

# The Loupe

Welcome Back Issue

Fall 2016



## WHAT WE DID ON OUR SUMMER VACATIONS!

### Finding Synergy in Study Abroad



During May interim, UA instructor of photography and digital media LEE BLACK and students traveled deep into art and the psyche. Black and co-director Dr. Joy Burnham, Professor of Counselor Education, led eleven UA students through Switzerland and Austria on a study abroad course titled, "UA in Europe: Finding Meaning – Synergy of Psychology & Art through Mind & Soul." Describing the course, Burnham said, "This journey into Europe explores the rich history of psychology's roots while also focusing on art from the same time period."

UA undergraduate and graduate students in art, psychology, counseling, speech and hearing, New College and business did assigned readings, research, art projects and writing, focusing on the theories of Freud, Adler, Jung and Frankl, leaders in the then-new field of psychology and their contemporaries in art, during the late 19th and early 20th centuries. Black and Burnham led their students through museums and historic sites in the two countries and taught courses in digital media and counselor education. In art museums in Vienna, Zurich and Basel, the group viewed works by major artists such as Gustav Klimt and Egon Schiele who were influenced by the new psychological ideas. They also visited historic sites including the burial places of musicians Beethoven and Mozart and toured the Mauthausen concentration camp in Austria.

New College senior SARAH JOHNS is working on her depth study in art therapy, which, she explains, "combines art and psychology – so this study abroad program was perfect for me!" Although apprehensive about traveling overseas, Johns' favorite experience turned out to be an unexpected ride up Mount Pilatus in Lucerne, Switzerland (6,982 feet above sea level). She added, "At the least, I think I grew in terms of my confidence in my ability to operate independently."

Senior BFA major in digital media and photography ALEX GREEN (who minors in art history) said that one of the best things about the trip was being able to see art works in person. "I'd never seen any major artists before this," he said. His most memorable pieces were by Andy Warhol, Salvador Dalí and Claude Monet in the Kunsthau in Zurich and sculpture by Donald Judd in the Kunstmuseum in Basel. After the group trip, Green was able to stay on a few days and travel to Berlin, where he got to see the famous bust of Nefertiti at the Neues Museum. When he returned to Alabama, he took Art After World War II (ARH 381) with TOM WEGRZYNOWSKI during →

TOP LEFT: "Synergy" students view the "Beethoven Frieze" by Gustav Klimt in the Secession Building in Vienna; TOP RIGHT: The "Synergy" group in Vienna with Dr. Peter Hlebowitsh, Dean of UA's College of Education (CENTER). Fourth, third and second from right are art and art history students: Megan Goldman, Alex Green and Sarah Gardiner Johns.



MIDDLE RIGHT: On an 8-hour train ride from Zurich to Vienna, instructor and co-trip-leader Lee Black instructs Courtney Potts, a graduate student in counseling, in Photoshop. Black said, "During that train ride, I met with each student and gave them a private 30-minute digital media tutorial." Photo courtesy of Joy Burnham.



BOTTOM RIGHT: Sarah Johns (center) and Megan Goldman (right) in the Secession Building, Vienna, with fellow "Synergy" students.

*Inside: Sculptures Break Auction Record - Bike Racks  
"Babies in Space" - Recent Grads - Seasoned Artists  
New Faculty - Galleries - In Memoriam - and more...*

the summer semester (“I loved that class!” he told us) and said that he reabsorbed much of what he had learned in Europe in a different way. When asked how this trip has affected him, Green expressed well the “synergy” of the experience of travel: “Honestly, my perspective on life has changed by being immersed in another culture.”

Burnham and Black plan to take another group of students in May of 2017. To find out more about their next trip and other UA study abroad programs, go to the UA Study Abroad website (<http://studyabroad.ua.edu/>) or email [studyabroad@ua.edu](mailto:studyabroad@ua.edu).

## “Curating” Summer Jobs

DANIELLE “DANI” SAGIRS has been working three jobs this summer, but she set aside some time recently for us to talk. The rising senior has been a gallery assistant for the Paul R. Jones Gallery and the University Gallery at the Dinah Washington Cultural Arts Center in downtown Tuscaloosa for the last six months. She also works as a bindery assistant and delivery driver at University Printing Services. And, she works a few nights a week as shift leader at McAlister’s Deli. Of the three jobs, Sagirs said she enjoys the gallery assistant job the most and working in that world has only heightened her desire to continue working in the art world after she graduates.



The Jones Gallery recently hired a new director, KAREN KENNEDY. Because Sagirs was familiar with the daily running of the gallery, she was able to help Kennedy get to know her new job. Sagirs also assists Paul R. Jones Collections Manager EMILY BIBB with the exhibitions. “On a regular basis, I assist with the packaging and installation of exhibits, completing condition reports and checking inventory for the Lofts (accommodations for visitors of the College of Arts and Sciences).” She acts as gallery guide with information about the exhibitions and the artists whose work is on the walls. UA Printing Services has been her longest job, having been there more than three years. She delivers finished jobs and proofs around campus,



works in the bindery department where she assists in the production processes for pamphlets, books and similar items.

Sagirs has a very practical outlook for her immediate future. After she graduates in May 2017, she said she basically wants a steady job -- period. “My decision to do this is merely to stay ahead of the game in a society that doesn’t guarantee a job.” But she does plan on going to graduate school, possibly in library and information studies or museum studies. And, beyond the next few years, she definitely wants to stay in

the art world. “I have a lot of experience in customer service and I enjoy working with people. I would be happy doing anything revolving around art, whether it was taking photos, promoting other artists or curating. My work at the galleries has intensified these feelings quite a bit.”

## UA Sculptures Break 3-Year Record for Children’s of Alabama

Steel sculptures created by members of the UA Department of Art and Art History were auctioned off for the largest total donation to Children’s of Alabama the department has made since it began participating in the Nucor Children’s Charity Classic auction three years ago.

Children’s of Alabama is the only medical center in the state dedicated solely to the care and treatment of children and serves as the primary site for University of Alabama at Birmingham pediatric care. UA Art and Art History undergrad art majors, a staff member (who is also an alumnus), and a professor raised a record \$78,000 for Children’s of Alabama this year.



Engineering-turned-studio art major BRANDT DEEDS and New College major and art student NICK JACKSON together made their first sculpture for the charity auction, a collaborative project that brought in \$12,000 to the pediatric care facility.

BFA alumnus ERIC NUBBE, who now works as foundry specialist for the department, has designed and created works for the last three charity

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

auctions. Two of his steel sculptures brought high bids of \$15,000 and \$11,000 each. This year, Nubbe and Professor CRAIG WEDDERSPOON collaborated on a piece that brought \$21,000.

The high bid of \$25,000 went to a steel version of “Simon the Lion,” Wedderspoon’s third year casting the Children’s of Alabama mascot. The two previous “Simons” were cast in bronze and brought in \$15,000 each. This year, Wedderspoon collaborated with UAB’s Metallurgical Engineering foundry to cast “Simon” in Nucor steel. Nucor donates all the materials for the sculptures.

After the auction was over, Wedderspoon said one of Nucor’s CEOs commissioned him to do another steel “Simon the Lion” for an additional donation to the hospital of \$20,000.

Wedderspoon said, “We had an incredibly successful night... This brings our three-year total to \$176,000, every penny of which goes directly to the hospital.”

Wedderspoon attended the auction and banquet and listened to stories about some of the facility’s patients. He said that participating in Nucor’s fund-raising for Children’s of Alabama makes him grateful. “I am reminded of how truly incredible it is to be alive and to be afforded the privilege of working to teach young men and women how to use their skills, knowledge and passion, not only to be successful in life, but to share what they have learned and to contribute to their community.”



## Finding a New Comfort Zone

Ceramics graduate student SYDNEY EWERTH was accepted to a two-week ceramics workshop at Oxbow School of Art in Saugatuck, Michigan, in July. Ewerth, who presented her MA thesis exhibition in February, received a scholarship to attend the prestigious school, affiliated with the School of the Art Institute of Chicago. The workshop is titled, “Breaking

Bad Habits.” Ewerth said she will get hands-on experience in alternative processes for her ceramics and sculptural work. She anticipates that she will “get out of my comfort zone” in learning these new skills. She has been awarded travel grants through the UA Graduate School and the Department of Art and Art History to attend the workshop.

## Students Create City Bike Racks

If you ride your bicycle into downtown Tuscaloosa and you need a place to park it, look for the funky new bike rack at the intersection of 4th Street and 23rd Avenue.

The bike rack, with bright red curving shapes that undulate between vehicles, was designed by recent Art and Art History graduate ALLI SLOAN and built by Sloan and studio art major BRANDT DEEDS for the City of Tuscaloosa. Sloan and Deeds are former and current students of sculpture professor Craig Wedderspoon. They also created sculptures for recent Nucor Children’s Charity Classic silent auctions.

City of Tuscaloosa officials asked Wedderspoon if his sculpture students would design and build bike racks to go around Tuscaloosa - and his students have accepted the challenge. The design in each location around town will be different. The next racks will be placed at Government Plaza and will be designed by Brandt Deeds. Deeds hopes to have them completed early in the spring of 2017.



OPPOSITE PAGE, CLOCKWISE FROM FAR LEFT: Dani Sagirs discusses a Salvadoré Dalí drawing from the Paul Jones Collection at the gallery. TOP LEFT: PRJ Collections Manager Emily Bibb, Sagirs and new Director of the Paul R. Jones and UA galleries Karen Kennedy. BOTTOM RIGHT: Sculpture by Eric Nubbe and Craig Wedderspoon for the Nucor Charity Auction. THIS PAGE, CLOCKWISE FROM LEFT: Like generations of artist’s apprentices before her, Sydney Ewerth paints installation pieces for a sculpture by artist Amy Pleasant. ABOVE LEFT: Steel sculpture by Brandt Deeds and Nick Jackson for Nucor Charity Auction brought in \$12,000. ABOVE RIGHT: Bike racks designed by Alli Sloan and built by Sloan and Brandt Deeds for the City of Tuscaloosa.

## Faculty Notes

*The department welcomes two new faces to our faculty.*

Our new chair, JASON GUYNES, was most recently professor and chair of the Department of Visual Arts at the University of South Alabama. He received the MFA from Tulane University and has had academic appointments at universities in Tennessee, Oklahoma and Alabama. Guynes held the post of department chair at the University of West Alabama from 1995 to 2005. He has served at USA since 2005, where he developed or reinstated four degree programs including the new MFA in Creative Technologies and Practice and two concentrations - in animation and in Glass Arts.



JENNIFER FELTMAN has joined us as assistant professor of medieval art and architecture. She holds a PhD and MA in the history and criticism of art from Florida State University. Her research focuses on the complex ways in which works of medieval art, whether architecture, sculpture, or manuscripts, intersect with aspects of culture, such as intellectual history, religious practice, and political discourse. Feltman's research has been published in the journals *Studies in Iconography*, *AVISTA Forum Journal*, and *Athanon*. She is also editor of and contributor to *The North Transept of Reims Cathedral: Design, Construction, and Visual Programs* (Routledge, 2016). Her book chapter, "Imagining the Sorrows of Death and the Pains of Hell in the Hours of Catherine of Cleves," was just published in the anthology, *Binding the Absent Body in Medieval and Early Modern Art: Abject, Virtual, and Alternate Bodies* (Routledge, 2016). She is currently completing the manuscript for the book, *Moral Theology and the Cathedral: Sculpted Portals of the Last Judgment in Thirteenth-Century France*, which has received support from the National Endowment for the Humanities.

Before joining UA, Feltman was Visiting Assistant Professor of Art History at the University of West Florida. She has also held teaching posi-

tions at Florida State University, The University of Florida, Young Harris College and Florida A&M University.

Feltman is an alumna of UA, having received the BS, *summa cum laude*, in interior design with a minor in art history. Her interest in art history dates back to her undergraduate classes with art history professors Mindy Nancarrow, Robert Mellown, Eloise Angiola, and Cathy Pagani. The new professor said, "It's exciting to teach students in the place where I was first inspired by art history. The University of Alabama is a great place to be."

PETE SCHULTE's work was included in Atlanta's Museum of Contemporary Art of Georgia exhibition, *Abstraction Today*. One of Schulte's two works in the critically acclaimed exhibition was singled out in *Burnaway's* comprehensive review of the show:

"At its best, *Abstraction Today* shows us what the future of abstraction might look like as well... The stunning *Dark Day*, (Revelator pt. 2), Pete Schulte's best-of-show large-scale wall drawing in white, grays and black, has it all. At once equal parts impenetrable monolith of solid form and shape-shifting portal into an unknowable future, it is 100-percent seductive." – Donna Mintz

Schulte also has two recent solo exhibitions: *No More Snake Oil Blues* opened on September 17, at Jeff Bailey Gallery in Hudson, New York; and *A Letter Edged In Black 5: The Black Object* opened at the Biggin Gallery at Auburn University on October 5. Both exhibitions feature large-scale wall drawings, works on paper and aluminum sculptures.



TOP LEFT: New department chair Jason Guynes. MIDDLE LEFT: Jennifer Feltman during a research trip to 13th-century Reims Cathedral in France. TOP RIGHT: Installation view of Pete Schulte's *Dark Day (Revelator pt. 2)* at MOCA in Atlanta. ABOVE RIGHT: Graduate student John Klosterman and another student help Sarah Marshall (right) demonstrate a gelatin plate printmaking technique.



During the past year and a half, SARAH MARSHALL has been a visiting artist at the University of Texas at Permian Basin and at Illinois State University, Bloomington. At both locales, she stayed for a week, conducted research in printmaking, demonstrated techniques, visited with students and presented her own work.

During Cuba Week this October, Marshall copresented with UA's Steve Miller and Cuban printmakers Aliosky García, Ramon Vargas and Alejandro Sainz on their printmaking and book arts collaborations in Cuba. The presentation is the culmination of several years of work: building relationships with Cuban printmakers, learning and working with them on their home turf and more recently bringing Cuban prints to the US to exhibit. Marshall's efforts, which included the first-ever exhibit of Cuban printmaking at the Sella-Granata Art Gallery, were featured in the spring issue of the College of Arts and Science's *Desktop News*.

This summer, JANE CASSIDY jetted from New Orleans to Ireland and points in between. Her video, *Exit To The Shallows*, a collaborative project with photographer Jonathan Traviesa, was screened at the Experimental



TOP LEFT: Alejandro Sainz, *De la Serie Veinte Mil Leguas . . .*, 2015, reduction relief print, 30" x 18", from the collection of Sarah Marshall. BOTTOM LEFT: Audience participation was raucous during Jane Cassidy's *Babies in Space*, at the Alliance Theatre in Atlanta. Photo courtesy of Jane Cassidy. BOTTOM RIGHT: Bill Dooley teaching art this summer to students and faculty of Crossing Points in Woods Hall.

Video Architecture (EVA), hosted by ISOLAB, in Venice, Italy, in June. The EVA screenings were scheduled during the *Architecture Biennale 2016*. Cassidy was nominated for and awarded a Southern Constellations Fellowship for a one-month residency at Elsewhere, a living museum set in a three-story former thrift store in Greensboro, North Carolina. The fellowship was funded by the National Endowment for the Arts. Her outdoor video and installation, *Music For Cars At Night On Country Roads*, was installed at the Currents New Media Festival in Sante Fe, which showcases new media from emerging and established artists all over the world.

Atlanta's Tony Award winning Alliance Theatre commissioned Cassidy with Dashboard Projects' sculptor Kelly O'Brien, and dance and performance collective Fly On A Wall, to create a space-themed installation for newborns to 2-year-olds and their caregivers as part of Alliance's "Theatre for the Very Young Series." Cassidy and O'Brien created video installations and sculptural elements for *Babies in Space*, an interactive outer-space playscape and performance that was described as "a touchable, jumpable, mesmerizing space with a Brian Eno-like soundtrack" by *Creative Loafing*. More than 1,200 babies and caregivers took part in the interactive performance from May to September, 2016. More cute images here: <http://www.dashboard.us/babies-in-space/>.

In July and August, BILL DOOLEY spent two mornings a week teaching art to our former neighbors at CrossingPoints. Dooley taught art to adults and teenagers of all ages and abilities in the CrossingPoints Summer Bridge Program, which provides college-age students with intellectual disabilities a structured opportunity to experience, explore and develop skills that will help them pursue postsecondary education. The class included CrossingPoints students and their teachers. Observing the class, Dooley said, "visual arts added enrichment to this residency program whose purpose is to offer participants opportunities to experience independent living and working."



Instructor APRIL BACHTEL was part of a two-person exhibition, *Off Kilter/In Time*, in Nashville that opened in July, presented by the Fuel and Lumber Company. Her solo exhibition, *FLOWERS beget DIRT beget FLOWERS beget DIRT beget FLOWERS beget DIRT*, was at the Fulcrum Gallery at Columbus State University in Columbus, Georgia. In September, her solo installation, *These Things*, was at Harrison Galleries in Tuscaloosa.

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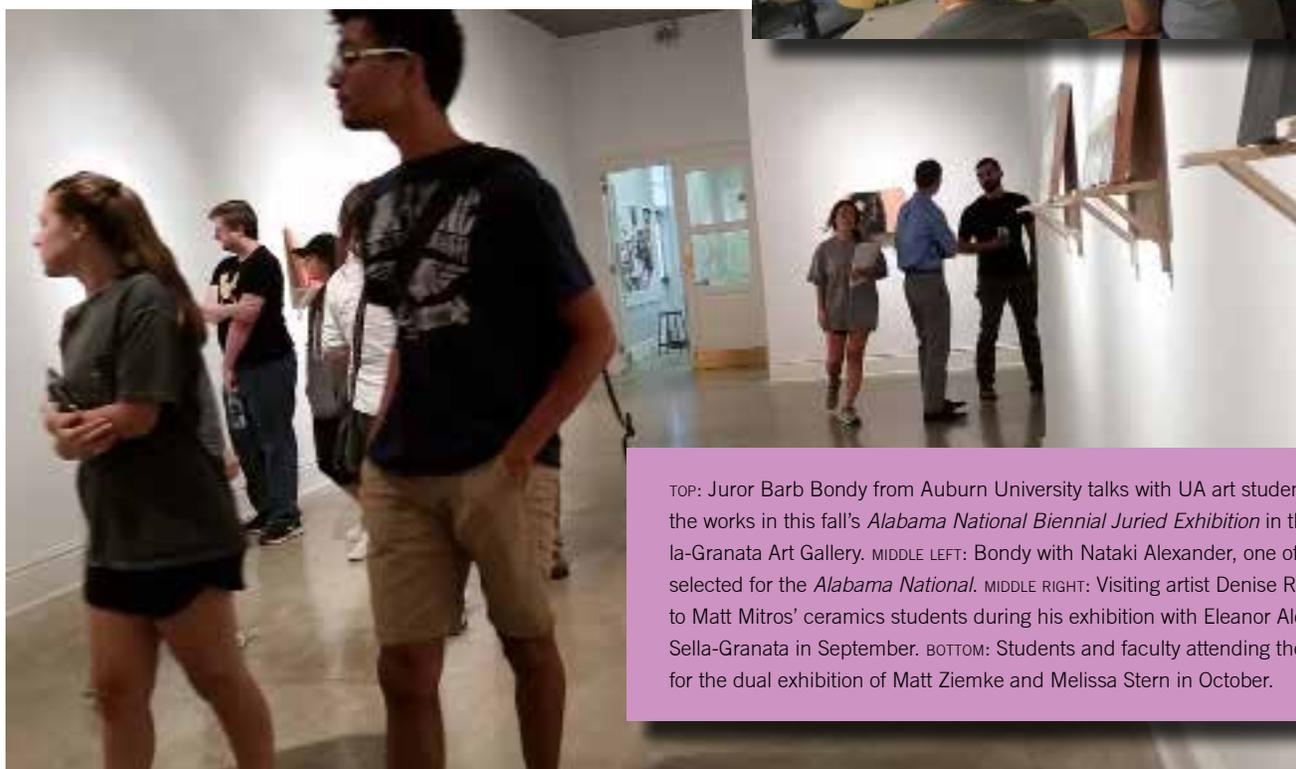
# Sarah Moody Gallery of Art Exhibition Season



TOP: Artist Pinckney Herbert stands before his mixed media works in the Sarah Moody Gallery of Art as he talks with UA art students. MIDDLE LEFT: *Han Dynasty Watch Tower*, a work on longterm loan courtesy of Mr. Locke M. Galbraith, in memory of Farley Moody Galbraith, in *Saturated: Selections from the Permanent Collection*. ABOVE: Students from Auburn University's Rural Studio program join UA students and faculty at the reception for *Alabama Design | Build Projects*. BOTTOM LEFT: Detail of William Christenberry's mixed media sculpture, *Star*, in *Saturated*. BOTTOM RIGHT: Alex Henderson gives a lecture in Gorgas Library about Rural Studio's architectural projects.



# Sella-Granata Art Gallery Exhibition Season

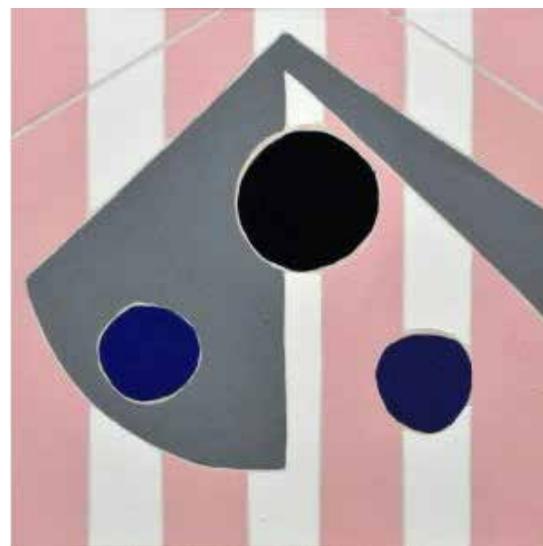


TOP: Juror Barb Bondy from Auburn University talks with UA art students about the works in this fall's *Alabama National Biennial Juried Exhibition* in the Sella-Granata Art Gallery. MIDDLE LEFT: Bondy with Nataki Alexander, one of the artists selected for the *Alabama National*. MIDDLE RIGHT: Visiting artist Denise Ritter lectures to Matt Mitros' ceramics students during his exhibition with Eleanor Aldritch in the Sella-Granata in September. BOTTOM: Students and faculty attending the reception for the dual exhibition of Matt Ziemke and Melissa Stern in October.

# Art and Art History Around West Alabama



*UA Gallery @ DWCAC*



ABOVE LEFT: Installation view of the unprecedented UA/UAB Joint Faculty Art Exhibit at the UA Gallery at the DWCAC in August. "We have two really great programs—and we're in the same system—but we've never collaborated together," said Craig Wedderspoon, UA professor of sculpture. "And, we wanted to change that." Faculty in the show were: James Alexander (ceramics), Doug Barrett (graphic design), Douglas Baulos (drawing and bookmaking), Adrienne Callander (fibers), Jane Cassidy (digital media), Gary Chapman (painting and drawing), Derek Cracco (printmaking), William Dooley (painting and drawing), Jason Guynes (painting), Stacey Holloway (sculpture), Chris Jordan (digital media), Lauren Lake (drawing), Sarah Marshall (printmaking), Matt Mitros (ceramics), Elisabeth Pellathy (new media), Giang Pham (studio foundations), Sonja Rieger (photography), Pete Schulte (drawing), Sky Shineman (painting), Bryce Speed (painting), Craig Wedderspoon (sculpture), Erin Wright (graphic design). ABOVE RIGHT: William T. Dooley, *Smokehouse*, 2016, oil on canvas, 24" x 24". BOTTOM LEFT: In November, BFA majors Graham Harrison, Kathryn Bornhoft and Meg Howton exhibited their senior work in *Opposites Attached* at The University of Alabama Gallery. Graham Harrison, *Just a Dance*, 2016, charcoal and ink on paper, 58" x 40". BOTTOM RIGHT: Kathryn Bornhoft, *Ripened*, 2015, acrylic, ink, varnish on plaster, 5 feet x 6" x 3".



## Haylee Walker Achieves Job Goal

BFA 2016 graduate HAYLEE WALKER recently started a new job using the printmaking skills and experience she learned at UA. Walker received the bachelor of fine arts degree from UA with a primary concentration in printmaking and a secondary concentration in digital media. This fall JNJ Apparel in Northport, an automatic screen-printing shop, hired Walker as an assistant press operator. Walker said she is excited and ready to take a break from school to “experience the ‘real’ world.” The past several years have held difficult as well as rewarding challenges for the artist.



Haylee’s path to UA was not her choice. She had been attending the Savannah College of Art and Design when her father passed away in 2012. After his death, tuition costs there were out of her family’s reach, said Associate Professor Sarah Marshall, who taught Walker’s printmaking courses. Then, an unlikely patron, the late Coach Paul W. Bryant, came to Walker’s rescue. Her father, Hardy Walker, had played for Coach Bryant

in the 1980s and Bryant had endowed a scholarship for UA students, with priority given to the children of any of his players. According to Walker, the Paul W. Bryant Scholarship gives children of a player who is still alive a tuition scholarship, but the children of a player who has passed away receive a full scholarship, so Walker’s education was covered.

Walker transferred to UA in 2012 and spent her time here immersed in her studies, while also working the last three years at Michaels arts and crafts store as a sales associate. Marshall said, “Haylee is one of the most amazing students I have had the privilege of teaching. Her enthusiasm and generosity toward her fellow students humbles me on a regular basis. She keeps exceptional sketchbooks, visual and written records of her experiences as a human being and her growth as an artist. Although shy in person, she is an avid adventurer in seeking out cultural experiences. She often drives to other cities to see underground bands play live and visit museums and galleries. She comes to almost every event our department

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Instructor WADE MACDONALD was co-organizer and an exhibitor in *Reflections on Synthetic Action*, going on in December at Anderson Ranch Art Center in Aspen, Colorado. The exhibitors were all artists in residence there in 2015. MacDonald began his sculpture at Banff Centre for Arts and Creativity and continued work on it during his Anderson Ranch residency. MacDonald said, “My time at Anderson Ranch Art Center was instrumental in informing aspects of my current studio practice. The artistic community at ARAC is vibrant and diverse. I feel extremely fortunate to have had the opportunity to work alongside such a dynamic group. I cannot recommend this experience enough for emerging and established artists.”



ABOVE LEFT: Two views of April Bachtel’s works at her solo exhibition, *These Things*, at the Harrison Galleries this summer.

BOTTOM LEFT: Wade MacDonald, *Dark Cloud/Unknowable Architectures*, 2016, stoneware, underglazes, wood, Plexiglas, LED lighting, steel, 60"x 18"x 72".

ABOVE RIGHT: Haylee Walker, *#PizzaRat*, linoleum relief print, 14 X 20", 2015.

organizes. I am so sad that we are losing her and so excited for all the good things to come in her life.”

Marshall encourages students to submit their artwork to juried exhibitions. Walker did, and her print, *#PizzaRat* (PREVIOUS PAGE), was accepted to the 2016 Delta National Small Prints Exhibition at Arkansas State University, juried by the associate curator of prints and drawings at Minneapolis Institute of Art.

As a BFA student, Walker also held a final exhibition, *Gravity*, with two of her BFA cohorts, AUSHAREA ADAMS and TANIKA POWERS, at the Harrison Galleries in Tuscaloosa. All three women graduated in 2016 and are making their ways in the world now. Ausharea Adams, originally from Warner Robins,

Georgia, holds concentrations in photography and drawing. Adams currently advises other artists about their purchases at Alabama Art Supply in Birmingham where she is a sales associate.

In the “real” world, Walker finds it hard to make art on a regular basis. Even keeping a daily sketchbook is difficult with a full time job. “Creating work has been a challenge,” Walker says. Walker plans to return to school to work on her master of fine arts degree. “It is something that I would really like to do, sometime in the future, but for right now I am very excited to start my new job at JNJ Apparel and see how far that will take me. Working for a screen printing company was my job goal and to have landed this position means the world to me.”



TOP LEFT: Haylee Walker's entry for *Monster Makeover VII*, a fund-raising auction for schools sponsored by the Tuscaloosa Public Library and the *Tuscaloosa News*. TOP RIGHT: John Tilley stands in his booth with his framed watercolors at the 45th Kentuck Festival in Northport in October, which he has participated in for three decades. Below Tilley are details from two of his watercolors.

### News from the Field

## For the Love of Teaching Art

JOHN TILLEY's art professors taught him techniques in painting and printmaking and passed on to him a love of teaching art that he continues to share with others today. Tilley (BFA 1961, MA 1964) has taught watercolor classes for more than forty years, through UA's Osher Lifelong Learning Institute, Shelton State Community College and most recently through Tuscaloosa County Park and Recreation Authority and



the City of Columbus (Miss.) Recreation and Parks Department. He has also taught mixed media workshops and particularly enjoys demonstrating painting techniques to elementary school students.

And, Tilley still finds time to paint himself. He has won so many awards for his watercolor and mixed media paintings, that, he says, “I don't know exactly how many awards I have received over the years, but I do know that I have been honored with over 50 one-man shows and my works are in private collections all over this country and abroad.”

Tilley had had a career before teaching that also involved sharing and passing on art techniques and encouraging creativity in others. He was Director of Volunteer Service and Public Affairs Officer for almost 35 years at the Tuscaloosa Veteran's Administration Medical Center. He elaborated, “I also helped plan and conduct many special events and was in charge of all gifts and donations while at the medical center. My first ten years there were spent as an art therapist where I worked with psychiatric and substance abuse clients. This was one of my favorite jobs.”



Tilley received the bachelor of fine arts degree in commercial art, an area that has changed dramatically from its original form. He continued his interest in graphic design by concentrating in printmaking for the master's degree. He said, “I enjoyed doing etchings, preparing lithographs and woodcuts. Richard Zoellner [who founded the printmaking area in art and art history] was an excellent instructor in these areas.

“Some of my instructors at the University were Richard Brough, Richard Zoellner, Howard Goodson, Jack Granata, Alvin Sella, Joe Bolt, Tom West, Frank Engle and Ted Klitsky.”

“Mr. Brough was my favorite instructor, since he taught watercolor and other commercial art courses. Mr. Brough taught calligraphy, designing brochures, ads, book covers, boxes for various products, posters, etc. I loved his courses. I remember that we spent two entire classes designing our signature. I still use this same signature for my works today. He was a fantastic artist and a fantastic person.”



Tilley's art professors modeled a love of creating and teaching that Tilley is now passing on to his own art students. He said, "One of my favorite things is going to schools and doing demonstrations for students, especially elementary students. When I am doing demonstrations, I often remember techniques that I learned while in school."

### More Alumni News

In January 2017, sculptor, photographer, professor of art and UA alumnus JIM NEEL (MFA 1973) will have a solo exhibition at UA. Neel was awarded a prestigious 2016 John Michael Kohler Arts Center Arts/ Industry Residency, his second one there. As a freelance photojournalist he covered the wars in Central America and serpent handling Holiness people of Appalachia. His work has appeared nationally and internationally in over thirty publications including the *Los Angeles Times Magazine*, *Oxford American*, *Esquire* and *Salvation on Sand Mountain* by Dennis Covington. Neel will lecture on January 12 at 11 a.m. in Gorgas Library.

**"Art for me is a political soapbox. It's a way for me to speak out with my visual voice as opposed to rhetoric, about the things that I'm concerned about ... I don't want my work to be very didactic. I don't want it to preach to anybody, but I do want it to make you stop and think."**

—Jim Neel, in a 2016 Kohler Art Center video.



The Birmingham Museum of Art has hired MEREDITH RANDALL KNIGHT (MFA 2014, BFA 2011) as their new coordinator for studio programs in the BMA's education department. According to a recent inter-



view on the museum's website, she will be reestablishing their studio classes and bringing in new ideas. Knight has taught art through the Alabama Prison Arts + Education Project, co-directed the Black Belt 100 Lenses program, taught art at the Montgomery Museum of Fine Art, as well as taught art to middle and high school students.

KELLY SHANNON presented her MFA thesis exhibition, *Apophenia*, in December at the Arts Council Gallery at Tuscaloosa's Dinah Washington Cultural Arts Center. Shannon currently teaches design, drawing, and ceramics at Stillman College where she has also taught sculpture and art history. Shannon has had solo exhibitions at the Sella-Granata Art Gallery (her MA show, *crescente*), Harrison Galleries (*reticulum*, 2014) and at Montevallo University's Bloch Hall Gallery (*in situ*, 2010) as well as numerous regional and national group exhibitions. Her awards include a UA Graduate Council Fellowship and a UA Research and Travel Grant. Shannon graduated *cum laude* from the University of Montevallo in 2010 with a BFA in sculpture and BS in mathematics.



ANNA KATHERINE PHIPPS (MFA 2016) teaches art to 2nd-5th and high school students in the Nettleton School District in Nettleton, Mississippi. In September and October, she had a solo exhibition, *Levity*, at the W.O. Benjamin Fine Arts Center gallery on the Itawamba Community College Fulton Campus, her alma mater.

ASTRI SNODGRASS (MFA 2015) joined the Art Department faculty at the University of Tennessee at Chattanooga this fall as Lecturer in Painting and Drawing. This summer she was artist-in-residence at Studios Midwest in Galesburg, Illinois. In May she had a solo exhibition at the Coop Gallery in Nashville. She has also been writing reviews and interviews for *Third Coast Review*, a Chicago arts and culture online publication. And teaching languages via Skype. Oh, yes, and she is doing some art, too.

TOP LEFT: Jim Neel's sculpture, *Aya\_Sofya\_Suriya\_8*, 2015, will be part of his solo exhibition in the SMGA in January 2017. BOTTOM LEFT: Meredith Knight with her sculpture, *Helical*, 2014, at the Von Braun Center in Huntsville. Photo by GREG RANDALL (BFA 2014). TOP RIGHT: Kelly Shannon's sculpture installation in her MFA exhibition, *Apophenia*, at the Arts Council Gallery in Tuscaloosa.

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## In Memoriam

**William Christenberry (d. November 28, 2016)**

Remembrances of the life of William Christenberry (BA 1958, MA 1959) in the *New York Times*, the *Washington Post*, the *New Yorker*, *NPR* and in *AL.com* by Sarah Moody Gallery of Art Director William Dooley, attest to the depth and breadth of his contributions to the art world, as well as to his cultural influence in the South.

In 2009, Christenberry's solo exhibition at the SMGA coincided with his 50th class reunion and his birthday, so Dean of Arts and Sciences Robert Olin and Lin Olin took Bill (also a Bama fan) and his wife Sandi Christenberry to the Alabama-LSU football game. Remembering his friend, Dean Olin said, "Bill loved Alabama with all its beauty and imperfections. He spent his life having his artwork reflect this love.

He was a humble man who seemed amazed at how successful a Hale County man could become. He was a tremendous ambassador for the state and University."

**Elizabeth Keyser Wilson (d. November 8, 2016)**

Keyser Wilson (MFA 1978) created work in painting, drawing, collage, and photography while teaching all of those media at Stillman College for three decades. Her art was selected for several national and regional juried exhibitions and prizes, including *Ephemera* at Northwest Missouri State University and *Alabama's Finest*, an exhibition featuring artists with an Alabama connection. Her graphite drawing, *The Laugh*, won the Purchase Prize in the Border to Border National Drawing Competition at Austin Peay State University in 2003. She was the first recipient of the Purchase Award in the *West Alabama Juried Art Show* in 1985 (as well as in 2002 and 2010). A friend to many in the department, she contributed photos of her fellow graduate students from the 1970s and noted the influence of her photography professor Gay Burke. At Stillman, she



received the Joseph A. Gore Faculty Merit Award for Excellence in Teaching in 2009. Her student, Kardarius Haku Rhinehart, dedicated his 2016 senior BA exhibition to her memory.



"Ms. Wilson was a free spirit and it shows in her work. She taught me how to work intuitively. When I look at my work I see her influence. If she could see my exhibition I know she would be proud."

**James McNutt (d. October 24, 2016)**

While still working on his master's in painting, James McNutt (BFA 1966, MFA 1968) was employed by the Tuscaloosa County Board of Education as a Title I Elementary School Art Teacher. After graduation, he was drafted into the army and served as an art illustrator at the John F. Kennedy Institute for Military Service at Fort Bragg. With an honorable

discharge in 1971, he returned to Tuscaloosa and taught art in the Tuscaloosa County School system at Matthews Elementary and at Brookwood High School. In 1973, McNutt joined the UA faculty with a joint appointment in the College of Arts and Sciences and the College of Education. In 1978-79, he also worked as an art illustrator for Alabama Air National Guard at Donnelly Field, Montgomery (honorably discharged in 1979). He took a leave of absence from UA in the 1980s to attend Florida State University's School of Visual Arts where he received the PhD in 1988 with a concentration in phenomenological aesthetics and a minor in historical research. He

returned to the University in 1988 and continued to teach there until his retirement in 1996.

Throughout his career, McNutt was deeply interested in the history of arts and crafts in Alabama and shared his knowledge through teaching and demonstrations. Among the founding members of Kentuck, he served on its board in the 1970s, and actively participated in the early festivals, especially demonstrating early Alabama settlers' use of natural dyes made from native roots, barks and flowers. During his association with Kentuck, McNutt began to collect folk pottery, painting and sculpture by then unknown artists such as Fred Webster, Jimmy Lee Sudduth, Mr. Perkins and Jerry Brown – all now considered icons of this state's folk art tradition.



TOP: William Christenberry in his DC studio in 2009. Photo by William Dooley. ABOVE RIGHT: James McNutt was a frequent demonstrator at Kentuck Festival in its early years. Here he demonstrates his technique of dyeing textiles with a variety of plant dyes. Photo courtesy of J. McNutt. LEFT: Keyser Wilson by her friend LESLIE BURNS (MFA 1978) on a day out taking photos for Professor Gay Burke's photography class. Photo courtesy of Leslie Burns.