

"I think collaboration events show how we musicians are really in this to perform well, but also to support each other. In an event where we can collaborate, we get to show the community how musicians can work together and be proud of each other's work," Miller says. "I thought the event was a huge success. The auditorium was packed with people who were able to celebrate the musicians of IU."

Similar to the variety of students, the concert itself had a diverse selection of repertoire. The Singing Hoosiers concert focused on both singing and dancing, as they were a show choir. As a traveling show choir, their routine was pre-planned. They performed cheerful music, including the classic "Steppin' out with My Baby."

In contrast, the South Bend choir included a lot of variation within the concert. Songs that were performed included, "Oh Love," a crowd favorite. Another piece, very different from that,

was "Ain't a that Good News," a favorite for the choir. These pieces showcased the skill in different genres for the IU South Bend choir.

The last piece, conducted by the director of the Singing Hoosiers, Chris Albanese, was a collaborative piece entitled I've Got a Robe. This piece emulated a jazzy, gospel style, which included lively, fluid choreography by the choir. The number was an uplifting experience.

The audience included many Indiana University alumni and arts supporters of all ages, including the chair of the music department, Jorge Muñiz, and the dean of the Ernestine M. Raclin School of the Arts, Marvin Curtis. The concert received an overwhelming amount of love and support from both the faculty and audience.

Collaborations, such as the one with the Singing Hoosiers, benefit the community because they show unity within the IU system and an ability to work together with various performance experience levels. It also provides a great example for children and adults to learn about what choir is and how singing, musicals, and performances work. The IU South Bend Choral Union hopes to spark interest in singing to the community as well as a great and continued appreciation for the arts.



Giving takes center stage

By Kate Luce

The spirit of the holiday season shines brighter with simple acts of compassion. The donation of 292 teddy bears and plush animals during 2018's Teddy Bear Concert will be given to area not-for-profit organizations to benefit those in need of comfort and cheer.

With the donation of a teddy bear, performance-goers paid for their ticket to see the show-stopping Teddy Bear Concert.

This year, the teddy bears were donated to three community organizations in South Bend: The Center for the Homeless, REAL Services, and HealthLinc. Usually given to two not-for-profit groups, this is the first year the Ernestine M. Raclin School of the Arts chose three charities.

The Center for the Homeless has always been an organization that has received the gifted bears from this concert.

REAL Services was chosen this past year because they assist with elderly, disabled, and low-income individuals in the area. The teddy bears that were donated to this organization were given

to both caregivers and clients and infused with lavender oil to provide calming effects to the recipients.

"When you think of teddy bears, you generally think of your childhood or of little children. However, we, at Alzheimer's and Dementia Services of Northern Indiana have a varied purpose for these little guys ... We are beyond grateful to receive these teddy bears. They mean so much to our caregivers and their loved ones," Susan Cox, marketing manager of REAL Services, says.

HealthLinc is another organization that provided donated bears to patients in need this past holiday season.

"We are blessed to have a variety of majors who dance with the kick line. It's open to anybody who wants to dance. One of our kick line dancers is pursuing a career in the dental field, so she was asked to assist in one of the [HealthLinc] events," says Karen Pajor, adjunct lecturer of theatre and dance and director of the IU South Bend Tap and Kick Line.

Good spirits of the audience were matched with the striking effects of the performance. Dazzling winter imagery awed adults and children alike, complete with an on-stage snowball fight.

The performance is a collaborative effort with the IU South Bend Jazz Ensemble, the IU South Bend Tap and Kick Line, the South Bend Symphonic Choir, and UZIMA! Drum and Dance.

"Even though it is just an hour event, what goes into it is just amazing. What I love about it is that the students work so hard, and we bring in some of the community, too," Pajor says.

This year, Pajor wanted to bring different styles of dance to the stage but keep the flair and recognizable songs from cartoon classics.

"The kick line this year did the whole 'Disney Dazzle.' It's allowed us to do a little bit of different styles of dancing. We have put in a lot of tap that everyone likes, but also some comedy. We also brought in a Middle-Eastern dancer. She dances here on campus too, so she joined us to kick it off," Pajor says.

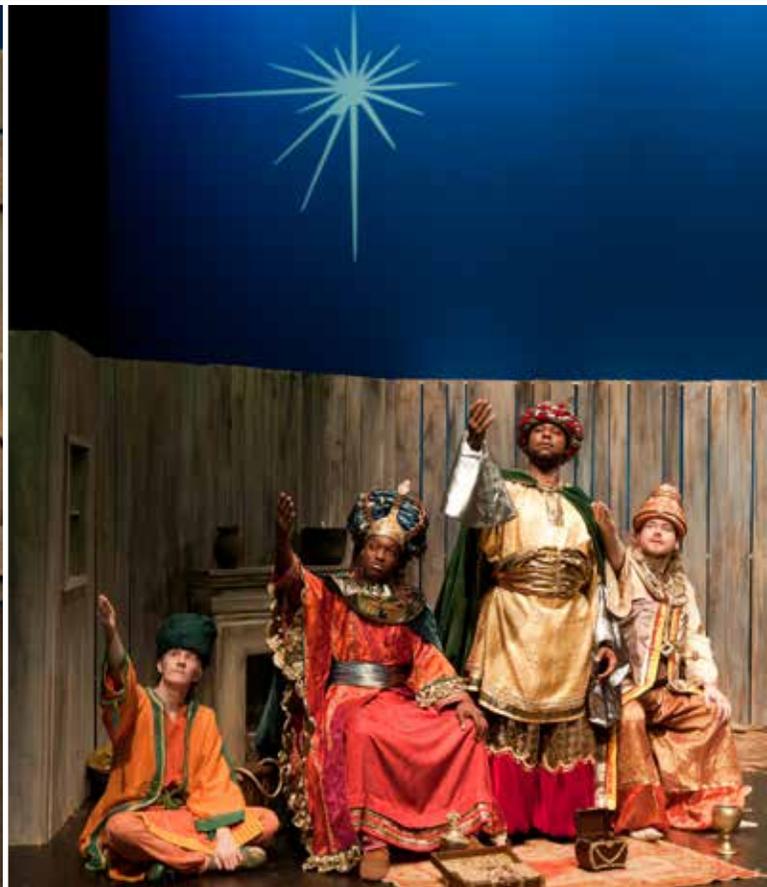


The preparation of one of IU South Bend's biggest events all year is something to take into consideration. High energy and a spectacular performance took immense energy from the students involved. Both the IU South Bend Tap and Kick Line and Jazz Band practiced their routines from September to December, and their hard work ultimately paid off.

"I think it appeals to so many people. We do have the band, the dancers, and singers all together, so it showcases what we do in the arts. Also, it's Christmas time. It's about giving. You do get in the performance for free with a donation of a bear," Pajor says.

"You take it for granted what a teddy bear might mean for somebody," Pajor says. "Many of us have teddy bears at home as something soft to hold or a time in our lives to remember. Others are not as fortunate. But for someone who receives one magical teddy bear, it can give them hope, comfort, and love."





Preview: Teddy Bears and *Visitors*

By Kate Luce and Neil King

The spirit of giving reigns high this upcoming holiday season with the annual Teddy Bear Concert. However, a change of pace is expected to happen with this year's concert.

The departments of Ernestine M. Raclin School of the Arts are collaborating on a rare production of *Amahl and the Night Visitors*.

The last time *Amahl* visited the stage at IU South Bend, it was almost a decade ago. This upcoming December, it is returning to our stage as the feature piece of the annual Teddy Bear Concert, which will be probably one of the last productions of the classic for a while.

This production of the opera will open with the excitement of dancing as is the long-running tradition with the Teddy Bear Concert. Both the IU South Bend Tap and Kick Line and the UZIMA! Drum and Dance troupe will be performing to celebrate the giving of teddy bears to local non-profit organizations.

Following the preshow of dancers, *Amahl and the Night Visitors* will return for the night.

Amahl is one of the most popular, contemporary American operas by Gian Carlo Menotti. Commissioned by NBC for television in 1951, it has grown into a performance that can be enjoyed by both younger and older generations.

Amahl tells the tale of a poor crippled boy, the titular character, who lives with his single mother close to the town of Bethlehem. One night, the Three Kings are traveling, and they seek shelter in Amahl's home. The opera explores the power of faith, the meaning of love, and the message of giving. It is a powerful seasonal opera for all faiths.

When performed in 2009, *Amahl and the Night Visitors* featured collaboration from theatre and dance department, the music department, and the community. The community were significant in this production. Michael Ferlic, 12 at the time, was cast as the lead role of Amahl, and other community members and Raclin School of the Arts students portrayed the shepherds.

In the 2019 production, the spirit of collaboration will be in the spotlight. All departments are taking part in this production. The Department of Integrated New Media Studies will help design some of the technical effects of the show, Communication Studies and Fine Arts will aid in marketing for this event, while Theatre and Dance and Music will provide music, choreography, and thespians for this production.

The joint effort of all of the departments is what Marvin Curtis, dean of Ernestine M. Raclin School of the Arts, strives to achieve with the school as the theme for 2019–2020s performance season is collaboration in the arts.

This will be the final Teddy Bear Concert of Marvin Curtis' time as dean of the Raclin School of the Arts. He is retiring in June of 2020, and *Amahl and the Night Visitors* promises to demonstrate the power of the arts and the university in one grand event of giving.



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Carnegie distinction

By Katelyn Firestein

During the 2018–19 academic year, IU South Bend administrators and faculty took initiative to apply for the Carnegie Community Engagement classification.

Andrea Meluch, assistant professor of communication studies, has been highly involved in this push to achieve the Carnegie status.

“A Carnegie Engaged Campus, essentially, is a campus that makes a meaningful impact on the community through creating community partnerships and providing service to the community,” clarifies Meluch. “It also allows our students to learn from the community and benefit from those interactions and experiences.”

According to the New England Resource Center for Higher Education website, this Carnegie classification began in 2005. The Carnegie Foundation website notes that there are hundreds of public and private institutions that have received Carnegie status, which range from special focus institutions to baccalaureate colleges, community colleges, research universities, and master’s institutions.

“My contribution has been as a Carnegie engaged fellow. So, it was an opportunity to essentially join a learning community this year focused on the benefits of community engagement in the classroom, assessment of these types of activities, and reflection on using these types of activities,” explains Meluch.

Meluch has incorporated community engagement into her Discussion and Group Methods class and her Crisis Management class.

For the discussion and group methods class, community engagement is achieved by having students get involved in a service learning project throughout the semester. For the crisis management course, students were involved in producing crisis management plans for local nonprofit organizations.

“I think having the Carnegie designation allows students to better understand the organizations in our community, the needs of our community, and make meaningful contributions that not only will benefit them as students, but potentially could benefit them in their future professional, volunteer, or even personal pursuits,” Meluch adds.

Several other faculty members have also been involved in pushing to help IU South Bend achieve the Carnegie



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classification. Dr. Gail McGuire, faculty member in the department of Sociology and Anthropology, is the chair of the Carnegie task force and has led the Carnegie fellows. Elizabeth Bennion, faculty member in the political science department, and Kim McInerney, senior lecturer in communication studies, have been involved as fellows for the Carnegie classification along with Meluch.

“Our campus just completed its Carnegie application to receive Carnegie status,” says Meluch. “So, we’ll find out next year if we received the Carnegie designation and if that’s the case, it recognizes that our students are receiving meaningful community engaged experiences in their time here.”



Raclin in the Community

The Raclin School of the Arts and the wider community came together for many, many events during the 2018-19 season, but here are a few highlights from the fall.

In August, performers and groups from the Raclin school sang, danced, and performed the final show of the 2018 Community Foundation Summer Series at the Chris Wilson Pavilion at Potawatomi Park and again for the final Fridays by the Fountain just outside of the Morris Performing Arts Center of 2018.

The IU South Bend Jazz Ensemble performed at Potato Creek State Park as part of their summer concert series as hosted by the Friends of Potato Creek State Park and sponsored by the Indiana Arts Federation through an Arts in the Parks grant in September.

The Shea-Kim Duo, half of which is Brendan Shea, lecturer in music, and members from the South Bend Symphony Orchestra, as part of the Symphony-on-the-Go Program sponsored by The Georgina Joshi Foundation, provided a sensory and autism-friendly concert free of charge for community members. The October event took place in two rooms, one with the duo performing on piano and violin, respectively, and one in the East Lounge with instruments that attendees could pick up and experience as a part of an "instrument petting zoo."

Also, in October, faculty members and students sang and played instruments as part of the yearly Fill-the-Cupboard Cabaret benefiting the Food Bank of Northern Indiana. Tickets to this event were free with the donation of a non-perishable food item.







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Biff Vigil: the powerhouse of print

By Kate Luce

Art plays a huge role in many lives. For some, creating art makes them happy, authentic and whole. For Biff Vigil, BFA Printmaking, art is just that.

“I tried to do many other practical things that would guarantee me health insurance. Nothing else makes me come fully alive. I just kind of feel when I’m not actively engaged in some sort of meaningful creation process, I just feel like I start to ... die in layers,” Vigil laughs.

Becoming a printmaking major was not Vigil’s first choice for her college course. She was once a marketing major at IU Bloomington, but she realized that it was not right for her. She decided to become one of the few ethnobotany majors on campus. However, instead of finishing this degree, she took a leap to Northern California, where she lived for a little over a year.

When she came back, she took up art classes at the South Bend Museum of Art, where someone suggested she should take a printmaking class with Bill Tourtillotte, lecturer in fine arts. Little did she know, a small suggestion would be a truly life-changing experience for her.

From there, printmaking became more than a calling for Vigil, it became an evolutionary process that has made her feel alive.

“I make what I need from myself and for myself. I want more vulnerable art in the world,” she says.

She explains that her art needs to reflect her struggles, transformation and her deep, dark places.

“I hope it helps let people know what is possible, that you can be really vulnerable and honest, and it be generative,” Vigil says.

Vigil tackles the acceptance of vulnerability with herself and her feelings. In a society where these feelings are often cast aside, she defies this and tries to comfort others struggling with the work. Instead of seeing these feelings as weakness, her art brings strength to vulnerability and femininity.

“Vulnerability is how I celebrate being alive and encourage others to be alive. The goal for being vulnerable in art, for me, is to talk about the darkness right alongside the hope,” Vigil says.

Although color is a defining factor in many artists’ work, Vigil is an artist that relies on the use of minimal color for the work she creates. The majority of her prints are solely in black and white, which is something she intended to be her focus.

“I’m still trying to understand color. It’s very confusing, the wavelengths of the light how they reflect and bounce,” she laughs, “I always really loved black. It absorbs all the wavelengths. I just feel so comfortable in [black],” she said.

Although she is a printmaking major, Vigil enjoys working with a wide range of media. During her art show in May, 2018, *how to let go & love the void*, she presented paintings, ink drawings, and several intricate fabric sculptures.

Since the 2018 show, she has been a part of multiple art shows both on and off campus.

Vigil has made her work as a way to thrive. As a powerhouse of printmaking, her work brings hope, celebrates life, and brings her peace.





THREE GRAMMYS FOR DREAMERS

By Allison Smith

For many, the Grammy Awards is an event to see rising stars and critical success in the music industry. However, for two students from the IU South Bend's Ernestine M. Raclin School of the Arts, the Grammys was a chance to rally support for those in Deferred Action for Childhood Arrivals (DACA) and pay tribute to their pride in their heritage.

Juan-Carlos Alarcon and Salvador Perez Lopez are featured on a recording for an album that won three Grammy awards.

Alarcon, a music education senior, and Perez Lopez, Bachelor of Music in Orchestral Instrument (clarinet) '18 graduate and current graduate student at IU Bloomington's Jacob School of Music, contributed spoken word pieces and played instruments on the studio album *American Dreamers: Voices of Hope, Music of Freedom* by the John Daversa Big Band.

It swept all three categories in which it was nominated: Best Large Jazz Ensemble Album category, Best Improvised Jazz Solo, and the Best Arrangement, Instrumental or A Cappella categories.

"I never would have imagined this opportunity," explains Alarcon. "Being invited to be part of the recording was enough for me. Seeing my face on the cover of the album was also enough for me. It was like, 'What more can I ask for?' Then after receiving news of the nominations, it was like 'Okay, this is it.' But actually winning was just an amazing experience."

The project was started as a way to raise awareness and offer support to DACA recipients, also known as DREAMers, undocumented immigrants who came to the United States as children. It features more than 50 DACA performers playing iconic American songs, such as "Stars and Stripes Forever" and "America the Beautiful" interspersed with spoken monologues where they tell their personal stories. In addition to their monologues, Alarcon, who was born in Mexico and grew up in Elkhart, played percussion, piano, and pipe organ on the album, and Perez Lopez, who came from Mexico and grew up in Bremen, played clarinet and percussion.

"It's still settling in. It feels great winning three Grammys, but I'm even more grateful our story is getting out and

raising awareness. Now more people are listening to the album and hearing our stories," says Perez Lopez.

Since there were so many contributors to the album, both Alarcon and Perez Lopez were not expecting to attend the Grammy award ceremony in February. However, two weeks before the event, they found out the producers had tickets for them. They flew to Los Angeles, "rented some snazzy tuxes," and got the thrill of a lifetime for any musician – not only attending the Grammys, but having front row seats and then winning.

"It's first-come, first-served seating, so we ran to the front to get seats. We were like little kids on Christmas morning," explains Perez Lopez.

"Being out there felt like a family reunion. I didn't know what to expect, but I did not expect all that community that I felt inside that room, all because of the music, our common thread," says Alarcon.

At the beginning of the ceremony, they found out they won the first category: Best Arrangement, Instrumental or A Cappella. Then, after three hours of anticipation, the group found out the album also won the other two categories: Best Improvised Jazz Solo and Best Large Jazz Ensemble Album. Both Alarcon and Perez Lopez were invited to go onstage with John Daversa during the final acceptance speech for Best Large Jazz Ensemble Album.

"It was a once in a lifetime moment. Going onstage and seeing everyone stand up and clap for us – I was really happy because they were seeing the message of American DREAMers and awareness was being raised through music. I was just so happy," says Perez Lopez.

"I feel I came back with more responsibility to be better as a musician, as a person, and to be more involved in the community. So, it's not the end of a journey, but just the beginning," explains Alarcon.

This dream come true was a long time in the making. Perez Lopez was first contacted about participating in the project back in November of 2017 after producer Kabir Sehgal read Perez Lopez's *New York Times* opinion piece "American Dreamers" and watched some of his musical performances on YouTube.



A few weeks later, Perez Lopez was contacted by John Daversa, the music director and composer of the project. In March of 2018, he flew to Miami to record.

The project needed a DACA pipe organ player, so Perez Lopez recommended his friend from IU South Bend. Alarcon flew down to record shortly after.

“It was all surreal,” says Perez Lopez.

The deeper significance of the project makes it even more rewarding to have been involved, according to Alarcon.

“What really makes it a wonderful experience is the fact that I got to work with all these individuals and hear their stories,” he says. “Coming out of the shadows and knowing there are other people like me. We all have different backgrounds, aspirations, lines of work, but we’re all here for one goal, for that American dream.”

This experience of being part of a Grammy winning album aligns with the career goals of Alarcon and Perez Lopez. Juan-Carlos wants to share his love of music as a music teacher.

“Teaching is my passion,” explains Alarcon. “I want to inspire other people like my teachers have inspired me to do this.”

Perez Lopez, who is currently pursuing his Master of Music, is open to many options in the music field.

“Being involved in a jazz album really opened my eyes on the different jobs there are with music,” he explains. “From producing, to being a studio musician, I now feel like I would be happy with any career in music as long as I get to keep playing the clarinet for the rest of my life and sharing my passion to the world.”

Most of all, both performers hope *American Dreamers: Voices of Hope Music of Freedom* leaves a lasting impact on people and their thoughts about immigration.

“I think America is a mosaic, we all bring different perspectives, views. Difference is what makes America great, not the divisions,” says Alarcon. “There’s still so much to do. For now, we need to keep fighting, keep dreaming, keep getting involved, and just become that one.”

As for Perez Lopez, he hopes this album encourages people to dive deeper and learn more about the DREAMers.

“I want people to listen to our stories. Not just on the album-but research and learn more about our situations. There are over 700,000 of us DREAMers,” he says. “We are all Americans by heart, but unfortunately not on paper. The one thing we hope people get out of this album is we can all come together.”



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For 11 years, the Raclin School of the Arts has presented African American artists in the only IU South Bend concert celebrating Black History Month *Lift Every Voice: Celebrating the African American Spirit*.

Performers, classical trained artists, spend two days on campus presenting to students in various classes including the music convocation and master classes and concluding with the formal concert on Saturday evening.

The 2019 concert took a slightly different turn. On Friday, guest artists, pianist Leonard Hayes, vocalist Parnell Demone Marcano, dancer Willie Hinton, and percussionist Robert Corbitt gave a presentation at the music convocation.

During the presentation, the Raclin students were joined by 25 fifth graders from Holy Cross School who

participated in the percussion and dance experience hosted by Corbitt and Hinton.

Clare Roach, of Holy Cross wrote in an email to dean Marvin Curtis: "Last week Holy Cross School's celebration of Black History Month was greatly enriched by exemplary community outreach from Raclin School of the Arts at IU South Bend. On Friday afternoon, our fifth graders had the joy of having a sneak peek at this year's Lift Every Voice event. For many of our students, this was their first time on a college campus and they all had great things to say about the experience."

Vocalist Marcano spent an afternoon with the Raclin theater students talking about theater and musical theater in particular. His background included working at Disneyland and Universal Studios, on films with Wesley Snipes, Michelle Pfeiffer, Beau & Lloyd Bridges, Debbie Allen,

Stephen Spielberg, John C. Reilly, among others.

As a vocalist, he performed with Tremaine Hawkins, Dianne Reeves, Patti Austin, Ben E. King, and all three original *Dreamgirls*: Sheryl Lee Ralph, Loretta Devine, and Jennifer Holiday. Cast in *Dreamgirls* five times, he even worked on the film version. A musical theatre major, Marcano had roles in *Ragtime*, *Evita*, *Hello Dolly*, *Naked Boys Singing*, and *Bed, Boys, & Beyond*.

The biggest feather in his cap was a starring role in the Off-Broadway musical, *The Babies*, in a role written with him in mind.

Another high note was in 2016 when the Oprah Winfrey Network chose him to fill the role of Carlton Cruise on OWN's hit series, *Greenleaf*.

Hinton and Corbitt performed a master class with the dance students

Lift Every Voice: concert with a message

By Marvin Curtis



and later did a master class with UZIMA! Drum and Dance.

Hinton toured nationally and internationally with The Rebecca Kelly Dance Company (N.Y.), Jubilations Dance Company (N.Y.), The Philadelphia Dance Company (known as Philadanco), and Dance Kaleidoscope (Ind.). He was also a guest dancer with Chuck Davis's African American Dance Ensemble (N.C.). Hinton's international teaching has taken him to Bolivia, where he was in charge of the Jazz/Modern department at The Estudio de Capezio. He was also a guest teacher at the University of Bolivia, and the American High School.

Graceful Expressions School of Dance Education commissioned Hinton to teach in Nairobi, Kenya, in the rural area of Kibera, the Naivasha School in West Nairobi and The Dance Centre of Kenya.

Corbitt started studying West African Drumming at age 6. He specializes in preserving and teaching West African Culture through the Djembe tradition. He is currently a teacher at Southern High School in Durham, N.C., a lead artist for the company The Magic of African Rhythms, and an artist in residence at North Carolina State University's African American Cultural Center. It is through these outlets that he fulfills his goal of spreading joy and the rich culture of West Africa.

The final performer for the celebration was Leonard Hayes, who is the head of Piano Studies in the Music Conservatory at the Booker T. Washington High School for the Performing and Visual Arts in Dallas, Texas. Hayes has performed across the U.S. and abroad. As a scholar, he received the prestigious 2015 Links Scholarship, a cooperative effort between the Rochester, New York Chapter, The Links, Incorporated and

the Eastman School of Music. The award recognizes and celebrates the extraordinary talent of an African-American scholar musician.

The program included "Wade in the Water" performed by the UZIMA! Dance Troupe and *Testament* composed by Dean Marvin Curtis and performed by the Symphonic Choir of South Bend.

The evening was excellent from beginning to the end. The highlight was the heart wrenching performance of "Strange Fruit" which was originally performed by legendary Billie Holiday.

Support for *Lift Every Voice* comes from the African American Fund of the Community Foundation of St. Joseph County, Lexus of Mishawaka, and dentist Dr. Paul McLeod.





MAMMA MIA! What a show!

By Taylor Jump

A night fueled with outrageous outfits, recognizable musical numbers, and an endearing plot took IU South Bend's campus by storm. The eccentric yet equally iconic musical, *Mamma Mia!*, came to the campus auditorium to fire up the theatre season.

From October 4–7, the theatre department put on their fringed shirts, platform shoes, and flared pants to perform one of the most iconic musicals of all time. The ABBA-filled night was unforgettable to the performers and audience members with classic hits from the Swedish pop and disco group and breathtaking performances from the student thespians.

This show, which stresses the importance of family, knowing who you are, and staying true to yourself, ran for four nights, bringing in near full houses with every show. The great ticket sales exceeded all expectations for attendance and welcomed more patrons than any other show in recent years. More telling, the audience was captivated by *Mamma Mia!*

"This show is very well known among millennials because of how popular the movie became, but what really got our

seats filled was every person from the older generation who grew up on ABBA and lived in or appreciated the disco era.

This show is about the importance of family and relationships. I think that is something everyone can relate to even though they may not be familiar with the music. ABBA represented not just disco but pop and punk rock. So many people know this show and its sense of community," says Madeline Hall, who played Sophie.

Mamma Mia! tells the story of Sophie Sheridan, a 20-year-old woman about to marry the love of her life in Greece. Sophie wants her dad to walk her down the aisle, but there's just one catch; she has no idea who her father is. When she reads her mom's diary, she realizes that she might have three possible dads: Sam Carmichael, Bill Austin, and Harry Bright. After sending them each an invitation to her wedding under the pretense that her mom sent the invitations, all three men arrive, and the confusion and hilarity ensues.

This production was a heartfelt reminder that it is never too late to fall in love, and that in the end, everything falls into place.

Jack Saunders, who played Sophie's fiancé in the show loves the camaraderie that came about because of this show.

"Working with such a talented cast, crew, director, and choreographer was a blast. We really pulled together as a unit to make this show one that the audience loved," Saunders says.

"I put hours of work into making my role as believable as possible, and I think it really paid off. I grew up with ABBA, and this was an experience of just letting go and having fun! I really did bond with everyone in my cast which I believe really resonated on stage. I gave this role my all, and so did the whole cast. It was just an incredible experience," Hall says.

Mamma Mia!, a cult classic of a musical, brought in the crowd, worked the platform boots and sequins, and paid homage to one of the greatest disco-pop bands of all time. To say the least, the audience and cast members will never forget such a performance like this.

Rogue punctuation makes a rhythm in *Almost, Maine*

By Molly Hodge



Almost, Maine might seem like the average romantic comedy, but the complex, interworking writing style of the playwright allowed for a naturalistic rendition of a place that almost does not exist.

Almost, Maine takes place in Almost, a town that almost isn't. It is a place that is so small and so close to the Canadian border, that it almost does not exist. It is a mythical place where stereotypical allegories for love become true, such as falling in love and fixing a broken heart.

The play has eight scenes along with a prologue, interlogue, and epilogue. These scenes are not chronological, and each scene takes place in the same five minutes. This is shown through lines stated by the characters and through the appearance of the Northern Lights in each scene.

Each scene is also kept to two or three characters, making a rather intimate

experience for the audience. Each of the characters deals with different forms of love, from budding romances to losing love.

The cast was comprised of just eight actors, all of whom were cast in two or three roles each. Cast members included Mateo Bessera, Molly Hodge, Abbrinnia Austin, Patrick Watterson, Jinesh Sanghivi, Mya Piccione, Sam Turner, and Eddie Castle.

The play was under the direction of assistant professor of theatre, Justin Amellio.

To prepare for this play, Amellio started blocking scene by scene. In order to deal with the intimate nature of the scenes, he carefully choreographed each romantic encounter that occurs in the play. He also worked out each physical assignment in the play, such as falling on the ground repeatedly and getting hit with an ironing board.

Actors had the challenges of crafting two or three different characters for the performance, but Amellio implored actors to distinguish each character.

"It has been a challenge on how to memorize more for this show and really dive into the language since it is so particular in how it is executed. It had really changed the meaning of a lot of what I thought was going on in the show and it helped realize the world that these people live in. I feel that playing multiple characters in this show has been a big challenge for me with trying to make my characters different from each other. I tried really hard to make sure that the same character was not on stage at the same time," Mateo Bessera, who played Pete, Lendall, and Phil, says.

There was another group of interesting characters in this play, a group that created a unique challenge to the thespians: punctuation marks.



The playwright, John Cariani, used punctuation marks in inventive ways in order to get an exact rhythm for the lines in the show. Examples of these include (!), (//), (<), (-), and (-..._). This is because the playwright wanted the actors to capture the rhythm of understanding and misunderstanding in the conversations that shape a relationship, times when characters are not listening to each other and when they are connecting in a powerful way.

“The punctuation is very important to keep in mind because the playwright, John Cariani, wrote this with real conversations in mind. So, portraying this accurately, reflects his writing and the honesty that he wants to have us bring to life onstage. One process that I love to find with my characters is the physicality that comes with each character. Steve is much harder in his posture. Where Chad is much more casual in his posture and way of speech,” Eddie Castle, who played Steve and Chad, says.

The punctuation, although a new concept, allowed many of the actors to portray their characters with a sense of realism. This made the performance feel much more natural than before.



ALIVE BY LABOR AND LOVE

By Kate Luce

Whether it is old versus new, or traditional versus digital, printmaking creates a unique community of artists working together. Old print technology may seem dead, but for Bill Tourtillotte, old things have a place and importance in the print shop.

In the fall, Tourtillotte received a new press for the shop. Technically, it is not new. It was built in 1921.

The press is called the C and P Platen Press, which was used for text in printed material. The C and P Platen Press looks almost like a clamshell. The type has been prepared for placement in one of the clamps by the printmaker. The rollers and type are inked. The inked type and paper come together to produce a print.

It is a much simpler press once in action. Although Tourtillotte has to

tweak one of the motors on it, the crank still works to produce prints.

Finding this press was a journey, nonetheless. Barbara Mociulski, senior lecturer in fine arts, first notified Tourtillotte that a press was available for sale in the South Bend Tribune's classified section.

Searching after business hours and unable to find the Tribune, he turned to the internet.

"So then, I went to eBay and typed in 'letterpress' and this guy in Michigan, in Cassopolis, was selling this letter press, type, and composing table," he says. "It seemed like maybe it was meant to be."

The press was purchased, and luckily, the owner had the equipment to haul the press 25 miles to IU South Bend. Now, the press, a large drawer full of

type, and a marble composing table sit in a room waiting to be used.

"[The owner] was really into it coming into a school. It took a day's work, but it's here. I don't think it's going anywhere," Tourtillotte says.

A former owner used it for their church's bulletin. He would align text up and proof on Friday, print on Saturday, and have it ready for Sunday. Despite that there were easier ways to make the bulletin, the labor of love of printing kept the press alive.

The print shop also owns the next generation of presses after the C and P Platen Press. It is called a Vandercook Press and looks a lot different than the clamshell shape of the Platen Press.

"I think Alan Larkin, who used to teach here, brought it in. It's a flatbed



cylinder press. Vandercook Presses are made in Chicago and each had a serial number. This is 9793, and if you go the Vandercook archive this was made in 1943. It's a steel bed with a track that carries both an inking roller and then a cylinder down across type," Tourtillotte says.

This press was meant to be a proofing press before it went on a large-scale press. It should be noted that the letters must be placed in both of these presses backwards and upside-down in order to print correctly. It is definitely a method that requires practice.

"Johannes Gutenberg invented the [printing process]. He was a metalsmith, and he used his metalsmith knowledge to replicate recognizable metal letters so that you could print a word or a sentence or a paragraph or eventually a full page," Tourtillotte says.

It can be used for contemporary means. Tourtillotte used the Vandercook press to make prints for the exchange portfolio each printmaking class does at the end of every semester.

"Where silkscreen, you can make 20 prints, this one you can make 200 to 1,000 prints with this press," Tourtillotte says.

The print he used in the exchange portfolio further carried on in his work for Carlotta Banta Artistic Achievement Award, which he received from the South Bend Museum of Art at the Artlights event this past October. Every year, the South Bend Museum of Art presents this award to a community artist who has made an outstanding difference in the community. For his Artlights award, he created books with the image he used for the exchange portfolio.

"I made books to go with [the speech]. I made 250 books. I made a book for everybody who came to the event, and I used the book as a prop to talk. It was a crutch," he laughs.

His community reach goes well beyond his impact at IU South Bend. Tourtillotte created several murals around South Bend. He worked with a local school to get them created, and they are still on display today. He has

also worked with local not-for-profits, including the Center for the Homeless, where he taught art to the guests.

He did not get his start teaching at IU South Bend. Tourtillotte worked for the South Bend Museum of Art as chief curator program director. Tourtillotte spent 10 years in charge of creating educational programs and curating the museum.

"I went out on my own, creating and curating my own exhibitions. I had enough contacts, but then the recession hit in 2008 and 2009. A lot of that money just went away. So, I started teaching again. I started farming and working in the studio. I started with adjunct classes and built from that. I was full-time at Holy Cross College for four years. I was head of the humanities there," Tourtillotte said, "And then this job opened. You know, I was trained as a printmaker a while ago. It was nice to finally come back."

He has been here at IU South Bend ever since. Much like the amazing presses he brought to our studios, Tourtillotte is not going anywhere anytime soon.

A tale in the Web

By Kate Luce





Death is often viewed with pure negativity. It is hard to see a more positive side to the end. But *Charlotte's Web* shows children that a lot can be learned through the experience.

This year, Michele's Little Hearts Theatre presented *Charlotte's Web*, the beloved childhood tale of an unexpected friendship, coping with loss, and growing as an individual. Although there is sadness in this story, there are a lot of positives that are explored.

"I grew up reading *Charlotte's Web*, and I loved Wilbur. I knew from when we announced we were doing *Charlotte's Web* that I wanted to be Wilbur. I love how we follow as he grows both physically and mentally as the show progresses. His relationship with Charlotte is so pure. I believe the message of the play is to be friends with anyone, no matter if they look different from you," says Jack Saunders, who plays the beloved Wilbur.

In addition to the audience learning about friendship, a new director had to learn the ropes.

What made this production different from past years was the director. Each year, the faculty has suggested that a student take charge. Dayandra Leão, senior theatre student, took the helm. Her past experience includes directing *Stage for Change* and assistant directing for her high school. She used those experiences to help her with this important performance.

"You have to be a cheerleader. You have to make sure that everyone on your cast is feeling good, positive and that they have a good, creative, artistic environment. They can feel

free to make weird choices and make a fool of themselves and have fun. It was definitely something I adapted to because you never want to shut someone down," Leão says.

"Whereas when you act, you still have to be positive, but you don't have to have all of the answers. You don't have to spearhead everyone because the director is there, and you really have to focus on yourself and your craft. It is always an ensemble art. My directing style has always been ensemble style and making sure everyone feels appreciated," Leão adds.

That is what makes a happy company.

More than 6,000 area elementary and daycare students made the trip to see *Charlotte's Web*. The attendance numbers are typical for Michele's Little Hearts Theatre and have increased each of the last four years.

The production was free for elementary students that qualify for free and reduced meals, and this helps provide access for students and entire schools, many of whom have not experienced live theatre before.

In total, *Charlotte's Web* was performed 14 times for different schools. It was a 55-minute production without any breaks, so an ample amount of energy was required for a successful performance. However, the young audience gave the actors the attention to make this production always fulfilling.

"Every time we do one of these, we perform to 4,000 kids. Some of them are like 'this is incredible. This is what I want to do.' So many people that I know that are in the theatrical profession is because of things they

saw when they were children. It's really magic when you are that young. They are the best audience. They are just so unrestricted. They interact and talk back and feed you so much energy. Afterwards, they are just so excited to meet you," Leão says.

The goal of every artist is to spark change. One of the changes Michele's Little Hearts Theatre sets out to do is to inspire children to get in touch with their artistic side. It's a vital time where imagination and exploration of the unknown can be so rewarding for children. The theatre setting allows these children to get in touch with this imagination and really connect with what the actors are performing. For some, this might be the only time they would be able to attend a play.

Many of the actors were excited to be a part of *Charlotte's Web*. The play is unique with its storyline and handling of death. It teaches children much more than what a classroom might have to offer for a situation like this.

"Kids are smart, and I never wanted to steer away from Charlotte's death or the whole talk of Wilbur being killed. It's out there plain and open. I think a lot of kids appreciate that. Kids whenever something bad happens in their lives, a lot of people may try to tone it down. They're smart, and I want to honor their intelligence, and show them the story, but frame it in a way where they see it in a positive light," Leão says.

Next year's Michele's Little Hearts Theatre production will be *Lilly's Purple Plastic Purse*.

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Admission is **FREE**. Food and beverages will be available for purchase (no alcohol permitted). For more info, visit arts.iusb.edu.



Art in a Box

By Tally Diaz

Fine art students at IU South Bend are accustomed to displaying their work, whether in a critique or a BFA show or at the Scholarship Art Sale. On May 3, students were able to exhibit their work outside of the university at the Box Factory for the Arts in St. Joseph, Mich.

Dozens of people filled each gallery space that was dedicated to regional artists such as Kathleen Newman, Kristin Hosbein, Carol Meyers, and one space compromised of collective works by 15 fine art students of IU South Bend. This year, they proudly presented their group show entitled, “Ad Hoc,” meaning created or done for a particular purpose.

The works displayed embodied a range of subject matters from self-portraits to still life executed with oil paint to large format film. The spectrum of art mediums included painting, drawing, printmaking, and photography. Although most of the work from the previous year was painting and

sculpture, more printmaking was incorporated into the gallery this year.

The request to exhibit in another space was a sudden development for the faculty as the third BFA exhibit of the school year was ready to go up in their own gallery. Ron Monsma, associate professor of fine arts, and Bill Tourtillotte, lecturer in fine arts, were fully up to the task of curating a show of student works with the many talented upperclassmen that have undergone intensive hours of studio training.

“It was excellent practice in conducting one’s self in a gallery setting; enforcing the importance of maintaining a consistent body of work and a relevant and relatable artist statement. It was inspiring to be surrounded by fellow peers, those who have now graduated, and those who have successfully become professional artists,” says Julia Kanestrom, BFA painting and drawing student.

Faculty is looking forward to having more students show work outside of IU South Bend’s gallery. Whether it be solo or group shows, the opportunity offered students to present their work outside of their classrooms is one of great learning. Events like this one at the Box Factory help students receive support and criticism from others at an early stage in their artistic careers. That is valuable input as they prepare to venture out as working artists after graduation.

The show at the Box Factory for the Arts was on display until June 1, but as the 2019-2020 academic year comes around, IU South Bend students will continue to show their work in the Art Gallery on campus and out in the greater community and world.



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Defining Borders

By Carter DeJong

Borders and the people on each side served as the subject for an insightful and relevant lecture for students and faculty alike.

The final Arts Lecture Series of the academic school year featuring a guest from the Department of Communication Studies hosted Alberto Gonzalez and his work with intercultural communication in areas surrounded by a border.

Gonzalez is a professor in the School of Media and Communication at Bowling Green State University (BGSU) in Ohio. He is a pioneer in the field of intercultural communication. He is also the vice president of the Central States Communication Association.

Born and raised in Ohio, Gonzales also spent all of his higher education years there. He received his undergraduate degree in speech communication at BGSU in 1977 and then went on to Ohio State University where he got his master's and doctorate degrees in communication. He returned to BGSU in 1992 after teaching at Texas A&M University, Robert Morris, and University of Minnesota.

Gonzalez has authored or co-authored eight books including *Our Voices: Essays in Culture, Ethnicity, and Communication*, which was published by the Oxford University Press and is used around the world. In addition to his books, Gonzalez also has written 41 academic journal articles and has presented nearly 100 conference papers.

"He is one of the founders of intercultural communication," says Brett Labbe, assistant professor of communications studies.

Currently, Gonzalez is involved in a book of essays meant to honor environmental activist Wangari Maathai, who was the first African woman to win a Nobel Prize.

Gonzalez himself has also been the recipient of many awards including the Distinguished Scholarship Award from the International and Intercultural Division of the Speech Communication Association, the Outstanding Contributor to Graduate Education Award, and the Distinguished Teacher-Scholar Award presented by the National Communication Association.

In recent years, Gonzalez's focus has been on examining the relationships on the United States and Mexico border, specifically, in Texas. So, for his lecture, he spoke at length on his time studying the differences in negotiating identities and culture in the area of El Paso, Texas.

To better understand that region, Gonzalez also traveled to South Korea where he examined the cultural relationships and ethnography between North and South Korea. Gonzalez explained how language and communication affect how the public views foreign affairs.

As this lecture series builds on to the next academic school year, the Department of Communications Studies faculty seeks to bring speakers with relevant and interesting topics much like Gonzalez's lecture to Arts Lecture Series.



A SPREADING FORMAT

By Ryan Olivier

Growing exponentially, the Performing Media Festival, now in its third year at IU South Bend, added two new locations and hosted four different events. The Performing Media Festival [PMF~] is the annual showcase of audio-visual performances in which artists working with emerging technologies unapologetically cross disciplinary boundaries to create new creations of integrated media.

Over the years the festival has featured guest artists from Kansas City, Mo.; Philadelphia, and Michigan. This past year, in addition to the numerous invited artists and performers, special guest artist Christopher Biggs, from Western Michigan University, was invited to speak to students, to provide a keynote address during the gallery reception, and to display his work at each event.

The festival kicked off at the opening of the IU South Bend gallery exhibition. The exhibition, curated by Eric Souther, featured an international collection of artists focusing on real-time media. Artworks included recordings of live performances, generative processes, and edits of real-time captures.

The exhibition was a return to one of the inspirations of the entire festival. In 2014, Debora Bernagozzi curated *Performing Media: Works by Signal Culture Artists in Residence* at the Everson Museum. "Performing media,"

as Bernagozzi called it, eloquently encapsulated the performance of multimedia works that underpins all of the events of our current festival, named after that exhibition.

Bernagozzi presented a work on which she collaborated with Jason Bernagozzi. It was featured in the gallery alongside works by Christopher Biggs, Ted Davis, Mathew Schlanger, James Connolly, Karl Erickson, Sara Goodman, Paloma Kop, Kevin Kripper, Jonathan Gillie, and Toby Kaufmann-Buhler.

Immediately after the gallery reception the festival moved to the multi-use co-working incubator venue, LangLab South Bend, for an evening of live works and screenings. There were two sets with a screening of visual music works in between.

There were performances by Western Michigan University guests, Kristopher Bendrick and Christopher Biggs featuring IU South Bend lecturer in music and Euclid Quartet violinist Brendan Shea, IU South Bend alumni Bryan Lewis and Evan Bennet, members of Midwest Media Arts, Karl Erickson, Toby Kaufmann-Buhler, and Leslie Rollins. Chicago-based artists James Connolly and Sara Goodman, and the longtime Michiana-based multimedia improvisation ensemble PLATO & the Western Tradition featuring David Barton, Evie Barton, and Boyd Nutting, as well as works by Mark Eats and Scott Kiernan.

The next day IU South Bend students performed their own works during the student showcase in the Performance Hall on campus. The showcase began with a performance of guest artist Christopher Bigg's work for piano performed by Ketevan Badridze, senior lecturer in piano. This short piece was followed by student works from the Departments of Music and Integrated New Media Studies including Katie Madonna Lee, Jeremy Tittle, Jessica T. Carter, Joey Meyers, Jared Herron, and The Dream Eels featuring Adam Kolacz, Quin Wezeman, Liv Helmen and Josie Squadroni. Student performers included members of the Audio-Visual Collective as well as Mathew Miller and Zach Newsome.

The festival concluded with one more work by Biggs, performed by lecturer in music and Euclid Quartet Cellist Jacqueline Choi, as well as performances of works by

faculty members and co-hosts of the festival, Ryan Olivier and Eric Souther.

The concert also included a solo work by alumnus Jon Carton. The closing concert was the main showcase for IU South Bend's Audio Visual Collective (AVC), a student and faculty group represented by both the Integrated New Media Studies and Music Departments. The ensemble performed a work for laptops by this year's Call for Works winner, Kristina Warren and a work for PlayStation® Controllers by Detroit-based composer Joo Won Park.

It was a busy two days of new works of experimental media, but co-hosts Souther and Olivier take great pride in the fact that each year, in this town in the Midwest, a tangled mess of wires and new technology come together to showcase cutting-edge artworks by artists both near and far.





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A graphic local tale

By Kate Luce

She killed at least 14 people, and many of her victims were her husbands. Belle Gunness was the infamous serial killer of La Porte, Ind. throughout the 1880s to the 1900s. John Thompson, lecturer in fine arts, who has written many other comics, has been piecing her story together into one, extensive graphic novel.

“I first heard about Belle Gunness when I was a child. My grandma, Bettie Torres, was fascinated with stories like Gunness’, and she would talk about them a lot. Because of the proximity to our home, I grew up in Elkhart, she found this particular story interesting,” Thompson explains. “I also have an interest in true crime. What is particularly fascinating about this story is the speculation as to the final fate of Gunness and that is part of what I hope to explore throughout the story.”

Her story was somewhat elusive. She disappeared in 1908, but many individuals report seeing her in places across the United States. Because of this, Thompson has done plenty of research, but since so much is unknown, the graphic novel will feature some speculation as well.



“There is not a lot of information out there about her or her crimes. I have been using a few books, *Heartland Serial Killers: Belle Gunness* by Johann Hoch and *Murder for Profit in Gaslight Era Chicago* by Richard C. Lindberg, *Belle Gunness: The Lady Bluebeard* by Janet L. Langlois, and *Hell’s Princess: The Mystery of Belle Gunness* by Harold Schechter. There is an independent documentary on YouTube, and the St. Joseph County Public Library has a lot of resources available when it comes to local and regional history,” Thompson says.

The whole process of researching and designing has taken Thompson around two years, but he still continues to look for more source information on Gunness. So far, the graphic novel is 40 pages, which is unusual for Thompson. Typically, he creates graphic novels about superheroes, fantasy, and humor. His past work also is much shorter, having under 30 pages.

The whole graphic novel’s process is mostly traditional, but Thompson uses his graphic design knowledge to his advantage. He first starts laying out the page based on the script he wrote. After sketching on Bristol board, he inks the drawing with markers, pens, and a synthetic sable brush with ink.

“I touch up anything I feel needs fixing in Adobe Photoshop, and then I add tone with a halftone dot filter. I made a typeface that I use for the lettering, and I set word balloons and type in Adobe Illustrator. Once I have the type set and the art ready, I composite them all into Adobe InDesign,” Thompson says.



The process seems time consuming, but for Thompson, it is a process that is worth the effort. One that is changing and shaping the focus of his visual art.

“This is a decision I made after I had finished about thirty pages and started to get bored. It is never a good sign when a creator gets bored with their own work. I had been using a more serious, illustrative style up until that point. I went back to the beginning and redrew everything based on comic strip characters from roughly the same time period. I like the idea of tying those threads together and it also taps into my interest in comic strips from the first half of the 20th century,” Thompson says.

As for the release date for this graphic novel, Thompson is unsure. He would like to have it complete by August, but more and more information and books about Gunness seem to be popping up, perhaps to his advantage. With a busy schedule of work and other projects, Thompson jokes, “At this rate it’ll probably be 2030.”

Although this project is not finished, it has sparked inspiration for Thompson’s future graphic novels that will mostly revolve around true crime in Indiana.

“I haven’t seen a lot of information out there about Herb Baumeister, a serial killer out of Indianapolis active in the early 1990s, so maybe that’ll be my next project,” Thompson says.





An opera out of time: *Fuenteovejuna*

By Taylor Waldron

Most might think a play from 400 years ago would not hold much relevance in today's current political and social climate. Department chair of music Jorge Muñiz's debut opera, *Fuenteovejuna*, tells the story of political injustice and citizens standing up to tyranny.

Muñiz received his Master's in Music Composition from Carnegie Mellon University and has been recognized and commissioned to compose music throughout many parts of the world including the United States, Australia, Singapore, Germany, Italy, France, and Spain.

In September of 2018, Muñiz debuted his opera, *Fuenteovejuna*, in Spain.

According to him, the process of composing, writing, staging, costuming, etc. took nearly four years in total. The composition of the music itself took about nine months.

For this piece, the music was composed to fit a contemporary Spanish audience. The music has references to Motown, jazz, and hip hop.

"For me, it's always very important that we, especially in opera, but in general music, that we connect as composers with our current society today," said Muñiz.

The show is comprised of nine characters and is about two hours and twenty minutes in its entirety. The

set was very complex and structurally unique: it had two moving parts that took on the look of a large book.

The story of *Fuenteovejuna*, is evidently a timeless story told in Spain, passed down from generation to generation. Written and told during the Spanish Golden Age, author Lope de Vega, crafted *Fuenteovejuna*. The story tells of a town called Fuenteovejuna that is led by Comendador Fernán Gómez, or commander, in English. The Comendador Gómez takes advantage of his power and uses it to scare the townspeople. He is known for raping women and killing those who defy him. And while the town is aware of the Comendador's actions, they remain



bystanders and afraid of what he may do to them if they speak up or act against him.

The female lead, Laurencia, is in love with the male lead, Frondoso. The Comendador also happens to be infatuated with Laurencia. When Laurencia denies his advances, the Comendador attempts to rape her in the woods, but Frondoso is there to point a weapon at him and scare him away.

Laurencia and Frondoso get married, but the Comendador eventually arrests Frondoso and kidnaps Laurencia. The Comendador rapes Laurencia, but she escapes afterward and stands outside, for the town to see. When the town sees her, bloody and beaten, the town finally spurs into action and they kill the Comendador.

When the Spanish monarchy begins an investigation of the town and the Comendador murder, all that is told

is that “Fuenteovejuna did it,” in other words, the town did it. Because there was no one person or group to blame for the murder, the town was exonerated, and justice was served.

It was important for Muñiz to retell this story for the 21st century because, according to him, we still deal with issues of power and injustice due to the abuse of power in our everyday lives. It is the 400th anniversary since its telling by Lope de Vega.

Muñiz struck this project at the perfect time.

“The truth is that when you look at the classics, they always talk about eternal issues. Think about the Greeks, think about Shakespeare. In this case, Lope de Vega, who is one of the most important playwrights in Spanish history ... wrote a very important story... a story that everyone in Spain knows about,” said Muñiz.

Muñiz highlights the chaos that can surround the abuse of power and the inability of a people that live in fear to act out when seeking justice in the face of mass injustice. Whether it be in the workplace, the government, or in individual relationships, the story of the town of Fuenteovejuna stands as an example of courage and the importance of fighting against injustice.

The opera held four performances and a fundraising dinner where proceeds benefited The Red Cross and their programming that supports abused women.

Muñiz says there are no official plans for other performances, but there were representatives from opera houses all across the globe at the Spain opening. There is interest and a possibility for *Fuenteovejuna* to be performed in another space in the future.

The power of video for Eric Souther

By Bryan Lewis

“Video is about exploring multiple moments across time,” Eric Souther, associate professor in new media, says.

Souther knew art was important to him, but he had to find how it would be part of his life.

After exploring and teaching, Souther is working on a nontraditional documentary on electronic art. Tentatively called “Video Instruments-Artist & Toolmakers; Past and Present.” Souther traveled to New York, California, and Chicago in the fall of 2018, capturing 24 interviews of influential artists and those who create the tools for them.

Souther’s focus, like many artistically inclined, wavered during his high school years.

“School was very difficult for me ... art was always the thing I gravitated towards,” he says.

Souther credits the helpful push of his high school art teacher, Gail King, with keeping him focused. His interest eventually led him to a scholarship at the Kansas City Art Institute, where he participated in one of the first digital foundation courses offered.

He never made it to any of his design courses, instead he took an interest in experimental practices with video and achieved his Bachelor of Fine Art.

While in Kansas City, Souther met Jason Berngoizzi. Berngoizzi is currently an associate professor in electronic art at Colorado State University. They became friends and collaborated on projects.

Souther went straight from Kansas City to Alfred University, Alfred, N.Y., enrolled in the Electronic Integrated Arts program.

“It was a two-year program, centered on electronic integrated arts, and hybrid practices, across different mediums,” he recalls.

The program led to Souther’s discovery of many video artists that helped further expand his interest including Nam June Paik, Bill Viola, Gary Hill, Steina and Woody Vasulka.

“These works are getting somewhere, (they were) philosophical, linguistic, and were playing with form and ideas that were very different than other forms of video that were only constructed for entertainment,” Souther explains.

Shortly after completing his degree at Alfred University, Souther came to IU South Bend to teach in the fall of 2011.

With his sabbatical and research, Souther has found another project to be excited about.

“I’m capturing things that are quite unique and significant to the history of video art,” he says.

Souther’s approach to this documentary reveals an interesting dynamic that is often unexplored.

“This opens it up to not just be about artists, but also the toolmakers who were engaging the artists, or artists themselves, that really changed the landscape of what’s possible with media, so they’re not just using the tools of industry that were available, but how something like a television could be used as a creative medium ... I learned a lot from them, just listening,” he says.

The artistic tools that are being explored by Souther in this documentary are also going to be used to process the video from the documentary. So, essentially the documentary is becoming the art that is being talked about. Although Souther is still in the beginning stages of production, he will be releasing crowd fund raising info in the following months.





Carnegie Hall

By Marvin Curtis

Standing on the podium at Carnegie Hall for the second time was different. For my first time, in 2016, I conducted one of my compositions and our choir was scattered among strangers in a group of 125 singers. This time, it was IU South Bend on that gigantic stage and me on the podium for 20 minutes, with no other choirs. For those moments, we owned the world.

The 50 people who performed on April 28, 2019 were a mixture of members of the Symphonic Choir of South Bend and students in the IU South Bend Choral Union. The Symphonic Choir is celebrating its 52nd season. Many of the young people were on their first airline trip, first time in New York City, and first time on the stage of Carnegie Hall. It was joyful to see the two groups mingle together and pull together for this event.

The concert featured five of my compositions. It served as a retrospective of my career as a composer.

We opened with *Psalm and Alleluia* that I composed in 1981. We followed that with one of my most popular pieces, *Praising Song*, that was my first commission in 1979. Emanuel Caraman led the solo in *By 'n Bye*, composed when I was an undergraduate student at North Park University in 1970.

Next the choirs performed *Roll Jordan Roll*. It was composed while I was teaching at California State University, Stanislaus in 1989 while working on my doctorate and *City on the Hill* was the finale. This work was commissioned and performed at the inauguration of President Bill Clinton in 1993. It was accompanied by Conner Stigner on the piano.

As I conducted each work my mind drifted to those influences in my life. You do not get to Carnegie Hall just by practicing ... you get there through the support of those around you. I thought of how proud my parents would have been. I was blessed to have friends in the audience from my college days and my early music career in Brooklyn. Most importantly, I was supported by the 50 wonderful people on that stage that learned the music, paid their way, and sang their hearts out.

It was over in 20 minutes but the memories of those precious minutes will live on in my heart forever. It was a day to behold when the voices of IU South Bend rang through Carnegie Hall.

Where are we going?

Josh Boger, BFA Printmaking—attends graduate school at the **Pratt Institute in Brooklyn, NY.**

Ian La Fountain, BFA Design and Technical Production in Lighting Design—Attending **University of Nevada Las Vegas** for a MFA in Lighting Design.

Dayandra Leão, BFA Theatre Performance, attended a 5-week film and television intensive at the Stella Adler Art of Acting Studio in **Los Angeles** this summer, followed by an 8-month paid acting contract with the Merry-Go-Round Playhouse in **Auburn, N.Y.**

Molly Hodge, BFA Theatre Performance, attended the prestigious Stella Adler Conservatory Summer Training Program in **New York City, N.Y.**

Taylor Jump, BFA Musical Theatre, received an internship with Alliance Theatre in **Atlanta, Ga.** during the month of June.

Dora Natella, Associate Professor of Fine Arts, taught a workshop at Brookgreen Gardens entitled: Modeling the Head, Hands &, and Feet, in **Murrells Inlet, S.C.**

Jack Saunders, BFA Musical Theater, internship as a singer/dancer with Holiday World in **Santa Claus, Ind.**

Kolt Sizer, BFA Painting and Drawing—has been accepted in Paul's ArtSpace Residency Program in June/July in **St. Paul, Mo.**

Wayne Weekes, BFA'17 Painting and Drawing, will be attending Syracuse University in **Syracuse, N.Y.** for an MFA in Printmaking and Drawing.





2019 Summer Travel Applicants

Dylan Engquist Bajo	Early Keyboard Institute	U of Michigan Ann Arbor, MI
Mateo Beserra	IO Theater Intensives	Chicago, IL
Jessica Carter	Atlantic Music Festival	New York, NY
Molly Hodge	Stella Adler Studio of Acting	New York, NY
Philipp Mischke	2019 Photography in Florence	Florence, Italy
Cayla Wood Phommarath	2019 Photography in Florence	Florence, Italy
Denise Raven	2019 Photography in Florence	Florence, Italy
Victoria Schemenauer	Bay View Music Festival	Michigan
Samantha Turner	IO Theater Intensives	Chicago, IL



A New Old Home

By Neil King

This fall, Andrea Meluch is returning to her hometown of Cleveland to start the next leg of her career at the University of Akron as assistant professor of Business and Organizational Communication.

After three years of guiding her classes to be involved in our community through service learning projects and helping to nurture the communication studies Masters of Arts (MA) program, both to great success, Meluch is excited to be close to her family again.

“This was a geographical decision,” she says. “My husband and I are looking forward to being home again, close to my mother, where we know the roads, the restaurants, and what there is to do around the city.”

Her husband, originally from the same area in Ohio, is returning to the Cleveland-based civil-engineering firm that he left to join Meluch in South Bend.

While she is proud of her work with the MA program and in-class work, she is just as excited to help mentor students in the world of academia, an effort she looks forward to continuing at Akron.

“A student experience that stands out for me is how I was able to work with Maria Hannah,” Meluch explains. “Maria earned her undergraduate degree here and was admitted

directly into a Ph.D. program at Ohio University. It was really great to mentor her and see her go on her path in academia.”

Meluch’s approach to teaching has been enlightening to students since her arrival, and her work with community-based learning projects has made a notable impact on students during her time.

“So often we communicate with the world through text,” Meluch said in 2017 about the class. “We email. We text. This assignment asked that the students physically go out in to the community. They had to act as working adults. They were out there practicing professionalism with these groups in our community, and in doing that were building relationships in the professional world. They were networking with the organizations and dealt with the directors of non-profits, and they did very well.”

Her contributions and wonderful attitude at our campus are appreciated and will not be forgotten by her faculty and many students.

Other faculty members leaving this year are assistant professor of music Shawn Cody Miller to University of Wisconsin, Stevens Point; associate professor of new media Eric Souther to New York College of Ceramics at Alfred University; and Martin Endowed Professor of Piano Tanya Gabrielian to Boston University.

March 18, 2019

Dear Supporter of the Arts:

This letter is to let you know that I will be retiring from my position as dean of the Ernestine M. Raclin School of the Arts as of June 30, 2020. I have already submitted my letter to the administration giving them time to do a proper search for my replacement. When I leave my position, I will have served as dean for 12 years. I am proud that the faculty and staff of the Raclin School of the Arts have worked together to achieve some monumental things that have helped to change our school and our campus and benefitted our students.

Since 2008, we have received over \$5 million dollars in corporate funding and external and internal grants. This includes our largest gift to date, the \$1.2 million-dollar gift from The Georgina Joshi Foundation for the renovation to the Louise E. Addicott and Yatish J. Joshi Performance Hall. Our music program has received accreditation by the National Association of Schools of Music and *Aspire* magazine remains the only publication from the campus to win a Circle of Excellence award from the Council for Advancement and Support of Education. We now offer Bachelor's degrees in Integrated New Media Studies, Art Education, and a Master's degree in Communication Studies. Our choirs performed at The White House in 2009 and at Carnegie Hall in 2016 and returned to Carnegie on April 28, 2019. Many of you have exhibited your works in local galleries and had successful internships.

Many of you have benefitted from the IU South Bend Foundation Board grants for Summer Study. We started with \$5,000 a year in 2012 and this year had \$25,000 to distribute. Most schools do not offer summer travel funds to students, and I am proud that we could accomplish this. In addition, we received new scholarships in the arts providing more support to our students.

As dean, I am very proud of these and other accomplishments. We have worked hard together as a faculty and staff to see the Ernestine M. Raclin School of the Arts become recognized as a powerful force and leader in the community. Our partnerships with community organizations have enabled our students to have increased opportunities for internships and employment.

Thank you for being a part of my life these past years. I wish all of you continued success, and I plan to be around the campus and continue to work on behalf of the Raclin School of the Arts. I want to thank you all for being a part of this journey and wish you continued success.

Sincerely

Marvin Curtis
Dean

The founder of the opera: New faculty, Emanuel-Cristian Caraman

By Neil King

He is a visiting instructor of music that has a passing appreciation of baseball. It reminds him of oină, of his European roots in a way.

Oină is another of what tenor Emanuel-Cristian Caraman calls “stick and ball sports.” The sports where a player hits a ball with a stick and then goes and does another thing. Oină, cricket, field hockey, and of course, baseball are all kind of the same at heart. There is a familiarity in these things that makes him feel at home.

Caraman was raised in Bucharest, Romania. Immediately after graduating high school in 1997, Caraman came to the United States specifically to come to Mishawaka to study at Bethel College with a friend. He has lived in St. Joseph County ever since.

However, coming here, let alone staying in the area, was not Caraman’s intent. He had another plan entirely. He wanted to attend a music conservatory closer to home. It was a friend who was already coming to college in St. Joseph County that

convinced him to make the 5,000+ mile trip to the Hoosier State. It is a trip that did more than give Caraman a place to earn a college degree: it gave him a new home, a new community.

“I like this area. There is plenty to do, and it’s nice for work.” Caraman explains. “You know as an opera singer, all we need is an airport to get to our job. We’re always going somewhere to perform. That makes this area nice for me. I can fly out of South Bend, which makes things easy. Chicago is just two hours away too, so that’s nice.”

Besides the culture shock of moving over a fifth of the way around the globe, Caraman didn’t know the language. He applied in July and was accepted to Bethel College in early August. Caraman applied for a visa, bought a plane ticket and was in Mishawaka by August 18, just two days before school started.

In the 21 years since, Caraman has learned the local language and embraced learning about the area and now enjoys America culturally,

particularly the cuisine. He has also become a blues fan with Howlin’ Wolf, John Lee Hooker, and the acoustic blues from the Delta region ranking high for him.

Caraman has been busy in the community and founded the South Bend Lyric Opera in 2016, which has produced five operas thus far, and performed *Hansel & Gretel* by Engelbert Humperdink Nov. 30, Dec. 1 and 2 at LangLab South Bend in 2018.

As a matter of fact, Caraman has many contacts in the local music and art scene, and was chosen as one of Michiana’s Forty Under 40 in 2017 for his engagement and accomplishments in the Michiana community.

Emanuel-Cristian Caraman served at IU South Bend as an adjunct instructor in music before joining as a full-time faculty member this summer as visiting professor in music.





Passing lines of communication

By Neil King

Yuri Obata has returned to her hometown of Matsue, Japan, some 6,500 miles away, on extended leave, and Kari Wilson is stepping into the role of department chair after a semester-long sabbatical of her own.

Obata has been with the school since 2006, and she is no stranger to stepping away from the university in order to further her research. In 2007, Obata had a post-doctoral fellowship in Cornell University in New York. In 2013, she had a sabbatical for a research fellowship at the University of London at Goldsmiths.

This time her reason is more personal. Obata, an only child, is visiting and helping her ailing mother and elderly father and hopes to return to campus by 2021.

“With my parent’s generation getting older and dealing with increased Alzheimer’s and dementia, sometimes there is no other way but to step out of the workplace to take care of the parent,” Obata explains. “Luckily, my dad and I were able to find her a very good care home with an intensive medical facility attached to it. She’s fully taken care of by the medical professionals. If we couldn’t find that we’d have to care for her in our home.”

Obata explains that it is a serious issue in society that not everyone is able to take a leave from their employment to lend aid to their family in times of health needs.

“I was fortunate to have a very generous alternative through the university to allow me to step away on extended leave, but things like this are something that we need to talk about in society. Children shouldn’t have to choose to not do things like this because they might not have a job to return to,” she says. “It’s a very serious thing.”

Wilson is someone who is well prepared to fill the role Obata is leaving free. Wilson, assistant professor of communication studies, is a familiar presence on campus and has been on the faculty since 2012. She earned both her M.A. and Ph.D. in Mass Communication from Purdue University in 2008 and 2012, respectively.

Her sabbatical was focused on examining female friendships on television. With a co-author, she completed a chapter for *Critical Perspectives on 21st Century Friendship*. The book is scheduled to be published in October, and Wilson and her co-author’s chapter is entitled Women “Playing House.”

Wilson is excited about the direction of the Department of Communication Studies and looks forward to continuing to streamline degree programs to increase the value of a communication studies degree and working with students in the classroom.

Thank you, Warren Pepperdine

By Tim Hanson

Warren Pepperdine, professor emeriti, was a theatre instructor at IU South Bend for 36 years. He influenced hundreds of students with his teaching and his productions. Pepperdine died on January 30, 2019. Current faculty member Tim Hanson, professor of theatre and department chair, reflects here on Pepperdine's impact.

I was a student of Warren Pepperdine from 1982 until 1987. I was fresh out of high school and had very little theatrical experience. In those five years of being his student, Warren opened my eyes to many aspects of theatre.

He seemed to be an expert in all facets of theatre. He was a director, costume designer, scenic designer, composer, playwright, pianist. He had a love of Balinese and Southeast Asian Theatre and used that influence in his work.

I was always amazed at what Warren could do.

He adapted the Ramayana (one of the two major Sanskrit epics of ancient India) into a children's play that we produced and I acted in. At the time, it was fun and exciting, and I still refer back to this experience as something that has lasted a lifetime.

When he directed a show, he would take notes on a legal pad during the rehearsals. He would have many pages of notes at the end of the night. When he would give the notes to the actors we all sat around him on stage and listened to what he had for us. At the end of each page, he would rip off the page, wad it up, and throw it at someone. We all would want to be the one he threw the wadded-up notes at. To me and many of my classmates, it was kind of an honor to receive one.

After all these years, I am still amazed at the fount of theatrical knowledge and wisdom he had in all areas of theatre. Today, people specialize in one area and become an expert in that one area. However, Warren was an expert in all areas and shared his expertise with his students in the many productions he produced at IU South Bend.

He has been a major influence on my work as a theatre artist. I am honored to have been a student of his, and I am honored to be teaching in the theatre program he founded. Warren's spirit lives on.

1965 Professor Emeritus Warren Pepperdine, retired in 1994, serves as first full-time theatre professor, director, costume designer, and scenic designer—he did it all. Pictured: Warren Pepperdine (front) at rehearsal with the cast of Hamlet before one of their rehearsals. In the background is the set, which was just nearing completion.

Photo from the *School of the Arts Collection* of the Indiana University South Bend Archives



Tom Miller, former dean, passes

By Neil King

He did it all.

Thomas C. Miller started teaching at Indiana University South Bend as the scenic director, lighting designer, and technical director for theatre productions in 1975.

However, his contributions extend well beyond the many-faceted role that he was brought on to do. Miller served at the school for three-and-a-half decades and went on to become the third dean of the Ernestine M. Raclin School of the Arts, 2001–2008, preceding current dean Marvin Curtis.

Before retiring in 2010, Miller also earned the Eldon F. Lundquist Award—the highest award possible for a faculty member at IU South Bend, and the Legacy Award—recognizing his significant impact on the lives of students—by the IU South Bend Alumni Association, and was named Professor Emeritus by the university after his retirement.

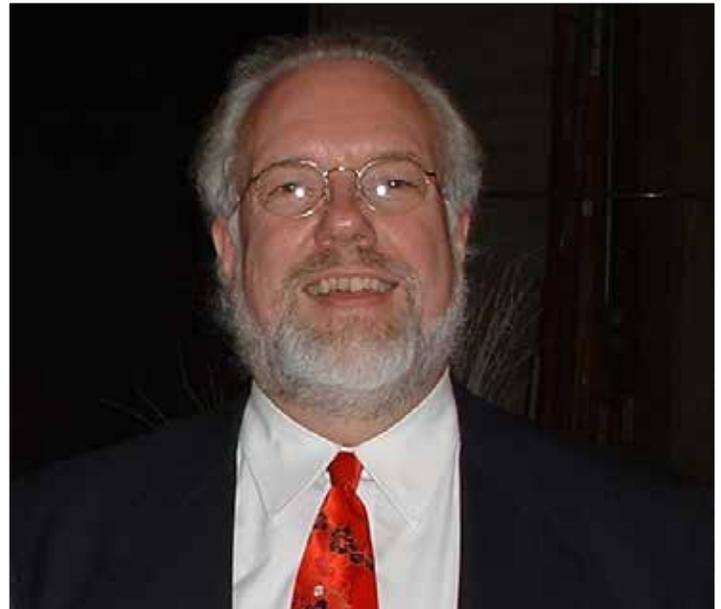
During his time with the school, Miller served the university with pride and led the school of the arts towards its current era, but it was his humanistic and caring interaction with the students and his talent as a designer that many remember most.

“Tom Miller was a very special person. He was a master at his craft of set design, and a master educator, held in high regard by his students. Tom honed his skills learning to design for opera, and that was evident in the remarkable sets he created for the stage at IU South Bend. I was appreciative of the time he gave to [my son] Darin, as a student, and the genuine interest he continued to express in my son, whenever we chanced to meet,” writes Daniel J. Dahms, parent of Darin Dahms, BA '98 Theatre.

Two current faculty members of the theatre department studied under Miller: associate professor of theatre and department chair Timothy Hanson and professor in theatre J. Randall Colborn.

For his sabbatical project in the fall of 2018, Colborn worked on collecting and organizing images from Miller's contributions to the Department of Theatre and Dance, which were in a variety of forms, including 35mm slides in differing states of decay and wear, to preserve a record of his time with the school.

Colborn archived more than 4,000 images in all in a process that remained ongoing at the time that this article was written.

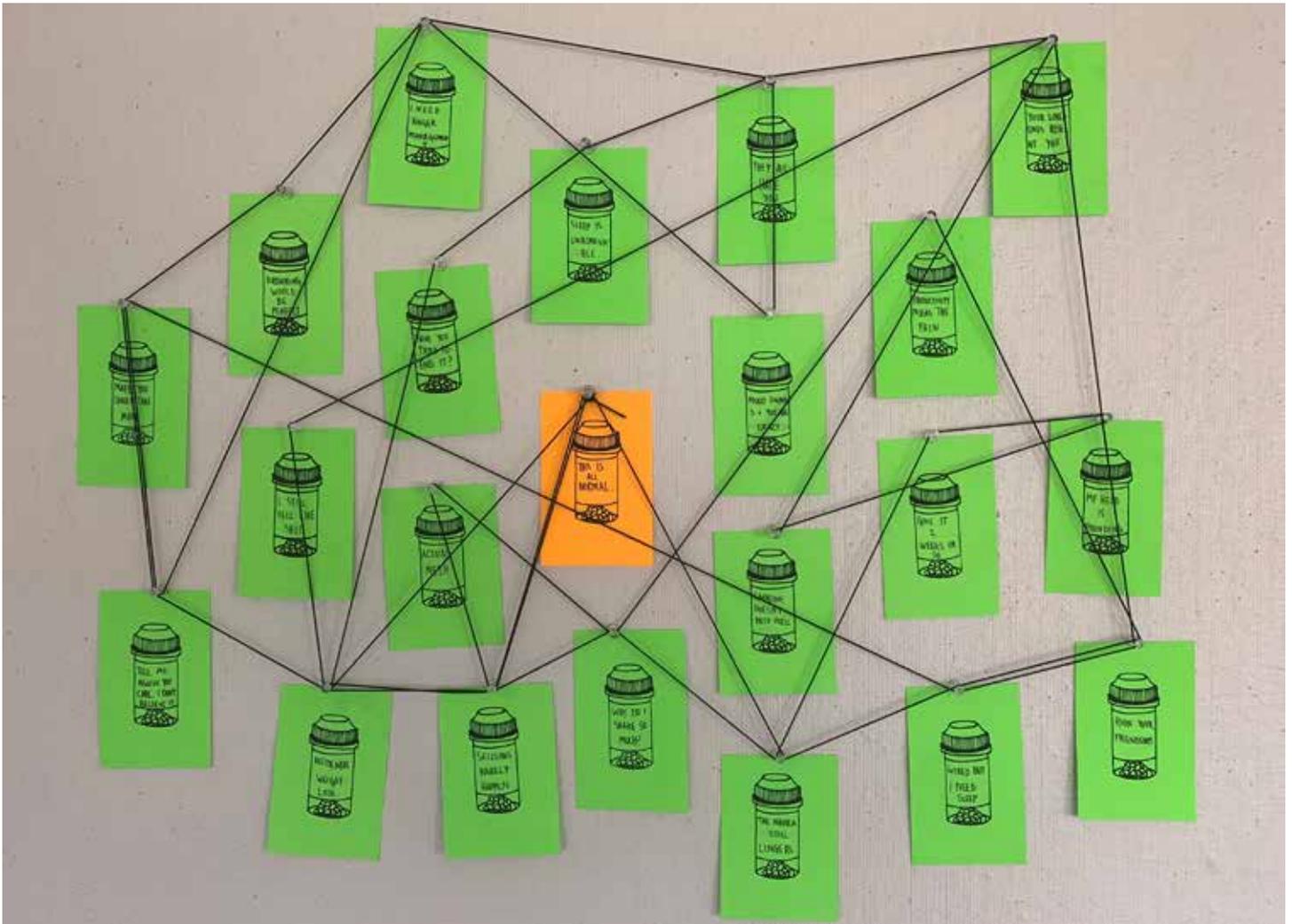


“Through Dr. Miller's wife I was given access to the extensive collection of his work. There were thousands of slide photographs (35 mm) of the productions in process and in performance. There were hundreds of renderings (Dr. Miller's artistic presentations, usually in water colors of the scenic designs in action; how they would look onstage and under lights). I also had and have access to hundreds of design drawings which detail how the designs were to be realized in various mediums, including wood, steel, paint, dye, and ... other theatrical-artistic elements,” Colborn reports.

In order to share this news with his fellow alumni, Colborn has been posting images he finds on social media sites.

“I have been sharing the production images as time has allowed,” says Colborn. “Those efforts are on-going. The response has been phenomenal.”

Miller passed in July of 2018. His efforts with the Ernestine M. Raclin School of the Arts will not be forgotten.



Top Left //
How do you know when you are okay?
 Oil Paint on Panel, 27"x33", 2019
 by Bradi Reardon // student

Top Right //
Wish to the Moon Front Cover
 Book Cover, Print, 7.5"x7.5"
 by Nayib Lozano Suarez // student

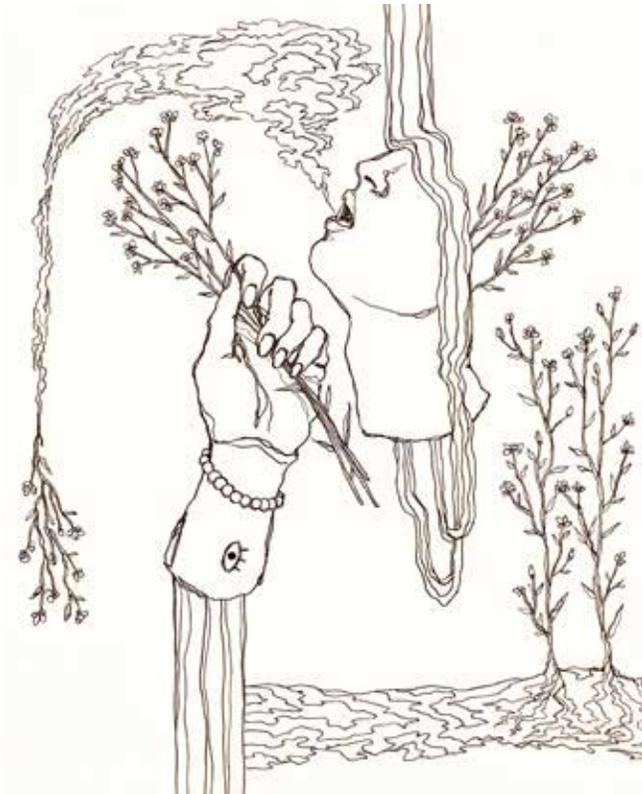
Bottom //
This is all normal
 Silkscreen with Embroidery String, 2019
 by Kate Luce // student



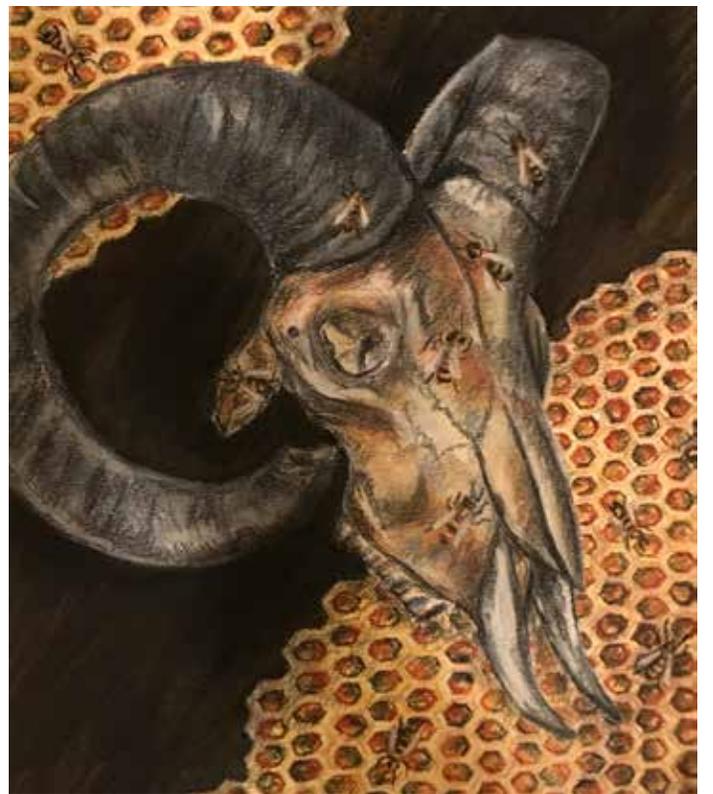
Top Left //
Inevitable Isolation
 Linocut Print, 9"x12"
 by Xitlali Diaz // student



Top Right //
Façade
 Oil on Canvas, 16"x20"
 by Julia Kanestrom // student



Bottom Left //
Witch's Crust
 Ink on Paper, 11"x14"
 by Charlie Myers // student



Bottom Right //
Ram Skull and the Bees
 Chalk Pastel, 14"x17", 2019
 by Em Marsh // student

alumni, student, faculty

NEWS

ALUMNI

REBECCA "BECKY" ARNEY, a theatre student in the 1990s and 2000s at IU South Bend, died on Jan. 9. Condolences to those who studied with her and knew her. She was a graduate of John Adams High School.

JOSH BOGER, BFA '19 Printmaking, was accepted into the Pratt Institute's graduate program for Print Media. Boger will begin in the fall of 2019. He also designed this year's cover of *Analecta*, IU South Bend's award-winning literary journal.

MARLON BURNLEY, BFA '15 Theatre (performance), and wife Camille Burnley, BFA '15 New Media (music), welcomed their son, August, into their lives as first-time parents.

JESSICA CARTER, MM '19 in Composition, wrote an article called "The Impact of the Mozartean Cadenza from the Classical Era to the Romantic Era: A Case Study of K. 466." It was originally written for MUS P-502 Graduate Piano Review. Following the course, it was published in the *IU South Bend Graduate Research Journal*. Music faculty member, **JENNIFER MUÑIZ**, professor of music, served as her mentor and editor for this article. She also had her piece, *Expecting*, selected for performance at the November 2018 GRIT Collaborative Fall Festival with Oh My Ears! in Phoenix, Ariz.

JESSICA CARTER, MM '19 Composition, and **KATIE LEE**, MM

'19 Composition, participated in The Summer Composition Intensive at Saint Mary's College during the summer of 2018.

KATIE ANNE FEEHAN, BFA '14 Communication Studies, has accepted a position with IU South Bend as the assistant director of alumni relations.

IAN LA FOUNTAIN, BFA '19 Design and Technical Production in Lighting Design, will be attending University of Nevada Las Vegas for a MFA in Lighting Design.

DAYANDRA LEÃO, BFA '19 Theatre Performance, attended a five-week film and television intensive at the Stella Adler Art of Acting Studio in Los Angeles this summer, followed by an eight-month paid acting contract with the Merry-Go-Round Playhouse in Auburn, N.Y.

MARIA REVAK, MA '19 Communication Studies, successfully defended her MA project. She is the first MA student to finish all program requirements.

VICTORIA SCHEMENAUER, soprano BM Vocal Performance, performed the role of Gretel in South Bend Lyric Opera's production of *Hansel and Gretel* at LangLab South Bend. Schemenauer performed two of the four shows.

KYLE TECHENTIN, BFA '13 Theatre, was on tour with *Finding Neverland: The Musical*.

JULIA (ZEHNER) WALSH, BFA '17 Graphic Design, accepted a position with 1st Source Bank as digital marketing specialist for their electronic banking and digital branch on Sept. 8. Walsh previously had an internship with the company.

WAYNE WEEKES, BFA '17 Painting and Drawing, will be attending Syracuse University in Syracuse, N.Y. for an MFA in Printmaking and Drawing.

FACULTY & STAFF

EMANUEL CARAMAN, visiting assistant professor of music, was the artistic director for South Bend Lyric Opera production of *Hansel and Gretel*. **MARIAH BOUCHER**, staff accompanist, was the music director for the production, which opened on Nov. 30. The South Bend Lyric Opera performed *Hansel and Gretel* in English as a fully staged opera production at LangLab South Bend. Caraman also traveled to Miami and performed with the Miami Lyric Opera in the role of Edgardo in *Lucia di Lammermoor* by Gaetano Donizetti. The production was presented in February at the South Miami-Dade Cultural Arts Center.

JACQUELINE CHOI, lecturer in music, performed Tchaikovsky's *Rococo Variations* with the IU South Bend Philharmonic in November.

DEMARÉE DUFOUR-NONEMAN, production coordinator, received a Chancellor's Service Award from

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

interim chancellor, Jann Joseph, at the Welcome Back Breakfast in the University Grille on Jan. 4.

TANYA GABRIELIAN, Martin Endowed Chair of Piano and professor of practice, held her faculty debut concert in September. This concert focused on the connections between mental health and music with guest organizations in the field giving opening remarks and raising awareness for their programs. She has been busy on the performance circuit. In the United States, she had performances at the Missouri Festival of Arts, Shenandoah Conservatory, and with the Omaha Symphony.

KRISTY GANOE, adjunct lecturer in communication studies, presented as part of the Non-Tenure Track Lecture Series in October. Ganoë's talk focused on women martial artists.

SEAN HOTTOIS, associate professor of new media, will take a research sabbatical in the spring semester of 2020.

DEBRA INGLEFIELD, adjunct lecturer in music, performed as a soloist with the Elkhart Municipal Band in July 2018 at the Arthur J. Singleton Bandshell in Elkhart.

NEIL KING, media and community outreach manager, performed in an Americana rock band at LangLab in South Bend on May 31. It was the debut performance of the band he plays guitar and performs vocals in, small.explosive.devices. The band

played with Mars Hill and regional favorite The Rutabaga.

RENEE KOSOR, adjunct faculty in the communication studies, launched The Command Post podcast on YouTube, iTunes, Google Play, and Spotify. The Command Post provides a user-friendly medium for advancing communication between first responders and the professors who dedicate their skills to the public service profession. Academic researchers share their work and first responders provide feedback and discuss their perspectives on ways to practically apply study results to the administration of their jobs. If you're a researcher or a first responder and would like information about being a guest on the show, email renee@thecommandpost.org.

YOUNG SUK LEE, assistant professor of new media, will be on leave for the 2019–20 school year for personal reasons. We wish her well during her leave.

ANDREA MELUCH, assistant professor of communication studies, published two articles this past spring and summer. *Qualitative Research in Medicine & Healthcare* published "'Above and Beyond': An exploratory study of breast cancer patient accounts of healthcare provider information-giving practices and informational support," and *Southern Communication Journal* published "Spiritual support experienced at a cancer wellness center." She also

received the Faculty Research Grant for the summer of 2019.

SUSAN MOORE, professor of fine arts, returned to campus from a month-long residency at the International Studio and Curatorial Program in Brooklyn, N.Y. During this residency, Moore was able to dedicate most of her time to working in the studio, while immersed in the art community. Moore used her creative time to develop a new series of work. While this is a developing portfolio, some of these images were on display in the faculty exhibition which open in the gallery on Sept. 20. Moore also had work in a show in Lexington, Ky. Mr. Slota has curated an exhibit based on the science, experimentation, and design qualities of the photographic medium in keeping with this year's conference theme: Photography mediates the world. Artists continue to challenge and expand the possibilities of what can be expressed through this medium. The exhibition is at the Bolivar Art Gallery at the School of Art & Visual Studies at University of Kentucky. Her photograph entitled "Fictional space #2" was featured in Art4's Masquerade's Silent Auction in April.

JENNIFER MUÑIZ, professor of music, released a solo piano CD on the Centaur label entitled *An American Romantic: Piano Music of Arne Oldberg (1874–1962)*. The CD has works that are now being released for the first time commercially, and are based on research that she conducted in Chicago and at the Library of

NEWS

alumni, student, faculty

Congress in Washington, D.C. She was also featured in the album *Jorge Muñiz: Cantos del Emigrante and More Spanish Songs for Tenor and Piano*.“ She was also very active with Ensemble CONCEPT/21 in the 2018–19 academic year, with performances in Chicago, including at the Chicago Latino Music Festival; and a world premiere by French composer Michel Petrossian, performed at the University of Notre Dame and at IU South Bend. As a sought-after clinician, Muñiz was invited to give masterclasses and performances at Otterbein University in Ohio; the University of Southern Mississippi; and the *XII Festival Contemporanea Puertorriqueña* in San Juan, Puerto Rico. She was recently awarded tenure and promotion to Associate Professor of Music.

JORGE MUÑIZ, professor of music, attended the premiere of his new three-act opera *Fuenteovejuna* in Spain at Opera de Oviedo in

September 2018. He had his opera, *Fuenteovejuna*, shown through a live video feed on Oct. 21.

DORA NATELLA, associate professor of fine arts, had a sculpture in “Similitude,” a juried exhibition including a set of 29 works by 24 artists from across the U.S. Manifest received 609 entries from 209 artists. The sculpture show was in January and February in the Manifest Gallery, Cincinnati, Ohio. Natella is also currently working on the ideation and production of a bronze monumental sculpture titled: “The Spirit of Indiana” for the Miller Plaza on the IU Bloomington Campus. Her bronze sculpture titled, *L’Uovo*, has been juried into the The XIIth Florence Biennale, which will take place in Florence, Italy, at the Fortezza da Basso. The theme of the forthcoming edition: “Ars et Ingenium. Towards Leonardo da Vinci’s Legacy of Similitude and Invention.” The opening ceremony will be in October

2019. This summer, Natella taught a workshop at Brookgreen Gardens, South Carolina, entitled: Modeling the Head, Hands &, and Feet, in the studio of the Carroll a Campbell Center for American Sculpture.

MICHAEL LASATER, department chair of INMS and professor of mass communications, wrote a poem “Signs and Wonders” that was published in the 2018 August issue of *Heartland! Poetry of Love, Resistance, and Solidarity*. *Heartland!* is edited by Caryn Mirriam-Goldberg, Kansas Poet Laureate, 2009-2013. Lasater also had another poem published in *Heartland!*, “Homeless tent city vanishes fast, but many who lived there don’t go to the new center.”

COLIN RAYBIN, adjunct lecturer in theatre and dance, performed in Ensemble Concept 21: *Musica Speculativa* in October 2018 in the Campus Auditorium.



Human: Charlie



Human: Eric



Human: Frankie

TAMEA RECTOR, coordinator of student services, received a Chancellor's Service Award from interim chancellor Jann Joseph at the Welcome Back Breakfast in the University Grille in January.

BRENDAN SHEA, lecturer in music, violin had a busy October, with the inaugural Autism Friendly Concert Series and a recital in Washington D.C.

WILLIAM "BILL" TOURTILLOTTE, lecturer in fine arts, was awarded the Carlotta Banta Artistic Achievement Award by the South Bend Museum of Art in October.

KAY WESTHUES, adjunct lecturer in fine arts, had her work featured in Laundry Days at the Colfax Cultural Center in South Bend in November and December. Also, during the month of October, Westhues participated in two events sponsored by the Calumet Artist Residency in Gary, Ind.: a mini artist-in-residence and the Mobile

Speakers Platform for Citizens and Non-Citizens. Westhues participated in Athena Unbound, an event for International Women's Day, at the South Bend Civic Theater. Her work there was exhibited in the spring. This exhibition brought together 20 women artists from around the country whose works span the gamut of photograph, painting, fiber arts, drawing, collage, mixed media, time-based, and performance art. The exhibit was titled "Women, Home, and the Revolution of Memory."

STUDENT

JESSICA AKEY, BFA Graphic Design, was in charge of designing the cover of Women's and Gender Studies Department's annual publication of *New Views on Gender*.

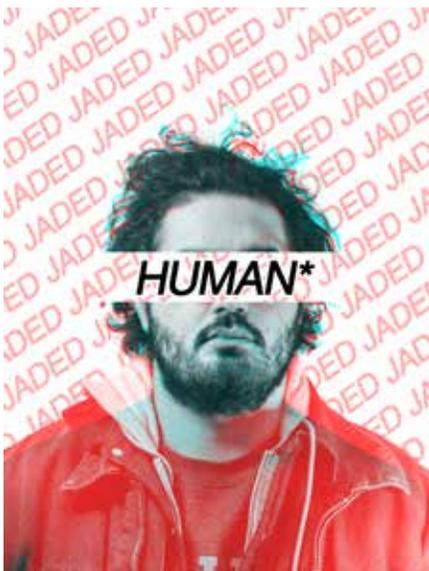
JUAN CARLOS ALARCON, Music Education BME, and **SALVADOR PEREZ-LOPEZ**, BM '18 Orchestral

Instrument, went to the Grammys as part of a DACA project: *American Dreamers: Voices of Hope, Music of Freedom*. Their group won three Grammy Awards for their work.

ZOLA HOWE, BM Voice Performance, and **SOPHIA GARDNER ORBOVICH**, BM Voice Performance, both advanced in the Classical Singer competition in their respective divisions in late March at Notre Dame. They are invited to the next round in Chicago in May.

MOLLY HODGE, BFA Theatre Performance, attended the prestigious Stella Adler Conservatory Summer Training Program in New York City in the summer of 2019. The internship lasted for 10 weeks.

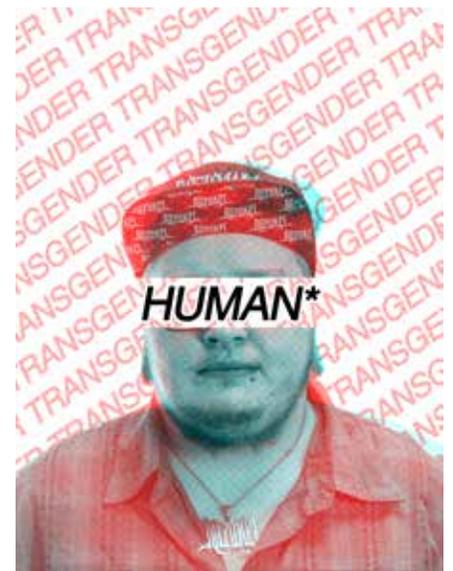
TAYLOR JUMP, BFA Musical Theatre, received a June internship with Alliance Theatre in Atlanta, Ga. She taught theater classes to children and performed there.



Human: Gabe



Human: Wayne



Human: Zhane

Anaglyph Screen Prints, 9" x 12", 2019
by Josh Boger // alumni

NEWS

alumni, student, faculty

KATE LUCE, BFA Printmaking and Painting and Drawing, hosted her first solo exhibition, *The Mind of a Jungle Demon*, at Quality Beet in Michigan City, Ind., in October.

ALEC RADECKI, MM Composition, Katie Lee, MM Composition, Michael McMillion, BA viola, and Colleen Mahoney, PD Violin, participated in the Mostly Modern Festival in Saratoga, New York in June 2018.

KOLT SIZER, BFA Painting and Drawing, participated in a Paul ArtSpace Residency Program in June/ July in St. Paul, Mo. Sizer was also names as president of the Fine Arts Club.

JACK SAUNDERS, BFA Musical Theatre, has a summer 2019 internship as a singer/dancer with Holiday World in Santa Claus, Ind.

TAYLOR WALDRON, BA in Mass Communications, accepted the position of special events and communications assistant at the Ronald McDonald House Charities of Michiana.



Tonguetied
2019
by Jacquelyn Stutsman // student



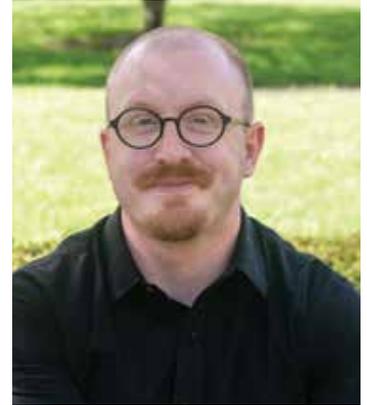
Melantha Heroine of the Peloponnesian
Digital Art, Print, 11"x17"
by Nayib Lozano Suarez // student

school NEWS



THE EUCLID QUARTET had recitals at Goshen College and Michigan State University. In November, the quartet performed the works of Hayden and Brahms at IU South Bend with guest artist Alicia Marie Valoti.

NEIL KING, BA '15 Mass Communications and media and community outreach director, has accepted a position as Social Media Coordinator with Eyedart Creative Studio in Goshen, Ind. There, he is excited to continue to work in the arts.



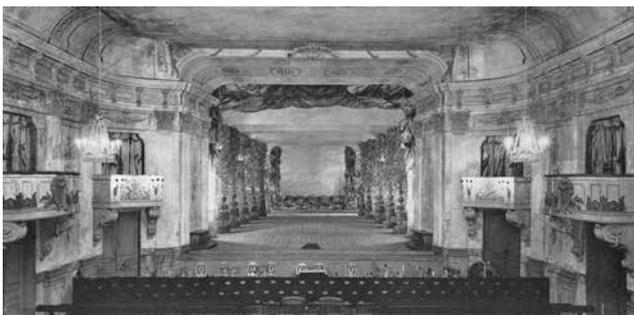
THE IU SOUTH BEND JAZZ ENSEMBLE performed in a Big Band Café in the Upstage Theater during a laid-back night of food, drink, and dancing with classic big band and swing tunes.



TANYA GABRIELIAN, Martin Endowed Chair of Piano and professor of practice, has left IU South Bend for a position at Boston University. Ketevean Badridze, senior lecturer in piano, as Interim Martin Endowed Professor of Piano for the 2019-2020 academic year.

TIM HANSON, associate professor of theatre and department chair, is taking a sabbatical in the fall semester of 2019 to travel to Stockholm, Sweden to work on design and restoration of the Drottningholm Palace Theatre. The Drottningholm Palace is home to the Swedish royal family.

The theatre was built in the 18th century and is still used today with its original stage machinery.



DORA NATELLA, professor of fine arts, was featured with five other female sculptors to celebrate work of women in the arts in a graphic by the National Sculpture Society.





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