**Welcome back, everyone!** You have probably already noticed big changes that have taken place in the intervening summer months, including a few old friends missing from our corner of campus, some new faces to get to know. Professor and chair CATHY PAGANI was appointed associate dean in the UA Graduate School and assistant to the Provost and Professor TOM WOLFE from the School of Music and former A&S Associate Dean for the Humanities serves as our interim chair for the year. And one other...

GAY BURKE, the first female full professor in the Department of Art and Art History, retired this summer after forty-two years of service to The University of Alabama. In 1973, Burke was hired to teach photography when it was still not quite accepted as a fine art medium. She had earned her MFA from the University of Florida in 1972 where she studied under renowned photographer and photomontage innovator Jerry Uelsmann. After she came to Alabama, she worked with Walker Evans at the end of his career and brought Evans, along with alumnus and former UA instructor WILLIAM CHRISTENBERRY (BFA 1958, MA 1959), to visit her classes.

WAYNE SIDES was a student in that class and photographed this unique intergenerational meeting of art photographers (RIGHT) who have influenced countless artists since. Sides, a renowned photographer in his own right (SEE PAGE 10), credits Burke with raising the profile of photography as an art form in the South. Considered one of our notable faculty, she has exhibited her celebrated and acclaimed work in over 80 national exhibitions including numerous solo shows at venues such as University of Nevada at Las Vegas, University of California at Berkeley and the School of the Museum of Fine Arts in Boston. A collection of photographs by Burke is in the Walker Evans Archive of the Metropolitan Museum of Art in New York: [http://bit.ly/1WrP5yO](http://bit.ly/1WrP5yO). Wayne Sides' essay, "Gay Burke and Alabama Art Photography," is here: [http://art.ua.edu/loupe/gay-burke-and-art-photography-in-alabama/](http://art.ua.edu/loupe/gay-burke-and-art-photography-in-alabama/). The spring 2013 issue of The Loupe featured many of Burke’s former students’ memories of her teaching: [http://art.ua.edu/0resources/newsletter-the-loupe/](http://art.ua.edu/0resources/newsletter-the-loupe/).

### New Faces

Other changes around Woods Quad: MARTHA SEARS now works as a program assistant for the Dean of the College of Human Environmental Studies and

HOLLY BREWER (LEFT) is our new Office Associate in the main office.

**We welcome three new faculty:***

JANE CASSIDY (MFA, Tulane), Assistant Professor in Digital Media.

(WHITE; MORE ON PAGE 7)

WENDY CASTENELL (PhD, University of Missouri-Columbia), Assistant Professor in Art History teaches courses in African American Art, Art of the African Diaspora and special topics.

(ABOVE)

GIANG PHAM (MFA, University of Florida) teaches classes in drawing and 2D design as our new Assistant Professor NTRC in Studio Foundations.

(ABOVE)
COMMUNITY NEWS

UA Art Sculptures Bring $52,000 to Charity Auction

Four steel sculptures created by students and faculty in UA’s Department of Art and Art History raised $52,000 for the 9th annual Nucor Children’s Charity Classic silent auction this year, the second year the department has contributed art to the charity.

Senior Alli Sloan, recent BFA grads Ali Jackson and Eric Nubbe, along with Associate Professor Craig Wedderspoon, all donated their art work to the annual fundraising silent auction held October 18. Sloan, a double major in graphic design and advertising, was inspired by the motion of a golf swing in creating her sculpture, which brought $10,000 at auction. She designed and made a spiraling shape in steel with undulating metal "waves" to add movement. To finish it, she sprayed on a silver metallic powder coating similar to chrome over the whole work.

Recent BFA grad Ali Jackson’s sculpture brought $12,000 to the charity auction. Jackson created a large circular steel form incorporating colored beads and the Children’s of Alabama logo. This was the second year for BFA graduate Eric Nubbe to create and donate a sculpture. He now works as a sculptor’s assistant in the department’s foundry. Nubbe’s sculpture brought in $15,000 this year. In the 2014 Charity Classic, the winning bid for Nubbe’s steel model of Children’s Hospital was $11,000.

Craig Wedderspoon made a new version of his “Simon the Lion” bronze sculpture, which brought in $15,000. Simon is the official mascot of Children’s of Alabama. Last year’s Simon by Wedderspoon brought $20,000 at auction.

Text is used on each sculpture. Words like “Nucor,” “Children’s” and “Classic” were cut as raised or engraved letters or, as in Sloan’s work, incised into thin steel rectangles and floated a few centimeters above a steel base. The text on all of the sculptures was milled by Mechanician Joe Howell at the Arts and Sciences machine shop in the Department of Physics and Astronomy, along with David Key and Michael Perriggin, all of whom contributed essential detail work to the sculptures this year and last, noted Craig Wedderspoon. “It’s a great example of our work together in the College’s Bureau of Mines Arts and Engineering Complex.”

Last year, four sculptures by UA art students and faculty raised more than $40,000 for the annual charity auction sponsored by Nucor Steel. Since its inception in 2007, the Nucor Children’s Charity Classic golf event and silent auction has raised more than $1.9 million for Children’s of Alabama.

The Loupe, published since 2002, 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.
STUDENT SPOTLIGHT

Erin Hein: A New View of the Future

ERIN HEIN, a senior double major in art history and chemistry, spent two and a half months as an Andrew W. Mellon Summer Intern in the Rhode Island School of Design (RISD) Museum’s Conservation Department this summer. Hein is one of our top scholarship recipients, an art ambassador and, along with her double major, has a minor in the Blount Undergraduate Initiative. She plans to graduate in the spring and has been considering further studies in art conservation. This internship helped her learn more about what a career in conservation might be like.

As part of her work at the RISD Museum, Hein restored a frame for an artwork scheduled to go out on loan. Through this work, she acquired new skills such as plaster molding and gilding and she developed an appreciation for the artistry and craftsmanship that go into frame making and framing art. And, Hein learned more about herself in the process. We asked her to tell us more about her summer experiences:

EH: I learned how to think critically about the care of objects in the collection. We spent time discussing preventative care, such as the storage of different materials. I was also able to use my chemistry background and synthesize my knowledge of polymers with my art history background to do a survey of the plastics in the collection. We looked at the level of degradation in the plastics and decided on the needs for each piece. I was able to condition report several objects and research the best course of treatment for those objects based on the materials they were made out of, their function within the collection and the courses of treatment available to us.

LOUPE: What skills did you learn? Any unusual ones?
EH: As for unusual skills, I would definitely say that gilding is one of them. I also learned how to repair frame liners by stitching together fibers of the liner. I was also trained on and utilized a Scanning Electron Microscope (SEM) to look at the surfaces of degrading plastics and identify the type of plastic used.

LOUPE: Has the experience made you want to go into conservation?
While I loved working in the Conservation Department this summer and was planning on going to conservation school as a result...once the summer was over, I realized that the part of my internship that I loved the most was the research of objects that I was working with and building a story around those objects. Because of this I am applying to graduate programs in Art History.

Blogging for the RISD Museum

At the end of her internship, Hein wrote a blog piece about her experience with the restoration process, which the RISD Museum published recently on its website. In the blog, she described in detail how she restored the frame and what she learned about the role of framing art as a result. Here’s an excerpt:

EH: "...I gained a new appreciation for the construction of this particular art object. The amount of care that must have gone into creating every delicate detail was incredible, especially considering that the frame would inevitably be overshadowed by its contents. With all of the other steps, I could clearly see the progress I was making. But this time my success was measured by how well my additions disappeared."


Top Right: Erin Hein restores a frame during her internship.
Right: She learned several types of art object restoration during her internship. Here she cleans a glass vase. Above Left: Standing on a ladder, Hein gathers information about the sculpture for a condition report in order to devise a strategy for restorative treatment. Bottom Left: Hein repairs a frame liner by delicately stitching together its fibers.
For the first time, UA art instructors and second-year graduate students exhibited art work together in the Sella-Granata Art Gallery in a show organized by the SGAG committee (professors Matt Mitros, Sarah Marshall and Chris Jordan). Instructors in the exhibition were April Bachtel, Barbara Lee Black, Wade MacDonald, Amy Pirkle, Charlotte Wegrzynowski and Tom Wegrzynowski. Second-year graduate students in the exhibition were Sydney Ewerth, Joani Inglett, Celestia Morgan, Liam Ward and Kelsey Windham.


First Instructors & Second-Year Grad Students Exhibition
Sella-Granata Art Gallery

TOP LEFT: Sydney Ewerth, “Smurf and Turf,” foam, acrylic, resin;
TOP RIGHT: Celestia Morgan, “Geraldine’s Bread of Life,” archival pigment print;
MIDDLE RIGHT: Kelsey Windham, “In the Thick of It,” oil on paper.

ABOVE LEFT: Installation view of the exhibition; BELOW LEFT: Joani Inglett, “Extant,” plaster, cast iron, paint; BELOW RIGHT: Liam Ward, one of two archival pigment prints.
Sarah Moody Gallery of Art Exhibition Season

Joyce J. Scott: Truths and Visions


**Faculty & Staff Updates**

In July, Arts Technician Senior PATRICK O’SULLIVAN and Assistant Arts Technician MIKE EDDINS attended the first annual Student Shop Managers Conference hosted by the Pratt School of Engineering at Duke University in Durham, N. C., the first conference of its kind in the country. Speakers from Harvard, Clemson, University of Texas, Georgia Tech, University of Minnesota, as well as Duke, presented sessions.

Eddins and O’Sullivan attended sessions including ones on safety and Simulating Virtual Machining software, in order to stay abreast of the latest technology. “A lot of student shops are heading in that direction by adding the machining software as well as 3-D printers and cutting lasers. We want to get familiar with these so down the line we will be able to use them,” said Eddins. Commenting on the conference’s focus on safety training and procedures, O’Sullivan noted, “We’re always trying to standardize our [in-class] demos so it’s nice to know that other places are interested in this, too.”

PETE SCHULTE is included in the publication portion of Yifat Gat’s ongoing “The Black & White Project.” Curation has become an important aspect of Schulte’s work. His co-project with artist Amy Pleasant, The Fuel and Lumber Company, put together a two-part exhibition and panel discussion in Birmingham presented in collaboration with UAB’s Department of Art and Art History in September that included our recent MFA graduate ASTRI SNODGRASS.

In mid October, Assistant Professor of digital media JANE CASSIDY’s installation for Cinema Reset at the New Orleans Film Festival, “Music For Cars at Night on Country Roads,” parked itself in front of the Contemporary Arts Center so visitors could experience an immersive audio visual environment inside the cab of a pickup truck. Cassidy described a saturating 30-minute musical score played through the truck’s stereo system while synchronized videos of night driving were projected onto the windshield, to surround the viewer with, as she put it, “the tempo of traffic passing by, the static of the night sky and the textures of the landscape.” She produced a CD and digital download of the music as well. Go here: [http://nolavie.com/artists-in-their-own-words-jane-cassidy-59767/](http://nolavie.com/artists-in-their-own-words-jane-cassidy-59767/) for an interview and more about her work.

Congratulations to our faculty who won awards in the 42nd Annual Bi-State Art Competition at Meridian Museum of Art juried by Brian Kelly, chair of the visual arts department at the University of Louisiana at Lafayette: a merit award to CHARLOTTE WEGRZYNOWSKI for her drawing, Cradle, and purchase awards to AMY PIRKLE, That Edge, and to BILL DOOLEY, Red Dogwood in the Pines.

Along with a Merit Award at the Bi-State, CHARLOTTE WEGRZYNOWSKI won the Howard & Michael Goodson and Richard Zoellner Purchase Award for her drawing, Font, at the 31st Annual West Alabama Juried Exhibition (image page 4).

In February 2015, MATT MITROS had a work juried into the III International Ceramic Triennial Unicum at the National Museum of Slovenia–Metelkova, where it was also purchased by the museum. He was recently a featured artist in Posit, a journal of literature and art.

SARAH MARSHALL traveled to Cuba in October and brought back relief prints by Cuban artist and printmaker Aliosky García and others for the November exhibition, Entrelazado, in the Sella-Granata Art Gallery. Since 2006-2007, Marshall has made visits to Cuba with Book Arts professors and with MATT MITROS, developing collaborative relationships with fellow artists connected with the Instituto Superior de Arte, Universidad de las Artes, in Havana.

Last spring, TANJA JONES was awarded a Franklin Research Grant by the American Philosophical Society to support the final stages of her archival research in Verona, Mantua and Modena for her book manuscript titled “Pisanello’s Medals: Politics, Dynasty, and Crusade.” In October, she presented her new Digital Humanities research project, “Makers: Women Artists in the Early Modern Courts,” at the Sixteenth Century Studies Conference in Vancouver. For more information on this developing project, visit: [http://makers.as.ua.edu](http://makers.as.ua.edu).
As Director of Education and Outreach for the Paul R. Jones Collection of American Art at UA, LUCY CURZON coordinated the Paul R. Jones Gallery’s K-12 Fellows Program for the second year, which culminated in the exhibition, Noble Vision: A Collaboration between University Place Elementary School, Paul W. Bryant High School, and the Paul R. Jones Collection of American Art. The K-12 Fellows Program provides support for teachers to bring students to the gallery, places UA student interns in K-12 classrooms, along with hosting the showcase of artwork—inspired by the collection—by K-12 students.

In June, Assistant Professor BRYCE SPEED had an exhibition at WonderRoot in Atlanta. In July, he spent three weeks in residence at A.I.R. Studio in Paducah, Kentucky, funded with an RGC Grant he received in last spring and produced new paintings that made up most of his solo show, Offhand Places, in New Orleans at the TEN Gallery, which opened at the beginning of October. We email-interviewed him about his art and other thoughts:

**LOUPE:** Did the work you showed at TEN come out of AIR?
**BS:** I started several of the pieces at AIR and completed them in my UA studio during August and September. AIR was a chance to reconcile some ideas that had been building over the last year about the integration of abstraction and more forceful color into the work. My content has remained the same, about the relationship between space and identity. But, I feel some of the visual parts of the work are more ambiguous now in terms of the places and situations they represent.

**LOUPE:** Was it helpful to do the residency?
**BS:** It was totally enriching to step away from everything and just create work. I had a very good experience. I was able to clear my mind and start new work on a clean slate. For me, every experimentation with my art in some way comes back and fuels my core art making. The residency allowed the changes to unfold while providing an opportunity to map a course on how to proceed when I am back in my studio.

**LOUPE:** Has your work been changing, maybe since we last talked at The Grocery during your show there?
**BS:** The Grocery show was a chance to show a couple of pieces that were raw and that I might not otherwise show. I viewed that exhibit as a walk into my studio. Generally, my work is expanding in its content and materials. I am not sure if I can articulate it at the moment.

**LOUPE:** Anything else you’d like to add?
**BS:** Teaching is a joy. Students are a joy. As a faculty member, we work alongside students in all levels of research. The learning that happens is ongoing and all-consuming.

**MORE STUDENT NEWS**

Graduate teaching assistant in painting ANNA KATHERINE PHIPPS installed her art work at the Recovery Wellness Spa in Midtown Pointe in her hometown of Tupelo, MS, this summer.

Graduate teaching assistant in photography SARAH ANN AUSTIN won an Award of Excellence at the 31st Annual West Alabama Juried Exhibition for Taut, Morning of G - Ma Baer, Flint, MI.

Graduate teaching assistant in ceramics SYDNEY EWERTH has been juried into five exhibitions this year, winning an honorable mention in the Lux Center for the Arts’ Mug Shots Juried Exhibition in Lincoln, Nebraska.
OUR ART ALUMNI

Reaping the Benefits of Art Education

Our art alumni have been popping up everywhere! From New York City to Chicago, Gadsden to Fairhope, Alabama Public Television to the RSDI Museum to the Kohler Arts Center and points in between, you will find our artists and art historians doing a wide variety of work. This fall at UA’s Majors Fair, we featured the myriad career choices available to art majors and masters students and the news from our alumni bears this out! Please let us know what you are doing these days. Contact Rachel Dobson at (205) 348-1893, rachel.dobson@ua.edu, OR fill out the online form here: http://art.ua.edu/alumni/. Thank you!

Alabama Public Television (APT) featured LINDSAY LINDSEY (BA 2012) in a mini-documentary, talking about the importance of supporting art education at all levels of schooling. Lindsey, who majored in studio art, with a triple minor in biology, Computer-Based Honors and the Blount Undergraduate Initiative, is a great example of how the study of art and science together produce invaluable results. She is currently enrolled in medical school at the University of South Alabama College of Medicine and is scheduled to graduate in May of 2018. She has narrowed down her specialty choices to three: plastic/reconstructive surgery, trauma surgery and emergency medicine.

In the video, https://youtu.be/KFCAwun1lRU, Lindsey talks about her experience combining the study of art and medicine, which made her a unique and successful medical school applicant. To read more about APT’s feature on Lindsay Lindsey, go here: http://bit.ly/1IFpphE.

In October, ROGER JONES (MFA 2012) had a solo exhibition, Every Night, at the Dinah Washington Cultural Arts Center. The less linear, two- and three-dimensional possibilities of music and ambient sounds are the inspiration for many of his drawings and paintings. Jones currently works at Space One Eleven, a non-profit visual arts organization in Birmingham. He is a founding member of Paperworkers Local, a non-profit artist co-op in Birmingham. He taught art at the Montgomery Museum of Art, Birmingham Museum of Art and The University of Alabama. His website address http://rogerjones.yolasite.com.

GREG RANDALL (BFA 2014) is working at UA as an IT Technical Specialist in web development for Undergraduate Admissions and Scholarships.

CLAYTON COLVIN’S (MFA 2005) painting, How Moves the Memory (RIGHT) was exhibited at Ponce + Robles Gallery at the Summa Art Fair in Madrid, Spain, in September.

In July, MEGAN YOUNG (MA 2006) became manager of artist services at the Arts Council of New Orleans.

In March, A&S Dean Robert Olin awarded RACHEL DOBSON (MA 2007) the newly established This Is How College Is Meant To Be Award, “For extraordinary service in fulfilling the promise.” In August, Dobson’s gouache paintings were included in the annual Aquatic Dreams exhibition at the Daniel Day Gallery in Birmingham. Her research article on Chattahoochee Valley newspapers and the Lost Cause was published in November in Muscogiana, a history and genealogy journal published by Columbus (Ga.) State University.

JOHN TILLEY (BFA 1961, MA 1964) teaches watercolor classes for Tuscaloosa Parks and Recreation Authority at the Phelps Activity Center. A student of the late renowned watercolorist and calligrapher Professor of Art, Richard Brough, Tilley is a seasoned veteran of solo exhibitions, art awards and years of teaching in west Alabama.

ANDY PRUETT (MFA 2013) is a press operator at Ript Apparel and artist in residence at the newly formed Locallective Gallery in Chicago.
OUR ART ALUMNI
Wayne Sides: Collecting Works

Alumnus Artist Undertakes Scanning Project of Life’s Work

More and more artists are developing websites to record, display, catalog or store their artwork, both digital-born and material. In this semi-regular series, we will feature some of our UA art community — alumni, current students, faculty and friends — who are undertaking this type of project, to find out more about how they approach it practically, and their experiences along the way.

WAYNE SIDES, 1975 New College alumnus in visual and performing arts, is building a new website for his photographic works of more than four decades. The current Professor of Art at the University of North Alabama in Florence has begun a long-range project of scanning, organizing and displaying his vast collection of mostly 35-millimeter black and white film photography. The site currently is divided into seven “galleries” of photos, which will evolve as he adds new work. Says Sides, “The site is going to be a real living, breathing entity, with many functions.” The address is http://www.waynesides.com.

A video on the website’s About page introduces Sides’ abstract vision and the variety of work that will be displayed there in the future. Over time, the range of subject matter will expand to include documentary-historical, landscapes, photographic art interpretations and series. He will also add new work as it develops. He explained, “The vast majority of the work will be photography, but, outside of photography, I have always used images, texts, symbols and found objects to incorporate into physical collages as well. I plan to have a separate section on the site to share images of work that fall into such a category.”

Sides commented that building the website “has pretty much consumed my life” while also teaching at UNA, traveling and taking photographs. In the next couple of years, he plans to get back to exhibiting his new work and possibly older work that he says the public has never seen before, as well as book projects. He added, “I have periodically collaborated with writers and other creatives using my photographs, which I plan to continue. A future section that includes examples of these collaborations and other book-related media will also probably be added to the site at some point, not only to share my photographic work, but to highlight their writing and works as well.”

At UA, Sides concentrated in photography under professors Jim Barnes and Gay Burke. In 1975, he received a BS from UA’s New College in visual and performing arts. Sides gained national recognition in the late 1970s and the 1980s for his powerful photographs of the Ku Klux Klan. He is also recognized for his collaborative work with musicians, poets, and other performing artists and for the wide range of subject matter in his photography. His work is in numerous private and public collections and he exhibits and lectures at regional, national and international venues. Among his photographic publications are Sideshow (1979); Litany for a Vanishing Landscape with Jeanie Thompson (Hiram Douglas Trust of Florence, AL, 1992); Photographs by Guy Martin (Thunderhouse, 1979); and Brambu Drezi by Jake Berry and Wayne Sides (Pantograph Press, 1998).
AMY FEGER (MFA 2012) is a part-time instructor in foundations and art appreciation at the University of Montevallo. In September she had a solo exhibition at Parnell Memorial Library in Montevallo. Her ART 100 Art Awareness students work in The Plastic Project in which plastic pollution awareness is integrated into art appreciation, collecting plastic waste to create a collaborative work of art.

MARTHA HOPKINS’ (BFA 2004) acrylic on shaped canvas painting Eight (Top Center) was chosen for the exhibition Secret, a national juried exhibition at the Arc Gallery in San Francisco. Hopkins posts images of her work at her blog: http://mahopkins.blogspot.com/.

This fall, ANNE HERBERT (MFA 2013) began teaching art at the Alabama School of Fine Arts in Birmingham. She joins our alumnus and ASFA visual art department head, DARIUS HILL. In July, Herbert presented a solo exhibition, “Frail Shadows We Inhabit Now,” in the Leo Reynolds Gallery of the Gadsden Museum of Art. Herbert was co-owner with UA art alumni CLAIRE LEWIS EVANS and VIRGINIA ECKINGER, of the alternative art and music space in Northport, The Grocery, whose passing we mourn.

AYNSLEE MOON (MFA 2012) has a studio at Lowe Mill Arts and Entertainment in Huntsville. Moon also teaches foundations and drawing classes at UAH, as well as private painting and drawing lessons at her Lowe Mill studio. In October, her exhibition of charcoal and small sculptural drawings, The Strange Meditation of Waiting, opened in the Main Entry Gallery at Heritage Hall Museum in Talladega. Her website is http://www.aynsleemoon.com/.

ASTRI SNODGRASS (MFA 2015) works as a visiting professor and adjunct faculty at her alma mater, Luther College, in Decorah, Iowa.

UA art alumni frequent the Walnut Gallery in Gadsden. In June, the gallery presented BFA 2006 alumna JENNY FINE'S Flat Granny and Me: A Procession in My Mind. In September and October, gallery Executive Director MARIO GALLARDO (MFA 2002) curated ALI HV AL’s (BFA 2014) fabric and mixed-media sculpture exhibition, Containment, to much acclaim. Gallardo’s gallery exhibited Earthscapes — new paintings, sculptures and mixed media works of UA alumni CHARLES and BETTY MILLS GROOVER — in November. Charles Groover received the MA (MFA equivalent) in 1973 and Betty Groover received the MFA in 1978. Charles Groover is retired from Jacksonville State University where he headed the art department. The Walnut Gallery is located at 806 Walnut Street in Gadsden and here: http://www.walnutgallery.org/

JIM NEEL (MFA 1973) recently participated in Veteran’s Day panel discussions at Space One Eleven in Birmingham on the causes of invisible warfare and how contemporary artists have addressed war. Neel, who is associate professor of art at Birmingham-Southern College and taught art for three decades at the Alabama School of Fine Arts, has been awarded a prestigious 2016 John Michael Kohler Arts Center Arts/Industry Residency, the third Kohler residency for Neel. Neel will work in the pottery shop to create a large-scale installation piece called Archeological Fragments, using vitreous china, vinyl, and sound. He intends to use the award to draw attention to the plight of children in recent and current conflicts, to address not only their loss of life and limb, but the theft of their childhood and innocence. His website is http://jimneel.com/.

A painting of The University of Alabama’s President’s Mansion by Nall (BA 1964) was unveiled at Bryant Conference Center in November. The painting commemorates the 175th anniversary of the historic President’s Mansion.
Senior Alli Sloan with her sculpture for Nucor Children’s of Alabama charity auction. “Simon the Lion 2015” by Associate Professor Craig Wedderspoon. Eric Nubbe’s steel sculpture brought $15,000 to the charity. Ali Jackson’s steel sculpture for the charity auction incorporated brightly colored beads.