STUDENT SPOTLIGHTS

JOI WEST, a BFA candidate in photo and digital media, won one of four $250 cash awards in the Adult Division in this year’s Double Exposure juried photo competition. Sponsored by the Arts Council of Tuscaloosa, the annual contest is open to Alabama photographers. The juror was Dominic Lipillo, Assistant Professor of Art, Mississippi State University. West, a senior originally from Hueytown, has been a gallery assistant in the Sarah Moody Gallery of Art for two years.

Also juried into Double Exposure were UA art majors HEATHER LISTON (BFA candidate, painting) and ALAINA DENEAN CLARK (BA candidate in photography), as well as UA art alumna BETHANY WINDHAM ENGLE.

WILLIAM BARRY is a graduate student, a painting major, who was juried into the National Council for Education in the Ceramic Arts’ 2013 National Student Juried Exhibition, February 15 - March 23, 2013, in Houston. Jurors were Bonnie Seeman and Kevin Snipes. Eckinger and fellow grad student MARK BARRY held their joint MA exhibition, A Version of Events, at the Harrison Galleries in April. Eckinger told the CW that her art works “are inspired by fairy-tales somewhat, and deal with identity and sexuality and society’s perceptions of that.” Barry described his work as “a personal investigation of the physical and emotional effects of illness and disease.”

KELSEY SYX, Eric Marcus, Professor of Philosophy, tape transfers on canvas, awarded Best in Show in the 2013 Undergraduate Juried Exhibition.

CLAIRE LEWIS EVANS’s MA exhibition Signs of Life has come and gone but there are still “signs” of it around. The Black Belt Bamboost Park adjacent to the Kentuck Park in Northport was the location of her bamboo sculpture installation and demonstration in October. Courtney Haden of Weld posted an illuminating interview of Lewis Evans here: http://

In January, the 2013 Juried Undergraduate Exhibition was held in the Sella-Granata Art Gallery. Jurors for the 2013 Juried Undergraduate Exhibition were Sandra Wolfe, Executive Director of the Arts and Humanities Council of Tuscaloosa, and James Harrison III, Chairman of the Alabama State Council on the Arts. $300 for Best In Show was awarded to Kelsey Syx for Eric Marcus, Professor of Philosophy.

ASTRI SNODGRASS’s paintings were featured in the Ferguson Center Art Gallery in February. Originally from St. Charles, IL, Snodgrass is a first-year grad student in painting and recently won Honorable Mentions at the 28th West Alabama Juried Show and at the Emerging Artists’ Exhibition, ArtHaus, Decorah, IA.

ALAINA DENEAN CLARK (BA candidate in photography) won an honorable mention in Photographers Forum’s 33rd Annual College and High School Photography Contest. Out of over 16,000 entries, there were only 100 honorable mentions. For more info and the Winners’ Gallery: http://pfmagazine.com/

In February, PETE SCHULTE had a solo exhibition, A Letter Edged In Black at UAB’s Visual Arts Gallery. The French artist/blogger Yifat Gat interviewed Schulte for her popular art blog: http://contemporarydrawingsalon.blogspot.fr/2013/02/a-conversation-with-artist-pete-schulte.html. (Don’t correct the spelling.)

Schulte’s drawing, Sounds Like Someone Else’s Song, was one of 33 pieces selected out of 1,090 entries from over 300 artists for the Fourth
CHRIS JORDAN’S Advanced Digital Photography students have curated and created a Paul R. Jones Collection exhibit titled *Call and Response*, with PRJ artists and the students’ own creative responses. It opens April 16 in the Sella-Granata Gallery.

Jordan also got an in-depth review in the photo-blog, *Lenscratch*, for “his terrific series,” *Suburban Sublime*. Read more: http://www.lenscratch.com/2013/01/photonola-christopher-jordan.html. The series was part of Jordan’s solo show at the Museum of Art at University of Southern Mississippi, and was also

recently at the Colvard Union Gallery, Mississippi State University.

JERRY LAMME’s digital painting *App (Room Series)* received a purchase award from the 2013 Delta National Small Prints Exhibition and will be part of the Bradbury Permanent Collection at Arkansas State University. The juror was Anne Coffin, Director of the International Print Center New York. *App* is the fifth image in Lamme’s *Room Series*. He writes, “The series consist of narratives taking place in digital zone plate spaces. This softening effect enhances the ethereal quality of the images and adds to their mystery. Viewers will determine their own interpretations as they respond to each narrative.” http://schulteprojects.com/.

Art history graduate students and faculty from UA and UAB break for lunch (below) between presentations at the 18th Annual Graduate Student Symposium in Art History in Gorgas Library.
On NPR recently, 20-somethings were waxing nostalgic for “old-fashioned” film cameras, a technology they associate with an “earlier era.” But they may not feel so old-fashioned to UA photography alumni. We asked some of them to tell us about the professor who first turned them on to the once-new art form, and who created a community that continues to this day.

In 1973, GAY BURKE was hired to teach photography in the UA art department, when it was still suspect as a fine art medium. Burke, who had come from the University of Florida where she had studied under renowned photographer and photomontage innovator Jerry Uelsmann, became the first female tenured in the department. Her black and white imagery revealed unexpected, often fantastical, juxtapositions. An early artist statement suggests some of what she passed on to her students:

“While I enjoy the sheer beauty of the photographic print and the darkroom techniques that bring this into being, it is the process of discovery that excites me most. I believe that photography is not only a process of self-exploration and self-expression; it is magic—pure and simple.”

Suddenly, it is 2013, and forty years have passed. Gay Burke continues to teach darkroom photography at UA as her “biblical” anniversary looms. We invited former students to send in their memories of Burke and the response was overwhelming and moving.

Burke’s quiet manner belies the danger of exploring new inner (and outer) worlds. But the range of her influence reveals the depth of her “process of discovery” and her ability to convey that magic to those around her, often to students’ surprise at what they learn about themselves. Her mischievous smile, her attentiveness, her insistence on self-examination and the way she has fostered a community of photographers are common experiences in several of these stories. “She changed my life” is a recurring theme, from art majors and non-traditional students alike.

Wayne Sides (one of UA’s earliest New College majors) argues most convincingly, Gay Burke is “the mother of Alabama photography.” And her legacy continues...

Gay Burke will always hold a special place in my life. Gay was not just a professor to me, she was like a second mother. I know that she had a huge hand in “raising” me to be what I am today and I will be forever grateful and thankful to her for that! She was firm in her teaching yet always there whenever I had a question or didn’t quite grasp how to conquer a technical difficulty or a visual concept. There were many times when we didn’t see eye-to-eye on things, but she never gave up on me. She kept on supporting me while always pushing me to grow and consider other possibilities or ideas. Gay was great about keeping me in check, always allowing me to voice my opinion and then giving her opinion for me to think about. When you talk with Gay you have her full attention. She is a professor who puts her students first and foremost. She doesn’t stand up and lecture on her subject, expecting it all to sink into her students’ heads. Gay realizes that some students learn by seeing and she is always willing to “roll up her sleeves” and demonstrate how to do something. That made a huge
I graduated from the U of A in 1978 with a MFA in painting. I believe it was the summer of ’77 when I took a photography course taught by David Kaminsky and Gay Burke….he was just there for the summer. So Gay was my first introduction to the magic of the darkroom. I learned from Gay that a teacher should be there to facilitate but otherwise just let the students go. Students always have to find their own way! It was a great experience which I hope I was able to replicate somewhat in the 15 years I taught darkroom photography at a high school here in Virginia. Photography remains an important part of my life. Wow, that was 35 years ago?
— RHONDA ROEBUCK, MFA 1978

She wanted us to make clear negatives without dust spots.
Mine had ALOT of dust spots.
In the next roll of film I shot, I put on a black beret and poured salt on it.
She opened up a lot of our “lenses” showing us how to see with and through the “frame.”
— KEYSER WILSON, MFA 1978

Gay Burke changed my life. She opened my eyes and challenged my mind. She was always there to give support and a good kick in the butt when necessary! When I’m teaching my students, I sometimes catch myself saying “Do more…do better!” and I swear it sounds just like her voice! — JEFFERY BYRD, BFA 1987 

A special thank-you to Keyser Wilson for her generous loan of her digitized contact sheets from photography classes in the 1970s. Unless noted, all photos in this section are by KW.
I enrolled at The University of Alabama in 1972. I chose the school because there was only one school in Alabama that taught photography in the art department. Jim Barnes was my first teacher, however he resigned shortly thereafter. Gay was hired as his replacement. To me, it was as if what Jim Barnes started, Gay continued and ultimately perfected.

One of the most memorable experiences from my years as a student was the day I walked into the classroom and Walker Evans was there, sitting on the old couch. Next to him, seated on the dusty side chair was William Christenberry. Christenberry had invited Evans to tour the campus before returning to some of the sites of his historic photo series from Hale County. The experience of meeting and talking with Evans changed my life. I credit Gay with making that interaction possible. After meeting Evans, Gay was invited by him to work with him and his students at Yale. This, too, is a testament to her brilliance as an artist and teacher.

As a teacher, Gay was exceptional at cutting to the truth and sharing insights that challenged her students. She used absolute honesty when talking about a student’s work. She not only taught the craft of photography, but also pushed her students to develop the intent and meaning behind their work. In critique, students discovered more about themselves as people through the process of examining their art. Besides teaching us the dynamics and history of photography as an art form, she also gave us a lot of confidence and challenged us in unique ways.

Gay gave me the education and the experience to become the teacher I am today. In many ways, I owe my career to her. After graduating from The University of Alabama, I was an artist-in-residence with the Alabama State Council on the Arts (ASCA) for five years. After some time, Gay was the one who challenged me to become a teacher. I applied to Pratt Institute and was accepted. I was so afraid that I would be looked at as ignorant and inadequate and someone who knew nothing about art or photography. However, not only was I prepared, but I was offered a graduate assistantship. Some years later, when I was living in Paris, Gay somehow was able to send word to me about a job opening at University of North Alabama. On her recommendation I was offered the position. Twenty-five years later, I am still teaching there.

I believe it was a great stroke of luck, genius and incredible foresight on the part of The University of Alabama to hire Gay. In many ways she is responsible for bringing art photography to Alabama and raising the profile of photography as an art form throughout the South. She is the “Mother of Alabama Art Photography.” — WAYNE SIDES, BS, New College, 1973
I took classes with Gay from fall 1995 to spring 2002 and I was her TA from fall 1998 to spring 2001. One funny memory from the classroom: I was her TA for the Intro to Photo class. Students were working on an assignment, printing in the darkroom, looking at their contact sheets. A student came up to us after staring at the assignment sheet for a while. He asked, “Can we do the assignments creatively?” We both paused. I didn’t know how to answer this funny question—in my mind I was thinking, “Duh --yes, this is an art class!” Gay answered, “Please.” What sounded like a broken record from Gay back then -- “You should shoot more”-- is what I am constantly saying to my students now.

—WANRUDEE BURANAKORN, MFA 2002 (photography)

What I learned from Gay was the importance of figuring out what I needed to say in my work and learning the best ways to express that. And I learned that any limits I thought I had were self-imposed.

Gay was so good about holding group critiques — I learned a lot from other students’ opinions, too. And she exposed us to the history of photography. That was invaluable. She was an excellent teacher. I loved her informality and ability to organize us varied students into a community of folks who learned to learn from each other. — LESLIE BURNS, MFA 1978

Gay has a timeless approach to photography that has inspired me since I first began working with her as an undergraduate in around 1987. Although I was a psych major, I took a couple of classes with her in the art department, and decided then that I would be a photographer. Gay would listen while I talked through my ideas and allow me to explore them, then, in her quiet but matter-of-fact manner, help me navigate the excess and get to the point. Years later Gay accepted me into the grad program as a non-traditional student for the MA and then the MFA. Lending her counsel we worked through multiple issues, personal and creative, from the bench outside the photo area on the third floor of Woods Hall.

I am so grateful to be a part of Gay’s ongoing legacy in her photo family tree, and hope to extend that influence through my own students. She has mentored me through graduate school, shared advice on teaching, and instilled a passion for photography in me and many of her other students. To this day I look to her for artistic guidance, and genuinely cherish our friendship. Thank you, Gay. Much love,

— SARAH CUSIMANO MILES, MFA 2010

Gay, thank you for including me so many years ago in the vivid photographic community that you were in the process of creating at The University of Alabama.

You were a new faculty member, following Jim Barnes, who was the initial faculty member in the new MFA degree program in photography. Jim’s training at the University of Iowa’s MFA program and yours at the University of Florida’s MFA program brought photography into the realm of the arts at U of A. Previously the only available photography classes were in the Journalism Department, where I took my first classes. I gained technical knowledge there, but was starved for input in the visual arts world of photography. My classes with Jim Barnes provided what I craved, a consideration of using the camera as a viable way to make my own work.

I had graduated with an MFA in Photography, among the first few such graduates from U of A, and was working on campus in a state agency. After years of being in classes, suddenly I was adrift without a community of people who were engaged in photography as a medium of self-expression.

You invited me and Wayne Sides to sit in on meetings of group discussion on photography at your home. You invited us on photo field trips, such as to Ma’Cille’s. You generously included us in a viable group whose purpose was to explore the “how” of using this medium to make work.

Thank you for your generosity and for all that you have contributed over many decades to the Alabama photographic community!

— RITA DEWITT, BFA 1970, MFA 1972

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Gay was such a powerful influence on the course that my life and work has taken and I will forever be grateful to her.

I know that to say the one class that I had with Gay Burke was life-changing sounds a little dramatic, but it’s true. For the first time, I realized that photographers could be artists and that the camera and film were just vehicles for ideas. I started seeing new potential in everything. Gay’s office was like a library and she always kept her door open. We would sit in there while our prints washed and look through her books and discover artists and soak up influence. Gay introduced me to a new way of seeing.

— LAURA SHILL, BA 2003 (Journalism)

Gay’s passion and love for the medium of photography has inspired many who have studied with her. I feel fortunate to have had Gay as a mentor. I am deeply grateful to her for all the encouragement and support.

— BARBARA LEE BLACK, MFA 2011

Gay Burke’s influence on me has been incalculable. I started out in photography a shy sophomore in 2005. Though I had been taking snapshots all my life, I had no experience with serious photography. Yet I knew it was what I wanted to do.

Gay was more than just a teacher to me; she was a mentor. She not only explained the photographic process, but taught me to see things differently, to experience the world in a photographic way and translate that experience into a physical image. I can remember well the many times I sat on that bench outside the photo lab, contact sheets in hand, eagerly showing Gay what I had been working on. I’d tell her what my plans were for my work. She would chuckle at my ideas sometimes, but she never discouraged me.

Nearly eight years later, I’m a working photographer in New York City. I learned from various other teach-

ers since my time at UA, but none of them has had the impact on my work that Gay Burke has. I use the skills she taught me every time I pick up my camera. — MATT MINOR, BA 2008

In 1989…I received a call from my old bottle-digging psychiatrist-buddy and photographer. Dr. Jim Morris got right to the point, “You need a hobby.” He prescribed that I join him in Gay Burke’s Thursday evening black and white photography class.

I showed up at a following class to check it out. Dr. Jim met me at the door and introduced me to Barbara Lee Black, whose first question made me feel right at home, “Is that your mother who has the museum at Gordo?” Then I met a host of other nice folks. It turned out that Gay Burke (whom I had known for years) had made a practice of accompanying her classes to my mother’s museum to photograph the weirdness. Also in that first class was Kathy Fetters.

I sold a binding press for $250, bought a 35 mm camera, and signed up for an audit. I am not really claustrophobic, but I do need more elbow room than Gay provided for double-left-handed people to download bulk film from canister to cartridge.

Being smarter than your average Alabama redneck, and being fully funded as a college assistant professor, I learned to save a lot of film by paying other students to download my film. I then made the terrifying discovery that my long-suffered darkroom chemical allergy was about to reclaim its former territory, so I paid to have my negatives and prints done as well. When I realized that my continuing to force a total lack of photographic skills onto the photographic world was causing more harm than good, I quietly laid aside my camera.

Gay Burke recognized that I was capable of somehow plucking a positive viewpoint from the most mundane photograph and, being the super-human being that she is, allowed me to continue to participate in classroom critiques. Then, with that certain twinkle and grin,
Gay Burke arrived on campus just before Women's Studies became a UA program in the late 1970s. It is hard to imagine today just how difficult it was for women to break into the traditionally male-dominated fields of academia and the fine arts. Just having a female art professor on this campus in the 70s was a big deal. But change was on the way. Burke supported women in the fine arts and academia in several ways. She created the Woods Hall Gallery of Photography adjacent to the third floor photo class rooms. In 1994 Burke and several former students organized a University of Alabama alumnae photography exhibition. ELIZABETH BARNARD, BETH BISHOP, BARBARA LEE BLACK, BARBARA DAUGHERTY, RITA DEWITT, IRENE THAMES GARDNER, KAREN GRAFFEO, NITA HEAD, SARAH KRACKI, DANA MATHEWS, BARBARA TAYLOR MORGAN, GLENDA SAVAGE, A. MICHELLE TURNER, and LYNN WRIGHT were included in Women’s Work: An Alumna Invitational, “in celebration of the University of Alabama Women’s Centennial (1893-1993).”

EXHIBITION CALENDAR

SPRING 2013

APR 11 - MAY 24 Windgate Fellows Exhibition
Sarah Moody Gallery of Art

APR 16 - MAY 10 Call and Response
Works by Paul R. Jones Collection artists and students in Chris Jordan’s Advanced Digital Photography class, Sella-Granata Art Gallery

APR 25 - MAY 18 BFA Juried Exhibition
Harrison Galleries

FALL 2013

AUG 21 - SEP 20 Incoming Graduate Exhibition
Sella-Granata Art Gallery

WOMEN’S WORK AT WOODS HALL ART PHOTOGRAPHY

The first photograph ever taken was from a Paris window, of a man getting his shoes shined, 186 years ago! For the past 40, Gay Burke has been teaching the fine art of photography at The University of Alabama. I was fortunate to have been in her class during the 5th year of her tenure. From my recollection, her work at that time fell somewhere between the subject genre of Diane Arbus and the craftsmanship of Ansel Adams. During that year, I walked many a mile throughout the cities of Tuscaloosa & Birmingham, with my Minolta 35mm, photographing primarily 19th-century building facades & focusing on unusual surfaces & textures. A wonderful inspiration to me, congratulations and best wishes always, dear Gay! — MURRAY CAHILL, BFA 1978
JIM BURNETT, BA 1975 (graphic design major and painting minor) had a solo exhibition of recent work, Stranger, at the Vulcan Materials Gallery, Alabama School of Fine Arts, Birmingham, in October 2012. An interview with Burnett is here: http://rollingout.com/entertainment/jim-burnett-birmingham-artist-paints-to-express-his-view-of-the-world/

2012 Windgate awardee and alumnus ADAM HILL, BFA 2012, recently started working for ceramicist Michael Sherrill, president of the board of The Center for Craft, Creativity & Design and owner of a clay tools business in Bat Cave, NC. Sherrill won a United States Artists Windgate Fellowship in 2010. Hill works making ceramics tools for Sherrill and has studio space for his own creations. He will also be assisting Sherrill in making works in bronze, porcelain, glass, and other media. Hill explains, “mainly forging, firing kilns, doing chasing work on bronze, whatever it may be...” Hill writes that he feels “insanely fortunate” about his current situation. Hill writes, “I think the [Windgate] Fellowship gave me more than a financial opportunity. It opened so many doors to so many rooms. I’ve met some great people as a result of it who genuinely care about seeing Windgate Fellows succeed with their grant opportunity. I was able to assist in a 2-week ceramic workshop over the summer because of it, as well as enter my work into a cast iron invitational last month in which I sold a piece at the opening. These are opportunities I didn’t think I would ever get without the fellowship.”

The long-awaited Raudelunas Revival was a huge hit. The “legendary radical 1970s Tuscaloosa intermedia arts collective” made a huge come-back with a retrospective exhibition in the Ferguson Student Center Gallery and a performance in the Ferg Theatre featuring now internationally acclaimed violist LADONNA SMITH (former art student and apprentice to UA ceramics professor FRANK ENGLE), internationally acclaimed guitarist and UA alumnus DAVEY WILLIAMS and harpist/composer and UA art alumnus ANNE LEBARON. Former art student and religious studies major CRAIG NUTT; JANICE HATHAWAY, BFA 1973, MFA 1975; FLETCHER PAUL HAYES (BFA 1973, MA 1974); and LEAH ALFORD (art history minor 1971), along with several other UA alumni, were founding members and helped put together the exhibition organized by radio announcer and music historian Lee Shook, Jr.

Since earning an MFA at The Ohio State University in 2010, JENNY FINE, BFA 2006, has been working as a studio assistant for Ann Hamilton. During 2009 and 2011 at OSU, Fine taught Beginning, Intermediate and Advanced Darkroom Photography. In 2012, she was artist-in-residence at The Wellington School in Columbus, OH, where she worked collaboratively with pre-K through 12th grade students who contributed to the project through storytelling, designing costumes, constructing props and enacting their stories for the camera on a series of local fieldtrips. Fine’s work was exhibited in a group show at The Columbus Museum of Art and she spent three months in Dresden, Germany, on an artist residency, which culminated in a performative installation entitled The everyday things at Geh8, formerly an East German train station. In this installation, for the first time, Fine became a performer alongside “Flat Granny”, a life-sized photographic cut-out of her grandmother worn as a costume.

RHONDA ROEBUCK, MFA 1978, writes: “I am now retired from teaching. I live in Greenwood, VA, just outside of Charlottesville. I taught art for 24 years in Albemarle County Schools. The last 15 years were spent teaching darkroom and digital photography at Western Albemarle High School. I have been an exhibiting artist for most of those years and a member of McGuffey Art Center in Charlottesville, VA. More recently, I have been involved in some local history research and still use photography for documenting history.”

SARAH CUSIMANO MILES, MFA 2010, was named in the top 50 of Critical Mass, an international portfolio review sponsored by Photolucida in Portland, OR. She also received a Juror’s Com-
RECOMMENDATION in the Silver Eye Fellowship 13, sponsored by the Silver Eye Center for Photography in Pittsburgh, PA. Miles received an Alabama State Council on the Arts Fellowship for the 2012-2013 year and was featured in the Alabama Artists Gallery in Montgomery. She writes, “It has been a good year!”

LEIGH HOLDEN, MFA 2007 (photography) and MFA 2003 Book Arts, is a working artist and an instructor teaching in the University College Arts and Culture master’s degree program at the University of Denver. Holden recently returned to the Denver area where he is sorting out his studio practice and teaching bookbinding and papermaking workshops. His art practice also includes traditional and alternative photography, printmaking, drawing and installation.

JOHNNY GOODWIN, MA 1999 and BA 1997 (history and studio art), earned his MFA and Ph.D. in 2005 in studio art and photography from the University of Memphis. Goodwin is adjunct faculty at Birmingham-Southern College.

LAURA SHILL earned a BA in Journalism while taking many courses in photography with Gay Burke at UA. She earned an MFA in Studio Arts from The University of Colorado, Boulder. She worked as director of photography at University Relations. She is currently an artist-in-residence at Redline in Denver, CO, and Integrated Media Arts Program Lab Coordinator for the Department of Art and Art History at CU, Boulder.

In March there were Emerging Alabama Artists at The Gallery in Bloch Hall at the University of Montevallo: AMY Feger, ANNE HERBERT, AYN SLEE MOON! Feger and Moon, UA art alumni, and Herbert, current graduate student, were juried into the show curated by Joe Bennett, assistant professor of art at Montevallo.

Prints by the late WILLIAM WALMSLEY (1923-2003; BFA 1951, MA 1953) appeared in Grand Hallucinations: Psychedelic Prints by William Walmsley and Friedensreich Hundertwasser with works by the renowned Austrian artist in February and March at William and Mary College. https://events.wm.edu/event/view/wm/6865

Grad students CLAIRE LEWIS EVANS and MEREDITH RANDALL, instructor and alumnus JAMEY GRIMES, and alumnae JILLIAN CROCHET and APRIL LIVINGSTON were part of the Alabama Sculptors Exhibit at the University of Mobile in March.

IN MEMORIAM

MARIA ZAVALA SELLA, wife of Professor Emeritus Alvin Sella, died Saturday, January 19. The funeral was at St. Francis University Church. She was born on April 20, 1921, in San Miguel de Allende, Mexico, where she met her husband. After being married in San Miguel on April 15, 1947, at the Church of St. Francis, they moved to her husband’s home in New Jersey and then to Bristol, Virginia. In 1960, her husband joined the Art Department faculty at The University of Alabama and they have resided in Tuscaloosa since that time. Mrs. Sella was a loving and devoted wife, mother, and grandmother. A devout Roman Catholic, she attended St. Francis University Church and was an active member of the St. Ann’s Guild at Holy Spirit Church for many years. Maria’s appreciation for the beauty of God’s creation was reflected in her love of flower gardening. She was also an accomplished quilter and longtime member of the West Alabama Quilters Guild.” -- from The Tuscaloosa News.

CORRECTION: In the Fall 2012 issue, we should have noted that the Monster Makeover III was co-sponsored by the Arts & Humanities of Tuscaloosa County and The Tuscaloosa News.

Glenn House telling stories at the 2013 Kentuck Festival in Northport.
The Loupe
Spring 2013: Alumni Issue

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