

Keeping you in...



Spring/Summer 2012

The Loupe

The newsletter of the Department of Art and Art History



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ANNUAL ALUMNI ISSUE

STUDENT SPOTLIGHTS

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

BEN BAILEY, the department's nominee for the Arrowmont School of Arts and Crafts scholarship, won the award and will spend his summer in the Smokies!

Graduate student MARK BARRY won Best Sculpture in the Brooklyn Waterfront Artists Coalition (BWAC) third national juried art exhibition, *Wide Open 3*, for his work, "Give and Take." Juror was Charlotta Kotik, Curator Emerita of Contemporary Art at the Brooklyn Museum of Art. The show ran March 18 - April 1 in BWAC's massive Civil War-era warehouse on the Red Hook waterfront in Brooklyn, NY. See more of Barry's work here: <http://art.subata.com/>.

Art history grad students MARY K. BENEFIELD and BRANDI MOORE presented papers at the 17th Annual Graduate Student Symposium in Art History, held in February jointly by UAB and UA. and hosted by UAB.

Art work by MICAH CRAFT was chosen by chair CATHY PAGANI to represent The University of Alabama in the



Fourth Annual Emerging Artists Exhibit at the Coastal Arts Center of Orange Beach from May through July. Juli Jordan, UA art alumnus and Visiting Artists and Special Exhibits Administrator

said, "The idea is to offer an opportunity for graduating visual arts students to exhibit and sell their work during the peak season. It's also an opportunity for the community and visitors to see what is emerging from our colleges and universities." Craft sold all his work on display at the exhibit.

BFA major JACOB DAVIDSON was named Full Moon Emerging Artist at Kentuck in December 2011. He presented a solo exhibition of prints of his character, "Toaster Boy," in the Georgine Clarke Building. Davidson explained, "'Toaster Boy' and his contemporary contraptions are responses to questions concerning my own usefulness in and contribution to my community and culture.

Graphic designers occupy a strange limbo in the service industry that has been brought on by technological advances that are constantly challenging their appropriate function for and overall usefulness to the client." Davidson's "personal struggle" has made him aware of "uncertainties." Davidson continues: "One of these uncertainties

"While I hope to make art with real visual interest and a sense of true physical integrity as objects in their own right, a more personal goal is to infuse the work with the deeper currents of presence, energy, feeling, being, connection, and time." -Claire Lewis Evans, from her artist statement

deals with the robot-like approach [to making design work] that evolved alongside technological advances that make graphic design as easy as learning to operate the right programs. Are

TOP RIGHT: Members of Professor Pete Schulte's drawing seminar visited Gee's Bend in Wilcox County, Alabama, this spring. Photo courtesy of Schulte. CENTER: Stephen Watson, *Green Intersections*, 2012, in the Harrison Galleries. Photo courtesy of the artist.

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STUDENT NEWS & EXHIBITIONS ~ STUDENT NEWS &

we just robots doing something someone else could do if they just took the time? The more aware I become of the world of 'Toaster Boy,' the closer I am to answering these questions for myself."

Davidson, who is currently pursuing a BFA in digital art and painting, explains, "As opposed to drawing or painting, where creativity arises out of working directly on the surface, printmaking shifts the creative process so that the artist is removed from the final destination of his artwork. My brain clicked with this shift when I made my first print and I knew this was a new favorite medium."

In January, CLAIRE LEWIS EVANS exhibited recent



sculpture and mixed media work at the Kentuck Gallery in Northport and she was part of "a public art gesture" at the UA Arboretum in December titled *500 Gifts*.

Lewis Evans and her fellow exhibitors are all graduate students and known as the Arboretum Five: JAMES DAVIS, VIRGINIA ECKINGER, CLAIRE LEWIS EVANS, ANNE

HERBERT held her MA exhibition at the Ferguson Center Art Gallery in February. She recently was appointed exhibition coordinator for the student



center gallery, just in time to hang the annual Japanese print show curated by CATHY PAGANI with assistance by her students in ARH 254 and ARH 455.

BFA majors ADAM HILL and BROOKE HOWELL exhibited their sculpture, ceramics, and

graphic design artwork in May at the Harrison Galleries in downtown Tuscaloosa. In March, Hill was one of only ten students in the U.S. to receive a \$15,000 Windgate Fellowship from the University of North Carolina - Asheville's Center for Craft, Creativity and Design.

BROOKE HOWELL just found out she has been accepted to a second summer internship with the marketing department at Protective Life Insurance Company in Birmingham doing graphic design. She writes, "I had a really good experience with them last time. I did an internship with them two summers ago and they want me back this summer!"

AMBER JONES'S BFA exhibition, *Hot Steams*, in the Sella-Granata Art Gallery, brought together Jones's art work and ideas from the last several years in a installation that acknowledged the artistic debt she owes her family and the local culture of her native west Alabama. Photos: <http://bit.ly/AmberJonesBFA>.

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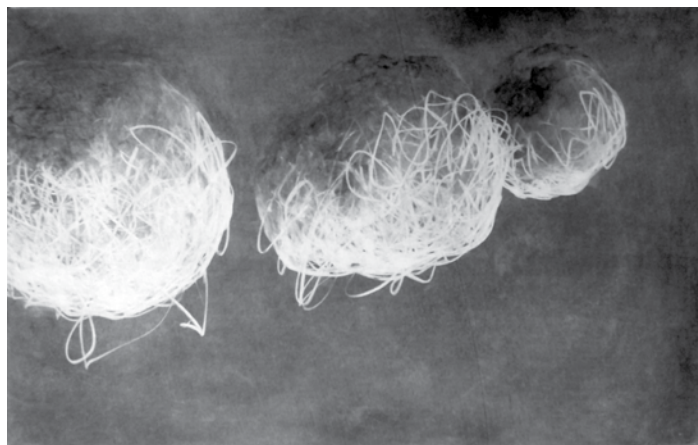
The Loupe is the newsletter of the NASAD-accredited Department of Art and Art History, in The University of Alabama's College of Arts and Sciences, for students, alumni, faculty, staff and friends of the department. Please send correspondence to Rachel Dobson, Visual Resources Curator, rdobson@bama.ua.edu.

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

TOP RIGHT: Painting professor Sky Shineman with grad student Claire Lewis Evans and her sculpture on exhibit at the Kentuck Museum in January. LEFT: Grad student Anne Herbert's painting from her recent MA exhibition, *Bloom*: <http://bit.ly/AnneHerbert2012>.

STUDENT NEWS & EXHIBITIONS ~ STUDENT NEWS &

The Arts & Humanities Council of Tuscaloosa hosted *ROTATION*, an exhibition of drawings by MFA candidate ROGER JONES, at the Bama Theatre's Junior League Gallery in April. About his work, Jones wrote: "In these drawings, sensations induced by sound are explored as visual concepts through mark making. The accumulation of marks mimics the arrangement of sound in musical sequences. Surfaces that retain the history of each image's development render the work an intersection between concept and material. Visual themes that emerge within this series position each drawing as a stage in an ongoing process."



AYNSLEE MOON, grad student in painting, is curating art exhibitions this summer at the Pie Lab in Greensboro. Moon was a finalist in *Ruminate Magazine's* 2011 Visual Art Prize. Four pieces were featured in the winter 2011 issue; more paintings were published in their spring 2012 issue. She had two paintings juried into the *Third Annual Figurative Drawing and Painting Exhibition* at the Lore Degenstein Gallery in Selinsgrove, PA. In April, Moon had a solo show at the Pie Lab.



Printmaking students GREG RANDALL and JOSEPH ROBERTSON won the Arts and Sciences Division of Fine Arts and Humanities Poster Presentation at the Undergraduate Research and Creative Activity Conference for their poster, "Discovering Photogravure." They undertook senior independent study projects with printmaking professor SARAH

MARSHALL, researching photogravure, which is based on intaglio principles, but uses photographic images rather than drawn ones. The poster depicted Randall's and Robertson's illustrated step-by-step process, their "Results" so far, and a bibliography. Robertson wrote in their Results: "Now that we have the ability to generate good photogravures we are working with the more difficult to quantify issues of aesthetics."

Art grad student KELLY SHANNON and Creative Campus built a larger-than-life sculpture, *The Nest*, with branches and tornado debris from the aftermath of the April 27, 2011, tornado. *The Nest* was unveiled Feb. 25, in "an interactive community event." The student arts organization selected "community members to paint and assemble their own branches into *The Nest* sculpture in commemoration of April 27th." According to CC's press release, UA students cleared and collected the debris for use in the sculpture in partnership with the Tuscaloosa Area Volunteer Reception Center. The Nest is intended to be "a beacon of rejuvenation in the midst of the tornado's destruction" and "weaves together these scattered pieces of the Tuscaloosa community."

STEPHEN WATSON held his MA exhibition, *Curved Taper-and-Swell*, at Harrison Galleries in March. More of Watson's work is here: <http://www.flickr.com/photos/stewatson>.

More student news here: <http://art.ua.edu>.

More photos: <http://www.flickr.com/photos/uaart/collections/>



TOP RIGHT: Roger Jones, *Three Among Many*, 2012, charcoal, 4" x 6". CENTER: Aynslee Moon, *Fish*, 2011. ABOVE: Brooke Howell, exhibition showcard, 2012. All images courtesy of each artist.

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ROBERT MELLOWN RETIRES AFTER A CAREER “OFF THE BEATEN PATH”

After 40 years of teaching, research, and service, our colleague, professor, friend and go-to guy for historical information, Dr. Robert Oliver Mellown, is retiring from The University of Alabama. Many of us have known Dr. Mellown in at least one of these capacities: professor of art and architectural history, researcher and writer, local heritage supporter, committee member, and thesis advisor. But there are a few things that we might not know about him. For starters, he is a UA alumnus with a legacy of living just off the beaten path.

Dr. Mellown first came to UA from Livingston, AL, as an undergraduate studio art major in the summer of 1963, in the midst of huge societal changes. He arrived soon after June 11, the day Governor Wallace tried to block two other new students, Vivian Malone and James Hood, who happened to be African American, from registering for classes. Mellown remembers attending church services that summer with Ms. Malone at the Wesleyan Center, the Methodist student center.

We also might not know that as a young student in the 1960s, Dr. Mellown protested against the establishment. When a friend and fellow art student was cited by a Tuscaloosa policeman for walking downtown wearing a t-shirt and jeans, the student's friends, including Mellown, showed up at his court appearance wearing suits and ties in protest of the dress code.

As a studio art major, he immersed himself in his art courses. “As an undergraduate I was officially a painting major and took classes under Mel Price, Howard Goodson, and Al Sella,” says Mellown. He took graphic design and watercolor from Richard Brough and lithography under Zoellner.

If we know Dr. Mellown as an art history professor, we might not realize that he has never stopped making art work. One of the few clues to the “bohemian” side of his personality is the collection of mysterious shadow-box sculptures he created that until recently lined the top of his Garland-third-floor-office bookshelf. Titled *Gorgon*, *Harpy*, *Basilisk*, and *Sphinx*, the mythic constructions reveal an enigmatic inner world with influences from Nevelson to Rauschenberg and Joseph Cornell.

Dr. Mellown intended to continue painting in graduate school

and applied to several graduate programs in studio art, but, urged by his art history professors, he also applied to art history programs. “Because I took all of Ted Klitzke’s and Joe Bolt’s art history courses, I ended up with an undeclared major in art history. I had hoped to go to graduate school in painting.” Instead, the University of North Carolina - Chapel Hill made him an offer he couldn’t refuse: a three-year full fellowship. In his fourth year, he was awarded a Kress Fellowship, but took a special

qualifying exam for art history that allowed him to skip the Master’s program and go immediately into UNC’s Ph.D. program to study Renaissance and Baroque art. In his final semesters, his focus turned to the less-plowed academic fields of American painting and sculpture. “Academics were just beginning to write about American art,” he remembers. So, he decided to write his dissertation on 19th-century American attitudes toward the nude in art.

In 1971, Mellown was hired back to his alma mater. Now he was a colleague of his former professors and mentors. In the first years, he taught Renaissance, northern and southern Baroque, 19th century, and American art history (which was painting and architecture combined).

When asked how he ended up in architecture, he replied, “After I started teaching I got really interested in southern 19th-century architecture. I realized that very little had been published about it, and what had been was often badly researched.” A step off the path, and the rest is (architectural) history.

Now also a walking encyclopedia of Tuscaloosa history, Mellown has written definitive architectural studies on major



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ABOVE: Dr. Mellown teaches Roman art history about 1979 in Hardaway Hall. The slide projected is *Portrait bust of a Flavian Lady*, about 90 C.E. Photo by Professor Emeritus Art Oakes, courtesy of the Department of Art and Art History Archives.

FACING PAGE: Newspaper clippings courtesy of the *Tuscaloosa News*: Joan Ladd (headline), Dan Lopez (Drish House photo), Tommy Stevenson (article). TOP LEFT: UA Student I.D., senior year. RIGHT: Robert Mellown, *Sphinx*, ca. 1983-84, mixed media with human teeth, gaming pieces from “Sorry,” pieces of Victorian furniture; BOTTOM LEFT: four mixed media boxes by Robert Mellown: *Gorgon*, *Harpy*, *Basilisk* and *Sphinx*, ca. 1983-84.

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West Alabama landmarks. Besides historic structures reports for Bryce Hospital, the Jemison-Van de Graaf Mansion, and the John R. Drish House, he wrote "A Survey of History and Architecture in Tuscaloosa, Alabama" for the Heritage Commission of Tuscaloosa County. His vastly enlarged and updated edition of *The University of Alabama: A Guide to the Campus*, retitled *The University of Alabama: An Architectural Guide*, will be published by The University of Alabama Press in 2013.

"My career path meandered somewhat. My curiosity about art and architecture has always led me off the beaten path, but I enjoyed the experience and I hope it made me a more interesting teacher."



Site Interpreter

'Place in Peril' gets help



Robert Mellow, an art historian at the University of Alabama, stands in front of the Drish house in Tuscaloosa on Tuesday. Southside Baptist Church transferred the deed to the house to the Tuscaloosa County Preservation Society last week.

Preservation society plans to restore Drish House



CURRENT EXHIBITION BRINGS BACK ALUMNI MEMORIES OF THE CIVIL RIGHTS ERA IN ALABAMA

Two paintings (one, a gift of the artist) by the renowned artist Lee Krasner (1908 - 1984) were part of the recent exhibition, *Commingle Contemporary: Selections from the Permanent Collection*, in the Sarah Moody Gallery of Art. The show also included an oil on paper painting by former UA art professor and nationally known abstract expressionist painter Melville Price, plus prints, paintings, drawings, quilts and other works by a range of well-known artists.



Forty-five years ago, in 1967, Krasner showed 20 of her paintings in the newly renovated "University Art Gallery" in Garland Hall. She was also that year's Festival of the Arts Visiting Artist, and met with UA students in class and informally outside of class. RON YRABEDRA, BFA 1966 and MA

1967, now professor emeritus of art at Florida A&M University, remembers: "We met Lee Krasner at [department chair] Dr. Klitzke's house. Everyone was asking her about Jackson Pollock's work. I asked about *her* work and she kept me by her side from then on. She was wearing a real leopard coat and pillbox hat, and I carried her luggage across the Quadrangle."

Krasner must have realized she had come to Alabama at a pivotal time in history. Robert Mellow, BA 1967, remembers that while she was in town, Krasner bought and read local newspapers, to keep up with area news. The Freedom Quilting Bee, made up of the now-famous Gee's Bend quilters, had just been organized in 1966 by the Reverend Francis X. Walter, and his wife, BETTY MITCHELL WALTER (MA 1969). Betty Walter entered the master's program in art history and worked as gallery coordinator from 1967 through 1969. After earning her Ph.D. in art



history at the University of Georgia, Walter joined the faculty of the University of North Alabama and became its first female department chair.

Dr. Ted Klitzke, department chair from 1958 to 1968, was actively involved in the Civil Rights movement on and off campus. According to Walter, Klitzke told Krasner how to find the quilters in Wilcox County. So, after visiting UA campus, Krasner made her way further south. Walter remembers that Krasner bought quilts and took them, and a freshwater mussel shell she found, back to New York, a trip that helped push the quilters and the quilting collective into the limelight.

Ron Yrabedra remembers as a student that he also helped in the quilting effort from a distance. One



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of his art teachers at UA, Jeri Richardson, also worked to help organize the Gee's Bend project, and even lived in Wilcox County for a month. Yrabedra writes, "A lot of the quilts were backed with burlap feed sacks. Cloth and sewing materials were not easy to come by for the black quiltmakers. I can remember folding quilts in Dr. Richardson's car and marveling at the ingenious patterns, color use, and textures — a memory that affects my own painting to this day." Jeri Richardson went on to write her doctoral dissertation in art education (Indiana University) on the Freedom Quilting Bee collective. According to a 1969 article in the *Tuscaloosa News*, she said that her thesis was about "the quilting cooperative as an example of art education outside the classroom."

THE TUSCALOOSA COMMUNITY

The photo at bottom right on the previous page pictures artist Lee Krasner (left) speaking with Dr. Ted Klitzke, and young Tuscaloosans Dr. John Burnum and Mrs. Celeste Burnum at the opening reception for Krasner's exhibition in 1967. The Burnums were friends with several art faculty families and Dr. Burnum was a well-loved doctor in the community until his death in 2005. In 1980, the Burnums established the prestigious Burnum Distinguished Faculty Award, given annually for "superior scholarly or artistic achievements and a profound dedication to the art of teaching." Dr. Burnum also helped establish the College of Community Health Sciences at The University of Alabama. Asked about the photo recently, Celeste Burnum said that she and her husband went to all the art openings for many years and participated in a fundraising group for the gallery.

PREVIOUS PAGE, TOP LEFT: Lee Krasner, *White Rage*, 1961, oil on canvas, 82-1/2" x 70-1/2" P71.75, which appeared in both shows. PREVIOUS PAGE, TOP RIGHT: Melville Price, *Castillo*, 1961, oil on paper, 12-1/4" x 9-1/2" P71.78. OPPOSITE, BOTTOM RIGHT: Lee Krasner with (l.-r.) art department chair Dr. Ted Klitzke, Dr. John Burnum and Mrs. Celeste Burnum at the opening for Krasner's exhibition in 1967. Photo is from the files of the Sarah Moody Gallery of Art, and courtesy of the UA Department of Art and Art History Archives. ABOVE RIGHT: Ron Yrabedra, *The Serpent*, 2012, acrylic and gold leaf on canvas, 9" x 7", collection of Mr. and Mrs. Joseph Roache, Tallahassee. Image courtesy of George Clark.



EXHIBITION CALENDAR

JUL 6 - AUG 3 *Local Journeys: Amy Feger*, SMGA
 AUG 22-SEP 21 *Aynslee Moon MFA Exhibition*, SGG
 AUG 23 - SEP 21 *Brian Novatny*, SMGA
 SEP 5 Artist Lecture by Brian Novatney, 205 Gorgas
 OCT 1-NOV 22 *Studio Graduate Student Exhibition*, SGG
 OCT 4 - NOV 16 *Thornton Willis Exhibition*, SMGA
 NOV 12-DEC 7 *Andrew Pruett & James Davis*, SGG
 DEC 6 - 21/JAN 9 - 18 *Permanent Collection*, SMGA

2013

JAN 9-FEB 8 Undergraduate Juried Exhibition, SGG
 JAN 31 - MAR 8 Beverly Semmes: *Starcraft*, SMGA
 FEB 15 Department Scholarship Review, SGG
 FEB 22-MAR 15 Kelly Parvin MA Exhibition, SGG
 MAR 25-APR 5 Dept. Scholarship Winners Exhibition, SGG
 APR 4 - MAY 4 Windgate Fellows Exhibition, SMGA
 APR 15-MAY 10 Suzanne Sawyer MFA Exhibition, SGG

<http://art.ua.edu/site/calendar-of-events/>



"I was having far too good a time to remember any of it."

Many thanks to all the alumni who sent us their stories of life after graduation and their memories of what they did when they were hanging out on Woods Quad. We will print more in future issues. --Editor

JACK MOORE (BFA 1957, MA 1962) from Tullahoma, TN, started at UA as a freshman in 1953. Moore sent us his notes on the faculty and his courses from that era. He remembers that department chair Dr. RICHARD FREE-MAN brought in visiting artists such as Lawrence Calcagno, a noted Bay area abstract expressionist who had an exhibition here in 1956. Moore remembers professor (and alumnus) HOWARD GOODSON, from Vernon, AL, who studied art in New York; printmaking professor RICHARD ZOELLNER, who was to young Moore "the 'Old Salt' of the group," and art history professors JACK GALLOWAY and JOE BOLT. Moore remembers that Bolt painted in his studio every morning and taught studio courses as well as art history. He recalls graphic design professor RICHARD BROUGH, a watercolorist who taught commercial art and lettering. Moore wrote: "ANGELO GRANATA was the other art



Opening today at Garland Art Gallery is a graduate art exhibition. Showing their works will be (l. to r.): Stan Topol, painting; Judy Chappell, graphics; Ron Yravedra, painting and ceramics; and Billy Ford, painting.

LESLIE BURNS (MFA 1978, printmaking and photography), sent several wonderful photos, some shot by KEYSER WILSON (MFA 1978) and LARRY NEWBERRY (MFA 1977, BFA 1975). "It seems we had an art grad student group photo taken once a year at least." Burns, who said she "wanted to be an artist since I picked up my first crayon," grew up to be a filmmaker. She is retired from the University of Texas Institute of Texan Cultures at San Antonio, where she researched and produced cultural

documentaries, "from Kickapoo Indians to Polish Texans, from Nellie Connally to El Dia de los Muertos, from African-American cowboys to German architecture." Now, among other things, she creates collages, using old family photos and images from vintage postcards, including some from 1920s postcards of UA buildings.

MURRAY CAHILL (BFA 1978, painting and printmaking) remembers: "[Jack Agricola] and I flew to New York together in January of '77...we saw Louise Nevelson at her show at Pace, along with Clement Greenberg (who was busy taking notes for his critical review)."

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faculty [besides Goodson] who talked modern art speech. To us art students, it was like a foreign language." We are grateful to Jack Moore for send-

ing us his many rich memories of the department in the 1950s. We hope to excerpt more in future issues.

TOP OF PAGE: KEYSER WILSON, series of photos of SAM HICKS (MFA 1979) and kite, ca. 1978. Photo courtesy of the artist. ABOVE: Clipping, probably from the *Tuscaloosa News*, about 1966-67 (l.-r.): STAN TOPOL (MA 1967, painting); JUDY CHAPPELL (no info), graphics; RON YRABEDRA (MA [MFA] 1967, painting and ceramics); BILLY FORD (MA 1967, painting). LEFT: Art grad students, in Moody Gallery, Garland Hall, 1977 (l.-r., kneeling or sitting): RHONDA ROEBUCK (MA 1978), TOM SHEEHAN (MFA 1979), SUE BLACKSHEAR, KEYSER WILSON, CAROL EICHELBERGER (MFA 1980), RON BAKER; (l.-r., standing): LESLIE BURNS, SAM HICKS (MFA 1979), MELINDA ROBERSON (MA 1978), DANIEL LIVINGSTON (BFA 1976, MFA 1979), unknown man with white short-sleeved shirt, unknown woman with coat and scarf.

LARRY NEWBERRY writes: "I spend most of my time facilitating my daughter's artistic efforts and simply trying to survive this new economy. But I still work [in art] a little and since we created the Little River Arts Association we are having shows and events that keep the brain stimulated." In response to a question about stories of old times in Woods Quad: "As far my experiences go, I was having far too good a time to remember any of it."

FLETCHER P. HAYES (MA 1975, BFA 1973), known to old friends as Paul, is alive and well and living in the Windy City. He was surprised recently to see art work from Tuscaloosa blown his way. Sculpture by KELLY SHANNON, current UA grad student, was juried into the *25th Annual Women's Works Exhibition*, presented by the Northwest Area Arts Council. More: <http://fletcherhayes.blogspot.com/2012/04/25-years-of-womens-works-in-woodstock.html>. Hayes recently participated in *Chicago Artists Interpret Shakespeare: As They Like It* at the Beverly Arts Center in Chicago.

JULIE HALL FRIEDMAN (BA ARH 1981) writes that her art world involvement consists of being immediate past chair of the Alabama State Council on the Arts, Vice President of the Board of Directors of the Alabama Writers' Forum, and a member of the Advisory Board for the Paul Jones Gallery. She also serves on the Board of the National Museum for Women in the Arts (Alabama Committee), as well as on the boards of several Mobile, AL, civic and arts organizations.

IRA HILL (BFA 1998, photography, printmaking and sculpture) is Foundry Artist in Residence at the National Ornamental Metal

Museum in Memphis.

CLAYTON COLVIN (MFA 2005) had a solo show of new paintings, *Space Mountain*, at Beta Pictoris in Birmingham in December. The gallery text reads: "[Colvin] uses a hybrid of figurative and abstract approaches to create delicate, fantastic, and concrete

spaces. The immediate and intimate nature of drawing infuses his linen panels with an hypnotic mix of familiarity and mystery. The resulting images are skillfully constructed poems, or Burroughs cut-ups, in which the viewer gets pleasantly lost in language."

A work by PATRICIA DAVIS (BFA 2011) from her McNair Scholar's show, *INVASION*, was featured on the June 2011 cover of the *Journal of Science Health at UA* (JOSHUA).

JENNIFER DODD (BA 2005, photography) is an area membership manager for Girl Scouts of California's Central Coast. She writes, "I came on full time with Girl Scouts this summer. Before, I was working at an elementary school in Monterey, CA, as an art director for the extended day program as well as working part time for the Girl Scouts." She has two online Etsy stores (msbama.etsy.com).

PAUL OUTLAW (BFA 2004) made the *ART 21 Blog* in, "Praxis Makes Perfect | Hustling with Jennifer Catron and Paul Outlaw," in November 2011, by Jacquelyn Gleisner. Gleisner writes, "Jen and Paul have long abandoned the romantic stereotype of the soli-

tary studio artist, in favor of emphasizing and developing the



HENRY GOODWIN (MFA 1975, BFA 1974), RHONDA ROEBUCK (MA 1978), JACK AGRICOLA, LARRY NEWBERRY (MFA 1977, BFA 1975), and TOM MULDER (1938-2008; MFA 1977) standing in Woods Quad, 1976. Photo by LESLIE BURNS (MFA 1978)



Fall 1976, Art Grad Students, Woods Quad. BACK ROW, LEFT TO RIGHT: TOM MULDER (MFA 1977), LESLIE BURNS (MFA 1978), RHONDA ROEBUCK (MA 1978), SARA (SALLY) ARMSTRONG (MFA 1976), RENEE PAUDLER (MA 1976), LARRY NEWBERRY (MFA 1977, BFA 1975), unidentified student (sitting on concrete post), and GRISWOLD "TOT" DANIEL (MA 1977, BFA 1975). BOTTOM ROW, LEFT TO RIGHT (ALL SEATED): JACK AGRICOLA, BETSY CAIN (MFA 1976; BFA 1972), BETTY GROOVER (MFA 1978, BFA 1976), NATHAN GOODSON (BFA 1976), DANIEL LIVINGSTON (MFA 1979, BFA 1976), and HENRY GOODWIN (MFA 1975, BFA 1974). PHOTO BY LARRY NEWBERRY. IMAGE PROVIDED BY LESLIE BURNS. IDENTIFICATIONS BY A GROUP OF FACEBOOK FRIENDS. MANY THANKS TO EVERYONE FOR YOUR HELP!

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social and practical aspects of their careers in the arts. They're hustlers." More here: <http://blog.art21.org/2011/11/10/praxis-makes-perfect-hustling-with-jennifer-catron-and-paul-outlaw/>.

BRYCE SPEED (MFA 2005) writes that his painting, *Pool View* (above), was selected for the exhibition, *In the Stillness*, at the Museum of Nebraska Art. *Pool View* was also chosen for *New American Paintings*, Western Edition, Vol. 96, "a juried exhibition-in-print." Speed teaches art at Central Community College in Columbus, Nebraska.

Because of the April 27, 2011 tornado, SARIE SWEARINGEN had to wait to graduate until August 2011 with her BA in art history and double minor in Italian and general business. She was accepted to an internship at the Frist Center for the Visual Arts in Nashville as an Education Outreach Intern. She created lessons and ideas to take out to the community as a way of sharing art. Swearingen writes, "Most of the tasks I did related to sharing [our] exhibitions with people who do not usually have the opportunity to visit a museum. I gave tours, worked at art festivals, helped with office organization, and had a wonderful adventure. I really enjoyed all the people I met, and [the experience] was very humbling."

Since then, Swearingen has been appointed as the Frist's Teaching Assistant in the Youth and Family Programs. She now designs activities for children's programs that relate to upcoming exhibitions, teaches studio classes to school groups and manages the interactive gallery, Martin ArtQuest.

SENIOR EXHIBITIONS IN 2011 & 2012

In December 2011, *Capstone Expo Senior Studio Exhibition*, in the Ferguson Center Art Gallery, showcased art work in several media by UA studio art students. Participants were graduating seniors JACOB DAVIDSON, BFA; KATIE JAEGER, BA; AMBER JONES, BFA; ASTON MINTO, BA; LAUREN RUËL, BA; and TRISTAN WATTS, BA. Ceramics, painting, photography, and sculpture were represented.

In May, studio art majors graduating with a BA exhibited their work in the *2012 BA Senior Show* in the Ferg Gallery with STEPHANIE BRUMFIELD, TIFFANY ETHRIDGE, KELSIE FAIR, SOPHIE HALL, COREY A. LOLLAR, MARTIKA TOWNSEND, and SCOTT WILLOUGHBY. Media included painting, photography, sculpture, digital media, and ceramics. Along with producing the work, the students also helped coordinate and hang their exhibition. More photos here: <http://www.flickr.com/photos/uart/sets/>.

STUDENTS CURATE DIGITAL PHOTO SHOW

After curating an exhibit of work chosen from the Paul R. Jones Collection of American Art at The University of Alabama, including works by visiting artist Sheila Pree Bright, students in Professor CHRIS JORDAN's advanced digital photography course curated an exhibit of their own art work. *Digital Obscura*, on display in December 2011 at the Paul R. Jones Gallery in Tuscaloosa, followed *Visual Narratives: The Photographs of Sheila Pree Bright*, in October. Seniors DREW HOOVER, BRIT-

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TOP LEFT: Bryce Speed, *Pool View*, image courtesy of the artist.
BOTTOM RIGHT: Students meet with Sheila Pree Bright (CENTER) for a critique of their digital photography in Professor Chris Jordan's (RIGHT) class. Photo by Drew Hoover, courtesy of the photographer.

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TANY SIMON; sophomore CAYCE SAVAGE; junior JOHN MICHAEL SIMPSON; and graduate students NIKKI CHURCH, MARI MÜLLER, and ANDREW PRUETT put together the show after participating in classroom critiques with artist Sheila Pree Bright. Media included fabricated realities, stroboscopic techniques, expressive documentary, abstraction, and experimental printing processes.

FACULTY-STAFF NEWS

WELCOME to SUZANNE “SUZY” CRANK, our new office associate.

This summer, Crank has been successfully wrestling with the department budget. She also entered the graduate program in Consumer Sciences with a specialization in Family Financial Planning and Counseling.

FAREWELL to MIRIAM NORRIS, former collections manager of the Paul R. Jones Collection of America Art, who resigned in May to seek her fortune in the art world. She has spent the last two-and-a-half years documenting and preserving the Paul R. Jones Collection (*Loupe*, Spring 2010). Dr. Cathy Pagani wrote, “Miriam will be missed. She has been a wonderful colleague and her work with the Jones Collection has been second to none.”

BILL DOOLEY, CHRIS JORDAN, JERRY LAMME, SKY SHINEMAN, and BRIAN THOMPSON were selected for the 2012 *Art of the State* exhibition in Tusculumbia at the Tennessee Valley Museum of Art in Tusculumbia, juried by Nandini Makrandi, curator at the Hunter Museum of American Art in Chattanooga.

JERRY LAMME, digital fine arts instructor, was one of 55 international artists whose work was selected for the annual *Open West Competition* in Gloucester, UK. Lamme’s two images, *Doubt (Room Series)* and *Friends (Hallway Series)*, were two of the 90 pieces selected from among 1500 submissions to hang in Gloucester Cathedral in

March 2012. LAMME also recently showed work in *ANOMALOUS: A Look Into Alternative Processes in Art*, a group exhibition at the Art Folk Gallery in Birmingham, AL. He had work in two juried exhibitions in Georgia in January: *Inaugural National 2-D Competition Exhibition* at Armstrong Atlantic State University, Savannah; and the *Valdosta National 2012 Exhibition*, at the Valdosta State University Fine Arts Gallery.

LOWELL BAKER presented “The New Sawdust Injection Burner” at the National Conference on Education for the Ceramic Arts (NCECA) in Seattle. He presented his newest design for the Baker Sawdust Injection Burner, capable of firing large and small kilns to temperatures exceeding cone 14 and significantly reducing fuel costs. He has been researching burning particulate fuel since 1972.

SARAH MARSHALL was the recipient of the HOWARD & MICHAEL GOODSON AND RICHARD ZOELLNER Purchase Award for her the lithograph *Lagniappe!* in the West Alabama Juried Show. The Arts & Humanities Council of Tuscaloosa award Marshall won is particularly significant because it is in honor of late UA art professor and 1949 alumnus HOWARD GOODSON and late UA art professor of printmaking RICHARD ZOELLNER.

PETE SCHULTE was the visiting artist at the School of the Visual Arts at Virginia Tech in February. He had an exhibition - *Reckoning* - at the Armory Gallery there and gave an artist’s talk.

TOM WEGRZNYOWSKI’s paintings were exhibited with Birmingham artist Palo Pallas at the Meridian Museum of Art in May.



ABOVE: The catalog from *Open West Competition* displaying one of Jerry Lamme’s reproduced entries, *Doubt (Room Series)*, 2012.
BELOW: Tom Wegrznyowski, *The Death of General Rabbit*, 2012.

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UA ART SCHOLARSHIP AWARDEES 2012-2013

Scholarships were awarded to the following students for the school year 2012-2013: **Alexandra**

Hval: Art Students Endowed Scholarship, Bradley Endowed Scholarship, Marilyn Williams Elmore Scholarship; **Elizabeth Alexander:** Alvin C. Sella and Joseph Sella Endowed Scholarship, Elizabeth B. Bashinsky Endowed Art Scholarship, Mary M. Morgan Memorial Art Scholarship; **Ian**

Magnum: Carolyn Haddon Matthews Memorial Endowed Scholarship, Angelo Granata Endowed Scholarship, Julie Peake Holaday Memorial Endowed Scholarship in the College of Arts and Sciences; **James Gray (art history):** Paul R. Jones

Endowed Scholarship, William Garnett Anderson Endowed Scholarship, Ann D. Lary Scholarship;

Alexandra Gilbert (art history): Bradley Endowed Scholarship, Society of Fine Arts (Ruth Larcom) Scholarship, Vernon and Eugenia Otwell Rutledge Endowed Painting Scholarship; **Heather Liston:**

Julie Peake Holaday Memorial Endowed Scholarship in the College of Arts and Sciences; **Rebecca Saunders:** Julie Peake Holaday Memorial Endowed Scholarship in the College of Arts and Sciences;

Benjamin Bailey: Mary M. Morgan Memorial Art Scholarship; **Carolyn Kerr:** Mary M. Morgan Memorial Art Scholarship; **Allyson Mabry:** Windgate Charitable Foundation Endowed Studio Arts Scholarship;

Kristen Tcherneshoff: Windgate Charitable Foundation Endowed Studio Arts Scholarship; **Eric Nubbe:** Windgate Charitable Foundation Endowed Studio Arts Scholarship; **Lori Taylor:** Windgate

Charitable Foundation Endowed Studio Arts Scholarship; **Shannon Thacker:** Windgate Charitable Foundation Endowed Studio Arts Scholarship;

Julie Fry: Windgate Charitable Foundation Endowed Studio Arts Scholarship; **Elizabeth Muir:** Mary M.

Morgan Memorial Art Scholarship; **Greg Randall:** Mary M. Morgan Memorial Art Scholarship, Myra & Jim

Morgan Endowed Scholarship, Richard Zoellner Scholarship; **Joi West:** Mary M. Morgan Memorial Art

Scholarship.

LEFT: Joi West (FAR LEFT) with her family, talking with her professors Gay Burke (BOTTOM LEFT) and Sarah Marshall (RIGHT). RIGHT: Adam Hill (CENTER) with family on Honors Day (SEE PAGE 2); ABOVE: Honors Day in the Sarah Moody Gallery of Art, Garland Hall.

