

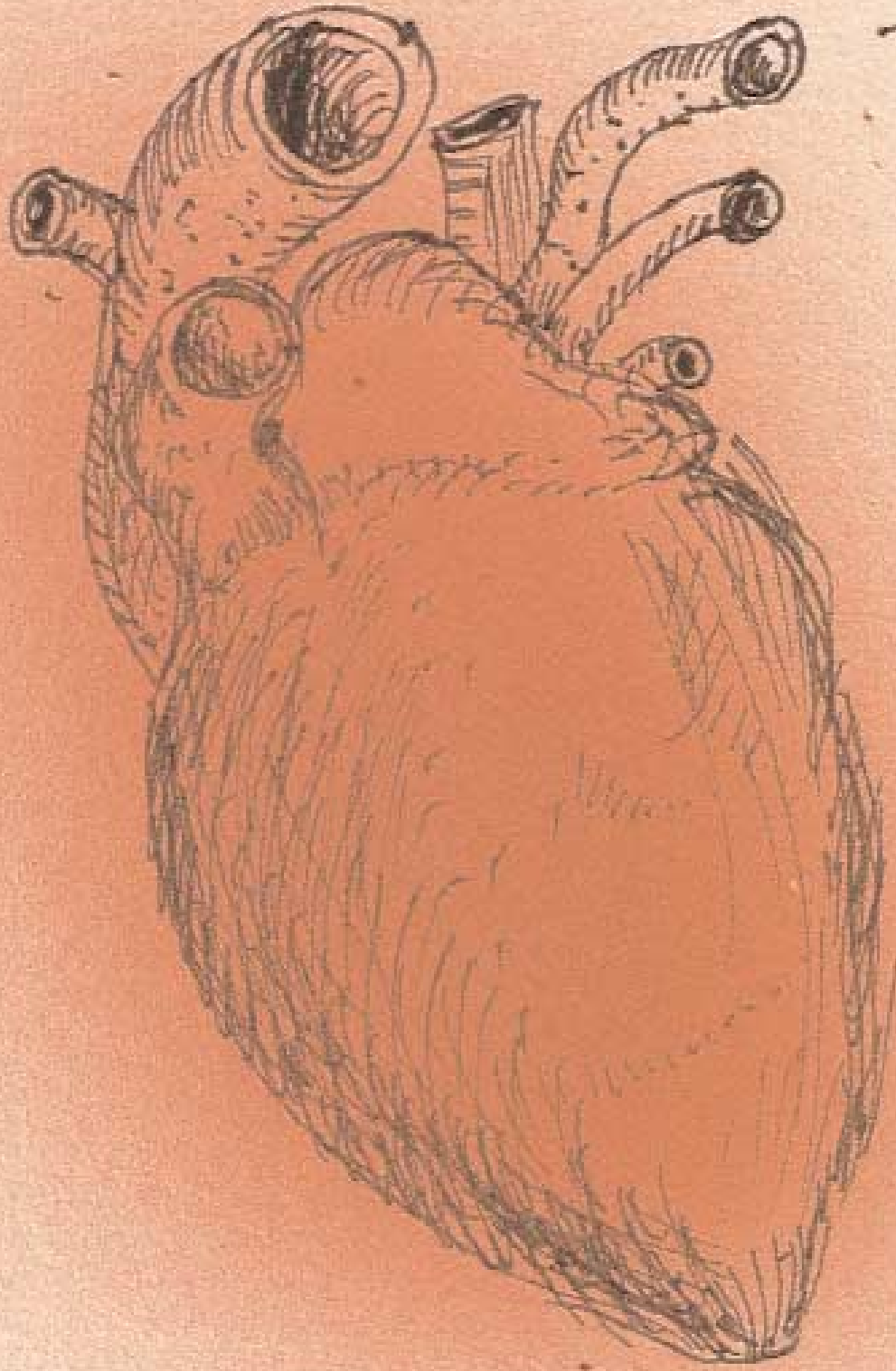
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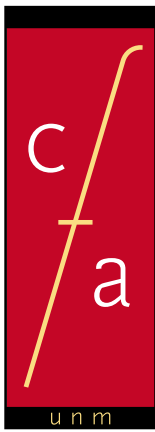
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THE FACULTY AND STAFF OF THE College of Fine Arts (CFA) are what make us a great place to study for a life in the arts. In general, most organizations that rank institutions of higher education tend to focus on the professoriat, those individuals hired on the strength of their national visibility and potential to enhance a university's profile. Within this context, I am pleased to announce that Joyce Neimanas, former chair and current professor of photography at the School of the Art Institute of Chicago, will join our Department of Art and Art History's photography program in fall 2004.

Expect a deeper discussion of what Professor Neimanas brings to our campus in our fall newsletter when we also will introduce several other newly appointed faculty, which will result from current national searches. They will join our distinguished faculty and add their own unique talents and perspectives to our rich academic mix.

Being a great place for creative activity and research strengthens the CFA's role as the state's primary venue for arts education. Here, the distinctions between professors, adjunct faculty and staff begin to disappear, as we all have something valuable to contribute. In this newsletter, we will periodically highlight some of these people, as we've done in this issue with the article on adjunct faculty. Ultimately, we are first and foremost painters, composers, cultural theorists, musicians, printmakers, filmmakers, sculptors, singers, photographers, choreographers, stage directors, playwrights, artists all. I am proud to serve with such a distinguished community of artists and scholars.



Dean Moy thanks Gary and Elena Goodman, who kindly hosted the West Side Story "Cast Party" in their beautiful home. The event celebrated the successful collaboration of the CFA Department of Theatre and Dance and the New Mexico Symphony Orchestra, which resulted in three sold-out performances in March.

I am also very pleased with the new look of our newsletter, which has been redesigned by our alumna Tina Kachele, who received both her master of arts and master of fine arts degrees from UNM. A brief profile of her is included in this issue. Thanks to support from our Alumni Chapter, we are including more extensive coverage of alumni in this newsletter. Our alumni represent both our past and our future. We are proud of their many accomplishments and grateful for their ongoing support.

—James S. Moy, Dean

adjunct faculty bring their talents to college

IN EACH OF THE FOUR COLLEGE OF FINE ARTS (CFA) departments—Art and Art History, Media Arts, Music, and Theatre and Dance—adjunct faculty play a key role in the teaching and mentoring of students. These gifted individuals instruct on a part-time basis in their particular areas of expertise, bringing a vital dynamic to their departments. Susan Dever, chair of Media Arts, says her department is "more than proud of our exceptional part-time teaching staff. Ranging from film historian Dr. Carl Mora to video artist Bryan Konesfsky, our five currently active instructors teach popular courses in screenwriting, studio production, film criticism, and media technology. Together this band has developed 16 different courses, teaching for a composite of nearly 50 years over the last two decades."

The Music Department also benefits in many ways from the talent and skills of its various adjunct faculty and staff. These dedicated professionals draw upon their experience to enhance their teaching. For example, Manny Rettinger, recording engineer, records all the department's concerts, engineers countless CDs both for faculty members and other professionals, and trains numerous students in recording. Mark Tatum teaches the double bass students and two sections each semester of Jazz History. As department Chair Steve Block says, "Mark is an amazing musician in that on any given week he may be performing with the New Mexico Symphony or Santa Fe Opera on one night, and then in the Jazz Workshop or Jazz Club on the next."

Martin Facey, chair of Art and Art History, has a personal take on adjuncts: "I was an adjunct for 16 years in Los Angeles before I started with UNM as an assistant professor. As an adjunct, I enjoyed my role as the rogue, teach-and-run professor—the hired gun. Have chalk, will

travel." Now, as chair, he sees the importance of adjuncts because they allow for the coverage of courses that otherwise might not be taught. The department utilizes gifted professionals who "bring exciting and unexpected wrinkles to our set curriculum." Virginia Baich, the longest-serving adjunct in his department, brings her artistic abilities to teach painting and drawing and, coincidentally, is also Facey's wife.

This semester 22 part-time adjunct faculty members are serving in the Department of Theatre and Dance. Chair Judith Chazin-Bennahum comments, "When we invite talented and distinguished members from the community to teach our theatre and dance classes, we extend the possibilities of our educational purpose. Since these faculty members also teach in Albuquerque and its environs, we touch base with younger, older and more diverse groups." Chazin-Bennahum cites Lana Kroth, who teaches jazz for the department, as an example of the type of extraordinary artist who also functions as one of her adjunct faculty. These faculty "provide profoundly important and exciting additions to the regular curriculum." This April Kroth was honored with a Bravos award from the Arts Alliance for Excellence in Dance. (See article on Kroth and other Bravos winners with ties to CFA on page 5).

Susan Dever sums up the many benefits adjuncts bring to the College: "The combustion of their energies fuels us all."



Lana Kroth works with jazz students Emily Dunkin and Brad Rahmlow.

cfa alumni chapter

GREETINGS! WE CFA ALUMNI NUMBER IN THE THOUSANDS, and are spread throughout the world, most living near art centers. Some perform, create and teach; others collect, exhibit, review or attend—all threads in the rich tapestry of art.

We alumni are sharing space in this beautifully redesigned CFA newsletter to reach the broadest membership (not just the hundreds on our Alumni Chapter list). The insert pages include highlights of alumni.

Our alma mater is bustling! Dean James Moy has infused the school with an exciting vitality. Every department is bursting with renewed enthusiasm. However, the Alumni Chapter has been uncharacteristically quiet, other than a New York City reception and December's "Breakfast for the Arts." Why? Because we need your help.

The College of Fine Arts Alumni Chapter is the oldest alumni group at UNM. Our proud history includes providing scholarships to deserving students, showcasing graduates and community artists, and maintaining links between the school and graduates. The governing board, responsible for planning events and raising funds, needs members with enthusiasm, energy and a little time! Some alumni would like to see *Studio Safari* reinvented, and preliminary faculty member discussions indicate a willingness to open their studios to a behind-the-scenes tour. How about a Homecoming open house to show off the arts and the College? Or a Halloween costume gala, an active students-alumni mentoring program, marketing and tax-savvy

workshops, plus additional scholarships? And we still want a nifty Web site for current communications.

How can you help? Supporting the Scholarship Fund is essential! Please make regular, generous donations to the Scholarship Fund. Donors, unless remaining anonymous, will be listed in this newsletter. Also, please remember the CFA when you plan your estate.

For those outside New Mexico, please consider hosting an alumni reception in your area. New Mexicans, please serve on the board, work on events, provide publicity, etc. Reflect on what the CFA means to you and how you can give back.



Linnie Wienecke, president,
CFA Alumni Chapter

How can you reach us?

CFA Development Officer Andrea Bromberg will hear you: telephone: (505) 277-7320; e-mail: afolk@unm.edu; mail: UNM College of Fine Arts, MSCo4 2570, 1 University of New Mexico, Albuquerque NM 87131-0001. Want to go to the top? Contact the dean: jimmoy@unm.edu. I welcome your questions, suggestions and offers: 292-5368, lwiencke@comcast.net, Linnie Wienecke, 12921 Eagle Dancer Trail NE, Albuquerque, NM 87112. Let's hear from you now!

Sincerely yours,
Linnie Wienecke

ruscha a player in tamarind's stacked deck

by Cynthia Barber

IT'S 1956. YOU'RE BEHIND THE WHEEL OF YOUR used car heading west on Route 66 out of Oklahoma City to Los Angeles. The landscape, the billboards, the signage, the filling stations where you have to stop frequently, and the light as you head down those unbroken stretches of road leave indelible impressions. And if you are Ed Ruscha (pronounced roo-shay), the 19-year-old driver of that car on his way to Chouinard Art Institute, many of those impressions will re-emerge in different formats over the next 45 years of your highly successful career.

Now part of major museum collections across the United States and Europe, Ruscha's work was first linked to the pop movement of the '60s because of his uncluttered depictions of America's—specifically southern California's—sterile consumer culture. But like Jasper Johns, whose prints he admired, Ruscha was not interested only in the irony of borrowing imagery from everyday items for fine art; his subjects always floated in an ambiguous space that forced the viewer to reconsider their meaning.

Ruscha's early love of typography and graphic art informed his experimentation in printmaking and made him an innovative master of the medium. His use of words as images and subject matter inspired a generation of conceptualists. His sense of humor and love of experimentation have led him to use such unconventional printing "inks" as cherry juice, spinach, gunpowder and Pepto-Bismol®.

Light, whether beaming down on the roads he created in a series of fantasy intersections of San Francisco and Los Angeles streets, or as lush emanations from his single word or phrase paintings, is an important part of Ruscha's aesthetic and removes everyday items from banality. While not specifically religious in intent, Ruscha does concede that his sense of illumination has been somewhat inspired by his Roman Catholic upbringing.

The single item, whether a word, a ship or, in the case of *The Stacked Deck*, an image for the Ace of Hearts playing card, allows Ruscha to

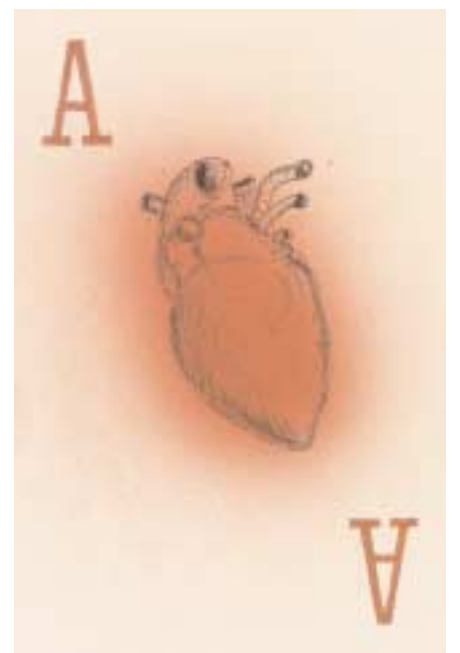
call attention to the multiple connotations of visual images, and to the visual strength of those images when removed from their expected contexts.

In style, his Ace is similar to a series of prints he made at Tamarind in 1986, one of which is reproduced on the cover of *Tamarind: 40 Years*. References to the Sacred Heart and to medical textbooks are certainly part of his Ace, but his use of an airbrush over an ink drawing turns the isolated, disembodied heart with its red halo into a shape-shifting icon, neither Catholic nor anatomical.

Ruscha was one of 45 artists invited by Tamarind to make images for cards in *The Stacked Deck*. The artists were encouraged to use color, and the format was restricted to maintain the proportions of an actual deck of playing cards.

From Dec. 1 to 19, 2003, the original drawings were on view in the Tamarind Gallery and posted on Tamarind's Web site for on-line bidding. High bidders celebrated their winnings at a closing reception on the night of the 19th.

The drawings were reproduced as decks of cards, which are still available from Tamarind for \$25 per deck, and have proven very popular. For purchase information, please call (505) 277-3901 or visit <http://tamarind.unm.edu> on the Web, where you can also view the cards. Proceeds benefit Tamarind's on-line catalogue raisonné project.



Ace of Hearts by Ed Ruscha

CFA Students Gain an Edge from Visiting Actors, Designers

By Michelle G. McRuiz

NEW MEXICO IS A POPULAR DRAW for Hollywood heavies such as actors and directors. For the average New Mexican, knowing a film crew is in the vicinity means little more than a slim chance to spot a celebrity or be cast as an extra. For Associate Professor Dorothy Baca's students, however, it represents an opportunity to gain valuable information about an exciting and competitive field of work.

Baca, who has been on the UNM College of Fine Arts faculty for eight years, serves as head of design for performance in the Department of Theatre and Dance. She "fell into" costume design while an undergraduate student here. After graduation she moved to Los Angeles and worked as a costume designer for more than 25 years. Her many design credits include Bette Midler's "Divine Madness" tour, the television shows "Murder, She Wrote" and "Dr. Quinn, Medicine Woman," as well as extensive album cover and music video work. Baca uses her industry contacts as a resource to invite actors, designers and other artists to the University.

"All students going into the arts need to have a realistic view of what it takes to become a professional in their field," she says. "These great artists offer a non-academic perspective that helps students analyze career choices, career preparation and what they can expect after they leave UNM."

Over the past year, Baca has lured four prominent artists to UNM to talk to acting and design students. Josh Lucas, a former television actor who has had roles in such films as "A Beautiful Mind," "Sweet Home Alabama," and "Secondhand Lions," spoke to acting students last December on a day off from shooting "Around the Bend" with Michael Caine and Christopher Walken.

"Josh was good about answering all the students' questions: how to get into the business, how to prepare for an audition – practical matters," Baca says. "He also talked about separating yourself from your ego, thinking about yourself as an artist. That's important because especially with film and television, there's so much going on that it's easy to get distracted."

Walken, who Baca describes as a "very natural actor," held court in The Cell Theater in Albuquerque, fielding questions from the audience on a number of acting topics. Jim Tynes, lighting designer for "Gangs of New York" and "Something's Gotta Give," spoke to design students last fall. But in Baca's opinion, the most successful star visit has been Sir Ben Kingsley's.

Kingsley, star of such films as "Ghandi" and "House of Sand and Fog," taught a master class to advanced acting students last year. He asked six groups of UNM students to prepare scenes from Shakespearean plays, then studied, directed and fine-tuned the actors' work.

"Sir Ben's visit was really advantageous for the acting students," notes Baca. "He is a very dedicated actor, and he taught them about the craft that he loves."

Baca also takes her upper-level design students to movie sets to observe professional costume designers and to fully understand the role of costume in a production. Her students spent a day on the sets of "Around the Bend" and "Suspect Zero."

Baca admits that it takes certain etiquette to communicate with prominent artists and their agents. However, the attractions to New Mexico and UNM are numerous.

"We have an outstanding program here," she says. "And I am selling them a good commodity: eager, young, moldable minds of people who didn't grow up in Hollywood. That's a product the visiting artists can invest in."

alumni profile



Alumna Tina Kachele designed the new CFA newsletter.

IF YOU WEREN'T FAMILIAR WITH Tina Kachele's work before, you are now. This newsletter is designed by Kristina Kachele Design. But Kachele's 1996 master of fine arts degree from UNM is in photography, not design.

Actually, the two fields mesh nicely for Kachele. With a bachelor of arts degree in visual arts from Princeton, Kachele worked in publishing in New York before enrolling at UNM in 1987.

While completing her master's degree, she worked full time at UNM Press and designed several books of photography. Her knowledge of the field put photographers at ease during the design process,

since they could speak the "same language." Kachele says, "It's exciting to combine my love of photography with book design." Her work has won numerous design awards and has been included in many book shows over the last 12 years, including the American Association of University Presses Book, Jacket and Journal Show and the American Association of Museums Publications Design Competition.

In January 1999, with 14 years of book design experience, she left UNM Press to build her freelance business. She continues to design several photography books each year for university presses around the country, including some for UNM faculty. She currently is working on a Southwest photography book for the Albuquerque Museum.

On a personal note, this summer Kachele and her husband Durwood Ball, a UNM professor of western history, will be adopting a baby from China.

very special arts where the heart is

By Ramsey Lofton

SAM BAUTISTA (BFA '91) AND TONY FRAGUA (BFA '96) agree that working at Very Special Arts (VSA) is a calling. A city affiliate of a national non-profit organization, VSA provides arts education and training to artists living with disabilities. Albuquerque's VSA program began in 1981, and Bautista was one of its earliest instructors.

Characteristically, artists' paths are anything but straight. Bautista playfully admits he might never have attended UNM if it weren't for a 1971 Upward Bound program through which Laguna Pueblo youth visited the College of Fine Arts. He only participated in the program to get out of school, but once bitten, his desire for education prevailed. Bautista worked in a uranium mine. When it closed in 1986, he returned to school. Bautista recalls, "I took one course at a time until my confidence grew, and then I knew I could do it."

Fragua recalls the influence of his parents' own education. His mother, a physician assistant, was a single mother of eight while she attended school. His father's medical practice opened the family's world to other communities. Fragua attended the Institute of American Indian Arts in Santa Fe for his associate's degree. To make a living, he went into the restaurant business and sold his paintings from the back of his car. Friends and former teachers encouraged him to finish his education.

At VSA, Bautista and Fragua are encouraged to follow their own direction—to use their cultural and personal expression in their instruction. Bautista teaches a Native American art class, letting Native American VSA clients connect with their cultural background since most of them are living in assisted-living situations away from their families and tribal communities.

Both Fragua and Bautista feel their culture influences their approach to art instruction. "Everything we've learned in the past from UNM we bring to our teaching," Fragua says. "We push our

students, always saying, 'That's a good start. What else can you do?' We help our clients maintain responsibility for their art. We guide them, but they make their own decisions."



Sam Bautista (1991, Visual Arts), an arts facilitator and instructor for Very Special Arts, poses with masks made by "Very Special Artists."

lack of water inspires professor to find creative solutions

(Excerpted from Jan. 22, 2004 Campus News story by Laurie Mellas Ramirez)

WHEN THE STUDENT UNION BUILDING WAS IN the initial stages of reconstruction, Art and Art History Professor Basia Irland met with the architectural firm of Van Gilbert to suggest a rainwater-harvesting project be incorporated into the design. She proposed that rain could be collected from the roof to feed a xeric fragrance garden Irland would construct at the SUB's northwest corner.

Irland, an international lecturer on water and art, sculptor, artist, poet and environmental activist, is devoted to developing aesthetic, environmentally sound projects to demonstrate the importance of water conservation.

An interdisciplinary visionary, Irland engaged UNM faculty, staff and students who are studying or working as engineers, planners, landscapers or artists to help complete the campus garden and art installation, which was dedicated on Feb. 12, 2004. Irland received funding for the SUB project from the Bureau of Reclamation's Water Conservation Program. She has received more than 30 grant awards including a Fulbright Senior Research Award to Southeast Asia and a National Oceanic and Atmospheric Research Grant. Irland is founding director of the International Rural Water Institute at UNM.



Art and Art History Professor Basia Irland shows off the tile work incorporated into the rainwater harvesting project at the northwest corner of the Student Union Building.



Environmental Services landscapers Ruben Sanchez, standing, and Chris Stevens, install fragrant plants.



Gabriel Arellano, Linguistics and Sign Language student, signs "water."

bravos goes to those with cfa ties

EACH YEAR, THE ARTS ALLIANCE HOLDS ITS BRAVOS Awards Dinner at which selected individuals and arts organizations are honored for their work in a variety of categories. This April, Professor James Linnell, Theatre and Dance, received the award for Excellence in Theater Arts; Lana Kroth, adjunct faculty member, was recognized in the Excellence in Dance category, and James Bratcher, Music Department alumnus, was awarded the Bravos in Excellence in Music. Adobe Theater Inc., where a number of CFA Department of Theatre and Dance alumni, faculty and staff have worked since its inception in 1960, was recognized as the Outstanding Arts Organization, and VSA Arts of New Mexico (see story on page 4) was honored in Excellence in Arts Education. Karen Turner, who was acknowledged as Outstanding Arts Volunteer/Philanthropist, has included the CFA in her financial support. More information about the award recipients can be found at the Arts Alliance Web site at www.abqarts.org.

work of faculty recognized



COMPLETING HER 10th YEAR at UNM and her first as chair of the Department of Media Arts, Associate Professor Susan Dever has finished her timely book on Mexican cinema and politics. Students in her course "Latin American Cinemas: After the Revolution(s)" are now making their way through *Celluloid Nationalism and Other Melodramas: From Post-Revolutionary Mexico to fin de siglo Mexamerica* (SUNY Press, 2003). Readers

will find analysis of representation and rebellion in times of national uncertainty. Dever regards melodrama as a genre and a sensibility that structures morals and political pieties. Her study especially takes into account representations of indigenous peoples and poor urban women in Mexico and Latino Los Angeles, whose cinematic portraits both interrupt and sustain fictions of national coherence in an increasingly transnational world. Dever says, "In the spirit of democracy championed by the book, the work is available in the Fine Arts Library as illustrated text, legal photocopy and equally licit e-reserve."

Henry Bial, assistant professor, Theatre and Dance, published *The Performance Studies Reader* with Routledge Press in Fall 2003. Last September, Theatre and Dance Chair Judith Chazin-Bennahum's book "*The Living Dance*": *An Anthology of Essays on Movement and Culture* for the Dance Appreciation classes was published by Kendall Hunt Publishing Company.

Bradley Ellingboe, professor of music at UNM since 1985, was a recent guest of the music department at Harvard University. Ellingboe served on a panel regarding composing music for choirs at the national meeting of the Intercollegiate Men's Chorus organization hosted by the Harvard Glee Club. Ellingboe is the composer of more than 80 works for choirs.

renowned jazz composer and musician works with cfa students

ON BEHALF OF THE DEPARTMENT OF MUSIC, ARTS OF Americas Institute Director Steve Loza invited Gerald Wilson to UNM to work with CFA Jazz Band students. Loza directed the jazz bands for the Fall 2003 semester while Glen Kostur, associate professor of music, was on sabbatical. Wilson, who is legendary in the world of jazz, spent a week early in December working with the students and conducting them while they performed his compositions at two sold-out performances at the Outpost Performance Space. Two days after returning to Los Angeles, Wilson found out that, at the age of 86, he was nominated for another Grammy Award.

tamarind selects artists for migrations

TAMARIND INSTITUTE HAS SELECTED SIX ARTISTS FOR ITS new *Migrations* project. Partially funded with grants from the Andy Warhol Foundation and the National Endowment for the Arts, *Migrations* will showcase Native American artists who are working with a contemporary vocabulary.

In addition to Tamarind Director Marjorie Devon, the selection committee included Siri Engberg, curator of contemporary art, Walker Art Center, Minnesota; Truman Lowe, artist and curator of contemporary art, National Museum of the American Indian, Washington, DC; Jaune Quick-to-See Smith, artist and independent curator, and Deborah Wye, curator of prints and illustrated books, Museum of Modern Art, New York.

Artists selected are Marie Watt, Seneca; Steven Deo, Creek/Euchee; Tom Jones, Ho Chunk; Larry McNeil, Tlingit/Nisgaa; Ryan Lee Smith, Cherokee; Star Wallowing Bull, Chippewa. Alternates are Travis Hummingbird, Cherokee, and Kristal Boyers, Choctaw.

The artists will make prints in collaboration with printers at either Tamarind or at Crow's Shadow Institute of the Arts on the Umatilla Reservation in Pendleton, Ore. An exhibition of two prints by each artist and several pieces of each artist's work in other media will open at the UNM Art Museum in 2006, and then travel to venues around the country. A full catalog, with color reproductions and essays written by critics who will visit the workshops during the artists' residencies, will be published by UNM Press.

Follow updates on *Migrations* on the Tamarind Web site at <http://tamarind.unm.edu>.

professor initiates arts-in-medicine program

By Kristy O'Malley

WHEN WAS THE LAST TIME YOU FELT RELAXED IN THE emergency waiting room? Have you ever witnessed your doctor playing bluegrass for his patients? These scenarios are made possible by Dr. Patricia Ann Repar, who is bringing the healing power of the arts into the sterile halls of UNM Hospital. As a visiting research assistant professor in the department of music, Repar has introduced an innovative new program called Arts-in-Medicine. The non-profit, trans-disciplinary venture brings together artists and healthcare professionals to facilitate healing in its broadest sense through creative encounters, education and support for patients, their families, healthcare professionals and the community-at-large.

The program, at the end of its second year, is inspired by Repar's unique life experiences, which taught her the value of art and creativity in overcoming illness. The program is garnering national and international attention and Repar has been asked numerous times to tell her story.

It was during Repar's time as a professor in Quito, Ecuador, that she fell ill. "I experienced an intense deterioration of health and felt myself to be slowly

dying," Repar recalls. She returned to Canada to recover her health and began taking courses in palliative care at Niagara College. "Palliative care, as distinct from cure, is the provision of holistic comfort measures for those suffering from chronic pain or life-threatening illness," Repar explains.

Her experience in Ecuador, as well as the knowledge she gained from the palliative care courses, inspired Repar to explore the healing power inherent in the creative process.

As a composer Repar thinks of the Arts-in-Medicine program as an ongoing, participatory installation where artists passionately engage in creative encounters in the midst of a medical environment—ultimately transforming waiting rooms, patient rooms, medical classrooms, hospital staff rooms and the consciousness of all those who move through them. The creative encounters provide temporary relief from pain and stress, but they also stimulate long-term change in the way we think about and deal with healthcare, illness, death and dying.

Repar has spoken to several organizations about the program, including the Society for Arts in Healthcare, the National Hospice Organization and the International Congress on Care for the Terminally Ill. In addition, institutions such as the Toronto Children's Hospital, the University of Buffalo and the University of Florida at Gainesville have sought out Repar to learn more about the healing power of the creative process.

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.

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 July 1, 2003 and Dec. 31, 2003.

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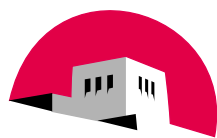
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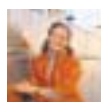


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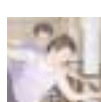
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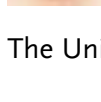
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