

# THE LOUPE



FALL 2019

## STUDENT NEWS

**ADVENTURES IN SPAIN 2019**

Twenty students – 13 studio art or art history majors and seven from other majors – had the time of their lives in May studying historic art works and architectural sites in Madrid, Toledo, Granada, Córdoba and Barcelona. Led by professor of painting and department chair Jason Guynes and associate professor of art history Tanja Jones, the students took intensive courses in art history, painting and drawing.

Double major **Jacob Feibusch** (art history and biology) said his favorite part of the trip was visiting centuries-old churches and cathedrals still in use. “People worship every week in the same building and same way they did five or six hundred years ago!” Feibusch said. He took “Masterpieces of Spanish Art” and “Southern Baroque Art” while there, and was able to see several of the works they studied in person.

**Sarah Murphree**, a senior double major in studio art and art history, said, “One of my favorite moments was seeing the Alhambra in person. Being able to look closer at the details and elements that you study in class is breathtaking and was truly a highlight of the trip.”

Murphree took art history in high school but explained that, at UA, the first art history class she took was a non-western survey. “It really opened the door into that entire world of art [that is] so different than any

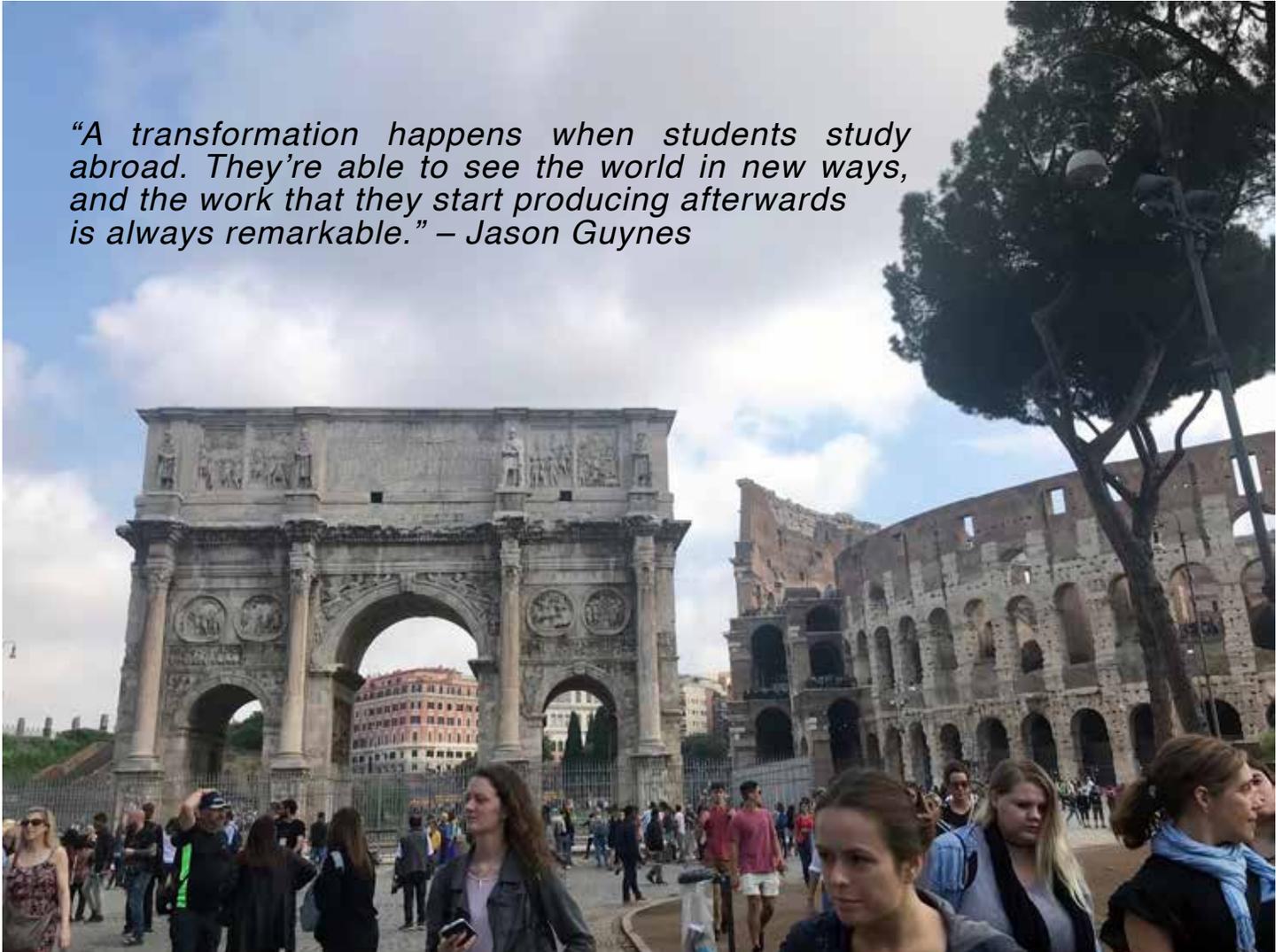


Art and art history students visit sites in Spain in 2019: (ABOVE) the Alhambra in Granada, (BELOW LEFT) the Puerta del Espíritu Santo of the Mosque–Cathedral of Córdoba (eighth century) and (BELOW RIGHT) the 13th-century Toledo Cathedral in Toledo, Spain. Images courtesy Jason Guynes and Sarah Murphree.

western art!” Because of that course, Murphree is focusing on Islamic Southeast Asian art in her art history major, with plans to continue her studies in graduate school and ultimately work in a museum.



ON THE COVER: Celestia Morgan, *Salt, Mamma Jackson's Biscuits triptych (family recipe series)*, 2017, 20 x 36 inches, archival pigment print. Image courtesy of the artist.



*“A transformation happens when students study abroad. They’re able to see the world in new ways, and the work that they start producing afterwards is always remarkable.” – Jason Guynes*

ABOVE: UA art and art history students at the Arch of Constantine and the Colosseum in Rome in 2018. Image courtesy Rebecca Teague.

## **TRAVEL TO ITALY IN 2020**

Want to study art in Italy next year and get course credit? Professors Guynes and Jones will take a group in May of 2020. For information about the upcoming tour or to sign up, go to our [Study Abroad](https://art.ua.edu/degree-programs/study-abroad/) webpage (<https://art.ua.edu/degree-programs/study-abroad/>) or email [jguynes@ua.edu](mailto:jguynes@ua.edu).

CORRECTION: In our last issue (*Loupe*, Spring 2019, page 11), the name of one of our scholarships was incorrect. It should have read Russell J. Drake Endowed Scholarship. We apologize for the error.

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](mailto:rachel.dobson@ua.edu).

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

## STUDENT NEWS

### ADDYS ALL AROUND

Assistant Professor Jonathan Cumberland and two of his graphic design students brought home Addy awards at the 50th American Advertising Federation, Tuscaloosa's awards gala in February. Cumberland won a Silver Addy for his logo design for Stockton Piano Tuning in Columbus, Miss. **Mary Clare Brophy**, a rising senior majoring in advertising was awarded a student award in Sales and Marketing for her bookcover design for *The Handmaid's Tale*. Sophomore mechanical engineering major **Dakota Jarosz** won a student award for his logo design for "Frank's Butcher Shop."



### WOODS HALL RENOVATIONS

Renovations on our drawing classrooms on the third floor of Woods Hall began in early summer 2019. Funds from the College of Arts & Sciences purchased new floors, plastering and painting in rooms 306 and 307. Year-end money will pay for

new projectors, screens, and chairs. Funds endowed by the late Dr. Virginia Rembert Liles (department chair from 1982 to 1991) will be used to supplement funding. Work on the next phase – our 3D and 2D design rooms – will begin in the summer of 2020.



### FREEDOM TO CREATE

UA art and art history students now have free access to Adobe Creative Cloud, a suite of multimedia design tools vital for digital designers and artists. Tools include Photoshop, InDesign, Illustrator, Dreamweaver, Premiere Pro, Lightroom and many more applications. Along with providing the software, The University of Alabama is also designated an Adobe Creative Campus.

Assistant Professor Jonathan Cumberland, who heads art and art history's digital media and graphic design areas, said his students are buzzing about this announcement by Adobe. "Free 24-hour access to design tools will be a huge asset our students. For some of them, it will be a huge leg up for their portfolios and future careers."

ABOVE: Assistant Professor Jonathan Cumberland (LEFT), students Dakota Jarosz and Mary Clare Brophy show off their awards at the Tuscaloosa Addy Awards gala. Photo courtesy Jonathan Cumberland. LEFT: Woods 306 after renovations. Photo courtesy of Amber Quinn.

# research

## FACULTY RESEARCH

### STUDENT SPOTLIGHT



Senior BFA major and Prattville native Ashley Livingston has taken a lead role at the Sella-Granata Art Gallery this fall. According to Assistant Professor Gi-ang Pham, who is in charge of

the students who work in the gallery, Livingston has been promoted to lead gallery worker. “Ashley supports the SGAG committee in training fellow student workers in gallery operations and gallery related tasks,” said Pham. “She has been working at the SGAG since fall 2017, and has been a tremendous resource to the gallery.”

Livingston will graduate in May of 2020 with a BFA in painting and printmaking. She has received several awards including the Farley Moody Galbraith Annual Scholarship, the Windgate Charitable Foundation Endowed Studio Arts Scholarship and the Carolyn Haddon “Julie” Matthews Memorial Endowed Scholarship, and is active in several student organizations.

What about after graduation? Livingston said, “Right now I’m looking at working with the Boys and Girls Club of America as an assistant teaching art to kids in after school programs. I plan on attending grad school but I’d like to work and get more experience making art before that.” Read the full story: <https://art.ua.edu/loupe/student-spotlight-ashley-livingston/>

### NEW FACULTY WELCOMED

**DR. MINA KIM** (pictured right) has been appointed assistant professor of art history in art history foundations, a new position for the department. Kim will teach art appreciation and survey of art history from western and global/non-western perspectives and will work with faculty in developing art history foundations curriculum. She has published *Jung Yeondoo’s Media Art: Quantum Deformation through Coincidence of the Real and the Virtual* (Seoul: Arts Council Korea Arko Art Center, 2018). Kim received the PhD in the history of art from The Ohio State University.



**WADE MACDONALD**, who has been a full-time instructor here since 2015, was hired as assistant professor of ceramics. As a ceramic sculptor, MacDonald explores the intersection of ceramics, digital fabrication, furniture design and architecture. He was profiled in *American Craft Magazine* (August/September 2018) and recently received the National Council on Education for the Ceramic Arts (NCECA) Emerging Artist Award. He received the MFA in ceramics from Michigan State University.



**CASSANDRA PALMER** has been appointed full-time instructor in graphic design. Palmer will teach 2D Design, Introduction to Graphic Design and Publication Design. She has taught 2D and graphic design courses at the University of Mobile (Ala.); as visiting instructor at the University of Southern Mississippi and at Meridian (Miss.) Community College, where she also served as program coordinator for Graphic Design Technology. At Mississippi Gulf Coast Community College, Palmer served as instructor, graphic designer and multi-media coordinator for nine campuses. She received the MFA in Communication Design from Texas State University.



## SELLA-GRANATA ART GALLERY

### FALL EXHIBITION SHOWCASES GRADUATE STUDENT TALENT

New arrivals joined the present cohort of graduate studio art students to exhibit work in the SGAG in September. For the third year, students presented brief gallery talks about their work for visitors during the reception on September 5. New graduate students **Zoe Fitch** (painting), **Upneet Kaur Mair** (printmaking), **Shivam Pawar** (printmaking), **Ashley René Thompson** (painting), **Sandra Vega** (printmaking) and returning graduate students **Katie Adams** (sculpture), **Jude Anogwih** (painting), **Sarah Dittmann** (printmaking), **Nasrin Irvani** (ceramics), **John Klosterman** (printmaking), **Juan López-Bautista** (painting), **Kelsey Meadows** (ceramics), and **Amber Quinn** (photography) all had works on display.



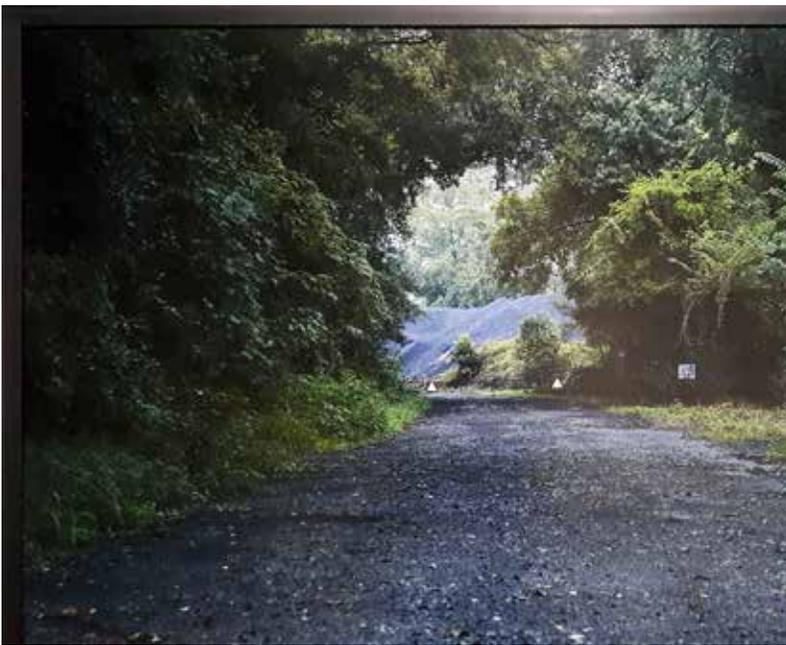
ABOVE: Visitors to the opening reception chat and look at the exhibition before gallery talks begin. TOP RIGHT: Amber Quinn discusses her self-portrait photographs. BELOW RIGHT: Kelsey Meadows with *Untitled*, her ceramic installation. BELOW LEFT, Nasrin Irvani talks about her porcelain and ceramic work.



SARAH MOODY GALLERY OF ART

## STUDIO FACULTY HIGHLIGHT RECENT RESEARCH

Every two years, our studio art faculty exhibit their recent work for students, for their colleagues across campus and the public. This year's *Faculty Biennial* welcomes the addition of new faculty members **Jonathan Cumberland, Holland Hopson and Wade MacDonald**. They join **William Dooley, Allison Grant, Jason Guynes, Chris Jordan, Sarah Marshall, Giang Pham, Pete Schulte, Sky Shineman, Bryce Speed and Craig Wedderspoon** in presenting their current research in the disciplines of ceramics, digital media, drawing, graphic design, painting, photography, printmaking and sculpture. Below is a small sampling of the work in the exhibition.



ABOVE LEFT: Allison Grant, *Coal Storage Near the School*, 2019, archival pigment print. TOP RIGHT: William T. Dooley, *Bluebird*, 2019, oil pastel, pencil, watercolor, paint, on paper. BELOW RIGHT: Giang Pham, *REFORGE: 9 Phases*, 2019, conical hats, incense, sweet rice, metal stands. BELOW LEFT: Three works by Sarah Marshall, *Stripped for Export, Opera Weapon, Sweet Moons*, 2018, all cyanotype and indigo dye on cotton fabric.



## ALUMNI NEWS

**CELESTIA MORGAN: CATALYST FOR SOCIAL CHANGE**

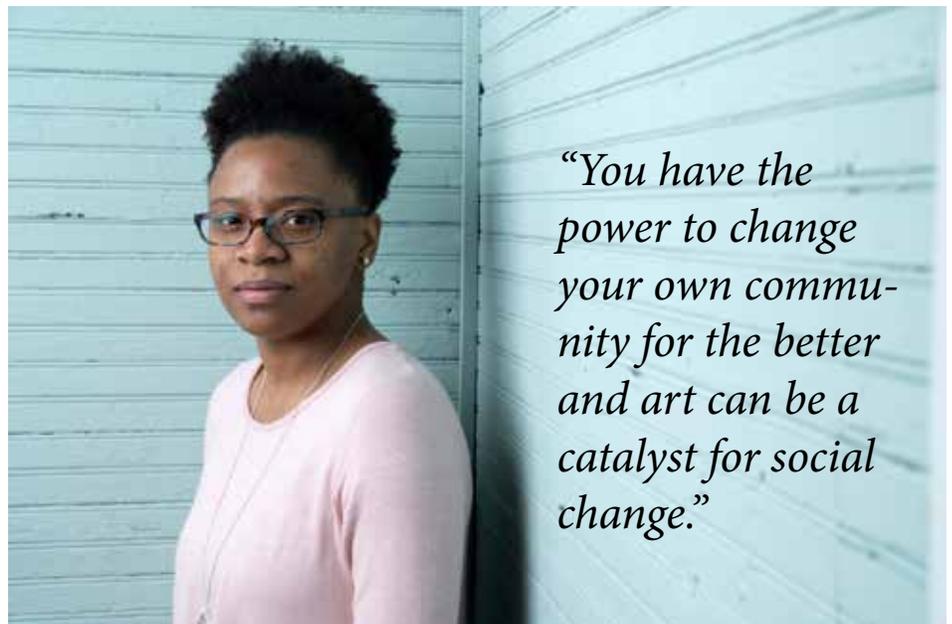
Morgan's collection of works, *Redline*, her MFA thesis exhibition at UA's Sarah Moody Gallery of Art in 2017, tells the story of Ensley and nearby neighborhoods through photographs and historical documents in a unique way, blending artistic and documentary methods. *Redline* reveals the tradition – and continuing impact – of the explicit racial segregation embedded in Birmingham neighborhoods through the lens of one of its residents.

RaMell Ross, writer, photographer, filmmaker and assistant professor at Brown University, said that Morgan is “prioritizing the community” she depicts, “forefronting what photography has not done in the past [by] properly representing it.”

And Morgan's photography is gaining attention. Works from her *Redline* series have been exhibited at the Ogden Museum of Southern Art, the National Public Housing Museum in Chicago, Juxtaposition Arts in Minneapolis, the Mobile (Ala.) Museum of Art and the Birmingham Civil Rights Institute, and have been written about or published in *Lenscratch*,

**T**he positive words Celestia Morgan tells her students sound like an affirmation for her own future: “You have the power to change your own community for the better and art can be a catalyst for social change.”

The camera is alumna Celestia Morgan's way of exploring, exposing and changing her world, from racist housing practices to her grandmother's cooking. Much of her photography is based on and inspired by her and her family's experiences in the neighborhood of Ensley in Birmingham where she grew up and where generations of her family have lived.



*“You have the power to change your own community for the better and art can be a catalyst for social change.”*

## ALUMNI ACCOLADES



*Bitter Southerner* and *Burnaway*, among others. The Do Good Fund and Southern Foodways Alliance have exhibited her work. And now, the Birmingham Museum of Art has opened a solo exhibition, *Celestia Morgan: REDLINE*, that will run through Feb. 16, 2020.

Teaching is an immediate as well as long-term way to influence one's community and Morgan teaches middle schoolers in the Birmingham City Schools, as well as undergraduates in photography as an adjunct instructor at UA.

"When I teach, I definitely talk about identity, especially in the African American community. Many of our children know who they are, but some fail to realize the power they have within them to make a difference in the world, even at their young age," says Morgan. "I want my students to understand that their voice can be heard visually."

Read more about Celestia Morgan here: <https://art.ua.edu/tag/celestia-morgan/>

PREVIOUS PAGE: TOP LEFT: Celestia Morgan, *Titusville*, from the *Redline* series, 2017, 36 x 36 inches, archival pigment print.

BELOW RIGHT: Photo of Celestia Morgan by Cary Norton. THIS PAGE, ABOVE: Celestia Morgan, *Norwood*, from the *Redline* series, 2016, archival pigment print, 16 x 20 inches.

ON THE COVER: Celestia Morgan, *Salt, Mamma Jackson's Biscuits triptych (family recipe series)*, 2017, 20 x 36 inches, archival pigment print. All images courtesy of the artist.

## STUDENT RESEARCH

**STATEWIDE SCULPTURE TRAIL'S  
FIRST WORK BLOSSOMS**

Ringo Lisko's soft-petaled graphite proposal drawing almost disguises the fiery strength inherent in the bronze forms she's now casting. Yet, her sculpture — an eight-foot circle of camellias in full bloom — fully embodies those seemingly contradictory characteristics of strength and delicacy. In fact, Lisko's artistic purpose in part is to visually depict the contradictions inherent in forging a flower from metal in order to give the sculpture dynamic tension.

Lisko's scale model design — one she created to work out any glitches before beginning the final full-size work — arcs up and over in a crescent, ending just before touching its beginning point below. "This point of tension," Lisko wrote in her proposal, "works to add dynamism and energy to the otherwise steady and graceful piece, [a design] intended to embody the ideas of growth, connection and potential."



Lisko's design was selected to be the first created in the McMahon-Pleiad Public Art Trail initiative, a collaborative public sculpture project between UA, UAB and UAH.

The senior BFA major from New Mexico spent the summer carving and detailing each of the wax flowers (93 in all) that will be replicated in metal for the piece. From these, she created 93 individual molds that will become "lost" in the lost-wax process when she pours molten bronze into molds to cast the final forms. Once cast, Lisko will weld each camellia blossom onto an eight-foot-high semi-circular stainless steel framework.



The idea of a public art trail was conceived by three sculpture professors, Professor Craig Wedderspoon of UA, Assistant Professor Stacey Holloway of The University of Alabama at Birmingham's department of art and art history and Assistant Professor Chris Taylor of The University of Alabama in Huntsville's department of art, art history, and design. The UA Board of Trustees awarded the recently established McMahon-Pleiad Prize to the professors' proj-



ect, which carries with it \$75,000 to create the sculptures. Once Lisko's sculpture is completed, it will be installed on the UA campus in Tuscaloosa and eventually travel around the state to the other campuses. More sculptures, created at UAB and UAH, will follow in the coming years.



The goals of the McMahon-Pleiad Prize are to fund projects that advance the integrity and excellence of the System, incentivize innovation and promote unity among the UA System and its institutions.

"Camellias are Alabama's state flower," Lisko reminds a visitor, who is admiring the scale-model bronze circle of flowers. For Lisko, the flowers represent a "narrative of human potential—the potential to grow, love, and move forward," as she wrote in her sculpture proposal. Those are ideals even higher than the UA System's.

## COMMUNITY ART

### COMMUNITY MURALS

Instructor Charlotte Wegrzynowski designed the new mural at the Jaycee Park in Alberta City and coordinated painting with lots of helpers including alumni Stephanie Brumfield Kirkland and Claire Lewis Evans. The mural is a collaborative effort of these artists and several Tuscaloosa organizations including United Way of West Alabama's Success By 6 Program and Alberta School of Performing Arts. Photo courtesy of Charlotte Wegrzynowski.



Alumnus and Holt High School art teacher Matt Daugherty designed a mural on the old water tower in Holt where students and parents help paint (LEFT). Photo courtesy of Neel Alexander.

**Alumni, we'd love to hear from you!**  
**Contact**  
[rachel.dobson@ua.edu](mailto:rachel.dobson@ua.edu) or go to this page to fill out our online form: <https://art.ua.edu/alumni/>

PREVIOUS PAGE, LEFT: Ringo Lisko in the UA Art Foundry where she works on her sculpture. ABOVE RIGHT: The scale-model cast bronze sculpture is one-quarter the size of the final work; BELOW RIGHT: Lisko finishes off a wax camellia which will be used to create a mold to cast the final bronze flower; THIS PAGE, LEFT: Detail of the camellia blossoms on Lisko's scale-model sculpture.

# back page

ALUMNI STORIES

## REMEMBERING BETTY MITCHELL WALTER

Dr. Elizabeth C. “Betty” Mitchell Walter (MA 1969) died January 1, 2019. Walter was known as an artist, art educator, academic, administrator and author and served as professor and department chair for more than two decades at the University of North Alabama. But one of her most consequential roles was one that is least known: her contributions to civil rights work in Alabama in the 1960s and ‘70s.

### THE FREEDOM QUILTING BEE

In 1965, Betty Walter and her husband, the Reverend Francis X. Walter, lived in Tuscaloosa while Rev. Walter served as the director of the Selma Inter-religious Project documenting cases of voter harassment against African American residents of Wilcox County. It was during this time that the Walters helped residents in several area communities establish the groundbreaking quilting cooperative based in Alberta, Ala. – the Freedom Quilting Bee.<sup>1</sup>

Walter enrolled in graduate school in art at UA in 1966 and worked in what was then known as the University Art Gallery in Garland Hall under department chair Dr. Ted Klitzke. She also found time to make trips with her husband to the Black Belt to support the new quilting cooperative. Walter’s connection to the art department and the gallery would be crucial to the Freedom Quilting Bee’s early media attention.

The following year the artist Lee Krasner, widow of Jackson Pollock and renowned in her own right as a painter, had a solo exhibition in the University Art Gallery, the inaugural show on the re-opening of the renovated gallery, Feb. 14 – March 14, 1967.



Krasner met with art students, visited classes and was feted around Tuscaloosa.

During her stay, the Walters showed Krasner slides of the quilts being produced by the women of the Freedom Quilting Bee, and the artist asked to visit the co-op. Rev. Walter wrote, “To our great pleasure and surprise Miss Krasner postponed her return to New York to spend a day visiting officers and members of the co-op in Gees Bend.” She ended up buying four quilts.<sup>2</sup>

After Krasner’s visit, the Walters went on to produce a quilt auction in New York City. Through their own connections and Krasner’s, the event turned into a huge fundraising and media success, attracting artists, writers, activists and publications like *Vogue* and the *New York Times*. The auction put Wilcox County, Ala., and the Freedom Quilting Bee on the map and in the minds

of people outside of the state and helped the co-op flourish.

### FIRST TUSCALOOSA ACLU CHAPTER

During this time, Walter was also involved in other civil rights organizing. She was instrumental in the founding of the Tuscaloosa chapter of the American Civil Liberties Union, before the state’s chapter was founded, according to author and veteran civil rights activist Steve Suitts, who was founding director of the Alabama Civil Liberties Union. Organizing for civil rights during this time could get a person – white or black – killed, or at least get a cross burned in your yard. Suitts said, “Publicly affiliating with the ACLU in the 1960s took guts.”

Civil rights lawyer Jack Drake remembers, “Betty was the mover and driving force for the founding of the first ACLU chapter in Alabama. It was formed on the University of Alabama campus in 1968-69.”

Suitts said that he got to know Walter and her husband when he was a staff member of the Selma Project. “She pursued what she thought was right with a no-nonsense determination that often seemed fueled by a real dedication to justice or by a deep anger about the unjust ways of the world.”

Read the story online with links to further reading: <https://art.ua.edu/loupe/walter>.

<sup>1</sup> Nancy Callahan, *The Freedom Quilting Bee* (Tuscaloosa: University of Alabama Press, 2005).

<sup>2</sup> Newsletter of the *Selma-Interreligious Project* (Tuscaloosa, Ala., Feb. 27, 1967), 1.

ABOVE: Betty Walter. Photo by Linda Quigley, courtesy of Margaret Walter-Wilson