

ALUMNI:

Mark Barry, Bill Hall, Kathryn Mayo

STUDENT RESEARCH:

Paget Kern, Reed O'Mara, Amber Daum, Ringo Lisko

FACILITIES:

*UA Art Foundry
SMGA &
SGAG
Galleries*

STUDENT & FACULTY RESEARCH:

Nadia Delmedico and Rachel Stephens

THE LOUPE

alumni issue
spring 2018

Collected Oral Histories, *detail*, in
We are Selma: The Selma Portrait Project
by Kathryn Mayo,
in the Sarah Moody Gallery of Art

ALUMNI PROFILE

**MARK BARRY**

MARK BARRY received his MFA in painting in 2014. Before he came to UA, he had a career in advertising and graphic design. Now he teaches in the UA College of Communications. We asked him to tell us a bit about his history and about what he is doing now.

I graduated from Sam Houston State University with a BFA in Advertising and Graphic Design. Somehow, I was lucky enough to land a gig as a summer intern in the Houston office of J. Walter Thompson. Just over a year later, I was an Art Director in their New York office. After a few years there, my wife and I moved to Salt Lake City, where I bounced around a few places before opening up my own agency, Subata Corp. Six years later I considering graduate school. When I was diagnosed with Multiple Sclerosis in 2011, I decided it was the right time. Again, luck was on my side and I was accepted to the MFA program in studio art at The University of Alabama.

For the past few years you've been teaching, first as a GTA and then as an adjunct instructor in Art and Art History, then you were hired as full time instructor in the Advertising and Public Relations Department in the College of Communications. Recently you've been made Director of the Creative Specialization in Advertising program for A+PR. Will you describe a little more about that?

Yes. While in grad school, I fell in love with teaching, but I was also missing advertising. So when a position for a full-time instructor in A+PR opened up I applied. I've been full-time with A+PR for three years. And yes, I've recently become the Director of Minerva, the Advertising Creative Specialization. It's an undergraduate specialization focused on developing Art Directors and Copywriters for the creative advertising industry. Admission is through a competitive creative application process that happens during the second half of the Spring semesters. Upon acceptance into the program, students then take specialized courses within A+PR such as Concepting, Art Direction and Copywriting seminars, and portfolio development classes. The program began just three years ago but is already off to a great start. Our students have won multiple awards for their creativity and we were ranked 12th among creative advertising programs by The One Club in New York in a recent international survey.

Are you helping students emphasize the creative side of advertising projects?

Yes, we're focused on the creative side of the ad business. Generally speaking, a

passion for some sort of creative endeavor outside of advertising is a common and celebrated theme among many of the students in Minerva. However, I personally believe the most important personality trait of student that wants to thrive in the program is a strong work ethic. Hard work beats talent almost every time.

Earlier, you said you fell in love with teaching...

Actually, teaching was never even on my radar before graduate school. It really was a bit of a surprise. Watching light bulbs turn on over a student's head is a really wonderful thing. And being in a position to help flip the switch is pretty exciting to me.

You've been in consulting for a long time. Do you think consulting skills can lead to or work hand in hand with teaching skills?

Actually, I haven't considered this until just now, but I suppose consulting as a creative has given me some of the basic teaching fundamentals. Because much of what we do is so unexpected—after all, that's a fundamental element to real creativity—there is often a lot of client education that has to happen in order for the best work to ever see the light of day. Clients often know what they want or think they need, but the job of a creative is to discover unexpected and engaging answers to what is usually a relatively mundane business challenge. In that regard, perhaps there is a link between how I approach my creative consulting projects and how I teach.

MORE ALUMNI NEWS

How did graduate school make a difference for you?

I think the biggest thing graduate school taught me was to consider why I make the creative decisions I do. It's so easy to just keep moving forward that I never really took time to think about the process itself as being part of the finished result. Graduate school helped me slow down, which may seem like a bad thing in a deadline driven industry like advertising. But it really has improved my overall abilities as a creative thinker and maker. Sometimes the good stuff just needs to marinate a bit.

How will you be teaching your students what they need to know?

My classes are all about the work. The word "work" in that last sentence refers to both the product produced as well as the time and effort required to produce it. I expect a lot from the students and they usually step up and deliver. Of course they do, right? Because as creatives, the work is the best part. It's a blast. The alternative is switch their majors to accounting.

My art making practice has taught me the awesome power of failure. I encourage failure. Not laziness, but a giant fireball of effort and exploration.

Is there any advice you would give to prospective students?

To anyone considering the arts, my advice would be: of course, you should do it. Creativity, whether for personal or professional reasons adds value to the world. Without it, we're all stuck. ●



UA ALUMNI & FACULTY IN UNCOMMON TERRITORY

UA art alumni and faculty were included in the historic exhibition, *Uncommon Territory: Contemporary Art in Alabama*, at the Montgomery Museum of Fine Arts in November 2017. Held to honor the 200th anniversary of Alabama's organization as a United States territory in 1817, 30 artists or collaborative teams were selected to show a cross-section of the exciting and challenging art currently produced in the state.

Works by MFA alumni CLAYTON COLVIN (MFA 2005), CLAIRE LEWIS EVANS (MFA 2015), AMY FEGER (MFA 2012), JAMEY GRIMES (MFA 2007, and UA faculty), DARIUS HILL (MFA 2015), and studio faculty PETE SCHULTE and SKY SHINEMAN were part of the exhibition.

According to MMFA, the exhibition includes artists with both "sustained levels of significant accomplishment both in and out of the state while others at the beginning of their careers display growth and distinction. Each of the artists creates art that is relevant at this precise moment and contributes to the current vitality of artistic creativity found throughout the state." ●

The Loupe, published since 2002, is the newsletter of the NASAD-accredited Department of Art and Art History in The University of Alabama's College of Arts and Sciences, for students, alumni, faculty, staff and friends of the department. Please send correspondence to Rachel Dobson: rachel.dobson@ua.edu.

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

FACULTY RESEARCH



CHRIS JORDAN

Associate Professor CHRIS JORDAN received the juror's award for his image, *Emptying*, in the March exhibition *Myths, Legends and Dreams* at the Vermont Photoplace Gallery in Middlebury, Vt.

The juror was Amy Holmes George, executive director of the Texas Photographic Society and a fine art photographer based near Dallas, Texas. Read more here:

<https://art.ua.edu/loupe/art-professors-work-receives-jurors-award/>

LUCY CURZON

Associate Professor LUCY CURZON received a national award for her book, *Mass-Observation and Visual Culture: Depicting Everyday Lives in Britain*. Curzon's book won the Historians of British Art Book Prize for best book published in 2016, receiving the top prize in the category for single-authored books with a subject after 1800. The winning publication was chosen from a selection of over 100 books submitted to the Historians of British Art, a College Art Association affiliate, that promotes the study of British art on a worldwide scale.

According to the prize committee, the book was particularly ground breaking because, until now, *Mass-Observation* had been largely under-studied from an art history perspective.

"Lucy Curzon corrects this oversight," the committee wrote. "She brings an art historian's interpretive skill to the sociological and visual culture project of *Mass-Observation*, examining the use of painting, collage, photography, and visual media within their world, providing an account of the important role of these visual elements in *Mass-Observation*'s project to understand national identity in the 1930s." Read more here: <https://art.ua.edu/loupe/art-history-professor-wins-book-award/> ●



JANE CASSIDY

During a summer 2017 art residency at Áras Éanna on Inis Oírr, the smallest of the Aran Islands off the coast of County Galway, Ireland, Assistant Professor Jane Cassidy learned that sometimes making art takes - not just a village - but an entire island. Along with working on her own art projects that involve light, Cassidy took an interesting side trip that led off on an adventure with projection mapping onto an ancient Irish ruin. Read more here: <https://art.ua.edu/news/making-light-art-in-the-aran-islands/>





REED O'MARA RESEARCHES THE UTA CODEX

New graduate student in art history REED O'MARA has hit the ground running. This May, she presented her research titled "The Geometry of the Co-eternal Word in the Uta Codex," at a special session for undergraduates at the 53rd International Congress on Medieval Studies in Kalamazoo, Michigan, the world's largest annual gatherings of medieval scholars. Last year, while she was still a senior at UA (a double major in German and economics with a minor in art history), she developed a unique research project on the famous medieval illuminated manuscript, the Uta Codex.

The Uta Codex was a gospel book or lectionary commissioned around 1025 by Abbess Uta, head of the Niedermünster Abbey in Regensburg, Bavaria, Germany, and is considered one of the most significant manuscripts of its time. One of its elaborately decorated frontispieces is referred to as the "Hand of God" page. O'Mara used the texts contained in the codex, the Gospel of John, the Creation story in Genesis, and the works of St. Augustine, to interpret the complex and innovative design of this page.



O'Mara was awarded a competitive Barbato Fellowship in art history to Case Western Reserve University in Cleveland, Ohio, where she will attend in the fall of 2018 as a graduate assistant with a full tuition scholarship and a stipend.

In the same conference session for research by undergraduates at the 53rd International Congress at Kalamazoo, senior double major in art history and anthropology SOMMER HALLQUIST presented her research paper, "Representing 'Wicked' Kingship: Images of Antichrist within Bible Moralisée Codex Vindobonensis 2554, Vienna, Österreichische Nationalbibliothek." Hallquist is one of two recipients of the 2018 Alumni Student Award, which is given each year by the National Alumni Association. In addition, for her research, she won first prize at the UA System Honors Research Conference and 4th place in the URCA Poster Session in the Arts and Humanities Division. Hallquist also won the C. Earle Smith Memorial Award in the Department of Anthropology. She will attend Cambridge University in the United Kingdom in the fall semester. ●



ABOVE: Reed O'Mara studies a reproduction of the Uta Codex. LEFT: Sommer Hallquist with Assistant Professor Jennifer Feltman during Honors Day ceremonies at UA. Photo courtesy Jennifer Feltman.

SARAH MOODY GALLERY OF ART



ABOVE AND BOTTOM RIGHT: **We are Selma: The Selma Portrait Project by Kathryn Mayo**, installation views, courtesy William T. Dooley. BOTTOM LEFT, CLOCKWISE FROM TOP LEFT: Charlie ("Tin Man") Lucas, 65; Evelyn Cox, 77; Maddie Smith, 10; Ed Greene, 75; images courtesy of the artist. BOTTOM CENTER, Artist Kathryn Mayo at the reception for the exhibition in the Sarah Moody Gallery of Art., September 7, 2017.



KATHRYN MAYO | WILLIAM HALL | FACULTY BIENNIAL



LEFT:
BFA alumnus William Hall talked about the artists and the prints he has worked with through the years at Pace in New York. Here he tells students about the printing process for Helen Frankenthaler's "Book of Clouds," 2007, aquatint and porchoir on woodcut with hand-coloring, part of the William Hall Collection of the Sarah Moody Gallery Permanent Collection.



UNIVERSITY OF ALABAMA ART FOUNDRY

STUDENT RESEARCH



Marketing major and studio art minor Paget Kern designed a complex steel sculpture in a collaborative project with students in the departments of Mathematics and Art and Art History. Kern linked two mathematical ideas together in a massive sculptural piece. Titled *Möbius and Borromean Rings*, she explained that the design is “a triple Möbius strip tied together in a Borromean knot.” It will be installed in the Woods Quad Sculpture Garden this summer.



UNIVERSITY OF ALABAMA ART FOUNDRY

COMMUNITY COLLABORATION

The artists of the UA art foundry, supervised by Professor of Art Craig Wedderspoon, use their skill and determination, caution and daring to see complex design projects grow from drawings and models to finished sculptures.

Alumnus Eric Nubbe's steel sculpture, *Just in Time* (right and below), commissioned by the Walnut Gallery on behalf of the Gadsden Public Library, is 7 feet high, 5 feet wide, 7 feet long.

Read more about all these projects here: <https://art.ua.edu/loupe/ua-art-foundry/>



Undergraduates Amber Daum's and Ringo Lisko's 12-foot tall aluminum and steel *Amaryllis* (right), commissioned by Tuscaloosa County Park and Recreation Authority and the Arts & Humanities Council of Tuscaloosa, will hover over wrought iron benches also created by Daum and Lisko, in Monnish Park.



exhibitions

graduate student exhibitions

SELLA-GRANATA ART GALLERY



ABOVE: Installation view of **Amy Smoot**'s sculptures in her MFA thesis exhibition. RIGHT: Graduate student **Jude Anogwih** talks about his paintings, and BELOW, **John Klosterman** talks about his prints, in the Graduate Student Show, all in the Sella-Granata Art Gallery.



TUSCALOOSA GALLERIES



TOP CLOCKWISE: Installation view of Eclectic Way, Associate Professor **Sarah Marshall**'s intermediate printmaking class's exhibition at the Paul R. Jones Museum, Tuscaloosa.

Undergraduate **Candace Von Hoffman**'s mixed media sculpture in Open Media, selected work by undergraduates and graduates in every media area in the Sella-Granata Art Gallery.

Tobias Layman gives a gallery talk on his sculpture in the Graduate Student Show, Sella-Granata Art Gallery. BELOW RIGHT: Installation view of Open Media in the SGAG. ABOVE, INSET: **Kenya Russell** prepares her mixed media lithograph, "Aft a Party," for hanging in Eclectic Way.



SLAVERY RESEARCH AT UA

STUDENT & FACULTY RESEARCH



Nadia DelMedico and Dr. Rachel Stephens pose for photos during the Undergraduate Poster Session at UA's 22nd Annual Graduate Student Symposium in Art History. Poster sessions are a way to summarize and illustrate ongoing research. DelMedico's poster, "Too Close to Home: The History of Slavery on the University of Alabama Campus," won second place among the undergraduate posters at the symposium. Photo courtesy of Rachel Stephens.

A UA art history professor and a junior art history major have teamed up to break ground on the history of slavery at The University of Alabama.

In October, Dr. Rachel Stephens and junior art history major Nadia DelMedico presented new research on slavery at The University of Alabama during a symposium, "Universities, Slavery, Public Memory, and the Built Landscape," sponsored by the University of Virginia and the Slave Dwelling Project. DelMedico's and Stephens' paper, "Slavery and its Built Environment at The University of Alabama as Revealed in the Basil Manly Diaries," discusses typical activities of the University administrators, faculty and students as seen through the daily writings of the second president of UA, also a noted Baptist evangelist and fervent supporter of slavery and secession.

Stephens' and DelMedico's paper is the culmination of many months of research. DelMedico, who is enrolled in UA's Computer Based Honors program, was the only undergraduate to present at the conference, in which 61 different schools participated, including several SEC institutions. These and more schools across the South are looking into their history of slavery.

In the spring of 2017, DelMedico presented her preliminary research, overseen by Dr. Stephens, on slave dwellings on the antebellum UA campus at the undergraduate poster session during the 22nd Annual Graduate Student Symposium in Art History and at the Undergraduate Research and Creative Activity Conference (URCA), both held at UA. DelMedico's poster titled, "Too Close to Home: The History of Slavery on the University of Alabama Campus," won second place at the art history symposium. She won

third place in the Arts and Humanities category of the URCA poster sessions.

On her experience at the conference, DelMedico said, "I learned so much at the conference. Dr. Stephens and I were able to hear from researchers at a number of different schools and learn about what kinds of research they're doing, how they're publicizing this information, and how they're handling the challenges of researching slavery. Now that I'm back in Tuscaloosa, I have so many different ideas about where I want to take this research."

To read more a longer version of this article, go here: <https://art.ua.edu/loupe/professor-and-student-present-research-on-slavery-at-ua/> ●

Alumni, we'd love to hear from you. Send your news to rachel.dobson@ua.edu or go to this page: <https://art.ua.edu/alumni/>