

FALL/WINTER 2020



THE LOUPE

welcome

MESSAGE FROM THE CHAIRPERSON

Dear UA Art and Art History Community:

While fall semester was unusual and often challenging, we've made it through. Despite the difficulties, we were able to continue most of our typical activities, though many times in very different ways. For the arts, where we really can't take much of what we do online, this was a critical period. We were pleased to find that we could continue to teach, learn, and communicate virtually, and those experiences made us value even more the opportunities to interact in person and to collaboratively work with physical materials. We were at turns frustrated and entertained as we struggled with our choice of words since our meaning couldn't be read on our covered faces, or as we grappled with technology and found joy in new ways of doing things. In the end, we completed our research, made and exhibited artwork, learned new skills, gained knowledge, and still managed to connect with others regardless of the distance.

Now we have a moment to reflect and to feel a sense of accomplishment. With new developments on the horizon and our shared experience of the past semester, we can see a way onward. Congratulations on your successes, and thank you for all you've done to make the fall semester possible.

I wish everyone health and happiness in this season as we look forward to the coming year.

Jason Guynes

Chairperson, Art and Art History

NEW GRADUATE STUDIOS



ABOVE: This semester, graduate students moved into the new studios, located on Warrior Drive, east of Helen Keller Boulevard. Photo by Alexis Blue (senior marketing major, studio art minor)

ON THE COVER: UA photography students and faculty in the Black Belt Artist Project gather in Selma artist Charlie Lucas' studio. Photo by Gordon MacNeil.

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

PART OF THE  **University of Alabama System**

research

STUDENT RESEARCH

BLACK BELT ARTISTS CELEBRATED IN BOOK, EXHIBITION BY UA STUDENTS



December 2020 marked a milestone for UA photography students. They published a book and presented an exhibition of their work documenting more than two dozen artists in the Alabama Black Belt.

During several semesters' immersive research, UA photography students spent quality time with 25 artists, interviewing and photographing artists, and learning about rural Alabama's art legacy. Under the guidance of Associate Professor Christopher Jordan, in a collaborative project with Black Belt Treasures Cultural Arts Center and Canon Solutions America, the students produced a limited-edition book. The book was designed by students in instructor Cassandra Palmer's publication design course. Its release coincided with the opening of the public

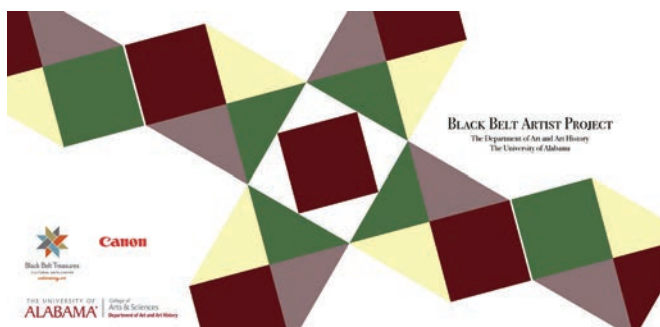
exhibition of the photographs, *Black Belt Artist Project—Photography Students of the Department of Art and Art History*, at The University of Alabama Gallery, Dinah Washington Cultural Arts Center, December 4, 2020. The exhibition will run through January 29, 2021.

MORE ON THE BLACK BELT ARTIST PROJECT

<https://art.ua.edu/tag/black-belt-artist-project/>

TOP LEFT: Artist Jessie LaVon visits the exhibition opening. MIDDLE LEFT: Installation view of the UA Gallery. Photos courtesy Kristin Law.

RIGHT, FROM TOP: Students photograph artist Stephen R. James (photo by Amber Quinn). Aleiah Briggs photographs artist Estelle Johnson Jackson (photo by Sarah Cheshire). Book pages featuring artist Deborah Carter (photos by Sarah Cheshire and Gordon MacNeil).



LEFT: back and front covers of the book, *Black Belt Artist Project*.

RIGHT: Sam MacDonald interviews Selma basket weaver Betty Bain. Photo by Aleiah Briggs.

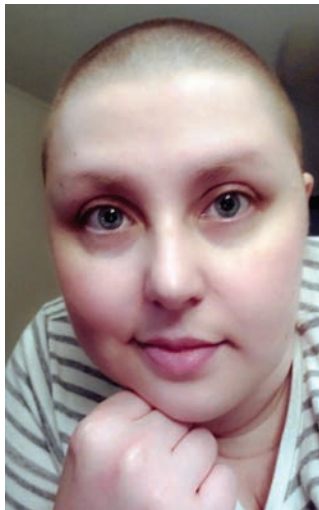


paths

STUDENT RESEARCH

ART HISTORY GRAD STUDENTS PRESENT CAPSTONE PROJECTS

Kathryn Bornhoft was one of three graduate students who successfully presented and passed their MA Capstone Projects this fall, a requirement for the MA in art history in "Track 2" of the program. Bornhoft's presentation discussed her internship at the Mildred Westervelt Warner Transportation Museum in Tuscaloosa and her study of issues around the way museums have historically represented Native American culture and art. Bornhoft argued that museums are vital in providing a path to a more realistic view of Native American art: "As both centers of learning and trusted social institutions, museums must address past wrongdoings and provide an environment in which underrepresented communities can have authority and agency." Bornhoft, who has a BFA in ceramics from UA, will curate an exhibition in October 2021, *Matters of Representation*, celebrating Native American art.



UA STUDENT REDISCOVERS LOVE OF ART HISTORY AND 16TH-CENTURY BRONZE

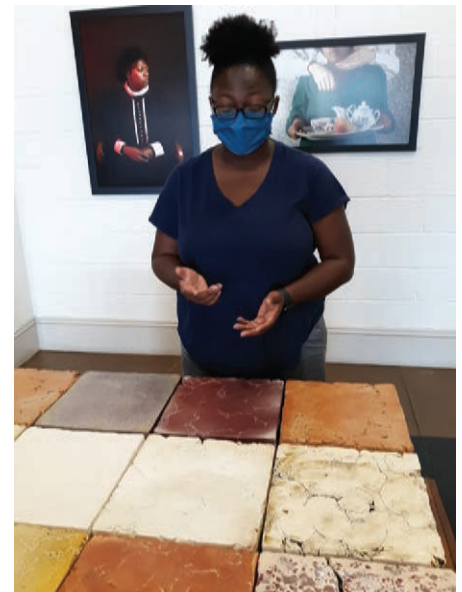
While many college students had last-minute changes of plans to their summer jobs or internships because of the coronavirus pandemic, Aidan Miles-Jamison not only survived, but he thrived. The rising sophomore, who double-majors in art history and piano performance, was able to hang onto his summer internship at the Berman Museum in Anniston, Alabama. On top



of that, as a volunteer collections assistant, Aidan rediscovered long-forgotten sculpture while cataloging artwork in the collection and proposed future exhibitions.

AMBER QUINN: IMAGINING THE ENSLAVED WOMAN'S EXPERIENCE

After delays due to COVID-19, graduate student in photography Amber Quinn held her master of arts thesis exhibition in August in The Arts Council Gallery at the Dinah Washington Cultural Arts Center in Tuscaloosa. Titled *Fragmented and Forgotten*, Quinn's work developed out of her experience as a black woman who lives with the history of slavery in America. Quinn used self-portraiture to insert herself into the reality of an enslaved woman's experience. "I am interested in the notion of how our unknown and involuntary inheritance from our history still affects me currently. By inserting myself within



this body of work I am able to have a clearer understanding of the composed façade the enslaved woman had to maintain," she said. "This creative discovery through self-portraiture also helped me to better understand the hidden transcripts of the enslaved woman's experience that were often silenced." The exhibition was made possible in part by a grant from The Arts and Humanities Council of Tuscaloosa County. This fall Quinn co-presented a talk on African American portraiture with her professor Dr. Wendy Castenell for Philadelphia's University of the Arts.

TOP LEFT: Kathryn Bornhoft. ABOVE RIGHT: Amber Quinn gives a talk about her work in The Arts Council Gallery. BOTTOM LEFT: Aidan Miles-Jamison and the rediscovered sculpture at Anniston's Berman Museum.

CONTINUE READING STUDENT NEWS HERE:

<https://art.ua.edu/category/student-news/>

awards

CERF+'S UP FOR GRAD STUDENT IN TRADITIONAL CRAFTS

Graduate student **Sarah Dittmann** was surprised and relieved to learn that she was one of 200 artist-applicants to receive a COVID-19 Relief Grant from the Craft Emergency Relief Fund (CERF+) in August. The funds helped her pay for a month's worth of rent and food and tided her over until she resumed her graduate teaching assistant responsibilities this fall. Unable to go back to the screenprinting job she'd had for the last two summers (and two previous years) because of the COVID-19 pandemic, Dittmann applied for CERF+'s COVID-19 Relief Grant program for craft, folk and traditional artists. Dittmann creates multimedia print, fabric and sculptural works that incorporate traditional Czech fiber arts passed down in her family and which she learned from her female relatives.



BFA SENIORS' WORK SHOWCASED IN SELLA-GRANATA

Studio art majors **Rae Daum** and **Alyssa Hochstetler** showcased their senior thesis work for the bachelor of fine arts degree in an exhibition in the Sella-Granata Art Gallery, December 7-10, 2020.

TOP LEFT:
Sarah Dittmann, "Litost," 2020
multiple fabrics, batting, thread,
cross stitch, embroidery, screenprint,
paper, litho crayon, and watercolor
71 x 61.5 inches

BOTTOM LEFT:
Ivy Borden and Talya White
members of Art Forward.

TOP RIGHT:
Alyssa Hochstetler, "Blossom"
2020, acrylic on unstretched canvas
30 x 84 inches

BOTTOM RIGHT:
Rae Daum, "Untitled"
2020, slipcast ceramic



NEW STUDENT GROUP: ART FORWARD

A new UA student group, Art Forward, has organized to create a more inclusive and artistically empowered community for students at UA, members of the Tuscaloosa community, and people everywhere.



CONTINUE READING STUDENT NEWS HERE:

<https://art.ua.edu/category/student-news/>

exhibitions

SARAH MOODY GALLERY OF ART



September 15 — November 20, 2020

WOBBLE

*Selections from
the Permanent Collection*



TOP LEFT:
Mark Sheinkman
"10.3.2005," 2005
aquatint with abrasion
Gift of William and Sara Hall

TOP RIGHT:
William Christenberry
"5 cent Wall with Johnson Grass
Demopolis, Alabama 1980"
Ektacolor print, 20 x 24 inches
Gift of Michael Gross

MIDDLE RIGHT:
Installation view
works by William Christenberry
new additions to the changing exhibition

LEFT:
Luis Jiménez
"Sidewinder," 1988
lithograph with glitter
edition: 98/125, image: 23 x 34 inches
gift of Scott Robertson

exhibitions

SELLA-GRANATA ART GALLERY

New Graduate Student Show

September 21 — October 9, 2020



LEFT:
Ryan Akers
"PENTACOST"
2019
graphite, charcoal, acrylic,
oil pastel, and ink on canvas
72 x 103 inches

Studio Art Instructors Exhibition

October 26 — November 17, 2020



RIGHT:
Amy Smoot
"Deflated Memories"
2020
slip cast ceramics
10 x 9 x 8 inches



LEFT:
Molly Greene Lay
"Walk I," 2020
found objects
18 x 12 x 12 inches



RIGHT:
John Klosterman
"43," 2019
monotype, chemical transfer
silkscreen, linocut
30 x 56 inches



LEFT, FOREGROUND:
Parker Hunt
"Yunomi, Pitcher, Teapot, Water
Jar," 2020, ceramics
variable dimensions

LEFT BACKGROUND:
Will Henry (l.-r.) "Raven," "Ebony,"
"Charcoal," "Onyx," "Obsidian"
2017
digital photography on aluminum
20 x 24 inches each



RIGHT:
Charlotte Wegrzynowski
"Salt," 2020
charcoal
24 x 32 inches

exhibitions

THE UNIVERSITY OF ALABAMA GALLERY

UA Art Faculty Summer Show

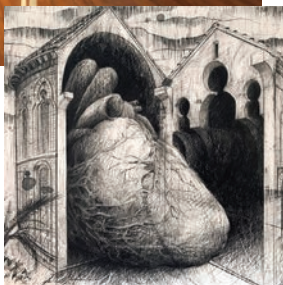
June 1 – July 23, 2020



TOP LEFT:
Craig Wedderspoon
"Meadow," 2020
poplar wood

TOP RIGHT:
Sara Garden Armstrong
"Structures Sound," 1978

MIDDLE LEFT:
Jason Guynes
"Mezquita del Cristo de la Luz"
2017
graphite on panel



MIDDLE RIGHT:
Visitors to
Sara Garden Armstrong:
Threads and Layers

BOTTOM RIGHT:
Installation view
Stacey Holloway:
Flight of the Elephant and Other Tales

STACY HOLLOWAY

Flight of the Elephant and Other Tales

October 2 – November 20, 2020



SARA GARDEN ARMSTRONG

Threads and Layers

August 7 – September 25, 2020



BLACK BELT ARTIST PROJECT

Photography Students
of the Department of
Art & Art History

December 4, 2020 – January 29, 2021

[See page 3 for the full story]



exhibitions

PAUL R. JONES MUSEUM

CHARLIE LUCAS



Talking to the Ancestors

October 2, 2020 – February 26, 2021



RIGHT: Charlie Lucas visits the museum during his solo exhibition. All installation photos by Daniel White.



When They See Us, What Do They See? Perspectives on Black Art

August 7 – September 25, 2020

BELOW: student curator Barbara-Shae Jackson (right) in the Paul R. Jones Museum



CENTER RIGHT:
Roederick Vines
"Let Me Explain," 2008
acrylic on board
The Paul R. Jones Collection
of American Art at
The University of Alabama
PJ2008.0672

BELOW:
visitors in the Paul R. Jones Museum



research

FACULTY RESEARCH

FIRST KRESS GRANT FOR UA

Associate professor **Dr. Tanja Jones** and assistant professor **Dr. Doris Sung** were awarded a Digital Art History Grant by the Samuel H. Kress Foundation, the first awarded at UA. The award will support development of the on-line digital project *Global Makers: Women Artists in the Early Modern Courts*, a collaborative project between Jones, Sung, faculty and staff at UA's Alabama Digital Humanities Center, and faculty and students in the department of computer science, from 2020-22. The project will fill a significant gap in existing research on the role of Early Modern women as producers of visual and material culture in the courts. Instructor and alumna **Rebecca Teague** will assist with metadata schema development, research and data entry, and data contribution management.



PHOTOGRAPHY AND CLIMATE CHANGE

Allison Grant, assistant professor, photography, is part of a Joint Pilot for Arts Research Grant project titled "Dangerous Landscapes: Legacies of Nineteenth-Century Progress in the Age of Climate Change." Professor Grant is collaborating with Dr. Teresa Cribelli, associate professor of history and principle investigator, and Dr. Joan Barth of UA's Institute for Social Science Research. Their project was awarded funding support by the Collaborative Arts Research Initiative (CARI), Alabama Life Research Institute, and Office of Research and Economic Development, calling their



work "both timely and significant." The collaborators plan to install an exhibition in 2021 that places Grant's contemporary environmental photographs alongside illustrations of the American landscape from nineteenth-century print culture collected by Cribelli in her historical research.

LUCY CURZON: QUEER KINSHIP

Dr. Lucy Curzon, associate professor, art history, published an article on contemporary photography and queer kinship titled "MaPa Del: Visualizing Queer Kinship" in the 2020 issue of the journal *Adoption & Culture* (Vol. 8, No. 1, 2020), published by Ohio State University Press. Curzon was guest editor for the issue and wrote the introduction, "Visualizing Kinship: Politics, Challenges, Opportunities." She was also invited to serve on the Mass Observation Critical Series Editorial Board to craft a new series of books on the original Mass Observation movement and the current Mass Observation Project.



ABOVE LEFT: Tanja Jones and Doris Sung. ABOVE RIGHT: Allison Grant, "A Chemical Fire Burns 800 Feet From My Children's School," 2019, archival inkjet print, 36 x 24 inches.

BELOW RIGHT: Cover of *Adoption & Culture* issue edited by Lucy Curzon.

research

MMFA INSTALLS JAMEY GRIMES' SCULPTURE 'TARAXACUM'

Instructor and alumnus **Jamey Grimes'** sculpture, *Taraxacum*, was installed in the Montgomery Museum of Fine Art's John and Joyce Caddell Sculpture Garden. The aluminum sculpture, a geometrized depiction of a dandelion flower gone to seed, arches over the garden's reflecting pool, its seeds blowing lightly across the water to the pool's opposite end. The sculpture is on loan to the MMFA for two years.



NEWBERRY RESEARCH FELLOWSHIP

Dr. Wendy Castenell, assistant professor, art history, was awarded a Short-Term Fellowship by the Newberry Library in Chicago. The fellowship is sponsored by the Morrison Shearer Foundation to support Dr. Castenell's research on the Chicago photographer Helen Balfour Morrison (1901-1984). Castenell will spend six weeks during the summer of 2021 at the Newberry, which holds the



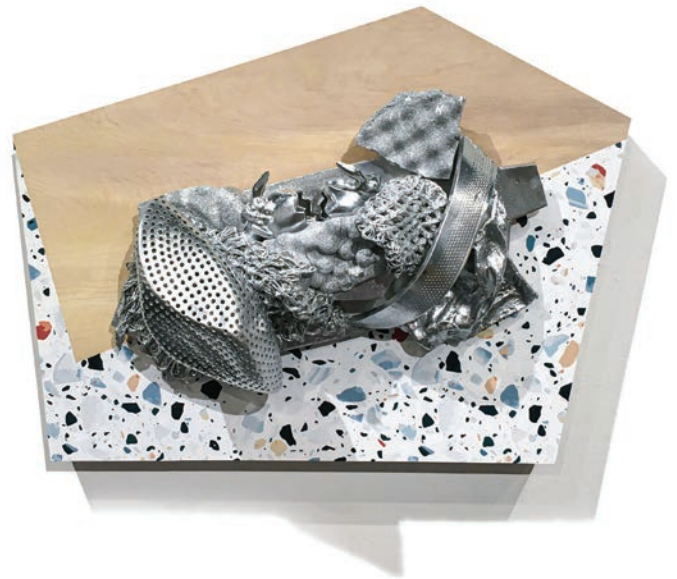
largest collection of Morrison's work. She plans to complete an article and begin research for a book project on the photographer.

WADE MACDONALD EXHIBITIONS

Wade MacDonald, assistant professor, ceramics, was invited to have a two-person exhibition, *ETERNAL: Wade MacDonald and Jason Hackett*, March 26 – September 5, 2020, at Shockoe Artspace in Richmond, Virginia. Gallery director Ryan Lauterio wrote that MacDonald's works bring the viewer into "a merged space of architecture and vessel-ness with flickers of aesthetic contextualization, verging on structural collapse and reemergence at various rates as wall pieces 'gather' as multi-material chrome bodies that look salvaged out of sci-fi wreckage." MacDonald's work was recently juried into *Southern Mississippi Ceramics National* at the University of Southern Mississippi, juried by Richard Notkin; *Utility*, at the Moon Gallery at Berry College; the *10th Annual Clay International* at Workhouse Art Center in Lorton, Virginia; and the virtual juried exhibition *28th Annual Strictly Functional Pottery National* (SFPN), for which he won an Award for Slip Casting.

CONTINUE READING FACULTY NEWS HERE:

<https://art.ua.edu/category/facultystaff-news/>



TOP LEFT: Jamey Grimes, "Taraxacum," 2020, Montgomery Museum of Fine Arts. BOTTOM RIGHT: Wendy Castenell. BELOW RIGHT: Wade MacDonald, "FC/Other Side of Darkness #4," 2020, porcelain, stoneware, wood, vinyl, acrylic paint, foam, 26 x 20 x 6 inches.

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PAUL R JONES MUSEUM

PAUL R. JONES MUSEUM STAFF HIGHLIGHT JONES' VISION THROUGHOUT THE PANDEMIC



Despite restrictions due to safety precautions around COVID-19, the staff of the Paul R. Jones Museum continue to go full steam ahead with exhibitions and events focused around the Paul R. Jones Collection of American Art at The University of Alabama.

Daniel White, director of the museum, and Emily Bibb, curator of the collection, have put on four major exhibitions since March, presented gallery talks and Zoom lectures, accepted an exhibition support grant and, in general, kept calm and carried on amid the global coronavirus pandemic.

With guest curators Paul Barrett and doctoral student Barbara-Shae Jackson, the museum pulled together a full schedule of exhibitions for the year. "For a while, the museum was open by appointment only, but since the Charlie Lucas show began, we've been able to have our regular hours," explained White.

Charlie Lucas: Talking to the Ancestors, a wide-ranging solo exhibition of the iconic artist's work, curated by Barrett, opened in October.

In addition to these home exhibitions, Bibb curated a "selected works" show that traveled to the Houston Museum of African American Culture (HMAAC) in October and will run through January 16, 2021. Working with HMAAC's director, John Guess, Jr., Bibb selected 40 works by artists including Benny Andrews, Sheila Pree Bright, Fahamu Pecou, Romare Bearden, Sam Gilliam, and Ming Smith. She presented a Zoom lecture about the exhibition for visitors to the Houston show. Bibb has managed the Paul R. Jones Collection since she came to UA in 2012.

In September, White announced that the Alabama State Council on the Arts awarded the museum a grant in support of its exhibition programs for 2020-21. "The grant helped supplement our exhibition programs for the entire season," explained White, "including support honorariums and exhibition shipping costs — these funds gave us that extra boost to help us fully realize projects."



The two remaining exhibitions in the museum's schedule are solo shows. *Mario A. Robinson*, a leading realist artist well-known outside Alabama, will be guest curated by White with Emily Bibb. *Everyday Strangers: Alonzo Williams, Jr.*, features a multimedia artist who uses video and language to create art through random encounters with strangers. That exhibition is in partnership with the Houston Museum of African American Culture.

TOP LEFT: Daniel White. TOP RIGHT: Emily Bibb. BOTTOM RIGHT: Installation view of *Charlie Lucas: Talking to the Ancestors* in the Paul R. Jones Museum in November; photo courtesy Daniel White.

