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UNIVERSITY OF MINNESOTA

CLA Today

College of Liberal Arts

**ON THE INSIDE...
FACULTY ARTISTS BRING IDEAS
TO LIFE IN PERFORMANCE**



**The Arts
Making a Difference**

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CLA Today

College of Liberal Arts

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UNIVERSITY OF MINNESOTA

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West Bank Arts Quarter takes off

If you've driven along Riverside Avenue lately, you've probably noticed a cream-colored sculptural shape jutting from the landscape. With its jaunty angled roof vaulting skyward alongside its more stolid brick-and-concrete neighbors, the Barbara Barker Center for Dance makes a dramatic statement about the ascendancy of the arts on the West Bank of the University of Minnesota.

This much-talked-about building is more than a home to our sensational dance students and faculty. It's an open door into the heart of the University's arts community. It represents a powerful combination of vision, leadership, philanthropic support, community partnerships, and sheer talent—forces that built the dance program and that are now building the Arts Quarter into a hub of artistic energy for the Twin Cities community and beyond.

The next stage of Arts Quarter development is already taking shape. Look out through the Barker Center's floor-to-ceiling windows, and you'll see the site of the University Art Building, whose doors should open in 2002.

These buildings—along with Rarig Center, Ferguson Hall, and Ted Mann Concert Hall—are the most visible embodiments of a vision that has seized the imaginations and aspirations of a community of artists and arts devotees. This vision promises to make the West Bank a magnet, and a destination, for artists, emerging artists, and their audiences.

As the Arts Quarter gains momentum, it will more and more become the place to be in the Twin Cities for live performance, sharing its creative energy, audiences, artists, and venues with a larger West Bank Arts community that already boasts such stalwarts as Theatre in the Round, Mixed Blood Theater, and Southern Theatre.

The College of Liberal Arts is among a handful of U.S. liberal arts colleges where the performing and visual arts coexist with such academic disciplines as the social and behavioral sciences, the humanities, and languages and literature. The grounding of the arts in a liberal arts environment enables rich conversations and creative collaborations across disparate disciplines—not only among artists of different stripes but also between visual artists and philosophers, dancers and social critics, actors and political theorists, musicians and historians.

This open commerce in ideas at the busy intersection of academic inquiry and creative work not only keeps the creative juices flowing but also enriches understanding on all sides. Indeed, it lies at the very heart of a liberal education. And beyond the University's classrooms—in towns like Herman, Rochester, and Lanesboro, Minn.—you'll find University artists and their creative work enriching the lives of Minnesota communities.

The arts are a major Minnesota industry, accounting for more than \$1 billion a year in the state's economy. Minnesota arts organizations, including more than 600 nonprofits, employ more than 8,000 people—not counting the roughly 30,000 people who identified themselves as artists during the last census. These organizations draw heavily from the University of Minnesota for their leadership and their continued vitality.

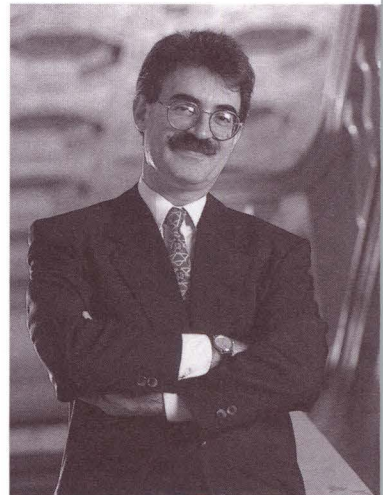
In this issue, you'll read about some of the developments that are putting CLA's music, theater, dance, and visual arts programs at the center of Minnesota's vibrant cultural life. You'll see how CLA's programs are transforming the arts landscape and being transformed by an infusion of philanthropic gifts, fresh ideas, and community partnerships. You'll learn about programs and people that have brought the arts in CLA into the national limelight.

You'll read about our new B.F.A. program, an exciting collaboration with the renowned Guthrie Theater. You'll read about faculty who are bringing the newest ideas and techniques to our students and our communities. You'll read about alumni who have distinguished themselves in the world. And you'll read about donors whose gifts are lighting the way for future generations of artists.

I'm extremely fortunate to be dean of a college at the headwaters of the arts in Minnesota—a college whose roster of faculty and alumni luminaries past and present includes the likes of Libby Larsen, Dominick Argento, Charles Nolte, Warren MacKenzie, and Barbara Barker. Day after day, our arts programs deliver torrents of creativity and talent into the world along tributaries that reach communities throughout Minnesota and beyond.

Some of the finest creative work in the state is happening right here on the West Bank, where our students and faculty are learning and teaching their craft, making and talking about art, and bringing ideas, stories, musical compositions, texts, and visions to life on stage, in studios and galleries, and in the lives of audiences. With your continued support, the University of Minnesota's West Bank Arts Quarter will take its rightful place on center stage in the arts world of the 21st century.

—Steven J. Rosenstone



Dean Steven J. Rosenstone

Cover: Dance students Laura Selle, Matt Jenson, and Kari Matter on the grounds of the Barbara Barker Center for Dance.

Photo this page: "A Funny Thing Happened on the Way to the Forum," a spring University Theatre production.

University arts programs take center stage

A master plan for the arts is one short step away from completion. What began as a vision to improve teaching facilities and enhance student learning is changing the face of the U's West Bank and transforming the Twin Cities Arts community. The West Bank Arts Quarter—a high-visibility,

high-voltage Minnesota center for teaching, research, and performance in the arts—is an idea whose time has come.



In 1929, University art students put the finishing touches on their works.

Background photo: Dance student Laura Selle soars skyward outside the Barker Center for Dance.



Imagine

the University of Minnesota's West Bank on a Saturday night alit and alive with throngs of people stopping by galleries or artists' studios on their way to and from performances, humming tunes that linger in their minds after an evening of musical theatre, savoring the aftertaste of cabaret and cappuccino...

This is not an idle fantasy. It's the West Bank Arts Quarter, the site of a dramatic and exciting transformation in the arts at the University of Minnesota. Some of the buildings in the quarter—Rarig Center (built in 1971), Ferguson Hall (1985), and Ted Mann Concert Hall (1993)—have been around for a while. Another—the Barbara Barker Center for Dance—debuted this spring to rave notices. Yet another—the art building—is expected to open in 2002. What unites these structures and the programs they house is an overarching vision that gives the area a geographic identity and a sense of shared purpose.

This vision has drawn an invisible line around roughly four square blocks on the University map and created a hub of arts performance, teaching, and scholarship that is unique in the Upper Midwest.

"The Arts Quarter will be a magnet and a beacon, pulling people in from around the state and raising the visibility of all the arts at the University," says Lance Brockman, professor and chair of the Department of Theatre Arts and Dance. "Any night of the week you can see explosions of creativity—artists in different media working together on shared productions. We have some amazing talent in our arts programs. Now we're creating new performance spaces to showcase that talent, and we're building conceptual bridges between those spaces."

Seeing is believing

The most recent addition to the West Bank landscape, the Barbara Barker Center for Dance, has been a lightning rod for development of the quarter. Its opening in April, capping several years of fund raising, heralded a new beginning for the arts on campus. For dance professor and program director Marge Maddux, the building is both the realization of a dream and a catalyst for future development.

"In a community saturated with outstanding cultural events, we're up against formidable competition for people's time and attention. A

gorgeous building like [the Barker Center] makes people sit up and take notice, brings them to the performances. And the success of our campaign to build it has energized people for the next stage, the art building. We've shown what can happen if enough people believe in a dream."

Impact and synergy

CLA dean Steven Rosenstone, one of the Arts Quarter's most ardent advocates, stresses its far-reaching impact. "This is not just about new buildings," he says. "It's a powerful vision to create a center for arts education and creative activity for the entire state."

The arts are vital to the culture and economy of Minnesota, Rosenstone adds, noting that 1998 attendance at Minnesota arts events totaled an estimated 15 million. "The students graduating from our programs are the artists, audiences, and arts leaders and educators of tomorrow," he says. "They also bring creative leadership to workplaces across the spectrum of business and industry. A thriving center for the arts on campus means continued vitality for the arts and a boost to the Minnesota economy."

Robert Booker, executive director of the Minnesota State Arts Board, believes the Arts Quarter can tap into Minnesotans' tradition of support for the arts and broaden the audience base. "A certain density of activity creates more of a market, more of a draw to the area, so we're very excited about the University's efforts," he says.

Faculty likewise are enthusiastic about the prospect of dancers, actors, visual artists, and musicians working side by side. "Artists in one medium will be working with artists in another—mixing video with sculpture and musical performance with theatre, for example—and that's a powerful mix," says Mark Pharis, chair of the Department of Art.

"When we move into our new building in 2002, we'll be right at ground zero, artistically speaking. We'll be surrounded by dancers, actors, and musicians, and we'll have wonderful opportunities for working across disciplines."

Ditto for sharing of technology, says Jeff Kimpton, new School of Music director, who notes that technology such as digital sound, lighting effects, and computer graphics plays a major role in the arts today. "The Arts Quarter will inspire collaborations that we can't even imag-

ine now," he says. "The more we work creatively together, integrating technology and other resources, the more competitive we'll be with the best conservatories and University-based arts programs nationwide."

Brockman notes that as the Arts Quarter builds its reputation as a center for the arts, it will attract the nation's best faculty and students, creating a stronger base of arts education for the state of Minnesota.

"What this is about, first and foremost, is educating students," says Brockman, adding that audiences play a key role in this education. "When students perform, they not only practice their craft, they also learn from their audiences—and the larger and more diverse the audiences, the richer the education."

A convergence of forces: Challenge and promise

Despite its broad appeal and obvious merits, the West Bank Arts Quarter didn't just happen. Societal trends, a strong economy, University leadership, decades of philanthropic work, and decades of building strong arts programs all came together in the 1990s to put the Arts Quarter on the map.

As the technology revolution took off in the early 1990s, people in the arts began addressing anew a troubling and perennial concern: the future of their disciplines. Some feared that the proliferation of technology-based media and the changing marketplace might threaten the viability of live performance.

Not so, says Kimpton. "The arts are decidedly not in competition with, and are surely not hurt by, technology. Artists are using technology to get out on the leading edge of their musical, theatrical, and visual art forms. And more audiences than ever are flocking to live performances."

Indeed, support for the Arts Quarter is a "resounding affirmation of the continuing public hunger for live performance," says theatre professor and CLA associate dean Barbara Reid. Yet the "arts challenge" is very real: "The arts have always had to explain how they contribute, especially in the academy. Much of the work is experiential and creative, not academic in the traditional sense. And the real value of the arts in the world isn't always understood."

Faced with this challenge, people on campus and off began to talk about how to make University arts programs a more vital and visible presence in the community as well as a University priority.

There were reassuring signs: the arts were already viewed as fundamental to Minnesota's vaunted quality of life. And they were regaining respectability as part of Minnesota's core curriculum: arts graduation standards for all Minnesota public schools were implemented in 1998.

A strong economy was also giving the arts a boost: with more discretionary dollars to spend, people were attending arts events in unprecedented numbers—and they were giving charitably to arts organizations even while government support was declining.

A 1998 UCLA study found that involvement in the arts is linked to higher academic performance, increased standardized test scores, more community service, and lower school drop-out rates.

Minnesota State Arts Board

Spurred by both challenge and promise, a few visionaries and friends of the arts began to think about the possibilities of putting all the arts together in an "arts district" on the West Bank that would showcase student and faculty work and bring the arts on campus to the mainstage of Minnesota's cultural life. All they needed was support from on high—support that soon would be forthcoming.

Location, location, location: The master plan

In the past, if a University program needed to grow it typically grew into whatever space was available. The Dance Program was no exception. For years, dance students bruised their feet on an unyielding floor in a dingy East Bank gym—far from their West Bank compatriots in music, theatre, and art.

When University President Mark Yudof arrived, things began to change almost overnight. President Yudof envisioned a very different kind of campus—a campus of "zones," where related disciplines inhabit common space and facilities are designed to nurture interdisciplinary work and outreach to the broader community.

The rationale is fairly simple: create a physical space that brings a critical mass of smart, creative people together to share ideas and resources, and you'll get the kind of combustible energy at the point of contact that generates intellectual and creative work.

"Today we are looking holistically at the institution," says Harvey Turner, director of planning and programming for the University. "We are recognizing the critical importance of alliances across colleges and disciplines. And the arts exemplify the full reach of the University."

"The Arts Quarter clearly is the manifestation of the University's integrated teaching, research, and service mission."

Says Reid, "The Arts Quarter speaks to a renewal of the University's commitment to educating emerging artists and audiences, and to valuing creative activity as an important contributor to Minnesota's quality of life."

New priorities, renewed momentum

"The arts didn't used to get a lot of attention, even from each other," says Tom Trow, director of community and cultural affairs for the College of Liberal Arts. "But Dean Rosenstone and President Yudof took the lead in making the arts a priority."

In 1998, ground was broken for the new dance center. Plans for the art building were gathering momentum. The larger West Bank community, already an arts destination, was brought into the planning. "With the concentration of arts venues already on the West Bank," Trow observes, "a full-blown arts district on campus that would tie into the neighborhood was a natural next step."

That "next step" became a great leap forward with the opening of the Barker Center. "It set the whole Twin Cities dance community abuzz," says Maddux. "And it didn't stop there. It seems everyone's talking about us now. We worked so hard to get to where we are. Now we're playing to sell-out crowds."

In 1995, SAT scores for students who had studied the arts more than four years were 59 points higher on the verbal and 44 points higher on the math portion than students with no coursework in the arts.

The College Board

Barker herself, who as program director in the early 1990s initiated the fundraising drive for a new dance center, has seen how a building can give shape and life to a dream of long standing. "The dance center sends a strong message," she says. "If you've got a strong program and wonderful people, you can make it happen. The support for the dance building was phenomenal. It's amazing what we accomplished."

Now it's the art department's turn. Having made the Arts Quarter a priority, the University is committing \$15 million and is looking to the 2000 legislature for \$21 million in state funding to build a state-of-the-art facility that will house studios, classrooms, a foundry for ceramics and metal work, and the Katherine E. Nash Gallery. With the architectural firm Meyer, Scherer, & Rockcastle selected, fund raising is under way to secure from private donors the remaining \$8 million needed to complete the project.

Rosenstone is optimistic about the prospects for funding. "We are taking to the legislature a meticulously thought-out proposal that offers tremendous opportunities to the University, the community, and the people of Minnesota," he says, "and we know we've got tremendous support out there."

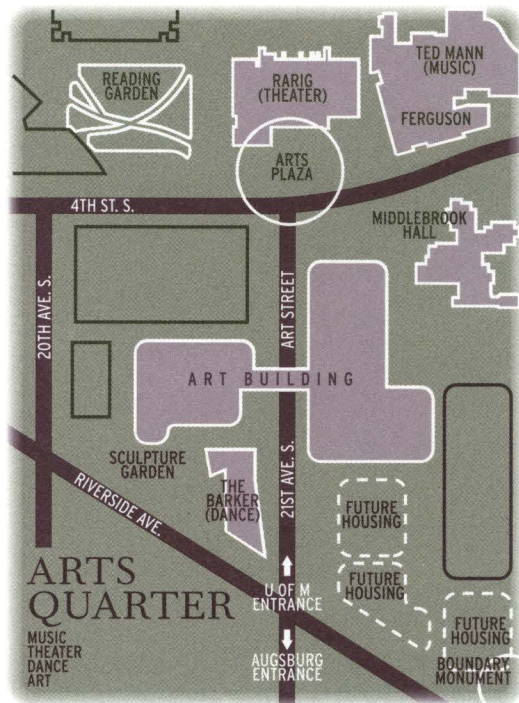
The arts for everyone's sake

It isn't just the bottom line that will convince legislators to fund a new art building. "I think the legislature and society realize that the arts are important, that they speak to the heart, the soul and the mind," says Turner. "People understand that you can't have a great University without great arts programs."

This public awareness has played a key role in the birth of the Arts Quarter, notes Trow. "There is an increased demand for arts education because of a growing body of data showing that the arts stimulate creativity and enhance learning in other disciplines as well. Minnesota's new public school graduation standards require study in the visual and performing arts. The message is clear: the arts belong at the center of the curriculum."

Curtis Hoard, director of graduate studies in the art department, notes with satisfaction the growing respect for the value of the arts in higher education. "Throughout much of this century, the arts have been academic stepchildren," he says. "Yet, the arts are a cornerstone of cultural inquiry. Finally I see people who truly understand what education is about in the holistic sense. They see how the arts fit into the big picture."

Put another way, the arts aren't just for artists. Trow notes that each year, there are more than 22,000 enrollments in CLA arts courses—and most of the students in those classes are non-arts majors.



"The University is the single most important source of audiences for and supporters of the arts in Minnesota," says Trow. "The thousands of students taking arts courses here every year contribute incalculably to the robust health of our arts organizations and their economic significance to the state."

Rosenstone stresses that the point of arts education isn't just to create artists but to give all students the chance to discover and develop their creative selves. "Creativity is at the root of innovation and problem solving in all careers," he says. "It's important that we nurture it well and in the best possible environment."

The power of philanthropy

Of course none of this would be happening without the generous support of donors. "We have always had a strong tradition of both public and private support for the arts in CLA," says Rosen-

stone. "This essential collaboration began decades ago. Our arts programs are as strong as they are because of their ties to the community."

The success of private fundraising for the Barker Center ignited enthusiasm that has spread to all of the arts departments, says Reid. "People have wanted to house the arts facilities in one area for a long time, but the dance building proved to be the impetus. Suddenly, we were working together for the good of the arts as a whole."

Private donors make the critical difference, says Mary Hicks, development director for the College of Liberal Arts. "We would not have a dance building without private philanthropy. The legislature gave us the start-up money. The donors did the rest. If we can do for the art department what we did for dance, we'll be in wonderful shape. The enthusiasm and commitment are already out there, and the need is clear. Now we just need the dollars."

Bright prospects and bright lights ahead

As faculty, students, and the community look to the future of the arts at the University of Minnesota, they see bright lights. They see lobbies, galleries, and performance halls filled with people. And they see musicians working with directors and set designers, choreographers working with dramaturgs, dancers working with sculptors, and student and faculty artists in every medium working in and with the community.

"The University is viewing the arts as never before," says Pharis. "They've realized that art is the perfect vehicle for collaboration and community outreach." And they realize, says Turner, that "we are building a campus and building programs, not just buildings."

—Eugenia Smith and Margaret Kaeter

"The ability to solve problems, to envision new ways of seeing and doing ... requires creative thinking. That is why the arts, like literature, mathematics, and science, are an important part of the intellectual diet of society."

Donald Peterson,
former chairman/CEO
of Ford Motor Company

The buzz about the Arts Quarter



"The arts quarter sounds great! I can see this whole University movement with the arts as a great strength for the Metro theater community—especially through more and more outreach programs like that with the Guthrie."

Jen Scott, assistant director,
Theatre in the Round

"[The Arts Quarter] is getting everyone involved in the arts. It's bringing the whole community together."

Kristen Loeser, theatre arts junior

"You can already see and feel the energy of the Arts Quarter as you walk among these buildings. The West Bank is taking on a new identity and life of its own. From the new library access center to the Barker Center, it all adds up to the dynamism of the liberal arts mission."

Sara Evans, professor of history

"The University's support of the new arts quarter is a validation of our arts programs. It didn't make sense for a school with so much prestige to hide away the arts in decrepit buildings. I'm excited—I'll be glad to come back here in five years and see how much the campus has improved."

Allison Long, art and architecture senior

Above:
Sally O'Reilly, professor of violin and founder and director of Bravo! Summer String and Keyboard Institute, coaches a student.



"When completed, the new art building will round out the Arts Quarter—which itself will become the nucleus of an entire arts community. In a few short years, new residence halls will house art students of all kinds. This hub will transcend the campus boundaries, drawing city-based professional performers, community-theater workers, and arts aficionados from throughout Minnesota and beyond. Creative chaos will rule: puppeteers will live and work alongside tap dancers, sculptors alongside violists, choreographers alongside actors and playwrights."

Mark Yudof, President,
University of Minnesota

Above:
Absence/Presence, a winter 1999 Nash Gallery exhibit of images of the Holocaust and contemporary genocide, represented a broad collaboration spearheaded by the Center for Holocaust and Genocide Studies and the Department of Art.



"The arts bring people to campus who don't usually come. The Arts Quarter puts the talented students and professors from our arts programs into the national spotlight. It focuses attention on all the different art forms."

Jessica Phillips,
student member of the Board of Regents

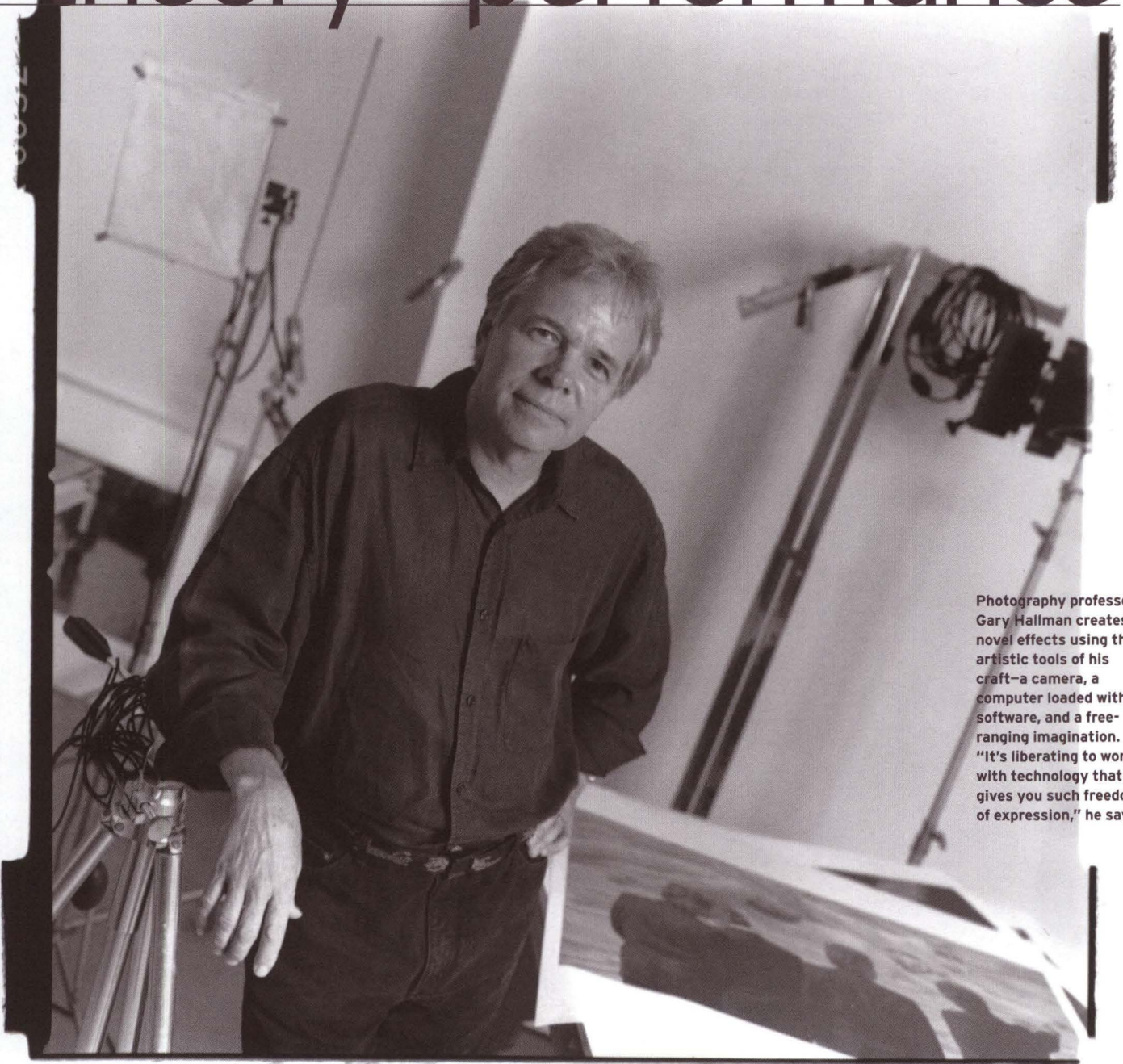
"With the new graduation standards, students will be graduating from Minnesota high schools with a broader range of experiences across the arts. There will be more demand for better programs, and better programs need the best possible facilities."

Kathleen Maloney, Director,
Minnesota Alliance for Arts in Education

Above:
Dave Moore, Barbara Reid, and Charles Nolte in a 1982 production of "The Visit."
Right:
"The Iron Circus," the art department's spring iron pour.



Artists and scholars meet at **crossroads**
of **theory** and **performance**



Photography professor Gary Hallman creates novel effects using the artistic tools of his craft—a camera, a computer loaded with software, and a free-ranging imagination. “It’s liberating to work with technology that gives you such freedom of expression,” he says.

Their productions range from pure pleasure for the senses—the vibrant colors of photo-imaging or the perfectly blended harmonies of chamber music—to thought-provoking social commentary on global issues—dance gestures that articulate cultural differences or the tension arising from ethnic identities and fluctuating national boundaries. While these creative activities may appear

effortless to the audience, they are the result of years of education, training, practice, and research.

Although creative work in the arts is not obviously informed by research, for faculty in theatre, dance, art, and music, research is implicit in everything they create. What distinguishes CLA’s artist-scholars from their counterparts at conservatories is their decision to teach not only emerging artists but non-arts majors as well, and to practice their

creative activities within an academic and research setting rather than in an environment dedicated solely to creative work and performance.

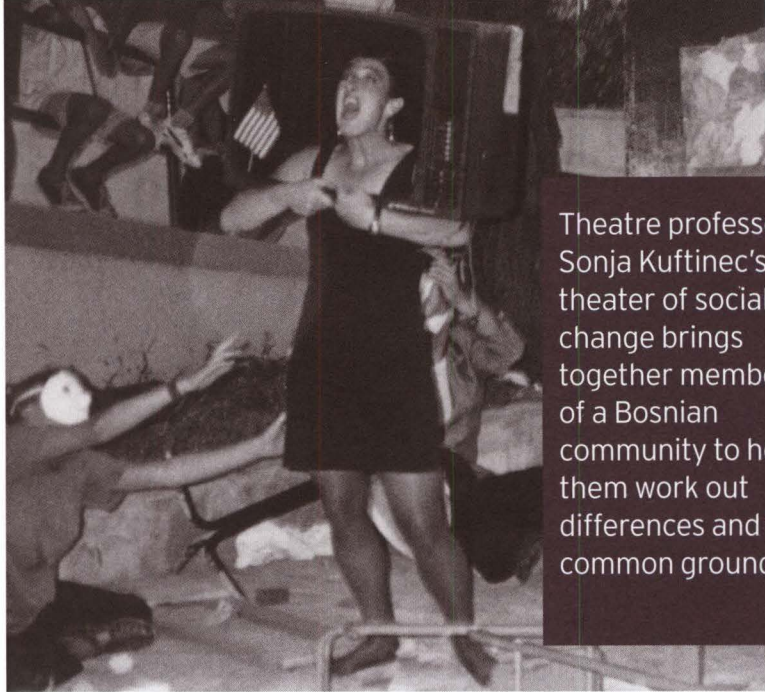
Artists who theorize about art and make explicit the connection between art and ideas recognize that the arts present us with opportunities for creative problem solving. The arts can address issues and solve problems in ways that are both practical and theoretical, with implications for human cultures and societies. Artists who are also scholars routinely cross disciplinary boundaries to explore through art the issues and ideas that concern scientists, historians, humanists, and society in general. And their research inspires and transforms their creative work.

Understanding culture through art

For multi-media artist and professor Diane Katsiaficas, making art and understanding the history and genesis of art are interdependent. A work of art, she believes, is an embodiment of a culture at a given historical moment. It is both a window and a mirror, revealing and also reflecting culture.

In her teaching, Katsiaficas uses art and art theory to help students understand cultures other than their own. "Making art and understanding art historically and structurally are crucial ways to shape and reflect upon one's own perspective," she says. "By researching the various perspectives and narrative structures commonly reflected in another culture's art, we can engage in a dialogue with other voices both past and present."

As a case in point, Katsiaficas points to the Balkans, which most students know only through news coverage of the current tensions. Images are very powerful in shaping our responses to world events, she says—and the onslaught of media images gives short shrift to the realities of the area's history and culture. By studying the art works created by the region's people over the years, students begin to view



Theatre professor Sonja Kufninec's theater of social change brings together members of a Bosnian community to help them work out differences and find common ground.

media coverage more critically, through a historical lens—and to get beyond media images of polarization and war.

Art as social activism

Sonja Kufninec, assistant professor in the Department of Theatre Arts and Dance, has been doing community-based theatre work in the Balkans since 1995. In the refugee camps of Croatia, she and her colleagues put into practice their understanding that theater can serve as a powerful force for social change. In a nutshell, they work toward peace and understanding through theater.

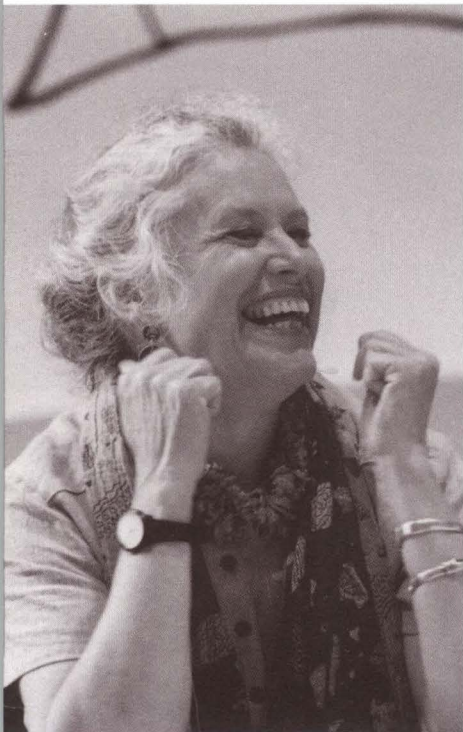
Kufninec's work has defused tensions and brought adversaries together in common cause. "Often we started with a workshop in or near the camps," she says. "Children, teens, would bring their own experiences to the workshop. The rehearsal process enabled them to work out differences, to negotiate community boundaries."

In a deeply divided community split along religious lines, participating in theater together enabled people to "remap their own assumptions about each other," says Kufninec, who continues to shuttle back and forth between Minnesota and Bosnia. "The result was a change in attitudes that they took away with them after the theatre had disbanded."

Arts join other liberal arts disciplines on common ground

"The arts don't exist in isolation in CLA," notes CLA dean Steven Rosenstone. "In fact, most of the students who take classes in the arts aren't majors. Education in the arts gives graduates of all of our programs a comparative advantage in work and life. The arts are like vitamins—creativity pills. They're good for you, and they're good for society. Artists think outside the box—and this kind of thinking is at the core of invention and innovation."

The presence of the arts in CLA has a powerful effect on other disciplines as well, Rosenstone adds. "Collaborations between the arts and the humanities and social sciences are happening on a regular basis. Rather than being



Art professor Diane Katsiaficas reacts appreciatively to a student's presentation in her freshman seminar "Mothers and Daughters in the Visual Arts, Dance, and Literature."

marginalized as they are at some institutions of higher education, the arts play a central role in the college and the University of Minnesota at large.”

Music as dialogue

It is precisely this rich and complex blend of disciplines that excites Margot Garrett. The Ethel Alice Hitchcock Land Grant Professor of Accompanying and Coaching, Garrett notes that accompaniment, an inherently collaborative art form, reaches its fullest potential in an interdisciplinary environment. It is a conversation between instruments not unlike a conversation between scholars.

“Coming from a performance background in more traditional music conservatories, I appreciate the collaborative environment that we’re all a part of at the U and in the Twin Cities,” Garrett says. “My work in chamber music is all about collaboration—a blend of music theory and practice. Chamber music is itself designed for collaboration, and not for the solo artist.”

Garrett believes that when the performer and the scholar meet in the School of Music, whether in one person or two, that’s when the creative sparks are brightest. This convergence of perspectives—of scholarship with performance—is unique to the university setting. Performers, scholars, and students alike reap the benefits when their minds and imaginations meet across disciplines and art forms.

“When I was trained as a pianist, the teaching of collaborative performance was almost nonexistent,” says Garrett. “Today’s students are better prepared. They are articulate, thoughtful, and interesting precisely because of their exposure to collaborative work and different ways of thinking about music. Their exposure to the cultural context of music helps instill a deep love of music and of playing.”



Above: Shapiro & Smith Dance Company member Susie Bracken in “Notes From a Seance” (which premiered at the Joyce Theater in New York). Inset: Joanie Smith and Danial Shapiro.

Virtual reality photos

Gary Hallman, associate professor of art, shares Garrett's belief that the intermingling of art and research makes CLA a place where one can thrive artistically. "The fact that I'm here in liberal arts at a large research university makes me constantly expand my work in new directions," he says. "In the classroom and the studio, I get to engage ideas and technologies with students and colleagues.

"If I were in a small art school, I wouldn't have as much freedom to move in new directions," Hallman adds. "I would feel more obligated to remain as an 'expert' in a more restricted field, more of a traditionalist." At the University, he says, he can work with emerging technologies and theories of technology in ways that constantly rejuvenate his own work and his teaching.

While Hallman worked strictly in traditional silver photography for years, recently he's focused on computer generated photo-images. His photo-images, which look little like traditional (analog) photographs, are more than just beautiful images; they challenge viewers to think about photography in new ways. "When one looks at a traditional photograph, like those that dominated the century, one had a sense that the image had some type of anchor to reality," says Hallman. "It was part of the meaning of those images."

"The photo-images created by the computer, however, actively engage the viewer's imagination because they don't look like anything we've seen before. In that sense they are more malleable. It's liberating to work with technology that gives you such freedom of expression."

Hallman explores issues posed by this new technology—the cultural impact of images, the relationship between subject and image—with his

students, fellow artists, and colleagues from other departments across CLA. They are emerging as *the* hot issues of the academy, he says—and he wants to be part of the discussions. "Just how computers will alter people's relationship to the world, well, the jury is still out on that one. However, I'm in the perfect place to reflect on those questions."

The evolution of a dance

For internationally renowned dance faculty members Joanie Smith and Danial Shapiro, research comes to life through bodies in motion. While dance is their medium of exploration of and reflection on a theme or idea, the research behind the dance does not differ appreciably from the research of other CLA scholars. But Smith and Shapiro don't spend time in a laboratory or library. Instead, they take their ideas on the road, refining and transforming their work through their experiences and collaboration with other

dancers and performing artists throughout the world.

The theme of one of their latest works, *Babel*—performed to rave reviews at the closing of the Ruhrfestspiele cultural festival in Recklinghausen, Germany—grew out of their experiences in Hawaii, New York, Uzbekistan, and Germany. The idea for a collaborative project first took hold several years ago in Hawaii, where Smith and Shapiro met Mark Weil, artistic director of the Ilkhom Experimental Theater of Tashkent, Uzbekistan.

From the beginning, their shared interest in human stories and the idea of collaborative work drew these three together to explore the possibility of creating a combined production of music, theatre, and dance employing the talents of both groups of performers. A trip to Uzbekistan in 1996 led to their joint project. In *Babel*, the people of the former Communist world cope with the invasion of Western technology and culture following the collapse of the Soviet bloc. The work is a modern interpretation of the Biblical parable of the Tower of Babel—reflecting on the myriad, often mutually unintelligible, languages across various regions and cultures.

As the project evolved, communication became increasingly difficult among the members of the multicultural and multilingual cast of ethnic Russians, native Uzbeks, Japanese, Australian, Colombian, German, and American nationals. "We quickly found ourselves living the metaphor of Babel as we attempted to create it onstage," says Shapiro.

Life, in other words, imitates art.

Still a work in progress, *Babel* seeks to answer an age-old question: How do people communicate when their most basic medium, language, is limited or absent altogether? Can they communicate through movement? Through investigative rehearsal, development, and inquiry, Shapiro, Smith, and their dancers hope to formulate an answer.

Poet William Butler Yeats once asked, poetically and rhetorically, "How can we know the dancer from the dance?" Artist-scholars in CLA's arts programs ask such questions every day—and seek answers in their works. Their explorations—their search for answers—are present in their works as drafts, as rehearsals, as improvisations, as layers of paint. Scratch one of their works, or look behind the scenes, and you'll find the many layers of its development—and the evolution of an idea in the mind of an artist.

—Jeanine Ferguson and Eugenia Smith

"[Sir Tyrone] Guthrie's background was that of the university, and he was always aware that the liberal arts... were the necessary, essential background for the creative artist."

Arthur Ballet,
theatre professor emeritus

"Art comes from a person's soul in response to the sociopolitical events of their time. Art is a record and memory of a certain time and place in a certain culture. Like any historical record, it's always open to reinterpretation."

Jaime Chismar,
senior and double honors major
in journalism and studio art

From theatre to new media, CLA is on the move

CLA JOINS HANDS WITH GUTHRIE

In April, the Guthrie Theatre and CLA announced a partnership to create a **bachelor of fine arts** (B.F.A.) program combining professional theatre and undergraduate actor training. John Cowles, civic leader of the 1963 committee to attract the Guthrie Theater to the Twin Cities, joined Guthrie Artistic Director Joe Dowling, theatre professor emeritus Arthur Ballet, and CLA Dean Steven Rosenstone on the Guthrie stage to announce the agreement to an audience of Twin Cities arts leaders, high school arts students, and members of the media. Although the partnership is new, the Guthrie's long-standing interest in the University goes back to its creation. "There were two other cities [that Sir Tyrone Guthrie was considering], but neither of them had a great university at its core," said Cowles.

Barbara Reid, theatre professor and CLA associate dean, says, "The new B.F.A. partnership with the Guthrie not only gives our students an opportunity to work with some of the world's great theater professionals, it reaffirms the vitality of live theater."

FRESHMAN SEMINARS RUN GAMUT

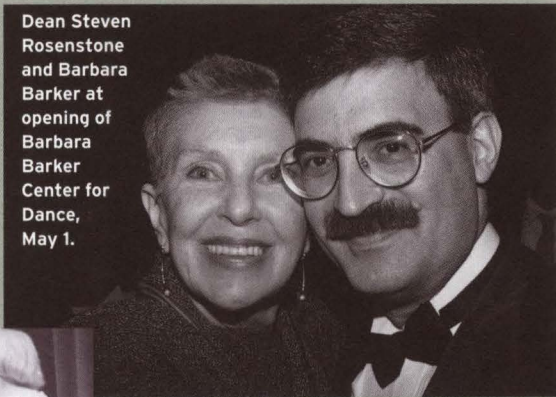
Fall semester, CLA is offering 24 freshman seminars on a wide range of subjects—including "The Meanings of Money" (Kenneth Doyle, journalism), "Politics in Literature and Cinema" (Dan Kelliher, political science), "Fairy Tales, Children, and the Culture Industry" (Jack Zipes, German), "Twin Cities Theater: Past and Present" (Lance Brockman, Sherry Wagner, and David Bernstein, Theatre Arts and Dance), and "The Holocaust and Contemporary Genocide" (Stephen Feinstein, Center for Holocaust and Genocide Studies).

RENOVATED BUILDINGS GET TECHNOLOGY INFUSION

CLA is plunging into the technology age with massive renovations of Murphy and Ford Halls. Home to the School of Journalism and Mass Communication, Murphy Hall will incorporate three new labs specially designed for digital broadcast production, imaging and communication design, and media research. Thanks to a generous \$1 million gift from **Otto Silha** (journalism '40) and **Helen Silha** (education '41), the focal point of Murphy Hall will be the multimedia Silha Center for the Study of Media Ethics and Law.

Ford Hall will likewise be equipped with sophisticated instructional and research facilities, including six state-of-the-art multimedia rooms and a research lab to study small-group communication and physiological effects of communications media. Statistics will join women's studies in Ford Hall. Meanwhile, the departments of philosophy and anthropology have relocated to Walter Heller Hall (formerly Management/Economics) next to their social sciences and global studies colleagues.

Dean Steven Rosenstone and Barbara Barker at opening of Barbara Barker Center for Dance, May 1.



In April, Professor Vern Sutton was honored at a musical celebration of his career as a teacher and performer as he stepped down from the directorship to return to teaching full time. Before a nearly sold-out house, Sutton—seated royally on stage in a red velvet high-backed chair—was regaled at Ted Mann Concert Hall with stories, tributes, and music offered up by former students and colleagues—including Garrison Keillor, whose radio show "Prairie Home Companion" has featured Sutton as a regular guest.




Pulitzer-prize winning author and political commentator Doris Kearns Goodwin chats with 25 CLA undergraduates before presenting the keynote lecture at the 1999 Alumni Association Annual Meeting and Celebration on June 2.

OVERSIGHT

On page 13 of the Winter/Spring CLA Today, we published a photograph of the Nash gallery exhibit "Absence/Presence: The Artistic Memory of the Holocaust and Contemporary Genocide." The piece in the photograph, "Two Liberated Camp Inmates, One Holding a Pan" oil on canvas, 80" x 55", 1984, was created by Howard Oransky.

New director turns up volume in School of Music



"We need to get beyond just physical proximity to get the U's arts programs working together in spirit and purpose."

Jeff Kimpton

Jeff Kimpton is a man of action who, by his own account, rarely sleeps—and even when he does, his mind is no doubt working at full throttle, dreaming the School of Music into the 21st century on an up-tempo track.

As the new director of the School of Music, Kimpton already has big plans for the school. And as the West Bank Arts Quarter nears completion, he will be a key player in creating synergy between the music school and the U's theatre, dance, and art programs.

Indeed, at the core of Kimpton's leadership philosophy is a belief in collaboration. "We need to get beyond just physical proximity to get the U's arts programs working together in spirit and purpose,"

he says. "We are looking at collaborative efforts artistically—taking a theme, a historical period, or a particular movement in the arts, for example, and presenting it in multidisciplinary contexts in music, art, theatre, and dance, offering a multi-sensory experience. There aren't many universities where that's possible."

Kimpton believes that forging innovative educational collaborations is key to foregrounding the U's arts programs on the broader Twin Cities arts landscape. "We share a community with the Walker, the Guthrie, two major orchestras, many wonderful private and community music series," he says. "But education—from pre-school to senior citizen—is our special strength, an important niche where we can make the arts even more vital and accessible in the community."

Recharging music education programs is Kimpton's specialty. With a master's in music education and administration from the University of Illinois, Kimpton burst onto the scene to become a virtuoso leader in the field of K-12 music education. Moving around the country, he substantially boosted student participation in several school systems, including Wichita, Kansas, where he added 6,000 students to the music program through an innovative video-based recruitment initiative and developed a novel curriculum and assessment program long before the national standards movement took hold.

In 1988, Kimpton broadened his reach to higher education as director of education for the Yamaha Corporation of America. There he collaborated with major universities—among them the University of Minnesota—researching technology in music learning, music teacher professional development, mentoring, and personal growth practices and trends.

Most recently, Kimpton was director of public engagement at Brown University's Annenberg Institute for School Reform. Under his leadership, the Institute conducted a multi-year case study of hundreds of American communities, looking at the relationships between schools, parents, and communities, as well as studying the role of the arts in school and community change.

When the University of Minnesota beckoned, Kimpton hit the ground sprinting—attending scores of meetings, spending hundreds of hours learning everything he could about the school and its people. Now that summer is half over, the sprint has become a long-distance run—and Kimpton is in hot pursuit of his vision for the school. "He's amazing," says CLA Dean Steven Rosenstone. "He has an uncanny ability to get people working together. With his bold vision and sense of adventure, he's a galvanizing force for change."

Bold vision notwithstanding, Kimpton must first attend to details. "It's really almost overwhelming to begin to sort it all out, to get ahold of the nuts and bolts," he says. "But it's good because you really see the immensity of the challenges." Fortunately, it seems

Kimpton has never met a challenge he didn't like. And so even as he masters the intricacies and rhythms of the school, he is keeping both eyes on his vision for the future.

"We have an opportunity to make the School of Music a real catalyst for research and teaching, creative opportunities, and perfor-

mance, and really push the envelope in how we think about the roles of music in the 21st century," he says. "And if we can do that and make a difference in people's lives, and help our students become leaders, then I'll feel that my life has been very complete."

—Will Conley and Eugenia Smith

From gypsy to dean: Stages in an actor's life

When I came to Minnesota, I came from being a theater gypsy," says Barbara Reid, smiling at the memory. "Theater people have to be where the work is."

Today, "where the work is" is in Johnston Hall, where Reid has settled comfortably into her role as CLA's associate dean for planning. Reid was tapped for the position in 1997 by then-new dean Steven Rosenstone, who was very keen on building CLA's arts programs and had heard about her administrative savvy, her gift for building consensus, and her unflagging commitment to students.

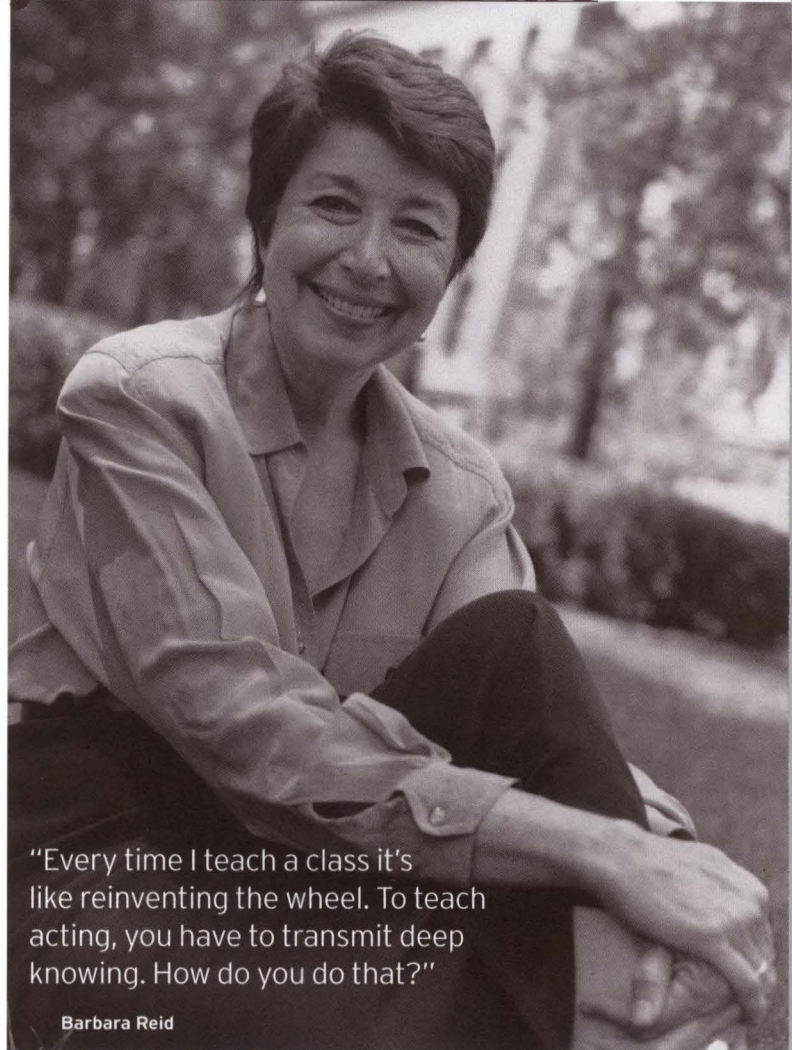
Reid has, as they say in the business, paid her dues. After graduating with an M.F.A. from Yale University School of Drama in 1962, she appeared on stages from New Jersey to Los Angeles—with stops in Florida, Iowa, Ohio, and, of course, Minnesota. From 1969 to 1971, she wrote scripts for 70 episodes of a CBS soap opera, "Love of Life," and 30 for NBC's "Bright Promise." In 1976, she packed up her five-year-old daughter, Meara, and came to Minneapolis to put down roots.

"I never had set foot in this town before," she says. "But I knew there was an active theater scene, and of course there was the Guthrie. At first I thought, 'I'll just keep acting, and I'll be there a year.' I had no idea what tenure was and knew nothing about academic life." Now, at the apex of the longest run of her life, she is a highly respected tenured professor with many Twin Cities performances to her credit—including roles with the Guthrie, Cricket Theatre, and Actors' Theatre of St. Paul—and no plans to move on any time soon.

One of her most demanding roles, says Reid, has been teaching. "Even after all these years, I'm still trying to figure out how to do it," she allows. "Every time I teach a class it's like reinventing the wheel. To teach acting, you have to transmit deep knowing. How do you do that? I don't really trust anyone who claims to know how to teach acting." Yet she receives rave reviews from her students and colleagues, who laud her for her openness and warmth, her sharp but generous critical eye, and her genius for coaxing strong performances from her students—as well as from herself.

Reid tells her students that good acting is about reaching deep inside the characters and "getting underneath the words." It's also about taking risks—risking bad reviews, tepid audiences, self doubt. Asked about her own acting, she muses, "I struggle. When I lose confidence, I go through a lot of agony. And believe me, I've had some modesty-building experiences."

Since Reid has performed in more than 75 productions, that's not surprising. She has bled gallons of blood; died a thousand deaths; broken hearts; cried rivers; and committed larceny, murder, and mayhem, and acts of charity, courage, and compassion. She's been a leading lady, a woman of easy virtue, an ingenue, a mother, a political activist, a sidekick and best friend. And yes, she has flubbed some



"Every time I teach a class it's like reinventing the wheel. To teach acting, you have to transmit deep knowing. How do you do that?"

Barbara Reid

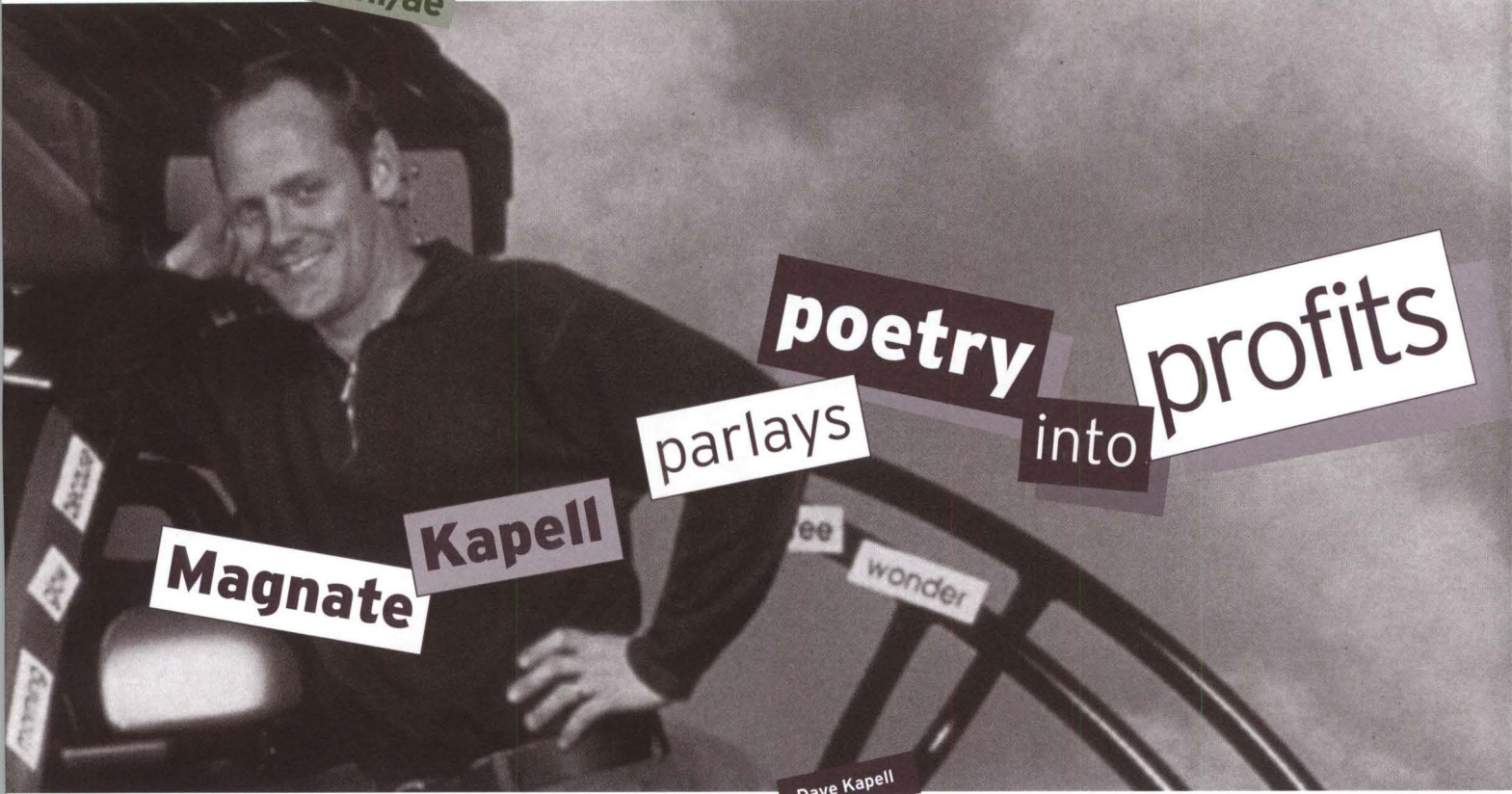
lines, given some imperfect performances—and had to recover and go on. "Good training for a dean," she says, laughing.

It is fitting that Reid should be a dean at such an auspicious time for the arts in CLA. The new B.F.A. in acting revives a partnership with the Guthrie similar to the one she championed as theatre department chair, working with former Guthrie artistic director Garland Wright to strengthen professional actor training. "With the country's flagship regional theater company just a few miles away, we are mandated to have a professional training program," she says. "After all, Sir Tyrone Guthrie decided to locate his theater in Minneapolis in large part because of the University."

Reid feels "out of practice" as an actor but finds that being a dean taps into some of the same skills. "I have really enjoyed being a dean," she says, "partly because I enjoy working collaboratively. Acting is very collaborative, and so is this job. This is a good role."

—Eugenia Smith

Notable alumni/ae



Magnate Kapell

poetry parlays into profits

Dave Kapell

Poet, entrepreneur, CEO, prophet of play, would-be rock star, allergy sufferer: Connect these oddly disparate dots and you've limned the career of Dave Kapell (English '91), a self-described "pathological avoider of honest sweat" who aspires to become an "elevated expressional being" through wordplay.

For Kapell, growing a business isn't very different from composing a poem. The process is organic and improvisational, marrying serendipity and ingenuity. Indeed, his business—Magnetic Poetry, Inc.—is a brainstorm in progress.

Kapell more or less sneezed his way into the business world. A songwriter struggling with "serious writer's block," he borrowed an idea from a David Bowie video: cut out words, shuffle them, discover lyrics in their chance collisions. But he had a problem: allergies. When he sneezed, the words went flying. He tamed the errant words by gluing them to magnets and attaching them to cookie sheets, turning a sneeze into an idea that would capture the imaginations of people the world over.

A friend talked Kapell into selling sets of magnetic word tiles at a craft fair. Six years and several million 450-word sets later, Magnetic Poetry, Inc. is a wildly successful business whose signature product has made the world's refrigerators into "shrines" where, Kapell says, people gather to satisfy "their most fundamental human cravings—for food and language." Thanks to this human appetite for wordplay, his business today employs 30 people and last year brought in revenues of more than \$6 million.

Kapell is a true believer. Talking with him is like watching a poem take shape on a refrigerator. Words spill out in a crazy mix of metaphors, his intense and nimble mind searching here, then there, for just the right image, then pulling the pieces together into a coherent string. When the right metaphor strikes, his face crinkles into a surprised, satisfied grin, and he nods emphatically before his mind

peels away, careening toward another idea. Words are "poetry seeds," he says. "Poetry gives language more octane, making it ever more potent." Poetry is a "powerful pathogen," infecting us with "a serious love of language."

Magnetic Poetry doesn't make us poets, Kapell notes. It brings the natural poet in us to the surface, un beholden to rules. When words suddenly appear before us in interesting and unusual combinations, he says, "we discover the poetry inherent in the language and unleash the poet in ourselves."

Aside from its value as a muse, Magnetic Poetry is a powerful educational tool. Kapell views with a kind of awe children's unabashed love of wordplay—which goes underground when bad teachers commit the "crime" of teaching that poems have to rhyme and scan. Children—like Kapell's three-year-old son Elias—are "thirsty little language sponges," who learn by "messing around." Magnetic Poetry taps into this playfulness, bringing out the child-poet in all of us and making the world a better place through the magic of language. "Playfulness," Kapell insists, "is what drives people to greatness."

In collaboration with Landscape Structures, Inc., a playground equipment manufacturer, and Volkswagen of America, Kapell took his show on the road this past year, traveling to 30 U.S. cities to "inoculate kids against illiteracy" by infecting them with the "poetry bug." Proceeds from the tour support literacy programs of the American Library Association and the American Academy of Pediatrics. A frequent visitor in schools, Kapell has even developed a teachers' guide for using magnetic poetry in the curriculum.

Kapell first came to the University in 1980 to study journalism. He dropped out after a year to be a rock 'n' roll star, but mostly supported himself acquiring what he wryly calls "cab driver wisdom." Returning to the U in 1987, he chose English because it "forces you

to read a lot of good books and helps you become a smart person.” A “huge believer in a liberal education,” he thinks of CLA as a “health club for your brain,” noting that 95 percent of what he needed to know on the business side he learned by doing.

“We live in an entrepreneur-friendly country,” he adds. “The dif-

ference between me and other people is that I did it. Any reasonably smart person could do what I did. You don’t have to be a genius. I started out just wanting to make enough money to buy a car. When I was poor, I was as happy as I am now. I just live a little better.”

—Eugenia Smith

Bitten by acting bug, Gehringer rises to stardom

From Gertrude in *Hamlet* and Blanche in *A Street Car Named Desire* to Janet Reno on the popular television show *Ally McBeal*, Linda Gehringer (M.F.A. '87, theatre) has had a 20-year string of hits inhabiting a remarkably eclectic cast of characters.

“I’ve really been fortunate to play many great roles,” says Gehringer, whose versatility has kept her very much in demand as an actor, first in Minneapolis and more recently in Hollywood.

The lure of a vibrant Twin Cities theater community and the University’s M.F.A. program with the Guthrie Theater brought

Gehringer to Minnesota for graduate study in the late 1970s. She’d first been bitten by the acting bug in high school, but she hewed to a practical course—typing and communications classes at Oakland University in Michigan—before pursuing her dream of a life in the theater.

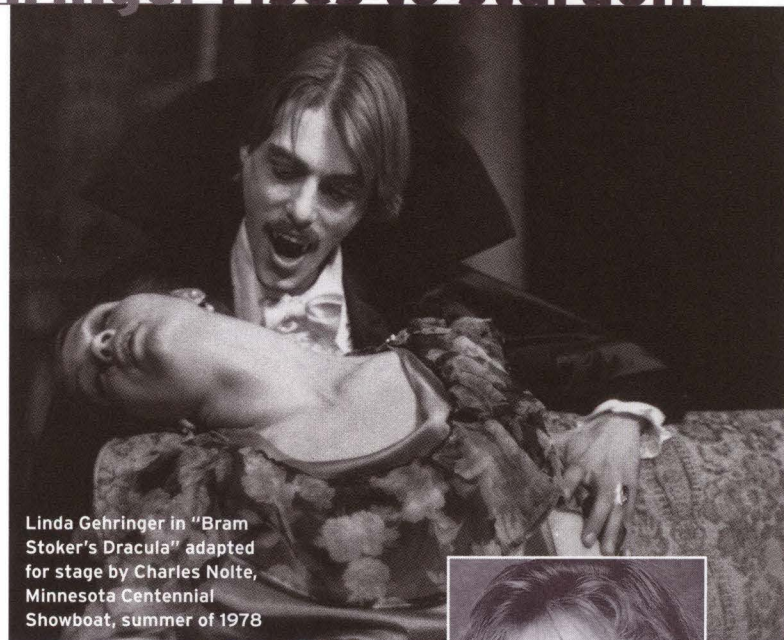
At the University, where Gehringer says she felt she belonged from the start, she found a mentor in legendary University theatre professor Charles Nolte (now retired), who has remained a lifelong friend and champion. She also found a mate, marrying Ken Bryant, a fellow graduate student who was studying directing.

The typing skills she took time to acquire as an undergraduate allowed her to support herself doing secretarial work. At the same time, she found success on Twin Cities stages, acting in productions at Theatre in the Round under Nolte’s direction. And in 1980, Gehringer got what she most wanted—an opportunity to act at the Guthrie for a year.

Nolte, who directed Gehringer in many plays at the University, recalls her as an actor of “terrific discipline.”

“I knew right away she was a tremendous actor,” he says, noting that he “followed her career right from the time she arrived on the door step.” Indeed, Nolte today can recite Gehringer’s entire history as an actor, recalling specific plays and roles over the last 20 years.

For her part, Gehringer says, “Charles



Linda Gehringer in “Bram Stoker’s Dracula” adapted for stage by Charles Nolte, Minnesota Centennial Showboat, summer of 1978



Linda Gehringer today

always made me feel like I was really someone. He really believed in me.” In particular, she credits Nolte with helping her to develop the ability to play “emotionally complex, dynamic roles,” which have been the staple of her career success—beginning with the title role in *Ms. Julie* at University Theatre, to this day one of the performances of which she is most proud.

Nolte also has inspired Gehringer to turn tragedy into philanthropy. After Bryant’s death nine years ago, Nolte helped her establish a memorial scholarship for graduate directing students at the U in Bryant’s name.

Twenty years into her career, Gehringer is much in demand. Yet she finds opportunities for leading roles shrinking, in part because so many of those roles are written with younger women in mind—including some of the roles she loves, the leads in Shakespeare’s comedies.

She may never play Olivia in *Twelfth Night* or Rosalind in *As You Like It*, but she’s poised to try her hand at directing or teaching over the next five years—not only to apply what she has learned as an actor, but also to pass her knowledge on to others.

Living her lifelong dream, Gehringer nonetheless takes nothing for granted. “I still feel like it’s a gift,” she says, adding that she’s learned to “work toward everything—expect nothing—and then everything you get is a thrill. It’s not how you ride the peaks, it’s how you ride the valleys.”

—Heather Fors

REVIEWS:

1997-98: “Clearly, the standout performance [in Peter Hedges’ “Good As New” at South Coast Repertory Theatre] comes from Gehringer...”

Sept 1996: A Boston critic wrote, “As the imperious Lady Croom [in Tom Stoppard’s “Arcadia” at Huntington Theatre Company], Linda Gehringer knows just how to spin the perfectly structured scathing remark... She carries herself and her diaphanous get-ups regally.”

LEADING ROLES:

THEATER

Arena Stage, Wash., D.C.
Huntington Theatre Company, Boston, Mass.
The Guthrie Theater, Mpls.
South Coast Repertory Theatre, Orange County, Calif.

Dallas Theater Center (7 seasons, over 25 plays)

TELEVISION

Guest appearances:

“Ally McBeal”
“The Practice”
“Larry Sanders”
“Columbo”
“L.A. Law”

Regular cast member on “Picket Fences” and “Evening Shade”

FILM

Roles include the publisher in the 1997 film “As Good As It Gets.”

CLA Alumni Society

Greetings from your CLA Alumni Society chair

As a graduate of the College of Liberal Arts, perhaps you remember the thrill of seeing your classmates perform on University stages or exhibit their art works in University and community galleries.



Roger Beck

Perhaps you remember the memorable performances of Peter Michael Goetz or Linda Gehringer, or Vern Sutton's magnificent opera productions.

Or maybe you remember those maroon-and-gold Octobers when the U of M marching band strutted its stuff at Memorial Stadium, or, more recently, at the Metrodome. Maybe you played Ophelia, Blanche, Horatio, or Stanley on the Rarig stage... played baroque harmonies or jazz riffs on the Ted Mann (or, some years ago, Scott Hall) stage... poured molten iron into sculptural molds at the art department's Iron Pour... played to tears, guffaws, and playful hoots in a Minnesota Centennial Showboat melodrama.

Today, gifted students continue to bring music, theater and dance, and visual art to delighted audiences both on campus and throughout our communities. If you haven't seen a production or art exhib-

it on campus lately, you're missing a remarkable opportunity to see CLA students at their best. These incredibly talented young people are learning their craft from some of the world's best teachers and performers. Many of them are destined to join graduates of earlier years—some of them your classmates—who have distinguished themselves on the world's stages and in movies and on television.

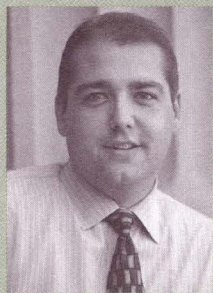
Phenomenal things are happening in the arts in CLA. The West Bank Arts Quarter isn't just a dream any more. It's a reality. Agreements have been signed. Buildings have been built and grounds landscaped. Students are pumped. Enthusiastic audiences are growing. And we are eagerly awaiting a new art building—complete with visions of a rooftop garden!

I invite you to visit campus and attend some of the truly amazing performances in our world-class facilities. Many University arts events are free. Even when there's a charge, it is generally a fraction of what you would pay for comparable entertainment elsewhere. Either way, the U's arts programs offer some of the best performances in town. I hope to see you at an event this year as we celebrate the arts in CLA!

—Roger Beck, chair
CLA Alumni Society

New year brings new and improved alumni programs

As the new coordinator of alumni relations for CLA, I am pleased to introduce myself and to update you on some of our programs. Over the last few months, I have had the opportunity to meet many of our CLA alumni and friends while learning about the rich tradition and history of our college.



Kent Spaulding

CLA has many exciting projects and activities occurring throughout the year, but I would like to focus on two alumni programs of which we are particularly proud—Critical Dialogues and the CLA mentoring program.

The Critical Dialogues lecture series has proven to be a model for our other alumni programs, and we will have more outstanding presentations again this year. One of the Critical Dialogues of the 1999–2000 academic year will focus on “The Power of the Image”—a very timely subject in this visual age.

Our panelists will examine the impact on our lives of photographs and other images—through advertising, print and broadcast media, and marketing.

On another front, the CLA mentoring program—a great way for our alumni to stay connected to the college while helping students make important and difficult career decisions—will go “high tech” this winter. CLA students and mentors will be able to sign up for our program on our new Web site and be matched electronically. We are delighted that we can give our alumni and students a fast and easy way to stay connected.

These two programs just scratch the surface of what we have to offer. I hope you will take advantage of our alumni programs and events this year. If you would like to learn more about Critical Dialogues, our mentoring programs, or any other alumni programming, please feel free to send me an e-mail at spaul002@tc.umn.edu or phone me at 612/625-8837. I look forward to serving you as CLA's alumni relations coordinator.

—Kent Spaulding

Mark your calendars now for the GOLDEN REUNION for the Class of '49 and before—HOMECOMING WEEKEND, October 29-30! It includes a University historical presentation, campus tour, reunion lunch at the Radisson Hotel Metrodome, CLA Golden Reunion dinner, and Homecoming Ball. **FFI:** 612/624-2323, <http://www.umaa.umn.edu>

Alumni/ae

Rodney Erickson (B.A., M.A. '70, geography) was named Penn State's executive vice president and provost.

Richard Paske (B.A. '72), will celebrate his twentieth year as host of the weekly two-hour radio program *Fresh Ears* on KFAI, 90.3 and 106.7 FM in Minneapolis/St. Paul. Paske's is one of the longest-running programs of new music and jazz in the nation.

The U.N. Secretary-General appointed **Ingrid Lehmann** (M.A. '74, history) director of the United Nations Information Service in Vienna. **Jeffrey Davidow** (M.A. '67, American Studies) was recently appointed U.S. ambassador to Mexico.

Rolf Belgum's (B.A. *summa cum laude*, '87) film "Driver 23" has received national attention from New York critics and a feature in *Spin* magazine's online supplement. Belgum also teaches at the Art Institute of Minnesota.

Lisa Elias (B.S. '91, art) was featured in the 1998 June/July issue of *Midwest Home and Garden*. Her most well-known local ironworks project is the gate she constructed for Crema Cafe in South Minneapolis.

Last September **Ruthann Godollei** (M.F.A. '83) drove her hand-stenciled Volvo to San Francisco for the International car show, West Fest, where she won "Best Painted Car." She then travelled to Bratislava in November to deliver a lecture on car art at the Slovak Fine Art Academy.

Two M.F.A. alumni, **Richard Riehle** and **Steve Ryan**, joined Kevin Spacey and Tony Danza to perform in the Broadway production *The Iceman Cometh*. The production sold out only four days after it was announced, and has received two Olivier awards in London and five Tony nominations.

In honor of its 25th anniversary, Chrysalis, a center for women in the Twin Cities, awarded 25 women and girls in the community with "25 Who Shine" awards. Four CLA alumnae were among these outstanding achievers: **Cynthia Scott** (M.A.

Faculty and staff

Tom Clayton, professor of English and classical and Near Eastern studies, and **John Sullivan**, professor of political science, have been named Regents' Professors—the University's highest faculty honor.

At the 12th Annual Minnesota Service Recognition Day, CLA's **Office of Special Learning Opportunities** was recognized for its innovative combination of community service-learning with academic curriculum. Governor Jesse Ventura presented a Minnesota Star Award to the University of Minnesota-Twin Cities, citing programs in Afro-American and African studies, English, philosophy, and political science as exemplars of an "engaged campus."

Rosemary Miskowicz, adviser in political science, received the 1998–99 John Tate Award for Excellence in Undergraduate Advising.

The CLA student council awarded the 1998–99 Out-

'89, mass communication), editor of the *Minnesota Women's Press*; **Ann Norton** (B.A. '73, social welfare) an attorney committed to affordable housing; **Sharon Rice Vaughn**, (B.A. '68, sociology), professor of the Human Service Department at Metro State University and producer of an award-winning series on domestic violence; and **Barbara Wiener** (M.A. '79, theatre arts), former director of the Women's Cancer Research Center.

Editor **Roger L. Conover** (M.A. '77, English) received favorable reviews in both *The Atlantic Monthly* and *The New York Review of Books* for the first paperback edition of Mina Loy's modernist poetry.

The A&E biography *Arthur Ashe* by **Caroline Lazo** (B.A. '78, art history) was selected as a Notable Children's Trade Book by the National Council for Social Studies. Another of Lazo's works, *Gloria Steinem: Feminist Extraordinaire*, was nominated for a Minnesota Book Award.

Sara Hamann (B.A. '97, music) and her sister Amy Hamann were awarded the \$10,000 first prize for best performance of American music in the 1999 Ellis Competition for Duo-Pianists.

Tracy van der Leeuw (B.A. *summa cum laude*, '86, English) won the University Graduate School's Albert Howard Fellowship for the 1999–2000 academic year.

Erik Ohlander (B.A. *summa cum laude*, '97, Middle Eastern studies) won the "Great Books of Islam Prize" from the Center for Middle Eastern and North African Studies at the University of Michigan, where he has just finished his first year of graduate study.

The McKnight Foundation had its eye on two U alumni artists this year. **John Johnston** (M.F.A. '95, art) was awarded a 1999 McKnight Artist Fellowship for photographers and **Cynthia Gutierrez-Garner** (B.F.A. '98, dance) was awarded a 1999 fellowship for choreographers.

standing Faculty Award to **Joachim Savelsberg**, associate professor of sociology, and **Jeffrey High**, assistant education specialist in German, Scandinavian, and Dutch.

The American Psychological Society selected **Eugene Borgida**, professor and chair of psychology, to its Board of Directors for a multi-year term.

Edward M. Griffin, professor of American studies and English received the 1999 Elizabeth Kolmer Award for outstanding teaching in American Studies.

The University of Minnesota Outstanding Community Service Award honored urban studies professor **Judith Martin**, for her service as vice president of the Minneapolis Planning Commission, and English professor **Archibald Leyas-meyer**, for his contributions to theater in the Twin Cities.

"The Century List" of 100 vital works by 100 20th century composers published by *Chamber Music Magazine* includ-

ed the piece "Doubles for Oboe and Piano" by **Judith Lang Zaimont**, professor of music composition.

Richard Leppert, chair and professor of cultural studies and comparative literature, was awarded an American Council of Learned Societies Fellowship. Also in that department, **John Archer** was awarded the 1998-99 Arthur "Red" Motley Award for outstanding teaching and service.

Professor of Slavic languages **Leonard A. Polakiewicz** was awarded the Cavalier's Cross of the Order of Merit of the Republic of Poland (Krzyz kawalerski Orderu Zaslugi Rzeczpospolitej Polskiej), for the academic links that Polakiewicz has established between Polish and American universities and his efforts to preserve Polish language and culture in the U.S.

Nine out of ten recipients of the 1999 President's Faculty Multicultural Research Awards went to CLA faculty: **Jeanne Tsai**, psychology; **Ananya Chatterjea**, theatre arts; **Eden Torres**, women's studies; **Kim Young-Nam**, music; **Louis Bellamy**, theatre arts and dance; **Ray Gonzalez**, English; **Erika Lee**, history; **Deniz Ones**, psychology; and **Doug Hartman**, sociology.

The Talking of Hands: Unpublished Writing by New Rivers Press Authors won the 1998 Minnesota Book Award for Collected Works. Among those who contributed to *Talking Hands* are English professor and director of the Creative Writing Program, **Madelon Sprengnether**, and five Creative Writing alumni: **Kathleen Coskran** (M.A. 1988), **Margaret Hasse** (M.A. 1984), **Ian Graham Leask** (M.A. 1986), and **Nancy Raeburn** (M.F.A. 1998).

The Guggenheim Foundation awarded a 1999 fellowship

Students

The Minnesota Historical Society awarded a National Museum Fellowship to **Victoria Raske**, American Indian studies senior and member of the Grand Portage Ojibwe.

Marianna Quenemoen, international relations junior, was awarded a National Security Education Program scholarship for study in China during the 1999-2000 academic year.

John Cary, Jr., architecture senior, received honorable mention in the 1999 All-USA College Academic Team competition sponsored by *USA Today*. Cary and fellow architecture senior **Jill Meyer** were among 30 architecture students selected nationwide to build a memorial to victims of the 1996 ValuJet flight 592 crash.

Ann Le, journalism junior, received the Julia Carson Scholarship for her work as vice president of the Coffman Memorial Union's Program Council.

Piyali Nath Dalal, English sophomore, was nominated as Minnesota's Student Executive Board member for the Upper Midwest Honors Council. In addition, Dalal received the Paulo Freire International Community Service Grant and the Martin B. Ruud Memorial Award for outstanding achievement in literary study.

April Tubbs, international relations and geography junior, attended the Hague Appeal for Peace Conference in May.

to choreographer **Chris Aiken**, teaching specialist in theatre and dance. Aiken is the first Guggenheim fellow from the University of Minnesota's Dance Program and one of only 179 winners in North America this year.

University dance professor **Joanie Smith** was one of seven local artists who received the 1999 McKnight Artist Fellowship for choreographers.

Toni A. H. McNaron, professor of English, was awarded one of two 1999 University Women's Leadership Awards.

Daphne Berdahl, assistant professor of anthropology, will travel to the University of Leipzig in the former East Germany on a Fulbright grant to continue her research on citizenship and nationality in a newly developed market economy.

Professor of Afro-American and African studies **Cesar Farah** was one of three American scholars of Ottoman history invited by the Turkish government to commemorate the 700th anniversary of the founding of the Ottoman Empire.

The 1999 President's Award for Outstanding Service was awarded to **Shirley Nelson Garner**, professor and chair of English; **Robert Holt**, professor of political science; and **Sara Evans**, professor of history.

English professor **Valerie Miner** received the 1999 University College Distinguished Teaching Award.

Four CLA professors were named **Scholars of the College** for outstanding research: **David Roediger**, professor and chair of American studies; **Ruth-Ellen Joeres**, professor of German, Scandinavian, and Dutch; **Mary Jo Maynes**, professor of history; and **Calvin Kendall**, professor of English.

Mazher Al-Zoby, cultural studies and comparative literature graduate student, was named a 1999 Fulbright Scholar.

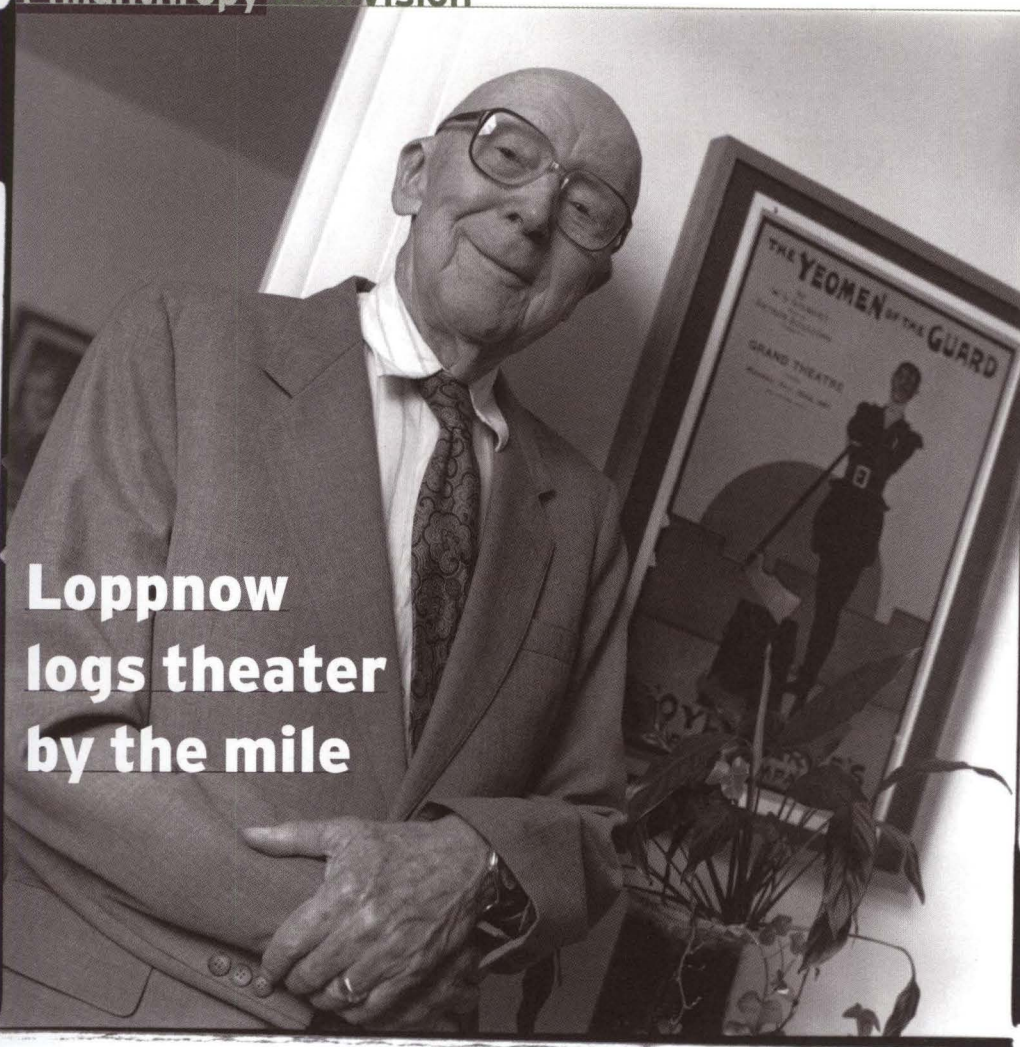
Nikki Kubista, women's studies and history, and **Erin Ferguson**, women's studies, were awarded the 1999 Sharon Doherty Student Recognition Award. President and vice president of the Minnesota Student Association in 1998-99, they were recognized for their outstanding contributions to improving the campus climate for women students.

Ferguson also received the Donald R. Zander Award for Outstanding Student Leadership. **Kubista** received the University of Minnesota Alumni Association Student Leadership Award along with **John Cary** (architecture), **Lance Twitchell** (English), and **Jennifer Molina Balbuena** (international relations and family and social sciences).

Katy R. Backes, international relations and Spanish senior, received one of 80 national Harry S. Truman scholarships for students pursuing a career in government or public service.

Journalism students won three Northwest Broadcast News Association awards in the regional competition. **Lisa Crowell** won an award for best photojournalism; **Jeff Bergman** won for best feature story; and Minnesota's "University Report" was judged best student newscast.

Loppnow logs theater by the mile



Merle Loppnow waited three years for an apartment overlooking the University of Minnesota. “A lot of people want to see downtown [Minneapolis], but I like this view best,” he confides. From 22 floors up and 22 years into retirement, Loppnow says that next to theater and travel, the University is his third love.

“I have no brothers or sisters—no immediate family,” he explains. “I guess you could say the University is sort of my immediate family.” It’s no stretch of the imagination to see that the feeling is mutual. Since 1931, Loppnow has witnessed the birth of theater at the U, becoming actively involved as the department took its first steps, and later generously donating his life savings to foster the success of U of M theater students.

Loppnow’s passion for theater and education began at an early age. He attended his first play in 1914—a touring production of *Uncle Tom’s Cabin*. Growing up in Tinta, Minn., the young Loppnow often shadowed traveling tent show players. “They took a liking to me,” he recalls. “I went to all of their rehearsals and watched the performances from the ticket office.”

Loppnow continued to devote his life to the stage, especially as a student at the University. Working days as a press feeder and newspaper reporter, he began taking evening classes at the U in 1931—the same year the theatre department was created. Of all his memories as an undergraduate, Loppnow remembers most vividly the basement theater of Scott Hall, where he performed frequently with the

Evening Student Players and a choral group, *Chanters*.

Outside the University, Loppnow cofounded a touring company for Minnesota schools and published *Centre Aisle*, a weekly newspaper for non-professional theaters. In 1935, he founded and directed *The Penthouse Players*, a community theater in the penthouse of a downtown St. Paul office building. Their makeshift hall was only the second arena theater in the country. When the University Theatre’s Rarig Center opened in 1973 with its Arena Theater and three additional stages, Loppnow directed its first production.

Loppnow left school in 1939 to join the army but returned eight years later on the G.I. bill. After receiving his B.A. in 1949, he became prop master, makeup supervisor, and stage manager for all University theater productions.

As the theatre department expanded, Loppnow told administrators they needed someone to run the ticket office and “take care of the business end of the deal.” They listened—and he served as business manager until he retired in 1977. Among other accomplishments, Loppnow purchased the original [Minnesota Cen-

tennial] Showboat from the federal government for a single dollar.

Still very active at 90, Loppnow rarely misses a CLA event and continues his ardent support of University Theatre—not only as a loyal audience member but also as a generous donor: he created the Merle Loppnow Scholarship for theatre students with a large chunk of his savings and continues to contribute every year. As a reporter for the *Star Tribune* once wrote, “Loppnow is the world’s oldest college-theater groupie.” When asked why theater is such a significant part of his life, Loppnow quickly retorts, “I think theater should be an important part of everyone’s life! It’s entertainment but also education.”

Loppnow says he is still learning from theater as he travels around the world attending at least one play at each stop. He has seen over 8,270 productions, which he dutifully rates on a scale of one through ten. Every year, he sends to friends his “Loppnow Chronicle” announcing the best plays (“My Tens”) of the year and logging his travels, travails, and triumphs. On last year’s list are Russia’s *Romeo and Juliet*, Japan’s *The Sound of the Tree*, and two University Theatre productions: *The Importance of Being Earnest* (also the Guthrie production) and *Hair*.

Says Loppnow, “I eat, sleep, and drink theater. And when I’m not, I’m traveling to see more theater. I’ve seen some of the best in the world and some of the worst, but there’s still a lot of theater I haven’t seen.”

—Jessica Brent

Brown-MacKenzie gift seals artful friendship



Warren MacKenzie, Nancy MacKenzie, and Joe Brown

The MacKenzie-Brown scholarship seals a friendship that has extended years beyond the classroom—and it's proof that great minds do indeed think alike.

While Joseph Brown (B.A. '61, M.F.A. '67) was making plans to give back to the art school that once had brought him great respite from his draining math classes, Regents' Professor emeritus and award-winning ceramicist Warren MacKenzie and his wife, Nancy,

"Pots are communication, and if you keep your pots it doesn't make much sense—it's like talking to yourself. The pots that excite us the most are those that are used in everyday life."

Warren MacKenzie

a fiber artist, were thinking along the same lines. The MacKenzies had seen the art department struggle year after year, holding fund-raisers—bake sales, film festivals, and auctions—that generated barely enough money for a couple of scholarships. "I always thought it was stupid to raise a little money and give it away and raise more again later," says MacKenzie. During an evening of socializing almost fifteen years ago, the MacKenzies and Brown decided to establish a fund that would support annual scholarships in perpetuity for art students. Inspired by their example, many others have since contributed to the fund. This year, the Department of Art awarded six Brown-MacKenzie scholarships.

MacKenzie, who taught at the University from 1954 to 1990, notes that privately endowed art scholarships are relatively scarce—probably in part because working artists often cannot afford to give to the school that gave them their start. Brown agrees, joking that MacKenzie ruined his chances for wealth by getting him interested in pottery and art. "I could have been somebody," he says with a teasing grin.

Lifelong friendships and philanthropic partnerships between professors and former students don't happen every day, says MacKenzie. "But if you have good students you tend to keep in touch," he says. Brown was one of those "good students," but not in the beginning. "I hated it," he says. "It was dirty."

As a straight-A undergraduate math major, Brown would not accept his first grade of D from MacKenzie. He convinced MacKenzie to let him make up the grade during his vacation. By the end of that time, he was hooked—pottery became his life. Now, besides owning and managing real estate with his son Peter, Brown shows his works at galleries and exhibits across the country and works out of a studio and gallery in St. Paul.

Although a successful artist in his own right, Brown still seeks out MacKenzie as a mentor and source of inspiration. "He's the kind of person you can go to to get opinions on the work you're doing," says Brown. "You need a mentor you trust."

MacKenzie earned that trust as a gifted artist whose inspired teaching reflected his belief that art is a medium of communication. "Even

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MacKenzie earned that trust as a gifted artist whose inspired teaching reflected his belief that art is a medium of communication. "Even

a badly-made pot," he says, "is communication between the maker and the user." The word "user" speaks to his belief that his creations are not simply artifacts; although not strictly utilitarian, they are pots, after all—vases, bowls, cups, and plates—with multiple uses.

A recipient of many top honors, including the 1999 McKnight Distinguished Artist Award, MacKenzie is considered the "father" of Minnesota's strong ceramics community. "There would be no pottery in Minnesota without Warren," Brown says. MacKenzie's work has been exhibited and collected around the world, with customers and admirers as far away as Japan and South America. His influence in the art department has reached well beyond his retirement, in the works and teaching of such artistic heirs as ceramicists Mark Pharis (department chair) and Curtis Hoard.

Despite the popularity of his work, MacKenzie refuses to charge high prices for his pieces. "I could, but it would be embarrassing," he says. Indeed, his spacious showroom—located in the MacKenzie home on several scenic acres outside of Stillwater—is run on the honor system. Customers are free to browse unsupervised while MacKenzie works in his nearby studio trying to keep up with the high demand for his wares.

"If I'm going to sell my pots for a small amount, then I have to make a lot of them," he says, merrily dismissing any need for more vigilance. "I can't spend my time watching the showroom."

What's important, says MacKenzie, is that the pots find a life outside his studio. "Pots are communication," he explains, "and if you keep your pots it doesn't make much sense—it's like talking to yourself. The pots that excite us the most are those that are used in everyday life."

—Heather Fors

Gifts of stock mean tax savings

It's been a remarkable year for the stock market—new highs in all markets from the Dow to the NASDAQ, new companies founded, private companies going public almost daily. We read about the thousands of people who have become millionaires overnight through their high-tech investments. Even some "Generation Xers" have joined the ranks of millionaires.

It's also been another remarkable year for CLA. Our "stock" continues its dramatic rise, and CLA's currency is high, both statewide and nationally: We are building and revitalizing both programs and facilities. Gifted, committed young scholars are replacing distinguished established faculty scholars whose retirements would otherwise leave gaping holes in our faculty. The quality of students is impressive and improving everyday. And private philanthropy to the college remains at an all-time high.

Not everyone, of course, has made millions in the market. But many who have invested—whether wisely, luckily, or both—have seen significant gains over the past several years and are looking for ways to share their bounty. Every day I work with people who understand the power of individual acts of generosity, people who believe in giving back, and who want future generations to have the kind of quality education they received at this wonderful university.

"The Andersons" (who wish to remain anonymous) are such people. The value of stock they received when Mrs. Anderson's mother

died increased dramatically during the 15 years after her death. When we discussed their interest in "doing something" for the college, we talked about the advantages of giving appreciated stock: they could make a substantial gift, and without dipping into their cash reserves. But the real bonus was that they wouldn't have to pay capital gains tax on the stock's appreciated value. To make a long story short, the Andersons were able to make a \$50,000 gift instead of the \$20,000 they had originally considered to CLA's Scholars of the College program.

Emeritus "Professor Jones" (who also wishes to remain anonymous) saw University dollars for his program shrink over the years. This troubled him, yet he understood the changing times and the need to support new fields of study. He always lived modestly, carefully investing privately as well as through his retirement fund. Just before his 70th birthday, he called me to talk about some ideas he had for the program. Despite some concerns about the rising cost of his health care, he was sure he could afford to do "something."

Stock that Professor Jones purchased long ago had increased dramatically in market value over the years but no longer produced significant income. Looking at the stock's original cost, we realized that Professor Jones would have to pay substantial capital gains tax if he were to sell the stock. By giving the stock to the College of Liberal Arts, he would avoid this tax liability. He decided that he could give a \$100,000 gift to the program in support of graduate student fellowships.

Perhaps it is no coincidence that support for the college has followed the upward trajectory of the stock market. In both cases above, donors made larger gifts than they initially thought they could afford to programs they valued and wished to see thrive. In doing so, they not only helped future generations of faculty and students but also saved themselves substantial tax liabilities.

Please take a look at the table at left to see the potential tax savings of gifts of appreciated stock. If you want to know more about making such gifts to CLA, please contact me at 612/625-5031 or hicks002@tc.umn.edu.

—Mary Hicks

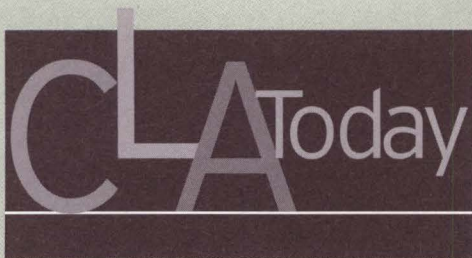
THE ANDERSONS' GIFT (36% FEDERAL TAX BRACKET)

Stock value	\$50,000
(cost basis \$10,000)	
Capital gains not paid	-8,000*
Income tax savings from deduction	-18,000*
Net cost to donor	24,000

PROFESSOR JONES' GIFT (28% FEDERAL TAX BRACKET)

Stock value	\$100,000
(cost basis \$5,000)	
Capital gains not paid	-19,000*
Income tax savings (28%)	-28,000*
Net cost to donor	53,000

* For residents of states with a state income and capital gains tax, the tax savings could be larger—or, put another way, the cost of the gift even less.



UNIVERSITY OF MINNESOTA

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Coming attractions in CLA: Fall semester

For more information about these and other CLA and University events—including lectures, readings, art exhibits, and music and theatre performances—check out the University's Events Calendar on the Web at <http://events.tc.umn.edu>. And take a look at the arts page at <http://www2.cla.umn.edu/resources/arts>

September 1–October 8, Katherine E. Nash Gallery, Willey Hall. University of Minnesota/McKnight Foundation Photography Fellowship Recipients Exhibition, featuring photography by University alumni and other talented artists.

On the Web at <http://artdept.umn.edu/mcknightphoto>: A dialogue and public forum on photography led by 1998 Fellows Wayne Gudmundson and Inna Valin.
FFI: 612/624-7530

September 30–October 2, Barbara Barker Center for Dance. "David Dorfman," a coproduction of University Dance Theatre and the Walker Art Center.
FFI: 612/624-4008

October 13–November 19, Katherine E. Nash Gallery. "H₂O: The Minnesota Watercolor Society," featuring the works of emeritus art professor Malcolm Meyers and his students.
FFI: 612/624-7530

October 15–28, University Theatre at Rarig Center, Arena Theatre. "Night of the Iguana" by Tennessee Williams, guest-directed by Richard Cook, artistic director of Park Square Theatre. Performed in conjunction with the Tennessee Williams Symposium.
FFI: 612/625-5380; **Tickets:** 612/624-2345

October 10, Ted Mann Concert Hall, 7:30 p.m. U of M Faculty Recital: Jorja Fleezanis, violin (concertmaster for the Minnesota Orchestra), and Karl Paulnack, piano.
FFI: 612/62-MUSIC (626-8742)

October 12, Ted Mann Concert Hall, 7:30 p.m. U of M Symphonic Wind Ensemble, Craig Kirchhoff, conductor.
FFI: 612/62-MUSIC (626-8742)

October 15, Ted Mann Concert Hall. University Jazz Ensemble, Dean Sorenson, conductor.
FFI: 612/62-MUSIC (626-8742)

October 19, Ted Mann Concert Hall, 7:30 p.m. U of M Symphonic Band and Concert Choir, Jerry Luckhardt and Kathy Salzman Romey, conductors.
FFI: 612/62-MUSIC (626-8742)

October 21–24, Barbara Barker Center for Dance. University Dance Program's first annual Alumni Concert, featuring works by Brad and Cynthia Gutierrez-Garner, Matthew Janczewski, Matt Jensen, and Emily Johnson.
FFI: 612/624-4008

October 28, Ted Mann Concert Hall, 7:30 p.m. University Chamber Singers, Thomas Lancaster, conductor.

October 29–30, Golden (50th) Reunion and Homecoming Weekend. U of M Alumni Association and CLA Alumni Society present a weekend of activities, culminating in the Homecoming Ball in Coffman Union.
FFI: 1/800/UM-ALUMS or 612/625-9180

November 12–21, University Theatre at Rarig Center, Stoll Thrust Theatre. "The Dybbuk," by S. Ansky, directed by Stephen Kanee.
FFI: 612/624-5380 **Tickets:** 612/624-2345

November 11–14, Ted Mann Concert Hall. Mozart's "The Marriage of Figaro," University Opera Theatre, Akira Mori, conductor.
FFI: 612/626-8742; **Tickets:** 612/624-2345

December 10–12, Orchestra Hall. Beethoven's Ninth Symphony, U of M Choral Union with the Minnesota Orchestra, Eiji Oue, conductor.
FFI: 612/62-MUSIC (626-8742); **Tickets:** 612/371-5656