

The Loupe

Alumni Issue

Spring 2016

PAPERWORKERS LOCAL

Alumni Creating Art Community

Paperworkers Local (PWL) is an artist co-operative in Birmingham started by two of UA's Department of Art and Art History alumni, ROGER JONES (MFA 2012) and MICHAEL MERRY (BFA 2008). Artist co-ops are one way artists can share the expenses of making art, such as studios, equipment, work areas, exhibition space and other resources. Their name alludes to trade union organizations that support specialized trade's workers, focuses on works on paper, the many varieties of printmaking and soon, photography. They now have facilities for copperplate and zinc plate engraving, Solarplate etching, screen printing, lithography and relief printmaking. Merry said that an analog photography darkroom is very close to being finished, adding, "I'll probably tackle that this summer."

The co-op has 13 members, but includes non-members in its annual exhibitions. Jones explained, "All of our members play very different, yet equally important, roles. Some members handle finances, others handle printing press maintenance, social media and PR, reception coordination, exhibition coordination and installation and strategic planning. Our membership has doubled since we opened our doors in 2013." Two other members are also UA art alumni: JILL HAMRICK ENGLAND (BFA 2008) is a charter member and JOI WEST (2013 BFA major in photography and digital media) recently joined.

Paperworkers Local's regular events include the Wednesday Night Studio Night and a different exhibition every Third Friday, which is the neighborhood's event night (The co-op is next door to Bare Hands Gallery and surrounded by Forest Park neighborhood galleries and other businesses). Their Annual Fall Salon includes invited artists as well as members and the Members' Holiday Studio Sale features smaller work more in a "giftly" price range, says Michael Merry. PWL has also had member exhibitions off-site: at UAB, the Birmingham Public Library, as well as Lowe Mill Arts & Entertainment in Huntsville. More information is here: <http://paperworkerslocal.blogspot.com/>.

Making Art in Alabama

Good ideas seem to flow through the cosmic consciousness until they manifest where they are needed. In the summer of 2013, Jones and Merry decided to start an artist co-operative focusing on printmaking and works on paper. Michael Merry had returned to Alabama after graduate school at the University of Delaware with the idea of starting an artist group to organize exhibitions and other events. He called Roger Jones, who had also been envisioning something similar as he was graduating. They talked and that was the beginning of Paperworkers Local. As the group comes into its third full year, *The Loupe* asked the two co-founders how they got started and what their plans for the future are. Jones and Merry emailed us their responses to our questions, following, edited for space.

CONTINUED ON PAGE TWO



TOP: CLAIRE LEWIS EVANS (MFA 2012), *Charm*, mixed media, 32 x 27x 18 inches.
MIDDLE: Street view of Paperworkers Local; photo courtesy Roger Jones. ABOVE: Evans and Michael Merry at PWL.

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We asked about some of the obstacles and the support they have encountered. Merry answered, "Before going to grad school I had been entering juried shows and sending my work off to other cities, which is what I thought I was supposed to be doing. It would feel good to have work selected to be in those shows, but they were always far away and it was kinda like being pen-pals with the art world." While Merry worked on his MFA at the University of Delaware, a friend organized an art association that inspired Merry and later provided a model for Paperworkers Local. Merry described the work of his friend as "very focused on the here and now and very D.I.Y. He's not waiting around for someone to open a gallery and find him." Merry himself was able to curate shows there, exhibit in the area and network.

During the same time, Merry and his wife returned periodically to Alabama for family visits. They felt that the state was changing and becoming more welcoming to artists. And increasingly, artists were moving to Birmingham or staying in the area instead of moving away. When it came time to move, Merry and his wife thought of several reasons why they would be happiest in Birmingham, at least temporarily, "So we decided to return to Birmingham, but only until something else panned out."

Merry also knew he wanted to create a space like the art association his friend founded in Delaware. And, he wanted to do printmaking, but the expensive equipment required a joint venture of some sort. "I was not going to go back to being pen-pals with my career. So, I started to think about what I could do that would emulate what [his friend had done in Delaware.]"

During his last semester of grad school Merry contacted Roger Jones, whom Merry had known in school at UA. Jones wrote, "I also had plans to move back to Birmingham and was interested in co-founding an artist-run space. Michael and I discussed how difficult it is for printmakers to maintain access to printing presses after [the artists] leave a university setting and that a co-op would be a promising organizational model to pursue." Merry added, "We decided that [Roger] should be the exhibition person and I should be the print shop person. We started looking at other local print shops around the country and contacting them for advice. [We found] a great deal on one printing press and borrowed

some money from my dad for another. Roger and I started contacting Birmingham artists and figuring out who was interested."

The first big obstacle they encountered was securing a location. As artists, they didn't always find a sympathetic ear with realtors. Merry said he and Jones also discovered that Alabama tax laws encourage landlords to leave space empty rather than renting to people embarked on a new business venture, especially one as unusual and risky as an artist co-operative.

"Our first lucky break was that a local artist named Charles Buchanan had organized an impressive printmaking exhibition in Birmingham the previous year. Most of the participants were still interacting via Facebook as the Birmingham Printmakers' group," said Merry. He and Jones



started meeting regularly with these artists at Forstall Art Center and the Forstalls and others helped spread the word. Artist John DeMotte loaned them a press. And printmaking professors from area schools supported them, too, explained Merry: "Arts faculty in the area were very helpful with everything from advice, to networking connections to donations, especially SARAH MARSHALL at UA, Doug Baulos at UAB and Scott Stephens at Montevallo."

Their second break was meeting banker-turned-artist Mimi Boston. She had been thinking of starting a print shop with friends. She had professional connections in Birmingham and knew how to run a business as well. Boston now runs the day-to-day business end of Paperworkers Local. "Essentially, we were able to open the co-op because she has a name and her word means something [in the Birmingham business world]," Merry explained, "I'm sure we wouldn't have figured out how to keep it open without her."

Present and Future at PWL

In 2012, PWL members agreed that they wanted to create – beyond an artist work and exhibition space – a social space that could, in its own

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



PWL member John DeMotte's Ettan etching press at the co-op

New Concentration: Drawing

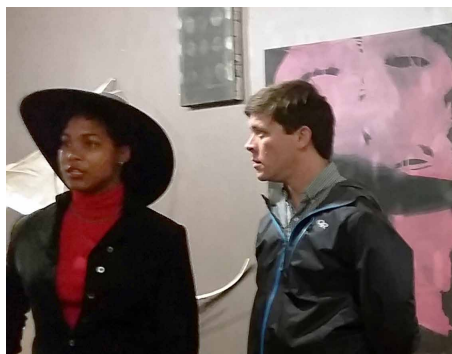
Drawing is the newest of the concentrations that undergraduate art majors may choose from, that include ceramics, digital media, painting, photography, printmaking and sculpture.

Our drawing program emphasizes the development of formal and perceptual drawing at the foundations level, followed by intermediate study in which students begin to balance their formal and perceptual refinement with explorations of materials, processes, content and theory. Advanced students in the drawing program are encouraged to probe the parameters of the medium; to explore drawing in its traditional graphic forms of expression, as well as in its potential to exist across surface, space and time. At each level of study, students are encouraged to explore historical precedent and contemporary developments in art and culture, in order to engage their perceptual, conceptual, and critical facilities.

Classes are primarily housed on the third floor of historic Woods Hall in the heart of the UA campus. The classroom experience is an active learning environment where discussion, critique and collaboration between students and faculty propel individual expression and mastery of the discipline of drawing. Read more about our drawing concentration here: <http://art.ua.edu/academics/drawing/>

artistic way, contribute to breaking down racial and other types of segregation in Birmingham. "We've shown work by African American artists and those have actually been our most successful shows," Merry said, adding, "Aside from having a diverse group of members I don't think we've been able to accomplish much where Birmingham's segregation is concerned. I still believe that once we become more stable we would be wrong not to develop some worthwhile programming that gets more people involved and makes art a bigger part of more people's lives."

Both Jones and Merry feel hopeful about Paperworkers Local's future. "We're doing well on the exhibitions, showing good work at the shop and getting our work out into other arts spaces," wrote Merry. "We're networking with other groups and individuals in the region...And, our shop has become something of a social space centered around people's interest in art. It seems like people are coming to our events less because it's something to do and more because they know we'll be showing something good and because there will be interesting people there." Merry went on, "Our immediate goal is really just to become more stable and to offer more workshops, which are a lot harder to pull together than any of us ever thought. But, if more people know how to make prints then we'll have more members."



PREVIOUS PAGE: UA alumni Joi West, Claire Lewis Evans and Michael Merry at a recent artists' reception at Paperworkers Local. ABOVE LEFT: Joi West and Roger Jones. BOTTOM LEFT: DARIUS HILL (MFA 2014) and Evans. ABOVE: UA art students work with a variety of materials that stretch traditional boundaries of the drawing medium.



Student Spotlights

Presentations & Residencies

TANESHA CHILDS, a senior studio art major with a minor in art history, was accepted to a 10-day residency at the Feminist Art Conference in Toronto, Ontario, in May.

The conference invited applications from multi-disciplinary artists who focus on social justice issues in their work. Childs, whose concentration is photography, said that she submitted work from her two series, *Enroute to the Wizard* and *Hair*. Images from the *Hair* series will be displayed at the conference.



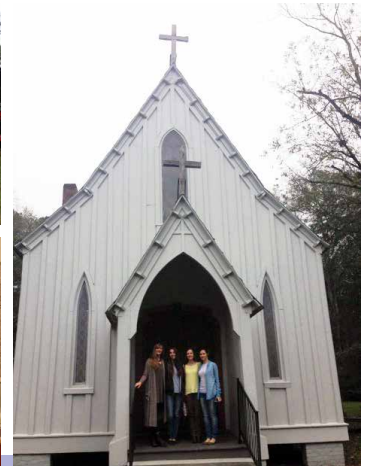
Childs received travel support to attend the Toronto conference from the Office of the Dean of the College of Arts and Sciences and the Department of Art and Art History.

Childs uses imagery from her life to make satirical statements about cultural stereotypes of African American hair. She says, "People see Afro hair as nappy or dirty, because of its lack of daily washing. I wanted people to find humor instead of shame when people question their natural features." In her series, *Enroute to the Wizard*, Childs explains that she is "exploring the dilemma of distraction from knowledge in the black youth. From clothes, shoes and technology, we are halting progression from battles our ancestors have fought to get us to this point."

Childs is also working on a documentary that explores gender identity. She said that by attending the residency and getting to know the other artists over the ten days, she hopes to get guidance and critical feedback in her work. "It's a new direction, different from my norm and I feel it's setting the base to how I should approach my work in my future."

Traveling through Time in the Black Belt

Students in Dr. Rachel Stephens' ARH 477 course (Topics in American Art) traveled through several west Alabama towns on a rainy autumn day to study antebellum planter elite architecture firsthand. Their tour included stops at four plantation homes: Magnolia Grove in Greensboro, Gaineswood and Bluff Hall in Demopolis, and the Moore-Webb-Holmes Plantation in Marion. At the Moore-Webb-Holmes Plantation, they viewed original outbuildings and slave quarters that still stand. The students also visited two Episcopal churches — St. John's-in-the-Prairie in Forkland and St. Andrews in Prairieville — built from patterns designed by Richard Upjohn. All of the structures are on the National Register of Historic Places. More photos are here: <http://art.ua.edu/category/loupe/>.



TOP OF PAGE: Gaineswood, image courtesy Wikimedia Commons by Altairisfar. ABOVE LEFT: Tanesha Childs, *Greasy Hair*, from the series, *Hair*, 2016. Photo courtesy of the artist. ABOVE, CLOCKWISE FROM RIGHT: St. John's-in-the-Prairie, Forkland; rest stop at the Pie Lab, Greensboro; Moore-Webb-Holmes Plantation, Marion. Photos courtesy of Rachel Stephens.

More Student Notes

Graduate teaching assistant MICAH-SHEA MCKIBBEN's paper dedicated to "Botticelli's Isis" was accepted to the 65th meeting of the South Central Renaissance Conference in March in St. Louis, Missouri.

Graduate teaching assistant HEATHER WHIDDEN presented her paper, "Interpreting the Stitch," at the eighth annual ACS Gender Studies Conference at Southwestern University, Georgetown, Texas, in February. Whidden was also juried into the 5th Annual National Juried Exhibition, Marshall University, Huntington, West Virginia. She presented her MFA thesis exhibition, *(Re)pair*, at the UA Gallery in Tuscaloosa's Dinah Washington Cultural Arts Center in April.

CAMPUS NOTES

Cassandra Speaks to the University

BILL DOOLEY, associate professor of art and director of the Sarah Moody Gallery of Art, and EMILY BIBB, collections manager for The Paul R. Jones Collection of American Art at The University of Alabama, spent a few hours one afternoon recently hanging a new 8-foot high art work, *Cassandra*, by Georgia artist Benjamin Smith, which will replace the portrait of Senator John Tyler Morgan to greet entering visitors in the foyer of Morgan Hall.

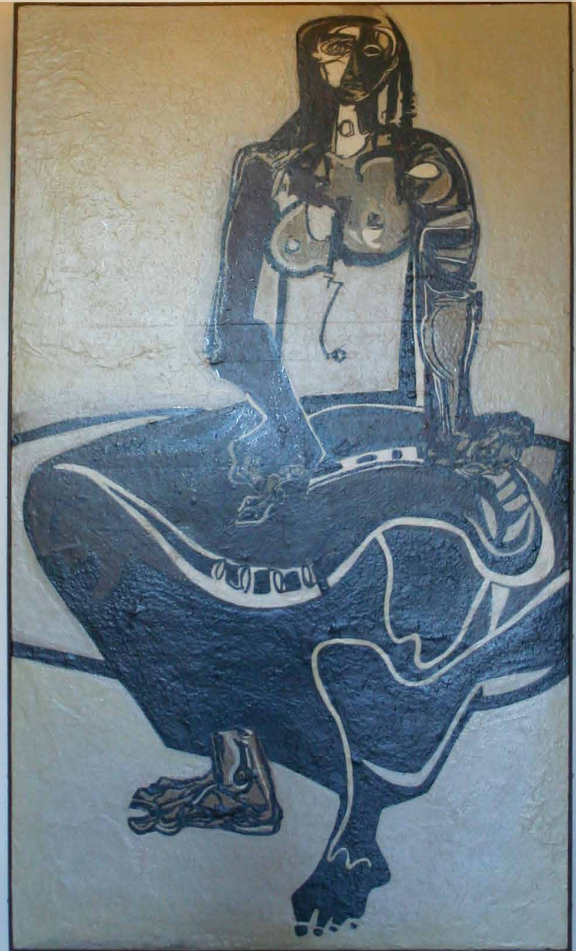
Benjamin Smith, born in 1941, is an Atlanta area artist whose work Paul R. Jones purchased probably just after Smith created it in 1967. Smith went on to teach at the Savannah College of Art and Design. Jones gave his collection to the University in 2008, with the stipulation that it be used for education and shared with the community.

One of the first things a visitor notices on entering Morgan Hall is the striking presence of the image and its scale. Collections manager Bibb said that Smith is known for his exceptionally large and detailed prints. The work is probably named for Cassandra of Greek mythology, who was doomed by Apollo to predict the future accurately but never to be believed. Bibb commented that this image of Cassandra "is somewhat of an enigma. Her face doesn't convey much emotion, and her posture is very straight and still, allowing the viewer to enter a contemplative conversation with the piece. She's a subject that can be returned to again and again, which is wonderful for such a large public space, where people may not have time for a single prolonged examination of the work."

Cassandra replaces an oil on canvas portrait of Senator John Tyler Morgan, a six-term U.S. senator for whom Morgan Hall was named. Morgan, who had been a general in the Confederate States Army during the American Civil War and a Grand Dragon of the Ku Klux Klan during Reconstruction, "was notable in two arenas of American politics, foreign policy and race relations," writes the *Encyclopedia of Alabama*.

Since the 1960s, Morgan's portrait (painted about 1900) hung inside Morgan Auditorium and later in the foyer. According to Acumen, the digital platform of W.S. Hoole Special Collections, before that time the painting hung in Gorgas Library. The painting was moved in December from Morgan to W.S. Hoole Special Collections after a discussion between A&S Dean Robert Olin and the Department of English (housed in Morgan). The space will have periodically rotating exhibitions of works from the Paul R. Jones Collection.

When asked why this work from the Paul R. Jones collection was chosen, Bibb explained that Mr. Jones wanted to ensure that parts of the collection "would be on view for the people of Alabama in perpetuity, and that the collection would be used for education. Mr. Jones felt that artwork could inspire not only individual emotions, but social interactions and needed conversations about difficult topics. While those conversations can take place in a dedicated space like an art gallery or a controlled environment like a classroom, I hope that bringing Cassandra to Morgan Hall will also allow people to interact with not only the art, but emotions and each other in a more spontaneous and casual fashion. Just please, no touching."



A longer version of this article is on our website: <http://bit.ly/1sv83YD>.

Read more about Senator John Tyler Morgan: <http://bit.ly/24Xikuc>.

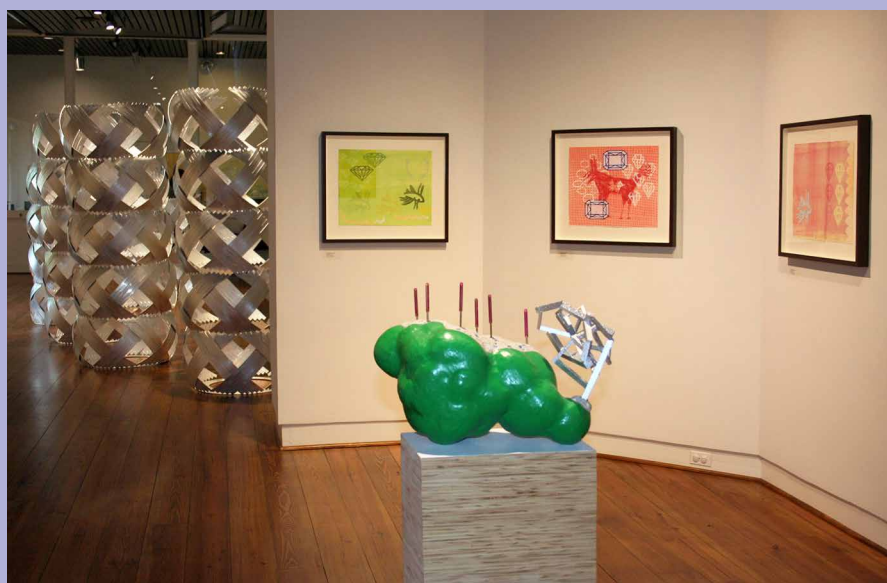
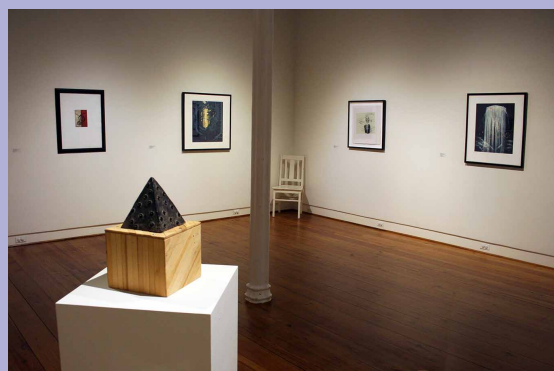
Sarah Moody Gallery of Art Exhibition Season



Photos from *In This House: Selections from the Permanent Collection*, March 10-April 10: TOP LEFT: William Christenberry, four *Southern Tree* drawings, 2002-2004, German ink on laid paper. Christenberry received the BA in 1958 and the MA (MFA) in 1959 from UA's art department. TOP RIGHT: Rhonda Roebuck, *Homage to the Real R.R.*, ca.1978, oil on canvas, 67.5 x 62 inches, M130. Roebuck received the MFA in photography from UA in 1978. MIDDLE RIGHT: Don Schule, *Piramid e Con Puntas Negras*, 1983, wood and bronze, Gift of Morgan Estate, P2013JPM061.



Photos from the *UA Faculty Biennial Exhibition* April 19-May 27: BOTTOM RIGHT: Installation view, Giang Pham, *(ant)umbra*, 2016, incense, porcelain bowls, sweet rice and sumi ink on rice paper. BOTTOM LEFT: Installation view of work by Matt Mitros, Sarah Marshall and Craig Wedderspoon. MIDDLE LEFT: William T. Dooley, *Black Stones*, 2015, oil on canvas.



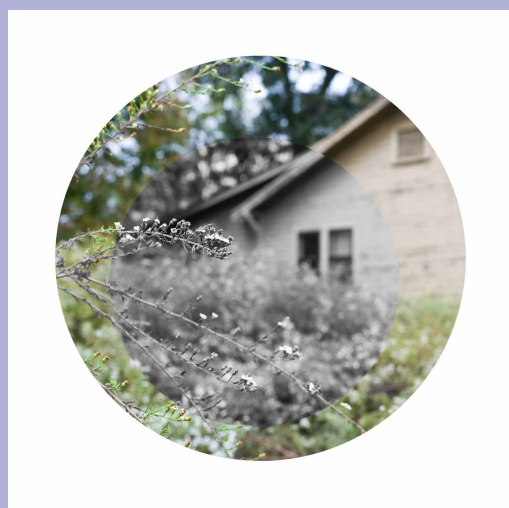
Sella-Granata Art Gallery Exhibition Season



TOP LEFT: Anna Katherine Phipps, a painting from her MFA exhibition, *Levity*, February 24-March 9. TOP RIGHT: Students and friends gather for artists' reception for *EXIT 2016 BA Group Exhibition*, March 21-April 8.



MIDDLE RIGHT: Turner Williams, from *New Paintings & Performances: Turner Williams MFA Exhibition*, April 18-May 3. BOTTOM RIGHT: Installation view, *EXIT 2016*. BOTTOM LEFT: Celestia Morgan, show card image from *Passage: Celestia Morgan MA Exhibition*, April 18-May 3. MIDDLE LEFT: installation view, *EXIT 2016*.



ALUMNI NOTES

Reaping the Benefits of Art Education

This fall at UA's Majors Fair for undergraduates, we featured the variety of career choices available to art majors and masters students — and the news from our alumni bears this out! Please let us know what you are doing these days. Contact Rachel Dobson rachel.dobson@ua.edu OR fill out the online form here: <http://art.ua.edu/alumni/>. Thank you!

KAREN GRAFFEO (MFA 1987) exhibited 20 mixed media images and 30 lenticular (3-D) images in a solo exhibition, *Cuba: de lo profundo del alma* (*Cuba: Soul Deep*), in January at the Julio Larramendi Gallery of Photography in Havana, Cuba. As this issue goes to press, Graffeo, UA Honors College instructor Chip Cooper and Cuban photographer and gallery owner Julio Larramendi have a 3-person show, *Troika: Cuba Soul Deep*, at the Tennessee Valley Museum of Art in Tuscumbia.

Graffeo plans two more trips to Cuba this spring and summer to continue her work. Graffeo, Cooper and Larramendi will also exhibit their project at the University of Montevallo's Bloch Hall Gallery of Art in the fall of 2016.



In 2015, Graffeo exhibited *Let Us Now Praise the Roma* at the Odessa Woolfolk Gallery at the Birmingham Civil Rights Institute and then at the Walnut Gallery in Gadsden (directed by UA art alumnus MARIO GALLARDO [MFA 2002]). The photographs, part of a long-running project for which she has been awarded several grants, document the culture of the Roma, or “gypsies,” inside refugee encampments, caravans, slums and housing projects in Italy. In 2013, Graffeo was selected as

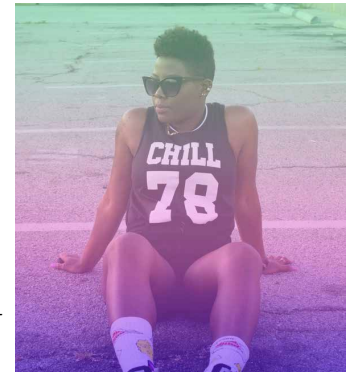
THIS PAGE LEFT: A photograph by Karen Graffeo from her series, *Cuba: de lo profundo del alma*. RIGHT: Laci Jordan, self-portrait, digital photograph. NEXT PAGE, BOTTOM LEFT: Ali Hval and fellow BFA grad Patrick O'Brien model Hval's fabric sculptural creations on the main quadrangle of The University of Alabama in 2015.

a Fulbright Senior Scholar to Romania and in 2005 she was named University Scholar at the University of Montevallo for her documentary photography work in Roma communities and refugee encampments in Europe. Graffeo is professor of art and director of the photography concentration at the University of Montevallo.

JIM NEEL (MFA 1973), associate professor of art at Birmingham-Southern College, was awarded a 2016 John Michael Kohler Arts Center Arts/Industry Residency, in order to create a large-scale installation piece, *Archaeological Fragments*. Now that he has returned from Wisconsin, he has three upcoming exhibitions scheduled in the state of Alabama: BSC in October, the Huntsville Museum of Art in mid-November with KAREN GRAFFEO and UA's Sarah Moody Gallery of Art in January 2017!

DARIUS HILL (MFA 2014) and wife, artist Bethanne Hill, and their children were featured in the January 2016 issue of *Family Circle* magazine article, “Modern Life: A Biracial Family Shares Their Story.”

(<http://bit.ly/11Fg97m>) Hill, an award-winning artist, has headed the visual arts department at the Alabama School of Fine Arts since 2000.



LACI JORDAN (BA 2011, digital media) has been working her way up, from a designer at Creative Campus to a graphic designer at Creative Artists Agency in Los Angeles. All along, Jordan has done freelance design work and had her own company, So Laci Like, where she specializes in branding, digital illustrations, web and art direction. Her portfolio is www.lacijordan.com and she says, “you can find me creating fresh artwork at www.solacilike.com.”

Three photographs by SARAH CUSIMANO MILES (MFA 2010), from her series, *Solomon's House* (her MFA thesis exhibition at UA), have been included in a major exhibition at Brown University, *Dead Animals, or The Curious Occurrence of Taxidermy in Contemporary Art*. Her photos are alongside works by renowned artists Damian Hurst, Richard Ross and others. In addition, Miles' *Brown Bear* (*Ursus arctos*) is featured on the cover of the exhibition catalog. Miles teaches at Jacksonville State University where she has contributed to the transition of the traditional film-based photography program to a digital-based curriculum. She also maintains a commercial photography business based in Gadsden.

KHARA KOFFEL (MFA 2003 in sculpture and photography), associate professor of art at MacMurray College, has had artwork accepted to *Telling Tales*, a national, juried exhibition at the TEJAS Gallery in Dayton, Ohio. Koffel's work was accepted to three juried shows:

Small Works 2015 at Main Street Arts Gallery in Clifton Springs, N.Y. *Gendered Perspectives: An Investigation into Gendered Identities*, Hartman Center Gallery of Bradley University, Peoria, IL. Koffel was one of 126 artists from nearly 700 entries to have work accepted to the 14th annual *Small Wonders*, at Circle Gallery in Annapolis, sponsored by the Maryland Federation of Art.

MICHAEL MCALLISTER (BA 1971) wrote in via our online alumni update form (here: <http://art.ua.edu/alumni/>). As a student, Mcallister concentrated in printmaking under Richard Zoellner. He works as a security guard at the Troy-Pike Cultural Arts Center. He has worked as a security guard at the Montgomery Museum of Art and has police training from the State of Alabama.

Since graduation, ALLY MABRY (BFA 2014) has worked as a graphic production artist in Austin. In October, she was awarded the 2015 MarCom Gold Award in the Informational Category for "Lockout Tagout - LOTO Is Not A Choice" by the Association of Marketing and Communication Professionals. Mabry also won the 2015 Gold ADDY in the Tuscaloosa Advertising Federation Student ADDYs for Magazine Design for UA Honors College's *Mosaic Magazine*.

MENG TONG (MA 2014, art history) has interned at the New Orleans Museum of Art since June 2014. She was accepted into the Ph.D. program of the Kress Foundation Department of Art History at the University of Kansas in East Asian Art. Tong's research at UA focused on Buddhist cave arts along the overland Silk Roads during the medieval period. She traveled to Dunhuang, China, to study the Mogao Caves, a major Buddhist pilgrimage site on the Silk Road. The trip was funded in part by the Research and Travel Fund of the UA Graduate School, Capstone International and the Department of Art and Art History.

VIRGINA ECKINGER (MFA 2014) is an Artist-in-Residence at Craft Alliance Center of Art + Design, specializing in clay. Eckinger teaches Craft Alliance's community outreach and educational programs and is

the Clay Studio Manager at Craft Alliance's Grand Center location. She exhibits her work nationally. She recently exhibited her work at Paperworkers Local in Birmingham.

ALI HVAL (BFA 2015) has been accepted to graduate school for fall 2016 at The University of Iowa's School of Art and Art History, to concentrate in painting and drawing. She was awarded a teaching assistantship and a tuition waiver for all three years, as well as a \$2,500 scholarship the first year. As a senior at UA in the spring of 2015, Hval was awarded one of only ten nationwide Windgate Fellowships. Read more about Hval here: <http://bit.ly/2664iry>.

MORE ALUMNI NEWS ON PAGE 11

FACULTY-STAFF NEWS

Faculty & Staff Updates

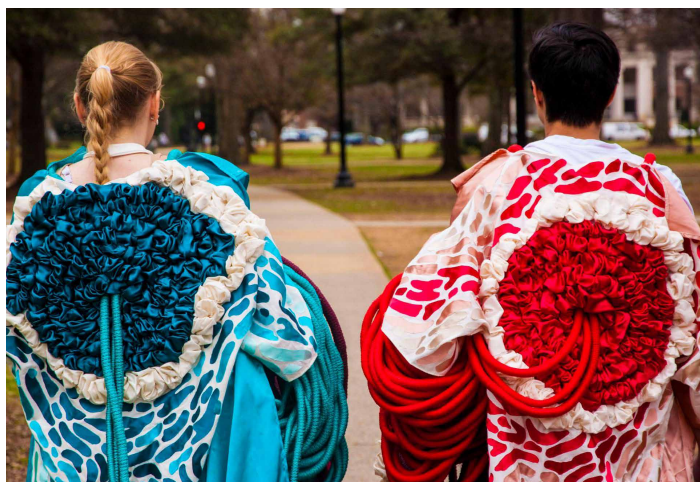
The department welcomes two new members: JENNIFER FELTMAN has been hired as assistant professor of Medieval art and we will have a new department chair, JASON GUYNES, both starting in August. Guynes has chaired the Department of Visual Arts at the University of South Alabama for the last 11 years. More about them in our next issue and here: <http://art.ua.edu/category/facultystaff-news/>

BRYCE SPEED's acrylic, gouache and ink painting, *Spout*, was included in the Royal Scottish Academy of Art and Architecture *Open Exhibition* in Edinburgh, closing in February. He has been juried into *Contemporary South 2016* in Raleigh, NC and was selected for *Going Home* at the Foundry Art Center in St. Charles, Missouri.

In December, GIANG PHAM was juror for the 2015 Chattanooga Association for Visual Arts Juried Exhibition.

RACHEL STEPHENS' book, *Selling Andrew Jackson: Ralph E. W. Earl and the Politics of Portraiture* is forthcoming in the fall of 2017 from the University of South Carolina Press.

Instructor JAMEY GRIMES talked about his work on the occasion of his installation at Lowe Mill Arts and Entertainment in Huntsville in February. AARON HEAD (BA 2013, ARH) is gallery coordinator and interviewed Grimes with Lowe Mill's media director, Sarah Cole. Grimes is once again teaching workshops with Holland Hopson on 3D printing and related technologies. The workshops, sponsored by College of Arts and Sciences, the Department of Art and Art History, New College, The Cube, Creative Campus, University Libraries and the Alabama Museum of Natural History, give students the chance to learn cutting edge digital skills quickly and easily.



OUR ART ALUMNI

Alumnus Artist Undertakes Scanning Project of Life's Work

WAYNE SIDES: COLLECTING WORKS ~ PART TWO

(READ PART ONE: <http://art.ua.edu/loupe/wayne-sides-collecting-four-decades-of-photos/>)

More and more artists are undertaking projects to record, display, catalog and/or store their artwork, both digital-born and material. In this semi-regular series, we are featuring some of our UA art community who are doing this, to learn how they approach it and what their experiences are along the way.



WAYNE SIDES, 1975 New College alumnus in visual and performing arts, is in the process of scanning his entire photographic oeuvre of more than four decades. As part of this project, he is displaying more and more of those pieces on his new website. Part Two of this feature outlines how he has organized the project, including the workflow, storage and the website.

From the beginning, organizing is key. Sides said that he set certain general parameters according to archiving standards and adapted others for what works best for his purposes. He stores his film negatives in pages, in binders and boxes. Prints are mostly in print storage boxes. "During the digitization process, negatives were cleaned and then stored in number-coded negative storage pages and correspondingly cataloged in a document file database," Sides explained, "The entire negative page collection was also scanned, to generate a low-resolution digital reference – a contact sheet – for each. For images that are chosen from the negative collection, each film frame is cleaned, prepared, then scanned and the resulting high-resolution file is then stored on hard drives." The high-resolution versions of the digitized images are stored on multiple professional external hard drives on- and off-site. Regarding "cloud" storage, Sides said, "There have been interesting developments in the realm of cloud storage options, but for now I use cloud-



based options only for reference needs with low-resolution images or collaborative works where an author or publisher also needs to have access."

Sides works with a professional photographer, a former student who has expertise in scanning and setting up what archivists term the workflow process in large digitizing projects. He also has a broad understanding of the traditional darkroom process and methods, with experience with the various film stocks and chemical processes that were used to create the negatives. For this type of scanning project, experience in film photography helps in understanding what the final digital image should look like. Sides explained, "The different film emulsions, grain structures, and chemistry which I have experimented with over the years for different projects or looks, make it difficult to adjust to all the variables to get consistent and matching results of how the digital image should look as if it is in a traditional darkroom environment. I very much treat the current archiving approach as a "digitization" with the traditional darkroom approach in mind."

The high-resolution images contain the relevant standard information parameters for metadata, or embedded file information. For the time being, Sides has left off titles and other information from the website images, preferring, he said, "to let the viewer's imagination think about the

All photos by Wayne Sides: screenshots of galleries of photographs from the website:

<http://www.waynesides.com/work/gallery-viii/>.



image rather than speak of specific places and such. I do plan to add some background contextual information and titles in the future.”

Sides estimates that more than 2,000 images of his photographic work have been digitized and only about twenty percent remains to scan. Only a very small representation of the complete body is on the website now. “Of course, the intention was never to put all the images online, as some will be used in other projects, shows and publications. The website will be just a sampling of the work from the archive, which will exhibit a variety of works in the future.” His idea is that the website will evolve over time, explaining, “I will probably shift over to a more fully responsive website design as things progress, and also adapt to new and evolving portable technologies, to add more functionality over time.”



As with any life-encompassing project, there can be a slow incubation process before it's actually begun. Sides said, “It is a lot to organize and perhaps I should have started this a couple years back before I did, however it is really great to start having access to the images and sharing the work through digital means as well.” To see Wayne Sides’ website, go to: <http://www.waynesides.com/>.

Alumni in the Field

LORI TAYLOR (BFA 2015, printmaking and painting; minor in business management) works at Michaels in custom framing. Her professional profile is here: <https://www.linkedin.com/in/lorinicoletaylor>.

ERIK HESTEVOLD (BA 2011, studio art and philosophy) is a Graduate Research Assistant to Dr. Nikolaos Panagopoulos at UA in marketing. He also is working with *Alabama Heritage* on a project to analyze and understand the magazine’s readership.

In April, PATRICIA LYNN DAVIS (BFA 2010) presented her thesis exhibition, *Don’t Worry*, for the MFA degree from the University of Nebraska–Lincoln’s Department of Art and Art History.

A whole passel of our alumnae — as well as a current student and an instructor — are part of the exhibition at Union Grove Gallery, UAH, in Huntsville! AMY FEGER, KAREN GRAFFEO, AYNLEE MOON and HEATHER WHIDDEN, as well as current grad student CELESTIA MORGAN and instructor CHARLOTTE WEGRZYNOWSKI join

the Alabama Women’s Caucus for Art’s first juried exhibition, *Intimate Spaces*, May 21-July 2.

JILL HAMRICK ENGLAND’s (BFA 2008) *Southeastern Scenery: Through the lens of Jill H. England*, will be on display in the Leo Reynolds Gallery of the Gadsden Museum of Art, May 6 — June 24 2016. England is also a member of Birmingham’s Paperworkers Local (see page 1).

JENNIFER KURTZ (BA 2005) is now membership and community development manager for the Girl Scouts of North-Central Alabama.

THORNTON WILLIS (MA [MFA] 1966) had an exhibition, *step up*, in March and April at the Elizabeth Harris Gallery in New York City.

CLAIRE LEWIS EVANS (MFA 2015) just installed a new bouquet of her colorful large-scale mobiles at the Lowe Mill Arts & Entertainment venue in Huntsville. *Actualities* will be up through July 9.

Let us know what you are doing! Contact Rachel Dobson rachel.dobson@ua.edu OR fill out the online form here: <http://art.ua.edu/alumni/>.

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ALUMNI NEWS

Surrealism in the Real World

FORMER RAUDELUNA TO EXHIBIT AT SURREALIST MUSEUM IN SPAIN

<http://art.ua.edu/loupe/ua-alumna-to-exhibit-at-international-surrealist-museum/>

UA art alumna and surrealist artist JANICE HATHAWAY (BFA 1973, MFA 1975) has been invited to exhibit her collages at The Eugenio Granell Fundación in Santiago de Compostela, Spain, May 26 – July 10, 2016. Granell's daughter, Executive Director Natalia Fernandez, extended the invitation to Hathaway as part of a year of women surrealist exhibitions in honor of Fernandez' mother and Granell's wife, Amparo Segarra. Eugenio Granell was the last Spanish surrealist of the early surrealist movement and the Eugenio Granell Fundación is the only museum in the world dedicated exclusively to surrealism. Opened in 1995, The Eugenio Granell Fundación holds works by Francis Picabia, Marcel Duchamp, Man Ray and André Breton, as well as Granell. A book about Hathaway's art will be published by The Eugenio Granell Fundación in conjunction with the exhibition.



Janice Hathaway earned both her BFA and MFA at UA, focusing her graduate studies in printmaking and photography. She taught at the University of Hawaii and Kapi'olani Community College in Honolulu for two decades and has served as Professor of Art at Thomas Nelson Community College in Virginia since 2008. Hathaway said that while at UA, her greatest influence was Professor Gay Burke, who introduced her to the work of prominent photographers including Walker Evans and Jerry Uelsman. Artistically, Hathaway has transformed the photography and printmaking approach she learned at UA into her current work that combines her photographs into multi-image collages she prints as archival digital prints, sustaining her long-term interest in creating two-dimensional and sculptural collages. More of her work can be viewed on her website:

<http://www.janicehathaway.com>.

Surrealism was integral to Hathaway's experience at UA. In the early 1970s, she was a member of the Dada-inspired Raudelunas group formed by University of Alabama students to explore avant-garde music, art and performance. Beginning in 1973 the group regularly marched in the annual UA Homecoming Parades in a variety of guises such as The Marching Vegetable Band and The Marching Appliance Orchestra. Their activities resulted in a series of exhibitions and performances at the UA Ferguson Gallery and Ferguson Theater that included "From the One That Cut You" in 1974 and the "Second Raudelunas Exposition & Science Fair 'Pataphysique'" in 1975. Hathaway was also a founding member of the Alabama Surrealist group. A retrospective exhibition and a reunion concert were held at the UA Ferguson Center in 2013: <http://art.ua.edu/news/raudelunas-exposition-2013/>.



Three 2015 works by Janice Hathaway to be exhibited in The Eugenio Granell Fundación: TOP RIGHT: *Winged Nectar*; BOTTOM LEFT: *The Living Moment*; ABOVE RIGHT: *Seasonal Solitude*. All are photographic collages, archival prints, 14 x 19 inches. All photos courtesy of the artist.