

ICE Annual Report FY16

I. OVERVIEW

Mission

Ideas for Creative Exploration (ICE) is a catalyst for innovative, interdisciplinary creative projects, advanced research and critical discourse in the arts, and for creative applications of technologies, concepts, and practices found across disciplines. It is a collaborative network of faculty, students, and community members from all disciplines of the visual and performing arts in addition to other disciplines in the humanities and sciences. ICE enables all stages of creative activity, from concept and team formation through production, documentation, and dissemination of research.

Background

ICE began in 1999 as a series of discussions among faculty and students throughout the university and local community to address the need for a program that would support collaboration in the arts.

ICE has supported the development of original projects and events, hosted visiting artists and scholars, held workshops, developed websites, and established a campus office. The ICE network includes faculty and students from a diverse range of disciplines, UGA alumni, and community members. ICE continues to facilitate advanced research in the arts through innovative project grants, interdisciplinary initiatives, competitive graduate assistantships, and public events.

Funding

In FY16 ICE received support from the Willson Center for Humanities and Arts, Franklin College of Arts and Sciences, the Office of the Vice President for Research, and the Graduate School. Throughout its history ICE has been supported by the Office of the Senior Vice President for Academic Affairs and Provost, Lamar Dodd School of Art, Department of Dance, Department of English, Department of Theatre and Film Studies, Hugh Hodgson School of Music, the Georgia Museum of Art, and the generous support of many volunteers, businesses, and individuals.

Administration

David Saltz is the Executive Director and Mark Callahan is the Artistic Director of ICE.

Advisory Board

Thirteen members of the ICE Advisory Board are appointed by the Executive Director for a three-year renewable term. The Advisory Board gives counsel to the Executive Director on ICE-sponsored programs. The 2016 members are as follows:

Jason Cantarella (Mathematics)

George Contini (Theatre and Film Studies)

Chris Cuomo (Women's Studies and Philosophy)

John English (Professor Emeritus, Journalism)
Chris Garvin (Art)
Hope Hilton (Athens community)
Peter Van Zandt Lane (Music)
Katherine McGuire (Athens community)
Jed Rasula (English)
Bala Sarasvati (Dance)
Meredith Welch-Devine (The Graduate School)
Jean Young (Student Representative)
Andrew Zawacki (English)

See **Appendix A** for the ICE Bylaws.

Graduate Assistantships in Interdisciplinary Arts Research

Graduate School Assistantships in Interdisciplinary Arts Research foster expanded research activity at UGA and serve as a beacon to the most innovative graduate candidates in the arts. Three assistantships per year are awarded to students entering programs in Art, Music, and Theatre and Film Studies. Assistantship recipients receive two years of funding from the Graduate School, followed by a third year of funding from the appropriate home department in the form of a Departmental Assistantship.

Graduate assistants in their second year are Megan Burchett (Art), Jean Young (Theatre and Film Studies), and K. Scott Eggert (Music).

Graduate assistants in their first year are Elizabeth Rogers (Art), Kyle Morrison (Theatre and Film Studies), and Stewart Engart (Music).

Graduate assistants starting in August 2016 are Matthew Flores (Art), Rebecca Jackson (Theatre and Film Studies), and Carla Cao (Music).

See **Appendix B** for a report of Graduate Assistant activities.

Partnerships

Idea Lab is a UGA student organization committed to providing an open, interdisciplinary platform for engagement with topics in arts. In FY16 the organization held meetings, administered a project grant program, assisted with the development of the Graduate Student Association Interdisciplinary Research Conference, and hosted the ICE Conversation Series.

The Willson Center for Humanities and Arts is a showcase for faculty innovation and achievement. It facilitates intellectual exchange with the University and the public by the encouragement of interdisciplinary activity, which extends to the sciences and other orders of knowledge. The mission of the Willson Center is to promote research and creativity in the humanities and arts. It supports faculty through research grants, lectures, symposia, publications, visiting scholars, visiting artists, collaborative instruction, public conferences, exhibitions, and performances. It is committed to academic excellence and public impact.

II. PROJECTS and EVENTS

ICE Conversation Series

In FY16 ICE continued a series of public events focusing on topics related to creativity, interdisciplinary collaboration, and research in the arts.

Eddie Whelan

A presentation by Eddie Whelan, UGA alumnus, former ICE Project Grant recipient, and AUX video curator for an informal conversation about his work and career. Eddie pushes the boundaries of video, sound, photography, and animation in his work with bands (Grass Giraffes, Modern Skirts, R.E.M., Mekon), fashion industry (Alexander McQueen, Proenza Schouler, David Sims), and Internet art.

Google Glass, Music Pedagogy and Performance: what went right and what went wrong?

UGA Director of Bands Cynthia Johnston Turner discussed music technology and projects-in-development for use in conducting large ensembles. She was joined by Tyler Ehrlich, a graduate conducting major and Idea Lab Mini Grant recipient for the *21st Century Digital Music Stand*.

Conversation with Heather McIntosh

Composer and performer Heather McIntosh in conversation with David Barbe, director of the UGA Music Business program.

ICE Honorary Fellow Heather McIntosh (BMUS 2000) is a musician and composer of music for film and video. She created music for *Examined Life*, *Compliance*, *The Rambler*, *Faults*, *Holbrook/Twain: An American Odyssey*, and *Z for Zachariah*. Known as the house cellist for the Elephant 6 Collective and leader of The Instruments, she has played with of Montreal, The Olivia Tremor Control, The Music Tapes, Gerbils, Elf Power, Circulatory System, Apples in Stereo, Great Lakes, The Ladybug Transistor, Linda Perhacs, Kevin Ayers of the Soft Machine, Faust, Animal Collective, Cat Power, Superchunk, M Ward, The Clientele, St. Vincent, Azure Ray, Icy Demons, Japancakes, Bright Eyes, Washed Out, Dr. Dog, Norah Jones, Belle and Sebastian, Pacific UV, St. Vincent Gnarls Barkley, and Lil Wayne.

David Barbe has worked on hundreds of recording projects as engineer, producer, musician and writer. Since opening Chase Park Transduction in 1997, David has worked with a wide variety of artists including the Glands, Drive By Truckers, Jerry Joseph, Amy Ray, Bob Mould, REM, and many others. Over the past few years, projects have included Deerhunter's "Halcyon Digest," Patterson Hood "Heat Lightning Rumbles in the Distance," Dennis Ellsworth "Dusk Dreams," Drive-By Truckers "Go-Go Boots," New Madrid "Yard Boat," and Dead Confederate "In the Marrow" to name a few.

Movement as Foundation: Dance + Community in Takoma Park, Maryland

Landscape Architecture graduate student Annette Griffin discussed her recent participation in the performance project, an output of a modern, intergenerational dance company's years of engagement efforts within a DC suburb. Conversation topics included human migration, connection to the unknowable stranger, and dance as a foundational element in the experience of community.

George Scheer

George Scheer, Director of Elsewhere Museum spoke about the ever-evolving art space, once a thrift store, and living museum that hosts 50 artists from all over the world year-round.

Virtual Reality

Kyle Morrison, MFA student in Dramatic Media and ICE graduate research assistant, spoke about the current state and future of Virtual Reality technology, a medium being tackled by many different industries, in gaming and beyond.

What is Dada?

Jed Rasula, Head of the English Department and Helen S. Lanier Distinguished Professor at UGA, is the author of *Destruction Was My Beatrice*, a comprehensive history of the Dada art movement, which began in 1916 and has influenced some of the greatest artists of our time, including William S. Burroughs, Marshall McLuhan, the Beatles, Monty Python, David Byrne, John Cage, Jean-Michel Basquiat, and countless others. Dr. Rasula offered insight into Dada just ahead of the Dada Centennial, a celebration and commemoration of 100 years of this historic artistic phenomenon.

Dave McKenzie

Dave McKenzie's work explores identity and representations of the self. His videos and performances have been included in group exhibitions such as the 2014 Whitney Biennial and the traveling exhibition *Radical Presence: Black Performance in Contemporary Art*. Join Dave for an intimate conversation about his work and practice.

Art and Nuclear Weapons

Join Sara Z. Kutchesfahani, Senior Research Associate with the UGA Center for International Trade and Security led a brainstorming session about how can art help educate, inform, and increase public understanding of nuclear weapons issues.

All the World's Futures

John English, UGA professor Emeritus, artist, and veteran freelance journalist shared a presentation of his coverage of one of the biggest art shows in the world: the 2015 Venice Biennale, *All the World's Futures*.

SynkroTakt

Idea Lab Mini Grant recipients Cody Brookshire, Richard Saney, and Jake Reeves discussed their project *SynkroTakt*, involving the streaming of synchronized audio to wireless devices for use in concert music and other applications.

Idea Lab Mini Grant Program

The Idea Lab student organization partnered with ICE to facilitate a mini grant program modeled after the ICE Project Grant program. Idea Lab members created a call for proposals, communications plan, information meeting schedule, selection committee, and budget strategy. Three projects were selected based on their creative merit, extent of collaborative and interdisciplinary activity, and feasibility. Each of the selected projects was assigned an Idea Lab student mentor, and received regular feedback.

Connect

Connect is a sound art composition integrated with the everyday use of smartphone technology. Phase one of the project involved the implementation of an early version of an app at a live concert to assist the performers in adapting to the new demands of integrating the technology into their work. Phase two is an experimental audience-technology-performer integrated performance at the Dancz Center for New Music. Phase three will be a larger concert work including a wind ensemble and interactive technology. The project team includes Cody Brookshire, (Music Composition), Richard Saney (Computer Science), Jake Reeves, (Genetics), and Tyler Ehrlich, (Music Conducting).

Hyphenated American

Hyphenated American was a production utilizing musicians, film-makers, visual artists, and writers to construct a story about the experiences of first-generation Hispanic-Americans. The project conveys the story of students and local community members who find themselves belonging to both Hispanic and American cultures and turns an innovative collaborative lens to their struggles with identity and societal pressures. The event was hosted by the Georgia Museum of Art and featured visual art, live music, spoken word poetry, and a panel session with experts in identity, immigration, and educational injustice in Georgia. Panelists included Dr. Sergio Quesada (Latin American and Caribbean Studies), Heidi Guzman (Professional Counselor), and Johanna Cochran (Associate Attorney with Kuck Immigration Partners). The project team included Monique Osorio (Music Composition, Psychology), Anita Guevara (Social Work), Sestina Real (Women's Studies, African American Studies), and Orlando Burgos Pimental (Advertising).

Picturing Home

Picturing Home highlights the experience of families in the Athens area affected by the deportation of a family member or loved one. Using the concept of PhotoVoice, twenty families from the Hispanic community will document moments that they wish to share about their experiences with deportation. The project will culminate in an exhibition of photographs and testimonials that will allow the Athens community to engage in dialogue

about immigration and deportation. The project team includes Ashley Meadow (Sociology), Mary Adams (Sociology), Erin Mazzei (Art), Pablo Lapegna (Sociology, Latin American and Caribbean Studies), Patricia Richards (Sociology, Women's Studies), and Alejandra Calva (Latin American and Caribbean Studies Institute).

Sustainability + Arts Grant Program

ICE partnered with the UGA Office of Sustainability to create the Sustainability + Arts Grants Program in conjunction with the UGA Campus Sustainability Grants program. The selected projects address priorities outlined in UGA's 2020 Strategic Plan to actively conserve resources, educate the campus community, influence positive action for people and the environment, and provide useful research data to inform future campus sustainability efforts. The projects were chosen based on merit, positive impact, implementation feasibility, interdisciplinary and creative potential, and available funding. The Office of Sustainability coordinates, communicates, and advances sustainability initiatives at UGA in the areas of teaching, research, service and outreach, student engagement, and campus operations.

Making and the Theatre: A theatre for young audiences event encouraging sustainability, creativity, and innovation

Making and the Theatre is a model of performance and hands-on creative activities to inspire and empower future generations of stewards and problem solvers. The two-fold event included a student performance followed by a makerspace for the family audience. Working closely with students and faculty in the Learning Design and Technology program in the College of Education, the post-show makerspace involves the audience in hands-on challenges. In addition, audience members own a piece of the event in the form of take-home packets that define the Georgia and National education standards met in their evening, introduce books, and include at-home challenges. Continuing with the sustainability theme, the performances use many found and recycled objects in costuming, sets, and properties. *Another Kid's Treasure Island* was hosted by the State Botanical Garden of Georgia Children's Garden Theater in the Woods during two public performances and makerspaces. The project team includes Kelsey Brown (Communication Sciences and Disorders, Theatre and Film Studies), Gretchen Thomas (Learning Design and Technology), Ali Olhausen (Theatre and Film Studies, British and Irish Studies), Abby Jones (Theatre and Film Studies, Entertainment and Media Studies), Courtney Schilling (Theatre and Film Studies, Art Education), Connie Li (Theatre and Film Studies), and Israel Tordoya (Pharmaceutical Sciences).

Air Purifying Plants Proliferation Project (A4P)
2014-2015 recipient

The *Air Purifying Plants Proliferation Project (A4P)* presented *Preservationist*, an exhibition and roundtable discussion investigating the rapid advancement of green practices in the contemporary art studio. The group collaborated with Alberta, Canada-based printmaker, Sean Caulfield and Minnesota-based sculptor David Hamlow to present an interactive exhibition that focuses on sustainability as a catalyst for dialogue about studio ecology and the environmental ethics of art-making. The exhibition was

accompanied by a series of round table discussions, project presentation, and technical demonstrations.

Material Re-Use: Thinking Inside the Box

2014-2015 recipient

The *Material Re-Use* project group established partnerships with the Office of Sustainability, College of Environment and Design, and the Lamar Dodd School of Art. The group generated a pilot project *Dodds n Ends* and created a comprehensive report with action plan for installation, maintenance, and Board of Regents policy checklist. Materials salvaged from campus projects are currently available at the Material Re-use Program's yard on South Milledge Road. Based on input from a public charrette, the proposed program will be housed in a shipping container adjacent to the art building.

A representative from UGA's Environmental Safety Division confirmed that the structure will comply with safety codes. Recommendations were made by a licensed structural engineer and approved by the Facilities Management. Students in the LAND 6911 Design Build course designed and built the interior of the space with fully finished walls and flooring. Representatives from UGA Grounds Department approved the location of the structure and verbally committed to placing and removing the structure through use of a crane and boom truck. This enables the structure to be placed with minimal impact on landscape. The full report is available upon request.

Dada Centennial

ICE partnered with the Department of English to produce three evenings of events to celebrate the centennial of Dada, an artistic phenomenon that began in February 1916 at the Cabaret Voltaire in Zurich, Switzerland and spread around the world. Although the venue where Dada was born closed after only four months and its acolytes scattered, the idea of Dada quickly spread to New York, where it influenced artists like Marcel Duchamp and Man Ray; to Berlin, where it inspired painters George Grosz and Hannah Hoch; and to Paris, where it dethroned previous avant-garde movements like Fauvism and Cubism while inspiring early Surrealists like Andre Breton, Louis Aragon, and Paul Eluard. The long tail of Dadaism can be traced even further, to artists as diverse as William S. Burroughs, Robert Rauschenberg, Marshall McLuhan, the Beatles, Monty Python, David Byrne, and Jean-Michel Basquiat, all of whom – along with untold others – owe a debt to the bizarre wartime escapades of the Dada vanguard.

Dada Centennial Part One: Past

Flicker Theatre & Bar became Cabaret Voltaire 1916 with a performance of Futurist poetry by visiting artist Luciano Chessa, *An Evening at the Cabaret Voltaire* Dada reenactments by students from the UGA Department of Theatre and Film Studies, a performance of Erik Satie's *Trois morceaux en forme de poire* by UGA Music students Crystal Wu and Emma Lin, a presentation by Jed Rasula, author of *Destruction Was My Beatrice*, costumes, musical surprises, and much more!

Luciano Chessa is a composer, conductor, performance artist, pianist and musical saw/Vietnamese dan bau soloist. He is the author of *Luigi Russolo Futurist: Noise, Visual*

Arts and the Occult, the first monograph on Russolo and his Art of Noise. He has been performing futurist sound poetry for more than ten years and teaches at the San Francisco Conservatory of Music.

Dada Centennial Part Two: Present

A sold-out performance celebrating the ongoing spirit of experimental art with a rare performance by the Sun Ra Arkestra at the historic Morton Theatre. Athens' own Flicker Orchestra opened with live soundtracks for vintage experimental films.

The spirit of famed jazz musician, composer, poet, and bandleader Sun Ra is alive and well in the present day manifestation of the Sun Ra Arkestra under the direction of Marshall Allen, featuring a mix of classic Sun Ra big-band compositions and arrangements alongside Allen's own compositions and arrangements that are deeply rooted in the spirit of Sun Ra.

Marshall Allen, 91, joined the Sun Ra Arkestra in 1958 and led Sun Ra's formidable reed section for over 40 years. He assumed the helm of the Sun Ra Arkestra in 1995 after the ascension of Sun Ra in 1993 and John Gilmore in 1995. Mr. Allen continues to reside at the Sun Ra Residence in Philadelphia, composing, writing and arranging for the Arkestra much like his mentor, totally committed to a life of discipline centered totally on the study, research, and further development of Sun Ra's musical precepts.

Dada Centennial Part Three: Future

An evening of new works at Flicker Theatre & Bar with visiting artist Bruce Andrews, very short plays by students and faculty in theatre and film studies, compositions by doctoral students in music, and performances by Killick and Mind Brains.

Born in Chicago, Language poet and political scientist Bruce Andrews earned a BA and MA from the Johns Hopkins University, and a PhD from Harvard University. He moved to New York in 1975, where with Charles Bernstein he co-edited *L=A=N=G=U=A=G=E* magazine from 1978 to 1981. Andrews has published dozens of poetry collections including *I Don't Have Any Paper So Shut Up (Or, Social Romanticism)* (1992) and *Designated Heartbeat* (2006) as well as several essay collections.

Killick Hinds is an improvising guitarist, composer, and writer living in Athens, Georgia. He plays a variety of unusual stringed instruments with a comprehensive approach to genres known and as-yet-unlabeled.

Mind Brains are an experimental indie rock supergroup with ties to Elephant 6 collective bands Olivia Tremor Control, of Montreal, the New Sound of Numbers, Dark Meat, Marshmallow Coast, the Music Tapes, and more.

Sponsored by Ideas for Creative Exploration (ICE) and the Helen S. Lanier Chair of the Department of English at UGA with additional support from Flicker Theatre & Bar.

In Image Of

A collective interpretation of *Nico – Sphinx of Ice*, a play by visiting artist Werner Fritsch, presented as a multimedia installation by Elizabeth Rogers (Art), Kyle Morrison (Theatre and Film Studies), Stewart Engart (Music), Hannah Foster (Art), Anna Pieri (Theatre and Film Studies), and Marlon Burnley (Theatre and Film Studies).

Werner Fritsch is the author of numerous award-winning theatre and radio plays, a highly acclaimed novel, and the writer/director of three experimental films. His cutting-edge work, moving between different media, has received widespread acclaim in Germany and he has been awarded numerous prestigious scholarships and prizes, including Best German Audio Book for *Enigma Emmy Göring* (2009). The German national magazine *Der Spiegel* called him “Germany’s boldest poet.”

Sponsored by the Department of German and Slavic Studies, A.G. Steer Professorship, Slingshot Festival, and ICE.

Arts and Entrepreneurship

Thinc. Week

Kit Hughes was a featured speaker during UGA Thinc. Week. Hughes, a UGA alumnus and recipient of one of the first ICE Project Grants (2003), described his journey to success. He is the co-founder of Look-Listen, a full-service digital agency working in Digital Marketing, Digital Advertising, Digital Media, and eCommerce for a spectrum of clients from global corporations to visionary entrepreneurs. Look-Listen was recently named to the Inc. 500 fastest growing companies in the U.S.

Sponsored by the Office of the Vice President for Research as part of UGA Thinc. Week.

Local arts and culture experiential learning workshop prototype

ICE supported a workshop prototype with local entrepreneurs Amanda Burk and Katherine McGuire as a proposed feature of the Thinc. initiative at UGA. Eleven students and one faculty member participated in a two-hour workshop at Double Dutch Press, which included hands-on product creation and a question and answer session about the benefits and challenges of entrepreneurship, local resources for arts and culture business development, and perspectives of UGA alumni.

Graduate Student Association Interdisciplinary Research Conference

ICE supported and participated in the UGA Graduate Student Association Interdisciplinary Research Conference, “Think. Ink. Link.” The annual conference brings together diverse avenues of graduate research that address local and global issues through paper and poster presentations, keynote event, and workshops on topics relevant to interdisciplinary research and its processes.

ICE graduate research assistants contributed to the planning and coordination of the conference, including Jean Young’s service on the Curatorial Committee. Tyler Ehrlich,

an Idea Lab Mini Grant recipient, presented *Google Glass Performance*, and Jean Young moderated and Art Dialogue.

Arts + Environment

ICE continues a leadership role in an arts + environment initiative with key partners Watershed UGA and the Center for Integrated Conservation Research (CICR), and related constituents in the arts, College of Environment and Design, the Office of Sustainability, and environmental sciences. ICE worked with the UGA Chew Crew (watershed invasive species research) to help produce components of the House the Herd design competition, supported by a Ford College Community Challenge grant, and to partner on a new \$25,000 Ford College Community Challenge grant (successful). ICE led arts planning of the \$43,000 Ray C. Anderson Foundation Gray Notes Grant awarded to Watershed UGA in 2014 and provided a tiered arts strategy for a \$39,000 reapplication for Phase Two (successful).

ICE initiated a National Science Foundation *Innovations in Graduate Education* grant proposal (submitted, under review by NFS). The ten-member team includes participants from arts, sciences, engineering, philosophy, and education. The proposal *Applying creative research methods to build imaginative capacity and interdisciplinary understanding in STEM scholarship* will provide \$500,000 for the project if successful.

ICE is also a core participant in a National Endowment for the Arts grant proposal (submitted, under review by NEA). The proposal *Daylighting the Watershed: Connecting the Community to the Science and Social Politics of Water Management and Sustainability Through Creativity and the Arts* joins participants in the arts and members of Watershed UGA. The grant will provide \$80,000 for the project if successful.

Based on the success of the Sustainability + Arts program created by ICE in partnership with the Office of Sustainability, future UGA Campus Sustainability Grant applications will have a specific “Arts” category, thus creating an institutionalized pathway for innovative project development.

With support of the second round of funding from the Ray Anderson Foundation, ICE will partner with Watershed UGA to develop arts + environment programming for Spotlight on the Arts 2016. ICE will work with collaborators in Watershed UGA and CICR to facilitate projects that integrate arts and environmental science research, build community connections, and begin planning a conference to position UGA as a global leader in arts and environment research.

ICE Podcasts

ICE produced a new episode for the iTunes audio podcast channel entitled “ICE Conversation Series” featuring interdisciplinary topics in the arts. *Feedback* focuses on the nature of peer review through interviews with professionals from a wide array of disciplines.

Episode 14: Feedback: Bruce Andrews

Bruce Andrews is a multimedia artist and retired professor of political science at Fordham University. In addition to having his poems and essays widely published, he was the co-editor of Language Magazine with Charles Bernstein from 1978 to 1981, and he has collaborated with choreographer Sally Silvers since the 1980s.

ICE Honorary Fellows

In Fall 2015 announced the designation of ICE Honorary Fellow to recognize individuals who epitomize ICE's core values of innovation, creativity, and collaboration in extraordinary ways.

The two inaugural ICE Honorary Fellows are both University of Georgia alumni who volunteered their support during the formative years of ICE and inspire others now through the example of their careers: Heather McIntosh and John Michael Boling.

Heather McIntosh earned a Bachelor of Music degree from UGA, where she studied with ICE Charter Member Dr. Leonard V. Ball, Jr. She played an integral role in the creation of the AUX event and publishing series by offering her curatorial vision and leadership to the production of two volumes of experimental sound, youth workshops, five exciting AUX Festivals, and the legendary Faust in Athens performance and workshop.

Known to many as a fearless and hard-working collaborator, Heather's expressive, provocative, and exquisitely crafted approach to performance and composition elevates and energizes the efforts of all those around her. Heather's work is an essential part of the creative landscape of Athens and beyond, as experienced through her original compositions for film and video, studio recordings, live performances, and musical partnerships with an astounding array of artists.

Although her talents are known to many, Heather's creative impact extends beyond the stage and soundtrack: she is a model of bold experimentation, thoughtfulness, and the integration of life and art.

To learn more about ICE Honorary Fellow Heather McIntosh visit: heathermcintosh.com

John Michael Boling earned a Bachelor of Fine Arts degree from UGA, where he received an ICE student fellowship to attend The Kitchen Summer Institute in New York. John Michael's enthusiastic participation in ICE events and valuable feedback helped to show how students and alumni would become central to ICE's mission, and his generosity of ideas continued as he was gaining international recognition as an innovator in the realm of art and technology.

John Michael's agile mind and uncanny ability to identify emerging currents is tempered by diligence, sincerity, and humor. His influence is felt in multiple communities where his curiosity and sharp insights act as a galvanizing force and guiding vision, and his startlingly original works and collaborations in video, performance, and Internet art have come to define the possibilities of those forms in contemporary culture.

While celebrated and sought after for his accomplishments as an artist and leader, John Michael has demonstrated an unwavering commitment to take risks and explore new territories, challenging expectations and facing the unknown with creative integrity.

To learn more about ICE Honorary Fellow John Michael Boling visit:
google.com

ICE-Vision

ICE hosted the tenth year of its screening series, curated by Philosophy major Thomas Finan and featuring special tenth anniversary re-screenings of favorites selected by past curators. Selections included the following:

- Sans Soleil* (Marker, 1983)*
- Memories of Underdevelopment* (Alea, Cuba 1968)
- Black God, White Devil* (Rocha, Brazil, 1964)
- Style Wars* (Silver, 1983)*
- Moolaadé* (Sembene, Senegal, 2004)
- Close-Up* (Kiarostami, Iran, 1990)
- True Stories* (Byrne, 1986)*
- Uncle Boonmee Who Can Recall His Past Lives* (Weerasethakul, Thailand, 2011)
- In the Mood for Love* (Wong Kar-wai, Hong Kong, 2001)
- 200 Motels* (Palmer and Zappa, 1971)*
- Walkabout* (Roeg, Australia, 1971)
- Notorious* (Hitchcock, 1946)
- Hiroshima Mon Amour* (Renaud, 1955)
- Sleeper* (Allen, 1973)*
- The Mirror* (Tarkovsky, 1972)
- The Exterminating Angel* (Buñuel, 1962)
- How's Your News* (Bradford, 1999)*
- Yojimbo* (Kurosawa, 1961)

*ICE-Vision 10th Anniversary Edition

APPENDIX A: ICE BYLAWS

Executive Director

The Executive Director is responsible for the budget and overall direction of ICE. The Executive Director is appointed by the Dean of the College of Arts and Sciences. The Executive Director reports to the Dean of the College of Arts and Sciences.

Artistic Director

The Artistic Director is responsible for the daily operation of ICE. The Artistic Director is appointed by the Dean of the College of Arts and Sciences. The Artistic Director reports to the Executive Director of ICE.

Advisory Board

Members of the Advisory Board are appointed by the Executive Director for a three-year renewable term. There shall be thirteen members. The Advisory Board shall include one student representative. The Advisory Board gives counsel to the Executive Director on ICE- sponsored programs. The Executive Director shall convene the Advisory Board at least three times each academic year. The Executive Director or any member of the Advisory Board may convene a meeting of the board at any time with at least one week of prior notice. A simple majority of the Advisory Board constitutes a quorum.

Grant Selection Committee

Members of the Grant Selection Committee are appointed by the Executive Director, upon recommendation by the Advisory Board. There shall be five members. The committee must contain at least two members of the Advisory Board. The Grant Selection Committee is responsible for the review and ranking of competitive applications following a call for proposals. The Artistic Director shall act as a non-voting chairperson of the committee. The committee shall be dissolved after reporting to the Executive Director.

Amendment Procedures

The Bylaws may be amended by a vote of nine members of the Advisory Board. Amendments to the Bylaws must be submitted to Board members at least two weeks prior to the meeting at which the vote is taken. The ballot may be taken by mail if all members are not present at the designated meeting.

APPENDIX B:

GRADUATE ASSISTANTSHIPS IN INTERDISCIPLINARY ARTS RESEARCH

Background

Graduate students have been at the heart of Ideas for Creative Exploration (ICE) from its inception in 1999. The ICE Project Grant program, a competitive support structure for collaborative research, established a track record of projects initiated by or involving significant contributions from graduate students. Graduate students in the arts are a driving force behind the development of interdisciplinary creative research at UGA, and in 2008 their ongoing participation led to the creation of a special research assistantship administered by ICE.

Graduate School Assistantships in Interdisciplinary Arts Research foster expanded research activity at UGA and serve as a beacon to the most innovative graduate candidates in the arts. Three assistantships per year are awarded to students entering programs in Art, Music, and Theatre and Film Studies. Assistantship recipients receive two years of funding from the Graduate School, followed by a third year of funding from the appropriate home department in the form of a Departmental Assistantship.

Selection Process

Graduate applicants are invited to submit an additional statement with their application materials to be considered for the assistantships. Each one-page statement contains a description of the applicant's research interests and any previous experience in interdisciplinary or collaborative environments.

Graduate Coordinators in Art, Music, and Theatre and Film Studies submit up to five nominees each for the assistantships. A five-member selection committee reviews the nominations and ranks them within each department. Nominees are considered based on their potential to conduct research in accordance with the ICE mission to generate innovative, truly interdisciplinary creative projects and critical discourse in the arts.

The FY16 selection committee included the following members:

Judy Milton, Assistant Dean, Graduate School
David Z. Saltz, Executive Director, ICE
Adrian Childs, Graduate Coordinator, Music
Marla Carlson, Graduate Coordinator, Theatre and Film Studies
Isabelle Wallace, Graduate Coordinator, Art

Research Support Structure

The graduate assistantship awards require a sixteen-hour per week work commitment. During the first two years of study, recipients develop creative research under the auspices of ICE. Assistantship duties include the student's own collaborative work across

disciplines and facilitating projects and proposals with faculty, students, and community members. Individual departments assign duties during additional years of study.

Current Graduate Assistants

Graduate assistants in their second year are Megan Burchett (Art), Jean Young (Theatre and Film Studies), and K. Scott Eggert (Music).

Graduate assistants in their first year are Elizabeth Rogers (Art), Kyle Morrison (Theatre and Film Studies), and Stewart Engart (Music).

Graduate assistants starting in August 2016 are Matthew Flores (Art), Rebecca Jackson (Theatre and Film Studies), and Carla Cao (Music).

Contributions to Interdisciplinary Arts Research

Graduate assistants play an integral role in providing administrative support to ICE, facilitating interdisciplinary events that make research in the arts available to the UGA and Athens communities, participating in faculty-led projects, and creating self-initiated projects. Highlights of FY16 include the following:

- Elizabeth Rogers, Kyle Morrison, and Stewart Engart created a multimedia collaborative installation, *in image of*, presented in conjunction with the German and Slavic Studies department on the occasion of German poet Werner Fritsch's visit to UGA.
- Stewart Engart served as a member of the 2015-2016 UGA Campus Sustainability Grants Program Selection Committee.
- Jean Young served as Curatorial Committee member and Panel Moderator for the UGA Graduate Student Association Interdisciplinary Research Conference.
- K. Scott Eggert served as Artistic Director of the Dada Centennial including recruitment, planning, hosting, and performance.
- Jean Young served as liaison for Idea Lab Mini Grant recipient project, *Hyphenated American*.
- Stewart Engart served as liaison for Idea Lab Mini Grant recipient project, *Connect*.
- Elizabeth Rogers served as mentor for Idea Lab Mini Grant recipient project *Picturing Home*.
- Kyle Morrison collaborated with Johnathan Smith (undergraduate, Art) to create a website to visually represent US police shooting data, *blacklivesproject.org*.
- Stewart Engart participated in planning *The Lowest Form of Poetry* performance and presentations, a collaborative event including eight performers and two UGA departments.
- Julia Megan Burchett coordinated an interdisciplinary arts and watershed ICE research group.

- Kyle Morrison presented research on virtual reality technology arts as part of the ICE Conversation Series.
- Jean Young served as president of the Idea Lab student organization.
- Megan Burchett gave a presentation about ICE for the ARST 1040 Professional Seminar for first-year art majors.
- Elizabeth Rogers provided research assistance for an *Innovations in Graduate Education* NSF proposal currently under review.
- Megan Burchett served as liaison for the *Material Re-Use* project, recipient of a 2015 Campus Sustainability Grant sponsored by ICE and the Office of Sustainability.
- Megan Burchett represented ICE during UGA *Thinc* Entrepreneurship planning.
- Stewart Engart worked with the UGA Department of Dance to create *Construction Paper* for percussion quartet and dancers.

ICE graduate research assistants worked collectively on the following projects and tasks:

- Development and production of the Idea Lab Mini Grant Program; call for proposals, publicity, information sessions, selection committee formation and service, budget management, and mentoring.
- Logistical support for the *Dada Centennial* events.
- Administration of Idea Lab, a UGA student organization committed to providing an open, interdisciplinary platform for engagement with topics in arts. Student administrators maintained a website, held meetings, and created events.
 - Arts funding research. Review local, national, and international funding sources for research in the arts, expansion of ICE Internet resources for those seeking funding, study reports of organizations and projects that receive funding nationally, alerting individual faculty of potential funding opportunities.
- Assistance with publicity for ICE events (press releases, campus flyers, and departmental announcements).
- Planning, facilitation, and logistical support for weekly ICE Conversation Series public events.
- Assistance with the production of the ICE Conversation Series podcast, including equipment research, technical production, recording, editing, transcription, and distribution.
- Content development for ICE Announcements. ICE operates a website, Tumblr, Facebook, Twitter, RSS feed, and weekly listserv program that highlights interdisciplinary events and opportunities for the UGA community. Review of UGA master calendar, departmental websites, community event calendars, and direct mail,

editing and formatting content for Internet, posting content to <http://iceannouncements.com>.

- ICE project digital archive (2000-present). Ongoing effort to digitize and maintain database of documentation materials from ICE-supported projects. Organization of archival materials, video capture and rendering, creation of document files to navigate archive, research equipment and software needs for maintenance of archive.
- Orientation for new ICE graduate research assistants, including technical demonstration of ICE office equipment (media software, HD video and sound production).

Individual Accomplishments

- Jean Young presented *Unfinished Business: Reenacting Racial Trauma at Moore's Ford* at the 2016 Popular Culture Association National Conference in Seattle, Washington.
- Stewart Engart presented *Tears of Tesla 2: Electric Boogaloo for Accordion* at the National Association of Composers conference in Knoxville, Tennessee.
- Elizabeth Rogers presented *Feel Good! An Imperative to Excitement* at the annual Clinical Studies Days of the Lacanian Compass (World Association of Psychoanalysis in the US) in New York.
- Kyle Morrison attended Siege, the largest professional game development conference in the Southeast.
- Megan Burchett was featured in the *Preservationist* exhibition at the Lamar Dodd School of Art.
- Elizabeth Rogers participated in a interdisciplinary arts dialogue with choreographers and former Pina Bausch dancers Fabian Prioville and Azusa Seyama at the Goat Farm Arts Center in Atlanta as part of the Tanzfarm initiative.
- K.Scott Eggert premiered *Palindromes* for four percussionists at the Full Circle Concert, Hugh Hodgson School of Music.
- Kyle Morrison collaborated in the production of *Dissolve*, a rotoscoped drama.
- Jean Young presented a paper and sat on the *Queer Futures* panel at the International Federation of Theatre Research in Stockholm.
- Megan Burchett was part of the Air Purifying Plants Proliferation Project (A4P) 2.0 team, continuing work supported by a Campus Sustainability Grant.
- Stewart Engart gave a presentation on *Reich Double Sextet* for the UGA Student Composers Seminar.
- K. Scott Eggert gave a presentation on *Steven Mackey's Micro-Concerto* for the UGA Student Composers Seminar.

- Elizabeth Rogers presented *The Perfect Hysteric, Lacanian Psychoanalysis Post-postmodernity* at the School of Lacanian Psychoanalysis, San Francisco.
- Megan Burchett served on the 2015-16 Lamar Dodd School of Art Visiting Artist/Scholar Search Committee, and was the liaison for visiting artist Dave McKenzie.
- K. Scott Eggert presented *TETRAKTYS*, a DMA recital with performances for string quartet, soprano saxophone, baritone saxophone, and marimba.
- Jean Young participated in the Paul Carter Harrison Papers Project, an archival and digitization project at Emory University.
- Kyle Morrison created a virtual reality visualizer using Myo armband for the UGA Hackathon.

Outcomes Assessment

“This assistantship has impacted my experience at UGA so profoundly; I feel that my entire relationship to the University of Georgia outside of the Lamar Dodd School of Art is indebted to ICE. This assistantship has encouraged me to establish a strong connection with the College of Environment & Design – I have taken classes, worked closely with faculty, and attended lectures within CED. These have been opportunities for me to use my craft in new contexts, and consider the value of different methods of research.” [Megan Burchett]

“I have believed, since I first arrived at UGA, that ICE is a perfect fit for me, given my prior experience with arts nonprofits as well as interdisciplinary productions of one kind or another. Through ICE I have developed important friendships with graduate students outside my own department, conceived and executed collaborative projects, and gained invaluable experience. I have had opportunities to interact with arts professionals and professors in unique and inspiring ways.” [K. Scott Eggert]

“I feel that over the past two academic years, the ICE Graduate Research Assistantship has significantly added to the overall quality of the level of my educational experience at UGA.” [Jean Young]

“I have been able to grow as an artist, and I have gained contacts in multiple departments to further my learning and work on future endeavors. Often in an academic setting you find yourself within a bubble of like-minded peers. However, ICE has allowed me to create relationships and opportunities that my peers do not have at their disposal. Frequently, I find my peers coming to me for contacts in other departments because of the networking opportunities ICE has created for me through interdisciplinary projects.” [Kyle Morrison]

“When I arrived at UGA I encountered departments and areas of study within departments that rarely cross the lines drawn between them. The exception to this traditional structure is ICE. This body of interdisciplinary scholars/artists/researchers has made it possible for me to sustain and grow my interdisciplinary interests in the context of the University and beyond. Through ICE events I have met my current installation collaborators who are from other departments. Without the opportunity to come together by way of our interdisciplinary interests, we would not have met and the new works being created wouldn’t be made.” [Elizabeth Rogers]

“Because of the personal connection made through interactions made possible through ICE, the awkward first contact barrier for collaboration with professors and students outside of my department is torn down” [Stewart Engart]

“Having completed my two years as an ICE graduate assistant, I suspect that its greatest lasting impact will be the urge to question: What I am hoping to say with my research? And how does this research relate to the research interests of my peers? How can we use our work to contribute to our communities and to the natural world? I hope that if I keep these questions in mind, I will be able find a method of working in the arts that is both fulfilling and productive.” [Megan Burchett]

“With 2016 as the 100th anniversary of the birth of Dada, the idea for the Centennial was a mixture of reenactments of classic Dada performances alongside brand new works inspired by Dada philosophy. As Artistic Director I coordinated the programming for the Centennial, with contributions by UGA students, teachers, and local arts professionals from Athens and Atlanta, as well as guest artists. The collaborative nature of this endeavor was extremely appealing to me from the beginning, and I particularly enjoyed the chance to be introduced to the larger community of artists residing in the Athens area, outside the bubble of UGA. I believed it to be such an effective form of community engagement that I decided to use the experience as the subject of a paper on community engagement that I wrote for one of my classes, *Music in Higher Education*.” [K. Scott Eggert]

“The 2016 Dada Centennial was one of the most rewarding and memorable projects that I have been able to participate in at UGA. There was so much energy during our first night, and it came from so many directions – writers, theatrical performers, artists, musicians, and other art-lovers. It was amazing to invest so much time and energy into a project, and still to be completely surprised and delighted by the final product. This is the most exciting thing about working collaboratively – you always end up with something that surpasses your own vision for the project.” [Megan Burchett]

“The ICE Graduate Research Assistantship provided me with the opportunity to work with other UGA students on projects that I consider of great importance. One such collaboration was the *Hyphenated American: Latinos* ICE mini-grant project where I served as project mentor. I not only made lasting scholarly relationships with faculty and students outside of my department through this process, but through this interdisciplinary collaboration I gained valuable insights about the struggles, challenges, and perseverance of Latinos in the UGA community.

[Jean Young]

“Being a part of ICE has driven me to look beyond my own department to create collaborative work. As a result of being a part of ICE, I was able to work on the largest, and most satisfying, work I have been a part of. *In image of* was a 30-minute multimedia installation that I provided all visuals for. This included skills such as visual effects in After Effects, rotoscoping scenes in Photoshop, as well as other visual effects.”

[Kyle Morrison]

“The largest impact that the ICE assistantship has had on my professional development is for the first time I have been considered an artist, not just a musician, by both others and myself. Compared to my peers this is unique as there has been a lack of interdisciplinary or multimedia work on any of the dozens of student recitals at UGA in the past year and my recital will largely focus on interdisciplinary performances.” [Stewart Engart]

“As graduate students, we are expected to be working at high levels in our respective fields – which can be extremely exciting, but also somewhat insular. This assistantship asks us to pursue high levels of study in our own fields, and then to consider how this work can relate to larger communities. ICE has encouraged me to think about my education and my work as expansive as opposed to narrowing.” [Megan Burchett]

“During the first year of my assistantship I have collaborated with the German and Slavic Studies department and Comparative Literature as well as with art students in areas other than my own. ICE has provided not only a much needed anchor but also supported this oftentimes daunting process by providing an interdisciplinary platform which brings me into contact with artists/researchers/scholars across the university.” [Elizabeth Rogers]

“The assistantship program has made me a more marketable candidate for doctorate programs, commissions, and other programs. While attending the New Music Gathering at Peabody Conservatory, the dean of the conservatory spoke on the importance of interdisciplinary experiences and established that it was one of the four pillars of the school in an attempt to stay relevant in the 21st century. This emphasis on interdisciplinary experiences from the head of the oldest conservatory in the country is very

telling, to me at least, about the importance of interdisciplinary research and experience when it comes to being a competitive applicant.”

[Stewart Engart]

“I will look back on this time with great affection and pride for our accomplishments and experiences together, and I am also excited for ICE’s future and the direction it is taking toward greater emphasis on collaborative interdisciplinary work by the research assistants, and making the office into a creative space.” [K. Scott Eggert]

Selected Alumni News

- Hilary Schroeder (MA Art History) was hired by the McNay Art Museum in San Antonio, Texas as the Semmes Foundation Intern in Museum Studies, a one-year paid internship. Hilary writes, **“A very big thanks for all your help during the interview process for this position! I'm looking forward to going out there and putting the skills I learned through ICE to good use!”**
- David Mitchell (DMA Music) was promoted to Director of Education at the Atlanta Institute of Music, where he has been employed since 2013.
- Victoria Eudy (MA Art Ed.) completed an internship at the John and Mable Ringling Museum of Art in Sarasota, Florida and is now an Education Intern at the Saint Louis Art Museum.
- Rachel Debuque (MFA Art) was featured in Maake Magazine and in numerous exhibitions. She is Debuque is an Assistant Professor of Art and Studio Foundations Coordinator at George Mason University in Fairfax, Virginia.
- Michael Krzyzaniak (MM Music) completed a dissertation “Timbral Learning for Musical Robots” at the Arizona State University Media Arts and Sciences with full assistantship.
- Kai Riedl (doctoral student, Ethnomusicology) produced the fourth annual Slingshot Festival of Music, Electronic Art, Tech, Film, and Comedy in Athens, a project initiated as part of his ICE graduate research assistantship that has now become an Athens institution.
- Hanna Lisa Stefansson (doctoral student, Music) performed during the Society of Electro-Acoustic Music in the United States (SEAMUS) 2016 National Conference.
- Taylor Hobson (MA Art History) is pursuing a doctorate at Bryn Mawr College with full assistantship.
- Ernesto Gomez (MFA Art) is a member of the art faculty at Georgia College and State University, in Milledgeville.
- Fernando dos Santos (DMA Music) is the tuba and euphonium professor at the Federal University of Rio Grande do Norte State (UFRN) in Brazil.

APPENDIX C: BUDGET

Income

Willson Center	13,000
ICE sales (gross)	4,857
Georgia Fund	4,783
Anderson grant	1,000
<i>Total</i>	<i>23,640</i>

Expenditures

Projects and events	14,466
Payroll	3,500
Travel	1,377
<i>Total</i>	<i>19,343</i>