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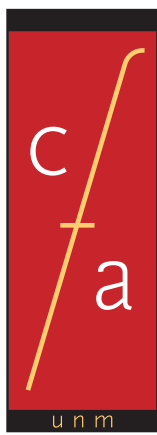
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# college of fine arts

[finearts.unm.edu](http://finearts.unm.edu)



IN THIS LETTER, I WANT TO TELL you about the strategic plan of UNM's College of Fine Arts (CFA). Composing a strategic plan that recognizes the richness and diversity of our various disciplines is a complicated process. Like a symphony, such a plan written in separate movements and scored for many different instruments must come together in a single, coherent and over-arching theme. So, you won't be surprised when I tell you that this has been a year-long project: we began our task last fall and are presenting a complete draft to the College during an all-day retreat on Friday, May 6.

Implicit to any strategic plan is the possibility of change. While I recognize that change may make some of us uncomfortable because it seems to threaten what we do, I believe that we need to see change as an opportunity. Change is a tool that we can fashion to serve our own best interests. In the CFA, what we do is teach the arts, and I think everyone will agree that we have been doing this very well since our College was founded in 1934. At the local level of the individual professor in his or her classroom, studio or practice hall, we set a university standard for commitment and excellence. But while we have gone about our own business, the University and the world have been changing in ways that have broad implications for our future.

At the start of this 2004-2005 academic year, I posed three, interconnected questions to the faculty, staff and students of the College:

1. What is the role of the arts in the 21st century?
2. How should the CFA be organized to meet the challenges of the 21st century?

3. What is our strategic plan for dealing with the challenges and opportunities that lie ahead in the 21st century?

Behind those questions lies an economic fact. Our College, like the University as a whole, has been facing a growing budgetary gap between our public funding and the actual cost of running the state's flagship programs in the arts. Addressing this gap will require both better resource management, to make more effective use of our existing funds, and an active campaign of resource development, to create new sources of funding from endowments, private and corporate gifts and research grants. To succeed, both resource management and resource development require a clear strategic plan that sets out a coherent list of priorities and objectives for the College.



As I write this letter in March, the plan is still being drafted. But I am confident of the outcome, because the plan is in such very good hands. Guided by CFA Associate Dean James Linnell and Chair of Art & Art History Martin Facey, a dedicated working group of faculty, staff, students, alumni and community leaders is making sure that every issue is understood, every need addressed and every possibility recognized as we plan the future of the CFA in the 21st century.

In closing, I draw your attention to our cover story. I wish to extend a special thank-you to the Lannan Foundation for its ongoing and significant support that has made possible the Lannan Foundation Chair in the Land Arts of the American West. Throughout this newsletter you will learn of the many donors who are helping to make possible our strategic initiatives.

Christopher Mead,  
Dean, Professor, and Presidential Teaching Fellow

# arts lab—creative collaboration

By Jim Linnell,  
Associate Dean of Fine Arts

OKAY, SO YOU'VE GOTTEN LOST ON CAMPUS and have wandered into the CERIA Building, which houses Biology and Media Arts, a building that looks like it belongs in a Maryland industrial park or is a faux adobe version of a battleship's conning tower. Already you're confused after seeing a sign for the Museum of Southwestern Biology as you ride the elevator to the third floor. Light and chaotic conversation spill out of a conference room. You listen. "ARTS Lab Collaborative Projects" is scrawled at the top of a long white board filled with diagrams, lists of names and mysterious titles. Translation—Arts Research Technology Science Laboratory, or ARTS Lab.

A year ago ARTS Lab didn't exist. It exists now because of Gov. Bill Richardson's Media Industries Strategic Plan, which set out to invest \$10 million to promote the educational, research and economic opportunities involved in the range of activity created by work in digital media—everything from films, scientific and medical visualizations, digital arts and simulations to entertainment products, such as games, and educational uses, such as training and collaborations between science and art. UNM competed for a portion of this funding with the ARTS Lab. In mission-speak taken from its Web site, [artslab.unm.edu](http://artslab.unm.edu), "The ARTS Lab is an innovative interdisciplinary center for developing creative relationships connecting Art, Science, Business and Technology in New Mexico's unique environment. The vision of ARTS Lab is to become a key catalyst for the education and research that will grow and sustain an advanced media industry in New Mexico."

Who do you see around the conference table? Lounging in a bemused attitude at the head is the curly haired pied piper of this enterprise, Ed Angel, listening as if he is mentally conducting some inner symphony while sitting on a beach. Angel, a computer scientist, is director of the College's Arts Technology Center and leads the ARTS Lab. He's looking at the white board, as is everyone else. The board lists horizontally these headings: Cubic Brain, Arts in Medicine, Access Grid Microscopic Environment, Sensory Interactive 3D Environment and Digital House. Writing indecipherably on the board is a graying, pointy-nosed New



A frame excerpted from an animation titled "Gronk's Brain Flame," which is a 15-minute full-dome animation project designed by the artist, Gronk, through the Digital Pueblo Project, supported through grants from the National Science Foundation and the Rockefeller Foundation, administered through Arts Technology Center and ARTS Lab.

England transplant, Associate Dean of Fine Arts Jim Linnell, who is trying to corral the ideas forming around these headings as they leap out of the faculty around the table. What's going on here is a meeting to conceptualize collaborative projects which can become prototypes of future projects that engage faculty and students from multiple disciplines. Around the table and at the white board are faculty from Electrical and Computer Engineering, Media Arts, Architecture, Theatre & Dance, Music, Computer Science, the Anderson Schools, Art & Art History and the Office of Research. They all look like they have had too much caffeine. Or maybe it's not caffeine, but rather the jolting impact of the \$3 million state award UNM received for ARTS Lab. As they meet, they're aware that this funding will make possible a unique research facility to be housed with the High Performance Computing Center. This facility is a Digital Media Research lab, a flexible open space that houses lighting, sound, video, motion capture, blue screen capability, and a small immersive dome for the creation of work displayed on museum/planetarium domes.

They all agree that the collaborative projects need to involve students, cross disciplines, use digital media and be given a public showing. The white board

# arts lab—creative collaboration *continued*

is a rat's nest of scribbles and diagrams, but everyone seems to know it points to a beginning, a way of discovering how to do this kind of work and break through the boundaries set up by our disciplinary identities. The transcription of what is on the board becomes the following list of projects now underway:

**CUBIC BRAIN:** A physical interactive sculpture tiled with LCD computer monitors, sound speakers and sensors that display views of the human brain while the human character tells a story. The images of the brain change according to the current stage of the story, in a way that shows brain activity as it would be in an actual brain. The project collaboration is between writers, sculptors, brain scientists, musicians, video artists, computer animators, architects and engineers. Leader: Tom Caudell, Department of Electrical Engineering, specializing in scientific visualization.

**ARTS IN MEDICINE:** This project involves the integration of technology into the existing program of research on arts and healing. MPS (iPod) players and video technology will allow participants to create personalized listening libraries and recordings of their own stories of life and living with illness. A selection of stories will be further developed into combined-media performances, some of which will be performed on hospital units. The project collaboration is between UNM Hospital, musicians, dancers, actors and composers. Leader: Patrice Repar, composer, Music Department.

**INTERNET ART AND BIOLOGY:** UNM Electronic Artist Mary Tsiongas and Stanford University Intermedia Artist Gail Wight will join their two classes—

UNM: Multimedia, Internet Art and Beyond and STANFORD: Art and Biology. The two classes will investigate topics in biology through art. They will meet using the Internet 2 (Access Grid) spaces on each of our campuses and together build a digital habitat that will grow over a two-week period. The students will collaborate in real time to investigate microscopic life forms, patterns and other biological topics. We will use live Web cams for the habitat and video cameras attached to microscopes. The video work culminating from student explorations will also be projected on the dome at the Lodestar planetarium.

**ENVIRONMENT AND THE SENSES:** The project involves the creation of a series of interactive spaces through which an audience will traverse at will. The presence of the viewers will affect such environmental concerns as heat/cold, aridity/humidity, fire/ice, mist, rain, wind, etc. The audience can discover that their images, in stills and video, and voice have been incorporated into the environment. The project seeks to involve students who are video artists, imagery artists, sound artists, composers/musicians, dancers/performers, systems engineers and computer/software engineers. Leader: Gordon Kennedy, scenographer, Theatre & Dance Department.

So you find your way back out of the building and perhaps your pace quickens as you realize the state, your University, and your College is hurling itself toward the future, not blindly, but with an open initiative that will create new programs and opportunities for students, new partnerships between the arts and sciences, and new forms of expression in the arts. How bad can that be? Your cell phone rings.

## a midsummer night's benefit to remember

by Aaron Martinez

**"THEATER AND DANCE WILL NEVER LEAVE ME.** It's always been there within me and it will always be a part of me," says volunteer and donor Barbara Talbot.

An April 16 pre-performance reception in the UNM Art Museum honored Talbot's long-term support of UNM's Department of Theatre and Dance. Attending the reception were those who purchased \$50 tickets for *A Midsummer Night's Dream* benefit performance on the same night. The reception also provided guests with information about the current theatrical activities at UNM.

Talbot graduated from UNM in 1951 with a degree in theater. She met her husband Lyle at UNM, and says, "55 years, three successful children and eight wonderful grandchildren are the result of our university encounter." Since that time, both have been active supporters of the Department of Theatre and Dance.

"We love going to the productions and think the world of the people in the department," says Talbot. "We enjoy theater of all kinds, and supporting it is important."

Money raised from the benefit performance of *A Midsummer Night's Dream* in UNM's Rodey Theatre will go to the endowed Friends of Theatre and Design Scholarship. Every year, the scholarship will be awarded to a worthy Theatre and Design student.

"The department deserves to have support like this," comments Talbot.

"These students need scholarships and we want to be a part of starting something like that."

Talbot understands how helpful a scholarship in theater can be, because she remembers that being involved with theater doesn't leave much time for work or even school, and any time available must be wisely spent. "Being both an actress and a student left you knowing

that you'd better take every minute you have to study," remembers Talbot. "You had your books backstage and you studied when you weren't performing, but I had support from everyone else and we took care of each other. It's a family."

Lyle Talbot remembers how much work Barbara had to do when she wasn't performing, and says that it's given her wonderful additional talents such as carpentry and painting. Barbara remembers many of the extra activities that came

with being involved with productions. "Everyone involved with Rodey [Theatre] had to work quite a bit to make every show go," says Talbot. "We had four shows every year and we built the furniture, designed the sets, worked on the lighting, and made the costumes and wigs. We were very well-rounded with every part of theater."

"We are most fortunate to have both Barbara and Lyle as friends and supporters of our work," says Judith Bennahum, chair of UNM's Department of Theatre and Dance. "The Talbots and our other donors make it possible for us to mount wonderful productions such as *A Midsummer Night's Dream* and to provide scholarships for our many gifted students."

For more information regarding upcoming performances and current theatrical activities, please contact the Department of Theatre and Dance at (505) 277-4332.



Dorothy Baca's costume design for Titania, the fairy queen in *A Midsummer Night's Dream*.



Barbara Talbot as a theater student

# ricardo montalbán

By Michelle G. McRuiz

## barrier-breaking actor, quiet humanitarian

SOME CELEBRITIES CAN'T DO ANYTHING UNOBTRUSIVELY, but Ricardo Montalbán can and does. For decades the Mexican-born actor has been quietly making the world a better place. To honor both Montalbán's philanthropy and his acting career, the UNM College of Fine Arts' Arts of the Americas Institute and the National Hispanic Cultural Center presented a retrospective of his work at the cultural center on May 12, 2005.

"Most of Mr. Montalban's philanthropic work has not been publicized and he deserves recognition," says Dorothy Baca, assistant professor in the department of theatre and dance and the interim director of the Arts of the Americas Institute. "Although he was not born in New Mexico, Montalbán speaks with the soul and passion of the people from here."

Montalbán came to the United States in 1939 and began his career in New York opposite Tallulah Bankhead in the play *Her Cardboard Lover*. In the late 1940s he returned to Mexico to be with his mother, who was ill. There, Montalbán rose to fame as an actor during the Golden Age of Mexican cinema.

In the mid-1950s Montalbán returned to the United States and became popular as a romantic leading man in Hollywood. The discrimination against Mexicans was obvious to him. When cast as the Latin lover, Montalbán always portrayed an Argentinean or a Cuban but never a Mexican. Still, he achieved great success, landing roles in dozens of films and crossing over to television in the 1970s. One of his best-known roles is Mr. Roarke on the hit TV series *Fantasy Island*. Since then, he has appeared in such films as *Star Trek II: The Wrath of Kahn* and in the TV series *Chicago Hope*, and most recently, *Spy Kids*. It was to his great credit that Montalbán won roles that were not originally written for Latinos.

In 1970, Montalbán helped found NOSOTROS, an organization that strives to improve the image of Latinos and promote employment in front of and behind

the camera. "He has used his fame to make this a better world and he has opened doors for other Latinos," says Baca, who was a NOSOTROS member when she lived in Los Angeles. Throughout his 60-plus-year career on stage and screen, Montalbán—in his genteel, polished way—has consistently fought stereotypes of Hispanics. "In the 1960s, he had two national ad campaigns withdrawn because they used stereotypes that were detrimental to Hispanics," says Baca. "The Frito Bandito was immensely popular and it was quite an accomplishment to stop that ad."

Montalbán's benevolence is not limited to Hispanic Americans. Always focused on social and educational causes, he has used his celebrity to raise funds for many charities, including World Vision, AIDS Budget Crisis, the Association of Christians and Jews, and Mothers Against Drunk Driving. "He's totally without bias," Baca says. "He has dedicated his life to humanitarian causes, be they local, national or international. His philanthropic work has improved the lives of millions." Adds Baca, "Montalbán has done all this, without demanding publicity."



# lannan foundation endows land arts chair

by Francesca Atencio

THANKS TO THE GENEROUS SUPPORT OF THE SANTA Fe-based Lannan Foundation, the Lannan Foundation Chair in the Land Arts of the American West program at the UNM College of Fine Arts (CFA) will soon be a reality. CFA Professor of Art and Art History Bill Gilbert, founder and director of the program, has been named the inaugural chair.

"Land Arts, a collaborative program with the University of Texas at Austin, is an experiment in education based on a model of a mobile research laboratory dedicated to an investigation of place," says Gilbert. "Professors identify a set of questions, a zone of inquiry. The students then work independently and collaboratively to develop their own solutions."

Gilbert's vision for this program became a reality over a cup of tea with J. Patrick Lannan Jr., president of the Lannan Foundation Board of Directors, who shares Gilbert's interest in connecting the various cultural traditions of the Southwest through their responses to place. "The success of the Land Arts Program is evidence of how it takes many different parts to create a successful whole," Gilbert says. "The initial commitment of Patrick Lannan and CFA Dean Christopher Mead gave us our start. The collaboration with Chris Taylor at the University of Texas expanded our support and initiated the interdisciplinary dialog. UNM President Louis Caldera then agreed to commit an unrestricted gift to secure the Lannan Foundation funding. This combined commitment leveraged funds available through Senate Bill 14 to complete the endowed chair. It took all these different entities to establish Land Arts as a permanent program at UNM."

Each fall students share an incredible experience living, working and traveling together throughout the U.S. Southwest and northeastern Mexico. During their two Land Arts journeys, students spend time investigating the physical evidence of human interaction with the environment and creating works of their own. They visit sites associated with Native American, Hispanic and Anglo cultures to cast the largest possible net over an exploration of our relationship with the world.

From day one, students and faculty live and work as a group, learning from each other. "We begin as faculty and students from two separate institutions, but then through Land Arts, we become one unified group," Gilbert says. The group spends considerable time in remote locations far removed from Internet hookups, cell phone service, stores and showers. While challenging, it's also a source of inspiration. "All the time we spend in the field is valuable and relevant to our work, from visiting sites to the time on the road, from cooking, cleaning and collecting fire wood to surviving in the wilderness," says Gilbert. "We rely on the social structure and support of the group to sustain both our creative pursuits and our day-to-day existence."

Students present the works they created on site in exhibitions on both campuses so that others may learn from their experiences. Gilbert credits Lannan for making all this possible. "Patrick's willingness to commit the initial funds was the catalyst that made the Land Arts program possible."



Ben Tremper's photograph of a burning sculpture on Lake Powell in Utah.

## unm opera theatre debuts *don pasquale*

By Deborah Harvey

“BRAVO! BRAVO!” UNM Professor of Music Marilyn Tyler applauds her students after a grueling rehearsal of the opera *Don Pasquale*, which she directed for the UNM Opera Theatre in April. “My students are wonderful and fresh and I love them,” says Tyler. Performers included UNM music students who had completed a public master’s class in January. The class and reception that followed, made possible through the generous support of opera lovers Dr. Stephanie Bennett-Smith and her husband, Orin, were the inaugural events for a new opera-related series.



Distinguished Bass LeRoy Lehr (right) works with UNM opera student Andrea Clayton, accompanied by Brady McElligott.

UNM alumna Veronica Reed has been instrumental in putting together a series of programs presented by the UNM Department of Music. “The series is planned to offer insights into the many aspects of opera by professionals, with UNM faculty and students of the music department participating,” Reed says. “For instance, the first program was a public master class taught by Metropolitan Opera Bass LeRoy Lehr. He demonstrated the fine points of singing in the German language and styles for student singers in the UNM opera department and others.” Reed notes that the class was an opportunity for the community to hear and appreciate some of the complexity of the process, as well as the excellent training taking place in the music department. The next event in the series was a lecture presented by renowned opera historian Desirée Mays, who provided interesting new perspectives into *Don Pasquale* before the UNM matinee performance on April 17.

Next fall, the series will begin with a program by international opera personality Francisco Casanova.

## singing the praises of the university chorus

By Clementine Zavelle

IN THE FALL OF 2004, RANDY BRIGGS HOSTED a reception at his beautiful home in Albuquerque’s north valley to kick off efforts to create an endowment in support of the University Chorus. The event was well attended by community members passionate about the chorus. A highlight of the reception was an outstanding vocal performance by Bradley Ellingboe, UNM professor of music and University Chorus director since 1985.

The University Chorus, which has existed for nearly 80 years, is comprised of a unique mix of community members and UNM students, faculty and staff. This diverse group of individuals, united by its love of music, performs a major choral work with the University orchestra each semester. The University Chorus seeks to foster an interest in choral music in students and to expose the community to choral performances.



UNM President Louis Caldera, Professor of Music Bradley Ellingboe, host Randy Briggs and CFA Dean Christopher Mead at the University Chorus event in the home of Randy Briggs.

The University Chorus’ Choral Music Scholarship endowment will support scholarships for students interested in studying choral music. Last spring, the Chorus invited internationally renowned choral composer Morten Lauridsen to Albuquerque. His four-day visit culminated in a benefit concert in which the University Chorus performed his work. Proceeds from that event and generous support from corporate and individual sponsors created this endowment, which continues to grow through donor contributions.

## remembering lauren harper, 1916-2004

By Michelle McRuiz

LAUREN “LARRY” HARPER WAS A generous donor to the UNM College of Fine Arts (CFA). Born in Galveston, Texas, Harper’s family moved to Colorado Springs when he was 12. He attended the University of Denver for a while, then transferred to UNM and earned a bachelor of fine arts degree in 1949. He obtained a master of arts degree in education at UNM in 1952, then did post-graduate study at Stanford University and Columbia University. He taught art history at Idaho State University and the University of New Brunswick in Canada before returning to UNM to teach.



Harper retired in 1967, but remained an active artist—a painter in watercolors and oils, and a ceramicist. A former student of the influential painter Raymond Jonson, Harper made a gift to the Jonson Gallery in the summer of 2004 and one to the CFA in summer 2003. Recently, he established a charitable gift annuity for the college, which gave him fixed income payments until his death on Christmas Day, 2004, at which point the remainder benefited the college. He also established the Barbara Harper Memorial Endowed Scholarship Fund in memory of his wife, who died in 1999, to benefit CFA students. The College will miss this fine member of the UNM arts community.

## kurt frederick memorial music assistantship



Ulisses Carvalho da Silva, Kurt Frederick Assistantship recipient

THE KURT FREDERICK MEMORIAL Music Assistantship was created to honor the memory of Dr. Kurt Frederick, who came to UNM in 1942 and founded and conducted the UNM Symphony and the Albuquerque Youth Symphony.

The first Kurt Frederick Assistantship was awarded for the 2004-2005 academic year to Ulisses Carvalho da Silva. As part of his assistantship position, Ulisses serves as co-principal of the UNM Symphony and performs regularly with the New Mexico Sympany Orchestra, which helps support the assistantship.

A violist from Sao Paulo, Brazil, Ulisses would have been unable to attend UNM without the Kurt Frederick Assistantship. The Albuquerque musical community is very fortunate to have such a generous and creative award to attract the most talented graduate students from around the world.

Thanks to fund-raising efforts led by Jo Margaret Farris, who studied with the late Frederick, an endowment was created to support this assistantship. Those wishing to make contributions to this fund should contact Clementine Zavelle at [zavelle@unm.edu](mailto:zavelle@unm.edu) or (505) 277-9377 in the College of Fine Arts Development Office.

### NEW RESEARCH OPPORTUNITY

## tamarind institute’s online catalogue raisonné

TAMARIND INSTITUTE IS PLEASED TO ANNOUNCE THE LAUNCH of its new online Catalogue Raisonné featuring the work of several hundred artists and many thousands of lithographs made at Tamarind from 1970 to 2000. To access the catalog, go to [tamarind.unm.edu](http://tamarind.unm.edu) and click on the new “online catalogue raisonne” link. Long committed to research, Tamarind has devoted two years to the development and implementation of this online research tool that will be a useful aid to curators, appraisers,

collectors and artists for the identification, study and exhibition of Tamarind prints. An ongoing project, the catalogue raisonné will include new entries and images as they become available.

The format is very user-friendly. You may search by title, artist, year or Tamarind number. For additional information about each lithograph, you can click on the “Full Documentation” link to access a more detailed record. Most works from 1980 to 2000 are now illustrated with thumbnail-sized color images. Some editions from the mid-1970s are illustrated in black and white.

Tamarind thanks the staff at Zimmerman Library, our College of Fine Arts technical team, the University Art Museum and the Bainbridge Bunting Memorial Slide Library for their assistance in this labor-intensive project.

# folk opera keeps n.m.'s hispanic music legacy alive

By Aaron Martinez

THE JOHN DONALD ROBB MUSICAL TRUST WILL present the John Donald Robb folk opera *Little Jo* at the National Hispanic Cultural Center (NHCC) in the Roy E. Disney Performing Arts Center Oct. 21-23. The purpose is to share Robb's work and to educate the public about the life traditions, customs and folk music of rural Hispanic New Mexico in the 1940s. Robb was dean of UNM's College of Fine Arts from 1942-1957.

"*Little Jo* is an opera of the people," says John Robb Jr. "It's simple and designed for people who have never before been introduced to opera, and it will provide children and adults with some of the rich cultural history of New Mexico." The opera is from some of Robb Sr.'s work in the 1940s to preserve Southwestern folk music, which he did by making recordings during field research. Almost 3,000 field recordings of Hispanic and Southwestern folk songs are permanently preserved at the UNM Center for Southwest Research.

Alicia Ultan, executive director of the John Donald Robb Musical Trust, says performances like *Little Jo* are a great resource for the community. "In an effort to educate people about the music of the Southwest, John Donald Robb preserved a tremendous cultural resource," says Ultan.

"By using these traditional folk songs in contemporary compositions like *Little Jo*, the cultures are preserved as well as the legacy of John Donald Robb."

Jim Bonnell, member of the Robb Trust Board and the co-chair of the performance committee, believes that *Little Jo* will raise people's awareness about folk traditions. "This opera uses traditions and music, sacred and secular, which are going to be lost unless we bring them to succeeding generations," comments Bonnell. "A large part of this project is outreach for students, and an Oct. 21 performance is for public schools."

Established in 1989, the Robb Trust collaborates with UNM to advance the understanding of music in the Southwest, support the musical legacy of John Donald Robb, and to further his inspiring commitment to education. The trust is initiating a fund drive for *Little Jo*, which involves collaboration with community, corporate, individual and foundation entities.

For additional information about the *Little Jo* project or for contribution information, please contact Alicia Ultan at (505) 277-8967.



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 July 1, 2004 and Dec. 31, 2004.

## Individuals

Sylvia Wittels and Joe Alcorn  
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\*Deceased

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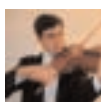


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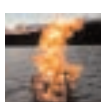
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