COLLEGE OF ARTS
+ ARCHITECTURE
AT UNC CHARLOTTE
SCHOLARSHIP IN ACTION
From the Dean 05

Introduction 06

Global Education & Practices 08

Arts Education 22

Performance 34

Sustainability 48
FROM THE DEAN

It is implicitly understood that the arts confront the middle ground between that which is knowable and that which will never be understood. At the College of Arts + Architecture it is our job to prepare students to live lives grounded in discovery, transformation, and skilled operations: a note on the violin is both the same and different from that note on a flute; a wall presents both shelter and a view projecting toward the unknowable horizon; the body both holds tight one’s life experiences and, through interpretation, creation, and practice, becomes a tool to touch others. These forms of knowledge are historically developed as empathy and precision.

Since the formation of the College of Arts + Architecture at UNC Charlotte in 2008 we have practiced within and, simultaneously, outside of our “disciplines.” Movement, sound, history, language, texture, song, projection, energy, health, object, translation, network, exploration, voice, authorship…..these are elements that comment on and initiate the making of art and artists and designers. These elements constitute practice-based ways of knowing.

Our initial strategic plan identified five platforms for our academic programs and growth: Global Education & Practices, Arts Education, Performance, Sustainability, and New Media/New Arts. These platforms are not so much a set of quantifiable spheres of work as they are the values underlying decisions we make in our teaching, research, community engagement, and creative efforts.

This publication represents a sampling of those efforts through the work of our faculty. It is not comprehensive, but, rather, an attempt to portray, through a series of stories, how research is conducted via various media and presented in diverse forms. It demonstrates how our research and its multivalent results directly influence our teaching. It also presents an opportunity to show how we translate our academic experience into vital engagements with our communities.

As designers and artists and historians and practitioners, we have fashioned an environment where the diversity of our people is matched by the diversity of methods and forms of work. We see this as creative people stretching the conventional boundaries of their fields every day, and we are pleased to open this view to you.

KEN LAMBLA
DEAN OF THE COLLEGE OF ARTS + ARCHITECTURE
Since 2008 College of Arts + Architecture faculty have debated the very nature of research in disciplines so varied. Some among us engage scientific efforts to design “green walls” with algae-filled layers of translucent liquid, while others create choreography from narrative genres born in local folklore. We have colleagues who spur dialogues and debates about gender, natural environments, capital investment and exchange, nation/state borders, community identity, angels and demons, and progressive jazz. We are defining new arts practices whose focus is community impact, while our very communities are ravaged by foreclosures, failing infrastructure, social tension, and public policies that intentionally bifurcate that which needs to come together.

The five platforms of the strategic plan presented here are actually a rough guide to our daily discourse, illustrated through a selection of faculty achievements. Each accomplishment also represents a challenge and an invitation: What trajectory does the work initiate? What future opportunity does it portend for our colleagues, our students, and our partners? We present this work to test our effectiveness but also the validity of these questions – most likely to frame new ones.

Life – particularly for those who practice what Twyla Tharp calls “the creative habit” on a daily basis – is neither linear nor reductive to a simple “goals/actions” presentation. Practices in the arts and design take many forms and demand many methods of scholarship, testing, and speculation. In addition to the stories presented here, you’ll find a diverse collection of other manifestations of scholarship in action. We are assured that the projects, publications, exhibitions, performances, and awards presented here have forged new paths of discovery and collaboration, but they also represent the passions and skills of many people dedicated to their disciplines.
Global Education & Practices
As globalization becomes manifest, we look for the world in our community and our community in the world. Our faculty demonstrate global perspectives and comparative practices through their work abroad and in their classrooms on campus, expanding connections and challenging conceptions that shape a contemporary worldview.

Arts Education
Arts education is not just what we do as educators, but what we do to educate future educators. That does not mean certification alone. Arts education is a framework for both engaging art practices and teaching creative leadership, a means to uncover the communicative capability of the arts through practice-based “embodied learning.”

Performance
Performance is research, rooted in the history of public presentation, but also projecting forward to suggest new definitions of “concert,” “program,” and “production.” Mindful of curricular goals, we create innovative, collaborative programming for formal and informal settings that connects our work and students to our community.

Sustainability
The world needs creative responses to the human impact on environmental, economic, and social systems. The arts and design fields have consistently proven that our “ways of seeing” develop critical insight into the environments we occupy and alter. We pursue a thoughtful, practice-based approach to sustainability, the goals and outcomes of which extend from the global to the local and back again.

New Media/New Arts
We are interested in the ways technology transforms the arts and the arts transform technology. But while digital exploration is a key element of our creative practice, our concept of new media and new arts extends beyond the digital to boundary-pushing innovations in traditional media.
GLOBAL EDUCATION & PRACTICES

Exploring connections across cultures
From top left to right: violinist Cihat Askin (photo by Nancy Pierce); Violins of Hope exhibit at UNC Charlotte Center City (photo by Nancy Pierce); Project Hope performance, 2012 (photo by Daniel Coston).

**COA+ A Faculty Scholarship in Action - Publications - Fellowships**


VIOLINS OF HOPE

In April 2012, the UNC Charlotte College of Arts + Architecture presented the North American premiere of Violins of Hope. The project centered on 18 violins, each uniquely connected to the events of the Holocaust and restored to playing condition by Israeli master violinmaker Amnon Weinstein. The exhibition of the violins at UNC Charlotte Center City became the cornerstone of a project that featured more than 20 cultural activities, from film screenings to lectures to related exhibitions at local partnering cultural institutions.

Most important though, were the five concerts in which the violins were played by professional musicians from across the country and around the world. Programmed by the Anne R. Belk Distinguished Professor of Music David Russell, a violinist and the Artistic Director of Violins of Hope, the concert series culminated in a performance with the Charlotte Symphony, featuring outstanding soloists from Israel, Turkey, Venezuela, and the United States.

Educational initiatives were central to the project’s mission. A curriculum guide was distributed to teachers in public and private K-12 schools throughout the region. More than 28 area schools visited the violins exhibit and the companion exhibit “Courage & Compassion” at the Levine Museum of the New South.

In the Department of Music, Professor of Musicology Jay Grymes taught a College honors course on Music and the Holocaust. He is also writing a book on the history of the Violins of Hope, which will be published by HarperCollins in 2014.

Associate Professor of Architectural History Emily Makaš led a course and study-abroad program that explored the relationships between ideology, memory, and the built environment. The class spent five weeks in Eastern Europe, visiting Holocaust memorials as well as city neighborhoods where the impact of Jewish culture on the urban fabric is still evident.

Project | Hope represented the Department of Theatre’s contribution to Violins of Hope. Directed by Assistant Professor of Directing Robin Witt and written by New York playwright Joe Salvatore, the play was derived from student interviews on the subject of hope with members of the Charlotte community.

The overall response to Violins of Hope was tremendous. More than 10,000 people attended an event or exhibition. Media coverage extended across the U.S. and to countries as far as Brazil, Spain, Jamaica, and Australia. The project established the College of Arts + Architecture as a leader in defining the region’s cultural landscape. But perhaps the greatest legacy of the Violins of Hope is the message that the violins imparted to young people – from university students to local schoolchildren – the message that they carry history, and hope, into the future.

Dylan Savage, Music:

E.E. Balcos, Dance:
Winner 11th Annual Bailando Dance Festival Choreography Project, 2010
Mark Pizzato, Theatre: 

Thomas Forget, Architecture: 

From top left to right: Mural at Ixmiquilpan, Mexico; Puebla, Mexico; Detail from the Codex Azcatitan, Bibliotheque national de France; pre-Hispanic sculpture in Colonial Church in Oaxaca, Mexico (photos by Angela Rajagopalan).
Manuscript Paintings Reflect Changing Values in 16th-Century Mexico

In September 2013, Associate Professor of Art History Angela Rajagopalan travels to Paris to study a 16th-century manuscript from central Mexico located in La Bibliothèque nationale de France. Aztec manuscripts in Paris? “Yes, they have an important collection,” says Rajagopalan. “Through some early shipments from Cortés and later collectors, a lot of works have ended up in European collections.”

Rajagopalan’s research centers on painted manuscripts from central Mexico, specifically the shifts in representation brought on by changing social and cultural values in central America during the 16th and early 17th centuries, changes connected to the transition from pre-Hispanic to colonial Mexico. The manuscript in Paris is one of three that comprise the focus of her upcoming book, Portraying the Aztec Past in Codex Bauturini, Codex Aubin, and Codex Azcatitlan: Central Mexican Manuscript Painting in Transition (under contract with University of Texas Press). The other two manuscripts are located in London and Mexico City.

In both her scholarship and teaching, Rajagopalan emphasizes the historical and ongoing effects of globalization, from the dispersal of cultural artifacts to places like France’s national library to the growing Latin American population in the Charlotte region. “As a specialist in Mexican art, one of my primary pedagogical goals is to heighten students’ cultural sensitivity and provide them tools for understanding globalization as it affects their daily lives,” she says. “One of the great things about working in the field of Mesoamerican studies is that there are always new discoveries and excavations that change and shape our understanding of these cultures.”

In 2009, Rajagopalan was awarded a Fulbright García Robles Grant to study painted manuscripts in archival and museum collections in Mexico City and teach a class on Mesoamerican manuscripts at the Universidad Iberoamericana. Upon her return, she organized an interdisciplinary conference at UNC Charlotte where leading U.S. and Mexican scholars presented their current research.

Rajagopalan pushes her students to grasp the importance of the visual literacy they gain from studying art history. “I strive to teach my students to think critically,” she says, “and to understand that the tools of visual analysis are relevant in our image-saturated, daily lives.”
Heather Freeman, Art & Art History:
Arts & Science Council Regional Artist Project Grant to animate
*Black Caroline, White Caroline*, 2011

Andrew Hartley, Theatre:
*Tears of the Jaguar*, Thomas & Mercer, 2012
Every year, 16 million Chinese leave the country’s rural areas and move to the cities in what is regarded as the largest mass migration in human history. In response, the Chinese government is building hundreds of new towns to house the growing urban population and integrate it into the country’s fast-paced economic development.

Associate Professor of Architecture Zhongjie Lin began studying China’s emerging new towns in 2011, the same year that 50% of China’s population of 1.4 billion became urbanized. His research earned him a fellowship at the Woodrow Wilson International Center of Scholars in Washington, D.C. for the 2012-2013 academic year.

“The Wilson Center is a think tank for international policy, issues that matter not just to the United States, but to the world,” says Lin. The 20-30 scholars recruited each year provide policy makers with resources and counsel on global relationships and challenges. Issues related to urbanization, migration, and immigration are among the center’s focuses. Lin, the only Wilson Center fellow from the field of architecture/urban design, has been stimulated by the shared research and perspectives of different scholars. “My presentation on China’s ongoing new town movement drew much interest, as it addresses several issues equally important to other regions in the world, including environmental challenges to human habitats, infrastructure for rapidly expanding cities, and the economic and political implications of China’s growing urban society.” As a result of his research, Lin is preparing a manuscript, Constructing Utopias: China’s Emerging New Town Movement. And in April 2013, Lin was awarded the prestigious Guggenheim Fellowship, which recognizes “impressive achievement in the past and exceptional promise for future accomplishment.”

One subset of Lin’s research looks at “eco-cities,” a recent initiative within the new town movement to build low-carbon, sustainable, environmentally healthy cities. In 2007, China surpassed the U.S. as the world’s top emitter of green-house gases. “Governments and people in China increasingly realize some serious environmental issues accompanying the country’s rapid economic growth and massive urban development,” says Lin. “The air is polluted; water is not clean; food is contaminated. The eco-city is one response to environmental challenges. If we can build a city in the right way, we can make it a model.”

Lin admits that eco-cities face many challenges – both technological constraints and political barriers, such as the country’s existing land and energy policies. Nevertheless, he says, “the rise of hundreds of new towns in the next couple of decades will be a significant phenomenon to observe in China and will surely influence the rest of the world.”
During the height of the Baroque period in Italy, architects like Borromini and Bernini and the artists who worked with them embraced the idea of un bel composto – immersive environments where painting, building, and sculpture came together with the intent of heightening the religious experience. “What fascinates me about Baroque architecture and art is that it was a spectacle,” says Associate Professor of Painting and 2012 Fulbright Fellow Maja Godlewska. “It was during the Counter-Reformation, so they wanted to enchant and win the believers. It was like a huge branding campaign by the Catholic church.”

Godlewska is intrigued by the shifting line between artifice and reality. “There is so much being said about how the Baroque period compares to our contemporary world in terms of politics, social life, and advertisement, and how media presents it all,” she says. “How things appear seems much more relevant than what they really are.”

Traveling on research grants from the Arts & Science Council and UNC Charlotte in recent years, Godlewska has studied churches in Italy, Spain, Portugal, and Central Europe. She formed her impressions into a series of paintings and sculptures that she exhibited as part of her Fulbright work in Wroclaw, Poland, in 2012. She titled the exhibit Un Bel Composto. Also as part of her Fulbright work, Godlewska taught a painting class at her alma mater, the Academy of Fine Arts and Design in Wroclaw, and organized a conference of Fulbright scholars working in Poland.

Godlewska proposed to teach her students in Poland the same way she teaches at UNC Charlotte, i.e. with an emphasis on creativity and risk-taking. She found that while the students in Wroclaw come into the program with higher levels of craftsmanship and skill, they hesitate to take creative risks. “Aspiring artists there are more self-conscious and very aware of the Academy’s long tradition and style,” says Godlewska. “Here in the U.S., it’s like, ‘This is me, this is what I do.’ I think it’s American individualism in its best form. I truly admire that, and I tried to instill it in Wroclaw.”

Next Godlewska travels to the island of Mauritius with her husband, Assistant Professor of Sculpture Marek Ranis. There they will stage the installation and performance Luxury Paradise. Funded by a UNC Charlotte Faculty Research Grant, Luxury Paradise reflects Godlewska’s growing interest in collaborative work with performers. “I’m a painter by training, and I love painting,” says Godlewska, “but at the same time I’m intrigued by doing things outdoors, doing things that involve other people.”

UN BEL COMPOSTO: Between Spectacle and Reality
From top left to right: Green Flowers, 2012; Lamperia 2 (orange), 2012; Fasola, 2011; Legs, 2012; Reconstruction 4, 2012. All work by Maja Godlewska (photos by Czeslaw Chwiszczuk).

AWARDS • NATIONAL & INTERNATIONAL WORK • COMMUNITY LEADERSHIP


Left to right: Jewish Heritage installation made by students after their study abroad program to Central Europe, 2012 (photo by Ken Fager); Makaš with students in Königsplatz, Munich, Germany, 2012 (photo by Jeff Balmer).

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Marek Ranis, Art & Art History:
NC Arts Council Artist Fellowship Award for experimental video, 2012

Chris Beorkrem, Architecture:
Material Strategies in Digital Fabrication; Routledge Press, 2012
IDENTITY CONFLICT AND THE BUILT ENVIRONMENT IN CENTRAL AND EASTERN EUROPE

When the official war ended in Mostar, Bosnia and Herzegovina in the mid-1990s, a more subtle one continued. “Identity conflict was being played out in the built environment,” explains Emily Makaš, associate professor of architectural & urban history, who writes on the subject in her upcoming book *Urban and National Identities in a Post-Conflict City: Reconstructing Mostar*, scheduled for release by Routledge in 2015. “On the architectural front, the battle continued in terms of defining self and other, delimiting space, marking boundary lines, and commemorating competing causes.”

The interconnected relationship between urban identity, national identity, and the built environment, particularly in Central and Eastern Europe, is the primary focus of Makaš’s scholarship. Trained in historic preservation and architectural history, Makaš is less interested in the science of preservation than in examining what people choose to preserve or neglect, and why. “I’m very interested in heritage and preservation as architectural and urban issues relate to identity,” she says.

Makaš tackled the complexities of preservation policy on three continents with co-author John Stubbs in the encyclopedic volume *Architectural Conservation in Europe and the Americas* [John Wiley & Sons, 2011]. Writing for *The New York Review of Books*, Martin Filler praised the book: “From such well-known and long- vexed sites as the Athenian Acropolis to more contemporary locales like the Space Age Modernist capital city of Brasília, the conflicting and not always neatly resolvable forces that bear upon preservation are addressed as clearly and thoughtfully as the general reader could hope for.”

Makaš returns to Eastern Europe in another of her upcoming publications, *Planning East European Capital Cities, 1945–1989*, which she is editing and Routledge will publish in 2014. This sequel to an earlier, co-edited volume on the region’s capitals examines the ways in which designers of capital cities adapted planning and architecture to fit the new political and economic agendas that communism and socialism introduced.

Connecting research to her teaching in the School of Architecture, Makaš organized a study-abroad program to Central Europe with Associate Professor of Digital Media Jeff Murphy in spring 2012. On campus she teaches upper level history seminars on themes such as Capital Cities, Museums, and Architecture and Identity. She also provides a vital link between a local preservation non-profit, Historic Charlotte, and the School of Architecture to create educational programming that benefits both.
Clockwise from top left: Violins of Hope (photo by Nancy Pierce); A Topography of Touch: Terrain (detail), Janet Williams, 2013 (photo by Austin Caine); Architecture of Survival at Projective Eye Gallery (photo by Daniel Coston); Jim Frakes at Library of Celsus, Ephesus, Turkey, 2012; Student drawing after study abroad program in Rome; School of Architecture study abroad program to Switzerland, 2011 (photo by Carson Russell).
ARTS EDUCATION

Training arts educators for creative leadership and practice
In the spring of 2013, the Department of Theatre toured Mamá Goose, a 40-minute bilingual play for children, to local schools, pre-schools, libraries, and other community venues for a total of 14 performances. Fluidly incorporating songs, rhymes, games, and riddles in both Spanish and English, Mamá Goose was based on the popular book Mamá Goose: A Latino Nursery Rhyme Treasury/Un Tesoro De Rimas Infantiles, by Alma Flor Ada and F. Isabel Campoy.

Assistant Professor of Theatre Education Beth Murray adapted the book for the stage in partnership with Irania Macias Patterson, Charlotte Mecklenburg Library Bilingual Program Specialist. The production was the centerpiece of a multi-faceted school and community arts education initiative and research project.

“All of my research and creative work has been at the intersection of diversity, literacy, and artistry,” Murray says. Historically, literacy encompasses what are generally defined as six “language arts”: listening and speaking, reading and writing, and viewing and visually representing. Because reading and writing are the easiest to assess, says Murray, the other language arts are often neglected in the classroom, even though they are the language arts that people use the most. “If we are attending to those neglected language arts well, art is present.”

In her research, Murray discovered that specialists in multi-modal literacy and specialists in multi-lingual literacy shared similar interests and concerns, among them, how to encourage classroom teachers to integrate different languages and different language arts into their curricula through the arts. “What teachers are expected to do is overwhelming. Teachers feel inadequate. We wanted to reassure them that they have what they need to take a chance. This production was a beginning.”

Murray and Patterson thought that the nursery rhyme collection, with its short songs and poems based in a culturally rich oral tradition, would be a manageable introduction to teaching bilingual, multi-modal literacy. “A teacher can feel at home with a song, or share a bilingual poem – tiny things that can ripple into the classroom.” A professional development workshop trained 30 teachers and librarians; in all, more than 2000 children saw Mamá Goose.

The first phase of research documents the creative process, which involved not only Murray and Patterson, but also Assistant Professor of Dance Education Donna Dragon and Assistant Professor of Theatre Jeanmarie Higgins, as well as Spencer Salas, an associate professor in the College of Education, and other members of the Latin cultural community. In addition, the combined cast of students and community artists are voices in the ongoing qualitative study. “It’s really important to me that the project doesn’t end with the production,” says Murray, who hopes the project points to best practices in the ongoing effort for critical, global arts-based education and inquiry.

Maja Godlewska, Art & Art History: Fulbright Fellowship to teach and exhibit in Poland, 2012

Performance of Mama Goose at University City Library, 2013 (photo by Daniel Coston).

AWARDS • NATIONAL & INTERNATIONAL WORK • COMMUNITY LEADERSHIP

- Maja Godlewska, Art & Art History: Fulbright Fellowship to teach and exhibit in Poland, 2012
Left to right: Donna Dragon with dance education students at UNC Charlotte; Dragon with children at Rocky River Elementary School (photos by Meg Whalen).

Takiyah Nur Amin, Dance:
"Girls Run the...What?: Michelle Obama, Beyoncé and Black Women’s Dis/Respectability Politics,” Conversations Across the Field of Dance Studies, 2013

Andrew Hartley, Theatre:
Darwen Arkwright and the Insidious Bleck; Penguin, 2012
DELTA PROJECT CREATES NATIONAL EXAMINATION FOR DANCE EDUCATORS

In December 2012, Donna Dragon, assistant professor of dance education, was named to an eight-member team chosen to write, pilot, and refine the first National Praxis Exam for entry-level dance teacher assessment. The DELTA (Dance Entry Level Teacher’s Assessment) project is a collaborative effort between the State Education Agency Directors of Arts Education (50 states’ arts coordinators) and the National Dance Education Organization (3,000 dance educators) and is funded by a grant from the National Endowment for the Arts.

Unlike those seeking to teach subjects such as math, science, social studies, or music in the public schools, would-be dance teachers currently do not take a nationally standardized examination as part of their licensure. “The praxis will help advance quality and equity in K-12 dance education. It reinforces the merit of dance education as paramount to K-12 curriculum,” says Dragon.

Among the panel, which includes dance educators from eight states, Dragon emerged as a leader, spearheading the team that determined the exam’s content topics along with writing many of the praxis questions. “The distinction of the UNC Charlotte dance education program supported my selection to this team,” Dragon says. “I’m really excited about the major impact my contributions will have on dance teacher preparation programs in America.”

Dragon says that the questions test for higher order skills, “not just basic recall.” Proposed questions are subjected to rigorous review by three additional panel members before being accepted. The focus is on a depth and breadth of theory and practice. “One significant component is that the praxis will consider a diverse population of teachers. The exam will not test for exclusive knowledge, but for vital knowledge.”

In the fall of 2013, the NDEO/SEADAE will pilot three versions of the exam with dance education majors across the country. The exam will be refined and submitted for endorsement by the nation. Individual states will then have the choice to adopt the National Praxis Exam. “It’s highly likely they will,” Dragon says, “as the exam is in alignment with the federal Highly Qualified Teacher’s Act.”

Created in accordance with a host of professional teaching and dance education standards, “the completed praxis exam can only benefit our field by clarifying content we need to be teaching in curricula across the country. It will have a significant impact on affording children access to high quality educational dance.”

David Walters, Architecture:

Maja Godlewska, Art & Art History:
Arts & Science Council Regional Artist Project Grant for studio work, 2012
TEACHING BY EXAMPLE

Each year, more than 400 faculty are nominated for the Bank of America Award for Teaching Excellence, one of the most important and prestigious traditions at UNC Charlotte. Of the 100+ professors that qualify, one winner is chosen.

In 2010, Associate Professor of Voice Jeffrey Price won the Bank of America Award, and subsequently received the University of North Carolina Board of Governors Award for Excellence in Teaching. An accomplished tenor, Price has performed as a soloist in recitals and with symphony orchestras and choral organizations throughout the United States, and performances have been broadcast on both National Public Radio and PBS. But the awards he received shown a spotlight on his exemplary teaching.

Soon after winning such recognition, Price presented a seminar at the University’s Center for Teaching and Learning, where he gave advice to aspiring educators. At the core of his teaching philosophy is this truth: “You teach people, not information.”

Price knows that many of the students who fill music studios not only will perform, but will instruct, as well. As a voice teacher, he models both good singing and good teaching. “There is a lot of back and forth, of demonstration between teacher and student,” Price says. “It’s interactive learning; it’s not the teacher just telling and the student just listening. I think that’s the best kind of learning.”

As he helps students develop superior musicianship, he encourages them to discover tools and answers on their own, to become problem-solvers, and to be conscious of “how they do what they do,” so that they can convey that process to others. “I want students to know what’s going on in their bodies and their brains and their emotions. The way I think of it is that I’m teaching people to discover their personal gifts and then to share in wholeness – to achieve true communication.”

Price is retiring from full-time teaching after 21 years at UNC Charlotte. Among his final class of students is Dareion Malone, a music education major who graduated in May 2013. “Dr. Price has been such an inspiration and a major advocate for me as a singer and a teacher,” says Malone. “I have observed how he is careful to help students discover and develop their own natural voice, rather than use instructional methods to create the voice that he wanted them to have. One of his many profound statements that has most influenced my teaching is, ‘I don’t teach voice. I teach people.’ Hearing him say that brought validity to my philosophy of education and approach to teaching.”

AWARDS · NATIONAL & INTERNATIONAL WORK · COMMUNITY LEADERSHIP

- Jeffrey Price,
  Bank of America Award for Teaching Excellence; University of North Carolina Board of Governors Award for Excellence in Teaching, 2010

- Jose Gamez, Architecture:
  Latin American Coalition Board, 2003-present
Left to right: Delane Ingalls Vanada with student artist at Art is Essential student teaching exhibition, 2013; Vanada in the classroom (photos by Megan Love).

- Jim Frakes, Art & Art History: *Framing Public Life: The Portico in Roman Gaul*; Phoibos Verlag, 2009
- Gretchen Alterowitz, Dance: Atlanta Ballet’s *Wabi Sabi* emerging choreographers series, 2012
A DESIGN-DRIVEN APPROACH TO ART EDUCATION

Assistant Professor of Art Education Delane Ingalls Vanada was a practicing designer in Chapel Hill, North Carolina, when area schools began approaching her to plan their art curricula. Then the Classical Academy in Colorado Springs, now the largest charter school in Colorado, asked Vanada to design their art program. Within five years, she led the school to win the John F. Kennedy Center for the Performing Arts National Schools of Distinction in Arts Education award, an honor given to only five schools in the nation each year. Now at UNC Charlotte, Vanada is helping to develop the newly approved BFA in Art & Art Education in the Department of Art & Art History.

Vanada’s research and practice builds on the cognitive science of learning. She developed an innovative matrix of assessments particular to the arts that she uses to evaluate the role of balanced thinking – an approach that incorporates critical, creative, and practical faculties – in the classroom. “It is really interesting, but probably a no-brainer, in those kinds of classrooms that are more learner-centered (inquiry-based, connection-making, more self-directed), the students also felt better about themselves as learners – their self-beliefs, their willingness to take risks,” says Vanada. “I’m constantly looking at what kind of spaces and places and environments enhance students’ capacity.”

Her design-based approach differentiates Vanada from many art educators, but she sees a potential shift in the debate over the art-design divide, evidenced by the National Art Education Association’s selection of design as the theme of their 2015 conference. “I try to bring awareness to design thinking as both a mindset and a process,” she says. “I believe that design drives everything.” This May, Vanada presented on the role of design thinking as an improved paradigm for 21st century art education at the International Conference for Design Education Researchers in Oslo, Norway.

Still actively involved in policy and curriculum change at the K-12 level, Vanada serves on the advisory board for a proposed high school in the Charlotte-Mecklenburg district called IDEA Academy – Innovation, Design, Education, and the Arts. Vanada will train IDEA’s teachers in design thinking and how it can be used for problem-solving, collaboration, and that important creative-critical-practical balance.

“I’m always driving for meaning,” she says. “It’s not just about the thing. Whatever you’re creating, I want to know why does it matter, and I want teachers, artist-teacher-researchers who can develop that in others.”
Clockwise from top left: Architecture reviews; Robin Witt in action; Alissa Walters Deeter with a music student (photo by Jeff Cravotta); Art education student (photo by Megan Love); John Allemeier (photo by Jeff Cravotta).
PERFORMANCE

Performing as a means of research and discovery
Blakeley White-McGuire performing *Imperial Gesture* at the Knight Theater, Levine Center for the Arts, 2013 (photos by Daniel Coston).


Donna Dragon, Dance: Dance Entry Level Teacher’s Assessment Project Team, 2012-13
LOST AND FOUND: Reconstructing Graham’s *Imperial Gesture*

As a dancer in the Martha Graham Dance Company, Assistant Professor of Dance Kim Jones had embodied Graham’s iconic choreography, performing those groundbreaking works professionally for five seasons and continuing to bring them to life in other dancers as a company régisseur. So, when the Graham Company offered her a chance to reconstruct *Imperial Gesture*, a lost Graham solo from 1935, she accepted the challenge – even though the task was daunting. She began with just four photographs and two reviews.

The discovery of an additional 28 previously unpublished images by dance photographer Barbara Morgan, a stage spacing, and interviews with elder Graham dancers provided the foundation that Jones needed to realize Graham’s choreography. She put together a team of artists to help recreate the decades-lost work: costume and lighting designers, a composer (the original score is missing), and a principal dancer from the Graham company. Assistant Professor of Theatre Jeanmarie Higgins, as dramaturg, became a research partner, and together the two found newspaper accounts and other documents that gave insights into the length of the performance, the dancer’s gestures and movements, and the costume.

“I believe *Imperial Gesture* was realized because of the collaboration of a great team of invested artists,” says Jones. “Their suggestions and opinions helped to inform my direction of this work.”

*Imperial Gesture* premiered in Charlotte in January 2013 in a performance by the Graham Company presented by the College of Arts + Architecture. It received its New York City premiere at the Joyce Theater the following month, previewed in *The New York Times*, and has been accepted into the company’s repertoire. In April 2013, Jones and Higgins presented a paper about the work at the Southeastern Women’s Studies Conference.

The process of reconstructing the solo attracted the attention of documentary filmmaker Scott Silberstein. His Emmy-winning company, HMS Media, Inc., is pursuing the film project. “There is a great story here, filled with the beauty of movement, the history of American dance and culture, and the mystery of delving into the past and searching for clues about what happened, and why and how,” said Silberstein in a letter.

*Imperial Gesture* suggests the collapse of monarchy; the haughty soloist, with hair aloft in a crown-like headdress, parades theatrically around the stage, whipping her voluminous skirt like a toreador’s cape. In the end, she drowns beneath a wave of her own fabric. “I learned so much more about Graham during this process than I ever knew,” says Jones. “She was curious and fierce in pushing boundaries, not simply settling.”

A W A R D S  •  N A T I O N A L  &  I N T E R N A T I O N A L  W O R K  •  C O M M U N I T Y  L E A D E R S H I P

- Angela Rajagopalan, Art & Art History:
  Fulbright García Robles Grant to study manuscripts in Mexico City, 2009

- Zhongjie Lin, Architecture:
  Fellowship at the Woodrow Wilson International Center of Scholars, Washington, D.C., 2012-13
STAGING PREMIERES: Privilege and Responsibility

From top left to right: Chekhov’s Seagull at UNC Charlotte’s Robinson Hall for the Performing Arts, 2012 (photo by Daniel Coston); Terence Rattigan’s Flare Path at Griffin Theatre, 2013 (photo by Michael Brosilow); Project|Hope at UNC Charlotte’s Robinson Hall for the Performing Arts, 2012 (photo by Daniel Coston); Simon Stephens’s Pornography at Steep Theatre, 2012 (photo by Lee Miller).

Jamie Franki, Art & Art History:
Presidential Award for Outstanding Achievement, American Numismatic Association, 2011

Emily Makas, Architecture:
In 2011, the year of British playwright Terence Rattigan’s centennial, Assistant Professor of Directing Robin Witt set out to stage his play *Flare Path* at Chicago’s Griffin Theatre. It was the first time the play had been produced in the U.S. since 1943. “There’s a moment in the play that I didn’t see coming,” says Witt about her experience reading the Rattigan play for the first time. “I was stunned and burst into tears. I thought…I’m the person to do this play because I did exactly what the playwright wanted me to do.”

As artistic associate at Steep and Griffin Theatres in Chicago, Witt has directed the U.S. or Midwest premieres of several British Isles playwrights, many of whom are still living and relatively unknown to U.S. audiences. Introducing audiences to new work is both a privilege and a tremendous responsibility. “You have to understand that if you don’t do your job on this play, that playwright may not be produced in Chicago again for the next 20 years,” says Witt.

Witt has done her job. *Flare Path* turned out to be the most financially successful Griffin Theatre production to date and was nominated for six Jeff Awards, including a nomination for Witt as director. Her staging of Simon Stephens’s *Harper Regan* for Steep Theatre was named one of the top ten shows of 2010 by both the *Chicago Tribune* and *TimeOut Chicago*, and her 2011 direction for *Stage Door* at the Griffin Theatre earned Jeff nominations for Best Director and Best Production.

Witt approaches her craft as a researcher and interpreter, reading everything she can that was written by or about a playwright whose play she plans to direct. “Playwrights are my rock stars,” says Witt. “I want my audiences to love them the way that I do. I want them to see and feel the same things that I see and feel when I read a play and am incredibly moved by it.” Next she will direct Andras Visky’s *Juliet: A Dialogue about Love* at the 2013 Edinburgh Fringe Festival and the U.S. premiere of Simon Stephens’s *Motortown* at the Steep Theatre in fall 2013.

Whether it’s a painting or a performance, Witt finds inspiration in the transformative power of art. “The reason that I want to create theatre is that I would like people to sit in a darkened room as a community and not feel so alone in the world because they’re seeing a story that touches them as a group. They’re sharing this experience.”

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- Kim Jones and Pamela Sofras, Dance: NEA American Masterpieces Grant to restage *Primitive Mysteries*, 2010
- Eldred Hudson, Art & Art History: ‘Sister City Project’ at Yamawaki Art & Culture Center to advance educational and healthcare technology in San Juan, Nicaragua, 2013
Maja Godlewska, Art & Art History,
NC Arts Council Artist Fellowship Award for painting and installation, 2010

Jennifer Whitaker, Music:
“Analyses of High School Band Students’ and Directors’ Perceptions of Verbal and Nonverbal Teaching Behaviors,” Journal of Research in Music Education, 59(3) 2011
TURNING 19TH-CENTURY MURDERS INTO CONTEMPORARY MUSIC AND DANCE

John Allemeier, associate professor of music, and E.E. Balcos, associate professor of dance, had been creating original work together for three years when they decided in 2010 to present a conference paper on their collaborations. In addition to exploring their creative process, the paper examined audience response to their work. The composer/choreographer duo had presented both abstract pieces and narrative works; they had also on occasion ventured to the “dark side.” In assessing reviews and informal audience feedback, they discovered that people connected more strongly when there was a story, and in particular, a dark one.

“Audiences were far more engaged with narrative-driven pieces than with design-driven pieces,” says Allemeier. And, Balcos adds, dark themes pervade American popular culture: “Scores and scores of television shows and movies deal with crime and death and dark subjects – that’s what everybody’s watching.”

Until this point, though, Allemeier had not composed narrative-based music; the story lines in their collaborations had come through the choreography alone. Allemeier was familiar with a genre of folksongs called murder ballads, narrative songs that tell true stories of murder, and suggested they choose some as the basis for new work. Over the course of the next couple of years, they created a triptych of original works inspired by 19th-century murder ballads from North Carolina: “Poor Ellen Smith,” and “Omie Wise,” both of which chronicle the murder of a young woman by her lover, and “Frankie Silver,” which tells of a woman hanged for killing her husband. The trio of new pieces was performed in an evening-long concert, Deep Water: The Murder Ballads, at the Knight Theater in May 2013, with a cast of professional dancers and musicians.

As Allemeier and Balcos developed their murder ballad works, they honed their collaborative skills, reaching a point at which the creative process was so integrated that the dance influenced the music, and the music influenced the dance. They documented their progress in a blog that includes research and creative activity demonstrated through commentary, photographs, video, and audio. Allemeier calls the partnership “almost effortless.”

“‘It’s completely natural, completely comfortable. The beauty of the interaction is that it pushes us both in a positive way. We are accountable to each other.’ Experienced as a whole, the murder ballad triptych develops a through-line, both narratively and compositionally. The three pieces are designed to flow from a more literal representation of ballad material to, in the final piece, a more allusive interpretation. While the intensity of expression throughout is “really amazing,” says Allemeier, Balcos adds that for the audience, the experience is cathartic: “The violence is changed to beauty.”
The career of Andrew Hartley, Robinson Distinguished Professor of Shakespeare Studies in the Department of Theatre, straddles two worlds. He is a best-selling author of fantasies and thrillers for both adult and young adult readers and also a noted scholar of Shakespeare. There are times when those two worlds converge, as in the 2012 novelization of *Macbeth*, co-authored with David Hewson. (The two tackle *Hamlet* next.)

But Hartley’s primary interest in Shakespeare’s works is in their performance. *Julius Caesar*, to be published in the Shakespeare in Performance series by Manchester University Press in late 2013, examines an array of 20th and 21st-century productions of that play, embedding them in the culture that produced them and analyzing how the performances demonstrate social, political, and aesthetic environments and attitudes. *Shakespeare and Political Theatre* (forthcoming from Palgrave) considers a wide range of productions that manifest political imperatives, addressing such issues as nationalism, race/ethnicity, and gender.

Cambridge University Press has recently asked Hartley to edit a collection of essays that examine the performance of Shakespeare on college and university campuses. It will be the first book ever to focus on productions in academic settings and explores a topic that is particularly relevant for Hartley. As the director of Shakespeare in Action at UNC Charlotte, Hartley has participated in multiple productions in the Department of Theatre: *Tempest, A Winter’s Tale, A Midsummer Night’s Dream, Twelfth Night*, and *Romeo and Juliet*.

Campus productions deserve the attention that Cambridge University Press is giving them, Hartley says. “In the U.S. – and a lot of places – that’s the only Shakespeare people see. It has a massive effect on what audiences think Shakespeare is.”

Hartley has directed productions at UNC Charlotte and elsewhere, but his preferred role is as dramaturg, a job that includes textual editing and preparation of the script and working with the actors to “break down their sense of distance from the text and build in them a sense of familiarity and comfort so they can then own it.” Often, says Hartley, students’ experience with Shakespeare is in books and not on the stage.

Hartley’s broad studies demonstrate that, while there may be identifiable trends in performances of Shakespeare’s works, there are many different concepts of what Shakespeare is, some based on what he calls “spurious notions of what Shakespeare was.”

“I have absolutely no interest in museum Shakespeare. Whatever a production’s setting, it needs to speak in the present.”
Ryan Buyssens, Architecture:
NC Arts Council Artist Fellowship Award for kinetic sculpture, 2012

Mary Tuma, Art & Art History:
Arts & Science Council Regional Artist Project Grant for Spirit Houses fiber art installation, 2011


- E.E. Balcos, Dance, and John Allemeyer, Music: Arts & Science Council Special Project Grant to complete N.C. Murder Ballad project, 2013
- Marek Ranis, Art & Art History: Arts & Science Council Regional Artist Project Grant for the printing and face-mounting of photographic images from residency in Greenland, 2012
THE MOON PRINCE: Voicing an Urban Ethos

In the 1990s, James Vesce, chair of the Department of Theatre, managed a theatre program at the Dimock Community Health Center in Boston while in graduate school at the University of Massachusetts at Amherst. Although in the early years at Dimock he directed updated takes on traditional musicals, like West Side Story Hip Hop!, the program eventually began to focus on original work. The community center was serving at-risk youth, so Vesce decided to create a musical that would allow those youth to see their lives reflected on stage.

“Most theatre for youth is geared toward the suburban markets,” says Vesce, who came to UNC Charlotte in 2001. “The goal was to create an urban work that voiced an urban ethos, to try to honestly take on some of the peer issues.”

The Moon Prince, with book and music by Vesce and lyrics by Marlon Carey, was produced in workshop by the Dimock Street Voices and the Massachusetts College of Art in Boston in 2000. Two years later, with a grant from the Arts & Science Council, the UNC Charlotte Department of Theatre presented a workshop production on campus, finally mounting a full production in the spring of 2011.

The Moon Prince weaves together stories and sounds from two different worlds: the urban, rap-inflected street life of a teenager named David and the mystical African home of Orisha, the Moon Prince. David’s struggles with his mother’s death and an oppressive gang leader are told through hip-hop, while Orisha’s adventures, remembered by David as folktales his mother recounted, are accompanied by a simple “talking drum.” Masked actors and large puppets embody the action, but the texts and songs are voiced by a separate onstage cast.

“It was an experiment with a theatrical form,” says Vesce. “We wanted to play with time and narrative and move in and out of different worlds. There were a lot of layers built into the presentation.”

A professional audio recording of the 2011 production was released in 2012, and Vesce is preparing the script for publication. He hopes that eventually other high schools and youth theatres will produce The Moon Prince and directly address on stage such issues as peer pressure, gang violence, and drugs and alcohol.

Vesce says The Moon Prince represents a key platform in the work of the Department of Theatre. “We have a commitment to multicultural work, to theatre for youth, and to developing new work.”
Clockwise from top left: Gretchen Alterowitz’s Like a turtle without a shell, or crow’s feet, 2012 (photo by Daniel Coston); The Colored Museum, 2012 (photo by Daniel Coston); Backstage at Anne R. Belk Theater, Robinson Hall (photo by Sarah Levy); Still from performance piece The Sowing, by Malena Bergmann, 2010 (photo by Rachel Simpson); Annual “Spotlight” recital, 2012 (photo by Daniel Coston); Randy Haldeman leading the UNC Charlotte Chamber Orchestra (photo by Jeff Cravotta).
SUSTAINABILITY

Addressing environment and the human condition through creative practice and design
ALBEDO REFLECTS THE COMPLEXITIES OF CLIMATE CHANGE


Emily Makas, Architecture: Historic Charlotte, Board Member, 2010-present

Kim Jones, Dance: Performance of original choreography, Baryshnikov Arts Center, 2010
Look closely at the exotic animals in the arctic environments of Assistant Professor of Art Marek Ranis’s *Romantic* photo-collages, and you’ll see it – the taxidermist’s stitching, leaving raised seams along backs, necks and haunches. Dead animals set in a disappearing landscape: this unsettling juxtaposition is at the heart of Marek Ranis’s recent body of work, *Albedo*. "The images have this attractive quality, but for me they are much scarier, much more subversive," says Ranis.

Funded by a grant from the American Scandinavian Foundation, *Albedo* was inspired by the collapse of part of the Larsen Ice Shelf, what had been a stable feature of the Antarctic continent since the last Ice Age. In early 2002, a section of ice 3,250 kilometers long and 220 meters thick collapsed, disappearing an area comparable to the size of Rhode Island in a single season.

The images and sculptures from *Albedo* reference this kind of loss we do not witness firsthand but, to some extent, effect and then mourn from afar. "In postcolonial theory, they call it ‘empirical melancholy,’” explains Ranis. “We destroy something, then weep over it.”

During his time in Greenland working on the series, Ranis experienced directly the complexity of the environmental situation there. The ice is indeed melting, but the thaw has enabled access to natural resources like oil and other valuable minerals that are leading Greenland to economic, and thus political, autonomy for the first time in centuries.

Ranis: “Postcolonialism, economy, our perception of the climate change, and the conflict – why are you drilling for oil if this is going to cause more problems? But for Inuits, it’s a matter of national pride, the ability to become fully independent and support themselves and provide tremendous wealth for a relatively small nation... Who are we to deny them this?”

Research drives Ranis’s practice as an artist and as an educator in the College. “It’s our responsibility to be in contact with the world,” says Ranis. “It doesn’t have to be big issues like war or global warming...but it’s engagement, our engagement with the world.”

**AWARDS • NATIONAL & INTERNATIONAL WORK • COMMUNITY LEADERSHIP**

- Janet Williams, Art & Art History: Arts & Science Council Regional Artist Project Grant for creating ceramic installation at Tampa International Airport, 2011
- Heather Freeman, Art & Art History: *Screening of Pennipotens* at the 3rd Oaxaca International Film Festival, Mexico, 2012
From top left to right: Students outside a SWIFT project house; Interviews with homeowners; Thomas Gentry at a SWIFT project house (photo by Meg Whalen); TED energy-use monitoring device (photo by Meg Whalen).


Sybil Huskey (with Celine Latulipe and David Wilson), Dance: National Science Foundation CreativeIT Grant, 2008-12
In the spring of 2010, the US Department of Energy (DoE) issued a national call for weatherization proposals that addressed three developments: new building technologies, new knowledge about environmental health, and reduced federal spending. Associate Professor of Architecture Thomas Gentry and Rob Cox (College of Engineering) responded with SWIFT and became one of 16 proposals to win DoE funding, and the only university project to do so.

SWIFT, or Streamlined Weatherization Improvements for Tomorrow, is a multi-million-dollar project that aims to become a national model for enabling homes and their inhabitants to be more energy efficient. The SWIFT project operates out of UNC Charlotte’s Laboratory for Innovative Housing, which is affiliated with the School of Architecture’s Center for Integrated Building Design Research and the IDEAS Center (Infrastructure, Design, Environment and Sustainability) housed in the College of Engineering.

SWIFT accomplishes four broad goals. For Gentry and Cox, it provides a platform for research; for architecture and engineering students, it provides hands-on work experience; for the homeowners, it provides lower energy bills; for the environment, it reduces the carbon footprint associated with fossil fuel usage. Before the project ends in September 2013, Gentry hopes to have served 400 low-income homes across North and South Carolina.

Gentry says the project has demonstrated two important facts about energy savings. First, “putting in highly efficient and appropriately sized equipment is the most significant step.” Second, educating homeowners about their energy consumption enables them to be more efficient. SWIFT homeowners receive a device that allows them to monitor their own energy use. “We put a big emphasis on the education piece,” says Gentry, “and it’s been highly effective.”

SWIFT has spawned additional projects and funding, allowing Gentry to develop his research on natural ventilation. Several houses are the test beds for a sophisticated whole-house fan ventilation system, which Gentry projects could eliminate a house’s air conditioning load as much as 7.6% of the year. “This truly is an experiment,” Gentry notes, adding that each project will lay the foundation for further research. “We didn’t want this to
The Charlotte metro area comprises 14 counties, two states, and over 2.5 million people, and it’s growing. How it will grow is the question that CONNECT tries to answer. CONNECT represents an initiative to develop sustainable urban growth policies for the Charlotte region. That made it an ideal fit for the US Department of Housing and Urban Development’s Sustainable Communities Regional Planning grant program, which awarded CONNECT with $4.9 million in funding in 2011.

Professors of Architecture José Gámez and David Walters are part of CONNECT’s Blueprinting work group, charged with creating alternative scenarios for development at the regional and local scale. Attention to the local is key to making the process relevant to small towns and municipalities in the region. To this end, public engagement has been essential.

As many as 2,000 individuals from the region have already provided feedback on the process through public meetings, questionnaires, and focus groups. Gámez and Walters created a set of “types” to provide a common language in the public sessions, translating specialized language into visual and qualitative descriptions of different kinds of development. Each type is also associated with a set of technical data that can plug into scenario-planning software. Based on the data, the software will produce not only models but also the economic results of various development patterns.

Walters: “It’s no good for designers to just say this is a good idea – that doesn’t work. It’s got to have some evidential basis, and things like public health, cost to serve, vehicle miles traveled, utilities, bus routes – all those things are measurable... What this process shows is that basically following the sensible guidelines for sustainability will not only produce better environmental and health outcomes, but it will save municipalities money.”

The Blueprinting group’s final product will be a toolkit of policies, precedents, and best practices, applicable at any scale, that will help local municipalities mindfully guide the course of their growth. “This is an investment in the future to ensure that by 2050 we can still live here and we live in the kind of places that both we want and, more importantly, are more sustainable health-wise, ecologically and economically,” says Gámez.

CONNECT VISION:
Sustainability at the regional and local scale

Chris Jarrett, Architecture:

Marek Ranis, Art & Art History:
“Southern Panoramas” exhibition, 17th International Festival of Contemporary Art SESC_Videobrasil, São Paulo, Brazil, 2012
Streetview renderings of possible urban development scenarios along a proposed mass transit corridor (images by José Gámez, Charles Kane, and Lindsay Shelton).

AWARDS - NATIONAL & INTERNATIONAL WORK - COMMUNITY LEADERSHIP

- Janet Williams, Art & Art History: McKnight Resident Artist, Minneapolis, MN, 2012
SOLAR DECATHLON: Creating UrbanEden

From top left to right: Model of UNC Charlotte’s Solar Decathlon entry (photo by Daniel Coston); Digital rendering of the design (image by Solar Decathlon Team); Solar Decathlon Team members (photo by Daniel Coston); Digital rendering of the design (image by Solar Decathlon Team); Students working with the geopolymer concrete used in the house (photo by Daniel Coston).

- Jose Gamez and David Walters, Architecture: US Department of Housing and Urban Development’s Sustainable Communities Regional Planning Grant, 2011
- Jae Emerling, Art & Art History: Visiting Professor, Metamatic Research Initiative at VU University, Amsterdam, 2011
At its core, the US Department of Energy (DoE) Solar Decathlon is about education. From the DoE’s perspective, it is about teaching the public the value and potential of solar energy. For Assistant Professor of Architecture Mona Azarbayjani, it is about teaching students how to integrate systems to achieve sustainability. Azarbayjani is the lead Principal Investigator of the UNC Charlotte Solar Decathlon project, a two-year, $1 million effort to design and build a net-zero solar-powered house for the 2013 Solar Decathlon. UNC Charlotte is among the 20 schools chosen to participate in the prestigious international competition, which takes place in Irvine, CA in October 2013.

The UNC Charlotte house, “UrbanEden,” demonstrates how to integrate passive and active thermal strategies and old and new technologies into a highly-effective model. “This concept is not that easy to describe,” says Azarbayjani, “but after you actually show the students how it works, they can take it to the next level.”

Designing and building a net-zero energy solar house is a complex, multidisciplinary project, involving students and faculty from the School of Architecture, the William S. Lee College of Engineering, and the Belk College of Business. “Students learn how to communicate with other departments, such as engineering – and different disciplines of engineers, like mechanical engineers, electrical engineers, civil engineers – so it’s a real-life opportunity,” says Azarbayjani. “They see how buildings come together.” They also learn to talk to the industries and to “sell their projects to clients.”

After the competition, UrbanEden will return to the UNC Charlotte campus, where it will become a test-bed for measuring and verifying its performance. “We have not had a building on campus that is a lab for sustainable systems,” Azarbayjani says, adding that it will also provide opportunities for further faculty research and collaborative projects that test new technologies and strategies.

In the meantime, the 2013 Solar Decathlon will draw hundreds of thousands of visitors to what has become one of the most highly anticipated design competitions in the world. UNC Charlotte’s participation, says Azarbayjani, “puts our school on the national map.”

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**Awards • National & International Work • Community Leadership**

- **Gretchen Alterowitz, Dance:**
  Arts & Science Council Regional Artist Project Grant to record choreography, 2012

- **David Russell, Music:**
  International LMFL courses Clifton College, UK; Le College Cevanol, France; Keshet Elion International Violin Mastercourse, Israel, 2010-2011
Clockwise from top left: Dale Brentrup in the Daylighting + Energy Performance Laboratory at the School of Architecture; Assigning roles on the Solar Decathlon team; detail of HVAC for a SWIFT house (photo by Thomas Gentry); Negotiating the Gap, models of homes designed by architecture students for homeless clients from the Urban Ministry Center, 2013 (photo by Daniel Coston); Algae façade designed by Kyoung-Hee Kim and her students (photo by Ryan Mayo); Geopolymer concrete test for Solar Decathlon (photo by Daniel Coston).
NEW MEDIA / NEW ARTS

Defining new roles for contemporary technologies and traditional media
Images from the premiere of Songs of the Fisherman, 2012 (photos by Daniel Coston); Songs of the Fisherman installation, 2012 (photo by Crista Cammaroto).

Peter Wong, Architecture: Consultant and Critic, Made in Shanghai, Rockbund Art Museum, Shanghai, China, 2012

Thomas Gentry (with Robert Cox), Architecture: US Department of Energy Weatherization Innovation Pilot Program Grant, 2010
On January 9, 2012, the College of Arts + Architecture presented the world premiere of *Songs of the Fisherman*, a chamber opera by composer Timothy Nelson. Funded by a UNC Charlotte Chancellor’s Diversity Challenge Grant, a Faculty Research Grant, and a Regional Artist Project Grant from the Arts & Science Council, the initial project was multidisciplinary from its conception. Tenor Brian Arreola, assistant professor of voice, would be the brief opera’s only singer, but equally important to the production were the choreography by Assistant Professor of Dance Gretchen Alterowitz and the stage design by Anita Tripathi Easterling, assistant professor of scene design in the Department of Theatre. And the production, which included a chamber ensemble featuring Associate Professor of Cello Mira Frisch, would be professionally filmed with multiple cameras.

The poetic text of *Songs of the Fisherman*, written by Andrew Albin, contemplates life and death, dwelling on themes of alienation and reconciliation, permanence and impermanence, struggle and acceptance, and the passage of time. Allusions to Homer’s *Odyssey*, Biblical scripture, and Chinese legend weave through compelling imagery of the natural word.

The premiere of this enigmatic piece was beautifully executed, with fine performances by Arreola, guest dancer Alison Mixon, and the ensemble musicians. But the project did not end there. In response to a call for collaborative proposals, Arreola, Alterowitz, and Easterling developed a *Songs of the Fisherman* installation for the College’s new Projective Eye Gallery at UNC Charlotte Center City.

Through the gallery installation, the three artists sought to remove the distanced view of traditional theatre, inviting visitors to both physically and imaginatively enter the world of the opera, to become participants surrounded by image and object, word and sound. This new creation of *Songs of the Fisherman* featured additional sculpture and design by Easterling and video projections of the opera’s performance. Images from the opera’s text – the moon, the sea, the stars, and the sand – were realized in silvery abstractions, as well as direct references. *Songs of the Fisherman* became the Projective Eye Gallery’s first Summer Experiment, an annual exhibition dedicated to collaboration and experimentation by UNC Charlotte faculty. The opera has lived on, as well; it was to receive additional performances in August 2013 at the Grachtenfestival in The Netherlands and will be released on DVD by Albany Records.

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*NEW MEDIA / NEW ARTS* 63

Marek Ranis, Art & Art History:
“Single Man Iceberg,” Residency, Bundanon Trust, Australia, 2011

E.E. Balcos, Dance:
Original works by E.E. Motion Dance Company, Piccolo Spoleto, 2010
Left to right: Spirit Houses, 2012; Prosthesis, 2012. 
Artwork by Mary Tuma (photos by Christine Szredy).
SPIRIT HOUSES AND DISAPPEARED LANDS

Fiber as an artistic medium has found newfound respect in mainstream art circles in recent decades. Long consigned by Western art to the domain of folk art or craft, fiber now represents one of the most recognizably innovative mediums in contemporary art.

“When I started, one had to choose between design and craft applications,” says Associate Professor of Fibers Mary Tuma. “These were relegated as second-class forms associated with women’s work and craft and domestic interests.” To counter the institutional bias against the medium, Tuma worked hard to create work that set itself apart from traditional fiber arts. “That is one reason my work became so large and installation-oriented,” says Tuma.

Just as she fought for her preferred medium, Tuma isn’t afraid to confront social and political issues with her art. Her early work directly references women’s bodies and the social pressures placed upon them. Other work addresses the political struggle in Palestine and the social injustice she experienced during her time there. More recently, Tuma’s work has taken an other-worldly turn with Spirit Houses and her “disappeared lands” series.

Funded by an Arts & Science Council Regional Artist Project Grant and based on her experience with a shaman in 2012, Spirit Houses addresses the shift from the “seen” to the “unseen” world. “The deeper I go into researching the topic of spirit, the more fascinated I am,” says Tuma. “The notion of ‘the mystery’ is overwhelming to me.”

In her “disappeared lands” series, Tuma hand-stitches maps of spiritually or culturally loaded places that have been dissolved by historical or political circumstance – Palestine, American Indian nations, and Tibet being among her first subjects in the series. “The disappeared lands pieces are an in-between in a way,” says Tuma. “They are political but, also, describe a spiritual afterlife that can never be completely erased.”

Tuma’s exhibition schedule presents its own geography lesson. Her work has been exhibited extensively throughout the U.S. and the Middle East, as well as in Japan and South Korea. Upcoming solo shows include an exhibit at Sumter County Gallery of Art in South Carolina in November 2014, an exhibit of her “disappeared lands” series at Contemporary Art Platform in Kuwait City in winter 2014, and an exhibit in the College’s Rowe Arts Gallery in January 2014.
DANCE.DRAW

Professor of Dance Sybil Huskey first met Celine Latulipe at a presentation that Latulipe made for the Digital Arts Center. The associate professor of software and information systems was demonstrating how “mice” that she held in her hands could respond to human movement and, through a software program, interact in real-time with aesthetic visualizations on a screen. After the presentation, Huskey approached Latulipe and asked whether she might strap “mice” on dancers and create a new kind of dance experience. Before long, they and David Wilson, another professor in Latulipe’s department, had developed a proposal for a unique project that would explore human computer interaction through dance. In 2008, they received a $750,000 CreativeIT grant from the National Science Foundation for Dance.Draw.

Over four years, the Dance.Draw team, with Huskey as lead choreographer, developed nine dances that used portable sensing technology that enabled dancers to interact in real time with aesthetic digital projections created by their movements and different software systems. Creating and presenting the works allowed them to research the effects of the technology on the choreographic process, the dancers’ experiences, and the experience of the audience, as well as to study the way technological devices sense bodies in space.

Early in the creative process, however, the team began creating a program that was not even part of the original proposal. Typically, each dance rehearsal began with a collective viewing of video from the previous rehearsal to make corrections for choreographic or performance improvement. Much time was spent viewing and discussing the video – rewinding, commenting, questioning, replaying – before the dancers could actually start the next rehearsal. Latulipe and Wilson suggested that the process could be streamlined, and thus was born the “Choreographer’s Notebook,” an interactive program that allows dancers and choreographers to independently view and comment on dance videos, sharing their critiques, questions, and instructions digitally on their own time, and before rehearsals. It dramatically changed the process of creating, teaching, learning, and refining movement.

“We noticed that the students’ performance ability went way, way up,” says Huskey. “With this technology, they didn’t have to wait until they got into the actual studio, and they had the ability to self-correct, which is a really important teaching tool.”

The University is applying for a patent for the program, which Huskey says “could absolutely change how dance works.” But it also has applications “way beyond dance,” she adds, and “Choreographer’s Notebook” will receive a new name. Huskey cites the opportunities for athletics, physical therapists, actors, and others. “It just has a lot of potential for anything that moves.”
Kelly Carlson-Reddig, Architecture:
Tau Sigma Delta Honor Society, Secretary, 2009-2013

Erik Waterkotte, Art & Art History:
Global Matrix III, a touring, juried international print exhibition organized by Purdue University, 2012-2013

Dance, Draw pieces Heavy Recursion (page left) and The Angled Angels Assembly (page right), 2011 (photos by Roland Elliot).
INTERACTIVE CHILDREN’S BOOK EXPLORES THE LONGING FOR HOME

From top left to right: Three images from Heather Freeman and Jeff Murphy’s Flederhund: An Interactive Children’s Book, 2013; Denisova Hominin, Heather Freeman, 2013; Still from animation Quinn’s New Video Game, Heather Freeman, 2012.

C O A + A F A C U L T Y S C H O L A R S H I P I N A C T I O N • P U B L I C A T I O N S • F E L L O W S H I P S

- Brian Arreola, Music: Bartley, Riders to the Sea, Grachtenfestival, Netherlands, 2011
- Dale Brentrup, Ben Futrell, and Thomas Gentry (with Rob Cox), Architecture: National Science Foundation I/UCRC Grants for UNC Charlotte Center for Sustainably Integrated Buildings and Sites, 2012-14


**Flederhund: An Interactive Children’s Book** tells the story of a young American boy and his dog traveling through Central Europe in search of each other. For the book’s authors, that search symbolizes a longing for home. “This idea of wanting and looking for home in a foreign land crept into the narrative early,” says Associate Professor of Digital Media Heather Freeman, who is co-creating the book with her husband and creative partner Jeff Murphy, also an associate professor of digital media in the Department of Art & Art History. “It’s sort of a poetic trope, but home really is always with you.”

The aesthetic of the book, which will be published in both print and digital formats, draws on Murphy’s layered, photography-based work. Freeman is coding the digital version of the book, creating interactive features that allow children to click on images to “make things happen,” display additional information, or initiate short video segments. Inspired by the Old Masters, Murphy and Freeman appreciate not only the texture and aesthetic, but also the complexity, symbolism, and elements of the unexpected found in paintings by artists like Bruegel and Bosch.

This is not the first Freeman-Murphy co-production. They’ve collaborated on a number of two-dimensional and video projects since they met in 2003. **Flederhund**, which will be their first interactive book together, grew out of their experience traveling with their son through Central Europe in 2012 and their interest as artists in the imagery found in children’s books, from the simple to the complex. While theirs is not the first interactive children’s book, most in the genre tend to be spin-offs of existing stories or movies. Otherwise, children’s authors tend toward non-interactive digital formats.

Among the early adopters of digital media, Freeman and Murphy have watched the evolution of the medium. “The explosion in technologies in digital media has touched on all art disciplines,” says Freeman. “Jeff and I still have our foundations – Jeff in photography and I in drawing. So for us, the computer is a tool.” In both their work and teaching, their focus remains “good design skills and good concept development.”

Recent individual work by Freeman includes her animation **Pennipatens**, selected as one of 157 films (out of 2,000 entries) to be featured at the 3rd Oaxaca International Film Festival in Mexico last year. Murphy’s most recent project, **Dig**, was exhibited in Portland in 2012. His work has been published in **WIRED Magazine**, **World Art Magazine**, and the textbook **Exploring Color Photography**, among others.
The Digital Arts Center (d-Arts) began as the Digital Design Center in the College of Architecture and, since the founding of the College of Arts + Architecture, has become a lively venue for collaborative, multi-disciplinary activity that generates new arts through new media. “We’re interested in the ways that computers can be used to uncover new forms of architecture or the arts and be transformative,” says d-Arts Director and Professor of Architecture Eric Sauda.

D-Arts projects fall into four primary categories: digital fabrication, urban visualization, responsive environments, and performance. “As architects, we are interested in the way technology is changing the way we design our environments,” says Associate Professor of Architecture Chris Beorkrem, whose book, Material Strategies in Digital Fabrication, was published by Routledge in 2012. “Actors, musicians, and artists can help with that study.”

D-Arts has installed interactive digital screens in the lobby of the UNC Charlotte Center City building, as well as various buildings on the university main campus, to study how people interact with displays and how they use public environments. “There is no developed idea about how people interact with digital displays,” says Sauda. He and Beorkrem are working with professors in anthropology and computing and informatics to develop research in which “environments, rather than being seen as mute or solid, are seen as something that responds.”

D-Arts has also used responsive technology in theatre and opera productions on campus, incorporating live video in such a way that the singers and actors could control the technology during performance. “It really challenged the way the actors were working,” says Beorkrem.

In 2012, d-Arts integrated responsive technology into two performances of Fresh Ink, the CoA+A’s new music series. For the first, at UNC Charlotte Center City, digitally manipulated real-time video analysis of a percussion quartet was projected above the performers, while simultaneously creating a computationally defined drawing as the music was played. An additional sound-space installation in the building’s gallery created an interactive echo sculpture that allowed visitors to “play” the space.

The second Fresh Ink performance, “Crippled Symmetry and its Prosthetics,” was a site-specific interactive performance of Morton Feldman’s Crippled Symmetry that projected visualizations, responsive to the music and ambient sounds, onto the vaulted skylight ceiling of the salon of the Storrs building on the main campus.

The faculty who participate in d-Arts projects come from all five departments of the College; between 15 and 20 students typically are involved in research for the center. And in the fall of 2013, the School of Architecture will welcome the first students in a new Architecture and Computer Science/Information Systems dual graduate degree program. “We’ve tried really hard to extend out our work,” says Sauda, “to incorporate people from across the College and across the University.”


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Left to right: Crippled Symmetry and its Prosthetics at Storrs Hall by the Digital Arts Center, 2012 (photos by Daniel Coston).
Clockwise from top left to right: Tabernacle, Erik Waterkotte, 2011; Action Figures, Bobby Campbell, 2013; digitally manipulated photo of choreography by Gretchen Alterowitz, 2012 (image by Mikale Kwiatkowski); Poster for Pennipotens, Heather Freeman, 2012; Internal Systems II, Mary Tuma, 2008 (photo by Mary Tuma); From the series I must make my bones, Aspen Hochhalter, 2013.
ABOUT THE COLLEGE OF ARTS + ARCHITECTURE

Established in 2008, the College of Arts + Architecture represents 1100 students and nearly 100 full-time faculty members in five creative disciplines: art and art history, architecture, dance, music, and theatre. Dedicated to interdisciplinary conversation, collaboration, and innovation, the College of Arts + Architecture demonstrates UNC Charlotte’s commitment to arts and culture on campus and in the broader community. The College presents exhibitions, lectures, and more than 100 performances each year. It offers nine undergraduate degrees and three graduate degrees. For more information, visit coaa.uncc.edu.

Educating cultural leaders to bring global perspective, value for sustainability, proficiency in new practices, and curious minds to creative action in the 21st century.
ABOUT THE UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE

UNC Charlotte is North Carolina’s urban research university. It leverages its location in the state’s largest city to offer internationally competitive programs of research and creative activity, exemplary undergraduate, graduate, and professional programs, and a focused set of community engagement initiatives. UNC Charlotte maintains a particular commitment to addressing the cultural, economic, educational, environmental, health, and social needs of the greater Charlotte region.

As the region’s only public doctoral-granting institution, UNC Charlotte is a driving force of growth, discovery, and innovation for the greater Mecklenburg County metropolitan statistical area. With more than 25,000 enrolled students, including roughly 5,000 master’s and doctoral candidates, UNC Charlotte is the fourth-largest institution in the UNC system. For more information, visit uncc.edu.
FACULTY

ARCHITECTURE

Dr. Mona Azarbayjani
Assistant Professor, Integrated Design & Energy Performance

Jeffrey Balmer
Assistant Professor, Beginning Design & Pedagogy

Chris Beorkrem
Associate Professor, Design Computation & Digital Fabrication

Dale Brentrup AIA, IES
Professor & Director/Integrated Design Labs, Daylighting & Energy Performance

Chris Campbell
Lecturer, Beginning Design & Visual Arts

Kelly Carlson-Reddig
Associate Director & Associate Professor, Architectural Design & Tectonics

Dr. Charles Davis II
Assistant Professor, Architectural History & Theory

Thomas Forget
Undergraduate Coordinator & Assistant Professor, Architectural Design

Ben Futrell
Research Associate, Daylighting & Energy Performance

Dr. José Gámez
Director/DSRC & Associate Professor, Urban Design and Community Planning

Thomas Gentry AIA
Associate Professor, Design Sciences & Sustainable Housing

Dr. John Gero
Research Professor, Design Cognition & Design Computing

Dr. Lee Gray
Associate Dean & Associate Professor, Architectural History

Chris Jarrett
Director/School of Architecture & Professor, Architectural Design & Technology

Dr. Kyounghee Kim
Assistant Professor, Design Sciences & High Performance Facades

Ken Lambla AIA
Dean/College of Arts + Architecture & Professor, Community Planning & Design

Dr. Zhongjie Lin
Associate Professor, Urban Theory & Urban Design

Dr. Emily Makaš
Associate Professor, Architectural and Urban History

John Nelson
Associate Professor, Climate Responsive Design & Prefabricated Housing

Jeremy Roh
Lecturer, Building Information Modeling

Deborah Ryan RLA
Associate Professor, Urban Design & Community Planning

Eric Sauda
Director/Arts Center & Professor, Digital Media & Interactive Architecture

Nick Senske
Assistant Professor, Design Computation & Pedagogy

Bryan Shields
Lecturer, Architectural Design & Practice

Jennifer Shields
Visiting Assistant Professor, Architectural Design & Representation

Greg Snyder
Associate Professor, Architectural Design

Michael Swisher
Associate Professor, Beginning Design & Visual Arts

David Thaddeus
Professor, Architectural Design & Building Structures

David Walters
Master of Urban Design Coordinator & Professor, Urban Design & Practice

Betsy West
Associate Professor, Architectural Design & Interdisciplinary Studies

Peter Wong
Graduate Coordinator & Associate Professor, Architectural Design
# ART & ART HISTORY

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Department</th>
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<tbody>
<tr>
<td>Malena Bergmann</td>
<td>Lecturer &amp; Undergraduate Coordinator</td>
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<td>Susan Brenner</td>
<td>Associate Professor, Painting</td>
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<td>David Brodeur</td>
<td>Associate Professor, Graphic Design</td>
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<td>Keith Bryant</td>
<td>Lecturer, Ceramics and Sculpture</td>
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<td>Bobby Campbell</td>
<td>Assistant Professor, Graphic Design</td>
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<td>Dr. Jae Emerling</td>
<td>Associate Professor, Art History</td>
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<td>Dr. Jim Frakes</td>
<td>Associate Professor, Art History</td>
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<tr>
<td>Jamie Franki</td>
<td>Associate Chair/Department of Art &amp; Art History &amp; Associate Professor, Illustration</td>
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<td>Heather Freeman</td>
<td>Associate Professor, Digital Media</td>
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<td>Dr. David Gall</td>
<td>Assistant Professor, Art Education</td>
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<td>Maja Godlewksa</td>
<td>Associate Professor, Painting</td>
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<td>Megan Hall</td>
<td>Lecturer, Graphic Design</td>
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<td>Aspen Hochhalter</td>
<td>Associate Professor, Photography</td>
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<td>Eldred Hudson</td>
<td>Chair/Department of Art &amp; Art History &amp; Associate Professor, Graphic Design</td>
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<td>Dr. Delane Ingalls Vanada</td>
<td>Assistant Professor, Art Education</td>
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<td>Ann Kluttz</td>
<td>Lecturer, Photography</td>
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<td>Jeff Murphy</td>
<td>Associate Professor, Digital Media</td>
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<td>Dr. Bonnie Noble</td>
<td>Associate Professor, Art History</td>
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<td>Dr. Angela Rajagopalan</td>
<td>Associate Professor, Art History</td>
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<td>Marek Ranis</td>
<td>Assistant Professor, Sculpture</td>
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<td>Kristin Rothrock</td>
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<td>Michael Simpson</td>
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<td>Mary Tuma</td>
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<td>Deborah Wall</td>
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<td>Jennifer Marie Wallace</td>
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<td>Erik Waterkotte</td>
<td>Assistant Professor, Print Media</td>
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<tr>
<td>Janet Williams</td>
<td>Assistant Professor, Ceramics</td>
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DANCE

Gretchen Alterowitz
Assistant Professor

Dr. Takiyah Amin
Assistant Professor

E.E. Balcos
Associate Professor

Dr. Donna Dragon
Assistant Professor

Karen Hubbard
Associate Professor

Sybil Huskey
Professor

Kim Jones
Assistant Professor

Delia Neil
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Betsy West
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& Director of Jazz Studies

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Rick Dior
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Dr. Mira Frisch
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& Director of String Chamber Music

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Dr. Randy Haldeman
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Dr. Royce E. Lumpkin
Chair/Department of Music & Professor of Trombone

William Malambri
Interim Director of Bands [2012/13]

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David Russell
Anne R. Belk Distinguished Professor of Violin

Dr. Dylan Savage
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Dr. Fred Spano
Associate Professor
& Coordinator of Music Education

Dr. Jennifer Whitaker
Assistant Professor, Instrumental Music Education

Dr. Jacqueline Yost
Lecturer, Ear Training/Music Theory
THEATRE

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Lon Bumgarner
Assistant Professor, Acting

Anita Tripathi Easterling
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David Fillmore, Jr.
Associate Professor, Lighting Design

Dr. Andrew Hartley
Robinson Distinguished Professor of Shakespeare

Dr. Jeanmarie Higgins
Assistant Professor, Dramaturgy

Kelly Mizell-Ryan
Lecturer in Acting, Voice & Movement, Director of Undergraduate Studies

Jay Morong
Lecturer

Dr. Elizabeth Murray
Assistant Professor, Theatre Education

Dr. Mark Pizzato
Professor, Theatre and Film

Steven Stines
Assistant Professor, Costume Design

James Vesce
Chair/ Department of Theatre & Associate Professor, Directing

Robin Witt
Assistant Professor, Directing

DESIGN & PRODUCTION UNIT

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Production Manager

Erin Freeman
Technical Director

Richard Moll
Master Electrician

Gordon Olsen
Lighting Designer

Heidi O’Hare
Costume Designer

Benjamin Stickels
Sound Designer