Architecture faculty working with Theatre faculty. Visual Arts faculty teaming up with Landscape Architecture faculty. Thinking outside the box and finding new ideas at the edges of the disciplines. A theme of collaboration runs through this issue of the Arts and Architecture News Magazine, from our cover story on the exciting Creative Campus project to news of our college-wide symposium on interdisciplinary work. As you will learn, faculty and staff in the College of Arts and Architecture are working together in unique and forward-thinking ways.

One of the most rewarding parts of my job as dean is seeing faculty and students make new connections, develop plans, and collaborate in ways that meet individual goals while advancing teaching and research in the college. In this issue you will read about many accolades and initiatives, including Stuckeman School faculty’s role in the largest grant in Penn State’s history, Music faculty’s work with both campus and community partners in staging Penn State Opera Theater productions, and the innovative StudioLab, which involves faculty from our college and the College of Health and Human Development.

Collaboration and outreach often go hand in hand, as evidenced by School of Theatre faculty’s work in our local schools. This issue also contains stories on Assistant Professor of Dance Kikora Franklin’s West African dance workshops in the State College school district and Assistant Professor of Theatre Susan Russell’s work with Penns Valley middle school students through her Body Language Project. Kikora and Susan have been using the performing arts to talk to teens about important issues such as civil rights and bullying.

On the administrative front, this year we welcomed two new faculty leaders to the college. After nationwide searches, we appointed Nathaniel Belcher director of the Stuckeman School and Graeme Sullivan director of the School of Visual Arts. They have had exciting first years at Penn State, and you can read more about their backgrounds in the following pages.

This issue focuses on collaborations among our faculty. But collaborations with alumni and friends are just as important. We appreciate your contributions of time and expertise and your ongoing financial support of our programs and students. Collaboration—inside the college, throughout the University, and across the ranks of our alumni and friends—is essential to making the Penn State College of Arts and Architecture a leader in arts and design education, research, and outreach. Enjoy this issue and please keep in touch!

Sincerely,

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

On the cover: Current and former dance students express themselves at The Arboretum at Penn State. From left: Sapika Park, sophomore; Megan Moore ’98 B.A. Integrative Arts and B.S. Kinesiology, Penn State project coordinator for Creative Campus Innovations grant; Megged Bailey, sophomore; and Molly Johnson, sophomore. Johnson and Bailey will be part of the student group choreographing and performing a new dance work as part of “The Secret Life of Public Spaces,” the university project being funded by the Creative Campus grant.

Photo by Fredric L. Weber

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2011 Arts and Architecture Alumni Award Recipients
Students gabbing on cell phones. Students riding bikes. Students rushing to catch the bus. All are common sights on college campuses. During the 2011–12 academic year, another sight will become a bit more common on Penn State’s University Park campus—dancing.

Dance performances in outdoor public spaces will be just one component of a Center for the Performing Arts-led project that recently was awarded a $200,000 Creative Campus Innovations Grant from the Association of Performing Arts Presenters. Titled “The Secret Life of Public Spaces,” the project is built around a collaboration with renowned Los Angeles-based Diavolo Dance Theater, a company of dancers, gymnasts, and actors who collaboratively create performances on chairs, stairways, and moving structures.

“Public space is the theatre of everyday life; on its stage we engage with the environment, culture, and citizenship,” explained Amy Dupain Vashaw, audience and program development director at the Center for the Performing Arts and Creative Campus project director. As noted in the grant’s executive summary, the project proposes that a rediscovery of people, surfaces, and objects, based on inquiry and performance, will reveal and recast the everyday dynamics of public spaces. According to Vashaw, the project should serve as a wake-up call: “We want people to become more aware of their surroundings and their playful sensibilities.”

Penn State was one of only six academic institutions nationwide to receive a 2010 Creative Campus Innovations Grant. The goal of the grant program, which is funded by the Doris Duke Charitable Foundation, is to elevate the role of the performing arts on campus and in the community. In addition to Vashaw, the University’s cross-disciplinary team includes faculty from Architecture, Landscape Architecture, Dance, and Engineering.
Amy Dupain Vashaw, director of audience and program development, Center for the Performing Arts; project director

Peter Aeschbacher, assistant professor of landscape architecture and architecture

Elisha Clark Halpin, assistant professor of dance and head of Dance program, School of Theatre

Khanjan Mehta, senior research associate, College of Engineering

Marcus Shaffer, assistant professor of architecture

Timothy Simpson, professor of mechanical and industrial engineering and director, Penn State Learning Factory

The eighteen-month project launched in January 2011 and will culminate in April 2012 with the performance of two unique dance pieces, one created by students and one created by Diavolo, which will have its world premiere at Penn State. Also included in the project is a two-semester, team-taught course, during which students will choreograph the dance piece, explore local public spaces, and design and build a structure to be used in the student dance work. Diavolo will perform its new piece at Eisenhower Auditorium on April 19, 2012, and later on national and international tours. The student-designed piece also will be performed in April 2012, starting at The Aboretum at Penn State and moving to several other University/State College locations over the course of an evening.

This summer, a small group of faculty and several students hand-picked from the course will travel to Los Angeles to learn about the city's architecture and public spaces and Diavolo's creative process. The students will later serve as ambassadors to the other class members by sharing what they learned. Diavolo artistic personnel will also make several visits to Penn State during the project period.

Vashaw first met Diavolo Artistic Director Jacques Heim when the company performed at Penn State in 2005. The two hit it off and began to brainstorm about how they could collaborate. An earlier attempt at securing a Creative Campus Innovations Grant was unsuccessful, but Vashaw said it was actually a blessing in disguise. “Our project is much more robust now,” she noted.

Peter Aeschbacher, assistant professor of landscape architecture and architecture, has been involved from the start, contributing his research on the dynamics of public spaces and his experience in fostering democratic engagement among college students. “Once we re-imagined the project as an arts-based research initiative on reinvigorating public spaces, it all came together,” he said.

According to Vashaw, the project is an example of how the arts can activate cross-disciplinary work. “Sometimes faculty are hesitant to incorporate the arts in their courses because it’s unfamiliar to them,” she said. “Faculty are understandably knee-deep in their own interests, but my goal is to show them they can always make room for the arts.”

For more information, visit creativecampus.psu.edu.
Inaugural Eleanor R. Stuckeman Chair

Ulrich Knaack, professor and chair of structural design at Delft University of Technology in Delft, the Netherlands, served as the inaugural Eleanor R. Stuckeman Chair of Design and Professor of Practice in the Stuckeman School of Architecture and Landscape Architecture in spring 2011. The position was funded by an endowment established by H. Campbell “Cal” Stuckeman in 2008 to create chairs and professorships for faculty and visiting professionals who have a strong combination of design expertise, record of interdisciplinary collaboration, and a passion for teaching.

Knaack, who also teaches at Ostwestfalen-Lippe University of Applied Sciences in Germany, is co-founder of imagine envelope, a German company that provides planning and design services for building façades. His research and professional work focuses on façades, new building materials, and glass construction.

Knaack visited the University Park campus five times during the semester, including two visits with imagine colleagues Marcel Blow and Tillman Klein. He gave four public lectures, participated in design studio reviews, and taught a course on building envelope design with Penn State Architecture faculty member Katsu Muramoto, which resulted in full-scale mock-up fabrications of building façades.

New School Directors

The College of Arts and Architecture welcomed two new faculty leaders in 2010: Nathaniel Quincy Belcher, director of the Stuckeman School of Architecture and Landscape Architecture, and Graeme Sullivan, director of the School of Visual Arts.

Belcher came to Penn State from Florida International University, where he was associate professor and former director of the School of Architecture. A licensed architect and interior designer, he is the recipient of grants from the National Endowment for the Arts, Graham Foundation, and other organizations and has received national awards from the Association of Collegiate Schools of Architecture.

On the FIU faculty since 1996, Belcher served as assistant dean of the School of Architecture from 2002 to 2006 and director from 2006 to 2008. He holds a master of architecture degree from Harvard and a bachelor of architecture degree from Virginia Tech. He previously taught at Tulane University, The Ohio State University, and Harvard. Belcher’s research and teaching specialization includes Brazilian architecture and modernism; avant-garde practices in diverse cultures; and African American architecture, urbanism, artifacts, and culture. He was one of eleven prominent artists, architects, and landscape architects whose work was included in the Dresser Trunk Project, a traveling exhibition in 2007-09. While in Florida, Belcher served as architectural adviser and board member for the Little Haiti Housing Association in Miami. He is currently on the American Institute of Architects’ Intergovernmental Programs Development Program Advisory Committee.

Sullivan most recently served as professor of art education at Teachers College, Columbia University. Former chair of the Department of Arts and Humanities at Teachers College, Sullivan has received a number of national honors, including the 2007 Lowenthal Award for his contribution to the art education profession, and the Manual Barkan Memorial Award from the National Art Education Association, in recognition of his scholarly writing.

Sullivan holds a Ph.D. and M.A. from The Ohio State University. He taught at The University of New South Wales, Australia, from 1988 until he joined the Teachers College faculty in 1999. His research involves an investigation of the thinking and making processes and practices used in visual arts. He described his ideas in his groundbreaking book Art Practice as Research: Inquiry in the Visual Arts (2005), which underwent a major update and revision in a new edition published in early 2010. Sullivan is also the author of Seeing Australia: Visions of Artists and Artworks, as well as numerous book chapters and refereed publications.

Since the early 1990s, Dr. Sullivan has been creating exhibitions called StudioWorks, made of found materials and conceived, constructed, and confined to specific sites. He uses materials picked up from the streets to create art installations in subway stations, abandoned buildings, parks, bridges, and other locations in cities around the world, including New York, Boston, Tokyo, Venice, Beijing, and Sydney. His record of professional service includes editor positions with Studies in Art Education and Australian Art Education, and as editorial board member and consultant to the International Journal of Art and Design Education (United Kingdom) and the International Journal of Education and the Arts.

e-Learning Institute Named 2010 Campus Technology Innovator

Campus Technology magazine named the College of Arts and Architecture’s e-Learning Institute a 2010 Campus Technology Innovator for its development of the Assignment Studio, a virtual studio for art instruction that has reached more than 4,300 Penn State students since 2005.

Project leader Keith Bailey, e-Learning Institute director, and his team, managers Bryan Ollendyke, lead programmer, and Bill Rose, senior instructional designer, were honored for their innovation in the Teaching and Learning category. The Assignment Studio was one of only eleven projects out of 500 entries selected for the Campus Technology Innovator award.

Development of the Assignment Studio began in 2005 in response to the Penn State School of Visual Arts’ desire to offer a traditional studio art course online without sacrificing the essential nature of studio-based art instruction. The e-Learning Institute replicated various aspects of the studio approach, including instructor demonstrations, student critiques, submission of work for instructor feedback, and private, prompt grading through the use of interactive, online rubrics.

The Assignment Studio is dynamically structured, with students creating virtual “gallery” spaces for each of their assignments. They then “exhibit” their artwork to the class by digitizing and uploading images of their work to the appropriate gallery spaces, along with artistically descriptive narratives. Students are required to view and critique one another’s work online, and are encouraged to utilize the critiques and make modifications to their work prior to final submission. Final artwork submissions are privately reviewed and graded by the instructor using assignment-specific rubrics designed to evaluate the students’ performance based on a predetermined set of criteria.

To date, the Assignment Studio has been used in six courses, accounting for ninety-seven course offerings. A new version of the Assignment Studio was integrated as the central resource for the launch of the School of Visual Arts’ online Digital Arts Certificate program.

For more information on this and other e-Learning Institute projects, visit elearning.psu.edu.

Collaborative College Symposium

College of Arts and Architecture faculty shared their collaborative and interdisciplinary work at a college-wide symposium, “Breaking Boundaries/Making Connections: Collaboration in the Arts, Humanities, and Design,” on November 12, 2010. Through panel discussions, roundtables, and presentations, the goal of the daylong event was to showcase current collaborative and interdisciplinary projects, stimulate dialogue across the disciplines, and identify collaborative possibilities for the future. Symposium attendees discussed the challenges and rewards of cross-disciplinary work and addressed the barriers to working collaboratively.

Organized by the college’s Task Force on Collaboration and Interdisciplinarity, led by Marica Tacconi, professor of musicology, the symposium included more than forty faculty members, representing each academic unit in the college. “The day was very stimulating and provided a platform to learn about the collaborative work of our colleagues across the college and beyond. I am confident that such vibrant discussion will lead to future dialogue and to new interdisciplinary initiatives.”
November 2010. More than 500 people, ranging in age from 4 to was unveiled on the wall of McLanahan’s Downtown Market in State and local community members—that dream became reality. Korner began her duties as chair in July 2011.

Downtown Mural Takes Flight with Help from College

In November 2009, two College of Arts and Architecture alumni dreamed of doing a community art project in downtown State Col-

The mural was a project of the Community Arts Collective, formed by Pilato (executive director) and Gyysik (artistic director) to en-

The title of the mural is a tribute to State College. “State College is a place where numerous inspirations begin to take shape,” said Pilato, currently a student in Penn State’s graduate Art Education program. “Some people take those inspirations and fly with them, while others stay here and build on them.”

Penn State, which is leading the Energy Innovation Hub project as part of the Greater Philadelphia Innovation Cluster (GPIC), has been involved in energy efficiency initiatives at the Navy Yard since 2005. Orland and Willis participated in the exploratory workshops that led to the formation of a project team that now includes Penn State faculty from four colleges: Engineering, Arts and Architecture, Earth and Mineral Sciences, and the Smeal College of Business. Penn State is the core of the GPIC, which encompasses another ten academic

Korner to Chair Academic Leadership Council

Dean Barbara Korner will serve as chair of Penn State’s Academic Leadership Council in 2011–12, after serving as chair-elect in 2010–

The Academic Leadership Council functions under the authority of the President and provides advice and counsel to both the President and the executive vice president and provost of the University. Council members include all deans of the academic colleges; all campus chancellors; the vice president for Commonwealth Camp-

Penn State is the core of the GPIC, which encompasses another ten academic institutions, two Department of Energy laboratories, five high-profile global industry partners, regional economic development agencies, and community colleges.

The mural was funded in part by the College of Arts and Architecture and the College of Engineering. In December 2010, the units won the Autodesk BIM Experience Award. Autodesk is a leading manufacturer of three-dimensional design, engineering, and entertainment software. In June 2010, they were honored with an American Institute of Architects (AIA) Citation Award, the highest honor in the AIA Technology in Practice Awards Program. Penn State’s Integrated Project Delivery/Building Information Modeling (IPD/BIM) initiative was honored in the Academic Curriculum Development category.

BIM is an integrated process for digitally exploring a project’s key physical and functional characteristics before it is built. It facilitates sharing of design information while providing analytical tools to create more sustainable buildings.

“The University is committed to providing our students opportunities that will help them prepare for careers in design, engineering, and construction,” said Robert Holland, associate professor of architecture and architectural engineering. “Part of that is exploration of innovative building industry concepts such as building information modeling, as well as integrated project delivery.”

According to Holland, BIM is integrated into the curriculum in a number of ways. One example is an innovative studio where undergraduate and graduate students from the six major design and con-

Intersciplinary Accolades

Interdisciplinary Team Receives Multimillion-Dollar Grant for Energy Innovation Hub

Stuckeman School of Architecture and Landscape Architecture fac-

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The mural was a project of the Community Arts Collective, formed by Pilato (executive director) and Gyysik (artistic director) to encourage civic participation through collaborative art projects. Previous projects include murals in Millheim, Williamsport, and Harrisburg, Pennsylvania.

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According to Holland, BIM is integrated into the curriculum in a number of ways. One example is an innovative studio where undergraduate and graduate students from the six major design and construction disciplines—architecture, landscape architecture, and four programs within architectural engineering—participate in a collaborative BIM design project. “We want them to spend more time in an environment where they need to work together and rely on each other, which should ultimately promote greater collaboration and eventually a better built environment.”

Major Faculty Honors

Congratulations to the following College of Arts and Architecture faculty members who received major honors in the past year.

Patricia M. Amburgy, associate professor of art education, was named the 2010 Pennsylvania Art Education Association’s Outstanding Art Educator for Higher Education. Amburgy has been teaching at Penn State since 1985, and is the academic adviser to more than twenty undergraduate students.

Dan Carter, professor of theater and director of the School of The-

Madhuri Desai, assistant professor of art history, was awarded a postdoctoral fellowship by Yale University’s Paul Mellon Centre for Studies in British Art, London. The fellowship supported Desai’s fall 2010 work on her book manuscript, Resurrecting Raman’s Basket Space, Architecture, and Colonial Mediation (1781–1936).

David Eblitz, associate professor of art and education, was awarded the 2010 Excellence in Practice Award from the American Association of Museums (AAM): Committee on Education (EdCom) in recognition of his contributions to museum education. He coordi-

Nancy Locke, associate professor of art history, received a Na-

Helen O’Leary, professor of art, received a Guggenheim Fellow-

"Editor’s note: We are sorry to report that Dr. Eltzb passed away in December 2010 after a battle with cancer.

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Lanny Sommese, distinguished professor of graphic design, received the American Institute of Graphic Arts (AIGA) Philadelphia Fellow Award, the design organization’s highest honor. Sommese, an AIGA member for more than thirty-five years, established Penn State’s Graphic Design program in 1970. Lanny Sommese: X-ray Vision, a book profiling his career as a designer, professor, and mentor, edited by Penn State Graphic Design Professor Fang Chen, was recently released by a Chinese publisher.

Marcus S. Tacconi, professor of musicology, was appointed the Robert Lehman Visiting Professor in Residence at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, for the spring 2011 semester. During her research residency, she has worked with the center’s intellectual community of fifteen postdoctoral fellows and three visiting professors on a new scholarly project, “The Rhetoric of Echo in the Music of the Late Renaissance.”

Robin Thomas, assistant professor of art history, was awarded an Andrew W. Mellon Fellowship at the Metropolitan Museum of Art for 2010–11. The fellowship has allowed Thomas to conduct research and write a book, Charles Bourbon’s Theatre of State from Naples to Madrid, which examines how the theatrical spaces and painted decoration of royal palaces in Naples and Madrid helped Charles Bourbon concentrate royal power.

Anthony Cutler, Evan Pugh Professor of Art History, has been appointed the 2011–12 Slade Professor of Fine Art, in association with All Souls College, University of Oxford, Oxford, England. The Slade Professorship is one of the oldest and most distinguished honors in the field of art history, with the first award given to John Ruskin in 1870. As Slade Professor of Fine Art, Cutler will present eight lectures and four seminars during the Hilary Term at All Souls College, January through March 2012. A Penn State faculty member since 1987, Cutler is recognized as a world authority in Byzantine studies. His research examines the gift exchange between Byzantium and Islam using an interdisciplinary approach that includes art history and anthropology. He is currently working on a book, The Empire of Things: Gifts and Gift Exchange Between Byzantium, the Islamic World, and Beyond. His numerous previous honors include the Paul Mellon Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Fellow of the John Simon Guggenheim Memorial Foundation; and senior research associate at the Khalili Research Centre at Oxford University.

Cutler Named University of Oxford Slade Professor of Fine Art

Palmer Museum to Feature Work by School of Visual Arts Faculty

Penn State School of Visual Arts (SoVA) faculty will be showing their work on their own turf in an exhibition at the Palmer Museum of Art in fall 2011. Featuring work by Studio faculty and Art Education faculty who have studio practices, the exhibition will be on view September 6–December 8, 2011, and will include drawing and painting, new media, photography, printmaking, sculpture, and ceramics.

The Palmer has been showcasing faculty work since 2000, with exhibitions taking place about every five years. “Because most SoVA faculty work is exhibited in venues outside of central Pennsylvania, the Palmer Museum exhibitions represent a unique opportunity for our home community to experience the work that we do,” said Paul Chiodo, associate professor of art. “It also provides us with an opportunity to partner with our colleagues here at the Palmer.”

For more information on the Palmer’s exhibition schedule and other events, visit palmermuseum.psu.edu.

Donor Rises to Endowment Challenge

In 2009, Penn State President Graham Spanier issued the Musical Theatre Endowment Challenge, offering to match gifts benefiting the B.F.A. Musical Theatre program with unrestricted endowment funds as part of For the Future: The Campaign for Penn State Students. To date, more than $4,000,000 has been raised for the Musical Theatre program through the Endowment Challenge.

For the Future: The Campaign for Penn State Students — College of Arts and Architecture Goals by Featured Objective

<table>
<thead>
<tr>
<th>Campaign Objective</th>
<th>Goal</th>
<th>Commitments to Date</th>
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<tbody>
<tr>
<td>Ensuring Student Opportunity: Students with the ability and ambition to attend the University will have this opportunity through scholarship support.</td>
<td>$7,500,000</td>
<td>$7,851,142 (104.68% goal achieved)</td>
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<tr>
<td>Enhancing Honors Education: Students of exceptional ability will experience the best honors education in the nation.</td>
<td>$750,000</td>
<td>None at this time</td>
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<td>Enriching the Student Experience: Students will thrive in a stimulating atmosphere that fosters global involvement, community service, creative expression, and personal growth.</td>
<td>$2,750,000</td>
<td>$1,467,531 (53.36% goal achieved)</td>
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<td>Building Faculty Strength and Capacity: Students will study with the finest teachers and researchers.</td>
<td>$11,750,000</td>
<td>$11,387,087 (113.93% goal achieved)</td>
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<tr>
<td>Fostering Discovery and Creativity: Students and faculty members will come together within and across disciplines to pioneer new work.</td>
<td>$10,000,000</td>
<td>$5,797,912 (57.98% goal achieved)</td>
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<tr>
<td>Sustaining a Tradition of Quality: Students will continue to work and study with faculty whose scholarship is enhanced by continuing gifts and endowed professorships in each academic unit.</td>
<td>$57,250,000</td>
<td>$62,744,964 (109.60% goal achieved)</td>
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<tr>
<td>Total Goal</td>
<td>$90,000,000</td>
<td>$91,248,638 (101.39% goal achieved)</td>
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Thank You! New Endowments and Scholarships

The College of Arts and Architecture gratefully acknowledges the generous gifts that have made possible the following new endowments, future endowments, and named-annual funds established April 1, 2010, to the present. Our goal is to establish named scholarships and endowed professorships in each academic unit.

Scholarships

<table>
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<th>Name</th>
<th>Program/Field</th>
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<tr>
<td>John Lloyd Hanson Scholarship</td>
<td>Musical Theatre Scholarship</td>
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<td>Grace Alls Scholl Memorial Trustee Scholarship</td>
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<td>Kenneth A. Schrorn Memorial Study Abroad Scholarship in Landscape Architecture</td>
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<tr>
<td>Henrietta Thomas Memorial Award for Musical Theatre Vocal Performance</td>
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<tr>
<td>Peter G. and Ann C. Tombok Endowed Scholarship in Musical Theatre</td>
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Program Support

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<th>Name</th>
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<tr>
<td>Nina C. Brown Endowment for the Center for the Performing Arts</td>
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<tr>
<td>Keith E. and Linda A. Forrest Endowment for Choral Activities</td>
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<tr>
<td>Statement of Intent: Heather and Robert Fick Endowment for the School of Music</td>
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<td>Statement of Intent: Richard W. Pennick and Karen Rug Memo-</td>
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<td>rial Endowment for American Material Culture</td>
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<td>Chairs/Professorships</td>
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<tr>
<td>Statement of Intent: Michael J. Kakos and Aimee Rusinko Kakos Chair in Landscape Architecture</td>
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<tr>
<td>Statement of Intent: James and Sandra Reese Professorship in Architecture</td>
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For more information on the Palmer’s exhibition schedule and other events, visit palmermuseum.psu.edu.
Dancing Toward Understanding

The exotic sound of African drumming fills the auditorium. Girls and boys ranging in age from 5 to 18, barefoot but wearing brightly colored wrap skirts and tops, file onto the stage. The drumming intensifies, and the children launch into an elaborate routine of stepping, stomping, and clapping, showing off the intricate dance skills they recently learned.

That was the setting in January 2010, when more than 200 students from the State College Area School District (SCASD) performed in “How Far Have We Come?”—an original production of West African dance, poetry, and dialogue conceived by Penn State Assistant Professor of Dance Kodiira Franklin and SCASD learning enrichment teacher Debra Dagg.

Franklin has been teaching West African dance workshops to SCASD students for the past five years, and recently added classes for teachers and staff. Last fall she established Roots of Life, a performing arts ensemble of middle and high school students that performs at a number of events annually. According to Franklin, the program also helps students feel more comfortable in their own skin. “Throughout the process of the workshops, they are building self-confidence and self-worth, and gaining a sense of empowerment through accomplishment.”

This year Franklin incorporated journal writing and group discussions about Martin Luther King Jr. into the workshops and rehearsal sessions. Using activities revolving around Roots of Life’s 2010–11 theme, “Keep the Movement Moving,” the participants learned more about King’s legacy, and how they benefit from his work.

Franklin’s efforts in the schools inspired Centre Region Parks and Recreation and the SCASD Community Education Department to offer courses in West African dance in 2010. Franklin said her work with the school district parallels her work at Penn State. “In teaching dance, especially cultural forms like West African dance, it is my goal to provide students with a strong technical foundation, and also to emphasize the significance and meaning of dance,” she explained. More important, she said, she hopes that her instruction “inspires students to give their best to themselves, their community, and world, whether it’s through dance or another platform.”

Franklin’s goal is to incorporate West African dance and drumming as an ongoing arts enrichment program in the SCASD, bringing together students from all backgrounds and exposing them to diversity and cultural education from a young age. “I hope the State College community embraces Roots of Life as a youth ensemble dedicated to bringing meaningful ideas to light through artistic expression.” said Dagg.

The Art of Musical Theatre Singing

“C’mon, belt it out.” To the untrained singer, that means a voice that’s big and loud. But there’s more to “belting” than, well, belting it out. That’s why Voice faculty from the School of Music will lead a University Park workshop on the art of musical theatre singing—which includes belting—in August 2011.

“Bel Canto/Can Belto” was conceived by Mary Saunders-Barton, head of voice for Penn State’s B.F.A. Musical Theatre program, to help voice instructors teach and sing for musical theatre. “Belting as a singing quality has been the subject of scrutiny and concern in classical circles because it has not been fully understood,” she explained.

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The schools of Theatre and Music are currently developing a master plan for new/renovated facilities.

What makes someone go for a run at 6:00 a.m.? What makes a dad take his kids to the playground instead of turning on the TV? What promotes “active living” and how does it affect a community as a whole?

Thar’s what Architecture Professor Jerald Haduer and colleagues from the Stuckeman School of Architecture and Landscape Architecture are trying to answer in a multiyear research project in the Philadelphia suburb of Pottstown. Haduer, Peter Aeschbacher, and Mallika Bose recently completed the first two phases of “Planning and Design Strategies for Healthy Living, Parks, and Recreation in the Pottstown Area,” a four-part study aimed at revitalizing the community by improving residents’ health and well-being.

Four years ago, the Pottstown Area Health and Wellness Foundation (PAHW) asked the Stuckeman School and Hamer Center for Community Design to help the town promote healthy living through its parks and recreation system. The foundation awarded them a grant in 2008.

The objectives, recommendations, and strategies developed for this study have widespread relevance beyond the study region, explained Haduer. “Small towns all over Pennsylvania and in other parts of the United States are confronted with comparable planning issues. The predication many communities are currently facing, with an increase in obesity and diseases related to sedentary lifestyles, has brought the role of the built environment in facilitating physical activity into sharp focus.”

During the project’s first two phases, researchers identified critical issues such as suburban sprawl and park accessibility and developed planning and design strategies to address them.

A team of architects and landscape architects may not seem like the most obvious group to address the issue of active living, but the built environment—where those professionals play a key role—is an important factor in a healthy lifestyle.

Haduer and his colleagues are working with the PAHW to find funding for phases three and four of the study, which would include overseeing implementation of recommendations and evaluation of new/renovated facilities.
Picture This

Photography courses in the College of Arts and Architecture, offered through both the Department of Integrative Arts and School of Visual Arts, are giving students experience in a variety of photographic areas. Offerings range from traditional fine arts courses to topics such as fashion photography, photography and the environment, architectural photography, and sports photography. Students outside the College of Arts and Architecture can obtain an important introduction to the arts through photography in Photo 100, a wholly online General Education course.

New photography facilities were built in the renovated Borland Building, and include a 1,000-square-foot, fully equipped photographic studio; a professional, color-managed digital printing lab; a stockroom with a variety of equipment for students to borrow; and a traditional darkroom.

For more information on photography courses in the College of Arts and Architecture, contact Keith Shapiro at kds3@psu.edu.

Campus Constructions Project Introduces Students to Architecture Profession

Each spring for the past twenty years, new structures have popped up on campus and in the local community, thanks to the efforts of first-year Penn State Architecture students. As part of their foundation studio, the students complete “Campus Constructions” projects, working with clients to design and build pavilions, benches, furniture, and other structures to meet current needs.

“The project has evolved significantly over the years, yet the initial goal of giving beginning students a chance to experience the entirety of the architectural process, from concept to realization, has remained,” explained Associate Professor of Architecture James Kalsbeek, who initiated the Campus Constructions project in 1991 after leading a similar effort at the University of Cincinnati. The launching of the project marked a shift in Penn State’s Department of Architecture from a longstanding “basic design” curriculum to one that was less formal and abstract. “The Campus Constructions project is a reflection of the faculty’s belief that a foundation studio can, and should, be about architecture and the craft of building,” said Kalsbeek.

The Campus Constructions project exposes Architecture students—from the beginning of their education—to the realities of the profession. The project involves collaboration with a design team, consulting with the client, dealing with budget and site restrictions, and working with the authorities that grant necessary approvals, not to mention actually building the structures. “Most design studio projects never venture beyond ‘schematic design,’ in terms of design scope and presentation,” said Kalsbeek. “Building projects, however, expose students to the experience of design at all phases of the design process: programming, schematic design, design development, details, joinery, and construction.”

Kalsbeek, who teaches the foundation studio with three other faculty members each spring, keeps his eyes and ears open for potential projects, and nurtures relationships with prospective “clients,” such as Penn State’s Office of Physical Plant. In spring 2011, students designed and built a terrace and gathering area for Penn State’s Office of Physical Plant. In spring 2010, they built four structures at Penn State’s Center for Sustainability that support the Community Gardens program.

Outside Penn State, students have built furniture for Schlow Centre Region Library; information booths and sales pavilions for the Central Pennsylvania Festival of the Arts; and garden shelters, gazebos, and play structures for private clients. In 2003, the class traveled to West Philadelphia, where students constructed a pavilion on an empty lot to serve the Holly Street Community Garden Program.

Over the past twenty years, first-year Architecture students have built approximately 200 structures for campus and community clients. The Campus Constructions project has won two National Teaching Awards from the Association for Collegiate Schools of Architecture.

Kalsbeek said he hopes to pursue more public service and outreach projects for off-campus clients, like the project in Philadelphia. “I’d also like to invite other units in the College of Arts and Architecture to join us and thereby expand the scope and diversity of potential projects and simulate, even more, the collaborative environment of practice. And of course, I hope the projects continue for another twenty years!”
Opera Theatre Growing Through Collaboration

Penn State Opera Theatre, rooted firmly in the School of Music, is growing and gaining visibility thanks to collaborations with University and community organizations, including the School of Theatre, Institute for the Arts and Humanities, and the State Theatre.

Opera theatre is a musical dramatic work in which the actors sing some or all of their parts: a union of music, drama, and spectacle, with music typically playing a dominant role. Think of ornate sets, lavish costumes, and classical voices such as Luciano Pavarotti and Leontyne Price. Now think of staging opera theatre on a college campus.

“‘Daunting’ is the word that comes to mind,” said Ted Christopher, assistant professor of voice and artistic director of Penn State Opera Theatre. Fortunately for Christopher, many individuals inside and outside the School of Music have jumped at the chance to collaborate in Penn State Opera Theatre productions, which have developed a loyal following among audiences looking for a local “opera fix.”

According to Christopher, widespread collaboration is essential to the growth of Penn State Opera Theatre. “We have had some wonderful interdisciplinary collaborations happening largely because of faculty—and to some extent students and staff—who have an interest in opera and want to work together.”

Recent collaborative Penn State Opera Theatre productions include Håndel and Gretel (fall 2009), The Marriage of Figaro (spring 2010), and The Coronation of Poppea (fall 2010). Collaborators have included School of Theatre faculty members Bill Schreiber (costume and scenic design), Håndel and Gretel, and Curtis Craig (sound design, The Coronation of Poppea) and Voice faculty who teach in the School of Theatre’s B.F.A. Musical Theatre program, among others. The Institute for the Arts and Humanities has provided financial support, including serving as co-producer for The Marriage of Figaro.

The growth of Penn State Opera Theatre has led Christopher and Beverly Patton, musical director, to seek venues outside the School of Music’s Esber Recital Hall. Håndel and Gretel was staged at the Center for the Performing Arts’ Eisenhower Auditorium, and The Marriage of Figaro was presented at the State Theatre.

According to Christopher, widespread collaboration is essential to the ongoing success of the program: “The relationships are an interwoven tapestry that bring together incredible talent from across the campus to create an exciting art form.”

Writing + Performing = Empowerment

I'm fat. I'm ugly. I'm nobody without a boyfriend—even if he hurts me.

Those statements, unfortunately, are commonplace among today’s preteen and teenage girls. And so are the unrealistic images of beauty and body size that are portrayed in the media. That’s why Penn State Assistant Professor of Theatre Susan Russell created the Body Language Project, a program that seeks to empower today’s youth through writing and performing.

“The Body Language project is about giving young people a voice in their culture,” said Russell. “There is a communication gap between adults and the younger set of ears. This program serves as an avenue for communication.”

After addressing body image during its first year, Body Language 2011 focused on violence against middle school girls. The initiative is now the core program of Cultural Conversations—a February play festival founded and directed by Russell—which features new works with themes of local and global diversity. The theme of this year’s festival was global violence against women.

For the Body Language Project, Russell collaborates with Centre County school counselors and teachers, who select students to participate. In 2010, for example, three third-grade girls wrote a story about a “real princess” who led a mission to Haiti, while older girls wrote monologues about their female identity. In 2011, Russell worked with thirteen Penns Valley middle school students who were participating in Expect Respect, a program sponsored by the Centre County Women’s Resource Center. The work culminated in a play about teen dating violence, which they wrote and performed as part of Cultural Conversations.

Other collaborators included Roots of Life, a West African dance ensemble composed of State College middle and high school students led by Kilora Franklyn, assistant professor of dance. “Susan and I are both committed to providing young people with opportunities to create, express, and empower themselves through the performing arts,” explained Franklin.

Russell said she wants Body Language to serve as a tool for teachers and administrators to help them engage with young people “through a socially energized and personally focused artistic lens.”

In fact, she used the project as a model last spring when she helped Penn State student and Sri Lanka native Ruth Canagarajah get a youth playwriting award off the ground in Ruth’s native country. Ruth is the founder of Paalam, a youth playwriting program in Sri Lanka.

Cultural Conversations and Body Language 2011 were supported by several Penn State entities, including the College of Arts and Architecture, Eberly College of Science, College of the Liberal Arts, Institute for the Arts and Humanities, and others. For more information, including details on Russell’s book Body Language: Cultural Conversations, Reaching Out and Reaching In, visit culturalconversations.psu.edu.

—A version of this story, by Amy Milgrub Marshall, appeared in the spring 2011 issue of Penn State Outreach.
StudioLab Merges Art and Science

For four years, Matt Kenyon, assistant professor of new media art, and Nilam Ram, assistant professor of human development and family studies, met weekly to share ideas about the intersections of art and science. In summer 2010, they took those discussions to a higher level with the establishment of StudioLab, a collaborative space in Borland Building merging laboratory experiments and data analysis in the social science tradition with computer gaming and aesthetic design in the fine arts context.

Technology drives the StudioLab collaborations in an important way. Technological advances in the last five years have substantially changed the ways in which people interact with one another, create social networks, obtain and share information, and are exposed to environmental and personal stressors. In response, StudioLab has begun developing an array of mobile technology tools that can be used to collect information about individuals’ moment-to-moment locations, behaviors, cognitions, feelings, and health—their biographies, in many ways, the “in-virtual” tracking of multipayer actions in real-time gaming environments—artifical life.

In addition to the College of Arts and Architecture and College of Health and Human Development, partners include Penn State’s Gerontology Center and Social Science Research Institute, plus Stark Arm Studios, an independent game design studio founded by Penn State New Media alumnus Nate Kling and his brother, Curt. For one project, StudioLab’s team of programmers and artists is developing mobile phone-based games to assess everyday cognition. Everyday cognition has typically been conceptualized and examined as individuals’ abilities to complete a set of tasks that might occur in everyday life (e.g., reading a bus schedule, calculating dosage from a drug prescription label) in the laboratory. StudioLab is developing an alternative conceptualization of everyday cognition, and tracking individuals’ ability to complete a set of validated laboratory tasks in the midst of their daily lives.

Other projects are using mobile technology tools to collect information on asthma treatments, infant feeding and soothing tactics, and marital relationships as they relate to recurrent health issues and on asthma treatments, infant feeding and soothing tactics, and marital relationships as they relate to recurrent health issues.

Study Abroad in Italy: Straight Out of a Textbook

Imagine walking through the ornate doors of a fifteenth-century Italian palace in the heart of Florence, where the quintessentially Renaissance façade gives way to a beautifully restored interior that still houses the throne and gold-leaf mirrors of the original residents. Now imagine taking an art class in this historic structure. That’s the experience of undergraduates studying at Palazzo Rucellai, one of Penn State’s numerous study abroad locations in Italy.

Penn State is one of six universities that partner in the Institute at Palazzo Rucellai as part of a consortium that was formed in 1986. Students in Todi reside with families and immerse themselves in Italian culture while taking courses in art, art history, and Italian language. The college also sponsors a summer digital photography program in Rome, established in 2004.

For many years the Architecture and Landscape Architecture programs have included a semester in Rome as a required part of their curricula. Beginning in spring 2012, Landscape Architecture will shift its primary study abroad location to Bonn, Germany, to focus on sustainable urban design. The college also sponsors summer programs in Ireland (for undergraduates) and London (for graduate acting students).

Graduate Landscape Architecture and Visual Arts students united for an exhibition in a royal setting in March 2011. The culmination of a summer 2009 project in the Czech Republic, the exhibition at Vyšehrad, a tenth-century castle overlooking the Vltava River in Prague, featured the students’ visionary ideas for the castle site, executed in a variety of media.

As part of a summer 2009 project in the Czech Republic, the nine participants spent a week tracking and envisioning concepts to guide development of Vyšehrad, a historically significant location that receives little tourist traffic compared with destinations in Prague’s Old Town. The castle’s director of facilities wanted to share the students’ concepts with the broader audience, and the idea for an exhibit was born. The exhibition also included work by Landscape Architecture faculty Cecilia Rusnak, who has led Costa do Czech since 2001, and Ann Tarantino, who has a joint appointment in the School of Visual Arts and was also part of the summer 2009 program.

According to Rusnak, several community organizations were interested in being part of Costa do Czech in 2009, including the facilities director at Vyšehrad and the administrators for the protected heritage landscape Blaník’s Lev, “White Forest,” in southern Bohemia. “The opportunity to study a site as rich as Vyšehrad was too good to pass up,” said Rusnak, adding that the students spent the rest of the 2009 trip—about a month—studying Blaník’s Lev and staying in a very small and historic town of only 1,200 people.

Costa do Czech participants work directly with local residents and professionals to examine design and planning issues, landscape character, and “place experiences”—the significance of a place for different groups of people.

According to Rusnak, collaboration between students and faculty in Landscape Architecture and Visual Arts—two different yet allied creative disciplines—has been the cornerstone of this effort. Led by faculty committed to cross-disciplinary work as a means of fully engaging with their own disciplines, the project encouraged students to make a similar commitment, she explained. “In this way, the project becomes not just a collaboration between designer and artist but also between student and faculty, allowing for a fluid exchange of ideas that extends beyond the classroom.”

Plans are under way for the exhibit to travel to the National Czech and Slovak Museum and Library in Cedar Rapids, Iowa, and other prospective locations.
Communication Initiative:
Join the Arts and Architecture Alumni Network

College of Arts and Architecture alumni and students are invited to share news and events via a new website launched as an outreach initiative of the Arts and Architecture Alumni Society. The site gives users the opportunity to communicate with the Arts and Architecture family in a dynamic, web-based, and real-time environment. Visit the site at artsalumni.psu.edu.

To post a new item, you can sign up for a free account or log in by linking to your Facebook profile. Spread the word about your upcoming performances, exhibition openings, awards, projects, or publications.

Scholarship Initiative:
Announcing a Scholarship Challenge

Thanks to the generosity of the Arts and Architecture Alumni Society Board and other donors, the Alumni Society has a scholarship endowment that provides two small scholarships per year. We hope to broaden our reach and assist more students in meeting their academic goals by providing more generous scholarships that will benefit undergraduates across the college. Please help us achieve our goal by making a gift online today at giveto.psu.edu (designate code SCAAD). For more information, visit artsalumni.psu.edu or contact the college’s Development office at artsandarchitecturedevelopment@psu.edu or 814-863-2142.

2011 Arts and Architecture Alumni Award Recipients

Riding the Rails of History

Charles Fox ’88 B.A. History, ’88 B.A. History started his museum career as an intern at Curtin Village, a restored nineteenth-century iron works located near Bellefonte. Since then, he has mentored numerous interns from Penn State and other universities, providing the same guidance and advice he appreciated when beginning his own career.

“Giving students direct hands-on experience as interns is tremendously rewarding. I take the greatest pride in the many students I have worked with who have gone on to careers in the museum field,” said Fox, who is currently the historic site administrator for the Railroad Museum of Pennsylvania in Strasburg, one of the largest museums administered by the Pennsylvania Historical and Museum Commission (PHMC).

Fox has spent much of his career with the PHMC, which administers numerous historic sites and museums across the Commonwealth. As director of the Somerset Historical Center, he oversaw the reconstruction and expansion of the outdoor farmstead exhibits and the award-winning Patterns on the Land interpretive exhibit.

From 2001 through 2005, he coordinated the center’s work with the Flight 93 National Memorial in Shanksville. He began his position in Strasburg in 2009.

Fox serves on the Arts and Architecture Alumni Society Board (since 2003) and recruits Penn State students for internships. And while his art history education seems removed from his current tasks, he says: “I put the lessons I learned at Penn State to use every day.”

Artist Bares Her True Feelings

When you enter the art world in the midst of controversies about feminist art, drawings of phallic forms don’t go over so well. That’s what New York-based artist Judith Bernstein ’63 B.S., ’64 M.Ed. Art Education, quickly learned in 1974, when her 9 x 12.5-foot charcoal drawing of a screw covered with hair, titled Horizontal, was censored from an exhibition of women’s art in Philadelphia.

Beyond the city administrators, support for work like Bernstein’s was strong, and four dozen distinguished artists and critics signed a petition requesting that the work be reinstated. The image of the screws became symbolic throughout Bernstein’s work, not only as a representation of those in power oppressing others, but also of her taking the power back as a woman.

Since then, Bernstein, who earned B.F.A. and M.F.A. degrees at Yale, has maintained her reputation for large, powerful, controversial images that reflect her feelings about stereotypical femininity and sexual oppression. “The line between the personal, the political, and the artistic is Illusionary,” she said in a 2010 interview.

Bernstein was a founding member of the Artists in Residence (AIR) Gallery, the first women’s gallery in the country, and the Guerrilla Girls, a feminist group that exposes sexism, racism, and corruption. She taught at Purchase College, State University of New York, for more than thirty years and is currently teaching at Queens College, The City University of New York. In recent years, she has exhibited at Mitchell Algus Gallery and Alex Zachary in New York and The Box in Los Angeles, and joined group exhibits in cities including Sao Paulo, Brazil; Washington, D.C.; New York; and Los Angeles.

Bernstein said she became an artist at Penn State. “Penn State allowed me enormous freedom,” she said, “and I am grateful for that seminal experience.”
2011 Arts and Architecture Alumni Award Recipients

Opera Singer Hits the High Notes as a Countertenor

Matthew Shaw ’97 B.M. Music has spent the last few years traveling throughout Europe—for his career. Although he started out as a baritone, Shaw has been singing as a countertenor (meaning his upper vocal range is equivalent to that of an alto) since 2008, when he received critical acclaim for his performance as Endimione in Cavalli’s La Calisto at the Landestheater Linz, Austria.

Since then he has sung major roles with prestigious companies in cities across Europe. “For baroque opera in particular, Europe is really the place to be, as these operas have become incredibly popular there,” Shaw explained. Highlights of his 2010–11 season include performing as Althamas, opposite Cecilia Bartoli, in Robert Carson’s production of Handel’s Semele at Theater an der Wien in Vienna and appearing as Ottone in Monteverdi’s L’incoronazione di Poppea (The Coronation of Poppea) at both the Hessisches Staatstheater Wiesbaden and the Semperoper Dresden. This summer he will perform the role of Tolomeo in Handel’s Giulio Cesare with the Deutsche Oper am Rhein.

His past performances as a baritone include the role of Jupiter in the North American premiere of Lully’s Psyché at the Boston Early Music Festival, and Tripladi in Gollor’s Ahasueram with the Atlanta Symphony. He performed at Carnegie Hall, was a finalist in the Chimeray International Baroque Singing Competition, and a Young Artist with the Pittsburgh Opera.

Shaw credits the School of Music with giving him the skills and experience necessary to launch a career in a competitive arena. “The entire School of Music faculty was highly supportive of my artistic growth,” he said. “I consider myself very lucky to make a living doing what I love to do, and I have Penn State to thank for getting me on the right track from the very beginning.”

The goal of Patricia Raun ’86 M.F.A. Theatre, quite simply, is to help people be the best they can be. She uses her experience in the atre and as an academic ad- ministrator to help both individuals and institutions explore—and meet—their potential. “If I am not personally transformed by the work and if I do not lead audiences to transformation, I am not doing my job.”

Rauen carries out her goal through her position as founding director of the School of Performing Arts and Cinema and head of the Department of Theatre and Cinema at Virginia Tech, where she has been a faculty member since 1986. A noted professor, performer, director, and voice coach, she has earned many honors for her aca- demic leadership and teaching, including a Virginia Tech Excellence in Administration Award in 2010. Her accomplishments over the past three years alone including merging Virginia Tech’s cinema program with theatre arts and founding the School of Performing Arts and Cinema.

According to Raun, who collaborates frequently with regional artists and arts organizations, the performing arts are an ideal training ground for leadership. “In my years at Virginia Tech, I have seen the grace of my remarkable colleagues and our students,” she explained. “As theatre artists, we study the ways to make beauty out of pain ... We listen. We give voice. Raun said her Penn State experience taught her to be true to her passions and convictions. Her teachers showed her that by follow- ing her true self she might not find “the glittery path of fame or fortune, but I would find the path of my own fulfillment.”

2011 Arts and Architecture Alumni Award Recipients

Leading Through Transformation

Guiding First Impressions by Hand

They say you can’t judge a book by its cover, but there’s no de- lying the importance of first impressions. Graphic designer Barbara deWilde ’85 B.A. Art has been shaping those first impressions for much of her career by designing book jackets for publishing houses like Knopf and Scribner and racking up numerous honors in the process.

Credited with revolutionizing book jacket design in the 1990s, deWilde started out in the field as a freelance. “I was working in advertising and the work was so polished that I couldn’t see the trace of human hands in the fin- ished product. ... When I had a chance to freelance at Random House, I jumped at the opportunity.” deWilde began designing for Knopf Doubleday Publishing Group, a division of Random House, in 1989, and was quickly praised for her innovative use of materi- als, photography, and typography. In 1992, Time included her book jacket design for The Secret History, created with Penn State class- mate Chip Kidd, in its annual Best of Design awards, and her work has since been featured in numerous periodicals and books on de- sign. Her designs have been honored by the American Institute of Graphic Arts and the Art Directors Club, among others, and are in the permanent collection of the Cooper-Hewitt National Design Museum and the Yale Rare Books Room.

DeWilde left Knopf in 2000 to become design director for Martha Stewart Living, where she received accolades for her redesign of the magazine. While she had loved her work at Knopf, she made the move so she could learn about producing design outside the book publishing world. Ultimately, she returned to book jacket design because “I missed making things with my own two hands.”

Now an art director at Knopf, deWilde said she uses the lessons she learned at Penn State every day, noting her education “has a durability that transcends the ephemeral nature of design.”

Something Old, Something New

Garth Rockcastle ’74 B.Arch. has spent much of his career making old buildings “new” again. The architect and profes- sor has designed the adaptive re-use of more than a million square feet in some twenty buildings over the past quarter- century, transforming them into useful, culturally innovative, and environmentally sustainable new facilities.

“I’ve never met an old, neglected building that I didn’t eventually fall in love with,” noted Rockcastle, a professor of architecture at the University of Maryland and a founding principal of Meyer, Scherer & Rockcastle, Ltd., which has offices in Maryland and Minnesota. Rockcastle said his fifty-person creative practice, co-founded in 1981, serves as the vehicle by which his ideas and experiments in the academic world appear in real-world applications. Recent projects include the adaptive re-use of a famed Robert Venturi commercial building at Drexel University and the “green” Regis Center for Art at the University of Minnesota. His firm won an American Institute of Architects Honor Award in January 2010 for a re-use project in South Philadelphia.

Rockcastle has successfully juggled his professional practice with his academic career, having served as dean of the School of Architecture, Planning, and Preservation at the University of Maryland and as a professor of architecture for many years at the University of Minnesota, including seven years as department head.

According to Rockcastle, his Penn State education “awakened in me the possibilities of understanding how ideas live in the things we make and see, as much as they do in the words we write and speak.” In spring 2010 he was invited to serve as a visiting thesis critic at Penn State. “I remembered how I was encouraged to dream, entranced to take risks, and expected to act. And I thought to my- self, ‘thankfully, little has changed.’”
Taking the Family Business to New Heights

Scott Brickman '85 B.S. L.Arch.
may have joined the family business, but he has not rested on the laurels of previous successes. In the past few years, he has won Ernst & Young's Entrepreneur of the Year Award and Lawn & Landscape magazine's Leadership Award, and, with his company, the 2009 National Capital Business Ethics Award.

Brickman is CEO of the Brickman Group Inc., the largest commercial landscape services firm in the United States. Founded by Scott’s grandfather in 1939, the Gaithersburg, Maryland-based company now has nearly 10,000 employees in 160 branches in twenty-nine states. Brickman took over the CEO position from his father—the first employee of the company—in 1998, and since then has grown the Brickman Group to $780 million in annual revenues, a 500 percent increase over the past seven years.

Brickman attributes his success to remaining focused on the core values and culture that were instilled by his grandfather: Do whatever it takes to delight the customer; treat people with trust, honesty, and respect; and work to continuously improve yourself and the company.

The company’s services focus on long-term sustainability and include landscape maintenance and enhancements, design/build installations, irrigation, and sports turf management. The staff includes landscape architects, certified arborists, horticulturalists, and Leadership in Energy and Environmental Design (LEED) Accredited Professionals.

Brickman’s company takes a holistic view of sustainability in the landscape. “The fact is, the most sustainable landscape is a healthy landscape, with the proper balance of soil, plant, and water to sustain the ecosystem,” he said, adding that the company has helped clients such as Marriott and Eli Lilly save millions of gallons of water and develop more sustainable sites.

Brickman, a member of the U.S. Green Building Council’s Landscape Advisory Committee, serves with several company boards and nonprofit organizations.

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 artsalumni@psu.edu

We have a new look online!
artsandarchitecture.psu.edu

When you visit the site, take a minute to update your alumni record at artsandarchitecture.psu.edu/alumni/update, where you can indicate whether you’d like to receive news from the college via e-mail. On the form, be sure to mark whether you’d prefer to receive this magazine in print or electronic form.

While you’re online, check out the Facebook page for the College of Arts and Architecture at Penn State!