

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](mailto:rdobson@crimson.ua.edu).

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(lōōp), n. 1. a small magnifying glass used by jewelers or watchmakers, or for viewing photographic transparencies.

## "WE'VE GOT AN APP FOR THAT!"



The Interactive Map created for the Department of Art and Art History's iPhone App uses iPhone GPS and iPod Touch Wifi capabilities to allow users to see their location in relation to points of interest, in this case, our buildings and the College's outdoor sculpture collection.

"WE'LL BE IN TOUCH," Computer-Based Honors students Randy Warren and Forrest Ford told Dr. Cathy Pagani as their meeting ended early in the fall 2010 semester. Pagani later admitted, "I was surprised. I thought we were interviewing them, and, instead, they were interviewing us!" Warren and Ford checked out a couple of other projects before choosing the project Pagani had proposed to Dr. Shane Sharpe, Dean of the Honors College and Director of the Computer-Based Honors Program (CBHP): to design and create an iPhone Application for the Department of Art and Art History.

At a recent presentation for Dean of the College of Arts and Sciences Robert Olin, Warren rattled off statistics: "63% of college students have an iPhone, iPad or iTouch. Half of those use it every day." Pagani wanted a way to reach students who were tied to their iPhones. Warren and Ford surveyed art students to see what they wanted in an online application. A department calendar was



(l.-r.) CBHP students Forrest Ford and Randy Warren regularly met with Dr. Cathy Pagani and Rachel Dobson throughout the fall semester to discuss the progress of their iPhone App Project for the department.

the tool most often mentioned. The ability to access class schedules came in a close second. Faculty contact data and an on-line art gallery plus access to class location info were in the top five tools students said they wanted in an app. The application, when submitted to Apple for final approval and launching, will have all these, and an interactive GPS map featuring outdoor campus sculpture. The application will work best on the Apple iPhone and iTouch.

Ford said they had never created an iPhone application when they began working on the department's. The project turned out to be more complicated than they anticipated. Starting from scratch, Ford and Warren learned how to use Apple's app production software, how to run the iPhone simulation software, and how to maneuver through the maze of Apple Software



A page of Ford's and Warren's final slideshow presentation showing a preliminary section of the Calendar of Events page of the iPhone Application for the department.

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## SPECIAL ISSUE: FOCUS ON OUR ART ALUMNI

## APP FOR THAT! - continued from page 1

Development rules. All the effort was worth it. They have gained new skills that make them highly competitive in the job market, and the department has gained a new online tool that will help us communicate with the entire campus when launched.

Ford and Warren are local boys who have been friends since kindergarten. Randy Warren is a sophomore in Aerospace Engineering from Northport. Forrest Ford, from Tuscaloosa, is a sophomore in M.I.S. (Management Information Systems) in the Department of Information Systems, Statistics, and Management Science in the Culverhouse College of Commerce. They played Little League together and both attended Tuscaloosa County High School, all of which may account for their ease in working together on this project.

When asked what they plan to do next, the “App Guys” said they aren’t sure. They just want to get through the next couple of years of college and see what opportunities come up.

## NEW DIGITAL PHOTO LAB IS OPEN



Professor Chris Jordan (left) and his class in the new Digital Photography Lab present A&S Dean Robert Olin with the gift of an archival pigment print of digital photo, *Resolute*, by undergraduate Aaron Gertler. Professor of Photography Gay Burke (center) looks on.

In February, Assistant Professor of Photography and Digital Media Chris Jordan called together all the movers and shakers who helped in the huge renovation and equipping project that was the new Digital Photography Lab in 209A Woods Hall. Jordan thanked several groups and individuals, including A&S’s e-Tech team, Senior Associate Dean Carmen Burkhalter, university architect Hugh W. Kilpatrick III, In-House Project Manager Garnette Hatchett, and Associate Dean Tom Wolfe. He also acknowledged the original envisioners of the renovation, Professors Gay Burke

and Brian Evans. Jordan and his class presented A&S Dean Robert Olin with a beautiful archival pigment print of a digital photo by undergraduate Aaron Gertler in appreciation of his vital assistance.

The new lab features twenty iMac stations with the full compliment of graphics software, including Adobe Creative Suite, Final Cut Pro, and others programs. Current courses taught in the lab are ART 328 Digital Photography, ART 408 Studio Lighting, and ART 224 Introduction to Digital Media. Possible future courses may include something in the video arts and an advanced digital photo course.

## WINDGATE FELLOWSHIPS AWARD STUDENT WORK

The work of Windgate Fellowship winners AMANDA BARNES, TANYA MCDAVID, HARRISON G. PRINCE, MEREDITH RANDALL, JOSEPH ROBERTSON, and KAYLEIGH WALDER is on display through March 25, 2011. This second biennial exhibition features the work of these six Department of Art and Art History undergraduate studio art majors who have been awarded Windgate Fellowship support for the academic year 2010-2011. In addition, AMANDA MOORE, undergrad major in art history, won a Windgate Fellowship for her project and paper, titled “American Afterlife,” which she will present at department Honors Day ceremonies, April 8 in the Sarah Moody Gallery of Art.

Department faculty members use a jury process to select students to conduct research and produce art or art history work specifically for the awards. Participating students are actively involved with the exhibition’s organization and production. The Windgate Fellowship provides funding support dedicated to research, travel, and production costs. The exhibition was the centerpiece event for the 2011 Arty Party, a College of Arts and Sciences fundraiser organized by its Leadership Board.



Windgate Fellowship winner and BFA major Harrison G. Prince talks with his mother Linda Prince and grad student Amy Feger at the Windgate reception. In the foreground is Meredith Randall’s winning sculpture.

## ARTY PARTY SPOTLIGHTS

### ART AND ART HISTORY STUDENTS

This year's Arty Party on February 26 focused its fundraising efforts on the programs of the Department of Art and Art History. A long list of enviable auction items included many contributed by notable alumni, current and former faculty, and students, such as FRANK FLEMING, DANIEL LIVINGSTON, KAT MITCHELL O'BRIEN, JOE MCCREARY, and NALL.

The biennial exhibition of work by the recipients of the Windgate Research Fellowships was more than backdrop for the elegant evening. This year, students mingled with guests, described their art work, and answered questions. Also distinguishing this year's gala was the institution by the Arty Party Committee of



The Second Place People's Choice Award, one of three designed by grad student JASON DOBLIN and created by professor CRAIG WEDDERSPOON and BFA student ADAM HILL. Image courtesy of Jason Doblin.

the People's Choice Awards for the Windgate Research Fellows, chosen by secret ballot by the party attendees. Winners were: AMANDA BARNES, first place, \$500, for her oil on canvas painting, *Distinction*; MEREDITH RANDALL, second place, \$300, for her soapstone sculpture, *1*; and KAYLEIGH WALDER, third place, \$200, for her mixed media work, *Fawn.Sseddog*. The People's Choice Awards were designed by ceramics grad student JASON DOBLIN. BFA ceramics major ADAM HILL assisted sculpture professor CRAIG WEDDERSPOON in fashioning the awards, made of 3/4" thick glass that is sandblasted and set in a wood frame. The base is Alabama cherry wood.

The Arty Party invitation was designed by CALEB J. HALL of Hayden, an advertising major with a minor in graphic design. His invitation was selected from fifteen student designs as part of LAURA LINEBERRY's Graphic Design Portfolio course. Each year, The Arty Party showcases one of the five fine and performing arts programs in the College of Arts and Sciences: visual arts, creative writing, dance, music, and theatre. Proceeds from the evening provide funds to establish scholarships and support academic needs in UA's fine and performing arts programs. Since its inception in 2003, the Arty Party has raised more than \$120,000 for the College's fine and performing arts departments.

## MORE STUDENT SPOTLIGHTS

Grad student APRIL LIVINGSTON's ART 131 3-D design students exhibited their work at Chloe's Cup coffee house in March.

Work by grad student CLAIRE LEWIS EVANS and alumnus and instructor JAMEY GRIMES is included in the exhibition *PLASTIC* at Eyedrum in Atlanta.

*World Within: Paintings by ANNE HERBERT* was the February exhibition at The Gallery at Canterbury Episcopal Chapel in Tuscaloosa. Herbert is an Alabama native and first-year painting graduate student working towards the MA. She has a BFA in painting from the University of Montevallo, has worked as Outreach Coordinator and art instructor at the Montgomery Museum of Fine Arts, and taught private art classes. Anne writes about her work: "This exhibition is part of a continuing artistic exploration into landscape as a metaphor for self. If the process of creating art is a way of revealing something about an artist's inner space, these paintings offer a glimpse into the 'world within,' where the environment itself is a representation of me."



Anne Herbert, *untitled*, 2010, acrylic on canvas, 36 x 55"  
Image courtesy of the artist.

Painting grad student STEPHEN WATSON writes that his solo exhibition at his alma mater "serves as a homecoming for me: reuniting me with teachers and classmates, as well as visually expressing the changes I and my art have undergone as I have adapted to my new environment in Alabama." *Since Williams: 30 Abstract Explorations*, was at the Maddox Gallery, Williams Baptist College in Walnut Ridge, Arkansas, February 3- February 18, 2011.

Grad students CLAIRE LEWIS EVANS and AYNLEE MOON; former alumni BRIAN THOMPSON, CLAYTON COLVIN, and LIZ WUESTE-

## ANGELO GRANATA - A CAREER RETROSPECTIVE

*William T. Dooley, Associate Professor of Art, succeeded Angelo Granata as director of the Sarah Moody Gallery of Art. He wrote this description of the exhibition and a remembrance of Angelo Granata and his legacy.*

Angelo “Jack” Granata (1922-2009) came to The University of Alabama in 1949 as one of the founding faculty members of the art department. He was professor of sculpture until his retirement in 1988. Jack Granata served as chair from 1968 to 1981 and saw the department through major curriculum and facilities



Angelo Granata, *untitled*, ca. 1950s, cast bronze, 12 x 3 x 3”

enhancements. As director of the Sarah Moody Gallery of Art, Granata established a formalized administration and mission which was complementary to the department and the College of Arts and Sciences. This exhibit is the premier retrospective for the prolific sculptor. Works were exhibited in the Sarah Moody Gallery of Art and the Sella-Granata Art Gallery from January 6 through February 11, 2011. The chronological selection of his sculpture and works on paper spanning sixty years frames his explorations within a formal artistic vocabulary. Jack Granata used a variety of sculptural mediums and processes in pursuit of artistic goals which evolved across hundreds of works. His work has been exhibited in venues around the country including the Birmingham Museum of Art, the Hunter Museum of Art, the St. Louis Museum of Art, and the Museum of

Modern Art (New York), and in public collections at Georgetown College, Kentucky; the Figge Art Museum, Iowa; and the Sarah Moody Gallery of Art Permanent Collection. He was a founding member of the Southern Sculptor’s Association. The exhibition

was organized with the assistance of the Granata family.

When I joined the art department in 1988, I replaced Jack Granata as director of the gallery. Thanks to Jack, we had and



continue to have a well-organized infrastructure for the gallery, a robust gallery program, and a well-established Permanent Collection, which initially grew largely as a result of private donations. Jack recognized the value of the gallery program and was an advocate for its establishment as a free-standing feature of the art department, with its own facility and dedicated staff. In the late 1960s, there were many art departments with gallery

facilities, but most operated on the good will of the department’s faculty. Although our budget was modest, we at least had a separate budget.

After his retirement, Jack often dropped by the gallery, especially during exhibit changes. He knew better than most how important and sometimes difficult it is to make solid and consistent plans for the gallery’s program of exhibits. He also struck me as one who knew the importance of taking care of the details that make up the whole. I believe that he liked planning

and installing the art work - the curatorial aspects of gallery work - more than anything else. Perhaps it was because he spent plenty of time being consumed by this process himself.

He had strong opinions about most things, something I ad-



Angelo Granata, *untitled*, circa 2000, fabricated and painted wood, 41 x 30.5 x 12” in the Sella-Granata Art Gallery, Woods Hall



Angelo Granata, *untitled*, circa 2000, fabricated aluminum, 13 x 32.5 x 4.5"

ANGELO GRANATA - continued from page 4

mired about him and which served him well. On the other hand, Jack had many opportunities to tell me what he thought would be best for the gallery or for the department, but he never spoke in specifics. Rather, he offered me an empathy that reflected his having been in a similar position in his own academic career. He had the gift of listening, of paying attention to the unique character of individuals. I found these traits endearing; he was clearly caring and kind.

Jack served as an advocate and caretaker for the gallery and its Permanent Collection. An administrator outside this department might call him relentless; I would describe his perspective about the gallery as visionary. *WTD*

## ALUMNI NEWS

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

JUDY HAND, BFA 1973 (Painting), now Program & Marketing Manager in Professional Development in UA's College of Continuing Studies, writes, "My current title reflects the diversity of my work: I'm an artist doing the work of a manager. Half of my job is creative marketing and the other half is managing people and events." After graduation she returned to the university to complete a Masters degree with a concentration in marketing but she has always worked as an artist, as well as in marketing and in management. She has shown at Kentuck Festival, held positions in marketing and advertising, taught oil painting, worked as a fashion illustrator and taught advertising at the UA before coming to her present position.

Hand writes, "I started a faux finishing business ( Decorators Workshop) and had the honor of painting the focal point mural in the Alagasco Christmas Showhouse as well as many upscale



## SPRING CALENDAR

**MAR 3-30** *Hanga - Two Hundred Years of Japanese Woodblock Prints*, organized by Dr. Catherine Pagani, Ferguson Center Art Gallery,

**MAR 21-APR 15** *Uncanny Kinships - Barbara Lee Black MFA Thesis Exhibition*, Sella-Granata Gallery of Art



**APR 6** William T. Wiley lecture, 6 p.m., 205 Smith Hall

**APR 7-MAY 8** *Annual BFA Juried Exhibition* Harrison Galleries, downtown Tuscaloosa

**APR 7-MAY 20** *William T. Wiley: Desperate Ours* Sarah Moody Gallery of Art

**APR 8** Honors Day Ceremony for Department of Art & Art History students, Sarah Moody Gallery of Art

**APR 18-APR 29** *Amy Feger and Aynslee Moon: MA Thesis Exhibitions*, Sella-Granata Art Gallery

**APR 19** Paul R. Jones Artist Lecturer *Howardena Pindell*, 7:00 p.m., Lloyd Hall 222

**APR 30-MAY 27** *Snapshots: Thirty Years* - Amy Pirkle and Bill Hall, Sella-Granata Art Gallery

homes in West Alabama. My signature faux finishing is all over the Bryant Conference Center and many of the decorators show houses. It's truly been one door opening after another...One of my favorite 'hybrid' tasks was serving as Auction Chair for the Westervelt Warner Museum's "Gala Affair" in 2005. It allowed me to talk with gallery owners all over the United States in pursuit of a donation of fine art for the purpose of fund raising."

GREG HOPKINS, BFA 2001, MA 2003, has a solo show in New York that opened February 9th at Sloan Fine Art in New York. His website is <http://greghopkinspaintings.com/home.html>.

## Recent Acquisitions: An Art Alumnus Gives Back

WILLIAM HALL, BFA 1973, continues to build his legacy of “making art available to Alabama students and citizens,” according to William T. Dooley, director of the Sarah Moody Gallery of Art, through donations to the gallery’s Permanent Collection.

Dooley described the print by Jim Dine given by Hall enthusiastically: “Its rich surfaces and the content of the work are provocative, a perfect example of Dine’s sensibilities about art and printmaking.” Dine’s *Four Continents*, a four-panel work in which the internationally known artist has combined etching, drypoint and other techniques, was part of Hall’s personal collection until just last year. In the summer of 2010, Hall gave the print to the collection, just one of several works he has donated in recent years.

In 2008-2009, Hall gave eight works to the Permanent Collection - seven prints and a work on handmade paper - by several



Jim Dine, *Four Continents*, 1991,  
etching, drypoint, mechanical abrasion  
Gift of William Hall  
Permanent Collection of the Sarah Moody Gallery of Art



A growing number of current and former UA Department of Art and Art History

members appear as subjects or authors in the growing *ENCYCLOPEDIA OF ALABAMA*, the online state compendium of history and culture. Two articles are by ROBERT MELLOWN, professor of art history, architectural historian, and BA 1967, are “Steamboats in Alabama” and “Dixon Hall Lewis.” Mellown’s publications are also cited in several entries. FRANK ENGLE, professor of ceramics from 1949 until 1974, has an entry written by his daughter, EVE ENGLE KNEELAND, BFA 1981. An entry on FRANK FLEMING, MFA 1973, with several photos including a photo of the Birmingham fountain, *The Storyteller*, also appear in the encyclopedia. They all join WILLIAM CHRISTENBERRY, alumnus and former instructor, and DALE WILSON KENNINGTON, alumna, as eminent Alabamians in the online resource. Kennington and Christenberry each has a gallery of artwork in the online reference.

<http://www.encyclopediaofalabama.org>

If you, your work, your writing, or a UA ART alumni is featured in the *Encyclopedia of Alabama*, please let us know! Contact Rachel Dobson, [rdobson@crimson.ua.edu](mailto:rdobson@crimson.ua.edu).

internationally known artists including Pat Steir and April Gornik.

Hall, who went on to earn an MFA in printmaking from the University of Texas - Austin, is now Master Printer at Pace Prints in New York, NY, a fine art print publisher and print gallery selling original museum-quality prints by leading artists from the 15th to the 21st century. Dooley writes that the long period of time spent with “artists in the process of making prints offers Hall a chance to work closely with the artist throughout the project. His insight about these artists is unique to his position, and he has a story for each print production.”

Continuing his relationship with the university, this summer, Hall will co-teach a class with colleague and friend AMY PIRKLE, UA MFA Book Arts and adjunct professor of art, at Penland School of Crafts in North Carolina. The class, titled “Plate & Type Together: Exploring Traditional Techniques,” will combine the traditional printmaking methods of copperplate etching and letterpress printing with metal type.

# “What did you do?” “Everything!”

As teacher and mentor, Jack Granata changed the lives of many undergraduate and graduate students in art. He left a lifelong impression on four gallery assistants who worked for him during their school years at UA. We contacted alumni Rita DeWitt, Melody Machen, Kat Mitchell O'Brien, and Michael Panhorst who all worked for Granata in what was then known as the university art gallery. When asked, each enthusiastically testified that she or he gained tangible and valuable work experiences, and a deep respect for the skills and talent Mr. Granata brought to his work.

Rita DeWitt worked as exhibitions coordinator - a graduate student position - in 1970-71. She earned her BFA in 1970 in graphic design and her MFA in 1972 in photography and printmaking. DeWitt went on to have a long and successful career in art, both exhibiting and teaching. Her work, primarily in photography, digital photo and printmaking,



Al Sella (left) and Jack Granata in the Sarah Moody Gallery of Art, about 1983. Photo by Keyser Wilson, MFA 1978, and courtesy of the photographer.

has been shown in more than 200 exhibitions nationally and internationally, including over thirty solo exhibitions. It is held in many public and private collections including the Fogg Museum of Art, the San Francisco Museum of Art, the High Museum of Art in Atlanta, and the Amon Carter Museum in Fort Worth. DeWitt has taught at the University of Southern Mississippi, the School of the Art Institute of Chicago, Rhode Island School of Design, Smith College, Boston University, and the University of Louisiana - Lafayette.

DeWitt worked 26 hours a week as Granata's graduate assistant in the gallery. In an interview in 2009, she recalled that the gallery had good funding and had many traveling exhibi-

tions from the Smithsonian, the Metropolitan, and other major national museums. “We had one major exhibition every month.” When asked what she did as his assistant, she replied, “Every-

thing.” DeWitt was in charge of designing and hanging the exhibitions. She contracted for the exhibitions, designed promotional materials, did all correspondence and filing, did budgeting and requisitions, made wall labels, packed and unpacked shipments of works, shipped works, painted or touched up the walls before every new show, ordered food for receptions, arranged for visiting artists, and picked up and

delivered artists to the airport...in short, “everything.”

Also under Granata's guidance, DeWitt began cataloging the Permanent Collection. “He set up the categories; I went through the flat files and cataloged everything.” She learned about lighting, and how to work with spots and floods. Everything was new and interesting. When a glass show came from the Smithsonian - just before the “glass renaissance,” as she put it, in the art world - she had the challenging job of installing a Dale Chihuly piece that was like a giant octopus with multiple glass tentacles.

DeWitt learned the procedures and methods of curating from Granata, but what seemed most memorable to her were the small, subtle things she learned from him, from watching him work. “He would choose a group of objects to put together. He would reach out and nudge one and [make the whole group come together]. He had a real sense of how to arrange objects in space.”

Jack Granata seemed to have a talent for finding the one

*“I rarely drive a nail into an exhibition wall without remembering [Mr. Granata's] attention to detail, and his fingers carefully separating the threads of the Woods Hall wall fabric, again cautioning about using nails that will not split threads or leave stains...”*

*~Kat Mitchell O'Brien,  
BFA 1972, MFA 1975*



Jack Granata in 1963, from a photo of the UA art department faculty in 1963, taken by Camille Elebash for Tuscaloosa's *The Graphic*, March 21, 1963. Photo courtesy of Camille Elebash.

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ROGER JONES, MA 2009, had a show at ROJO in Birmingham of his drawings, *Diversions*, January 6 through February 1, 2011. His website is: <http://rogerjones.yolasite.com/>.

KAT MITCHELL O'BRIEN, BFA 1972 (Ceramics/Design), MFA 1975 (Ceramics/Photography), writes that she was glad we tracked her down "after a zillion moves around the US, then 20 years in Montreal...I was especially interested in the recent donation of the [Paul R. Jones Collection of American Art]. This is quite an amazing turn of events in comparison to the "stand in the schoolhouse door" days of the early '60s." In graduate school, O'Brien was the gallery coordinator (1973-1974) for what became the Sarah Moody Gallery of Art and worked for Angelo "Jack" Granata. See the feature on Jack Granata's gallery assistants on page 7.

BRYCE SPEED, MFA 2005, teaches at Central Community College in Columbus, Nebraska. This month, his work was juried into several exhibitions including *Paper in Particular*, University of Missouri-Columbia, and *Ephemera - National Juried Exhibition* at Northwest Missouri State University, Maryville. In April, Speed will exhibit at the Nebraska Governor's Mansion as an award recipient of the Nebraska Arts Council.

In December, Jennifer Catron and PAUL OUTLAW, BFA 2004, held *Imeday Imeday Ollarday Icklenay*, their first solo exhibition in New York at Allegra LaViola Gallery. The exhibition incorporated dinner parties prepared by famed Chef Yuri Hart.

BERTICE McPHERSON's (MFA 1992) exhibition, *Seize the Clay*, opened the second week of November 2010 at the Mobile

(AL) Arts Council. She writes about her recent work shown there: "The alternative firing technique, a slightly modern version of ancient pit firing, gives the surface colors. I was happily surprised with the multi-colors on *Weathering The Storm* when I excavated the piece from the ashes in the barrel the morning after the firing."



Judy Hand (BFA 1973) and friend "faux finishing" walls in the Decorators Showhouse. Photo courtesy of Judy Hand.

SUSAN ROBERTS, MFA 2007, writes that she is "alive and well in Morristown, TN." She is assistant professor of art at Walters State Community College and she has just taught a weekend session class at Arrowmont School of Arts and Crafts. She is planning to teach a combined Drawing I and II class in Italy in the spring of 2011 through the Tennessee State Consortium for International Studies. Her website is [www.susanrobertsart.com](http://www.susanrobertsart.com).

MELISSA CRUM MORGAN, MA 2004, is assistant director of the Centre for the Living Arts, a non-profit organization in Mobile that promotes contemporary visual and performing arts. She is also manager of Space 301, a contemporary arts exhibition space in Mobile. Morgan recently received her master's degree in Business Administration, Management, from the University of South Alabama.

JENNY FINE, BFA 2006, received her MFA in August 2010 from the Ohio State University. She will return to OSU this fall to teach

Introduction to Darkroom Photography and work as project assistant in Ann Hamilton Studios. In October, she will assist Alison Crocetta on her upcoming film, *A Circus of One*, creating the still photographic images for Crocetta's 16mm film. While in graduate school, she was awarded a competitive Ohio State University Fergus Award, was named an Edward F. Hayes Graduate Research Forum Finalist, and was chosen

## ALUMNI MEMORIES

*"My wonderful studio space in Woods Hall and the kilns and sculpture facilities are dearly missed. The comradeship among the graduate students will never be forgotten. The energy generated by the grads preparing for finals was incredible."*

*~Bertice McPherson, MFA 1992*

## ALUMNI NEWS continued from page 8

to assist artists Ann Hamilton and Michael Mercil with the Living Culture Initiative Visiting Artist Program. In May 2010, she presented her thesis work at Urban Art Space in Columbus, Ohio. To view a selection of Fine's MFA work, visit: <http://uas.osu.edu/mfa2010/jfine>.

JARED LAURIDSEN, BA 2010, a studio major with a double minor in Computer Based Honors Program and Creative Writing, is in Chicago about to start the Archeworks program, a one-year postgraduate interdisciplinary design program. Archeworks describes itself as "...dedicated to envisioning and advancing a better quality of life for communities through socially responsible and environmentally conscious design solutions..."

BARBARA MORGAN, MFA (Painting/Photography), participated in *Heads Up Alabama!* an exhibition of art juried by Anne Arrasmith of Space One Eleven, Ted Metz, professor at University of Montevallo, Georgine Clark of the Alabama State Council on the Arts, and Dr. Lee Keyes, President of the Alabama Psychological Association. The project is an effort to engage viewers through accessible public art in response to a challenge by the US Centers for Disease and Prevention (CDC) to market health education in creative ways.

KEYSER WILSON, MFA 1978, had a piece juried into *Ephemera - National Juried Exhibition* at Northwest Missouri State University, Maryville, which ran February 14 - March 18. The juror was Dan Keegan, Director of the Milwaukee Art Museum.

MICHAEL DUDLEY, BFA 2002, is a new father and is teaching art at McAdory Middle School in McCalla, Alabama. He was recently assisted Mark Stevenson in our woodshop, and taught drawing, 2-D design, and an Interior Design course.

VIOLA MOTEN, BA 2008, is the Curator Specialist at the Troy

University Rosa Parks Museum in Montgomery. She curates exhibitions in the museum gallery and leads tours through the museum. She accepted a scholarship from Rutgers University to pursue a Masters of Library and Information Sciences degree in the fall through their on-line program.



Bryce Speed, *He Entered*, mixed media on paper, 22x30". Image courtesy of the artist.

BETHANY WINDHAM ENGLE's (BFA 1955, MA 1960, and EdD 1971) colored pencil drawing is included in the Colored Pencil Society of America online exhibition *CPSA Explore This! 7*, viewable here: <http://cpsa.org/EXHIBITION/EXPLORE.THIS/Explore7/Expl7Show/index.htm>. Paintings, drawings and photographs by Engle are at Littlehouse Galleries in Birmingham; at Gallery on the Boulevard in Tuscaloosa; and at the Gazette Gallery and the Riverport Gallery, both in Northport. Engle was the featured artist in the online September-October 2010 *Collectors Edition*, linked here: <http://www.bestofartists.com/engle>.

Work by grad student DARIUS HILL and CLAYTON COLVIN, MFA 2005, was included in the 2010 winter show, *Re-Wiring*, at 21st Street Studios in Birmingham. Hill's work was also in *\*Race\*Sex\*Politics\*Religion\* - What not to talk about* at Space One Eleven in Birmingham in January, a group show that included Fahamu Pecou, Kara Walker, Thornton Dial, and JIM NEEL, MFA 1973.

## FACULTY-STAFF NEWS

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

BFA student REBECCA REYNOLDS exhibited new prints in the Kentuck Annex in *Between Here and There*, with professor SARAH MARSHALL in the main building. Reynolds states about her art, "I'm currently working with two themes. In the transition series, I create contrasting environments of safety and danger, sometimes composing womb-like settings with the subject in various stages of emergence or retreat. I've also recently started drawings for a series of block prints containing folklore and fairy



Members of a new generation of art students experience Jack Granata's sculptures.

## GALLERY ASSISTANTS continued from page 7

element which, changed, would change everything. His attention to detail was a quality that all the assistants experienced. Melody Machen (MFA 1973), now an artist and art teacher, remembers that well: "He was so patient, yet so very exacting, as he showed me how to hang an art exhibit. We had to wipe every nail before hammering it to make sure that no oxidation soiled the gallery cloth [of the walls]. He had me carefully part the fibers of the gallery cloth so that the nail wouldn't split the threads. He told me that I didn't know how to hold a hammer correctly (I didn't!)."

I think my first show to hang was painted temple food cloths from Rajasthan. It went up pretty fast - the cloths were large and mostly symmetrical...It was a lot more difficult to hang a show of Peter Max prints. I think we spent hours just deciding where to put the small prints, many more wiping the nails and hammering."

The quality of the exhibitions Granata chose also impressed Machen, who was an abstract painter. He brought in internationally known artists who the assistants knew from their studies. Machen remembers: "The university art gallery had some great shows [such as] *Robert Motherwell*, *Lee Krasner*, and *Ten Young Artists* [winners of the Theodoron Awards, organized by the Guggenheim Museum in New York in 1972], including George Trakas who came to Tuscaloosa to build a mixed-media installation." Machen also received hands-on experience cataloging the Permanent Collection: "There was no Internet to help find values for the Ansel Adams portfolios or the Lee Krasner painting [in the Permanent Collection]. [Somehow] Mr. Granata arrived at the figures. Mostly I typed, very slowly."

Kat Mitchell O'Brien (BFA 1972, MFA 1975), now an internationally recognized sculptor, worked with Granata from 1973 to 1974. O'Brien also cataloged the Permanent Collection: "The Permanent Collection at that time was, shall we say, intimately around me everyday in my 'office' in the back storeroom."

O'Brien writes, "I rarely drive a nail into an exhibition wall [now] without remembering his attention to details and his fingers carefully separating the threads of the Woods Hall wall fabric, again cautioning about using nails that will not split threads or leave stains.... the multi-color coded paints on every tool purchased by the department."

Michael Panhorst (BA 1977 New College) feels that what he learned from Granata set him on his current career path. Panhorst, now Curator of Art at the Montgomery Museum of Fine Arts, was Granata's first undergraduate gallery assistant. He knew early that he wanted to be a curator and museum director. He worked as a student intern for Granata in the university art gallery in the spring of 1974, and then Granata offered him the part-time gallery assistant position. Panhorst, who earned his BA in 1977 through New College with a depth study in arts management, wrote that he "basically majored in art history and minored in business administration."

Panhorst credits Jack Granata with giving him a real boost into the work world. "My work with him definitely helped with my career and my life. In fact, the University of Delaware Museum Studies program waived my requirement for an internship because of my wealth of experience with the university art gallery. Mr. Granata certainly helped me understand how galleries, museums, and the larger art world work."



Two portfolios of silver gelatin print photographs by Ansel Adams, acquired during Jack Granata's tenure as gallery director, are currently on display in the J. Wray and Joan Billingsley Pearce Grand Foyer on the second floor of the Amelia Gayle Gorgas Library.

## FACULTY-STAFF - continued from page 9

tale elements based on my family history.” (from the Kentuck Facebook Event page).

Marshall and Reynolds also exhibited and Reynolds gave a woodcut carving demonstration at the Lite Box Gallery in Birmingham in January and February. The show was in the ArtFolk space in the Young & Vann Building in downtown Birmingham. According to the press release, it is one of the largest exhibits of its kind in the state, featuring more than 30 Alabama artists who are exploring the increasingly popular medium of printmaking. Also included in that show was UA art alum-nus SCOTT STEPHENS.

CHRIS JORDAN was invited by the Alabama State Council on the Arts to show work in *Original Language: Contemporary Art of Alabama*.

His work *Suburban Sublime* received an honorable mention in the *International Juried Photography Exhibition 2010*, in Richmond, Virginia, and was juried into *Artifice: How do you veil your illusion?* at Studio2Gallery in Austin, Texas, and *Abstraction in Photography*, at Vermont Photography Workplace’s PhotoPlace Gallery in Middlebury. Jordan’s work will be published in the spring edition of *Diffusion Magazine*, dedicated to experimental photography. His work will be part of a national traveling exhibition, *Spinning Yarns: Photographic Storytelling*, scheduled to run through 2015, and will be printed in the accompanying exhibition catalog.

LOWELL BAKER’s *The Line Project* is a sculptural work he started several years ago. He writes, “It entails marking two lines around the world, going north/south, east/west that cross at 37.22.386 degrees north by 106.32.544 west. Anyone can help mark the lines.”

BRIAN EVANS, LUCY CURZON, and SARAH MARSHALL have secured a \$350,000 National Science Foundation grant to find new ways



Stephen Watson, *Twenty-Sixth (84)*, 2010, mixed media on canvas, 30 x 24”  
Image courtesy of the artist.

to create a “system” that will foster creativity among a large group of students participating in an online class. The idea [of the project, titled “Autonomous Cohorts and Emergent Learning,”] said Evans, is to use a peer-based grading system in an introduction to art and art history class. Students will grade themselves in an anonymous setting and generate a system for evaluation and feedback that will help their fellow students learn how to think, write about, and create art. For more about the grant, go to <http://uanews.ua.edu/2010/10/nsf-awards-grant-to-ua-art-professors-to-explore-emergent-learning/>.

JAMEY GRIMES is making his New York debut with his exhibition *Roil* at Salt Space (1160 Broadway). Work will be up until May 6. The Northeastern gallery thinks highly of his work, apparently referring to him in their press release as a “mountain man,” and a “poetic, Alabamian artist.” Congratulations, Jamey! How long will be you growing your beard?

UTA-MARIA KRAPF and TOM BARNES have successive solo exhibitions at the Wagner Sousa Modern Art Gallery in Galveston, Texas. Krapf’s exhibition ran through March 5. Barnes’ exhibition dates are March 12 - April 23.

## STUDENT SPOTLIGHT - continued from page 3

FELD; and adjunct professor SUZANNE SAWYER were juried into *Drawing on Alabama 2011*. The annual state-wide juried drawing exhibition in January is hosted by Auburn University’s Department of Art and the Draughon Center for the Arts & Humanities. Carter Foster, Curator of Drawing at the Whitney Museum of American Art in New York, served as juror.

AYNSLEE MOON exhibited her paintings in a three-person exhibition, *Three Artists*, in February and March at the Bozarts Gallery in Water Valley, Mississippi.



Aynslee Moon, *Out for a Run*, mixed media (oil and bits of photos on stretched canvas). Image courtesy of the artist

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- *We've Got an App for That!*
- *Angelo Granata Retrospective*
- *Alumni remember Mr. Granata*
- *Alumnus Bill Hall*
- *Alumni News*
- *Student news*
- *Faculty-Staff news*
- *...and much more!*



In March, the 16th Annual Graduate Student Symposium in Art History featured new research by ARH grad students from UA and UAB. Yale's Tim Barringer was the keynote speaker.



Left: Mary K. Benefield presents her research. Above: Dr. Barringer talks with grad student Pat Causey. Below: Dr. Mindy Nancarrow introduces a presenter.

