

A person with long, wavy hair is painting a large mural on a wall. They are using a brush to apply blue paint to a section of the mural. The mural features abstract shapes in blue, orange, and pink. In the background, there is a scaffolding structure and another person working on a different part of the mural. The scene is set in a studio with large windows.

# INNOVATIVE HORIZONS

2024-2025

RESEARCH AND CREATIVITY ACTIVITY HIGHLIGHTS

# About the College of Fine Arts

## **Enrollment**

2024-2025 Undergraduate: 786

2024-2025 Graduate: 231

Degrees Awarded: 226

## **Degree Programs**

### **Undergraduate:**

Art Education BA, Art History and Visual Studies BA, Art Studio BA, Art Studio BFA, Digital Media Design BS, Arts Administration BA, Dance BA, Theatre BA, Music Performance BM, Music Education BMME, Music Liberal Arts BA

### **Graduate:**

Arts Administration MA, Arts Administration PhD, Music Composition MM, Music Composition DMA, Music Performance MM, Music Performance DMA, Music Education MM, Music Education PhD, Music Therapy MM, Music Theory MA, Art Education MA, Art History and Visual Studies MA, Art Studio MFA, Curatorial Studies MFA

### **Certificate Programs:**

Arts Emergency Management, Creative Social Entrepreneurship, Fundraising and Development, Vocal Pedagogy, Orff Schulwerk, Theory Pedagogy, Baroque Trumpet, Filmmaking: Production and Dramatic Writing, Musical Theatre

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## On the Cover:

Student in the School of Art and Visual Studies' Public Art Class works on a collaborative mural for Lexington's Greyline Station

# Message from the Dean

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Our College of Fine Arts mission statement declares the essential role of the arts to both the individual and community. To fulfill that role, the faculty and staff of the College are constantly at work conducting research, celebrating performances, sharing their knowledge, and exhibiting works of art to provide arts engagement for one and all. At the intersection of traditional research and the performing and visual arts is a space where discovery comes alive. The arts are where data meets imagination, scholarship meets expression, and ideas become something we can see, hear, and feel. This is where complex concepts turn into shared experiences, helping people connect with knowledge in meaningful and human ways.

When scientists collaborate with artists, historians work with designers, and educators partner with performers, new doors open for engaging communities and making learning accessible beyond classrooms, studios, stages, concert halls, and published journals. These collaborations remind us that the arts aren't just a complement to research; they bring research to life. And behind every exhibition, performance, installation, or event is a dedicated group of people making it all happen. Every project requires a team of faculty, students, staff, technicians, and administrators whose talent and teamwork transform visions into reality. Their long hours, creative problem-solving, and genuine care often happen quietly working both individually and through collaboration, but the impact is unmistakable. They are why ambitious ideas find an audience, and abstract concepts become tangible experiences. Together, this collective effort shows us something powerful.

Reading the stories of some of our recent successes as a College serves to not only describe what we have been up to but also serves to inspire a whole new set of questions to be explored through creativity and expression.

Enjoy these highlights from the College of Fine Arts, examples of how we live out the essential role we are called to everyday.

**Mark Shanda, Dean**



Faculty Teaching  
Excellence Award



**Jeremy Colbert**

Senior Lecturer  
School of Art and Visual Studies

Faculty Excellence  
in Service Award



**Zachary Stribling**

Senior Lecturer  
Department of Theatre and Dance

Outstanding Staff  
Award



**Rae Goodwin**

Associate Dean for  
Research/Creative Activity

Outstanding Staff  
Award



**Zackery Morris**

Academic Advisor Student Affairs

University Research  
Professor



**David Cropper**

Lead Disbursement Coordinator  
Integrated Business Unit

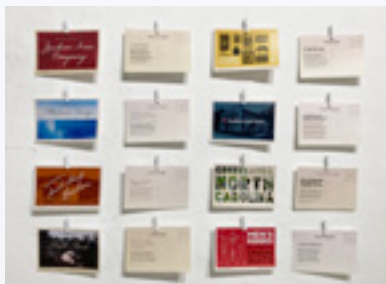


**Olivia (Liv) Yinger**

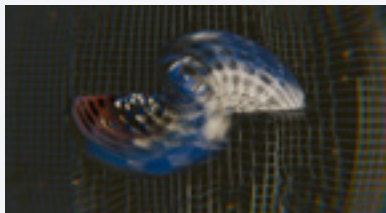
School of Music

## Select Faculty Accomplishments in Research and Creative Activity

- **Lecturer Sara Baird** (SA/VS) was awarded an International Society for Education through Art (InSEA) Award for Excellence in Praxis in Education through Art.
- **Associate Professor Jennifer Campbell** (School of Music) was awarded a Fulbright Specialist Grant to travel to the Conservatorio del Tolima in Ibagué, Colombia, South America, where she presented research, taught analysis and performance classes, advised doctoral students, and completed curriculum assessments.
- **Associate Professor Mia Cinelli** (SA/VS) exhibited the solo show "Working Backwards" at the Daniels Spectrum as part of DesignTO in Toronto, Ontario, Canada.



- **Assistant Professor Chad Eby** (SA/VS) presented "Multiple Endings" as part of DesignTO in Toronto, Ontario, Canada, "Sound of Anthropocene" at the New Museum of Networked Art in Cologne, Germany, and "FONOGRAMA 'MUSLAB-AFTER'" at MUSLAB in Mexico, City.

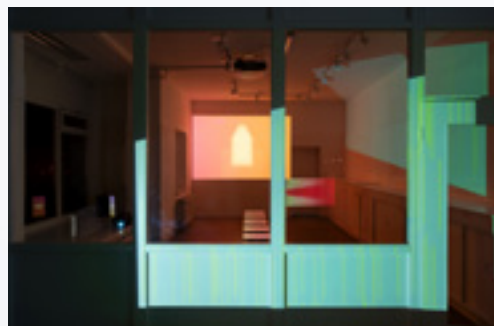


- **Assistant Professor Sophia Maxine Farmer** (SA/VS) presented "Italian Eco-Futurism on Display: The Mostra del naturismo in Piemonte-Torino (1935)" at the Italy and its Environments, Annual Conference of the Association for the Study of Modern Italy at the University of London, United Kingdom.

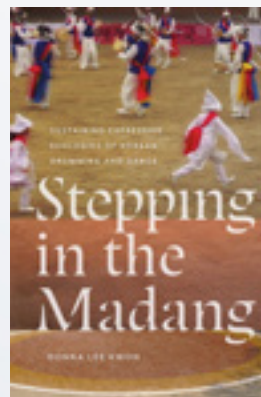


- **Assistant Professor Kate Fields** (Department of Theatre and Dance) was the Properties Supervisor for the Off-Broadway premiere of *The Meeting: The Interpreter* written by Catherine Gropper and directed by Brian Mertes. This production starred Tony-winner Frank Wood and a star of the HBO series *The Gilded Age*, Kelley Curran and was presented at the Theatre at St. Clements, NYC.
- **Assistant Professor Matthew Geiger** (School of Music) presented "Five Productive Practices to Producing Positive Performances" at the University of Illinois, Lee University, and Campbellsville University.

- **Associate Professor Crystal Gregory** (SA/VS) earned a Sustainability Challenge Grant from the University of Kentucky's Institute for Sustainability and the Environment. She presented work in the group show "FOLDS" at Secrist Beach Gallery in Chicago, Illinois.
- **Assistant Professor Leah Hamilton** (Department of Arts Administration) was awarded the Mulcahy Emerging Scholar Award at the Social Theory, Politics, and the Arts International Conference.
- **Professor Kevin Holm-Hudson** (School of Music) released a new album, "Travelers Rest," featuring 14 original songs.
- **UK Art Museum curator Rachel Hooper** presented "Style with Substance: Black Women as Art Collectors and Activists in the U.S. Civil War Era" at the College Art Association conference in New York City.
- **Assistant Professor Forest Kelley** (SA/VS) completed a residency and solo exhibition "Platform Specters," at the Veddel Space gallery (Hyper Cultural Passengers) in Hamburg, Germany.



- **Associate Professor Donna Kwon** (School of Music) published the book "Stepping in the Madang: Sustaining Expressive Ecologies of Korean Drumming and Dance," Wesleyan University Press.



- **Assistant Professor David Miller** (School of Music) received a grant from the National Endowment for the Arts for his project "Equity in Access and Outcomes for Secondary Arts Students in Kentucky."
- **Lecturer Laura Neese** (Department of Theatre and Dance) was the lead teaching artist and featured performer with the Darrah Carr Dance Company for Quad City Arts Residency in Quad City, Illinois.

- **Assistant Professor Winter Phong** (Department of Arts Administration) presented "Exploring Perceptions of Generative AI Use in Arts Nonprofit Philanthropy" at the International Journal of Arts Management/ Journal of Philanthropy Paper Development Conference in London, England.
- **Piano Technician John Pope** (School of Music) taught the class "In-House Rebuilding in a University Setting" at the Piano Technicians Guild National Convention in Des Moines, Iowa.
- **Assistant Professor Jason Rosenholtz-Witt** (School of Music) reviewed the book "Anthony M. Cummings, Music in Golden-Age Florence, 1250-1750: From the Priorate of the Guilds to the End of the Medici Grand Duchy" for the journal *Speculum*.
- **Associate Professor Jill Schinberg** (Department of Arts Administration) presented "The Art of Presenting: Toward an Argument for Presenting as an Artistic Practice" at the Arts in Society Conference in Pittsburgh, PA.
- **Associate Professor Jill Schinberg** (Department of Arts Administration) and her research team - Jodi Cobalt, Director of Production - Yerba Buena Center for the Arts, and Rob Bean, Director of Event Services - UC Berkeley - presented and facilitated a participatory discussion "Breaking News: Getting Real About the Hard Stuff—Together" during the industry conference, VenueConnect (International Association of Venue Managers) in New Orleans, LA.
- **Department of Arts Administration Chair Rachel Shane**, Associate Professor Yuha Jung, and Assistant Professor Jaleesa Wells published the book "Financial Management in Museums: Theory, Practice, and Context," Routledge.



- **Senior Lecturer Brandon Clay Smith** (SA/VS) exhibited in "Beauty and the Beast" at the Fitton Center for Creative Arts in Hamilton, Ohio, and "Beyond Grotesque" at the Anne Wright Wilson Fine Art Gallery at Georgetown College.



- **Assistant Professor Jody Stokes-Casey** (SA/VS) published "Troubles and Sweets: Reflecting Critically on Historical Offerings for Contemporary Issues" in the *Journal of Cultural Research in Art Education*.
- **Associate Professor Peter Stone** (Department of Theatre and Dance) earned the Committees Choice Award at the Newark Independent Film Festival for his film *Va Bene Così*. He wrote and directed this film which was shot in Florence Italy and the surrounding area.
- **Associate Professor Susie Thiel** (Department of Theatre and Dance) is developing community-engaged arts and health research, advanced interdisciplinary research at the intersection of performing arts and community health through the development and dissemination of the Intergenerational Creative Movement Program (ICMP), an arts-based intervention designed to address social isolation and support mental well-being in rural communities. Thiel presented this research at the International Association for Dance Medicine & Science Conference and the National Dance Education Organization Conference. Her article, "Intergenerational Creative Movement Program: A Social Connection Intervention to Foster Health and Well-Being," was published in the *Journal of Human Sciences and Extension*.
- **Lecturer Elizabeth Wilson** (School of Music) was invited as the conductor for MidAmerica Productions' performance of "Illuminare" (Elaine Hagenberg, composer) at Carnegie Hall in New York City.



## University Research Professor Liv Yinger: From Music Therapy to Health Equity

Dr. Olivia (Liv) Yinger is a board-certified music therapist with more than 20 years of clinical experience in healthcare, educational, and community settings. Their research focuses on improving health and well-being for children and families through music therapy and music education. Specifically, they study how music therapy can help children and parents cope with medical procedures, trauma-informed music therapy for those with adverse childhood experiences, and family-centered music therapy in the neonatal intensive care unit (NICU). This background work led to their current research on perspectives of lesbian, gay, bisexual, transgender, queer and other sexual and gender minority (LGBTQ+) families of infants in the NICU.

The University Research Professorship program has allowed them to focus on phases 2 and 3 of the Neonatal Intensive Care for Queer (NICQu) Families study, through which they hope to address the lack of research on providing family-centered, affirming care for LGBTQ+ parents in the NICU to reduce health disparities. In phase 1 of the NICQu Families study, Dr. Yinger and their collaborators formed a community advisory board of LGBTQ+ parents and healthcare providers who work with LGBTQ+ parents in the NICU to guide their research. In phase 2, the NICQu Families team

interviewed LGBTQ+ parents about their experiences in the NICU. In phase 3, they used the results of phase 2 to inform the development a survey, which they plan to send to LGBTQ+ parents who had infants in the NICU to better understand factors that predict positive NICU experiences for LGBTQ+ parents. Ultimately, through the NICQu Families Study, Dr. Yinger and their collaborators are compiling resources for LGBTQ+ parents of infants and healthcare providers in the NICU seeking to offer affirming family-centered care to LGBTQ+ parents.

The University Research Professorship program has also allowed Dr. Yinger to further develop their research on family-centered music therapy in the NICU through a new community-engaged research project for which they are seeking external funding. They will share what they have learned from their research on family-centered care at the World Congress of Music Therapy in Bologna, Italy in July 2026.

# Feminist Reinterpretations of Molière

Nancy Jones, professor in the Department of Theatre and Dance, has spent much of her academic career tracing a circuitous thread through French theatre, feminist theatre, and comedy. That thread leads repeatedly to Molière.

Jones' interest in Molière took shape many years ago on a trip to Paris, where she encountered the chair in which he collapsed on stage while performing the title role in his final play, *Le Malade imaginaire*, at the Théâtre du Palais-Royal. Jones now argues that Molière pioneered a precursor to modern stand-up comedy through his comedic methods of audience engagement.

In the opening scene of *Le Festin de Pierre* (commonly known as *Don Juan*) Molière used a monologue to set the stage for a critique of libertinage, with onstage characters as stand-ins for both comic and spectator. These staged conversations, Jones argues, echo the dialogic quality of contemporary crowd work, in which performers build humor around the immediacy of the moment.

It is *Don Juan* that now anchors Jones' current research project, supported by a CURATE grant. For four centuries Molière's *Don Juan* has been a battleground of ideas. Jones explains that the work "critiques libertinism and hypocrisy while simultaneously valorizing transgressive ideologies." Molière wrote the play as a retort to his critics while his *Tartuffe* was banned from Parisian stages. The work provoked controversy and ran for just 15 performances. However, its legacy has endured across numerous adaptations from primarily male directors. This landscape has shifted in the 21st century and Jones argues: "what happens when women direct *Don Juan*, a comedy whose central character is a notorious and

unfaithful seducer? How do their theatrical approaches reinterpret and reframe the play's meaning and challenge its treatment of gender, morality, and power?" The project explores these questions through the productions of four women theatre directors: Brigitte Jaques (Odéon Theatre, Paris, 2000); Lorraine Pintal (Stratford Festival, 2006); Ashley Tata (Bard Summerscape, 2020); and Macha Makeïeff (Odéon Theatre, 2024). Each of these artists reclaims *Don Juan*, bringing a new perspective to a work long defined by centuries of male dominance.

Jones has spent the past two years researching this project in the archives of France's National Theatre, interviewing Pintal and Tata along the way. Her connection to Jaques reaches back further. The two met in 1998 through the Lincoln Center Directors Lab, while Jaques was developing her production of *Don Juan* that later premiered at the Odéon in 2000. Jones met Macha Makeïeff in 2024 when Makeïeff's own production of *Don Juan* ran at the Odéon in Paris. Jones is continuing to work on her book, *From Libertine to Liberated: Women Directors Reclaim and Reinterpret Molière's Don Juan in the Twenty-First Century*. In 2026, she will be in residence at the Maison Sugar in Paris, where she plans to reconnect with Jaques and Makeïeff, whose production of *Don Juan* will be staged in Avignon during that time.





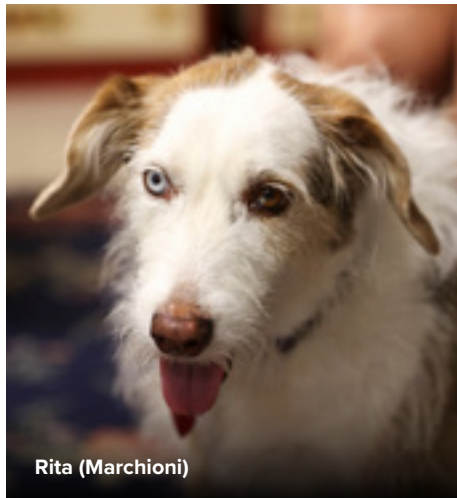
## Three Dog Night: How Canines Inspire a Musical Trio

A music stand, a piano, and stacks of dusty CDs are common sights in music faculty offices. One rarity, however, stands out in Scott Wright's office: a bright red toy fire hydrant. This playful prop symbolizes the unique inspiration behind the Maribo Trio, a CURATE grant-winning faculty chamber music ensemble.

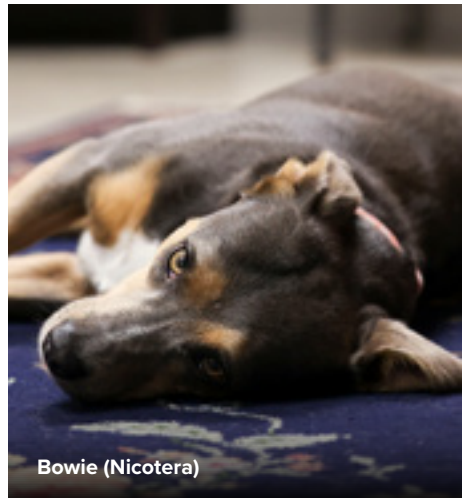
The trio comprises Wright, associate professor, clarinet, ToniMarie Marchioni, associate professor, oboe, and Allison Nicotera, assistant professor, bassoon. While the musicians form the ensemble, the true inspirations for their work are their four legged friends.



Mabel (Wright)



Rita (Marchioni)



Bowie (Nicotera)

### Maribo Origin Story

When considering a name for their trio in 2022, the faculty wanted a name that was both clever and unexpected. They found it in their dogs: Mabel (Wright), Rita (Marchioni), and Bowie (Nicotera). "Maribo" is a combination of the first two letters of each dog's name: Ma-ri-bo.

"Mabel does not like oboe players," Wright joked as Bowie and Rita greeted each other while Mabel sat protectively in Wright's lap during a recent rehearsal. "If we got another dog, she'd eat it."

### Companion Pieces

For their CURATE-funded commission, the trio collaborated with composer Susanna Hancock, a faculty member at Miami University of Ohio and Northern Kentucky University. They wanted a work that would capture the distinct personalities of each dog, creating an intersection of music and personal narrative. The resulting three-movement composition, "Companion Pieces," offers a musical portrait of the canine muses. The first movement encapsulates Mabel's character – bouncy, energetic, and, as Wright described it, full of "entitlement and 'frufu' filigree." The second movement draws inspiration from Rita, whom Marchioni affectionately described as "not a dog" rather, someone "soulful and wise, the wisdom of the universe." The movement is haunting, slow, subdued, and complex. The piece closes with a movement inspired by Bowie, who Nicotera said is energetic and bombastic. "In the middle of the movement, time suspends," she explained. "Bowie is a bull in a China shop."

### Expanding the Woodwind Canon

Looking beyond this commissioned work, the Maribo Trio has identified a gap in the repertoire for woodwind trios. Most existing works are French, stemming from the woodwind ensemble's roots in the 1920s with predominantly French musicians. The trio is interested in expanding the diversity of the canon

by performing works by more American composers, commissioning specialized pieces, and exploring collaborations with horns, saxophone, and piano.

The Maribo Trio performed the live premiere of "Companion Pieces" on March 13, 2025, at the Singletary Center for the Arts. Fittingly, the artistic muses - Mabel, Rita, and Bowie – joined the musicians on stage to celebrate. And, of course, the red fire hydrant held a place of honor in the spotlight.





## An Archive of Memories: Women's Oral Histories of Arts Administration

The Women's Oral Histories of Arts Administration project highlights the voices and perspectives of women across the United States who have defined the arts administration field and those who are continuing to pioneer it, inclusive of professional practice, research, and education. These interviews explore the evidential, informational, and cultural values implicit in the voices and perspectives of women across arts administration.

The Women's Oral Histories of Arts Administration project began with a lunch conversation between Dr. Rachel Shane, chair of the Department of Arts Administration, and Dr. Jaleesa Wells, assistant professor and director of certificates in Creative Social Entrepreneurship. Attending arts administration conference after conference, Shane and Wells grew keenly aware of the underrepresentation of women in the field's documented history. Women were among the founders of the discipline, yet their voices remained largely unheard and their stories untold.

This conversation led to the first Women's Perspectives in Arts Administration Conference in 2023. A highlight of the conference was a panel discussion featuring four women leaders in the field. This illuminating discussion inspired Shane and Wells to preserve these narratives more permanently. Shane was initially reluctant to pursue an oral history project, but as prominent figures in the field – including cultural policy pioneers Kevin Mulcahey and Wayne Lawson – passed away, she recognized the urgency of creating a record before these stories were lost. A CURATE grant provided the seed funding to



launch the oral history project. The Nunn Center for Oral History trained Shane and Wells in the methodology of recording and preserving interviews.

Between July 2024 and March 2025, Shane and Wells captured conversations with four pivotal leaders in the field. Each interview was conducted using a mentor-mentee approach, pairing established voices with emerging scholars.

Margaret Jane Wyzomirski, interviewed by Rachel Shane  
Geraldine Maschio, interviewed by Candace Weber  
Rachel Shane, interviewed by Josh Austin  
Karen A. Chandler, interviewed by Myah N. Lipscomb

Interviews were intentionally conducted in personal spaces, including homes and churches, to create an intimate and comfortable setting that encouraged honest conversation. Shane and Wells spent hours with each subject discussing their career journeys and the future of arts administration. Surprising patterns emerged across the interviews. Before beginning the project, Shane said she would

not have used “entrepreneurship” to describe these women’s careers, but the term ultimately proved fitting. The women were resourceful problem-solvers who built programs from nothing, forged their own paths through times of crisis, and became primary drivers of change in a field that did not always recognize their contributions.

A consistent narrative arc emerged: from artist to administrator to scholar and teacher. While each woman had walked a similar path, each had transformed the field in radically distinct ways.

Following indexing by graduate students, the recordings are now permanently housed at the Nunn Center for Oral History. Wells is incorporating them into a doctoral course, allowing students to analyze these materials and ensure their continued scholarly relevance.



Women’s Oral Histories of Arts Administration

<https://kentuckyoralhistory.org/ark:/16417/xt71lmg8x3qnt>

# Beautiful and Brutal: Reframing Gun Violence Discourse

At first glance, associate professor Garrett Hansen's work appears out of this world—shining spheres like solar eclipses captured through a telescope. The images are celestial and hauntingly beautiful. Upon closer look, the truth emerges: these are photographs of the physical impact of a single bullet tearing through paper. For Hansen, this visual transformation is the point. By rendering the devastating physics of gun violence in forms that initially evoke beauty, his research arrests viewers with an uncomfortable paradox and begins a constructive conversation about guns amid an otherwise divisive atmosphere.



Since 2014, Garrett Hansen has focused his work on the issues of guns and gun violence, guided by a fundamental question: **what do guns do?** His work attempts to change not just what we see when we think about gun violence, but how we talk about it, stripping away abstraction and rhetoric and replacing it with visceral imagery.

Using orthographic film donated by the FBI, Hansen enlarged bullet holes created at a local gun range. Over time, other artifacts were added to his work collection including cardboard target backings and bullet fragments. Some of his most recent work includes clay models of wound cavities and tests utilizing ballistic gel.

Hansen's approach has inspired curiosity among gun range enthusiasts, whose expertise and understanding of gun culture have meaningfully informed the development of his work. Through collaborative conversations, both parties have been able to engage with the imagery on terms that transcend the political.

Hansen's project, *The Missing Piece*, focuses on what happens to weapons that have been used in crimes or donated to law enforcement agencies for destruction. Under current American law, an organization only needs to destroy a single piece of a gun, the frame or receiver, for it to be considered destroyed. This

loophole has allowed some for-profit companies to collect weapons from law enforcement agencies, strip them for parts, destroy the receiver, and sell the rest of the parts as "kits" online. These kits can be purchased by anyone without a background check. With support from a CURATE Spark grant, Hansen acquired and photographed approximately 20 of these kits. His work highlights the fate of recirculated weapons and the manipulation of the legal definition of "destruction."

Hansen's next step involves working with the Swedish agency IM, which focuses on destroying weapons by refining seized guns into a high-quality steel powder called Humanium Metal. The metal has been used in products ranging from sneakers to pens to watches. In a unique collaboration, Hansen's culminating project will incorporate works made with Humanium derived from melted firearms. The work was exhibited at Place M gallery in Tokyo in 2025, where Hansen exhibited the first iteration of his *HAIL* series a decade earlier.



# UK Art Museum

In 2024–25 we presented several exhibitions and educational events that celebrate artists from Kentucky and beyond. These projects are actively used by faculty and students across the campus in the form of class visits, special tours, and collection-focused discussions. Art lovers of all ages from our region visit the Museum, and our Free Admission policy continues to provide access to everything we do.

## Highlights include:

Jay Bolotin's survey exhibition, *A Jackleg Testament*, brought together prints, drawings, sculptures, sets, and films by the acclaimed Kentucky-born artist and musician who died in 2024. This was the largest exhibition for the artist and drew crowds from across the Commonwealth. It resulted in several donations of Bolotin's graphic works to our permanent collection.

*A-Tisket, A-Tasket* was an installation of works from our collection as well as several loans from archives in Lexington. It examined the subject of Black Girls and Girlhood and was developed in association with a conference organized by the Commonwealth Institute for Black Studies at UK.

*Zhang Huan: Ordinary Life* was an exhibition of several large paintings made using ash collected from Buddhist temples near the artist's studio in Shanghai. The images are based on photographs of anonymous figures from albums and books, documenting Chinese history.

Lectures by Catherine Wagner and Tim Davis continued the legacy of significant photographers coming to campus for exhibitions and keynote talks in our Robert C. May Lecture Series. Both of these artists had solo exhibitions in conjunction with their lectures.

Numerous works were donated to the Museum this year, in many cases the result of exhibitions we organized and dialogue with regional collectors. Paintings, drawings, and sculptures by Leon Golub, John Yau and Suzanne McClelland, Robert Rauschenberg, and Aaron Skolnick are a few of these.





## Singletary Center for the Arts

The Singletary Center presented its Season of Discovery in the 2024/25 academic year, curating a programming season that included artists from Mongolia, Scotland, Japan, Canada, France, Norway, and Belgium, in addition to a variety of American artists from across the country and the state of Kentucky.

Programmatic offerings included jazz, poetry, avant-garde, electronic, world, and folk music in addition to musicology and film screenings - thirteen events in total, including three in the SCFA Expansive Sounds Series which focuses on expanding the center's scope of musical and artistic horizons.

The Singletary Center was prolific in presenting works in the realm of new music and technology-driven expression, including a performance by French electronic musician Franck Vigroux and Belgian video artist Kurt D'Haeseleer who presented their new multimedia work, "Thirst," in the SCFA Concert Hall only two days after its world premiere in San Francisco in February 2025. That same month, SCFA hosted its first Visual Music Festival, featuring multimedia works in the visual music style from dozens of contributors around the globe. Canadian sextet Flore Laurentienne combined a string quartet, percussion, and modular synthesizers to perform the compositions of band leader Mathieu David Gagnon. Pianist Kelly Moran performed a futuristic recital on the Yamaha Disklavier, accompanying herself on the programmable grand piano in her first Disklavier performance outside of New York City. The Singletary Center also partnered with Lexington's historic Kentucky Theatre for a one-time screening of the generative film "Eno" about composer and producer Brian Eno

which was uniquely compiled for the screening; due to the generative nature of the film, the version of the film shown in Lexington will never be seen again.

The center also held a strong focus on traditional music from familiar and foreign cultures, partnering with Kentucky Old Time, Inc. to present the 2025 Lexington Gathering, a day of traditional Appalachian music, square dancing, poetry & literary readings, and workshops featuring some of the state's foremost practitioners of old-time cultural traditions. The center collaborated with nonprofit arts group GreenRoom Exchange to present Japanese taiko drummers KODO as part of Lexington's 250LEX celebration. The Singletary Center's Season of Discovery concluded with a sold-out performance of native Kentucky artists featuring traditional music duo the Local Honeys and world-renowned songwriter Bonnie "Prince" Billy in partnership with the John Jacob Niles Center for American Music.

In addition to the center's programming series, the Singletary Center presented approximately 300 public events in the 2024/25 school year, including events from the Lexington Philharmonic Orchestra, Central Kentucky Youth Orchestras, the Kentucky Governor's School for the Arts, the Chamber Music Society of Central Kentucky, the Lexington Music Awards, Fayette County Public Schools, and the Bluegrass Youth Ballet, among many others.

# Events: Year in Review

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## DEPARTMENT OF ARTS ADMINISTRATION (AAD)

**28**

Visiting Experts

**4**

Events

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## SCHOOL OF ART AND VISUAL STUDIES (SA/VS)

**15 +**

Exhibitions

**13**

Visiting Artist Lectures and Workshops

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## SCHOOL OF MUSIC (SOM)

**~ 175**

Public Recitals / Concerts / Visiting Artist Lectures

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## DEPARTMENT OF THEATRE AND DANCE (DOTD)

**~ 3K**

Patrons

**11**

Mainstage and Studio Season Shows

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## SINGLETARY CENTER FOR THE ARTS (SCFA)

**13**

SCFA Presented Events

**300 +**

Total Public Events

**44,107**

Tickets Sold

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## UK ART MUSEUM (UKAM)

**14**

Exhibitions

**146**

Tours

**44**

Events

**~ 15K**

Visitors

## Research and Creative Activity Investments

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<b>College of Fine Arts Programs</b>	<b>Total Awarded</b>
Faculty Research Support Grants*	\$40,945
CURATE*	\$30,125
Undergraduate Research Grants*	\$17,608
Graduate Student Research Grants**	\$7,800
Student travel funded by donations and an endowment	\$13,634
<b>TOTAL</b>	<b>\$110,112</b>

\*These programs are possible with the support of the Office of the Vice President for Research

\*\*Thanks in large part to the Graduate School

### Internal Awards for Research/Creative Activity, funded beyond the College of Fine Arts

In addition to support from the Office of the Vice President for Research through the CURATE program and the University Research Professorship, our faculty were awarded funds from across the university. In fiscal year 2024, CFA faculty worked on projects totaling **\$745,087**, up from \$144,250 the prior year. Many of these awards will fund project over two academic years. Congratulations to the following faculty for their work on these projects which often involved student researchers: Leah Hamilton, Olivia (Liv) Yinger, Jonathan McFadden, Yuha Jung, Dima Strakovsky, Crystal Gregory, Paul Masterson, Garry Bibbs, Chad Eby, Rachel Shane, Hannah Smith, Paul Rodgers, Everett McCorvey, Jeremy Gillett, Jaleesa Wells.

### CFA External Grants Awarded

<b>Faculty or Staff Researcher</b>	<b>2024 Total Awards</b>	<b>2025 Total Awards</b>
Assoc. Professor Dima Strakovsky	\$101,011	\$122,124
Professor Yuha Jung	\$36,360	
Assoc. Professor Miriam Kienle	\$25,000	
Assist. Professor Leah Hamilton	\$25,000	\$65,000 \$2,500
<b>TOTAL</b>	<b>\$187,371</b>	<b>\$189,624</b>



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**Conversations with the CFA Community**

**Departments and Venues**

Department of Arts Administration  
Department of Theatre and Dance  
School of Art and Visual Studies  
School of Music  
Singletary Center for the Arts  
UK Art Museum

202 Fine Arts Building  
465 Rose Street  
Lexington, KY 40506-0022

Phone: 859-257-1707  
Mon-Fri. 8am-4:30pm