

# Mason Gross SCHOOL OF THE ARTS

SPRING 2013 MAGAZINE



**10** years

ALL THE WORLD'S A STAGE

Rutgers Conservatory at Shakespeare's Globe  
celebrates a decade in London

**RUTGERS**

Mason Gross School  
of the Arts





## A MESSAGE FROM THE DEAN

As the Mason Gross School enters the spring of its 37th year, we have much to celebrate. More than ever, Mason Gross is a commanding national presence, academically and artistically. Need proof? Turn to page 15 for recent top rankings for the Dance, Theater and Visual Arts departments.

Meanwhile, the Rutgers Conservatory at Shakespeare's Globe, our unique residency program in London for our BFA actors and designers, is marking its 10th anniversary in April 2013. Neil Constable, CEO of the Globe, and Patrick Spottiswoode, Director of Globe Education, will travel to New Brunswick to join in the festivities in early May.

All this is playing out against the rising backdrop of Mortensen Hall, our new 22,500-square-foot performing-arts facility on the Douglass Campus that is scheduled for completion in June 2013. Six years in the making, Mortensen Hall will provide important rehearsal, practice and office space for the Dance, Music and Theater departments. It also will include a large indoor atrium, courtyard and café.

These public spaces will become a hub for students, faculty, staff and guests. The building was designed as an architectural showcase, with a bold glass façade intended to welcome the surrounding community. Now that Mortensen Hall is taking shape, it is clear that our hopes will be fulfilled. It is a breathtaking structure.

I urge you to attend one of our spring events and to see our students in action.

— *George B. Stauffer, Dean*



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## GET CONNECTED

We're social—and we're networking. Follow Mason Gross School of the Arts on Facebook, Twitter, Tumblr, Pinterest and YouTube and receive daily updates about students, faculty, alumni and events taking place on and off campus. Post your own news, links, photos and video, and find other artists for potential collaborations.

THIS MAGAZINE IS PUBLISHED FOR ALUMNI, FACULTY, STUDENTS, EMPLOYEES, DONORS AND FRIENDS OF THE MASON GROSS SCHOOL OF THE ARTS. YOUR LETTERS AND COMMENTS ARE WELCOME. PLEASE WRITE TO [ALUMNI@MASONGROSS.RUTGERS.EDU](mailto:ALUMNI@MASONGROSS.RUTGERS.EDU) OR TO MASON GROSS MAGAZINE, MASON GROSS SCHOOL OF THE ARTS, 33 LIVINGSTON AVE., NEW BRUNSWICK, NJ 08901.



# All the world's a stage

Rutgers celebrates 10 years  
at Shakespeare's Globe Theatre  
in London

BY LISA INTRABARTOLA



*Troilus and Cressida, 2005*

**A**nnapurna Sriram admits it: The thought of performing Shakespeare "terrified" her when she entered the Mason Gross School of the Arts.

"I'd done it in high school. You sit around in a classroom reading *Julius Caesar*," the 2011 Theater graduate said. "You're embarrassed. You're fumbling over the words, and you're not really sure what's happening in a scene."

But like many of her acting BFA predecessors, Sriram not only faced her fear, she embraced it during a year in London at Rutgers Conservatory at Shakespeare's Globe.

**"THE PROGRAM WAS  
AND REMAINS  
GROUNDBREAKING."**

— Patrick Spottiswoode,  
*Director of Globe Education,  
Shakespeare's Globe Theatre*

Now in its 10th year, the Mason Gross School's study-abroad program immerses all third-year acting undergraduates in classical Shakespearean training—from dissecting iambic pentameter and mastering speech to mimicking period movement—right in the Bard's backyard on the re-imagined Globe Theatre stage.

"The Globe is the holy grail of acting—it's where the modern tradition began," said Dean George B. Stauffer, who implemented the program in 2003. "And the training at the Globe is superb: Our students study with the master teachers of this theatrical Mecca. The British approach to theater training is quite different than ours, and our students benefit tremendously from seeing their craft from another perspective."

After a rigorous year crammed with classes, workshops, local plays and cultural outings, the program culminates with a student performance to a sold-out house—an experience that "approaches the sacred," said Stauffer.

## 'Revolutionary'

For Sriram the experience was life-altering. She left London smitten with Shakespeare—and she still is.

In 2011 she played Hero in the Two River Theatre Company's production of *Much Ado About Nothing* in Red Bank, N.J. In April 2013, she takes to Berkeley Repertory Theatre's stage in California for *Pericles, Prince of Tyre* at the behest of Mark Wing-Davey, an Obie Award-winning director and chair of New York University's Graduate Acting Program.

"It's kind of a big deal," said Sriram, who added Wing-Davey's selection speaks volumes about her alma mater. "He chose a Rutgers grad



*Much Ado About Nothing, 2006*

when he has so many NYU kids at his disposal."

Sriram isn't the first Mason Gross School acting student to approach Shakespeare with trepidation and leave the Globe transformed, said Barbara Marchant, who co-founded Rutgers Conservatory at Shakespeare's Globe with Israel Hicks, the late chair and artistic director of the Mason Gross Theater Department.

"These students are working in the birthplace and workplace of Shakespeare, so it's really alive for them," said Marchant, also the vice chair of the Mason Gross Theater Department and head of its BFA Acting program. "After coming to the Globe, they really understand it, and it's in their very marrow.





Two Gentlemen of Verona, 2013



Hamlet, 2009

When a student can handle classical text with confidence, they can handle anything."

Sriram likens her Globe training to a musician studying Bach or Mozart before rocking out to The Stones.

"If you're able to master a technique in which you are speaking in a way that is unnatural to you but you're able to do it naturally, filled with action, life and character, then when you approach TV pilots, even commercials—anything else you approach—you are that much better at breaking down the thought, breaking down the ideas, breaking the character and owning it," she said.

Marchant calls the Globe program "revolutionary" because it has yet to be duplicated by another American or British conservatory. For that reason, she considers it the acting program's "lynchpin."

"Some schools will send students away for a semester," she said. "No top conservatory will send their students away for an entire year because conservatory training is so specific."

To foster such a program, Marchant worked to reconfigure the Mason Gross School's entire acting curriculum to properly mesh the training students receive in American realism with classical British technique. That also included creating a no-nonsense course schedule for the students while overseas.

## London bridge

Forget what you think you know about study-abroad programs, said **Dalton Gray**, 20, of Cornwall, N.Y., who is nearing the end of his London stay.

"[Other college students] have class from 9 a.m. to noon two or three times a week, and the rest of time they do a little work and they drink and they party," he said. "We're in class from 9 a.m. to 8:30 or 9 at night, six days a week. And the time we're not in class, there's so much work to be done that we might as well be in class. It is very different from study abroad, but it's still very rewarding."

A by-product of the intense program is personal growth, said David Esbjornson, chair of the Theater Department.

"Here in this rich and vital cultural center

they will experience art, history and theater as an integral part of their everyday lives," Esbjornson said. "The Shakespeare's Globe program builds our students' skills and at the same time broadens them as people. They always come back filled with new understanding and ready to renew their commitment to their work. This program, without a doubt, gives them a great advantage over other emerging artists."

## "AFTER COMING TO THE GLOBE, SHAKESPEARE IS IN THEIR VERY MARROW."

— Barbara Marchant,

Co-founder, Rutgers Conservatory at Shakespeare's Globe, and vice chair, Mason Gross Theater Department

When she returns to the United States this spring, **Danielle Blakeman**, 21, of Greensboro, N.C., knows she will return as a more sophisticated, well-rounded individual.

"It is also exhilarating just to be in this city. You're surrounded by creative minds and geniuses," she said. "I feel like an inhabitant of London. I'm not afraid of new places, new cultures and new people because we completely immersed [ourselves] in the culture, which is also one of the greatest life skills I could have asked for."

## Cross-cultural cooperation

On the other side of the pond, Patrick Spottiswoode, Director of Globe Education at Shakespeare's Globe, has been shepherding the Mason Gross School's flock since the first wave of students arrived at the Globe's door a decade ago. He considered it a "remarkable compliment" when Marchant and Hicks first approached him about a possible partnership.

"They believed the Globe could provide their students with a transformative year and were willing to entrust the students into our care. It was and remains groundbreaking," Spottiswoode said.

The program will expand to include third-year MFA acting students starting in 2014, Marchant said. And at the end of the spring semester, the students will now continue their study back at Mason Gross and re-mount the production (this year *The Two Gentlemen of Verona*) they have performed at the Globe.

The Mason Gross School's continued partnership with the Globe should only continue to boost the BFA program's reputation, said Stauffer. He says the Theater program has been consistently ranked in the nation's top 10.

"The addition of the Globe program in 2003 pushed it up a notch, into the top five," he said. "Actors coming from the BFA program in recent times have done exceptionally well in the theater world."

Those alumni, said Stauffer, include David Pegrar, who recently acted in the Tony-winning *War Horse* on Broadway; Sebastian Stan, who stepped out of Mason Gross and into the Broadway cast of *Talk Radio* alongside Liev Schreiber and recently completed a Broadway revival of *Picnic*. Alum Tom Pelphrey won a Daytime Entertainment Emmy Award for his work on TV's *The Guiding Light* and recently earned praise for his work in the Broadway premiere of *End of the Rainbow*.

Perhaps those alumni successes further fuel the reputation of the school's BFA acting program, which attracts 600 hopefuls to national auditions annually. Only 18 are accepted, said Marchant, and only after they exude a passion about the possibility of going to the Globe.

"If I don't see them catch on fire when I speak about the Globe, I don't consider them. It's that important to me," she said. "That's the type of student we want in the program. We want students with a broad appetite who want to dive into the most demanding work an actor can have—which is Shakespeare."

**Catch our Globe students in William Shakespeare's *Two Gentlemen of Verona*, running Friday, April 26 through Sunday, May 12, at the Philip J. Levin Theater.**



# Extension Division's American Ballet Theatre students dance at Carnegie Hall

On Thursday, Nov. 29, 2012, students in the Mason Gross Extension Division's American Ballet Theatre Jacqueline Kennedy Onassis School Children's Division participated in a production of a family musical called *The Christmas Rose*, starring Jane Seymour, at New York City's Carnegie Hall.

Six Rutgers students in the children's dance program participated alongside students from the ABT JKO School in New York City and students from the ABT satellite school in Rye, N.Y.

**Pamela Levy**, a Mason Gross School alum and the Extension Division's ABT faculty member, says this opportunity allowed her young students to appreciate the significance of their work in the studio.

"They see that through training in dance they can go onstage and touch many, many people," Levy says. "This experience at Carnegie brings back into their dance training a more worldly viewpoint. It enables them to see their dance training as more than just practice in the studio but as something that can lead to something bigger and something that extends beyond their own world."

The Jacqueline Kennedy Onassis School Children's Division is a ballet program for children ages 4 to 12. The program launched on Douglass Campus in New Brunswick in September 2012 and enrolls 30 students.

The Mason Gross ABT JKO students were among a 400-member cast of actors, singers and dancers in the Christmas musical. Other participating groups included The American Boychoir and Ireland's Damhsa Dance Company. The evening's proceeds benefited The Open Hearts Foundation, which donates to charitable organizations in health, the arts, sports and other areas.

"It's such a unique opportunity to be there," Levy says of the event. "To be able to connect with one of the best ballet companies in the world, to be so closely connected to that through the training, is really rare. And the fact that we can bring this connection to ABT and to New York City to our students in New Jersey is something that helps them to see the bigness of what they are doing, that what they are involved in is incredible."

**Learn more about the Mason Gross Extension Division's alliance with American Ballet Theatre at [www.masongross.rutgers.edu/extension/ABT](http://www.masongross.rutgers.edu/extension/ABT).**



Mason Gross Extension Division students gather after a successful performance at Carnegie Hall. Front row, from left: Emily Cordies-Maso, Aeryn Morrow, Ava Gikas and Julia Mergel. Back row: Extension Division Director Christopher Kenniff, Hannah Whitcomb, teacher Pamela Levy, Charmaine Murray and Extension Division Assistant Director Alistair Williams.

The number of students enrolled at the Mason Gross School for the fall 2012 semester—the largest ever.





# BRUSH WITH GREATNESS

**OUR  
RUTGERS  
OUR  
FUTURE**  
A CAMPAIGN FOR EXCELLENCE

Your support for scholarships and fellowships at Mason Gross School of the Arts helps us draw the most promising artists. Because we compete with the nation's other top-tier conservatories, financial support packages are essential to the recruitment process. And because we are a part of Rutgers, educational opportunity is vital to the spirit and culture here.

**The potential impact of increased philanthropic support for students at Mason Gross is enormous.** To find out how you can help, contact Andrianni Vollas Viscariello at 848-932-5237.

*Debbie Lynn Matoren,  
1978-1988*



Gary M. Matoren  
PHOTOS COURTESY  
GARY M. MATOREN

## A father's love results in a bequest

Gary M. Matoren of East Brunswick, N.J., recently discovered what he calls "a local cultural gem"—the Mason Gross School of the Arts. In the last three years, Matoren has become a regular at Mason Gross performances and exhibitions. He often says that our performances are "outstanding" and that he is "just smitten" with the school and our students.

At the heart of his appreciation for the arts is, undoubtedly, the unconditional love of a father. Matoren's daughter, Debbie Lynn, was born with a heart condition that ultimately ended her life at the young age of 9. Debbie Lynn collapsed while dancing to *Footloose* at her elementary school in Middletown, N.Y., and died an hour later at a local hospital. According to Matoren, Debbie Lynn loved to dance and sing.

"She loved all the arts," he says.

In an effort to memorialize his beloved daughter in perpetuity, Matoren is establishing the Debbie Lynn Matoren Endowed Memorial Scholarship at the Mason Gross School of the Arts through a bequest to the school. Debbie Lynn's scholarship will support full-time students pursuing a degree at Mason Gross, helping those who are passionate about the arts, as Debbie Lynn was, realize their dream and earn a degree in their craft.

***If you are interested in learning more about how to include the Mason Gross School of the Arts in your estate plans, or finding ways to memorialize and honor a loved one, please call 848-932-5237.***



# NEWS Faculty & Staff

Music faculty member **Douglas Lundeen** played as the substitute horn for Gershwin's *Porgy and Bess* on Broadway at the Richard Rodgers Theatre in New York City on Sept. 2 and 7, 2012.

Theater faculty member **F. Mitchell Dana** designed lighting for *The Sound of Music* at the Paper Mill Playhouse in Millburn, N.J. The production ran from Nov. 23 through Dec. 20, 2012.

Dance faculty member **Kim Gibilisco** performed her solo works as part of the Edinburgh Festival Fringe in Scotland Aug. 14-18, 2012.

Dance faculty member **Brian Brooks** was a recipient of an honor from the 2012 National Dance Project. Brooks was awarded support for the creation and touring of his new piece, *Big City*, which premiered at New York City's Joyce Theater in June 2012. Brooks also premiered a duet with New York City Ballet Principal Dancer Wendy Whelan, commissioned by Damian Woetzel for the Vail International Dance Festival in August 2012.

Visual Arts faculty member **Ardele Lister's** works in the permanent collection of The Museum of Modern Art in New York City are on view in the new MoMA Media Lounge on the second floor of the museum.

This summer, three Rutgers Dance students and graduates will accompany Dance Department Chair (and alum) **Julia Ritter** to Turkey to help shape choreography for a piece that will be performed in a former power plant.

Dance professor **Randy James'** new, all-Mason Gross male dance troupe, 10 Hairy Legs, made the Geraldine R. Dodge Foundation's "10 best" list for 2012. "You get the immediate mental image and along with that a glimpse into the creator/choreographer's humor through the creative title," The Dodge Blog said.

Music faculty member **Maureen Hurd** performed Symphony No. 8, by Gustav Mahler, on Oct. 26, 2012, with the American Symphony Orchestra in Carnegie Hall in New York City. Hurd also performed with the

group at Carnegie Hall on Dec. 5 and 13, 2012. At the Dec. 13 performance, Hurd performed with the orchestra in celebration of John Cage's 100th birthday.

**Gary Schneider**, Visual Arts faculty member and noted photographer, will be our Affiliate Fellow at the American Academy in Rome for 2013-2014. **Robert Aldridge**, Director of the Music Department, represented the school at the Academy for a month earlier this year.

Theater faculty member **Kevin Kittle** directed *Blood Potato*, presented by the Apothecary Theater Company, a company of Rutgers Theater alumni. It appeared off-off-Broadway at the Clurman Theatre in New York City Nov. 1-24, 2012. *The New York Times* described the play as "alive" and praised Kittle for directing with a "sure hand."

Visual Arts faculty member **Patrick Strzelec** completed a Visiting Artist Residency in sculpture at the Academy of Fine Arts in Munich, Germany, with the assistance of students and faculty July 14-Aug. 5, 2012.

Theater faculty member **Christopher Cartmill** plays Leonard Grover in the Oscar-nominated Steven Spielberg movie *Lincoln*, starring Daniel Day-Lewis and Sally Field. It opened nationwide Nov. 16, 2012.

Visual Arts faculty member **Hanneline Røgeberg** was a visiting artist, critic and lecturer at the Royal Danish Academy of Art, Copenhagen, Denmark, Nov. 11-15, 2012.

Theater faculty member **Elizabeth Hope Clancy** designed the costumes for the Broadway musical *A Christmas Story*, which opened Nov. 5, 2012.

Music faculty member **Kynan Johns** conducted the sold-out December 2012 New Year's Strauss concerts in Lisbon, Portugal, with the Orquestra Metropolitana at the Belém Cultural Center.

Visual Arts faculty member **Marc Handelman's** work is on view until April 29, 2013, in the exhibition *Modernist Art From India: Radical Terrain*, at the Rubin Museum of Art in New York City.

**Michael Powell** and **John Rojak**, Music faculty members and members of the American Brass Quintet, received the Richard



A costume from Broadway's *A Christmas Story*, designed by faculty member Elizabeth Hope Clancy.

J. Bogomolny National Service Award on Jan. 20, 2013, in New York City. The American Brass Quintet's receipt of this award marks only the fourth time in 35 years that it has been given to an ensemble.

Music faculty member **Joe Tompkins** performed Tchaikovsky's *The Nutcracker* 44 times in December 2012 with the New York City Ballet. On New Year's Eve 2012, he appeared on a national PBS televised broadcast of *Live from Lincoln Center* with the New York Philharmonic in a concert honoring the late Marvin Hamlisch. During the month of January 2013, Tompkins performed with Idina Menzel in a concert at Carnegie Hall, with the New York City Ballet Orchestra at Lincoln Center, and on Broadway with the production of *Nice Work If You Can Get It*.

Visual Arts faculty members **Stephen Westfall** and **Thomas Nozkowski** were part of the exhibition *Conceptual Abstraction* at

the Hunter College/Times Square Gallery in New York City from Oct. 5 through Nov. 10, 2012. Both were mentioned by Holland Cotter in the Nov. 2, 2012, issue of *The New York Times*.

Theater faculty member **Amy Saltz** was in Vietnam for 10 days during October 2012 working as creative consultant on a documentary film titled *A Daughter's Journey*.

**LaToya Ruby Frazier**, Visual Arts faculty and staff member, photographer and Associate Curator of the Mason Gross Galleries, was featured in the December 2012 issue of *Elle* magazine in the article "Elle's 2012 Fresh Makers," featuring the next generation of art-world power players under age 35.

LaToya Ruby Frazier, at right, is featured in *Elle* magazine. Her photo is shown at bottom left.



## FACULTY PROFILE: Patrick Stettner

As a teenager, Patrick Stettner hunkered down for entire afternoons in Manhattan movie theaters, inhaling the images of master filmmakers.

"I remember one year seeing over and over *Raging Bull*, *The Shining*, *Kagemusha* and *The Elephant Man*," says Stettner, 47, an award-winning filmmaker and a recent addition to the faculty of the **Rutgers Center For Digital Filmmaking**. "My friends weren't interested in those films, so I'd just go by myself. I remember one rainy day skipping school and being the only one in a movie theater on 86th Street, watching *Raging Bull* all day—four screenings in a row."

Stettner says he drew sustenance from all those hours in the dark.

"A good film was like a sacred text for me," Stettner says. "It taught you about life, morals, ethics, character, relationships, the march of time etc.—it was all there for me.

"I want films to challenge my notions of the world," he continues. "I guess those films just answered questions about life for me."

Stettner's 1996 short *Flux*, from his days as a grad student at Columbia Film School, features a pre-*West Wing* Allison Janney and made the rounds at several film festivals. He wrote and directed the disquieting 2001 feature *The Business of Strangers* with Stockard Channing and Julia Stiles—the film received a Grand Jury Prize nomination at Sundance—and wrote and directed 2006's white-knuckler *The Night Listener* with Robin Williams. The same year, *Variety* named Stettner to its list of "10 Directors to Watch."

Dena Seidel, director of the Rutgers Center For Digital Filmmaking, says Stettner doesn't take the accolades too seriously.

"He doesn't bring any haughty airs with him at all," Seidel says. "He's opening boxes, building chairs for classrooms. He gets it. He's not afraid to work. He's humble that way—he's hands-on."

Stettner says he hopes to nudge Rutgers students to tell stories and ask questions. He says he sees filmmaking students as "journalists and explorers."

In filmmaking, Stettner says, there is "that fundamental act of bringing back stories to the audience, revealing a part of the world that the audience did not know existed, even if it is just right around the corner. And like journalists, they have to do research. Those details are important, they can't be faked; they elevate the material."



COURTESY PATRICK STETTNER

Stettner is convincing when he says he believes film can serve as a kind of connective tissue between people.

"You see someone on screen and say, 'This person is like me,'" he says. "Film is effective that way. You see something from another culture and see yourself. The question is always: How do we affect the audience in an unconscious way? We get them to care about the characters."

Stettner, who taught on and off for a decade at Columbia, says he's eager to work with Rutgers students.

"I get frustrated by the narrow way students are coming into film," Stettner says. "I love that at Rutgers you've got film students who are neuroscience majors, etc. That's valuable when approaching storytelling. The filmmakers I admire didn't start out as filmmakers."

Besides, Stettner says: "You want people to come from different perspectives. That's the exciting thing with [Rutgers] students.

"And if I can convert them to film," he adds, "All the better."



# Student & Alumni news

Brava to Dance alum **Kandice N. Point-Du-Jour**, a teacher at Columbia High School in the South Orange-Maplewood School District here in New Jersey: She won a Dance in Education Award from the New Jersey Association for Health, Physical Education, Recreation and Dance.

Theater alum **Dierdre Friel** performed in the New York City premiere of Terrence McNally's *The Golden Age*. Starring Bebe Neuwirth and F. Murray Abraham, it ran from Nov. 15, 2012, through Jan. 13, 2013.

Music alum **Ilmar Gavilan** and his Harlem Quartet performed on the Grammy-winning recording of *Mozart Goes Dancing* with Chick Corea and Gary Burton.

Dance alums **N'Talia Wilson**, **Megan Hebert**, and **Melissa Sande** received full scholarships from the Graduate School of Education and matched by the Mason Gross School to conduct dance service learning in South African schools in July 2013 through the GSE South Africa Initiative.



Music alum Eileen Cooper.

Visual Arts alum **William Pope L.** was represented in *Radical Presence: Black Performance in Contemporary Art*, the first comprehensive survey of performance art by black artists working from the perspective of the visual arts, at The Contemporary Arts Museum Houston from Nov. 17, 2012, through Feb. 15, 2013.

Dance alum **Selena Watkins** was crowned Miss Black USA 2012 in August 2012.

Music alum **Arianne (Slack) Brown** was appointed on Aug. 1, 2012, as cantor for the Adas Israel Congregation in Washington, D.C.

Theater alums **Molly Price** and **Gregory Perri** appeared in *Not Fade Away*, a film written by David Chase and starring Rutgers alum James Gandolfini. The film opened Oct. 6, 2012, in New York City.

Music alum **Wolodymyr Smishkewych** was appointed for fall 2012 to the faculty of Irish World Academy of Music and Dance of the University of Limerick in Ireland as the Course Director of the master's program in Ritual Chant and Song.

Theater alum **James Pearse Connelly** was nominated for an Emmy for Outstanding Art Direction for Variety or Nonfiction Programming 2012 for *The Voice*. He also appeared on the *White Room Challenge* on HGTV and designed the *Top Chef* set for the season 10 live finale. In addition, Connelly was nominated on Jan. 2, 2013, for an Art Directors Guild Excellence in Production Design Award.

Music student **Eileen Cooper** was chosen by competitive audition to sing on Chinese television in November 2012.

*18 Melodies For The Barbarian Flute*, Visual Arts alum **Craig Olson's** first solo show, was on view from Oct. 12 through Nov. 11, 2012, at the Janet Kurnatowski Gallery in New York City.

Music student **Amy Krueger** won a position in the Civic Orchestra of Chicago and has been selected to play principal horn on a major project with Yo-Yo Ma.

Theater alum **Ryan O'Nan's** film *Brooklyn Brothers Beat the Best*, which he wrote, directed and starred in, opened in New York City in Sept. 21, 2012, and was featured on Sept. 13, 2012, in *The New York Times*.

Blackston Gallery in New York City presented Visual Arts alum **Amy Feldman** in *Dark Selects* June 14 to July 27, 2012. This exhibition



Selena Watkins, Miss Black USA 2012.

marked her debut of paintings in New York City. Roberta Smith of *The New York Times* noted: "[Amy Feldman's] four largish paintings, for all their ostensible simplicity, are satisfying as well as knowing, intent on not simply repeating the past." Feldman received a strong review in the October 2012 issue of *Art in America* for the show. According to critic Amanda Parmer, "One sees the artist achieving a compelling synthesis of meaning through humble, unpretentious means."

Theater alum **Kristin Herrick** was the assistant stage manager for *Ivanov* by Anton Chekhov. It starred Glenn Fitzgerald and Ethan Hawke and ran Oct. 17 through Dec. 9, 2012, in New York City.

Dance alum **Colleen Pictor** presented a paper/performance at the National Oral History Association annual meeting titled "Performing Misrepresentations of Gypsy" on Oct. 11, 2012. Pictor also presented her choreography *Jane* at the Your Move Dance Festival in Jersey City, N.J., on Nov. 10, 2012.

Theater alum and playwright **Joshua Levine** is the recipient of The Kennedy Center ACTF Mark Twain Prize for Comic Playwriting for his play *Homemade*. The play ran last year here on campus.

Violist/violinist **Sunghee Choi**, Music alum, won a position as section viola with the Lyric Opera of Chicago.

Theater alum **Rick Sordelet** was the fight choreographer for *Man of La Mancha* at The Shakespeare Theatre of New Jersey. It ran from Oct. 17 through Nov. 18, 2012.



# Mason Gross alum's film lights up Times Square

BY LISA INTRABARTOLA

**I**t's recognized as the Crossroads of the World and a top tourist destination worldwide.

But Times Square as a bastion of cutting-edge visual art?

Most people living within 50 miles of the famed Manhattan intersection of Broadway and Seventh Avenue would agree: not so much.

Times Square's stigma as a hub for snappy tourists, chain restaurants, knock-off Louis Vuitton vendors and a nearly naked cowboy is one the Times Square Alliance is trying to combat, said visual artist and Mason Gross alum **André Costantini**. According to the Alliance, Costantini's short film *Universal Pulse* was the

shots of familiar cityscapes superimposed with drawings by Brazilian public artist Bel Borba. Animated by Taiwanese artist Bert Sun, *Universal Pulse* mimics the movement of cell-by-cell animation.

"The piece is about New York, and essentially we use Bel as a character. He ends up looking around New York and imposing his art upon it," said Costantini, who now splits his time between Brooklyn, N.Y., and the Catskills.

Viewed on a small screen, *Universal Pulse* is evocative. But when played simultaneously on 15 jumbo signs—some with multiple screens—its impact is magnified significantly, Costantini said.

"When you see something that you made [appear] on NASDAQ, MTV, Bank of America, American Eagle and JVC screens, it's pretty freaking spectacular," he said.

While at Mason Gross, Costantini studied in the Visual Arts Department with a concentration in photography. Since graduating in 1995, he has primarily worked as a photographer, shooting for dance, music and fashion clients, including American Repertory Ballet, the Mason Gross Dance Department and L'Oréal.

More than a decade ago, he began venturing into video editing with the advent of new, user-friendly technology—namely iMac editing software and DSLR cameras with video capability.

"If you're an artist and have the opportunity and technology at your disposal, then you figure out ways to use it," he said.

Four years ago, Costantini embarked on a new challenge: shooting a feature-length film about a dynamic visual artist.

Enter Borba, also known as "The People's Picasso," whose public art is created through mostly found materials. Following the advice of an ex-pat friend living in Brazil, Costantini cashed in his frequent-flyer miles and flew to Brazil for a week to meet Borba.

"All of a sudden it was the beginning of what became this movie and this working relationship," he said of the

resulting 95-minute documentary, *Bel Borba Aqui: A Man and a City*, which was executive-produced by actress Debra Winger and had a two-week run at New York City's Film Forum earlier in October.

As a visual artist who's spent the bulk of his career showcasing musicians and dancers, Costantini knew working with another visual artist and "finding a vehicle to be able to tell your own story and simultaneously someone else's" could be tricky. But with Borba, he said he found a kinship.

"In a lot of ways it's not particularly challenging if you find someone who you can collaborate with and who understands that," he said. "[Borba] is very open to using anything as a medium."

And that flexibility resonates with Costantini, who said one of the benefits of attending an art school tucked inside a major research university is the well-rounded experience it provides, one that continues to feed his creativity.

"I can recall taking a literature class or an environment class that you probably wouldn't be able to get at just an arts school," he said. "Understanding things visually is one vocabulary. The more you can connect with the world in other ways, the larger your view grows, and the more you can grow as an artist."

View Costantini's photos at [www.sillydancing.com](http://www.sillydancing.com)

PHOTOS COURTESY ANDRÉ CONSTANTINI



Clockwise from upper right: André Costantini; Costantini filming Brazilian artist Bel Borba, featured in the documentary *Bel Borba Aqui*; two stills from Costantini's *Universal Pulse*, which screened in Times Square.

first created specifically for use on the Times Square screens. It also marked the largest coordinated effort in history by the sign operators there to display synchronized creative content at the same time every day.

"They are trying to give people a reason to say there is culture and there are events [in Times Square] that are actually really cool," said Costantini, 39, of the Alliance's public art program, Times Square Arts, which commissioned the work.

The 3-minute film—which played from 11:57 p.m. to midnight every evening in October—combines Costantini's black-and-white still





# David Benedetto

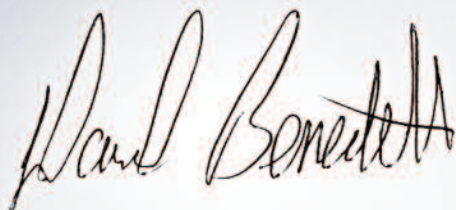
Cook College '83,  
president of National Educational Music Company (NEMC)

Music has been a part of my life ever since I can remember. I started playing the saxophone at age 9 and continued to play into my years at Rutgers. My wife, Veronica (PHARM '92, '94), and I are proud to be Rutgers alumni. In my professional life, my company, NEMC, rents and sells band and orchestra instruments to schools and children across the country.

My association with Mason Gross began during my junior year as a member of the Rutgers University Wind Ensemble. That was an exciting time for the school: The Nicholas Music Center first opened in 1982, and the Wind Ensemble was one of the first groups to perform there. It is a wonderful place to attend a performance and remains one of the university's many treasured assets. Recently, I had the honor of attending the groundbreaking ceremony for the newest addition to Mason Gross, the Robert E. Mortensen Hall. It was a terrific day for Mason Gross as well as the entire university.

Veronica and I feel strongly about giving back to Rutgers because it provided us with both a great education and a tremendous environment in which to learn and grow. I hope that the support we provide to Mason Gross will enable current and future students to take advantage of all that the university has to offer while helping them to achieve their educational goals.

Providing children with their first instrument and starting them on their own musical journey has been my career for almost 30 years. Supporting Mason Gross and the Music Department will help many of the students who will graduate and become the teachers of future musicians.



COURTESY DAVID BENEDETTO

## Give to the Mason Gross Annual Fund

To make a gift to the Mason Gross School of the Arts, please contact the Office of Development at 848-932-5237, or use the enclosed envelope to mail your donation to the Office of Development, Mason Gross School of the Arts, 33 Livingston Ave., New Brunswick, NJ 08901. Please make checks payable to the *Rutgers University Foundation*.

**RUTGERS**

Mason Gross School  
of the Arts



Film Center Director Dena Seidel and Rutgers filmmaker Chris Linder left for Antarctica on Dec. 27, 2012, for a six-week shoot with the Long Term Ecological Research Team at Palmer Station. The documentary *Antarctica: Beyond the Ice* will explore what is regarded as the most rapid winter-warming location on the planet.



ANTARCTICA

CHRIS LINDER

# Around the world with the Rutgers Center For Digital Filmmaking

Artists in the Rutgers Film Bureau have been hopping the globe with their gear, working on commissions for various clients, including the National Oceanic and Atmospheric Administration (NOAA) and the Mason Gross Jazz program. Take a look at what they're observing out in the field:

*The Art of Becoming* was a June 2011 documentary that followed Mason Gross School trombone player Adam Machaskee, who traveled to Nashville to compete in a trombone competition. (Yes, he won!) The documentary is available on the Mason Gross School YouTube page.



NASHVILLE, TENN.

CHANTAL EYONG



SARASOTA, FLA.

DENA SEIDEL

The bureau is in the midst of creating a series of short stories for National Oceanic and Atmospheric Administration (NOAA). The crew traveled to Sarasota, Fla., in October 2012 to document how climate change is affecting the residents. A central concern: Red Tide, a harmful algal bloom that appears in the ocean, causing a surplus of dead fish to wash up onto the shore. Red Tide also is airborne, making it harmful to those who inhale it.

The film crew traveled to Netarts Bay, Ore., in September 2012 to film a married couple who are the owners of an oyster farm. The team explored how the couple's business has been affected by ocean acidification due to climate change.



NETARTS BAY, ORE.

DENA SEIDEL



THAILAND

STEVE HOLLOWAY

*Thailand Untapped: The Global Reach of Engineers Without Borders* was filmed in summer 2010. The documentary focuses on a group of engineering students from Rutgers who traveled to a remote village in Northern Thailand to rebuild a water purification system.



ATLANTIC CITY, N.J.

SHANE WHILDEN

The bureau is at work on *The War After: Combat to Campus*, in which they follow eight student veterans and document their transition from the service to student life. This photo was taken in August 2012 at an event called GoRuck, in which veterans and civilians participate in physical challenges meant to instill teamwork and camaraderie.



# ASK THE EXPERT: Pamela Gilmore, opera

Opera, beloved by many, also has its share of detractors, those who are intimidated or bewildered by the plots and the perceived language barrier. Pamela Gilmore, director of opera here at the Mason Gross School, dispels those myths.

## WHY DO YOU THINK OPERA CAN MAKE PEOPLE NERVOUS?

Opera is frequently perceived as being hopelessly “high brow,” intellectually challenging and belonging to a specific age demographic or particular class. While it can be challenging, it can

**“OPERA CAN ALSO BE BAWDY, SLAPSTICK, FANTASTICAL, REALISTIC, ASPIRATIONAL OR JUST PLAIN ENTERTAINING.”**

also be bawdy, slapstick, fantastical, realistic, aspirational or just plain entertaining. It holds a mirror to all of human experience, and just like literature and music, comes in many varieties and flavors. After all, it was the popular art form of its day for many centuries, and no different from the way we think of musical theater today.

Some people find the sound of the operatically trained voice to be artificial and foreign. If you don't like the way that classically trained voices sound on recordings, you owe it to yourself to come see some live opera; nothing can truly replicate the glory of the human voice live. I have

seen people completely turned around after experiencing live opera—they did not realize the power of the un-amplified, acoustic experience, or understand the visceral power of live singing until they experienced it first hand.

## WHAT CAN AN OPERAGOER DO TO MAKE THE EXPERIENCE MORE ACCESSIBLE AND ENJOYABLE?

This depends on how much time you have to devote to the endeavor. If you have 10 minutes you can read a plot synopsis, so that you understand the rudiments of the story. If you have an hour, I recommend reading the entire libretto; most synopses and librettos are readily available online. If you have more time, try listening to a recording, or better yet, watch a DVD. If the libretto is derived from a great work of literature, read the original. The more time you are able to spend preparing for the experience, the more you will get out of it.

## WHICH OPERA DO YOU RECOMMEND TO A FIRST-TIME OPERAGOER AND WHY?

I don't think you can go wrong with Giacomo Puccini's *La Bohème*. It has a wealth of voluptuous melody that is very accessible, even to those who are not big classical music fans. The plot is a heart-wrenching love story, set in Paris, and most productions are full of the spectacle that opera addicts adore. If you don't believe me, rent the movie *Moonstruck* and see how Cher's character is deeply moved by her introduction to opera through *La Bohème* at the Met.



LARRY LEVANTI

## THE FACT THAT OPERAS ARE OFTEN PERFORMED IN LANGUAGES OTHER THAN ENGLISH CAN BE SEEN AS A HINDRANCE. WHAT CAN THE VIEWER DO TO OVERCOME THIS?

The advent of supertitles has made this a non-issue. Even in English-language productions, and with a cast that has superb diction, comprehension of sung language can sometimes be difficult. Supertitles allow the audience to keep up with the action of the story and to comprehend the unfolding drama. Even small companies and houses now use supertitles with translations. So, a modicum of preparation and the wonder of technology have eradicated these excuses for avoiding opera!

**Take a peek at our opera program in From Bel Canto to Verdi, 2 p.m. Sunday, April 28, at Schare Recital Hall in Marryott Music Building, 81 George St. on Douglass Campus. The performance is free.**



LARRY LEVANTI

## Why I came to Mason Gross

“Everyone says, ‘When you go to visit a school, you just know,’” say **Evan Flood**, 22, a fourth-year BFA Dance student from Vineland, N.J. “That’s absolutely what happened when I visited Rutgers.”

Flood says he was struck by the camaraderie among Mason Gross School dancers.

“The Dance Department seemed to have a real family feel, and the students truly looked happy doing what they were doing,” he says. “...In dance you’re so used to being surrounded by competitive and cutthroat people, but it’s different here.”

Not only that, Flood says, but “it was comforting to see how the department produced dancers that were working professionals in the field.”

But Flood’s love-at-first-sight reaction doesn’t mean his transition was seamless. Flood admits that initially, at least, Rutgers could be overwhelming. Fortunately, dance has remained his anchor.

“The school is so vibrant and always on the move,” he says. “It seemed intimidating to find your niche and your ‘thing,’ so finding dance absolutely helped out there.”

“Being surrounded by other students who were interested in pursuing the same goals and dreams as me made me feel like a part of something,” he adds. “...With class all day and rehearsals all night, five, six or seven days a week, you really have to love what you’re doing. Luckily, all the blood (literally), sweat and tears have made me realize that dance is exactly what I was meant to do.”



Mason Gross has been getting a lot of love lately:

# Bravi!

U.S. News & World Report ranked the

## Visual Arts

Department's graduate-level painting and drawing programs

# #13



The Hollywood Reporter featured the

## Theater

LARRY LEVANTI

Department among the nation's

# top

Drama Schools

The **Dance** program was listed among the

# top 5

in the nation  
by *Backstage* magazine



KEITH MUCCILLI

We like those numbers.

MATT RAINEY



# THE KEYS TO SUCCESS

## Student pianist overcomes physical challenges to play Carnegie Hall

BY AMANDA BULLIS

When Egyptian-born pianist **Wael Farouk** was 3 years old, his parents noticed that he was unable to grip everyday objects the way an average child would. His hands were unusually small, and he could not make a fist or straighten his fingers.

Doctors confirmed that the ligaments in Farouk's fingers were shorter than normal, preventing him from full mobility. To avoid subjecting the young Farouk to painful injections, his doctors suggested to his father that Farouk exercise his hands regularly.

So, on Farouk's third birthday, his father bought him a toy piano.

Farouk's father was an officer in the Egyptian military; his mother worked for a telephone company. Neither were inclined toward music, but "[they] saw very quickly that I could recite songs on the radio by ear," recalls Farouk. Despite his hands, or perhaps because of them, Farouk and the piano developed a bond. And by age 4, Farouk was playing publicly in churches around Cairo.

"Beethoven always said that art was 90 percent work and 10 percent talent. There's no more proof [than me]—the physical is only part of the question," says Farouk, 31, a DMA candidate at the Mason Gross School of the Arts. Farouk

is set to make his Carnegie Hall on Saturday, June 1, 2013.

Farouk's hands were, however, the reason 90 percent of the board at the Cairo Conservatory initially denied his application. Only one teacher on the admissions panel advocated for Farouk. The rest of the panel ultimately conceded, giving Farouk a trial period of three months, in which he was to complete two years of course work to prove his competency.

With the aid of his father's strict military guidance, not only did Farouk complete the work; he excelled. Since then his father has been, in many ways, the inspiration for Farouk's strict practice regimen.

"My father always told me if I give myself to the music, love it in the full sense of the word, it will give love back," says Farouk.

He admits that he often feels guilty if he spends his time doing other things. When Farouk was in his 20s, he devoted 16 hours a day for two years to practicing nothing but Sergei Rachmaninoff's Third Concerto in preparation for public performance.

"Music occupies so much of my being," he says.

### Playing with heart

Farouk has been studying in the United States since he accepted his first Fulbright Scholarship to The Catholic University of America in 2003. Now Farouk is at the Mason Gross School studying with Daniel Epstein. His Carnegie Hall concert in Weill Recital Hall will feature works by Modest Mussorgsky and Rachmaninoff, as well as a world premiere by Scott Robbins and U.S. premieres by Mauna Ghoneim and Gamal Abdel-Rahim.

Despite the mammoth reputation of the hall and the long legacy of past performers, "I can't treat it differently than any other concert," says Farouk.

Playing New York City's Carnegie Hall is certainly a milestone for any performer, so this concert, despite his protests, is not "any other concert," and Farouk is not any other pianist.

**"BEETHOVEN ALWAYS SAID THAT ART WAS 90 PERCENT WORK AND 10 PERCENT TALENT. THERE'S NO MORE PROOF [THAN ME]—THE PHYSICAL IS ONLY PART OF THE QUESTION."**

"Wael is an incredible, natural musical talent," Epstein says. "There is something about his playing that is very old world, from the golden age of piano playing: free, from the heart, with an awareness of sound you don't hear from other young players."

Hard work may account for much when measuring artistic success, but Epstein also sees Farouk as a natural with a passion for communication.

"Humanity comes out in his playing," says Epstein.

And Farouk himself admits that he sees playing as much more than entertainment.

"Everybody has their one channel [of expression]," says Farouk. "When you play, sing, act, you are playing yourself."



PHOTOS COURTESY WAEI FAROUK

## *Wael Farouk*

2 p.m. Saturday, June 1, 2013  
Weill Recital Hall, Carnegie Hall

57th Street and Seventh Avenue

New York City

212-247-7800

[www.carnegiehall.org](http://www.carnegiehall.org)



# BUILDING COMMUNITY

## Extension Division sponsors arts projects in New Brunswick

BY CHRISTOPHER KENNIFF

The New Brunswick Free Public Library's Henry Guest House has been doing double duty as an art studio, thanks to a collaboration between the library, a Rutgers University student organization called Community Perspectives and the Mason Gross Extension Division.

Under the direction of visual arts instructor and Mason Gross alumna **Patricia Brace**, teens and children from the city of New Brunswick meet periodically at the Guest House for free visual arts workshops. Participants have crafted Day of the Dead skulls for the Mexican holiday; designed an American Indian-style mandala out of sand, leaves and other natural materials to celebrate Thanksgiving; explored color combinations in celebration of the Indian spring festival of Holi; and constructed dream kites representing their personal vision for the future.

Brace says these classes are integral to her work as a professional artist and educator.

"As an artist I am committed to building community, contributing to society and collaborating with other artists and professionals. As a teacher it is important for me to role-model these beliefs to my students," Brace says.

Community Perspectives director Richard



At the October 2012 Day of the Dead workshop, students adorned skulls with feathers, beads and painted imagery to create an *ofrenda* (an assemblage of offerings) installation.

Trent, who proposed the collaboration between the city and the university, says that "a cornerstone of our mission is to create one cohesive community inclusive of Rutgers and the surrounding city of New Brunswick.

"These free workshops create an environment in which third- to eighth-grade students can express their creativity, have fun and learn about other cultures," Trent adds. "We aim to foster a love of the arts and a love of the public library in the younger generation of New Brunswick."

**Brian Bulfer**, a Mason Gross School Visual Arts alumnus and chair of the Extension Division's *ART-haus* Visual Arts Academy, develops the workshops. He says that "each workshop is designed to engage students artistically and cognitively at developmentally appropriate levels while drawing connections to celebrations rooted in a variety of cultures."

For Trent, the goal now is to "expand the

program to the point where it is a permanent fixture at the public library, generating interest in library programming and offering students a creative way to spend their time."

Brace says that the benefits of the workshops are already apparent.

"The generosity of the program is reflected in the spirit and appreciation of the children and families," Brace says, "and makes the program both an artistic and communal success."



## Overheard

OUR FAVORITE QUOTES, STRAIGHT FROM THE MOUTHS OF MASON GROSS STUDENTS, FACULTY, ALUMNI AND FRIENDS

“ It was like the Island of Misfit Toys. It felt like home. ”

—Actor and Theater alum **Adam Mucci**, speaking about the theater.





PHOTOS BY JODY SOMERS

Clockwise from above: Student pianists gather with, from left, back row: Dean George B. Stauffer, concert sponsors Douglas and Inyoung Boyd, University President Robert L. Barchi and his wife, Francis; Professor Min Kwon and host Jerome Lowenthal; Grace Shin with the Dean and Music Department Director Robert Livingston Aldridge; Erikson Rojas, from left, and Diyi Tang, with their wives; Mr. Boyd.



## Pianists perform at Carnegie Hall's Weill Recital Hall

Seventeen Mason Gross School pianists celebrated French composer Claude Debussy's 150th birthday on Wednesday, Dec. 19, 2012, with a concert of his complete Piano Preludes. Professor Min Kwon directed the event at Carnegie Hall's Weill Recital Hall in New York City. Renowned pianist Jerome Lowenthal hosted and provided commentary throughout the concert.

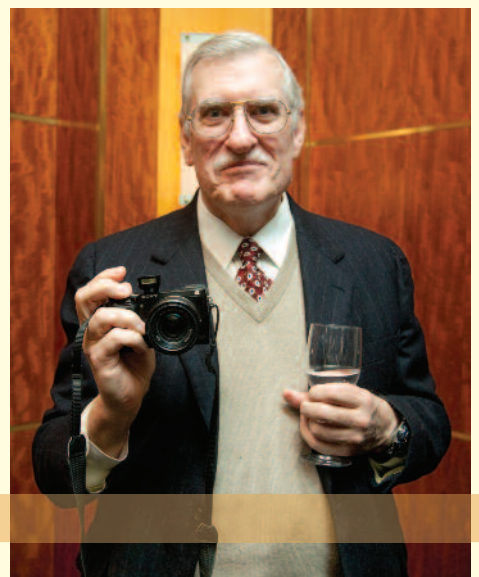
**"THEIR ALL-DEBUSSY  
CONCERT AT WEILL HALL  
WAS—DARE WE USE  
THIS WORD?  
—PERFECTION."**

University President Robert L. Barchi and his wife, Francis, were on hand for the evening, as well as donors Douglas and Inyoung Boyd, who sponsored the concert.

"It was . . . an exhilarating surprise to discover that a recital of both books of Debussy Preludes (24 in all) turned out to be one of my favorite concert experiences in memory, thanks to Rutgers' Mason Gross School of the Arts and the inspired direction of Ms. Min Kwon," NYConcertReview.com critic Rorianne Schrade wrote in her review of the concert. "Their all-Debussy concert at Weill Hall—dare we use this word?—perfection."

Schrade goes on to say that "all players were well taught, well prepared, and completely immersed in the elements of Debussy that they represented" and that "the element of ego or comparison was entirely missing."

Bravi to all participants, many of whom were cited in Schrade's piece for their impeccable playing: **Dae Hyung Ahn, Zin Bang, Marilia Caputo, Soo Yeon Cho, Recca Choi, Robert Grohman, Azusa Hokugo, Junko Ichikawa, Eunsil Kim, Sohee Kwon, Sojung Lee, Hyewon Kate Lim, Kelly Yu-Chieh Lin, Salvatore Mallimo, Erikson Rojas, Grace Shin and Diyi Tang.**





# Theater alumnus and Advancement Council member names movement studio

In the fall, **Kevin Goetz** gave a major gift to Mortensen Hall to name the movement studio. Goetz is CEO of Screen Engine, which conducts market research for the entertainment industry. The *Los Angeles Times* termed Goetz "The Doctor of Audience-ology" and included him among "the 100 most powerful and influential people in Southern California."

## WHEN DID YOU REALIZE THE ARTS PLAYED A SIGNIFICANT ROLE IN YOUR LIFE?

I don't remember a single defining moment. I was "bitten by the performance bug" as early as 3 or 4 years old, singing and dancing to *The Wizard of Oz* and *The Sound of Music*—fantasizing about living in those imaginary worlds. Damn, I scratched the hell out of those records.

## HOW DID OUR THEATER DEPARTMENT HELP SHAPE YOU AS AN ARTIST AND A PERSON?

Wow, in so many ways. The program was rigorous. It helped me see the possibilities of the craft of acting and that, in turn, informed me as a man profoundly. During my training, I had to peel away layers of my emotional psyche, which opened up the world to me in a whole new way.

Rendering of the Kevin Goetz Movement Studio in Robert E. Mortensen Hall.

## WHAT IS YOUR FONDEST MEMORY OF YOUR TIME AT MASON GROSS?

I have many fond memories, but, I'm not going to lie, there were also several really challenging and difficult times as well. It wasn't a walk in the park by any stretch. For every great acting class, I had four or five classes in which I fell on my face. I smile, because looking back it gave me a wonderful and safe forum in which to fail. [Owning] my own business, I try in earnest to create that same environment for my employees.

One of the best moments was my junior year's final evaluation. [My teachers] gave me an extraordinary assessment, [saying] encouraging words that stay with me today. I [left] the evaluation on cloud nine, bouncing out

of Levin Theater. I felt in the "zone," a feeling of peace, gratitude and pride—[a] perfect moment when everything aligned just right in my life. Trying to hold on to that insanely wonderful feeling, I proceeded to my car, knowing my chosen profession was confirmed by [those] who mattered most to me at that time in my life. When I arrived at my car, I discovered a parking ticket . . . Boy, there is nothing like a parking ticket to bring you back to reality.

## WHY DID YOU DECIDE TO NAME THE MOVEMENT STUDIO IN MORTENSEN HALL?

It was the right thing to do. I've worked very hard for what I have, and I am extremely grateful and blessed to be in a position to give back. Anybody who can give should. I urge our alumni, particularly those who have been financially privileged, to remember what it was like eating those Ramen Noodles while rehearsing your ass off and dreaming big, to not forget from where you came.

Mason Gross was a very important turning point for me as an artist, actor and as a human being. I feel it is my responsibility to maintain the school that so inspired me and keep it successful and thriving so that other young artists have the same opportunity.

## WHAT DO YOU WANT YOUR GIFT TO TELL OTHER MASON GROSS ALUMNI?

On a macro level, supporting any worthy artistic, educational institution is of paramount importance in a civilized society. I would say to Mason Gross alumni (and many are my friends) to do what you can but give *something*. The first time you write a check it hurts a lot . . . the next time it hurts a little less and then ultimately it feels really good.



## MAKE ART, SAVE DOUGH:

We made Artinfo's Top 10 MFA Visual Arts programs giving students the most for their money. Here's what they had to say: "With the MFA thesis exhibitions held in New York, the program's campus provides a great environment to concentrate on work (with no shortage of available studio space) in a smaller (but still very much urban) setting, while maintaining the ability to stay abreast of New York's art scene."

Catch our MFA students as they exhibit their work  
**May 1-18 at White Box,**  
**329 Broome St., New York City.**  
The opening reception is 6-9 p.m. Friday, May 3.



# Robert E. Mortensen Hall CONSTRUCTION TIMELINE

On March 21, 2012, the Mason Gross School broke ground on Robert E. Mortensen Hall, a 22,500-square-foot facility within its performing-arts complex. The wraparound facility will meld existing venues into a cohesive and vibrant performing-arts hub. The building will house the **Richard H. Shindell Choral Hall**, a large public atrium featuring a coffee, sandwich and sushi bar funded by Rutgers College Class of '52, and a technology studio for sound recording and engineering. Mortensen Hall also will include **The Presser Foundation Practice Studios** for music, the **Kevin Goetz Movement Studio**, a suite of faculty and administrative offices for the Dance Department and the **Regina B. Heldrich Courtyard**. The building is set for completion in June 2013. Here's a look back on the construction project, step by step:



1 March 2012



2 May 2012



3 July 2012



4 August 2012



5 September 2012



6 October 2012

PHOTOS BY  
KEVIN VISCARIELLO,  
JOHN EVANS AND  
JODI SOMERS



7 January 2013



8 March 2013



# THREE THINGS we're all jazzed up about...

# 1

Graduating more than **200** students on  
**Saturday, May 18, 2013,**

at the **State Theatre**, a jewel  
of a 1920s vaudeville house in  
downtown New Brunswick. Grab  
your mortarboards—no one  
throws a party like we do.



The official opening of  
**Robert E. Mortensen Hall,**

**3** scheduled for **Sept. 12, 2013.**  
The brand-new space, on  
Douglass Campus, will provide soaring  
spaces for Dance, Theater and Music,  
as well as additional practice rooms  
and, yes, plenty of caffeine at

**Café 52.**

Bring on September and  
bring on the high-octane java....



**RUTGERS DAY,**  
set for **Saturday,**  
**April 27, 2013.**

Rutgers Day offers performances,  
tours, exhibits, hands-on  
activities and favorites like  
**Ag Field Day**, the  
**Engineering Open House**  
and the **New Jersey Folk Festival.**

[www.rutgersday.rutgers.edu](http://www.rutgersday.rutgers.edu)

# 2



Some jobs  
our alums  
have held  
post-graduation.  
Working  
artists for sure:

Principal cellist,  
New York Philharmonic  
Graphic novelist  
Pulitzer Prize-winning photojournalist  
Tony-nominated Broadway director  
Galician bagpiper  
Lincoln Center Jazz Orchestra  
Lead Trumpet  
Founder of Tony-winning regional theater company  
Mime artist  
The Today Show style expert  
Saxophone historian  
Playwright  
Performance/video/light artist  
Golden Globe-winning actress  
Marching band director  
First violin, New Jersey Symphony Orchestra  
Emmy-nominated actress  
MTV DJ/ executive record producer  
Filmmaker and screenwriter  
Chair of Jazz studies, Temple University  
Jazz & opera singer  
Dancer,  
Stephen Petronio Company



# PURSUE YOUR PASSION

@ THE MASON GROSS SCHOOL OF THE ARTS,  
RUTGERS UNIVERSITY!



Pre-college musicians, dancers, and graphic design students are invited to join the vibrant cultural community of the Mason Gross School of the Arts.

Summer intensives in music, dance, theater, and visual arts are vital opportunities for students to explore, create, and perform under the expert guidance of New Jersey's most distinguished teaching artists at the state's premier arts conservatory. Online registration for summer camps is open now.

**RUTGERS SUMMER JAZZ INSTITUTE PRESENTS THE JAZZ/FUSION WORKSHOP**  
JULY 7-12, 2013 (ages 13-18)

**RUTGERS SUMMER BAND AND ORCHESTRA CAMP**  
JULY 21-26, 2013 (ages 13-18)

**NIKOLAIS/LOUIS SUMMER DANCE INTENSIVE**  
JULY 15-19, 2013 (professional and pre-professional dancers, ages 18+)

**RUTGERS DANCE CAMP**  
SESSION I: JULY 21-26, 2013  
SESSION II: JULY 28-AUGUST 2, 2013 (ages 12-15)

**RUTGERS SUMMER DANCE CONSERVATORY**  
JULY 21-AUGUST 2, 2013 (ages 15-18)

**RUTGERS SUMMER ACTING CONSERVATORY**  
JUNE 30-JULY 28, 2013 (ages 15-18)

**GRAPHIC DESIGN CAMP I & II**  
JULY 8-19, 2013 (ages 14-18)

**KIDS CREATE!**  
SESSION I: AUGUST 5-9, 2013  
SESSION II: AUGUST 12-16, 2013 (ages 6-12)



**RUTGERS**  
Mason Gross School  
of the Arts

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Photography by Jody Somers



# STUDENT VOICES: Morgan Daly, Visual Arts

This past summer I had the opportunity, with three fellow sculpture students, **Adam Murray**, **Emily Kohl-Mattingley** and **Carrie Ruddick**, to help build an outdoor sculpture garden and to help renovate parts of the Livingston Art Building (LAB) through the funding of the Novak Project for the building's new Frank P. and Lilly A. Novak Sculpture Garden.

As a part of the Novak Project, we built five concrete pads to allow students to display work outdoors. The concrete pads provide a platform for students to learn about public sculpture and to engage with the rest of the university. To further promote communal development at the LAB, we also built a picnic table for an outdoor classroom hoping to bring discussions outside and encourage gatherings among peers.

However, the most important part of our project was fabricating Visual Arts professor Gary Kuehn's sculpture *Hsu's Helper*. The sculpture is a re-creation of Professor Kuehn's work from 1975 in honor of his long commitment to the sculpture program at the Mason Gross School. The sculpture, made of 36 pieces of pressure-treated lumber cut to pyramids at each end and bound by steel brackets, now resides at the front of the building.

The sculpture's presence is a profound addition to the LAB, as well as a reminder of both the Mason Gross School's history and the dedication of its current students. I was enthusiastic about the prospect of giving back to the building and the community that has been the core of my artistic and academic development at Rutgers.

The building, tucked away from the hustle and bustle of student activity, has a curious and almost ominous presence to the unknowing passerby. However, the LAB contains arguably one of the most diverse and supportive communities at Rutgers. At the LAB, incoming freshmen, upper-classmen, graduate students,



Visual Arts students Morgan Daly, from left, Carrie Ruddick and Emily Kohl-Mattingley, along with Adam Murray, far right, helped Professor Gary Kuehn, center, to re-create one of his sculptures from the mid-1970s. They are shown with sculpture professor Patrick Strzelec, second from right.

professors and staff are all in constant dialogue with one another; hierarchies are less important than the sharing of ideas and the ambition to make art.

As a student of Gary's for the past two years, I was honored to participate in the fabrication of his sculpture and to learn new building techniques in the process. My experience working for the Novak Project was extremely gratifying and enjoyable. Last summer I not only developed as an artist, but I was also able to provide for the place that has become something of a home to me these past four years.

**The Frank P. and Lilly A. Novak Sculpture Garden was made possible through an estate gift from Lilly Novak. Mrs. Novak also created a significant scholarship endowment in support of Visual Arts students.**

**To learn more about how to provide an estate gift to the Mason Gross School, please call 848-932-5237.**

## In Memoriam

THE MASON GROSS SCHOOL OF THE ARTS COMMUNITY REPORTS WITH GREAT SADNESS THE LOSS OF ALUMNI AND FRIENDS OF THE SCHOOL. WE EXTEND OUR CONDOLENCES TO EACH OF THEIR FAMILIES AND CLASSMATES.

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**Alice Smith Brown**, Music, 1932, BA, May 23, 2012

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**Herbert H. Buchanan**, Music, 1967, MA, 1974, PhD, Oct. 19, 2012

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**Clarence A. Dittenhafer**, Music, 1972, EDD, April 11, 2012

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**Judith Harper Hassert**, Music, 1943, BA, Sept. 12, 2012

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All death notifications included in this issue of our magazine were submitted to the university after our last issue in fall 2012 and before going to press on this issue. We apologize for any omissions and ask that loved ones of deceased alumni, friends, donors to the school, faculty and staff notify us by emailing [records@winants.rutgers.edu](mailto:records@winants.rutgers.edu). Please be sure to include the full name of the deceased (and name as a student, if it were different), death date, class year and major. Thank you.



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## *All that* **JAZZ**

Check out the Rutgers Jazz Faculty as they present their annual concert at 7:30 p.m. Wednesday, July 10, 2013. They'll be playing jazz/fusion at Nicholas Music Center, 85 George St., Douglass Campus in New Brunswick—for **free**. No tickets required.

