TEN YEARS OF THE ARTS AT KATZEN

This fall, American University celebrates ten years of the arts at the magnificent Katzen Arts Center. Thanks to a generous gift from Cyrus and Myrtle Katzen, the visual and performing arts at AU were brought together under one roof, greatly enhancing our ability to provide an exceptional education in the arts and exhibit the fruits of that education to those who appreciate beautiful and groundbreaking artistic enterprise.

In this issue of Connections, we look back on the gift that made it all possible, and the vision that is continuing to be fulfilled in exciting ways. You’ll read about the upcoming exhibitions planned for the newly created Alper Initiative for Washington Art, made possible by a gift from philanthropist and AU alumna Carolyn Alper, and learn how faculty members hope to shape the next decade of the arts at AU.

We’ll explore the new productions of faculty member Caleen Jennings, who is creating provocative performance art that dissects searing issues of our time. You’ll read profiles of Sarah Dale, a studio art grad student who is giving voice to the suffering of military spouses; recent art history graduate Joshua Kamins, who noticed something no one else had in a Renaissance masterpiece, Michelangelo’s David; and graphic design alumna Jessica Levitz, whose work has been featured in major publications such as Vanity Fair.

You’ll also find Emmy winning composer John Wineglass, whose successful career is an inspiration to current students; student dancer, choreographer, and literature major Lauren Canty, whose very long day is a testament to her love of dance; and audio technology faculty member and pioneer William Brent, who’s taking sound and visual media to new dimensions, creating art that bends the mind.

We hope you’ll enjoy this look at the arts at AU, and how the Katzen Arts Center has changed lives on- and off-campus. As always, to stay connected, please follow us on facebook.com/AUcollege, and twitter.com/AUcollege.

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The Alper Initiative
A New Home for Washington Art and Artists  
by Helen Dodson

Thanks to a major gift from American University alumna and art advocate Carolyn Alper (BA studio art ’68), the Alper Initiative for Washington Art will open soon in the AU Museum at the Katzen Arts Center.

The gallery, in newly created space on the museum’s first floor, will display work by DC artists and feature a digital archive of Washington art. It will also sponsor lectures, films, social events, and other activities.

American University Museum Curator and Director Jack Rasmussen is putting the finishing touches on the initiative’s first exhibitions, which will explore art and community in Washington, DC.

January 23 – March 13, 2016
Circle of Friends
Coinciding with Renée Stout: Tales of the Conjure Woman in the AU Museum, Circle of Friends will feature the work of 16 female artists who formed Stout’s artistic cohort. The exhibition demonstrates how artists need the support of one another for their work to flourish.

“One of the themes of Circle of Friends is community. Artists find support groups wherever they live—groups that help them mature and survive as artists,” Rasmussen says. In this exhibition, Stout’s artist friends will share their memories of the DC art community through a series of interviews and lectures.

April 4 – May 24
Twisted Teenage Plot
Coinciding with a retrospective of deceased DC artist and musician Kevin MacDonald at the AU Museum, the Alper Initiative will present Twisted Sister, an exhibit based on MacDonald’s band of the same name.

The exhibition will also showcase visual artists who played in bands in Washington in the 70s and 80s, including Robin Rose, Joe White, Clark Vinson Fox (aka Michael Clark), Judith Watkins Tett, JW Mahoney, Steve Ludlum, and Michael Reidy, along with sound recordings, posters, videos, and memorabilia.
Sounding Off
The Art of William Brent, Trailblazer in Experimental Music Performance
by Helen Dodson

IT TURNS OUT THAT YOU can see sound as well as hear it. Using sophisticated software, Audio Technology Assistant Professor William Brent combines human, robotic, and computer-generated sound to create a dynamic new aural and visual art form. We asked him about this exciting technology, which is changing how we perceive music.

How did you first become interested in experimental sound?
As a graduate student in music composition, I was introduced to a computer language for developing real-time audio synthesis and processing applications. The idea of synthesizing sounds from scratch, transforming the sound of live instruments in concert, and generating music algorithmically was appealing to me.

Describe how you turn sound into a visual experience.
Our minds contain sophisticated networks of relationships between aural and visual stimuli. When I hear the sound of a cello, some part of my brain also imagines what the instrument looks like and the physical movement required to play it. In my work, I explore new aural/visual relationships by using audio analysis of live musicians to produce real-time animation and video, or computer vision techniques for tracking the physical gestures of a performer to control audio.

What are some of your current projects?
In collaboration with AU Musician-in-Residence and saxophonist Noah Getz, I am creating software that will act as an intelligent improvisation partner for him. The software will be trained according to the tendencies of his own playing style. I am also creating a new percussion-based digital musical instrument that will allow any surface to become a sensitive and expressive multi-percussion setup. The instrument senses when the player strikes the surface with a drumstick, and then samples the position and angles of both sticks at that instant to determine what sound to play and what level of additional audio processing to apply.

How do you envision the future of your field?
We’ll see radical new ways for people to experience, learn, and perform music. This will lead to new kinds of concert experiences for audiences, new virtual instruments, and audio production software that will greatly enhance our ability to control sound in concert and studio applications. Innovative music education software will transform the way we learn traditional acoustic instruments.

To learn more about William Brent’s work, go to www.willambrent.conflations.com
The Opposite of War
Studio Art Student Sarah Dale  
by Patty Housman

SARAH DALE’S ART has taken her in many directions, from jewelry design at New York’s Fashion Institute of Technology, to graphic design at a DC ad agency, to an online family-run artisan business. But during her time at AU, she discovered her most meaningful direction yet—giving voice to the sacrifices and suffering of military spouses.

Dale (MFA studio art ’16) is herself the spouse of a combat war veteran. Her husband, Missouri National Guard Staff Sergeant John Dale, was deployed in Bosnia and Iraq and was subsequently diagnosed with Post Traumatic Stress Disorder (PTSD). During that time, Sarah says she developed symptoms of secondary post traumatic stress.

Being a military spouse has affected Dale’s life in every way, and in 2014 she decided to explore her experience through art. In a departure from her usual paintings, sculptures, installations, and photography, she found herself drawn to conceptual art to tell the stories of military spouses.

In her first project, the performance piece Support Our Troops, Dale dragged her husband’s box of army gear everywhere she went, to represent the burdens carried around by military spouses. She then turned to Instagram and started collecting military spouse posts. The resulting virtual exhibition, VeteranSpouses, features powerful snapshots of the spouses expressing their true feelings about war and life back home.

“Many artists start from a more formal, detached place,” said Luis Silva, associate professor of art. “But Sarah begins at the place that interests her the most: community and voice. It’s exciting to see art begin there and then contribute to a dialogue that means so much to her, and to so many others.”

Dale’s work has been shown in various group shows in the United States and internationally, including the American University Museum at the Katzen Arts Center and the Hilbert Raum Gallery in Berlin, Germany. Last summer she participated in the Glogau Artist in Residence program in Berlin. She has received
Our Hands

Professor Caleen Jennings Explores Race in America

by Alyesa Röhrich

AU THEATRE PROFESSOR CALEEN JENNINGS uses the stage and the classroom to dissect some of the most important social issues of the day.

“After 400 years, we are back to square one,” is the core message of her groundbreaking one-woman performance video titled Hands Up, a powerful and poetic exploration of the police shootings of African American teenagers, and what she calls the illusion that we have made racial progress in America.

Jennings crafted her piece in response to recent police shootings and the nationwide demonstrations that followed. Reflecting on the Black Lives Matter movement, and seeing images of protesters marching with their hands raised with open palms, she began to consider all the things we do with our hands: pray, sew, bake pies, fist bump, text, and type. In Hands Up, she notes that African American hands “sewed freedom quilts” and “jazzed up the Charleston.” They “held Harriet Tubman’s rifle” and mirrored Angela Davis’s “clenched fist held high.” Hands reached out across race to “touch and embrace willing hands of white, yellow, brown, and red,” to sing as one voice, “We Shall Overcome.”

But now, “I don’t know what to do with my hands,” Jennings says in the piece. “My hands have forgotten their story, their agency, their glory.”

Meanwhile, Jennings is hoping to use her hands in order to build a community in her classroom. “The theatre and the classroom are two of the last places in society where you get to listen to, learn from, and engage with people who come from different cultures and hold different points of view. I want to make my classroom a safe space to do that.”

This fall, in the AU Scholars Program, Jennings is teaching a course combining William Shakespeare and Pulitzer Prize-winning African American playwright August Wilson. Jennings said that she will teach Shakespeare and Wilson as if they are in conversation with each other. In the course, students will write, direct, and perform while drawing inspiration from the two master playwrights.

Jennings also premiered three new projects. Overture provides new AU students the opportunity to debut their talents to the theatre community in the area. Queens Girl in the World premiered mid-September at Theater J and is a coming of age story about a young girl who leaves her predominately black neighborhood for a predominantly Jewish high school, followed by an international school in Nigeria, and lastly, a college in Vermont.

Finally, her play Darius & Twig, commissioned by The Kennedy Center, ran from October 30 through November 8. The play is a stage adaptation of Walter Dean Myers’s book, which tells the story of two young men growing up in Harlem. Jennings said of the piece, “I hope to do justice to Walter Dean Myers’s beautiful writing. I hope to show the smart, creative, and tender sides of these young men—a side we rarely see reflected in the media.”

To see the Hands Up video, go to youtube.com/watch?v=HDUS3O8H9DU

CONNECTIONS 5
The Sculpture and the Student
Discovering Themes in Michelangelo’s David

FOR HALF A MILLENNIUM, we thought we knew everything there was to know about Michelangelo’s David. The statue’s laser gaze and defiant pose, aimed at the fearsome Medici family and its supporters, have long been considered metaphors for the Florentine Republic’s struggle against political tyranny, and humankind’s yearning for liberty.

Now, a newly minted AU graduate is offering a new perspective on the masterpiece. Joshua Kamins (MA art history ’15) believes the symbolism of David is not just political, but religious, and he cites the statue’s origins—and Michelangelo’s inclusion of a tree stump—as evidence.

The real David, of course, is one of the preeminent figures of the Old Testament, a descendant of Abraham. David killed Goliath, Philistine warrior and enemy of Israel, and became King of Israel. Among David’s descendants in this family tree, according to the Bible’s line of succession, was Jesus Christ.

Michelangelo began sculpting David in 1501. It was commissioned as one of a series of prophet sculptures meant to sit on the roof of the Duomo cathedral, the spiritual heart of Florence.

Upon David’s completion in 1504, however, cathedral officials reconsidered the original site plan, because of the difficulty of hoisting a colossal sculpture onto the cathedral roof, and out of a desire for more people to see its innovative design and political symbolism.

They convened a meeting of Florentine citizens, including renowned artists Leonardo da Vinci and Sandro Botticelli, to debate nine possible locations in the city. They wound up placing David at ground level, next to the entrance to the Civic Palace in the Piazza della Signoria—the civic and political center of Florence—where it sat for nearly 400 years until it was moved indoors and a smaller replica replaced it outside.

But that original location on the Duomo rooftop, Kamins argues, is key to understanding Michelangelo’s artistic vision for David. In his research, Kamins came across a 2010 exhibition, David, La Forza della Bellezza, which chronicled the history of the statue and placed life-size plaster replicas in each of the nine locations debated in 1504.

When Kamins saw a representation of how David would have looked on top of the Duomo, he had an epiphany: the tree root that David leans against is not merely a prop to support the heavy marble sculpture, but a symbol of the King’s sacred religious lineage, or family tree. Michelangelo’s wish to highlight David’s prophetic identity and importance as ancestor of Christ was obscured, he argues, by the decision to move the sculpture to a location that endowed it with more political meaning.

“Josh identified a critical gap in the scholarship on Michelangelo’s sculpture,” said Kim Butler Wingfield, professor of art history at AU. “Scholars had never considered the possibility that Michelangelo was focusing on religious themes. He changed the way scholars will understand and teach this key Renaissance work.”

In 2014, thanks to the generosity of emeriti faculty donors Carol Bird Ravenal and Romeo Segnan, Kamins received a grant to travel to Florence and view the Duomo and David in person. This year, he presented his research at the 45th Middle Atlantic Graduate Symposium.

Kamins hopes that scholars will now look at the creation of David with different eyes. “I hope that art historians will now study David with an awareness that it was part of a time and place, even if it didn’t end up in the intended spot,” he said.
Passion Projects
Five Questions for Graphic Designer Jessica Levitz

Charming pen-and-ink drawings, playful lettering, and sophisticated marketing materials populate the portfolio of American University alumna Jessica Levitz. After graduating from AU in 2010 with a double major in graphic design and communication, she spent four years working as a graphic and user interface designer for Yelp and other San Francisco tech companies.

In 2014, she opened her own freelance graphic design business, June Letters Studio, and today her illustrations and designs can be found in the pages of publications including GQ and Vanity Fair.

Can you describe your design style?
My style is handcrafted, feminine, thoughtful, and a bit whimsical.

Where do you draw your inspiration?
From everywhere! I am inspired by my surroundings in the San Francisco Bay area, nature, vintage memorabilia, Pinterest, creative friends, art history...the list goes on!

If you could illustrate anything, what would you pick?
In my dreams I would have an illustration on the cover of The New Yorker. But in reality, I would love to design, illustrate, and hand-letter a book someday soon.

Describe your typical workday.
Usually I start with graphic design tasks in the morning, and switch to illustration, lettering, sketching, and brainstorming in the afternoon.

What advice would you give to young, aspiring designers?
Always have a side project or passion project.

While working at tech companies for my first few years out of school, I always made sure to make time for practicing my illustration and lettering skills. Now as a full-time freelancer, those skills are a huge part of my regular work. If I had never taken on those side-projects and shared them on my blog, I might never have found such an artistically fulfilling career.

To see more of Levitz’s work visit www.juneletters.com
Ten Years of the Arts at AU

2000
Arts patrons Cyrus and Myrtle Katzen make a generous gift to build an arts center at American University.

2005
The Katzen gift makes a lasting impact on AU with the opening of the Cyrus and Myrtle Katzen Arts Center. The building gathers much of the arts at AU under one roof and quickly becomes a Washington landmark.

2006
AU theatre and musical theatre students travel to the Volkov Theatre’s International Festival in Yaroslavl, Russia, to participate in master classes and workshops, the first in a series of cross-cultural exchanges.

2006
The Arts Management Program hosts the first Emerging Arts Leaders Symposium, bringing together arts leaders from across the country to consider the future of the arts and arts management.

2006-07
The American University Museum at the Katzen Arts Center exhibits four powerful shows about visual politics, feminism, social surrealism, and the torture of prisoners of war. The shows establish the museum’s reputation for political and socially involved art.

2007
The first Department of Art Colloquium, a collaboration between AU’s Studio Art, Art History, and Graphic Design Programs, brings together artists, art historians, curators, designers, writers, and cultural thinkers to discuss contemporary art.

2009
The AU Chamber Singers tour Hungary and Romania, the first of 4 tours of 11 countries.
2009-10
The AU Museum exhibits a series of large-scale shows of Australian indigenous art, new art from Lebanon, and Norwegian art from the 1930s until today. The shows solidify the museum’s reputation for contemporary international art.

2011
Leonardo Drew, 2011 featured speaker at Kinetic.

2011
The Studio Art Program hosts the first Kinetic: Conversations in Contemporary Art event, bringing together nationally known contemporary artists with local artists, arts professionals, and students to discuss contemporary art and creative professional practices.

2012
AU offers its first master’s degree in audio technology.

2014
The Arts Management Program celebrates its 40th anniversary and the Choral Program celebrates its 80th anniversary.

2014
The AU Dance Program forms a partnership with American Dance Institute.

2014
Thanks to a major gift from AU alumna and art advocate Carolyn Alper, the AU Museum will open the Alper Initiative for Washington Art, making the museum a vibrant center for DC art and artists.

2015
International philanthropist Susan Carmel Lehrman establishes and endows the Carmel Institute of Russian Culture and History at AU.

2016

2010
The Art History Program hosts the first Feminist Art History Conference.
FOR TEN YEARS, the Cyrus and Myrtle Katzen Arts Center at American University has been the nucleus of a growing and shared community of visual and performing artists, faculty, and students. Today its influence extends far beyond campus to greater Washington, DC, and the nation. On Saturday, September 26, the AU community gathered for a gala event to honor the tenth anniversary of the center and the extraordinary gift from benefactors Cyrus and Myrtle Katzen that made it possible.

In keeping with the center’s interdisciplinary nature, the gala took a creative approach to celebrating the arts at AU. A major highlight, in between the cocktail hour and dinner, was an Arts Walk, in which attendees got to experience first hand the variety and vibrancy of the arts at AU. As they strolled in and out of various performance spaces set up at Katzen, guests experienced two interactive exhibits that connected physical movement, videography, and sound; a haunting performance by the American University Chamber Singers; a beguiling dance performance; a stage combat demonstration in the Studio Theatre; and select works by AU art faculty and MFA students.

Peter Starr, dean of the College of Arts and Sciences, told dinner guests, "The Arts Walk you just experienced gave you a taste of the outstanding creative work that happens every day here in the Katzen Arts Center, and that makes this space such an extraordinary resource for AU students, faculty, and members of the greater DC community."

Starr presented the College Dean’s Award to Myrtle Katzen, in recognition of her commitment, and that of her late husband, to the arts at AU. He then recognized others who have contributed significantly to the arts and the Katzen Arts Center over its ten years: Sylvia Kay Greenberg, Carolyn Alper, Hank and Carol Brown Goldberg, Sharon Wolpoff and the Wolpoff Family Foundation, Earl and Carol Bird Ravenal, Giselle and Ben Huberman, Jackie and Richard Meisenberg, and Linda Daly and Mike Alexander.

AU President Neil Kerwin called the gala an exceptional event that demonstrated how American University students, guided by faculty, have filled the Katzen Arts Center with remarkable talent. "The entire program underscored the importance of the building in the life of our institution, and it
TEN YEARS AGO, the Katzen Arts Center at American University first opened its doors to the public. Its dramatic architecture and soaring exhibition spaces immediately made it a Washington landmark.

But even more important to the art world is what has happened within the building’s walls over the past ten years—the Katzen Arts Center now houses a rich and diverse community of visual and performing artists whose influence stretches far beyond AU’s campus.

All of this was made possible by a generous gift from DC philanthropists Myrtle Katzen and her late husband Cyrus.

The story of the Katzen Arts Center began with a vision to create a world-class space for the arts in DC. At the same time, the Katzens hoped to build an arts community, an idea that took hold while Myrtle, a painter, took art classes at AU and developed a strong connection with the university’s Department of Art and its community of artists.

Today, the Katzen Arts Center fosters interdisciplinary collaboration in the arts, and it is a place where the arts are honored as an essential part of higher education. A 130,000 square-foot space, the center provides state-of-the-art instructional, exhibition, and performance space for all of the arts disciplines. It is also home to the AU Museum, which showcases local, international, political, and contemporary art in dozens of exhibitions annually. The museum’s permanent collection, the Watkins Collection, features many pieces from the Katzens’ personal art collection.

Since its opening, the Katzen Arts Center has lived up to the Katzens’ vision. Not only does it gather the arts together, but it serves as a creative incubator and provides a community for students who are passionate about the arts.

“The Katzen greatly contributed to my time at American,” says Andrew Welch (BA music ’11). “All of the different performing spaces, all of the different rehearsal spaces, all of the different classrooms gave me the ability to do a wide variety of things. It’s hard to imagine another building where such a diversity of spaces is made so readily available to students.”
Looking Forward The Next Decade

A conversation with Dan Abraham, professor of music and chair, Department of Performing Arts; Jack Rasmussen, director and curator, American University Museum; Zoë Charlton, associate professor of studio art and chair, Department of Art; and Tim Doud, associate professor, Studio Art Program.
Q: What are the biggest influences on the arts today?

JACK RASMUSSEN: Artists have always been shaped by the ideas, beliefs, and values of the cultures that produced them: capitalism, popular culture, and social and political convictions. The best artists find their own voices in their work and show us who we are now and who we can become.

ZOË CHARLTON AND TIM DOUD: Artists are pursuing very different things at the same time, without the kind of hierarchy that gives advantage to one approach over another. You’ll see artists who paint, make videos, create sculpture, curate exhibitions, and write criticism, all of which are a part of a studio practice.

DAN ABRAHAM: Politics and popular culture have always played a significant role in the creation of art. In the nineteenth century, they were inseparable, but now we find a divide. Artists are often either operating outside popular culture, or they are using popular culture as a device to infuse their art. In today’s globally connected world, artists require much greater entrepreneurial skills than past generations did. Politics, on the other hand, has always been an area for the artist to provide social criticism and reflection. It is a responsibility of those who create.

Q: How do you see artistic expression evolving over the next decade, both in general and at AU?

ZOË CHARLTON AND TIM DOUD: At American University, we expect to see an increase in applications from artists who are influenced by pluralism in the art world, alongside artists whose interests lie in traditional media such as painting, drawing, and printmaking. Student interest often reflects what is occurring outside of academia. We see art students reaching outside the Art Department to make connections, to mine for content more meaningfully, and to create broader contexts for their practices.

DAN ABRAHAM: Technology will continue to provide very exciting possibilities that we cannot envision today. Ten years from now there will be modes of expression and engagement with art that we simply cannot recognize as even possible from our current perspective. I also think, however, that traditional forms of art will continue to flourish or even have a resurgence, as the limits and boundaries are pushed to an extreme.

JACK RASMUSSEN: Visual art media will continue to evolve, and time-based art (video, performance, digital animation) will continue to morph and flourish. There will still be artists making objects that do not move, that are made of real stuff, not virtual, and that occasionally smell of oil and turpentine. What will not change is the artists’ use of their emotional intelligence to express what it is to be human in our times.

Q: How do you decide what exhibitions, performances, and visiting artists to feature at AU?

JACK RASMUSSEN: I want exhibitions that won’t be shown anywhere else. I find artists by going to exhibitions and studios, and by word of mouth. I watch them develop, and when I feel they have reached a certain maturity and originality I will look for the right context to exhibit their work.

ZOË CHARLTON AND TIM DOUD: Studio art brings in artists who have practices that reflect the larger professional art world, such as Michelle Grabner, Titus Kaphar, Renée Stout, “The best artists find their own voices in their work and show us who we are now and who we can become.”

—Jack Rasmussen
Marina Abramović, and Jeremy Deller. All of these people are entrenched in the contemporary art world. We bring in artists who are relevant, who have broad practices—they write, they curate, they teach, they make art.

DAN ABRAHAM: Some works are more part of a tradition and speak to styles or processes our students need to explore in order to grow as young artists. Other works or programs challenge the norms and provide something new and interesting for both the participants and the observers.

Q: How optimistic are you that smaller or more focused collections and galleries can survive?

ZOË CHARLTON AND TIM DOUD: It may be that different organizational models must be used, like collectives and collaboratives. There are models of university art programs with autonomous museums. At AU, the Studio Art Program has made a conscious decision to connect and collaborate with a variety of institutions and arts organizations in the area, which brings AU into the larger discussion.

JACK RASMUSSEN: I think as long as you stay true to your mission and earn the support of your community, you have a pretty good shot at surviving.

Q: Finally, what are your hopes for the arts at AU in the next ten years?

DAN ABRAHAM: To become a more visible and interesting site for the campus community and the general public to explore all of the arts. And to establish our academic programs as national leaders in providing broad based liberal arts-centered teaching and learning.

JACK RASMUSSEN: My hope is that the American University Museum, and the Katzen Arts Center in general, will serve as the new center for the arts in Washington. This is already happening as we prepare for the inauguration this coming January of the Alper Initiative for Washington Art.

ZOË CHARLTON AND TIM DOUD: Strong funding helps us maintain the relationships we’ve established with arts organizations in DC and in other cities. We have enthusiastically embraced one of the university’s objectives in its strategic plan—developing relationships with institutions in the greater DC metro area.
A Sense of Place
Emmy Award Winning Composer John Wineglass

by Patty Housman

MUSIC HAS BEEN TAKING John Wineglass places all his life. When he was just 11 years old, Wineglass joined a youth orchestra to see the world. Today, the three-time Emmy Award winning composer has performed in countless countries—and in front of every president since Ronald Reagan.

Wineglass (BS music composition ‘94) was born with perfect pitch and grew up in a music-filled home in Washington, DC. By the time he was six years old, he had taught himself how to play the piano by ear. By 11, he was playing the viola in the DC Youth Orchestra, which toured every summer in places like Spain, Korea, Yugoslavia, China, and the former Soviet Republic. “The orchestra—and the travel—changed my life,” he says. “They opened up worlds of opportunity to me.”

Wineglass’s next big opportunity was a scholarship to the Kogod School of Business at American University. But after arriving at college, he realized that music was his true calling, and he received a scholarship from the DC Youth Orchestra to pursue it. He graduated from AU with a major in music composition and a minor in viola performance—and considerable experience in performing at prestigious venues across DC, from the university president’s house, to embassies, to political fundraisers.

After graduation, Wineglass moved to New York City and earned a master’s degree in composition, with an emphasis on motion pictures and television, at New York University. It was during his studies there that he got an unexpected call from a friend who had received an internship offer he didn’t want—at the soap opera All My Children.

Wineglass did not hesitate to accept it in his friend’s place. “You need to grab every opportunity offered to you,” he says. “You never know what will come out of it.”

The internship at All My Children, as well as his work with four other major network shows and several national syndicated commercials, led to a rich career in composing music for television, independent films, documentaries, multimedia, and symphony halls. Wineglass’s musical interests are broad: he is a violist, a gospel and contemporary jazz pianist, a music producer, and a college professor. He has worked on classical, modern, and contemporary music, winning three Emmy Awards for Outstanding Achievement in Music Direction and Composition for a Drama Series, and three American Society of Composers, Authors and Publishers Film and Television Music Awards.

Wineglass has composed scores for documentaries on MSNBC’s Headliners and Legends with Matt Lauer, for television commercials, and for international campaigns on behalf of the American Red Cross, the US Army, and others. He has worked and performed with Grammy Award winning artists and producers, and has performed as a guest conductor with the New York Philharmonic, Hong Kong Philharmonic, National Chamber Orchestra, and the Pan-American Orchestra, among others.

Most recently, Wineglass has been commissioned by the Big Sur Land Trust to compose a symphonic work inspired by former poet laureate Robinson Jeffers and the beauty of the Big Sur coastline and redwood forests. Wineglass moved with his wife and daughter 10 years ago to Monterey, California. He teaches as an adjunct professor at California State University—Monterey Bay, and plays the viola with the Monterey Symphony.

In many ways, Wineglass has come full circle. He volunteers with city kids from a youth orchestra and has taught them how to play music at the Big Sur Land Trust’s ranch. “It’s a pretty awesome experience,” he says. “Even though I’m a city boy at heart, I draw from nature, and I am inspired by its beauty,” he says.
A Day in the Life
Student Dancer and Choreographer Lauren Canty

Lauren Canty, a senior majoring in literature with a dance minor, took her first dance class when she was just five years old. She hasn’t stopped dancing since.

Canty says that American University has provided her with remarkable opportunities to grow as an artist and performer. “I have learned to trust myself and my abilities,” she says. “Even after rehearsing for months in a dance studio, sometimes when you first get on stage, you feel self-doubt. But my professors and fellow dancers believed in me, and it helped me to believe in myself.”

7:00 a.m.
I wake up and get ready for the day, packing my backpack with my laptop, lunch, and a change of clothes for dance class.

8:15 a.m.
Take the Metro downtown for my internship with the Smithsonian’s National Museum of African American History and Culture (scheduled to open in 2016). Ultimately I want to pursue a master’s degree in museum studies, so hands-on experience is an important way to prepare for that—and hopefully for future employment with the Smithsonian.

9:30 a.m.
At my internship, sometimes I visit the warehouses to see and work with museum objects—they can be as small as a jewelry box or as large as a house. I am excited to see them all on display when the museum opens.

1:30 p.m.
I leave the office and take the metro back to campus.

2:15 p.m.
I quickly change into clothing much more suitable for dance class: leggings, t-shirt, and jazz shoes.

2:35 p.m.
I have intermediate jazz class with Sandra Atkinson, an instructor in the Department of Performing Arts. We are exploring different styles of dance within the genre of jazz dance. This week we are working on Afro-Jazz dance, which combines classic jazz techniques with the energy and power of many West African dance styles.

4:00 p.m.
I stop by Terrace Dining Room on campus to eat and study.

5:30 p.m.
I am back in the Katzen Arts Center for an AU Dance Company rehearsal. We are diligently preparing for our Spring Dance Concert, practicing Melanie George’s piece Jazz Is…, Helanius Wilkins’s Show/Time, and Teena Marie Custer’s Feels Like Right. There is such a great range of styles in this year’s concert. With the inclusion of jazz, modern, and hip-hop dance, we are really proving that we are well-rounded and versatile dancers.

8:30 p.m.
My rehearsal for my piece Undercurrent. I first choreographed this dance for Choreolab, AU’s student choreography program and showcase. My piece was chosen to be in the Spring Dance Concert, so I am taking the semester to edit and polish the dance. I have a great cast, and I am grateful for the opportunity to show my work alongside my professors’ work in performance.

10:30 p.m.
I arrive at my apartment and have a quick snack, then study and do homework for classes tomorrow.

1:00 a.m.
I finally go to bed after a long day!
Grants & Research

SARAH IRVINE BELSON (education) won a $409,195 Office of the State Superintendent of Education (OSSE) award for the project “Master Teacher Cadre (MTO) Program.”

KATHLEEN DECICCO-SKINNER (biology) won a $419,137 National Institutes of Health (NIH) award for the project “Trp2 in Carcinogenesis-Related Inflammation.”

GREGORY HARRY (physics) won a $499,086 National Science Foundation (NSF) award for the project “CAREER: Integrated Research and Education on Gravitational Wave Detector Optics.”

DAVID KEARNS (psychology) won a $1,582,528 National Institutes of Health (NIH) award for the project “Addiction as Maladaptive Choice of Drugs over Non-Drug Rewards.” Alan Silberberg (psychology) is a co-investigator.

NADEN KROGAN (biology) won a $350,820 National Institutes of Health (NIH) award for the project “Mechanisms Controlling Cellular Differentiation and Proliferation in a Plant Stem Cell Microenvironment.”

MICHAEL ROBINSON (mathematics and statistics) won a $465,479 US Department of Defense (DOD)/Defense Advanced Research Projects Agency (DARPA) award for the project “SIMPLEX: Conglomeration of Heterogeneous Content using Local Topology (CHOLT).”

CATHERINE STOODLEY (psychology) won a $402,769 National Institutes of Health (NIH)/National Institute of Mental Health (NIMH) award for the project “Cerebellum and Autism: Neural Mechanisms and Modulation of Predictive Processing.”

SHERBURN LAUGHLIN (performing arts) was elected vice president of the Association of Arts Administration Educators.

LISA MOSES LEFF (history) was named a 2016-17 visiting fellow at the Oxford Centre for Hebrew and Jewish Studies.

RICHARD MCCANN (literature) was elected president of the PEN/Faulkner Foundation.

SALVADOR VIDAL-ORTIZ (sociology) was appointed to the editorial board of the American Sociological Association’s journal Sociology of Race and Ethnicity.

ELIZABETH WORDEN (education) was appointed a visiting professor for the Institute for Research in Social Sciences at the University of North Carolina.

2015 University Faculty Award Recipients

Outstanding Scholarship, Research, Creative Activity, and Other Professional Contributions

TERRY DAVIDSON (psychology)

Outstanding Teaching in a Full-Time Appointment

KATHLEEN GUNTHERT (psychology)

Morton Bender Prize

ELIZABETH MALLOY (mathematics and statistics)

Promotions

Professor

EILEEN FINDLAY history
LAURA JULIANO psychology
KIHOL KIM environmental science
MARTHA STARR economics
GAY YOUNG sociology

Associate Professor

STEPHEN MACAVOY environmental science

Associate Professor and Tenure

LAURA BEERS history
JULIET BELLOW art
EVAN BERRY philosophy and religion
ANTON FEDYASHIN history
KARI KIPPOLA performing arts
ADRIENNE PINE anthropology
RACHEL LOUISE SNYDER literature

Received Tenure

THERESA RUNSTEDTLER history

Senior Professorial Lecturer

SHOALEH DEHGHAN chemistry
EDWARD COMSTOCK literature
LYDIA FETTIG literature
ALLISON THOMAS literature

Proffessorial Lecturer

MELISSA YOUNG literature
MICHAEL CABOT literature
CARMEN RUFFA WLC

Publications, Productions & Exhibitions


ROBERT A. BLECKER (economics) co-authored “Structural Change, the Real Exchange Rate and the Balance of Payments in Mexico, 1960-2012” in Cambridge Journal of Economics.

ZOË CHARLTON’S (art) work was featured in the group exhibition Venturing Out of the Heart of Darkness, curated by Rehema Barber at the Harvey B. Gantt Center in Charlotte, North Carolina.

KYLE DARGAN (literature) published his fourth poetry collection Honest Engine (University of Georgia Press).

TERRY DAVIDSON and ANTHONY RILEY (psychology) authored a feature article for American Scientist magazine about taste aversions and the implications for treating obesity and drug use.

ROBERT FEINBERG and THOMAS HUSTED (economics) published “Does State Antitrust Enforcement Drive Establishment Exit?” in Journal of Competition Law & Economics.

DON KIMES’S (art) solo exhibition Finding Memory: New Works was featured at Denise Bibro Fine Art in New York City.


NOVELLA gallery in New York featured DANIELLE MYSLIWIĘC’S (art) solo exhibition Harbingers.

ELKE STOCKREITER (history) published Islamic Law, Gender, and Social Change in Post-Aboition Zanzibar (Cambridge University Press).