

UNIVERSITY OF NORTH CAROLINA  
**CHARLOTTE**  
COLLEGE OF ARTS + ARCHITECTURE



## A Digital Arts Center Showcase

Presented by the Digital Arts Center of the UNC Charlotte College of Arts + Architecture in partnership with the Charlotte Art League and funded in part by an Inclusive Excellence Grant from UNC Charlotte's Office of Diversity and Inclusion

Special thanks to the Dean of the College of Arts + Architecture, Brook Muller, and Charlotte Art League Director Jim Dukes for their support of this project

Jessica Lindsey, Artistic Director

Hazel Doherty, Stage Manager

Jonah Elrod, co-Artistic Director

Matthew Fergen, Lighting Designer / Director

Hunter Kopczynski, co-Artistic Director

Toby Shearer, A/V Recording

Ben Robinson, Hibernation Studio Music

Adam Justice, Heather Felts, Matt Steele, and Kit Kube, Installation

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Charlotte Art League

Monday January 30, 2023

AR Art Gallery Viewing | 5:00 pm

Multimedia Show 1 | 6:00 pm

Artist Talk | 7:15 pm

Multimedia Show 2 | 8:00 pm

AR Art Gallery Viewing | 9:00 pm

[coaa.charlotte.edu](http://coaa.charlotte.edu)

Suspended over the artistic activity of the multimedia show, is THE PHOENIX, an acoustical sculpture of mushroom-based matter which shapes the sound as an acoustic treatment. This matter demonstrates the application of a new environmentally responsible building material created by the Myco-Fabrication Design team.

## *The Phoenix*

DESIGN CONCEPT	Omid Oliyan, Jonathan Dessi-Olive, Rebecca Buntrock, Nat Oppenheimer, Namita Modi, Dennis Wedlick
GEOMETRICAL DESIGN	Omid Oliyan, Ph.D
ENGINEERING DESIGN	Rebecca Buntrock, PE, Silman
MYCO-FABRICATION DESIGN	Jonathan Dessi-Olive, UNC Charlotte MycoMatters Lab
MYCOMATTERS LAB ASSISTANTS	Bryan Campbell, Nirvana Kimiyaie, Kimari Parker
INSTALLATION ASSISTANTS	Sam Conrad, Bailey Davis, Logan Dunkley, Ash El-saleh, Parker Gillespie, Jonathan Joles, Parham Kheirkhah Sangdeh, Amber Levengood, TJ Magaraci, Ethan Rhodes, Yamile Rojo Palacios, Kat Tyson

Artist Statement: *Phoenix* is a sound absorbing sculpture composed of 16 unique hanging panels made entirely from fungi-based materials cultivated on-site at the Charlotte Art League. The sculpture is comprised of 16 meandering sheets, each with their unique length and shape. As they gracefully twist, wind, and unwind through the space, the lightweight sheets form two oculi at the heart of the sculpture in opposing directions. The interplay of layers in Phoenix creates a playful dance of light and shadow, while the use of fungi-based materials permeates the space with a soft and ethereal ambiance, elevating and softening the acoustics.

Fungi-based materials (myco-materials) are a biotechnology that show promise to offset the negative impact of buildings on climate change because they are renewable, bio-degradable and replace energy-intensive manufacturing processes of common construction materials with organic growth. Mycelia, the root-like structures of fungi, are cultivated through a substrate of lignocellulosic fibers until they are fully bound together. The biomass is then dried to produce an extremely lightweight and low-density material, with low thermal conductivity, sound-absorbing properties, and a known flame spread resistance comparable

to gypsum. Provided there are the correct environmental conditions for fungal growth, nearly any shape can be grown by packing inoculated fibers into a formwork. A fascinating characteristic of mycelium composite materials is they are flexible during the intermediate stage of cultivation, when they are alive. Phoenix demonstrates a novel fabrication technique developed by the MycoMatters Lab that introduces expressive three-dimensional curvatures into flat myco-material sheets by hanging them from precise support points, bending them while alive and gelatinous, and drying them in place. The technique is advantageous because it permits myco-materials to take forms otherwise inefficient or not possible using casting or formwork-based approaches.

*In a series of rapid vignettes, this one-hour program features live and electronic music made visible through contemporary dance and projections of imagery and animation.*

## ***dys/connect vignette #1 and 2***

CHOREOGRAPHY	Audrey Baran, in collaboration with the dancers
COSTUME DESIGN	Audrey Baran
REHEARSAL DIRECTION	Audrey Baran
PERFORMERS (DANCE)	Aliyah Brewington, Rahquelah Conyers, Mikaela Laxton, Julia Peterson, Carolina Quiros, Danielle Roman

Artist Statement: In collaboration with professional artists from Baran Dance and students from Internship in Dance (Fall 2022), Visiting Assistant Professor of Dance Audrey Baran presents two movement-based vignettes. Part set choreography, part structured improvisation, and part chance operations, the performances to “Breakaway: A Single Shot” and “The Machine Awakes” reflect themes of emergence, awakening, assembling, and dismantling.

MUSIC	Breakaway: A Single Shot (25 Years) Prayers and Chants by David Sampson
REHEARSAL DIRECTION	Eric Millard
PERFORMERS (MUSIC)	J'aimee Tatum and Jacob Sims, trumpets

Composer Statement: *Breakaway* for Two Trumpets and Electronics was written on commission by Raymond Mase and Kevin Cobb. Intrigued with the idea of an electronic accompaniment, they approached me [composer David Sampson]

with the proposal of a concert work where re- corded electronics would mingle with their analog trumpet timbres. I was immediately taken by this idea because it allowed me to delve into a world of sound to which I had only minimal exposure. The first issue I encountered was the lack of flexibility in the accompaniment because it would have to be a fixed CD “performance”. I decided that the work had to be written with a strong rhythmic pulse easily recognized from whatever sound system Ray and Kevin would encounter. Since rhythm is a strong component of my music anyway, the composing felt natural and was very satisfying.

MUSIC

The Machine Awakes by Steven Bryant

CONDUCTOR

Hunter Kopczynski

PERFORMERS (MUSIC)

Haley Johnson, Sara Giraldo,  
John Thornton, Damian Delgado,  
Tyler Horton, Kenan Boswell, Jimie Maley,  
Aaron Taylor, Luke Caruana Snachkus,  
Aaron Layton, Lauren Ims, Vinny Vaccaro,  
Leilanie Torres Curet, Nick Catapano,  
Luke Sbityakov, Patrick Nguyen,  
Myra Hanbury, Alex Johnson,  
Tripp Haynes, Jack Applegate

Composer Statement: *The Machine Awakes* is the sound of something not human (but of humans hands) – something not entirely organic, but most definitely alive – waking up for the first time. From the opening swirling textures, we sense the first hesitant sparks of thought, attempting to find form and coherence. This new machine – sentient, aware – comes fully awake, possessed of emphatic self-determination and unfathomable purpose.

### *dys/connect vignette #3*

VISUAL ARTWORK

*Welcome to the Party, 2022,*  
Digital Painting (Procreate/Photoshop software)  
and animation (After Effects) by Jessica “JB” Burke

Artist Statement: When listening to this piece of music, I responded to it as a soundtrack for a surreal cinematic experience. The resulting digital painting and animation welcomes you to a strange party where Death sits atop a paper unicorn, riding through a maze of candy-colored streamers in an eerie sweetscape. This artificial architecture of an overindulgent and slightly menacing space expresses the language of excess and consequence. Death becomes our silent companion and the ultra-processed food that defines ordinary life

and special occasions alike can create pleasure and provoke shame.

MUSIC	Imminent Danger, by Jennifer Rose
REHEARSAL DIRECTION	Hunter Kopczynski
PERFORMERS (MUSIC)	William Wiand, Rosy Faires, Robert Lanier, Lily Cagle

Artist Statement: In *Imminent Danger*, heavy bass and syncopated rhythms of Dubstep, an electronic dance music that originated in London in the late 1990s, combine with sounds of Trap-Hop, an electronic sub-genre of Hip-Hop that originated in Atlanta in the 1990s. A sense of impending danger is evoked with the dissonant harmonies and syncopated and seemingly disjunct melody of the ensemble.

## *dys/connect vignette #4*

### *The Crisis, a masked performance*

CO-DIRECTORS	Carlos Cruz Casas and Chloe Shade
MASKS	Jonathan Becker
MUSIC	Pavane by KatahJ Copley
CONDUCTOR	Hunter Kopczynski
PERFORMERS (MUSIC)	Sean Stanton, Wyatt Stocks, Sufian Azfar, Jimie Maley, Adam Kallestad, Luke Caruana Snachkus, Aaron Layton, J'aimee Tatum, Cameron Morris, Chris Smith
PERFORMERS (THEATRE)	Deity Brinson, Kiana Vazquetelles, Jeanine Diaz

Composer Statement: *Melioristic: The belief that the human condition can be improved through concerted effort.*

When writing *Pavane* I wanted to take an old style of writing and dance and add my own colors. The piece is centered on themes and harmonies that are both lovely and dissonant; the colors of the piece display warmth and vivid hues, and overall this piece is a sketch of how the human life can go from a cold unknown idea to a beautiful lively piece of art. With the guidelines of a basic pavane (duple meter dance) I wanted to add a unique twist to an old composition style: a unique instrumentation. With this unique instrumentation- which includes a full saxophone quartet- this piece is a gateway to chamber music for instruments and colors that aren't so usual. This piece is an ode to composition styles from the past and the colors and instruments of the present.

## *dys/connect vignette #5*

VISUAL ARTWORK

All photographs are from the project  
*Wildplace* by Lorraine Turi

Artist Statement: What inspired me when I heard Omar Thomas's lullaby, *Emma Catherine*, was it's slow, unraveling tempo. An essential aspect of the collaboration was that the photographs followed the same mesmerizing cadence as the lullaby. *Wildplace* and *Emma Catherine* reference time and new life's unfolding presence. *Wildplace* is the documentation of two acres of clear-cut land regrowth over five years.

MUSIC

*Emma Catherine* by Omar Thomas

REHEARSAL DIRECTION

Joe Skillen

PERFORMERS (MUSIC)

Robert Lanier, Kevin Dang, Lily Cagle,  
Myra Hanbury, Patrick Nguyen

Composer Statement: *Emma Catherine* was composed as a gift to my trombone professor at James Madison University, Dr. Andrew Lankford, and for his wife, Dr. Heather Lankford, as they were expecting the birth of their first child, Emma Catherine Lankford. When spoken naturally, the syllables "Emma Catherine" fall into a rhythmic pattern of two shorter notes followed by two longer notes. This became the primary rhythmic motive of the piece. At the premiere of the piece in the spring of 2004, Emma had just been born, and was able to hear the lullaby written in her honor.

This piece was originally written for trombone sextet and afterwards converted to a tuba quartet instrumentation via a commission by the University of Georgia Graduate Tuba-Euphonium Ensemble. Years later, I had the idea of creating a men's choir version and employing the lyrical talents of my friend, John Coons.

## *dys/connect vignette #6*

### *Interrupted Liberation*

CO-CREATORS

E.E. Balcos and Kim Jones,  
structured improvisational movement score

PERFORMERS (DANCE)

E.E. Balcos, Kim Jones, Alyce Vallejo

Artist Statement: Movement Migration is a collective of seasoned dance artists collaborating to create and perform dynamic and poignant dance works that portray the depths of the human experience; the dances are shared with audiences locally and globally in performance and educational venues. Directed by Kim Jones, the ensemble's members achieved professional expertise in distinct technical training and performance disciplines. The group members come from many places in the world and span five decades in age. From these varied backgrounds, the artists bring their passions, freedom, and inexplicable beauty of expression. "Migration" signals the transformation and convergence of technical training and individual approaches into a collective creativity that traverses cultural boundaries and transfers movement knowledge from person to person and community to community. <https://movementmigration.org/vision>

MUSIC

Doing Not-Doing, a fixed-media work in  
8-channels by Jonah Elrod

Composer Statement: *Doing Not-Doing* is made up of entirely electronic sounds that are dispersed through eight speakers arranged in a circle around the audience. Each speaker acts as its own individual "voice" and they all work together to create the overall piece of music. Certain sounds may only appear in one speaker, while other sounds will move around between multiple speakers. You may also notice that some sounds will be stated in one speaker, which then will be answered back in another speaker on the other side of the circle.

Composed in 2016, this piece is a reflection on an idea borrowed from the Tao Te Ching, an ancient text that is fundamental to Taoism. The text sometimes refers to "not doing" as an intentional way of accomplishing your goals by doing them simply, without too much stress, fuss, or worry; to enjoy things as they are, plain and simple. When we struggle to accomplish something, like calming yourself down, it can be a very hard task, but if we are able to stop the struggle (the "doing") then it is much easier to accomplish the goal.

## *dys/connect vignette #7*

VISUAL ARTWORK

Jeff Murphy, artist/editor

Artist Statement: This video short reflects on the primeval urge to utilize fire for security, warmth and illumination. In this short sequence, a fire is built, fed and finally burns into embers as it wanes. The imagery and

editing attempts to extrapolate the trance-inducing nature of flames. I hope the audience will find the unembellished narrative hypnotic. The work was filmed as 360 degree immersive video and wrapped into a “tiny planet” video in the editing process.

MUSIC

Mystic Embers for Wind Ensemble  
and Electronics by Jennifer Rose

CONDUCTOR

Hunter Kopczynski

PERFORMERS (MUSIC)

Sophie Taylor, Samantha Webber,  
Mason Leblanc, John Thornton,  
Ian Quinn, Kenan Boswell, Aaron Taylor,  
Vinny Vaccaro, Kevin Dang, Lily Cagle,  
Alex Johnson, Tripp Haynes,  
Jack Applegate

Composer Statement: Sitting around a campfire, I often find myself staring up at the embers as they flicker and dance off into the abyss.

### *dys/connect vignette #8*

CHOREOGRAPHY

Kaus Sarkar

COSTUME DESIGN

Kaus Sarkar

PERFORMER (DANCE)

Kaus Sarkar

PERFORMER (MUSIC)

Jessica Lindsey, bass clarinet

Artist Statement: The origin of the title and theme of this hour-long event was developed in a meeting between Dr. Kaus Sarkar and Dr. Jessica Lindsey, to talk about a possible performance collaboration. Dr. Sarkar shared that we could find either connections or disconnections between each of our two very different worlds: modern bass clarinet performance practice and the Odissi dance performance practice. We went on to discuss how the disconnections in our artistic voices could be even more interesting than the connections. Dr. Sarkar further suggested that we could venture into the dystopian disconnect that each of us explore when we recognize the race, caste, class, and economic infrastructure that is required to learn our respective art forms, and hence the title of “dys/connect,” a dystopian dys/connect was born. The call for participation opened the idea of “dys/connect” to a wider range of dystopian connections (rather than those limited to socioeconomic privilege).

As our collaboration began to unfold we considered adding a third voice to our collaboration - at first a bluetooth device which developed into a pedal, and eventually a pedal with a “Wizard of Oz” - a composer behind the curtain. Dr. Jonah Elrod, composer, began working with us to further shape the scope of this project, including the pedal and what it would trigger. In concert with Dr. Lindsey’s bass clarinet sounds, transcriptions of Dr. Sarkar’s singing, and other recordings provided by Dr. Sarkar, Dr. Elrod developed an electronic soundscape for us to “dys/connect with” on stage.

SOUND DESIGN/COMPOSITION

Jonah Elrod

Composer Statement: This collaboration starts with an electronic soundscape compiled from bass clarinet motives and pedal tones, transcriptions of Dr. Sarkar’s singing, and reference recordings from the study of Odissi music. Performers will improvise in real time throughout the performance, reacting to each other and the changing soundscape. After some time passes, a cacophony of sound floods the space! The dancer reduces the density of the sound by engaging a device which gradually strips away the cacophony, layer by layer, revealing an altered, undulating audio landscape.

## *dys/connect vignette #9*

VISUAL ARTWORK

INSTRUCTOR/DIRECTOR

Heather D. Freeman

STUDENT DESIGNERS

Danielle Arias, Chase Auzenne,  
Christina Beltrami, Vitta Chin, Madi Hudson,  
Ilan Hutchinson, Demora Lechette,  
Jazmyn Mccallum, Alex Nguyen,  
Brittney Pruna, Vanessa Vaughn,  
Andrew Vongphachanh

The Fall 2022 Topics in Digital Media class focused on 3D game engines (specifically Unity) for the creation of interactive works and virtual productions. For our final project, students listened to Jennifer Rose’s musical composition *Lost Valley*, and read her poem about Lost Valley:

Walking along the path of frost covered stone,  
There seems a serenity in the trees.  
I can only feel the power of being alone,  
And that such loneliness brings me to my knees.

I can imagine the life unseen,  
When humankind is not wandering here,  
And all the hidden creatures awake,  
To breathe and dance without any sense of fear.  
The moss covered boulders breathe silently,  
Of ecstatic waters once frolicking near,  
When the Earth sighed torturously,  
In anticipation of man, came fear.

As a collaborative team, we broke the poem up line-by-line and brainstormed “imaginary landscapes” for each. Each student then took a line, and created a virtual landscape in Unity to align with that imagery. Each landscape included camera animation, particle effects, rig animations, and post processing effects. (The class assignment also included UI elements and simple scripting that would launch and play the scene.) After students exported videos of their virtual landscapes, Freeman re-organized the shots so that the composition takes the audience through a series of imaginary lost valleys over the course of a single day.

MUSIC

Lost Valley for Wind Ensemble and  
Electronics by Jennifer Rose

CONDUCTOR

Hunter Kopczynski

PERFORMERS (MUSIC)

Haley Johnson, Sophie Taylor,  
Keven Ramirez, Ashley Jones,  
Ian Quinn, May Smith, Tyler Horton,  
Mason Leblanc, Kenan Boswell,  
Aaron Taylor, Luke Caruana Snachkus,  
Aaron Layton, Jacob Sims, Rilyn Fox,  
William Wiand, Kevin Gorman,  
Cameron Morris, Nick Catapano,  
Sean Robinson, Patrick Nguyen,  
Lily Cagle, Tripp Haynes, Tim Gawert,  
Ichika Sato, Jack Applegate

Composer Statement: Sitting around a campfire, I often find myself staring up at the embers as they flicker and dance off into the abyss.

# *dys/connect vignette #10*

## *decoupling: a compilation of mini interactions*

### Directions

- Scan the QR code below. It will bring you to a webpage with the prompt “Run Game”
- Press on “Run Game” to open the game’s start screen
- BEFORE going on, watch the countdown on the big screen
- SYNC with the screen: ...3..2..1.. press START
- If you press start too soon, go back to the webpage and refresh the browser



### GAMES AND DESIGNERS

- Lost*, 2023, 8 seconds  
game design, programming, art by Chelsea Brtis
- Reaching In*, 2022, 16 seconds,  
game design, programming, art by Danielle Arias
- Call Your Partner!*, 2022, 16 seconds,  
game design, programming, art by Ilan Hutchinson
- Self Portrait*, 2022, 16 seconds,  
game design, programming, art by Chelsea Brtis
- Wizard Divorce*, 2023, 35 seconds,  
game design, art by Women in Animation;  
programming by Chelsea Brtis
- Climate Avoidance*, 2022, 12 seconds,  
game design, programming, art by Chelsea Brtis

Artist Statement: *decoupling* is a collection of mini games/interactions created by Chelsea Brtis, students from ARTM 3101: Game Design & Graphics, and products of the WIAxGWC Game Workshop organized by Danielle Arias. All games were designed based on the theme of this

event: dys/connect. The mini interactions are timed to advance based off of shifts in the musical piece *Celestial Rise* by Jennifer E. Rose. Chelsea Brtis designed 3 pieces for the collection: *Lost*, *Self Portrait*, and *Climate Avoidance*. The interactions are commentary on gender (*Self Portrait*) and the climate crisis (*Lost* and *Climate Avoidance*).

Over Fall 2022, students in ARTM 3101 learned a basic workflow of game design (using GameMaker Studio 2) including asset creation and programming to independently create their own games. Students were given the opportunity to design a personal piece inspired by the dys/connect theme that fit within a 'mini game' style. The student pieces featured in this event are *Reaching In* by Danielle Arias and *Call Your Partner!* by Ilan Hutchinson.

The WIAxGWC Workshop was a collaborative event between the UNC Charlotte student groups Women in Animation and Girls Who Code to design rapid game prototypes together over the span of an evening. The game featured from this event is *Wizard Divorce*. The *Wizard Divorce* team consists of Maria Arias (player character design, background design, & asset design), Grace Bishop (background design), Sydney Carmer (menu design, writing/directing), and Tess Culpepper (wizard character design).

MUSIC	Celestial Rise for Flex Ensemble and Electronics by Jennifer Rose
REHEARSAL DIRECTION	Elizabeth Sullivan
PERFORMERS (MUSIC)	Haley Johnson, Keven Ramirez, Ashley Jones, May Smith, Joseph Jones, Luke Caruana Snachkus

Composer Statement: The star-filled night sky of the sparse desert comes to life with the pulsating rhythms and unique sound of the Nigerian Udu (ceramic drum) and the metallic sounds of the Chinese Cymbals. We can imagine the stars dancing as the energetic melody of the winds opens up to the syncopations and heavy bass sounds of Dubstep, an electronic dance music originating in London in the late 1990s. The infectious undulating rhythms of *Celestial Rise* are sure to get you moving.

## *dys/connect vignette #II*

MUSIC	Selections from Charlotte's Best Local Show: <i>Lost In Space</i>
COMPOSERS	<i>Lost In Space</i> : Master Kie, beat producer, Elizabeth Kowalski, instrumental composer, Fred Dunlap III, drumset <i>Symph</i> : RoyalCity Lif, beat producer, Scott McLaughlin, instrumental composer, Fred Dunlap III, drumset <i>Un Segnale</i> : Master Kie, beat producer, Meng-Tung Lee, instrumental composer, Fred Dunlap III, drumset
CONDUCTOR/ARTISTIC DIRECTOR	Elizabeth Kowalski
CO-ARTISTIC DIRECTORS	Master Kie, RoyalCity Lif, Scott McLaughlin
PRODUCERS	Master Kie and RoyalCity Lif
PERFORMERS (MUSIC)	Your Neighborhood Orchestra (YNO) Chamber Orchestra members: Kari Giles, violin; Jennifer Bassett, cello; Kania Mills, clarinet/saxophones; David Mickus, french horn; Deanna Glenn, bass clarinet, Fred Dunlap III, drum set; Scott McLaughlin, percussion UNC Charlotte Wind Ensemble members: Sean Stanton, Wyatt Stocks, May Smith, Sufian Azfar, Jimie Maley, Adam Kallestad, Aaron Layton, J'aimee Tatum, Chris Smith, Rosy Faires, Melanie Nie Hrah Eban

Artist Statement: An astronaut's voyage to outer space, "Lost In Space" is a Sci-Fi Bio-Mystery told via chamber orchestra, crafted beats, spoken word, & dance. When viewing Earth from outer space, a new perspective is gained and our existence will depend on our ability to transcend.

"We want everyone to feel like they're in another dimension for an hour and 20 minutes," says Master Kie, who started the project with a seven-song album called *Lost In Space: The Ludmila Diaries*. "The point of my project was for you to listen and feel like you were up there with her. [With the collaborative performance,] we expanded that."

Master Kie's original album tells the story of Ludmila, an abandoned Russian cosmonaut. "Some believe she was the first female to successfully enter space," the first track tells us. "When she was coming back to Earth, due to some technical failures, the space capsule caught fire and she sadly died. Her existence has never been publicly acknowledged by either the Soviet or Russian space authorities ... it still remains one of the darkest secrets of the Cold War."

In this collaboration with the UNC Charlotte Wind Ensemble, listeners are invited to experience the wonder of space through these samples of our show.

*For information about the works featured in the Augmented Reality Art Gallery and biographies for all of the artists featured tonight, please scan the QR code below.*



**The Digital Arts Center (D+ARTS)** began as the Digital Design Center in the College of Architecture and, since the founding of the College of Arts + Architecture, has become a lively venue for collaborative, multi-disciplinary activity. D-Arts projects fall into four primary categories: digital fabrication, urban visualization, responsive environments, and performance.

The mission of the Digital Arts Center (D+ARTS) of the College of Arts + Architecture is to foster transformative uses of digital technology in the arts to improve community partnerships; accessibility; equity; intra-college dialogue; and diverse student and faculty research that is local, national, and international in scope and partnerships.

Since the founding of the CoA+A, D+ARTS has become a lively venue for collaborative, multi-disciplinary activity across the College. D+ARTS projects have included digital fabrication, urban visualization, responsive environments, multidisciplinary performance, creative exploration of new technologies. D+ARTS was originally called the Digital Design Center and was founded by Professor of Architecture Eric Sauda. Previous directors include Professor of Art and Art History Heather Freeman and today D+ARTS is directed by Associate Professor of Music Jessica Lindsey.

# Special Thanks

*in alphabetical order*

dys/connect would not be possible without the expertise and work of the following people:

Dean Adams, Associate Dean for Performing Arts Services (PAS)  
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CoA+A Performing Arts Services  
Adam Justice, Director of Galleries, College of Arts + Architecture  
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Todd Payne, Facilities and Operations Manager of Storrs Building, UNC Charlotte  
Robbie Sachs, Fabrication Lab Manager  
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The Storrs FabLab  
Haley Wallace, Business Services Coordinator, College of Arts + Architecture  
Meg Freeman Whalen, Director of Communications and External Relations

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Fred Spano, Associate Professor of Music Education  
Lydia Thompson, Professor, Ceramics, Department of Art & Art History

# UNC Charlotte College of Arts + Architecture

## Upcoming Events

### FEBRUARY

Spotlight Concert	Fri Feb 3   7:30 pm Anne R. Belk Theater
Opera	Fri Feb 10   7:30 pm Sun Feb 12   2 pm Rowe Recital Hall
Jessica Lindsey, clarinet Faculty & Friends Concert Series	Tue Feb 7   7:30 pm Rowe Recital Hall
Charlotte Strings Collective Faculty & Friends Concert Series	Tue Feb 21   7:30 pm Rowe Recital Hall

### MARCH

<i>Sweat</i> by Lynn Nottage	Thu Mar 16- Sat Mar 18   7:30 pm Sat Mar 18 & Sun Mar 19   2:00 pm Anne R. Belk Theater
Jazz Ensemble & Combos	Thu Mar 23   7:30 pm Anne R. Belk Theater
Wind Ensemble & Symphonic Band	Fri Mar 24   7:30 pm Anne R. Belk Theater
Orchestra	Tue Mar 28   7:30 pm Anne R. Belk Theater

### APRIL

Sequina DuBose Faculty & Friends Concert Series	Tue Apr 4   7:30 pm Rowe Recital Hall
Spring Dance Concert	Thu Apr 20- Sat Apr 22   7:30 pm Sun Apr 23   2:00 pm Anne R. Belk Theater