**Editor’s Note**  I’ve enjoyed watching the CLA magazine grow over the last few years. When fate came knocking I jumped at the chance to be more involved with this issue and incorporate some suggestions from alumni and staff along with some of my own ideas. What was once called CLA Special Edition maintains its editorial integrity, though the look is different and a new nameplate is on the cover. The important things — the people, ideas and energy that make the UAF College of Liberal Arts so exceptional — are all still found in these pages.

About the new name, *clarity*: When I graduated with my BA in social work in 2006 I heard the name “College of Liberal Arts” for what seemed like the first time. What is CLA? The pursuit of that answer inspired our new name. What better way to remind all of the alumni and friends of the college that CLA is in part, a vision of clarity for our futures than to put it right there on our cover? The dictionary defines “clarity” in the obvious and impersonal way: lucidity or clearness as to perception or understanding, but here’s how I define it: the sincere feeling in my heart that I could actually achieve my dreams. This feeling was sparked, flamed and fueled by the coursework and faculty of UAF’s CLA.

We hope you enjoy the new look and continuing mission of *clarity*.

— Naomi Horne, CFRE
2006 CLA Social Work, BA

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**The Human Dimension**

*I am passionate about* the work I do. As an artist my work is inspired by my experiences, my concepts, my understanding of the formal elements of art and by the limitations and possibilities of materials. The same process informs my work leading the College of Liberal Arts. CLA is blessed with a diverse group of departments and programs and dynamic faculty, staff and students. To be successful in all endeavors, we have to be flexible, creative, hardworking and we must collaborate with others across disciplines.

CLA is a microcosm of UAF. We introduce students to the arts, humanities, languages and social and behavioral sciences. Our courses and out-of-classroom experiences address the human dimension: language, culture, thought, creative endeavors, history, politics and the many modalities of communication. With an education in the liberal arts, the engineer, the historian, the astrophysicist, the archaeologist and the teacher all have the foundation of critical thinking and communication skills necessary to succeed in their diverse and complex career paths.

At CLA we work to provide students with the tools to adapt and thrive in a changing world and work environment. Thriving in life and at work requires a passion for learning and an openness to new ideas as well as a broad and versatile knowledge base. That is the hallmark of what we teach here in the College of Liberal Arts.

— Todd Sherman, Dean
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**About the writer** This year’s magazine was written by Danny Dyer. He is an MA/MFA English graduate student who, upon completion of his degrees, hopes to teach English overseas while working on his fiction and poetry.

**Meet the editorial group** Professor Eric Heyne, PhD, English Department; Assistant Professor Lynne Lott, Journalism Department; Kim Davis, managing editor of Aurora magazine, Marketing and Communications; Art Professor and CLA Dean Todd Sherman; Danny Dyer, clarity magazine writer; and Naomi Horne, clarity magazine editor and CLA’s development officer.

**Special thanks** to Assistant Professor Daryl Farmer, English Department; Associate Professor Joseph Thompson, Philosophy and Humanities Department; Breehan Yauney, CLA Dean’s office, Sheilbe Umphenour, last year’s editor and now School of Management Academic Advisor, and all who shared their stories to make this publication a success.

**clarity 2013** Editor/Art Director: Naomi Horne Design: EERL Graphics/Dixon Jones Cover: Student pottery finished in the waste oil kiln. UAF photo by Todd Paris.

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The University of Alaska Fairbanks is accredited by the Northwest Commission on Colleges and Universities. UAF is an affirmative action/equal opportunity employer and educational institution.
Though it’s common for ceramics students to study kiln design as part of their graduate education, MFA student Heidi Morel wanted to go even further and less conventional—to build a kiln that runs almost entirely on used vegetable oil. Heidi’s advisor, Professor of Ceramics Jim Brashear, has built a handful of kilns in his 19 years with UAF, but he knew this kiln would present unique challenges.

According to Jim, waste-oil needs to reach temperatures around seven-hundred degrees before it will burn, requiring an incendiary fuel source to reach the combustion point.

“The natural fuel to combine it with was wood,” Jim says. “We designed a kiln from scratch that started with wood as fuel and eventually transferred over to the waste oil for fuel.”

With a grant from the UAF Office of Sustainability in 2011, Heidi and Jim began drafting plans and purchasing supplies for their hybrid kiln. Much of the refractory material for the kiln’s structure would come from surplus Jim had collected over the years from local sources such as power plants and crematoriums.

With Jim and Heidi at the helm, students in a Summer Sessions kiln design and construction class worked to bring the kiln from concept to completion, acquiring in-depth knowledge of kiln construction along with unique experience working with a prototypical design. Heidi fondly remembers the research necessary for the undertaking.

“I was really surprised by how interdisciplinary it was,” she says. “We had to learn about carpentry, masonry, history, and physics.”

Over the course of the summer the kiln quickly came together, and by the end of the session it was ready to be fired. When asked if UAF’s new waste-oil kiln had trouble reaching appropriate temperatures, Jim grins and leans forward in his chair.

“Our waste oil kiln is the top one in the nation, I’ll flat out say it. The first time we fired it, it shot up to 2,500 degrees in only five hours. That rapid rise in heat destroyed ninety-percent of the student work inside.”

After the initial hiccup, they were able to adjust the fuel delivery so the kiln leveled out at more appropriate temperatures. Around 30 gallons of waste-oil are consumed in the firing process, with about 200 student pieces firing inside the 40 cubic foot kiln. Originally Jim and Heidi looked to UAF’s Lola Tilly Commons for waste-oil and transported it back to the art department for filtering, a chore Jim recalls not too fondly.
“We used to screen the oil with paint screens, and the amount of bacon bits and French fries we’d find was really gross. I spilled a barrel of oil in the back of my pick-up truck. I’ve never been able to get it all out.”

These days the kiln is fired a few times every semester, with 50 to 60 students participating in the three-day firing process. Fairbanks’ Princess Riverside Lodge donates its waste-oil, which is run through an elaborate screening process before delivery. For this generosity, Jim and his students couldn’t be more grateful.

“The first time we fired it, it shot up to 2,500 degrees in only five hours.”

For more information about ceramics and Summer Sessions at UAF visit www.uaf.edu/art/areas/ceramics/ and www.uaf.edu/summer/.
Feature-length films are made in Alaska, but until recently, Alaskans haven’t been making most of them. While the state offers tax incentives encouraging producers to hire locally, a shortage of skilled workers leaves Alaskans largely out of the loop, and film crews tend to bring their key personnel with them from the Lower 48.

Assistant Professor of Film and Film Program Director Maya Salganek has had first-hand experience with Alaska filmmaking. In her 12 years at UAF, she’s collaborated on and produced a handful of independent films, including 2007’s Chronic Town, an official selection of the 2008 Sundance Film Festival, and 2011’s AlaskaLand.

“I’d be in Point Hope working on a film project, and I’d see two other film crews there,” Maya says. “Or I’d be in Barrow, and I’d see the Discovery Channel was there and National Geographic. These people would just blow into town, do their shoot and leave.”

For years Maya had been an advocate for student film production, overseeing the UAF Film Club and student internships with visiting production companies, but she always recognized the need for an in-state training program. In 2011 a degree proposal championed by Maya and the Film Program Working Group, a collaboration of faculty from the theater, journalism, art and English departments, eventually made its way to the Board of Regents. Alaska’s first accredited film program was up and running.

Rather than hire a slew of new instructors, the inter-disciplinary program enlisted primary faculty from art, theater, journalism and English with ancillary courses offered in foreign languages, history and Alaska Native studies. Students majoring in the program receive a wide-angle education in filmmaking, covering such topics as film history, theory and production while also working in real studio settings with equipment comparable to what they’ll find on a commercial production set. When asked about the program, a bright smile crosses Maya’s face.

“The aim of the degree is to give people a foundation in filmmaking from a variety of perspectives. You can learn what good storytelling is and how to make a compelling story, through screenwriting and preproduction, rough cuts, fine cuts and audio design.”

Since its 2011 inception the program has graduated four students with 14 majors currently in progress, four pre-majors, and approximately 20 minors. Currently five of Maya’s students are working on local projects with the BBC and a branch of PBS. This summer, students in the Film Reel Alaska Mentoring Experience (FRAME) training program will collaborate with local and national professionals to make a short film here in Alaska, working through all the steps of production, from screenplay to postproduction.

Maya strongly encourages students in the program to work with visiting film crews to gain valuable first-hand experience, and there’s a steady stream of calls at Maya’s desk from producers looking for crewmembers. Her hope is the film degree will allow Alaskans to take more control of how the state and its residents are portrayed in the media.

“Alaska has stories,” Maya explains, “and the world is interested in them. The state’s not going to stop being photogenic, but how do we become part of the storytelling process? Can we direct the stories to be representative of what Alaska really is?”

For more information about the UAF Film Program and this year’s FRAME project, visit www.uaf.edu/film/frame/.
While a handful of U.S. universities offer graduate degrees in indigenous arts, UAF is the only one to feature an MFA that focuses entirely on the artistic traditions of Alaska Natives.

Graduate students work closely with instructors to master a variety of media while immersing themselves in the cultural traditions of the Yup’ik, Inupiaq, Athabascan, Tlingit, Haida, Tsimshian, Alutiiq and Aleut people.

Assistant Professor Da-ka-xeen Mehner graduated from UAF in 2007 with an MFA in Native Art and now teaches in the program. An accomplished artist in his own right, Da-ka-xeen’s work has been exhibited in New York, California, New Mexico and Alaska, and for his accomplishments he was awarded a Rasmuson Foundation Individual Artist Award and Artist Fellowship. When asked about the Native Art program, Da-ka-xeen stresses the importance of considering the relationship between art and culture.

“Today everybody lives in a fairly modern society, and even if they live out in rural communities they’re connected to a contemporary culture through the Internet and television. Everybody belongs to a culture. I see the Native Art program as art in a cultural context. It’s something beyond just the artist.”

Every piece of art created in the Native Art program represents a fusion of Alaska Native traditions and the artist’s own heritage. Native tools such as the adze and crooked knife are used to construct a variety of artifacts, including masks, ladles, and bentwood boxes.

Erin Gingrich, an undergraduate enrolled in the Native Art studio, describes the carving process. “It’s really interesting. You have to analyze the wood, making sure you’re going right with the grain so it’ll support the object you’re creating. It’s a completely different process from the rest of the studios here.”

Erin points out that every Alaska Native culture practiced woodworking, and even those that prospered without timber collected driftwood. For her, carving is an appropriate introduction to Alaska Native cultures. She lays out a series of wooden masks she’s been working on, each carefully carved in a traditional Alaska Native style but decorated with strings of beads. Beading, she explains, is a staple craft among the women in her family.

“The studio allows for many different materials to be used,” she explains. “But the different cultural perspectives really add to the experience. Every student brings their own culture to the workshop.”

For more information visit www.uaf.edu/art/areas/native-arts/.
Reaching Out to Rural Alaska

The UAF Linguistics Department received a $1.9 million grant aimed at improving the language education of Alaska Native children. The grant will fund 20 master’s degree and four PhD students with an interest in applied linguistics to research education in Yup’ik and other Alaska Native languages, computer-assisted language education, and the preparation of teachers working in rural classrooms. To learn more about the Computer-Assisted Language Learning (CALL) grant and the Linguistics Department, visit www.sites.google.com/a/alaska.edu/call/.

Ray Barnhardt:

In his 43 years as a faculty member in cross-cultural studies, Ray Barnhardt has worked to improve the quality of education for rural and Native students across Alaska. His research, writing, and mentorship have profoundly improved the way educators in Alaska classrooms navigate cultural barriers to reach students. As a young man Ray taught math at an inner-city high school in Baltimore, Md., an experience which helped spark his interest in cross-cultural studies.

“It was obvious that schooling wasn’t really serving the needs of those students. There were all kinds of problems. After a couple of years of trying to deal with that, I decided there was more going on than I understood. I needed to get myself up to speed.”

While still teaching, Ray enrolled in a master’s program in education foundations at Johns Hopkins University and then went on to receive his PhD in anthropolo- gy and educational administration from the University of Oregon. After graduating, he applied for the position of assistant professor of education at UAF. With a Native population suffering from limited educational opportunities and a shortage of qualified teachers, Alaska would present many challenges for Ray.

“There’s historically been very little connection between what students, Alaska Native students in particular, experience in their community compared to what’s expected of them in the school. One of our challenges has been to find ways to get more Alaska Native people into the classroom as teachers, and to provide cultural preparation for teachers coming from somewhere else to help them speed up their ability to make education meaningful.”

When you sit down to talk with Professor Emeritus Judy Kleinfeld, you quickly register the warmth of her personality and sense that although she has a vast reservoir of education and wisdom, she’s earnestly listening to you. In her 40 years of teaching sociology and research methods at UAF, Judy shared this profound engagement with thousands of students, making her one of the longest serving and most fondly-remembered of CLA’s faculty.

As a scholar of education and psychol- ogy Judy’s research has been people oriented, revealing a fascination with the way we live our lives and a great concern for improving overall well-being. Her research into cross-cultural education set new paths for teachers trying to bridge culture and language barriers in the classroom. In 1992 she founded the Northern Studies Program, dedicated to the multidiscipli- nary study of the circumpolar North, and more recently she started the Boys Project, an
Make Education Meaningful

In his early years at UAF, Ray played a key role in the state’s first distance education program, which provided teacher training to rural communities in Alaska. He also founded a cultural-orientation program, which takes educators from outside Alaska to traditional fish camps to allow them to experience life from a Native perspective. Ray was instrumental in the establishment of the Indigenous Studies PhD program here at UAF. With his late friend and colleague Angayuqaq Oscar Kawagley, Ray co-edited two collections of essays on education and cross-cultural studies, Alaska Native Education and Sharing our Pathways.

“Oscar and I were characterized by our friends as Oscar-the-Dreamer and Ray-the-Schemer. He was a major influence on me personally and professionally, and on cross-cultural studies and Native education generally.”

After more than four decades with the university, Ray retired in May and was named Professor of Cross-Cultural Studies, Emeritus, but he confesses a desire to continue teaching in some form. He hopes that people reflecting on his work here will regard him as someone who didn’t waste the time he was given to affect positive change in rural Alaskan education.

“I’ve been very fortunate to have had opportunities to work with really amazing people and to make a contribution to the processes that prepare Alaska Native educators and help people from the communities address issues through their own lenses. I’ve tried to run enough interference to give them the room and support to do that.”

For more information about this program visit: www.uaf.edu/cxcs/.

international group of researchers and educators concerned with the growing deficit in male educational achievement.

Though she no longer teaches, Judy still finds time to enrich others’ understanding through her writing. She authors a newspaper column on psychological issues of interest to the general public. In her most recent book, The Frontier Romance, published by the UA Press in 2012, she examines the relationship between the frontier and the quintessential American values of freedom, independence, self-reliance and courage. Judy’s next book, tentatively titled Alaska’s Hidden People, will act as a field guide to help visitors find the authentic Alaska they may miss as tourists to the state. Given her contributions to local and national education and her rigorous commitment to scholarly research, Judy emerges as an authentic member of the Alaska community in her own right and a shining star in the College of Liberal Arts.
Alaska probably isn’t the first state to come to mind when considering places rich in western history, so when the Western History Association (WHA) selected UAF’s Associate Professor John Heaton as their executive director in 2012, historians were abuzz. Not only would this mean that John would take on new responsibilities as director, but the WHA, the nation’s premier organization for the study of western history, would pack up and move its headquarters to Alaska. Prior to the move the WHA had been based out of the University of Missouri, and before that, the University of New Mexico.

John cheerfully admits that the move had many people talking. “It was unexpected. We’re this remote location, and we’re a small institution, relatively speaking.”

At last year’s conference in Denver, John was accompanied by Northern Studies graduate student and WHA research assistant Jordan Craddick, who performed a Tlingit blessing for members of the association. The blessing, a benediction to praise Tlingit ancestors, was accompanied by a traditional Native drum performance. John believes performances like this one are an engaging way to share Alaska’s rich cultural history and demonstrate the unique perspective that Alaska can share with the academic community.

Despite its remoteness, Alaska has a long and rich history, from days of Russian occupation to the subsequent gold and oil quests. John believes that there are many areas of Alaska history relevant to the rest of the country, particularly its history regarding its native peoples, public lands policies, natural disasters, and natural resources. He hopes the presence of the WHA will bring more attention to Alaska’s history while also offering history students significant educational opportunities.

For more information visit www.uaf.edu/history/.
Imagine packing up and starting over in a new country. Imagine leaving your young family 6,000 miles away, hoping they’ll be proud of you for the risks you’re taking. Imagine life without Skype or Twitter or the connectivity of the Internet, when the costs of international calling makes calls home infrequent and brief.

In 1971 Banarsi Lal emigrated from India to the U.S. because he wanted to find room to grow as a social worker. Though he’d been working in human services for 15 years, he hoped that America would provide new opportunities to affect positive change for the socially disadvantaged. This move, however, wouldn’t be without hardship. It would be four years before he saw his wife and children again.

“It was frightening,” explains Banarsi. “You leave a family back home, and they expect you to succeed, and if you don’t— well, you look at lots of folks that come from that part of the world and they’re doing odd jobs that have nothing to do with their education, training and previous work experience and you wonder, ‘Did they try hard enough?’ I’m sure they did, but it’s not easy.”

When he first came to the U.S., Banarsi lived with his wife’s family in Boston, where he studied rehab administration at Northeastern University and held several part-time jobs in human services. Recognizing his need for more stable, full-time work, Banarsi relocated to Fairbanks, where the Fairbanks Resource Agency (FRA) had an opening for a social worker. Though social services were sparse in Fairbanks in the 1970s, Banarsi quickly made an impact, working with the FRA as coordinator of social work and rehab services and director of residential services.

On July 4, 1975, after four years apart, the Lal family reunited in Fairbanks. Though the culture and different climate posed some initial challenges for Banarsi’s wife, Asha, and their three children, the family would find that Fairbanks offered educational and employment opportunities that were not readily available in India. Asha took on a position at the Rasmuson Library, where she stayed for nearly 35 years, and all three children graduated from UAF and went on to become successful — Jo Heckman as a banker, CEO, and UA regent; Sanjiv Lal as the director of sales for the Bose Corporation; and Nandita Lal as the human resources director at the Alaska Heart Institute.

After his work with the FRA, Banarsi went on to direct the Fairbanks Native Association’s substance abuse and treatment program, where over the course of 24 years he helped develop and administer a variety of prevention and treatment services for people with substance abuse and behavioral health problems. Although he retired in 2000, he remains actively involved in social work, serving on local non-profit boards such as the Health and Social Services Commission and the Senior Citizens Advisory Commission. He also volunteers his time by serving on the Alaska Commission on Aging, the Governor’s Council on Disabilities and Special Education, and as Chair of the Alaska Pioneer Homes Advisory Board.

To honor their father’s legacy of helping others, Banarsi’s children recently established the Banarsi Lal Social Work Scholarship, aimed at providing financial support to social work majors at UAF. Through the generous donations of friends, family, and advocates for social work, the Lal family hopes the scholarship will reach the $25,000 endowment mark, which would make it a permanent source of funding for UAF social work students. When Banarsi recalls his daughter, Jo, first mentioning her plans for the endowment, his voice softens. “That was the biggest shock I’d had in a very long time. I thought maybe Jo had just got carried away, and I didn’t bring it up with her for a very long time to give her time to think about it. But she is pushing ahead with it, bless her heart. As a parent, it makes you feel that you raised your kids right, and you have a family that really cares.”

See page 17 for information on how you can make a gift to this scholarship.
Fine Arts Room 119 isn’t much different from other faculty offices. There’s a desk laden with papers, stacks of books, and fluorescent lights humming in the ceiling, but what sets this office apart from the rest is the massive piano, dark and finely polished, occupying the middle of the room. This concert grand, worth more than $100,000, was a gift from Yamaha to honor Professor of Piano and Chair of the Music Department Eduard Zilberkant.

At the age of three Eduard began studying music before emigrating with his family from Russia to Atlanta, Ga., where he worked with Robert Shaw, famed conductor of the Atlanta Symphony. As a Fulbright Scholar he studied at the Freiburg Musik Hochschule in Germany, where he earned his Solisten Diploma, and then went on to receive a doctor of music arts degree from Temple University.

“As soon as I received my doctorate I saw there was a position open for a piano professor at UAF. Coming from Philadelphia it certainly was a culture shock, but what attracted me to the music department was the high caliber of faculty—the colleagues that I have here, and the opportunity to play with them as a pianist. I get to collaborate with incredibly talented performers.”

Soon after coming to UAF Eduard would take on the responsibility of conducting the Fairbanks Symphony Orchestra and touring with the Arctic Chamber Orchestra, which brings performances to the far reaches of Alaska. In 2006 Eduard was named a President’s Professor and Artist in Residence. In summer 2014 Eduard will oversee the International Piano-e-Competition, held for the first time in Fairbanks. Twenty-four pianists from around the world will compete in three rounds of performances, with each performance streaming online to more than 100 countries. Hearing Eduard talk about the competition, it’s easy to register the anticipation in his voice.

“The competition is going to encourage participation by incredibly talented pianists and will showcase all that UAF has to offer. This will be not only the premier competition in Alaska but one of the premier competitions in the world. I’m very excited about that.”

For more information about the 2013 UAF Piano-e-Competition, visit www.piano-e-competition.com/ecompetition/.

Key Musician

Music Department Chair Eduard Zilberkant orchestrates one of the world’s premier piano competitions
CLA is Number One in the volume of classes taught by UAF colleges and schools.

TOTAL STUDENT CREDIT HOURS
52,704

132 FULL-TIME FACULTY
**In fall 2012, UAF student** Adrina Knutson was killed in a car accident which left several other students and faculty injured. She’d been on location in Tanzania as part of the Maasai Migrants Film Project, a collaborative venture in anthropology and documentary filmmaking organized by San Francisco University. Professor of English Len Kamerling was also working on the project and involved in the crash. He remembers Adrina as a dedicated student who earned her place among the crew.

“I invited her to be a part of this research because she was already doing extraordinary work, without any training or fieldwork. It’s not an easy thing to do, to be plunked down in another culture and left to find your equilibrium, but she seemed to have a gift for that.”

As a student Adrina impressed classmates and faculty with her exuberance, positive attitude, and dedication to film. Before coming to UAF, she worked on a trilogy of films documenting the history of the Kennicott Mines and the establishment of the Copper River Railroad. Shortly before she left for Tanzania she worked as a sound technician on a film used in the healing process of abused Alaskan women and in summer 2011 she produced and directed a 45-minute historical documentary titled “Home3, ” (Home to the third) which examined the settlement of Kenny Lake through the eyes of three generations of homesteaders. In the fall of that same year, Adrina joined the crew of the feature film *AlaskaLand* as production designer, managing the overall visual themes of the film.

Adrina brought a lifelong interest in cinema and photography to UAF, and though she was taken from the world too soon, she leaves behind a proud family and a series of achievements remarkable for someone so young.

Len will soon curate a public exhibition of photographs and video Adrina took while in Tanzania. The name of the exhibit, he explains, will be “The Innocent Eye.”

“The title of the exhibit is a term in photography and filmmaking which refers to a way of seeing through the surface and connecting with something deeper. Adrina had a very extraordinary sense of connection with the people she photographed.”

Len intends to apply the proceeds from the exhibit to the Adrina Knutson Memorial Film Scholarship, established by Adrina’s family to provide funding for UAF junior and senior film majors with financial need. The Knutson family hopes to reach the $25,000 endowment mark so that the scholarship will continue to permanently honor Adrina and support similarly determined and talented UAF students.

To make a gift in memory of Adrina see page 17.
What is it about Alaska and UAF that continues to draw students from around the world? For PhD anthropology student Lisa Strecker, moving to Fairbanks was an easy decision, though it meant leaving her home 4,000 miles behind her. Lisa admires the extreme Alaska winters, the state’s stunning landscapes, and all the opportunities the university offers students interested in studying the circumpolar North.

As a student in Germany, Lisa had long been fascinated with the cultures and environments of the north. In Hamburg she earned her magister degree, the equivalent of a U.S. master’s, in social and cultural anthropology and minored in botany and Slavic studies. Eager to experience the northern latitudes, she left home and moved to Kamchatka, a subarctic peninsula in Russia’s Far East, where she performed extensive research on ethnobotany and the role of sled dogs in native culture. While there she twice participated in the region’s annual Beringia race, one of the world’s longest traditional sled dog races, which spans the Kamchatka peninsula at a distance of about 600 miles.

For Lisa, UAF is a mecca for studying the circumpolar North, and she particularly appreciates the close mentorship provided by anthropology faculty and the UAF Resilience and Adaptation Program. In the near future she hopes to do fieldwork across the state studying the native and invasive plants found at various Alaska hot springs. Though she’s proud of the education she received in Germany, she feels that the Fairbanks campus provides a greater sense of community than any of the institutions she attended back home.

“We didn’t really have the same campus experience in Germany, and we didn’t have a place like the Wood Center where you could sit down and comfortably spend time with each other. Here, I get the feeling that the university offers a place to be or a place to live. It’s kind of a home.”

For more information about anthropology in the North visit www.uaf.edu/anthro.
A Major Switch

**Inspired by a Theatre Department mentor, political science major Zoe Quist storms Hollywood**

*It’s not often that* a UAF student drops everything for a fresh start in Hollywood, but in 1999 that’s exactly what Zoe Quist did. Zoe had been studying political science at UAF for three years, but having been born in Fairbanks, and spending most of her childhood here, she had long felt the need for a change. The catalyst for this decision, she says, was meeting Associate Professor of Theater and Film Studies Anatoly Antohin.

“Meeting Anatoly was the turning point for me as a filmmaker. I think that if there was one person who steered me from the political science path, it was him.”

Born in Moscow in 1949, Anatoly Antohin studied screenwriting and directing at the Moscow Institute of Cinematography. In 1980, frustrated by Russia’s political climate, Anatoly defected to the U.S. where he taught in Connecticut, New York, and Virginia before coming to UAF. Though Anatoly passed away in 2011, he left a lasting impression on his students.

“He was so passionate about filmmaking and the art of film,” Zoe says. “He really had an effect on me.”

In addition to several lead roles in feature films, Zoe has worked as screenwriter, producer and director and recently started her own film production company, Lock and Monkey Productions. Currently Zoe is working on a supernatural thriller set in Fairbanks titled *December Echoes*.

“My time at UAF was an especially meaningful one — working as the news director at the radio station KSUA, my political science classes, and the classes I had with Anatoly. The breadth of experiences that the university afforded me is what makes me a strong director and producer and gave me the courage to follow my ambitions.”

*Above:* Professor Anatoly Antohin.

*Right:* Zoe Quist working on set in Fairbanks.
Student Writers Win Big

English MFA students were honored at this year’s Intro Journals Project Awards organized by the Association of Writers and Writing Programs. John Messick’s essay “Discovering Terra Incognito” and Zach Medlin’s poem “The Collective Nouns of Inanimate Objects” were selected as among the best new work of students currently enrolled in AWP member programs, while Christie Hinrichs earned an honorable mention with her short story “Snag.”

Visit www.uaf.edu/english/graduate-programs/mfa/ for more information.

Want to reconnect?

The UAF Alumni Association will be hosting its annual reunion weekend, Nanook Rendezvous, Sept. 19 – 21, 2013. Come catch up with old friends and hear the latest news from your alma mater. Visit www.uaf.edu/alumni/reunion/ for more information.

Visit www.uaf.edu/music/schedule/ for the music department’s concert calendar and up-to-date scheduling info on the Jazz Fest and other activities.

CLA BY-THE-NUMBERS

$1,999,000

GRANT FUNDING APPLIED TO RESEARCH
Would you like to make a gift to the program you graduated from? Or just one in which you have an interest? Below you will find many scholarships, fellowships, department and faculty support funds that were made possible by generous donors. When you make a gift to CLA our students get to pursue ideas, dreams and most importantly, a college education.

### English & Creative Writing
- Caroline Musgrove Coons Writing Scholarship
- Creative Writing Program Endowment
- E.L. Bartlett Literary Criticism Prize
- English Department Support Fund
- English Emeriti Award
- General J.G. Steese & AW Shiels Prizes
- George W. McDaniel Writing Fund
- H. McCracken Alaska Writing Award
- Minnie E. Wells Award
- Steve Miller Creative Writing Scholarship
- Visiting Writers Support Fund

### Film Studies
- Adrina Knutson Memorial Film Scholarship
- Shanon Gallant Memorial Art Scholarship
  (also supports Art)

### Foreign Languages & Literatures
- Bianca M. Zuckerman Academic Excellence/Programmatic Research Spanish Support
- Foreign Language Department Support Fund
- French Program Support Fund

### History
- Claus-M. Naske History Scholarship
- Fathauer Chair in History
- Golden North Lodge (also supports Northern Studies and Women’s and Gender Studies)
- History Department Support Fund
- Public History Support Fund
- William P. Cole Phi Alpha Theta Scholarship
  (also supports Northern Studies)
- William R. Hunt History Scholarship
  (also supports Northern Studies)

### Journalism
- Anchorage Daily News Journalism Award
- Bill Walley Memorial Scholarship
- Bon V. and Bernice Davis Scholarship
- Cliff Brennen Journalism Scholarship
- C. W. Snedden Chair
- Forbes L. Baker Journalism Scholarship
- Genezaret Barron Memorial Scholarship in Photojournalism
- Helen Van Campen Journalism Scholarship
- Jimmy B. Bedford Memorial Scholarship
- JoAnne Wold Scholarship in Journalism
- Journalism/Broadcasting Departmental Support Fund
- Journalism Internship and Outreach Enrollment Support
- Journalism Special Guest and Faculty Development
- Marian and W.F. Thompson Memorial Scholarship
- Stephen McCarthy Photojournalism Internship
- William O. Wood Memorial Scholarship

### Anthropology
- Anthropology Department Support
- Carolyn W. Collins Scholarship in Alaska Native Languages
- Harvey Shields Fellowship in Archaeology
- Henry B. Collins Fellowship in Circumpolar Anthropology
- Leona Lowrey Memorial Scholarship

### Art
- American Legion Post #11 —
  Heather Dowdy Memorial Scholarship
- Art Department Support Fund
- Barry McWayne Fine Art Photography Scholarship
- Bebe Helen Kneecce Woodward Scholarship
- Charles W. Davis Summer Fine Arts Camp Memorial Scholarship
- Fairbanks Art Guild Scholarship
- Liz Berry Memorial Scholarship
- Metalsmithing Support Fund
- Native Arts & Crafts General Support Fund
- Patricia A. Davis Memorial Scholarship
- Shanon Gallant Memorial Art Scholarship
  (also supports Film)
- Student Ceramic Arts Guild/
  Krist Anderson Memorial Scholarship
- Tom Rohr Memorial Scholarship
- William R. and Dorothy Jane Wood Talent Grant
  (also supports Music and Theatre)

### Communication
- Communication Student Support Fund

### Foreign Languages & Literatures
- Bianca M. Zuckerman Academic Excellence/Programmatic Research Spanish Support
- Foreign Language Department Support Fund
- French Program Support Fund

### Top Ten Reasons to Give to CLA

- You met your sweetheart in English 111
- It’s tax-deductible
- The liberal arts matter—we reshape our world
- You don’t need a politician to tell you education is important

### UA Foundation funds benefiting CLA

- **Alaska Native Languages**
  - Alaska Native Languages Support Fund

- **Anthropology**
  - Anthropology Department Support
  - Carolyn W. Collins Scholarship in Alaska Native Languages
  - Harvey Shields Fellowship in Archaeology
  - Henry B. Collins Fellowship in Circumpolar Anthropology
  - Leona Lowrey Memorial Scholarship

- **Art**
  - American Legion Post #11 —
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  - Bebe Helen Kneecce Woodward Scholarship
  - Charles W. Davis Summer Fine Arts Camp Memorial Scholarship
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    Krist Anderson Memorial Scholarship
  - Tom Rohr Memorial Scholarship
  - William R. and Dorothy Jane Wood Talent Grant
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- **Communication**
  - Communication Student Support Fund

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**133**
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Warren G. Brown Memorial Scholarship
William R. and Dorothy Jane Wood Talent Grant
(also supports Art and Theatre)

Political Science
George D. Walton Memorial Scholarship
George M. McLaughlin Memorial

Psychology
Arthur and Frances Buswell Scholarship
Bianca M. Zuckerman Academic Excellence/Programmatic Research Psychology
Richard G. Possenti Student Research Memorial

Social Work
Banarsi Lal Social Work Scholarship
Dr. Gerald S. Berman Founders Scholarship
NAMI Rural Campus Scholarship
National Association of Social Workers Social Work Scholarship
Rural Social Work Scholarship

Sociology
Sociology Department Support Fund

Theatre
Theatre Department Support Fund
William R. and Dorothy Jane Wood Talent Grant
(also supports Art and Music)

Women’s and Gender Studies
Betty Jo Staser Memorial Endowment for Women’s Studies
Golden North Rebekah Lodge Scholarship
(also supports History & Northern Studies)
Women’s and Gender Studies Department Support Fund
Women’s Studies Center

General Funds for College of Liberal Arts
CLA Center for the Arts Support Fund
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Colin Gilmore Memorial Scholarship
College of Liberal Arts – Dean’s Unrestricted
Helen B. Harrel Memorial Scholarship
Jane Griese Memorial Scholarship
Rev. Bob and Dr. Sharon Swope Scholarship
Scholarships for International Education
Theresa Jimenez Memorial Scholarship

Northern Studies
Golden North Lodge (also supports History and Women’s and Gender Studies)
Kleinfeld Northern Studies Student Research Endowment
Richard Grey Smith Scholarship
William P. Cole Phi Alpha Theta Scholarship
(also supports History)
William R. Hunt History Scholarship
(also supports History)

Philosophy and Humanities
Philosophy for a Lifetime
Rudy Krejci Memorial Scholarship
Walter J. Benesch Philosophy Scholarship

A special note to CLA’s donors

The College of Liberal Arts exists to open our students to the world, even as they become experts in a field of study. Each student’s journey begins in the classroom, which for some is only attainable with scholarships and support made possible by gifts such as yours. Your resources, added to ours, have created magic for many of our students, allowing them to think big. Giving opens a door for them to believe that if they can dream it, they can do it.

We haven’t forgotten your gifts because we see the results every day. As stewards of your gifts, we strive always to be worthy of the belief you’ve shown in CLA by giving in the memory of someone close to you, or simply because you care. Your contribution is not taken for granted, but cherished and used for that most human of endeavors, learning.

Anyone can make a gift to any of these funds at any time — your support makes a world of difference in our humble endeavors. Making a gift is easy and there are a two ways to make it happen:

Online: visit www.uaf.edu/cla/giving and type in the fund from this section that you would like to support in the gift designation section before hitting submit.

Telephone: call CLA’s development officer, Naomi Horne, at 907-474-6464. She can take your gift information over the phone and answer any questions you have.
We are a college full of stories
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You could be featured in an upcoming issue!

Visual Art Academy (VAA) student Dreyzen Prino poses for a portrait by CLA Dean and VAA Director Todd Sherman.