

Keeping you in...



The Loupe

The newsletter of the
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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.

Fall 2010



Welcome Back Students, Faculty and Staff!

Welcome back, EVERYONE, to a new school year in the Department of Art and Art History, in the heart of the historic UA campus. Many of you have already met our new A & S Office Associate AMY SMITH CROSBY who has taken Jennifer Maddox's position. Amy worked in the department a few years ago, and we are very happy to have her back. She is working on an MS in Human Development and is raising two children, Hastin and Max.

Congratulations to our eight new graduate students in studio and history. Welcome to STARR INGLE, ASHLEY MILLWOOD, FRANCES NICHOLS, and MENG TONG in art history; and CLAIRE LEWIS EVANS, ANNE HERBERT, DARIUS HILL, and STEPHEN WATSON in studio. The studio grad students have an exhibition of their sculpture, painting, prints, and mixed media work, *INCOMING!* in the Sella-Granata Art Gallery, which will be up through September 10. See page 5 for more information. Find out about our grad students at the website: <http://art.ua.edu/site/resources/graduate-students/>.



McNAIR SCHOLAR VISUALIZES OUR INSIDES

PATRICIA DAVIS, a junior BFA major in printmaking, is one of twelve UA undergraduates named a McNair Scholar this year, and the only studio art major. The scholarship includes a \$2800 stipend while she researches her project, fee waivers for graduate school applications, and other scholarly support.

Davis is a "first generation" – the first in her family to go to college – one of the requirements for application to The University of Alabama McNair Scholars Program. And now, every day that she works on her research, she thinks about her family, and especially her mother, whose struggle with cancer pushed Davis toward this year-long project of intellectual and artistic exploration.

Under the guidance of Professor Sarah Marshall, Davis is writing, drawing, painting, and making prints. She presented her preliminary research at a national symposium, and will prepare an art exhibition in October in the Ferguson Center Art Gallery and a formal research paper.

In 2007, Davis's mother died after a little over a year's struggle with cancer. It was deeply painful for Davis, but while watching her mother go through her illness, and learning about the disease along with her, Davis also began to ask questions about how we imagine disease, and in

TOP: Stephen Watson, *Fourth* (84), detail, latex acrylic on canvas.
TOP RIGHT: *Incoming!* in the Sella-Granata Art Gallery.
LEFT: Patricia Davis in her studio.

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particular how we visualize cancer. In August, she presented her preliminary research titled, "Invasion - Representations of Cancer: Combining Medical and Military Metaphors" at the 18th Annual McNair California Scholars Symposium at the University of California at Berkeley.

When I visited her studio, the walls were covered with anatomy drawings, medical illustrations, microphotographic images, pictures of scalpels and tools of the trade. Davis told me all of this visual imagery, including X-rays and MRIs, is used to communicate information about our health, and teach patients and their families about a condition they've been diagnosed with. She believes these images reinforce the way we imagine disease.



To expand her ideas, Davis is also looking at artists, such as Hollis Sigler, and writers, such as Susan Sontag, the author of *Illness as Metaphor*, who have worked with the literary and visual imagery of disease. New ideas stretch her work to become about more than cancer or the struggles her mother went through.

Davis is now creating a visual language to communicate her personal experiences and ideas about cancer, disease, and our bodies. "I had a breakthrough," she says. She began incorporating military imagery into her preliminary paintings and drawings. "The military world and the medical world are both highly structured, defined worlds," she said.

We all know the metaphors: we "do battle" with the illness; cancer "attacks" the body and the body puts up "defenses" against the disease. But now in her preliminary paintings she has turned the metaphor upside down: cancer cells look like tiny B-52 bombers inside the human body. Rather than a protective fighting force, the military elements are the dangerous invaders that could kill the patient. Davis is still exploring; her work is still evolving.

The Berkeley symposium was another turning point. McNair Scholars from all across the country converged to present their

work and see what their peers have been creating. She presented her work in a session with one student who was researching military rhetoric in Japanese films, and another who was exploring health literacy. Both topics related directly to hers, and, by hearing what others were working on, Davis said she came up with more ideas. "It was synergy!" she said.

For more information about the UA McNair Scholars program, go to <http://graduate.ua.edu/mcnair/>.

GRADUATE STUDENT NOTES



JOE McCREARY, grad student in sculpture, is a featured interviewee on Alabama Public Television's new documentary, *Sloss: Industry to Art*. McCreary, who

is Metal Arts Education Coordinator at Sloss, speaks about the historic industrial landmark as a place of art making, and how its unique environment affects his artistic sensibility. About the medium he says, "Cast iron has a living aspect to it that I don't get...from other cast materials."

The Sloss environment definitely has gotten under his skin. McCreary's iron and steel sculpture, *Goldie 1971*, now part of the UA College of Arts and Sciences' outdoor sculpture collection, commemorates Sloss history. Sloss Furnaces was built entirely of rivets before the era of welding technology. In the late '60s and early '70s, a crack developed in its main furnace and the Furnaces had to be closed for repairs. The last welder who patched the crack in the main furnace signed his name in weld, "Goldie 1971," as he finished the job.



As McCreary says in the new documentary, "It's just a matter of time before rivets start showing up in your art."

This summer, painting grad student AYNLEE MOON taught two week-long art camps for children, called "Art with Aynslee;" one in her hometown of Amory, Mississippi, and the other in Tuscaloosa. She taught the basic elements of drawing and painting,



UNDERGRADUATE FOCUS: *STUDY IN BRONZE AND STEEL*

LINDSAY JONES LINDSEY, a BFA major with a focus in sculpture, was selected to participate in a “summer shadowing experience” with reconstructive surgeon Dr. Gaylon McCollough in Mobile in the summer of 2009 and again in December, 2009. Inspired by her experiences with Dr. McCollough, she created a bronze bust of a woman’s face with one side of the face exposed to show the bone and muscle anatomy. The work was accepted into the 2009 Undergraduate Juried Exhibition.

Lindsey has also been participating in a collaborative lighting project, *Light as Material*, which brings together students from the Department of Art and Art History, the College of Engineering, and the Interior Design Program in the College of Human Environmental Sciences to develop solutions for areas on campus in need of lighting design.

As part of this class, Lindsey developed a stainless steel sculpture that uses the reflective nature of the medium as an element in the piece. It is a three-dimensional representation of a Fibonacci Spiral that will be housed in the Science and Engineering courtyard. In recognition of her research for the project, she received the Olin B. King Scholarship. In addition, Lindsey received the McWane Undergraduate Research Scholarship from the Honors College to fund the creation of the sculpture.



STUDENT NEWS continued from page 2

such as line, perspective, value, composition, and color. She also taught private lessons and painted a couple of commissioned pieces. “One,” she writes, “was a combination of images that represented Mississippi State University (don’t tell the Crimson Tide fans, they might come after me).”

FACULTY-STAFF NEWS

<http://art.ua.edu/site/resources/loupe/faculty-news/>

Congratulations to MARK STEVENSON, Senior Arts Technician, who won one of this year’s VERGIL PARKS MCKINLEY, SR. EMPLOYEE AWARDS recognizing his enterprising and dedicated work in the department.

Stevenson keeps several areas running smoothly: the Wood Shop, the Metal Shop, and 3-D art classes. He purchases supplies, repairs and maintains equipment, and builds parts and new equipment for the department. Dr. Cathy Pagani, department chair, who recommended him wrote in part: “in my mind the most important aspect of his job is working with our students...He instructs [3-D] students on the proper and safe use of all of the machinery in the Wood Shop and assists where needed in the Metal Shop, and supervises and assists students with their projects...Most importantly, he is always ready to step in and

help wherever he is needed.” John K. McKinley and the late Helen H. McKinley established this award to recognize enterprising employees who by action or idea contribute to The University of Alabama’s



HR Development Manager Teresa Faulkner (r.) presents the McKinley Award to Mark Stevenson. “He has distinguished himself as more than just a reliable employee: he is a team player who holds all that he does to the highest standards.” --Cathy Pagani, department chair

mission of teaching, research and service. The award honors Dr. Vergil Parks McKinley, a long-time professor at UA from 1918 to 1945.

This summer TOM BARNES traveled and worked on his paintings in southwest Texas. He also sent a painting,

Untitled (Snake Biting Hand), to the Alexandria Museum of Art in Louisiana to be included in their national juried September Competition exhibition.

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VAN WINKLE AND GRANATA HIGHLIGHT SEASON'S EXHIBITIONS



Tim Rollins and K.O.S., *Slave Girl*, 2008, satin ribbons, fabric paint and book pages on canvas, 174 x 108"

TO THE MOUNTAINTOP: TIM ROLLINS AND K.O.S.

November 11 - December 17, 2010

Lecture by Tim Rollins and Angel Abreu,

November 11, 5:30 p.m., 205 Gorgas Library

Reception following in the Sarah Moody Gallery

After teaching art to middle-school students in the South Bronx, Tim Rollins developed a curriculum that incorporated art-making with reading and writing for academically and emotionally "at risk" students. The "Art and Knowledge Workshop" was launched with a group of students who called themselves K.O.S. (Kids of Survival). Since the 1980s, Rollins and K.O.S. have produced paintings, prints, photographs, and sculpture based on literary texts such as Harriet Jacobs's *Incidents in the Life of a Slave Girl* and William Shakespeare's *A Midsummer Night's Dream*. Their work is represented in top collections including the Museum of Modern Art, New York, and the Tate Gallery, London. This exhibition was organized by the Lehmann-Maupin Gallery and Tim Rollins and K.O.S.

CLAUDIA DEMONTE: MAPPING BEAUTY

August 19 - September 23, 2010

DeMonte is an artist, and a teacher, curator, and collector of art which reflects women's issues, global community and social awareness. Her work has been featured in numerous national and international exhibitions, and is in the collections of the Brooklyn Museum, Corcoran Gallery of Art, and New Orleans Museum of Art, among others. This exhibition was organized by the Mobile Museum of Art and Claudia DeMonte.

LESTER VAN WINKLE: CRÄVING

October 7 - November 5, 2010

Lecture by the artist, October 7, 6:00 p.m., 205 Smith Hall

Reception following in the Sarah Moody Gallery

Lester Van Winkle taught sculpture at Virginia Commonwealth University for more than three decades, nurturing VCU's sculpture department into a renowned and nationally recognized program. Van Winkle has enjoyed a long and distinguished career as an educator and artist. He has received many awards including two fellowships from the National Endowment for the Arts, and the Distinguished Teacher of Art Award from the College Art Association in 2006. His works are in numerous public and private collections, including the Mobile Museum of Art, the Smithsonian American Art Museum, and the Louise Bourgeois collection.

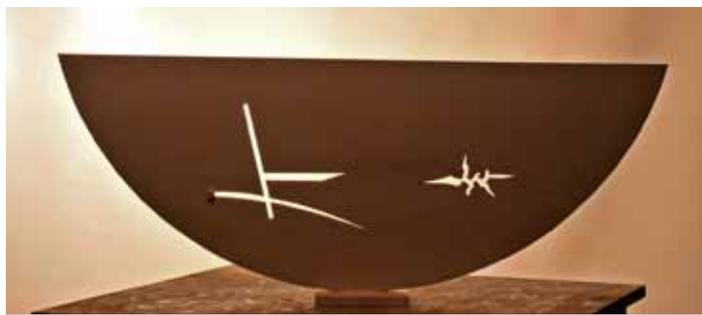
ANGELO GRANATA:

A SURVEY OF SCULPTURE AND WORKS ON PAPER

January 6 - February 11, 2011

The late Angelo "Jack" Granata (1922-2009) was a founding faculty member of UA's Department of Art and Art History and professor of sculpture from 1949 until his retirement in 1988. Granata served as chair from 1968-1981 and saw the department through major curriculum and facilities enhancements. He served as director of the Sarah Moody Gallery of Art from 1967 until 1988. The department is proud to present this exhibit, which highlights his prolific output of sculpture and works on paper spanning 60 years. His sculpture has been exhibited in

ANGELO GRANATA - continued on page 5



Angelo "Jack" Granata, title unknown, aluminum, ca.1990s



NEWLY-NAMED SELLA-GRANATA GALLERY FOCUSES ON STUDENTS

INCOMING! GRADUATE STUDENT EXHIBITION

August 18 - September 10

The University of Alabama Department of Art and Art History launches a new academic year with a show in the Sella-Granata Art Gallery in Woods Hall highlighting the work of four new graduate students in the studio arts program. **INCOMING!** features paintings by new graduate students ANNE HERBERT and STEPHEN WATSON, prints and paintings by DARIUS HILL, and sculpture by CLAIRE LEWIS EVANS.

INTERIOR DESIGN CIDA ACCREDITATION EXHIBITION

September 13 - October 1

MUSEUM PRACTICES CLASS EXHIBITION

October 7 - 17

Students enrolled in ART 380 taught by Sarah Moody Gallery director BILL DOOLEY will organize and present an exhibition of works for the Sella-Granata Art Gallery featuring photographic works of art along with art that has a structural relationship with photography. Works for the exhibit will be borrowed from university campus collections and area photographers.

SPONGE AND ROLL TIDE: TEN YEARS OF UA PRINTMAKING

October 24 - November 17

RECEPTION TBA

The exhibit will feature the work of graduate and undergraduate printmakers over the last decade and will be curated by faculty and current students.

BRUCE HENRY - MAKING FRIENDS - MFA THESIS EXHIBITION

December 6 - 17, Reception TBA



Emily Tipps' Creativity Class (NEW 212) records personal responses to art works in **INCOMING!** in the Sella-Granata Gallery. Tipps said that students will present their finished compositions in a variety of media before the class later in the semester.

GALLERY VISITOR PARKING ON CAMPUS

The Campus Drive Parking Deck at the corner of Hackberry Lane and Campus Drive provides visitor parking at a nominal cost, and is only a five-minute walk to Garland and Woods Halls. Buses also run on varying schedules from the deck. To walk to Woods Quad, exit the main doors of the parking deck and cross Hackberry southwest to Margaret Drive. Follow Margaret Drive to Capstone Drive, which runs between Gorgas Library and Garland. Follow Capstone Drive to Garland Hall and the Sarah Moody Gallery of Art, and to Woods Hall and the Sella-Granata Art Gallery. For more information on bus schedules go to <http://crimsonride.ua.edu/>



ANGELO GRANATA - continued from page 4



venues around the country including the Birmingham Museum of Art, the St. Louis Museum of Art and the Museum of Modern Art, New York. His work is in collections such as Georgetown College, KY; the Figge Art Museum, IA; and UA's Sarah Moody Gallery of Art. He was a founding member of the Southern Sculptor's Association. The exhibition was organized with the assistance of the Granata family.

HOURS for the Sarah Moody Gallery of Art are Monday through Friday, 9:00 to 4:30, and Thursday evenings, 5:00 to 8:00. The Sarah Moody Gallery of Art is supported by the College of Arts and Sciences and the Department of Art and Art History. Exhibitions are free and open to the public. For further information, contact the gallery at 348-1891.



BRANCHING OUT: SURROUNDING THE SPIRAL GROUP

September 7 - 30, 2010, Ferguson Center Art Gallery
Reception Tuesday, September 14, 5:30 - 7:00 pm

The University of Alabama's College of Arts and Sciences will present an exhibit of works from UA's Paul R. Jones Collection of American Art, *Branching Out: Surrounding the Spiral Group*, in the UA Ferguson Center Art Gallery September 7-30. A reception will be held on Tuesday, September 14 from 5:30 to 7:00 p.m. The exhibit is free and open to the public.

During the peak of the Civil Rights Movement a group of African American artists formed a collective known as the Spiral Group (1963-1965). Members, including Romare Bearden and Hale Woodruff, met to discuss and debate the role they might play in the mainstream America art scene. This exhibition looks at the influences, contrasts, and reach of the Spiral Group through the work of its members, some of their contemporaries, and later artists who were influenced by the group. "We are very pleased that we can share these works with the University community and the public," said Dr. Robert F. Olin, dean of the College of Arts and Sciences. "Collectively, the works tell a story about an important time in our country's history that I think will resonate with everyone who views them."

In 2008 Paul R. Jones gave his collection of 20th-century art to The University of Alabama, and it became part of the department of art and art history. The works will be incorporated into course curricula at UA and pieces from the collection will be displayed in galleries and academic venues on the UA campus and will be made available to historically black colleges and universities, and other institutions of higher education and museums throughout Alabama. (For more information: <http://uanews.ua.edu/2008/10/48-million-paul-r-jones-art-collection-donated-to-ua/>)

Special thanks to the College of Arts and Sciences *Desktop News*. Spiral design by Miriam Norris.



WHERE TO SEE THE PAUL R JONES COLLECTION OF AMERICAN ART

ON UA CAMPUS

Rose Administration Building, third floor offices
<http://art.ua.edu/site/galleries/paul-r-jones-collection/>

ON THE INTERNET

<http://uanews.ua.edu/aneews2008/oct08/images/pauljonesgallery/index.html>



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SKY SHINEMAN has a painting included in the *Majestic 2010 National* in Nelsonville, OH, and paintings in two upcoming juried exhibitions: the Atlanta Artists Center's *Seventh Annual National Show*, August 28-September 29, and *A Sense of Place* at the Gertrude Herbert Institute of Art, Augusta, GA, September 17-October 15.

BILL DOOLEY has been preparing work for two upcoming juried exhibitions this fall: the *12th Annual Renaissance Regional Art Exhibition*, September 10 - October 23, at the Jackson Foundation, Renaissance Center in Dickson, TN, and *A Sense of Place 2010*, national juried exhibition, September 17 through October 15, at the Gertrude Herbert Institute of Art, Augusta, GA.

CHRIS JORDAN writes that he has had a "busy, relaxing and productive summer, all at the same time!" In June he taught a digital retouching workshop at the Center for Photography in Woodstock, NY. Jordan was selected by jurors Stephen Shore and Harvey Stein to appear in *PHOTOcentric 2010*, a national juried group exhibition at the Garrison Art Center, NY, this fall. Jordan writes, "I will be presenting my recent work *Suburban Sublime* at the South Central regional chapter of the Society of Photographic Education. I've also been sure to get in the summer's requisite of hiking, swimming and ice cream."

"A Stained-Glass Tiffany Knight," by ROBERT MELLOWN, one of the most popular articles in a now sold-out issue of *Alabama Heritage*, was recently posted to UA's W. S. Hoole's Special Collections webpage. Louis Comfort Tiffany was commissioned by the Alabama United Daughters of the Confederacy to create the window in 1925 in memory of UA students' roles in the Civil War. Beautiful photographs of the window by Teresa Golson, UA Coordinator of OIT Photography Services, illustrate the article. Mellown's article was originally published

in *Alabama Heritage*, Winter 1993. http://www.lib.ua.edu/libraries/hoole/tiffany_window.

CATHY PAGANI was invited by the Institute of Humanities and Kyujuanggak Insitute for Korean Studies at Seoul National University to give a paper at their Eleventh Civilization Research Symposium, *Travel and Translation: Writing China after Matteo Ricci, 1600-1800*, in June. Her paper was titled, "'To Rival Oriental Splendor': Clockwork and the Dissemination of Artistic Style Between China and Europe in the Seventeenth and Eighteenth Centuries."



Christopher Jordan, *Suburban Sublime #10*, 2010, archival pigment print, 14 x 20"

During his sabbatical, BRIAN EVANS presented the talk "Formalized (visual) Music" in New York City at a forum on the 20th-century composer Iannis Xenakis. Evans had a solo show at the University of North Alabama in February and March, and he did an artist residency in March at the Hambidge Center in north Georgia. This summer he was a featured presenter at ThinkTank 5 at the University of Georgia, and he presented at a workshop on sound and music in computer science education at Wake Forest University. Evans was also selected as an Arts and Sciences Leadership Board Fellow for a three-year term.



Sarah Marshall, *Tell Me No Truth*, 2009, lithograph, 15 x 11"

AMALIA AMAKI was included in the exhibition, *Boutons: Artistic, Historical and Cultural Phenomena*, at the Mona Bismarck Foundation in Paris from June 4 through August 14. The historical centerpiece of the exhibit is the Loic Allio Collection of buttons, with five artists who use buttons as their medium. She has a solo exhibition, *MJ: In Blue Terms*, visual poems celebrating Michael Jackson, at the Sandler-Hudson Gallery in Atlanta through September 4.

MIRIAM NORRIS attended the American Association of Museums annual meeting in Los Angeles in May. She attended some informative workshops and round table discussions on visual copyright issues and sessions on collections care issues.

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This summer, LUCY CURZON traveled to the Tate Gallery Archives to do research on her upcoming book on the visual culture of Mass-Observation, a UK social research organization founded in 1937. She was a fellow at ThinkTank5 in Athens, GA, and she was named an assistant editor for ThinkTank's journal, *Future Forward*, and helped put together its inaugural issue.

This summer SARAH MARSHALL participated in *Flight Path*, a group show of nine artists from the Southeast at the McIlroy Gallery at Northwest Florida State College in Niceville. The theme of the exhibit, human flight, was timed with the 75th anniversary of Eglin Air Force Base. Marshall had six of her prints included. The color lithograph shown here (page) was made during a residency at the Taller Experimental de Gráfica in Havana, Cuba.



Ceramic students keep watch at a sawdust kiln firing this summer.

JERRY LAMME has had a busy summer traveling in the US and the UK. In May he visited Georgia O'Keeffe sites in New Mexico and in July he photographed in southern England and visited sites around London. Part of the visit was taken up with delivering three works to the juried *First Open International Contemporary Print Competition 2010* in Cornwall. This traveling exhibition will begin October 4, 2010, in Falmouth, then move to the 112-year-old Newlyn Art Gallery in Penzance from May through July 2011. The exhibition will be online from October 2010 to July 2011.

In the US, Lamme had work in *Unleashing Creative Potential: 8th Annual Digital Content Consortium*, Digital Academy, University of North Carolina at Pembroke, in April. Through August 31, his work will be in the *2nd Annual Curious Camera Exhibition*, ArtsEye Gallery, Tucson, AZ. His *Jimmy (Hallway Series)* was juried into the *2010 Wiregrass Biennial Exhibition*, at the Wiregrass Museum of Art, Dothan, and won the \$500 Purchase Award.

ALUMNI NEWS

<http://art.ua.edu/site/contact-us/about-us/alumni/>

IN MEMORIAM - BRIAN DAVID STANDIFER, BFA 1995, MA 1997, died May 28, 2010, after a brief illness. In a moving remembrance of him in the *Tuscaloosa News* ("Longtime host of UA radio show dies," June 2, 2010), *Tusk* Editor Mark Hughes Cobb wrote about

the solo photography exhibition Standifer had in Clark Hall about 1996 or 1997 that combined family photographs and childhood artifacts. If you attended the show or know something about it, please contact us (rdobson@crimson.ua.edu).

After graduation, BERTICE MCPHERSON, MFA 1992, resumed her position as adjunct professor teaching ceramics and 3-D design classes at the University of Mobile, then

taught ceramics at the University of South Alabama. Since 1996 she has focused on her own work and teaches ceramics privately.

Currently, McPherson has two sculptures in the *South Alabama Survey of Artists (S.A.L.S.A.)* at Space 301 in Mobile, juried by Ron Platt, the Hugh Kaul Curator of Modern and Contemporary Art at the Birmingham Museum of Art. She won second place for her sawdust-fired ceramic sculpture, *Moon and Cloud*. The exhibition runs through Sunday, September 5.

In answer to our alumni questionnaire, McPherson remembers some of her teachers: "TOM BARNES's meticulous work ethic was inspirational. MINDY NANCARROW made me question what I made and why. WILLIAM DOOLEY gave invaluable advice and taught me how to hang dry wall, a skill every girl should have."



Bertice McPherson, *Reaching For The Moon*, barrel fired clay.

JOHN TROBAUGH, MFA 2003, is Artist-in-Residence at the Lamar Soutter Library at the University of Massachusetts Medical School in Worcester. His photography exhibition there, *Double Duty:*

America Redefined, will run through Sept. 18.

ALUMNI NEWS continued next page



MARTHA HOPKINS, BFA 2004, had two works accepted for the *Large Format Exhibition* at The Art Studio, 117 Montgomery St., juried by Claire Hairstans, from August 6-September 12 in downtown Montgomery. Her painting in nine parts, *Offset*, won Best of Show.

JEFFERY BYRD, BFA 1987, received his MFA from the University of Florida in 1989 and is now professor of art and department chair at the University of Northern Iowa in Cedar Falls. He exhibits his performance and video work throughout Europe, Asia, and across the U. S. His videos have been screened in countries such as Mexico, Italy, and Cuba. He is a frequent lecturer at art institutions such as Parson's and the Art Institute of Chicago.

Byrd recalls fondly several professors, especially AL SELLA and VIRGINIA REMBERT. He writes, "GAY BURKE taught me everything about being an artist!"

He puts his current artistic success in perspective: "KAREN GRAFFEO [MFA 1987] and I were the first to paint the inside of the elevator. I also remember spending an incredible amount of time in the photo lab...My fave memory: I was walking through the courtyard on my way to the photo lab. Someone pushed the red couch from photo off the third floor balcony. I never knew it was a hide-a-bed until it unfurled on the way down! Tuscaloosa was a great place to live and grow as an artist." More information on Jeffery Byrd is at his webpage: <http://www.uni.edu/artdept/byrd.html>.

BETHANY WINDHAM ENGLE, BFA 1955, MA 1960, and EdD 1971, has been a working artist for more than five decades. Engle is represented by Littlehouse Galleries in Birmingham, and the Gazette Gallery and the Riverport Gallery in Northport, and at her own Windy Hill Studios in Buhl. She participates in Art Night and other local exhibitions, and is a member of the Colored Pencil Society of America and the Tuscaloosa Art Guild. Her website is <http://www.bethanywindhamengle.com>.

KIKI KARATHEODORIS, MFA 1992, has a new website of her work

at <http://transparencyincolor.com>.

In August, THOMAS MARK SHELBY, MA 2006, gave the keynote address, "Alabama Architect D.O. Whilldin's Tuscaloosa Legacy," at the Bama Theatre in Tuscaloosa as a fundraiser for the Tuscaloosa County Preservation Society. Whilldin designed many buildings in Tuscaloosa and throughout the state of Alabama from 1904 until 1962, including the Bama Theatre. Shelby's thesis for the master of arts in art history, titled "From Beaux-Arts to Modernism: The Alabama Architecture of D. O. Whilldin, 1881-1970," won UA's Outstanding Thesis Award in 2006. His book, *D. O. Whilldin: Alabama Architect*, published by the Birmingham Historical Society in 2008, is based on his thesis. Shelby's thesis advisor, ROBERT MELLOWN, BA 1967, current UA associate professor of art history, and an expert on Tuscaloosa antebellum

architecture, wrote one of the forewords for the book.

BRIAN THOMPSON, MFA 2008, had a piece juried into the *2010 Wiregrass Biennial Exhibition* at the Wiregrass Museum of Art, Dothan. Current grad student in photography BARBARA LEE BLACK won the \$1000 Purchase Award for "Mrs. M." The "B10" runs through September 11, 2010.

After a few semesters in Mobile and Birmingham, CLAYTON COLVIN, MFA 2005, is now back

teaching at UA. His most recent curatorial project is *Werk*, an exhibition about office culture and employment. It will run May 12 -June 30, 2011 at the UAB Visual Arts Gallery. UA alumnus and art and art history instructor TOM WEGRZYNOWSKI, MFA 2006, has a painting included in this show. Colvin's website is www.claytoncolvin.com.

Colvin won second place in the University of Mobile Juried Art Exhibition with *Considering Surfing Girl*. The show was curated by Birmingham Museum of Art curator of American Art Graham Boettcher. The *Mobile Press Register* quoted Boettcher about his painting: "Colvin's painting, rendered in pink and lavender — 'a gutsy move,' says Boettcher, who suggests that the work 'walks



Sarah Cusimano Miles, *Gull (Larus Argentatus) with artichoke*, 2009, pigmented inkjet print, 24 x 30".



IN MEMORIAM - ROXIE WORTHY, BFA 1973



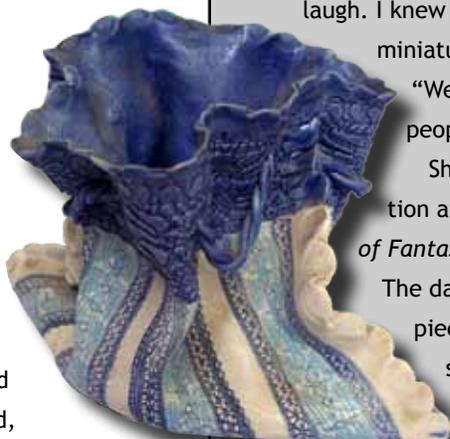
Following are two remembrances of Roxie Worthy, BFA 1973, an Alabama artist and UA alumna who died June 8, 2010. The author of the first is Frances Tucker, who retired from the University in 1999. She met Roxie while she was working on a BS in art education at UA in the 1970s.

I had heard of Roxie long before I met her. My husband taught German and would come home telling hilarious stories about one of his undergraduates, Roxie, who was smart and funny. I finally met her in person in Dick Zoellner's printmaking class during the mid-1970s. After she received her BA in German, Roxie enrolled as a BFA student in painting and printmaking. During this time, her close friend, Frank Fleming, was the teaching assistant for ceramics teacher Frank Engle, and she became interested in ceramic sculpture.

Roxie spent the early 1980s in Birmingham and showed her ceramic sculpture in local galleries and across the country. She was best known for her series of miniature ladies' accessories: ornate purses, hats, shoes, and a series of doll-house-sized porcelain Victorian furniture; some with secret compartments. She also used imagery from nature such as leaves, vines, hearts and eggs.

When questioned about her fanciful, delicate work, Roxie replied to the *Birmingham Post-Herald* reporter, "I am into 'pretty.' Anyone can make ugly. I would hate to bring my imagination to 'ugly.'"

Her house in Birmingham was filled with stacks of astrology magazines and issues from the Self Realization Fellowship, an organization founded by Paramahansa Yogananda. The Hindu discipline and meditation seemed to change and direct her Aquarian spirit.



ROXIE WORTHY was exactly what every artist should be: observant, witty, independent, serious/not serious, purposeful, personal, and extraordinarily in control of the art material she chose to use. I loved to talk with her, to see her eyes flash, to watch the set of her mouth, and to hear her almost wicked laugh. I knew her best through her work with clay, the miniature worlds she created. She said of artists, "We're the people who point at things and tell people to stop and look at them."

She participated in a Christmas-time exhibition at the Kentuck Museum in Northport: *Visions of Fantasy: Objects of Enchantment and Whimsy*.

The day before the opening, she brought her pieces to install. For festivity, we added several last-minute evergreen trees. Her quick observation: "Oh good— kill a tree for Jesus." I remember that phrase every

Christmas, and it has become a staple in our family lore.

Roxie Worthy's spirituality enriched my life. She gave me an on-going awareness of world religions and mythology and the connection of that spirituality with the present day, with art and with personal expression. She created goddess sculptures growing from her study of the Venus of Willendorf, a small, ancient female figure unearthed in Austria.

She pointed me to philosophies of the goddess and pivotal female ideas in religion long before Dan Brown's *The Da Vinci Code*. She introduced me to the complexity of the snake image, a worldwide cultural icon, more generally representing rebirth and creative uncoiling than the narrow Christian notion of evil.

And so, Roxie, my life is much fuller because I knew you. Your small, laughing, naked woman sculpture with snakes around her arms has a prominent place in my home. And thoughts of you have a cozy place in my memories.



Georgine Clarke is Founding Director of the Kentuck Festival, Museum and Art Center, Northport and is now Visual Arts Program Manager for the Alabama State Council on the Arts, Montgomery.

R. Worthy - continued on page 11

TOP LEFT: *Goddess of Laussel*, porcelain, 2004, Private Collection. TOP RIGHT: untitled porcelain with Victorian lace imprint, mid 1980s, Private Collection. BOTTOM: *Fauve Dancer*, ca.1997, Private Collection.



R. Worthy - continued from page 10



In the early 1980s, Roxie married Bill Horn, an old friend of the family, and moved to Anniston. There she built a large kiln and created her series of goddess images based on Paleolithic artifacts. Roxie and Bill then moved to the outskirts of Tallassee, where she built another large kiln and cared for a menagerie of dogs,

cats and birds, and acres of flowers. She also had become interested in Indian art and in 2000 realized her lifelong dream of traveling to India and attending the Maha Kumbha Mela, which was attended by around 60 million people, making it the largest gathering in recorded history. She emailed me: "On January 24, 2001, I bathed with 20 million people who came for their holy dip in the Ganges....I wish I had some way to convey the emotions of that day, for the entire area was charged with a definite tangible power."

Roxie developed breast cancer and was treated for it from 2003 until her death. In spite of illness, in 2005 and 2006 she traveled to North Carolina for workshops in metalworking, stained glass, jewelry making, and forgery. Months before she died, she and Bill moved to Valley Head where she supervised the remodeling of an old house and directed a massive landscaping project. When asked about her whimsical approach to art, Roxie once said to a newspaper reporter: "Humor is all that separates us from the animal kingdom. You don't see dogs and cats telling jokes."



A vanished landscape: the smokestack built in 1966-67 behind B. B. Comer Hall is now a legend, torn down this summer to help cut costs. To see pictures of the demolition, go to: <http://www.flickr.com/photos/uart/sets/>.

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a thin line between figuration and abstraction, then steps over and back and kind of does a jig on that line."

Colvin is currently involved with the Alabama Humanities Foundation's invitational exhibition celebrating the fiftieth anniversary of the pivotal novel *To Kill A Mocking Bird*, which also includes UA alumni, faculty, current students, and friends such as CHIP COOPER, WILLIAM CHRISTENBERRY, FRANK FLEMING, KAREN GRAFFEO, DARIUS HILL, NALL, and CALEB O'CONNOR. Go to <http://www.ahf.net/mockingbird/art.htm>.

WAYNE SIDES, BA 1975 (New College), is having a solo exhibition, *Human Traces/L'essere Umano Traccia*, at the Centro Culturale "Luigi Russo," in Pietrasanta, Italy. His website is <http://www.waynesides.com/index.html>.

Gull (Larus Argentatus) with artichoke by SARAH CUSIMANO MILES, MFA 2010, won second place in the Abstract and Still Life category for the Julia Margaret Cameron Award. Jurors for the prestigious international photography competition, which donates a large portion of its revenues to humanitarian organizations like Save the Children, included Mary Ellen Mark, Kim Weston, and Rosanna Checchi, Editor-in-Chief of *Zoom Magazine* (Italy). Miles's photograph will be published with the winners in a limited hardcover edition and will be included in an exhibition to take place at the Palais de Glace in Buenos Aires, Argentina, in August 2011. (see page 9)

BETSY SINGLETON, BA 1982, recently returned to UA after many years away. After graduation with a double major in art and art history, she worked as a commercial artist in Alabama and then moved to Europe. "From 1984 until 1994, I lived in Europe. I spent 8 months of the year in London and summers either in Greece or starting in Greece and working my way back to London." In the fall of 1994 Singleton returned to the States to work for the University of Louisville, and then moved to Brisbane, Australia. In 1997 she moved to Chattanooga, and last year she returned to UA to work for the Mechanical Engineering department located in Hardaway Hall, where she used to attend art history classes. Singleton writes, "For the past 6 years I have designed and made jewelry, exhibiting and selling in a couple of shows each year. Usually I create my own style but occasionally I will take on a custom job. I am trying to learn more about silversmithing."

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IN OUR *EXTENDED* BACK TO SCHOOL ISSUE:

- Welcome Back Everybody!
 - Patricia Davis: McNair Scholar
 - Undergrad Focus: Lindsay Jones Lindsey
 - Mark Stevenson: UA Staff Award Winner
 - New Gallery Pages
 - Student news
 - Alumni news
- ...and much more!*

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McKinley Award winner Mark Stevenson, Art Technician Senior for the department, with power tools and caution signage.

