Dear College of Arts and Architecture Alumni and Friends,

If someone told you Penn State researchers got a National Science Foundation grant, would you stop to wonder if College of Arts and Architecture faculty were involved? Probably not…

And that’s exactly what makes the University’s recent NSF grant unique—for the first time, theatre artists are part of a Penn State NSF grant. Landscape Architecture faculty members are also involved in the project, which is aimed at fostering healthy dialogue around the issue of Marcellus Shale. Our work on this grant will be a highly visible component of the project and we look forward to setting a precedent for how scientists and performing artists can collaborate in ways that benefit their disciplines and a larger audience.

A lot has happened at Penn State in the past year. In our college, faculty and students continue the creative work that brings much positive recognition to our institution.

In addition to our cover story on the NSF grant, this issue includes a feature on the Judy Chicago Art Education Collection, given to Penn State thanks in large part to the efforts of Art Education faculty member Karen Keifer-Boyd. One of the most important private collections of archival materials on feminist art education, it is already being used by those in our college and beyond. A slate of activities related to the collection is planned for 2014, the thirty-fifth anniversary of Chicago’s noted work *The Dinner Party*.

Our long list of recent faculty honors includes Fulbright awards, research fellowships, publication awards, and recognition for many outreach projects. During this past spring semester, every Landscape Architecture depth studio worked with external agencies or other University departments, allowing students to partner with professionals in global projects and multidisciplinary research. Our students and faculty continue to pursue international initiatives, with projects from Tanzania to London to Japan.

We have two new administrators who bring a wealth of national and international experience: Mehrdad Hadighi, head of the Department of Architecture, and Ron Henderson, head of the Department of Landscape Architecture. Both are true leaders in their field who bring innovation and enthusiasm to their positions.

As the University’s *For the Future* campaign moves into its final stages, we continue to celebrate our goal-smashing success in raising funds—close to $94,000,000 to date for programs, enrichment, and scholarships in the college. We will continue to focus on increasing our endowments for scholarships and faculty development to support those who represent “the future” of Penn State. An increase in funding will not only help us attract the most talented students, but will also help us support faculty who are working on significant exhibitions, books, and competitions funded in part by major foundations and agencies.

We have a major celebration in the works for next year, when the College of Arts and Architecture will celebrate its fiftieth anniversary. Please mark your calendars for April 5–6, 2013, when we will host a weekend of festivities with alumni, faculty, staff, and students.

Thank you, as always, for your support. Please keep in touch!

Sincerely,

Barbara O. Korner, Ph.D.
Dean, Penn State College of Arts and Architecture
aadean@psu.edu

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Cover Story
Theatre Artists and Scientists Collaborate in Marcellus Shale Education

Features
Significant Feminist Art Education Collection Finds Home at Penn State
Creative Campus Project Benefits from Different Kind of Lab
Where in the World…is a School of Music Ensemble?
Opera Atelier’s *The Magic flute* Part of CPA Classical Music Project
Palmer Museum of Art: Celebrating Forty Years
“Behind the Walls”: A Palmer Museum Intern’s Experience

News Briefs
New Stuckeman School Administrators
Undergraduate Architecture, Landscape Architecture Program Rankings
Kudos! Faculty/Staff Honors
e-Learning Institute: Additional Courses, Another Award

Alumni News
Alumnus Finds “Victory” in Musical Career: Q&A with Jimmy Leyden
2012 Arts and Architecture Alumni Award Recipients
Two Win Alumni Association Honors
mention “Marcellus Shale” to residents of Pennsylvania, and you’ll get a host of responses, from complaints to questions to general confusion about how natural gas drilling will affect them, now and in the future.

Experts in the geosciences, engineering, hydrology, energy use, environmental issues, and related areas are involved in research and outreach projects addressing the subject, which has become one of the most polarizing issues in the Commonwealth today.

Natural gas drilling from Marcellus Shale geological formations is complicated—in terms of environmental science and social science. So how do you educate and foster healthy dialogue among the landowners, community members, local decision makers, and other stakeholders on the topic?

Enter Theatre faculty from the College of Arts and Architecture: Bill Doan, Susan Russell, and Barbara Korner are leading the “Marcellus Community-Based Performance Program” as part of a $2.5 million National Science Foundation (NSF) education program grant awarded to an interdisciplinary group of Penn State researchers, marking the first time theatre artists have been part of a Penn State NSF grant.

“As dean of the College of Arts and Architecture and a Theatre faculty member, I am thrilled that we are involved in this project, which will help people across Pennsylvania and beyond better understand the complicated issue of Marcellus Shale,” said Korner. “Using theatre to get at the heart of the issue is one way to bridge the gap between science and the impact of natural gas drilling on the average citizen.”

(continued on page 4)
The Theatre faculty team has written ten-minute plays on the theme of “Living with Risk and Uncertainty,” using social data gathered through conversations with local residents most impacted by shale gas development. Beginning this summer, the plays will be performed across the state by Penn State M.F.A. actors. Scientists from the project team will work with the actors to facilitate discussions and ensure understanding of the issues. “We are part of a larger conversation that includes access to science via the experts,” noted Russell, an assistant professor.

The overall grant project, “Marcellus Matters: Engaging Adults in Science and Energy,” aims to enhance the public’s understanding of science, engineering, and energy through community-based activities that foster constructive dialogue, engage locals in science and research, and help residents become “Marcellus Community Scientists” who can transfer knowledge to their respective communities. Michael Arthur, professor of geosciences and co-director of the Marcellus Center for Outreach and Research (MCOR), is the principal investigator.

The grant team also includes researchers from the colleges of Agricultural Sciences, Engineering, and Earth and Mineral Sciences. The three-year project kicked off in fall 2011. Landscape Architecture faculty Brian Orland and Tim Murtha are in charge of planning workshops that engage community members via geographic information systems (GIS)-based modeling and visualization tools that help users see how potential changes in rural landscapes would affect real-world existing conditions (see sidebar on page 5).

Doan’s background in community-based theatre and personal interest in the social and cultural issues surrounding Marcellus Shale led him to contact Mike Arthur in fall 2010 to see if he was interested in adding a theatre component to his project. According to Doan, associate dean for administration, research, and graduate studies and professor of theatre, community-based performance is a “unique and effective way” to enhance individuals’ understanding of an issue. “It engages community members to enter the discussion through the exchange of ideas and constructive debate.”

The exchange of ideas will have an ongoing influence on the plays’ content, which will evolve based on audience response. During the information-gathering stage, conversations addressed perceptions of “acceptable” and “unacceptable” risks, uncertainty regarding scientific data and interpretation, and specific risks associated with natural gas drilling, such as well blowouts, groundwater pollution, and hazardous waste. According to Russell, one of the most exciting aspects of the project is how the plays will change. “If someone says, ‘no, I don’t really feel that way,’ we’ll change it,” she explained. “We are getting at the people inside the data. We want to give a voice to the people who do not normally have a voice.”

Russell and colleagues listened to some of those “voices” during fall 2011 visits to drilling and fracking sites in Tioga and Bradford counties, where they met with farmers, landowners, economic development officials, and local residents. “We know we will find different experiences in different counties, and some people may be suspect of what Penn State researchers are doing in their town,” explained Doan. “But if you’re clear up front about what you’re doing and you present a piece of theatre that is well written and well rehearsed, people are more responsive.”

Russell agreed, noting “we know we can’t go into a community and tell them what it’s like to be them.” When the grant ends, the community-based theatre work will continue. Doan said the team plans to develop a large-scale piece of theatre covering many of the issues addressed in the short plays. “Our ultimate goal is to create a piece that will be available to professional theatre companies across the country.”

The collaboration between scientists and artists won’t end with the grant, either. “This is a great opportunity to show people what can happen when you communicate the complex dynamics of landscape change—relying on scientific inquiry—to people whose stakes in the outcome are very real and tangible.”

Will the increased sediment run-off from that parking lot impact my stream? If we lease all of our property today, how will that change the aesthetic character of the landscape for our children and grandchildren? Could we balance the lease to provide income today, while preserving the core elements of our family farm?

The pipeline company wants to cross my land through the woods opposite my property—but that view is the main reason we chose this spot to build. What can we do to maintain the beauty of the landscape yet still get the pipeline company an economically viable option? While the outcomes of these scenarios are important to landowners and community members, they don’t commonly have the tools to quantify, qualify, and visualize the opportunities and potential problems. They want to know what the places they value will look like, and what they can do—at what cost—if they don’t like what they see. That’s where the workshops come into play.

Game-like representations of important landscape ecological principles can provide valuable insights that enhance understanding, especially when placed in their appropriate spatial contexts using geographic information systems (GIS). The workshops will use interactive GIS-based modeling and visualization to help citizens comprehend the issues and the implications of their own ideas in specific spatial contexts. Those technical tools will become catalysts for discussion and debate in the participatory settings the researchers plan to create—settings where opposing views can be explored as citizens cooperatively find balance points among social, economic, and natural resource impacts and benefits.
Significant Feminist Art Education Collection Finds Home at Penn State

By Amy Milgrub Marshall

Last fall, the Judy Chicago Art Education Collection, one of the most important private collections of archival materials on feminist art education, opened to the public in the Penn State University Libraries’ Special Collections Library. The collection, also available online, includes videos, photographs, and notes on teaching projects developed by Chicago, a prolific artist, author, educator, and key figure in the feminist art movement.

Chicago is not a Penn State alumna. She never taught here. But she has had a profound impact on Art Education faculty member Karen Keifer-Boyd, who managed to convince her role model that feminist art pedagogy had a place in the virtual world.

In 2001, Keifer-Boyd, professor of art education and women’s studies, developed by Chicago, a prolific artist, author, educator, and key figure in the feminist art movement. Heifer-Boyd observed Chicago’s teaching firsthand and had numerous phone, in-person, e-mail, and Skype interviews with the noted art educator.

In 2009, when leaving the stage after a lecture at a conference in Minneapolis, Chicago spotted Keifer-Boyd and told her, essentially, that she had changed her mind. “She explained that she was interested in working with me to translate feminist art teaching to a virtual learning environment,” noted Keifer-Boyd.

It wasn’t a simple change of heart. Keifer-Boyd had spent years familiarizing Chicago with new technologies and with her own work in integrating technology into art education.

Keifer-Boyd soon began work on developing online participatory activities related to The Dinner Party Curriculum Project, intro-
duced at The Dinner Party Summer Institute, directed by Marilyn Stewart and held at Kutztown University in July 2010.

In June of that year, in the midst of her preparations, Keifer-Boyd asked if Chicago would consider gifting her teaching materials to the Penn State University Archives. Chicago liked the idea, and the official gift agreement was finalized within a year. Keifer-Boyd and Art Education graduate student Ann Holt, who worked in the University Archives, traveled to Chicago’s home in summer 2011 to inventory and package the collection for transport to Penn State.

“Chicago’s collection will give Penn State students and visiting scholars an unprecedented opportunity to work with original source materials of a key founder of the feminist art movement and a prolific artist to create a new corpus of work on the subject of feminist art pedagogy,” said Keifer-Boyd. “I want to continue her legacy, particularly her stamina in not giving up in spite of erasures, omissions, and myths.”

In collaboration with Chicago’s gift of her collection to Penn State, feminist art organization Through the Flower (TFF) has given The Dinner Party Curriculum Project to the College of Arts and Architecture’s Art Education program to be sustained in conjunction with the archival materials. Chicago’s The Dinner Party, now displayed permanently at the Brooklyn Museum, was designed as a symbolic history of women in Western civilization, using metaphor and historical research in a multi-part, multimedia installation. The Dinner Party Curriculum Project was created to guide K-12 educators in enhancing student understanding and appreciation of this significant work reflecting on women’s achievements. It was developed by Peg Speirs, Carrie Nordland, and Marilyn Stewart, under Stewart’s directorship and in collaboration with Judy Chicago and Constance Bumgarner Gre.

TFF has also funded endowments to the college and the University Libraries for additional development, support, and promotion for the Judy Chicago Art Education Collection and The Dinner Party Curriculum Project.

Born in Chicago in 1939, Judy Chicago rose to fame in the 1970s and is best known for The Dinner Party, completed in 1979. She later completed three major collaborative projects: the Birth Project, Holocaust Project, and Resolutions: A Stitch in Time. She continues making thought-provoking art in new media, including her work in glass since 2003. Chicago also continues as founding director of the nonprofit TFF, which she established in 1978.

During fall 2011, Keifer-Boyd met with faculty from the College of Arts and Architecture and other areas at Penn State, including information science and technology and women’s studies, about how to best use the Judy Chicago Art Education Collection in their curriculums. A number of events related to the collection are planned for 2014, when Chicago will celebrate the thirty-fifth anniversary of The Dinner Party and her own seventy-fifth birthday.

They include a symposium, a Judy Chicago survey exhibition at the Palmer Museum of Art, an Institute for the Arts and Humanities film series, and a HUB-Robeson Gallery exhibition highlighting the 125th anniversary of the National Association of Women Artists, among others. In addition, Penn State Public Broadcasting is exploring a Judy Chicago documentary project with a tentative premiere in spring 2014.

The Judy Chicago Art Education Collection and The Dinner Party Curriculum Project are available online at judychicago.ar ted.psu.edu.

Creative Campus Project Benefits from Different Kind of Lab

By Jennifer Pencek

Students experiment during IdeaLab.

Criticism can be hard to take, but not for the team of faculty and students involved with The Secret Life of Public Spaces project. They have spent the past academic year brainstorming, problem solving, designing—and yes, criticizing—to develop elements of this unique project, which featured dance performed in unexpected spaces, incorporating student-designed structures.

During the 2011–12 academic year, the team met most Friday evenings in the Stackman Family Building to participate in IdeaLab, a collaborative environment where constructive criticism was welcomed.

(continued on page 8)
The Secret Life of Public Spaces—funded by a Creative Campus Innovations Grant from the Association of Performing Arts Presenters—was to elevate the role of the performing arts on campus and in the community. The project team, led by Amy Dupuan Yashav, audience and program development director for the Center for the Performing Arts, included faculty and students from Architecture, Landscape Architecture, Dance, and Engineering.

Built around a collaboration with renowned Los Angeles-based Diavolo Dance Theatre, the eighteen-month project culminated in and around the University Park campus in April 2013 when it takes part in a five-day on-campus residency as part of the Center for the Performing Arts Classical Music Project. The residency will culminate in a public performance of The Magic Flute, the first time Opera Atelier’s newest version of the opera will be on tour.

According to Architecture student Veronica Patrick, IdeaLab was a “creative outlet.” “I definitely think IdeaLab had an important influence on the progression of my project [for the dance performance], and getting the viewpoints of other disciplines really opened up a whole new world of ideas and designs,” she said.

The goal of The Secret Life of Public Spaces—funded by a Creative Campus Innovations Grant from the Association of Performing Arts Presenters—was to elevate the role of the performing arts on campus and in the community. The project team, led by Amy Dupuan Yashav, audience and program development director for the Center for the Performing Arts, included faculty and students from Architecture, Landscape Architecture, Dance, and Engineering.

Built around a collaboration with renowned Los Angeles-based Diavolo Dance Theatre, the eighteen-month project culminated in and around structures created during IdeaLab.

According to Marcus Shaffer, project team member and assistant professor of architecture, the students benefited from the interdisciplinary collaboration. “The students learned firsthand how collaboration across disciplines contributed to projects that would have never come out of just one discipline. There was also a lot of process and knowledge moved from one group to another, like model-making, rendering, wiring, and programming.”

IdeaLab followed an intensive ten-day collaboration in California in summer 2011 between some of the Penn State team members and Diavolo performers.

The $251,670 grant, awarded to the Center for the Performing Arts in 2010 following a competitive selection process, was funded by the Dois Duke Charitable Foundation.

For more information on The Secret Life of Public Spaces, visit creativemc.psu.edu.

Opera Atelier’s The Magic Flute Part of Center for the Performing Arts Classical Music Project

By Jennifer Pencek

Toronto-based Opera Atelier will become a fixture on the University Park campus in April 2013 when it takes part in a five-day on-campus residency as part of the Center for the Performing Arts Classical Music Project. The residency will culminate in a public performance of The Magic Flute, the first time Opera Atelier’s newest version of the opera will be on tour.

The Andrew W. Mellon Foundation awarded the Center for the Performing Arts a $470,000 grant to support classical music presenting. The grant, the largest the center has received in its twenty-seven-year history, funds a three-year classical music program that began in the 2011–12 season.

Opera Atelier’s residency is currently in the planning stages and will likely include master classes for vocal students, Baroque dance classes, seminars, and lectures. The production of The Magic Flute—the opera was composed in 1791 by Wolfgang Amadeus Mozart to a German libretto by Emanuel Schikaneder—will be at 7:30 p.m. Thursday, April 18, 2013, at Penn State’s Eisenhower Auditorium.

“I think it’s just wonderful that Penn State is working to engage audiences through the Classical Music Project,” said Opera Atelier Co-Artistic Director Marshall Pynkoski. “Creating ways to showcase the art form is crucial, and we are delighted to be a part of the great work that’s being done.”

Despite the success of its previous productions of Don Giovanni and Die Zauberflöte, Opera Atelier is ready to present a new production of Mozart’s The Magic Flute. The opera has long been a favorite of audiences worldwide, and the production promises to be a thrilling experience for both new and returning fans.

While ballet can thank The Nutcracker for attracting thousands of new audiences to that dance form each year, Pynkoski says opera has no such equivalent. “The Magic Flute is the Nutcracker for attracting large groups of new audiences to the performing arts,” he says. “This is a classic, accessible fairy tale that adults can come away from thinking they’ve experienced something profound, and kids can come away with something simple, knowing they saw a glorious story unfold,” he said. “It’s the best opera out there to reach out to young audiences.”

Engaging youth is a major reason why Marica Tacconi, Penn State professor of musicology and faculty leader for the curriculum and academic components of the Classical Music Project, is excited to see Opera Atelier come to Penn State.

“Opera is a living art form whose themes of love, loss, hope, and sorrow resonate through the ages,” she said. “The stories of its characters touch us today as they did centuries ago. Yet it is also important to understand that individual operas—like other works of art—are part of a cultural and social context that had an effect on their creators. Opera Atelier brings passion, vitality, and impeccable artistry to its operatic performances.”

Learn more about Opera Atelier at operaatelier.com.

Where in the World...is a School of Music Ensemble?

By Amy Milgrub Marshall

New Zealand, South Africa, New York City, Boston, London... sounds like a list of most-desirable travel destinations, doesn’t it? In the School of Music, those destinations make up just part of a long list of locales where students have performed and toured, gaining valuable educational and cultural experiences with new audiences, environments, and venues.

Performing outside Penn State is a great benefit to students, said Christopher Kiver, director of the Glee Club, which traveled to New Zealand in summer 2010. Over the past six years, the club has toured during most spring breaks, visiting Chicago, Pittsburgh, Boston, Washington, D.C., and several cities in Texas, to name a few. The first “tour” dates back to 1889, when the club performed in Belfonte and Philipsburg.

“Our usual schedule each semester is to rehearse over a number of weeks and then perform once on campus. After all the time spent rehearsing, it can be a shame when the performance lasts three or four minutes, and then it’s all over,” explained Kiver, associate professor of music. “Touring allows the group to continue to polish the pieces by performing them several times over a period of a few days. ... The men have to adapt to singing in unfamiliar venues with unfamiliar audiences. We also have a challenge to keep the performance fresh.”

While students appreciate the opportunity to travel to unique or metropolitan locations, the musicians do not have to go far to gain

(continued on page 10)
the benefits from performing off-campus. The School of Music has presented a concert series at The Village at Penn State retirement community since 2008. “Going off-campus to perform is always beneficial for music students, especially when they need to speak to their audience to entertain and enlighten,” said Timothy Hurtz, associate professor of music and coordinator of the series in 2011-12.

The best undergraduate and graduate students, who are already giving recitals and concerts of their music on campus, are selected to perform. The performers range from soloists and duos with piano, to quartets, quintets, and small choral groups.

Residents of The Village, many of whom are Penn State alumni, report that they enjoy the monthly concerts. The series was started as a way to offer musical performances in a convenient location for residents, but for Dorothy O’Connor, they became the impetus for starting the series. “I have always been amazed at the high level of talent that music students at Penn State exhibit,” O’Connor said in a previous article for the School of Music’s newsletter.

Off-campus performances, whether they are close to home or halfway around the world, also benefit the University as a whole. “Presenting concerts in the community allows us to share the talents of School of Music faculty and students while performing in a wide range of environments, to a wide range of audiences. It is also exciting for our students to perform in front of knowledgeable audiences of our peers,” said Sue Haug, director of School of Music, noting recent professional meetings featured the Glee Club, Horn Ensemble, Concert Choir, Essence of Joy, and Ottoman Singers. “We also love to perform for the enthusiastic audiences we meet at the annual President’s Concerts, at other Penn State campuses, and at public school concerts—where we connect with the next generation of Penn Staters.”

Kiver agreed, noting that students who perform off-campus serve as important ambassadors for the University. “With the current situation at Penn State, it is even more important that communities beyond central Pennsylvania are given opportunities to experience, firsthand, the many positive aspects of a Penn State education,” said Kiver. “Our students are our strongest ambassadors, and I am always very proud of how the [Glee Club] men carry themselves both on and off stage.”

The Museum of Art opened to the public on Sunday, October 7, 1972, with three gallery spaces for temporary exhibitions and no permanent collection.

Barbara Palmer and her late husband, James, provided the lead gift in 1986 to initiate the campaign for a major expansion and renovation of the original museum, which in 1993 resulted in ten new galleries for the display of art, a 150-seat auditorium, and the museum’s bold and immediately recognizable façade designed by noted architect Charles Moore—among the most photographed sites on the University Park campus.

The Friends of the Palmer Museum of Art, a membership group that has provided substantial support to the museum since 2008, recently dedicated the Museum of Art entrance, making it the first major gift in the museum’s history.

The Friends of the Palmer Museum of Art, a membership group founded in 1974, continues to help the museum with fundraising and outreach efforts. The Friends have donated more than sixty-five works of art to the permanent collection over the past four decades, including, most recently, a large postmodern photograph by internationally acclaimed artist Vik Muniz.

The Palmer Museum of Art recently kicked off its fortieth anniversary season and will celebrate this impressive milestone with a host of exhibitions and special events well into the spring of 2013. Thanks to the generosity of numerous donors, the permanent collection has grown from a founding nucleus of about 100 works of art to more than 7,000 objects, and its signature building, the result of the 1993 expansion, is more than double the size of the original 1972 “Museum of Art.”

Throughout its history the Palmer has successfully fulfilled its mission as the academic art museum of Penn State and as one of Pennsylvania’s principal civic and cultural institutions. Its small but dedicated staff continues to work diligently to ensure its reputation on both a national and international level.

In recent years, scholarly exhibitions organized by the Palmer have traveled well beyond University Park. One example is Pushing the Banjo (spring 2006), a major loan exhibition featuring seventy-one works surveying banjo imagery in American art, which traveled to the Corcoran Gallery of Art in Washington, D.C., as well as the Boston Athenaeum, eliciting laudatory reviews in Antiques, Art News, the Boston Globe, and on National Public Radio.

Notable alumni collections have also been featured at the museum in the past decade, including “self-taught” art from the collection of Janet M. and Joseph D. Shinn (’49 B.A. Arts and Letters) and Nan Goldin photography from the collection of Gerry and David Pincus (’48 B.A. Arts and Letters). This past spring, the museum featured the private collection of American Scene painting owned by Barbara and Lee Maimon (’56 B.A. Arts and Letters).

The Palmer has also hosted a number of extremely ambitious shows organized by sister institutions in recent years, including A Room of Their Own: The Bloombury Artists in American Collections (summer–fall 2010), organized by the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, N.Y., in conjunction with the Nasher Museum of Art, Duke University, Durham, N.C. The exhibition surveyed the complex artistic output of the Bloombury...
group, a close-knit group of modernist artists who worked in the orbit of other intellectuals, among them novelist Virginia Woolf. In spring 2011, the Palmer premiered John Rogers: American Stories, featuring the work of sculptor John Rogers, unquestionably the most popular American artist of the nineteenth century. The exhibition was organized by the New-York Historical Society, where the show will be on view beginning in fall 2012.

The Palmer continues to benefit from the donation of important works of art to the permanent collection. In 2008, the museum received a gift of 151 photographs by Pop artist Andy Warhol, part of an unprecedented donation to institutions across the country from The Andy Warhol Foundation for the Visual Arts. The following year, 360 works on paper (primarily early- to mid-twentieth-century intaglios, lithographs, and screenprints) were transferred to the museum from the Penn State University Libraries, which has long served as a repository for a sizeable and impressive collection of prints.

Well over half of the works in the Palmer’s permanent collection were donated or purchased with funds contributed to the museum. Significant donors include Dr. William E. Harkins (’42 B.A. Arts and Letters) and his late husband, Morton, who donated a significant collection of nineteenth-century American culture and the built landscape. The Palmer Museum has a substantial collection of nineteenth- and twentieth-century prints of Pennsylvania town views. One of my assignments for the summer was to view each of these prints and to verify and/or correct the recorded documentation of the inscriptions.

As I researched each of the prints—their makers, publishers, and content—I found that as a collection, the lithographs and engravings of the towns demonstrated more than merely the apparent intent of their individual publications. At the turn of the twentieth century, these views became quite popular promotional material for growing towns and the small businesses and factories that supported a large part of their economies. In viewing these prints as a collection, though, I began to think about them more as a type that evolved through the twentieth century, revealing growing concerns of the time with which I have become more familiar in different contexts: identity, nationalism, regionalism, town planning, and the picturesque, to name a few.

It was not a profound realization by any means. Rather, working with the collection expanded my understanding of nineteenth-century American culture, complicated my expectations, and prompted me to consider visual materials that uniquely described a part of the imaginary landscape of America—experiences that are, indeed, usually offered in a museum’s galleries. But, behind the walls, learning to handle the prints, viewing them more closely than could ever be allowed in a gallery, the experience directed my own research aims, and the internship became another beneficial step in my development toward a contribution.

The Silver Trout Graduate Curatorial Internship was established by Susan W. Schwartz (’95 Ph.D. Art History) in memory of her husband, Thomas A. Schwartz, who was an avid fisherman. It is for graduate students pursuing degrees in art history or art education. Students may apply online at palermuseum.psu.edu/employment.html. The application deadline is typically in February.

Barbara Palmer continues to support the museum that bears her name in innumerable ways, and her stellar collection of nineteenth- and twentieth-century American paintings and works on paper will one day come to the museum. In honor of that promised gift and in gratitude for her unfailing support over the years, the museum is one day come to the museum. In honor of that promised gift and in gratitude for her unfailing support over the years, the museum is
Ron Henderson, a landscape architect and educator with extensive international experience, began his role as the new head of the Department of Landscape Architecture and Chair in Integrative Design in the College of Arts and Architecture on September 1.

Mehrdad Hadighi, an architect that Wallis called one of the twenty-five “most intriguing, innovative, and intrepid architects” in the world, assumed leadership of the Department of Architecture in the spring. Hadighi shares the title of Chair in Integrative Design in the College of Arts and Architecture.

Both leaders contribute strong backgrounds in academic and professional accomplishments.

Henderson came to Penn State from Tsinghua University in Beijing, China, where he served for six years on the inaugural faculty in its Department of Landscape Architecture, where he was selected for the Japan-U.S. Friendship Commission’s Creative Artists Fellowship, which allowed him to spend three months conducting research on the rise of the New York Foundation for the Arts, and the Research Foundation.

Hadighi has been an academic for the past twenty-five years, teaching at both public and private universities and serving as a visiting professor in the United States and abroad. Most recently, he served two terms as chair of the Department of Architecture at the State University of New York at Buffalo. A licensed architect, he is founding principal of the Studio for Architecture, a design practice that is engaged in research and experimentation through building projects of different scales and scopes, site-specific gallery installations, and design competitions. Studio for Architecture has received numerous international awards for its competition entries, as well as prestigious research awards from the National Endowment for the Arts, the New York Foundation for the Arts, and the Research Foundation.

Undergraduate Architecture, Landscape Architecture Programs Ranked Among Best in Country

Penn State’s undergraduate Architecture and Landscape Architecture programs have once again received top rankings in the annual DesignIntelligence survey, in which leading practitioners across the country rank the best schools for preparing students for practice in architecture, landscape architecture, interior design, and industrial design.

The Landscape Architecture program was ranked second out of forty-nine accredited programs, up from sixth in the 2010 report. The Architecture program was ranked the sixth best program in the East. Nationally, it ranked thirteenth out of fifty-three accredited programs, up from sixteenth in 2011.

The Landscape Architecture program, ranked second the most admired program in the nation by landscape architecture deans and department heads (tied with Louisiana State University), has been ranked in the top ten programs since 2005. The Architecture program has been listed in the nation’s top sixteen since 2008.

DesignIntelligence is a publication of the Design Futures Council, a global interdisciplinary network of design, product, and construction leaders. Its ranking methodology is weighted toward preparation for professional practice.

Kudos! Faculty/Staff Honors

Congratulations to the following College of Arts and Architecture faculty and staff members for their recent honors, publications, and appointments.

Micaela Amatucci Amato, professor of art and affiliate professor of women’s studies, was awarded a research fellowship by the Memorial Foundation for Jewish Culture to conduct research on the Churhas/ Xuertas of Majorca, Spain, and develop a new series of sculptures for exhibition in the United States and Spain.

Lea Abdell-Swanger, assistant director of the Center for the Performing Arts, was elected president of the United States Institute for Theatre Technology. Her term began in March 2012.

John Bowman, professor of art, and Ann Shortrom, assistant professor of art, created a nonprofit community organization, First Street Green (FIG), in order to clean up the rat-infested vacant lot next door to their apartment in New York City’s East Village. Thanks to their efforts, in fall 2011 an “Art Park” opened in the space, supported by FIG in collaboration with the New York City Department of Parks and Recreation and other community groups. The park will host a variety of arts-related cultural and educational events.

Maureen Carr, Distinguished Professor of Music, received a Citation of Special Merit from Stravinsky’s Pulcinella from the Society for Music Theory at its national meeting in Minneapolis in October 2011. This publication award recognizes Carr as editor of and contributor to Stravinsky’s Pulcinella: A Facsimile of the Sources and Sketches (A-R Editions, 2010).

Fang Chen, professor of graphic design, was awarded first place for his artwork, Myopia, at the ECOCARTOON 2011 competition. He also took third prize at EKOLAGAT ’11, the international exhibition and contest of issued posters on the theme of protecting nature and the environment.

William Doan, associate dean for administration, research, and graduate studies and professor of theatre, published his first chapbook, oranges linguis, a book of poetry about his childhood in southwest Ohio.

Aquila Kikora Franklin, assistant professor of dance, was a 2012 recipient of Penn State’s George W. Atherton Award for Excellence in Teaching.

Ron Henderson, professor and head of the Department of Landscape Architecture, was selected for the Japan-U.S. Friendship Commission’s Creative Artists Fellowship, which allowed him to spend three months conducting research in Japan in spring 2012. Henderson was the first landscape architect selected for the fellowship since its inception in 1978.

Timothy P. Johnson, associate professor of landscape architecture, was one of two recipients of Penn State’s 2011 Milton S. Eisenhower Award for Distinguished Teaching.

Karen Keeler-Boyd, professor of art education and women’s studies, received her second Fulbright Faculty Scholar grant in fall 2011 and spent a portion of spring 2012 teaching and conducting research on “Social Justice Activism through Arts-based Research” as Fulbright Visiting Professor in Gender Studies in the Zentrum für Frauen- und Geschlechterstudien Centre for Women’s and Gender Studies at Alpen-Adria-Universität Klagenfurt, Austria. She received her first Fulbright grant in 2006.

Gary Keeler, associate dean for undergraduate studies and outreach and associate professor of landscape architecture, was appointed to a two-year term as one of three educators on the nine-person Landscape Architecture Accreditation Board. His term started July 2011.

Neil Korostoff, associate professor of landscape architecture, was the recipient of a Fulbright award to Turkey for the 2011–12 academic year. Working from Istanbul Technical University, Korostoff’s research focused on developing a new geographic information system (GIS) to facilitate participatory resource management in Koprulu Kanyon National Park, one of Turkey’s oldest (1973) and most important national parks.

James Lyon, professor of music in violin, was a member of the 2011–12 Schreyer Distinguished Honors Faculty. The Schreyer Honors College created the Distinguished Honors Faculty program to increase academic interface between students enrolled as Schreyer Scholars and outstanding, world-recognized faculty often engaged in groundbreaking research.

Tim Murtha, associate professor of landscape architecture, was a 2011 Summer Fellow at Dumbarton Oaks Research Library and Collection in Washington, D.C., where he worked on a landscape-focused history of Maya archaeology that he hopes to expand to a book-length manuscript.

Brian Orland, professor of landscape architecture and director of research operations for the College of Arts and Architecture, was named a Distinguished Professor and won the Council of Educators in Landscape Architecture (CELA) Outstanding Administrator Award, both in 2012. In 2011, he was the recipient of Penn State’s Undergraduate Program Leadership Award.

The work of Lanny Sommese, Distinguished Professor of Graphic Design, is featured in a traveling exhibition, Off the Wall, On the Wall: A Poster Retrospective, through fall 2012. Sponsored by Montgomery County Community College, the exhibition’s other locations include West Chester University (spring 2012), Moore College of Art and Design (May 22–July 31, 2012), and the University of Delaware (fall 2012).
Norman Spivey, professor of music in voice, was invited to join the American Academy of Teachers of Singing. Founded in 1922, membership in this select group is by invitation only.

Christopher Staley, Distinguished Professor of Art, was named the Penn State Laureate for 2012–13. The Penn State Laureate, an honorary position established in 2008, is a full-time faculty member in the arts or humanities who is assigned half-time for one academic year to bring an enhanced level of social, cultural, artistic, and human perspective and awareness to a broad array of audiences throughout Pennsylvania.

Ken Tamminga, professor of landscape architecture, was the north-east regional winner of the 2011 Outreach Scholarship W.K. Kellogg Foundation Engagement Award by the Association of Public and Land-Grant Universities and the National Outreach Scholarship Conference. He was honored for his Pittsburgh Studio, in which upper-level students help revitalize neighborhoods in that city (the studio is a collaboration with The Penn State Center—Engaging Pittsburgh).

Darin Thornton, assistant professor of music education, was the recipient of the 2012 Outstanding Dissertation Award, given by the Adult and Community Music Education Special Research Interest Group, National Association for Music Education, for his dissertation, “Adult Music Engagement: Perspectives from Three Musically Engaged Clases.” Thornton received his doctorate in music education from Penn State in December 2010.

Assistant Professor of Theatre Matthew Torrence’s feature film The Fat, based on a real-life pact he made with his brother to give up women for a year following a messy break-up, won “Best Frat Party” and “Best of the Festival” at the South Dakota Film Festival in September 2011. Toronto was the director and shared producing and writing credits with his brother, Aaron Toronto. The movie, filmed in South Dakota, had its State College premiere in March 2012.

Lanny Sommese and Graphic, and Lanny Sommese received their honors at the association’s yearly conference, held in Phoenix in October 2011.

e-Learning Institute: Additional Courses, Another Award

The College of Arts and Architecture’s e-Learning Institute continues to increase its portfolio of online general education courses while earning honors for the development of innovative Internet-based teaching and learning tools.

The e-Learning Institute won its second Campus Technology Innovator Award in summer 2011, recognizing the development of an application called ELIMedia, an asset management system built to manage digital assets embedded within the college's online courses. In 2010, the Institute won the same award (given by Campus Technology magazine) for the Open Studio, a virtual studio for art instruction that combines open web 2.0 technologies and art studio fundamentals.

Keith Bailey, assistant dean for online and learning technology and director of e-learning in the College of Arts and Architecture, said ELIMedia is the “missing piece.” “The real success of the ELIMedia application is its ability to fill the missing piece of our instructional design philosophy, which was to manage our multimedia assets outside of our content management solution.”

In the 2011–12 academic year, ELIMedia served the video, audio, and imaging needs for thirty-two online courses plus three public websites. The application accounted for the management of more than 2,300 pieces of media, ranging from streaming audio and video to images and PDF files.

When not creating award-winning applications, the e-Learning Institute has continued to develop new online courses. The college now offers nearly forty, crossing each of its six academic units and accounting for more than 12,000 enrollments annually.

In addition, the School of Visual Arts recently graduated its first online Digital Arts Certificate (DAC) student. Established in 2010, the undergraduate DAC program, offered by the School of Visual Arts through the World Campus, is a stand-alone certificate as well as an approved option for students enrolled in the World Campus Information Science and Technology associate degree program. The goal of the DAC program is to blend art theory with the latest Internet-based technologies, as the students work to build their digital resumes.

For more information on the e-Learning Institute, visit elearning.psu.edu. For more information on the Digital Arts Certificate, visit worldcampus.psu.edu and choose “Arts” under “Degrees and Certificates.”

--Amy Milgrub Marshall

Alumnus Finds “Victory” in Musical Career: Q&A with Jimmy Leyden

James Leyden III (‘42 B.S. Music Education) has a long and musical Penn State history. His grandmother was reportedly the first female music faculty member. His grandfather was an 1890 alumnus and his father, who graduated in 1914, wrote the Penn State fight songs “Victory” and “The Nittany Lion,” which are still performed today.

Leyden—known as Jimmy—was active in the Blue Band, Glee Club, and Thespians. Unfortunately, like many of his classmates, World War II disrupted his Penn State career. Jimmy served as a flight instructor and night fighter pilot during the war and—after receiving his Penn State diploma in the mail—began his music career “on the road” with the Glenn Miller Orchestra as a member of the Moonlight Serenaders vocal group and later was a freelance singer and arranger in the New York recording and advertising (ingle) business. He started teaching in 1951 and wrote several musicals for high school students that received national recognition.

In collaboration with Ellie Mannette, who is often referred to as the “Father of the Modern Steel Drum,” Jimmy helped to standardize the tuning of these instruments and later established a steel band at Horace Greeley High School in his hometown of Chappaqua, New York. When his brother Norman became conductor of the Oregon Symphony Pops, Jimmy moved to Oregon to help with arrangements for the orchestra. Today Jimmy co-owns HillBridge Music, a steel band music company in Bridgeville, Pennsylvania, and operates a vineyard in Banks, Oregon.

Communications Office staff member Flora Marynak interviewed Leyden about his Penn State experiences and his interesting career. Following is a portion of their conversation.

Flora: Did you always plan to study music education?

Jimmy: In high school, I was in all the musical groups and had a dance band as well, but music as a profession was not then viewed as a practical career. So when I got to Penn State, I enrolled in Electrical Engineering, switched to Mechanical Engineering, and then, because I didn’t “get” physics…switched on the suggestion of Dean Warnock to Music Education.

I took music classes in Old Main; sang in the Glee Club; played baritone sax in the Blue Band and ROTC Band; played piano in Jack Bigham’s Dance Band in 1938; and started my own band, the Penn State Collegians, in 1940, playing the trombone. Hummel “Hum” Fishburn chose me to be the drum major for the Blue Band for the 1941 fall football season. I twirled the baton a little and tossed it over the goal post on occasion. But no running pell-mell in front of the fans. Jimmy: (continued on page 18)
2012 Arts and Architecture Alumni Award Recipients

Flora: Who were your mentors at Penn State?

Jimmy: Certainly Hum Fishburn for his enthusiasm and encourage- ment, and Frank Gullo for introducing me to the techniques and benefits of sight singing. I consider well spent the many hours un- der “Good News’” Sock Kennedy’s avuncular, watchful eye, guiding a high-spirited gang of Thespians, including Helen Schmelz (’43 B.S. Home Economics), who would become my wife.

Flora: What made you transition your career from the music industry to education?

Jimmy: In the late 1960s, with the arrival of the Beatles, Elvis, and rock ‘n’ roll, the New York music and advertising scene changed dramatically and the 45–50-somethings were squeezed out of their rock ‘n’ roll, the New York music and advertising scene changed dramatically and the 45–50-somethings were squeezed out of their

Greening the Rust Belt

The Rust Belt brings to mind images of huging, dilapidated factories where large-scale manufacturing once flourished. In the mind of Syracuse Univer- sity architecture professor Julia Czerniak (’84 B.S. L.Arch.), how- ever, the scene is green—in the form of vibrant urban land- scapes that pump life back into once-prosperous cities in the Northeastern United States. Czerniak is the inaugural director of UPSTATE, an interdisciplinary center for design, research, and real estate that addresses envi- ronmental and economic chal- lenges and strengthens the impact of planning and architecture in Syracuse and the surrounding communities. She also teaches design studios and seminars that

Fascinated by the potential of hybridizing design, nature, science, and art, Czerniak pursued studies in both landscape architecture and architecture (she received a master of architecture degree from Princeton in 1992). She incorporates the two disciplines into her research and practice, focusing on urban landscapes in Rust Belt cities.

A registered architect and landscape architect, she is the founder and principal of her own firm, CLEAR, and has won numerous awards. Most recently, her collaborations have won the Syracuse Connective Corridor competition; arINET Public Art competition in Toledo, Ohio; and the Pittsburgh Charm Bracelet competition, which meshed existing historic North Side cultural institutions with art and architecture features to improve the physical and visual connections to the surrounding neighborhoods.

Czerniak is editor of three books: Large Parks (Princeton Architectur- al Press, 2007) and Case: Downview Park Toronto (Prestel and Harvard Design School, 2001), which focus on contemporary design approaches to public parks and the relationship between landscape and cities, and Formerly Urban: Projecting Rust Belt Futures, to be published later this year. Other writings include essays in Landscape Architecture: The Work of Hargreaves Associates (2009); Fertilizers: Olin Eiserman (2006); Landscape Urbanism (2006); and Assemblage 34 (1998).

-Flora W. Marynak

2012 Arts and Architecture Alumni Award Recipients

Artist Considers Painting Her “Life’s Way”

For Susan Frecon (’63 B.A. Applied Art), being an artist is much more than a profession or career. “For me, painting is a field of knowledge that evolves by spending much time and effort in constant revision,” said the artist, who grew up on a farm in Pennsylvania.

According to Frecon, her Penn State education served as a foundation, providing “begin- ning insights and knowledge that informed my work.” Dur- ing her junior year, she studied abroad in France. “I was able to look at actual artwork in muse- ums throughout Europe. This was illuminating, and a huge part of my learning about painting,” she explained.

Following graduation, Frecon spent three years at the École Nationale Supérieure des Beaux-Arts in Paris. Known for her abstract oil paintings and water- colors, she has exhibited widely in the United States and interna- tionally. The David Zwirner Gallery in New York has represented her work since 2008. That same year, her paintings were the sub- ject of a major solo exhibition, Form, Color, Illumination: Susan Frecon Painting, at The Menil Collection in Houston. The exhibition later traveled to the Kunstmuseum Bern in Switzerland.

Painting interconnects with many other fields of knowledge, Fre- con said. “I was grateful to have an education in the liberal arts as well as fine arts, because it introduced me to sciences, philosophy, anthropology, literature, and many other subjects that fed into the evolution and realization of my work.”

Frecon’s paintings are in the permanent collections of prominent institutions, including The Fogg Art Museum, Harvard University; Kunstmuseum Bern, Switzerland; The Menil Collection, Houston; The Museum of Modern Art and Whitney Museum of Art, New York; and National Gallery of Art, Washington, D.C. In March 2012, she had a solo show at the David Zwirner Gallery booth at the Art Dealers Association of America’s (ADAA) The Art Show.

The artist considers painting to be her “life’s way” and advises as- piring artists to let their work speak for itself. “If it is worthy, then that is what matters,” she explained. “Someone said the respect of your peers could be the measure of success of your work. I think the experience of the viewer is the ultimate purpose and reward.”

-Amy Milgrub Marshall

Edmiston has directed more than fifty productions for theatre and opera companies across New England, and in 2011 won the Elliott Norton Award for Sustained Excellence in recognition of his artistic body of work and contribution to the cultural life of Boston. In addition to his professional directing career, he has served as direc- tor of the Office of the Arts at Brandeis since 2003, where he over- sees the visual and performing arts. He previously taught at Boston University and chaired the school’s M.F.A. directing program.

Edmiston said teaching dramatic literature keeps him in touch with “founding principles and big themes.” “At Brandeis, my role is to engage the campus community in the arts and nurture the creativity of our students. So it’s important for me to be creatively active myself.”

Some of his favorite “creative activity” has included directing pro- ductions of The History Boys (2008)—dedicated to the memory of Penn State theatre professor Lowell Manfull—and the post-modern opera Nixon in China (2004), both of which received critical ac- claim, including from the New York Times.

Edmiston served as the president of the Greater Boston Theatre Alliance for seven years, and was the 2005 recipient of the Stage- Source Award for his “vision, leadership, and inspiration” to New England’s theatre artists and producers. He made his professional directing debut while working for the Pennsylvania Stage Company and ultimately became the organization’s artistic director.

While Edmiston has received numerous honors for his directing work, he said the true measures of success are more internal. “Over the years I’ve come to understand that whether you are doing the- atre on Broadway or in a church basement, what really matters is serving a playwright you admire, collaborating with colleagues you respect, communicating honestly to your audiences, and, through art, striving to find some meaning in this imperfect world.”

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- Amy Milgrub Marshall
Nancy transferred to Penn State as a sophomore and enrolled in what is now the College of Health and Human Development. She was encouraged to become a teacher, but felt like her creative side was “not fulfilled.”

With graduate school came the opportunity to flex her creativity. She and Eric both attended the Pratt Institute, which was coming on the scene as the place to study design. Nancy earned a master’s degree in interior design, while Eric earned a degree in urban design. Nancy’s professors, many of whom were architects, recognized her abilities and encouraged her to pursue architectural projects.

She and Eric graduated from Pratt in 1970 and after a few years of working long hours at separate architecture firms, they decided to start their own. Founded on the belief that architects have a social responsibility to design healthy and sustainable living and learning environments for all, the firm has designed projects ranging from an apartment building for low-income seniors caring for their grandchildren to Nobel Halls, a 600-bed student residence at the State University of New York at Stony Brook. Named for two Nobel Prize winners who taught there, Nobel Halls received a design award from the Long Island chapter of the American Institute of Architects. According to Eric, their focus is on design and function—not creating a showy building. “Give us a bathroom to redesign and we’ll try to make it better,” he said.

To Eric, succeeding as an architect means coming to terms with what you really want to do. “It’s not easy to be honest with yourself—to say ‘I’m not going to be Frank Lloyd Wright, and that’s okay.’”

Nancy agreed, noting you need to be open to new opportunities in order to define your passion. “You have to get out in the field and start working, because that helps you define what you want to do.”

The Goshow's have helped aspiring architects define their goals through their firm’s participation in the StudentKichen School's career day. In addition, both are involved in a number of professional and civic organizations. Eric is currently vice president/president-elect of AIANY’s New York chapter. Nancy is also involved in the chapter, serving as a mentor to female architects. She is also a member of WIPP—Women Impacting Public Policy—where she advocates for women-owned businesses.

The Goshow’s have encountered plenty of young architects graduate, but agree Penn State students stand out. According to Nancy, “they are definitely some of the best in the country.”

“Don’t simply rely on the previous generation’s hard work. In early music especially, there is still a goldmine of extraordinary music out there just waiting to be discovered.”

“Flora W. Marynak

Missouri Professor Shares Passion for Post-War Art

When embarking on a career in art history, the possible focus areas are endless. Catherine Jolivette (’03 Ph.D. Art History), a native of Great Britain, chose to return to her roots. Today she focuses her research and teaching on British art after 1945 as an associate professor of art and design at Missouri State University.

“I was drawn to British art because I was exploring my own immediate history and culture and gaining insight into the time before I was born, but in living memory of my parents and grandparents,” said Jolivette. “It was also an opportunity to learn more about those works of art that had surrounded me since childhood, and about those artists who had been my teachers and heroes as an art student in Scotland.”

Jolivette studied art history and sculpture as an undergraduate student, but wanted to delve further into the influence of visual culture as a doctoral student. “I wanted to explore in words the ways that the visual shapes our lives and our histories.”

Jolivette said she gained confidence at Penn State, as well as mentors who exemplified what it meant to be a scholar at the highest international level. “What I learned most as a graduate student at Penn State came from my peers and professors, as they treated

(continued on page 22)
everyone with professionalism and compassion,” she said. “I learned a lot by just watching and it showed me the kind of teacher and scholar that I wanted to be.”

Jolivette’s current research project, “Art and the Atom: British Art in the Nuclear Age,” is supported by a research grant from the Paul Mellon Centre for British Art. Her latest book, Landscape, Art, and Identity in 1950s Britain, was published in 2009.

A recipient of several teaching awards, Jolivette has been praised for her enthusiasm and commitment. “If you can take a class with Professor Jolivette, she will make you want to be a better person and most likely will make you fall in love with art,” said one student in an award nomination.

According to Jolivette, art history students entering the workforce need to be confident and willing to throw their hat into the ring. “There are moments in life when we just need to remember the change made sense. “No one will find your path for you,” he said. “With every new position, I learned something new—whether it was in design, business or the shoe. We took the opportunity to bring the company back to its roots of basketball and music.”

Now living in Southern California, Scott is learning the ropes in his new position with Project 7, while continuing his career as a professional artist. He has exhibited his work for the past twelve years and most likely will make you fall in love with art,” said one student in an award nomination.

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On the Scene: Annual Endowment and Awards Luncheon

Alumni and friends of the College of Arts and Architecture took center stage at our annual endowment and awards luncheon in late March. Each spring, we show our appreciation to donors and honor that year’s Alumni Award winners at this special event, which also includes displays of student work and a performance by a college ensemble. This year featured the University Dance Company.

Above: Dean Barbara Korner and Elizabeth Hanley, professor emerita of kinesiology and founder and former director of the Penn State International Dance Ensemble. Hanley guided the establishment of the Penn State International Dance Ensemble Endowment for the Center for the Performing Arts.

Right: Thomas Ayres and Susan Watts Ayres with Art Education student Hoo In Min, a recipient of the James Thompson Watts Trustee Matching Scholarship.

Below: Professor of Landscape Architecture Eliza Pennypacker and Landscape Architecture student James Sink, recipient of the H.S. Pennypacker Scholarship. Professor Pennypacker established the scholarship in memory of her father, a 1938 Penn State Landscape Architecture graduate.

So what’s happening?

Please submit address changes and updates on your life and career via the online form at artsandarchitecture.psu.edu/alumni/update, or send an e-mail to jeh7@psu.edu.
College to Celebrate Fiftieth Anniversary in 2013

Nearly fifty years ago, education in the arts and design at Penn State took a huge leap forward with the establishment of the College of Arts and Architecture. We hope you will join us for a weekend of festivities on April 5–6, 2013, when we will celebrate our fiftieth anniversary with alumni, donors, faculty, staff, and students. More details coming soon.

Do you have a story related to the college’s history that you would like to share with us? We would enjoy hearing from alumni from all eras. Write to us at alm157@psu.edu, or send mail to Arts and Architecture Communications Office, 107 Borland Building, University Park, PA 16802.

(Y)Our Challenge: Help More Students

The Arts and Architecture Alumni Society wants to support more students across the college, but we need your help. We currently have a scholarship endowment that provides two small scholarships per year. Our goal is to provide more generous scholarships to undergraduates spanning the college’s academic disciplines. This is an opportunity for all alumni to participate in making an impact on the life of an Arts and Architecture student. Every gift is important!

You may make a gift online at giveto.psu.edu (designation code SCCAB). For more information, contact the college’s Development office at jul19@psu.edu or 814-863-2142.

The 50th anniversary graphic was designed by Sierra Finn and Miller McCormick, 2012 graduates of the Graphic Design program.