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Top left: Sculptor Stuart Hyatt; center, sculptor and School of Fine Arts Director Georgia Strange; printmaker Marc McCay; bottom right, painter Forrest Solis; bottom left, digital arts professor Margaret Dolinsky.

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Hands, heart, intellect combine in studio arts

"Fine Art is that in which the hand, the head, and the heart of man go together."

— John Ruskin

If I had to designate an aesthetic center-of-gravity for the IUB campus, I would pick the Showalter Fountain. Along the periphery of this architectural treasure can be found the Lilly Library of rare manuscripts, the grand IU Auditorium, the I.M. Pei-designed IU Art Museum, and the imposing building that houses our outstanding Henry Radford Hope School of Fine Arts.

The nexus of the arts (the emotional side of the human) and the sciences (the rational side) in the College might at first sight seem odd. On the contrary, the very premise of a liberal education is an exposure to all aspects of the human endeavor. In a world whose hallmark is specialization, a liberal education is what provides the basis for common discourse and the formation of community. Science involves truths that transcend language differences, and so does art. In the words of J. Robert Oppenheimer, “Both the man of science and the man of art live always at the edge of mystery, surrounded by it; both always, as the measure of their creation, have had to do with the harmonization of what is new and what is familiar, with the balance between novelty and synthesis, with the struggle to make partial order in total chaos.”

The various disciplines in studio arts — from painting to metalsmithing and jewelry design — are united by their long tradition of guiding the hands with the strength of the intellect and the passion of the heart to create visual systems of explorations, intuition, and cognition. Their cohesive purpose is to promote and refine the elements of visual expression and literacy. They present a forum for unifying aesthetic, conceptual, formal, and technical aspects of experimentation, critical thinking, and problem solving. The thematic and conceptual interests of artists come from all facets of the natural world and the human intellect.

A relatively new medium of expression for artists is the digital medium — where the art exists in virtual space. Given IU’s leadership in information technology infrastructure, it is no wonder our studio arts faculty are leaders in exploring the frontier of digital art. For instance, Professor Margaret Dolinsky uses the CAVE (Computer Automated Virtual Environment) to permit the viewer to travel through her virtual creation and experience it from different perspectives. The new media are creating new opportunities for artistic expression even for those trained in traditional media like photography and painting.

Of course, like all our academic units, teaching is at the center of the studio art department. Can art be taught? Even Picasso had an art teacher! There is a body of knowledge that can be taught to even the most talented artists. Techniques, materials, composition, and design can be defined and passed on to students. The very talented few incorporate that knowledge into their creative activity; the less talented may incorporate it into their lives and become more discriminating amateur photographers, create more beautiful flower gardens and landscapes, or decorate their living spaces with intelligence. The arts and what they create enrich our lives in a great many ways. Evidently, our students understand this well, for our enrollments in the arts have never been better.

The next time you are on campus, please be sure to visit our Henry Radford Hope School of Fine Arts. Until then, you can keep up with our art scene via our Web site: www.fa.indiana.edu/~sofa/.

— KUMBLE R. SUBBASWAMY

New staff member

Cheri O’Neill is the newest member of the College’s Office of Development major gifts staff, becoming one of the team with Dave Ellies and Jeff Stuckey. O’Neill started with the College as of Aug. 1, 2002; however, her career with Indiana University began in 1990. O’Neill served the university as an associate director in the Office of Admissions for five years, before taking a position as the associate director of the undergraduate program at the Kelley School of Business. With both of these positions much of O’Neill’s work was targeted at bringing in the best and brightest students possible to the university through recruiting and retention programs.

After helping to successfully launch the Kelley School’s Direct Admit Program and Kelley Scholars Program, she moved into the role of director of alumni programs for the business school. During her four-and-half-year tenure, the Kelley alumni association enjoyed major growth in its infrastructure, outreach programs, and funding base.

In her role as one of the directors of major gifts for the College, O’Neill will continue her work as both a fund- and friend-raiser for the university. She will visit with alumni, donors, and friends of the College from coast to coast and throughout much of the state of Indiana.
Meeting of the minds
by Emily Williams

Faced with difficult issues, everyone seeks advice. We turn to parents, partners, friends, Dear Abby, even the occasional infomercial psychic. But who do you get your advice from when you’re the person directing the largest school at an internationally renowned university, overseeing 45 major programs and more than 8,000 students?

For Kumble R. Subbaswamy, dean of the IUB College of Arts and Sciences, the answer is the remarkable group of experts who form the Dean’s Advisory Board. Meeting twice a year, the Dean’s Advisory Board comprises 19 distinguished and nationally prominent individuals brought together by a deep commitment to the College of Arts and Sciences at IUB. They represent diverse professional, geographic, and cultural backgrounds and are able to provide sage advice on almost any issue facing the dean.

“It was an opportunity for me to return some of the benefits I derived from my education at IU,” he says.

The board was formed in 1989 with the mission of providing counsel to the dean to enhance the quality, reputation, and financial strength of the College of Arts and Sciences, and to support its students, faculty, and programs. Adjunct Professor of Chemistry Max Marsh has been a member of the board since its inception and relishes the chance to aid his alma mater. “It was an opportunity for me to return some of the benefits I derived from my education at IU,” he says. After more than 40-year career at Eli Lilly, Marsh’s scientific experience and connections typify the sort of invaluable resource the dean has in the advisory board members.

Marsh explains that the dean has consulted the board on issues such as publicizing the College to students, course content, and the philosophy of administration from a business and industry point of view. Recently, however, the board members have also focused on bolstering their own ranks. In charge of identifying potential members is the newly formed membership committee. Chaired by Kay Booth, BA’72, JD’65, a judge on the Indiana State Court of Appeals and a member of the board of directors of the Indianapolis Bar Foundation and the board of directors of the Indiana University Foundation.

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“It was an opportunity for me to return some of the benefits I derived from my education at IU.”

Kay Booth, BA’72, a 10-year veteran of the board and the global head of equity research for the brokerage firm Bear Stearns in New York City, also joined the new membership committee. “We met for the very first time at the last board meeting in September,” she explains. Though still fledgling, the committee voted to invite three new members to join — all of whom agreed. Booth was not in the least surprised by this unanimous acceptance. “I’m biased,” she admits. “I love serving on that board. It’s the best thing I ever did. It’s fun to interact with people from around the country with this common thread of the arts and sciences.”

On top of all their other significant and multifaceted service to IU and the College, Dean Subbaswamy notes that there is one particularly appreciated benefit that the members of the Dean’s Advisory Board provide him: “They are some of the most interesting people I have met,” he affirms, “and our biannual meetings are the highlight of my year.”

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Emily Williams was born and raised in Bloomington, Ind. She graduated from Stanford University in 2002 and works as a psychology research assistant in Portland, Ore.

Zeke Friedlander
Membership Committee Chair

Current members of the Dean’s Advisory Board:

Elizabeth Baltz, BA’72 (fine arts)
Kathryn Booth, BA’72 (fine arts)
John Cornwell, BA’73 (biological sciences)
J. Bart Culver, BSE’d’72 (biology)
Richard D. Dimarchi, PhD’79 (biochemistry)
Thomas E. Elneya, BA’67 (mathematics), MBA’69
The Hon. Ezra H. Friedlander, BA’62 (history), JD’65
Jack Gill, PhD’63 (chemistry)
Alan Gilman, BA’52 (history), MBA’54
Ruth Johnson
Christopher Knowles, BA’66 (journalism)
Guy O. Kornblum, BA’61 (government)
Max Marsh, BS’47 (chemistry)
Charles O. McCormick III, BA’72 (biological sciences), MD’73
Irene W. Meister, BA’48 (linguistics), MA’49 (Eastern European studies)
Janice A. Ramsay, BA’64 (comparative literature)
John W. Ryan, MA’58, PhD’59 (government)
Virgil Scudder, BA’58 (radio and television)
Jan K. Ver Hagen
Farewell — and well done!

The mission of the College of Arts and Sciences Alumni Board is to “foster the lifelong allegiance and support of all students, alumni, and faculty of the Indiana University College of Arts and Sciences in their departments and the College.” For your College Alumni Board, this means finding ways to interest and engage well over 100,000 alumni. This task falls to the three officers and 12 members of the board who willingly give of their time, energy, and creativity to provide programming, publications, and volunteer opportunities so that you will stay involved with the arts and sciences at IU. We meet three times a year and keep in touch regarding various projects in between meetings. The names of your board members are listed on the inside cover of each issue of The College magazine.

During the years we spend together on the board, we form friendships and bonds that are extraordinary and that continue beyond board service. It is always hard to say goodbye to members who have finished their terms. But we must now say goodbye to several members so that you will stay involved with the College. This task falls to the three officers and 12 members of the board who willingly give of their time, energy, and resources, and I would like to recognize them for their years of volunteer service.

Bruce E. Gingles, BA’77, biology
Bruce is vice president for sales and product development for Cook Critical Care in Bloomington, Ind. Bruce joined the board in 1994, served as vice president from 1997 to 1999 and as president from 1999 to 2001, and returned as a board member for this past year.

Tyler A. Gill, BA’94, political science
Tyler joined the board in 1997, bringing a fresh outlook as a recent graduate. During his terms, Tyler completed his MBA and formed a company in California. He married in September. We wish Tyler and his wife all the best in the future.

Stephen G. Moore, BA’85, chemistry; BS’85, computer science; MD’89
Steve came to the alumni board in 1996. He is CEO of Cardon & Associates in Bloomington, Ind. As a local alumnus, Steve has provided additional support to the board by hosting events and attending many, many other events we’ve held for local alumni. Steve welcomed a new daughter into his life this summer, and we know he’ll remain busy.

Catherine Sreckovich, BA’73, Slavic languages and literatures; MBA’77
Catherine joined the board in 1993. She is vice president at Tucker Alan Inc. and has been willing to serve on our board for three consecutive terms. This kind of long-term commitment has been invaluable to us.

Bruce, Tyler, Steve, and Catherine were honored at the College of Arts and Sciences Annual Recognition Banquet on Oct. 25.

As some board terms end, others begin! It will be my pleasure to introduce the new members of your College of Arts and Sciences Alumni Board in the spring issue of the magazine and to update you on our new initiatives.

Thank you.
— Martha Heindel Tardy

Send your kids to IU next summer!

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Information and application available at http://www.indiana.edu/~college/precollege/summer/ or call (800) 563-8284.

Have luggage tag, will travel

Our colleagues in the Kelley School of Business offer their graduates a free luggage tag made from a business card. We love the idea in the College because we’re always looking for ways to update our alumni database, and we also want to promote the fact that many of our graduates are in business. When you travel with our luggage tag, you will show that you are proud of your connection to the College and to IU. We hope our tags grace luggage carousels and overhead bins around the world.

So send us your business card (one per graduate please), and we will laminate it, enclose it in a frame with strap, and send it back for your traveling pleasure. And the next time you see someone from the Kelley School of Business, thank them for sharing their good idea with us.

Mail your business card to:
Luggage Tags
College of Arts and Sciences, Room 208
130 South Woodlawn
Bloomington, IN 47405
I had a chance to see the campus and I fell in love,” says freshman Chelsea York of her first visit to IU as a high school sophomore. “I really felt that I belonged here.”

But despite her dreams of IU, when the time came to choose a college York wavered. Like so many, she felt the financial lure of schools in her native Kentucky offering incentives to keep the best and the brightest, like her, close to home.

Then came the letter announcing that she had won the 2002 David Ver Hagen Memorial Scholarship. “I called my parents, my grandparents — everybody I could think of,” she recalls. “If I hadn’t gotten the scholarship, I probably wouldn’t have been able to come here.”

York, along with several other students, had the thrill of finding years of hard work rewarded by the generosity of Jan and Kathryn Ver Hagen. Though the exact number of students varies each year, in 2002-03 the Ver Hagens are contributing to the tuition costs of nine students on two different scholarships. The number varies because Jan Ver Hagen occasionally finds he can’t choose just one winner for a scholarship. This year, for example, he awarded not one but three scholarships to freshmen entering the College of Arts and Sciences. Each exemplified the qualities he was looking for: well-rounded students and good citizens with financial need. “I couldn’t pick among them,” he says. “They were all great students.”

Every year, the Ver Hagens award scholarships to IU in memory of their son David Ver Hagen, an IU alumnus and high school teacher who died in a car accident in 1989. The scholarships, they say, combine their son’s belief in the importance of education with his love of IU. “David loved to teach and was a natural at it,” remembers his mother, Kathryn. “And he absolutely loved IU. It was the first college we looked at, and there was no point going anywhere else.”

The scholarships allow the couple to honor their son while helping promising students fulfill their potential. “Good trickles out of tragedy,” explains Kathryn Ver Hagen. “Education is a major ingredient in contributing to what the world will be like tomorrow, to advances in science and medicine, to democracy. This is something that contributes to the fabric of our society.”

The importance of the education she’s being offered is not lost on Chelsea York. The freshman is soaking up every experience she can, and loving it. She hopes someday to work for the FBI in criminal profiling and behavioral science, and is jumping in head first with classes including introduction to psychology, introduction to criminal justice, and a topics class on gender and crime.

Her favorite class, though, is a religious studies seminar on cults. She feels she has the chance to take it only because, independent of the scholarship, she was granted entry into the College of Arts and Sciences’ new Direct Admit Program. Through this program, motivated students can join the College as entering freshmen, bypassing the standard certification process. This allows them to begin developing relationships with faculty, receive more focused advising, and bypass certain introductory courses. For York, this last benefit has significantly opened up her schedule, allowing time for classes she otherwise couldn’t take. “I’m trying to get a double major, and that will help me a lot,” she notes. “It freed up a couple of hours this semester.”

As of September, the only piece missing from York’s idyllic first semester is a visit from her benefactors, the Ver Hagens. This won’t have to wait long, though, because they are as excited to meet her as she is to thank them. As the saying goes, great minds think alike.

“Education is a major ingredient in contributing to what the world will be like tomorrow, to advances in science and medicine, to democracy.”
Yet any attempt to answer this question requires us to recognize that the tension between liberal and professional education evolves from a debate that is many centuries old. The philosophical tradition, to which those of us in the liberal arts can trace our lineage, claims as its forebears Plato and Aristotle, who considered the quest for truth of supreme importance. With its emphasis on intellect and rationalized in the teachings of Matthew Arnold and Thomas Huxley, who put forth radically different answers to the question of whether content or process should form and inform culture. While Arnold maintained that teaching should be centered on the classical texts that contained the best of human thought, Huxley, a scientist, countered that truth was only approached through skeptical investigation and scientific method.

The Truth. Ah, now there is a slippery philosophical slope! Which and whose truth? During the 20th century, the movements of deconstruction and relativism tried to convince people that truth, as stated in texts, is contingent and conditional. For example, two history texts might differ radically depending upon whether they are written from a colonist or colonized perspective. Likewise, the concept of culture must also be considered relative, to a large degree. Are we talking about highbrow or lowbrow culture? Can we argue that the classical Western tradition has a privileged place in our culture, when more Americans can identify Mickey Mouse than the Mona Lisa? As liberal arts educators, what do we want and need to accomplish? Do we establish a canon, albeit of shifting sand, or do we teach people to think?

The fact is, we must do both. Like it or not, because so much of the post-
Men may live more truly and fully in reading Plato and Shakespeare than at any other time, because then they are participating in essential being and are forgetting their accidental lives.

burnout. When finding a vocation sets them up for disillusionment and job
and finding a vocation is sensible in
apprentices devoted themselves to learn-
tive, this attitude began and prevailed
professions. Far from a modern perspec-
stance. Students were encouraged to
advanced age or some happy circum-
"leisure" presumably the privilege of
who has leisure to study," with
A familiarity with the
and methods of
of the arts and sci-
ces, and a capacity to integrate knowl-
edge across experience and discipline
may have far more lasting value in such
a changing world than specialized tech-
niques. Rather than be daunted by the
challenge our traditional teaching tech-
various weapons of "mass distraction" …
are participating in essential
and are forgetting

indeed past, and for practical reasons,
even if many students do not yet realize
it. A mere decade ago, the liberal arts
were viewed as the "education of the free
citizen who has leisure to study," with
"leisure" presumably the privilege of
advanced age or some happy circum-
stance. Students were encouraged to
plunge headlong into preparation for the
professions. Far from a modern perspec-
tive, this attitude began and prevailed
during the Middle Ages, when ambitious
apprentices devoted themselves to learn-
ing to practice law, medicine, theology,
etc. While such an approach to learning
and finding a vocation is sensible in
many ways, it also perches students on a
precarious intellectual precipice, one that
sets them up for disillusionment and job
burnout. When finding a vocation
becomes an end in itself — vocationalism,
if you will — then one is learning for the
sake of earning. Yet even a big paycheck
will inevitably fail to satisfy, if work is not
a rewarding experience.
Learning for the sake of learning, on the
other hand, need not devolve into unfo-
cused intellectual dabbling. To those in
the liberal arts who are squeamish about
making required reading of the "Great
Books," Allan Bloom offers this defense of
the standards in his now-classic text, The
Closing of the American Mind: "Men may
live more truly and fully in reading Plato
and Shakespeare than at any other time,
prepare students for the 21st century.
Rather than wallow in the insecurity that
Jacob Schurman identified nearly a centu-
year ago, we, and all colleges of liberal arts,
must be asking, "Where are we going? And
what do our students need from us?" To answer these essential questions,
we must be ever cognizant of the chal-
enges facing students once they get their
degrees and enter the job market. Fur-
thermore, to implement effective curricu-
lar reform, we must recognize the chang-
ing learning patterns of today's students,
who are more utilitarian and vocation-
oriented than their predecessors, and
whose shorter attention spans … thanks
to laptops, cell phones, Palm Pilots, and
various weapons of "mass distraction" …
challenge our traditional teaching tech-
niques. Rather than be daunted by the
technological bells and whistles creating
din in our students' lives, we might
use a renewed commitment to the liberal
arts as a means to confront the message
being sent by new information media. Is
mediated or virtual reality more signifi-
cant than physical reality? Furthermore,
given that technological advance is also
relative, might not computers be the
"filmstrips" of the present day? The lib-
eral arts have, at their core, the tools not
only to endure, but to thrive through adapta-
tion and mutation. Through a re-articula-
tion of the liberal arts ideal … acknowledg-
ing the importance of vocation … the Col-
lege can rededicate itself to the idea that a
solid, balanced education in the humani-
ties, arts, and sciences develops
competent, inquisitive, and
productive adults for all profes-
sions. Given that, can we doubt
that a liberal arts education is as
relevant for the 21st century as it
ever was in the past?

Based on a talk given at M ini
University 2002. Among the sources
used are Bruce A. Kimball, "Orators
and Philosophers," The College Board
(1995), and articles in the Chronicle of
Higher Education.

\footnote{\textcopyright Carnegie Challenge 2000: Liberal Arts Education for a Global Society (compiled
by Carol M. Baker) (Carnegie Corp. of New York, N.Y., 2000).}
The Story Behind the Scenes

By Geoffrey Pollock

New buildings are old news. Dedication ceremonies are like weddings in a big family, absorbing all the awe and notoriety for a brief span of time before life returns to the "new normal." Yet large families can be deceptively complex. The best story may not be what is most apparent, but may be hidden in plain sight.

Looking at my late great-uncle, one would have seen a quiet man in his late 90s. To have known him was to grasp that aside from surviving a mustard gas attack in 1917 and a plane crash in 1955, he supported himself by regularly winning trifectas at Santa Anita. And so it is with the theatre and drama department — the real story is not in its new building, but in the everyday workings of an impressive and prestigious program.

A common misconception about theatre and drama's new digs is that the project has been completed. True, the building it shares with the Neal-Marshall Black Culture Center has been finished, but the new building was only the first of two construction phases. Phase II, the upcoming renovation of the department's old facilities, will require two-and-a-half years to complete. In between now and then will be a significant squeeze on office space, the rigors of asbestos abatement, and a whole lot of dust in the air. When it's all done sometime in 2005, IU will have a physical structure for theater arts commensurate with its educational and scholarly standing in the field.

Enduring all of this while dealing with the day-to-day operations of a university department is no small task, but the faculty and staff choose to focus on the end goal rather than the inconveniences along the way. As interim chair Ron Wainscott says, "Theater by definition is a collaborative act. IU has been a leader in theater education for decades, dating back to when the department was speech and theatre, so everyone understands the importance of pulling together."

Along with the new building come new ways of doing things. The department is experimenting with shared leadership responsibilities, a model used by other programs around the country. Wainscott oversees personnel and budget issues, and Dale McFadden serves as director of theater at IU and for the Brown County Playhouse. Wainscott and McFadden get along well, making the decision-making process efficient. Arts and Sciences Dean Kumble R. Subbaswamy as well as the department's other faculty members support the new partnership. As Wainscott offers, "We've had many meetings about other programs that use a similar model to help evaluate our progress. I hope it is accepted, because it's more humane than having one person trying to shoulder all the responsibilities and obligations of classes, administration, and two theaters."

Any potential improvement in the department has to be weighed against what might be lost. It is a case of cautious progress. Wainscott adds, "We were nationally competitive even with deteriorating facilities because of effective recruiting. Ours is a long legacy of producing leading scholars and producing artists, and we don't want to endanger that by growing beyond our capabilities."

McFadden underscores the complexity of a department that has more than one mission. Any addition or significant change must be a balanced decision, taking into consideration many variables.

He says, "We are charged to present only quality productions for the campus and local communities that offer students creative opportunities that also utilize the expertise of our faculty to educate these young people in the theater arts." That is a tall order to fill, but the Department of Theatre and Drama has no shortage of people who can wrestle with dilemmas.

As director of audience development John Kinzer says, "Only 2 percent of the American public routinely attends theater productions. Our challenge is getting people to embrace theater as part of their lifestyle, not just as an event to go to once or twice a year. Building a community of theater-goers starts with the students, but built upon that is the stabilizing aspect of people who are less transient."

The new building and the planned renovations are exciting and perhaps even taxing, but the folks in theatre and drama never forget their priorities. As McFadden puts it, "More than just teaching people how to act or direct, we are training professionals and educating them in high standards. We have to give students the skills to function in the professional theater while also giving them confidence and self-awareness."

Partnership is the key. If you would like to see what the partnership of theatre and drama is offering on stage, log on to www.indiana.edu/~thtr/ for a schedule.

Geoffrey Pollock is a writer in the IU Foundation's publications department.
Rich history of ‘histrionics’ sets stage for new theater and drama era.

Since the first Student Play was given in 1896, on Foundation Day, there has been a steady growth of the histrionic art at Indiana University.”

Thus began a page in the 1901 edition of the Arbutus comparing the past and present of “histrionics” at the university. At the time, student plays, which often included townspeople in the cast, were presented in the Men’s Gymnasium. It would have been unimaginable at the time to believe that an auditorium would eventually be built for both visiting artists and student productions.

The IU Auditorium opened in 1941. Its educational theater facilities, at the rear of the building, were the finest in the country. By the time the present-day Department of Theatre and Drama was created in 1971, however, the structure of the building was in poor repair — broken steam pipes, inadequate ventilation, and a lack of space for the preparation of the large number of student performances. Additionally, the department began to have difficulty recruiting students in the technical fields of lighting and set design, due to the outdated facilities and equipment.

Sixty-one years after the opening of the auditorium, these problems have been solved by the new Theatre and Drama Center. This structure is now home to the Department of Theatre and Drama and provides up-to-date technology, large laboratories and workshops, and spacious studios, as well as two new performance spaces. The 1901 Arbutus predicted the future would bring growth to the study and practice of drama. The photos show just how right they were.
Can you imagine reading *The Tempest* aboard a ship on the rolling open sea? Or docking in Havana and attending a lecture by Fidel Castro? What about standing in Tiananmen Square in Beijing or walking through the gates into the Forbidden City? Then, of course, there’s dancing the samba in the crowded streets of Salvador, Brazil, during Carnival ...

These are just a few of the amazing experiences shared by several IU students and two faculty members who participated in the Semester at Sea program during the spring 2002 semester.

Semester at Sea is an international program, sponsored academically by the University of Pittsburgh. Since 1963, more than 35,000 students have traveled the world on this floating university. The campus is a 23,000-ton ship, the S.S. Universe Explorer, which is equipped with everything found at a university on terra firma ... classrooms, a library, a computer lab, a student union, athletic facilities, and a medical clinic. With more than 1,000 people on board last spring, including 620 students from more than 200 universities, 28 faculty, 40 staff, and 23 dependent children, the ship resembled a small navigable city. However, those from IU who took part are quick to point out that the ship is far from being a luxury liner. The cabins are spartan and shared, just like most dorm rooms.

IU senior and psychology major Jenny Shefsky, who heard about the program through a friend of her brother and on MTV’s “Road Rules,” says, “I thought the program was ideal, because it gave me the opportunity to go places I probably would never have visited on my own.” One of Shefsky’s IU shipmates, Professor David Haberman, who teaches religious studies, actually participated in the program as a student back in 1973. “Being a professor on the program 29 years later gave me a new perspective on today’s complicated global situation,” he offers.

Academically, the requirements for both students and faculty are as rigorous as they would be at an accredited university on land. Students take a minimum course load of 12 credit hours for the 100-day fall or spring semester. In addition to one required course — Geography 1000: Global Perspectives — the students have approximately 70 courses to choose from in both the lower and upper divisions. The diversity of courses makes it possible for students from any major to consider the program. For the faculty, the selection process is extremely competitive and the wait long — three to five years. The program selects only faculty members who are distinguished in their disciplines, with outstanding teaching records and a high degree of flexibility.

IU telecommunications professor Ron Osgood, another veteran of last spring’s Semester at Sea, explains that the faculty teach three courses, and that classes are in session nearly every day during the voyage. Osgood particularly recalls his experience with Global Perspectives, a 75-minute-long class held each morning at sea. “This class was designed to provide cultural, environmental, and geographic information about the world in general, or about a specific port we were headed toward,” Osgood says. Once the ship arrived in port, students had the unique opportunity of participating in pre-arranged field work that complemented the course work on the ship. According to an administrator for Semester at Sea, “This field experience is the essence of the success of the program. When integrated
with the class work, the opportunities for
field work in the international arena result
in a semester of international learning that
is not possible on the home campus.”

In fact, Osgood and other faculty found
these stimulating field experiences and side
trips hard acts to follow when the students
returned to the ship. “The hardest time
to teach was the day after leaving a port,”
Osgood remarks. “Can you imagine
leaving Africa and getting up the next
day to study economics or media design?”

For David H. aberman, participation in the
program has brought with it increased
knowledge that will make him a better
teacher. “It gave me an opportunity to
learn and teach about traditions I
had not previously studied, such as
Santeria of Cuba and Candomble
of Brazil. My visit to the temples in
Vietnam, China, and Japan also
expanded my understanding
of East Asian religious traditions,”
he says.

Last spring’s voy-
age began in Miami
in January and
ended in Seattle in May. Along the way,
the students and faculty visited more than
a dozen ports and countries around the
globe, including Cuba (where Castro really
did speak with them for four hours!),
Brazil, South Africa, India, Singapore,
Vietnam, Hong Kong, China, and Japan.
While in port (a total of 45 of the 100
days of the semester), the students and
faculty had the opportunity to take side
trips to points of interest, such as the Taj
Mahal. However, each semester’s itinerary
is subject to change, depending in part on
changing political climates around the
world. As the Semester at Sea office in
Pittsburgh notes in its promotional materi-
als, “Occasionally, a region or country
on the standard itinerary becomes an area of
safety concern and may warrant a shift in
itinerary mid-voyage.” Indeed, this was
the case during the spring 2002 semester,
when a visit to Kenya was replaced with a
detour to the island of Mauritius, and stu-
dents found themselves headed for Singa-
pore, instead of Malaysia. Still, even the
last-minute changes in itinerary and unex-
pected destinations presented unforget-
table experiences for all who took part.

Both of the IU faculty members who
participated last semester found the
group’s visit to Vietnam the most emo-
tionally stirring segment of the trip. Ron
Osgood, who served in the Navy during
the Vietnam War, says, “Vietnam was the
port that held the most intrigue for me,
since it had been 30 years since I was
there. Frankly, it was a very emotional
experience. I led a field trip to the War
Remnants Museum, where there were
special exhibits that dealt with Agent
Orange and other chemical warfare. I had
a tough time during the visit and had to
leave. I did go back another day, however,
and managed to go through the entire
museum.” David H. aberman recalls, “I
was involved in the antiwar movement as
a college student in the early 1970s. Visit-
ing the war museum in Saigon rekindled
memories of the horrors and senselessness
of the war. I was most impressed, how-
ever, with the forgiving and compassionate
spirit of the Vietnamese people I met
toward me as an American.”

Anders Lund, currently an IU senior
majoring in telecommunications, concurs
that, in spite of the many cultural differ-
ences and the occasional tensions he expe-
rienced as an American abroad, the pro-
gram offered much that he could not have
learned in a traditional setting. “While
each country I visited was very different,”
Lund reflects, “I still found many things
that every place in the world has in com-
mon. I think that everyone on that ship
learned that the United States is not the
only country in the world that is impor-
tant and worthy of investment of capital
and human energy. The world is shrinking
with every new birth, and it is up to the
people who are in a position to do some-
thing to do it for the good of all. We all
have to fit on this planet together.”

Although each IU participant in the
Semester at Sea program cites a unique
high point or most memorable experience,
they all agree on the most difficult aspect
of the trip: saying goodbye to their ship-
mates when the ship docked in Seattle.
“I made some amazing friends on that
trip,” Jenny Shefsky states wistfully,
“and they are the only ones who can
truly understand the experiences we
went through, because Semester at Sea
is such a unique program.”

Lee Ann Sandweiss is a writer in the
IU Publications Office.
A tapered paint brush, a glob of smooth clay, a hand-held computer mouse, an 8-foot-square virtual environment — all bring forth art in just a few of its many forms.

Within Indiana University’s Henry Radford Hope School of Fine Arts, established in 1894, the traditional and the cutting-edge-new in creativity are being explored by students bent on expressing themselves and their world views through their artwork.

Whether a piece is computer generated on a screen or hand drawn in pastels on paper, it is what it is: an artistic expression, a term that’s taken on new meaning and substance in the age of technology.

“I see the computer as a tool, just as the paintbrush is a tool; a person brings their own sense of creativity, their own discipline and structure to the medium, no matter what it is,” says Margaret Dolinsky, an IU professor who teaches computer and virtual art classes. “Art is all about process and bringing some insight into the product you are trying to create.”

It’s a mind-body connection that pushes creativity forth. “I don’t see a big difference between using the computer or a paintbrush, just as I don’t see a big difference between doing arts or sciences. A lab beaker or a paintbrush and canvas — it’s the process of discovering some level of truth and understanding in the world and your place in it.”

Today’s artists dabble not only in paint and clay but in computer automated virtual environments, or CAVEs. Dolinsky speaks excitedly about a recent exhibition that through a high-speed Internet 2 connection linked CAVEs in Bloomington, Chicago, Buffalo, N.Y., Urbana-Champaign, Ill., and Amsterdam.

“We had a server going that updated the graphics and audio in all five places at once,” she says. “We could see each other. Students were navigating and showing people around. It’s like a theater. And until you upload artwork or an exhibition, it’s a blank screen.”

Dolinsky says increased student interest in digital arts is no surprise since students today are so ingrained with computer technology. She and others say there’s no indication the surge in digital art will lessen interest in traditional art forms. Instead, they thrive side by side.

Andrew Nelson, who graduated in the fall with a bachelor of arts degree in fine arts and digital media, agrees. His artistic bent is toward creating 3-D computer graphics for use in immersive environments such as a CAVE. (To view images from his spring 2002 CAVE project, go to http://dolinsky fa.indiana.edu/caveart/spr02/anlindex.html.)

“My virtual reality art, and 3-D computer graphics in general, rely on many traditional arts in order to be successful,” he explains. “For example, to make a 3-D object, you need to think about design and proportion. Typical things you would consider while creating an actual sculpture come into play when making a virtual object. After the object is sculpted, the texture is then applied. Drawing, painting, and color theory are all very applicable.”

He says digital art is more prevalent in the commercial market and less visible in traditional showcase venues — art...
MFA printmaking student Marc McCay demonstrates the details of his craft. At left, MFA sculpture student Stuart Hyatt calls this work “The 8 Step Revival.”

Fine arts professor Margaret Dolinsky demonstrates “Blue Window Pane II,” a digital artwork created for the Computer Automated Virtual Environment, or CAVE. Forrest Solis, right, an MFA student in painting, poses in her studio.
galleries and museums. "I don’t think digital media are here to steal the thunder from traditional art forms, but they may eventually change the way traditional artists use their medium, just as photography led a shift in painting and sculpture," Nelson says.

The head of IU’s School of Fine Arts says traditional arts will continue to be the mainstay of the creative world. “There are too many people like me, not just my age, who love working with their hands and making objects,” says Georgia Strange, director of the school since July.

Strange fought her inner desire to be an artist. She studied medicine at Purdue University two years before taking an unexpected turn — she transferred to IU as a junior and changed her major to art. Upon graduation she joined the Peace Corps, teaching math and science in Liberia.

“I thought science was more important, that I should do medical research and make a difference in the world,” she says. “I really didn’t understand the importance of art. I understood that I liked it, but didn’t see how it was vital in the greater scheme of life.”

Now, she’s leading a fine arts school of 450 students and 42 faculty members that ranks among the top 10 in the nation. All the while, she struggles to find time to sneak away to the campus ceramics studio she’s occupied since accepting an IU teaching job back in 1985.

A priority is working to integrate more digital arts opportunities into the curriculum to meet student needs. “Our first course that started dealing with 3-D media was a decade ago. We started with a video class, then had a few experimental classes in the summer, then interest grew and we made a commitment to hire someone who was a digital artist,” Strange says. “The first person we hired came out of a program where they did not delineate between areas, kinds of art, like we often do.”

Students began experimenting with installations, creating art that fit within a space in a gallery. “You make the particular space a part of the art,” she explains. “When you look at a painting, the wall is neutral and you are not looking at it as part of the display. With site-specific installation work you want viewers to be aware of their bodies and the act of viewing what is around them.”

In some ways, it’s not that different from walking all around a sculpture to take in its shape, craftsmanship, and message from every side.

The School of Fine Arts gallery, called the SoFA Gallery, is home to a myriad selection of art in all its forms. Recent exhibits include contemporary Italian prints, 22 photographs of machinery used to carry out the death penalty in America, visual art with manuscripts of Sylvia Plath, and a bicyclist riding around a circle in an enclosed space.

“The beauty expressed in different styles of art over time is a kind of materialization of imagination and dreams that is amazing.”

Often, technology and tradition coincide in one creation. For instance, potters can employ a computer-based 3-D modeling program that presents images of contours and rotations and how the finished product will look. “Then they sit down with the hunk of clay and a potter’s wheel,” Strange says. The same potter could create an installation piece by displaying sketchpads featuring thumbnail sketches of the intended shapes for pots, for instance. Audio, video, and photographs projected onto walls could enhance the exhibit.

“I think the new digital arts reflect our culture, and I think the manifestation of the imagination creates imaginary worlds,” she says, not unlike the one she conjures up when she studies a landscape painting on her office wall. “I wonder where it is, I notice the stillness of the water, the way the clouds move, the serenity of it, and I can be there. I think that in a way, art can make you go into your mind and have this experience that is almost outside your body. It takes you, increases your range and your field of vision.”

She is reminded of a display of T-shirts hanging on a line in Dunn Meadow last fall. Shirts hung by women who were victims of domestic violence. Just shirts, with words on them, blowing in the midday breeze.

“It was powerful, thought provoking, like a sculpture installation, I thought. After a while, I couldn’t look at it anymore. Its power, I consider that art, whether they were trying to create art or not.”

That’s the kind of display that can be widely conveyed with video or in a CAVE space. The range of expression is one of the things digital artist Nelson values about the new computer-based art world. “There are no physical drawbacks — you can’t screw up your canvas or scratch your film. You can undo mistakes, or have many different versions of the same piece. The limitations are within the confines of the technology. As that technology evolves and is refined, those limitations change. And the pace of that progress in the digital age is astonishing.”

Strange has big plans for the School of Fine Arts and envisions traditional and digital art coexisting on parallel paths. “We are working to have a section just on digital arts, based on the fact that photography and printmaking and graphic design are so digitally based at this point,” she says. “But you still have people who want to make pots, who want to develop their own film. There is a lot of interest in the traditional arts across the board, and we have more demand for our classes than we are able to meet. Undergraduate enrollment has really gone up in the past 10 years.”

She advises students to utilize whatever materials they feel best allow them to reflect their talents and views of the world. “Pay attention to that extension of your hand, whatever it may be, that brings forth the creative energy that is art,” she says. Because artistic expression, whatever form it takes, matters.

Strange says she spent years convincing herself that her love for working with clay was not a waste of her energy and passion. “I had to come to an understanding of what art does for our culture,” she says. “It records it, mirrors it, and expresses what is really noble. The beauty expressed in different styles of art over time is a kind of materialization of imagination and dreams that is amazing. Throughout our culture, I realized how special, and important, of a thing that is to do.

“It creates a language that transcends.”
For 15 years, since the early days of Indiana University’s School of Fine Arts gallery, director Betsy Stirratt has dreamed of finding a benefactor after whom to name the space. The name “SoFA gallery” too often conjures up images of, well, a couch display. “I always try to call it just ‘the fine arts gallery,’ trying to get away from that sofa thing,” Stirratt, a painter, says. “We’re a gallery waiting for a benefactor to name ourselves after. But until that happens, I’m sticking with ‘fine arts gallery.’”

The gallery shows mostly contemporary art from the past 30 years or so, as well as student creations. Located on the second level of the Henry Radford Hope School of Fine Arts building, the gallery is three rooms, separated by marble archways, containing 5,272 feet of exhibit space.

Early in November, visitors could engross themselves in a two-room exhibit of the Visual Art and Manuscripts of Sylvia Plath, featuring everything from her baby book to her early drawings of mermaids and moon maidens. In the third room was Lucinda Devlin’s “Omega Suites,” a collection of photographs from death chambers in prisons around the country. Her exhibit was replaced later in November with “L’arte della Stampa,” a display from Italian printmakers.

The gallery is a campus jewel, albeit a hidden one.

“We have had the most frustrating identity crisis,” Stirratt says. “The process of getting the gallery on its feet has taken years, and I feel like now we are pretty well established. But we will have some major identity problems. Museums mean doors, and people still do not see us as a distinct place, a place that’s different from the art museum.”

The IU Museum of Art did fill the SoFA space before moving next door to its own building. “For about a year, no one seemed to know what to do with the space here,” Stirratt recalls. “It was initially a sort of school gallery for student and faculty work intermittently displayed.”

In 1987, Stirratt became the first part-time director, a job she still holds today. “We really started with nothing, no resources whatsoever,” she says. “The space is great, with so many possibilities, but there was a tiny budget and no support system and no help. And a huge space for one part-time person to manage.”

Today, she is proud of what the gallery has become. And she continues the search for a benefactor for a special space. The SoFA gallery is open from noon until 4 p.m. Tuesdays through Fridays and from 1 until 4 p.m. Saturdays.
A big family" is how Frank Edmondson describes the atmosphere of Indiana University Bloomington’s small but intellectually powerful Department of Astronomy. Frank Edmondson has been a vital part of that family for nearly 70 of its 105 years. At age 90, the colorful professor emeritus was honored with a reception and dinner during the department’s October Astrofest.

Edmondson arrived to study at IU in 1929 and returned to teach astronomy in 1937, after gaining a Harvard PhD and a bride. Later, as department chair for 34 years, his vision helped shape IU’s astronomy program, advancing its growth and its national visibility. Even after his official retirement, Edmondson continued expanding the faculty by helping to endow his dream, the Daniel Kirkwood Chair in Astronomy.

The donation was made possible with the moral and financial support of Edmondson’s late wife, Margaret. The daughter of premier American astronomer Henry Norris Russell, Margaret studied genetics, but maintained a lifelong interest in astronomy. She and Edmondson became engaged three weeks after meeting. "We were meant for each other," says Edmondson, laughing. Margaret was engaged three weeks after meeting. "We were meant for each other," says Edmondson, laughing. Margaret was here to help share the joy.

Frank was delighted, and "wished Margaret was here to help share the joy." Edmondson is also an authority on Indiana University’s past. Despite numerous professional offices and awards, Edmondson confesses that his greatest personal satisfaction came when he "rescued Daniel Kirkwood from the dustbin of history." Kirkwood, IU’s first astronomer, was the most important member of IU’s 19th-century faculty," declares Edmondson. "Daniel Kirkwood would have received the Nobel Prize, had it been around." Since his retirement, Edmondson has been a devoted astronomy historian. His book, AURA and its U.S. National Observatories, published when he was 85, required 10 years of research, more than 80 interviews, and five years of writing. "I wouldn’t have had the courage to start if I had known how long it would take!" he says.

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A major part of Edmondson’s life is devoted to helping others. In 1985, Frank and Margaret started a fund to honor Daniel Kirkwood by making a $1,000 contribution to the IU Foundation, adding to the account over the years. After Margaret’s death, Frank set up a charitable gift annuity to donate the additional funds to endow a professorship.

"The gift to IU was a big hunk of my trust, but I could do it because of the charitable annuity," Edmondson said. "It was a win-win situation." An anonymous donor honored Edmondson by contributing an additional $500,000 to turn the professorship into an endowed chair.

The Daniel Kirkwood Chair has "made an enormous difference to the Department of Astronomy. This has allowed us to hire a very distinguished astronomer — Caty Pilachowski," says Durisen. "We have a fabulous ground-based facility, the observatory near Tucson, Ariz., that we share, and if we can get funding, we plan to build an instrument that will revolutionize imaging in astronomy — in layman’s terms, like the ultimate shake-free camera.” Future IU astronomers will benefit from these exciting developments, built on the foundation laid by Frank Edmondson, with a nod from the ghost of Daniel Kirkwood.

A free-lance writer whose previous lives include careers as an attorney and as a magazine editor for the American Bar Association.
Buffy the IU recruiter?

International students come to IU for many reasons: the distinguished scholarship, the cutting-edge research, the verdant splendor. But Tonke van den Berg, an exchange student from the Netherlands, came for a different reason: "Buffy the Vampire Slayer." Of course, it was the other things, too. But ultimately, Buffy swung the vote.

Last March, van den Berg was trying to decide which of a handful of American universities, including IU, she would attend in the fall. Unable to visit the schools before choosing, she sought advice by posting to an online message board for the popular TV show "Buffy the Vampire Slayer." In a stroke of luck even more amazing than Buffy’s weekly run-ins with befanged nocturnal villains, van den Berg’s message was spotted by the lead student ambassador for the College of Arts and Sciences, Beth Martin. A fellow Buffy fan and fifth-year senior, Martin responded to van den Berg’s note, and the pair began a month-long correspondence.

"Of all the people she could have found to talk with about IU, I guess she found a pretty good one," Martin says, laughing. In fact, after growing up in Bloomington and spending the last three years as an ambassador telling prospective students about IU and the College, Martin could be a world authority on IUB.

"She told me that the campus was lovely," van den Berg remembers. "She told me about herself, and she gave me some advice." In the end, van den Berg learned more about IU than the other universities on her list and chose to come to Bloomington.

After a few months in her new home, van den Berg is already a tried and true Hoosier. "It’s great!" she exclaims. "I love the campus, the courses are really cool, the people are nice, and I’m in a great dorm." Best of all, van den Berg and Martin meet up every Tuesday night to watch their favorite TV show and discuss life at IU. "There’s very little paranormal activity here," Martin jokes, "but plenty of graveyards on campus. I think Buffy would like it."

Viva la Hoosier!

Future revolutionaries take note: IU’s College of Arts and Science is the place for you.

The college’s new minor in “Leadership, Ethics, and Social Action” started in the fall, teaching aspiring activists the skills they need to change the world. Courses in the minor explore themes of leadership, community service, and civic responsibility, with course work highlighting community, service, and ethics.

Departments participating in the program include history, religious studies, and sociology.

To complete the minor, students are required to design a hands-on service project that furthers their education while putting what they’ve learned into action for the good of the community.

For more information, see /www.indiana.edu/~college/lesa.shtml.

IUAA welcomes new chair

On Sept. 1, Dr. Robert L. Forste took office as the 2002–03 national chair of the IU Alumni Association. "Serving as chairman gives me the opportunity to visit our great alumni as well as friends and supporters of IU, work with the wonderful IUAA staff, and feel like a real contributor to the mission of the university," Forste says. Although the body he’ll be leading is already one of the nation’s five largest alumni organizations, Forste plans to emphasize the importance of IUAA membership and recruit new alumni to its ranks.

Forste comes to the position with more than 40 years of volunteer service to the university and alumni association. He has served as president of the Medical Alumni Council, the Bartholomew County Alumni Club, and the Dean’s Council of the IU School of Medicine. He succeeds Lynn Vaught Lewis, BM E’66, M SE d’82, SE d’87, as chair.

Forste received a bachelor’s degree in chemistry from IU in 1968 and stayed on to earn a degree in medicine in 1971. He now lives in Columbus, Ind., where he works as an orthopedic surgeon.
India at Indiana

IU Bloomington’s new India Studies Program welcomed its first students in the fall. The program’s course of interdisciplinary study in history, art, drama, literature, theater, film, philosophy, religion, Hindi, and Sanskrit provides students the tools to achieve a critical understanding of the rich cultures of the Indian subcontinent.

The program also offers the opportunity for more specialized work in the areas of literary, performance and film studies, and philosophical and religious studies. All students in the program are encouraged to take language classes early on and consider study abroad in India.

For more information, see www.indiana.edu/~isp/.

An evolutionary arms race

It’s not magic, just evolution. That’s how IU biologist Edmund Brodie III and his team explain the ability of a variety of tiny western garter snake to eat a species of newt poisonous enough to kill an adult human many times over.

In an article published in September’s Science magazine, Brodie and other researchers from IU and Utah State University describe an evolutionary arms race in which the snake developed immunity to the newt’s toxin, called TTX.

“Normally, you might expect a highly advantageous trait, like TTX resistance, to sweep the population. But that hasn’t happened here,” Brodie says. That is because the same physiological changes that protect the snake from TTX also slow it down physically — an undesirable side effect.

While scientists have long noted the results of evolutionary interaction between predator and prey, this study is among the first to identify the basic genetic changes at work and the effects these have on the rest of the body.

“Linking evolution, ecology, and physiology has been a major challenge for scientists,” Brodie notes. “But doing so allows us to start addressing some really interesting questions.”

For more information, see http://sunflower.bio.indiana.edu/~bbrodie/.

Name change signals new outlook for African-American studies

The former Department of Afro-American Studies began this academic year with a new outlook and a new name: the Department of African-American and African Diaspora Studies.

The revised title signifies a change in the goals and orientation of the department as it sets out to become a leading body in the field. Over the next two years, chair John H. Stanfield and other faculty will redesign the department’s curriculum to reflect a more interdisciplinary approach to the study of African-American history and culture. They also plan to recruit new colleagues both on campus and beyond, offer an increased schedule of public forums and lectures, and improve outreach to community organizations.

For more information, see www.indiana.edu/~afroamer/afroamer-home.html.

Pop quiz:

What U.S. president bequeathed his collection of stuffed birds to IU? Not sure? How about this one: What is the source of the English ivy that wraps itself around the walls of the Kirkwood Observatory on the IU B campus? The number of Olympic medals won by IU alumni?

“Test your IU IQ” with questions like these at the “Indiana University traditions and trivia quiz” Web site (www.homepages.indiana.edu/052501/). The quiz scores your answers and provides links to where you can learn more about each item. Need to cram a little before taking the quiz? Check out the IU Fact Book online at http://factbook.indiana.edu. And please, keep your eyes on your own monitor.

Sciences to get new home

The IU board of trustees has approved a plan for a new $50 million, 80,000-square-foot science building near Myers Hall. The new structure, adjacent to the existing biology and chemistry departments, will create much-needed space for multidisciplinary science research while leaving the wooded area between the Chemistry Building and Ballantine Hall untouched. It will be the first IU Bloomington building devoted solely to scientific research since the completion of the Geology Building in 1962.

The state Legislature and private donors will share the cost of the facility, and doors could open by 2005. Plans are also in the works for additional science buildings north of 10th Street near the Geology Building. President Brand lauds the project as a significant step toward advancing the sciences at IU.

For more information, see homepages.indiana.edu/092702/text/science.html.
The hallmark of a liberal arts education is the ability to interact effectively in a vibrant and ever-changing society, as well as in an increasingly complex job market. The College has recently launched several interdisciplinary initiatives to prepare students for our highly technical and interconnected world.

**Digital art and new media**

An interdisciplinary approach to culture and the arts is taking shape as technology increasingly affects how art is created. New digital imagery and information technology blur the traditional boundaries between different areas of artistic creation. These technological advances have already changed the way art is created and studied in our School of Fine Arts studios.

Digitization has also transformed television and computer screens. Scholars and students in our Department of Telecommunications are exploring these “new media”—the combination of digital and traditional media—to design creative products for work and play.

Finally, our Department of Theatre and Drama is pioneering the use of computers to design sets and lighting for its productions. All these areas fall under an interdisciplinary heading of Digital Art and New Media.

**Human diversity**

A second growing interdisciplinary area where the College is rapidly developing scholarship and study focuses on human interactions in a diverse and connected world. The College is uniquely positioned to be a leader in this field because of its national and international reputation in the study of foreign languages and cultures. The College is likewise outstanding in the social sciences. Our interdisciplinary approach—under the heading Interdisciplinary Studies in Human Diversity—draws on these strengths and will allow our students to understand what makes us similar as human beings and what makes us different, as well as what the origins of those likenesses and differences are.

**Life sciences**

As with the arts and humanities, the College is pushing the frontiers of interdisciplinary science. As scientific research has expanded, it has forced individual scientists to become both more specialized and collaborative. As a result, the study of science and the practice of its research must become more interconnected. The College’s Interdisciplinary Life Sciences brings together our established excellence in chemistry, biology, physics, and psychology.

These once disparate fields are now interlinked through several different campus centers and areas of study. One direct result of this collaboration will be the improvement of the human condition as medical applications appear from the research in the areas of cancer treatments, alcoholism, and screening methodologies for human diseases. A second result is the commercial applications that will take place as cutting-edge research turns into economic opportunity. Finally, this interdisciplinary environment provides outstanding training for our students. The College is already exploring with other IU schools the melding of biotechnology training with legal and business studies.

These are just a few of the interdisciplinary programs and approaches the College has undertaken. All will serve our students and faculty well. How outstanding they will become depends, of course, on how well they are funded. The state of Indiana is supportive as far as it can be, and tuition and fees cover costs and expenses as well. Without your support, however, these initiatives can only go so far.

An immediate and pressing example is the College’s proposed new multidisciplinary science facility, to be located between Myers Hall and the Chemistry Building. The new building will provide 80,000 assignable square feet and state-of-the-art equipment that will allow our faculty and students to push the frontiers of research. The state of Indiana has provided some funds, but support from individuals will ultimately decide the breadth, scope, and effectiveness of the facility.

Please look for more information on our new building in forthcoming editions of *The College*. As always, thank you for your support and ongoing commitment to the liberal arts at IU Bloomington.

— Tom Herbert
It is with special appreciation that we list those who contributed to the College of Arts and Sciences Annual Fund during the 2001 calendar year. Without their support, the College would not thrive in the face of its many challenges and opportunities.

A donor’s recognition level within the Annual Fund is determined by that person’s total donations received during the year; corporate matching funds are included in the total.

Please note that we have changed the names of our Annual Fund recognition levels. While the gift levels remain the same, the names have been adjusted to buildings within the College to reflect its rich history.

Arbutus Society — This special group of donors has notified the IU Foundation of deferred gift arrangements that benefit the College.

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Due to size constraints this gift report can only accommodate the acknowledgement of gifts that are $500 or more. We intend to include a full gift report on the College development office’s official Web site. Please know that every annual gift to the College makes a difference and is deeply appreciated.

— Tom Herbert, Executive Director of Development and Alumni Programming

The information in this report was provided to the College by the IU Foundation and is, to the best of our knowledge, correct.

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* Andreas Katras, M A’69, (left) appeared as the one-armed man in “The Fugitive” and as Romulan Commander Tomalak in “Star Trek: The Next Generation.”
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Arthur R. Metz Foundation
Ashland Inc. Matching Grant Program
and United Way Campaign
AstraZeneca
Austin Heart P.A.
Avery Dennison Corp.
BP Foundation Inc.

B-Town Productions
Baker Petroleum
Bank One Foundation
Bank of America Foundation
Barnes & Noble Booksellers
Batt Family Foundation
Bear’s Place Inc.
Bechtel Foundation
Becton Dickinson & Co.
Benson Investigation
Big Red Liquors Inc.
Billy and Mary Lou Rodgers Living Trust
Blackberry Press Graphic Design
and Desk
Blatchey Nature Study Club Inc.
Blue Mountain Production Co.
Brice’s Taekwondo USA Family
Bristol-Meyers Squibb Foundation Inc.
CIGNA Foundation
C.R. Gawa, M.D., P.C.
CSX Corp.
California Community Foundation
Camp Wapi-Kamigi LLC
Capital Group Companies Charitable Foundation
Carol R. Nichols Trust
Carothers Law Office LLC
Central Indiana Chapter of the American Statistical Assn.
Charles Schwab Corp. Foundation
Chevron Corp.
Chevron USA Inc.
Cmdr Ben Sparks Jr.’s Living Trust
Coca-Cola Co.
Community Foundation
Community Foundation of Bloomington & Monroe County Inc.
Community Foundation of Muncie & Delaware County Inc.
Compaq Computer Corp.
CompuType
Conoco Inc.
Constance Gloy Living Trust
Cook Inc.
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* deceased
SPOTLIGHT ON THE DEPARTMENT OF ASTRONOMY

Facilities
The Kirkwood Observatory houses the historic 12-inch refracting telescope and a solar telescope used to view sunspots and prominences. The observatory was renovated in 2001-02. The department also has two teaching telescopes on the roof of its home in Swain Hall West.

The Goethe Link Observatories, named for former professor Goethe Link, consists of two off-campus sites. The original site is near Mooresville, Ind., and houses a 36-inch reflector and a 10-inch astrographic camera. The Morgan-Monroe Station is in the Morgan-Monroe State Forest north of Bloomington. It has a 16-inch automated telescope called RoboScope and a 50-inch automated telescope called SpectraBot.

IU is a partner in the WIYN telescope consortium, which operates two telescopes on Kitt Peak near Tucson, Ariz. WIYN consists of the University of Wisconsin, Yale University, Indiana University, and the National Optical Astronomy Observatories.

Astrofest
In October, the department held an Astrofest celebration to mark the rededication of the Kirkwood Observatory and the 90th birthday of Professor Emeritus Frank Edmondson.