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A fiftieth anniversary prompts reminiscing and remembering, perusing old photographs and comparing today to yesteryear. Yet an anniversary celebration is not just about “looking back.” It’s also an opportunity to look forward, to plan for another fifty years of growth, evolution, and accomplishment.

During the College of Arts and Architecture’s fiftieth anniversary year in 2013, we are honoring the past while focusing on how recent successes help us meet the goals set forth in our strategic plan, including strengthening our reputation in the arts and celebrating the arts through our commitment to outreach.

Our reputation is strengthened every day by College of Arts and Architecture faculty and students doing amazing work in their fields. And when that work is recognized on a national level, it’s even more significant. Two of our senior faculty members recently won prestigious awards: architecture professor James Wines, who won the Lifetime Achievement Award from the Smithsonian’s Cooper-Hewitt, National Design Museum, and music professor and trumpeter Langston J. Fitzgerald III, who won the Kennedy Center/Stephen Sondheim Inspirational Teacher Award. We greatly appreciate the expertise Langston and James provide to this college, as teachers, mentors, and practicing artists.

We are also meeting our strategic plan’s goals through college-wide initiatives, including the development of new online learning opportunities and involvement in the Alliance for the Arts in Research Universities (a2ru). This nationwide alliance, formed in late 2012, generates knowledge, advocacy, and resources that enable universities to integrate artists and arts practices in research and curricula, fostering highly adaptive creators and thinkers.

Penn State’s leadership in the formation of a2ru follows organically from our own college’s strategic plan. Through participation in an increasingly wide range of interdisciplinary and externally funded research projects, many of our college programs have helped us reach one of our goals set five years ago: To help others in the University and beyond understand the ways that arts and design disciplines can contribute to research that addresses global issues.

On the online learning front, we now have an offering on iTunes U and recently got involved in the massive open online course (MOOC) movement with an introductory art course offered through Coursera. Thousands and thousands of users can now access learning materials developed by the College of Arts and Architecture. Recognizing that the future of MOOCs and where they will lead us remains unknown, we’re pleased to experiment with new ways of encouraging learners of all ages to explore their creativity in an educational context.

Fifty years ago, no one could have imagined how the College of Arts and Architecture would evolve, or how much new technologies would influence arts and design education. However, while new technologies are playing an increasingly important role, our students are still learning age-old techniques that have withstood the test of time. Our design students still draw by hand. Our art students still work with the dust of the ground to mold pots and paint canvases. Our performing arts students train their bodies to master both classical and contemporary forms. That is what is so wonderful about what we do. We are anchored in high-touch traditions that allow us as human beings to be, to contemplate, to meditate, to ponder—all of which are essential to creativity, which is so necessary for solving global issues.

Ten, twenty, or fifty years from now, the same will hold true. Teaching methods and technologies may change, but the College of Arts and Architecture will continue to prepare students to take on the world with creative minds, inventive spirits, and the courage to make an impact.

Thanks, as always, for your support!

Sincerely,

Barbara O. Korner, Ph.D.
Dean, Penn State College of Arts and Architecture
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The Center for the Performing Arts at Penn State is preparing for the third year of its Classical Music Project, and center director George Trudeau says he hopes the project will continue beyond its original three-year timeframe.

“I am thinking of the 2013–14 season as the third year, not certainly the final year for the project,” Trudeau says. “The interest and momentum has built continuously among our partners and with faculty, students, community members, and the artists who have been involved. I am optimistic that we’ll find a way to keep this project going past the 2013–14 season. Stay tuned.”

The project, supported by a $470,000 grant from The Andrew W. Mellon Foundation plus an additional $371,000 from Penn State partners, provides opportunities to engage students, faculty, and the community with classical music artists and programs.

The second season, which ended in April, featured eight diverse artistic groups and a bevy of related engagement activities. The highlights were many. Toronto’s Opera Atelier performed its critically acclaimed adaptation of Mozart’s *The Magic Flute* accompanied by the Tafelmusik Baroque Orchestra. Tafelmusik also performed its sensuous multimedia production *House of Dreams*. St. Lawrence String Quartet and Brentano String Quartet each performed the second concerts in their three-season complete Beethoven string quartet cycle. Pianist Christopher O’Riley and cellist Matt Haimovitz teamed for an innovative mix of classical and popular music in a concert titled *Shuffle.Play.Listen.*

In addition, Marshall Pynkoski and Jeannette Lajeunesse Zingg, Opera Atelier co-artistic directors, spent a week in residency interacting with students and others at University Park, and also performed at Penn State Altoona.
Trudeau leads the project while Marica Tacconi, professor of musicology, provides faculty leadership for the curriculum and academic components.

The second season included the introduction of an interdisciplinary lecture series and a film series, supported by Penn State’s Institute for the Arts and Humanities, at The State Theatre in downtown State College.

“We are working to expand our reach even further,” Tacconi says. “We will continue to bring to campus renowned artists and music scholars who will engage with our students and community in meaningful ways. People can expect to hear great music, performed by wonderful musicians, and to gain a fuller understanding of the historical and cultural context in which that music existed.”

A key goal is to attract students to classical music.

“One of our primary aims has been to debunk the notion that classical music is something for the elite or that it is too esoteric or complicated to understand,” Tacconi says. “Toward that goal, we have brought some of the musicians to the students in non-conventional settings, such as student dorms and at meetings of student-run organizations. This is something we will continue to work on.”

Kristina Wilson, a second-year graduate student in art history, was in the Baroque art seminar where Pynkoski gave a talk in February.

“Having access to speakers from these groups helps to explain why productions are performed the way they are,” she says. “We learn about historical performances, but modern performances are obviously different. Having access to guest speakers who explain how their groups interpret sources, what they know about the history of their productions, what continuities there are, and what they chose to do differently helps us understand both the historical and modern context of the performance.”

Along with students, the project impacts members of the organizing team. Erica Kryst, administrative support coordinator, joined the effort in November 2012.

“There is a great team of people dedicated to making it a success, and I love all of the collaboration and really unique ideas that come out of our work together,” she says. “I think the highlight of the project, though, is getting to spend so much time with the artists once they are on campus. I escort them to all of their residency activities, and I feel really privileged to have the opportunity to see the artists in their roles as educators. Also, I think I’m pretty lucky that some days my job is to listen to a live string quartet all day.”

Learn more about the project at cmp.psu.edu.

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Helen O’Leary Reveals How Midlife Experiences Influence Her Work

Excerpted from an article by Melissa Beattie-Moss, originally published in Penn State’s Research and Discovery Newswire

Nobody gets through life without facing challenges, but an artist’s ups and downs are often made tangible by what he or she creates to express and transform the experiences. For Helen O’Leary, a professor of art born and raised in County Wexford, Ireland, life’s recent changes—including a divorce, followed by being selected to receive a 2010–11 John Simon Guggenheim Award—have inspired her to “root in the ruins and failures” of her personal and national history to visually map the relationship between language and literature and art. “My work uses my life as subject matter, at middle age and mid career, post nuclear family, my continued unpacking and packing, belonging and retraction of homes between countries,” writes O’Leary, who recently received Penn State’s 2013 Faculty Scholar Medal in the Arts and Humanities. In late 2012,

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Beattie-Moss joined O’Leary in her studio to discuss her recent work and the Guggenheim Fellowship term that took her to New York, Paris, and Berlin to investigate the texts and letters of Samuel Beckett and shape a material response to them.

**What themes and forms are you exploring in your recent work?**

I’ve been writing stories for the last few years. I’m trying to work with language—both written language and painting language—that has an informal diary feel. That’s very important to me. Lately I’m working off a dating site and craigslist to find seeds of stories. The themes I’m interested in are people who downsize, people who change their minds somehow, and also in things that are offered that won’t come through. I’m interested in that kind of uncertainty, using the Irish economy as a model, so I’m putting that all together from the very domestic to the larger armature of a country. On a larger level, I’m interested in the much-mythologized culture of loss in Ireland and I’m interested in using that in a very contemporary and offhand way through the person. God knows how I’ll put all that together, but I’m doing it. I’m trying!

**Tell me more about your childhood and its impact on your growth as an artist.**

My father died when I was very young. We got hit by a tornado first, then we got struck by lightning, then my father got a brain tumor. It was “bam, bam, bam!”—three things. And my mother was left with four girls in a culture where girls shouldn’t own land. It was expected that we would sell off the farm. But our project for the next eight years was to keep it going. We rented rooms to tourists before tourists were really a thing in Ireland. It brought the world to us, but it also made land really important to us. Land, to me, is also the canvas or the table, the tangible. Our world became very unconventional very quickly. I learned that you live by the skin of your teeth. It trained me for art school to realize that conventions might not work for you and could be broken, so when I came to making art—oh, I hate the word “art”—let’s say, making things, I would always look for another way to do it. I loved drawing on the kind of insubordination I grew up with, and using it.

**Why do you hate the word “art”?**

It’s so grandiose and above. I didn’t grow up with the idea that art was within my reach, but human expression was. Art to me was something that belonged in the “big house” [large country estates that flourished in Ireland in the nineteenth century]. … My childhood was defined by a culture where making things—food, shelter, ornament—and “making do”—were central to both the physical and emotional survival of the family. So art is my world and my life and I believe in it, but I would just call it our need to speak rather than that word.

**Do you still primarily consider yourself a painter?**

I consider myself a visual poet. If I was to find a niche, that’s where I’d say I’m sitting. I make postcards with found text on them that are like concrete poems. I make photographs of historically made books. And I make paintings that are large and kind of look like they’re becoming undone. I’m interested in things that leak, things that tear, things that come apart. I’m taking apart my house bit by bit and making it into slivers and then reconstructing it as armature for painting.

**What is behind the emphasis on deconstruction in your recent visual art?**

While I revel in painting—its rules, its beauty, its techniques—I need to fold my work back into the agricultural language I grew up with. I’m interested in the personal, my own story, and the history of storytelling. So I take things apart, forgetting conventions, and reapply my own story to the form. In “Where Things Matter,” one of my latest works, I was interested in painting that would stand up without the usual structures of support. I am looking at my own life, the history of Sean-nós singing in Irish music, Beckett’s pared-down language, and the “currency of need” found in most houses when I was growing up.

Read the full story at http://goo.gl/fDa02.
Photography Professor Documents Suffering, Strength of Overlooked Ethnic Group

By Amy Milgrub Marshall

In the northeastern Indian state of Mizoram live approximately 100,000 Chin refugees, who fled the neighboring country of Burma to escape ethnic, political, and religious persecution under a brutal military regime. The Burmese Chin make up 10 percent of the population of Mizoram, but on paper, they don’t exist. Their living arrangements range from cramped apartments to bamboo huts, and most resort to manual labor, farm work, maid service, and other odd jobs to eke out a living.

Despite their stark financial situation and depressing living conditions, the Chin maintain a quiet dignity. And that is what Steven Rubin hoped to capture when he spent January–May 2013 in Mizoram photographing the Chin, supported by a Fulbright-Nehru grant.

“When photographing a group like this, you want to show their compelling need without turning off the viewer, while keeping the subjects’ integrity intact,” explains Rubin, an assistant professor in the School of Visual Arts. “The Chin people that I’ve met are just lovely. They have a beautiful spirit. I’m drawn to them.”

Rubin’s project, “Borderline Existence: Burmese Chin in Mizoram State,” is an interdisciplinary documentary project incorporating photography, audio, and narrative text. He says he hopes it will draw more attention to this population, one of the least-known ethnic groups in Burma.

Rubin first photographed the Burmese Chin in 2001, when the Lutheran Immigration and Refugee Service invited him to Guam to document the Chin’s living conditions there. Many had escaped to Guam with the hope of applying for political asylum in the United States. Ultimately more than 90 percent of those refugees were granted asylum.

About ten years later, Rubin was invited to join a group traveling to Mizoram, including Matthew Wilch, a U.S. human rights lawyer; Jenny Yang, director of advocacy and policy for the Refugee and Immigration program at World Relief non-profit organization; and Zo Tum Hmung, a Chin community activist from the United States. They visited in April–May 2011—just a few months after restrictions were lifted, which allowed foreigners to visit the Indian state.

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Rubin took photographs that were included in a 134-page report issued in December 2011 intended to raise awareness of this highly overlooked ethnic population. This spring, he returned to Mizoram to continue to document the plight of the Chin, focusing on social, cultural, and economic dynamics, as well as the strong religious and ancestral ties and tensions they hold with their Mizo hosts.

“The Mizos say the Chin are like their brothers and sisters, but many Chin feel that they’re not treated as equal family members and are regularly discriminated against,” Rubin notes, adding no international body has provided protection for this group. “There are far too few NGOs [nongovernmental organizations] working on the Chin’s behalf.”

Rubin recalls a comment from a Burmese Chin during his spring 2011 trip to Mizoram, which was right after the devastating tsunami in Japan. The man had been living there for twenty years, but was still in constant fear of anti-Chin activities that could lead to widespread arrests and deportation, Rubin remembers. “At a town hall community meeting with the [visiting] delegation, he said, ‘We live like the Japanese; at any moment, another tsunami can strike us.’”

Photographing refugees has been a theme throughout Rubin’s work. Before joining the Penn State faculty in January 2008, he worked for more than twenty years as a freelance photojournalist and documentary photographer, traveling to Iraq, Rwanda, Kosovo, Pakistan, Thailand, Chile, and Cuba, among other locations.

He says photographing refugees can be challenging because sometimes viewers develop “compassion fatigue,” meaning they become somewhat immune to images of suffering. “I try to show that the people are in need, but not deprive them of their dignity. I want to show that they still have strength.”

Much of the Burmese Chin’s strength comes from their strong faith, Rubin explains. The majority are Christian, much like the Mizos. Numerous churches dot the landscape of Mizoram, which is a region of rolling hills, valleys, rivers, and lakes.

Rubin stayed in the capital city of Aizwal, where he was affiliated with Mizoram University.

While the Burmese Chin have been largely ignored on an international level, Burma has gained more attention in the wake of the 2011 dissolution of the military dictatorship.

“Hopefully the timing of my trip and my own project will contribute to more attention being paid to how Burma is treating its ethnic populations,” says Rubin. “I hope I can do more for the Chin by exhibiting and publishing my work.”

For more information on the Burmese Chin, including photos Rubin took during his spring 2011 trip to Mizoram, visit chinseekingrefuge.com, a website created by Matthew Wilch and Zo Tum Hmung and designed by Penn State alumnus Michael Palmer (’11 B.A. Integrative Arts, B.S. Management).
Broad smiles, big hugs, and exclamations of “remember when” were par for the course during the College of Arts and Architecture’s 50th anniversary celebration, held April 4–7, 2013. The festivities kicked off on Thursday, April 4, with a Penn State Forum luncheon featuring Chip Kidd (’86 B.A. Graphic Design), associate art director and book jacket designer for Knopf. Other highlights of the weekend included two performances of the Leonard Bernstein MASS—with more than 300 performers from Penn State and the local community—a celebration and recognition luncheon for donors and retired faculty, and a “birthday party” where previous College of Arts and Architecture Alumni Award winners were recognized. Throughout the weekend the more than 300 guests also enjoyed campus tours, demonstrations, exhibits, panel discussions, and unit-specific receptions.

“It was so special to see old friends and bask in the glory of Arts and Architecture.”
“Seeing so many happy faces, and watching our alumni and friends enjoy one another during a wide variety of events, made the long months of planning worth it,” said Dean Barbara Korner. “A 50th anniversary is worth celebrating, and, as always, we did it in style. Thanks to all our alumni, friends, and former faculty and administrators who joined us for this special occasion.”
The Arts and Architecture Alumni Society’s charitybuzz auction, held in conjunction with the anniversary celebration, yielded approximately $26,000 for the college’s Alumni Scholarship Endowment. A portion of MASS ticket sales was also directed toward the endowment, resulting in $6,400. The alumni society’s goal is to establish a scholarship for each academic unit in the college.

Three former deans—Dick Durst (2000–06), Neil Porterfield (1994–2000), and James Moeser (1987–93)—joined the festivities. Another special guest was Penn State Distinguished Alumnus and longtime College of Arts and Architecture donor Ray S. Walker, who, at age 101, continues to be a strong supporter of our college.
"[A]ll involved should be proud of their involvement in this new staging."
—Marakay Rogers, in her Broadway World website review of Penn State’s production of MASS

And proud we are. That statement is a fitting conclusion to the College of Arts and Architecture’s experience of mounting the modern classic MASS, Leonard Bernstein’s provocative exploration of faith. More than 2,800 people attended two performances on April 5–6 in Eisenhower Auditorium during the college’s 50th anniversary celebration. The production was a collaboration of the schools of Music and Theatre and the Center for the Performing Arts and included more than 300 performers from town and gown.
College Provides Thousands of Students with Online Introduction to Art

By Amy Milgrub Marshall

Teach art online to tens of thousands of students at once? No problem, thanks to course materials developed and adapted collaboratively by the College of Arts and Architecture's e-Learning Institute and Teaching and Learning Technology (TLT) at Penn State.

Since late 2012, Penn State has launched two art-related open education resources, one through iTunes U, and another through Coursera, a massive open online course (MOOC) provider. Both experiences are free to anyone, thus exposing thousands more online learners to Penn State-developed course materials.

It all started in 2007 with Art 10: Introduction to Visual Studies, a studio art course that features an “online studio” where students “exhibit” their artwork and critique classmates’ work. “Art 10 was the first online course developed by the e-Learning Institute,” notes Keith Bailey, assistant dean for online learning and director of the institute. “The core content of Art 10 has become the foundation for exploration and experimentation with the delivery of course materials.”

Art 10 on iTunes U is Penn State's first learning experience offered through Apple's open education delivery platform. Anyone with an

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iPad can subscribe to it, for free. The subscription includes a multi-touch book developed especially for the iPad, new high-definition instructional videos (shot in house by College of Arts and Architecture videographer and multimedia developer Cody Goddard), and suggested independent artwork projects designed to engage learners and encourage them to publish their artwork for an online community.

The iTunes U Art 10 offering is a self-paced learning opportunity, allowing subscribers to participate as their schedule allows. Anna Divinsky, the originating content author, has taught Art 10 since the course’s inception and collaborated with the e-Learning Institute and TLT to redevelop it for the iTunes U platform. Although there is no faculty involvement in the iTunes U offering, Divinsky said she and the design team wanted to ensure subscribers had a similar experience with the course materials as those taking Art 10 at Penn State. Like the original course, the iTunes U offering is for individuals with no previous art experience. “I think this is for people who are interested in gaining introductory knowledge of art, art terminology, art movements and concepts, and hands-on art techniques using different art mediums to create artwork,” she explained. “It’s very introductory, but at the same time, it’s a pretty intensive learning experience.”

Since launching in December 2012, Art 10 on iTunes U has gained more than 50,000 subscribers. However, the iTunes U experience is no longer the only way for online learners to gain free, open access to an introductory art course. In February 2013, Penn State announced its first MOOC offerings with Coursera, including Introduction to Art: Concepts and Techniques. Much like the iTunes U offering, the MOOC uses the resident online version of Art 10 as the basis of its content. As of May 2013, approximately 33,000 individuals had enrolled in the course—Coursera’s first art course. The pilot offering launched on May 27, 2013, with a second offering set for fall 2013.

The purpose of MOOCs is personal enrichment, says Gary Chinn, the e-Learning Institute instructional designer who led development of Introduction to Art for Coursera. Students receive a “statement of accomplishment” upon completion of the seven-week course. While the Art 10 content was the foundation of the MOOC, the open course is not a replacement for the resident online course, which provides a “premium” educational experience that is much more rigorous, notes Chinn. Art 10 includes numerous art submissions, instructor-graded critiques, and access to individualized attention from the instructor.

Chinn worked closely with Divinsky to develop a new course model for Introduction to Art that would help retain students in the course and accommodate differing student time demands. The course has two tracks—an art history track, which includes quizzes, and a studio track, which includes both quizzes and peer-evaluated art-making assignments. Divinsky has no individual contact with students; students interact in online course forums and provide feedback on their classmates’ works.

“The art-making component is what’s intriguing about this MOOC,” says Chinn. “There’s a lot to get excited about as far as exploration.”

Since Coursera launched in April 2012, the company has registered a total of almost 2.8 million users, with approximately 1.45 million students enrolling in courses each month. Coursera also recently began offering students opportunities to receive credit and recognition for their work through organizations such as the American Council on Education (ACE), which offer the potential for students to receive transfer credit to college degree programs for select courses. Other universities offering courses through Coursera include Princeton, Brown, Columbia, and Duke.

Introduction to Art: Concepts and Techniques has been a true collaborative effort, involving representatives from across the College of Arts and Architecture. Students in the School of Theatre’s graduate acting program narrated the videos. Art Education graduate student Amy Bloom is serving as teaching assistant for the first offering and hopes to use the experience as a basis for her doctoral dissertation.

According to Bailey, some of the new content developed for the MOOC may be folded back into Art 10. In addition, he says the experience with iTunes U and Coursera has forced the e-Learning Institute to gain a better understanding of how copyright laws apply to the development and distribution of open online content. “This has not only forced us to reexamine the Art 10 curriculum, but has also challenged us to stay knowledgeable and relevant in the fast-paced, ever-changing world of educational technology.”
“I always wanted to be a rock star,” says Steve Broadnax, head of the School of Theatre’s M.F.A. Graduate Acting Program. “I sort of still do.”

Fitting statements from the man who penned Smash/Hit!, a hip-hop play premiered by the St. Louis Black Rep in April. With original music by Broadnax and Michael Bordner, the play tells the story of two friends—one an Iraq War vet struggling with post-traumatic stress disorder—trying to make it in the tumultuous world of hip hop. Steve and Michael’s personal experiences are woven throughout the play.

“I was always interested in incorporating my love for music and my love for theatre in storytelling,” says Broadnax, who was both a professional actor and songwriter earlier in his career. “I got the idea that it would be cool to do a play featuring some of the music I was working on, and Smash/Hit! was born.”

Through his collaboration with Michael, a longtime friend and Army sergeant who served in the Iraq War, Steve’s play evolved into one about music, relationships, and the struggles that today’s war veterans face. “The major theme of the play is that true relationships withstand the war of life. Regardless of what we go through—whether it’s an actual war, a war of economics, a personal war—our true relationships remain. We rely on those relationships to survive.”

Steve and Michael have one of those “true” relationships. They met at a party when Steve was a graduate student at Penn State, in the same program he now directs. “We both had a love for music and connected instantly,” he remembers. “As a matter of fact, the next morning we went into the studio and recorded a song we wrote together the night before—that was our first collaboration!”

Years after that first meeting, Broadnax shared his idea for Smash/Hit! with Bordner. They decided to collaborate, allowing Broadnax to gain insight into a war vet’s experiences on the battlefield and back at home. “Michael showed me video diaries of his tours of duty, and they just blew my mind,” says Steve. They showed things we don’t see on TV—the realities of war.”

For Bordner, a rapper and poet, the playwriting process served as a form of therapy. “He said it helped him deal with his demons,” Broadnax notes. “It was therapeutic for him to get his story out.”

The play’s story evolved over the years, thanks to input from Steve’s students and from audience members at staged readings. Broadnax’s School of Theatre colleagues Bill Doan and Jim Wise were also part of the collaboration, with Wise serving as script consultant and Doan as dramaturg. In addition, Penn State alumnus and touring deejay Aristides Nova created the soundtrack for some songs.

“You know that saying, ‘it takes a village to raise a child’?,” asks Broadnax. “Well, it took a village to raise Smash/Hit! I was just the leader.”

Broadnax’s other plays include The Hip Hop Project, which has toured nationally and was showcased at the Kennedy Center American College Theater Festival in Washington, D.C., and American Taboo, which was performed as part of bestselling author J.L. King’s national tour and lecture series to raise awareness of HIV/AIDS and homosexuality in the black community.
Wines to Receive Prestigious Lifetime Achievement Award from Smithsonian's Cooper-Hewitt, National Design Museum

By Flora Eyster-Newburgh

James Wines, professor of architecture and founder and president of SITE, will be honored this fall with the National Design Award for Lifetime Achievement from the Smithsonian’s Cooper-Hewitt, National Design Museum. He is being recognized for his design of site-specific structures that engage information about the environment, including buildings, public spaces, environmental art, landscapes, master plans, interiors, video productions, graphics, and product designs. His work has attracted international attention since 1970, influencing the design of environmentally oriented buildings, interiors, gardens, and public spaces throughout the world.

Cooper-Hewitt’s National Design Awards honor lasting achievement in American design and are bestowed in recognition of excellence, innovation, and enhancement of the quality of life. First launched at the White House in 2000 as an official project of the White House Millennium Council, the annual awards program celebrates design as a vital humanistic tool in shaping the world, and seeks to increase national awareness of the impact of design through education initiatives, including National Design Week.

Wines has been the recipient of more than twenty-five prestigious awards during his career, including the Premio di Architettura ANCE, an annual honor presented to an international architct by the Associazione Nazionale Costruttori Edili (national association of builders in Italy), and the Chrysler Award for Innovation in Design, presented by the Chrysler Corporation. With this newest award, he joins past Lifetime Achievement Award honorees such as Frank Gehry, Robert Wilson, I.M. Pei, and Massimo Vignelli.

Wines has taught at Penn State since 1999 and says his classes are really about “environmental thinking.” “In architecture there are many important messages, and dealing with the environment is the most important—not intruding on the environment so much,” he notes.

Wines also stresses the importance of “interesting” architecture, citing the design-rich city of Rome—where Penn State architecture students spend a semester—as an example. “We need to make buildings [in the United States] just as interesting. In Italy, you drive 100 feet and you have to get off the highway and stop and look. At Penn State, our job is to make the buildings as interesting as the vegetation. You need to invest in imagination. I make a strong case for the environment and what nature is asking for.”

For more information on the National Design Awards and the 2013 winners, visit www.cooperhewitt.org/national-design-awards/2013-winning.
Fitzgerald Receives “Inspirational Teacher” Award

Langston J. Fitzgerald III, professor of trumpet, was awarded a 2013 Kennedy Center/Stephen Sondheim Inspirational Teacher Award, which recognizes specific teachers by spotlighting their extraordinary impact on students’ lives. Teachers are nominated by former students, whose stories exemplify the power one teacher has to inspire others and transform lives.

Fitzgerald was nominated by recently retired Master Sergeant Andrew L. Wilson, who played for many years as solo cornet/trumpet in the U.S. Air Force Band, Washington, D.C. “Fitz, as Dr. Fitzgerald is better known, has an uncanny ability to help students attain focus, which is the key for achieving accuracy in the performing arts and what allows a performer to conquer all the technical challenges and accurately recreate the composer’s work.”

Several of Fitzgerald’s former students have won positions in major symphony orchestras, including Tage Larsen, fourth trumpet, Chicago Symphony Orchestra; Billy Hunter, principal trumpet, Metropolitan Opera Orchestra in New York City; and Thomas Hooten, formerly principal trumpet, Atlanta Symphony, and now in his first season as principal trumpet of the Los Angeles Philharmonic. In addition to preparing many of his students for performing careers, Fitzgerald has had numerous students pursue graduate degrees in music performance.

“I have been blessed with good, challenging teachers in my life,” Fitzgerald acknowledges. “From them, I draw inspiration to endlessly challenge my own students to be the best they can possibly be. I experience great gratification in teaching for the love of the trumpet, of music, of the joy of teaching.”

Art Education Faculty Honored by Professional Association

“Penn State is where art educators come from,” declared Christine Thompson, professor of art education, when asked why she left the University of Illinois for Penn State after seventeen years.

It’s also where award-winning art educators come from. Thompson and two Penn State Art Education colleagues, along with one alumnus, recently won prestigious honors at the 2013 National Art Education Association (NAEA) annual meeting.

Thompson, who has been at Penn State for the past twelve years, received the 2013 NAEA Viktor Lowenfeld Award, named for the art education pioneer and founding head of the Art Education program at Penn State. “My research and teaching, like Lowenfeld’s, are concerned with understanding children’s lives and the ways that art—particularly drawing—allows them to explore the meanings of their experiences,” Thompson says. “I hope that through my teaching, writing, lectures, and mentoring of graduate research I can continue his work as an advocate for art education as a powerful human capacity that deserves our respect and attention, and requires cultivation.”

Karen Keifer-Boyd, professor of art education and women’s studies, won the 2013 United States Society for Education through Art (USSEA) Edwin Ziegfeld Award (awarded at the NAEA meeting) in recognition of her national and international influence in art education. Thanks to her efforts, Penn State now houses the Judy Chicago Art Education Collection, one of the most important private collections of archival materials on feminist art education. Among other accomplishments, she co-convened the Gender and STEAM Research Group, which fosters and facilitates collaborative research and teaching about gender representation and under-representation in science, technology, engineering, arts, and math (STEAM) at higher education institutions around the globe.

“Ziegfeld’s work is a commitment to ideas of social justice, and that the visual arts can speak across borders: national, political, cultural, geographical, disciplinary, linguistic, and personal—a belief that I share and embed in all the work I do,” says Keifer-Boyd.

Keifer-Boyd was also inducted into NAEA’s 2013 Class of Distinguished Fellows, along with Art Education faculty member B. Stephen Carpenter II (’89 M.Ed., ’96 Ph.D. Art Education) and alumnus John White (’94 Ph.D. Art Education), professor of art education and chair of the Department of Art Education and Crafts at Kutztown University. Penn Staters represented three of the five individuals to be inducted into the 2013 class. Only current fellows may nominate someone for the honor, which recognizes service to the NAEA and the profession.
Distinguished Alumnus Rob Fenza: “I’m a regular guy”

Penn State has given him the title of “Distinguished Alumnus,” but Rob Fenza insists he’s just a regular guy, living his life the way his mentors taught him to do. That life includes giving generously to his alma mater as both a volunteer and donor, and doing his best to emulate the role models he has had in his life.

Fenza, who earned an intercollegiate bachelor of philosophy degree with concentrations in landscape architecture, real estate, and business in 1980, is executive vice president and chief operating officer at Liberty Property Trust, the real estate investment firm he joined soon after graduation. He and his wife, Marcy, have created several scholarships for landscape architecture and music students, in addition to contributing other funds across the University. Rob has served on the National Council on Penn State Philanthropy and is currently chair of the College of Arts and Architecture committee in For the Future: The Campaign for Penn State Students. His numerous other honors include Penn State Fundraising Volunteer of the Year (2012), Alumni Fellow (2004), and College of Arts and Architecture Alumni Award (2002).

Rob has now earned the highest alumni honor bestowed by the University—Distinguished Alumnus. In recognition of the occasion, we asked Rob to answer a few questions about the award, his favorite Penn State memories, and why he likes to “give back.”

How did you feel when you learned you would be named a Distinguished Alumnus?
It was an incredible feeling, because this is the type of thing you never feel you deserve. Receiving this honor is beyond my wildest expectations.

You have done so much for Penn State and are one of the College of Arts and Architecture’s most ardent supporters. Have you ever thought your contributions were something special?
I see myself as a regular guy. The things I do are just what I do. I have been very fortunate and blessed in my life, and with opportunity comes responsibility. I am following the example set for me. To get this award for what I consider just being myself—for that to be considered so significant—is very humbling.

Who were your mentors?
Cal Stuckeman—and Marcy and I miss him terribly. He was simple, humble, and giving, with a generous spirit. He set a great example for all of us to follow. I got to know him well over the past fifteen years, through my volunteer work, and he has really been very influential in my life.

My grandparents, Carmen and Louise Fenza, were also my mentors. They were hardworking and had nothing to give, but they gave anyway. If a woman became widowed, my grandfather would take over her yard work, but would never accept any payment. When you’re raised in an environment with people like that, and then are fortunate enough to work in a similar environment with wonderful people, giving becomes the norm—part of who you are.

What are some of your favorite Penn State memories?
I know this is something people say all the time, but the long nights in studio are a favorite memory. It might have been drudgery at the time, but, looking back, we developed great friendships during those late nights. I really loved the class canoe trips with [professor emeritus] Dan Jones. I also loved the road trips—usually camping trips—I took with my roommates during senior year.

How do you want people to remember you?
I want people to remember me as a good husband, good father, good friend, and someone who tried to make a difference. And I guess that makes me a great Penn Stater.

Bundy Named Alumni Fellow

Congratulations to O. Richard Bundy, director of the Blue Band, who was recently named a 2013 Penn State Alumni Fellow, the highest honor bestowed by the Alumni Association. Bundy holds a B.S. and D.Ed. in music education from Penn State. He joined the Music Education faculty in 1983 with teaching responsibilities in conducting, marching band techniques, instrumental music education, and band literature, in addition to his band program responsibilities. After serving as assistant director for thirteen years, he took the helm of the Blue Band in 1996. Bundy has led the Blue Band to become the gold standard in the Big Ten conference, with the band winning the prestigious 2005 Sudler Trophy, a national recognition administered by the John Philip Sousa Foundation. Under Bundy’s directorship, the Blue Band has grown to become the largest student organization on campus.
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 email to jeh7@psu.edu.
Approximately 240 undergraduates received their degrees during the College of Arts and Architecture’s commencement ceremony on May 4. On hand to welcome them into the Penn State Alumni Association was Arts and Architecture Alumni Society Board President Fred Bonci, who ends his two-year term in July. The incoming president is David Cavanaugh (’76 B.S. L.Arch).

In addition to participating in commencement, the president’s duties include chairing meetings of the Arts and Architecture Alumni Society’s board (three or four per year), representing the alumni society at meetings of the Penn State Alumni Association’s Alumni Council (its governing board) and serving on one of its committees, and acting as master of ceremonies for the presentation of college alumni awards at the spring awards ceremony.

Thank you to Fred for his service to the College of Arts and Architecture and its alumni society.

For more information on the alumni society, visit https://artsandarchitecture.psu.edu/alumni/join-alumni-society.