

(lôop), n. 1. a magnifying glass used by jewelers, esp. one which fits over the eye. 2. a jewel of perfect luster or brilliance.

KEEPING YOU IN...

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The Loupe

The inter-departmental newsletter of the Art Department 's Slide Library

Spring 2005

Links to Loupe-Online at <http://www.art.ua.edu/>

"read me or you might miss something!"

Welcome Back to Everyone!

news reviews interviews
Under the Magnifying Glass

Tom Armstrong ~a breath of New York City fresh air

In case you missed it, Tom Armstrong, former director of several museums including the Whitney Museum of American Art, and author of *An American Odyssey: The Warner Collection of American Fine and Decorative Arts* (Monacelli Press 2002), spoke here in October of 2004. The event was hosted by Robert Mellown and the UA Department of Art; and supported by the department, and UA's College of Arts and Sciences and College of Continuing Studies.

When Armstrong arrived in Tuscaloosa from New York, some of us were apprehensive, and some just didn't know what to expect. From all reports, however, everyone enjoyed his visit to the UA campus. "He's not what you'd expect a New York art world heavy to be like," one art history grad student was overheard saying.

A recurring compliment about Armstrong's lectures was his ability to connect with his audience and to appeal to a range of interests.

The first evening he lectured on "Abstraction and American Folk Art," pointing out formal parallels between modern insider art and folk art. Armstrong got a thumbs-up from a student attendee who reviewed him on the Capstone Living-Learning Communities webpage: "He had interesting art pieces to show his points. He described them so well, that it was easy to understand what he was trying to point out!"

The next evening at the Warner Museum, Armstrong focused on the uniqueness of this collection – one of the best of nineteenth-century American art – and encour-

aged his audience to use the collection as a teaching/learning tool for the next generation.

A UA alumna who majored in art history, Erin Robinson '04, now gives tours and writes for the Westervelt-Warner Museum. She said she enjoyed the lecture because she learned more about the furniture and porcelain pieces in the collection.

Said Robinson, "The best part of the night came after the lecture [at the Warner Museum] when Mr. Armstrong took a small group of us around and discussed some pieces in the collection – how often do you have an art expert from Sotheby's at your disposal!?"



Jonathan Borden, CRW_1128, photograph, 2004

Illuminating MFA/art infrastructure

VIRTUAL LOGGIA : Visit the Websites of these Studio Graduate Students:

Jonathan Borden:

<http://www.bordenontheweb.com/>

Lisa Michitti:

<http://www.bama.ua.edu/~michi002/>

Bryce Speed:

<http://www.portfolios.com/profile.html?MyUrl=BryceSpeed>

In-House Scanning

- Please allow 10-15 business days for digital images
- This allows the curator to scan and accession them into our searchable database so others can use them in the future.

<http://www.art.ua.edu/>

Graduate Student BULLETIN BOARD

Former & Present ARH Grads present papers

ISIS IN TEXAS...New ARH

Instructor Andrea D. Taylor read "Images of Isis as a Source for the Developing Iconography of the Virgin Mary: Images of the Moon and the Stars" at the Texas Medieval Association (TEMA) Conference at the University of Dallas in September 2004. The paper - part of a session on Art, Architecture, and Iconography - was derived from her recently completed master's thesis. For more information on the conference, the website is <http://www.towson.edu/~duncan/tmahome.html>.

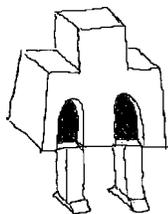


Ivory carving of Isis of the Sea, on the Pulpit of Henry II, Aachen Cathedral, seventh century.

Despite technical difficulties, **Megan Mitchell** and **Kristen Greenwood** (UAB) read their papers at the Conference of the Midwest Popular Culture Association in Cleveland, Ohio, in October 2004. Greenwood's was titled "George Bellows's War Series: Images in Inhumanity." Mitchell's was "From Processing to Cruising: Los Angeles Low Rider Culture In the 1960s and 1970s." The students presented in separate Art History and Visual Culture sessions chaired by Joy Sperling, last year's keynote speaker for our joint Graduate Student Symposium at UAB. To find out more about the Midwest Popular Culture Association, go to <http://www3.niu.edu/mpca/>.

Conference Attendance Encouraged

CAA will be in Atlanta in February 16-19, 2005. More info is available at www.collegeart.org. Ask your professors and former attendees for suggestions on which, and how to find conferences to attend.



DIGITAL RESOURCES

Make use of the R&D Lab
Sanford Media Resource & Design Center on 2nd floor Gorgas Library. Services pertinent to Art History: Slide and flatbed scanning, Photoshop and InDesign, knowl-

edgeable people to answer your questions, and a place to scan and organize your digital projects:
<http://www.lib.ua.edu/randd/>

Jonathan Borden, *Dwellbot16*, drawing, 2004

ARH Faculty BULLETIN BOARD

prado opens ua prof's book

During Thanksgiving holidays, Dr. Mindy Nancarrow attended the press conference for her new eponymous monograph on the Spanish Baroque painter Antonio del Castillo (1616-1668) hosted by the Prado Museum. She appeared on the steps of the Madrid museum with coauthor Benito Navarrete (University of Alcalá) and a host of museum élites of Spain to speak and answer questions. The book, published by La Fundación de Apoyo a la Historia del Arte Hispánico, features previously unpublished documents on Castillo and provides a much needed resource for the art world. *El País*, the major daily newspaper of Spain devoted more than 20 column inches to the event. More information about *Antonio del Castillo* is available at www.fahah.com.



Secac in October: Painting then and Now

Dr. Hee-Young Kim and Mr. Brian Bishop gave presentations at the Southeastern College Art Conference in Jacksonville, Florida, in October 2004.

Bishop, assistant professor of art in painting, presented "Finding a Middle-Ground: The Re-emergence of Brute Materiality in Contemporary Painting." His paper focused on the work of a group of artists who are attempting to bridge the gap between digital interpersonal interactions and the corporeal qualities of paint, by revealing the hand/process of the artist, in order to connect with their audience.



Jonathan Borden, *CRW_1508*, photo, 2004

Kim, assistant professor of art history, read her paper, "Robert Rauschenberg's Assemblage: On the Rupture," arguing that the artist's combine paintings of the 1950s generate a rupture in the modernist paradigm.