

TTU ARTS

MAGAZINE

SPRING 2020

ISSUE



RESEARCH SPOTLIGHT
Animation Therapy is Here

STUDENT PROFILE
M. Sylvia Weintraub

COVID-19 CHANGE
The Arts Adapt



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington
College of Visual & Performing Arts™

Vastly different.



A MESSAGE FROM **DEAN NOEL ZAHLER**

Dear Faculty, Students, Staff and Friends of the College,

This column will be my last as Dean of the J.T. & Margaret Talkington College of Visual & Performing Arts. As most of you know, I will resign my position effective August 31, 2020. Indeed, it has been quite an experience. I arrived at Texas Tech in the midst of change. A new Chancellor, a new President, and a new vision had been established to coincide with a new status, the University being classified as a Carnegie R1, very highest research university. R1 universities are regarded as the top universities, known for their academic and research excellence. My experience with such universities had been honed at two top-50 such institutions. So it was with great enthusiasm that I looked forward to working with students, staff, and faculty to support the mission of the University and help create a standard of excellence in research for the arts. Building a culture of research with a College that had limited interest in this area is a challenge, and I believe it is an ongoing quest. That said, we have been successful in creating opportunities for faculty research through funding from the CH Foundation, originally applied for by my immediate predecessor, Andrew Martin, for \$100,000 in seed grants for projects encompassing the Arts and Medicine. That work was so successful that in 2018, the J.T. & Margaret Talkington College of Visual & Performing Arts received the first federal grant from the National Endowment for the Arts ever awarded to Texas Tech University and the first federal funding of research for this College. Additionally, we

put in place the Dean's Creative Scholarship Awards—grants of \$5,000 for faculty starting new research projects. To date, almost \$100,000 in awards have been granted.

The momentum of these initiatives continued. Over the past four years, together, our team has raised more than \$48,000,000. This is more financial support than has ever been raised in the over 18 years the College has been in existence. That funding has allowed us to build the new Theatre and Dance Complex, launch 20 new Arts Talent Based Scholarships (complementing the University's Academic Presidential scholarships), as well as broaden our reach and visibility nationally and internationally. We initiated a feasibility study for a new School of Music building, mounted a campaign to begin funding that cause, and started to reach out to other institutions within the United States and globally to create opportunities for faculty and students that had not previously existed. Today, we enjoy partnerships with: TTU Health Sciences Center, Covenant Children's Hospital, Covenant Hospital, UMC Health System, Houston Methodist Hospital, Lubbock Independent School District, Lubbock Symphony Orchestra, Ballet Lubbock, East Lubbock Promise Neighborhood, Indiana University, South Plains College, Brookhaven College, McLennan Community College, Blinn College, Hong Kong Academy of the Arts (Hong Kong, CN), Sorbonne (Abu Dhabi, UAE), American University of Sharjah (UAE), Bilkent University (Ankara, Turkey),

Sookmyung Women's University (Seoul, Korea), Korea National University of The Arts (Seoul, Korea), Communication University of Zhejiang, (Hangzhou, China), Renmin University (Beijing, China), Beijing Normal University (Beijing, China), and Zhejiang University of Science and Technology (Hangzhou, China).

Our interest locally and regionally cannot go unmentioned. When I arrived in Lubbock, I asked two questions: how do arts deans in Texas communicate, and how do the 52 non-profit cultural organizations in Lubbock share information and opportunity? Regarding the former, Andrew Davis, Dean of the College of Arts at the University of Houston, and I founded The Council of Texas Fine Arts Deans. The inaugural meeting took place at Texas Tech in January 2017, and annual meetings have continued to be hosted by member institutions. Regarding the latter question, together with Terri Duncan and Bess Haley, Arts Lubbock was founded. The organization has provided an economic impact study for all the cultural organizations of Lubbock (funded by the Lubbock Economic Development Alliance) that showed the arts are responsible for contributing to \$100,000,000 a year to the Lubbock economy. The organization has gone on to influence downtown redevelopment with the Lubbock 40 Year Land Use Plan, and most recently in assisting in the creation of the position of Director of the Lubbock Cultural Arts Foundation (LCAF). There is still much important work for this organization to accomplish and, with all the brilliant leaders of the arts in Lubbock, I have no doubt the organization will only continue to gain strength. We also commissioned an economic impact study just for the J.T. & Margaret Talkington College of Visual & Performing Arts. That study reinforced for our supporters and funders what a fine investment our College is in terms of what we give back to the Lubbock community. The document gave evidence that our College contributes \$29,000,000 annually to the Lubbock economy, and, if we include our contributions in a 200-mile radius around the city we contribute another \$23,000,000 for a total of \$52,000,000.

Over these past four years we have appointed almost 40 new tenured and tenure-track faculty (including two new directors) with outstanding careers and credentials. We have made possible distinguished faculty appointments of people like our internationally acclaimed, Grammy winning alumna, Susan Graham, and Pulitzer Prize-winning playwright Doug Wright. We have assisted with School of Music performances at New York's Lincoln Center and the Dallas Meyerson Symphony Center. The School of Theatre & Dance has, among many other venues, performed at the Provincetown Massachusetts Tennessee Williams Theatre Festival three years in a row and been reviewed in the New York Times and Huffington Post. They have also performed at Bilkent University in Ankara Turkey, and at the American University in Sharja (United Arab Emirates). The activity of their annual participation at the Kennedy Center American College Theatre Festival continued as the awards for our students participating there continued to increase every year. The School of Art is a major player in the Lubbock Arts district and has consistently hosted national

and international conferences here on our campus. The Animation & Public Engagement Symposium (APES) hosted in 2019 was one of the most successful such conference in the organization's history with participants from literally everywhere on the globe.

The College is being left in a greatly enhanced condition from what I found in 2016. All the priorities President Schovanec asked to be accomplished have been achieved. It is most important that we recognize that as we strive for excellence, we do so for the students we educate. All of our labors are to enhance their education and the value of the degrees they earn while they are with us. I thank the entire staff of the J.T. & Margaret Talkington College of Visual & Performing Arts. They all have worked with pride, dedication and enthusiasm to help us move the College forward. Special thanks go to my colleagues Andrew Martin, Brian Steele, and Andrea Bilkey who have all shared the vision of a nationally and internationally acclaimed college and who have carefully, intelligently, and collegially helped me steer a new path. No dean could ask for a better administrative team. Equally important to thank are our directors, Mark Charney (School of Theatre & Dance), Robin Germany (Interim Director of the School of Art), and Kim Walker (School of Music). I would be remiss if I did not mention our Director of Development, Robin Phillips, who has worked long and hard with me and our team to achieve the financial successes of this College. My gratitude goes out to the Dean's International Council of Advisors, led by Linda Walter and Philip Monaghan, who have worked so hard to help us in every way. Of course, Bess Haley, Terri Duncan, and Chancellor Robert Duncan have been responsible for more assistance than anyone has a right to receive. Christy Fagan has been the Executive Associate to the Dean for the last two years and no one could ask for a more able, loyal, or more knowledgeable assistant. She is a pleasure to work with and has kept me on task daily. Most of all, I thank my wife, Clara, who gave me the freedom to come to Texas Tech, put up with the 24/7 hours of a dean on a mission, and who has never retreated from the many challenges we have faced together.

There are many who I have not mentioned by name who have contributed mightily to our work, and I thank you all.

With much gratitude and pride,



Noel Zahler, D.M.A.
Dean and Professor

VASTLY DIFFERENT

3

MESSAGE FROM THE DEAN

7

COLLEGE OVERVIEW &
ACCOMPLISHMENTS

9

RESEARCH SPOTLIGHT:
THE ANIMATION THERAPY PROJECT

TABLE OF CONTENTS

16

M. SYLVIA WEINTRAUB

19

CODY ARNALL AND
RICKI CASTANIETO

20

COVID-19

22

ERIC EIDSON

24

SUSAN GRAHAM

26

SOM ONLINE TRANSITION

28

VIRTUAL RED RAIDER
ORIENTATION

29

CREDITS



COLLEGE OVERVIEW

The J.T. & Margaret Talkington College of Visual & Performing Arts is the beating heart of Texas Tech University. We're a close-knit creative community with all the advantages and resources of a world-class public university—and we bleed Raider Red! Our students from all over the world shine with Texas-sized ambition, curiosity, and compassion. Talkington grads are theatrical sound designers, independent filmmakers, and modern dance teachers. They're gallery owners, experimental sculptors, and Chicano art historians. They're symphony conductors, opera singers, and Broadway performers.

1

THE SCHOOL OF ART is an adventurous community of individualists working in all forms of traditional and new media. The 3D Art Annex is a contemporary facility fully equipped for welding, foundry work, alternative ceramic firing: salt, saggar, soda and wood, jewelry design and metalsmithing and small metals forming, 12" x 12" metal die-forming, 3D printing, laser cutting, woodworking and large-scale fabrication of all kinds. Landmark Arts sponsors innovative and thought-provoking exhibits and a public lecture series. Studio Art areas provide hands-on workshops with visiting artists, national symposiums in sculpture and jewel design/metals and metalworking, and more.

ACCOMPLISHMENTS

CODY ARNALL was one of 25 artists selected from hundreds of applicants to attend an international artist residency at Sculpture space in Utica, NY. Sculpture Center is the top residency program for emerging sculptors in the country.

"The Kingdom of This World, Reimagined," is an exhibition that was curated by **LESLEY A. WOLFF, PH.D.**, opened in Miami Florida at the Little Haiti Cultural Complex, and will travel to future venues across the US in 2020/21. The exhibition celebrates the 70th anniversary of Cuban writer Alejo Carpentier's historical novel, *The Kingdom of This World* (1949). The story follows the trials and tribulations of Ti Noël, an enslaved laborer on a colonial sugar plantation in Saint Domingue.

STACY ELKO, along with her team, has a paper in publication titled: Rethinking Patient Provider Care through Visual Communication, together with her research team J.A. Velez, M. Corwin and J.R. Keene. They presented their research at the Brian Lamb School of Communication at Purdue University in March.

Eleven students in Graphic Design won 22 awards at the prestigious 2020 American Advertising Awards in February. Three gold award winners (**POZZI, VELASQUEZ, ROSE**) will go on to compete in the national level.

2

THE SCHOOL OF MUSIC at Texas Tech University's J.T. & Margaret Talkington College of Visual & Performing Arts is ranked #5 out of 365 in the nation for Best Value for Visual and Performing Arts. With 67 internationally recognized performers, educators, researchers and 650 students from 28 countries, the School of Music is co-creating a cutting-edge, globally relevant program of musical accomplishment. Our Mission is to educate, inspire, and mentor accomplished music scholars, performers and educators. We prepare professional musicians, educators, and industry leaders to take control of their futures.

ACCOMPLISHMENTS

DR. LAURYN SALAZAR has been honored to receive the 2019-2020 "President's Excellence in Teaching Award"!

Everything was ready for the award banquet but the COVID-19 pandemic hit us and all events have been canceled. Nevertheless, we can still take our brass instruments and play a virtual fanfare to the amazing director of our mariachi program, and director of our Mariachi Los Matadores, Lauryn Salazar!

DR. LISA GARNER SANTA was chosen by the Provost's office to be recognized as an Integrated Scholar for 2019. Nine faculty were selected from thirty-two nominations received from deans, chairs, directors, and students across the campus.

"An Integrated Scholar is a faculty member who not only demonstrates outstanding teaching, research, and service, but also is able to generate synergy among these three functions. These faculty members consistently promote active learning and infuse the results of their research and scholarship in courses and other learning experiences." - Michael Galyean

THE SCHOOL OF MUSIC AND THE LUBBOCK SYMPHONY ORCHESTRA have formalized a new partnership, announcing the creation of a new conducting fellowship. The position will offer real world professional symphony orchestra experience, chances to meaningfully contribute to the LSO's activities in Lubbock, and an experiential opportunity to interact with the staff, musicians, leadership and guest artists of the LSO.

3

THE SCHOOL OF THEATRE AND DANCE annually produces two seasons of productions. We have a mostly faculty-directed Mainstage Season comprised of four plays and one dance, a five-show Lab season that uses students and faculty to direct and design, and a summer performance lab in which students develop plays and devise works. The School of Theatre and Dance consists of twenty-six faculty, nine professional staff, and around 40 teaching assistants who teach, direct, administrate, and facilitate. Enrollment within the School vacillates, but we generally have around 130 undergraduate BA and BFA majors and 60 graduate students in our MA, MFA, and PHD programs.

ACCOMPLISHMENTS

DOROTHY CHANSKY: *College of Fellows of the American Theatre Inductee*

Dr. Chansky was chosen for induction into the College of Fellows of the American Theatre, and under normal circumstances, she would have had the ceremony celebrating the honor right after the KCACTF National Festival which many of us would have attended this year.

ALI DUFFY: *President's Excellence in Teaching Professorship*

Dr. Duffy is the recipient of the President's Excellence in Teaching Professorship. This is a three-year commitment with annual discretionary funds to be used in support of pedagogical activities described in her excellent application with a possibility for another three-year renewal.

RYAN FAY (MFA P&P) AND ALEX WEBSTER (MFA P&P)

Ryan Fay and Alex Webster are fortunate to have an incredible opportunity with Charles Adams Studio Project. They will be taking over Studio 2 as Selective Collective at CASP. They will be working intensely to create and develop new work, maneuvering through our current climate where this digital medium is the way to share work, and how they can find connection in the distance we are all experiencing.





RESEARCH SPOTLIGHT

INTRODUCTION

For once, it really was a dark and stormy night—on the big screen, at any rate. Sitting in the audience, a young boy watched with rapt attention as Mary Shelley’s masterpiece, *Frankenstein*, quite literally came to life in sparks of electricity and whirring machinery. His imagination similarly sparked, the boy carried into adulthood visions of science inspired by art, eventually researching and inventing a groundbreaking device—for the young boy was Jean Rosenbaum, and his revolutionary invention was the heart pacemaker, a world-changing device galvanized by a work of art.

Like Jean Rosenbaum, the Talkington College recognizes the power and potential of the arts as catalysts, tools, and partners in meaningful research. We celebrate the new and broadening possibilities our talented faculty and students explore each day through the college’s ambitious, nationally-recognized research agenda. From the ten Arts Initiative in Medicine seed projects to the prestigious 2019 award of a National Endowment for the Arts (NEA) Research Lab, the Talkington College is alive with groundbreaking initiatives and innovative programs that combine the power of the arts with top scientists and practitioners across Texas Tech and the world.

Vastly different.

Programs and Initiatives

The Arts Initiative in Medicine

The Arts Initiative in Medicine (AIM) was created in 2016 under the leadership of then-Interim Dean Andrew W. Martin with the support of then-Chancellor Duncan and generous funding from The [CH](#) Foundation. Dean Noel Zahler nurtured the early stages of the initiative, awarding ten interdisciplinary seed grants to create a portfolio of research projects with meaningful potential impacts on healthcare and the community at large. AIM research includes studies with kinesiology on health issues in dancers, the creation of a new visual studies program for medical students, and autism-related inquiry through music and art.

Inspired by the Texas Tech world premiere of Todd Frazier's opera about the first human heart transplant, "Breath of Life," AIM represents the Talkington College's commitment to increasing our proximity to and capacity for STEM-allied interdisciplinary research. Three parallel interests make up the principal goals of AIM:

- Increase in research capacity and activity
- Interdisciplinary curricular development
- Artistic performances and exhibitions within clinical environments

Through the generous and ongoing support of individuals and organizations such as former Chancellor and Mrs. Robert and Terri Duncan, Dr. Elizabeth Haley, Dean Noel Zahler, and The CH Foundation, the Arts Initiative in Medicine has become a driving force in the Talkington College's quest to leverage the arts in a diverse, interdisciplinary academic environment.

The Texas Tech University NEA Research Lab

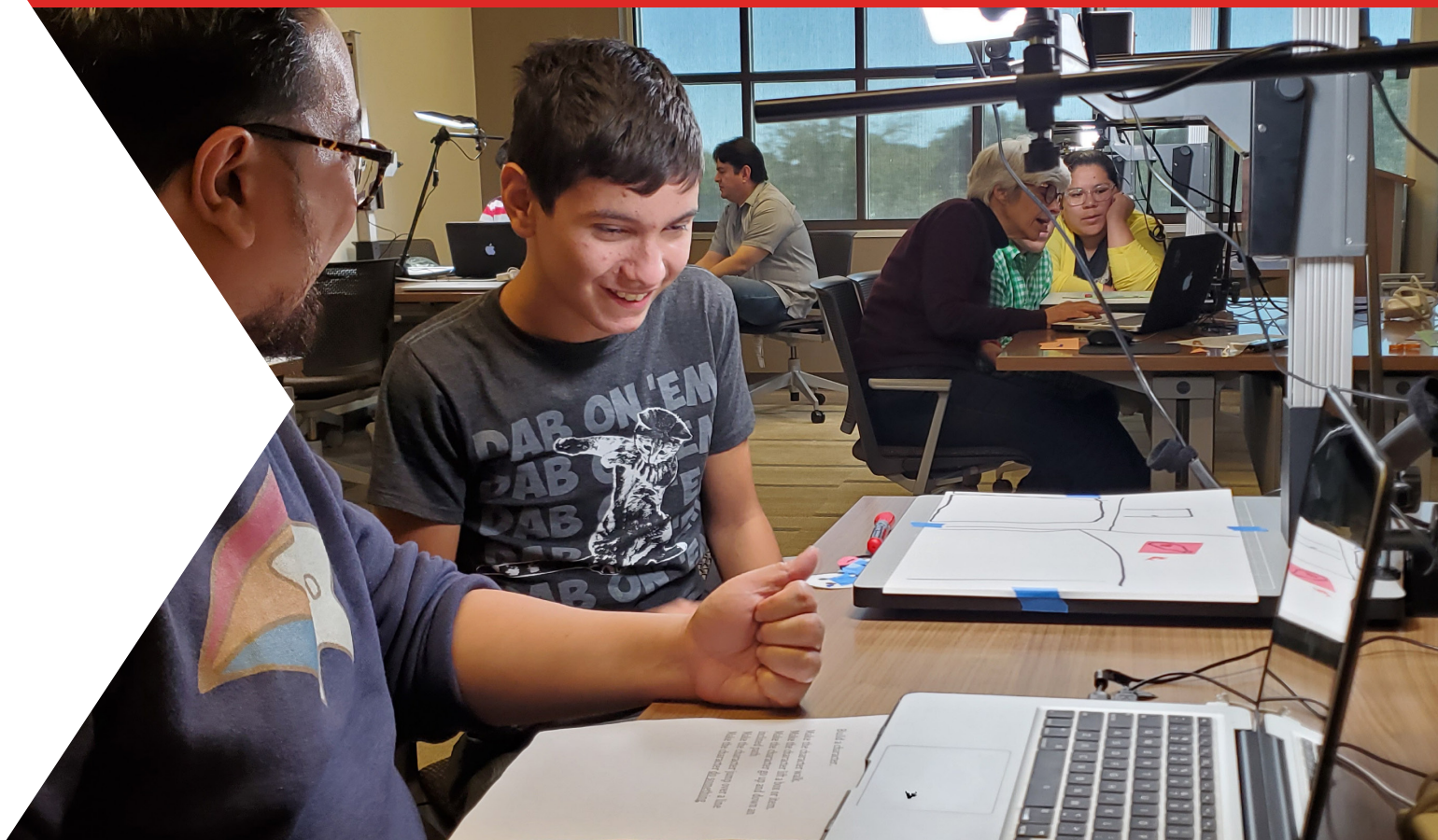
In March 2019, the Talkington College became one of only twelve National Endowment for the Arts (NEA) Research Labs nationwide. Concentrated on innovative research and study at the intersection of the arts and health/wellness, the Texas Tech NEA Lab encompasses a core group of projects examining the feasibility of creating an app to overcome communication challenges in persons with aphasia, as well as the application of animation in therapeutic contexts with individuals with autism-spectrum disorders. Our Lab's keystone study involves a team of artists, clinicians, and electronic media faculty in developing and testing a visual arts-based app (using interactive virtual reality) as a rehabilitative tool for stroke survivors with aphasia. Other research studies under this Research Lab would extend to various clinical populations, e.g., patients with ADHD, Alzheimer's disease and dementia, language impairments, and Autism Spectrum Disorder.

The Performing Arts Research Lab (PeARL)

Using a combination of interdisciplinary experimental and computational methods, the Performing Arts Research Lab seeks to address fundamental questions regarding the composition, performance, and reception of music, theatre, dance, and the visual arts. PeARL focuses on learning and memory for musical organization, the formation of expectations, and emotion and empirical aesthetics. These studies employ methods from cognitive psychology, psychophysiology, corpus linguistics, informational retrieval, and music theory and analysis. Led by Drs. David Sears and Peter Martens, PeARL's researchers see data science and the arts as united in addressing mutual questions and problems. PeARL's work bridges the interdisciplinary gaps between practice and theory, engaging in basic research that parallels similar work in the STEM disciplines.

The Animation Therapy Project

Over the past three years, Drs. Francisco Ortega and Jorgelina Orfila have pioneered the use of animation as a therapeutic tool in treating autism-spectrum disorders and other conditions. Their project, which is included within the Texas Tech NEA Research Lab, uses animation-making to bring creativity and personal expression into therapeutic settings. In their project, participants create animated short films for which they design the narrative, its animated components, and its sound and final production. The process and complexities of creating the short film instructs participants in longitudinal tasks stimulating and increasing cognition. Student and participant parent Carrie Badillo's twelve year-old autistic son experienced meaningful benefits in behavior, collaborative abilities, and concentration, from participation—as well as giving him the



opportunity to express himself artistically. The research takes place in a dynamic, unpredictable environment that allows students the latitude to create original work and invest ownership of themselves in the resulting product. Drs. Ortega and Orfila have received multiple funding awards and international accolades for their work. In September 2019, as a result of their work, the research team hosted the Animation and Public Engagement Symposium (APES) at Texas Tech University—a major gathering of animation scholars and practitioners from five continents. The 2019 conference was the first time this event has ever been hosted outside the United Kingdom.

For more information on this project,
please visit animationduo.com.



FACULTY PROFILES

VOICES OF RESEARCH AT THE TALKINGTON COLLEGE



Rachel Hirshorn, MFA

Assistant Professor of Voice

As a performer, I have benefitted from specialized artistic training which is - not surprisingly - insular, and generally only embraced or recognized within creative communities. I am interested in how that training can cross-pollinate with other, potentially therapeutic needs and engagement possibilities, particularly in vulnerable populations such as women,

veterans, and those from economically-challenged backgrounds. I want to know how an artist's tools are useful in improving the lives of others beyond the halls of academia, as well outside the specific realm of professional storytelling.



Heather Warren-Crow, Ph.D.

Associate Professor of Interdisciplinary Arts

Interdisciplinary arts is all about combining different methodologies, approaches, and techniques. My research methods are project-specific and always seek to bring the best of arts practice and theory to bear on key problems. One of my current research projects centers on bringing arts-practice methodologies to

issues of concern to laboratory scientists and to the public at large, as artists and STEM researchers can work together to find creative formats for asking new questions.



Rina Kundu Little, Ph.D.

Associate Professor of Visual Studies

Failure, in both the arts and education, is an integral and necessary part of the formula for success. With games, failure is an impetus to work harder and succeed. I am interested in how this mindset transfers into educational settings, making failure

a productive that motivates students to improve their performance and overcome the ever-higher challenges confronting them each day.



Stacey Jocoy, Ph.D.

Associate Professor of Musicology

Musicology is an inherently interdisciplinary field: we related to other fields through the techniques and methods we use to conduct our research. Where many researchers seek to work beyond the arts, musicology is a field uniquely suited to working

within the arts, showing how larger questions in the arts need collaborative approaches that draw on the tools and abilities of practitioners and theorists alike.



Mark Charney, Ph.D.

Director of the School of Theatre & Dance

Research and leadership go hand in hand for me. When I came to Texas Tech to lead the School of Theatre & Dance, I did so after studying leadership techniques and experiencing the ups and downs of leading an English department—a notoriously fractious body. Out of my experience and study comes my own theory of leadership, rooted in careful

listening and conflict resolution. Arts organizations in particular frequently feel that they must band together against common foes to survive—as an artist and an administrator, I seek to counter this approach through collaboration and respect.



Kim Walker

Director of the School of Music

Research and performance are tightly integrated for me: whether it's scouring an archive or library for unpublished bassoon manuscripts or seeking to understand the context in which a particular piece was composed, I cannot perform without research—and I commit to research with practical outcomes. Even the instruments themselves upon which we

rely to give expression to our talents are the products of research. Science is intrinsic to the development of music, and every ensemble and performance is a lab experience for composers, conductors, and performers.



Tanya Calamoneri, Ph.D.

Assistant Professor of Dance

Research is vital to addressing problems and issues that arise in performance. Dr. Ali Duffy and I conceived a study of landing strategies for jumps after we realized that our students were being injured most frequently in their knees and ankles. Working with John Harry of Kinesiology, we used

measurement devices to acquire data and create an intervention strategy to reduce the occurrence of these problems, and we hope to continue this work through a future course between Dance and Kinesiology.



Lesley Wolff, Ph.D.

Assistant Professor of Latinx and Latin American Art History

Before attending graduate school, I worked with food for a decade. As a scholar, I now study foodways—the cultural practices surrounding what and why people eat—as well as the arts in various contexts, both rural and urban. My work seeks to use food as a means of bringing differing areas and cultures into contact and discussion with one another. I am also interested

in the arts of the Americas as they are created and perceived within their native contexts. Dr. Rina Little and I have applied to the State Department for support in developing a study-abroad program for this purpose in Costa Rica.

Administrator Statements

STATEMENT FROM THE DEAN

Research: the very word conjures images of test tubes, elaborate equipment, and complex equations. For artists, however, research encompasses a world of activities, goals, and methods. As Dean of the Talkington College, I take pride in the diversity of our research agenda. Our concentration on projects at the intersection of the arts, health/wellness, and technology has garnered international acclaim, including a major award from the National Endowment for the Arts (NEA) in 2019—the Texas Tech NEA Research Lab, one of only twelve nationwide. We were also honored to be chosen as the first institution outside the United Kingdom to host the Animation and Public Engagement Symposium (APES), a one-of-a-kind annual gathering of scientists, artists, and practitioners, from five continents discussing the current state of animation as a tool of therapy and social change. We are thrilled by the possibilities these and other projects are creating as we work to sustain the vibrant research enterprise already underway here at the Talkington College.

STATEMENT FROM THE ASSOCIATE DEAN FOR RESEARCH

Expanding academic inquiry and knowledge has always been a staple of university life, and the Talkington College has driven an effort to combine the unique ideas and perspectives of the arts with the established work of the STEM disciplines to create STEAM-centric interdisciplinary research. For the Talkington College, research is about enriching the lives of our communities and our fields of practice in equal measure. Our initiatives bring our world-class artistic faculty into collaborations with experts worldwide to generate research with meaningful, cutting-edge impacts. Our Arts Initiative in Medicine (AIM) program has seeded ten projects that not only address major health and wellness issues, they have also created new academic programs to incorporate the arts into the education of future scientists and doctors. As new research possibilities open, Talkington College faculty will be at the forefront of exploring new and vital roles that bring the best of the arts to the service of interdisciplinary academics.



EPILOGUE: BUILDING STEAM



At the center of Australia's capital city, Canberra, sits Parliament House. Partially buried into the aptly-named "Capitol Hill," Parliament House is the product of deeply symbolic and artistic consideration, its fiber shaped by—and in turn, shaping—the contours of Australia's democratic tradition. In a very real sense, Parliament House is designed to wordlessly communicate a series of complex ideas to all who visit it. This organic fusion of artistic ideas and language with other interests and concerns (in this case, the science of government) is but one example of the goal to which the Talkington College aspires in its research: to bring the arts into productive conversation with disciplines, experts, and practitioners across the globe and produce impacts that are powerfully innovative and frequently unexpected.

Just as *Frankenstein* galvanized Jean Rosenbaum's imagination and paved the way for the pacemaker, the arts each day provide fuel for revolutionary thinkers and interdisciplinary collaboration, transforming "STEM" to "STEAM" that will power the next generation of disruptive thinkers.

The Talkington College's portfolio of research projects and initiatives is rooted in the transformative power of the arts to take both scientific and artistic research in new and fascinating directions: our Pre-Medical Illustration program, for example, holds the potential to improve training and provide more holistic education for students who, while seeking a career in medicine, also demonstrate artistic aptitude. Through this combinative approach to preparation—which draws upon a tradition of anatomical studies through art that dates back to da Vinci and Michelangelo—students will be intellectually prepared to grapple with the complex science of gross anatomy and physiology using the methods of the visual arts in combination with their developing clinical skills.

The union of the arts and sciences extends well beyond clinical or basic science applications. John James Audubon—whose *Birds of America* is perhaps the most beloved nature book in history—pioneered an entire field of combinative art and

science: the field guide. Using precisely-created and visually-appealing art, the field guide educates and edifies in equal measure, communicating frequently specialized scientific ideas to general audiences in a pragmatic and useful manner.

Much is said about the ability of the arts to work with and benefit the sciences, but we also know that the sciences have much to offer the arts. The instruments of the orchestra, for example, are the products of rigorous acoustic and manufacturing research to determine optimal configurations and materials in the service of constructing a tool to give expression to human creativity. Dancers routinely engage in projects—such as that of the Talkington College's own Dr. Tanya Calamoneri—that seek to improve and extend the quality of professional life for dancers through the avoidance of injuries and betterment of accepted techniques. The Talkington College's own Performing Arts Research Lab (PeARL) promotes the fusion of data-driven science with the arts.

As the Talkington College looks to the future of the arts both as disciplines and as academic fields, we recognize that interdisciplinary research is not only necessary, but also highly desirable, in fostering excellence as part of a major research university through "building STEAM." The vast potential in the field of interdisciplinary arts research is matched by our equal commitment to be vastly innovative—vastly different.

**written by KELSIE JACKSON, Ph.D.
Grants, Research, and Innovation
Coordinator**

Vastly different.

STUDENT PROFILE

*Assembled Jennifer Ezell, RA in the Talkington College of
Visual and Performing Arts*



M. SYLVIA WEINTRAUB

STUDIO ARTIST

Current PhD student in the
Fine Arts Doctoral Program

According to the PeARL Lab, you are conducting research on online DIY and craft culture. How do you explain your research to a layperson?

I study how people teach themselves how to make do-it-yourself (DIY) projects using social media sites like Pinterest. To me, one of the most interesting aspects of the research is studying DIY trends that point to changes in what materials people are working with and what skills they're learning. Ultimately my research explores the possibility that participation in DIY culture online might encourage people to attempt more creative projects in real life.

What do you wish students in the arts, especially in visual and studio art or design/technical fields, knew about your work?

I come from a fine arts background, and my training has been quite diverse, but I will always be a maker at heart. Although I analyze big data in my research and study DIY culture online, I make sure to maintain an active studio practice. I try to exhibit my work regularly and I firmly believe that making work influences my research and vice versa. It can be easy to fall into routines that result in rigid thinking, so moving between creative and analytical processes can be extremely useful.

What is the PeARL Lab? How does it facilitate or support your research? Have you utilized other unique experiences or resources at Texas Tech (for example, the Marfa Intensive)?

The Performing Arts Research Lab (PeARL) is a space dedicated to collaborative research that melds fine arts disciplines (i.e. music, theatre and dance, and visual arts) with cognitive and social sciences. In the lab, we have the necessary equipment to do corpus research and to run experiments with human subjects. Also, the mentoring I've received from our lab directors, as well as the collaborative environment, have been key to the progression of my research during my PhD studies.

“ I would encourage student-artists not to be discouraged as it can take years for concepts you've come across in critical theory to impact your studio practice. Often you might have to encounter concepts more than once or in different contexts to be able to digest them, let alone apply them in your work!

”

What challenges do you encounter as an artist-researcher? What opportunities does the PeARL Lab offer to approach some of those challenges?

One of the biggest differences is that artists like me have been trained to make art that showcases our personal perspectives of the world. The creative liberty afforded to artists is important as art can lead to new insights about the world that may have been otherwise overlooked. For example, art can help us understand aspects of the world on an emotional level through experience. Considering that I'm used to trusting my artistic intuition and running with an idea, working meticulously in the lab on experimental design has forced me to always remember that correlation does not equal causation. So, in a way conducting research in the PeARL has caused me to think and work a bit differently in my studio practice too. In essence, I think that artistic intuition is valuable but sometimes one's vision is not entirely accurate, and it's important to remember that a small percentage of times when we're wrong. Although there was definitely a learning curve when I first started participating in the lab, I have been

instilled with an enormous appreciation for falsifiability, which I believe to be a tremendous opportunity for an artist. Nowadays I feel delighted when I realize that my initial assumption was inaccurate, because that means I am discovering something new that wasn't immediately obvious to me!

What other projects currently excite or challenge you? How do you balance the demands of a graduate program and the needs of your research?

Grad school can certainly be demanding, but fortunately I've been involved with some exciting projects recently, which helps. Last November, I traveled to China with my labmate, Anne Wharton, and one of our lab directors, Dr. Peter Martens. The PeARL was selected to participate alongside nine other collectives at an international art exhibit hosted by the China Academy of Art (CAA) called Inter_World_View. During the ten-day event, we had the opportunity to discuss the intersections between the fine arts disciplines and the fields of climatology, psychoanalysis, architecture, and cuisine, amongst others.

While there we participated in interdisciplinary events and had the opportunity to present some of our findings. We were also able to conduct a pilot study where we held a silent disco in order to test PhD candidate Hannah Percival's hypotheses about social bonding and beat salience. Despite some challenges related to the innovative nature and ambitious scope of the exhibition, this was an extremely rewarding project overall. So, in order to have the energy to participate in events such as this while balancing my teaching workload and the needs of my research, I try to make sure to stay as active as possible while maintaining healthy habits overall. I also think self-care is extremely important, and often underrated!

What specific challenges and opportunities do you encounter as an interdisciplinary artist?

Learning how to work interdisciplinarily as an artist-scholar has been a challenge for sure, but I think the diversity of my fine arts training in various mediums prepared me well to do this kind of work. One of my biggest takeaways during my PhD Studies in the Fine Arts Doctoral Program (FADP) at Texas Tech is that in order to conduct quality interdisciplinary scholarship one must possess extensive knowledge about the disciplines utilized in conjunction with one's home discipline. This can be quite an undertaking, and although this type of scholarship can be challenging, I believe it has the potential to yield highly valuable discoveries about society, the arts, creativity, and culture.

How do you define success? What drives you more, success or failure?

Achieving success for me would mean making a significant contribution to human knowledge through my research or with my art, but in a way that affects some positive change in the world. I suppose I would define "positive change" as a step towards a more equitable distribution of power in the world—or the diminishment of unnecessary suffering. In terms of what drives me I have an inherently competitive spirit, but I also believe that working collaboratively can be vital to producing high quality scholarship so I try to practice good listening when working with others.

What would you tell current student-artists at Texas Tech about discerning their opportunities?

No one knows you better than you. If you reflect on your life experiences, feelings, thoughts, actions, etc., you can identify your strengths as well as areas that might need improvement. Also, it's important to remember that challenges can present opportunities for growth with hard work and a little creativity. Lastly, I would encourage student-artists at Texas Tech to learn to hone your ability to foster dialogues with other disciplines; we should strive to build bridges across disciplines because we truly have so much to learn from one another. While at TTU I was able to take classes in other departments, and what I learned inspired me and also helped me to see my research in new ways.

What advice would you give student-artists who want to explore critical theory in their art?

Generally speaking, critical theory can be useful to artists who aim to use their work to engage in critical dialogue. However, if you have been a student of critical theory you can probably attest to the tremendous effort and diligence required to grasp these subjects. For those used to thinking through doing, the cognitive load and self-discipline required to become a student of critical theory can be daunting. Still, I would encourage student-artists not to be discouraged as it can take years for concepts you've come across in critical theory to impact your studio practice. Often you might have to encounter concepts more than once or in different contexts to be able to digest them, let alone apply them in your work!

What's next for you? Where do you see your art and research heading as you continue in the PhD program?

I'd like to continue to study the general population of citizen-artists who exchange knowledge about DIY topics online—especially since there is so little support for the arts and artists in our country. I aim to continue to use big data to study how people use social media to teach themselves and others how to make creative projects. I hope that by maintaining an active studio practice my research on DIY culture online will stay grounded in real life circumstances.

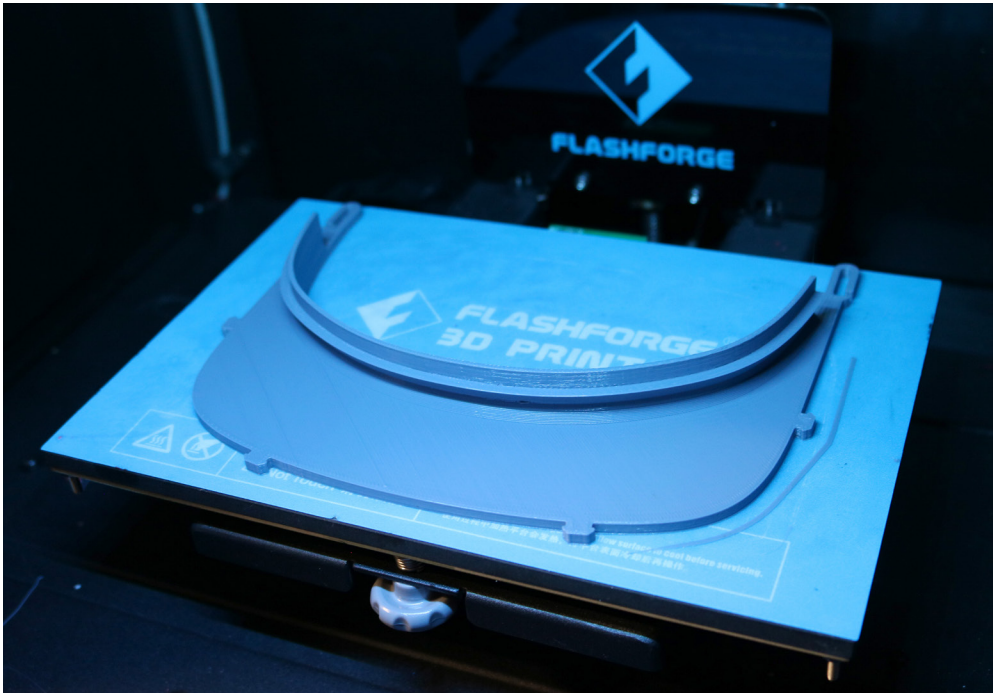
Texas Tech has a narrative of being a scrappy, workhorse school that may not immediately bring to mind visual and performing artists. What excites you about Texas Tech's growing emphasis on the arts?

The integration of fine arts and STEM disciplines in academic scholarship presents tremendously exciting possibilities. I came from art schools that promoted academics and partnered with research institutions, but at Texas Tech I have had the opportunity to receive extensive mentoring from faculty in various disciplines directly within the institution. This mentoring has been critical to my work as an interdisciplinary researcher. In my experience, the faculty I've worked with have been open and even enthusiastic about training graduate students who show an interest in genuinely learning how to navigate other disciplines. I often see collaborative, multi-disciplinary, or transdisciplinary work being labeled 'interdisciplinary' as a kind of branding tactic, but at Texas Tech I have been fortunate to be mentored by principled academicians. TTU's growing emphasis on the arts has meant that my PhD studies have provided me with opportunities to receive training from faculty who are both scholars and practitioners, who conduct rigorous, yet mindful interdisciplinary research.



CODY ARNALL

ASSISTANT PROFESSOR OF SCULPTURE CODY ARNALL IS USING A 3D PRINTER TO MAKE FACESHIELDS FOR HEALTH CARE PROFESSIONALS DURING THE COVID-19 CRISIS.



In the wake of the COVID-19 pandemic, Art History student **RICKI CASTANIETO** curates a social media art gallery through the hashtag [#shareyourartttusoa](#).

← Top Posts #shareyourartttusoa Follow

April 9

samo.stew.art • Following

Lubbock, Texas

♥ 0 0 0 0

View all 19 comments

Liked by darafadel, ttusoa and 82 others
samo.stew.art "Feelin Wine"
30 in. x 40 in. Oil Painting
Hope everyone is staying sane & healthy!!

← Top Posts #shareyourartttusoa Follow

paramarinprince • Follow

♥ 0 0 0 0

13 likes
paramarinprince "Mother Cradles Baby"
paramarinprince #art #abstractart #linedrawing
#artist #digitalart #digitalartists #procreate
#procreateart #abstract #gallery #galleryart
paramarinprince #shareyourartttusoa

sahardawn_1 • Following

♥ 0 0 0 0

Liked by samanthagruesome, sadistsloth and 202 others
sahardawn_1 Tonight I spent some time, working on a demo for my students. I should time laps it next time, instead of shots. I never enjoyed pastel, and now that I have to (due to my class's lack of access to oil) I find it fun! Plus I feel so much respect for artists who do fantastic work with this medium.

COVID-19

Graduate Student Paul Kortemeier (March 27):

Paul Kortmeier wrote this early today:

“Hello Dr. Charney,

I just wanted to share with you how much I admire how Dr. Gelber has been moving forward with our class as we transition online. He sent out a survey including questions I wouldn’t have thought of that take into the account all the potentially unique and diverse technological and logistical needs each of us students might be dealing with as we continue remotely.

He truly is setting the pedagogical example and as he puts it “modeling educational behavior” for all of us and I really appreciate it!”

Linda Donahue (April 2):

So... Dr. Donahue had Ann Graham visiting with her class today, and she reported this:

“Ann Graham, Executive Director for Texans for the Arts, ZOOMED in for a virtual class today for the grad class “Advocacy for the Arts.” What a phenomenal class visit, so appreciated by the students who realize that they are fortunate to have such an informative and engaging presentation from an ultimate professional.

Four students in the class were poised to attend Arts Advocacy Day at the end of March with her, but, of course, it was canceled because of the virus. Ann’s inspiring positivity and knowledge about the arts in these extraordinary times is truly appreciated by our students. She is a Texas treasure, and we thank her for all she does for the arts in Texas. Our arts admin students will follow in her motivating footsteps.”

Graduate Student Alex Webster (April 1):

Thought I would share with you a response to my email yesterday from Alex Webster:

“After just a few days into our newness, I already feel much more comfortable with all of the online work we’re doing. I’m thrilled with the response from faculty and other students and I cannot wait to see how we move forward. I think what we learn over the next few months is going to be paramount in developing methods of increasing accessibility for folks with disabilities, people in rural areas, and people who don’t have a ton of extra cash to spend on expensive tickets.”

Graduate Student Rebecca Taylor (April 6):

To that end, graduate student Rebecca Taylor wrote this:

“Dear Dr. Charney,

Thank you so much for these updates. The daily communication makes it so that I can somewhat imagine myself still in Lubbock with all of you!

My email today is more of a shout out request. I know that each of our faculty and staff has been bending over backwards to guide their students through this online paradigm shift, and I am very grateful to be so supported in my classes during these particularly stressful times.

I would like to give special shout outs to Dr. Gelber and Rachel for creating safe and supportive class environments this past week. They did their homework on going online before classes began March 30th, and it really shows. Many, many thanks!”





ERIC EIDSON

Sometimes inventors are ahead of their time; sometimes their work comes right on time.

When PhD candidate Eric Eidson presented his research on online theatre pedagogy and live theatre designed for online mediums at the Mid-America Theatre Conference in early March 2020, he received a fair amount of pushback from theatre educators and artists from across the country. Eidson understood that theatre practitioners were rightfully worried about how online work could address theatre's foundations of immediacy between actor and audience, as well as the practice-based foundations of teaching and learning theatre disciplines. How could online possibly replicate traditional face-to-face classes? How could a live-streamed production ever provide the immediacy felt in a traditional theatre?

Eidson anticipated these concerns before the conference. The interdisciplinary model of the Texas Tech Fine Arts Doctoral program allowed him to pursue research and practice in online/hybrid education and performance throughout his theatre coursework and the interdisciplinary core courses:

"In Research Methods, taught by Dr. Gibb, I constructed my first conference paper, an impetus for my dissertation. In Advanced Directing, taught by Professor Jou, I developed and rehearsed an original scene written for online performance. In Theatre Management, taught by Dr. Donahue, I developed an administrative model for implementing an online theatre degree at a university/college. In Continental Philosophy, taught by Dr. Warren-Crow, I researched the philosophy behind theatre and how that philosophy translates to online theatre. Through Script Raiders, an organization for new play development, I was able to workshop and stage a reading of my online play, Your Call, directed by Jennifer Ezell. No other institution would allow for such interdisciplinary collaboration and support, so at Texas Tech I'm truly able to explore and address every major concern and aspect regarding online theatre."

Just a few weeks after Eidson's conference presentations, COVID-19 made online theatre a necessity. Faculty members across the country were reaching out to him about his research and practice models and sharing those resources with their peers. Before this crisis, Eidson was one of the few people actively developing online theatre material, but now the entire field of theatre is creatively addressing new ways to parallel traditional theatre classrooms through online learning.

Eidson, who also holds a master's in educational leadership, hopes that online theatre will eventually be viewed as extension or enhancement to traditional learning models. Not only do online programs allow working artists opportunities to complete degree programs without forfeiting their careers, online courses are ideal for atypical and unconventional students. Eidson believes that educational opportunities, both at the undergraduate and graduate levels, should be available to students who have careers, families, illnesses or disabilities, or inability to travel to campus. A national crisis shouldn't be the only time we offer classroom flexibility to students with diverse circumstances.

Eidson is also quick to note that online classes and degrees are increasingly popular, and online theatre presents new challenges, ideas, and possibilities for practitioners and scholars. However, he doesn't want to replace traditional theatre programs with online options: "After all, the success of an online degree is determined by the success of the face-to-face program."

What a difference a few weeks can make! We couldn't imagine a situation that would require all educators to learn how to take their courses online. A few weeks ago, fear of the unknown made Eric Eidson's research controversial. Now, he's a leader in our changing educational landscape.

For access to Eric Eidson's scene study resources for online theatre, please visit <https://livestreamtheatre.online/>. His website is an extension of his doctoral research.



Leila's Choice.pdf

file:///C:/Users/eidso/Desktop/Live-Stream'

1 of 8

1

Leila's Choice
By Eric Eidson

LEILA, an aspiring teacher, consults her best friend, CAMRY, about preparing for her interview tomorrow.

The call begins.

Camry
Where are you right now?

Leila
I'm in the bathroom. I need your help.

Camry
I don't know if I can help you there.

Leila
Gross. I need your help picking out eye shadow for tomorrow.

Camry
Okay. What's happening tomorrow?

Zoom

Elisa

Eric Eidson

Fred

Lauren

Midge

Erin




SUSAN GRAHAM

RENOWNED OPERA SINGER TEACHES
THROUGH WISDOM

GRAMMY Award-winning mezzo-soprano Susan Graham is imparting her hard-earned wisdom to School of Music performance students in the J.T. & Margaret Talkington College of Visual & Performing Arts (TCVPA) at Texas Tech University.





Susan Graham is a superstar. She has performed everywhere from Santa Fe to Berlin, from St. Louis to Paris, in a much-celebrated career.

“The person in front of us has had so much in her life,” shares Senior Nicole Magallon. “All of the good. All of the bad. She’s the perfect mentor.”

The students say they appreciate the perspective Graham is able to share from her experiences performing professionally.

“She just has so much insight in so many ways,” adds Graduate Student Cara Ellman. “It was life-changing and, possibly, career-changing.”

The opportunity to study under Graham came about thanks to Dean Noel Zahler. Recognizing the special impact distinguished visiting professors have on students and the bond it creates, Zahler asked TCVPA’s School of Music, School of Art and School of Theatre & Dance to each bring in high-profile guests for yearlong classes.

Graham, an alumna of the School of Music, is as high-profile as it gets and represents Texas Tech’s strong contribution to the opera world that includes other alumni such as established Wagnerian soprano Jill Grove, as well as Garrett Sorenson, Bruce Ford, Terry Cook, and Rebecca Nelson.

But, teaching? During a visit to the School of Music in spring 2019, Graham confessed to Zahler that she was no teacher.

“She couldn’t have been more wrong,” Zahler says. “By the time she was finished with those students the color of their voices had completely changed and the students were able to perform at a level they hadn’t imagined possible before.”

Either because of Zahler and School of Music Director Kim Walker’s persuasions or because of the same driving force behind Graham’s opera career, soon, Graham was on board.

“My pursuit of excellence is to become the very best I can be at something that seems impossible” Graham explains. “I thought that’s how you could make a mark.”

Impossible is the feeling of something being completely out of reach. This could mean being young and having to wait for the years to come that will bring the gift of wisdom. Or daydreaming of packed opera houses the world over between classes.

For Graham’s five students, the daydreams and wisdom became instantly attainable shadowing superstar Graham while she performed in Jake Heggie’s “Dead Man Walking” at the Lyric Opera in Chicago.

“We spent all week behind the scenes, learning what the opera is like,” Sophomore Alaina Galt describes. “It’s real. She’s a real performer. This is what she does for a living. Getting to learn from her helps me take those tools to eventually be there.”

In a Nov. 3, article, the Chicago Tribune described “Dead Man Walking” as “the most celebrated American opera of the 21st century.” Critic Howard Reich praised Graham for bringing “both pathos and dignity to the role _ in so doing, Graham, who sounds splendid (especially in her middle register) reminds us that the killer’s family also suffers.”

Graham’s students were there in witness and under tutelage of the superstar.

“So much of it comes down to what kind of person you are,” says Ellman. “How you treat other people and how you act in rehearsal and performance situations. That’s something, especially when we were in Chicago, that we learned a lot about.”

The students said they are thankful for the experience. “Her giving us that opportunity to go to Chicago gave us a glimpse into what could be,” Magallon adds.

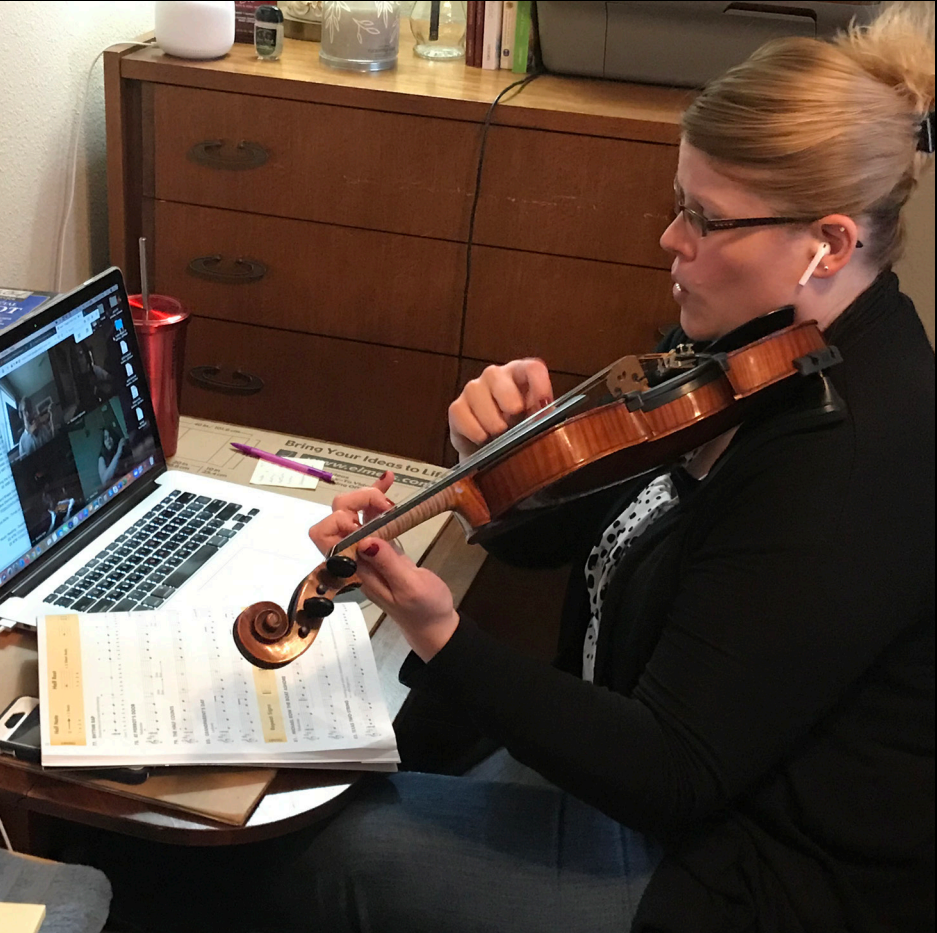
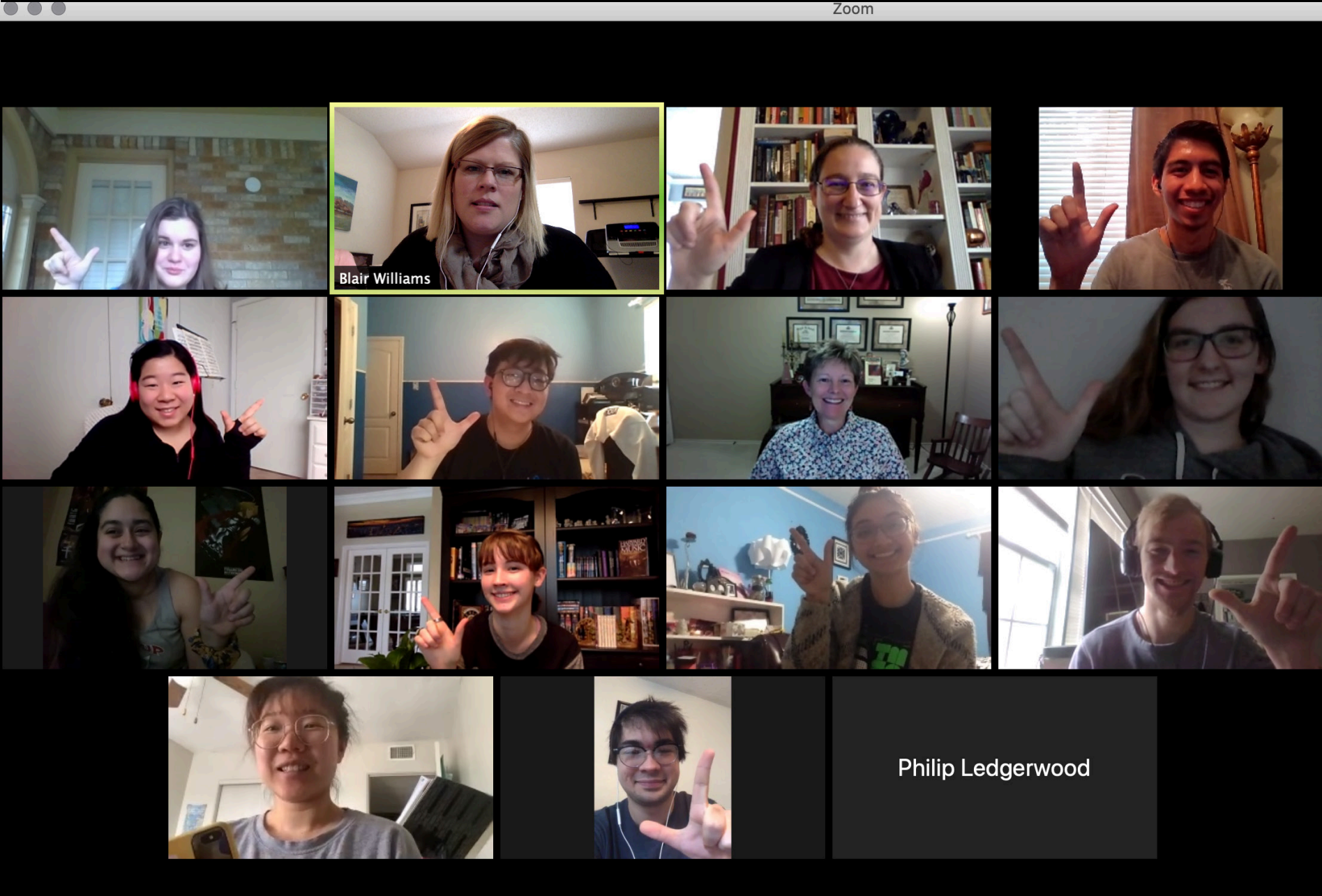
Back on campus at Texas Tech, Hance Chapel is filled, in varying moments, with take-your-breath-away singing, laughter and cheers. Graham paces back and forth from the piano to center stage where one of her students is performing. The other students watch from the pews.

No one can take their eyes off Graham. She feels everything in the students’ performances and articulates her words with her whole body. Through that, there is an exchange between Graham and the students in the chapel—their nerves, doubts and fears are absorbed by Graham as she gifts them confidence and grace.

“Some of the fearlessness I learned from 30 years of performing is what I want to bring back,” Graham says.

Graham’s students adore her. Through her, they see themselves as award winners, as world-renowned opera performers, as superstars.

COVID-19 ONLINE TRANSITION

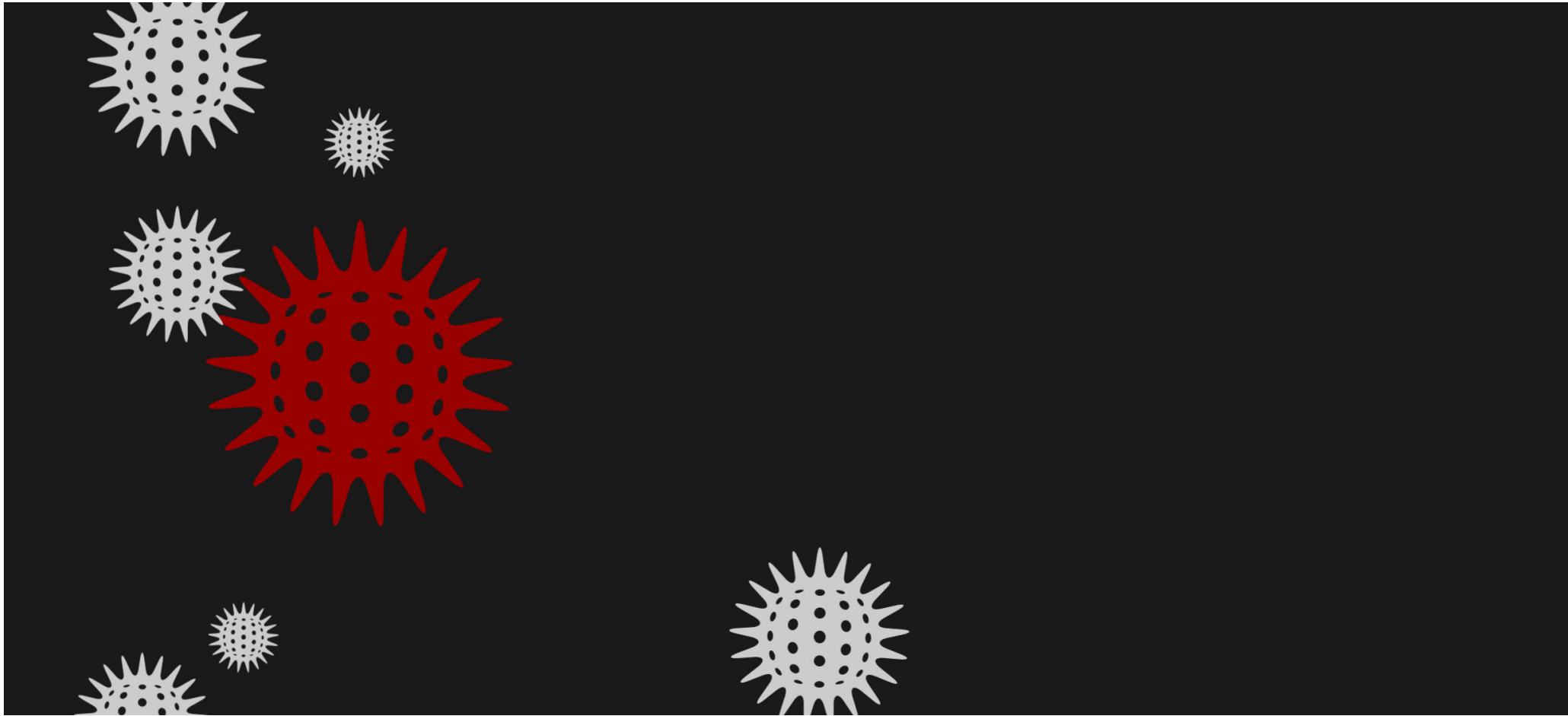


“

I taught my first online lessons back in 2006 after a tour to Bolivia. The connections and software back then was not nearly as user-friendly as it is now. Online lessons these days include real-time sharing of documents, shared screens, high-tech microphones and cameras, and of course, more bandwidth. I used to teach with one computer screen – now I teach with a desktop, ipad, laptop, and an external microphone, all set up in front of me. This transition to online teaching has made our small music world even smaller. I teach my TTU students while still building a private studio on four continents. This is outstanding for recruiting and is one of the ways I stay fresh and informed about all things musical around the world.

”

-JEFFREY LASTRAPES



“

People can connect to each other virtually from anywhere. To that end, I started to invite my colleagues from around the world and the United States to visit my weekly studio classes and to speak to my students. The past two studio classes I have had two guests: Professor Tatiana Sarkissova from the Royal Academy of Music in London, England, and Professor Norman Krieger, Chair of Piano at Indiana University, in Bloomington, Idiana.

-TATIANA MANN

”

“

If you think about it, in just one week, centuries of musical traditions were completely uprooted. It's changing at such a fast pace and transforming before our eyes in ways that can be overwhelming, but guess what? Our faculty and our staff are amazing. They're bringing the best of their experience, their personal commitment to make sure that each of them walks with our students on this unexpected path right now. Of course, we have the technology to move our classes online temporarily, but that doesn't mean that we're not going to maintain our high standards of the academic experience and the learning that our students are going to enjoy. Perhaps, we'll even find ways to embellish it!

-KIM WALKER

”

1

Online Modules

Opens May 26.
Complete before Step 2.

2

Advising & Registration

On your RRO date.
Meet your advisor virtually.

3

Raider Welcome

August 16-29.
Make connections on campus.

ORIENTATION IS A TIME TO CONNECT WITH:

- Your Academic Advisor
- Your Future Classmates
- The TTU Arts Community

Virtual Orientations will be held throughout the summer. Be sure to register early at:
redraiderorientation.ttu.edu

Have questions?
Start the conversation: talk@ttu.edu

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TTU ARTS MAGAZINE

SPRING 2020

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