

AtBuffalo

The economics of race p11
No stopping this Bull p16
Buffalo in Venice p32

The magazine for alumni and friends of the University at Buffalo Fall 2018



How To Animate Your Dragon p22

DreamWorks
previz artist Jon
Gutman (BFA '03)





FIRST LOOK

Photograph by Douglas Levere

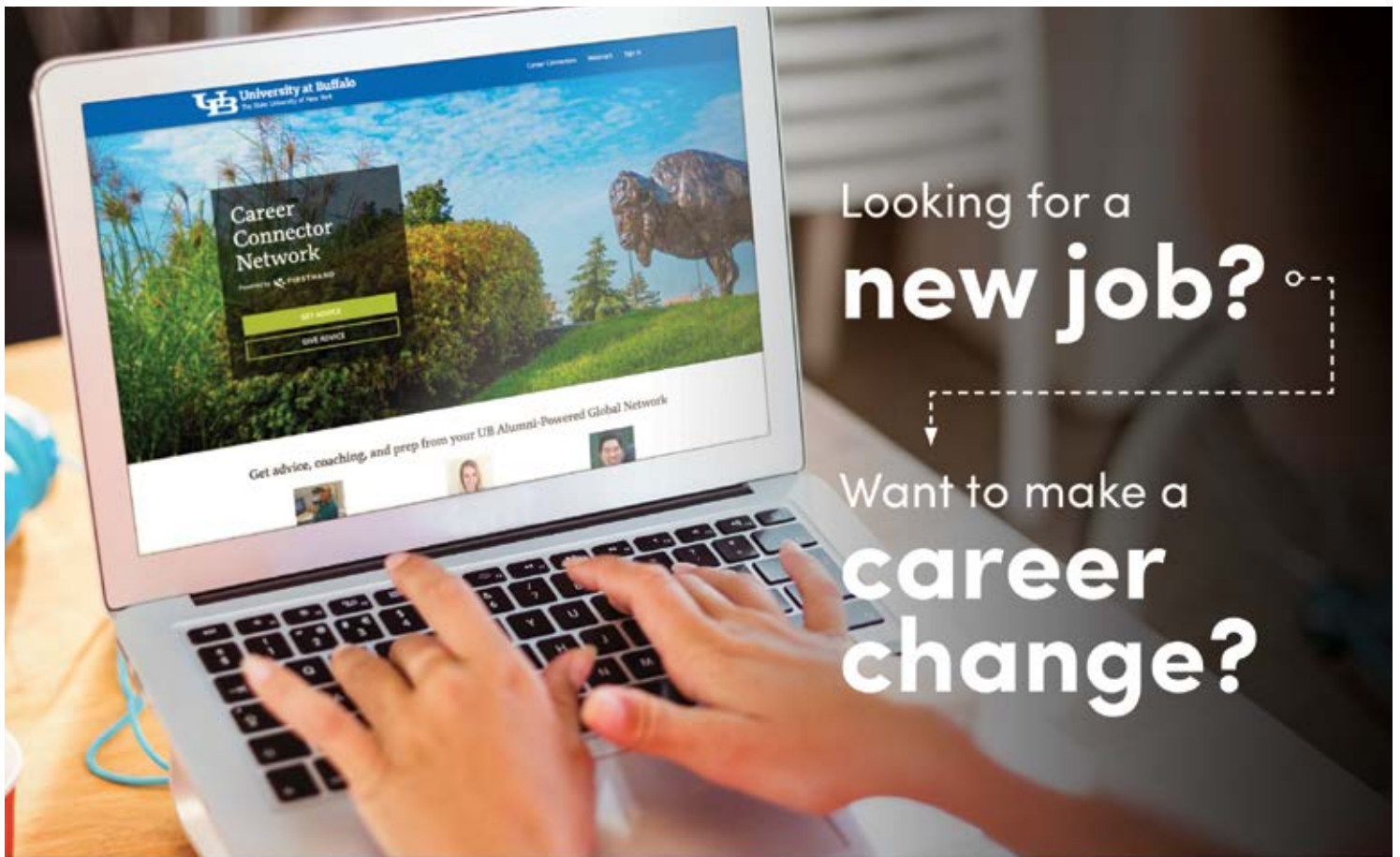
Field (House) of Dreams

By David J. Hill » As construction vehicles beeped and roared in the background, Mark Alnutt looked around the cavernous complex, smiled and said, “This is a tremendous game-changer.”

It was summer and UB’s new athletics director was talking about the Murchie Family Fieldhouse being constructed next to UB Stadium. The 92,000-square-foot facility is scheduled to open in spring 2019.

When it does, it will be much more than a place for UB’s football team to train. In fact, there’s practice space for several sports, including track and field, softball and soccer. UB Recreation will hold classes and other programming there. All of that will help ease the squeeze on Alumni Arena, which Alnutt says is “busting at the seams.” There’s also capacity to hold events for up to 4,000 people.

The field house will serve as a potent recruiting tool for the entire Division of Athletics, according to Alnutt. What’s more, he says, it stands as a symbol of what’s to come. “It’s turning that light bulb on and announcing to people that we’re here and we’re going to continue to improve and become a prominent athletics department.”



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Glamarie, PhD '04

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On the Cover:
Previz artist Jon Gutman with Toothless at DreamWorks Animation headquarters in Glendale, Calif.

Photograph by Max Gerber

Drawn to Hollywood p22

The dynamic realism of “Kung Fu Panda” and “How To Train Your Dragon” is due in part to the talents of Jon Gutman, who took his UB art degree and love of filmmaking to LA, and then brought them to life at DreamWorks Animation.

Story by Ky Henderson
Photographs by Max Gerber

Digging Deep p26

The Cataract House, a pivotal post along the Underground Railroad, was demolished in 1946 following a devastating fire. Now, a team of UB archaeologists aims to unearth the stories buried along with this historic Niagara Falls hotel.

Story by Luke Hammill
Photographs by Meredith Forrest Kulwicki

Ciao Buffalo! p32

UB’s School of Architecture and Planning has always been a part of shaping the narrative of Buffalo. When it was invited to participate in a prestigious exhibition alongside the Venice Architecture Biennale, it took the opportunity to share that narrative with the world.

Story by Rebecca Rudell

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MOVED?

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EDITOR'S ESSAY

True Grit

I'm not a big fan of award culture. As the mother of an 8-year-old, I could probably start a resale business with the number of cheap plastic medals and trophies piling up around my house. But there is one award I do treasure. It's the "Chin Up" certificate my son got at his first-grade graduation (another cultural absurdity, but we'll put that aside for now), for "keeping his chin up and never ever giving up."

Other kids received Most Creative, Best Handwriting and the like, but as far as I was concerned, Chin Up was the award to get. There is a growing body of scientific research pointing to perseverance, or grit, as the key character trait predicting success in life. Studies indicate it's more important than IQ, more important than socioeconomic status. But I don't need scientific proof to make me believe in the power of grit. I see it all the time as the editor of At Buffalo. So many success stories come across my desk (as I've mentioned

in prior letters, what gets published in At Buffalo is a small fraction of the stories we could tell), and so many of them share this characteristic.

In this issue alone, there is MMA fighter Tiffany Teo, who chose to see each loss as a lesson and came back stronger each time. There's student-athlete Anthony Johnson, who turned a devastating car accident in high school into motivation to work harder and is expected to be one of college football's top wide receivers this fall. There's dancer Chanon Judson, who, rather than choose kids over career, or vice versa, gamely fused them together and is excelling at both (as she notes, her sons are learning from her example to live their lives in full). Painter Pam Glick *did* take a



DOUGLAS LEVERE

break from her career to raise a family, but fearlessly came back to the hypercompetitive art world in her 50s and blew it away.

Even in the stories that don't expressly speak to perseverance, it's there. It's there in UB anthropologist Douglas Perrelli's resolve to find new financial support for the Cataract House dig after an unfortunate turn of events cut the funding short. It's there in economist Reginald Noël's determination to analyze data sets outside of his regular work duties because the subject of his research matters. And it's there in the cover story on Jon Gutman, which you could read as a serendipitous series of breaks leading up to a killer job at a young age (lucky him!), but in truth speaks to a guy who didn't know what he wanted to be but knew what he loved to do, and was determined to keep doing it regardless of where it led. It just so happens that pursuing your passion, believing in yourself and not listening to the noise—in other words, having grit—tends to lead to one place: success.

Laura Silverman, Editorial Director

Looking Ahead

This is the last issue of At Buffalo in its current format. As we continuously work to bring you the content you want when you want it and how you want it, we will be adjusting the format, frequency and mix of content. We look forward to hearing your reactions to these changes.

Solidly in Service

“A different world cannot be built by indifferent people.”

Over the years, this quote has been ascribed to several notable figures, including former U.S. Senate Chaplain Peter Marshall and the 19th-century educational reformer Horace Mann, who asserted that public schools should cultivate civic-mindedness.

Although its provenance is up for debate, there's little question that the sentiment in these words continues to reverberate. As UB president, I interpret this timeless statement as a powerful charge: Through our mandate as a public research university, we are called to instill the core value of informed, engaged citizenship as the antidote to indifference.

When I talk with our students—across disciplines, decanal units and degree programs—it is clear they are taking this responsibility to heart. Whether they are helping veterans find jobs or designing affordable housing for underserved neighborhoods, they are putting our deeply held values into action, and I couldn't be prouder.

With the new academic year unfolding, I'm eager, as always, to learn how these projects are taking shape—from the planning and logistics to the incredible impact they will have on individuals, families and communities in need. When I ask students what motivates them to undertake such ambitious initiatives, a common theme invariably emerges: They want to apply their classroom learning to real-world challenges. They want to make a difference.

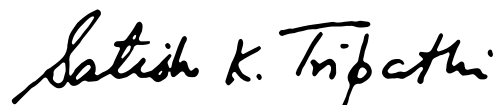
As you can imagine, that is music to my ears. After all, what greater hope could I have for our UB students than that they put their precious knowledge to its best use?

As smart and driven as our students are, I see, time and again, that they're equally compassionate and empathetic. They're not looking at service as a way to burnish their résumé. They're looking to leverage their talents for a larger purpose.

And every day, our faculty serve as their role models, inspiring our students to think critically, challenge their assumptions, and bring their intellectual and creative capacities to bear on our global society's most pressing challenges. The result is nothing short of transformative. It ripples from the immigrant school-child trying to read English to the small-scale farmer trying to improve yield to the concerned neighbor trying to preserve a historic landmark.

Service forms our identity as a public research university. It is essential to our tripartite mission—every bit as important as the other two pillars, education and research. Indeed, it permeates both of those endeavors. By making the world our classroom and our lab, we become more aware of the contours of our shared humanity. We better appreciate our interconnectedness across cultures, across borders.

To foster a sense of social stewardship in our university community is to uphold the public purpose of higher education. Every day, I see ample evidence that you, our alumni, continue to cherish this core UB value by the difference you are making in our world.



Satish K. Tripathi, President

President Tripathi speaks to Chancellor's Award winner Michael Paraszczak at the 2018 Annual Celebration of Student Academic Excellence.



MEREDITH FOREST KULVICIC

We want to hear from you!

Send letters and comments to atbuffalomagazine@buffalo.edu with the subject heading "Letters." Or mail to Editor, At Buffalo, 330 Crofts Hall, Buffalo, N.Y. 14260. Letters are subject to editing for length and clarity. Please include a daytime phone number for verification.



Amplified Pride

I am proud to be a UB alumna, and to read stories like this ["An American Hero," Spring 2018] makes me even prouder. I encourage others to share this story widely, especially with young women who may not think they have knowledge or skill in math and science. A wonderful story and a wonderful life!

Sonya M. Sconiers (BS '83)
Washington, D.C.



Lara Green and her son at their local Heart Walk, 2014.

The Ripple Effect of Research

Thank you for the story "In a Heartbeat" [Spring 2018]. In addition to being an alumna and former Spectrum writer, I am the mother of a pediatric pacer patient. His first surgery was at 3; his second was at 10. While he is doing well, we are aware of the 10-year surgery cycle. That's daunting for a young man who may face seven to 10 pacer surgeries in his life. He is otherwise quite healthy. He aspires to be a pediatric cardiologist. In that way, this research may change not only my son's life, but those of all his future patients as well.

Lara K.W. Green (BA '90)
Virginia Beach, Va.

Your Wish Is Our Command

In June, UB's director of capital planning received the following letter:

I recently read about the new plans for the South Campus ["A Sense of Place," Spring 2018]. My wife and I both graduated from UB in 1984. On the first day of classes I went to visit a friend I made at orientation who lived in Pritchard Hall. She introduced me to her floormates. I met Amy that day and we became friends. Fast forward 34 years: We're married with three kids and three grandchildren. All that started in Pritchard Hall. So I read with some sadness that Pritchard Hall is now scheduled for demolition. As you can imagine, it has special memories for me and my wife. I do not know when the demolition is planned but if there is any way we could get a small memento from the building, perhaps a brick, I think it would be a really nice remembrance of our time at UB. Please let me know if there is any way this might be able to happen.

Howard Ressel (BS '84)
Rochester, N.Y.

P.S. I plan on surprising my wife with this if I can get something.

Fast forward three months:



From the Editor's Desk

Solid Gold We're happy to announce that At Buffalo has won two major awards this year: a Gold Award from the Council for Advancement and Support of Education (CASE) in the category of Special Issues [The Food Issue, Summer 2017] as well as an Award of Commendation from the Public Relations Society of America (PRSA). This makes five national awards for At Buffalo in as many years of publication. The magazine has also won an Award of Excellence from the University & College Designers Association ["The Science of Addiction," Fall 2016], a CASE Gold Award for Photography ["Future Imperfect," Winter 2016] and a 2017 Bronze Anvil Award for Excellence in Magazines from PRSA.



Bullhorn

Life at UB,
on and off
campus

Compiled by Sally Jarzab. Written by Sally Jarzab and Andrew Coddington

Lucky's lounge p8

What's in the bowl p9

High heels for a good cause p10



Dancers take on microorganisms in "Balancing Act."

Jitterbugs

Embodying the microbiome through dance

By Sally Jarzab » The human-microbial ecosystem seems to be something everyone is thinking about these days. Research scientists. Laypeople. Even choreographers.

All three parties came together recently in "Balancing Act," a performance piece commissioned by GEM, UB's Genome, Environment and Microbiome Community of Excellence. Repeat exhibitions at the Buffalo Science Museum brought in a diverse audience, including groups of elementary school students, who gained new insight into the many bacteria, viruses and other microorganisms that inhabit their bodies.

Performers from the Anne Burnidge Dance company led viewers through a space suggestive of the digestive tract to take in a series of vignettes featuring video, song, spoken word and, of course, dance, performed so up-close that watching it gave the impression of looking through a microscope.

Burnidge, an associate professor in UB's Department of Theatre and Dance, said the project developed in

two directions. One involved direct representations of microbial processes presented as an abstract modern dance piece. The other was a bit more fanciful.

"We took an imagistic, imaginative approach to the research," says Burnidge, noting all that she learned about the delicacy of balance in our digestive processes, the hidden benefits of the germs we pick up from the natural environment and the possibility that our microbes may even impact our love lives. "I found all of this fascinating in a very evocative way that we just wanted to have fun with," she says. Thus, dancers were alternately smearing themselves with yogurt, building teetering towers with food packages and immersing themselves in the dirt.

The discipline-blending project got its start casually, says Burnidge. The co-director of GEM, Jennifer Surtees, happens to be her neighbor. "She walked down the street and said, 'Hey, do you want to be a part of this?' And I jumped in with both feet." ■

DOUGLAS LEMIRE

The Door Is Open

For students who also are veterans, a safe spot to take a breather or find a friend can be the difference between a good day and a bad one.

The Efner “Lucky” Davis Veterans Lounge on the third floor of the Student Union is thus ready to serve. Named for the 93-year-old World War II veteran whose generous gift to UB helped make it happen, the lounge includes a group study room and a hang-out area with couches, a TV and an Xbox. The new space was officially dedicated in May and is available to any of UB’s approximately 500 military-affiliated graduate and undergraduate students.

MEREDITH FORREST KULWICKI



Donor Efner Davis with friend Barbara Wasielewski at the ribbon-cutting of the new lounge.

HOLDING COURT



DOUGLAS LEVER

Students in the School of Public Health and Health Professions’ physical therapy program got the chance to play hard in matches of wheelchair basketball and wheelchair rugby at Alumni Arena last spring. Led by Steve Spitz and Luther Vucic, adaptive sports advocates who both have played at the competitive level, the session enabled the students to better appreciate the opportunities that exist for their future wheelchair-using patients.

All Together Now

UB’s inaugural Inclusive Excellence Summit gave administrators, faculty, staff and students the chance to tackle some tough issues—from microaggressions to free speech on campus—in a frank and thoughtful manner. The two-day conference,

held in May, brought the UB community together to share best practices and lived experiences through more than 30 workshops, breakout sessions and discussions. It was a significant moment for the university, but just a start, says Vice Provost for Inclusive Excellence Despina Stratigakos, whose

office coordinated the initiative. “To change attitudes,” she says, “we will need to build and maintain deep structures across campus.”

Attendees respond to stories shared in the presentation “The Other Side of Campus: Revealing the Experiences of High-Achieving Students of Color.”



DOUGLAS LEVER

*In case you missed it

ICYMI

(Good news worth sharing)

NAPKIN, PLEASE. The Bowl, a UB campus eatery in the Ellicott Complex, has scooped up national attention, winning the grand prize in the 2018 Loyal E. Horton Dining Awards' Retail Sales category for its exemplary menus and presentations. The outlet specializes in greens-, grain- and noodle-based dishes, served conveniently in, you guessed it, bowls.

THREE DECADES ON THE MAP. UB's National Center for Geographic Information and Analysis, one of only three such sites funded by the National Science Foundation, celebrated its 30th anniversary in May. The center is a hotspot for GIS, or geographic information science—the domain that enables such technologies as Google Earth—and contributes to fields as diverse as public health, engineering and the humanities.

AWARD OF THE STATE. The new home of the Jacobs School of Medicine and Biomedical Sciences has won an Excelsior Award, which honors design excellence in publicly funded architecture in New York State. Criteria included the use of sustainable materials and practices, as well as positive impacts on surrounding neighborhoods and communities.

COMMANDING PERFORMANCES. UB's Creative Arts Initiative announced a new and diverse roster of musicians, choreographers, theater artists and others headed to campus for workshops and performances throughout the year, culminating with "Soundsuit" artist Nick Cave, whose offbeat work is known to challenge notions of race, gender and identity while bringing communities together.

© NICK CAVE. PHOTO BY JAMES PRINZ PHOTOGRAPHY. COURTESY OF THE ARTIST AND JACK SHAINMAN GALLERY, NEW YORK.

Diners fill up at The Bowl.



SONIC STUDIOS



Nick Cave, "Soundsuit 2008," mixed media including embroidery, fabric, vintage toys.

ONE-LINER "When the day is overcast and the sky is white, it essentially removes all details from the terrain. It makes you feel like you are lost inside of a ping-pong ball."

Renowned polar explorer **Sebastian Copeland** speaking about his first trip to the North Pole during remarks for the UB RENEW lecture series in downtown Buffalo



Kicking up their heels in support of Crisis Services.

March Support

It's safe to say there was no shoe envy going on when a group of University Police officers joined other volunteers from UB and the greater community in the 13th annual Walk a Mile in Her Shoes rally on the South Campus in April. Styles from spike heels to platform wedges brought challenges for the male participants and entertainment to onlookers, while at the same time raising funds for Buffalo's Crisis Services and promoting awareness of the issue of sexual violence.



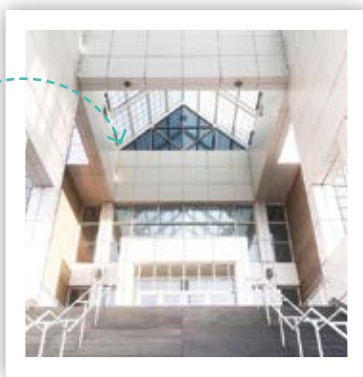
UB stepped up to the challenge.

17,000+



The number of glue sticks, crayon boxes, packs of paper and other items gathered through a drive sponsored by UB's Office of Community Relations and donated to Buffalo elementary and middle schools in September. This year marked the 10th annual collection effort.

Instaworthy Our best Instagram snaps from UB and around the world. Tag up with #Good2BeBlue or #UBuffalo.



The CFA is a work of art, inside and out.

@BRIBIRD_

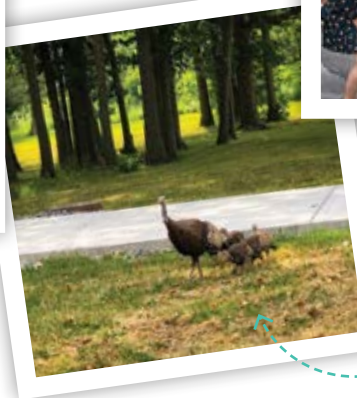
UB students explore Ireland with Study Abroad.

@UB.IACEPROGRAM



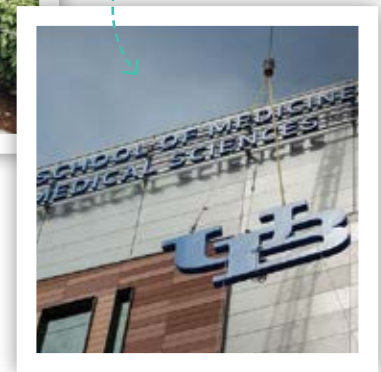
New signage being installed on the Jacobs School of Medicine and Biomedical Sciences building.

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A wild turkey family spotted near the North Campus.

@UNIVERSITYATBUFFALO



Eureka!



MyBoldMoment

“To follow my dream of becoming an economist, I took a chance on relocating for a lower-paying job. I didn’t know if it would work out, but it did. I made friends in the area and got substantial pay increases three years in a row.” —Reginald Noël (MS ’06)

Drug-sniffing chip p12

Coming to America p12

Not your granddad’s dentures p13

The Numbers Game

One economist’s very personal take on data analysis

By Sally Jarzab » The mean annual income of black households between 2014 and 2016 was \$48,870.78. Housing costs made up 35.9 percent of total expenditures for Hispanic households. Asian households spent more than any other group on fresh fruit.

There’s a data point for just about everything these days. But is there a point to all the data?

The stats above come from an interactive data essay titled “Race, Economics, and Social Status.” Published in May on the Bureau of Labor Statistics’ website, it uses a series of colorful charts to detail patterns between socioeconomic status (SES) on the one hand, and race and ethnicity on the other.

According to Reginald Noël (MS ’06), an economist at the bureau and the essay’s author, everyone from researchers and policymakers to fundraisers and marketers is finding value in the data.

Noël has his own takeaway. “There’s a relationship between socioeconomic status and race and ethnicity, and there’s a stratification that comes about in our society because of it,” he says.

In 2014, Noël, who obtained his master’s degree in financial economics from UB, received quite a bit of buzz for a report titled “Income and Spending Patterns Among Black Households.” Readers asked him to expand the analyses to include other races; hence the current piece, which breaks down various components related to SES—occupation, family structure, housing stability, etc.—among seven racial and ethnic groups of U.S. households.

The charts reveal significant disparities that play out in different ways. Of particular interest to Noël is the correlation between SES and food. “The data shows that the way people shop and the foods they purchase have a correlation with their socioeconomic status. It could be the availability of transportation or grocery stores within a particular community, or the price discrimination that exists in some areas,” he explains, adding that the lack of competition typical of poorer neighborhoods can drive up the cost of food.

Noël wasn’t always in tune with these underlying connections himself. “I thought success was more a

GRANT OBBINS

CONTINUED

Eureka!

function of how hard people were working,” he says. “I didn’t take into consideration how many factors come into it and that a lot of those factors are out of people’s control. It’s like playing a game: If you have certain social capital, your probabilities for success will be higher. And when I see how those particular things correlate with race and ethnicity, it’s concerning.”

Sharing this realization has become something of a personal cause for Noël (he stresses that it reflects his own views, and not necessarily those of his employer). His regular duties within the bureau’s division of Consumer Expenditure Surveys involve scrubbing and aggregating census data for use in the development of the Consumer Price Index. He made a special push to get this piece published to bring attention to the numerous ways that SES, race and well-being intersect—and because he’s just drawn to numbers.

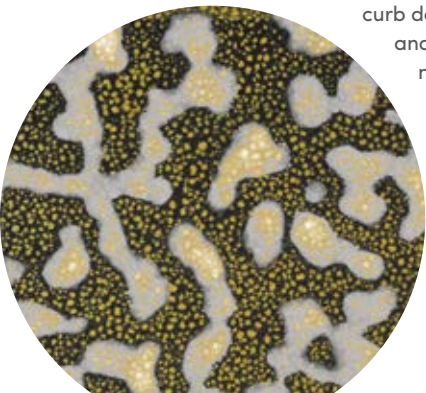
“I may sound like a nerd, but I love data, and this was fun for me,” says the 37-year-old economist, who counts indoor gardening, quantum physics, dancing and capoeira among his interests outside of work. Noël confesses that he uses economic principles in his private life too, including in what many would consider to be matters solely of the heart.

“Before my wife and I were married, I did a quantitative analysis of how beneficial the relationship would be,” he says, laughing—then quickly adds, “Obviously, it was very beneficial to me, because I’m married to her now.”

SMALL WONDERS By Charlotte Hsu

A Breathalyzer for Cocaine?

Gold and silver nanoparticles coat the surface of a chemical-sensing chip in a pattern reminiscent of Van Gogh’s starry skies. This visually appealing architecture is a powerful tool: The nanoparticles work with other parts of the chip to trap light, which then scatters into unique, identifiable energy signatures when different chemicals land on the chip’s surface. In experiments, UB electrical engineer Qiaoqiang Gan and colleagues used this method to identify cocaine in minutes. Next up, the team hopes to integrate the technology into portable detectors that can pinpoint cocaine, marijuana and other drugs. Such devices—long on the wish list of law enforcement—could help curb dangerous driving and make it easier to monitor drug use.



NAN ZHANG



BOB WILDER



60 SECONDS WITH Richard Lamb

Interview by Andrew Coddington

Hard at Play

In July, UB's Downtown Campus played host to the 2018 Serious Play Conference. The three-day event explored how games—from old-school board games to high-tech, immersive simulations—can influence and enhance learning across multiple arenas, from the boardroom to the battlefield. Among the dozens of speakers was UB Associate Professor Richard Lamb, director of the Neurocognition Science Laboratory and an expert in cognition and educational technologies, who presented on applications for virtual reality (VR) in the classroom.

Why do games help us learn?

Games do a couple things that promote learning. One, they have a leveling system based on incremental difficulty. Two, they trigger the reward system in the brain in a way that encourages continued play. So someone playing a video game might die a hundred times, yet they will continue to try and solve the level, because they know a reward is around the corner. If we can “gamify” learning and apply those structures to something like a math problem, then students will be more motivated to keep trying to figure it out.

What does virtual reality bring to the picture?

One of the more obvious benefits is that it can put you in places you may not be able to experience otherwise, like the bottom of a volcano. Today, you can actually log in to one of the bigger news sites where they're using drones to shoot 360-degree video from inside Kilauea in Hawaii, put that into a VR headset and see it as if you were actually standing there. If I'm teaching about how lava flows, that's a pretty effective teaching tool.

What else can VR do in the classroom?

Our research shows that what happens in virtual spaces matches up really well physiologically and cognitively with real life. So if I put you at the top of a building in virtual reality, and you're afraid of heights, your response will be similar to what would happen if you were on top of an actual building. However, unlike the real world, you can completely control the experience in VR. I can structure the environment to isolate against distractions or to home in on a particular concept I'm trying to teach.

What's a real example of this from your lab?

We're currently working with preservice teachers who don't know what it's like working in a loud, stressful classroom full of unruly kids. We put them in a virtual classroom, using footage of actual students and computer magic to make it interactive. Because it's a virtual environment, they can be more open in how they respond—they can scream, freeze, take off the headset. If they were with actual students, there could be a lot of fallout from that. We're working on the same thing in the medical school,

developing standardized patients in VR, so that students can practice as much as they want without the risk of harming a real person. In a nutshell, this technology is allowing us to meet the students where they are. **B**



Mind Game: Richard Lamb dons the VR mask.

DOUGLAS LEVERIE

Beaker Briefs

Research highlights from the desk, lab and field in 50 words or less

By Andrew Coddington

Biting Into Oral Infections

UB researchers have developed a 3D-printing process that can manufacture dentures at a fraction of conventional laboratory cost and time. These smart dentures are infused with antimicrobial medications to proactively ward off common infections, an innovation that could eventually be applied to casts, stents and prosthetics, too.

LED BY: Oral biology and biomedical engineering researcher Praveen Arany



DOUGLAS LEVERIE

Brand New Catalyst

Cars that run on hydrogen and oxygen may be around the corner thanks to a new chemical catalyst for fuel cells. The inexpensive component could replace the costly platinum catalysts used today, making the green energy source more affordable for use in cars, backup generators and other hydrogen-powered devices.

LED BY: Chemistry researcher Timothy Cook

Zapping Cancer Cells

Imagine a minimally invasive treatment that eradicates cancer with no major side effects. That's the promise of magnetic nanoparticle hyperthermia, a technology that fries cancer cells while leaving healthy tissue intact, and that just came one step closer to clinical reality thanks to an exceptionally high-performing nanoparticle designed at UB.

LED BY: Physics researcher Hao Zeng

Painted in the 1950s, this whimsical piano has deep connections to some of the most famous artists and writers of the 20th century.

Rhapsody in Hue

For nearly 50 years, this piano sat in the house of famed New Yorker film critic Pauline Kael, pleasing eyes and ears alike. It was a gift for her daughter, Gina James, from the esteemed “cult” artist Jess Collins, who went by the single name Jess. In 2004, three years after Kael’s death, James donated the piano to the Robert Duncan Collection in the UB Libraries’ Poetry Collection, bringing the instrument full circle, in a sense: Duncan was Jess’s romantic partner from their

first meeting in the early 1950s until Duncan’s death in 1988.

Jess painted the piano during the mid- to late ’50s. The front depicts a scene from L. Frank Baum’s Oz books. Along the sides are thick swirls and undulating lines emblematic of art nouveau, while the bottom contains large swaths of color with faint black dots forming a weblike pattern. While the piano stands out from the abstract styles of the ’50s, it represents a typical piece from an atypical artist who resisted the status quo.

A Nuclear Reaction

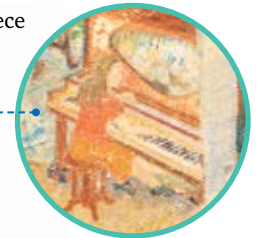
Jess’s artistic career began in the 1940s in adult education classes. By day he worked as a chemist for the Hanford Atomic Energy Project (an outgrowth of the Manhattan Project), but his increasing anxiety over his role in atomic energy research—culminating in a nightmare predicting the destruction of the world in 1975—led him to quit his job and pursue art full time. His eclectic projects and experimental techniques kept him out of the mainstream, but the art world ultimately embraced him; today his works can be found in major museums, including the Metropolitan Museum of Art and the National Gallery of Art.



Jess, Stinson Beach, Calif., circa 1958
PHOTOGRAPH BY HELEN ADAM



Decorated piano by Jess, undated
PHOTOGRAPH BY DOUGLAS LEVERE



We’re Not in Kansas Anymore

Painted on thick paper and nailed over the original wood design, the piano’s main scene depicts a young Gina James playing before the Court of Oz. She performs on the very piano the scene is painted on, with several characters from Baum’s novels in attendance, including the Cowardly Lion and the Patchwork Girl. On the far left it reads, “Gina bewitches the Court of Oz with a concert meant for Ruggedo.”

The Art of Love

From the moment they met, Jess and Robert Duncan (considered one of the most influential poets of the postwar era) shared a deep romantic bond and a rich artistic collaboration, sparked initially by the discovery that they both loved the Oz books and James Joyce’s “Finnegans Wake.” Their Victorian home, filled with books, musical recordings, works of art and myriad found objects from Jess’s frequent salvaging missions, served as a locus for San Francisco’s creative community for many years.

Robert Duncan (left) and Jess, San Francisco, mid-1950s
PHOTOGRAPH BY HELEN ADAM



IMAGE OF JESS BY HELEN ADAM © THE POETRY COLLECTION OF THE UNIVERSITY LIBRARIES, UNIVERSITY AT BUFFALO, THE STATE UNIVERSITY OF NEW YORK. ALL IMAGES ARE OF ITEMS FROM THE POETRY COLLECTION OF THE UNIVERSITY LIBRARIES, UNIVERSITY AT BUFFALO, THE STATE UNIVERSITY OF NEW YORK.

LockerRoom

UB's breakout wideout p16

Five more years of Jack p16

All killer, no chiller p17

Alnutt Is All In

New AD is bullish on UB Athletics' future

By David J. Hill » It's been a busy few months for Mark Alnutt, who became UB's director of athletics in March after serving as deputy AD at the University of Memphis. At Buffalo spoke with Alnutt in June inside the Murchie Family Fieldhouse (which you can read more about on page 1).

How are things going so far?

Well, I'm in that discovery phase, having one-on-ones with all of our staff to get to know them a little better. Their feedback will help me put together the goals for the department.

One of your first major moves was extending women's basketball coach Felisha Legette-Jack's contract. How important was that?

It was very important. Seeing the energy she brought and her commitment to the program, I wanted to secure her for a long time to say thank you and to show her that we're committed to what she's doing.

Western New Yorkers love their Bills and Sabres. How can UB Athletics tap into that market?

We don't want to be in competition with the Bills and Sabres. We want to provide that other family option, where maybe a family is going to do dinner and a movie on a Saturday—let's get them over to UB instead, where they can have that same family atmosphere and hopefully create some memorable moments by attending a game. That's what our niche is going to be.

Read the full Q&A at buffalo.edu/atbuffalo.

Mark Alnutt inside the Murchie Family Fieldhouse

DOUGLAS LEVERIE

CONTINUED

Locker Room

How does increased exposure for revenue-generating sports like football help other sports like, say, tennis?

The more success you have in your higher profile sports, the more opportunities there are for revenue, and that money can help supplement some of the other sports. It takes a commitment and an investment, but the return on that investment is pretty high.

What's Mark Alnutt like at home?

People will see that I'm a family guy who's going to be at his kids' events and activities, supporting them. 📍

The Clubhouse

Stats from right, center and left field

Compiled by Michael Flatt

Long-term commitment

Felisha Legette-Jack signed an extension to remain the women's basketball head coach through 2023. The team has seen unprecedented success on Coach Jack's watch, reaching the NCAA Tournament for the first time in 2016 and then advancing to the Sweet 16 in 2018.

2023

Oscar goes the distance

Sophomore distance runner Oscar Vazquez finished fifth in the men's 10,000 meters at the USA Track and Field Junior Nationals in June, nearly qualifying for the World Under-20 Championships.

5th

Freestylin'

Senior Alex Smythe earned a spot on USA Wrestling's Freestyle Under-23 World Team at the team trials in June with a come-from-behind win over All-American Evan Wick of Wisconsin. In November it'll be on to Romania. Let the world know about the Bulls, Alex!

23

The NFL Awaits

Bulls receiver Anthony Johnson is primed to become a high-round draft pick this spring

By David J. Hill » Anthony Johnson was big on basketball. He started at a young age. He was one of the top high school players in South Carolina. He was poised to go pro.

The problem was, South Pointe High School in Rock Hill, just across the state line from Charlotte, N.C., wasn't known for producing NBA-caliber talent. It was better known for the steady stream of football players it sent to the NFL, including two of Johnson's cousins: Jadeveon Clowney, the first overall pick in 2014, and Jonathan Joseph. A third cousin, former Buffalo Bills safety Jonathan Meeks, now a free agent, also attended South Pointe.

Johnson excelled in both sports. So when it came time to decide which to play in college, his father made the decision for him. He felt Johnson had better odds of making it big on the gridiron.

Johnson wasn't thrilled. "I'm cool with it now, though," he says with a laugh.

That's because the senior wide receiver is a likely high-round pick in the 2019 NFL Draft. His stock soared after a stellar junior season with the Bulls, during which he racked up 76 catches for 1,356 yards and a school-record 14 touchdowns. He also led the country with six games of 140 or more receiving yards.

While expectations for the Bulls are sky-high this year, there's a little extra motivation for Johnson and his teammates. UB finished 6-6 last year, but four of those losses were by 4 or fewer points. Had any of those Ls turned to Ws, UB would have been a shoo-in for a bowl game. Instead, they got snubbed.

"We've all got a chip on our shoulder because we feel like we got disrespected last year," says Johnson,

who spent the offseason working to improve all aspects of his game. "I want people to know that I transformed and got a lot better from last season."

Another impressive outing this fall would surely make Johnson a high draft pick come April, possibly a

first-rounder. He'd be the second Bull in the past five years selected in the first round, following Khalil Mack, who was taken fifth overall in 2014. (The two met briefly when Mack visited campus in June.)

Johnson's path to Buffalo hasn't been easy. A car accident early in his junior year of high school flung him out the back window of a friend's car, leaving him with a concussion. And his grades kept him from receiving any Division I scholarship offers. So he went the junior college route, playing one season each at Butler (Kansas) and Iowa Western community colleges.

His season at Iowa Western caught the attention of UB receivers coach Rob Ianello. With his grades also improved, Johnson received a scholarship offer. But he didn't know anything about UB. He consulted Stephon Gilmore, another South Pointe graduate, who played with the Bills from 2012 to 2016.

Gilmore gave UB props, but warned Johnson that Buffalo is "a different type of cold" than what he had experienced in Kansas and Iowa.

After redshirting his first season at UB due to an injury, Johnson made his Bulls debut last fall.

There was speculation following his breakout 2017 season that he would leave UB early and enter the NFL Draft. But Johnson had other plans. In December, he will become the first member of his immediate family to receive a college diploma.

Four months later, Johnson may be called onto an even bigger stage, with millions of NFL fans watching to see where he ends up. 📍



Anthony Johnson

PAUL HOKANSON

MyBoldMoment

"I didn't take anything seriously in high school. Then I got into a car wreck my junior year. The car started flipping, and I flew out the back window. After that, I turned my life all the way around." — Anthony Johnson



Tiffany Teo, left, lands a strike in a Singapore bout last November.

PHOTOS COURTESY OF ONE CHAMPIONSHIP

OUT OF THE CAGE

There's no containing Tiffany "No Chill" Teo

By Andrew Coddington

By the start of the second round, Tiffany Teo's right eye started to swell. Her opponent had landed a few hooks squarely on her brow. As the fight wore on, the swelling worsened, and Teo (BA '13) was soon unable to see. She fell backward, splaying her legs in an attempt to draw her opponent to the canvas where she could leverage her wrestling skills and work off feel instead of sight.

But it was the referee who jumped to cover her; the fight was over. Teo was taken out of the cage and to the hospital. The loss in January's ONE World Championship in Jakarta, Indonesia, was the first for the 28-year-old MMA fighter since she

had gone pro two years earlier.

Teo didn't grow up fantasizing about becoming a fighter. A year before beginning her undergraduate studies at UB, she took up Muay Thai

kickboxing, a stand-up, striking martial art popular in her home country of Singapore, as a way to get into shape. She was a natural; according to her coach, she was ready to fight just two months into her training.

Teo decided against it, but the idea lingered. While at UB, she joined a Muay Thai club—again, she told herself, to keep in shape. But after completing her BA in psychology and before starting her graduate studies, she took a trip to Spain, and while hiking the 500-mile Camino de Santiago trail, she had an epiphany: She wanted to fight.

Teo came home to Singapore and resumed her training. The choice shocked her parents. "They didn't support it," Teo says. "I had to show

them that this was something I could excel at."

Six months later, Teo stepped into the ring for the first time. That fight ended in a loss. But it didn't dampen her spirit. "I think losing is a blessing in disguise," she says. "Before it had been more like a tick off the bucket list. But losing that fight made me want to train harder."


Teo figured that her hands were holding her back, so she took up boxing. As with Muay Thai, she was a natural; she was soon recruited to join the Singapore national boxing team and won a national championship. From there she started wrestling, and then studied Brazilian jiu-jitsu. Before long, Teo had the skills necessary to launch her MMA career; she made her pro debut in February 2016.

Teo fights in the strawweight division, but she prefers training with the larger and stronger male athletes in the gym. Even they struggle to keep up with her grueling regimen. Her twice-a-day, six-days-a-week grind inspired her nickname, "No Chill"—as much an admonition to the other athletes as it is a moniker for Teo: "No Chill is here."

Her dedication has paid off. Just two years after making her professional debut, she racked up a string of seven wins and earned a bid to the ONE Championship, Asia's largest fight promotion—as well as the support of her family.

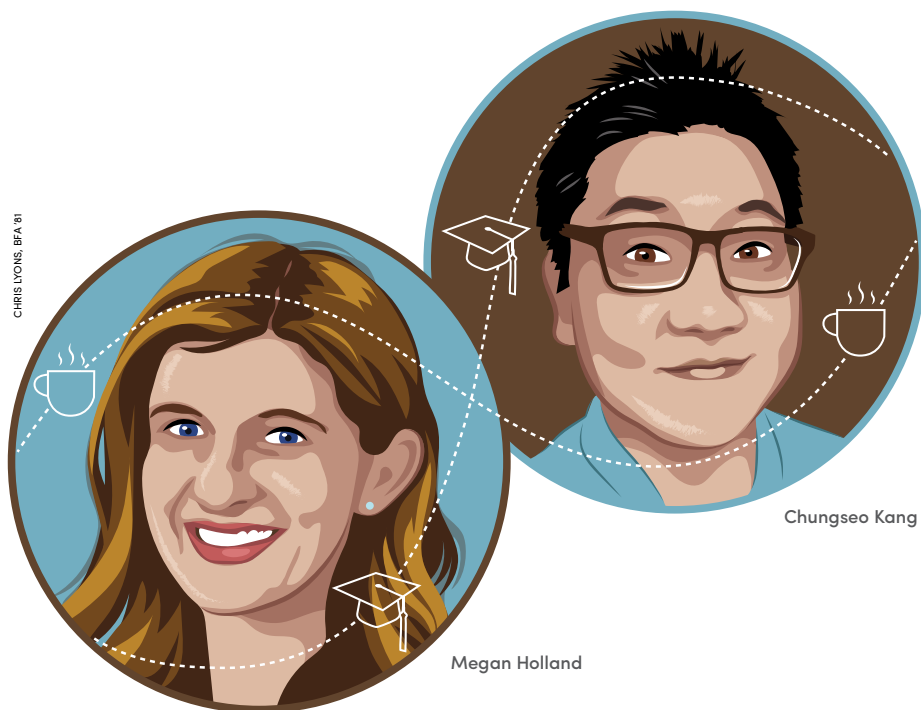
"They figured that I'm serious about fighting," she says. "They're really supportive now."

Following the loss in Jakarta, Teo underwent several surgeries to address the damage to her face. It took months for the swelling to go down completely. But none of it would keep her out of the gym for long. She plans to make another run at the championship as soon as she can.

"I just can't help dreaming the same dream," says Teo. "I wake up every day and know that this is what I want to do. I'm really excited to get back in the cage." 



CHRIS LYONS, BFA '01



What Is Undermatching, and What Do We Do About It?

“**U**ndermatching” describes the placement of high-performing students into colleges that don’t match their qualifications—a phenomenon especially common in economically disadvantaged schools and communities. Why does undermatching occur, what are the ramifications, and how do we fix it? To find out, we asked Megan Holland, an assistant professor of educational leadership and policy, and Chungseo Kang, a postdoctoral associate, both in the Graduate School of Education.

Chungseo Kang: The empirical studies say that there are a few reasons for undermatching. The first one is a deficit of information in the college application process. For example, a student may have a high GPA and high SAT scores but may not have good information about where to go to college or how to apply for financial aid. Many of these students also don’t have the cultural capital it might take to get into more selective colleges and universities. But I think Megan has more knowledge in this area.

Megan Holland: Cultural knowledge is a form of cultural capital, and it’s really about understanding how institutions work. The college application process is almost an institution in and of itself. There are admissions consultants, and people spend thousands of dollars to help them navigate this process. And because the process has become increasingly competitive, particularly for these super-competitive colleges, you need a lot of information to be able to navigate it. We know that first-generation and low-income students do not necessarily have this kind of information. They don’t engage in what some researchers call “college enhancement strategies.” Things like knowing to take AP classes, knowing to tailor your essays to different types of colleges, even knowing that if you visit a college at a college fair, you should write your name down because colleges like to see that you’re interested. Little things like that can influence not only where students apply but whether or not they get in.

CK: There is a study showing that when the student’s parents have entered a four-year college, the student is less likely to be undermatched. Even if they just talk about the college admissions process in the house, that can be a very powerful factor. There is also an unequal

geographic distribution of higher-education opportunities. If you live in Wyoming, there are only a few top-tier state universities and only a few private schools. It’s therefore much harder to find a college in that area that will match your qualifications. There’s a study showing that when a student attends a high school within 50 miles of a college that matches their qualifications, undermatching drops off dramatically. This is a very hard problem to solve, because the locations of the institutions are fixed.

MH: Beyond the obvious impacts of undermatching on the students themselves and their communities, there are ramifications at the societal level, which is addressed in the same article Chungseo is referencing, by Sarah Ovink and colleagues in *Research in Higher Education*. If we think about elite institutions as being the best training facilities for our future intellectuals, engineers, policy-makers and politicians, and we’re not sending our best people to these institutions, what are the ramifications for society in the future? Are we wasting the potential of these students? There are some studies by economists that try to think of different ways to encourage low-income students to apply to more selective schools. A paper by Caroline Hoxby and Sarah Turner presents evidence that in an intervention where they sent out free applications, students applied to more colleges; I think they had the most success when they sent out free applications plus good, quality college information, which led to more students enrolling in matched colleges. In other work, Hoxby argues that there needs to be more recruiting by more selective colleges of low-income students and of students from more rural areas.

CK: Lots of institutions are making interventions. Sometimes students don’t have the finances to apply to a lot of colleges, because the application fees are not cheap, and so colleges and high schools will provide financial support to apply. When institutions do this, undermatching is dramatically reduced. But to solve the undermatching problem is very hard because there’s a finite number of spots at competitive universities, meaning if we just reduce the undermatching rate among low-income students, it could go up elsewhere. It’s a redistribution process.

MH: The redistribution question is important. Undermatching is not an equal-opportunity phenomenon. It’s highly tied to race and class. We’ve found that when low-income and racial/ethnic minority students are correctly matched, they have better educational outcomes than if they attended a less selective school. Research suggests that college selectivity matters less for other students. I think an important question is, what is it about more selective institutions that benefits less advantaged students disproportionately? We need to delve deeper into that part of the issue. ☺

How do you take your coffee?

Megan: *With cream.*

Chungseo: *I drink espresso over ice.*

MixedMedia

Urban Bush Woman p20
Remembering René Girard p21
What happened that night p21



LEVEL UP: Pam Glick in her studio at Buffalo's Tri-Main Center.

Now Showing

A painter reclaims her place in the art world

By Sally Jarzab » Inside the Buffalo studio of artist/MFA student Pam Glick, paintings are everywhere—in stacks against the walls, in piles on the floor. Where there are not paintings, there are drawings, heaped onto tabletops, tucked into drawers.

“I am pretty prolific,” she acknowledges.

Call it prolific, call it ambitious, call it compulsive—this artist is on fire. And the world is taking note. Glick’s work is being shown in tony galleries, applauded by top critics and purchased by major players. No one is more surprised by the attention than Glick herself.

A Buffalonian, she left the area in the 1970s to attend the Rhode Island School of Design, studying for a year in Rome, then moved to Manhattan and dove head-first into the art scene. “I got something like four shows the first year I lived in New York. I thought, ‘Oh, this is easy!’” she says, laughing.

Glick’s star continued to rise, but in the mid-1990s she decided to settle down in Vermont with her then-husband, also an artist, to raise their two sons. For the next couple of decades, she taught some, and “made things,” but the focus was on family. “That was my choice. I’m not that good at multitasking,” she says.

Then her marriage ended, and with her sons about grown, the time became right for rebirth.

“I wondered, ‘Can I afford to move back to New York?’” she recalls. It was one of her sons who suggested Buffalo, where Glick’s mother and other family members live. “Once I got here, there was this crazy feeling of freedom. I was like, ‘Oh, wow, I can paint again!’”

And so she has, picking right up on the success she enjoyed decades ago. Since relocating in 2014, she has shown new work across the country and abroad, including a solo show at White Columns, the trendsetting alternative art space in downtown Manhattan, in 2016. “Matthew Higgs, the curator at

DOUGLAS LEVINE

CONTINUED

White Columns, saw my work on Instagram and flew to Buffalo to visit my studio," she says. "My artist friends in New York were green with envy. He's like the pope of the art world." Last winter, she was nominated for two prestigious national prizes, the Louis Comfort Tiffany Prize and the Joan Mitchell Prize, "a huge honor."

A prominent theme in much of Glick's work is one that, like Glick herself, is both local and transcendent: Niagara Falls. The cascades are visited and revisited in an ongoing series of works comprising more than 50 pieces, each titled "Niagara USA Canada." She says the geometry of the Falls fascinates her, as well as their placement and power. Although Glick isn't thinking in political terms while she creates, the connections to current events are unavoidable, she says. "I think if you pick large subjects—like borders, a sense of place—it's more likely to bleed into other areas and into people's lives."

The terms Glick uses to classify her work—abstract, conceptual, neo-expressionist—place her in a camp with such artists as Julian Schnabel and Jean-Michel Basquiat (her work was, in fact, exhibited alongside Basquiat's at a group show decades ago). But any allegiance to art-theory taxonomy starts and ends there.

"The only way to be successful is to make your own work. And the more you're put into a mold, the farther away you get from being yourself," she says. "There's just nothing theoretical about that."

Glick is in the final stage of the MFA in studio art program at UB, a venture she took on so she could teach. Yet even as an accomplished artist, she has been greatly enriched by the graduate school experience and reports that she has finally found her stride.

"Part of it is luck," she says. "Part of it is knowing you have some tiny little thing that no one else

has." And part of it, she adds, is loving what you do.

"Honestly," she says, standing in her studio surrounded by her work, "I just cannot wait to get here every day." **B**

My Bold Moment "When I was separated, living in the guesthouse on our farm in Vermont, I told myself, 'I'm going to paint myself out of this thing.' I just dedicated myself to my work, believing everything would work out—which was incredibly naïve, but it actually did."

—Pam Glick

BRINGING IT

Destined to dance, Chanon Judson lets nothing hold her back

By Jennie Yabroff

Buffalo native Chanon Judson (BFA '01) knew early on she was meant to perform. But it was a master class she attended at age 14, held by the contemporary, social justice-focused dance company Urban Bush Women, that crystallized her aspirations. After the class, she approached the associate director and asked how to be a part of the group. "He said, 'You need to be able to dance,'" Judson recalls. "I said, 'Got that.' He said, 'You need to be able to act.' I said, 'Great, got that.' He said, 'You need to know how to sing.' I said, 'I'll work on that.'"

Work Judson did, first at the Buffalo Academy for Visual and Performing Arts, then at UB, where a generous scholarship made it possible for her to enter the New York City dance world immediately after graduation. "My dad always said, 'Don't be a struggling artist, because if you're struggling, you're not making your art,'" she says. "I left school with impeccable training, but I didn't leave with debt, so I didn't have long days of living on a popcorn diet. I had some days, but not a lot."

During her first year in New York, Judson made good on her ambition to join Urban Bush Women, where she performed in pieces combining singing, dancing and storytelling to explore the experience of women in the African Diaspora. She also answered an open call for a Michael Jackson 30th Anniversary Concert performance. After dancing on-stage with Jackson, she stayed out late celebrating with friends and woke up the next morning to her roommate

telling her they had to go on the roof. It was 9/11. Judson's work with Urban Bush Women, she says, became "a healing space to process 9/11. There's concert art, there's the commercial field, and then there's how art functions in a community in a more natural way."

Judson toured with Urban Bush Women for four years, then became pregnant with her first son, Ausar. With the support of other mothers in the company, as well as her own parents and grand-

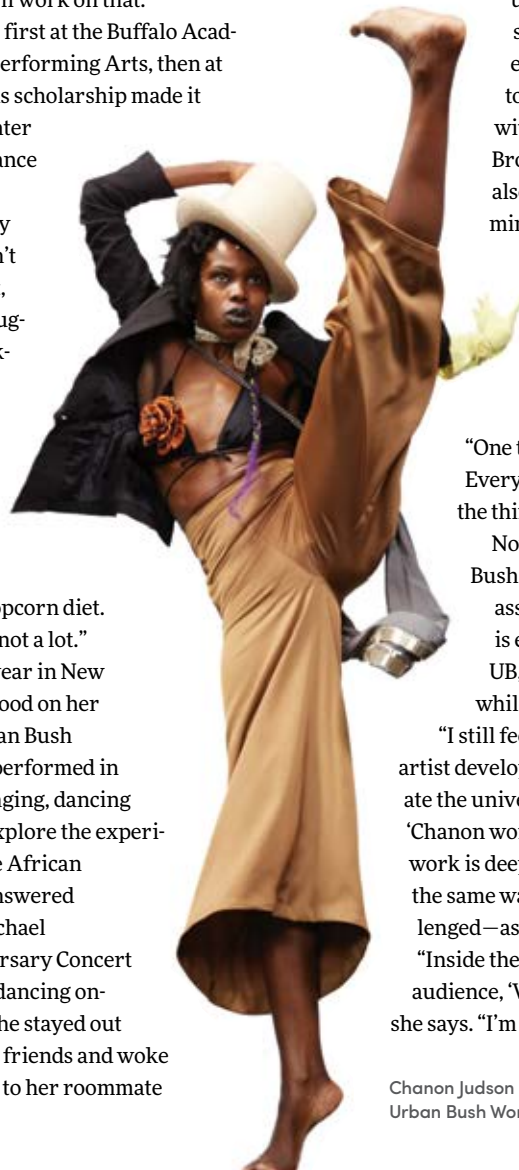
parents, she was able to keep touring until her son was 3. After her second son, Zion, was born, she expanded her teaching repertoire to include teaching artist roles with Bill T. Jones, Alvin Ailey and Brooklyn Academy of Music. She also kept dancing: When a last-minute opportunity to audition for the Broadway musical "Fela" came up, she arrived with both sons (her youngest in a stroller), parked them in the audience, stripped down to dance wear and got the job.

"One thing my children have learned: Everyone in the house is going to do the things they need to be full," she says.

Now in her 17th year with Urban Bush Women, currently in the role of associate artistic director, Judson is embarking on a fall residency at UB, where she's teaching technique while working on a piece of her own.

"I still feel in some ways like a budding artist developing my own voice, so I appreciate the university giving me the space to do 'Chanon work,'" she says. Integral to all her work is deeply engaging the audience, in the same way she was engaged—and challenged—as a 14-year-old aspiring artist.

"Inside the performance, I'm asking the audience, 'What do you bring to the space?'" she says. "I'm bringing all of myself." **B**



Chanon Judson performing with Urban Bush Women.



Albert Cook (left) and René Girard at a party at Arts and Sciences provost John Sullivan's home in Buffalo, 1974.

BRUCE JACKSON

UB's French Connection

When Girard, Foucault and a coterie of intellectuals revolutionized the American academy

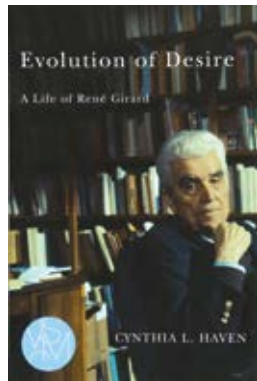
By Jeff Klein

A generation ago, an intellectual revolution challenged traditional assumptions about Western culture, transforming academia. That revolution was sparked by a vanguard of deep-thinking French scholars—and UB was on the front lines.

A new book, "Evolution of Desire: A Life of René Girard," recounts the career of one of those thinkers, a historian, critic and philosopher of social science who taught at UB from 1968 to 1976.

Girard wrote exclusively in French, producing more than two dozen works delineating his theories on the origins of violence and ritual in human behavior. One of his most influential, written largely while at UB, is "Things Hidden Since the Foundation of the World." It has the odd distinction of resulting from a series of profound philosophical dialogues conducted at a hotel in Cheektowaga.

The author of "Evolution of Desire," Girard's friend and fellow scholar Cynthia L. Haven,



describes how Girard was lured from Johns Hopkins to UB, which, "in the shifting hierarchies of post-war academia," had become "the hot new intellectual hub." These were the days when English department chair Albert Cook helped recruit an incredible array of literary talent: novelist John Barth, playwright Lionel Abel, poets Robert Creeley and Carl Dennis, the *enfant terrible* literary critic Leslie Fiedler, and many more. "I loved Buffalo,"

Girard told Haven before his death in 2015.

Girard was only one of several world-famous French intellectuals who taught at UB in the '60s, '70s and beyond. The roll call includes Michel Foucault, Roland Barthes, Jacques Derrida and Hélène Cixous. They, and others who passed through as lecturers and guest speakers, helped open minds to new approaches to interpretation and reshape the rigid Western literary syllabus into the more inclusive canon taught at universities today. **Q**

To celebrate UB's role as a privileged place for this golden generation of French scholars, the UB Humanities Institute and the Department of Romance Languages and Literatures are hosting an international colloquium, "Buffalo: Transatlantic Crossroads of a Critical Insurrection," this October.

UB Bookshelf

WHAT WE'RE WRITING

Art of the Ordinary: The Everyday Domain of Art, Film, Philosophy, and Poetry

Richard Deming (PhD '03)

According to Deming, the problem with our usual approach to thought is that we understand ourselves only through our own experience; we can't imagine life not filtered through our individual prisms. Through a deep exploration of three cultural objects—the poetry of John Ashbery, the art of Andy Warhol and the comedy of Stephen Wright—Deming cultivates an awareness of the ordinary as a way to spur attentiveness to the workings of our own minds. (Cornell University Press, 2018)

ahead of her until the night she's drugged and brutally raped at a college party. Without any memory of the attack, Dahlia nevertheless struggles to cope in the aftermath, suffering from PTSD and suicidal ideation. Then, five years later, a video of the assault surfaces online—and Dahlia wants revenge. Block's novel, a gripping tale of tragedy and trauma, explores the somewhat elusive boundary between justice and vengeance. (Sourcebooks Landmark, 2018)

What Happened That Night

Sandra Block (MD '97)

In her newest thriller, Block demonstrates how one night can change everything. Dahlia is a self-assured Harvard student with a promising legal career



Left to Our Own Devices

WHAT WE'RE STREAMING

Rhonda Reid, director of the Center for Excellence in Writing

"I just finished watching 'Dark,' a German sci-fi thriller on Netflix. It combines hauntingly gorgeous imagery with a highly intellectualized time-travel theme. The multiple timelines and complex character geography require you to pay attention, but it's so fascinating you want to do the extra work."





Jon Gutman hugs Po, the Kung Fu Panda, at the DreamWorks Animation campus in Glendale, Calif.



to the Hudson Valley, moved back in with his parents and began interning at a small commercial animation house in Manhattan.

Then, USC got in touch. The good news: They had accepted him even without the GRE. The bad news: Classes were starting in just a few weeks. If he was going to do it, he needed to commit immediately and then get out to LA as soon as possible. “I just had to make one of those crazy life decisions,” he says. So he teamed up with a close friend in a similar situation, packed up a car and drove across the country. Once in LA, Gutman crashed on a friend’s couch until he was able to find his own place.

Though USC is known for being a pipeline into the film industry, Gutman was pleasantly surprised to find that the school’s approach was similar to UB’s, in that it focused on the art of computer animation as much as the technology and application. In his second year, Gutman and a classmate made “Memorial,” a dark, trippy animated short film about a girl dealing with death, mourning and memory. It was screened at more than 30 film festivals worldwide, including the Palm Springs International Festival of Short Films (where it won “Best Student Animated Film”) and the animation theater at the annual SIGGRAPH conference, where much of the world’s best animation done by professionals as well as students is showcased.

“Getting into that was the ultimate validation that we were doing something pretty innovative and cool,” Gutman says. “We went to parties and met people in the industry, including those who were recruiting for studios. And that was when my eyes started to open to the opportunities available at studios for someone with my skill set.”

Gutman considered himself an artist, and he wanted to make art. He also considered himself a generalist, someone who was not only a talented animator, but who could also write and direct, kind of like Chuck Jones (though Gutman would probably never make the comparison himself). He knew that jobs at major animation studios tend to be highly specialized and he still wasn’t totally sold on a job in computer animation, but what he began to realize at the SIGGRAPH conference is that there might be a place for a generalist after all.

... Into a Dream Job

After his third year of graduate school, Gutman began work on his master’s thesis, which was supposed to be another short film. But at that point he had basically completed his coursework, and the acclaim and recognition received by “Memorial” was just about everything an MFA student could hope for in a thesis film. So he decided to go on the job market. (He never did get around to completing that thesis, but the faculty determined he had done sufficient work to warrant a degree.)

He sent his portfolio to all the major animation studios and got some serious interest, but there were no openings. So he took a job at a small animation firm in Los Angeles that made commercials and music videos, much like the one in New York he left to attend USC. Gutman enjoyed his time there, even getting to work on a Prince video, but he still had his heart set on one of the major studios.

And then, after a little more than a year, he got a call from DreamWorks, which now had an opening in their layout department. It was the ideal place for generalists.

Gutman accepted a job working in final layout, the

department essentially responsible for shooting the movie. Once all the assets are ready—pretty much everything you see in an animated movie, from a tree to a teacup to a character, is an asset that needs to be created before it can be placed in the set—and the animation has been done, final layout makes certain each scene has everything it needs, and then shoots the scene. Just like live-action movies, animated films require camera angles and lenses to be chosen (there are no physical cameras and lenses, but they’re reproduced in a computer program), blocking to be planned, and numerous other decisions to be made in order to shoot the film.

Sometimes there are even camera operators filming the animation ... sort of. The first movie Gutman worked on at DreamWorks was 2010’s “How To Train Your Dragon,” which was shot using a cameraperson in front of several screens displaying the animation. Except, the camera wasn’t actually shooting anything; instead, a computer tracked where the camera was aimed—it’s the same idea as using motion capture to track a live actor’s movements for an animated film—and then replicated that in the animation software. Why do something so complicated? Because it can create a more realistic feel for the viewer (and for those who have seen the movie, it clearly worked). It was this aspect of final layout, the camerawork, that Gutman particularly enjoyed.

But after a few years on the job, he found himself drawn to an entirely different part of layout, this one on the front end of the process. The “previz” or rough layout department works closely with the director and editors to put together rough cuts of different scenes, transforming static storyboard drawings into a sort of first draft of the animated movie. These rough cuts are by their nature quick and dirty due to the need for fast turnarounds (they can also be disposable when ideas change or end up not working), but they serve multiple crucial purposes, whether acting as proofs of concept, giving studio executives an idea of how the final film will look, or providing guidance and assets to animation teams.

“You get to do every step of the process, just to a way less-finished degree,” Gutman says of working in previz, which he has done for more recent films like “Kung Fu Panda 3” and “Captain Underpants.”

When Gutman isn’t working on his current project, the third installment of “How To Train Your Dragon,” or attempting to demolish walls in his surprisingly sturdy 1940s-era Burbank home, he spends time with his wife, Margarita—they met while they were both at USC—and their nearly 1-year-old daughter, Paloma. (He swears it’s purely accidental that both mother and daughter have names that are also popular tequila cocktails.)

Though Paloma isn’t yet old enough to watch cartoons, Gutman looks forward to the day she is, and when he can take her to screenings of the movies he has worked on. His next project after “Dragon”—it’ll be one of two movies, though he hasn’t yet been told which and can’t reveal the candidates—will be his first serving as head of layout, which is basically the animation equivalent of a live-action movie’s director of photography.

“That could be Paloma’s first film that she goes to see in the theater,” Gutman says. “That’d be really fun. Or she’s gonna be like, ‘This is stupid, Dad!’”

“But I think it’ll be fun.” 🗨️

Ky Henderson is a writer based in Los Angeles.

MyBoldMoment

“I was told very late that I was accepted to the film program in LA and that I would have to start in three weeks. I was living in New York. It was one of those life decisions when you have to say, ‘Am I gonna do it?’ I’m gonna do it!”

—Jon Gutman, BFA '03



An 1882 map showing the proximity of the Cataract House (tinted) to the ferry landing (at the bottom of the incline railway just north of the American Falls) used by the hotel's waitstaff to transport people to Canada.

NIAGARA FALLS MAP COURTESY OF LIBRARY OF CONGRESS, GEOGRAPHY AND MAP DIVISION. WAITSTAFF PHOTO, COURTESY FENIMORE ART MUSEUM, COOPERSTOWN, N.Y.; GIFT OF ARTHUR J. TELFER, SMITH AND TELFER PHOTOGRAPHIC COLLECTION.



Digging Deep

Niagara Falls played a major role in the history of the Underground Railroad. A UB-led excavation aims to tell that story to the world

STORY BY LUKE HAMMILL



PHOTOGRAPHS BY MEREDITH FORREST KULWICKI

PATRICK SNEED surely thought his life in chains was behind him.

It was 1853 and Sneed was working as a waiter at the Cataract House, a luxury hotel in Niagara Falls, N.Y. Sneed had escaped from slavery four years earlier, made his way north, and under the assumed name of Joseph Watson become a part of the hotel's now-legendary African-American waitstaff, a group responsible for engineering the escape of numerous enslaved people across the Niagara River to Canada, even as they provided impeccable service to the hotel's elite guests.

CONTINUED



Above: The Cataract House in 1860. Right: The hotel's dining room in the late 19th century.

PHOTOS COURTESY OF THE NIAGARA FALLS, N.Y., PUBLIC LIBRARY.



So Sneed felt relatively safe, but in 1853, a visitor to the Cataract House from Savannah, Ga., claimed to recognize him. On Aug. 27 of that year, two police officers arrived with a warrant for his arrest, ostensibly for the 1849 murder of a Savannah man.

Dozens of Sneed's fellow waiters rushed to his defense, tearing him from the officers and rushing him into a ferryboat. According to Bill Bradberry (JD '79), chair and president of the Niagara Falls Underground Railroad Heritage Commission, Sneed made it within 50 feet of the Canadian shore before the ferryman learned he was carrying an accused murderer and took him back to the American side of the river.

Many believed the charge to be trumped up in an effort to send the accused man back to slavery, and a judge agreed. Sneed was acquitted and promptly moved to Canada.

A Truly Historic Hotel

Sneed's escape story is just one of many that have emerged from the Cataract House, now recognized as one of the most important nodes along the Underground Railroad network.

The opulent hotel, originally built in 1825 and continually added to over the decades, stood in what is now Heritage Park at Buffalo Avenue and Old Main Street, within sight of the rapids of the Upper Niagara churning toward the Falls. With its elegant furnishings, sweeping veranda and highly touted menu, it was host to such eminent guests as Andrew Jackson

and Abraham Lincoln, who visited in July 1857, just three years before being elected president.

It was also popular among wealthy plantation owners from the South, who would often vacation there over the summer, typically bringing a few “servants” with them. As a history of the hotel on the website of the Niagara Falls Underground Railroad Heritage Center notes: “The presence of southern white families and enslaved ‘servants’ in the same hotel with a large and highly organized system of African American waiters (as well as some cooks and porters), all within easy access to Canada, combined to create a dramatic and often volatile conflict over slavery and freedom.”

According to Ally Spongr, director and curator of the Heritage Center, up to 80 percent of the Cataract House waiters had escaped from slavery themselves. She notes that the Whitney family, which operated the Cataract House, weren’t public abolitionists, but they certainly would have been aware of what was going on. “The waiters had to have known they had the support,” she says, “and that they wouldn’t lose their jobs.”

Sadly, the Cataract House was gutted by a fire in 1945 and demolished a year later, leaving many of its stories untold. Now, with funding from the Heritage Commission, and in conjunction with the city of Niagara Falls and Niagara Falls State Park, a team of researchers, alumni and students from UB’s Archaeological Survey is excavating the site in hopes of adding to that history. The goal is twofold: to illuminate the key role played by Niagara Falls and Western New York in the Underground Railroad, and to gain insight into the daily lives of the abolitionist waiters who worked there.

Digging in Public

It’s an unseasonably warm Saturday in October 2017, partway through phase one of the excavation, and Heather Lackos (BA ’12) is leading the team of five diggers for the day.

“A lot of the public has been stopping by to see what we’re doing,” says Lackos, who majored in anthropology at UB and now works at the Archaeological Survey. Indeed, a guest book at the dig displays signatures from all around the country and as far away as Australia.

According to project supervisor Douglas Perrelli (PhD ’01, MA ’94), clinical associate professor of anthropology at UB and director of the Archaeological Survey, the public nature of the dig reflects a “trend that’s definitely coming to the forefront” of the field. More and more, he explains, archaeologists are expected not only to perform their work but also to explain it to a curious public, in real time.

Today, there’s no shortage of foot traffic at the excavation site, just steps from one of the world’s most popular tourist attractions.

Scribbling in notebooks and on clipboards as they go, the diggers descend into the ground slowly and methodically, 10 centimeters at a time. They sift through the soil, studying the color and texture and sweeping off surfaces with small brooms as they dig.

The team, which consists of graduate, undergraduate and former students, believes they’re in the kitchen area of the hotel, of the most interest historically since that is where the waitstaff worked. They have already found three foundation walls with plaster still on them, which isn’t common, Lackos says, and gives important clues about the character and layout of the building. Using historical Sanborn Fire Insurance Maps as a guide, along with archival research and photographic evidence, she and her crew are trying to locate themselves on a floor plan of the building as they dig, as if piecing together a puzzle.

Chuck Curran and Georgia Robinson Bradberry of the Niagara Falls Historic Preservation Society are standing nearby, wearing shirts emblazoned with the phrase “We Dig History.” “This is unbelievably exciting,” Curran says of the excavation effort. Robinson Bradberry (no relation to Bill), who gives talks about the Underground Railroad at the Niagara Arts and Cultural Center, imagines what it must have

CONTINUED



Excavation team member Olivia Calos (BA ’14) discusses the dig with Niagara Falls resident Carl Schmidt (on bike). According to project supervisor Douglas Perrelli, public archaeology is a “trend that’s definitely coming to the forefront” of the field.



Clockwise from top: Project manager Kate Whalen (far right) oversees archaeologists in training from the UB Anthropology Field School; Douglas Perrelli (right) examines a find with PhD student Joseph Prego; an interior wall with wires still attached.

been like for freedom seekers on the Underground Railroad to see the suspension bridge spanning the river to Canada after coming so far north. “It had to be awe-inspiring,” she says.

Two Niagara Falls residents—Renee Edwards and her father, Carl LaFountain—stop by to check out the dig. Edwards saw news about the excavation on Facebook, and LaFountain, who has lived here since 1958, read about it in the *Niagara Gazette*.

“It’s nice to see them care about history,” Edwards says, “since so much has been torn down.”

In addition to the three standing walls, one of which still holds a bundle of wires (likely telephone wires), the dig will ultimately unearth window glass, china, mortar, brick, pieces of plaster (one with floral wallpaper still on it), painted wood, bits of bottles, square-headed nails and a 1940s-era wine jug.

Project manager Kate Whalen (PhD ’17, MA ’11) is not dispirited by the relative dearth of artifacts, an indication that furnishings and décor were salvaged before the hotel was razed. “We were super jazzed that we found standing walls with plaster still on them,” she says. And, she adds, explaining the importance of seemingly mundane objects to the public is “part and parcel of public archaeology.”

“It’s important to be here and be part of telling the history of the region.”

SAMARA ALBUQUERQUE

archaeologists in training who signed up for the UB Anthropology Field School, a hands-on, six-credit summer session course for those interested in pursuing the discipline as a career.

It has been a formative experience for Samara Albuquerque, an anthropology major who works in the Archaeological Survey’s lab and is set to graduate this fall. Originally from Brazil, Albuquerque moved to Western New York four years ago and is hoping to study archaeology in graduate school. “The Field School was a way for me to see if I would like the profession,” she says. “And I really do. It’s pretty cool.” It’s also, she adds, meaningful. “It’s very important to be here and be part of telling the history of the region,” she says.

An Uncertain Future

Alas, this important, multifaceted project is in jeopardy. The dig is funded by a grant from the Heritage Commission, which in turn is funded with money from the Seneca Niagara Resort & Casino under an agreement between New York State and the Seneca Nation of Indians. That agreement is currently in dispute, and the Senecas have stopped making payments.

The initial batch of funding for the excavation covered 20 dig days; the team used 15 in the fall and five in the spring.

The 10 or so students who return to the site the following spring to finish phase one of the excavation are being exposed to that public aspect of archaeology as part of their coursework, learning about the importance of Niagara Falls to the Underground Railroad through lectures and tours so they can better explain their work to passersby. Most of the diggers in this group are

The project was supposed to last several more years, but now, the Heritage Commission and Archaeological Survey have to scramble for alternative sources of capital to keep it going. “That’s our next order of business,” Perrelli says.

On the plus side, the Heritage Commission was able to complete a sister project before funding dried up, opening the Niagara Falls Underground Railroad Heritage Center in May. The museum sits in the former 1863 U.S. Custom House at Depot Avenue West and Whirlpool Street, about two miles north of the dig site, and is attached to a recently opened Amtrak station. Eventually, if all goes well, notable artifacts from the dig will be displayed at the Center.

Until then, the public can still learn a great deal about the Cataract House through a dedicated room at the museum that includes a re-created facade of the hotel’s kitchen and dining area, and interactive exhibits that tell the stories of people like Patrick Sneed; Cecelia Reynolds, who escaped one night in May 1847, settled in Toronto and continued to correspond for many years with her former mistress; and headwaiter John Morrison, a key organizer at the Cataract House who was personally responsible for ferrying several people across the river to freedom.

And yet there is still much to learn, which is why projects like the archaeological excavation are so important, Spongr says. For instance, historians aren’t sure about the specific strategies the waiters used to communicate with each other and with freedom-seekers who traveled to the hotel, and statistics showing the number of successful or attempted escapes are hazy.

“The research just keeps going,” she says. “We’re finding out new things every year.”

Luke Hammill (BA ’11) has reported for news organizations across the United States, including The New York Times, The Oregonian and Chicago Tribune, and now writes for The Buffalo News’ Hamburg Sun newspaper.



Top: The team painstakingly sifts through the soil to unearth even the tiniest objects. Above: Bits of bottle glass and other items are cleaned and catalogued. The plan is to eventually put notable objects on display at the Niagara Falls Underground Railroad Heritage Center.



STORY BY REBECCA RUDELL

Ciao Buffalo!

The School of Architecture and Planning shares the story of a university and its city with the world

La Telefonata (“The Phone Call”)

ON OCT. 27, 2017, Robert Shibley, dean of the School of Architecture and Planning, along with faculty members Omar Khan, Korydon Smith and Gregory Delaney, sat in a conference room waiting for a phone call. In due time, it came, bringing wonderful news: UB was invited to participate in “Time Space Existence,” a global exhibition to be held in conjunction with the Venice Architecture Biennale. It was one of only 32 academic institutions in the world selected for this honor.

The Architecture Biennale has been held every other year since 1980, alternating with the even more widely known Venice Biennale, which began in 1895. While the latter celebrates artists, from painters to musicians, the Architecture Biennale showcases the most inventive and influential architects in the world. Both events, set in the glorious interiors of centuries-old palazzos along Venice’s canals, draw hundreds of thousands of people from around the world to witness the latest developments in art and architecture.

“Time Space Existence,” which has been held as an official Biennale Collateral Event since 2012 in Palazzo Bembo (where UB’s installation would be), Palazzo Mora and Giardini Marinaressa on the Grand Canal, presents the work of more than 100 architects, photographers, sculptors and universities. Its mission, as noted on the website of the Global Art Affairs (GAA) Foundation, a co-organizer, is “to heighten awareness about the more philosophical themes in contemporary art, Time-Space-Existence in particular, and make these subjects more accessible to a wider international audience.”

After Dean Shibley hung up the phone, he conferred with Khan, Smith and Delaney. They would have to decide how best to represent the school and everything it does within a 14-by-20-foot space—and they’d have to do it by May 2018, when the event was to begin. And, in line with the school’s commitment to experiential learning, they would need to assemble a team of students to help them design, plan and bring to life their vision for the Venice exhibition.

CONTINUED

DIDIER DESCOUENS



Palazzo Bembo, where the UB exhibit is housed.

PLANE-SITE

SEE IT THROUGH BUFFALO

A collection of 100 hand-drawn images, Buffalo Year 100, is a visual history of the city. The images are arranged in a grid, with each image representing a different year from 1802 to 2002. The images are hand-drawn by students and are a mix of historical and contemporary scenes. The images are arranged in a grid, with each image representing a different year from 1802 to 2002. The images are hand-drawn by students and are a mix of historical and contemporary scenes.



Inside the UB exhibit. A team of five students designed the catalog, the bench, and the look and feel of the space.

II Concetto (“The Concept”)

Large architectural exhibitions typically include hundreds of intricate plans, drawings and models. During a show like the Biennale, explains Smith, professor and chair of the architecture department, a visitor might walk through hundreds of exhibition rooms. “Though the content may be quite different,” he says, “a lot of work is similar, with a lot of text. We wanted our exhibit to be more meaningful.”

To cut through the clutter, the committee decided to make a documentary short. The concept came together very quickly from there. “We knew it would be a Buffalo-based story,” says Smith, “about how the work of our faculty, staff and students informs the city and how the city informs what we do in terms of research and the educational experiences that students have.”

The movie would cut between scenes of the city and the school to cinematically convey the love story between the two. There would be no narration, to make the film accessible to

everyone. As Shibley explains: “You don’t need to speak English to learn about Buffalo. The language is the film.”

Finally, in order to make it a fully immersive experience, they decided the screen would fill one entire side of the space, from floor to ceiling and wall to wall. The rest of the room would be dark and spare, again in contrast to the busy spaces of the

other exhibitors. “We wanted to give people a moment of rest,” says Clinical Assistant Professor Delaney. “To take them out of Venice and into Buffalo.”

The concept came together so smoothly in part because it stems from a lived reality. The university, and in particular the School of Architecture and Planning, has long had a symbiotic relationship with the city of Buffalo. In fact, this connection is one of the reasons UB was selected to participate in “Time Space Existence” in the first place. People from the two arts organizations that oversee the exhibition (the GAA Foundation and the European Cultural Centre) saw articles in *The Chronicle of Higher Education*, in the periodical *Design-Intelligence*, and in *Architect*, the journal of the American Institute of Architects, which describe the school’s deep involvement with the city.

The exchange between the school of architecture and Buffalo goes back to the school’s founding in the late 1960s. Delaney mentions Reyner Banham, a British architectural

critic who taught at UB from 1976 to 1980, and his fascination with Buffalo’s grain elevators. In his book “A Concrete Atlantis,” Banham asserts that the elevators inspired modern European architects like Walter Gropius and Le Corbusier.

The UB-Bufferalo affiliation continued through the early ’80s, when, according to Research Associate Professor Bradshaw Hovey, dozens of faculty, students and alumni were involved in the decades-long effort to save H.H. Richardson’s Buffalo State Hospital complex. They documented the vacant buildings, held symposiums to draw attention to the reuse potential of the campus, and worked on the actual rehabilitation and reuse of one of the buildings. Today, the Richardson-Olmsted Campus, which houses a luxury hotel and restaurant and is slated for further development, is a testament to what can be accomplished through passion and partnership.

Yet another example is the Bailey Green master plan created by Associate Professor Hiroaki Hata and his students. This project aims to revitalize a neighborhood on Buffalo’s East Side in desperate need of some TLC. The plan—a thoughtful mix of affordable housing, community gardens, green infrastructure and retail—won an international urban design award in 2016 and is currently being executed with local partners, including Harmac Medical Products (the neighborhood business that initiated the project), Habitat for Humanity, and Urban Fruits and Veggies.

“Today, there’s even more energy and enthusiasm around new ideas for the city,” says Delaney, crediting funding and tax credits from New York State for revitalization and development projects. “The school is able to engage students, not just on the model scale, but on full-scale projects that get installed in and around Buffalo.” Indeed, some of these projects are the stars of the film.

With the film concept in place, the team looked next to John Paget, an award-winning documentary filmmaker who has produced several films about Buffalo. Paget, a 2012 graduate of the School of Management’s Center for Entrepreneurial Leadership, was, says Delaney, “the obvious choice” to be the film’s producer and director of photography. The team was particularly excited by Paget’s recent time-lapse work.

II Film (“The Film”)

“It was hours of waiting and watching the robot do its job,” says Paget. The robot was used to shoot the film’s complex time-lapse shots: It held the camera and was programmed by Paget to pan, tilt and even focus as it slid along a set of tracks. It would stop, take an image, move an inch, take an image, and so on—sometimes on tracks that were 70 feet in length. Producing a single shot, from planning to setup to execution, could take a day to complete.

For a full month in the spring, Delaney, Paget and his crew



Clinical Assistant Professor Gregory Delaney (left) and filmmaker John Paget in the Darwin D. Martin house.

Opposite page: From “See It Through Buffalo.” Top: The lack of development on the East Side, in the foreground, contrasts sharply with neighborhoods west of Main Street. Bottom: Soldiers Circle, part of Frederick Law Olmsted’s vision of Buffalo as a “city in a park.”

CONTINUED



EAST-WEST DIVIDES © JOHN PAGET



CITY OF TREES © JOHN PAGET

came together to collect the images they needed to capture the soul of the school and its city. And while they wanted to emphasize all the positive work being done in Buffalo, Delaney knew they had to show that this “revitalization” is not happening for everyone. “We needed to show an honest image, that Buffalo has a complex history. It has a great legacy of architecture, but there are also neighborhoods that continue to see a lot of economic and population loss.” So they began with a list of 50 sites throughout the city that spotlight both triumphs and challenges, then whittled it down to locations with which UB has a direct relationship.

The result is a 15-minute film, titled “See It Through Buffalo” (inspired by a World War I slogan for Liberty Loan drives: “Buffalo will see it through”), that depicts more than two dozen scenes of the city, showcasing the contrasts that make Buffalo distinctive. The camera pans past decaying silos as well as shiny wind turbines; humble ethnic storefronts and the glorious terra cotta of Louis Sullivan’s Guaranty Building.

The languorous rhythm of children on a swing set is juxtaposed against the frenzy of activity in architecture studio classes.

While the visual tempo alternates between slow motion and quick time lapses, the soundtrack—mostly ambient sound captured on-site, but with an original score by Canadian composer Eli Bennett—“maintains the film’s academic and intellectual tone,” says Delaney.

Gli Studenti (“The Students”)

At the same time “See It Through Buffalo” was being planned, shot, edited and revised, a team of five students—two graduate and three undergraduate—was developing the “framework” through which visitors would watch it.

Eric Burlingame (MS ’18, BA ’03), Kalyn Faller (BS ’18) and Nick Wheeler (BS ’19)—the fabrication team—were chosen to help design and build the environment that would house the film. Frank Kraemer (MArch ’19, BAED ’16) and Morgan Mansfield (BS ’19) composed the graphics team; their job was to develop a catalog and wall graphics to expand on the images shown in the film.

Burlingame, who has a strong background in audiovisual production, was responsible for designing the acoustics. As he explains, “We wanted to present the film in a way that would

be totally engrossing and captivating, yet wouldn’t disturb other exhibitors.” With help from the other students, he sourced materials from across the U.S. and Europe, including a premium, floor-to-ceiling screen from Austria along with top-quality speakers and reverberation-reducing acoustic curtains made in America.

Faller and Wheeler paired up to design and build a bench for the space. “We went through so many design iterations,” says Faller. “Then we realized we could kill two birds with one stone by creating stools that could also be crates to carry items like tools and our catalogs to Venice.” The final design consisted of two crates separable into four stools, which could then be ratchet-strapped together to form the multipurpose seating area.

Kraemer and Mansfield designed the catalog, a sleek, 8-inch-by-8-inch booklet bound in a textured, matte-black cover with two metal loops for hanging. Inside, images and accompanying text by Shibley, Delaney and Smith relate the history of the city and the school, provide information about each of the locations in the film, and contemplate the future of architecture education.

“We also helped curate the exhibition,” says Kraemer. “Our job was to develop the mood or feel of the space to complement the film.” They emblazoned the title of the film and an artist’s statement on the wall opposite the screen and artfully hung rows of the catalogs from nails, Mansfield explains, “so visitors could take a piece of the exhibit with them.”

A Venezia (“In Venice”)

“Venice is unlike any other city, and the Biennale is unlike any other event,” says Delaney. “All eyes are on it when it happens.”

During the days leading up to the Architecture Biennale, says Delaney, the fabrication team took all the ideas the team had for UB’s exhibition from hypothetical to actual—from conversations in Buffalo to installing the final project in Venice.

“It was exhilarating to watch everything we had ordered and shipped come together so elegantly,” says Faller. “The room was so dark and intimate once everything was set up. We were very proud.”

During the day, these three students were not having the typical tourist experience. They were in the Palazzo Bembo, interacting with Italian and other European partners involved in “Time Space Existence.” But at quitting time, they would leave the palazzo to wander and get lost in the streets and along the canals of Venice.

Wheeler describes Venice as a dreamlike experience. “It’s surreal,” he says. “With layers and layers of history, and canals and bridges and buildings intersecting. Venice is the perfect example of ‘Invisible Cities’ [a book by Italo Calvino

CONTINUED



From left: Students Eric Burlingame, Kalyn Faller and Nick Wheeler formed the fabrication team.

Opposite page: From “See It Through Buffalo.” Top: The facade restoration of Louis Sullivan’s Guaranty Building was the first architectural project for UB industry partner Boston Valley Terra Cotta. Bottom: The New York Central Belt Line, completed in 1882, continues to connect the few remaining industries scattered along its 15-mile route.



INDUSTRY AND INNOVATION © JOHN PAGET



ACTIVE CONNECTIONS © JOHN PAGET



FRANK KRAEMER

Clinical Associate Professor Kerry Traynor leading the UB study abroad group on a walking tour.



At the U.S. Pavilion, UB faculty members conducted a workshop for Biennale attendees tied to the exhibition's theme of citizenship.

© GIORGIO DE VECCHI

A City of Contrasts

The 25-plus locations in the film include world-renowned masterpieces, UB campus buildings, and such structures as the former Niagara Machine and Tool Works, which UB is helping to transform into a manufacturing and workforce-training site on Buffalo's East Side.

PARTIAL SHOT LIST FOR "SEE IT THROUGH BUFFALO"

- Bethlehem Steel and Steel Winds
- Soldiers Circle
- New York Central Belt Line
- Darwin D. Martin House
- Boston Valley Terra Cotta
- One M&T Plaza
- Buffalo City Hall
- Commodore Perry Public Housing Project
- Reconstruction of GRoW Home
- Rigidized Metals
- Silo City
- "Front Yard Towers," Burchfield Penney Art Center
- Guaranty Building

about imaginary urban locations] realized." Wheeler and the other students were also excited about exhibiting at the same venue as some of their architect heroes. "We are just a few doors down from Kengo Kuma and Peter Eisenman," Wheeler enthuses. "It's amazing that our work is being shown on the same level as people like that."

Shibley flew in to meet Delaney and the team and to attend the exhibition's soft opening. They watched as hundreds of people passed through UB's darkened space and stopped to observe "See It Through Buffalo" as it played on a loop, the whir of turbine blades and the hum of busy students filling the room.

Faller's favorite part of the Biennale was getting to see other people's reaction to the film. "It was really cool to talk to people about the exhibition," she says, mentioning a couple who watched the movie five times, and a man from Germany who used to live in Buffalo and stayed to discuss sites from the film with the team. "When we walked through the other spaces and mentioned we were from Buffalo, people immediately knew which space was ours and complimented it very much."

II Finale ("The Finale")

In August, Delaney returned to Venice with 15 students and five faculty members for a study abroad program. The UB faculty engaged the students in tours and activities held throughout the city of Venice, delving into topics like preservation and adaptive reuse, as well as sustainable tourism. They even embarked on a "scavenger hunt" to determine the availability and cost of essential goods and services, as both have been impacted by Venice's 60,000 daily visitors.

The program culminated with a workshop, also led by UB faculty, which was held at the U.S. Pavilion and available to anyone attending the Biennale. The workshop built on "See It Through Buffalo," but also was tied to the Architecture Biennale's theme of citizenship, and focused on the new role people in industrial cities, like Buffalo, must play in developing

innovative solutions to address current social, environmental and economic challenges.

The exhibition itself is on display through Nov. 25, but by no means will that be the end of its run. Shibley mentions a roster of other events and projects that will stem from the film, including a series of web-based essays, articles, videos and illustrations highlighting each location in the documentary and the kind of work the school of architecture does within those spaces. A book is in the works, and there are plans to submit the film to festivals that celebrate documentary filmmaking. And, of course, "See It Through Buffalo" will be on exhibit in Buffalo, New York City and other locations around the country.

Wherever it goes from here, says Shibley, "Venice was a home run. The film touched people emotionally and even resonated with those who didn't have an emotional attachment to our city, but had one to their own. They saw their cities in our film." 📍

Rebecca Rudell is a writer based in Buffalo.



GREGORY DELANEY

The UB study abroad group on one of the oldest bridges in Venice.

Bold Times

Our Students p40

Our Faculty p42

Our World p44

Cultivating a Campaign

Here is how students and faculty are Boldly Buffalo

As humans, bold moments are what make us great. Moments when we stand up for what we believe in. When we make a life-changing decision. And when we work together toward the greater good.

At UB, we've made a promise to be bold. We know that our university is a community of unlimited potential—one where ambitious students learn to think critically and challenge their assumptions about the world around them, where dynamic faculty inspire scholars to give back as they move forward in their careers, and where we all collaborate to deliver solutions for a growing global society.

The Boldly Buffalo campaign is working to ensure a bold future—at the university, in Western New York, across the country and around the globe. This ambitious campaign helps make a UB education even more accessible by providing scholarships to our deserving students, many of


What's your bold moment?

Share with us at:
[buffalo.edu/
campaign/moments](https://buffalo.edu/campaign/moments)

whom are the first in their families to pursue a college degree.

Our campaign also enables us to recruit even more of the finest faculty—who, every day, engage our students in experiential learning and groundbreaking research to solve complex problems, make new discoveries and enhance all the communities we serve.

The following pages contain examples of these bold moments—from students traveling abroad and caring for those in need to professors helping students discover their passions.

What's your bold moment? We'd love to hear your story. Tell us by email at BoldlyBuffalo@buffalo.edu or complete the form at buffalo.edu/campaign/moments. 

BOLD RESEARCH UB geologists at the Center for GeoHazards Studies in Ashford, N.Y., make lava to learn why the interplay between molten rock and water sometimes generates huge explosions and other times does nothing at all.

DOUGLAS LEBERE



Semester of a Lifetime

For senior Boston Kistka, a summer semester on Australia's Sunshine Coast changed her career direction

Boston Kistka enrolled at UB on a pre-med track. After taking a few classes, however, she realized medicine wasn't a good fit and switched to psychology. Later, after taking some education courses, she discovered her interest in teaching and added an education minor.

The summer before her junior year, Kistka had the choice of one of two study abroad programs: The first was in Italy with a focus on art; the other in Australia, exploring the country's education system. She chose Australia because she wanted to learn more about international education.

"We must have visited 12 or 13 different Australian schools in the first two weeks alone," she says. "The curriculum, activities and even the look and feel

were all different from American schools. It was incredible to discover what countries from around the world can learn from one another. This trip made me realize I want to pursue international and higher education as a career."

Since her time in Australia, Kistka has gained more experience in higher education and international studies. This past summer, she was a teaching assistant for Upward Bound, a federally funded program designed to help high school students from low-income families succeed in college. She's also an ambassador for UB's Office of Study Abroad and gives campus tours for the Office of Undergraduate Admissions.

Kistka is thankful for the support that enabled her to participate in these experiences: the President's Circle Scholarship for Study Abroad, the Roberta A. and George E. Stevens Fund for International Experience, and the UB Fund for the Honors College. 📍

"I wouldn't have been able to afford this study abroad program if it weren't for the scholarships I received. Donors may not realize it, but they're giving more than just money. That trip changed my educational direction, career goals, personal interests and, ultimately, my life. That's powerful." — BOSTON KISTKA

MEREDITH FORREST KULWICH

Bold Fact » UB offers students 80-plus study abroad programs—and 1,000 more through SUNY—each year.

Amandip (Aman) Cheema is a third-year medical student in the Jacobs School of Medicine and Biomedical Sciences.

Getting More From Giving Back

UB medical student's hands-on work with patients in Panama helps him find his balance

A quarter of University at Buffalo medical students participate in global health activities outside the U.S. When Amandip (Aman) Cheema—a third-year medical student in the Jacobs School of Medicine and Biomedical Sciences and a Bhayana Family Scholarship recipient—had the chance to travel to Panama during his first-year spring break, he jumped at it.

During the trip, Cheema and his classmates partnered with Floating Doctors, a volunteer organization headquartered in Panama that offers health care and medical supplies to isolated regions. The students traveled by boat to several rural coastal communities to provide primary care to patients in the makeshift clinics they established at each site.

“While we were there, we learned how to put our knowledge from the classroom into use helping people,” he says. “It was incredibly rewarding and eye-opening to see how different people’s access to health care is—not only here in Buffalo, but around the world—and how important proximity is. I think sometimes we take that for granted.”

Cheema also helped organize Unconditionally Buffalo, an annual fundraiser for the John R. Oishei Children’s Hospital, which resulted in a donation of more than \$20,000. In his second year, he served as co-president for a neurosurgery interest group that connects first- and second-year medical students with neurosurgery physicians to raise awareness of the specialty.

“Balance is really important to me, and UB has been supportive of that,” he says. “Not only did receiving my scholarship help me decide to travel to Panama, it enabled me to take care of myself, stress less and focus on my studies instead of the financial side.”

“Getting a scholarship teaches you to help others. Someone I didn’t know gave me this money and it taught me to pay it forward. In the grand scheme of things, that’s what I’m here for. That’s why I chose medicine—to help others.” — AMANDIP CHEEMA



PHOTOGRAPH BY MEREDITH FOREST KILMICKI

Bold Fact » Class size at the Jacobs School increased from 140 to 180 to address physician shortages. One out of four UB medical school graduates stays and practices in Western New York.



"This is a place of magic," says Dennis Maher, artist and UB architecture professor, about Assembly House 150, headquartered inside a former church in Buffalo's Allentown neighborhood.



Our Faculty

Designing Better Worlds


Students in the School of Architecture and Planning are learning from—and rebuilding—the city around them. Whether it's working with local refugee entrepreneurs, teaching sought-after skills in construction arts and design to the underemployed, or studying food systems, students use the city itself as a laboratory, deeply embedding themselves in the community and the challenges it faces.

"Buffalo holds an important place among the world's greatest cities for architecture and urban design," says Dean Robert G. Shibley, widely renowned for his work on planning efforts that today underpin the city's resurgence. "And its influence—both the tangible and unseen—comes to life in the imaginations of our students, faculty and even alumni who carry the city with them into every corner of the world."

Dennis Maher, a clinical assistant professor in the School of Architecture and Planning, often involves his UB students in projects at Assembly House 150, an experimental art/architecture space housed in a former church where, among other things, adult students learn employable skills and UB architecture students learn firsthand the art of architectural design.

Maher, whose work has been exhibited worldwide, taps into architecture's deep history of visionary representation as social and cultural critique, using the lens of painter, sculptor, architect and activist.

Maher's effort is just one example of the magic that happens when talented and dedicated faculty members combine research strengths with a commitment to teaching: Students are pushed further, discover their strengths and find their passions.

And donors become partners in these extraordinary endeavors when they invest in faculty research, new facilities and programs. 

UB faculty and student work was showcased this year at "Time Space Existence," a companion exhibition to the Venice Architecture Biennale, the premier global forum for architecture and design. Learn more on p32. Gifts from alumni, friends and corporate partners helped support these efforts.

Healing in Haiti

School of Nursing makes its first humanitarian trip to the country

Helping others is intrinsic to UB nursing students, and its expression knows no boundaries. In April, 10 UB nursing students and a team of health professionals traveled to Haiti and, over the course of seven days, treated more than 800 patients ranging in age from 19 days to 91 years.

The group served at a mobile clinic in Galette, a rural settlement where access to health care is difficult and poverty is commonplace. The students and professionals traveled each day in caged trucks to the clinic, where patients awaited their arrival.

Students cleaned and dressed wounds; treated respiratory illnesses, burns and scabies; provided antibiotics and other medication; and administered fluoride varnish to 250 children. They also provided hygiene education sustainable in Haitian culture to help prevent future illness. Clinical assistant professors Molli Warunek (DNP '15, MS '04 & BS '04) and Linda Paine Hughes (DNP '15, PMCRT '10 & MS '91) accompanied the students on the school's first humanitarian trip to the country.

The mission was supported by a successful crowdfunding campaign that raised more than \$5,000 from 66 donors to pay for medical supplies, translators and a small portion of students' travel costs.

Global initiatives like this expose students to diverse cultures and help raise awareness of the numerous health challenges faced by people around the world. Private support means even more students can experience the importance of providing much-needed care to underserved populations.

"I chose to participate in this Haiti trip because I believe we are called to help others," says Arielle Brown, a School of Nursing alumna who traveled with the team to Haiti. "What a privilege it is to utilize the skills and knowledge I've learned while in nursing school to care for so many people in the beautiful nation of Haiti." **B**



ISTOCK PHOTO



"The students and providers learn to always have an endless amount of compassion for their patients, whether they are rich, poor, healthy or unhealthy. That is something you cannot teach in a classroom."

— MOLLI WARUNEK



UB in Haiti

Participants in the School of Nursing's recent trip to Haiti and their Haitian translators.

Bold Fact » U.S. News & World Report consistently ranks the UB School of Nursing in the top 20 percent of nursing schools.



Social Impact Fellows gather before the 2017 Pitch for a Cause competition. The winning team members are Jonathan Puma (standing, sixth from left) and Cheyenne Ketter-Franklin (standing, fourth from right).

Combining Forces for Good


Social work and management students collaborate to tackle pressing social problems

When foster kids age out of the system, many lack the knowledge, skills and resources to live independently. One-third will experience homelessness by age 26, studies show.

In summer 2017, as part of the Social Impact Fellows program, UB graduate students Cheyenne Ketter-Franklin and Jonathan Puma worked with a housing agency to develop a sustainable program to help foster kids transition to independent living. The students researched the population, met with other agencies and conducted a focus group of foster youth. Then they went to work on a solution, including a business plan, new policies and procedures, and marketing collateral.

Puma and Ketter-Franklin formed one of eight teams of students from the schools of management and social work. Each team worked at a mission-driven organization to find solutions to pressing social issues and make a lasting impact on the community, and then presented their solutions at the Pitch for a Cause competition to win funding for their respective organizations.

In addition to housing and economic challenges, student teams confronted issues in gender equity, health care, food waste and community development. Fellows worked with organizations such as Child and Family Services, Erie County Medical Center and the Western New York Women's Foundation.

This is just one of the many programs made possible in part by UB's Blackstone LaunchPad, a hands-on learning program supported by the Blackstone Charitable Foundation that introduces entrepreneurship as a viable career option to all UB students. The program was offered again in 2018, thanks to the support of the Charles D. and Mary A. Bauer Family Foundation. 



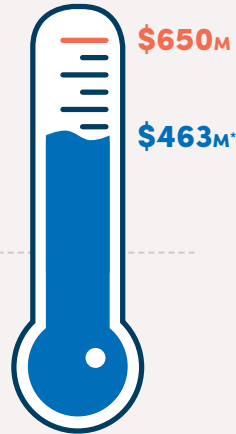
"My father has worked in the addictions field for 40 years and always tells me how important it is for agencies to grasp both the addiction side and the management side to function and serve their clients. Now, after participating in the fellowship, I understand and recognize how integral it is to merge the social work and business fields in developing a program to serve those in need."

— JONATHAN PUMA

Bold Fact » UB students give thousands of hours to the community each year in experiential learning programs, including alternative break trips and days of service.

THE BOLD IMPACT OF YOUR GIFTS

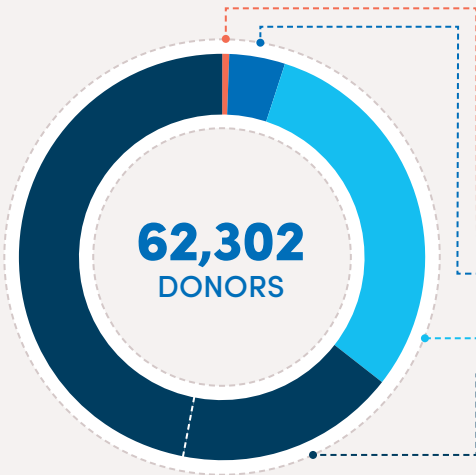
UB's Boldly Buffalo fundraising campaign kicked off in April and continues to drive excitement to fuel support for the university and its students. Alumni contributions are a huge part of the campaign.



Who has given so far?*

- 164 students
- 3,345 corporations, organizations and foundations
- 19,844 friends of the university
- 38,949 alumni

*As of 8/1/18



78% of alumni who have contributed to the campaign so far made gifts of \$500 or less. **Every gift counts!**

Even more important than total dollars raised is how those contributions are making a difference for our students, our faculty and our world.

What do annual gifts do?



ENHANCE ACADEMIC INNOVATION



PROVIDE FINANCIAL ASSISTANCE



EMPOWER PERSONAL TRANSFORMATION



SUPPORT LEARNING OUTSIDE THE CLASSROOM



DEVELOP EMPOWERED ENTREPRENEURS



INSPIRE LEARNING LANDSCAPES



ARE YOU LOYAL BLUE?

At the University at Buffalo, bold things happen every day, thanks to the generosity of alumni and friends around the world. We discover better medicines, invent faster computers and inspire world-class performances. And our students become thoughtful leaders who go on to help solve some of society's most complex challenges. When you make an annual gift to UB, your investment pays dividends around the world for generations to come. Now that's bold.

WHAT DOES IT MEAN TO BE A LOYAL BLUE?

In addition to making a huge impact on the university, Loyal Blues receive perks such as early notice of events, bookstore discounts, a car cling, free website downloads and more, based on their Loyal Blue level.

► **It's easy to become a Loyal Blue!** And to maintain your status, all you have to do is invest in UB annually. Learn more about the Loyal Blues at buffalo.edu/campaign/loyal-blue.

BOLDLY BUFFALO

THE CAMPAIGN FOR UB

Learn more about our vision for UB's bold future and how you can take the next bold step at buffalo.edu/campaign

AlumniLife

Memorable professors p49

Alumni have spoken p50

A résumé goes viral p51

Minds at Work

Three UB alumni recall coming of age as scholars, writers and friends

By Sarah C. Baldwin » In 2013, Mary Cappello (PhD '88, MA '85) wrote an essay spurred by the death of Marty Pops, a beloved UB English professor. That led to a conversation with fellow UB graduates James Morrison (PhD '88, MA '87) and Jean Walton (PhD '89, MA '84) about the difficulty of publishing long-form essays, which meandered its way to discussion of writing a book.

"Buffalo Trace: A Threefold Vibration," released this month and receiving glowing reviews, is the result of that discussion. The book is a compilation of three novella-length memoirs, each in its own way focused on the formative experience of living in Buffalo in the 1980s and pursuing graduate studies (as well as their own personal, sometimes intimate, interactions) in the heady intellectual atmosphere of the UB English department during that period.

At Buffalo spoke with Cappello and Walton, both professors at the University of Rhode Island, at their summer cabin in Maine. Morrison, an associate professor of literature and film at Claremont McKenna College in California, participated in the conversation by speakerphone.

This book has an interesting origin story. Can you elaborate further?

Mary Cappello: Someone told me Marty Pops was dying of ALS. Jim and Jean and I decided to converge on Buffalo together to visit him. Carl Dennis, the Pulitzer Prize-winning poet and Marty's lifelong friend, always had a pie party the week before Thanksgiving, and that year it would be at Marty's.

When we went to see him, I returned a book I had stolen from him in graduate school. After he died, I wrote a long essay about the stolen book. Robert Boyers, the

CONTINUED



FLASHBACK: The authors during their student years at UB, circa 1985. Clockwise from top left: James Morrison; Mary Cappello; Jean Walton; all three.

PHOTOS COURTESY OF JAMES MORRISON; PHOTOGRAPH BY RICHARD KIMBLESMITH

Alumni Life

generous and wonderful editor of *Salmagundi Magazine*, said he would take the essay [to publish] as long as I let him cut it.

So Jean and Jim and I started to talk about this problem of the long-form essay and how there are no forums for it. Then we thought, what if we all revisited Buffalo from different perspectives, and each wrote a long-form essay about it?

Jean Walton: We decided it would be as much about our friendship as about being in Buffalo. We didn't talk about how Jim and I would write ours. We just sort of went to our own writing tables, and it came out the way it came out.

Were you surprised by one another's pieces?

JW: I was really pleasantly surprised to discover that "Lolita" appeared in each of our essays.

James Morrison: I was very surprised by the extent to which a kind of dialogical logic runs across the three essays. They are very much in conversation with one another about a number of matters—self, otherness, queerness, and the time and place we were in. It works in a kind of musical way for me. Leitmotifs keep re-emerging.

Were there any divergences in how you remembered a person or an event, given that memory is subjective?

MC: The most immediate thing that comes to my mind is that Jim's memory is razor sharp and riveting. Jean was an avid journal keeper, so she had at hand a repository of memory. My way of working with memory is more impressionistic: What would it mean to reread a book in the present that had been crucial to you as a gift from a mentor in the past?

JM: Mary's piece culminates the book so perfectly because it's written in the voice of the present. My piece was an exercise of a very different kind. I do not refer to anything after 1988, the year that I left Buffalo. But I was thinking all the time about things that have happened since then and using the feelings conjured by such events.

How did studying in that time and place shape you?

JM: One thing that shaped me was the sort of lack of distinction between thought and creativity, the



James Morrison



Mary Cappello



Jean Walton

idea that thought is a mode of creativity. [English professor] Irving Massey figures very prominently in my piece. He's significant in part because he was a more conventionally positioned academic than most of the major figures at Buffalo, and yet his work is artful. When you read a piece of his literary criticism, you have responses to it as if you were experiencing a work of art.

JW: I always pictured myself in some kind of combative relationship to my professors, or what I thought was this ridiculous sense of rivalry. And most of them were men, so there was always this tension between ambition and the erotic.

And yet what we got from your section was that you were really engaged and not afraid to think in your own way.

JW: I think Buffalo encouraged that. It made it possible for us to do that, with no repercussions. Part of it was the largeness of the department. And the fact that it was also kind of overlapping with the comp lit program and French. They were always semi-merged for me.

How is it that you were all so interested in film? Was that the influence of one another or of UB itself?

JM: I think it had something to do with the program. [The critic] Leslie Fiedler was well known for straying beyond the confines of literary study and moving into a more "cultural studies" milieu, including a lot of work on popular culture. That's one of the reasons I went to Buffalo, the fact that the study of literature was very capacious and that it included the study of other cultural forms. And usually the idea that you were studying literature and only literature was taken to be a kind

of establishmentarian complacency.

MC: "Interdisciplinary" would be so sterile a term for what was happening at UB. It was about thinking analogically: What happens if you put this near that?

And getting back to what Buffalo did for me, I don't know if I've ever put it this way, but I think that it saved me in


a lot of ways. I don't know what would've happened to me if I had gone to study somewhere else. It reminds me of what happened when I went from a Catholic grade school to a public high school. It was liberating and it helped me to see who I could be.

Does how you were taught influence how you teach?

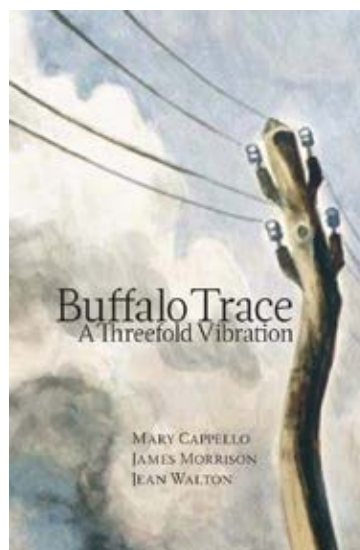
JW: I think that all three of our essays demonstrate our earlier selves in the process of attempting to develop a series of thoughts into a piece of writing. That to me was something that UB encouraged, and I hope we are doing the same things in our own programs.

JM: I try as a teacher to model a lot of the kinds of things that I discovered at Buffalo, just the most basic kind of thing, like trying to get the students to see that thinking is a thing you do—and that the more you understand thinking in this way, the more valuable it will start to seem to you.

MC: What I try to cultivate in my classroom is attention to things like the unit that is the sentence. Nobody writes the kind of book that Irving Massey

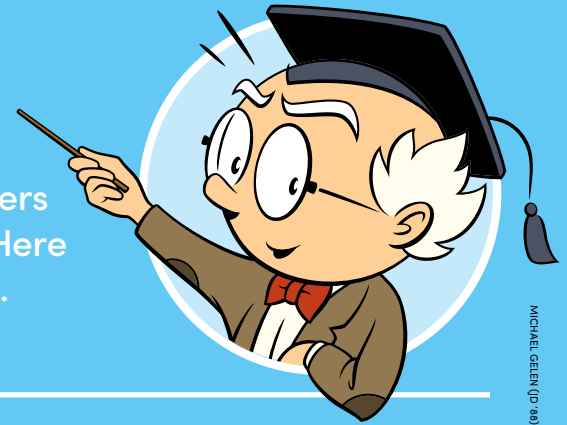
writes. Nobody does that anymore, at the level of the sentence. The sentence is where your heartbeat is, and your sensibility. What I cultivated at Buffalo was a sensibility. To this day, I rely on that concept. 

Kirkus Reviews called the book a "compelling hybridization of sex and critical theory."



Faculty Fave

The UB Alumni Association asked Facebook followers to name their most memorable professors at UB. Here are (lightly edited) highlights from their responses.



MICHAEL GREEN (P. 88)

“Joan Dorn from social and preventive health. She always took you as you came and helped you to be your best. Twenty years later, I still value her mentorship and dedication.”

Brooke Lerner
(PhD '01, MS '98 & BA '93)

“Professor Charles Haynie in political science. We couldn't have had more different political philosophies, but we had the freedom to disagree in a productive and respectful way—unlike the groupthink mentality that has overtaken many colleges and universities and rendered discourse untenable.”

Donna LeValley
(JD '97, BA '94)

“**Dr. Robert Ketter**. I recently realized how his one class, **Steel and Timber Design**, taught me that I could be an engineer. While I suffered through many tough classes, after his class I knew I could do this—and I have been doing it for 34 years.”

Howard Ressel
(BS '84)

“Chuck Lamb, teaching constitutional law. He challenged us and encouraged us to wrestle with weighty issues and decisions.”

Edward Heim
(BA '88)

“Sociology professor Ed Powell taught me to listen to all opinions but to never let your own be silenced. History professor Richard Ellis taught me that the voices of the founders of our nation can still be heard through their letters and other writings.”

Jeffrey Schmid
(BA '89)

“Three cheers for **Professor Fred See** in the English department! He took no prisoners and was a strict taskmaster, demanding original thought and expression from his students. He made literature come alive.”

Anna De Leon McGrath
(BA '89)

“Not in any particular order: Dr. Y.G. Lulat, Dr. Henry Louis Taylor Jr., Judge Barbara Howe and Dr. Craig Centrie. I thank each of them and appreciate all I learned from them. I still have all of my books from their courses in my library.”

Antonica James
(BA '06)

“**David Schmid and Robert Daly** of the English department. I loved going to their classes to learn. I wasn't even an English major; I was an accounting major. In that department, **Alex Ampadu** has a great teaching style and personality, and he really vets his students to ensure they are cut out for accounting.”

Gary Vinette
(BS '15)



ALUMNI NEWS

And the Survey Says ...

Asking 260,000 people from around the world how they feel about you is pretty bold. But that's what the Office of Alumni Engagement did this spring.

"We welcome anything alumni have to say," explains Cynthia Khoo-Robinson, assistant vice president for alumni and annual giving (see right). "After all, they're the ones we're serving."

THE RESULTS SHOW:

Alumni engagement has increased since 2011, in terms of both overall number and percentage.

82 percent of responding alumni say they are very satisfied with their academic experience at UB.

Time and distance hinders engagement. That means we'll need to find better ways to keep alumni engaged as they age and move out of the area.

For more results, visit buffalo.edu/alumni-survey

New Role, New Face

Introducing Cynthia Khoo-Robinson

By Barb Byers » UB recently integrated its alumni engagement and annual giving programs, and hired a seasoned higher-education executive to direct all aspects of the two areas.

Cynthia Khoo-Robinson brings nearly 30 years of experience to the newly created role of associate vice president for alumni engagement and annual giving, which she began on May 7.

She moved here from Cincinnati, Ohio, where she most recently served as assistant vice president and deputy campaign director for the University of Cincinnati Foundation.

Rod Grabowski, vice president for University Advancement at UB, says

Khoo-Robinson stood out among the candidates not just for her skills and experience, but for her notable enthusiasm. "She has a remarkable ability to engage people—alumni, friends and partners—from her first meeting with them," he says.

True to form, Khoo-Robinson says she's thrilled about strategizing with the two teams to cultivate a new level of commitment among UB alumni and community members to the university and its mission. "I am an energetic, can-do person," she says. "The UB community has been very welcoming, and I'm excited to be here."



DOUGLAS LEVINE

5

Things to Know About Cynthia Khoo-Robinson

Origins: I grew up in Malaysia on the island of Penang. I came to the U.S. to go to college in 1984.

Family stats: My husband, Troy, is the international sales manager at Cincinnati Incorporated, a machine tool manufacturer. Our son, Chandler, just graduated from college in May and is pursuing his MBA with a concentration in hospital administration.

Favorite activity: I love to coach people. That's what brings me

the greatest joy. It's my hobby; it makes me feel gratified and full.

First impressions of Buffalo: The people are so nice. And they love their hometown! The roots here are very deep, which is a fantastic thing.

Best Buffalo experience so far: There have been many, but one of the best was a "meetup" of women for a daylong tour of downtown housing being built or developed in historic buildings.



Bain's tweet got a lot of attention.

Listen Up

Last spring, Jessica Bain (BS '17) had her eye—and ear—on a dream gig: the Black History and Culture Fellowship at the digital music service Spotify. So the management grad put her marketing skills to work and created a website showcasing what made her the perfect candidate. She included smart sentiments, cool photos and an introductory playlist of her favorite black artists from old school to new, and put out the link on social media.

Her creative approach worked. Her tweet went viral, garnering more than 10,000 likes, getting spotlighted as a “moment” on Twitter’s homepage and catching the attention of the folks at Spotify—who offered her the position. Bain is now helping to program and run the streaming service’s Black History Is Happening Now campaign.

Selections from the evolving “This Is Jessica Bain” playlist on Spotify:

- » “Heaven Must Be Like This” by D’Angelo
- » “I Know You Know” by Esperanza Spalding
- » “All I Do” by Stevie Wonder
- » “Rope Burn” by Janet Jackson
- » “Herside Story” by Hare Squead
- » “Majesty” by Chronixx
- » “Heart Don’t Stand a Chance” by Anderson Paak
- » “Count Your Blessings” by Nas & Damian “Jr. Gong” Marley

Career tip

Jon Gutman (BFA '03) Previz Artist, DreamWorks Animation
 (“Drawn to Hollywood,” p. 22)

“Never limit yourself. Be open to any potential opportunity, because it might lead you down a path you didn’t even realize you wanted to go down in the first place.”

Mike’s* Fall

Picks

A selection of events, open to all alumni

October

School of Pharmacy and Pharmaceutical Sciences Reunion
 10.05.18–10.06.18
 North Campus

Homecoming and Family Weekend
 10.11.18–10.14.18
 North Campus

UB Alumni Association Achievement Awards
 10.12.18
 Center for the Arts
 North Campus

Law School All Classes Celebration and Reunion
 10.20.18
 The Westin Buffalo
 Buffalo, N.Y.

The Branford Marsalis Quartet
 10.24.18
 Center for the Arts
 North Campus

November

UB Bulls Men’s Basketball: Belfast Classic Tournament
 11.29.18–12.01.18
 Belfast, Northern Ireland

December

UB Bulls Men’s Basketball vs. Syracuse Orange
 12.18.18
 Carrier Dome
 Syracuse, N.Y.

UB Bulls Women’s Basketball vs. Stanford Cardinal
 12.21.18
 Alumni Arena
 North Campus

Mike says: “Cheer on your MAC champ women’s basketball team when it meets national powerhouse Stanford at Alumni Arena on Dec. 21!”

At Buffalo goes to press before many event dates are set, so please make sure to check buffalo.edu/alumni/events for updates.

*Mike Anderson (EMBA '17, BA '97) is our UB Alumni Association Board president.



#Good2BeBlue



UNIVERSITY ARCHIVES

early 1900s

OPEN WIDE

Dental clinics looked a bit different at the turn of the 20th century than they do today, as illustrated by this photo inside the UB dental school's then-new building at 25 Goodrich St. In those days, dentists stood rather than sat chairside while administering care, so they could really pack those patients in.

UB's dental department was founded in 1892, and the Goodrich Street building, constructed in 1898, was the school's first permanent home. It stood just steps away from the medical school's building on High Street (and a few more steps away from the current site of the Jacobs School of Medical and Biomedical Sciences). George B. Snow, the dean, was especially proud of the department's quarters, and of its clinical facilities.

"The school is the sole occupant of a building designed and erected especially for its uses ...

nearly in the geographical center of a city of four hundred thousand inhabitants," he wrote in a 1908 edition of *The Dental Forum*, the department's fortnightly publication. "An abundance of patients is afforded, giving the students excellent opportunities for obtaining the practical experience so necessary to success in dental practice."

Dental remained at 25 Goodrich until 1953, when it moved to the South Campus, where it still resides today as the UB School of Dental Medicine. And its tradition of providing clinical care to an "abundance" of patients is stronger than ever. Each year, the school accommodates some 60,000 patient care visits at its Squire Hall and Erie County Health Mall dental clinics and in its Mobile Dental Unit in the Southern Tier. That's a lot of rinsing and spitting. **6**

ClassNotes

'87: Weisberg takes the wheel [p54](#)

Where to find your fossil [p55](#)

That's how he rolls [p56](#)

Justice for All

A UB alumna strives to give even the most vulnerable victims of gender-based violence their day in court

By Karen Taylor » Vivian Huelgo (BA '94) works out of a small, cluttered office in Washington, D.C., a stone's throw and a world away from K Street's swanky law firms and lobbyists. In these modest surroundings, the work she does can sometimes mean the difference between life and death.

As chief counsel of the American Bar Association's (ABA's) Commission on Domestic and Sexual Violence, Huelgo and her staff of six train and advise some 3,000 professionals every year—judges, lawyers, law enforcement, local officials—to ensure that victims of domestic and sexual violence receive effective legal representation. Though she doesn't work directly with the victims, it is their circumstances, and their right to have access to the levers of justice regardless of their circumstances, that drive her.

"The most marginalized are at the center of our work," says Huelgo. "That is something I am very proud of."

Obtaining justice for victims of domestic and sexual crimes is a tough job. In recent months, it has been made even tougher by the government crackdown on immigration. Across the country, the reporting of incidents among naturalized immigrants, legal permanent residents and the undocumented is down, driven by the fear among these populations of being deported or losing their children.

"It's a very scary, stressful time," Huelgo says. "We spent years trying to educate communities that they shouldn't be afraid, that they could go to the authorities and ask for help, that resources are available for survivors of domestic and sexual violence. Now

GRANT GIBSON

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VANTAGE POINT: Vivian Huelgo, chief counsel of the American Bar Association's Commission on Domestic and Sexual Violence.

that law enforcement often cooperates with ICE, all of that has been turned on its head.”

Lawyers who work with the victims are affected as well. “Many are exhausted, stressed, depressed, suffering from vicarious trauma,” Huelgo says. “We encourage them to limit caseloads, to engage in self-care. We all need to pace ourselves—it’s going to be a long road.”

Huelgo—who is also of counsel for the ABA’s Task Force on Human Trafficking, has consulted for the State Department on domestic abuse issues, and is a member of the Biden Foundation’s Ending Violence Against Women Advisory Council—has been an advocate for nearly as long as she can remember. Born in Brooklyn, she recalls interpreting for her parents, immigrants from Colombia, while she was still a child. “I talked with the housing authority for them, read their mail; you could say they were my first clients.”

Her introduction to social injustice also came early. She often witnessed discrimination against immigrants and women, and was herself subjected to cat-calling and men exposing themselves on the subway. As a UB undergrad, she would occasionally commiserate with fellow students about their respective encounters with sexual harassment and assault.

“Back then, the media didn’t talk about it,” she remembers. “Women would just say privately, ‘I had this bad experience.’

That didn’t seem right.” During her senior year, she volunteered at UB Group Legal Services, putting together a guide for victims reporting rape. “Soon after, I knew I wanted to become a lawyer.” She attended Fordham Law School, where “that vague sense of ‘this isn’t right’ finally became ‘this is what I can do about it.’”

After graduating from Fordham Law in 1997, Huelgo dedicated her career to seeking justice and refuge for the vulnerable. She worked as a Manhattan assistant D.A.; director of legal services for Safe Horizon, the largest victim services nonprofit organization in the U.S.; director of the City of New York’s Family Justice Center; and community law director for Sanctuary for Families, a nonprofit dedicated to aiding victims of domestic violence and their children. Of her many accomplishments, she says she is proudest of her ongoing work defending the least protected victims of gender-based violence, from LGBTQ people and Native Americans to immigrants and the disabled.

Huelgo took her current post with the ABA in 2010 and expanded the commission’s purview from domestic violence to all gender-based violence, as well as human trafficking. The commission disseminates news, studies and resources to the lawyers and officials it advises, but its main focus is on continuing education and training.

“The result is that lawyers change how they litigate, how they interact with clients, how they argue with the opposing counsel, how they present and advocate in front of judges,” she says. “That’s huge, especially for experienced attorneys. One told me that on the eve of a trial, she completely changed her strategy based on what she had learned from us, and she thought that was why she won.”

“You wouldn’t want an orthopedic surgeon to treat your cancer,” Huelgo adds. “And you don’t want a lawyer without specialized training defending you in a case of domestic or sexual violence. The stakes are just too high.”

CLASS NOTES BY DECADE

Person to Person

60

Gordon Amidon, BS 1967, was awarded the American Pharmacists Association Academy of Pharmaceutical Research and Science Takeru Higuchi Research Prize. The international award recognizes the highest accomplishments in pharmaceutical sciences. Amidon, a Distinguished University Professor of Pharmaceutical Sciences at the University of Michigan, lives in Ann Arbor, Mich.



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70

Patricia Kroboth, BS 1971, dean of the University of Pittsburgh School of Pharmacy, received the 2018 American Pharmacists Association Outstanding Dean Award. Kroboth resides in Pittsburgh, Pa.

80

Frank Maietta, BA 1982, was named vice president of hospice services and managed care development for Niagara Hospice, where he directs the agency’s services and oversees operations. Maietta, who has more than 35 years of health care administration experience, previously served as vice president of managed care at The

Dinah Gueldenpfennig Weisberg, BS 1987,

was promoted to chief executive officer of Redcom Laboratories Inc., a leading telecommunications provider, where she has worked for 32 years. Weisberg began her career at Redcom in 1986 as a summer intern. In her spare time, she’s an avid race car driver and competes with Berg Racing, a business run by her husband, John Weisberg. She uses her race events to raise awareness for Hillside Children’s Center, a provider of care for youth and families with a wide range of emotional and behavioral challenges. Weisberg lives in Webster, N.Y.



HomeCare Partners Inc. He lives in Niagara Falls, N.Y.

Ellen Fink-Samnick, MSW 1983, principal and owner of EFS Supervision Strategies, has been named to the advisory board for Reverberation 5.0, a new national collective to empower women over 50 in the workplace. She resides in Burke, Va.

Robert Romeo, BA 1983, joined BS&P Wealth Management LLC as a financial adviser. He has 35 years of experience in comprehensive financial planning and investment management for high-net-worth individuals and business owners. Romeo lives in Amherst, N.Y.

Beth Resman-Targoff, PharmD 1987, BS 1973, was recently presented with the Rho Chi Pharmacy Honor Society National Faculty Advisor Award at its annual meeting in Nashville, Tenn., after serving as a faculty adviser to the Gamma chapter for 30 years. She is a clinical professor at the University of Oklahoma College of Pharmacy and resides in Oklahoma City, Okla.

Jon Dusse, MD 1988, joined Eye Care and Vision Associates as eye physician and surgeon. Dusse specializes in diabetic eye care, cataract surgery and oculoplastics, and is a member of the Buffalo Ophthalmological Society. Dusse resides in Eggertsville, N.Y.

90

Jeffrey Morgan, MArch 1990, joined the Baltimore office of Cho Benn Holback, a Quinn Evans Architects company, as an associate. Morgan brings more than 25 years of experience in complex

renovation, adaptive use and historic preservation projects. He resides in Towson, Md.

Jennifer Zanieski, BA 1990, was promoted to director of IT user support for Troutman Sanders LLP, an Am Law 100 firm with 12 offices. She's an active member in the International Legal Technology Association and was recently nominated as a finalist for its 2018 ILTA Distinguished Peer Awards Technology Training or Support Professional of the Year. She lives in Monroe, Ga.

Dexter Johnson, PhD 1995, MS 1989 & BS 1987, became an associate fellow of the American Institute of Aeronautics and Astronautics, a distinction awarded to those who have made a notable contribution to the arts, sciences or technology of aeronautics or astronautics. He was also promoted to Loads and Dynamics NASA Technical Fellow at the NASA Engineering and Safety Center. Johnson lives in Middleburg Heights, Ohio.

Richard Weis, BS 1998, joined the Solid Waste group of Barton & Loguidice as a construction manager in the firm's Rochester, N.Y., office. Weis is a member of the Solid Waste Association of North America, the Mumford Volunteer Fire Department, the Gettysburg Foundation and the Volunteer Fire Police Association of the State of New York. He resides in Mumford, N.Y.

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Alicia Hark, BA 2004, and Christine Sugrue, MBA 2015, opened a new studio for their DIY parties and workshops com-

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ROCCO BAIERNA

How-to *with* Phil Stokes, MS '07, BS '04

Executive Director, Penn Dixie Fossil Park & Nature Preserve

Interview by Jeff Klein » When Phil Stokes discusses trilobites, mucrospirifer brachiopods or bryozoans, his eyes light up and his speech accelerates. He is clearly the right man for his job: running one of the nation's foremost fossil parks, where anyone can go and dig up the petrified remains of those long-extinct organisms. "Trilobites were like the cockroaches of the Paleozoic Era—they thrived for 300 million years," he says, cradling in one hand a small rock with the leechlike creature's fossilized contours, like Hamlet contemplating poor Yorick's skull. "But they died off 250 million years ago in the Permian Extinction."

After earning two geology degrees from UB, Stokes obtained a PhD in geosciences from the University of Arizona. He jumped at the chance to come home when the position opened up at Penn Dixie. Located on the grounds of an old cement quarry in Hamburg, N.Y., the park attracted 18,000 visitors from 40 states and 18 countries in 2017. As schoolkids scrambled over the big piles of rubble shale on a recent morning, it felt like a special place.

"It is," says Stokes, taking the long view. "This used to be the ocean floor, part of a basin that extended from around Erie, Pa., to around Utica, N.Y."

We asked Stokes to give us some fossil-hunting tips.

How to find a fossil:

Know where to look For small invertebrates, great places are along water where erosion is taking place: creeks, rivers, lakeshores. Also road cuts and cliffsides along highways, where dynamite has been used and excavators clear away material—anyplace where layers of shale or limestone are exposed. **Note:** Along the Thruway, it's illegal to stop and collect rocks. But it's usually OK on smaller, local roads.

Come prepared Bring a trowel, a little garden rake, a small hammer and a bag. You might be out all day in the sun and heat, so you also should bring plenty of water and wear a hat and sunscreen.

Pick the right day Cloudy weather is ideal for fossil collecting. If it's bright out, it's sometimes hard to see contrasts in the rocks between a very shiny surface and dark shadows where fossils may be embedded. Ideally you want everything to appear as uniform as possible so you can spot the subtle differences in color and texture.

Go gentle into that good dig When hammering and digging, be careful not to break the fossil, and don't overhammer. Resist that urge to chip off just one more piece of rock. The delicate hand finds the best fossils.

Class Notes

pany, StudioHue, at historic 50 Broadway in Buffalo. StudioHue offers a fun atmosphere for DIYers of all ages to create various projects, including pallet signs, etched glasses, welcome mats and more. Hark lives in Cheektowaga, N.Y.

Frank Conjerti, BA 2005, was promoted to vice president of Quinlan, a creative advertising agency in Buffalo, N.Y. He develops client concepts, oversees creative workflow and manages a multidisciplinary creative team. Conjerti resides in Tonawanda, N.Y.

Michael Mancini, EdM 2006, was named chief of staff and secretary to the board of trustees of Thomas Edison State University in Trenton, N.J. In his new role, he serves as the primary adviser to President Merodie A. Hancock and implements the institution's strategic direction. Mancini lives in Gansevoort, N.Y.

Carol Whitlow, MSW 2006, now retired, is a Red Cross mental health volunteer and travels the country facilitating workshops for individuals in the military as well as those who work in the Red Cross Hero Care call centers. She also provides workshops to military children who have had a parent injured or killed in the line of duty. Whitlow lives in Ithaca, N.Y.

Nora Dooley, PhD 2009, MA 2002, retired after 10 years of teaching American literature and art at St. Bonaventure University. A nontraditional student, Dooley received her PhD at 60, after raising her four children. She also taught freshman writing while taking classes. Now she and her husband, who is also retired after 46 years of teaching at St. Bonaventure, travel the country visiting their children and grandchildren. She resides in Cuba, N.Y.

10

Brian Salvas, PharmD 2011, was promoted to director of customer and colleague strategy, retail pharmacy operations, at CVS Health. Salvas resides in North Kingstown, R.I.

Akari Iburi, BA 2012, joined the Food Bank of WNY as food drive coordinator. Iburi is responsible for assisting with the organization's volunteer program, food drives and community relations. She lives in Buffalo, N.Y.

Dan Leake, BS 2012, is a manufacturing production manager at SKF Aeroengine North America in Falconer, N.Y. Leake resides in Jamestown, N.Y.

Molly Harrington, MSW 2013, is a clinical consultant at Vatica Health, serving several primary care offices in the Buffalo area. She is also an adjunct professor of psychology at Erie Community College and an adviser for the Epsilon Mu chapter of Alpha Sigma Tau at UB. Harrington lives in Lackawanna, N.Y.

Christine Sugrue, MBA 2015, and Alicia Hark, BA 2004, opened a new studio for their DIY parties and workshops company, StudioHue, at historic 50 Broadway in Buffalo. StudioHue offers a fun atmosphere for DIYers of all ages to create various projects, including pallet signs, etched glasses, welcome mats and more. Sugrue lives in Buffalo, N.Y.



ROB MCCURRAN

Top Five *with* Dana Voytovich, BA '18

Bowler and Pin Chaser, Sparetime Bowling Center, Cheektowaga, N.Y.

Interview by Michael Flatt » For most people, graduating from college is achievement enough for one week-end. Not for Dana Voytovich; the day after obtaining his BA in business administration from UB, he won a bowling tournament, the George A. Obenauer Masters Championship in Cheektowaga, N.Y., worth \$2,000.

Of course, much like a college degree, this accomplishment didn't come out of nowhere. "When I was in middle school, I would watch my uncle bowl," says Voytovich, "and after his first game or so, I'd go get my own pair of lanes to practice by myself." He started out using his signature two-handed throwing style because the ball was too heavy for him, but after the technique was legitimized by PBA star Jason Belmonte, he decided to keep it.

It's hard to argue with the results. After waiting until his senior year to join Cheektowaga Central's high school team, he found immediate success, qualifying to compete for the New York State championship. During his time at UB, he won a couple other local tournaments as well.

We asked Voytovich for five tips on how beginning bowlers can improve their scores.

Five ways to get closer to 300:

Aim for the pocket

1 Rather than aiming straight at the head pin (aka the 1 pin), a right-handed bowler should aim between the 1 and 3 pins, which is just to the right of the head pin. This is called the pocket. A perfect strike ball hits the 1 and 3, 5 (behind the 1) and 9 (behind the 3). If you don't curve the ball, it's easier to do this by bowling from the right side of the lane rather than head-on.

Make your spares

2 Every time you get a spare, that's worth 10 more pins, so convert-

ing spares is important.

A common spare that's fairly easy to convert is the lone 10 pin, which sits in the back row, on the right. You want to stand on the left side of the lane and go at it diagonally, rather than straight up the right side.

Use a heavy ball

3 Whether you're buying a ball or looking for one at the bowling alley, find the heaviest ball you can handle. The heavier your ball is, the less it will be deflected by the pins. You want the ball to take as straight a line through the pins as possible.

Find a routine

4 Concentration is key. One good way to stay focused is to have a pre-shot routine. Before every shot, I clean the ball with a towel, put my foot on the ball return and use the blower to make sure my hand is dry. Find whatever works for you and repeat, repeat, repeat.

Get your own shoes

5 This is less related to scores, but who wants to use smelly shoes that everyone else has put their feet in?

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