



College of Fine Arts
**Dean's Showcase of
Student Achievement**

Friday, November 17, 2017
Turnbull Conference Center





Cat
in the Hat
February 14 - March 8, 2018
Cafe Theatre

Tartuffe
March 25 - April 8, 2018
Cafe Theatre

THEATRE
MEMPHIS
MUSICAL



Welcome to the first College of Fine Arts Dean's Showcase of Student Achievement. Prepare to be amazed, inspired, and challenged! We asked each unit in the College (Art, Art Education, Art History, Dance, Theatre, and Interior Architecture & Design) to select student projects that reflect the type and the quality of work taking place in their classes. Today, those students will present their work. For us, the Showcase provides a window to look in on the great work being done in the College. The College of Fine Arts is a big place with a lot going on. Today is a rare opportunity to sample, in one place, the diversity of our programs. I hope you will tell the students what you think of their work. Please offer suggestions. Ask hard questions! Your presence shows us all how much you care about our College and its students. Thanks for being here!



Scott A. Shamp

Interim Dean, College of Fine Arts

Art



Kasey Grace

BFA Spring 2019 | Fort Pierce, Florida

Vulnerable Objects

Though the project has evolved, the central question has always focused on the relationship between people and their reaction to objects. *Vulnerable Objects* aims to create an interactive art installation that has pedestrians engage with delicate porcelain forms. Using the *Trolley Problem* as the foundation, individuals are asked to break seemingly invaluable ceramic forms in order to “save” other ceramic objects. Each porcelain piece is unique in appearance and designed to deceptively look like fabric. Video and photographs will be taken of each encounter which will later be displayed with the “saved” objects and portable installation used during the performance.



Lisa Co

MFA Spring 2018 | Brunswick, Georgia

From A Distance You Look Nothing Like A Friend

My project, “From A Distance You Look Nothing Like A Friend”, stems from an interest in invisibility, privacy and power structures. I am interested in private spaces, both psychological and physical and the societal structures that restrict, support or invade these spaces. For the work being presented, I focused on the ideas of distance, hiding and covert action. I created several works spanning photography, sculpture, performance and installation using built and found objects such as, office plants and walkie talkies. I am interested in these found pieces for their element of humor but also for their ability to transform banal objects into conduits of mystery and play. The uncanny nature of these images brings a darker aspect to the playfulness in them, because the viewer is left to wonder if the person is hiding and, if so, from what?

Art Education



Danielle Henn

PhD Spring 2019 | Havana, Florida

Porch Culture in Quincy, Florida

I grew up in Havana, Florida, a small town sixteen miles northwest of Tallahassee, where the delicate hospitality of Emily Post and the brutal injustices of Jim Crow mingled into a gothic amalgamation of Southern culture deeply embedded in my heart and mind. My desire to expose the complexities and the multiplicities of Southern culture has manifested in an oral history+arts-based research project investigating porch culture in Quincy, Florida. In this study I am conducting semi-structured, narrative interviews with residents of Quincy, Florida on their porches. I am also collecting memories and stories about their porches, their culture, and their community and documenting this process using arts-based research methodologies. I hope this research produces a polyphonic portrait of porch culture in and around Quincy, Florida which will help the town reflect more inclusively on its diverse community. More information on this project may be found at quincyporches.wordpress.com.



Angela Quintero

MS Fall 2018 | Pereira, Colombia

Working With Migrant Populations

Working with migrant populations began through the opportunity of Dr. Van Lith's project La Escuelita, the little school, and the partnership with Dr. Grzywacz. The project aimed to address the emotional and behavioral health needs of underserved Latino children in farm-worker families through the use of art therapy activities. Running for a six-week period the art therapy sessions were implemented by Dr. Van Lith and two graduate students within the art therapy program, Elissa Pizzutto and Angela P. Quintero, and the support of four *Promotores*, developers from the department of family and child sciences. After developing a relationship with the community the art therapy students took part in La Feria Latina, The Latin Fair. Providing individuals of any age, gender, or socioeconomic background the space to express themselves through the use of art media, and to come together to contribute in a community mural project, which spelled the word Unidos! *United!*

Art History



Chase Van Tilburg

BA Fall 2018 | Lakeland, Florida

The 3D Digitization and Modeling of the John House Stereograph Collection & its Effect on the Museum Visitor Experience and Cultural Heritage Preservation

This research project focuses on the Three-Dimensional Modeling/ Digitization of the John House Stereograph Collection, which was donated to the FSU Department of Art History in 2012. The purpose of this project is to enhance the accessibility of and push the cards into a 3D digital plane. Thus, granting online viewers the ability to digitally experience the stereograph cards in the round. I have partnered with Lab Manager Marcelina Nagales of the FSU Morphometrics Lab, under the Department of Scientific Computing to accomplish this task. Furthermore, I am creating a new method of viewing the stereo cards without the need for the physical stereoscope. I intend to develop a Digital Stereoscope application (app) to be paired with Google Cardboard Virtual Reality and apply this application to the advancement of the viewer experience in museology.



Emily Thames

PhD Spring 2018 | Greenwood, Arkansas

Enlightenment, Reform, and Identity in Late Eighteenth-Century Puerto Rico: The Art of José Campeche (1751-1809)

My dissertation focuses on the work of José Campeche (1751-1809), a prolific artist active in Puerto Rico during the late-eighteenth and early-nineteenth centuries. I endeavor in this project to examine the intersections between the creation and use of Campeche's art, events and conditions specific to Puerto Rico during his lifetime, and the numerous changes taking place in the Spanish Empire under the Bourbon regime. I consider Campeche as an Afro-Caribbean individual embedded within a colonial system whose experiences and artistic production would have shaped and responded to imperial and local forces and further been informed by the circulation of ideas, people, and things in the Caribbean and greater Spanish Empire during his lifetime. As such, I argue that Campeche negotiated and acted upon his world through his art and served as a simultaneous product and agent of cultural transformation in Puerto Rico.

Dance



Stephanie Rivas

BFA/MA Spring 2017 | Tampa, Florida

Developing a Targeted Conditioning Program to Manage the Demands of a Choreographic Work

The purpose of this study is to create the background and tools needed to determine whether a targeted conditioning program based on the analysis of the specific movement demands in a choreographic work can reduce injury risk and improve overall performance in dancers cast to perform a choreographic work. The results of this study will provide a foundation for future research that evaluates whether targeted conditioning can enable dancers to perform new choreography safely and as intended by the choreographer. This study will be composed of three main parts: Developing a protocol for assessing physical capacities related to the selected choreography, developing a protocol for assessing performance improvement related to the selected choreography, and developing a training intervention designed to improve the capacities and overall performance.



Ashley Pierre-Louis

BFA Spring 2019 | Miami, Florida

Re-self

This semester I've been working on a solo entitled *Re-self*. This piece is inspired by my past summer travels, my passion to move, and questions as to what type of person I am becoming. Recently, I have found this passion for movement because of Gaga, a movement language created by Ohad Naharin. This language has allowed me to open the pores of my skin, allowing me to send and receive light more easily. It has given me a better understanding of myself, my body, and its sensations and has overall, shaped me into a more confident, passionate, and patient woman. *Re-self* unpacks a re-created version of myself and acknowledges the evolution of self as an ever-going process. I would like to thank my mentor Hannah Schwadron for helping me realize, "Aren't we all just working on ourselves?"

Interior Architecture and Design



Jordan Dobrow

MS Spring 2018 | Miami, Florida

Aurora Boutique Hotel

The boutique hotel is located in Stockholm, Sweden. Surrounded by the beauty of the Baltic Sea, Stockholm is an archipelago known for its vibrant cultural scene, its creative residents as well as its glamorous nightlife. This unique culture in combination with the long, dark winters inform the concept of the Aurora Borealis, “The world’s most illuminating experience.” The design focuses on lighting to convey and attract visitors to Sweden’s natural phenomena. The lighting illuminates the interior through color changing accent lighting that appear in many forms from streamers, rippling curtains or shooting rays that light up the space with an eerie glow. The design inspires captivating musical moods and conceiving sound experiences that tap into the heart and soul of the inhabitants to embrace the creative and cultural experience of Stockholm. Invigorating imagination and harmonious tranquility attract visitors and offer a unique experiential design at the Aurora Boutique Hotel.



Sarah Smith

BS Spring 2018 | Bradenton, Florida

Union Horse Distilling Co. Corporate Headquarters Design

The goal of this project was to design a new corporate office for Union Horse Distilling Company – a family owned and operated distillery from Kansas City. The company is looking to expand, locating their new headquarters in Nashville, Tennessee. The new office will be located alongside their brand new distillery, and house 46 employees of numerous departments. In order to design an efficient space for the company, an ample amount of research was conducted in re-gards to workplace design, location analysis, and space programming. The concept chosen to drive the design is a horse saddle – inspired by the company, family history, and city of Nashville. This concept in-spires exposed structures, natural materials, and small parts working together to form a cohesive whole. The goal of this project was to create a comfortable and productive space for employees to efficiently work and socialize.

Theatre



Cristian Mercado

BA Spring 2018 | Jacksonville, Florida

From My Grandfather's Hands: The Play of Puerto Rican Nationalism

My great Grandfather, Rafael Cancel Miranda, is both a prominent member of the Puerto Rican Nationalist party and a poet who wrote the poetry book *Polvora y Palomas* (Gunpowder and Pigeons). He transformed his life experiences and struggles for Puerto Rican independence into art. I, as his grandson, have decided to further expand on his work. I am writing and directing a play based on his poetry in which I grapple with his ideas of Puerto Nationalism and my own ideas of Puerto Ricanness. The play and attached research are based on concepts of Postcolonialism and Nationalism. I intend to apply Said's occident-orient relation to the USA and Puerto Rico respectively, as well as explore my own relationship with my heritage.



Anna Trinci

BFA May 2018 | Bradenton, Florida

The Threepenny Opera

This project is a staging of *The Threepenny Opera* that immerses audience participants in a fun-fair filled with nostalgia, escapism, and spectacle. Participants are given and can earn tickets to pay their way into attractions that may help them follow the plot, or may simply ensnare them in a cycle of exploitation. They are encouraged to examine their own values and agency while navigating a landscape where truth is commodified and the line between representation and reality is blurred, if not wholly arbitrary.

Notes

1990-1991



Students presenting today have all received an award, funded through the generosity of private donors, including alumni & friends.

Gifts to the College of Fine Arts – including our programs in Art & Design, Dance, Theatre, and the Museum of Fine Arts – enable us to offer student scholarships, award faculty research grants, recognize exceptional teaching, and support activities across the College.

If you would like to learn more about supporting the College of Fine Arts, please contact our Development Department:

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