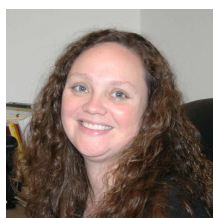




Welcome Back: Fall 2014

WELCOME to our new office associates ANGIE BROWN (RIGHT) and MARTHA SEARS (BELOW), who have been with us for a few weeks this summer. Brown handles our budget and comes with lots of experience in collections and bookkeeping.



Sears established and managed a UA campus ministry, and worked as a financial aid specialist at Savannah College of Art and Design. If you have not met them yet, please visit Garland 103 and introduce yourself.



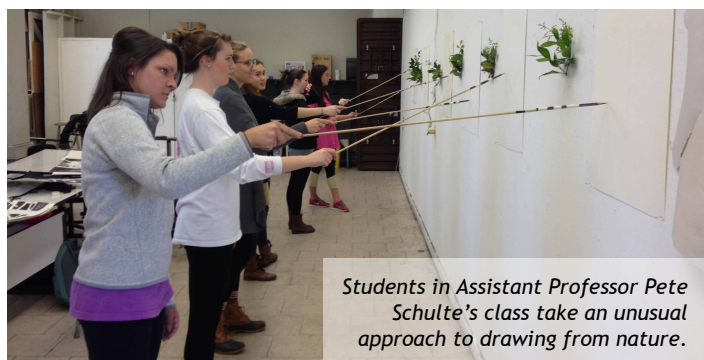
Welcome to APRIL JEHAN MORRIS (RIGHT), our new Medievalist, who teaches graduate and undergraduate courses in Medieval and Ancient art. Morris taught previously at Bowdoin College, Kenyon College and the University of North Texas. Her research focuses on the visual and material cultures of the Crusades and on the roles of symbol, material and metaphor in Romanesque France.



Congratulations to LUCY CURZON, who was promoted to associate professor and awarded tenure in the spring.

Five paintings by TOM WEGRZYNOWSKI are selected to be part of the 18th Annual No Dead Artists International Juried Exhibition of Contemporary Art in New Orleans. The exhibition runs through September 27.

With special thanks to PETE SCHULTE, Drawing will be an undergraduate concentration option for studio majors.



Students in Assistant Professor Pete Schulte's class take an unusual approach to drawing from nature.

Two of our instructors and a current grad student have opened a new art space in Northport. The Grocery - founded by VIRGINIA ECKINGER (MFA 2014), CLAIRE LEWIS EVANS (MFA candidate) and ANNE HERBERT (MFA 2013 and full-time instructor) - opened its doors on Art Night, September 4. This artist-run studio, exhibit and performance space emanates creative vibes from 900 Main Avenue in Northport, Alabama. If you missed Art Night, visit them in person or check out their lovely and informative website, <http://www.groceryartplace.com/>.

Our New Website

Thanks to the fabulous design team at e-Tech, our 21st-century Department of Art and Art History now has a website that reflects our mission, our accessibility and our expanding horizons. Design Specialist Turgay Tuncer, Web Developer Amy Garner, and Web Editorial Services Manager Lisa Yessick interpreted cryptic hand signals and analog scrawls from the local com-spec to create a sleek, contemporary online presence for the department. Screenshots from the "slider" pages are featured in this issue of *The Loupe*. We hope you'll take a few moments to browse the web pages and let us know what you think. Faculty, instructors and graduate teaching assistants have a profile page that can be updated with news, images and links by the webmaster OR by the page's subject. If you would like to make your own changes and



STUDENT NEWS

Student Organizations

The ALABAMA ART HISTORY ASSOCIATION (AAHA) is looking forward to its second year of service work and educational field trips. The AAHA is open to all UA undergraduates interested in art history. <http://art.ua.edu/resources/organizations/aaha/>

CRIMSON CLAY is a student organization focused on bringing together students with an interest in the “inner workings” of the field of ceramics. Members display and sell their ceramics work at events throughout the school year, including the Druid City Arts Festival (early April) and the Kentuck Festival of the Arts (third weekend in October). Twenty percent of each member’s profits go back into the club to add to the club’s funding. They meet Tuesdays at 3:30 pm at Bureau of Mines #5.

<http://art.ua.edu/resources/organizations/crimson-clay/>

Art Historians’ Vacation Report

Two of our art history graduate students spent part of their summer doing primary thesis research in fabulous places.

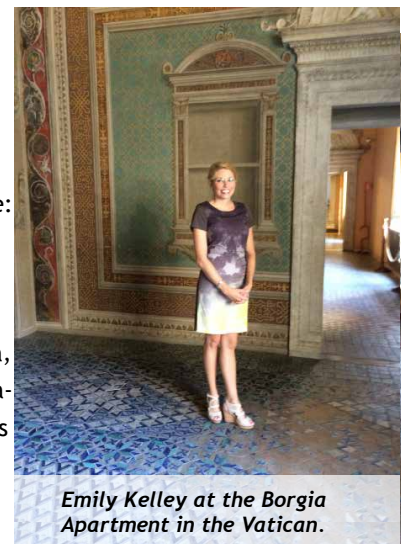
RACHEL ROBBINS spent time this past spring and summer ex-

ploring hidden treasures in New York and Chicago. Robbins’ thesis for the MA in art history will be on images of the Grande Chasse of Sainte-Chapelle. At the John Pierpont Morgan Library in Manhattan she looked at a mid 15th-century illuminated manuscript that will help establish emerging stylistic trends in the representation of the Grande Chasse in the 16th century. Then she went to the Art Institute in Chicago to view a relic book by Lucas Cranach the Elder that will serve as comparison source material for another thesis chapter.



Rachel Robbins in the reading room of the Art Institute of Chicago.

Grad student EMILY KELLEY spent part of her summer doing primary research for her master’s thesis at the Vatican in Rome. Her thesis, titled, “A Papal Hall of State: Ceremony and Function in the Borgia Apartment,” explores the ways that Pope Alexander VI (Rodrigo Borgia, ruled 1492-1503) used his papal living quarters to express his power. The Borgia Apartment is the oldest surviving decorated papal apartment.



Emily Kelley at the Borgia Apartment in the Vatican.

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.

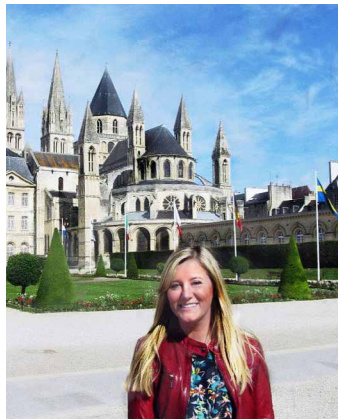
(loop), n. 1. a small magnifying glass used by jewelers or watchmakers, or for viewing photographic transparencies.

Despite its importance in the history of the papacy, there has been little written on the ceremonial function of the apartment and the most current photographs were taken in 1898. Kelley writes that being in the space allowed her to get a more accurate assessment of the scale of each room and their decorative programs. Her trip was funded in part by a travel grant from the Department of Art and Art History.



Lauren Eich snapping a photo of the choir at St. Etienne in Caen. The photo below, in front of the church, and the large photo of the church towers on page two are also courtesy of Eich.

Last fall LAUREN EICH (BA ARH 2014) took Dr. Tanja Jones' Late Medieval Art History course and chose the topic of the Abbey Church of St. Etienne in Caen, France to research. Eich had a difficult time finding English language studies of the church and good photos of its interior. She ended up translating French studies of St. Etienne and other Caen churches into English. This summer on a trip to France, she visited Caen and St. Etienne. She took photographs of the ambulatory, chapels and details of the choir. Eich writes, "It's such a beautiful church and has so much history that I have been really surprised about the lack of literature on it. It was built by William the Conqueror in the 11th century. The church survived the Normandy bombings in World War II because the people of Caen painted a red cross on a white sheet and hung it on the roof to mark it as a hospital. When I visited it was incredible to see photographs from WWII of people living in the church to avoid the bombs." Those photos also will help her if she continues research on St. Etienne in graduate school. Eich will receive her second BA in studio art in January and is applying to grad school in art history.



While visiting the Metropolitan Museum of Art in New York this summer, senior art history major BRAD HAHN got a photo of himself with a late 15th-century cassone! Before



Brad Hahn sent us a photo of himself with "his" medieval Italian cassone in New York.

you try to order one with everything from Hooligan's — a cassone is a fancy medieval Italian wooden chest in which a bride-to-be stored her belongings. Hahn researched and wrote a paper on a cassone in the Met, relying on photographs. Finally, he was able to see the real thing this summer. He writes: "While walking around and listening to the audio tour, I saw many works that we had discussed in the classes that I had been taking here at UA, such as ivory carvings, portrait medals and paintings. I had just finished taking Dr. Jones' Later Italian Renaissance class, where I had researched one of the Met's cassones. It was very exciting to see my chosen work up close and to see detail that was unclear in pictures." Hahn also took a Museum Studies course with Dr. Bill Bomar which helped him understand the layout, item placement and inner workings of the museum.

More Faculty-Staff News

RACHEL STEPHENS was made editor of the *SECAC Review*.

In May, PETE SCHULTE curated an online exhibition of eleven artists titled *Soft Eyes: An Exhibition for Curating Contemporary*.

Word on the street is the new curation area for the SMGA Permanent Collection in Bureau of Mines (BOM) #4 will be ready some time this fall. Sculpture, including the wood shop and tool room, will move to Ceramics' old space in BOM #5, allowing Sculpture finally to be reunited with the foundry.

A slew of art folks will be at SECAC in October: CHARLOTTE WEGRZYNOWSKI will chair the session *Book Arts: A Gathering of Technologies Ancient and Modern*, in which AMY PIRKLE will present "Please DO Touch the Artwork" and SARAH MARSHALL will present "Multiple Realities: 21st-century Approaches to the Artist's Book." ASTRI SNODGRASS will present "On Painting and Language" in the *20 Slides Session*. RACHEL STEPHENS will chair *American Art and Cultural Experience* and PETE SCHULTE will chair *Porous Borders 2: The Changing Face of Contemporary Drawing*.



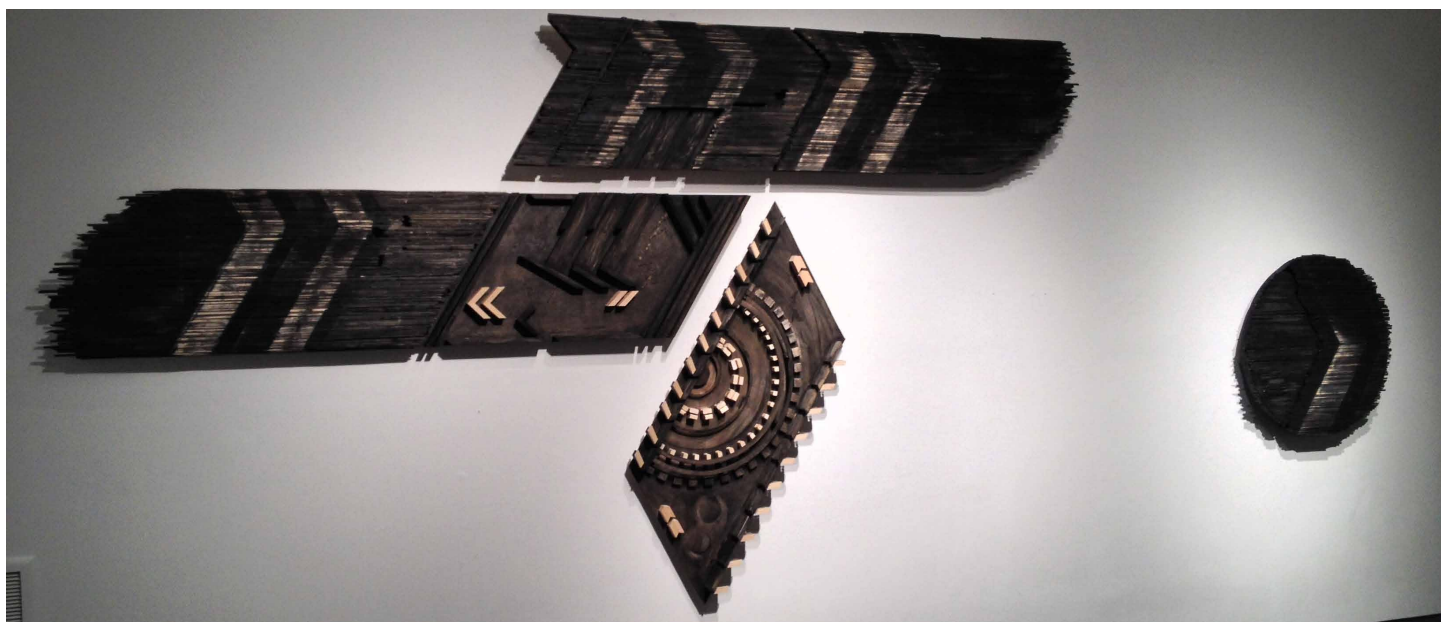
New Juried Show Heads SGG Fall Schedule

This fall The University of Alabama Department of Art and Art History hosted the first annual *Alabama National*, a fine art juried competition. Juror Robert Sherer chose 27 artists from around the U.S.: Douglas Barrett, Lindy Blosser, David Bogus, Gary Chapman, Anathbandhu Chaudhuri, Joanne Fogle, Benny Fountain, Karen Graffeo, Kristina Hamm, Carolyn Harwood, Stacey Holloway, Hyoungseok Kim, Stefanie Liles-Ray, Nan Liu, Ryan Meyer, Rob Millard-Mendez, C.W. Newell, Miriam Norris Omura, James Pace, Raoul Pacheco, Debra Riffe, Don Robson, Robin Snyder, Elizabeth Visscher, Linda Walden, Sarah Wilkins and Jave Yoshimoto. The exhibition will be up through September 19 in the Sella-Granata Art Gallery.

The Juror: Alabama native Robert Sherer is an internationally exhibiting artist known for his use of unconventional media and for four incidents of art censorship. His career in the arts has also covered such disciplines as arts juror, critic, lecturer, educator, art dealer and international art competitor. Sherer studied painting, drawing, and printmaking at Walker College, Atlanta College of Art, Georgia State University, Rhode Island School of Design and Edinboro University of Pennsylvania where he received his Master of Fine Arts degree in 1992. He represented the USA in the 2002 Triennale de Paris, the 2001 Florence Biennale and was awarded a Lorenzo de Medici (il Magnifico) medal for his mixed media work in the 2007 Florence Biennale. His work is the subject of an art book, *Blood Works: the Sanguineous Art of Robert Sherer*, published by Kennesaw State University Press. Art galleries currently representing Sherer's work include Kunstbehandlung Galerie, Munich, Germany; ArtExpo Internationale, Venice, Italy and Lyman-Eyer Gallery, Provincetown, MA. He is a professor of art at Kennesaw State University.



TOP: Installation view with Sarah Wilkins' *Whirlaway Drive*.
MIDDLE: Linda Walden, *Altar To An Unknown God-San Antonio* (detail). BOTTOM: Karen Graffeo, *The Story Of*.



Sella-Granata 2014-2015

EXHIBITION SCHEDULE

Darius Hill

October 20 - November 14, 2014

Erin Colleen Johnson

January 7 - January 27, 2015

Heather Whidden, Josh Whidden

February 2 - February 13, 2015

Anna Katherine Phipps, Turner Williams

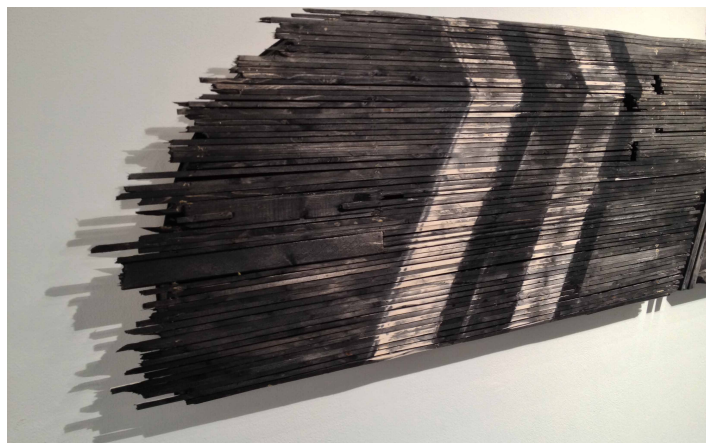
February 23 - March 6, 2015

Scholarship Winners Show

March 26 - April 3, 2015

New Guidelines for SGG Submissions

Professors CHRIS JORDAN and SARAH MARSHALL now coordinate exhibitions in the SGG. On the SGG web page, they have posted new submission guidelines for artists interested in applying for a gallery exhibition. Usually, they reserve fall semester time slots for general programming and give graduate degree exhibitions priority in the spring semester. There are separate application forms for each category in PDF format. Jordan and Marshall welcome informal discussions of projects before and during the time of submission. Go to <http://art.ua.edu/gallery/ssg/>.



TOP: Darius Hill (untitled installation), wood and acrylic, (DETAIL AT BOTTOM)

ABOVE LEFT: Heather Whidden, *All Alone Is All We Are*, clay, canvas, powdered pigments, resin and cedar, 31x21x2.5"

ABOVE RIGHT: Josh Whidden, *at the heart of things*, oil on board, 24x18"



New Printmaking Opens the SMGA Season

Redefining the Multiple: 13 Japanese Printmakers

August 28 - September 26, 2014

In the Sarah Moody Gallery of Art's inaugural fall exhibition, *Redefining the Multiple*, 13 Japanese artists interpret printmaking with a wide range of methods. The exhibition features digital technology in three-dimensional modeling and image projection, as well as more traditional methods of printmaking. Some works engage the tradition of the framed artist's print; others have a more experimental presentation. Several pieces are installed on the floor, or cascade the wall of the gallery. Artists include Junji Amano, Shunsuke Kano, Hideki Kimura, Koichi Kiyono, Saori Miyake, Shoji Miyamoto, Arata Nojima, Nobuaki Onishi, Kouseki Ono, Naruki Oshima, Chiaki Shuji, Marie Yoshiki, and Toshinao Yoshioka. *Redefining the Multiple* remains on view through September 26. It is organized by the Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville.

The Sarah Moody Gallery of Art is supported by the College of Arts and Sciences and the Department of Art and Art History. Hours are Monday through Friday: 9:00-4:30 p.m. and Thursday evenings: 5:00-8:00 p.m. The gallery is located at 103 Garland Hall in the heart of the UA campus on Woods Quad. There is no admission charge. For further information, contact the gallery at (205) 348-1891 or here: <http://art.ua.edu/gallery/smga/>.





Sarah Moody 2014-2015 EXHIBITION SCHEDULE

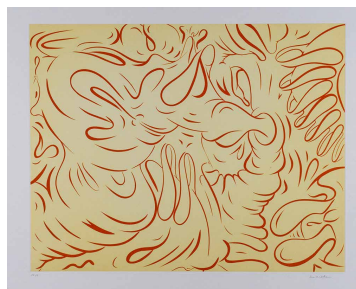
Urban Virtue: Paintings by
Cora Cohen and Susanne Doremus
October 9 - November 7, 2014

Contemporary Treasures:
Selections from the Permanent Collection
November 20 - December 19, 2014

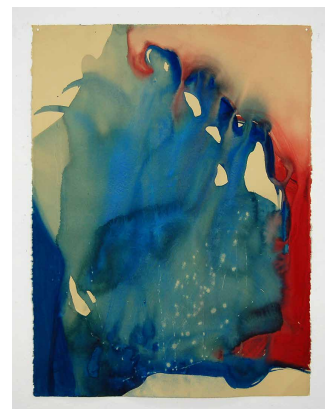
Juvenile-in-Justice:
Photographs by Richard Ross
January 8 - February 6, 2015

From the Alabama Oval:
Paintings by Richmond Burton
February 19 - March 27, 2015

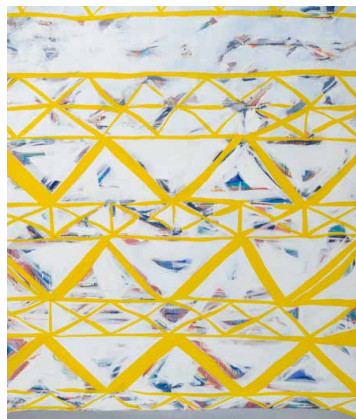
Astri Snodgrass:
Master of Fine Arts Thesis Exhibition
April 9 - May 8, 2015



Sue Williams, *Orange, Orange, and Wiggly*, 2003, pp 1/3, aquatint etching, 19½ x 24", P08.05



Astri Snodgrass, *Spilling light, spilling air*, 2014, watercolor on embossed paper, 30 x 22", image courtesy of the artist

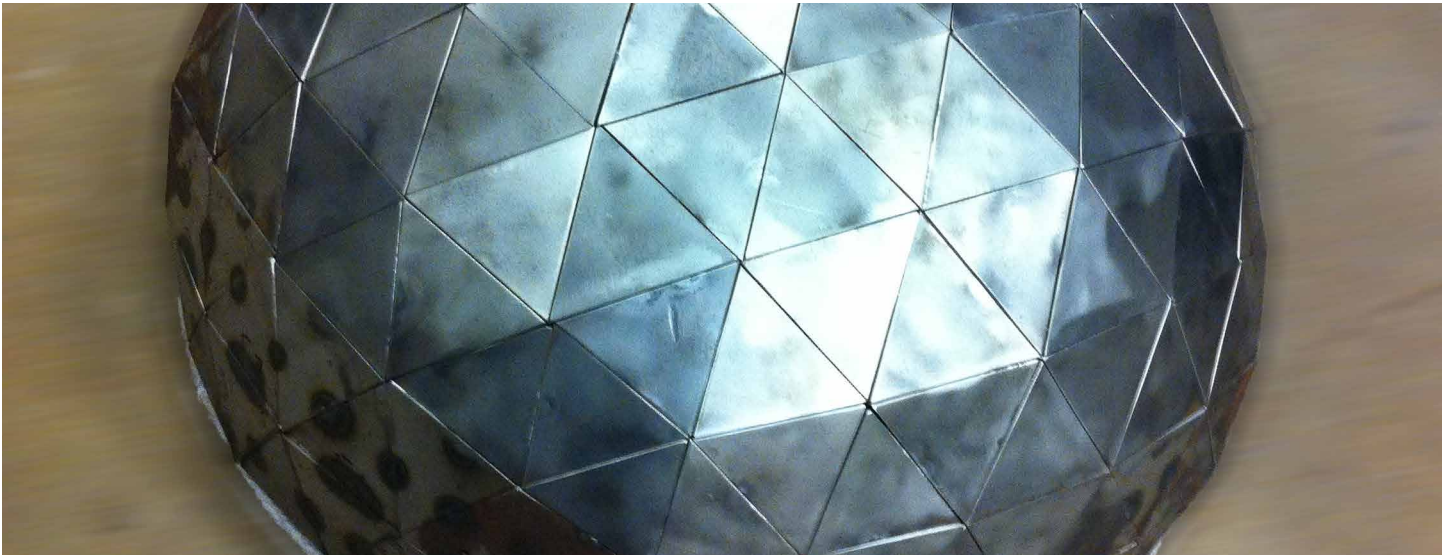


Richmond Burton, *Architectural Yellow*, 2012, oil on canvas, 84 x 72", image courtesy of the artist



Walker Evans, *Office Building Vicinity Tuscaloosa*, 1935, gelatin silver print, 7¼ x 9¼", P74.9

TOP: William Christenberry, *Moundville*, 1959, oil on canvas, 41x82", P81.33



UA ART CREATES FOR CHILDREN'S HOSPITAL

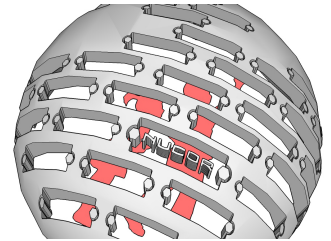
NUCOR and Children's of Alabama decided to do something different this year for their 8th annual Children's Charity Classic golf tournament and silent auction. The planning committee, made up of NUCOR executives and Children's Hospital board members, asked CRAIG WEDDERSPOON to find students to create and donate steel sculptures for the event. Three of our students and Craig Wedderspoon proposed art works for the auction that helps raise hundreds of thousands of dollars each year for the only pediatric hospital in the state. Thinking they were competing against each other, 2014 MFA graduate MEREDITH RANDALL KNIGHT, current grad student KELLY SHANNON, senior BFA major ERIC NUBBE and Wedderspoon presented sculpture proposals to the committee. In a surprise move, the committee chose all four projects to be in the spotlight for the silent auction October 5.

Golf Course in Steel

MEREDITH RANDALL KNIGHT'S steel sculpture, *Tee Off*, references the charity golf tournament. Knight fashioned steel into a small topographical landform. She placed the NUCOR logo where golfers would tee off and added a hole in the "steel scape" at

the opposite end of the piece, with the Children's Hospital's logo as the "goal," emphasizing the charity's purpose.

KELLY SHANNON also combined the elements of the golf ball, NUCOR logo and Children's Hospital logo. When she finishes the work, Shannon said that viewers will be able to see light filtering in from behind the steel layer of the golf ball's outer "skin."



Wedderspoon's Warm Fuzzy

Every child who checks in to Children's of Alabama gets a fuzzy friend to hold while she or he is in hospital. Simon the Lion is the mascot of Children's and he now has been immortalized in lion-size bronze statues in Wedderspoon's piece for the auction.



TOP: A view of Kelly Shannon's sculpture in progress. ABOVE RIGHT: Shannon's drawing of her proposed sculpture. Both images courtesy of the artist. BOTTOM RIGHT: Craig Wedderspoon's "Simon the Lion" wax models before pouring, photo courtesy of the artist.



REBIRTH AT BRYCE

Greek Goddess Gets a Makeover



For more than a century, a classically-robed goddess greeted newcomers to the place most recently named Bryce Hospital, promising all who entered youth and health as she poured real water from a ewer she held overhead. Now, Bryce Hospital has moved to its new location at the old Partlow State School, and the goddess and her fellow sculptures

are moving as well. This summer, Craig Wedderspoon and Arts Technicians Patrick O'Sullivan and Mike Eddins repaired and repainted the antique zinc statue of Hebe, the Greek Goddess of Youth; a six-sided cast iron aquarium and fountain; a horse's head hitching post; and a cast iron stable boy statue; as well as a few other items. When the renovation process is completed, the refurbished statues will be re-erected in a garden on the new Bryce Hospital's grounds (old Partlow).

The History of Hebe

According to Associate Professor emeritus Robert Mellown, the mass-produced statues were brought in by Dr. Peter Bryce to decorate Bryce grounds around the late

1880s or early 1890s. Made by J. W. Fiske, one of the top American large cast-iron producers, the 5-foot-tall statue of Hebe was made from about 72 zinc pieces, molded separately and then stapled together. After more than 130 years, the staples have worn a little thin and her multiple layers of century-old paint weren't enough to hold her together. To fix her, the renovation crew carefully sandblasted and scraped off layers of paint. They made extensive repairs and will give her several coats of paint before she joins the other pieces in the new Bryce garden.

The Aquarium

"ELABORATE FOUNTAINS WERE POPULAR LANDSCAPE ELEMENTS AT LARGE STATE ASYLUMS DURING THIS PERIOD."

—ROBERT MELLOWN, IN HIS *BRYCE HOSPITAL HISTORIC STRUCTURES REPORT*

Another large piece that has been transferred to the new Bryce garden is the cast iron and glass aquarium or fountain. It has a large 4-foot wide hexagonal basin decorated with finely detailed flora and fauna around its brim. Several of those leaves, swans and flowers had been damaged over the decades, but the renovation crew came to the rescue. They made molds from existing pieces to create new ones and gave it all a new coat of paint.



CONTINUED ON PAGE TEN

TOP: Bob Fanning, Patrick O'Sullivan, Craig Wedderspoon, Mike Eddins and Robert Mellown discuss repairs made to Hebe over the years. ABOVE LEFT: Hebe as she appeared ca. 1990. Photo courtesy Robert O. Mellown. LEFT: Hebe with a coat of primer. More photos are at Flickr.com: <https://www.flickr.com/photos/uart/sets/72157644493619966/>



CONTINUED FROM PAGE NINE

“Sambo” - Artifact of Racism

Another popular 19th-century cast iron work made by Fiske (and other companies as well) is a statue of an African American stable boy that stood near the main building of Bryce Hospital. Known as “Sambo” then, the work is now viewed as a racist symbol of slavery. Scholars look at it as a valuable cultural artifact to be studied for a deeper understanding of American history. Harvard professor Henry Louis Gates Jr. recently wrote about the issue of preserving and collecting what he calls “Sambo Art,” so that the art and the attitudes that developed it and made it popular can be studied and written into our history. To read more, go here: http://www.theroot.com/articles/history/2013/06/should_blacks_collect_racist_memorabilia.html



TOP: Newly made molds for decorative fountain pieces drying.

ABOVE RIGHT: Delapidated Bryce lawn items brought in for repairs.

MIDDLE RIGHT: The fountain repaired, before painting. Photo courtesy of Mike Eddins.

BOTTOM RIGHT: Cooled swans and a flower taken out of their molds.

LEFT: “Sambo” sculpture.

ALUMNI NEWS

STEPHEN WATSON (MFA 2013) has accepted a tenure-track position as assistant professor of art beginning this fall at Samford University.

MICHAEL DUDLEY (BFA 2002) will begin his first fall at Mountain Brook High School teaching art and 3-D design courses.

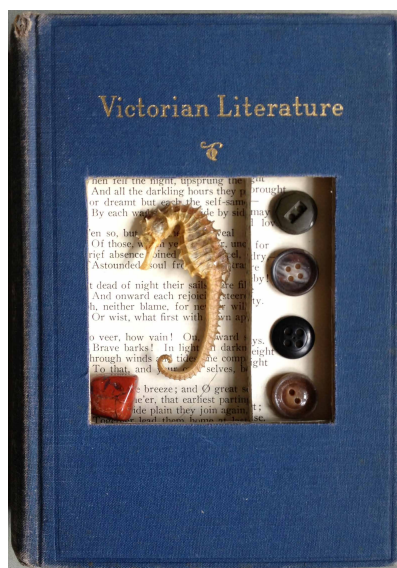
JENNY FINE'S (BFA 2006) performance and installation, *Flat Granny and Me: A Procession in My Mind* had its world premiere September 4 at The Sculpture Center in Cleveland, Ohio. Fine's performance was accompanied by music composed by John HC Thompson, artistic director of FiveOne Experimental Orchestra and live music. Recommended viewing: a video interview with Fine, with excerpts of her interacting with her work: <http://wosu.org/2012/broadandhigh/artist-jenny-fine-and-flat-granny/>

ANITA STEWART recently began making altered books (RT. AND BELOW). Stewart (MFA 2008) is an adjunct professor at Jacksonville State University, teaching courses in art appreciation and foundations. She received her MFA in photography.

When she starts an altered book, Stewart cuts away pages inside the book - something many of us might find difficult to do. Often this cutting process reveals unexpected juxtapositions and creates new relationships between chapters, images and ideas. She particularly likes to use books with photographs or artist's illustrations.

She also uses books as a central point around which she builds found object assemblages. She thinks the altered book can frame the composition, and, with the text, tie it all together.

Stewart writes, "My work reflects my interest in the decomposition of form and the eventual recombination of those particles that made the form with other unrelated forms. These altered books are another way of looking at recombinations. It's a simplistic way to look at a profound subject, but I'm having fun doing it." Her altered books are at Anniston's Noble Street Gallery.



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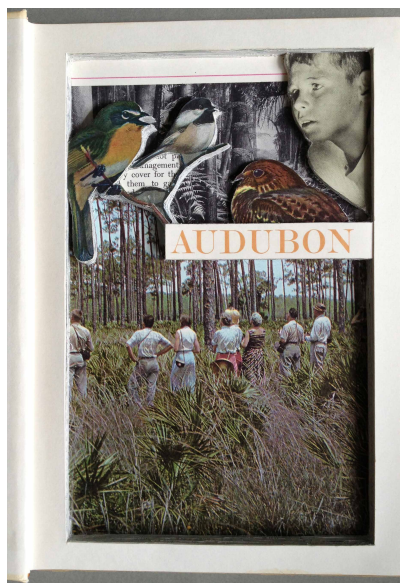
updates to your profile page, or if you see any errors that need fixing, please email rachel.dobson@ua.edu.



O'Connor to Sculpt On Campus

Wondering what that large chunk of rock is in front of the foundry? This fall, artist Caleb O'Connor will be hacking away at that beautiful piece of Sylacauga marble. O'Connor, who has made Tuscaloosa his home since coming to create the courthouse murals a few years ago, will be a visiting artist in the department. Known for his painting, O'Connor also studied marble carving and bronze casting techniques in Pietrasanta, Italy. He has been commissioned to create the official portrait of Dr. Peter Bryce, founder of Bryce Hospital. Dr. Bryce's great-great niece and

UA Trustee Mrs. Karen Brooks (PICTURED ABOVE) recently visited the department's foundry to check on the progress of Hebe (SEE PAGE 9) and got a look at the great rock before O'Connor chips it into the image of her ancestor.



ABOVE: Mrs. Brooks gets the inside scoop from Professor Wedderspoon. LEFT: Altered books by Anita Stewart.



HONORS DAY 2014

Students awarded scholarships

Art studio and art history students received awards totalling nearly \$85,000 this spring during our Honors Day ceremonies in the Sarah Moody Gallery of Art.

Congratulations, everyone, for your hard work!

Robin Anderson, Mary Brazeal, Christine Burroughs, Erika Busse, Kelby Cox, Jennifer Gault, Mitchell Griest, Brittany Gunnells, Mary Ann Hamner, Rachel Hamner, Alexandra Hval, Patrick Little, Whitney Lloyd, William Monitz, Treshonna Moseley, Tanika Powers, Talia Scarpelli, Jessi Shamis, Zoe Simpson, Casey Stephenson, Julie Stewart, Rachel Wakefield, Mo Xiao



Scholarships awarded

- Paul R. Jones Endowed Scholarship
 - Rutledge Endowed Scholarship
 - Elizabeth Bashinsky Endowed Art Scholarship
- Julie Peake Holaday Memorial Endowed Scholarship
- Granata Endowed Scholarship
- Richard Zoellner Scholarship Fund
- Art Students Endowed Scholarship
- Farley Moody Galbraith Scholarship
- Galbraith Endowed Art Scholarship
- Carol B Merkle Endowed Scholarship
- Windgate Charitable Foundation Endowed Scholarship
 - Matthews Memorial Endowed Scholarship
 - William Garnet Anderson Endowed Scholarship

