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Published at the beginning of  
each fall and spring semester

Spring 2008

# THE LOUPE

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The inter-departmental  
newsletter of the  
Art Department's  
Image Resource  
Center or  
"I R C"

## Cathy Pagani Named Chair

At the January 8 faculty meeting, A&S Dean Robert Olin announced that Dr. Catherine Pagani will take over as chair of the department in August, succeeding William T. Dooley who has been at the post for nine years. Dooley will continue in his role as instructor and Director of the Sarah Moody Gallery of Art.

## Public Art Past & Future

The appearance of Craig Wedderspoon's sculpture in the center of Woods Quad signals the beginning of changes to that area for the future. Since Wedderspoon got the o.k. from University Planner and Designer Dan Wolfe to install his piece for the annual Faculty Exhibition outside, he's been working with Wolfe to design a sculpture garden at the center of the quad, in a circular layout reminiscent of its appearance in the early 20th century.



Craig Wedderspoon, *untitled (Soft II)*, aluminum, 94 x 92 x 165", detail, Woods Quad installation, Jan. 2007

## CAMPUS SCULPTURES

Over the years, public sculpture has been erected across campus. The most recent (besides Wedderspoon's) that we know of are the bronze sports figures mounted at the new stadium plaza: the untitled sculpture of two football players with a flag, and Coaches Stallings, Bryant, Thomas, and Wade. These five works produced by Midwest Trophy will likely reign over their surroundings longer than have other outdoor three-dimensional art at UA.

A recent trip around campus revealed this inventory of public sculpture at The University of Alabama. Most are recipients of purchase prizes at Alabama Biennials from 1991 through 1995, and are part of the UA's permanent outdoor collection. Be Gardiner's *Icarus and the Guardian Angels* keeps watch on the west side of the newly dedicated Gribbin Park on Hackberry Lane. Peter Flanary's



Peter Flanary, *Walt Whitman Cult Wagon*, 42x27x134", cast iron and steel and stone, Garland Hall south lawn

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*The Loupe* is the newsletter of the Department of Art's Image Resource Center, part of The University of Alabama's College of Arts & Sciences, published at the beginning of the fall and spring semesters. Please send correspondence to Rachel Dobson, Visual Resources Curator, [rdobson@bama.ua.edu](mailto:rdobson@bama.ua.edu).



(lôp), n. 1. a magnifying glass used by jewelers, esp. one which fits over the eye. 2. a jewel of perfect luster or brilliance.



**FACULTY NEWS & NOTES**

**Amalia Amaki**, along with NMWA official Wilhelmina Holladay, accepted the National Medal for Museum and Library Service for the National Museum of Women in the Arts at the White House January 14. National Medals are the nation's highest awards to museums and libraries for exceptional community contributions. In 2005, the NMWA exhibited **Amaki's** work in a show titled "Boxes, Buttons and the Blues," which became "a milestone in her career," according to the IMLS, and brought attention to the museum. **Amaki** received the award as Community Member, for the impact that the Museum's exhibition had on her career.

Suzanne Younger, former art student and MLIS '02, endowed a \$20,000 scholarship in 2003 for recently graduated high school students. She has made the final contribution this year fulfilling her pledge in honor of her former teacher **Mindy Nancarrow**.

**Cathy Pagani** is on sabbatical this semester. This summer she will be taking a group to Italy through Capstone International, assisted by **April Wilson**, grad student in art history.

**TALKING POINTS** | Wednesday, April 9, at noon, **Lucy Curzon** will discuss her research on sexuality, national identity, and visual culture in a Women's Resource Center Brown Bag talk titled "Issues of Queer Representation in Contemporary British Portraiture." The Women's Resource Center is on the third floor of Russell Hall and on the web: <http://wrc.ua.edu/default.htm>.

**Mindy Nancarrow** co-chaired a session, "Celebrating Anniversaries," at the Mediterranean Studies Association in Evora, Portugal, and read a paper, "Guernica Gernikara." She reviewed William B. Jordan's *Juan van der Hamen y León and the Court of Madrid* for the journal *Renaissance and Reformation*.

At the February College Art Association meeting in Dallas, **Amalia Amaki** will present her paper, "Double Consciousness in Three-D: Modernist and Global Perspectives in the Sculpture of Nancy Elizabeth Prophet" at the session, "African American Art and Globalization: Critical Perspectives."

Also at CAA **Brian Bishop** will present "Navigating the Gulf Between Compulsion and Irony in Contemporary Painting." **Bishop** recently was appointed chair of the CAA Services to Artists Committee.

**ON SHOW** | This month, **Brian Evans**, **Ashley Oates**, and **Heather Blackwell MA '07** participated in "Registering the Invisible," in space 301 in Mobile, curated by **Clayton Colvin MFA '05**. For more info: <http://www.space301.com/index.php>. **Evans** also has work in the juried exhibition "Kinetic Image," at the Target Gallery, part of The Torpedo Factory Art Center in Alexandria, Virginia.

**Brian Bishop's** work is hanging at the Gulf South Regional Contemporary Art Exhibition at the BECA Gallery in New Orleans ([http://becagallery.typepad.com/my\\_weblog/2007/12/january-5-2008.html](http://becagallery.typepad.com/my_weblog/2007/12/january-5-2008.html)) and in a solo show at the Clara M. Eagle Gallery at Murray State University in Kentucky. In February, his work will be at Material Art Space in Memphis (<http://www.hamlettdobbins.com/>).



Anita Stewart, *October Melody*, 2007, silver gelatin, 16 x 20" courtesy of the artist

**HELPFUL WEBSITES** <http://www.as.ua.edu/art/> AND <http://www.as.ua.edu/art/resources.html> for Grad. Student Handbooks, the *Loupe* and other helpful downloads.



## ALUMNI NOTES

Anita Stewart's photographs are currently in five juried exhibitions across the country including Magic Silver 2008 at the Clara M. Eagle Gallery at Murray State University in Kentucky, juried by internationally known photographer Joyce Tenneson. The show also includes a piece by **Johnny Goodwin MA '99**.

## SARAH MOODY GALLERY OF ART

### *Spring Exhibition Schedule*

**Query and Repose: Jack Earl and Tip Toland**

February 7 through March 14

Opening reception Thursday, February 7, 6:00 to 8:00pm

Jack Earl will lecture on February 28 at 6:30pm.

**Pace Prints: A Survey of Contemporary Artists**

April 3 through May 12

Opening reception Thursday, April 3, 6:00 to 8:00pm.

The Farley Moody Galbraith Endowed Exhibition for 2008 features a survey of works from the prestigious fine art print publisher, Pace Prints, which is celebrating its 35th anniversary this year.

Funding support for the Sarah Moody Gallery of Art comes from the College of Arts & Sciences at The University of Alabama. The Gallery is located in 103 Garland Hall on Woods Quad. Hours are 9:00-4:30 weekdays and 2:00-5:00 Sundays. For further information, contact the gallery at 348-1891 or go to <http://www.as.ua.edu/art/moody.html>.



image courtesy Vicki Rial

## COMMUNITY CONNECTIONS

**Alabama Clay Conference 23** will be held at the University of Alabama February 7-10. Several nationally known ceramists will present their work. Art grad students **Jason Doblin** and **Andrew Toth** will supervise the firing of the

minigama and the new salt kiln for participants during the conference. Exhibitions will be in the Moody Gallery (Jack Earl and Tip Toland), Smith Hall (Moundville collection), ASL Gallery in Woods, Ferguson Gallery (presenters' exhibition), and Kentuck Museum in Northport (1000 Pounds of Alabama Clay - opening Feb. 7 with 30 participating artists). For more information, contact **Lowell Baker**, or go to <http://www.alclayconference.org/>.



Jack Earl, *Mountain with Head*, oil paint on ceramic, 22 x 17 x 10", courtesy of the artist

**Career Development for Visual Artists**, a daylong workshop co-sponsored by the **UA Department of Art**, the **College Art Association** and **Space One Eleven** will take place on Saturday, February 2, at Space One Eleven, 2409 Second Avenue North in Birmingham. To pre-register or for more information call (205) 328-0553.



The Joint Program in Art History will hold its all-day 13th annual Graduate Student Symposium at UAB on Friday, February 15. Art history grad students from UA and UAB will present their research and Dr. Michael Yonan (University of Missouri-Columbia) will present "The Game of Looking: Interpreting Franz-Xaver Messerschmidt." For more information, contact Heather McPherson at hmcphers@uab.edu.

**NORMAL I.R.C. HOURS:  
MONDAY THRU' FRIDAY  
8AM-12NOON & 1PM-4:45PM**

## VISITING ARTISTS

Two visiting artists sponsored by the Department of Art's painting program are scheduled this spring. J. Bradley Adams will lecture **Thursday, Feb. 14th**, 7:00 pm in 203 Garland. Adams holds an MFA in painting from the Yale School of Art and a BFA in painting from the Tyler School of Art at Temple University. Besides an extensive international exhibition schedule and a teaching career, he has served as cultural specialist for the U.S. State Department in Moldova, Syria, and Bosnia-Herzegovina. He is currently associate professor of art at Berry College.

Jack Earl, whose work will be in the Moody Gallery during the month of February, will lecture **Thursday, February 28th** at 6:30 pm - the location to be announced. A reception will follow in the Moody Gallery. Earl's satirical and humorous ceramic works are in the collections of the American Craft Museum in New York, the Kohler Collection, the Art Institute of Chicago, the National Museum of American Art, and numerous other public and private collections.

Wendy DesChene will lecture **Thursday, April 10th**, 7:00 pm, 203 Garland. DesChene holds an MFA from Tyler School of Art in Philadelphia with a MFA in painting. She has been in shows in North America, Europe and Japan. She is currently assistant professor of art at Auburn University.

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*Walt Whitman Cult Wagon* now greets visitors at the entrance to the Sarah Moody Gallery of Art; across the street on the southwest corner of the Bureau of Mines Building 1 is George Beasley's *Pent/La Buidhe Bealltain*. In our backyard, Billy Lee's *Homage to Brancusi* stands on the north side of Garland Hall, and Andrew Arvanetes' *Phoenix* in front of Manly. The only other 3-D piece stands between H. M. Comer and the Bevill Building, with a plaque that reads: "Steel Connections Teaching Sculpture fabricated and furnished through the generosity of Fritz Structural Steel, Inc."

## Connect Your Mac to the Server

The A&S e-Tech group can now connect your Macintosh computer to the A&S share server, where our image collection is stored, and currently may be accessed from any Windows computer in the art department. Please contact Jennifer Morley (8-5967) or Rachel Dobson (8-1893) for more info.



George Beasley, *Pent/La Buidhe Bealltain*, 80 x 82 x 15-1/2", cast iron and cast bronze



## IRC LONG TERM PROJECTS

**REMEMBERING OUR PAST** | You may have noticed an increase in “historic” pictures in recent issues of *The Loupe*. Since summer 2007 we have been developing a “real” and virtual archive for the art department. We have scanned materials documenting exhibitions, special events, and everyday happenings from the 1940s through the present day.



Detail of a faculty exhibition publicity photo dated March 1960. From top to bottom, with work: William Christenberry '59; Richard Zoellner; and Frank Engle.

**FACULTY CONTRIBUTIONS** | Jack Granata, who came to the UA in 1949 and was chair of the department from 1968 until 1985, helpfully went through many photographs last summer and identified locations, classes, and people. Al Sella has contributed several items and stories (see the Fall 2007 issue). Bethany Windham Engle, wife of the late Frank Engle who was ceramics and sculpture professor for 32 years, and who was instructor herself in the department for two years, has contributed memorabilia from the 1950s and her excellent memory for details and dates. Robert Mellown has brought numerous clippings and other items from years past to the IRC, some valuable as relics of the history of integration. He saved the letter from President Rose that he received as an incoming freshman in 1963. The letter details instructions for the freshmen that reflect security-related adjustments made by the administration after Governor Wallace’s “stand in the schoolhouse door” June 11, 1963. Mellown remembers his first Sunday in church that July seeing Vivian Malone sitting a few pews away from him at the Wesley Foundation. (The Wesley Foundation was the Frank Lloyd Wright-influenced brick building designed by Don Buel Schuyler and razed a few years ago to make way for our Publix grocery store.)

The archives also has materials on

past faculty exhibitions, Moody Gallery exhibitions and history, the “pre-Moody galleries” in Clarke Hall, and in the Union Gallery located in the old Student Union in Reese-Phifer Hall in the 1960s. We have folders of digitized newspaper clippings and brochures from student exhibitions, and alumni in the news, including articles and interviews of William Christenberry, Frank Fleming, Edith Frohock and other alumni. For more information about the project, please contact Rachel Dobson, [rdoobson@bama.ua.edu](mailto:rdoobson@bama.ua.edu).

### OBITUARY

Theodore Klitzke, art history professor and head of the UA art department from 1959 to 1968, died January 10, 2008, in Baltimore, Maryland. Living in Alabama seemed to have enhanced Dr. Klitzke’s full and rewarding life outlined by the Baltimore *Sun*, as much as The University of Alabama was enriched by him. While he was here, he served on the board of the ACLU, and he marched with his wife and children from Selma to Montgomery in March of 1965. In *The Freedom Quilting Bee*, author Nancy Callahan writes that he befriended organizers of the Gee’s Bend quilters and in 1967 helped the artist Lee Krasner find her way down to Wilcox County to meet them. According to a former student, the KKK burned crosses in the front yard of his Pinehurst home three different times. Dr. Klitzke also contributed an essay to *Emphasis '67*, an SGA publication in which he discussed civil rights, women’s rights and the rights of college students.



## ***THE RISE AND FALL OF PUBLIC ART***

Two sculptures stolen from the NorthRiver Yacht Club in December and the recent news of the demolition of Holy Spirit Catholic Church reminds us that public art is not always permanent.

Frank Engle--professor of ceramics and sculpture in the UA art department from 1949 until his retirement in 1981--was commissioned by Holy Spirit in the early '60s to create sculptures for the (then) new church building dedicated in 1965. A *Tuscaloosa News* article (Jan. 2, 2008) said that the current building would be destroyed soon to make way for a new one. In preparation, "volunteers began salvaging anything they could from the sanctuary." According to church member Lucy Kubiszyn, the church commissioned Engle to create a crucifix, statues of the Virgin Mary and St Joseph, a medallion at the altar, and panels depicting the fourteen stations of the cross and the apostles, along with a mosaic altarpiece. Bethany Windham Engle has said that the towering blood-red mosaic *rearedos* behind the altar would probably be destroyed because of the difficulty in dismantling it.



Uncaptioned photograph of Engle's Bryant Hall fountain, from *The 1967 Corolla-Yearbook of The University of Alabama*, page 75. Image courtesy of The W. S. Hoole Special Collections Library, The University of Alabama.

Robert Mellown, professor of art history and a colleague of the Engles, noted that in the early 1960s The University of Alabama commissioned Engle to create a sculptural fountain in front of Bryant Hall. The work created controversy mostly because of its explicit (for the time and place) depiction of male genitalia. Mellown recalled that vandals would add Tide detergent to the fountain before football games, which gunked up the plumbing. The sculpture was destroyed by the university in the 1980s.

Today you can find several examples of public art around campus. Craig Wedderspoon and his students have worked on several public art projects in Tuscaloosa. Besides the Workers' Memorial on the Riverwalk, Wedderspoon's students are designing a Peace Garden with UA's Community Crossroads, for the north side of Woods Hall. And his own monumental aluminum work now in the center of Woods Quad will eventually become surrounded by a landscaped garden, and be the first of a series of periodically changing sculptures there.

### **THE ALABAMA BIENNIAL**

Wedderspoon, who joined the department in 1999, said that before he had ever thought of coming here, he had heard of the art department because of its Alabama Biennial, which occurred in the years 1991, 1993, 1995. Five pieces remain on campus as part of what former A&S Dean James Yarbrough designated "The University of Alabama's permanent outdoor collection."

These venerable pieces have not been immune to vandalism. In late 2003 and early 2004, Peter Flanary's *Walt Whitman Cult Wagon* was tumped over three times in two months. UA graduate Paul Outlaw's 3-piece installation outside the Rec Center was regularly vandalized from 2004 until it was finally dismantled in 2007. The recent theft of Jack Warner's sculptures, the defacing of the Confederate Memorial in Montgomery, along with the demise of some of Engle's works and the salvaging of others, illustrates the fragility of exposed art, no matter its size, weight, or meaning. When sculpture--or any work of art--leaves its maker's hands, it becomes vulnerable. Artists have always had to deal with this fact of life, but the finality of destruction continues to amaze us.

