

Keeping you in...



The Loupe

The newsletter of the
Department of Art and Art History
Box 870270
Tuscaloosa, Alabama

Summer 2009

The Loupe is the newsletter of the Department of Art and Art History, a NASAD-accredited department in The University of Alabama's College of Arts and Sciences, published in the fall, spring and summer semesters. Please send correspondence to Rachel Dobson, Visual Resources Curator, rdobson@crimson.ua.edu.

CRAIG WEDDERSPOON WINS A&S TEACHING AWARD



Craig Wedderspoon, associate professor of sculpture, was awarded this year's Outstanding Commitment to Students Award by the College of Arts and Sciences Leadership Board. Board member Ron Davis, accompanied by Dean Robert Olin and others from Arts and Sciences, surprised Wedderspoon in the middle of the semester's-end critique for his sculpture class to present the award. The Outstanding Commitment to Students Award is given annually in the spring to a tenure track faculty member. The award includes a plaque and \$3,000. It was established by the board to recognize faculty whose commitment to students' personal and intellectual development goes well beyond the classroom and teaching assignments. The board looks for faculty who inspire, mentor, and guide students through extracurricular orga-

Ron Davis presents award plaque to Craig Wedderspoon while department of art and art history faculty and students look on. L-R: Cathy Pagani, chair; Walt Harris, Catherine Cooper, and another unidentified student in Wedderspoon's sculpture class; and Daniel Livingston, ceramics instructor in foreground. Photo courtesy of Rebecca Florence.

nizations, service, or research projects, and mentoring, thereby expanding their horizons and opportunities for success and development. The recipient is selected by the board's Academic Committee from nominations made by department chairs and others. The committee consists of about 35 board members.



Left: BFA students Patrick O'Sullivan and Molly Brooke Threadgill direct Wedderspoon in hanging Threadgill's work, *Delicate*, at the BFA show at Harrison Galleries in late April.

Right: Wedderspoon, grad student Joe McCreary, and the foundry crew prepare to "stand down" during metal pouring in February. Photo courtesy of Molly Francis Brooke Threadgill.



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



IN MEMORIAM

Angelo John "Jack" Granata, age 86, died March 10, 2009, at DCH Medical Center. Mr. Granata, professor emeritus of art, is survived by his wife Clara (Topsy) Granata, his daughter Diane Thompson Granata, his son Gary Granata, and his grandson



Professors Al Sella and Jack Granata at the entrance to the Sarah Moody Gallery in Garland Hall, about 1983. Photo courtesy of Keyser Wilson, MFA 1978.

Anthony (Beau) Thompson. His family was by his side when he passed away.

Granata came to the UA art department in 1949 and taught sculpture and other courses until he retired in 1988. He served as department chair from 1968 until 1981, and directed the University Art Gallery (now known as the Sarah Moody Gallery of Art) until his retirement. Before coming to Tuscaloosa, he served in the Navy during World War II for three years. After he was honorably discharged, he studied sculpture at the University of Iowa, earning BFA and MFA degrees. He married Clara Louise Woods, known to her family and friends as "Topsy," in 1948.

Jack Granata was a productive and respected sculptor who worked in several media. He exhibited in every UA art department faculty show from 1949 to 2008. He participated in numerous invitational exhibitions, notably the Museum of Modern Art; Forum Gallery in New York; Los Angeles Museum of Art; New Orleans Museum of Art; Museum of Fine Arts, Boston; the St. Louis Museum of Art; Des Moines Museum of Art; the Davenport Museum of Art; and the Birmingham Museum of Art. His works are part of the permanent collections of Georgetown College in Kentucky, the Figge Art Museum and Grinnell College in Iowa,

The UA art faculty pose outside Garland Hall in Tuscaloosa's *The Graphic*, March 21, 1963. Jack Granata is at bottom left. Photo courtesy of Camille Elebash, co-publisher and photographer.

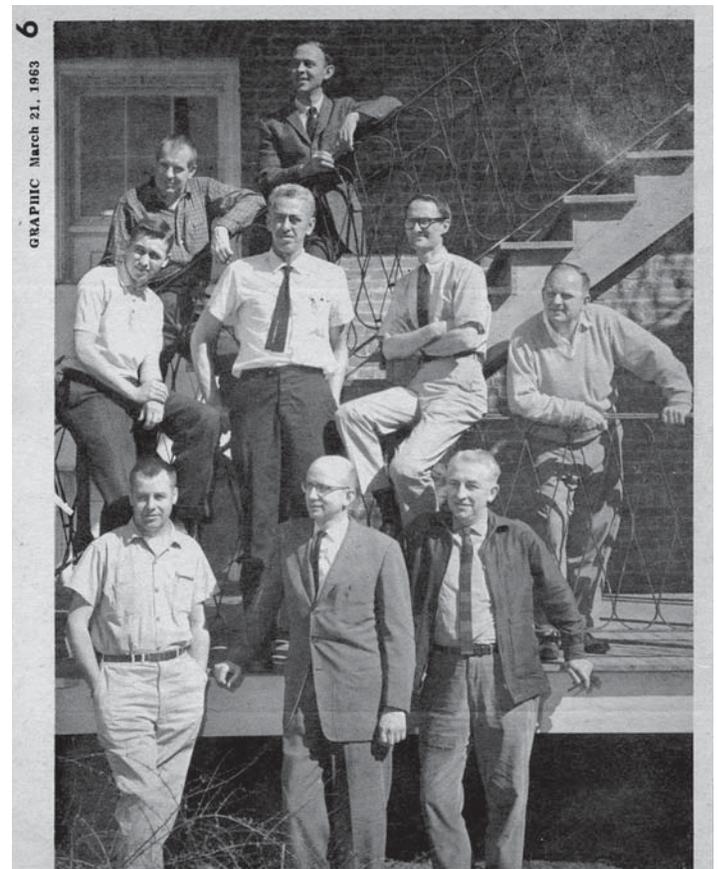
and UA's Sarah Moody Gallery of Art.

As director of the University Art Gallery, Granata established and solidified its policies and procedures. Under his direction, the gallery underwent renovations and improvements, such as a new lighting system in the 1970s. He brought in many traveling exhibitions, including several from the Smithsonian, in order to expose and enrich students' visual education. Granata also initiated the cataloging of the growing Permanent Collection, on which Rita DeWitt, his graduate assistant in the early 1970s, worked. In an interview earlier this year, DeWitt, who earned her BFA in Graphic Design in 1970 and her MFA in photography and printmaking in 1972, described Granata's intuitive and exacting ability in hanging a show, merely "nudging" one object in a group to make everything come together: "He had great three-dimensional sense of how to arrange objects in space," she recalled.



I have heard the word "meticulous" used a few times to describe Jack Granata's way of working, even the way he set up his tools and workspace in his studio. At a memorial reception

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6 GRAPHIC March 21, 1963

U. OF A. art faculty members who have works on display at the art show in Clark Hall Gallery include: and Moses; Howard Goodson, Alvin Sella and Richard bottom row, Angelo Granata, Dr. Theodore Klitzke, de-Brough; top, Frank Engel and Joseph Bolt.



FACULTY NEWS & NOTES

This has been a busy year for historic architecture and preservation in Tuscaloosa, and Robert Mellown has been in the thick of it. He is currently serving on a statewide committee appointed by the Alabama Department of Mental Health to identify, document, and archive artifacts and photographs associated with UA's 150-year-old neighbor, Bryce Hospital. The committee advocates for the protection and preservation of the historic landmark Linear-Kirkbride-style main building as the Mental Health Department negotiates the sale of portions of the Bryce property to The University of Alabama.

In April, Mellown presented a paper on the subject, "Bryce Hospital: Architecture as Therapy" at the 62nd annual conference of the Alabama Historical Association in Tuscaloosa.

In other preservation news, Mellown has been involved with efforts to preserve Tuscaloosa's Drish House, an antebellum Italianate villa. The structure is significant not only for its architecture but also because of two iconic photographs, *Tuscaloosa Wrecking Company*, taken in the 1936 by Walker Evans, and another by Frances Benjamin Johnston in 1939, both pioneers of American photography.

Mellown, who wrote a detailed "Structures Report" on the Drish House for the Alabama Historical Commission, has created a series of 19th-century-esque drawings that reveal the original appearance of the 172-year-old house and some of the mysterious events that have occurred there.



As the newsletter goes to press, Alvin Sella, professor emeritus of painting, receives the Alabama State Council on the Arts' Governor's Arts Award. He will join past recipients Zelpha Wells, Jimmy Lee Sudduth, and Kathryn Tucker Windham in recognition for his outstanding contributions to the arts in Alabama.

Herb Rieth had works accepted into Gallery RFD's juried exhibition *Making It: The Art of Contemporary Craft*, and Murray State University's *Kentucky National 2009*.



Herb Rieth and his painting class prepare to tour Nashville galleries.

In April, Cathy Pagani gave the keynote address at the University of Kansas's annual graduate student symposium, "Nomadism in Art - The History of Art in Ages of Globalization." The symposium was hosted jointly by KU's department of art history and the University of Missouri-Columbia's department of art history and archaeology.

Sarah Marshall has a piece in the exhibit, *Monumental Ideas in Miniature Books*, described on its website as "an intimate, economical, democratic and global exchange project," which "investigate[s] the power of small-scale artists' books to challenge their readers with grand, powerful, urgent, and poignant content." Marshall's book incorporates lithography, colored pencil, gouache, and wood. Go to <http://www.flickr.com/photos/mimborg/3260968635/>. The project is planning to organize exhibits in Spain, China, Argentina, and Finland.

Jerry Lamme won \$250 in the 2009 Double Exposure Juried Photography competition in the Adult Division. The annual competition held by the Arts Council of Tuscaloosa (www.tuscart.org) is in its sixth year, and is open to Alabama photographers.

Tom Barnes is the winner of the \$3,000 Non-Representational Award in Energen Corporation's 10th annual art competition, *The Wonders of Alabama Art*, for his work "Untitled (Two Swans with Stripes)," recently exhibited in the biennial faculty show. His work will become part of the permanent Alabama Collection displayed at Energen Plaza in Birmingham.

Amalia Amaki gave the keynote address in January for the inauguration of the first holder of the R. Anthony Askew Chair at Westmont College in Santa Barbara, CA, "Homily: Art, Faith, and Visual Culture."



HONORS DAY

The department recognized achievements and awarded scholarships to students April 10 in its Honors Day ceremony at the Sarah Moody Gallery of Art. Receiving full-tuition scholarships were Catalina Bonet-Lopez (Holaday Memorial); Catherine



Chair Cathy Pagani gives out awards on Honors Day in the Sarah Moody Gallery of Art.

Cooper (Bradley Endowment, Bashinsky Endowment); Jeremy Davis (Bradley Endowment, Jones Scholarship); Laura Kovalsky (Bolt Fellowship, Jim and Myra Morgan Scholarship, Bashinsky Endowment); Patrick O' Sullivan (Art Students Fund; Bashinsky Endowment); Joseph Stalnaker (Mary M. Morgan Memorial Scholarship). Students who received half-tuition scholarships were Ginger Baker (Galbraith Endowment); Amanda Barnes (Anderson Endowment, Galbraith Endowment); Micah Craft (Elmore Endowment, Galbraith Endowment); Lindsay Jones (Matthews Memorial Endowment); Tanya McDavid, Kaitlin Parker, Molly Brooke Threadgill, and Alana Woodall (Galbraith Endowment); Joseph Robertson (Society for the Fine Arts, Galbraith Endowment); Kayleigh Walder (Holaday Memorial, Galbraith Endowment); and Liz Wuestefeld (Zoellner Scholarship, Mary M. Morgan Memorial Scholarship).

Windgate Fellowship recipients Erin Redd and Stephanie Bailey gave presentations of their projects in art history. Windgate Fellows in studio art Rebecca Godfrey, Joseph Stalnaker, and Kayleigh Walder were each presented with an inscribed copy of the book of photographs, *Sally Mann*, in recognition of their scholastic achievements in 2008.

BFA EXHIBITION

The First Annual BFA Juried Exhibition was on view April 22 through May 8 at the Harrison Galleries in downtown Tuscaloosa. Owner Jim Harrison III gave a well-attended reception accompanied by a jazz band and catered by Venice Italian Fusion.

Exhibitors in the show were BFA art students Ginger Baker, Catalina Bonet-López, Jeremy Davis, Patricia Davis, Haley Finlay, Adam Frederick, Morgan Lawrence, Virginia Leigh, Patrick O'Sullivan, Kari Panter, Joseph Stalnaker, and Molly Francis Brooke Threadgill.

ACROSS THE LINE

The University of Alabama Department of Art and Art History, and the Mississippi State University Department of Art hosted *Across the Line: An Exchange Exhibition of Art* between the two schools in February and March. The UA exhibited student work from MSU in the ASL Gallery in Woods Hall from February 5-27. The MSU Department of Art Gallery in McComas Hall exhibited work by UA students February 16 through March 26.

AMERICAN PHOTOGRAPHER

Miller Mobley's work was chosen from among 10,000 submissions to be published in the upcoming *American Photography 25*. The judges, from *GQ*, *The New York Times Magazine*, *Conde Nast Portfolio*, and the like, chose 360 works to represent the best



The BFA reception at the Harrison Galleries in May.

photographs from 2008. Mobley, a senior undergraduate art major concentrating in photography, writes "Any famous photographer you can think of has most likely been published in *AP*. And the cool thing is that my work will be just pages over from one of the greatest photographers in the world, Annie Leibovitz."

CONGRATULATIONS GRADUATES!

Congratulations to the spring 2009 studio art graduates in the MA and MFA programs: Jamey Hudnall, MFA in painting; Bruce Henry and Barbara Lee Black, MA in photography; Leigh Walker, MA in printmaking; Roger Jones, MA in painting; Jason Doblin and An-



drew Toth, MA in ceramics. Graduates who finish their degrees after this spring will be listed in upcoming issues of the *Loupe*.

ALUMNI NOTES

Allison Abney, BFA 2006, exhibited her *Recent Works* at Kentuck Museum in Northport in February. Abney is currently pursuing an MS in marketing in UA's Culverhouse College of Commerce and Business Administration.

Lisa Michitti Cross, MFA 2005, is a full-time adjunct at the University of Montevallo in the interior design department. She recently had a two-person show, *On the Cusp*, at Amanda Schedler in Homewood. In January, Cross — along with **Clayton Colvin**, MFA 2005 — participated in the benefit exhibition *Blank/Decks* at UAB's Visual Arts Gallery featuring customized skateboard decks and vinyl Munny toys.

Corey Dzenko, MA 2007, will publish an article on the photographic index in digital photographic images in the fall 2009 special issue of *Afterimage: The Journal of Media Arts and Cultural Criticism* on media literacy. She is in her second year of PhD work at the University of New Mexico at Albuquerque. This summer she will teach Film and Photography in the department of cinematic arts and Modern Art in the department of art and art history.

Leigh B. Holden, MA 2007, is living in Colorado. In April he exhibited work in the *17th Annual Juried New Image Exhibition: Photography and Drawing*, at James Madison University. The untitled photo shown here is from a new series of pinhole photographs he took in North Dakota on farmland that had been owned by his family and has recently been sold.

Khara Koffel, MFA 2003, is in her fifth year of teaching in the art department of MacMurray College in Jacksonville, Illinois. She writes, "I got married last November and I'm living the life, mid-west style." She has photos posted on Flickr: <http://www.flickr.com/photos/46811710@N00/>.

Emmie Mitchell, MA 2008, is teaching painting and mixed media classes at Travis Air Force Base in Sacramento, California. She writes, "I have the luxury of creating my own schedule which gives me the flexibility to focus on my personal art. One of

the great new things that Obama has done for the military is increase funds for art programs on bases."

Valerie Piette, BA 2005 in advertising, minor in art history, is the Program Manager at Kentuck. She writes, "With the assistance of the Festival Steering Committee and Kentuck board of directors, I am planning the 2009 Kentuck Festival of the Arts while managing the gallery shop and exhibits." Piette also teaches art to K through fifth graders at Crestmont Elementary school two days a week under the Northport Fine Arts Initiative.

The Birmingham Historical Society recently published **Thomas Mark Shelby's** *D. O. Whilldin: Alabama Architect*, which was based on his 2006 art history master's thesis. Shelby won the University of Alabama's Outstanding Thesis Award that year. **Robert O. Mellown**, BA 1967, Shelby's thesis advisor and thesis committee member **John Schnorrenburg**, each wrote a foreword for the book. Shelby is now in the PhD program at Georgia Tech.

At Jacksonville State University, **Anita Stewart**, MA 2007, is teaching an online art appreciation course she developed. She is also the assistant creative director in a collaborative artists' group known as Jax Printmakers Ink on Public Square in Jacksonville. The group has a gallery and workspace, and will have a website up soon.

Florida A&M University in Tallahassee has named **Dr. Ron Yraberdra**, BFA 1965, MA 1967, Professor Emeritus for his 34 years of teaching and service. Congratulations!

Please send your news to *The Loupe*, Dept. of Art and Art History, Box 870270, Tuscaloosa, AL 35487 or rdoobson@crimson.ua.edu



Leigh B. Holden, 2009, pinhole photograph, 7 x 9"



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held at the Granatas' home in Cottdale, Henry Betak, professor emeritus of painting, and I stood in rapt attention in a back bedroom that had been opened for visitors, where dozens of Jack Granata's smaller sculptures lined the upper beams. They needed more room to be viewed each on their own terms, with space between them, "because each one sings," Betak said. Each has its own vibration.

Mr. Granata's studio in the woods was also filled with tools and equipment and metal sculptures the size of demi-gods. His son Gary talked to a group of retired professors, artists, and former students who were paying their respects. All around stood his father's work, as if listening. Some sculptures were global, some towering, some holding simple landscapes within them, inviting us to enter and experience. At one entrance to the studio, overlooking the early spring woods, a towering piece resting with age guarded the gateway to a world we now can only visit through memories and these giants.

I spoke to Mr. Granata only occasionally over the last several years. I was gathering information on the history of the department and he would stop in occasionally for a visit. Often he recalled the department's history through stories of building the furniture that was needed for teaching courses: easels, classroom storage, tables, cabinets, high stools. He methodically went through pages of black-and-white University News Bureau photographs from the early 1960s, giving me as many details as he could remember: the name of this faculty member, the year of that exhibition. But it was often the furniture he and his colleagues built that sparked the clearest memories. He knew why those easels were needed, and exactly which saws and other tools had been used to make them.

At his memorial reception a table was laid with his "Frustrations" small silver-spray-painted ideas for sculpture in illustration board, now offerings for guests to take home. In several silver miniatures, I could see the same idea worked out in different ways, an angle slightly deepened or sloped more gently, or nipped or tucked like a sail reaching for the right wind. Here in these smaller versions his exacting hand was free to try a variety of solutions until he found the perfect one. --The Editor

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Donations to the Angelo Granata Scholarship Fund may be made payable to The University of Alabama, memo to the Granata Scholarship, and sent to the UA Department of Art and Art History, Box 870270, Tuscaloosa, AL, 35487-0270.

SARAH MOODY GALLERY OF ART



THE GALLERY IS CLOSED FOR THE SUMMER UNTIL JULY

SARAH MOODY GALLERY OF ART ON THE WEB

<http://www.as.ua.edu/art/moody.html>

Facebook Fan Page

<http://www.facebook.com/pages/Tuscaloosa-AL/Sarah-Moody-Gallery-of-Art/20856433609?ref=ts>



VISITOR PARKING ON CAMPUS

A parking deck at the corner of Hackberry and Campus Drive (Campus Drive runs in front of Bryce Hospital) provides visitor parking at a nominal cost, and is only a five minute walk to Garland Hall. To reach Garland, exit the main doors of the deck and cross Hackberry south to Margaret Drive, which runs along the side of Smith Hall (the Natural History Museum) until you reach Capstone Drive, the main street which

runs between Gorgas Library and Garland, Clark, and Manly Halls. Follow Capstone to Garland Hall and the Sarah Moody Gallery of Art. For more information call the gallery: (205) 348-1890.

