



Keeping you in...

The Lounge

art.ua.edu

The newsletter of the UA Department of Art and Art History!

FALL 2013 ~ BACK TO SCHOOL SPECIALS

WELCOME BACK!

We have already started a very busy fall semester, with exhibitions at the Sella-Granata, the Sarah Moody, the Paul R. Jones, AND the new University of Alabama Gallery at the Dinah Washington Cultural Arts Center. More about those in the next pages.

WELCOME BACK TO EVERYBODY, including several new faces in our faculty and staff. CARLA BLAKE has taken Gemini Sigler's place as administrative secretary and official budget guru. She has worked for several years on the UA campus and as a paralegal in Tuscaloosa. KRYSTAL STROUD has taken Brittany Quinn's front line position as office associate. She graduated from UA in 2011 with a BA in Human Environmental Sciences.

New faces in our faculty include MATT MITROS, professor of ceramics and RACHEL STEPHENS, American art and architecture professor. Stephens' research areas include historical southern art, Jacksonian-era portraiture, and art and visual culture of the Civil War. She received her PhD from Iowa and has taught for four years at Nicholls State in Louisiana. Mitros has exhibited work throughout North America and Europe and has been an Artist-In-Residence at Arrowmont School of Arts & Crafts. He received his MFA from the University of Washington.

Some familiar and new faces are among our instructors this fall: BRYCE SPEED, who received his MFA from UA in 2005, and has a BFA from the University of Mississippi, is a full-time instructor in painting. He has been working on his doctorate in education at the College of Saint Mary in Omaha and teaching at Central Community College in Columbus, Nebraska. JOE MCCREARY, MFA 2010 and creator of *Goldie 1971*, on Woods Quad, has taught at UAB and at Sloss Furnaces, and will be a part-time instructor here in 3-D Design. ANNA KAMPLAIN is our new full-time instructor. She received her MA in art history from Williams College and has taught at the Rhode Island School of Design, Montserrat College of Art, and the University of Alabama at Birmingham, among others. Welcome back to new full-timer CHARLOTTE WEGRZYNOWSKI, and old hands JAMEY GRIMES, JERRY LAMME, LAURA LINE-

BERRY, JENNY BLOUNT TUCKER and TOM WEGRZYNOWSKI. And welcome to our part-time instructors MARY BENEFIELD, BARBARA LEE BLACK, ANNE HERBERT, AMY PIRKLE, ROGER JONES, MARTEE REEG, SONJA ROSSOW, and STEPHEN WATSON.



ABOVE: Joe McCreary, *Metal & Wood*, 2013, steel, bronze, hickory, 7" x 2" x 2".

TOP: Students in Stephen Watson's Drawing 210 class this summer made marks with blue tape in the windows of Woods Hall and in the stairwell in Gorgas Library. More photos on the Back Page and here: <http://www.flickr.com/photos/uaart/sets>.

CONGRATULATIONS and welcome to our new graduate students! They are CAITLIN HUBER in art history and SARAH AUSTIN, TROY HERRING, ANNA KATHERINE PHIPPS, JOSH WHIDDEN, HEATHER WHIDDEN, and TURNER WILLIAMS in studio art.

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Last spring we said goodbye to several members of the department, among them professors TOM BARNES, UTA KRAPF and MINDY NANCARROW, who all retired this summer. Long-time instructor and alumnus DANIEL LIVINGSTON is now a studio artist at Kentuck's new Clay Space in Northport and is managing the Kentuck Clay Co-op (<http://www.kentuck.org/claycoop.html>). This Kentuck Festival of the Arts will be his 20th as a demonstrating artist there!

We also said farewell to Professor Emeritus AL SELLA and Professor Emeritus VIRGINIA REMBERT LILES, who both passed away this spring. If you have memories of either of these professors that you would like to share with the UA art community, please email rachel.dobson@ua.edu.

STUDENT NEWS

Thanks to our own LAURA LINEBERRY and Kelli Wright, A&S Communications Specialist, for this great story! From the September 2013 Desktop News:

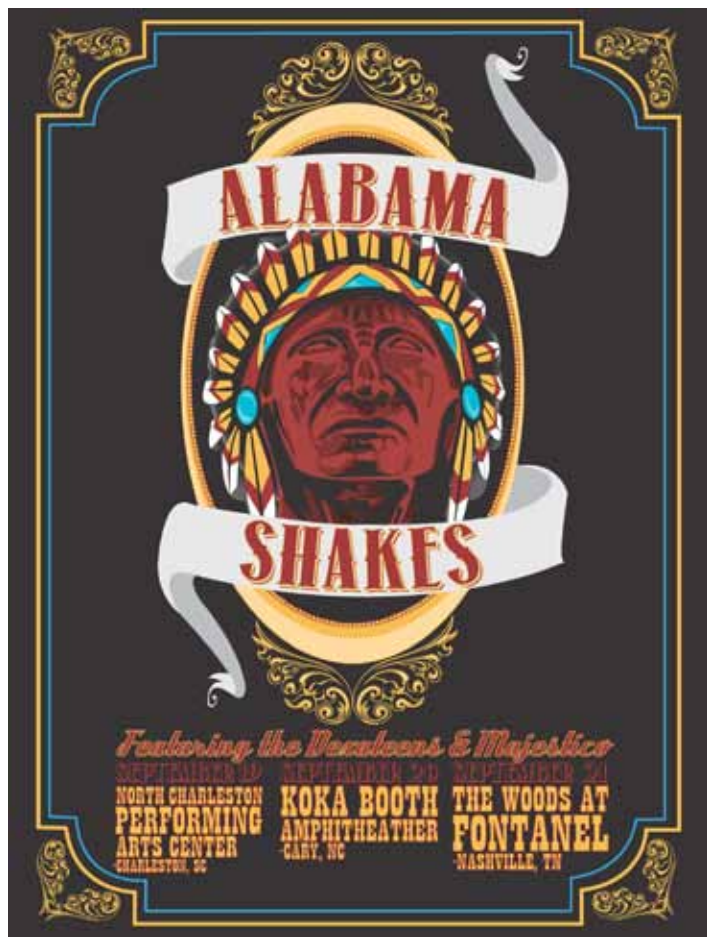
Students in a graphic design course taught by instructor Laura Lineberry in the Department of Art and Art History got the chance of a lifetime this fall when they were asked by the Alabama Shakes, a three-time Grammy nominated rock group hailing from Athens, AL, to design a poster for the group's upcoming tour. HEATH FOGG, the rhythm and lead guitarist for the group, is a 2008 alum of the department.

Earlier this summer, Fogg approached Lineberry about designing the posters, and after careful review, the Alabama Shakes chose a design by senior DEVIN HUEY from Birmingham who is majoring in graphic design and advertising. Huey said he and many of his friends are fans of the band, and he was completely in shock when his class was asked to design a poster for them.

"I'm very passionate about music in general, and having the opportunity to create a poster for a band that I am a fan of did not seem real," he said.

The Loupe is the newsletter of the NASAD-accredited Department of Art and Art History, in The University of Alabama's College of Arts and Sciences, for students, alumni, faculty, staff and friends of the department. Please send correspondence to Rachel Dobson, Visual Resources Curator, rachel.dobson@ua.edu.

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



Huey's design incorporates an iconic image of an Indian chief. He said he wanted to create a design that represented the band without actually using a photo of the group. His inspiration came when he came across a photo of lead singer Brittany Howard wearing an Indian-style headdress.

"The music Alabama Shakes creates is very passionate and it is obvious they are proud of what they do. I thought the symbolism of pride and passion was represented very well with an Indian chief," Huey said.

Although Fogg is now known as a musician, he has always had an interest and talent for visual design. In comments to the class, Fogg said that he reached out to the department because

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PAGE 2, ABOVE: Poster for the Grammy-nominated rock group Alabama Shakes designed by Devin Huey, senior graphic design and advertising major. Image courtesy of the College of Arts and Sciences.

PAGE 3, TOP RIGHT: Installation view in the Sella-Granata of Kelly Shannon's MA exhibition *crescente*. BOTTOM LEFT: Installation view of artwork by Kelly Parvin in her MA exhibition, *Cognitive Dissonance*, also in the SGG in August.

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he enjoyed competitive group projects as a student, and he thought the band had a unique opportunity to present a contest he would have liked to participate in as a student.

He said it was difficult to narrow down the choices, because all four of the group members are so different.

“This group always has difficulty making decisions on artwork. We all have such different tastes, and there were a lot of candidates that appealed to each of us individually,” he said.

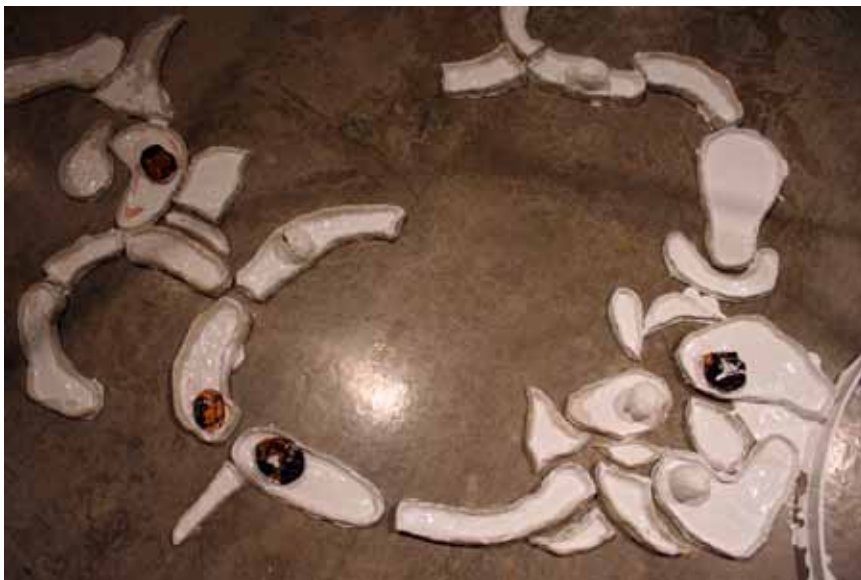
But when it came to the quality of the work, however, the band was in agreement.

“It was better than some work that has been done for us by professional artists in the past,” he said.

Huey’s image (shown here) was used in promotional materials for the September 19, 20, and 21 dates of the Alabama Shakes world tour in Charleston, S.C., Cary, N.C., and Nashville, Tenn. respectively.

ART AMBASSADORS WANT YOU!

Do you want to help your department, develop your public speaking skills and add valuable experience to your résumé all at the same time? Then apply to join the Department of Art and Art History Ambassadors and have fun while doing all those things.



The Ambassadors represent our department to prospective students and their parents. They give tours to prospective students and help with high school recruitment trips. KRYSTAL STROUD, our new office associate, and JOHNNEICE COLLINS, a senior in digital media, are leading our group this year. There are a few more slots open for qualifying students. If you are a UA student working on a degree in art or art history, come to Garland 103 to sign up for an interview or email krystal.d.stroud@ua.edu.

In August, MA candidates in sculpture KELLY PARVIN and KELLY SHANNON checked off one of the requirements for completion of the MA program with a double exhibition Parvin’s *Cognitive Dissonance* and Shannon’s *crescente* shared space in the Sella-Granata Art Gallery. Parvin wrote that her work in this exhibition “considers self, womanhood and motherhood and the struggle to balance those roles. Furthermore [it] seeks to address the veiling which occurs in the face of the inherent difficulties of this balance causing isolation instead of comfort in shared experience.” She earned a BFA from the Atlanta College of Art and worked for fourteen years as a graphic designer and educator before entering the masters program. Her work was also on exhibition in September in UA’s Ferguson Center Art Gallery.

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SELLA-GRANATA Exhibition Schedule

2013

NOV 11-DEC 6 *Frank Williams MA Exhibition*

2014

JAN 29-FEB 14 TBA exhibition

FEB 24-MAR 14 *Astri Snodgrass MA Exhibition*

MAR 24-APR 11 *Virginia Eckinger MFA Thesis Exhibition*

APR 21-MAY 9 *Scholarship Winners Exhibition*



Fall 2013

RESURFACE

Meredith Randall MA Exhibition

SEP 30- OCT 25 in the Sella-Granata Art Gallery, Woods Hall

Meredith Randall, a Tuscaloosa native, has spent her life working in art, both creating her own and helping others, especially children, find their creative sides. Born and raised in the midst of the folk art and self-taught art resurgence of the 1980s and 1990s, Meredith Randall has taken found materials to the next level: “upcycling” and using post-consumer waste products.

“I grew up going to Kentuck [Festival of the Arts] and I was influenced by those artists,” she explains. She admires the way artists like Charlie Lucas, Woodie Long and Jimmy Lee Sudduth use found elements in their work, although, she notes, their choices of materials tend to be more organic, closer to their original components, and with an intrinsic harmony. “Those artists make everyday materials lyrical,” says Randall. Using synthetic found and recycled materials gives a different feel to her work, she observes. Her three-dimensional art work alludes to the natural processes of growth, erosion and decomposition that occur over time. “Using synthetic materials to create pieces that refer to those natural processes sets up a dissonant relationship between the idea of the work and what it is made of. Materials like packaging foam are often thought of as disposable although they do not decompose.”

“My sculptures are made of Styrofoam pieces, bubble wrap and plastic grocery bags that I have collected myself and with the help of those around me. In several of my pieces I create structural components and then embed the discarded materials in reinforced concrete.” A very human, communal element remains important to her work because her family and friends often contribute those “upcycled” materials to her collection.

<http://art.ua.edu/site/galleries/woods-hall-gallery/>

STUDENT NEWS ~ MORE GALLERIES ~ MORE STUDENT



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Shannon writes that “the title ‘*crescente*’ comes from the Latin for increasing or growing.” Her work in this exhibition focuses on “more negative aspects such as invasiveness and encroachment. The form of these pieces references fungal growths and other biologic communities, scaled to create an environment that is more visual than experiential. Differences in shape and size introduce the idea that this population of objects represents multiple stages in the growth process, implying that unchecked, these objects will continue to spread. I invite entrants into the gallery to question whether these objects have invaded the space or if the viewer is actually the one intruding.” Shannon holds a BFA in Sculpture and BS in Mathematics from the University of Montevallo.

For more information about our degree programs, <http://art.ua.edu/site/programs/graduate/studio-art/studio-art-degree-descriptions>.



Under the provocative title, *Eat Me*, PATRICK O'BRIEN exhibited his art work that he describes as “surrealist” in August at The Gallery at Canterbury, the Episcopal Student Center on Hackberry Lane. O'Brien is a Tuscaloosa native and a junior majoring in graphic design.

MFA candidate CLAIRE LEWIS EVANS presented a workshop “Issues in Intellectual Property” at THATcamp in August. Lewis Evans covered the basic contours of copyright law as it applies in scholarly communication and explained intellectual property, public domain, and fair use. She also discussed the rights scholars have as creators of intellectual property. As this issue went to press, we learned that Lewis Evans plans to burn old art and ponder the meaning of creation and destruction with compatriots at *Art Burn* in Kentuck's Courtyard of Wonders on October Art Night, or as she puts it, “let go of old dreams and keepsakes to make space in our lives for new insights and growth.” And issues of intellectual property go up in smoke as well. If you miss the inferno, check out her website: www.clairelewisevans.com. In September, students from UA and UAB - both art history and studio - converged for a lecture and roundtable discussion with renowned medievalist Cynthia Hahn. Hahn is one of the fore-



most medieval art historians in America and the leading English-language scholar working on the form and function of medieval reliquaries. In a roundtable discussion she answered questions on her research and discussed topics she will cover in her forthcoming study of reliquaries past and present published by Reaktion.



For information on all the programs in the UA Department of Art and Art History, go here: <http://art.ua.edu/site/programs/>.

IMAGE CAPTIONS: OPPOSITE PAGE, TOP: Meredith Randall's exhibition showcard. BOTTOM LEFT: Installation view of *Resurface*. THIS PAGE, TOP: A hint of possibilities for *Art Burn* on Art Night at Kentuck; image courtesy of Claire Lewis Evans. BOTTOM LEFT: Art work by Patrick O'Brien from his Canterbury exhibition. Image courtesy of the artist. TOP RIGHT: Students and faculty, including Dr. Tanja Jones, Sara Briers, Aaron Head, Dr. Rachel Stephens, Chism Lien, Forest Jackson, Sara Bernard, Shannon Thacker, Rachel Robbins, Kristen LaTulipe, Jason Greenlee, and Nicole Mitchell listen to Dr. Cynthia Hahn (center) talk about medieval reliquaries.



WILLIAM WILLIS: A SPAN OF PAINTING

OCT 17 - NOV 22, 2013

OCT 16: Artist lecture, 7 p.m., 203 Garland Hall

OCT 17: Artist's reception, 6-8 p.m., in the Sarah Moody Gallery of Art

William Willis' paintings have been compared to the Cubism of Juan Gris and the muted pallet and meditative atmosphere of Giorgio Morandi. More than a decade ago, David Frankel also made this observation: "Willis's art has an American grain: It was apparently a work by Charles Burchfield that got him interested in painting when he was young, and his images will also make you think of Arthur Dove and Milton Avery."

Now at mid-career artist William Willis' paintings still evoke sensations of Modernism, created and crafted so as to cause a colliding of skewed geometries, patterns, and image forms. His work is contemplative, beautifully executed and engaged in an interior kind of approach.

Born in Sheffield, Alabama, Willis has held numerous teaching positions and visiting artist appointments including Corcoran College of Art + Design, The University of Maryland, and the Vermont Studio Center. Currently he is the William S. Morris Eminent Scholar in Art at Augusta State University in Augusta, Georgia.

Willis has exhibited widely throughout the United States at galleries such as Howard Scott/M-13 Gallery in New York and Hemphill Fine Arts in Washington, D.C. His work is in collections such as the Corcoran Museum of Art, The Phillips Collection, the Tucson Museum of Art, the Indiana University Art Museum and the Yale University Art Gallery. Willis has received grants from the Pollock-Krasner Foundation, the NEA, and the Maryland State Arts Council. He is represented by the Howard Scott Gallery, New York.

The Sarah Moody Gallery of Art is supported by the College of Arts and Sciences and the Department of Art and Art History. The gallery is open Monday through Friday from 9:00 am - 4:30 pm, and Thursday evening 5:00 - 8:00 pm. We are located in 103 Garland Hall in the heart of the UA campus on Woods Quad. There is no admission charge. For more information call 348-1891 or go to: <http://art.ua.edu/site/galleries/sarah-moody-gallery-of-art/>

IMAGE CREDITS: ABOVE: William Willis, *Burden of Possibilities III*, oil on wood panel, 36 x 30'. RIGHT: William Willis, *Still Dancing*, 2003-06, oil on canvas, 20 x 16'. QUOTATION SOURCE: "William Willis." David Frankel. *Artforum International*. 40.2 (Oct. 2001) p. 160.





ALUMNI SPOTLIGHT: Lindsay Jones Lindsey

On a recent late September afternoon, a small crew of people could be seen in one corner of Woods Quad hard at work erecting a large but delicate sculpture of stainless steel spirals and curved triangles. The sun had already slipped behind the surrounding buildings by the time they got the structure in place and the sculpture's extreme reflectivity at times made it seem almost invisible in the evening light. The stainless steel welded framework — looking a bit like a spinning top on its side — forms a three-dimensional representation of a Fibonacci spiral. On a sunny day, from some angles, the sculpture shines as brightly as a spotlight. From other angles, the work virtually disappears from sight, reflecting the surrounding buildings and trees and sky.

The work crew — composed of sculpture professor Craig Wedderspoon; arts technicians and alumni Patrick O'Sullivan and Mike Eddins; ceramics MFA candidate James Davis; BFA major Eric Nubbe; and the artist, Lindsay Jones Lindsey — lugged the sculpture from its lair in the Bureau of Mines out to its new home in the Woods Quad Sculpture Garden. There they dug holes, poured concrete to make pylons and bolted the sculpture in place, the final steps in a process that Lindsey says started almost four years ago.

THE FIBONACCI PROJECT

Lindsey, who was a 2012 BA major in art with a concentration in sculpture, and a triple minor in biology, Computer-Based Honors and the Blount Undergraduate Initiative, began designing the piece in 2009, her sophomore year. The sculpture began in a collaborative lighting initiative, "Light As Material," that brought together students in Wedderspoon's ART 131 with classes in 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 conceived and developed a design that would use mirror-grade stainless steel so that she could also use the reflective nature of the light as a medium in the sculpture. But her ideas didn't stop there. With Lindsey's interests running into science as well as art, particularly biology and math, the sculpture grew into a harmonic convergence of all three in the Fibonacci Project.

A GROUP EFFORT

The sculpture's structural design is based on the Fibonacci numbers, a mathematical sequence in which each number is the sum of the previous two numbers. The sequence is also found in structures in nature, for example in the arrangement of a pineapple or a pinecone, or in the spirals of ferns or the chambered Nautilus.

Lindsey incorporated the Fibonacci sequence of numbers into different elements of the sculpture. Its basic framework is circles inside a three-dimensional spiral, made from square metal tubing. Each circle's diameter grows in proportion to the Fibonacci numbers. The framework spirals upward in Fibonacci proportions and is webbed with shiny, sail-shaped curved metal panels whose shapes echo the inside of a Nautilus shell, which also follows the Fibonacci sequence.



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HISTORY OF THE DEPARTMENT ~ FACULTY-STAFF NEWS

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photographs for his work collection. For a week at the Corcoran School of Art and Design he took a refresher course on vector graphics and their relation to the digital applications for printmaking and digital painting/rendering, which he will incorporate into his beginning digital art classes, and his digital painting/rendering classes. He studied with Pat Autenrieth who uses vector graphics with printmaking as it applies to fibers, and specifically in her case, quilts. Lamme also took Second Place at the Hot Springs National Photographic Competition at the Fine Arts Center in Hot Springs, Arkansas, in August. His work, *Invite (Wall Series)*, was selected for the Fall National Juried Exhibition at the Marin Museum of Contemporary Art in Novato, California, and will be displayed through October 6. The juror for this year's exhibition was Jessica Brier, Curatorial Assistant for Photography at the San Francisco Museum of Modern Art (SFMOMA).

FACULTY NEWS

At SECAC: Rachel Stephens will chair the *American Art Open Session I: New Directions in American Art*. Pete Schulte is co-chairing a session on contemporary drawing and co-presenting "Porous Borders." Part-time instructor Sonja Greentree Rossow will present "Holding Down the Fort: Giving a Voice to Military Spouses" in the session *Attention! Art and the Military*, and part-time instructor Anne Herbert will present "The Place Where Things Fall Apart," in *Something for Everyone: An Open Pecha Kucha Session*.

CHRIS JORDAN will be delivering a talk about his art work as well as serving as portfolio reviewer at the Mid-Atlantic chapter conference of the Society for Photographic Education in Asbury Park, NJ., in October.

In February 2014 at CAA in Chicago, CATHY PAGANI will present a paper at a session, "Hot Problems/Cool Solutions in Arts Leadership," organized by National Council of Arts Administrators.

JERRY LAMME was in production mode this summer, with some time out for continuing ed. He spent part of the time traveling to and from Washington, D.C., and the Georgia coast taking



BILL DOOLEY is exhibiting recent paintings and drawings in the Ferguson Center Art Gallery, under the exhibition title *Dreaming Local Over and Under*. In his own quiet and understated way, Dooley has kept up a breakneck pace of production for the past 25 years as director of the Sarah Moody Gallery of Art, as well as professor of record, and some time department chair. From time to time, he reveals the paintings and drawings he continually creates behind the scenes, while producing exhibitions for renowned artists ranging from Robert Rauschenberg and WILLIAM

IMAGE CREDITS: TOP: Jerry Lamme, *Invite (Wall Series)*, 2013, digital zone plate composite; image courtesy of the artist. ABOVE: William T. Dooley, *Pink Dogwood*, 2013, oil wash, pencil, gouache, and oil pastel on paper, 11-3/4' x 13-1/4'; image courtesy of the artist. OPPOSITE PAGE, CENTER: Installation view of Dooley's exhibition in UA's Ferguson Art Gallery. TOP RIGHT: Installation view of *A Magic Carpet Ride* at the new UA Gallery in the Dinah Washington Cultural Arts Center, Tuscaloosa; photo by Cathy Pagani.

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CHRISTENBERRY to Chakaia Booker and Mel Chin.

THORNTON WILLIS, an internationally acclaimed artist and UA alumnus who has known Dooley for more than a decade, put it this way, "Sometimes the best teachers have little time for their own art. Bill is in every sense of the word a true artist. To me being an artist is an all-encompassing life style. Life has lots of ambiguity; it has a tragic side, yet it can be blissful, too. As artists, we store up our experiences and try to encapsulate the feelings about life and meaning. Bill uses these reflections about his life to make powerful and dynamic paintings, injecting spirit and meaning."

The exhibition features Dooley's small oil-on-canvas paintings,



drawings in oil pastel, graphite, gouache, watercolor and gesso, and studies for future pieces. Dooley writes about his processes and his approaches: "I lean toward indefinite sources such as memory and glance that can be thought of as unresolved, undeclared, perhaps a little undone. My artwork seems to tighten the visual information to a point of breaking. An odd result is usually a work that is quirky and clumsy...rarely does platonic beauty follow." Go to: <http://art.ua.edu/site/william-dooley/>.

CATHY PAGANI spent part of her summer curating a group of Asian rugs for the inaugural exhibition of The University of Alabama Gallery in the new Dinah Washington Cultural Arts Center in downtown Tuscaloosa. Comprised of prayer rugs and other 18th-, 19th-, and 20th-century rugs made in Anatolia, an area with an ancient tradition of rug-making, *A Magic Carpet Ride: Rugs of the Ottoman Empire from the Collection of Dr. and Mrs. William T. Price* will be on view through October 24. The University of Alabama Gallery is located on the corner of Greensboro Avenue and Seventh Street, and is open Monday-Friday 9 a.m.



to 5 p.m. except the first Friday of each month, when it will be open from noon-8 p.m. For more information about the gallery, phone 205-342-2060.

SKY SHINEMAN'S exhibited paintings and gave a talk on her work at the downtown Birmingham Public Library's Fourth Floor Exhibition Gallery in August and September. About the show, *Surfacing*, she wrote: "In painting I am interested in physical processes and phenomenal imagery...By employing reductive methods such as sanding and bleaching, I attempt to bring awareness to the tactile qualities of the painting object while creating imagery that is connected to its making...The complex relationship between how something looks and how it has come to being is the compelling question behind the *Surfacing* series."

A solo exhibition of sculpture by CRAIG WEDDERSPOON will open December 15 at the Birmingham Museum of Art. Visit our Facebook pages and website for announcements and updates.

CORRECTION

This mixed media drawing by Al Sella, dated 1966, was given to the Sarah Moody Gallery Permanent Collection by Farley Moody Galbraith II, rather than the estate of Farley Moody Galbraith, as we stated in the last issue. The work by the late Professor Emeritus Sella hung in Mrs. Galbraith's home in Anniston for many years along with a larger painting by Sella from the same period.



ALUMNI NEWS

AYNSLEE MOON SMITHEE'S (MFA 2012, painting) *Resting Place* was on exhibition at the Ferguson Center Art Gallery this summer. About her work, she writes that the forms could be "in the middle of an action, such as tumbling through space, traveling across space, or approaching another form, but the forms seem to have been stilled in the midst of their actions. Thus my paintings evoke forms caught in moments of paused energy; these paintings are visual interludes that offer a place of seeing in between stages of activity."

In May of 2013, COREY DZENKO, (MA 2007, art history) defended her art history dissertation with distinction at the University of New Mexico. Dzenko's project, "The Other's Other: Negotiating 'Normativity' in Contemporary Photography from the United States," examines the construction of identity in contemporary art photographs by Suzanne Opton, Gregory Crewdson, Nikki S.



Lee, and Kerry Skarbakka. She graduated in July and has accepted a one-year position as a full-time lecturer at the University of North Carolina at Greensboro. In August, she presented part of her work at Colum-

bia University's Institute for Research on Women, Gender, and Sexuality in the symposium "Skin/Matters: Gendered and Racial Economies of Skin Color."

KATHERINE LADD (BA 2012, art history) writes about her busy summer as education-visitor engagement intern at the Birmingham Museum of Art: "I collected the majority of the content for the museum's new app to be released this summer and conducted interviews with staff members about their favorite art works that will be part of the app." Ladd wrote several essays for the BMA's "Spotlight on the Collection," including May's post on a recent museum acquisition piece by Kerry James Marshall, *School of Beauty*, *School of Culture*, and the July "Spotlight" on the *Perfume Fountain*, a 17th-century Parisian porcelain perfume dispenser. She gave a talk on the *Perfume Fountain* in July for BMA's Art Break. To read all her essays, go here: [http://www.](http://www.artsbma.org/collection/spotlight-on-the-collection)



[artsbma.org/collection/spotlight-on-the-collection](http://www.artsbma.org/collection/spotlight-on-the-collection).

Ladd was also an intern at the Red Dot Gallery in Home-wood and held the title of Gallery Director. She assisted with all aspects of planning and opening of several shows, including handling marketing and promotions, and learning how to hang pictures.

In August, JILLIAN CROCHET (BFA 2006, sculpture and digital media) had a solo exhibition of her work at Optera Creative Gallery in Mobile. Crochet won the 2011 sculpture merit award in the Eastern Shore Art Center Member's Juried Show. She has shown her work at the Mobile (AL) Arts Council and the Ohr-O'Keefe Museum of Art in Biloxi, Mississippi. In 2006, Crochet was commissioned by the The University of Alabama School of Law to create sculptures for the Morris Dees Justice Award, given annually to a lawyer who has devoted his or her career to serving the public interest and pursuing justice. Dees, a UA alumnus, founded the Southern Poverty Law Center in Montgomery, AL.

IMAGE CREDITS: PAGE 10, TOP: Aynslee Moon Smithee, *Among the whole enchanted swarm of the living*, watercolor, colored pencil, chalk pastel, and acrylic on cut paper. Image courtesy of the artist. BOTTOM: Dr. Corey Dzenko with one of her committee members, Dr. Susan Dever, Chair of the Department of Cinematic Arts at the University of New Mexico. PAGE 10: Lindsay J. Lindsey, *The Fibonacci Project*, stainless steel, Woods Quad, UA campus.

CATIE COOPER (BA 2011, ceramics) has been working at Moundville State Park in the education department since graduation. This summer she had an exhibition of her ceramics, *Reverberations*, at the Harrison Galleries in Tuscaloosa. Cooper has her work on Facebook: www.fb.me/catie.cooper.ceramics.

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Lindsey readily acknowledges all the help she has gotten from others in creating the sculpture. "I feel that so much of this project has not been just me, but everybody," she says. Her entire family has supported her from the beginning, and several Alabama alumni came to her aid when she thought she had hit a roadblock in the process.

Lindsey's father, Gregory Jones, has helped her at every turn, beginning with the first and second models. "The shape of the panels was his idea," she says. They worked on the initial design together and he has helped her manipulate materials when she was physically not quite strong enough to do it by herself.

Once Lindsey finished the design, she wrote a full-length paper describing her project, which also includes an education component to teach students about the art, science and math represented in the Fibonacci Project. She and her sculpture professor Craig Wedderspoon went to then-provost Judy Bonner for permission to make it a reality. The Office of the Provost under now-president Bonner not only gave permission but also funded the entire project.

Now the individual parts were ready to be crafted and welded together. To have the triangular sail-shaped metal panels fabricated, Lindsey first made patterns from poster board and then scanned them. Before she could send the digital scans off to be made into panels, she first had to find a way to convert the digitized templates into computer-aided design or CAD files – and she had no idea how to do it.

Fortunately, because of her minor in Computer-Based Honors (CBHP), she had a network of students and alumni at her fingertips. She sent a message out on the CBHP email listserv begging for help to convert her design images into CAD files. "I told them I couldn't pay them," she remembers, "the only thing I could

promise them is that whoever volunteered to do this for me could bring their children to see the sculpture and say, 'I helped with this.'"

Kyle Cruz, a 2009 graduate of CBHP, answered her call for help. He took the jpeg images Lindsey had created and converted them to CAD files so that they could be sent to the machinist.

Other friends gave immeasurable assistance and support, Lindsey says. Matthew Jordan of Fitz-Thors Engineering - another UA alumnus who received his BS in engineering in 2010 - cut all the metal for the project at no cost. "Matt arranged the CAD drawings to fit onto two 4' X 10' pieces of the mirror-polish stainless steel sheeting. Then he used a plasma cutter to cut the pieces out," Lindsey explained.



MIKE EDDINS, an art major and BA in New College who now works as assistant arts technician in the Department of Art and Art History, worked closely with her. "Mike and I rolled each sail shape in the hand cranked roller to give it a slight curve. Each piece has a compound curve, so after rolling it, we forced the opposing curve by hand. Then we drilled holes in all three

corners and then attached the sail shapes with rivets." Eventually it all came together in the Woods Quad Sculpture Garden this fall.

MORE TO COME

Lindsey currently works in the emergency room of DCH Medical Center and "loves it," she smiles. She is applying to UAB and USA for medical school and hopes to specialize in reconstructive surgery or emergency medicine after completing her degree. She is high energy, but with an inner calm and self-assurance that comes from knowing she has an incredible support system of family, friends and colleagues.

The result of this effort over the last three and a half years now rests in the Woods Quad Sculpture Garden, tipped a little to one side and pointing upwards into a reflecting sky. The Fibonacci Project with Lindsay Jones Lindsey at its helm will continue to bring together the marvels of research into nature and art, science and math, as well as some teaching and service to The University of Alabama.

The Loupe

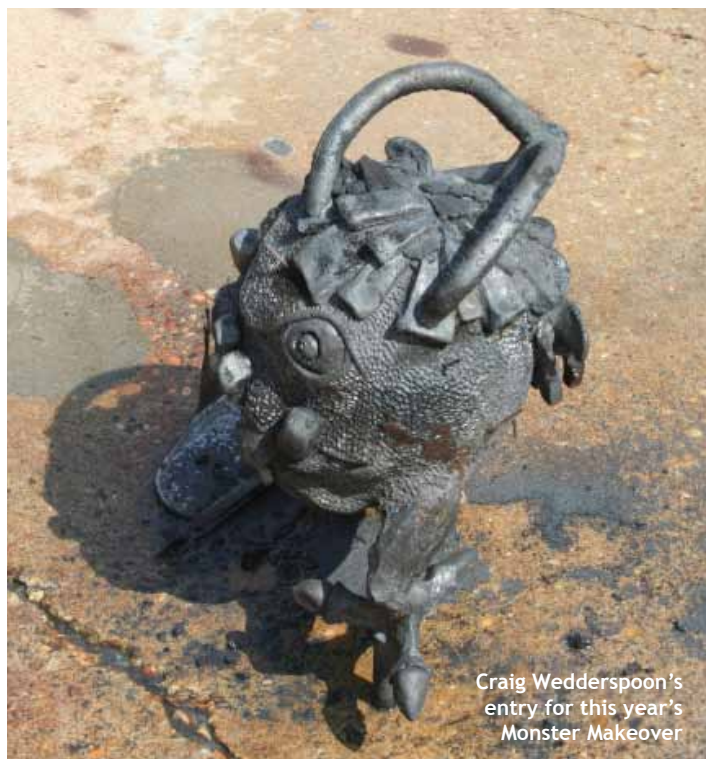
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Jamey Grimes' entry for this year's Monster Makeover, fresh from the 3D printer!



Craig Wedderspoon's entry for this year's Monster Makeover



ALUMNI, we always like to hear from you! Please email your art news, exhibition announcements and images to rachel.dobson@ua.edu.



These three bottom photos are a sampling of blue tape drawings made this fall by Stephen Watson's ART 210 students, in the east stairwell of Gorgas Library.
TOP LEFT: Kelby Cox; BOTTOM LEFT: Patrick Little;
RIGHT ABOVE: Colson Domergue.

Students in the class were a mix of majors in art, art history, engineering, advertising, communicative disorders and telecommunications & film.