COAC magazine presents an annual review of the previous year’s varied accomplishments and looks forward to continuing our engagements among faculty, students, staff, and members of the community. Looking backward, we say goodbye to former Dean Raymond Torres-Santos as he moves on to new professional horizons. We look forward to the search for and the appointment of a new, permanent dean in the near future. Likewise, we thank Nancy Einreinhofer, founding director of the University Galleries, and gallery assistant Margaret Culmone for their years of dedication in creating the galleries and winning recognition for excellence in exhibition and securing grant funding to enrich university programs. We welcome Kristen Evangelista, our new director, and gallery assistant Emily Johnsen.

Joining us on a tenure-track faculty appointment in the Department of Music is Peter McGuinness, and in the Department of Communication for 2011-2012, Anne Barretta. Together, the faculty, staff, and administration of the College reaffirm their commitment to excellence in all the media represented by the disciplines of the College, to serving the University community, and to engaging you in all our activities.

Of note during the 2010-2011 academic year was the second annual Cross-Cultural Arts Festival focusing on Africa and the African Diaspora. In 2011-2012 we will present the Third Annual Cross-Cultural Arts Festival focusing on Latin America and the Caribbean. Now a confirmed annual event, the Cross-Cultural Arts Festival enables us to explore and celebrate diverse cultural traditions in collaboration with faculty and staff of the other colleges of the University and with members of the community, locally and internationally. We continue our ongoing series in music, theater, broadcast media, and the visual arts, including the Jazz Room, Vistas, New Jersey Playwrights Contest, Black Box Theater, University Orchestra, University Choir, and New Music. In addition, we will have a full calendar of exhibits in our University Galleries in Ben Shahn and Power Art and the Center for Chinese Art.

We look forward to sharing interesting and exciting experiences with you in the year ahead.

Stephen Hahn
Associate Provost and Interim Dean of the College of the Arts and Communication
CROSS-CULTURAL ARTS FESTIVAL

AFRICA

& THE AFRICAN DIASPORA

Created last year by the College of the Arts and Communication to highlight the College’s richness of fields and activities as well as the University’s mission of diversity, community outreach, and multiculturalism, the second edition of the Cross-Cultural Arts Festival focused on Africa and the African Diaspora.
The three-week festival brought not only a celebration of the many different cultures of the continent to the University community, it served to expose students to a global education through the arts and culture and connect the institution to the community at large.

This year’s event included the collaboration with the College of Humanities and Social Sciences, the Cotsakos College of Business, and the College of Science and Health. Thanks to this collaboration the Festival included aspects of the humanities, business, and education. More than twenty-five hundred people attended events, which examined the intersection of cultures and discovered commonalities and differences of the countries of the African continent and its impact in other parts of the world.

The Festival was made possible by the generous assistance of numerous representatives of these communities and external funding. Among those were: the National Endowment for the Arts, New Jersey State Council on the Arts, City Without Walls, Jerry’s Artist Outlet, Paterson Museum of Arts, and the City of Newark.

More than twenty-five hundred people attended events, which examined the intersection of cultures and discovered commonalities and differences of the countries of the African continent and its impact in other parts of the world.

The opening reception, attended by students, faculty, staff, alumni, sponsors, collaborators, participants, and distinguished guests began with an introduction by the dean of the college, Raymond Torres-Santos, and welcoming remarks by Ed Weil, provost and senior vice-president for academic affairs at William Paterson University.

Among others in attendance were Henry Pruitt, Jr., Ph.D. University Board of Trustees member; Wendy Gallagery, representing Governor Christie’s Office; Jackie Pereda, representing Senator Lautenberg’s Office; Petrushka Bazin, representing the City of Newark, and welcoming remarks by Ed Weil, provost and senior vice-president for academic affairs at William Paterson University.

The keynote speaker, Professor Ali Mazrui, explored the topic, “The African Impact of the American Experience: Between Race and Culture,” which was followed by a panel discussion moderated by Associate Dean Ithimba Obuya with the participation of Ben Jones, and professors Cecil Bridgewater, Maryna Davis, Ian Marshall, and Dayton Hill. The panelists explored the topics from the perspectives of music, African world studies, education, language, and political science.

A film series, coordinated by Professor Keith Ohadike, featured movies from Kenya (From a Whisper), Mali (Bamako: Les Saignantes), Cameroon (I Bring What I Love), Senegal (Yousou N’Dour: I Bring What I Love and The First kiss). The audience had an opportunity to ask questions and participate in the discussion, which included the guest appearance of Cameron director Jean Pierre Bekoki.

Curated by Nancy Eisenhutke, the art exhibit, “Objects of Power: Selections from the Joan and Gordon Tobias Collection of African Art,” featured African art and artifacts which represent a partial selection from the nearly seven-hundred objects donated to the University by Joan and Gordon Tobias, private collectors. It featured mask, making, and textile stamping, as well as drama activities from Senegal.

Seventy-five children from Passaic #11 Elementary School, Paterson #7 Middle School, and East High School enjoyed the children’s event, “United by Culture and Love: Africa and the African Diaspora.” Coordinated by Professor Margaret Williams and Dyamna Hill, it was facilitated by Professor James Andrew Brown, Miriam Benaglia, Papa Gora Tall, and Yvonne Namuli.

Coordinated by Alphonse Anreus, the panel discussion, “The New City: Urbanization of the Arts” was moderated by Professor Clement Price and the participants included professor James Andrew Brown, Lowsery Stokes Sims, Petrushka Bazin, and Victor Davson.

Prior to the beginning of the panel discussion, Newark Mayor Cory Booker was presented a sculpture designed by Michael Rees. William Paterson associate professor of art and student, Alexander Vicenzi, Booker received the award for his leadership in education and the arts. City Without Walls (cWOW), a not-for-profit gallery in Newark, together with the University’s program in computer art and animation, initiated the award.

Imani Winds, a Grammy-nominated wind quintet, and Abdukeysu Diahite and the Super Manden, a collective of musicians and music educators from Mali, delivered workshops/demonstrations to students as well as performances to the community in general.

The Roy Haynes Fountain of Youth Band presented a concert that featured the legendary eighty-five-year-old drummer, Roy Haynes, as part of the University’s Jazz Room Series. He recently received a 2011 Grammy Award for Lifetime Achievement.

The William Paterson Gospel Choir, conducted by Michael Butler, provided audience with a program of spiritual and gospel music. Professor Elizabeth Stroppel and the University Theater presented the work, ‘Crumbs from the Table of Joy, featuring University students.

Other activities included several day-long programs devoted to specific disciplines such as, Geographic Snapshot of Africa and Doing Business in Africa; a poetry/making reading with participation of Rutgers Professor Alena Bainia and a William Paterson University jazz combo; and two panel discussions, “Sketches of Critical Teaching and Learning: A Portrait of William Paterson University Teacher Educators in Non-Western Cultures” and “Doing Research in Africa: Field Studies and Beyond.”

Next year’s festival will focus on the Caribbean and Latin America.
The New William Paterson Orchestra Makes Immediate Impact at Lincoln Center’s Avery Fisher Hall

WILLIAM PATERSOX UNIVERSITY’S newest ensemble has made quite an impact since its inception two years ago. After presenting two concerts, one featuring faculty pianist Gary Kirkpatrick as soloist last year, the University Orchestra made its Lincoln Center debut this spring, presenting an exciting concert to a large, enthusiastic crowd at the legendary Avery Fisher Hall, home of the New York Philharmonic. The program also featured the University Choir led by Professor Stephen Bryant, performing Orff’s Carmina Burana as well as works by Dvorak and Borodin.

The Orchestra is conducted by Sandra Dackow, newly arrived on the faculty and a widely known figure in string education at the public school and college level. She comes to William Paterson adjunct faculty and a widely known figure in string education at the public school and college level.

In the audience that day was William Paterson’s new president, Kathleen Jones, and a relatively small but enthusiastic audience, with an already full semester schedule of performances and collaborations. There was no room for error and everyone had to recognize their own individual obligation to the musical tasks. This required a great team effort, with everyone placing the needs of the ensemble ahead of their own.

In the audience that day was William Paterson’s new president, Kathleen Jones, and a relatively small but enthusiastic audience, with an already full semester schedule of performances and collaborations. There was no room for error and everyone had to recognize their own individual obligation to the musical tasks. This required a great team effort, with everyone placing the needs of the ensemble ahead of their own.

Dackow explains, “The students of the Orchestra and the Choir had to approach this Avery Fisher concert as professionals. We had a relatively short time frame in which to prepare a performance for a major international venue, with an already full semester schedule of performances and collaborations. There was no room for error and everyone had to recognize their own individual obligation to the musical tasks. This required a great team effort, with everyone placing the needs of the ensemble ahead of their own.”

In the audience that day was William Paterson’s new president, Kathleen Jones, and a relatively small but enthusiastic audience, with an already full semester schedule of performances and collaborations. There was no room for error and everyone had to recognize their own individual obligation to the musical tasks. This required a great team effort, with everyone placing the needs of the ensemble ahead of their own.

All of us felt the inspiration and need to rise to the highest standards in such a venue, to be worthy of the hall’s legacy.” — Professor David Demsey

The Palestine Youth Cultural Tour gave a performance in Shea Auditorium in June 2011. The music department assisted the Muna and Basem Hishmeh Foundation in hosting the concert, featuring the Palestine Strings and Danadeesh Dance Group. This event is an extension of our partnership with the Edward Said National Conservatory, which provides pre-collegiate musical training for youth in the Palestinian territories.
THE WILLIAM PATERNSON UNIVERSITY JAZZ ORCHESTRA PARTICIPATED IN AN UNUSUAL EDITION OF THE WILLIAM PATERNSON Distinguished Lecture Series, featuring former New York Yankee and current jazz guitarist Bernie Williams in conversation with his former bandmate, composer/arranger, and close friend, Demsey. In the intimate setting of Shea Hall, the Imani Winds performed a mixed program of music by Wayne Shorter, as well as works written or arranged for the group by Imani’s members, including Demsey. The Jazz Orchestra also appeared with several guests over the past year, including composer/arranger Maria Schneider, legendary Count Basie saxophonist Frank Wess, and well-known tenor saxophonist and William Paterson music professor Richard Perry.

THE MUSIC DEPARTMENT’S MUSIC AFTER SCHOOL PROGRAM MARKED ITS THIRD YEAR, sponsored by the Muna and Basem Hishmeh Foundation. Directed this year by Vincent Ector, this program employs the services of twenty-five volunteer instructors for youth from the city of Paterson, New Jersey. This was an especially important year, as the Paterson Public Schools cut almost their entire music program last year due to budget cuts. With additional funds raised by last year’s Shea Cafe, Music After School took a group of forty-five parents and students to see the Sons of the Pioneers in Carnegie Hall, with pianist Kenny Barron, and as a member of a band led by guitarist John Jorgenson, as well as a member of the Imani Winds. In that role, he has been a consultant in music-copyright matters involving Fifty Four, The Game, Jay-Z, Kanye West, Nelly, The Black & White Years, and others. He has been interviewed by ABC News, the Huffington Post, Shackter Radio, WINS-AM (New York City), WJZ-FM (Baltimore), and served as a consultant to the University of San Agustin, Cielo City, Philadelphia, the Drapkin Institute for Music Entrepreneurship, Austin, TX, and the Bassoon Chamber Music Composition Contest. He spoke at the Cardozo Law School, William Mitchell College of Law, Berklee College of Music, the 2011 International Conference of Intercollegiate Broadcasting System, the 2011 Millennium Music Conference, the Lipscomb Entrepreneurship Center, and the International Academy of Design and Technology.

Karen Demsey (Flute, Music History) made her second annual tour as a member of the International Flute Orchestra. In summer 2010, the group toured Germany, Belgium, and the Netherlands; in summer 2011, their tour involved numerous venues in Turkey. Demsey also continues as a member of the highly regarded New York area eight-flute ensemble UpFlute Flutes. Sponsoring a recital at the University of New York Iloilo City, Philippines; the Drapkin Institute for Music Entrepreneurship, Austin, TX; and the Bassoon Chamber Music Composition Contest. He spoke at the Cardozo Law School, William Mitchell College of Law, Berklee College of Music, the 2011 International Conference of Intercollegiate Broadcasting System, the 2011 Millennium Music Conference, the Lipscomb Entrepreneurship Center, and the International Academy of Design and Technology.
Communication Professor Tina Lesher Among 2011 Legacy Award Recipients

Tina Lesher, professor of communication, was among the honorees at the William Paterson University Foundation’s twenty-first annual Legacy Award Gala on April 8 at The Villa at Mountain Lakes, the Foundation’s premiere annual event to raise funds for student scholarships. More than three hundred guests attended the event.

Lesher received the Legacy Award for Distinguished Faculty Service, given to faculty members nominated by William Paterson alumni in recognition of demonstrated career achievement and commitment to the University.

Hobart Hall Presentation Training Classroom and The Interpersonal Communication Major

The presentation training classroom in Hobart Hall was designed as a training facility incorporating robotic cameras and DVD-R recorders to help train, film, and evaluate student presentations. In partnership with William Paterson University’s Instructional Research Technology group, interpersonal communication professor Barry Morganstern created the presentation training classrooms to ensure students are fully competent and technologically sophisticated speakers in the professional world.

Many classes including Morganstern’s Small Group Discussion course are able to utilize this training laboratory. Here, students practice prepared presentations in individual and group settings. These presentations are recorded and can be played back for immediate review with their instructor. Moreover, each student receives a DVD to take home for additional self-critique followed in the next class session by a formal, written critique comparison with the instructor.

Student Public Relations Association Hosts First-Ever Alumni Mixer

Every graduating class has a story to tell. When recent public relations alumni returned to campus in April 2011, they superbly discussed their achievements and lessons learned, as well as how to get hired in the competitive job market.

As best put by 2010 graduate Eric Groes, “Leverage your strengths during the long interview process. Knowing your target industry definitely will help you land a job at your dream company.” And know their industries doing so they informed students about what the future holds for graduates in the real world.

Being resourceful and patient helped Joanna Lopez ’10, navigate the stressful job search. She completed several internships before landing a job at Beckerman nearly nine months after she graduated. She cited her networking with fellow Student Public Relations Association graduate, Cassandra Carpio ’08, with helping land the internship, which turned into a job. Carpio, a Beckerman senior associate, interned there during college and has since hired several William Paterson University students for internships and jobs.

For some students, like Jasmine Saade ’06, being open minded after graduation is what helped her land her dream job. She discussed her original dream of fashion public relations event planning and how she never imagined being in her current position as marketing events manager for ThinkEquity, an investment bank. Saade now enjoys a fast-paced industry that brings her to conferences and events across the United States.

“In school, I did not like PR; I was a journalist,” she emphasized at the event. “After college and has since hired several William Paterson University students for internships and jobs.”

Each path to success, although very different, showcased the resourcefulness, skills, creativity, and work-ethic needed to become successful and also underscored the value in staying connected with other William Paterson University alumni and students.

Dina Khiri ’07, candidly spoke about her journey and how she leveraged her interest in social media to become digital media manager at CAHN Communications in Hoboken. She said, “I was always the type that was very into social media. While at William Paterson University I developed web pages and honed my Internet savvy.”

Each path to success, although very different, showcased the resourcefulness, skills, creativity, and work-ethic needed to become successful and also underscored the value in staying connected with other William Paterson University alumni and students.

Leverage your strengths during the long interview process. Knowing your target industry definitely will help you land a job at your dream company.
Jones recognizes the value of his time spent at William Paterson University.

Jones urges that students to keep a positive attitude and to meet and stay in contact with as many people as possible in and outside of college. “You never know how someone may be able to help you in the future,” he advises. “Also, start entering early. There are certain lessons that you can only learn on the job.”

Jones recommends that students never pass up an opportunity to help out, no matter how small and seemingly unimportant. He says, “It pays to be a team player who is willing to roll up their sleeves to help in a crunch.” This attitude and work-ethic has clearly helped Jones build an upwardly mobile career.

Jones urges students to keep a positive attitude and to meet and stay in contact with as many people as possible in and outside of college. “You never know how someone may be able to help you in the future,” he advises. “Also, start entering early. There are certain lessons that you can only learn on the job.”

Jones recommends that students never pass up an opportunity to help out, no matter how small and seemingly unimportant. He says, “It pays to be a team player who is willing to roll up their sleeves to help in a crunch.” This attitude and work-ethic has clearly helped Jones build an upwardly mobile career.

As the music coordinator for the Rachael Ray show, the communication department’s 2004 TV/radio production graduate Jason Jones knows his tunes. He is responsible for helping select and manage the usage of all music that is represented on the show. Jones maintains an extensive music library, tunes. He is responsible for helping select and manage the usage of all music department’s 2004 TV/radio production graduate Jason Jones knows his tunes. He is responsible for helping select and manage the usage of all music that is represented on the show. Jones maintains an extensive music library, tunes.

Jones illustrates how hard work pays off in the competitive entertainment that is represented on the show. Jones maintains an extensive music library, tunes. He is responsible for helping select and manage the usage of all music department’s 2004 TV/radio production graduate Jason Jones knows his tunes. He is responsible for helping select and manage the usage of all music that is represented on the show. Jones maintains an extensive music library, tunes.

He advises aspiring students to learn to handle stress and be able to take direction from multiple people. Jones works with more than eight editors at any given time. He has learned to make quick last-minute decisions while prioritizing his many responsibilities.

He advises aspiring students to learn to handle stress and be able to take direction from multiple people. Jones works with more than eight editors at any given time. He has learned to make quick last-minute decisions while prioritizing his many responsibilities.

As the music coordinator for the Rachael Ray show, the communication department’s 2004 TV/radio production graduate Jason Jones knows his tunes. He is responsible for helping select and manage the usage of all music that is represented on the show. Jones maintains an extensive music library, tunes.

Jones illustrates how hard work pays off in the competitive entertainment that is represented on the show. Jones maintains an extensive music library, tunes. He is responsible for helping select and manage the usage of all music department’s 2004 TV/radio production graduate Jason Jones knows his tunes. He is responsible for helping select and manage the usage of all music that is represented on the show. Jones maintains an extensive music library, tunes.

Jones illustrates how hard work pays off in the competitive entertainment that is represented on the show. Jones maintains an extensive music library, tunes. He is responsible for helping select and manage the usage of all music department’s 2004 TV/radio production graduate Jason Jones knows his tunes. He is responsible for helping select and manage the usage of all music that is represented on the show. Jones maintains an extensive music library, tunes.
The Visiting Artist Series continued in the Department of Art during the 2010-2011 academic year. Notable artists in all media included Hank Willis Thomas, Claudia Hart, and Joe Scorsone and Alice Drueding. The visiting artists presented their work and art-making philosophy and gave group critiques to the students in the M.F.A. program. Each artist spoke about their work regarding the boundaries of art, science, social issues, and emerging technology.

More visiting artist programs are planned for the 2011-2012 academic year in conjunction with the M.F.A. program and the Center for Computer Art and Animation.

The book The Eye, the Hand, the Mind: 100 years of the College Art Association has just been published by Rutgers Press. Professor Ofelia Garcia wrote a chapter in the book in conjunction with the anniversary of the association. The book was edited by Dr. Susan Ball, director emerita of CAA.

In addition to the book, The Women’s Caucus for Art (WCA), an affiliated society of the College Art Association, awarded Professor Garcia the 2011 Lifetime Achievement Award. The WCA Lifetime Achievement Awards were first presented in 1979 in President Jimmy Carter’s Oval Office to Isabel Bishop, Solfna Berke, Alice Neel, Louise Nevelson, and Georgia O’Keeffe. Past honorees have represented the full range of distinguished achievement in the visual arts, and this year’s awardees are no exception, with considerable accomplishments and contributions represented by their professional efforts. This year, the Awards were held on February 12 at the WCA/CAA Annual Conference in New York City. The other recipients of the award were Beverly Buchanan, Diane Burko, Joan Marter, Carolee Schneemann, and Sylvia Sleigh.

Professor Garcia joined the William Paterson community in 1997 to become dean of the College of the Arts and Communication. Prior to arriving at William Paterson University, she was president of the Atlanta College of Art and Rosemont College. In July 2011, Professor Garcia retired from William Paterson University after fourteen years of service. On July 26, 2011 she was elected Chair of the New Jersey State Council on the Arts, to which she had been appointed by the governor in 2006.

Chris Manzione, an alumnus of the William Paterson University BFA program, became the first Visiting Artist in residence at William Paterson’s Center for Computer Art and Animation during the spring semester of 2011. “I am thrilled by the opportunity to explore my work using the digital manufacturing technologies in the Computer Art and Animation Lab,” he says. During his residency, he created a piece for the Anne Street Gallery of Newburgh, NY for their show “In Rare Form.” Manzione earned his M.F.A. from Mason Gross School of Art.

He also attended the Vermont Studio Center Artist Residency, The Anderson Ranch Artist Residency, and received the Socrates Sculpture Park’s Emerging Artist Fellowship. He has pioneered virtual public sculpture using augmented reality and smartphones as viewing devices. His project called Virtual Public Art Project (VPAP) has been written about and exhibited widely. See the work at www.virtualpublicartproject.com.

This fall, Manzione will curate a VPAP, as part of The Real-Fake exhibition at the University Galleries in Ben Shahn.
STUDENTS FROM MICHAEL REES’ SCULPTURE AND DIGITAL MEDIA COURSE put on a collaborative exhibition with students and faculty from the School of Visual Arts (SVA) at the Visual Arts Gallery in New York from February 4 to 15, 2011. The exhibition took place during the College Art Association’s Annual Conference in New York where art schools, university and college art faculty, students and job seekers descended on New York. The event was organized and executed by the chair of fine arts at SVA, Suzanne Anker and the director of computer art and animation at William Paterson University, Michael Rees.

The exhibition then moved to the Annis Gallery at the Power Art Center, opening on April 15, 2011, and extended through April. One of the participants, William Paterson student Ashley Simon said, “Wow, what an opportunity! To show at SVA in New York and then bring it home to William Paterson was an honor.” Artists include: Suzanne Anker and the director of computer art and animation at William Paterson University, Michael Rees.

The exhibition was put on by the chair of fine arts at SVA, Suzanne Anker and the director of computer art and animation at William Paterson University, Michael Rees. To show at SVA in New York and then bring it home to William Paterson was an honor. Artists include: Suzanne Anker, Prem Makeig, Mike Szivos and Ashley Simon.

Lauren Razzore was part of the Museums and the Web Conference, April 2011 “Differentiating Online Gallery Spaces within Larger University Branding Initiatives.” Her paper was published in conference proceedings and online at https://conference.archimuse.com. Lauren was also a part of REMENT interactive multimedia exhibition, Governor’s Island, New York City in June 2011. Razzore’s Office Frenemies was exhibited as an interactive installation piece featuring web design, animation, and photography.

Robin Schwartz’s work was a part of a collaborative exhibition with students and faculty left on May 23 for Beijing and in China, with previous excursions to China in 2001, 2005, and 2009. Students and faculty left on May 23 for Beijing and returned to the U.S. on June 14, 2011.

Steve Rittler recently worked with Isaac Kerlow, the Computer Animation Festival (CAF) Chair of the 2010 SIGGRAPH Conference, and the rest of the CAF Committee and volunteers, to host the first ever SIGGRAPH Animation Clinic. A new event, the clinic featured animation industry leaders and masters reviewing student final projects to offer creative, production, technical, and career advice. Rittler was also a part of the article, “How Mariano Rivera Dominates Hitters,” at the New Yorker Magazine Collector’s Guide to New Art Photography Vol. 2, the New Yorker Magazine, and Bang Art Magazine in Rome.

Marti Martinez’s work was a part of Chelsea Museum of Art, New York City in June 2011. Razore’s, Office Frenemies was exhibited as an interactive installation piece featuring web design, animation, and photography. The Real-Fake University in Sacramento, California, opened April 1, 2011 at the University Library Gallery at California State University in Sacramento, California. The Real-Fake is an exhibition that presents the approaches employed by artists exploring artificial eyes, the non-referenced synthetic image or object, and the specific qualities of the virtual camera that records it (www.real-fake.org). Rees was also included in Fundamentally Human: Contemporary Art and Neuroscience exhibition brought to the fore the work of seven contemporary artists, whose work addresses aspects of the neurological sciences. Each interdisciplinary artist essentially employed new technologies ranging from robotic, 3-D scanning, Photoshop, rapid prototyping, microscop and computational video. Rees exhibited works from his Ajna and Ajna Spine Series, works that were first shown in the Whitney Museum of American Art Exhibition Bitstreams.

Michael Rees exhibited his work in two important shows. The first show was the Real-Fake curated by Rachel Clark and Claudia Hart which opened April 1, 2011 at the University Library Gallery at California State University in Sacramento, California. The Real-Fake is an exhibition that presents the approaches employed by artists exploring artificial eyes, the non-referenced synthetic image or object, and the specific qualities of the virtual camera that records it (www.real-fake.org). Rees was also included in Fundamentally Human: Contemporary Art and Neuroscience exhibition brought to the fore the work of seven contemporary artists, whose work addresses aspects of the neurological sciences. Each interdisciplinary artist essentially employed new technologies ranging from robotic, 3-D scanning, Photoshop, rapid prototyping, microscopy and computational video. Rees exhibited works from his Ajna and Ajna Spine Series, works that were first shown in the Whitney Museum of American Art Exhibition Bitstreams.

Lauren Razzore was part of the Museums and the Web Conference, April 2011 “Differentiating Online Gallery Spaces within Larger University Branding Initiatives.” Her paper was published in conference proceedings and online at https://conference.archimuse.com. Lauren was also a part of REMENT interactive multimedia exhibition, Governor’s Island, New York City in June 2011. Razzore’s, Office Frenemies was exhibited as an interactive installation piece featuring web design, animation, and photography.

Robin Schwartz’s work was a part of Chelsea Museum of Art, New York City in June 2011. Razore’s, Office Frenemies was exhibited as an interactive installation piece featuring web design, animation, and photography. The Real-Fake University in Sacramento, California, opened April 1, 2011 at the University Library Gallery at California State University in Sacramento, California. The Real-Fake is an exhibition that presents the approaches employed by artists exploring artificial eyes, the non-referenced synthetic image or object, and the specific qualities of the virtual camera that records it (www.real-fake.org). Rees was also included in Fundamentally Human: Contemporary Art and Neuroscience exhibition brought to the fore the work of seven contemporary artists, whose work addresses aspects of the neurological sciences. Each interdisciplinary artist essentially employed new technologies ranging from robotic, 3-D scanning, Photoshop, rapid prototyping, microscopy and computational video. Rees exhibited works from his Ajna and Ajna Spine Series, works that were first shown in the Whitney Museum of American Art Exhibition Bitstreams.

Michael Rees exhibited his work in two important shows. The first show was the Real-Fake curated by Rachel Clark and Claudia Hart which opened April 1, 2011 at the University Library Gallery at California State University in Sacramento, California. The Real-Fake is an exhibition that presents the approaches employed by artists exploring artificial eyes, the non-referenced synthetic image or object, and the specific qualities of the virtual camera that records it (www.real-fake.org). Rees was also included in Fundamentally Human: Contemporary Art and Neuroscience exhibition brought to the fore the work of seven contemporary artists, whose work addresses aspects of the neurological sciences. Each interdisciplinary artist essentially employed new technologies ranging from robotic, 3-D scanning, Photoshop, rapid prototyping, microscopy and computational video. Rees exhibited works from his Ajna and Ajna Spine Series, works that were first shown in the Whitney Museum of American Art Exhibition Bitstreams.

Lauren Razzore was part of the Museums and the Web Conference, April 2011 “Differentiating Online Gallery Spaces within Larger University Branding Initiatives.” Her paper was published in conference proceedings and online at https://conference.archimuse.com. Lauren was also a part of REMENT interactive multimedia exhibition, Governor’s Island, New York City in June 2011. Razzore’s, Office Frenemies was exhibited as an interactive installation piece featuring web design, animation, and photography.

Robin Schwartz’s work was a part of Chelsea Museum of Art, New York City in June 2011. Razore’s, Office Frenemies was exhibited as an interactive installation piece featuring web design, animation, and photography. The Real-Fake University in Sacramento, California, opened April 1, 2011 at the University Library Gallery at California State University in Sacramento, California. The Real-Fake is an exhibition that presents the approaches employed by artists exploring artificial eyes, the non-referenced synthetic image or object, and the specific qualities of the virtual camera that records it (www.real-fake.org). Rees was also included in Fundamentally Human: Contemporary Art and Neuroscience exhibition brought to the fore the work of seven contemporary artists, whose work addresses aspects of the neurological sciences. Each interdisciplinary artist essentially employed new technologies ranging from robotic, 3-D scanning, Photoshop, rapid prototyping, microscopy and computational video. Rees exhibited works from his Ajna and Ajna Spine Series, works that were first shown in the Whitney Museum of American Art Exhibition Bitstreams.
Karen Guancione has lived and worked in many different countries, learning languages and developing her visual vocabulary of brilliant color and elaborate patterns put together with extreme energy. Her art often takes the form of installation and, in this exhibit, we revisit ten years of her improvisation and fascination with found objects and materials.

A major exhibition on the Court Gallery, “Objects of Power,” is a selection of African art and artifacts, including masks, symbols of leadership, economic exchange and power. The objects featured in the exhibit are representative of traditional African culture, including masks, meditation statues, household items and objects used for personal adornment. Joan and Gordon Tobias were avid collectors who frequently traveled to Africa and collected the pieces over a thirty-year period. The objects featured in the exhibit represent the visual arts and artifacts of African culture. The curatorial project addresses the evidence of these powerful beliefs and the ceremonies that are integral to African tribal communities.

The ancient tradition of Chinese ink painting is the focus of the exhibit, “Ink Rhythm from River and Sea: Inheritance and Innovation.” Featuring four prominent artists from the Nantong Institute of Calligraphy and Chinese Painting, this exhibit is co-sponsored by the University Galleries and the University’s Center for Chinese Art. The four artists, Kang Rong, Hou Dejian, Dong Chenwei, and Zhu Jianzhong, present a selection of landscape paintings, figurative works, and traditional still life paintings of birds and flowers, all themes which have been explored in art academies throughout China for more than two thousand years. “The contemporary Chinese academy is a conduit for the continuation of Chinese painting tradition and also the institution responsible for integrating creativity, research, and education,” says Zhiyuan Cong, director of the Center for Chinese Art and a professor of art, who curated the exhibit.

“Mountains, Barriers, and Poppy Fields,” a collection of paintings by Bascha Mon, explores the essence of Afghanistan. As people, our governments, and our war, the poppy has become the symbol for greed and anguish of war because money from the cultivation of poppy fields funds the heroin trade and fuels the ongoing war.

“Road Shrines: A Peripheral Blur,” features Pamela Flynn’s mixed media works which are based on photographs of memorials she has spotted on her travels in her hometown in Monmouth County or on her way to her classes at Holy Family University in Philadelphia, where she is a professor. “Road shrines are on most highways in New Jersey,” Flynn explains. “One may or may not take note of them. This project acknowledges the existence of these shrines and acknowledges the importance of each one to someone.” Her intent, she adds, is “to celebrate the object that is itself a celebration. The art cannot be/is not a celebration of the person killed, since other than what the shrine provides, I had no insight into that person or the accident when I was making the images. I only had the visual efforts of someone who did the spot to celebrate someone who did not have the opportunity of celebrating himself.”
Elsa Carbone (M.A., Art, 1994). Carbone retired from Midland Park High School last year after twenty-seven years of teaching art, and now graciously volunteers her time in the gallery assisting with various tasks including packing/unpacking works of art and helping with exhibit design and installation.

"Photography is the sport used for Interviews in a compelling competition (especially made in a climate of low air pressure and fading light). The official of the story may be a young child, or a person who has observed the event. In the end, the photographer typically is the one that embodies the story, or an apparent truth," says Betty McGeehan. Overwhelmed by the beauty of the rainforest during a trip to Australia and New Zealand, she became aware of the global crisis of deforestation, the clearing of naturally occurring forests by logging and burning. Using bamboo, jute, tree branches, gold leaf, and found objects, McGeehan creates artwork that serves as a metaphor for the precious balance and struggle of man and nature. The sculptures suggest reliquaries, shrines, and altarpieces.

"An open call for submissions to a printmaking competition inevitably results in a reaffirmation of the ever-evolving and shifting nature of the medium. Each time, the potential of printmaking techniques to inspire is revealed. In realizing a vision, artists employ time-honored classical techniques along with the new and experimental, pushing towards new forms of artistic expression." — Anne Coffin, director, International Print Center New York and curator of this year’s exhibit.

Long committed to socially engaged art, Eileen Foti, in these recent works, rose to the challenge posed by the young children’s questions about homelessness and pollution. The prints imitate the conventions of posters, blackboard diagrams, and games, yet they are created with complex imagery that explores current political issues such as home foreclosures, the Tea Party, and the environment. Foti was selected to receive the one-person show as the grand prize winner of American Impressions: "artistic expression.” – Anne Coffin, director, International Print Center New York and curator of this year’s exhibit.

The annual exhibit of works by faculty in the Department of Art provides insight into the creative process of the University’s diverse art faculty, which includes painters, sculptors, printmakers, and designers in every media. Works featured in the exhibit include examples of painting, drawing, sculpture, mixed media, collage, furniture design, photography, textile design, and printmaking.
The Vistas Series kicked off the 2010-2011 season in October 2010 with the unique talents of bass player Victor Wooten along with his long-time drummer and musical partner J.D. Blair in a program entitled Two Minds, One Groove. Prior to the concert, the artist presented a workshop for students. Shea 101 was packed with students and faculty as Wooten preached his gospel of the language of music and encouraged musicians to take musical risks. Special guests during the concert featured the Wooten children and members of the audience who were invited to join the duo and create an improvisational soundscape. The concert was well attended by the William Paterson University community and served as a musical lesson about crossing genres and using the electric bass as a lead instrument.

The Magic of Lyn whooshed onto the stage on October 23, 2010. This evening of magic proved that audiences do not have to travel to New York City or Las Vegas to see illusion on a grand scale. One of the few female magicians touring professionally, Lyn’s magic feats inspired many attending children to buy her educational video on how to create magic.

Also in October, the country rock rhythms of musical legends Poco and Pure Prairie League came to the Shea Center. Poco is credited with creating the sound known as country rock, and both they and Pure Prairie League had hits that helped shape the soundtrack of the seventies. Although the lineup of the two bands has changed over the years, they demonstrated that their numbers could still rock! Pure Prairie League leader Mike Reilly demonstrated his prowess on lead guitar (despite one leg being in a full cast!) while Rusty Young, effortlessly ripped through the Poco set list on dobro and pedal steel.

Fleetwood Mac at the Shea Center? Well, close. In November, Tusk: The Ultimate Fleetwood Mac Experience brought the music of Fleetwood Mac to William Paterson University. Faithfully reproducing the Fleetwood Mac sound, Tusk took the audience on a journey through Fleetwood Mac’s long legacy.

Crossing to South America, the Vistas Series next brought the Sounds of the Andes II. Featuring guitarist Oscar Aviles and Manuel Silva as well as a number of local Peruvian dancers and artists, this collaborative effort, co-sponsored by Interandina Culture and Arts, brings members of the local Peruvian community to campus, as well as an opportunity for the general public and University community to experience Peruvian culture. Grownup fans and children alike admired Theatreworks USA’s Charlotte’s Web. This musical, remains faithful to the beloved E.B. White story and uses the magic of theater (and a clever set) to tell the story of Wilbur the pig and his dear friends who rally together to save him from the slaughterhouse. As with all Family Scene events, the day began with crafts and coloring for the children and ended with an autograph session. The
The Vistas Series, Family and School Scene events are made possible in part by a grant from the New Jersey State Council on the Arts / Department of State, a partner agency of the National Endowment for the Arts.

The spring 2011 season began with the unique pairing of folksingers: Loudon Wainwright III, known for his humorous, topical songs and Wainwright, and that were then coached by the master coach, a residency arranged by the Music Department followed by performances of various William Paterson University ensembles, known for their intimate, reflective, well-crafted tunes. On March 4, 2011, these contemporary artists shared the Shea stage, both singularly and as a duo. Wainwright began the night with his mix of storytelling, humor, and topical insights. After intermission, Shawn Colvin took the stage engaging the audience with her cathartic tales and beautiful voice, along with her unique style of storytelling and performed together on several numbers, adding harmony and playfulness.

Pushcart Players’ Stone Soup and Other Stories was this year’s Shea selection for the statewide The Stages Festival and Family Week at the Shea Center. The festival’s purpose is to entice families to see live theater, with many families being exposed to the performing arts for the first time. To this end, children are admitted free to Family Week events. As usual, Pushcart Players’ combination of witty writing, tuneful songs, and clever props was well received by the audience.

A trio of Vistas events were a part of this year’s Cross-Cultural Arts Festival focusing on Africa. The Imani Winds, Abdoulaye Diabate and Super Manden, and the Roy Haynes Fountain of Youth Band.

The Imani Winds performed their original contemporary classical music compositions with an evening show in March 2011, as well as conducting a master class as a part of the Music Department’s Maky 25, 2011, brought the music of Central Africa to the Shea Center audience via Abdoulaye Diabate and Super Manden. The day started with a lecture/demonstration about the unusual musical instruments of that region of Africa. These instruments were also played and mastered by members of the group. Most of the instruments, including the xylophone-like malimba, were handmade by the musicians. All of the musicians were either native Africans or studied music with a master on the African continent. The evening concert treated those in attendance to original music ranging from ballads to rhythmic romps, showcasing the diversity of the music played on these simple instruments.

Our website www.wplive.org provides event news and describes next year’s programs. Join our mailing list to be the first to know what’s coming: www.wpunj.edu/wplive/mailinglist.htm. You can also follow us on Facebook and Twitter.

March 25, 2011, brought the music of Central Africa to the Shea Center audience via Abdoulaye Diabate and Super Manden. The day started with a lecture/demonstration about the unusual musical instruments of that region of Africa. These instruments were also played and mastered by members of the group. Most of the instruments, including the xylophone-like malimba, were handmade by the musicians. All of the musicians were either native Africans or studied music with a master on the African continent. The evening concert treated those in attendance to original music ranging from ballads to rhythmic romps, showcasing the diversity of the music played on these simple instruments.

Pushcart Players’ Stone Soup and Other Stories was this year’s Shea selection for the statewide The Stages Festival and Family Week at the Shea Center. The festival’s purpose is to entice families to see live theater, with many families being exposed to the performing arts for the first time. To this end, children are admitted free to Family Week events. As usual, Pushcart Players’ combination of witty writing, tuneful songs, and clever props was well received by the audience.

A trio of Vistas events were a part of this year’s Cross-Cultural Arts Festival focusing on Africa. The Imani Winds, Abdoulaye Diabate and Super Manden, and the Roy Haynes Fountain of Youth Band.

The Imani Winds performed their original contemporary classical music compositions with an evening show in March 2011, as well as conducting a master class as a part of the Music Department’s Maky 25, 2011, brought the music of Central Africa to the Shea Center audience via Abdoulaye Diabate and Super Manden. The day started with a lecture/demonstration about the unusual musical instruments of that region of Africa. These instruments were also played and mastered by members of the group. Most of the instruments, including the xylophone-like malimba, were handmade by the musicians. All of the musicians were either native Africans or studied music with a master on the African continent. The evening concert treated those in attendance to original music ranging from ballads to rhythmic romps, showcasing the diversity of the music played on these simple instruments.

Our website www.wplive.org provides event news and describes next year’s programs. Join our mailing list to be the first to know what’s coming: www.wpunj.edu/wplive/mailinglist.htm. You can also follow us on Facebook and Twitter.

March 25, 2011, brought the music of Central Africa to the Shea Center audience via Abdoulaye Diabate and Super Manden. The day started with a lecture/demonstration about the unusual musical instruments of that region of Africa. These instruments were also played and mastered by members of the group. Most of the instruments, including the xylophone-like malimba, were handmade by the musicians. All of the musicians were either native Africans or studied music with a master on the African continent. The evening concert treated those in attendance to original music ranging from ballads to rhythmic romps, showcasing the diversity of the music played on these simple instruments.
Some Upcoming COAC events
FALL and SPRING 2011 to 2012

BEN SHAHN GALLERIES

From the Page's Edge:
Water in Literature and Art
September 11 to October 14, 2011
The Real-Fake
October 24 to December 2, 2011
Chinese Drawing Exhibit
October 24 to December 2, 2011

DEPARTMENT OF MUSIC

50th Anniversary Concert Series
October to November, 2011
Opera Workshop
November 16-17, 2011

DEPARTMENT OF COMMUNICATION

University Theatre:
Topdog/Underdog • October 18-23, 2011
Joined at the Head • November 15-20, 2011

DEPARTMENT OF ART

Faculty Exhibit • September 2011
Student Exhibitions • April 2012

UNIVERSITY PERFORMING ARTS

Family Scene: Cinderella
March 8, 2012
The Cross-Cultural Arts Festival:
Latin American and the Caribbean
March 27 to April 15, 2012
New Jersey Playwright Contest presentation
June 7-24, 2012

For detailed information on exhibitions and programs, visit us on the web at www.wpunj.edu/coac and at www.wplive.org.