

The University of New Mexico

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FALL 2005



from the dean

THIS ISSUE OF THE *College of Fine Arts Newsletter* features some of the remarkable talent found in the Department of Theatre and Dance. From its internationally recognized program in Flamenco to its talented scholarship students, the department proves that size doesn't matter, that a small department with fewer than 20 full-time faculty can put together a world-class curriculum in the performing arts of acting, directing, playwriting, stage design, dance and choreography. The retirement of Digby Wolfe, who held the Hartung Chair in Dramatic Writing for 10 years until his retirement last May, was accepted with mixed emotions: though we were sad to see him go, we were happy that he would now have some time for himself. We were also pleased that the quality program he helped build made it easy to recruit Elana Greenfield as a visiting playwright this fall. In the capable hands of its new chair, Susan Pearson, the department will continue to recruit the very best faculty, staff and students. As always, the show must go on!

I write this letter at the start of my second year as dean of the College. My first year was necessarily a time to take a step back as we reviewed traditions and practices of artistic distinction that go back seven decades. Under the able guidance of Jim Linnell, senior associate dean, and Martin Facey, chair of Art and Art History, a dedicated and articulate group of faculty, staff, students and community members drafted a strategic plan that identified seven key directions for the College as we head into the 21st century. The plan was revised over the summer to incorporate comments and suggestions from the all-day faculty and staff retreat last spring, and has now been formally ratified by the College. We are already implementing recommendations of the plan, including the restructuring of the College Advisement Office that is discussed in this issue.

Building on our record of excellence in teaching, performance, creative practice and scholarship, the College is ready to assume a leadership position in the arts, both locally and nationally. This year, the Regents will formally approve and inaugurate the Lannan Foundation Chair in the Land Arts of the American West, held by Professor William Gilbert. This is the second endowed chair in our College, the second in what I am confident will be many more to come, as we continue to expand upon our success by supporting distinction in every field of artistic practice and study.



Dean Christopher Mead with Mary Adams, Friends of Dance board member, at the Fall Open House.

Christopher Mead, *Dean, Professor, and Presidential Teaching Fellow*

cfa advisement center expands to meet strategic goals

UNM COLLEGE OF FINE Arts (CFA) Dean Christopher Mead has recently reorganized the Advisement Center. Located in room 1103 in the Center for the Arts, the center now has expanded staff and space to better serve the needs of CFA students. The dean appointed Holly Barnet-Sanchez, associate dean, profiled below, to oversee the Advisement Center. Mead says he's "confident that Holly and the excellent staff working under her direction have the experience to make our new Advisement Center a model of how to serve our students on campus."

Academic advising is a critical component of the educational experience. Through academic advising, students are guided to develop and implement sound educational plans that are consistent with their academic, career and life goals. The Advisement Center's purpose is to collaborate with students to become self-directed learners, decision-makers and navigators of their own destinies. In keeping with the University's and the CFA's strategic plans, the center is committed to providing a supportive academic climate and serving as a resource for prospective, current and former students of the arts.

Deanna Sánchez-Mulcahy serves as the senior academic adviser. She has worked at UNM since 1984 in various student services positions and as an adviser for more than 11 years. Sánchez-Mulcahy has a master of arts degree in education that focused on adult learning and training. She is a certified Global Career Development Facilitator and member of the National Academic Advising Association.

Jennifer Lucero recently joined the Advisement Center team as an adviser. She is a graduate of the College of Fine Arts where she earned a bachelor of arts degree in media arts. Lucero is committed to helping our students meet their academic goals.

Susan Thompson also has joined the Advisement Center staff as office manager. She has worked at the CFA since 1996, most recently as the administrative assistant to the dean. She will bring her many talents and cheerful personality to assist the faculty, staff and students in the College.



Top: Senior Academic Adviser Deanna Sanchez-Mulcahy advises student in her course selection. Bottom: Advisement Center Staff, from left to right: Jennifer Lucero, academic adviser; Deanna Sanchez-Mulcahy, senior academic adviser; Liana Einspahr, student employee, and Susan Thompson, office manager.

profile: associate dean holly barnet-sanchez

HOLLY BARNET-SANCHEZ SERVES AS THE ASSOCIATE dean of student affairs and technology for the College of Fine Arts (CFA). In this position, Barnet-Sanchez's responsibilities include overseeing advisement, curriculum development, student grievances and technology needs for the College. She's also continuing programmatic discussions between the CFA and other educational institutions in New Mexico, with a view to developing specific proposals related to faculty exchanges, curriculum, programs and degrees. Barnet-Sanchez is an associate professor of modern Latin American,



Associate Dean Holly Barnet-Sanchez in her office in the Advisement Center.

Chicano/a, and Latino/a art history. She is also the graduate director for the Department of Art and Art History and has served as associate chair and summer chair for the department.

Barnet-Sanchez came to UNM in 1993 after 18 months as curator of The Mexican Museum in San Francisco. She received a Ph.D. from the University of California-Los Angeles (UCLA) where she focused on pre-Columbian art history and its modern incorporation into U.S. museums. At UCLA, she was one of the primary organizers of the 1990 landmark exhibition "Chicano Art: Resistance and Affirmation, 1965-1985." The exhibit explored the relationship between the Chicano civil rights and arts movements. Barnet-Sanchez continues to work as a guest curator and has written extensively on Chicano/a and Latino/a murals and graphic arts. She is currently working on a book on the Estrada Courts Murals in East Los Angeles.

a tribute to professor digby wolfe

By Jim Linnell,
Associate Dean of Fine Arts

DIGBY WOLFE WORKED AT THE TOP OF HIS PROFESSION for more than 45 years. His professional career touched three continents. His work as a performer and writer placed him in more cities and countries of the world than most people have credits by working in a single country. Wolfe created two of the most noted satirical events of the late 20th century: In London, *This is the Week That Was* received the highest praise a satirist could hope for—it was shut down by Parliament—and this country's *Laugh-In* was seen by millions of people in the 1970s. It created a place for Wolfe in the great tradition of television comedy alongside Ernie Kovacs and Sid Caesar.

Before arriving in Los Angeles, Wolfe was a household name in Australia for hosting a comedy and variety show. He has received television's highest award, the Emmy. He then turned his attention to teaching. He helped create the Black Writers Workshop in Watts in 1968, and has taught writing for more than 30 years. When he retired last spring, he had spent the last 12 years in the College of Fine Arts at the University of New Mexico.

Wolfe came to New Mexico first as a visiting professor, and then was hired as the chair of the Robert Hartung Dramatic Writing Program in the Theatre and Dance Department. Since his arrival, he has anchored the Dramatic Writing Program with the depth and breadth of his professional experience and the quality of his teaching. Not a year has passed since he joined the faculty that the writing program, under his leadership and creative goading, hasn't presented a public festival or series of performances of original writing. Those performances have been set on the back of a flatbed truck and performed all over town á la Pandora's Truck, broadcast as pilot radio and television shows for KUNM and KNME, involved a satiric festival called Dionysus, and for the last five years, became the Words Afire Festival. In 2000, while Wolfe chaired the Dramatic Writing Program, the department established the state's first master of fine arts in dramatic writing degree. Students in the program have won three national awards.

Wolfe has been a creative burr under the saddle of this department and has shaken out an astonishing amount of work in the time he's been here. The time was right for a man like Wolfe to teach in the academy because the fashions of the time often give theorizing about art greater value than the experience of the art work itself. He presented the uncompromising alternative that writing, speaking your voice through a work risked before the public eye, is the artist's moral challenge. We have just finished writing a book together. The journey of writing it impacted both of us. The book is titled: *Walking on Fire: The Shaping*



Digby Wolfe (right), professor emeritus of theatre, reminisces with Jim Linnell, College of Fine Arts associate dean.

Force of Emotion in Writing Drama. The work on the book brought much pleasure and drama. Once published by Southern Illinois Press it will continue to link us both to a creative and meaningful time in our lives and our relationship.

Wolfe is equally at home working a room for laughs, talking to an elementary school classroom or challenging his graduate students. Here is an example. My office is just across the hall from his. His office filled one day with writers working on *The Big I Comedy Construction Project* for the Words Afire Festival. He'd brought them there and sat them down to write new sections of the script. He went off, leaving them to their devices. Soon the area around his office was pealing with the sound of laughter, of ideas howling at the moon, surprising, fearless and unstoppable. It was the sound of Wolfe at work.

How do you part? Are we parting?
You touched many people here
You loosed a storm of words
You taught, opened doors, broke the locks
Made us admit our desire and speak it.
What was our journey? A friendship,
A blaze of laughter, a sharp elbow to fear.
That's the part you played.
I thank you for it.
It is the part I'll miss.

I'll miss the Dionysus in you.
He who comes across the aching sea
Leaping at our quickened feet
Lifting us from this dream
Freeing the knotted sail
Placing us beyond reach
To see as blind men, our way home.

andrea hernandez-gonzales receives friends of dance scholarship

THE FRIENDS OF DANCE SCHOLARSHIPS HELP attract gifted dancers to the Dance Program at UNM. One recipient of the scholarship is Andrea Hernandez-Gonzales, a UNM freshman from San Antonio, Texas, who has been dancing her entire life.

Hernandez-Gonzales' mother noticed her interest in dance at an early age—"She was always dancing around the house"—and signed her up for flamenco and Mexican folklorico dance lessons when she was 2 years old. When she was 4, Hernandez-Gonzales wanted to be a ballerina, so she started taking ballet lessons as well. Her love of dance is obvious to anyone who meets her. When asked about her favorite type of dance, she says, "That's like asking someone who her favorite child is."

As a high school senior, Hernandez-Gonzales won the National Foundation for the Advancement of the Arts 2005 Arts Award in flamenco dance. The foundation flew award winners to Miami for five days to perform and meet other high school seniors who excelled in the arts. Hernandez-Gonzales hopes to travel more in the future. "I would like to go to Spain and to New York. It would be quite an experience to be in a Broadway production."

Hernandez-Gonzales chose UNM because it is the only university in the nation with a flamenco focus. "UNM was my first and only choice," she says, "and it was a really good choice. I like all of my teachers, and my classes are interesting, fun and challenging. I'm constantly improving."

Hernandez-Gonzales says that she wouldn't be going to college if she didn't get financial help like that offered by the Friends of Dance scholarship. She is grateful to the donors who made it possible. "To be able to go to college really means a lot to me," she says. "Thank you so much for the Friends of Dance Scholarship."



Andrea Hernandez-Gonzales, Friends of Dance Scholarship recipient

susan pearson named chair of theatre and dance

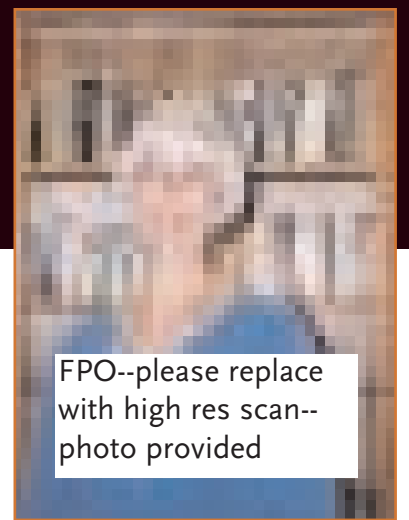
PROFESSOR OF THEATRE SUSAN PEARSON HAS BEEN named the new chair of the Department of Theatre and Dance. In addition to her administrative responsibilities, she teaches acting, voice, children's theater and creative drama. She is a past president of the American Alliance for Theatre and Education, a national professional organization, and the winner of an Albuquerque Arts Alliance Bravo Award as Arts Educator of the Year for 1996. In 1998, she won the New Mexico Council of Teachers of English Award for Excellence for her work in developing the Wrinkle Writing Program, a playwriting-in-the-schools program, which serves elementary and secondary students and teachers by using playwriting as a tool to build literacy. As founder of Wrinkle Writing, she directed the program for its first nine years and now serves as its education director.

Pearson also has directed numerous productions in UNM's Rodey Theatre and Theatre-X, most recently *Stop Kiss*, *A Child's Christmas in Wales*, *Little Women*, *A Christmas Carol* and *La Posada Mágica*. She has been a member of the New Mexico Advisory Council on Arts Education, the advisory board of the Albuquerque Public Schools Fine Arts Program, and the educational advisory group for the Albuquerque Little Theatre.

As chair, Pearson has three major goals for the 2005-06 year. "First, we are in a period of transition," she says, "because of several recent and upcoming

retirements of faculty who have built this department and who will leave a strong legacy on which to build our future. We will be honoring their major contributions to the department while also working hard to complete successful searches for new assistant professors. This year we're hiring one in dance and another in performance studies. Second, we are in a strategic planning process that includes a major curriculum revision to meet the needs of new generations of students with multidisciplinary interests and technology in their creative arsenal.

"Finally, I hope to strengthen our relationship with our alumni, who are out in the world doing exciting things in many fields—acting, directing, choreography, dance, playwriting and screenwriting, education, social services and arts administration, to name a few. As a department we need to re-establish contact with alumni, inform them of the achievements of our current students, and shine a light on their accomplishments as a model and encouragement for our students."



Susan Pearson, chair of the Department of Theatre and Dance

introducing elana greenfield



Elana Greenfield, visiting faculty for the Department of Theatre and Dance

By Jim Linnell,
Associate Dean of Fine Arts

LAST SPRING I TRAVELED to New York to interview writers for a semester-long guest teaching slot in the Dramatic Writing Program. When I called Elana Greenfield to make a time to meet, she said she would be in Paris when I was in New York. She was giving herself a treat. She didn't say the cause of her treat—too modest. She had

just won a big award, the 2004 Whiting award for emerging writers. Could we talk on the phone when she was back? We did. Now she is here for the semester teaching two courses in the Dramatic Writing Program. One is for the MFA graduate students and one is for grads and undergrads called "Writing for Performance."

There is always a street ready with a word—on the writing student street the word is excited. Greenfield is funny, intense, able to gently blow up the swamped and mired regions of students' scripts, and to demonstrate the mind and expectations of a working writer. Born in New York City and raised in Israel, she received a bachelor of arts degree in theater and philosophy from Sarah Lawrence College, Bronxville, N.Y., and a master of fine arts degree from Brown University in Providence, R.I.

Greenfield comes honestly by her skills with students. She served for many years as artistic director of New Dramatists, meeting and working with writers. New Dramatists is the nation's oldest nonprofit center for the development of playwrights. Greenfield comes into the classroom with the experience and awareness of how writers of all ages and styles sustain and energize their writing.

Her own writing has just been published. Greenfield is the author of *At the Damascus Gate: Short Hallucinations* (Green Integer, 2003), available on Amazon. Jason Grote, in an article in the July *Brooklyn Rail*, says of her writing: "Elana has been compared favorably to Kafka, Borges and Calvino, and for good reason. As with those authors, time and distance collapse in her work. Narrative misbehaves with the ruptured continuity of a dream and the dizzying, untenable speeds of modern global capitalism."

Greenfield spoke after two of her plays—*Nine Come* and *Possessed by a Demon*—were presented in this year's Words Afire Festival. Joe Perrachio and the Tricklock Company presented her plays in a staged reading in November at Rodey Theatre.

Woman I: The guest bathroom, at any rate had turned itself inside out and was sobbing as it moved through the house on wheels. It was at this point that I made the mistake of turning to the person next to me and saw they had no left eye. Picasso, I thought. But as I looked around the room at the assortment of dull right eyes and the now asymmetrical faces, I realized it was not Picasso, it was like Picasso, but what it was – was the devil.
D-evil.

(from *Possessed by a Demon*)

tamarind celebrates 45

THIS YEAR TAMARIND INSTITUTE MARKS ITS 45th anniversary training master printers and introducing artists to the challenging and rewarding medium of lithography. In 1960 Tamarind Lithography Workshop, as it was called when located in Los Angeles, began training master printers to revive the art of collaborative printmaking in this country. Long a tradition in Europe, collaborative printmaking had all but disappeared in the United States by mid-century. When Tamarind relocated to Albuquerque in 1970 and became affiliated with the University of New Mexico, the institute had already made great strides in improving the quality and reputation of lithography in this country. As a division of the College of Fine Arts at UNM for 35 years, Tamarind has trained scores of master printers and worked with hundreds of artists, assuring the longevity of lithography and collaborative printmaking in this country and abroad.

This fall, Addison Arts, a contemporary gallery in Santa Fe, celebrated Tamarind's 45th anniversary with an exhibition of recent prints in a show called *Making an Impression*. Showcasing prints made at Tamarind in the last decade, the exhibit featured the work of Jose Bedia, Daniel Brice, Tony Fitzpatrick, Frederick Hammersley, Roberto Juarez, Hung Liu, Liliana Porter, Ruth Root, Juan Sanchez and Greg Murr, who received his master of fine arts degree in printmaking from the University of New Mexico in 1997.

With a number of national and international projects taking form, Tamarind Institute will continue to provide education and training in collaborative printmaking to students and artists alike for years to come.



José Bedia, *Nfumbi Mpangui* 2002, 2-color lithograph, 30 1/8 x 44 1/2 inches. Edition of 16

cfa welcomes new music faculty

UNM'S MUSIC DEPARTMENT

is pleased to welcome three new faculty members this year.

Chad Simons is the new associate director of bands and oversees the Symphonic Band, which he conducts, the Spirit Marching Band and the Sound Pack Basketball Band. Simons, who received his bachelor of music education degree from the University of Montana, was most recently the associate director of bands at Idaho State University in Pocatello. He is happy to be at UNM. "Great school and good faculty," he says, "and I love being in Albuquerque."



Chad Simons, associate director of bands

Jennifer Lau, a flutist who received her doctor of musical arts degree from Michigan State University, has been hired as a lecturer. While Professor of Flute Valerie Potter is on sabbatical, Lau is the sabbatical replacement for flute. In future years, she will be teaching music appreciation and theory courses. Lau, who plays with the faculty quintet, New Mexico Winds, is happy to be here and says that her "colleagues are fantastic."



Jennifer Lau, lecturer for the Department of Music

Eric Lau has taught courses at UNM before but now has a permanent position as assistant professor of saxophone. "I feel very lucky that this is where I ended up," he says. "I like the students. They are very excited and interested—hungry to learn. It's very rewarding to work in a place like this where I'm not pulling teeth." Lau, a classical saxophonist who received his doctor of musical arts degree from Michigan State University, performs recitals as often as he can and plays with the Santa Fe Symphony.



Eric Lau, assistant professor of saxophone

You may have noticed that Eric and Jennifer Lau share the same last name. They are married and glad to be working at the same school. Jennifer used to teach at Texas A&M while Eric taught at UNM. It was difficult for them to have jobs so far apart from each other. "Now we have lunch together every day," says Jennifer.

"This is a really wonderful department with exceptional faculty and students," comments Eric. "And it's getting better every year—it's great for a person like me at the beginning of his career to be at a place that isn't stuck where it was 30 years ago. Supporters should feel really good about this department."

Eva Hayward, lecturer in the Department of Media Arts, and Aaron Fry, lecturer in the Department of Art and Art History, will be profiled in the spring issue of the CFA Newsletter.

dorothy baca named director of arts of the americas institute

ASSOCIATE PROFESSOR DOROTHY BACA HAS

been named director of the College of Fine Arts' Arts of the Americas Institute (AAI). For the next three years, she will guide the research center toward collaborative projects that showcase and build on the diversity of the college faculty and their students.

Baca's vision for the AAI emphasizes several areas. One is a focus on cultural exchanges with international arts institutions. She would like the AAI to become a resource that can assist with fellowship and



Dorothy Baca, director of the Arts of the Americas Institute

grant requests to fund faculty or student exchanges. She also plans to draw from her 30-year background in the film and television industries to promote and educate emerging artists, playwrights and screenwriters in New Mexico and the Southwest. She would like the AAI to initiate more projects that

explore the history of the political and social relevance of the arts throughout the Americas. The AAI's fund-raising efforts in the coming years will revolve around these types of initiatives. In addition to raising funds for such programs and projects, Baca would like to cultivate collaborative support with corporate sponsors from the entertainment industry and businesses that have a focus on the arts and technology.

The AAI has a history of success in raising grant funds and developing artistic and scholarly projects that bridge boundaries of race, religion and culture.

Baca's work on campus and throughout the community has focused on interdisciplinary projects with multicultural content, and she has longstanding working relationships with the Center for Regional Studies, the Latin American & Iberian Institute, ARTSLab, Southwest Hispanic Research Institute, the Freshman Learning Communities, the Albuquerque Museum, the National Hispanic Cultural Center, International Folk Art Museum, Santa Fe Opera and many other organizations. Baca also serves as head of design for performance in the Department of Theatre and Dance, and she teaches classes in costume design and history as well as classes in Chicano Theatre.

This wonderful artwork by artist/musician Frank McCullough, photographed by Dick Ruddy, was used to promote the Little Jo opera presented by the John Donald Robb Trust at the National Hispanic Cultural Center for three performances in October 2005. These performances were made possible by a grant from the City of Albuquerque and private support from the Gorham Charitable Foundation, the Sanford N. McDonnell Foundation and many other donors.



cfa dean mead hosts fall open house

COLLEGE OF FINE ARTS DEAN CHRISTOPHER MEAD AND HIS

wife, Michele Penhall, opened up their home on Sunday, Oct. 23, to 225 guests including CFA faculty and staff, UNM administrators, leaders of the Albuquerque arts community and friends and supporters of the College. Mead is a noted architectural historian, and his guests enjoyed touring the home designed by renowned Albuquerque architect Bart Prince. Penhall serves as curator of prints and photos at the UNM Art Museum, and her influence was apparent in the couple's art collection displayed throughout the house.

Faculty and students from the CFA Music Department and the Musical Theatre Program provided lovely music. The music ranged from classical selections to rousing Broadway fare as guests congregated in the living room and on the patio to enjoy the musical talents of distinguished faculty and rising student stars.

This is the second of what is planned to be an annual event. Mead comments, "Events like this are more than just an important opportunity for the faculty and staff



From left are Eva Caldera, Andrew Connors, senior curator for the visual arts program at the National Hispanic Cultural Center, and UNM President Louis Caldera at the Fall Open House.

of the College to get together and reconnect around their common purpose. They are

also important for our faculty and staff to meet with members of both the University community and the larger community beyond our institution's walls, as they tell others of their activities and accomplishments. The open house is also a wonderful way for us to interact informally with and thank our many important donors for their support of our efforts."

in memory of anne noggle

1922–2005

By Michele Penhall, Curator, Prints and Photographs, UNM Art Museum

The late Van Deren Coke, Anne Noggle's teacher and mentor, wrote of her work in the foreword to *Silver Lining*:

She developed a sure grasp of expressive nuances. As a consequence she produces stirring photographs of people one would not ordinarily think of as stirring subjects. Her pictures convey a sense of intimacy—the intimacy of intense thought. She makes us use our heads and hearts, not just our eyes, when we look at pictures of people.

Anne Noggle died at her home in Albuquerque on Tuesday, Aug. 16, 2005. She is survived by many dear friends and her niece, Dale Pease.

Anne Noggle
The Late Great Me, 1983
 Gelatin silver print
 @Anne Noggle Estate
 Courtesy of the UNM Art Museum



ANNE NOGGLE WAS BORN IN EVANSTON, ILL. IN 1922.

Before her career as a photographer, she flew in the Women Airforce Service Pilots (WASP) program during World War II and the Korean War. According to her friends, flying remained her first love. Noggle began to photograph in 1965, eventually receiving her bachelor of fine arts degree in 1966, her master of arts degree in 1970, both from UNM, and in 1991, an honorary doctorate from the University of New Mexico. She taught photography in the Department of Art and Art History, curated exhibitions and, in 1970, had her first one-person show. Noggle exhibited her own work all over the world and she received many honors and awards, including fellowships from the National Endowment for the Arts in 1975 and 1978, and the John Simon Guggenheim Foundation in 1982.

Noggle is best known for her ability to photograph herself and others with great clarity, wit and integrity. As she said, "To look straight into a face and find the pulse of what it is to be human, that is what fuels me; that is the sum of my mind and my longing."

The following list of donors is complete to the best of our knowledge. If you do find an error or omission, please contact the CFA Development Office at cfadevel@unm.edu or (505) 277-7320.

The College of Fine Arts is grateful to the many alumni, friends, organizations, businesses and foundations who make gifts to support our work each year. We would like to acknowledge the following who made contributions of \$100 or more between Jan. 1, 2005 and July 30, 2005.

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The University of New Mexico

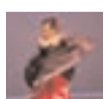
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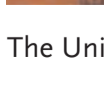
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