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FRONT OF HOUSE STAFF
Robert Styers

Merge Dance Company Presents:

Through A Lens

Featuring work by choreographers: Kim Olson, Bernard Brown, Natalia Reza, Rocio Luna, Adriana Rovira, Claudia Fragos, and TXST faculty Ana Baer and Christa Oliver

Texas State Orchestra under the direction of Jacob Harrison with an original composition by Andrew Ardizolla

Musical Arrangement by Timothy Carpenter featuring singers from the national tour of "The Color Purple" and "Shades of Buble"

Available On Demand at www.txstatepresents.com

MONDAY, APRIL 19 at 7:30pm - SUNDAY, APRIL 25 at 11:59pm
Talk back with Choreographers & Merge Dance Company:
Saturday, April 24 at 7:30 p.m.
Virtual Dance Theatre
Texas State University
Department of Theatre and Dance Presents

THROUGH A LENS

Production Staff

Artistic Directors.................................................................Ana Baer & Christa Oliver
Video documentation and editing of stage performances..........................Brandon Gonzalez
Production Manager.............................................................Scott Vandenberg
Videographers.............................................................................Brandon Gonzalez & Ana Baer
Operations Manager....................................................................Candice Mongellow
AV / Lighting Supervisor/ Master Electrician.................................Nick Swanson
Box Office Manager......................................................................Robert Styers
Master Electrician..........................................................................Brydon Lidle
Lighting Programmers & Electricians............................................James Camp, Hannah Corbett, Grant Wendt
Audio/ Video Programmer.............................................................Sabrina Beran

PERFORMANCES

Merge Dance Company 2020-2021
Holly Bowling, Alexus Galeana, Mackenzie Grumbles, Alexia Henry, Ashley Kwasna, Ilse M. Mascorro, Arielle Mathis, Emily Mendoza, Kalista Reyna, Kylee Woest
Assistant: Kailyn Goodman
Directors: Ana Baer, Christa Oliver

Un Dia
Choreographer: Kim Olson
Music: Juana Molina’s Un Dia mix by Jad Abumrad
Dancers: Merge Dance Company
Light Design: Scott Vandenberg
Stage Manager: Lyndsay Vanstory

Piel-Papel
Workshop coordinator: Natalie Blackman
Music: Joaquin Lopez Chas
Text: Merleau Ponty read by Claudia Fragoso
Light Design: Scott Vandenberg
Stage Manager: Jai Auzenne
Dancers:
Piece 1 & 4
Theatre BFA in Performance and Production
Madison Miller
Yasha Estrella Alaniz
Zach Masso
Jasmine Aurelio
Joshua Vetter
Merge Dance Company
Holly Bowling, Mackenzie Grumbles, Alexia Henry & Ilse M. Mascorro

Piece 2 & 3
Theatre BFA in Performance and Production
Aidan Hartung
Henry Johnson
Rachel Ditzig
Mallory Keeler
Merge Dance Company
Alexus Galeana, Ashley Kwasna, Arielle Mathis, & Kalista Reyna  
*not present the day of filming.
Artistic Residency partially funded by TXST University Lecturer Series.  
Residency’s coordinator: Natalie Blackman

**Choreography: BorderLand. HomeLand**  
Choreографer: Bernard Brown  
Music: “The Upside” by DeFacto X  
Text: “Borderlands/La Frontera” by Gloria Anzaldúa  
Dancers: Merge Dance Company  
Light Design: Scott Vandenberg  
Stage Manager: Jai Auzenne  

“Borders are set up to define the places that are safe and unsafe, to distinguish us from them...The eldest evidence of humankind in the U.S. - the Chicanos’ ancient Indian ancestors - was found in Texas and has been dated to 35000 B.C...Gringos in the U.S. Southwest consider the inhabitants of the borderlands transgressors, aliens - whether they possess documents or not, whether they’re Chicanos, Indians or Blacks...A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary.” - Gloria Anzaldúa

**Choreography: Lingering Patterns**  
Choreographer: Ana Baer and Merge  
Music: Ezio Bosso  
Dancers: Dance Merge Company  
Light Design: Cheri Prough -DeVol  
Video Cinematography and Editing: Ana Baer  
Stage Manager: Lydia Landrum

**Choreography: Caecitas**  
Choreographer: Natalia Reza  
Dancers: Merge Dance Company  
Music: Steve Reich and Howie B  
Text: Natalia Reza  
Light Design: Scott Vandenberg  
Stage Manager: Lyndsay Vanstory

**Screendance: Palimpsest**  
Choreography/Dancers: Ondine Geary and Kim Olson  
Cinematography: Ana Baer and Michelle Benier  
Editing: Ana Baer  
Music: Original Composition Andrew Ardizzoia  
Performed by The Texas State Orchestra  
Music Directed by Jacob Harrison:  
Flute: William Phi*, Brianna Martinez, Caroline Reedy, Jessica Ajucum  
Oboe: Victoria Garza®, Elysia Cantu  
Clarinet: Amy Gravell®, Hugh Pauwels, Jenna Stone  
Bassoon: Lilian Vo®, Dustin Regalado  
Horn: Bethany Smith, Alec Miranda, Taylor Lovato-Cruz, Cutter Gonzalez  
Trumpet: Lucas Yoakam, Joshua Salmon, Jorge Rivera  
Low Brass: John Maxfield, tuba  
Victor Guevara, bass trombone  
Percussion: Christopher Cruz  
Violin I: Samantha Chavira**, Emmit Ghourley, Matthew Moore, Mae Stevens, Melanie Goldstein, Iana Baez  
Violin II: Kailey Johnson®, Raquel Gomez, Joshua García, Vastian Sitler, Giovanni Moquette, Karen Cramer, Angel Raygoza, Hailey Welch, Daniela Bodoh, Ethan Stout, Genesis Leal, Adilene Rangel, Daisy Solomon  
Viola: Makenzie Wade®, Tiana Moritz, Jamie Mager, Matthew Velasquez  
Payton McIntyre, Christa Riter, Patrick Coder, Madeline Porter, Noah White-Telles, Giselle Izaguirre, Diana Salinas, Maya Linney, Gabby Baez  
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Bass: Leo Hernandez®, Morgan Milner  

**°° = Concertmaster**  
**° = Section principal**

**Choreography: IF WE ALL RISE UP**  
Choreography by Christa Oliver  
Stand Up Musical Arrangement by Timothy Carpenter  
Audio Mixed by Audio Engineer, Pete Martinez  
Vocals Recorded and Performed by JoNathan Michael
BIOGRAPHIES

**Bernard Brown** is an international performing artist, choreographer, educator, scholar and arts activist who situates his work at the intersections of blackness, gender, and sexuality. As Artistic Director of Bernard Brown/bbmoves, a social justice dance theater company, his choreography has been presented in Seoul, South Korea and across the US including Los Angeles, San Francisco, Chicago, Dallas, Minneapolis, Phoenix and New York City, to great acclaim. The dances are often described as thoughtful, captivating, and powerfully exquisite. Through athletic, evocative movement and socially relevant themes, the work coheres the visceral and the cerebral which aims to catalyze change and liberation for all people. A Lester Horton Award and Westfield Emerging Artist Award recipient, Brown has performed with distinguished artists and companies including David Rousseve/REALITY, TU Dance, Shapiro & Smith Dance, Doug Elkins Dance Company, Donald McKayle, Rennie Harris, Kamasi Washington, Vincent Patterson, Rudy Perez, and was invited to perform with Mikhail Baryshnikov in Robert Wilson’s “Letter to a Man” with choreography by Lucinda Childs. Bernard had a twenty year tenure at Lula Washington Dance Theatre, where he was principal dancer, rehearsal director and assistant to the Artistic Director, Lula Washington. Other career highlights include restaging McKayle’s canonical “Games” for the Kennedy Center’s Masters of African American Choreography, performing on the Daytime Emmy’s, in Penumbra Theater’s “Black Nativity,” Donald Byrd’s “Harlem Nutcracker,” and being the titular principal dancer in Nike’s “12 Miles North: The Nick Gabaldon Story,” the first documented Afro-Mexican American surfer. Bernard earned his MFA from UCLA’s Department of World Arts and Cultures/Dance and BFA from SUNY Purchase. He is published in the peer-reviewed dance journal, Dancer-Citizen, with a recent publication in The Activist History Review 2020. He has presented his scholarship on blackness, queerness and post-modern dance at conferences across the US. Bernard has been featured in the New York Times and Los Angeles Times for his activism. Previously, Bernard has been faculty at UCLA in the Department of World Arts and Cultures/Dance and the School of Theater, Film and Television, Tisch School of the Arts at New York University, and University of Minnesota, Twin Cities. A recent Artist-In-Residence at the University of Wisconsin - Milwaukee, Bernard has also conducted residencies and master classes in Israel, Brazil and across the US including American College Dance Association, the International Association of Blacks in Dance conference and at a multitude of public schools throughout Los Angeles Unified School District. He is an Assistant Professor of Dance at Sacramento State University and a Certified Dunham Technique Instructor candidate. The Los Angeles Times has called him “...the incomparable Bernard Brown....”

**Claudia Fragoso** is an actress and researcher whom graduated with a degree in Acting, of the National School of Theater Arts of the INBA. She also earned a Master in Arts Teaching and a Doctorate in Art and Culture at the University of Guadalajara. She is currently a full-time professor at the Popular School of Fine Arts of the Universidad Michoacana San Nicolás de Hidalgo of the Bachelor of Theater. She has participated as an actress in institutional and private theater productions, radio broadcasting and television acting. Her latest theater productions include, *It Is Not Flower Season* (2018), *In Radio Drama* (2019), *Handbrake* (2014-2015), *La Casa De Bernarda Alba* (2013), *Camerino*, project benefited by Art Education 2011, and

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- Clotile Farkas
- Pam Trotter
- Michael Valentine
- Graffiti Art by: Robin Alcantara, Blazay (NY), Alaa Awad (Egypt), Color Squad (Austin, TX), Antonio Torres as of 4/15/2021

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**Merge is currently auditioning for:**

Summer I and Fall 2021-Spring 2022

For information, please contact Ana Baer
anabaer@txstate.edu
Kim Olson is the Choreographer and Artistic Director of the Denver based modern dance project SWEET EDGE founded in Boulder in 2001. Her live performance and collaborative video work has been featured throughout Canada, Germany, Guatemala, Japan, Mexico, Scotland, Spain, Trinidad and the US. Olson teaches at venues and festivals nationally as well as internationally and was most recently guest faculty at CU Boulder Department of Dance for 2012-13. Her work has been commissioned by Denver Art Museum, Naropa University, Mariposa Collective, Iowa State University (for American College Dance Festival), the Ballet Nouveau, Dance-Forms Inc., Boulder Museum of Contemporary Art, Aspen Eco-Fringe Festival, Texas State University and Tanzcompagnie Giessen for TanzArt Ostwest, among others. Olson moved to Colorado in 1997, having worked in New York City where she toured internationally as a member of the renown Stephen Petronio Company and performed nationally with Randy Warshaw Dance Company and Donna Uchizono Company. Olson holds a BFA from the Ohio State University.

Natalia Reza is a dancer, choreographer and artistic director. She earned a Master’s in human development and a Bachelor’s by the National College of Contemporary Dance. She attended high school at the Center for Artistic Education in the City of Querétaro, México. She owns a diploma in Choreography by Interactions from Bodies in Dialogue at the San Agustín Arts Center, Oaxaca. She was a solo dancer of the National Ballet of Mexico under the Direction and Choreography of Guillermina Bravo. She has been a dance and gender columnist for El Cambio de Michoacán and for Agora Política and has collaborated with Diario Provincia in the Culture Section. She has participated as a choreographer of the First and Second Generation of the National Dance Registry. Beneficiary of various programs such as: José Limón Institute within the Teaching Contemporary Limón workshop; Artistic and Cultural Projects of the Mexican Youth Institute; the Mexican Center for Music and Sound Arts; National Network of Audiovisual Poles of the Mexican Institute of Cinematography; In addition to state programs such as Co-Investments for the Artistic Production of Michoacán and Stimuli to the Creation of Querétaro.

Adriana Rovira is an actress, narrator, teacher, theater director, and researcher. She graduated with a bachelor's degree in Theater from the National School Awards; Biennial Mile High Dance Festival; Boulder Fringe Festival; Aspen Eco-Art Festival; National Performing Arts Convention; Create Denver; DAM Grand Opening; and DIA's Terminal Kings. Current collaborative projects include those with dance videographer Ana Baer, filmmaker Caren McCaleb, composer Jeff Mohler, and Butoh artist Nathan Montgomery of Syzygy Butoh. Olson and SWEET EDGE have received generous support from the: Colorado Creative Industries, Scientific and Cultural Facilities District, Boulder County Arts Alliance, Boulder Arts Commission, National Endowment for the Arts, Kentucky Arts Council, Consulate of Guatemala and from numerous organizations and individuals on the Front Range. Olson has been awarded “Best Emerging Choreography”, “Best Choreographer” and “Best Female Dancer” nominations at the infamous Monaco Dance Forum Nijinsky Awards. The company has twice been invited to perform at the prominent international tanzmesse nrw in Dusseldorf, Germany and was honored with CATV’s Best Experimental Video Media Award, in collaboration with Ana Baer. SWEET EDGE was awarded the 2012 Summer Residency at work! space Denver at the Laundry on Lawrence and Olson has twice received the ATLAS Innovator Residency with ATLAS Theatre, Boulder for 2010 and 2014.

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of Theater of the National Institute of Fine Arts, and with a master’s degree in Didactics from the Arts from the Inter-institutional. She also earned a PhD in Art and Culture from the University of Guadalajara (PNPC). She is currently a Full Time Research Professor in the Theater Degree of the Popular Faculty of Fine Arts of the Universidad Michoacana de San Nicolás de Hidalgo, where she carries out research projects related to independent, community and participation theater in the city of Morelia. Among the stage productions that he has directed as a result of his academic work at UMSNH, the following stand out: Entrañas y Entresijos, a collective creation of the CAAE, El tiempo de Planck, by Fernando Bercebal, La Cantante Calva, by Eugene Ionesco and Incendios and Pacamambo, by Wahdy Mouawad. She is also a member of the Academic Body of Performing Arts (CAAE).

The Academic Body of Performing Arts or Cuerpo Académico de Artes Escenicas (CAAE) is an Academic college belonging to the Universidad Michoacana de San Nicolás de Hidalgo, which seeks to develop and disseminate knowledge through the creation and interdisciplinary research from the performing art and the teaching-learning processes of theater and contemporary dance. Founded in 2008, it has four founding members, two dance specialists, Dr. Alejandra Olvera Rabadán and Dr. Rocio del Carmen Luna Urdaibay and two in theater, Dr. Claudia Fragoso Susunaga and Dr. Adriana Elena Rovira Vázquez, recently (2019) joins Mtra. Natalia Reza, specialists in dance, for artistic-academic work. During its existence, the college has concentrated its efforts on the development of theoretical and practical research on processes of creation, teaching, production and dissemination of the performing arts. CAAE is currently focusing its efforts on the publication of 3 books on pedagogy of the performing arts, the consolidation of his collaboration networks, the evaluation of the programs in which it participates and its next evaluation in PRODEP.

Andrew Ardizzoia is a native of the San Francisco Bay Area, where he began his studies in music at an early age. His music, described as “exuberant, rhythmic, and great fun,” as well as “smart, intriguing, and masterful,” has been performed on four continents by a wide spectrum of soloists and ensembles. Recent performances include the Chorale Variations on ‘Aus tiefer Not’ at the Church of the Heavenly Rest in Manhattan, Palimpsest by the Texas State University Symphony Orchestra, and multiple performances of his fanfare Quod erat demonstrandum… Andrew’s transcription of Debussy’s Clair de Lune has been performed by orchestras across the country. Other performances include A Certain Stunned Muteness in Virginia, Connecticut, and Wisconsin, as well as the premiere of Fanfares, Anthems, Peals for orchestra, chorus, and carillon at Iowa State University. 2021 will see the first performances of Andrew’s Ubi Caritas by collegiate brass ensembles across the country. Additional performances at meetings of the College Band Directors National Association, the Keiko Abe Lucerne International Marimba Academy, the World Saxophone Congress, the North American Saxophone Alliance, the International Horn Society, and the International Summer Arts Institute in Italy. His music has also been part of interdisciplinary collaborations in the US and Asia. Andrew holds degrees from the Hartt School, Arizona State University, the University of the Pacific. He is an Assistant Professor of Music at Muhlenberg College in Allentown, PA.

Jacob Harrison is the director of orchestral activities and associate professor of conducting at TXST. At his previous institution, he received multiple awards for his teaching as the director of the orchestra program and professor of conducting at Iowa State University. Dr. Harrison has conducted orchestras across the country, leading performances of the great symphonies, concertos, overtures, choral masterworks, opera, and ballet. He is also an ally of living composers through constant inclusion of their works in his programming along with commissioning and premiering new works for orchestra. As an in-demand conductor and educator, Jacob maintains a busy schedule conducting professional orchestras, all-state and honor ensembles, and offering clinics around the country. Recent engagements include leading performances with the Arizona Ballet and The Phoenix Symphony, the Chattanooga Symphony and Opera, All-State Orchestras in Arizona, Iowa, and North Carolina, and clinics in Arizona, Arkansas, Kentucky, Indiana, Iowa, Michigan, Nebraska, Texas, and Wisconsin.
THANK YOU

Special Thanks to


Special Thanks to Natalie Blackman head of Performance and Production and Workshop coordinator for the Cuerpo Académico’s Residency and to Philip Owen and Ilse Mascorro for their assistance with Papel/Piel’s audio.

We are most grateful for the following generous scholarships given by friends and supporters of the Dance Division:

- Connie Webb-Brown Memorial Scholarship
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- Charlie and Joy Williams Scholarship

Contributions to the Division of Dance can be mailed to:

Texas State University
Department of Theatre and Dance
Michelle Nance
601 University Drive
San Marcos, TX 78666

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BIOS

Ana Baer Carrillo is an award-winning Mexican video-choreographer living in the USA. The international scope of her presentations, the diversity of the forms in which she works, and her frequent practice of collaboration are evidence of her twenty-first century, transitional, interdisciplinary contributions to the arts. Baer Carrillo works across several discrete fields and genres, maintaining a clear dance-centric conceptual line in her research agenda. As a video-choreographer, her philosophy is to provide a habitat for experimentation, creation, and reflection. In Faculty at TXST since 2008, where she has been awarded the title of Honorary Professor of International Studies since 2020. Additionally, Baer Carrillo was the Recipient of The Presidential Seminar award for Scholarly/Creative activities in 2019 and the Diversity and Inclusion award in 2018.

Christa Oliver is an educator, activist, dancer, choreographer, and an Assistant Professor of Practice in the Department of Theatre and Dance at TXST. She received a Professional Diploma in Dance Studies and a Master of the Arts degree in Dance Performance from Trinity Laban Conservatoire of Music and Dance. She also completed a course of study, Migrations, at the Mellon School of Theater and Performance Research at Harvard University. Her research and performance work examines bearing witness through dance and using dance as a tool for healing in places where trauma has occurred. Christa has worked with Donald McKayle, Valerie Preston-Dunlop, Rafael Bonachela, Donald Byrd, Rennie Harris, Lula Washington, Victor Quijada, Christopher Huggins, Willi Dorner, Miguel Periera, Robin Lewis, Dominique Kelly, and Gary Lambert. She has danced professionally in Amsterdam, Austria, England, France, Germany, Italy, Kosovo, and Mexico. She was the dance captain and soloist with the national tour of The Color Purple and was a dancer in the films “Avatar” and “Crazy on the Outside”.

Scott Vandenberg is a Lecturer in the Department of Theatre and Dance at TXST and serves as the Production Coordinator and Lighting Designer for the Division of Dance. He is the Resident Lighting Designer for Merge Dance Company, Opening Door Dance Theatre, Texas State Opera Theatre and Summer Stock Austin. Scott has designed lighting regionally for ARCOS Dance, Sharron Marroquin, and Shay Ishii Dance Company. He also has served as the Principal Lighting Designer for the 2017, 2018, and 2019 COCO Dance Festivals in Port of Spain, Trinidad. He has designed lighting for several plays and musicals for Florida State University, Quincy Music Theatre, and McCallum Fine Arts Academy. Recently, Scott was the Lighting Supervisor for the Performing Arts Center at TXST while also Adjunct Faculty for the Division of Dance at TXST. Previously, Scott was the Lighting Supervisor for the Performing Arts Center at TXST while also Adjunct Faculty for the Division of Dance at TXST. Previously, Scott was the Lighting Supervisor and Adjunct Faculty for the School of Theatre at Florida State University. Scott holds a BA in Theatre Arts from SUNY at Stony Brook and his MFA in Technical Production is from Florida State University. His work can be seen at www.scottvandenbergdesigns.com

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