

alumni issue
spring 2017

“The story of Africatown is one that all Alabamians should know. It is an amazing story of survival in the face of adversity,” said alumna April Terra Livingston when asked why she feels this sculpture project is important.

In February, MFA alumna APRIL TERRA LIVINGSTON’s cast iron bust of the Africatown hero, Cudjoe Lewis, was unveiled in the courtyard of Union Missionary Baptist Church in Mobile. The sculpture is a memorial to Lewis and to the survivors of the last slave ship in the US. Livingston, who has been working on the bust, and its accompanying plaques for more than a year, says she feels this is a way to educate more people about the survivors of the slave ship *Clotilde* and Lewis’ history.

Cudjoe Kazoola Lewis (ca. 1840-1935) was the longest living survivor of the *Clotilde*, the last recorded slave ship to dock in the United States. Lewis was part of a group of approximately 112 Africans captured and taken as slaves on the *Clotilde* about 1859. The ship sailed from the Dahomey Kingdom (the area of present-day Benin and Togo) in West Africa and arrived in Mobile, Alabama, on July 8, 1860 - illegally - 52 years after the US abolished international slave trade. Lewis helped found the settlement known as Africatown, just north of Mobile.

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innovation

URCA CONFERENCE

STUDENT RESEARCH



ABOVE: Nadia DelMedico talks with a visitor at the poster session at the Bryant Conference Center.
RIGHT: Kalypso Homan describes her project to the URCA judges.



FLIGHT SIMULATION

Senior BFA major KALYPSO HOMAN made a head-spinning presentation at the recent Undergraduate Research and Creative Activity Conference held at UA. Art history majors Nadia DelMedico, Sommer Hallquist and art history minor Reed O'Mara presented their research in posters during a session held in the Heritage Ballroom at Ferguson Student Center on UA campus.

Homan explained how her dizzying idea was brought to life: "The aim of this project is to use a HTC Vive headset to bring the viewer on a 3D time-based immersive virtual reality experience. With our research we are exploring the possibility for a realistic flight simulation from the point of view of a bird. This simulation takes the form of a predatory chase. The player will enter the role of the prey fleeing a supernatural force, the goal being to

add a sense of speed, urgency and fear to the simulation. The entire experience should be so intense that the player might suspend disbelief for long enough to believe that they are flying, or even flying for their life."

Junior art history major NADIA DEL-MEDICO presented original research into extant slave dwellings on the antebellum UA campus. Her poster titled, "Too Close to Home: The History of Slavery on the University of Alabama Campus," was selected as the third place winner in the Arts & Humanities category of the URCA poster sessions. Del-Medico's poster also won second place in the Harrison Awards for Excellence in Research — Undergraduate Poster Presentation at the recent Annual Graduate Student Symposium in Art History at UA's Bryant Conference Center.

Other presenters at the URCA poster session included senior double major in

art history and anthropology SOMMER HALLQUIST. Hallquist's poster was titled "Images of Antichrist within *Bible moralisée Codex Vindobonensis 2554*, Vienna, Österreichischen Nationalbibliothek." Economics and German major Reed O'Mara presented her art history research poster, "Getting Ahead: The Roles of Headless Saints in the Contest for Coronation Site."

A RARE TOUR OF LYON HALL

Under the direction of Assistant Professor of American Art RACHEL STEPHENS, five art history students spent the spring semester studying the history and contents of an antebellum plantation in Demopolis, Lyon Hall. Stephens was given rare access to the largely untouched family archives of the home, built in 1852 and now owned by the Marengo County His-

research

FACULTY & STUDENT RESEARCH

torical Society. At semester's end, the students, LAURA WYMER, OLIVIA TURNER, AMY SMOOT, JAMIE RESCHKE and LAUREN EICH, gave public tours at the mansion in which they talked about the architecture, furniture, decorative arts and daily life of the family.



UA AND UAB COLLABORATE

The studio art faculty of The University of Alabama and the University of Alabama at Birmingham presented their first UA/UAB Studio Faculty Art Exhibition at The University of Alabama Gallery in Tuscaloosa, an unprecedented collaborative event by the twenty-two artists (SEE PHOTO, PAGE 11).

LAURA LINEBERRY

Full-time instructor of graphic design LAURA LINEBERRY was awarded Best of Show by American Advertising Federation Tuscaloosa in February 2017, her fourth time to win that award. In 2016, she won two AAF Tuscaloosa Silver ADDYs: for work completed for *Alabama Alumni Magazine* and for her role in the updated branding architecture for UA.



Professor of Art Gay Burke in her Woods Hall office in 2009.

GAY BURKE IN MEMORIAM

The department with many friends and family were deeply saddened to learn of the death of Professor GAY BURKE on May 1, 2017. In 1973, Burke was hired to teach photography in the Department of Art and Art History, when the subject was still suspect as a fine art medium. Burke became the first woman to receive tenure in the department. She earned her MFA from the University of Florida where she studied under renowned photographer and photomontage innovator Jerry Uelsmann. After she came to Alabama, she worked with Walker Evans at the end of his career. Photographer Wayne Sides credits Burke with raising the profile of photography as an art form in the South, evidenced in part by the large number of former students who responded to requests for memories in a special *Loupe* article honoring her on her 40th anniversary (*Loupe* Spring 2013). She exhibited

her celebrated and acclaimed work in over 80 national exhibitions including numerous solo exhibitions at venues such as the University of Nevada at Las Vegas, the University of California at Berkeley and the School of the Museum of Fine Arts in Boston. Those wishing to honor Professor Burke may make a contribution in her name to any charitable organization working to preserve democracy and social justice in America.

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.

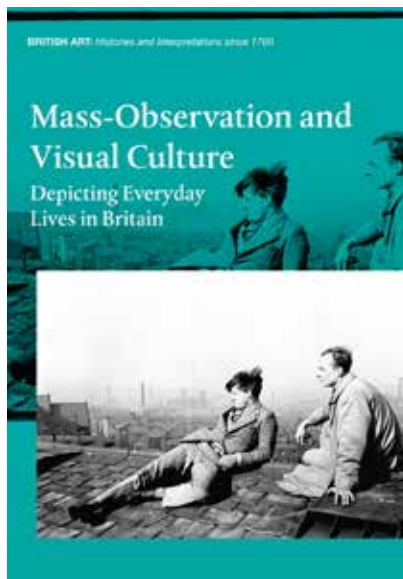
(loop), n. 1. a small magnifying glass used by jewelers or watchmakers, or for viewing photographic transparencies.

THE UNIVERSITY OF ALABAMA* | College of Arts & Sciences
Department of Art and Art History

FACULTY RESEARCH

LUCY CURZON

Associate Professor LUCY CURZON published the first full-length study of the British group Mass-Observation's engagement with visual culture. *Mass-Observation and Visual Culture – Depicting Everyday Lives in Britain* (Routledge, 2017) critically analyzes the role that visual culture played in the early development of the innovative British anthropological research group founded in 1937. In Curzon's book, she explores the paintings of Graham Bell and William Coldstream; the photographs of Humphrey Spender (brother of Stephen Spender); the paintings, collages and photographs of Julian Trevelyan; and Humphrey Jennings' photographs and the widely recognized Mass-Observation film, *Spare Time*, among other sources. Her research positions these works as key sources of information in illuminating the complex character of British identity during the Depression era.



PETE SCHULTE

Assistant Professor PETE SCHULTE was named the 2017 South Arts State Fellowship recipient for Alabama and awarded \$5,000. Two of his large-scale drawings in *Abstraction Today* in Atlanta's Museum of Contemporary Art of Georgia won critical praise in the arts magazine *Burnaway*.



ALUMNI PROFILE

JULIE HALL FRIEDMAN (BA ARH 1981) is an old hand at supporting the arts. For most of her adult life, she has volunteered and raised funds for every area of the arts, from theater to ballet to visual arts, in local and statewide organizations. Recently we asked her to tell us about her life experience and if she has some advice for aspiring professionals in the field of the visual arts. And, we wanted to hear what her memories are of her years in the Department of Art and Art History.

Friedman graduated *magna cum laude* with a bachelor of arts in art history and a minor in history from UA. "I had Joe Bolt, Robert Mellow, Eloise Angiola and Anna Spiro. Honestly, I loved all of them. I think I took every class offered in the department. I took a good many studio classes with Richard Brough and Al Sella. I also took some art education classes."

Back in Mobile, she volunteered with many arts organizations. In 1995, Friedman was appointed to the Alabama State Council on the Arts (ASCA) by Governor Fob James and has served in that organization for more than two decades, as member, as council chairman and currently as chair of the Grants Committee. Along with her service with the ASCA, she has been involved with local arts organizations and in support of Alabama writers. Friedman has served on the boards of the Mobile Ballet, the Mobile Opera and the Alabama Committee of the National Museum of Women in the Arts. She also helped establish the Alabama Writers Hall of Fame. Now

JULIE HALL FRIEDMAN

LEFT: In 2009 with ASCA officers in Washington, DC, for the unveiling of the Helen Keller sculpture in the capital rotunda. RIGHT: In 1979 after receiving the Mary Morgan Art Award with Dean of Arts and Sciences Doug Jones. Photos courtesy Julie Friedman.



Friedman is a board member of the Mobile Museum of Art, the Alabama Contemporary Art Center and the Mobile Committee of Alabama's Bicentennial. She is currently the chair of UA Libraries Leadership Board, a board member of the Paul R. Jones Collection of American Art at The University of Alabama and serves on its acquisitions committee.

Her tenure with the ASCA has allowed her to meet a wide range of practicing artists in all areas of the arts as well as arts supporters across the state. "The Arts Council is the official state agency for the support and development of the arts in Alabama. A primary responsibility of the council is to make decisions on grants awarded to support art programs and arts education throughout the state. Members come from diverse areas of the state and have diverse backgrounds: our membership ranges from art educators to professional artists to community arts volunteers."

Friedman's experience as an art student, in working closely with artists of all kinds over the years and in advocating for the support of artists gives her a unique view on what it takes to be a successful professional

"There is a big need for professionals in the art world with business backgrounds. We are always looking for individuals who can write grants, manage budgets, run large companies, handle fundraising and do all of the other functions that go into running a business."

artist. We asked her if she has any advice for Department of Art and Art History students and new graduates who want to make a career in art. "What I tell people when they ask about an art history major, I can think of no other discipline that exposes a student to a broader range of subject matter. To really understand an artist, you have to understand the times he lived in. That means you have to study everything from their culture, religion, and mythology, to the politics of their time, the system of government, economics and everything in between. A solid liberal arts degree can give a student a solid foundation for a myriad of advanced degrees. I would love to see individuals interested in art history combine that degree with a degree in business, or go on to acquire an MBA. There is a big need for professionals in the art world with business backgrounds. We are always looking for individuals who can write grants, manage budgets, run large companies, handle fundraising and do all of the other functions that go into running a business. Professionals with a background in the arts combined with business expertise are not easy to find."

exhibitions

SARAH MOODY GALLERY OF ART



ABOVE AND RIGHT:
Jim Neel,

Echoes Along the Syrian Border: Family Archeology and the Sound of Distant Gunfire,
installation views.



BELOW AND NEXT PAGE:
Celestia Morgan's
MFA thesis exhibition, Red Line,
explores the history of racially-based
housing discrimination in her native
Birmingham and its continued effects on
residents.

exhibitions

JIM NEEL | MEL KENDRICK | CELESTIA MORGAN | KELSEY WINDHAM



LEFT:
In Walked and Waited,
Kelsey Windham's
MFA thesis exhibition,
the artist translates
her observations
and responses
to the outdoors
into paintings and
poetry.



RIGHT:
A visitor takes in
the monumental
relief prints in the
exhibition,
Mel Kendrick's:
Woodblocks.

paths

ALUMNI PROFILE

VICTORIA LOWE

VICKI LOWE (MA 1971) remembers that it wasn't easy to convince her parents to let her study art at The University of Alabama. "By junior year I was totally committed to art but my parents were certain I would not find gainful employment, so they lobbied heavily for me to teach English." Lowe accrued enough art credits for an undergraduate degree in art, but majored in education. "I never officially changed my major."

Last year, a 40-year retrospective of Lowe's art toured the Midwest and the Southeast with stops at the Morris Museum in Augusta, Georgia, and the Hardin Cultural Arts Center in Gadsden. Lowe credits two renowned and beloved professors of painting at UA, Howard Goodson and Melville Price, for much of the success of her professional life. Because of their teaching, she decided to study art at the graduate level and eventually went on to a long career as an artist and educator.

New Yorker **MELVILLE PRICE** was one of the youngest members of the

first generation of abstract expressionist painters and a close friend of painters Franz Kline, Willem de Kooning, Jackson Pollock and others. Price joined the art department at UA in 1958 to teach painting until he died suddenly of a heart attack in 1970.

While Lowe was in school from 1965 to 1971, **HOWARD GOODSON**, his wife Willita and their sons became her "adopted family" in Tuscaloosa. A native of Vernon, Alabama, Goodson came to UA as an undergraduate, did graduate work at Columbia University and then returned to Tuscaloosa to teach until his untimely death in 1975 at the age of 55. Melville Price and Howard Goodson both mentored Lowe throughout her years at UA. "During my junior year, Price and Goodson were my go-to professors for all things art. By senior year, they became even more influential in my artistic development."

"[The Goodsons] were supportive of my art and provided an intellectual and emotional home away from

home while I was in school and after." After her professors' deaths, "both their widows (Barbara Gillette Price and Willita Goodson Zoellner, also an alumna) remained strong influences and were supportive of me in various ways." Barbara Price invited Lowe and other former Price students to visit her in Washington, DC. "She introduced us to a big city art scene. She actually inspired each of us to move to DC after school." It was there that Lowe met two more UA art alumni, William Christenberry (BA 1958, MA 1958) and Ed McGowin (MA 1964).

Lowe emphasizes that Goodson and Price had very different teaching styles, but says they had strengths that benefited their students. Both allowed students to make their own way in painting. During this time, Abstract Expressionist painter Hans Hofmann was an influential artist and teacher and Goodson and Price both used Hofmann's "method of eliciting creative expression from the students," Lowe said. "[Hofmann] helped students to find their own individual voices. Above all, in my mind, he did not teach his students to paint like him," Lowe said. "That inspires a deeper creative confidence in the student. [Like Hofmann], both Goodson and Price, in differing ways, encouraged individual voices and new directions [in their students]. They each had a wide knowledge of art history and current trends and offered their students plenty of references to explore. Neither expected their students to emulate their styles."

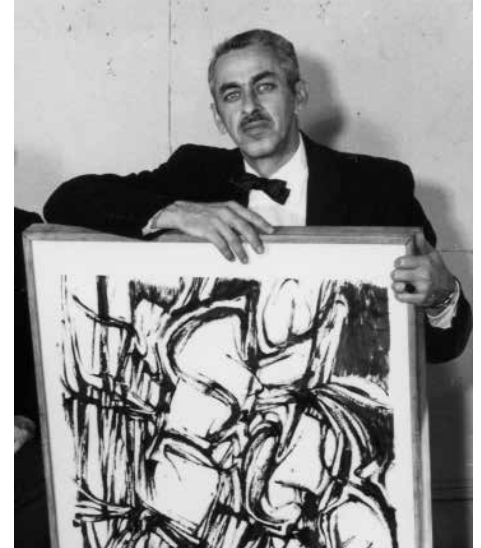
Both teachers, Lowe felt, were comfortable with their own artistic styles and conveyed that in teaching. "Rather than negatively criticizing a student's



work, they could find a successful element in the work and encourage exploration of it. The usual white-knuckle critique became a positive learning experience.”

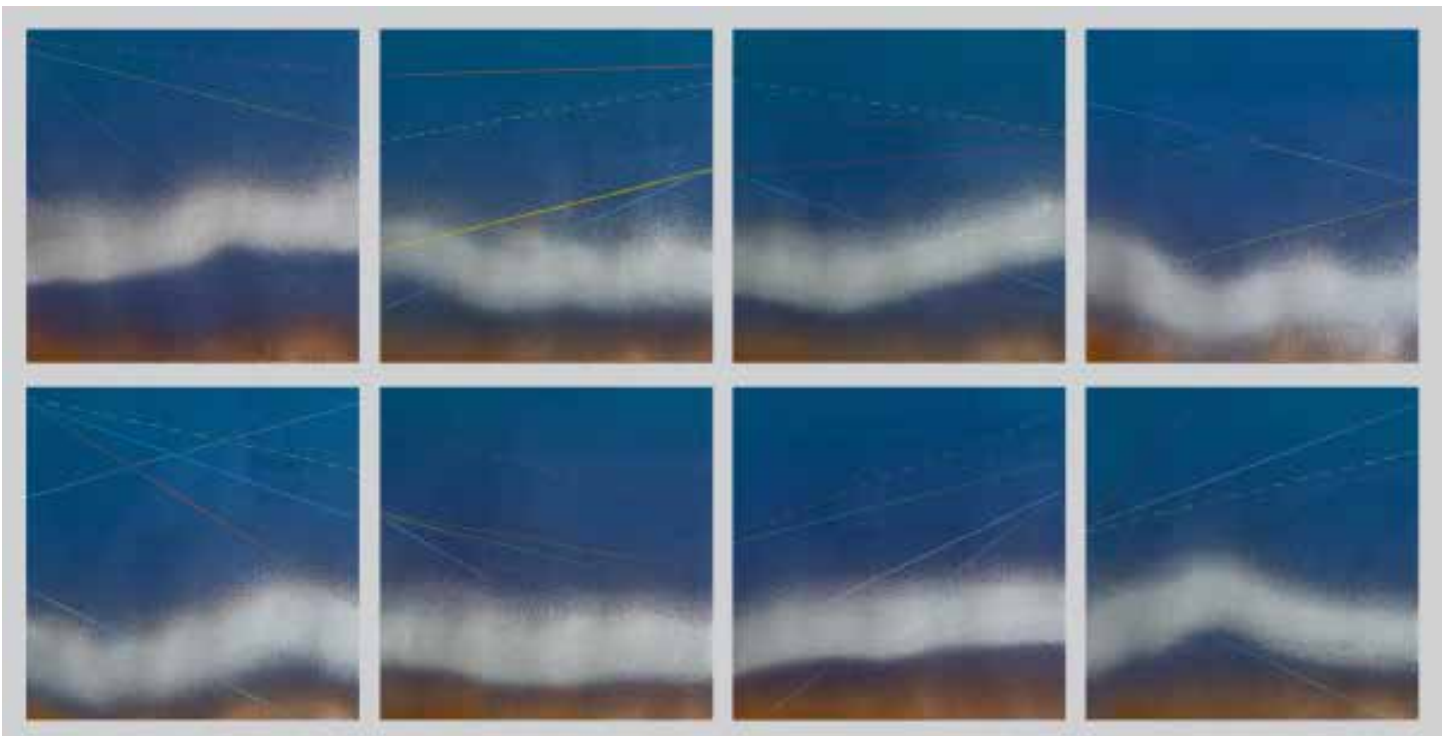
By her junior year, although she was still an art minor, Lowe said she began to “feel a sense of confidence in her work. Later, when Art Oakes joined the faculty, I added sculpture to my list of interests. He was the same kind of open-minded and inspiring teacher as Goodson and Price.”

“Another important ingredient,” Lowe added, was that several of her classmates “were quite close and freely shared all kinds of ideas in class and at the Little Bo [a snack bar in Woods Hall]. National and regional politics had been and were continuing to be volatile. This was a time that inspired independent spirits among students at Alabama and at colleges everywhere.”



TOP (left): Professors Melville Price and (right) Howard Goodson with their paintings during a March 23, 1960, photo shoot for a faculty exhibition. Image courtesy of the Crimson White.

OPPOSITE PAGE: Installation view of Lowe's "Stream, Silver," Hardin Center for Cultural Arts, Gadsden, 2016. Images courtesy of the artist. BELOW: Victoria Lowe, "Stream, Silver," 2014, eight panels, 13 x 13 inches each, spray enamel and pencil on paper. Images courtesy of the artist.



exhibitions

selected images from exhibitions

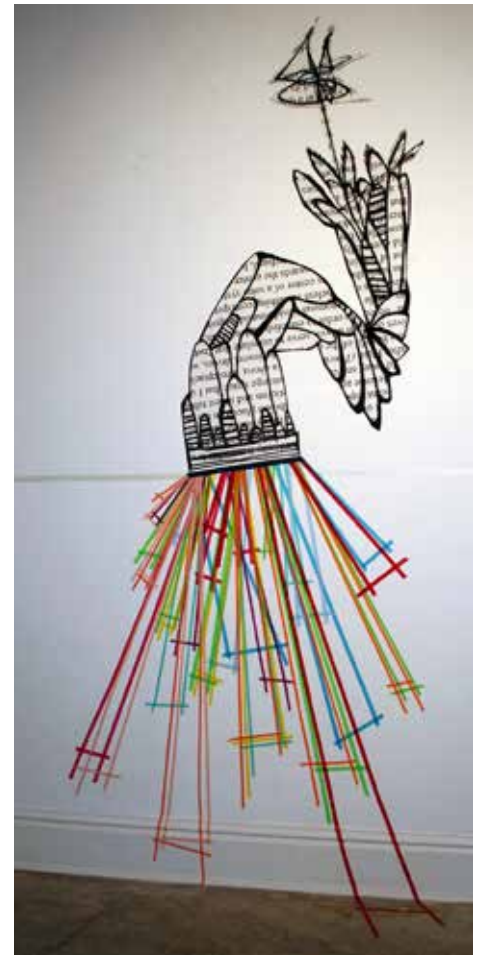
SELLA-GRANATA ART GALLERY



BELOW:
installation view of
Joani Inglett's
Powers of Horror,
2017,
in her MFA thesis
exhibition,
Abject of Desire.

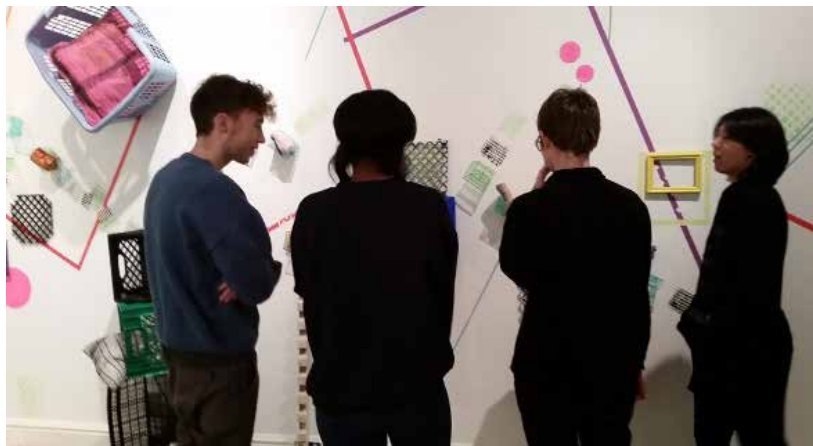
ABOVE: Visitors take in the wood and metal handcrafted sculptures in
Tobias Layman's MA exhibition,
Grinding Away.

BELOW: Installation view of Sydney Ewerth's
MFA thesis exhibition,
This Then This.



exhibitions

THE UNIVERSITY OF ALABAMA ART GALLERY



ABOVE LEFT:
Viewers inspect the details of Francesca Baldarelli's installation of salvaged, discarded and regifted materials in her MA exhibition, 54 Phillips Way.



ABOVE RIGHT:
Installation view of the UA/UAB Studio Faculty Art Exhibition at The University of Alabama Gallery in the Dinah Washington Cultural Arts Center, Tuscaloosa.

BELOW:
Installation view of EXIT 2017, the annual year-end exhibition of senior bachelor of arts majors in studio art.



APRIL TERRA LIVINGSTON

ALUMNI PROFILE

Lewis served as a community leader, church sexton and historian for the survivors of the Clotilde. An earlier commemorative bust of Lewis was stolen several years ago and needed replacing.

Last spring, Livingston heard about the church's need and decided she wanted to help replace the sculpture. She talked with the church leaders and volunteered to take on the project. "Then I went to the congregation and got their permission." She would donate all her labor along with raising money for materials through an online GoFundMe campaign. The money raised covered materials and tools as well as travel for the casting trip to Indiana. The funds also covered a base and a bronze plaque with Lewis' history.

With the church's blessing, Livingston began sculpting the bust as she set up a GoFundMe account. Costs of similar projects can run into the tens of thousands of dollars but Livingston and the organizers came up with a no-frills budget of \$5,000 to cover the basics and all of the labor was donated. "When the bust was ready, I took the model to Fairhope Foundry and got my friend [and founder] Corey Swindle to make the wax molds." Then they were ready for casting. "I took them to Indiana in coolers with ice-packs inside." The sandcasting at Sculpture Trails Museum and Foundry in Solsberry, Indiana, went smoothly, Livingston said. "I let [the molds] cool for a day and broke them out the next



Livingston with the bust of Cudjoe Lewis at its unveiling in February. Photo courtesy of Olivia Partin.

evening. It was amazing to see how well they came out."

When she returned, there were a few more details to finish. She worked with one of the church members to construct "an un-steal-able base for the work" and a local sign company made a plaque listing all the donors. Besides the original bust for the church, a second bust will become part of the permanent collection at the Birmingham Civil Rights Institute.

At the dedication in February, church members, many of whom are descendants of Cudjoe Lewis, presented Livingston with a plaque and flowers in thanks for her work. "It was something to see so many who had his face. I really know that face." When asked if this experience has changed her art, Livingston replied, "It has made me more aware of local history and has given me more motivation to use art to educate."

Mobile native April Livingston received the MFA in sculpture from UA in 2011. She is a working artist, activist and studio art and art history instructor at the University of Mobile. Her website is <http://aprillivingston.com/home.html>.

Livingston (center) with Union Baptist church members. Photo courtesy of Andrew Tumminia.

