

Keeping you in...



The Loupe

The newsletter of the
Department of Art and Art History
Box 870270
Tuscaloosa, Alabama
35487-0270
<http://art.ua.edu/>

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.

Summer 2011

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

DE ART OUTSIDE ART OUTSIDE

LOOKING AT OUTSIDE ART EVERYDAY



If you've walked around UA's campus over the years, you've probably noticed a growing variety of outdoor sculpture: in Woods Quad, at Bryant-Denny Stadium, near Canterbury Chapel, and several other locations. And, maybe you've wondered about these works of Outside Art.

This spring, Dr. Lucy Curzon, Assistant Professor of Art History, asked her students to write about some of these sculptures. Curzon added a "Public Art Exercise" to her course, ARH 381—Art Since World War II. In conjunction with the assigned readings and lecture on the topic, in which she covers artists like Christo and Jeanne Claude, and Maya Lin, Curzon asked her students to take a walk around the campus, and write about some of UA's public art. She organized her students into small groups and assigned each group to a sculpture. Students could then locate their group's sculpture with her written directions or through links to images on the Department of Art and Art History's Flickr.com site. The images are also "geotagged," which links them to an online map.

Each student was assigned one of a group of six campus sculptures Curzon had selected, part of what former Arts and Sciences' Dean James Yarbrough designated "The University of Alabama's permanent outdoor collection." Four of the works were winners in one of the Alabama Biennials, outdoor sculpture juried exhibitions sponsored by the department and the College of Arts and Sciences in the 1990s. The fifth sculpture, Argyle by Craig Wedderspoon, is centrally located in the de-

veloping Woods Quad Sculpture Garden (see page 5). Argyle is the second of the regularly changing works of art to be situated there. And the sixth work is especially familiar to quad visitors. "Goldie," short for Joe McCreary's Goldie 1971, is a favorite picnic destination and stopover for snapshots with the dozing giant.



Curzon wanted her students to observe how outdoor sculptures "communicate" with viewers and with their environment, and to apply ideas about contemporary public art to these local works, making larger intellectual concepts more real for students. She wanted them to think about public art not as a distant, textbook case idea, but as part of their world. She writes, "I had also begun to include – at the end of every lecture – a 'why is this relevant today' or 'what does this have to do with YOUR life' section, so actually going outside and interacting with the works that we have on campus seemed a perfect way to augment that 'reality factor' that I was trying to introduce into the curriculum." Curzon posed specific



"we only know half of Goldie, considering [the other half] of it appears like it's underground." –Natalie Armstrong, student in ARH 381

TOP LEFT: Andrew L. Arvanetes, *Phoenix*, H 84", oxidized steel, before Manly Hall; Purchase Award winner, 1993 Alabama Biennial. TOP RIGHT: George Beasley, *Pent/La Buidhe Bealltain*, H 80", cast iron and cast bronze, located west side of Bureau of Mines Building; Purchase Award winner, 1991 Alabama Biennial. Beasley's work became part of the Smithsonian Institution's *Save Our Sculpture* project in 1993. BOTTOM LEFT: Joe McCreary, *Goldie* 1971, 2009, iron and steel; approx. L 23'; 3-4 tons, purchased by the College of Arts and Sciences in 2010. Unless otherwise noted, all photos in this issue are by Rachel Dobson.

TORNADO PERFORMANCE ART?

A few days after April 27, Amber Jones, BFA major in ceramics and sculpture, took these photos of her professor Craig Wedderspoon's damaged sculpture.

The note writers who found the wrecked art work at the intersection of Hargrove and McFarland must have assumed that the sculpture had been blown all the way from campus, and so they returned it to campus. In fact, the tornado picked it up from a residence on Hillcrest, a distance of about a mile and a third.



questions to students about their assigned sculpture's placement in the environment and its effect on the viewer to encourage their focused observations. (At the time the students made their observations, UA Facilities had not yet made changes to the Woods Quad Sculpture Garden.)

Student Natalie Armstrong felt *Goldie 1971* fit right in with its surroundings: "The proportion of the two work well together. Woods Quad is probably one of the best places for *Goldie* to be presented. There seems to be just the right amount of grass surrounding it. If it were on the bigger quad *Goldie* would get lost."

Another student of Curzon's, Lucy Bennett, had misgivings about the rusting robot's placement in Woods Quad with the more abstract sculptures (Wedderspoon's *Argyle* and Billy Lee's *Homage to Brancusi*). She assessed the problem: "The other pieces are highly abstract and *Goldie* is clearly a fallen robot. It readily invites a narrative while the others do not. I think that its placement definitely detracts from its meaning."

About its meaning, Armstrong said that *Goldie's* placement on its side, "makes me feel like we only know half of *Goldie*, considering [the other half] of it appears like it's underground." In her writing, she wondered "why the artist chose to lay it on its side instead of standing it up." She continued, "The placement makes me think even more about its meaning and what others could possibly think about it."

Undoubtedly, students and visitors have wondered about *Goldie's* meaning or the ideas behind other sculptures on UA's campus.

ABOUT THIS ISSUE

April brought unexpected turbulence to Tuscaloosa, and many of us are still reeling. Across Alabama, some lost family members and friends in the tornadoes of April 27; many suffered physical injuries, some lost homes and possessions. Although the UA campus was largely untouched by the storms, the campus community shares deeply in the losses of all of West Alabama and farther afield. In the Department of Art and Art History, faculty and students lost homes and precious possessions. And we mourn the death of art major and Decatur native Morgan Sigler in the storm (see page 9).

Before the storms hit, we had planned this issue to feature UA's outdoor sculpture and architecture. Now, as the outdoors around town have been altered so strikingly, this *Outside Art* issue has grown to include "Outside Art" that has taken on greater meaning.

Outside Art, of course, includes public sculpture around campus and town. Now we may also include art created in response to the April tornadoes. And, in response to a

massive tear into our routine lives, *Outside Art* returns to its "traditional" sense of art created outside the usual boundaries and disciplines artists work under. Jan Pruitt, Kentucky Director, articulated well the importance of this kind of art:

The capacity to make and appreciate art is one of the things that makes--and keeps--us whole and strong, fully human. So when we're challenged by dreadful circumstances, we need it more than ever to remind us that our suffering is shared and that we have hope for the future.

And so, in this context of sharing and support, the meaning of *Outside Art* is stretched even more, to include art donated for the purpose of raising money for tornado disaster relief. Department members, alumni, and friends have and will continue to participate in fundraising auctions, exhibitions and special sales. There will be more as this issue goes to press, and in the coming seasons, so please keep your eyes open for *Outside Art*. --EDITOR

If you are also wondering and would like to see more, come visit us in person, OR visit us virtually.

Photos of many of the sculptures in this issue are here on our Flickr pages:

[HTTP://BIT.LY/PUBLICSCULPTUREATUA](http://bit.ly/PublicSculptureAtUA)

Click on a photo in Flickr to see if it is “geotagged.”

Or try the “iMap Flickr” map on our website:

[HTTP://ART.UA.EDU/SITE/GALLERIES/UA-PUBLIC-ART-MAPPED/](http://art.ua.edu/site/galleries/ua-public-art-mapped/).

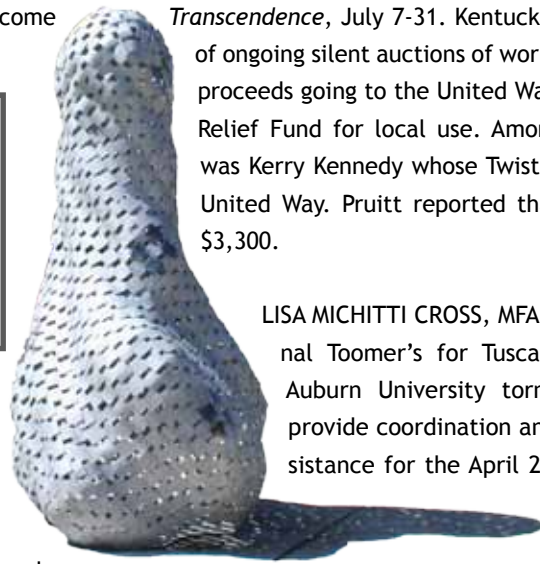
OUTSIDE ART FOR TORNADO RELIEF

[HTTP://ART.UA.EDU/SITE/CALENDAR-OF-EVENTS/ART-AND-TORNADES/](http://art.ua.edu/site/calendar-of-events/art-and-tornadoes/)

Almost immediately after the April 27 tornadoes, people across Alabama and the US went to work to volunteer and to raise money for all sorts of relief assistance. Along with everyone, artists have contributed money, time, and talent to tornado relief. Individual artists, the Kentuck Museum in Northport, the Acme Gallery in Birmingham, and the Alabama Art Kitchen and Harrison Galleries in Tuscaloosa – to name just a few – have donated work and talent, and put on special auctions, exhibitions, and sales to raise money to help victims of the April storms in Alabama. These UA Art students, faculty, alumni, and friends named below are only a few of the many who have contributed:

On April 28, NITA RISHER MCGLAWN, EXD 2009, let potential customers on her website know that for two days, 100 per cent of profits from her new book, *A Bama Primer*, would go to the Mid Alabama Region of the Red Cross. (See our *Alumni News* section for more info on Nita McGlawn and her creation.)

Jan Pruitt, Executive Director of Kentuck, wondered aloud on Facebook if the week after the tornado was too early for artists to begin thinking about making art in response to the devastating storms. Kentuck Museum quickly sent out online queries asking artists what they thought, and got so many positive responses that it organized an exhibition, *April 2011: Turmoil and*



Transcendence, July 7-31. Kentuck has also organized a series of ongoing silent auctions of work donated by artists with all proceeds going to the United Way of West Alabama Disaster Relief Fund for local use. Among the artists participating was Kerry Kennedy whose Twister Tumblers have benefited United Way. Pruitt reported that the June auction raised \$3,300.

LISA MICHITTI CROSS, MFA 2005, was one of the original Toomer’s for Tuscaloosa Facebook group (an Auburn University tornado assistance group) to provide coordination and information for relief assistance for the April 27 tornadoes. Michitti Cross initially managed Toomer’s Facebook page and established its Twitter account and

fielded questions about who needed help and what needed to be done. Wade Kwon of Magic City Post.com interviewed her about her first-time relief work, and a wide-range of topics: [HTTP://MAGICCITYPOST.COM/2011/05/27/AFTER-THE-TORNADES-TWEETING-TOOMERS-FOR-TUSCALOOSA/](http://magiccitypost.com/2011/05/27/after-the-tornadoes-tweeting-toomers-for-tuscaloosa/).



Photographer and UA art alumnus MILLER MOBLEY and wife Jana Mobley donated their time and talents to take photo portraits of tornado victims. Their Relief Portraits project, to help families replace lost family portraits, was held in May in the gym at American Christian Academy. The event was featured in the *Tuscaloosa News* and on NPR’s *Weekend Edition* (Sunday, May 29).

Chainsaw gangs of UA art volunteers roamed around T-town in the weeks following the tornado looking for fallen trees to clear and other ways to help. Ceramics undergrad ADAM HILL reported that he, ceramics grad students JAMES DAVIS and JASON DOBLIN, ANDY PRUITT (photography), AYNSLEE MOON (painting), and new alumni APRIL LIVINGSTON, PATRICK O’SULLIVAN, BRUCE HENRY, and PATRICIA DAVIS, along with ceramics professor LOWELL BAKER, went around helping with debris removal, including getting a tree off the house of sculpture grad student CLAIRE LEWIS EVANS.

FOR MORE: [HTTP://ART.UA.EDU/SITE/CALENDAR-OF-EVENTS/ART-AND-TORNADES/](http://art.ua.edu/site/calendar-of-events/art-and-tornadoes/)

TOP: Craig Wedderspoon, *Argyle*, 2010, aluminum, H 120”; additional info: 1500 four-inch squares based on the size of traditional quilting squares; 500 lbs. ABOVE LEFT: Informal sign for the exhibition *April 2011: Turmoil and Transcendence* at Kentuck Museum.

JEREMY AND THE COACH: OUTSIDE ART AT THE STADIUM

Just a week and a half before a more seriously game-changing event in Tuscaloosa this spring, UA Athletics unveiled the long-awaited bronze statue of Crimson Tide Football head coach Nick Saban on “A-Day,” April 16.

The figure, caught in a typical “Saban-stance,” joins his four sculptured colleagues beside the Walk of Champions outside the north endzone of Bryant-Denny Stadium: UA national championship coach-

es Wallace Wade, Frank Thomas, Paul “Bear” Bryant, and Gene Stallings. The bronze statue cast by MTM Recognition was based on drawings and a maquette created by UA BFA major Jeremy K. Davis with art professors Craig Wedderspoon and Daniel Livingston.

After at least one earlier attempt by MTM Recognition (the former Midwest Trophy Company and creator of the previous coach statues), Davis was selected by Coach and Mrs. Saban when they saw drawings he had done of Coach Saban. He then prepared careful drawings for the small model or maquette used to form the over-lifesize final sculpture, and with his professors, built the mold and created the maquette. *Tuscaloosa Magazine* editor Janet Sudnik wrote the spring 2011 cover story about Davis and his creative process, with photos by Robert Sutton.

Davis is now working on a maquette for the bronze bust of Coach Saban for the Mal Moore Athletic Facility. To see our photos of Jeremy Davis’s creative pro-



TOP LEFT: BFA major Jeremy K. Davis adds final details to maquette of UA Head Football Coach Nick Saban; BOTTOM LEFT: Professors Wedderspoon and Livingston critique Davis’s drawings. RIGHT: Dr. Pagani presents Amber Jones with her scholarship.

cess, go here: [HTTP://BIT.LY/JEREMYANDCOACH](http://bit.ly/JeremyAndCoach). Much of the press coverage about Davis’s creation has been gathered on our webpage:

[HTTP://ART.UA.EDU/SITE/RESOURCES/LOUPE/UA-ART-IN-THE-NEWS/](http://art.ua.edu/site/resources/loupe/ua-art-in-the-news/).

HONORS DAY AWARDS ART STUDENTS FOR THE COMING YEAR

In early April, special Honors Day ceremonies in the Sarah Moody Gallery of Art recognized achievements and awarded scholarships to undergraduate and graduate students for the coming 2010-2011 academic year. Dr. Cathy Pagani handed out scholarships to undergraduate students in dollar amounts again this year in order to give a more definite award to students in the still stabilizing economy.



Recipients of scholarship awards totaling \$8,600 are: Shannon Thacker (Alvin C. and Joseph Sella Endowed Scholarship, Elizabeth B. Bashinsky Endowment Scholarship); Rebecca Saunders (Julie Peake Holaday Memorial Scholarship); and Amanda Moore (Joseph and Carolyn Bolt Fellowship, Bradley Endowed Scholarship in Art).

Recipients of scholarship awards totaling \$4,300: are Mary Baxter (Rutledge Endowment Scholarship, Paul R. Jones Endowment Scholarship); Emilee Barrow (Farley Moody Galbraith Endowed Art Scholarship); Lindsay J. Lindsey (Granata Endowed Scholarship in Art, Farley Moody Galbraith Endowed Art Scholarship); Amber Jones (Farley Moody Galbraith Endowed Art Scholarship); Micah Craft (Farley Moody Galbraith Endowed Art Scholarship); and Meridith Shook (William Garnett Anderson Endowed Scholarship, Mary M. Morgan Memorial Scholarship).

Recipients of scholarship awards totaling \$3,000: are Ian Mangum (Bradley Endowed Scholarship in Art); Cynthia Snead (Ann Lary Scholarship; Paul R. Jones Endowment Scholarship); Michael Barranco (Ruth King Larcom Society for the Fine Arts Scholarship); Mary M. Morgan Memorial Scholarship); Heather Liston (Kappa

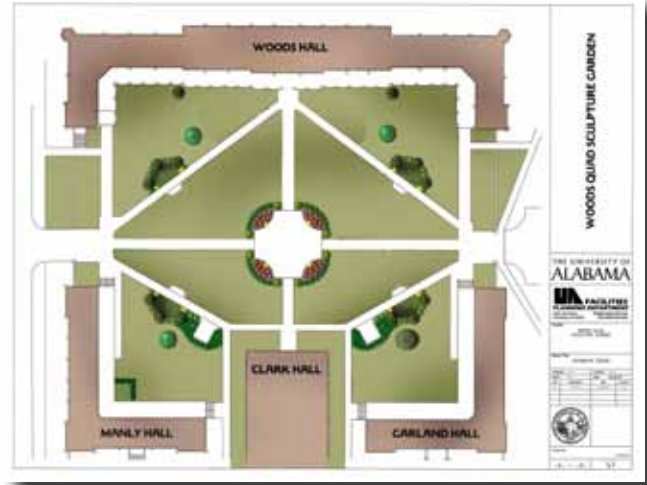
WOODS QUAD SCULPTURE GARDEN TAKES SHAPE



Passersby through Woods Quad this summer may have noticed changes to its flora and “fauna.” *Goldie*, the rusting giant, is no longer rusting and now lies in a neat parallel with the sidewalk. The dark chisel jutting upwards in the “Garland corner” – Billy Lee’s *Homage to Brancusi*, a 1993 purchase award winner in the *Alabama Biennial* – has also gotten a paint

job, and shrubbery sprang up around it overnight. At the east end of Woods Hall, *Goldie 1971*, the welded iron sculpture by graduate student Joe McCreary, purchased last year by the College of Arts and Sciences, lies in a half circle of foliage, faced by a bench. More recently, UA Facilities workers have created two more half-circles with facing benches at Manly Hall’s corner and at the west end of Woods. Craig Wedderspoon’s new bronze work will be placed at Manly, and at the west end of Woods, an award-winning sculpture by Lindsay J. Lindsey, BFA major in sculpture with three minors (biological sciences, Computer-Based Honors and the Blount Undergraduate Initiative), will spiral upward. Lindsey’s *Fibonacci Spiral*, part science, part art project, is sure to kindle quad amblers’ curiosity. The project connects art and science in a palpable medium. The numerical sequence that Lindsey used to design her spiral was first identified in the West by the 13th-century Italian scientist Fibonacci. Examples of its forms in nature are the pattern of florets in the head of a sunflower, and the unfurling of fern fronds.

Lindsey has designed her spiraling sculpture, almost five feet in diameter and over six feet tall, to be a half-exposed steel skeleton, partially covered in mirror grade stainless steel. In addition, to accompany the art, she developed “a university-



wide educational venture” that includes a “Fibonacci Field Day” to expose high school students to the interrelationships between astronomy, biology, math, engineering, art, and even music.

In the spring of 2011, Lindsey won one of UA’s Premier Awards, the John Fraser Ramsey Award, named in honor of the late University history professor emeritus. It “recognizes in a junior the versatility of gifts and attainments, as well as the breadth of excellence in mind and character that have traditionally been the goals of a liberal education.” Lindsey would like to become a doctor, specializing in facial reconstructive surgery.

University Planner and Designer Dan Wolfe headed the design team for the Sculpture Garden. Wolfe said that UA Facilities has completed the four focal points, and as soon as the sculptures are ready, they will be put into place. “The opportunity is there to put in more, to build for the future,” he said.



TOP LEFT: Billy Lee, *Homage to Brancusi*, 1993. TOP RIGHT: Woods Quad Sculpture Garden plan, courtesy Dan Wolfe. MIDDLE: Craig Wedderspoon, untitled model, bronze; image courtesy of the artist. ABOVE: Lindsay J. Lindsey, *Fibonacci Spiral*, model, aluminum. BOTTOM LEFT: Joe McCreary, *Goldie 1971*, 2009.

EXPLORE UA’S PUBLIC SCULPTURE!

UA Art’s Public Art Map: [HTTP://ART.UA.EDU/SITE/GALLERIES/UA-PUBLIC-ART-MAPPED/](http://art.ua.edu/site/galleries/ua-public-art-mapped/)

From our Flickr pages: “Public Sculpture at UA:” [HTTP://BIT.LY/PUBLICSCULPTUREATUA](http://bit.ly/publicsculptureatua)

UA Art & the Smithsonian: [HTTP://AMERICANART.SI.EDU/RESEARCH/PROGRAMS/SOS/](http://americanart.si.edu/research/programs/sos/)

SARAH MOODY GALLERY OF ART - EXHIBITIONS 2011-2012

Deep Impressions: Willie Cole Works on Paper
August 25 - October 6, 2011

This survey of artist Willie Cole spans 1984 to 2010. Known primarily as a sculptor, Cole's awards include the David C. Driskell Prize; Augustus Saint-Gaudens Memorial Fellowship; Joan Mitchell Foundation Award; and Louis Comfort Tiffany Foundation Grant. Cole's work is part of many public and private collections and museums,



including the Birmingham (AL) Museum of Art; the Museum of Modern Art; the Whitney Museum of American Art; the High Museum of Art Atlanta; and the National Gallery of Art.

Fred Stonehouse: The Deacon's Seat
October 20 - December 1, 2011

A major figure in Wisconsin art and native son, Fred Stonehouse is nationally recognized for his beautifully executed artwork and witty sense of rebellion. His style has a sophistication that reflects his diverse, cross-cultural interests, and outsider and folk art influences. Stonehouse has enjoyed over fifteen museum exhibitions across the country including a retrospective at the Madison Museum of Contemporary Art and has been featured in *Blab* and *Juxtapose* magazines. His work is in the collections of the Milwaukee Art Museum; Madison Museum of Contemporary Art; University of Arizona Art Museum, Tucson, AZ; Sheryl Crow; Madonna; and many others.

Faculty Biennial Exhibition
January 12 - February 17, 2012

This biennial exhibition features art work created by the current studio faculty of the UA Department of Art and Art History. Works in photography, sculpture, printmaking, painting, drawing, digital art, and ceramics reflect the faculty's diverse artistic philosophies.



Anthology: Sculpture and Drawings by Ann Norton
March 1 - March 30, 2012

This exhibit will feature works selected by Cynthia Palmieri, Managing Director of the Ann Norton Sculpture Gardens. Born in 1905 in Selma, Alabama, Ann Weaver Norton graduated from Smith College and then moved to New York to study at the National Academy of Design, Arts Student League and Cooper Union. She studied with artists John Hovannes, Leon Kroll, Jose de Creft, and was studio assistant to Alexander Archipenko. Norton participated in exhibitions at the Museum of Modern Art and the Whitney Museum of American Art. In 1977, after a long and successful career in art, Norton established the Ann Norton Sculpture Gardens, Inc., a foundation to preserve the buildings and grounds of her historically significant Florida residence. A lecture will be given by author Caroline Seebom: time and date TBA.



Commingling Contemporary: Selections from the Permanent Collection
April 12 - June 22, 2012

The Sarah Moody Gallery of Art Permanent Collection was initiated in the late 1960s with an emphasis on modern and contemporary art, particularly in photography and works on paper. In recent years collecting has expanded to include painting and sculpture. Internationally known artists represented in the collection include Sally Mann, Elizabeth Murray, Chuck Close, Lee Krasner, Carrie Mae Weems, Wassily Kandinsky, Luis Jimenez, Samuel Mockbee, Robert Kushner, Jim Dine, Judy Pfaff, William Christenberry (UA MA 1966) and Walker Evans.

TOP LEFT: Image courtesy Willie Cole; BOTTOM LEFT: Image courtesy Tom Barnes; TOP RIGHT: Image courtesy the Ann Norton Sculpture Gardens. The Sarah Moody Gallery of Art is supported by the College of Arts and Sciences and the Department of Art and Art History. See page 12 for hours, parking and location information.

EXHIBITIONS 2011-2012

AUG 13 - SEP 16 *ICON: Works from the Paul R. Jones Collection of American Art at the UA*, Paul R. Jones Gallery, 2308 Sixth Street, downtown Tuscaloosa

SEP 17 - OCT 23 *Works from the Paul R. Jones Collection of American Art at the UA*, Safe House Museum, Greensboro, AL

AUG 24 - SEP 23 New Graduate Student Exhibition, Sella-Granata Art Gallery, Woods Hall

AUG 25 - OCT 6 *Deep Impressions: Willie Cole Works on Paper*, Sarah Moody Gallery of Art, Garland Hall

SEP 28 - OCT 28 *Close to Home: Artist Book and Prints by Bill Hall & Amy Pirkle* (UA alumni; exhibition rescheduled from May 2011), Sella-Granata Art Gallery, Woods Hall

OCT 6 to NOV 18 Art works by Sheila Pree Bright, Paul R. Jones Gallery, 2308 Sixth Street, Tuscaloosa

OCT 11 PRJCAA Lecture Series presents Shelia Pree Bright, 7 pm, 205 Gorgas Library.

OCT 20 - DEC 1 *Fred Stonehouse: The Deacon's Seat*, Sarah Moody Gallery of Art, Garland Hall

NOV 7 - DEC 9 BFA Exhibition by Amber Jones, Sella-Granata Art Gallery, Woods Hall

JAN 12 - FEB 17, 2012 Faculty Biennial Exhibition, Sarah Moody Gallery of Art, Garland Hall

MAR 1 - 30, 2012 *Anthology: Sculpture and Drawings by Ann Norton*, Sarah Moody Gallery of Art

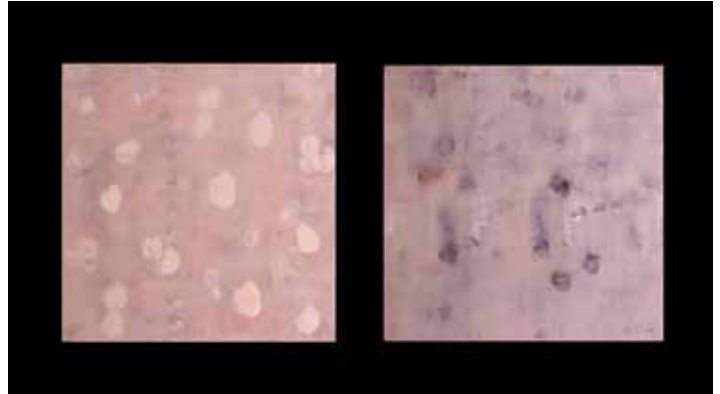
APR 12 - JUN 22, 2012 *Selections from the Permanent Collection*, Sarah Moody Gallery of Art

Please check our website calendar for more information, or call: 205-348-5967. We hope to see you soon! [HTTP://ART.UA.EDU/SITE/CALENDAR-OF-EVENTS/](http://art.ua.edu/site/calendar-of-events/)

FACULTY-STAFF NEWS

[HTTP://ART.UA.EDU/SITE/RESOURCES/LOUPE/FACULTY-NEWS/](http://art.ua.edu/site/resources/loupe/faculty-news/)

Professor SKY SHINEMAN was recently awarded Best of Show Award at the 2011 Westmoreland Art Nationals Juried Fine Art and Photography Exhibition at Westmoreland County Community College in Youngwood, PA, for her painting *Early/Dusk*.



CHRIS JORDAN received a nice write-up in the Italian photography blog www.clickblog.it. It describes Jordan and his *Suburban Sublime* series in *Diffusion Magazine's* Volume III Group Exhibition, June 11 – July 16, at the Jennifer Schwartz Gallery in Atlanta, as “daring.” [HTTP://WWW.CLICKBLOG.IT/POST/11100/SUBURBAN-SUBLIME-DI-CHRISTOPHER-JORDAN](http://www.clickblog.it/post/11100/suburban-sublime-di-christopher-jordan) AND a video of Jordan talking about his work here: [HTTP://VIMEO.COM/25463331](http://vimeo.com/25463331).

MIRIAM NORRIS presented a solo exhibition, *Saints and Stamps*, at the Alabama Art Kitchen, July 7 – 29.

In December 2011, *Soft II* by CRAIG WEDDERSPOON was installed in Huntsville, Alabama, at the east side of the Madison County Courthouse, as part of the *SPACES Sculpture Tour*. The tour is called “the most ambitious public art project in Huntsville’s history” by the *Huntsville Times* on



AL.com. The work is part of an exhibition of 24 outdoor sculptures around the city organized by Huntsville’s Arts Council, Inc., with \$50,000 donated by private supporters, according to AL.com. The sculptures will stay in place until August of 2012.

TOP: Sky Shineman, *Early/Dusk*, acrylic; image courtesy of the artist.

ABOVE RIGHT: Miriam Norris, *Imposed Saint: Martin of Tours*, 2011.

STUDENT SPOTLIGHTS ~ STUDENT SPOTLIGHTS

Honors Day - continued from page 4

Kappa Gamma Scholarship in the Fine Arts in memory of Julie Peake Holaday; Windgate Charitable Foundation Endowed Art Scholarship); Brooke Howell (Marilyn Williams Elmore Endowed Scholarship, Windgate Charitable Foundation Endowed Art Scholarship); Adam Hill (Matthews Memorial Endowed Gift Fellowship); and Joseph Robertson



(Myra and Jim Morgan Endowed Scholarship, Windgate Charitable Foundation Endowed Art Scholarship).

Graduate students were also recognized with awards. Two new graduate students, Kelly Parvin in printmaking and Kelly Shannon in sculpture, received Graduate Council Fellowships which carry a \$15,000 stipend, full tuition grant, and single-coverage health insurance.

Two new awards for graduate students were presented in the department: the Chair's Award for Merit in Graduate Study in Art History and the Chair's Award for Merit in Graduate Study in Studio Art recognize those students selected by the chair who demonstrate excellence in their academic performance as well as exemplary citizenship. In a ceremony in the main hall of the Moody Music Building, Dr. Cathy Pagan recognized Patricia Causey and Anne Herbert. About Causey's focus on excellence in all she



TOP LEFT: Art history major Amanda Moore prepares to give her Windgate Research Fellow presentation "American Afterlife--Puritan Headstones & Visionary Environments" on Honors Day (see Fall 2010 issue). ABOVE LEFT: Ceramics major Adam Hill accepts his awards on Honors Day. ABOVE RIGHT: CW Lifestyles Editor Stephanie Brumfield interviews painting professor Sky Shineman in her office.

does, one of her professors writes "Her enthusiastic dedication to the art historical labor of looking, thinking, and writing, and the joy she derives from the process, are an inspiration to all of us." Herbert's "careful and thoughtful" writing about her painting "offer[s] a glimpse into the 'world within,'" and is balanced by outreach in areas such as the Black Belt 100 Lenses Project.

Congratulations to all our scholarship and fellowship winners!

ART HISTORY MAJOR LIVES HER DREAM NOW

When a couple of *Crimson White* editors heard about Professor Sky Shineman's Best in Show award in the 2011 Westmoreland (PA) Art Nationals Juried Exhibition, it made sense to assign CW



Lifestyles Editor STEPHANIE BRUMFIELD to the story. Brumfield had taken Shineman's ART

316 painting course, so she felt pretty comfortable asking questions of her former teacher. In fact, Brumfield is getting to be an old hand at interviewing artists. She spent last year at the UA student newspaper interviewing "a lot more artists than I anticipated." Among others, she has talked to and written about Kentucky artists Kerry Kennedy and Steve Davis, former alumnus and McNair Scholar Patricia Davis, and artist and Renaissance Gallery owner Ann Stickney. In fact, interviewing so many artists inspired her to take more art courses and to declare a double major in Art History and English. Brumfield said she went for the job at the *Crimson White* after she visited *Southern Living* and decided she wanted to try magazine work to combine writing and her visual interests. She hopes this CW job will help her find a position in publications after she graduates in 2012. To read Brumfield's interview with Shineman, go to [HTTP://CW.UA.EDU/2011/06/15/WESTMORELAND-ART-EXHIBITION-RECOGNIZES-PROFESSOR/](http://cw.ua.edu/2011/06/15/westmoreland-art-exhibition-recognizes-professor/).

MORE STUDENT SPOTLIGHTS

[HTTP://ART.UA.EDU/SITE/RESOURCES/LOUPE/STUDENT-NEWS/](http://art.ua.edu/site/resources/loupe/student-news/)

Undergraduate BRITTANY MOORE had her work accepted into the juried group exhibition, *Art on R Mountain*, a one-day fine art show April 2, 2011, hosted by the East Lake Arts District in conjunction with the Ruffner Mountain Nature Preserve.

STUDENT SPOTLIGHTS ~ STUDENT SPOTLIGHTS

Grad student STEPHEN WATSON exhibited his paintings at Birmingham's 28th Magic City Art Connection in May. See Watson's work on Flickr: <http://www.flickr.com/photos/stewatson/>.



Dimensions Variable, a sculpture exhibit in early April at the Walnut Gallery in Gadsden, showed work by UA art students including CLAIRE LEWIS EVANS, ADAM HILL, JOE MCCREARY, MEREDITH RANDALL, and MORGAN SIGLER. MARIO GALLARDO, MFA 2002, opened the gallery in 2007 as an exhibition venue and fine arts center. Along with regularly changing exhibits, classes and workshops are at the center.



UA and UAB grad students in the Joint Program for the MA in Art History presented papers at the Sixteenth Annual Graduate Student Symposium in Art History hosted by the UA's Department of Art and Art History in March. ANGELA SCOTT presented "The Leper Messiah: A Look into the Artistic Performance of Ziggy Stardust." MARY BENEFIELD presented "Gendered Spaces and Places: The Italian Renaissance Studiolo," and PAT CAUSEY presented "Velázquez: In Search of the Radical."

MORE HERE: [HTTP://ART.UA.EDU/SITE/RESOURCES/LOUPE/STUDENT-NEWS/](http://art.ua.edu/site/resources/loupe/student-news/)



IN MEMORIAM - MORGAN SIGLER



MORGAN SIGLER was a UA art major, class of 2012, who lost her life in the tornado of April 27, after it hit the house in which she was taking shelter with friends. In honor of Sigler, a special reception was held at the

Walnut Gallery in Gadsden, owned by MARIO GALLARDO, MFA 2002, where her work, along with other work by UA art students, was on exhibit at the time of the tornado.

Please also visit: [HTTP://STORMVICTIMS.TUSCALOOSANEWS.COM/PERSON/112/MORGAN-SIGLER/](http://stormvictims.tuscaloosaneews.com/person/112/morgan-sigler/) | [HTTP://BIT.LY/MORGANENCORE](http://bit.ly/morganencore) AND [HTTP://WWW.TIMESFREEPRESS.COM/OBITUARIES/2011/MAY/02/MORGAN-SIGLER/](http://www.timesfreepress.com/obituaries/2011/may/02/morgan-sigler/).



TOP LEFT: Grad student Stephen Watson, *Arches*, 2011, acrylic and graphite on panel, 24 x 30." Image courtesy of the artist.

MIDDLE LEFT: Symposium keynote speaker Dr. Tim Barringer talks with ARH grad student Pat Causey and Dr. Mindy Nancarrow.

BOTTOM LEFT: Lindsay Jones Lindsey welds together pieces of the *Fibonacci Spiral* under the supervision of Professor Craig Wedderspoon.

ABOVE RIGHT: Photo of Morgan Sigler from: [HTTP://WWW.FINDAGRAVE.COM/CGI-BIN/FG.CGI?PAGE=GR&GRID=69128729](http://www.findagrave.com/cgi-bin/fg.cgi?page=GR&GRID=69128729).

BOTTOM RIGHT: BFA major Clinton Graham and friends at the reception for the BFA Juried Exhibition at Harrison Galleries in mid-April; BFA major Brooke Howell's sculpture, *Self Portrait (My Facebook Pictures)* is in the foreground.

More photos here: [HTTP://WWW.FLICKR.COM/PHOTOS/UAART/SETS/](http://www.flickr.com/photos/uaart/sets/)

ALUMNI NEWS

[HTTP://ART.UA.EDU/SITE/CONTACT-US/ABOUT-US/ALUMNI/](http://art.ua.edu/site/contact-us/about-us/alumni/)

WANRUDEE BURANAKORN, MFA 2002, now Assistant Professor in the Department of Art and Design at the University of Wisconsin - Eau Claire, had a two-person exhibition in February, *Studies*, with Asheville artist Honour Hiersat at Castell Photography Gallery in Asheville, North Carolina.

MIYUKI OKUYAMA, BA 1999, MA 2002, sends her latest international exhibitions: in 2011, *Ikoku Tokai*, Coalface Lab in Genk, Belgium; in 2010, *That Shimmering Beast* at The Empty Quarter in Dubai, UAE. She also had two exhibitions in galleries in Rotterdam and Arnhem in The Netherlands. She writes that in October 2010, she gave a three-week photography workshop for Her Royal Highness Princess of Abu Dhabi.



In May MOLLY BROOKE FRANCIS THREADGILL, BFA 2010, put together the largest exhibition on record at the Harrison Galleries! It featured the children of Flatwoods Elementary School in Northport (pre-K through 5th grade), where Threadgill teaches art, and was hosted by Jim Harrison III, owner of the gallery. Her students came from neighborhoods around west Tuscaloosa County. Threadgill

said that when she told her kindergarteners that 400 pieces would be in the show, she saw several jaws drop, and heard a communal “whoooooah!!!!” rise up from the crowd of children.

DALE WILSON KENNINGTON, BA 1956, was awarded one of this year’s Governor’s Arts Awards by the Alabama State Council on the Arts. Her paintings are included in more than twenty-five public collections throughout the United States, including The Federal Reserve; American Committee for UNICEF, New York, NY; Cheekwood Museum of Art, Nashville, TN; and every art museum

in Alabama. Internationally her work is in the collection of King Carl Gustav XVI of Sweden and the United States Embassy, Paris, France. She was one of twelve artists selected for the exhibition *Voices Rising: Alabama Women at the Millennium*, presented at the National Museum of Women in the Arts in Washington D.C. She

is listed in *Who’s Who in American Art* and is part of the “Art In Embassies” program of the U. S. Department of State.

NITA RISHER McGLAWN, EXD 2009, writes that she studied art and art education at the university between 1972 and 1974. After leaving UA to raise a family and travel the world, she returned a few years ago, and in 2009 she earned her BA in Interdisciplinary Studies with a concentration in Humanities through the university’s External Degree Program. McGlawn writes that she was dis-

appointed that there was no art concentration, “so I did the best I could.” Recently she produced a book, *A Bama Primer - A Whimsical Alphabetical Journey Around The University of Alabama*. She writes, “After the recent Tuscaloosa tornado devastation, I felt compelled to help, and sent a check [of book profits] to the Mid Alabama Region of the Red Cross.” McGlawn’s website is www.nitamcglawn.com.

MARTHA HOPKINS, BFA 2004, had two paintings selected for the juried 39th Montgomery Art Guild Museum Exhibition at the Montgomery Museum of Fine Arts in March. The Fondren Art Gallery in Jackson, MS, now represents her work.

BETHANY WINDHAM ENGLE, BFA 1955, MA 1960, and EdD 1971, was a Merit Award Winner for Landscape in the 2011 Alabama Flora and Fauna Art Show sponsored by the Alabama Wildlife Fed-



eration. Engle also exhibited art work in this year’s Energen Art Competition, the Arts and Humanities Council of Tuscaloosa County’s Annual Double Exposure Juried Photography competition 2011, in the 2010 West Alabama Juried Show, and in Arts Alive Gallery Exhibition at the Kennedy-Douglass Center for the Arts in Florence in May and June.

LEFT: Tempera paintings by Flatwoods Elementary School students in Molly Brooke F. Threadgill’s classes are ready to hang at the Harrison Galleries in May. Photo courtesy M.B.F. Threadgill.

CENTER: Cover of *A Bama Primer* by Nita Risher McGlawn with inset photo of the author; images courtesy of N.R. McGlawn.

BOTTOM RIGHT: Bethany Windham Engle, *Interdependency of Elements III*, 24 x 36”, acrylic; image courtesy of the artist.

ALUMNI NEWS continued from page 8

ED MCGOWIN, MA 1964, known in these quarters for his traveling exhibition, *Ed McGowin: Name Change—One Artist—Twelve Personas—Thirty-five Years*, installed in the Sarah Moody Gallery of Art in 2007, writes that the exhibition was shown in eleven venues from 2006 to 2010 — expanded or reduced to accommodate the available space. *Art News* (Summer 2008) featured the exhibit in its “Art Talk” section. Since 2006, McGowin has completed two public commissions: one for the City of Fort Lauderdale and one for the City of Rockville, MD. He also completed a 10-foot high cast bronze and stone sculpture private commission in New Orleans. McGowin is now working on a sculpture group commissioned by the Mississippi Museum of Art in Jackson to be installed in late July or early August. The work will consist of four 12-foot high bronze and stone sculptures and 308 feet of sculpted seating for the new garden plaza.



Reviews are in and THOMAS MARK SHELBY’S (MA ARH 2006) groundbreaking study of Alabama architect D. O. Whilldin is a hit! Karen L. Rogers of Auburn University writes in the October 2010 issue of *Alabama Review*, “thoughtful, admirably thorough, and thus invaluable...” and “Shelby has provided us with a book that not only broadens our knowledge concerning the work of one architect, but one that also makes a noteworthy contribution to the awareness and protection of the built environment in the region as a whole. Equally important is that, with *D. O. Whilldin: Alabama Architect* (Birmingham: Birmingham Historical Society, 2009), Shelby has also enriched our knowledge of the history, the fabric, and the texture of Birmingham, Tuscaloosa, and Gadsden, all places that Whilldin played a fundamental role in shaping.” Shelby’s book is based on his thesis for the master of arts in art history in 2006, which won UA’s Outstanding Thesis Award that year.



The Griffis Art Center in New London, CT, held an open studio in May for artist-in-residence KAT MITCHELL O’BRIEN, MFA 1975 and

BFA 1972. O’Brien exhibited her porcelain sculptures — works in progress memorializing the life and career of her father, John



Moore (1911-1948), English professor and arts organizer at Connecticut College.

Works from a series by JOSEPH STALNAKER, BFA 2010, of pencil on

paperboard drawings from 2001 and 2002, *Casting*, are part of the Judith Rothschild Foundation Contemporary Drawings Collection in the Museum of Modern Art in New York. Along with a wide range of established, outsider, and experimental artists (Jasper Johns, Henry Darger, and Hannah Wilke to name a few), Stalnak-er’s drawings were included in the 2009 catalogue raisonné, which describes the collection, formed in 2005, as “conceived to be the widest possible cross-section of contemporary drawing made primarily within the past 20 years.”

SARAH CUSIMANO MILES’S (MFA 2010) exhibition *In Stasis: Photographs by Doug Clark and Sarah Cusimano Miles*, was on show in November and December 2010 at the Heritage Hall Museum in Talladega, Alabama.

WAYNE SIDES’S (BFA 1973) exhibition, *Human Traces: L’essere Umano Traccia* will be at The Montgomery Museum of Fine Arts through September 4, 2011. According to the press release on Facebook, “Sides’s photographs and collages examine images and metaphors about what it means to be part of a minority race or ethnic group...The work uses words and images to draw visual comparisons between the stereotypes inherent in the cultures of both the United States and Italy.”



TOP LEFT: Ed McGowin, full size model of stone column, H 12’. Writes the artist: “The central bronze image is a narrative of the lives of Jimmy Rogers, Robert Johnson and Elvis Presley. Four of these columns will define a space in the garden of the Mississippi Museum that will connect the museum with the convention center in Jackson.” BOTTOM LEFT: Ed McGowin, *Gumbo Bronze*, full size positive to be cast in bronze, 2011. McGowin explains that the images are “a literal recipe for gumbo. As in, two pounds of shrimp, twelve blue crabs, pound of okra, four bell peppers, etc. It was our family recipe.” TOP RIGHT: Kat O’Brien working on a piece for her installation. BOTTOM RIGHT: *Close to Home*, Sep. 28 - Oct. 28, see page 7. All images this page courtesy of their respective artists.

FUTURE ART & ART HISTORY ALUMNI

EXHIBIT IS RITE OF PASSAGE FOR BOB JONES HIGH SCHOOL

In February, the department hosted an art exhibition in the Sella-Granata Art Gallery by students at Bob Jones High School in Madison, AL., provocatively titled *Rites of Passage - The Journey Into Adulthood*, with a reception for the artists. BJHS is nationally recognized for its students' overall academic and arts achievements. Among its honors, in 2009, the high school was voted America's #1 Art Program by Scholastic Art and Writing Association. In 2008 and 2007, BJHS was ranked by *Newsweek* in the top 5% of American high schools. BJHS students are also nationally known for their individual scholastic aptitude, with eleven students having been selected as Presidential Scholars Program candidates in the last three years. Several Bob Jones High School students of Melissa Hughey, BJHS veteran art teacher, have become UA art majors. After the Sella-Granata exhibition, Hughey wrote, "Thank you for affording my students the unbelievable opportunity of exhibiting in the Sella-Granata Art Gallery. [This] event [is] one that my students will remember for a lifetime!"



Professor of photography Gay Burke greets long-time Bob Jones High School art teacher Melissa Hughey during a reception for Hughey's art students in the Sella-Granata Art Gallery in Woods Hall.

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 run on varying schedules from the deck. To walk to Woods Quad from the parking deck, 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/>.

SARAH MOODY GALLERY OF ART FALL HOURS are Monday through Friday, 9:00 a.m. to 4:30 p.m., and Thursday evenings, 5:00 to 8:00 p.m.

SELLA-GRANATA ART GALLERY SUMMER HOURS are Monday through Friday, 10 a.m. to 2 p.m.

GIFTS FOR EVERY OCCASION
We have new sets of notecards by undergraduate art students to benefit student research scholarships in the Department of Art and Art History. A set of 15 cards and envelopes features five designs.



ART T-SHIRTS
The official department T-shirt designed by students in Laura Lineberry's class! All sizes available. Call us at 348-5967 for more information.

