

Greetings from Dorothy Johnson, Director

Warm greetings to faculty, students, alumni and friends of the School of Art and Art History. So many exciting ventures are underway in the School and so much news to report from individuals and areas, that this inaugural newsletter is copious.

Over the past three years, the School has been undergoing a period of great revitalization. This year alone, we have hired five tenure-track faculty: Laurel Farrin and Su-en Wong in Painting and Drawing, Ebon Fisher in Digital Art, Julie Hochstrasser for art of Northern Europe 1500-1700, and Robert Bork as our new medievalist. These searches come on top of two new hires: Tom Aprile, who joined us as associate professor and Head of Sculpture in 1996, and Isabel Barbuzza who came as assistant professor of sculpture this fall. We are very excited about the rebuilding of our sculpture area, which includes the renovation and refurbishing of the foundry.

All of our studio areas are going strong and we have many new initiatives coming from our very energetic and dedicated faculty. As you read through these pages you will discover the dynamic activities of Ceramics, Design, Intermedia, Metalsmithing, Photography, Painting and Drawing, Printmaking and Papermaking, as well as Art Education. Things have been busy in the Art History Division as well; new developments, initiatives and lecture series are described in this newsletter.

The School continues to enjoy a very prestigious national reputation. As many of you probably know, our graduate programs are ranked 6th in the nation, with Printmaking ranked Number 1. Our enrollments confirm this. We currently serve 800 students in the School, 600 undergraduate majors and 200 graduate students in Studio, Art History, and Art Education. Our graduate admissions have become even more selective and we have

increasing numbers of undergraduate majors joining our programs. Our General Education courses, which serve non-majors in the University-wide community, are always filled to the brim. All of this provides further evidence of the vitality of the School and its programs.

I thought I would mention just a few things that have come to the School recently:

Seven New Faculty Lines

Two in Sculpture, two in Painting and Drawing, one in Digital Art, and two in Art History.

Computer Cluster

A ten-station computer cluster was funded in 1996 and is used by students and classes in Design, Intermedia, Photography, and Printmaking.

New Computers for All Faculty and Staff

A goal we have nearly reached this year.

Professional and Scientific Positions

Two new laboratory technician positions that were desperately needed; one in Ceramics and one in Sculpture.

Curator

A second full-time curator position for the Office of Visual Materials (being searched for this year).

Teaching Assistants

Significant additional funding for teaching assistants and research assistants.

Faculty Research Funding

Three Faculty Scholar Awards (given to Sue Hettmansperger in Painting, Margaret Stratton in Photography and Joni Kinsey in Art History), all proposals for development assignments accepted and funded by the College, all proposals for Old Gold Fellowship accepted and funded by the College and great success in all faculty funding initiatives.

Equipment

Large-scale equipment funding including new kilns in Ceramics and new presses in Printmaking. Complete refurbishing and renovation of the foundry and the entire sculpture area.

Inside this Issue

Studio Division
pp.2-15

Center for the Book
p.16

Art History Division
pp.16-22

Art Education Area
pp.23-24

Administrative Office
p.25

Obituaries
pp.26-27

Letters and
Announcements
pp.24,28-30

Guest Artists and Visiting Lecturers

Expansion of guest artist funding to include all Studio areas, restitution of funding for the Art History Visiting Lecture Program, and the institution of an Artist-in-Residence Program.

Oakdale Studio Spaces

Working closely with University Facilities Planning we were able to procure a former apartment building on the Oakdale campus. One wing has been beautifully renovated to provide faculty studio space and house our MFA collection as well as Alternative Traditions in the Contemporary Arts. We are hopeful that the remaining wing of the facility will also be renovated and given for studio space for our faculty.

New Art Building

One of the most exciting of our new initiatives is the new art building which will be located on Riverside Drive directly across the street from the original Alumni Center and therefore very close to the current School. During my first year as Director, the entire faculty worked closely together to produce a very detailed document—the plan for our new art building. I have some great news to report. Just this year our plan received initial funding from the Regents and we can begin to think seriously about our new building. Any thoughts you may have for our next stage of planning would be greatly appreciated. We need to have a new building that will meet our many complex requirements for space and new technologies. As you know, many of our programs are scattered in buildings throughout the University; the new building will allow us to reunite in one location. The new art building will include the administrative offices, the Art Library, the Office of Visual Materials, Art History offices and classrooms, Design, Photography, Intermedia, Metalsmithing, Elements and Art Education. Our current structure will be renovated and will house Painting and Drawing, Printmaking, Ceramics, Sculpture and the Woodshop.

More news about this exciting project as it develops.

Note: The CAA alumni breakfast in Toronto was a great success and very well attended. I hope to see you at next year's breakfast in Los Angeles!

Studio Division

Ceramics Area

Bunny McBride, a former student of Frances Senska, Ceramics Professor Emerita at Montana State University, was invited to the exhibition "Frances Senska and her Students, 1948 to 1993." Frances was presented the Artist Honor Award by the state of Montana for her contribution to the arts and students of Montana.

One of the most honored exhibits that a teacher can be invited to is one that is curated by a former graduate student. Paul McCoy, who now teaches at Baylor University in Waco, arranged a two-person exhibit and workshop for Professors McBride and Hides. McBride was also honored with inclusion in the "Archie Bray Invitational Exhibit" at the National Council on Education for the Ceramic Arts held in Minneapolis in 1995. As a continuing ceramics artist, Professor McBride held a one-person exhibit "Red, White, and Blue: Ceramics of Bunny McBride" at the Theater Gallery at Meramec College in St. Louis in 1997. A teapot was exhibited in the "3rd Annual Teapot Show" at the Craft Alliance Gallery, a premier venue in St. Louis. A copper red porcelain teapot was also displayed in the "Anything That Pours" exhibit at the Appalachian Center for Craft in Smithville, TN. At the Native Soil Gallery in Evanston, IL, McBride was featured in two exhibits: "Platters: Preparation for the Holidays" and "Mid-West Artists." This year, the Augustana College Art Gallery will exhibit some of his work in "Mississippi Valley Potters."

The Ceramics Studio now has a greatly appreciated Lab Coordinator to do much of the work and organize the shop. Reagan Yoder, whom many of you know as a former graduate student from Kalona, has been the Lab Coordinator for more than a year. Many positive changes have happened in the last year, and the future promises to be very exciting. Under the guidance of **Charles Hides**, many wood-fired kilns have come, been used heavily by students, and gone. At present, the shop has three wood kilns outside: two anagamas and a two-chambered, salt-combination kiln. Professor Hides has put the wheels in motion for an International Wood Fire conference at The UI in 1999. Many people from around the world, including Australia, Germany, and

Japan, have committed to the program already. The overwhelming support of the worldwide artist community of the conference testifies to the commitment and dedication to the wood-fire process, and the ceramic art of Professor Hindes.

Design Area

Since its establishment in January 1996, the School's ten-workstation computer cluster has been heavily utilized. Each semester, the cluster is used on a regular basis by three graphic design classes and one photography class. In addition, two graphic design classes in the Saturday and Evening program depend on access to the cluster. The incorporation of the cluster into teaching has made it possible for students to learn and practice the technical skills they need to compete in their chosen fields.

The digital image has revolutionized the way artists think. The breaking down of images into pixels allows for a greater degree of integration between media while explaining the potential for free-form experimentation. Therefore, it is only natural that artists working in all media are beginning to realize the potential the digital, mediated image has for their work. Requests and proposals are presently being prepared to purchase the appropriate hardware and specific applications to make this possible.

Ab Gratama made his third trip to the Universidad de Los Andes (ULA) in Mérida, Venezuela, within the context of the ULA-IOWA Arts Project in March 1997. This project, established in 1993, is a joint undertaking of the University of Los Andes and The UI. Its objective is to cooperate in developing new degree programs in the areas of fine arts and graphic design, music, theater, and dance. Faculty members from Iowa are serving as consultants on curricula and programs of study proposed by ULA for new degrees of Bachelor of Arts and Bachelor of Fine Arts.

Despite the fact that ULA was closed down because of a nation-wide strike among university and faculty and students, the course in Graphic Design and Typography was well attended; students were from all levels, ranging from beginning to advanced. This range, combined with the large number (27), provided a challenging situation for Gratama. During four-hour class periods, presentations, lectures and projects had to be adjusted to the students' different levels of knowledge and expertise.

Although the regular working day sometimes ran from 8:30 AM through 7:00 PM, the relaxed pace, the time taken for personal interaction during coffee breaks, luncheons, dinners, picnics and barbecue parties, made the schedule more agreeable. Moreover, the interest and eagerness for information among students and faculty made the three weeks inspiring and rewarding.

Professor Gratama was asked to design a Graphic Identity for The UI's participation in the celebration of 50 years UN Universal Declaration of Human Rights (HR98). The logo was presented to and accepted by the HR98 Advisory Committee. Formed in the shape of a heuristic spiral, indicating involvement through education and experience, the logo is being used on University of Iowa letterhead, on a web-site, and all publications, programs, and flyers and posters related to the variety of planned events.

Together with Dr. R. Kardon from Neuro-Ophthalmology, Ab Gratama started work on a CD-ROM project. The objective of the project is to design interactive instructional tools that will help physicians and students in ophthalmology to develop a thinking process and method for more efficient diagnosis and treatment of patients' problems. This thinking process will assist in elucidating a pattern of signs, symptoms, and test results that most closely resembles a specific diagnosis or disease process. It is envisioned that the CD-ROMs will serve as models for the most efficient use of time and cost effectiveness for particular cases under study. Mosby Publishers, London, England, have expressed their interest in international publication of the CD-ROMs.

Hung-shu Hu, during the summer prior to his Faculty Developmental Assignment of fall 1996, completed a number of projects. He had a one-man exhibition of 120 paintings at the Taiwan Museum of Art (May 25-July 28, 1996) that included a hard cover catalog publication, *New Techniques and New Scenery*; his sculpture "Silver Lily" was completed and installed at the S. T. Morrison Park in Coralville; a series of hanging metal panels, "Nine Skies," was placed in the new wing of the Cedar Rapids Airport; and six oil paintings were exhibited during the Olympic games in Atlanta as the artist representative for

Taiwan (one of 189 international artists was chosen).

4 From early August to the end of January 1997, Professor Hu devoted his time to his pictograph work (three-dimensional sculptures of selected Chinese characters or words which have a unique form and structure). More importantly, he collected many of his works, retouched and photographed them, enlarged and framed them, as he prepared for the opening of his three-dimensional work exhibition at the Taipei Fine Arts Museum in Taiwan on January 25, 1997. The exhibition lasted three months and ended May 4, 1997. It showed 100 pieces, and included his work in architecture, design in four areas— industrial, package, lamp, and furniture— commissioned public art work, and sculpture. Fourteen pieces of his three-dimensional pictographs were included, and eight other works, developed and created for this show, were the result of his developmental leave.

The entire collection of his work, exhibited at the Taipei Fine Arts Museum early last year, was published in a book entitled *The Aesthetics of Reasoning: Form in the Eyes of Hu Hung-shu*. Six major newspapers and three art magazines covered this exhibition and more than 20,000 visitors viewed it. In addition, a two-hour radio interview and a 30-minute television interview were broadcast in Taiwan. The UI was associated with all of his wide-ranging and varied activities.

Shortly after, and in part due to this exhibition, he received a commission to create a 17-foot-tall, stainless steel sculpture for the lobby in the building that is owned by the Hung Kuo Group (a big entrepreneurial organization in Taipei). This sculpture prompted five articles in various Taiwan newspapers that discussed Professor Hu's work in general.

In addition to his work in Taipei, the Basic Design Conference, organized by the Design Society in Taiwan, invited Hu as their principal speaker on May 2, 1997. He was also invited to give two presentations at the Beijing Institute of Technology and Central Academy of Design in Beijing, China on May 26-28, 1997. These talks resulted in an invitation to run a one-month design workshop in 1998 for design teachers in

China. Finally, Professor Hu was invited to give lectures from June 3-5, 1997 for the Public Art workshops sponsored by the Taiwan Government in Taipei. In addition to these lectures, Professor Hu had a one-man show of his oil paintings at the Laband Art Gallery at Loyola Marymount University in Los Angeles from October 15 to November 23. (See the excellent review in *LA Times* for October 31, 1997.)

Drawing Area

The Drawing Area continues to serve the needs of undergraduate and graduate drawing majors as well as those of all studio areas of the School. Enrollments in the variety of classes at every level continue to increase, creating a demand for additional sections.

The area provides Basic Drawing, a required foundation course and prerequisite for all studio majors. The high demand has made it necessary to increase offerings to eight sections taught in the regular daytime session, and one or two sections offered through the Saturday and Evening Program. Enrollments are always nearly to capacity.

Facilities are located in two rooms on the second floor, and two rooms on the third floor of the Art Building. Recent improvements have been made to control the lighting in two classrooms where we now have skylight shades, new theater lights for model and still life illumination, and better lights for viewing works as they are produced and as they are displayed on the walls. It is hoped that these renovations continue throughout the area's classrooms, as it is apparent how sorely they have been needed for decades. Similar lighting improvements have been made on the second-floor hallway exhibition space, and the Mezzanine Gallery. This space provides opportunities for classes to present week-long exhibitions.

Graduate students in drawing have private studios in the Old Music Building, along with those majoring in painting. Current faculty are Ronald Cohen, John Dilg, David Dunlap, Sue Hettmansperger, Joseph Patrick, and Gelsy Verna. We have been very fortunate to have a roster of excellent visiting professors during the last several years. They have been Susan Maakestad, T.L. Solien, David Storey, Cara Tomlinson, and this year's visitors, Laurel Farrin, Jane Kent, Gary Komarin, Jan Reaves, and Alexandra Wiesenfeld. Drawing is currently the beneficiary of having the services of Maggie Rochelle provided as a lecturer, courtesy of the College of Liberal Arts.

John Dilg is the recipient of a grant from The UI Support Program for the Arts and Humanities. Both he and David Dunlap

returned to teaching this fall following a university-sponsored Developmental Assignment leave of absence. This fall term found Sue Hettmansperger on her first of three semester leaves which were made possible by a Faculty Scholar Award from the University. She is the third member of the faculty of Painting and Drawing to receive this honor, following Stephen Schultz and Joseph Patrick. After a six-month period as a Fulbright Senior Scholar in Teaching and Research at Universidad de Los Andes in Mérida, Venezuela, Joseph Patrick taught this fall before returning to Oaxaca, Mexico spring semester on a UI Developmental Assignment. Gelsy Verna is a Visual Arts Fellow this academic year at the Fine Arts Work Center in Provincetown, MA. Ron Cohen, recently tenured in his half-time position in drawing and painting, is spending the entire academic year teaching Elements of Art courses. Maggie Rochelle had a solo exhibition at the Artemisia Gallery in Chicago.

Seventeen students from the fall 1996 Life Drawing III class presented 55 works in an international exhibition in April and May 1997. The show was exhibited at Galeria Otra Banda of the Univeridad de Los Andes in Mérida, Venezuela. Each of the advanced undergraduate and graduate students was represented by several works.

The exhibition demonstrated to the Venezuelan students, faculty, and art community the degree of ambition, hard work, invention, and accomplishment that is the expected norm at The UI.

Congratulations are due to the following students who have received recent honors and exhibitions of their work: Jeana Baumgardner, Aarron Walter (BFA 1997), Ben Rubin (MFA 1995), Amy Enkleman (MFA 1995), and Carlos Ferguson (MFA 1997).

Painting Area

The Painting Area combines its faculty, organization and meetings with the Drawing Area. Students may earn degrees in either of these interrelated disciplines.

Improved facilities are eagerly anticipated for undergraduate painting when the renovation of the current art building accompanies the construction of a new art building. Undergraduate painting is slated to have several classrooms and studio spaces in the restoration and, for the first time in several decades, become physically re-united with the rest of the School's facilities.

Graduate painting, by comparison, has the use of facilities which are ideal in most ways. Old Music Building (OMB) houses the graduate students in Painting and Drawing. These facilities can accommodate a maximum of thirty graduate students, three or four of whom are in the Drawing program. The plans proposed for the Painting Area's needs related to the new art building include the renovation and continued use of the Old Music Building. This facility is often cited as one reason we attract graduate applications from around the country.

Each semester, the work of every graduate student is reviewed and criticized by the area faculty in private studio visits. These mid-semester reviews occupy two full days, and provide the opportunity for close communication among all students and all the faculty in the area. This process is seen as a progress report and an essential vehicle for instruction and guidance.

The practice of a student-organized-and-run open house continues. This is a day at the end of each semester when students voluntarily open their studios in OMB to the public for viewing of their work.

The Visiting Artist Program brings distinguished artists to campus for two-or-three-day periods. They present a public lecture on their work, offer a presentation and topic for discussion in the Forum class, and make appointed studio visits with individuals to view the student's work and offer criticism. This year's visitors will be Melissa Meyer, Judith Kirshner, Gillian

Ayres, Joyce Kozloff, Susanna Coffey, and Tim Branson. In the recent past, visiting artists included Michael Byron, Ross Bleckner, Donald Baechler, Michael Meyers, Brice Marden, Kerry Marshall, Susanne Doremus, Willy Heeks, Richard Baker, Ernie Pepion, and Jonathan Lasker.

Ronald Cohen received his undergraduate and graduate degrees from the Philadelphia College of Art and Queens College, C.U.N.Y. During the past 24 years, he has held full-time academic positions at the UI, the University of Chicago, and the University of Texas-San Antonio. He has held visiting appointments at the School of the Art Institute of Chicago, the Rhode Island School of Design, the State University of New York-Albany, and Indiana University. Cohen recently returned to Iowa after a leave of absence. While on leave, he was a visiting associate professor in sculpture at Knox College. This year he is acting head and teaches in the School's Elements of Art program. Elements, a beginning level course for non-majors, is designed to encourage students who have little or no formal studio experience. They are given instruction in the skills of representation and principals of abstraction as an introduction to form, creativity and greater discrimination of the visual world.

Ronald Cohen has received a number of awards and grants, including three individual artist's grants from the National Endowment for the Arts (1980, 1984 and 1994). In 1994 he was awarded the Ingram-Merrill Foundation fellowship. In 1996, Cohen exhibited twenty paintings at the Hyde Park Art Center. This past year, contemporary curator Holiday T. Day mounted a one-person exhibition of his work at the Indianapolis Museum of Art. Upcoming shows include "Tableaux for the Millennium" to be curated by Lannie Silverman at the Chicago Cultural Center. In and around Iowa City, Professor Cohen participated in the "Wellness, Disease and the Visual Arts" exhibition series. This April, Cohen exhibited preparatory studies at Simpson College in Indianola, IA. Cohen's work was on view at the Lyons Wier Gallery in Chicago from March 20 through April 18. In July 1999, a one-person exhibition of his work will be shown at the Quincy Art Center in Quincy, IL.

John Dilg exhibited the first group of a new series of paintings, which began in 1994, in a one-person exhibition at the Evanston Art Center, Center for the Visual Arts in Evanston, IL in the spring of 1996. Significant events in 1997 for Professor Dilg included a Faculty Development Assignment for the spring semester that resulted in eight new paintings; a grant from the University under the new Support Program for the Arts and Humanities that will fund a catalog, which has 10-12 color plates of Dilg's recent work (1994-1998); and his inclusion, with four reproductions, in *New American Paintings*, Vol. 2, No. 5 (August 1997) published by Open Studios Press in Wellesley, MA. Principal juror for this "exhibition in print" was Beth Venn, Associate Curator of the Permanent Collection at the Whitney Museum of American Art in New York City.

David Dunlap produced a Salman Rushdie *Satanic Verses* book jacket with Jim Snitzer's offset press (under the auspices of The UI Center for the Book) as part of a McKnight Intermedia Fellowship. Dunlap used this book jacket object in event/actions at the University of Minnesota, Minneapolis, the Kansas City Art Institute, Kansas City, MO, Reed College, Portland, OR and Alfred University, Alfred, NY. This book jacket is one of several book-related projects he has been working on for the last two years.

These projects have been a large part of the one-person shows he had at the Kansas City Artists Coalition, University of Nebraska at Omaha, Arts Iowa in Iowa City, and Alfred University. In January 1998, these were included in a show at the Quincy Art Center in Quincy, IL. Many of these same objects were part of the group shows he had at Reed College (a two-person show with Faith Wilding, in conjunction with a symposium on Fashion), the University of South Dakota, Vermillion, SD and the Quad City Art Center, Rock Island, IL.

In collaboration with Tim Barrett of the Center for the Book and Steve Thunder-McGuire of Art Education, David developed and team-taught the "Artists' Book" class. This is one of a number of efforts he has made to strengthen the presence of artists' books within the School and to strengthen the position of The Center for The Book within the College of Liberal Arts.

David Dunlap has continued his interest in collaboration through the curating and the exhibiting of his work in an exhibition, "In the Spirit of Friendship," which opened at the Katherine Nash Gallery at the University of Minnesota and then traveled in a slightly smaller format to CSPA in Cedar Rapids.

In March of 1997 he was artist in residence at Alfred University and in the last two years has been a guest artist at the Kansas City Art Institute, Reed College, and the University of Oregon at Eugene.

He designed an album cover and CD booklet for the band Lambchop. Since then he has incorporated these objects within his installations. He was a juror for individual fellowships granted by the Wyoming Arts Council.

Sue Hettmansperger spent the 1997 fall semester working on her Faculty Scholar Award in New Mexico and Iowa. The Faculty Scholar Award provides three semesters of release from teaching for her to complete a series of paintings and drawings whose theme is the nature/culture interface. An affiliate member of A.I.R. Gallery in New York City, she plans to exhibit her project there when it is completed.

Joseph Patrick, currently teaching in his 33rd year at UI, is professor in charge of Drawing. His work is represented by O.K. Harris Works of Art in New York and by Olson-Larson Gallery in Des Moines, where he presented a 1996 exhibition of recent oil and watercolor paintings.

During the last several years, Professor Patrick has continued to develop and refine the class he created for the Drawing program, Life Drawing III. It is a four-hour-long class taught two days a week, for graduate and advanced undergraduate students who wish to continue in-depth pursuit of innovative perceptual drawing with the life model as its base.

Patrick spent the first six months of 1997 as a Fulbright Senior Scholar on a Teaching and Research appointment at Universidad de Los Andes in Mérida, Venezuela. He and his artist wife, Genie, had the use of a studio building in a small Andean village nearby, and traveled there to paint on the days when he was not teaching. Because of

a nation-wide strike of all Venezuelan universities from January to May, Patrick's teaching responsibilities proved to be exercises in *ad hoc* inventiveness and intuition. Along with the suspension of university classes and support systems, there was also a prohibition placed on the use of the university facilities. Although there could be no classes given for credit, there was an abundance of both students and faculty who were temporarily at loose ends and anxious to become involved in workshops in drawing and painting offered by a foreigner free of the restraints imposed by the strike. The open sessions Patrick offered attracted an ever-changing roster of participants, crowding the clandestine subterranean space where these classes were held "in secret." As the strike wound down and those faculty who had been involved in Patrick's classes looked to the prospect of returning to their own daytime teaching duties, he proposed and instigated an evening drawing group to accommodate their needs. Beyond his teaching, Patrick also worked with the visual arts faculty on suggestions for curriculum development, scheduling changes, and staffing needs within their programs.

The School of Art and Art History is now well known to the students and faculty in art and design at the University of the Andes. During his Fulbright there, Patrick presented an exhibition of student drawings from his previous semester's Life Drawing III class at Iowa and gave several slide lectures about studio art at the UI, showing works by current and former students and faculty. He presented the visual arts program a gift of 300 color transparencies from the School of Art and Art History. He also staged a solo exhibition of watercolor paintings and drawings at Museo de Arte Moderno in Mérida, and that show traveled to the capital of the state of Trujillo. Included among the exhibited pieces were five new watercolor paintings done in Venezuela (one of which was acquired by the museum for its permanent collection) and earlier ones made in Mexico. The drawings in the show were portraits of Patrick's Iowa students, evidence of his long-standing practice of drawing along with his students as they make head studies of each other. By continuing with this project of portrait drawing with his Venezuelan students, he returned to Iowa with a series which serves as a reminder of

his personal connections made teaching in Venezuela. In the end, it was the students and their response to his teaching which linger as his fondest memories of his Fulbright.

8 **Maggie Rochelle**, lecturer in Painting and Drawing, had an exhibit at Artemisia Gallery in Chicago, September 4-27. The underlying surface structure of the paintings was comprised of small, grommated envelopes arranged in tight, interconnecting grids. Serving as human metaphors and geometric tools, patterns and relationships within those patterns are delicately suggested by fleshy layers of oil pigment and wax. The paintings' titles, "Mulatto," "Mum," "History Painting," "Hood," "Miss," "Color Theory," and "Precious," serve as spare verbal pointers to an essentially, insistently visual meditation. Rochelle's work was also included in "Iowa Artists 1997" at the Des Moines Art Center.

Alexandra Wiesenfeld received an Individual Artist Grant from the Montana Arts Council for 1996/97. The Longbeach Museum in California purchased one of her paintings in January 1997 for their permanent collection. Alexandra had a one-person exhibition at Dactyl Foundation in Soho, NY in November. In January, she was part of a three-person show at the Chico Art Center in California.

Intermedia Area

The Intermedia and Video Art program, founded by Professor Hans Breder in 1968, is devoted to experimental and interdisciplinary art forms. In existence now for three decades, the program is nationally and internationally known for being on the cutting edge of aesthetic thought and practice. It is also known for its visiting artist program, which since the early 1970s, has brought major figures in the experimental arts to the University and the Iowa City community. Robert Wilson developed his first intermedia piece, "Deafman Glance," here in 1970; Vito Acconci, Ida Applebroog, Karen Finley, among many other now well-known artists, conducted workshops for Intermedia students early in their careers. In addition to its experimental and interdisciplinary emphases, the Program has always prioritized intercultural approaches and projects. Last year, Breder and students collaborated on performance works at the Gerrit Rietveld Academie, Amsterdam. This summer, Breder will direct an intermedia seminar at the University of Dortmund, Germany. He will be accompanied by six Intermedia graduate students. Intermedia students have also been collaborating on-line, most recently participating with MIT in "Port: Navigating Digital Culture" and in the 7th International Symposium on Electronic Art, Rotterdam.

Hans Breder, F. Wendell Miller Distinguished Professor of Art, continues to work in a variety of media. His CD-ROM, "The Nazi Loop," is distributed by Video Data Bank in Chicago. Another CD-ROM, "The Master Race," is included in an exhibition entitled "Short Cuts: Links to the Body" at DASA, Dortmund. He also maintains a website (<http://www.uiowa.edu/~n-loop>). Breder's paintings were exhibited most recently at "Art 28 '97 Basel" and Galerie Hachmeister, Münster. His photographic work is presently included in the exhibition "Erotik in der Kunst," Galerie Siegert, Basel. Breder, whose work has been included in three Whitney Biennial Exhibitions, has been commissioned by the International Association for Philosophy and Literature to produce a high-tech intermedia performance, entitled "Interrogating Images," for their annual meeting at the University of California at Irvine in May, 1998.

Metalsmithing and Jewelry Area

In recent years, besides teaching the traditional and contemporary metal working techniques, the program now covers designing for computer-aided, multi-production art work. Presently Chungghi Choo is working with graduates on a major catalog of work by former and current students taught by Choo during her thirty years at UI. Metals students continue pioneering the use of new materials and developing techniques with progressive and innovative concepts creating diverse, fresh art forms.

Every year, metals graduate students' works are accepted by major national and international juried exhibitions; many receive awards and have articles and photos of their works published. Some 1996-98 accomplishments of current graduate students include: Justin Zimmer, work accepted into 14 national and international juried exhibitions; Louise Rauh, 9 juried exhibitions; Este Hart, Lonna Keller, Sean Doyle, and Dean Spencer, several national juried exhibitions; Larry Niday's research, "Charcoal Dust Bluing," with photos of his work, in *Metalsmith* (spring 1997).

Chungghi Choo often exhibits with many of her former and current students in various invitational exhibitions and, in 1996 and 1997, they exhibited at the Long House Foundation in East Hampton, NY; Davenport Museum of Art; and in UI's Hancher Auditorium.

Artists in Residence and Visiting Professors to the program, 1996 to 1998 are: Kee Ho Yuen, Associate Professor and Head of Metalsmithing and Jewelry at UNI, Visiting Associate Professor and Acting Head of UI Metalsmithing and Jewelry program while Choo is on sabbatical (1998); Donald Friedlich, internationally known jeweler (1996-98); Kyung Hee Hong, sculptress, jeweler and Associate Professor of Metalsmithing from Hong Ik University, Seoul, Korea (1996-97).

With the UI Foundation, Chungghi Choo has been raising funds for her students since 1986. Each year 8 to 10 graduate students are supported by full or partial tuition

scholarships from yearly fundraising which also provides silver and other costly materials for their work, as well as tools and equipment for studio use. To date, 118 donors are supporting the Metalsmithing and Jewelry Scholarship Program. The Louise L. Osten Memorial Scholarship Fund, established in his mother's name by the late astrologer Gar Osten, continues to be an important source of revenue. The Metalsmithing Area maintains a website: <http://www.uiowa.edu/~art/metals>.

Chungghi Choo's recent honors include being elected Fellow of the American Craft Council (1997), and being named F. Wendell Miller Distinguished Professor of Art (1996). During 1996-97, works by Choo were added to the permanent collections of the following: Det Danske Kunstindustrimuseum (Danish Museum of Decorative Art) in Copenhagen—silver vessel, a New Year's gift presented to Denmark by the U.S. Ambassador and the first American silver hollow ware in the museum; American Craft Museum, NYC—the third Choo textile work acquired by the museum, which has been collecting a lifetime of her metal works and, to date, owns nine metal pieces; Toledo Museum of Art—silver vessel, first piece of contemporary silver in collection; Long House Foundation, East Hampton, NY—aluminum vessel was added to eight other Choo metal works and one textile piece in the collection; Charles A. Wustum Museum of Fine Arts, Racine, WI, acquired second metal piece; Davenport Museum of Art—a tea serving set.

Some of the invitational exhibitions where Choo showed works during 1996-1998 include: "Celebration of American Craft," Danish Museum of Decorative Art, Copenhagen; "Guests of USA," Jahresmesse Kunsthandwerk, Museum für Kunst and Gewerbe, Hamburg; "British and American Contemporary Servers," Rabinovitch Collection, Goldsmiths' Hall, London, and National Ornamental Metal Museum, Memphis, TN; "International Furniture Fair, Tokyo 1996," Tokyo International Exhibition Center, presented by Wetsman Gallery; "American Masters of Hollow Ware of the Late 20th Century," University of Georgia Museum of Art, Athens; "10th Wave," Brown/Grotta Gallery, Wilton, CT; SOFA, Navy Pier, Chicago, presented by Wetsman Gallery, Brown/Grotta Gallery, and Long House Foundation; "Forging Ahead:

Contemporary Metalwork in Iowa," Davenport Museum of Art; "Raised Form Tradition: Hollow Ware Past and Present," Seafirst Gallery, Seattle; "Contemporary Silver Servers," Rabinovitch Collection, Seattle Art Museum; "Four Decades of Discovery," American Craft Museum, New York; "Chromatic Essays: Color in Contemporary Jewelry," Craft Alliance, St. Louis; "Heritage and Diversity: North American Metal Arts," Montgomery College Art Gallery, Rockville, MD; "Artisans in Silver 1995: The Vase," traveling exhibition of the Society of American Silversmiths, National Ornamental Metal Museum, Memphis, TN; Arkansas Arts Center Decorative Arts Museum, Little Rock; Newark Museum.

Some of the reviews and photos of Choo's works in recent publications:

Forging Ahead: Contemporary Metalwork in Iowa, Davenport Museum of Art (1996); *A Decade of Giving: The Apollo Society*, Toledo Museum of Art (1996); *Forty Years*, American Craft Museum (1996); *Berlingske Tidende 3* (January 1996), Copenhagen; *American Craft* (Aug/Sept and Oct/Nov 1997); *Metalsmith* (summer 1997); *Art and Antiques* (summer 1997); *Hancher 25, Silver Anniversary* brochures, UI (1997); *Tea* (Mar/Apr 1997).

In 1995 Choo was invited to Won Kwang University in Korea where she gave a demonstration on the electroforming process, and slide lectures on her work and current and former University students' work. She also authored "Technical Instructions in Electroforming" for *The First International Metal Art Workshop and Seminar*, Won Kwang University Press, Korea (1995).

Papermaking

Fifteen students are enrolled in this fall's papermaking class. Student enrollees include three undergraduates and twelve graduate students; five from the studio art areas, five from the Center for the Book and one each from Art Education and the Writers Workshop.

In the spring semester, advanced students were able to continue work in papermaking history and technique with Tim Barrett, adjunct associate professor in the School, or work with Bob Glasgow, associate professor, producing paperworks, works of art using paper pulp as the medium. Advanced students also have the opportunity to work at the Center for the Book's Research and Production Paper Facility at UI's Oakdale Campus.

Tim Barrett's new research on 15th century Italian papers is focused on how gelatin size in paper may play a role in paper permanence. Barrett suspects that the gelatin, in addition to preventing ink from bleeding and increasing paper strength, may have helped stabilize the pH of the paper and its moisture content. Barrett thinks the gelatin may also isolate the cellular fibers from exposure to airborne pollutants or oxygen.

Photography Area

The Photography area offers a broad sequence of courses designed to introduce students to the theory and practice of photography, both as a fine art medium and as a cultural phenomenon. Courses emphasize visual literacy and encourage students to develop and articulate a critical self-awareness of their work while recognizing photography's changing relationship to other media and its ever-increasing impact on society.

In addition to beginning and intermediate courses in black-and-white photography, the curriculum also offers advanced courses with opportunities and facilities to work with color materials, large format cameras, studio lighting, and digital imaging. Photography also has a complete graphic arts facility and offers courses in silk-screen and offset printing. Equipment for these courses includes black-and-white and color darkrooms, a Jobo color processor, five 4" x 5" Calumet view cameras, two strobe light systems, studio equipment, and access to the School's computer cluster, which consists of 10 Macintosh computers, two color scanners, and several black-and-white and color printers. The graphic arts darkroom is equipped with a recently-acquired, fully-automated 20" x 24" process camera. The offset shop features a Heidelberg GTO press.

Recently acquired studio space has allowed graduate students to pursue both traditional and non-traditional approaches to the medium. The program is enhanced with presentations and workshops by visiting artists. Recent visitors have included Gillian Brown, Vanalyne Green, Ester Parada, and Martha Strawn; past visitors have included Zeke Berman, James Casebere, Mark Durant, Doug Ischar, Angela Kelly, Jin Lee and Joyce Neimanas.

Recent graduates of the program continue to exhibit regionally and nationally; many have secured jobs in the field, including teaching positions at institutions throughout the country. Maxine Payne Caulfield (MFA '97) received the University's Iowa Arts Fellowship, a National Fellowship from the College Art Association, and is currently teaching at The University of Central Arkansas. Sarah Smelser (MFA '97)

is currently teaching at the University of Wisconsin in Steven's Point. The diverse range of work being done by students is due in part to the equally diverse interests of the faculty.

Peter Feldstein, who was on developmental assignment for fall '97, has stepped down as area head in order to devote more time to his own work. For the past two years, he has helped to establish an exchange program with the University of the Andes in Venezuela, has been instrumental in establishing a computer cluster within the School of Art and Art History, and has taught the School's first courses in digital imaging. His own work involves computer drawings and cliché verre prints. The New York Public Library purchased a copy of *Agios*, a limited-edition book consisting of 12 original cliché verres and an introduction by poet Gerald Stern. Galamander Press in New York is publishing four photogravures of his work.

Jim Snitzer, who was on leave for the '95-'96 academic year, has continued his work in photographic tableaux and offset printed artist's books. Under the auspices of the University's Center for the Book, and with the assistance of Janice Frey, he produced and published *Total Chaos* by Joyce Neimanas, a contemporary comic exploring images of women in the media; and "Satanic Verses," an offset broadside by David Dunlap. He co-produced *Vassar Viewed Voraciously*, a collection of unpublished drawings by Wallace Stevens. He has exhibited his large format color photographs regionally and nationally, and is included in the exhibition "The Future of the Book of the Future" which traveled to Keio University outside of Tokyo, and is scheduled for a New York City venue in 1998-99.

Margaret Stratton is an artist who works in both photography and video. Her work has been exhibited nationally and internationally at such venues as The Nathan Cummings Foundation (New York City), Camerawork (San Francisco), The Berlin Film Festival (Berlin), The Henry Gallery (Seattle), The Smithsonian Institution (Washington), The Harvard Archive (Boston), The Museum of Contemporary Photography (Chicago), and Houston Center for Photography (Houston). At "Images: Festival of Independent Film

and Video" (Toronto), her video *Kiss the Boys and Make Them Die* (available from the Video Data Bank in Chicago) received the New Screen Award for Best New Work of 1995 from The Film Board of Canada.

Stratton has received numerous awards including a UI Faculty Scholar Award and five NEA awards in three categories: Photography, Installation, and New Genres. Her work appeared in *Reframings: New Feminist Photographies* (Temple University Press, 1996) and is featured in the forthcoming *Art, Document, Market, Science: Photography's Multiple Roles* (Museum of Contemporary Photography) and *Making Out: A Contemporary History* (Bay Press, Inc.).

As part of her Faculty Scholar Award Stratton has produced a series of black-and-white photographs of abandoned prisons that will be reproduced in the publications *Contact Sheet* and *Double Take*. She was artist in residence at "Lightwork" in Syracuse in April, and a guest lecturer at the International Center of Photography in New York and the University of Houston in 1998. Stratton is represented by Swanstock, an artist stock agency housed within Kodak's Imagebank, and her photographs of New York were featured in Swanstock's first international stock catalog which made its debut in June 1998.

Printmaking Area

Though the amount of physical space dedicated to printmaking has not changed much in the past quarter century, the conceptual and technical bases for the program have been expanded dramatically. Keith Achepohl, Virginia Myers, and Robert Glasgow offer a print curriculum which includes intaglio, relief, lithography, monotype, monoprint, foil stamping, photomechanical processes, and digital imaging. Special workshops address timely aesthetic issues or technical investigations and a new graduate printmaking forum (fall '98) provides a weekly opportunity for all of the area's graduate students and faculty to discuss individual student works critically.

Summer sessions have provided an opportunity to offer programs for people who cannot attend classes in the regular academic year. Virginia Myers' intensive foil stamping workshops have brought people from all over the country to work for a few weeks in summer to help push her unique approach to foil stamping to higher levels. Robert Glasgow's summer class has often provided an opportunity to consider concentrated work in a particular technical approach from very personal points of view.

1998 will be the fourth year of The UI Summer in Venice Program, with participants from across the United States and other countries using Venice as a source of inspiration in drawing and printmaking. Our affiliation with the International School for Graphic Art in Venice has proven to be an interesting way to meet artists from all over the world. Many of the people we have met in Venice eventually come to Iowa.

Visitors in the Printmaking program have reflected our interest in providing access to ideas students may not come across in the regular academic program. Visitors usually come for three to five days and give slide lectures, informal discussions, individual critiques, and when appropriate, work on a print or series of images while in residence. When possible, Printmaking tries to coordinate shows of visitors with museum exhibitions or presentations. Recent visitors have included Tony Fitzpatrick, Adele Henderson, Frances Meyers, Craig Subler, Joann Moser, Warrington Colescott, Rainer

Mordmuller, Jack Damer, Beauvais Lyons and William Wiley.

Printmaking students are encouraged to enter national competitions and exhibit in a wide range of venues. In the past year national/international exhibitions at the Portland Art Museum, the University of Kansas and the Museum of the City of Skopje, Macedonia, have each included the work of eight or more current and recent Iowa print graduates.

Keith Achepohl, for the past 20 years when not in Iowa City, spent a good part of his time each year foraging for ideas, observing, collecting and ultimately trying to make sense out of why the Mediterranean part of the world attracts him still and requires that he return every year to keep some kind of dialogue going.

The balance between working for The School of Art and Art History, helping to maintain and direct printmaking activities while teaching and working at schools in Egypt, Turkey, and Italy, has given Professor Achepohl a wider perspective on the possibilities for helping young artists in a formative period in their lives, make decisions, formulate methods to keep them thinking and evolving.

A number of projects which have been in the works for years have come to conclusions of sorts this year or are at important junctions. Almost 20 years ago, the first of a series of traveling exhibits of the watercolors that he began in Egypt ("Egypt: Day and Night" Series) was shown at the Art Institute of Chicago and the National Museum of American Art in Washington. The most recent traveling show of these early works, along with recent work and related prints from the two decades, was shown (in its 10th museum venue in the last two years) at the Egyptian-style Dubuque Art Museum. Many of these pieces have been shown before in Egypt, Italy, and Turkey, all of which inspired the work in some way. This travelling exhibit of 150 works was funded in part by NEA and state arts agencies. The catalog was funded by grants from the Richard Florsheim Art Fund and UI Community Credit Union. Participating museums and galleries included UMKC Gallery, University of Missouri, Kansas City; the Jundt Art Museum at Gonzaga

University, Spokane; Pacific Lutheran University, Tacoma; Western Illinois University, Macomb; Elmhurst (IL) Art Museum; Davenport Art Museum; Mulvane Museum at Washburn University in Topeka.

Professor Achepohl's personal work has gone through the usual journey from drawings to watercolors and into prints. The opportunity to work with a printing company doing digital imaging produced a series of prints which seems to sum up a great deal of what the works have been talking about for the last two decades. In the past two years Achepohl's work has been added to the National Gallery of Art (Washington, DC), Portland (OR) Museum of Art, Jundt Museum of Art, Gonzaga University (Spokane, WA), St. Louis Art Museum, Muscatine Art Museum, Davenport Art Museum, and UI Museum of Art.

Virginia Myers initiated the Foil Stamping curriculum following the invention and patenting of a non-intimidating hand-held device known as the Iowa Foil Printer. It allows one artist working alone to control and safely execute the entire foil stamping process from beginning to end. Following a 2 1/2 year engagement with Underwriters Laboratories (UL), the Iowa Foil Printer is listed as No. 2585.

In keeping with a 50-year-old history of aesthetic and technical innovation in printmaking, graduate and undergraduate students are participating in a unique and unusual program which seeks to raise the craft of foil stamping, as pursued by the commercial printing industry, to the level of a fine art.

Since the 1990 spring semester, when the first foil stamping class was offered, more than 250 students of all ages and aesthetic persuasions have participated as members of a virtual research team. The ongoing goal and vision has been to establish a sound aesthetic and technical base for a new art form. This possibility is predicated on the fact that the Iowa Foil Printer, and the varied and unusual foil and roll-leaf palette, may allow achievement of certain aesthetic dimensions not possible when inks or paints are used alone. Reflective metallized foils, translucent pearlescents, brilliant pigments, transparent tint foils give the artist some fascinating possibilities for creation of original art.

Foil stamping is an entirely new way to create prints.

Over the years foil stamping students, especially interested in printmaking, have proven that not only may hot stamped foil stand alone as a viable art form but also that it may be incorporated into all traditional hand-made printing techniques including intaglio, lithography, relief and serigraphy. Students majoring in printmaking, metalsmithing, painting, design, sculpture, photography, and multimedia have made significant contributions toward the development of foil stamping as a fine art form. These include:

Richard Hootman (MA & MFA, 1990 & 1991), Amy Dobrian (MA 1990), Kyunghi Lee (MA 1993), Diolanda Barrera (BFA 1991), Matthew Dubberke (BFA 1994), Hye-Young Kim (MFA 1994), John O. Smith (MFA 1994), Meiing Hsu (MFA 1994), Kim Ping Yim (MFA 1995), Lu-Chun Wu (MA 1995), Sujin Lim (MFA 1996), Louise Rauh (MFA 1996), Barbara Kreiman NWacha (MA and MFA, 1997 & 1998).

Two traveling exhibitions of foil stamped prints by students and faculty have been on the road since November 1993. Out-of-state exhibition sites have included: Appalachian State University, Boone, NC; University of Colorado, Greeley; Springfield (MO) Art Museum; University of South Dakota, Vermillion; Rourke Art Gallery, Moorhead, MN; University of Vincennes, IN; Statesville Center for Arts & Crafts, NC; and Eau Claire Public Library, WI. Funding for these shows has been provided by angels.

The first manual, *Creating Original Prints with Hot Stamped Foil and the Iowa Foil Printer*, was published in December 1993. The next book will be published in 1999. In the planning stages is a beautiful collector's volume documenting the cutting-edge accomplishments by students and faculty, as well as those who have contributed to the foil stamping program.

Robert Glasgow, who joined the faculty in 1985, recently developed a course in Monoprint to complement the School's monotype offering, which is now in its 12th year. This course provides a full-year curriculum dedicated to unique print media. With the assistance of grant

funding, Professor Glasgow also introduced the viscosity printing processes and equipment, as well as enhanced photo-mechanical capabilities which serve the entire printmaking area. The latter improvement establishes a primary translational link between the School's new computer cluster and traditional lithographic methods of production.

An active participant in national conferences and juried exhibitions, Professor Glasgow serves on the Board of Directors of the Mid-America Print Council. He will be the juror for two exhibitions in the coming year: the 17th Annual Michigan Print Competition in Alma College, MI; and "Rock and Roller," a national exhibition focusing on lithography at Xavier University in Cincinnati, OH. At the Connections 97 conference of the Mid-America College Art Association in Richmond, VA, Glasgow made a panel presentation entitled, *Beyond Editioning: Rediscovering the Printmaking Matrix*.

Glasgow's prints, paperworks and mixed media combinations have been included in recent juried exhibitions such as "Printmakers '96," Frick Gallery, University of Pittsburgh and the "13th National Exhibition," Los Angeles Printmaking Society. His work was represented in the "14th International Triennial of Original Graphic Prints," Kunstgesellschaft Grenchen, Switzerland and was included in other invitational and juried shows at the Davenport Art Museum; Des Moines Art Center; Northern Arizona University Art Museum; Emison Art Center, DePauw University; Rockford College Art Gallery; Quincy University; and Barr Gallery, Indiana University Southeast in the past two years.

Sculpture Area

The Sculpture Area is growing rapidly. The number of undergraduate majors is increasing, and graduate students from all over the country are applying and being accepted into the program. This new growth can be attributed to a new stability in the area, that began when Associate Professor Tom Aprile, the new area head, and Assistant Professor Isabel Barbuza came on board.

In addition to the new faculty, this year witnesses the completion of the extensive renovations and complete refurbishing that will lead to the re-opening of the Hot Metals Foundry and mold-making areas. In conjunction with the University Design and Construction Office, and the architectural firm McConnel, Steveley and Anderson, Tom Aprile and Dewane Hughes (sculpture lab coordinator) designed a new steel reinforced concrete mezzanine to house the mold-making, wax and studio area. A new exhaust system has also been built and installed in the mold making area as well as in the room where the pouring of the metal takes place. A state-of-the-art bronze, aluminum and iron furnace has been installed as well as burn-out ovens for investment, bonded sand and ceramic shell. Needless to say, there is a great deal of excitement in the Sculpture Area.

Tom Aprile is a sculptor and Associate Professor and Head of the Sculpture Area. He earned his BFA from the Cleveland Institute of Art and his MFA from Syracuse University. He has won numerous awards and grants, including two Pollock/Krasner Fellowships and a New York Foundation for the Arts Fellowship. Last summer, he received an Old Gold Fellowship from The UI to carve marble in Pietrasanta, Italy. In the spring of 1998, he will be in a group show in St. Louis called "IN/FORM 5." In June 1999, he will have a one-person show at the Evanston Art Center in Evanston, IL. In 1996, he was commissioned to create a 40-foot long wall sculpture for the new public library in Marion, IA. He won a Fulbright Scholarship for 1992-93 and studied with a traditional Yoruba woodcarver in Ife, Nigeria. Mr. Aprile is currently represented by Zaks Gallery in Chicago. He has exhibited throughout the country and with Frumkin/Adams Gallery in New York City

for six years. He has taught at the University of Oklahoma, University of Iowa from 1980-1983 (as an Assistant Professor), Cleveland Institute of Art, and Arts in the Schools Institute in Memphis, TN. In New York he taught with Studio-in-a-School, Symphony Space, Lincoln Center Institute and the Museum of Modern Art from 1988-1995.

Isabel Barbuza joined the sculpture faculty as assistant professor in August 1997. She began her art career at the Universidad Nacional de Cuyo in Mendoza, Argentina. In June 1990 she received an MFA in Art Studio with an emphasis on Printmaking and Sculpture from the University of California in Santa Barbara. She has been awarded a UI Old Gold Fellowship to do work in Latin America during the Summer of 1998.

From 1990 to 1997 Isabel worked for the Santa Barbara Museum of Art teaching printmaking, sculpture and drawing. Funding support for her projects came from the Irvine Foundation, The California Arts Council and The Alice Keck Foundation. She curated "From Corridos to Calaveras: The Graphic Work of Manuel Manilla and Jose Guadalupe Posada," an exhibition of prints from the Santa Barbara Museum of Art permanent collection, which was shown at the same museum. For the Contemporary Arts Forum in Santa Barbara, Barbuza curated "Ojo Abierto," an exhibition by 10 Chicano artists from Los Angeles, and "HOME SHOW II: BackTalk," an exhibition dealing with the current status of women in the arts. All the exhibits were partially supported by the NEA.

Isabel's work has been exhibited at the Santa Barbara Museum of Art in "Point/Counterpoint: Two Views of 20th Century Latin American Art," a survey of the latest artistic currents in the Americas. It included works by Diego Rivera, Frida Kahlo, Siqueiros, Wilfredo Lam and many of the young Latin American artists. She also has shown at the Contemporary Arts Forum (Santa Barbara), The Center for the Book Arts (New York), in Minnesota, Texas and Canada, Textile Arts Center (Chicago), Centro Cultural de Barcelona in Spain and in Buenos Aires, Argentina. Her work is part of the permanent collection at the Santa Barbara Museum of Art, the University Art Museum at the University of

California in Santa Barbara, and in private collections.

Isabel's work is also included in "Women Beyond Borders," a collaboration among 12-women artists living in California in 1995. For this exhibition different countries have selected a curator to invite 12 women artists to produce 12 small boxes. The works from each country and the works from the previous countries are exhibited in a group show at museums or galleries in the hosting country. Each country produces a catalog. The traveling exhibition has been exhibited in Russia, Japan, Kenya, Spain, Israel, Germany, Switzerland, France, Italy, Greece, Canada and Cuba. Mexico and Argentina are scheduled for 1999. Barbuza is one of the 12 initial artists and is currently working on the catalog in Spanish for the Latin American exhibition.

Center for the Book

The University's Center for the Book represents a community of faculty, staff, students, and local book specialists with diverse interests in the production, distribution and consumption of books. David Dunlap of Painting and Drawing and Steve Thunder-McGuire of Art Education collaborated with Tim Barrett of the Center to teach the "Artists' Books Workshop." The class hosted visits from fourteen faculty members with book interests from all three divisions of the School as well as other departments on campus.

Fourteen students have been accepted in the Center's new twenty-four credit hour graduate certificate program. Graduate students in MA, MFA, or Ph.D. programs can apply to the program, or students may pursue the certificate independently as special-status graduate students. The Center's interests include artists' books, fine press publishing, book conservation, the history of the book, print culture studies, and the future of the book equivalent. Tim Barrett, who came to the University as the Center's Paper Specialist in 1986, served as the Coordinator and Acting Director of the Center until August of last year when he became the Director. Kim Merker continues to serve as the Founding Director of the Center. Readers interested in the Center and its programs can write to the following address to request more information:

Center for the Book
152 English-Philosophy Building
The University of Iowa
Iowa City, IA 52242.

Art History Division

The year opened with the annual faculty/graduate student reception at Professor Scott's house. The event was exceptionally well attended. It was a good opportunity to catch up on news following the summer break and to meet the new students entering the graduate degree programs. Visiting Assistant Professor Scott Montgomery was also present and welcomed to the School on this occasion. Professor Montgomery is at the School for the 1997-1998 academic year, offering courses in Medieval art, his area of expertise.

In September, Professor Craig Adcock initiated the third year of the Art History Faculty/Graduate Student Colloquium series with a presentation on "Marcel Duchamp and Aesthetics." A lively question and discussion period followed. Professor Montgomery presented his research to the Colloquium at the October meeting. Other colloquia this year have included Professor Christopher Roy's presentation of his new CD-ROM project "Art and Life in Africa" and, in the new format for Colloquium, joint student/faculty panel discussions on the dangers and opportunities of collecting, and on "High Art and Low Art."

The Art History Division sponsored three visiting speakers who presented public lectures and seminars at the School in October. Christopher Johns (University of Virginia) spoke on Antonio Canova; Richard Etlin (University of Maryland) on Louis Sullivan; and Beatrice Rehl (Cambridge University Press) on the future of publishing in art history. In November, Hubert Damisch (École des Hautes Études en Sciences Sociales, Paris) was our Ida Beam Visiting Lecturer. Marjatta Nielsen (Copenhagen) spoke on Etruscan sarcophagi in February. The Division has established a Distinguished Speakers' Program that will bring to the School internationally renowned scholars over the course of the next three years. Such scholars will be in residence for a period of several days to allow more contact with students and faculty.

Other initiatives within the Division include the reconfiguration of the Project for Modern Studies by the faculty in that program: Professors Adcock, Foster, Johnson, and Kinsey. A re-invigorated modern studies curriculum will insure the continued vitality and success of this valuable asset of the Division.

This year the School has been searching for two new faculty to fill tenure-track lines in the Division in Medieval and in Northern European Renaissance and Baroque. These new positions constitute a major permanent enhancement of the Division's faculty and curriculum. Robert Bork (Ph.D., Princeton), a specialist in Gothic architecture, has been appointed to the Medieval position. Julie Hochstrasser (Ph.D., University of California, Berkeley), a specialist in Dutch Baroque painting, will also join the faculty in the fall semester.

The Division has been the recipient of a \$25,000 grant from the Henry Luce Foundation to support dissertation research in American art history. The Art History Division was one of six departments throughout the country chosen for this support. Emeritus Professor Charles D. Cuttler has also established a general fund to support dissertation research travel to Europe. This funding will augment the advanced research support already provided through existing fellowship programs established by distinguished donors and emeritus faculty: the Robert and Margaret Alexander Fellowship, the Lester Longman Fellowship, and the Elizabeth Gilmore Holt Fellowship. During the past year, the following students have received fellowship funding through these major university and national foundation funding sources: David Caccioli (Seashore), Boureima Diamitani (Smithsonian), Artur Golczewski (Longman & Cleary), Valerie Kidrick (Seashore & Cleary), Annette Lermack (Bodine), Jessica Locheed (Alexander), Barbara Thompson (Kress Foundation, Cleary & Holt), and Shao Chien Tseng (Ballard).

Susan Behrends Frank's dissertation, "Un Chien Andalou' and 'L'Age d'Or': The Collaborations of Salvador Dalí and Luis Buñuel," chaired by Professor Foster and defended last spring, was awarded the D.C. Priestersbach Dissertation Prize by the Graduate College. This award recognizes the best dissertation produced in the humanities and arts at The UI in a given year. The dissertation also won the national award for distinction by the Council of Graduate Schools in Washington, which recognized Frank's work as the best dissertation in the arts and humanities produced last year in the United States.

Our graduates continue to fare spectacularly on the job market, both at universities and in museums. Within the last two years, jobs have been secured at the Birmingham Museum of Art, Georgia State University, National Changhua University (Taiwan), Indiana University, University of Nebraska, Phillips Gallery (Washington, D.C.), and San Francisco State University.

To conclude on a celebratory note, we report that Professor Cuttler has been honored at the annual meeting of the Midwest Art History Society in Chicago with a special session of talks on Northern Renaissance art to acknowledge his role in the founding of the organization 25 years ago.

Robert L. Alexander, Professor Emeritus, despite the debilitation of a brain tumor, has completed the text of the last volume of the *Corpus of Ancient Mosaics of Tunisia* left by the death of his wife, Professor Emerita Margaret Alexander. He is now completing his monograph on the French-American engineer and architect, Joseph François Mangin. In press, *The Apotheosis of Hatushili III in the Sculpture of Fraktin*, which was presented to the third International Congress of Hittiteology, Corum, Turkey, 1996.

Charles D. Cuttler, Professor Emeritus, attended the Midwest Art History Society board meeting in Chicago in November. In March, he attended the Historians of Netherlandish Art Conference in Baltimore, and in April the Midwest Art History Society's annual meeting in Chicago. This is an organization that he co-founded 25 years ago. He was honored at this meeting for his many contributions. In May, he attended the Medieval Institute's 32nd International Congress in Kalamazoo.

Cuttler gave a public lecture titled "Bosch's Garden of Earthly Delights" in April 1996 at the School of Art and Art History. He has submitted for publication a manuscript for a book which is tentatively titled *Re-Reading Bosch: Motifs and Meaning*. He is currently researching a future publication on *Landscape in Northern Painting*. Cuttler has also established and funded a yearly scholarship for European travel for art history doctoral candidates.

Richard De Puma continues his active interest in Etruscan research and publication. His long association with the study of Etruscan engraved mirrors has resulted in three more books in the international series, *Corpus Speculorum Etruscorum*, as well as various articles and book reviews. The most recent book, *CSE Northeastern Collections*, builds upon his 1993 volume dealing with the Boston Museum of Fine Arts and Harvard University collections, but will be published by L'Erma di Bretschneider in Rome, Europe's largest archaeological publisher. He also co-edited, with J. P. Small, a major series of essays on an important archaic Etruscan site, *Murlo and the Etruscans: Art and Society in Ancient Etruria* (Madison 1994). In 1995, he received a research fellowship from the German Archaeological Institute in Berlin. This helped him to complete work on a book for the Getty Museum: *Corpus Vasorum Antiquorum: Etruscan Impasto and Bucchero* (1996), which is dedicated to Bill Saunders, a Ph.D. student in ancient art history who died in 1995. Professor De Puma is now completing a second volume in the Getty CVA series, on Etruscan black-figure and red-figure pottery. In 1993, De Puma was made general editor of the University of Wisconsin Press "Studies in Classics" series. This series, initiated by Barbara Hughes Fowler and the late Warren Moon, includes more than 30 important works dealing with the art, archaeology and literature of the classical Mediterranean cultures.

De Puma continues to travel and study in Europe. In 1995, he traveled extensively in Germany, the Czech Republic, Austria and Hungary. In 1996, he conducted a tour of both major (and some obscure) Etruscan sites and museums in Tuscany, Umbria and Latium. Highlights of the trip included invited tours of the François Tomb at Vulci, and the new excavations of an archaic tumulus tomb with monumental altar ("An Etruscan version of the Pergamon Altar!") not yet open to the public, at Cortona. In 1997, he was a guest of the German Archaeological Institute in Lisbon and visited several Roman sites in Portugal.

De Puma was guest curator for "Originals, Replicas and Forgeries: Etruscan Terracottas" at the Davenport Museum of Art (April 18—June 7, 1998). During the second semester he was invited to speak at

museums and universities in Denver, Palo Alto, Santa Ana, Sioux City, Des Moines, Cedar Rapids, and Davenport.

Bill Dewey spent two weeks in Cape Town, South Africa in January, 1997. He was invited by the University of Cape Town to deliver a paper at a conference but received an additional grant from the South African Humanities Research Council to do consultations with art historians and museums in South Africa and make a report on the state of the disciplines. Consequently, he visited museums exhibiting African art and departments teaching African art history, both in Cape Town and Johannesburg. The University of Cape Town conference was an international one focusing on a nineteenth century artist, Thomas Baines, who is best known as the artist who accompanied David Livingstone up the Zambezi River and who made many paintings of Victoria Falls. The conference, *Thomas Baines: A Reevaluation*, had participants from Australia, Tasmania, Britain, Zimbabwe, and South Africa, and Professor Dewey as the American representative. Professor Dewey's paper was *In Search of Ophir: Thomas Baines in Zimbabwe*. A book of the proceedings will be published by the University of Cape Town Press.

Dewey also organized a major exhibition, *Legacies of Stone. Zimbabwe: Past and Present*, that opened at the Musée Royal de L'Afrique Centrale, Tervuren, Belgium, on November 5th. This very important exhibition was in the planning stage for four years and made possible with funding from the European Union. The exhibition showcased collections from Europe, the United States, South Africa and Zimbabwe. This was the first time such a comprehensive exhibition on the arts of Zimbabwe had been attempted. Dewey is also the primary author and editor of the accompanying catalog that illustrates and describes many of the 250 objects in the exhibit and includes ten chapters of contributions by experts on various aspects of Zimbabwean art and history.

Stephen Foster's past year was largely committed to the realization, as general editor, of publication projects in their research stages for the past five years. *Crisis and the Arts: A History of Dada*, funded by the Getty Grant Program and published by

G.K. Hall/Macmillan, has seen the publication of the first three-of-eight volumes: *Dada: The Coordinates of Cultural Politics* (vol. I), Stephen Foster, contributing editor, *Dada Zurich: A Clown's Game From Nothing*, Brigitte Pichon and Karl Riha, editors (vol. II) and *Dada in Cologne and Hannover*, Charlotte Stokes and Stephen Foster, contributing editors (vol. III). The fourth volume, currently at press, *The Eastern Dada Orbit: Russia, Georgia, the Ukraine, Central Europe and Japan*, Gerald Janeck and Toshiharu Omuka editors, is scheduled for spring 1998 publication. The remainder of the volumes are underway and should appear by the year 2000.

On other fronts *Hans Richter: Activism, Modernism and the Avant-Garde*, Stephen Foster contributing editor (MIT Press, 1998) has recently appeared. Foster is also completing his manuscript for *Photomontage* (Yale University Press, 1998), co-authored with Maud Lavin, which is due to the publisher in spring 1998. He has promised a completed manuscript, *Johannes Baader*, to Northwestern University Press for their Avant-Garde Series by summer 1998 and has signed a contract with Macmillan for a book entitled *The New York School: An Historiographical Analysis* on which he is currently working.

The most exciting development in his life was the acquisition of a *meglancistris gigas*, an exceedingly rare South American catfish, which has been one of his only sources of fun. He spends most of his leisure time envisioning new projects.

Dorothy Johnson is professor of 18th and 19th-century European art. Her main teaching and research interests lie in the intersections of French and European art and culture with an emphasis on literature and art, myth, aesthetics, criticism and theory. She has published extensively on 18th and 19th-century French art. In 1993, she published a monograph on Jacques-Louis David with Princeton University Press, entitled, *Jacques-Louis David: Art in Metamorphosis*, a book that re-examines and reinterprets every phase of the artist's career. In 1997 she published *Jacques-Louis David: 'The Farewell of Telemachus and Eucharis'* (Getty Museum Studies on Art), a book that explores the relationship of art and myth in French culture during the early 19th century. This fall she

contributed a chapter entitled "The Origins of Romantic Mythology in French Art" to a book on comparative Romanticism. She is currently working on a third book, *Romantic Hellenism in French Art* and an article on the representation of women in mythological painting and sculpture in 19th-century France. In the spring of 1997, Professor Johnson co-organized "The Visual Turn," an interdisciplinary, semester-long colloquium involving faculty and students from Art History, Comparative Literature and Film Studies. This spring she gave a talk on David's *Sabine Women* at the meeting of the American Society for Eighteenth Century Studies. She has also been invited to lecture at the Tenth International Congress on the Enlightenment, which will be held in Dublin in 1999. Since 1995 Professor Johnson has been Director of the School of Art and Art History.

Joni Kinsey has had an exciting year. She completed the long project, *Plain Pictures: Images of the American Prairie*, a book and exhibition that appeared at UI Museum of Art from late August through early November of 1996 before traveling on to the Amon Carter Museum in Fort Worth, TX and the Joslyn Museum in Omaha. The Iowa City showing was augmented by a number of other exhibitions—a book display and prairie plantings at the main library, a children's book exhibit at the Lindquist Center, special exhibitions of regional prairie art at the Cedar Rapids Art Museum and the Herbert Hoover Museum, a scholarly symposium, tours of local prairies, prairie exhibits at the Natural History Museum, and a "crop art" installation by Stan Herd on a six-acre field near the Cedar Rapids airport. The exhibition broke attendance records at the UIMA and received a great deal of media attention, both from the local press and nationally as it was reviewed widely and featured on CBS "Sunday Morning" in January. This last event was a special thrill for Joni, as was the book's recognition with the Eugene M. Kayden National Book award. Awarded by the University of Colorado, it is presented annually to a book published by a university press that makes a special contribution to the humanities. "All-in-all, *Plain Pictures* was a marvelous experience," Kinsey said. Its success was due to the efforts of many people—especially Pam Trimpe and Emily Vermillion at the UIMA.

"I've been tremendously grateful for the reception it received," said Kinsey.

More recently she finished a major essay on the commercial career of Thomas Moran, the late 19th-century American landscape painter who was the subject of her first book. The essay appeared last fall in a book accompanying the first major retrospective of Moran's work that opened at the National Gallery in Washington in September. Kinsey spoke at the symposium there in November and this spring at the exhibition's second stop, at the Gilcrease Museum in Tulsa, Oklahoma. (It goes from there to Seattle). If you are in one of these cities, the show is a must-see. "I am looking forward to seeing Moran's first three great western paintings displayed for the first time as a triptych, a configuration I first proposed after much research more than ten years ago," said Kinsey.

The culmination of the year, in addition to the above, was Kinsey's receiving tenure. She said, "It has been a very special, exciting six years; I love Iowa City and look forward to many more in the future!"

We just learned in December that Professor Kinsey received the prestigious Faculty Scholar Award. This award, which only a handful of faculty receive University-wide, will provide her with three semesters of research leave with full salary and benefits to work on her next book project.

Scott Montgomery, visiting art historian, is here this year teaching medieval art courses. His work focuses primarily on the cult of relic and its manifestations in the visual arts of late medieval Europe. His article on a 15th-century Swiss reliquary bust was recently published as "*Mittite capud meum...ad matrem meam ut osculatur eum: The Form and Meaning of the Reliquary Bust of Saint Just*," *Gesta* 36,1 (1997) 48-64. Two additional articles, examining images of saints in 14th-century Florence, have been submitted for publication. He recently contributed six entries for the forthcoming *Encyclopedia of Medieval Germany*.

Recent conference participation includes a paper ("Il Cavaliere di Cristo: Peter Martyr as Dominican Role Model in the Fresco Cycle of the Spanish Chapel") given at the annual conference of the Medieval Association of

the Midwest, held at the UI on September 19-20. In the spring he chaired a session on the Cult of St. Ursula and the Eleven Thousand Virgins at the International Congress on Medieval Studies in Kalamazoo.

Currently he is preparing several papers and articles which examine the role of relics in the formulation of the public image of the saints. In this light he is investigating the 13th-century mosaic program at San Miniato al Monte in Florence and the mid-15th-century xylographic book of St. Servatius from Maastricht. Also in preparation is a study of the 14th-century reliquary bust of St. Ladislaus of Hungary from Nagyvárád.

Robert Rorex was pleased once more to be of service to the School during the 1997 summer leave of the School's regular Director, Professor Dorothy Johnson, by acting as Interim Director. He served in the same capacity during the 1996 summer session.

Professor Rorex continues his researches of Chinese painting of the late Ming and early Qing periods, but more of his research time in 1996-97 was spent looking into Chinese and Japanese influences on the decorative arts of late 19th and early 20th century France and America. He traveled to New York, Chicago, Los Angeles, and points in between in order to see actual works of art and to use library resources which otherwise are not available.

He was gratified to see results of some of his work in print in a booklet published by UI Museum of Art. The booklet was designed to accompany an exhibition in the Museum of Japanese wood-block prints on loan from a private collection. The prints were all by Utagawa Kuniyoshi (1797-1861), a famous master of the depiction of ancient and medieval Japanese subjects of warfare and chivalry.

Mr. Rorex's long-standing commitment to the Haviland Collectors International Foundation (HCIF), of which he is a founding member, was marked by his stepping down from its Board of Directors, though he continues to serve as Chair of its Scholarship Committee. HCIF is an organization dedicated to promoting involvement with ceramic artwork produced by the Haviland companies of Limoges,

France. Through its Educational Foundation branch, HCIF sponsors scholarship in Haviland and other aspects of the decorative arts. Rorex felt gratified to be able to announce, on behalf of HCIF and HCIEF in May of 1997, the first awarding of their monetary scholarship for research on a Haviland topic. The award was made to Ms. Annick Feunteun-Moureau of Limoges, France.

Christopher Roy, professor of African Art, has completed his fifth book. Entitled *Kilengi: African Art from the Bareiss Collection*, the book is a catalog (440 pp, 225 color plates) of an exhibition that opened in late August in Hannover, Germany, opens November 11 in Vienna, again in May in Munich, and next year in Purchase, NY, Iowa City, and other US museums.

The African art history program continues to flourish thanks to the Stanley family's support of the Program for Advanced Study of Art and Life in Africa (PASALA). The African Art program continues to attract outstanding graduate students from across the nation, to organize important conferences each year, and to fund research in Africa for students. Barbara Thompson has begun a year of field research on the arts of healing among the Shambaa in northern Tanzania. Boureima Diamitani is spending a year at the Smithsonian as a fellow writing his dissertation. Over the past three years, the African Art program received two large grants, from the US Department of Education's Fund for Improvement of Post-Secondary Education (FIPSE), and the National Endowment for the Humanities to create a CD-ROM on African art titled *Art and Life in Africa: Recontextualizing African Art in the Cycle of Life*. There are now 10,000 images of African art on the CD from the Stanley Collection at Iowa, plus objects from Indiana University, The Detroit Institute of Arts, the Seattle Art Museum, the Metropolitan Museum of Art, the Smithsonian Institution, UCLA, the American Museum of Natural History, the Minneapolis Institute of Arts. There are essays by 35 prominent scholars of African art, with 15 images from each of their own research in Africa. Numerous Iowa graduate students are employed one-half time working on the project, processing photographs and maps, compiling data on

objects, and building the bibliography. An important component is the web site, which allows students and teachers in schools with no access to African cultural materials to study the entire Stanley Collection, including images and all catalog entries. The CD will be used in classes at Iowa, and will be sold in college and museum bookstores and by mail-order across the country. The grants are for a total of four years, and we are just ending the second year. You can also visit our web site by using the URL <http://www.uiowa.edu/~africart>.

John Beldon Scott, promoted to professor in 1998, recently served on the advisory committee for the exhibition in Rome commemorating the 400th anniversary of the birth of Baroque painter, Pietro da Cortona; the committee was organized by the Italian Superintendency of Artistic and Historical Patrimony. The exhibition was held at Palazzo Venezia in November and was the largest ever mounted for this artist. For the exhibition catalog, Scott contributed a chapter on Cortona's fresco cycle in the gallery of Palazzo Pamphilj in Piazza Navona and also presented a paper at the international symposium on Cortona held at Palazzo Barberini by the Bibliotheca Hertziana of the Max-Planck-Institut in Rome. He was a participant with other experts from Europe and the United States in the discussion-debates that took place at the various sites in Rome and Florence embellished with Cortona frescoes.

Having published several articles on Guarino Guarini's Chapel of the Holy Shroud in Turin in recent years, Scott has been monitoring the news from Turin regarding last year's disastrous fire, which all but destroyed the building. He recently contributed a chapter on the Shroud Chapel to the volume being published in Rome on historical and scientific aspects of the study of the relic, a discipline known as "sindonology." His discovery of a 17th-century illustrated devotional manual on the Shroud written by a fellow Theatine of Guarini has been published in the historical journal of the mother house of the Theatine order in Rome. Scott's book manuscript on the history of the various architectural structures, built to house or display the relic during the 500 years it was in the possession of the Savoy dynasty, is nearing completion. He has received an award from

the University's Support Program in the Arts and Humanities to fund photography and final archival research in Turin and Chambéry in June.

This year, Scott finished his term as chair of the College Art Association's Millard Meiss Publication Fund Committee. The committee awards subventions for the publication of books in the history of art. Scott was recently appointed to the Board of Directors of the Society of Architectural Historians and has been active on a number of the Society's committees.

Wallace Tomasini returned to teaching full-time in the fall of 1994 after stepping down as director in August 1993 and a year of paid research leave. Besides continuing to teach Italian Medieval and Renaissance Art, he serves as Graduate Student Advisor for students in Art History.

Although he continues his work on a long-term Renaissance project, his professional involvement with art administration did lead him into a new area of research and teaching: Public Art and Government Patronage. His work with the cultural and social context of art in the contemporary world, he prefers to think, is simply an extension of his research in the Italian Renaissance. Having served on many national, regional, and local committees for the selection and granting of public art commissions, he developed a course surveying contemporary public art and its issues, while advising students on how best to compete, to consult, to establish procedures, and to serve on committees. His experience as a consultant in developing art projects and competitions has provided the necessary resources for this lecture/seminar course. As a consequence, he is particularly interested in hearing from alumni of any work that they may have done in the area of public commissions. Since his course is equally involved with the issues and objects, he welcomes hearing from alumni working in this most competitive and controversial field of creative endeavor.

Another area of present and active research grew out of 20 years of what he refers to as his compulsive collecting of French 19th century porcelain, particularly the Limoges production of the Haviland Company. Inevitably this led to his establishing with

five other collectors an international organization in 1990 which now has 500 members. Professor Tomasini has curated two museum exhibitions on Haviland and wrote the first catalog for such an exhibition. The organization, Haviland Collectors International Educational Foundation, gives annual research scholarships/grants and is building an archive on French porcelain and ceramic production, which is now housed in the Special Collections of UI Library. (Last September marked Tomasini's 50 years of college teaching and 40 years at Iowa.)

Art Education Area

Art Education has grown significantly in enrollment during the past few years. Currently 69 students (up from 32 students as recently as 1993) are working toward completion of Art Teacher Certification, which requires seven courses in Art Education as well as additional education classes. Last year, 20 of the 22 graduates were hired as art teachers in elementary and high schools in Iowa and across the country.

The international flavor of the graduate program became even broader this year. Julia Wainwright, a new MA student, is from Belfast, Northern Ireland. Tzon-wei Huang is from Taiwan. Joining Julia and Tzon-wei as new MA students are Noel Heller and Tengonne Vongpanya. With students from a variety of international locations (Wen-Shu Lai, Taiwan; Jeungmin Noe, Korea; Sofyan Salam, Indonesia; Lorraine Ross, Canada, Arda Ishkhanian, Egypt; and Tengonne Vongpanya, who is originally from Laos), the hope is that there will be a global function for a new Art Education website to be constructed this year with the assistance of Emily Paulos.

Lisa Schoenfelder, who completed her doctorate in August of 1996, is teaching at Viterbo College in La Crosse, WI. Lisa did terrific work in the Art Education Area as Visiting Instructor for two years. Lorraine Ross is currently completing her research on women's weaving in Dagestan, Russia. She has accepted a tenure-track position at Wayne State University beginning fall 1998. Lorraine has a wonderful story of slipping into the war zone of Chechnya. Lorraine presented a paper, "Color Shards and Carpets: Context in Dagestan," at the National Art Education Association Conference in New Orleans last spring. Erin Tapley, who successfully defended her dissertation, "Cross Cultural Presentations in Art: A Call to Travel," in August 1997, joined Lorraine as a presenter in New Orleans at the Graduate Research Seminar. Her paper, which will be published in *Marilyn Zurmuehlen's Working Papers in Art Education* is titled "A Call to Travel."

Connie Bethards coordinated the first Close Encounters Art Workshop, July 13-23, 1997. This Workshop is a co-educational summer program for adolescents with physical

disabilities. Alongside participants' art production, the program includes presentations on such topics as independent apartment living, career planning, human sexuality, communication skills, relaxation techniques, legal rights, and assertiveness as well as group discussions in which problems, experiences, and concerns are shared. Close Encounters Art Workshop is primarily conducted by full-time staff from the Recreational Department of the Division of Developmental Disabilities and the Art Education Area in the School of Art and Art History and Curriculum and Instruction.

On March 31, in conjunction with the National Art Education Association Conference in Chicago, the Marilyn Zurmuehlen Symposium was held. The symposium commemorated the scholarly contributions of Marilyn Zurmuehlen in the field of art education and consisted of invited addresses by researchers in the field, who examined the legacy of Marilyn Zurmuehlen's distinguished research. Papers of symposium presenters will be published in a *Visual Arts Research*, fall 1998.

Steve Thunder-McGuire was one of 15 faculty members University-wide to receive a 1996-97 Collegiate Teaching Award from the University's Council on Teaching. Candidates for the awards are nominated by their students, fellow faculty members, and academic department heads. Winners are chosen on the basis of how their teaching and informal contacts enhance student learning; an analysis of their teaching materials and class activities; their scholarly works or creative achievements, and how students evaluate their teaching abilities.

A compact disc of stories, *Completing Stories*, is scheduled to be released in the spring of 1998. This is "a story within a story, within a story" that revolves around images that are demanding and connect Steve's ride in the Idita-Bike with riding up a flaming ramp at the age of 12, doing a painting of his Hot Wheels with selling Cokes at the drag strip and pulling a drowning man from the Iowa River.

Steve's scholarship on interpretative acts intersected his work as a storyteller this year in two publications: The first is *A Liberatory Story*, which is included in the spring 1997 issue of *Visual Arts Research*. The second considers the use of

autobiographical storytelling in the realm of disability policy to leverage, more fully, being in the world in idiosyncratic ways. This essay, "Completing Stories," will appear as a chapter in the forthcoming *Employment, Disability Policy and the Americans with Disabilities Act*, edited by Peter Blanck, Northwestern University Press.

24

On May 14, 1997 Steve began riding his bicycle back from Fairbanks, Alaska, to raise money for the Close Encounters Art Workshop, a two-week summer residency program for high school students with physical disabilities. 3,478 miles later, on June 20, Steve arrived back in Iowa City. The ride raised nearly \$15,000. This was Steve's second ride back from Fairbanks. The first was in 1994. On this trip Steve maintained daily correspondence with students in Iowa City and Cedar Rapids via a web page.

MFA Show in Chicago

Over the past few months, several faculty and graduate students have been working to create a show of current graduating MFA students' work in downtown Chicago. The model for this concept was the highly successful, roving MFA shows of the School of the Art Institute of Chicago. We are delighted to announce that the first Chicago exhibition, "Greetings from Iowa: An Exhibition of New Works by MFA Graduates of The University of Iowa," opened June 4, 1998 at the Fassbinder Gallery Annex, 415 N. Sangamon Street (off Hubbard between Ogden and Milwaukee).

Please visit the show and attend the closing reception on June 26, from 7:00 to 10:00 pm. Opening hours are Thursdays, Fridays and Saturdays from noon to 5:00 pm, or by appointment.

Special thanks go to Cedar Lorca Nordbye (MFA '98) and faculty advisors Ron Cohen and Jim Snitzer for their efforts in making this exhibition possible. We hope that the high-quality work of Iowa MFAs will enter the spotlight of Chicago's dynamic art community on an annual basis. It is an excellent opportunity to strengthen ties to Chicago and to increase the exposure of our graduate students' work.

MFA candidates who wish to help with this ongoing effort should contact Wes Lockwood (MFA candidate in Painting).

Administrative Office

Karen Astromsky Mannes joined the School as the new Administrative Assistant. She comes to Iowa City by way of Washington, D.C., where she spent more than seven years on Capitol Hill working for two senators. Her administrative experience is in management, staff development, and organization.

Karen is not a complete stranger to the Midwest. She spent her first two years of college at Miami University in Ohio and her last two at the University of Minnesota in Minneapolis, where she earned her BA in French and Linguistics.

Marlo Jack is the first person you face upon entering the Main Office of the School. She can answer most any question you might have and if she is not sure, will refer you to the person who can help you. She will answer your phone calls and take your messages, take your mail, stuff your mailbox, do your faxes, check out keys to you, distribute and collect your class lists, handle your SPOT forms, supply you with pens, scotch tape, paper clips and staples, let you work on her desk and cough in her face. This and much more, always with a smile, and ne'er a complaint. She drives from Ely, IA each day to bear the brunt of all disasters and to help you have a pleasant and productive day. She came to Iowa from Illinois and before that Indiana, where she worked in the Dean's office of the College of Arts & Sciences at Indiana University, so working with faculty and students is a familiar scene for her. Other than the awful Iowa weather, she is happy to be here.

SuZanne Hoofnagle, in addition to attending to the School's material and budgetary needs, is a licensed wildlife rehabilitator and provides a halfway house for the Eastern Iowa Ferret Association. Wintering at her home again this year is an endangered species, ornate box turtle named "Speedbump," that was run over by a car and is wired and fibreglassed together. SuZanne has discovered through her experience with Speedbump that turtles heal very slowly indeed.

SuZanne also has the very unique opportunity of raising an orphaned, "least" weasel this year. Clyde currently weighs in at 74 grams and is a whole 5 1/2" long. He weighed 2.5 grams this last spring when he

was rescued, so from his beginnings, he has grown a lot. Least weasels are not very common, and are rarely seen, but are a native species to the Midwest.

Dianne Jones joined the administrative staff on October 2, 1996. She has a BA in commercial art and is also a certified computer specialist.

Dianne recently completed a four-week course on hypertext mark-up language (HTML) in order to gear up to take over the responsibility for maintaining the School's homepage on the World Wide Web.

Laura Jorgensen is the Academic Secretary for the graduate students. She is responsible for most of the paperwork for the graduate students from application to graduation. She keeps account of statistics for both undergraduate and graduate students and lists and labels for any area that may need them. If Laura is not at her desk, she can be found wandering the hallways of the Art Building conducting tours with potential graduate students, or at the front desk taking over for Marlo when she is distributing mail or handling disasters outside the office. She is very helpful to both students and faculty. She's even more helpful if you show appreciation for all the hard work she does. She also likes chocolate and warm fuzzies.

In Memoriam

Margaret A. Alexander (1916-1996)

Margaret Alexander taught art history at the School of Art and Art History from 1967-1986 following a few years at Pennsylvania State University. Her specialty was in Roman, Early Christian, and Byzantine mosaics, which included eight volumes on mosaics in Tunisia. Out of six months of 1996 spent in Europe, Turkey, and Tunisia, she spent four months in spring and fall in Tunisia pursuing work for her ninth book. Although she completed the final proofing, she died before seeing the last work; publication is being brought to its completion by her principal colleague and her husband, Professor Emeritus Robert Alexander, with the objective of meeting the publication deadline.

Excerpts from observations presented by Professor Wallace Tomasini at the memorial service of Margaret A. Alexander on December 27, 1996:

Margaret was blessed with a long, happy and beautiful life, rich with family, friends, colleagues, and many honors for her scholarly achievements. Hers was a rich and beautiful life because Margaret worked hard for many years to make it so. Both she and Bob took turns in working on their Ph.D. degrees while raising a family and teaching. The years of hard work and sacrifice never dampened her vivacious spirit and love of the pleasures of life. She was always the smiling, compassionate and helpful advisor for family, friends, and students. Margaret's over 50 years of both personal and professional achievement we can acknowledge and admire because they reflect her strength of character and integrity.

She enjoyed an international recognition, and among her scholarly peers, she was esteemed as one of the leaders in her field of research. Her many years of research and her publications on Early Christian mosaics in Tunisia earned her the gratitude and acclaim of the Tunisian government and its people. Even though she possessed that basic quality of work ethic, duty, and responsibility, I was often amazed by how she was able to manage it all and continue to remain human, warm, generous, loving, and gracious. Margaret was always at one and the same time wife, mother, scholar, and teacher. Unquestionably, Margaret was a woman of our time and ahead of her time. She was, and remains for those who were fortunate to know and love her, a role model, a woman most respectful of historical tradition and the eternal values of the humanist.

In Memoriam

Silvio Carl Fracassini (1907-1997)

Silvio Carl Fracassini was professor emeritus in the School of Art and Art History. After leaving school and working as a coal miner for several years, he returned to high school, graduated in 1929, and moved to Denver to study art. There he earned a four-year diploma and a BFA at the University of Denver and also studied at the Chicago Art Institute, the Santa Fe School of Art, and privately with the American painter, Walt Kuhn. In 1951, he received an MFA degree from The UI. In combination with his active career as an artist, Fracassini was committed to a fulltime teaching profession for more than 40 years. Before joining the University faculty in 1956, he taught at the University of Denver (1934-42), the Fort Logan Reception Center where he was stationed as a member of the armed forces during World War II (1942-45), and Iowa Wesleyan College (1946-56). At the UI, he drew upon his experience with many media in conducting a variety of studio classes. He led a workshop in drawing from the old masters, established the ceramics area, taught watercolor, and was head of the introduction to studio area. He was also known for his community education classes in drawing and painting. After teaching at the University for 20 years, Fracassini and his wife Carol, moved to Española, New Mexico where he continued to work in his studio, and at his summer home in the Colorado mountains.

Fracassini leaves a large collection of work, much of which has been exhibited, in art museums in Colorado, the Midwest, and other parts of the country. Best known for his watercolor paintings and figure drawings, Fracassini's work was described by George Shane, art critic for the *Des Moines Register*, as "out of the best progressive spirit and evoking an immense feeling of vitality through his refreshing use of color and form." Fracassini's work won many awards and is in the permanent collections of a number of art museums as well as in many private collections. He presented more than 30 solo shows.

Fracassini is survived by his wife Carol, their two sons, David of New Mexico and Dan of Iowa City; and four sisters, Mary DiUbaldo, Ida Hollopeter, Lena Buchanan, and Julia McNabb.

Comments presented by Professor Bunny McBride at the memorial service of Silvio Carl Fracassini on February 15, 1998:

When I interviewed for the job at Iowa in 1970, Carl (or "Frac" as we called him) was the most outspoken faculty member at that interview. He asked the most pertinent questions, requiring that I explain and qualify my work to the other faculty. He was also the most supportive and appreciative. I had never known anyone who was as free with an opinion about art, artists, or teaching, verbally painting a very colorful picture of the University and Faculty.

Thursdays we lunched over a chicken special at Hamburg Inn to discuss and cuss the happenings of the week. He was always a "straight shooter," saying just what he thought, no holds barred. At first I was never quite sure of his illustrative commentary. However, later I realized that he knew exactly what was happening. Carl quickly became a close friend and confidant.

Carl never hesitated to evaluate my art, sensing when I needed an appropriate

encouraging word or criticism. He shared with me hundreds of glaze recipes that he had collected as well as the things that he knew about ceramics. He reawakened an appreciation for colors, textures, and shapes in ceramics that I had forgotten. I respected his ceramics, painting, drawing, cooking, and especially his emphatic Italian gusto that gave the obvious a powerful, real color.

Even though I did not go hunting with Frac, I understood how important the outdoors, dogs, and hunting were to him. I lived many of the hunts through the stories told by Chuck Hindes.

Frac will always be here at Iowa because of the influence he had on the art program and his philosophy of the importance of craft, whether it be ceramics, drawing, painting, or teaching. His enthusiasm survives as does his art.

To All Alumni

I want to thank all of you who, during my years as the director, repeatedly kept me informed of your career progress, exhibitions and publications. These notes and invitations, as well as many, many post cards from your travels in Italy, will be remembered as some of the brightest moments during those years of *Sturm und Drang*. Having returned to full-time teaching, which has always been my first love, I may have the time now to personally respond to your notes.

Thank you.

Wallace J. Tomasini, Professor

Letter From Roy Sieber

Rudy Professor Emeritus, Indiana University

Dear Dorothy,

I was delighted when you told me that the newsletter would include items, such as this, from alumni. As one of the ancients among the group, I would enjoy hearing from/about others I knew during my dozen years at Iowa from 1949-1962 when I was a student and teacher.

I have retired from Indiana (although I teach a seminar on occasion), and from the National Museum of African Art in Washington, D.C (where I consult on occasion).

Like others, I find myself as busy or even busier than before retirement. This spring I will spend two weeks at James Madison University as the Wampler Visiting Professor of Art. Before, during, and after, I shall be working as visiting curator of a major African art exhibition at the Toledo Museum of Art. Thus, as I approach three quarters of a century, I still find myself keeping out of (or is it getting into?) mischief.

Regards,
Roy Sieber

Crossroads

Intermedia and Video Art at the University of Iowa, 1968–1998

Preliminary Exhibition Proposal
September 27 - November 1, 1998
(tentative)

Main Gallery
Davenport Museum of Art

The Davenport Museum of Art proposes to reflect upon and document the exchange of ideas by artists from the 30-year history of Intermedia and Video Art, at the University of Iowa in the exhibition:

Crossroads: Intermedia and Video Art at the University of Iowa, 1968–1998, featuring a blend of works from visiting artists and graduates from the program.

In consideration of the short time period available to coordinate this project and its month long duration, Crossroads will assemble a variety of works from the Intermedia archives, as well as include contemporary exchanges of works from artists choosing to participate in this active exhibition.

Though the gallery may be limited to approximately 5,000 square feet, a World Wide Web page will be established to extend space and time, and to bring together people who would otherwise be unable to participate in the project. The show may include works from up to 100 visiting artists, theorists, and scholars (50 of whom are listed in Marquis *Who's Who in American Art 1997–1998*) and approximately 100 graduates from the department.

Works in the Main Gallery will be three-fold: A continuous screening of video art will be projected, a computer display of the WWW site will be projected, and 2D/3D art objects and environment/installations will be exhibited.

Events in the exhibition will include an evening of performance art, one CU/CME digital exchange, and special weekly video/film screenings.

We Want To Hear From YOU!

In the next issue of our Newsletter, we will begin including more information on the accomplishments of our alumni. To get this section off the ground, we need your help. Please use the form below to send us information about career changes, recognition received, and other news you would like to share with your former classmates, friends, and professors. Just complete this form and return it to the address provided and we will include it in a future issues of the newsletter. Clip and mail to:

Dianne Jones, School of Art and Art History,
The University of Iowa, E100 AB, Iowa City, IA 52242

Or E-mail information to: art01@uiowa.edu

Name	_____
	<i>First</i> <i>Middle</i> <i>Last</i>
Home Address	_____
	<i>Street, Apartment Number, or Post Office Box</i>

	<i>City</i> <i>State</i> <i>Zip</i>
Home Phone	_____
Business Phone	_____
Company	_____
Title	_____
Year Graduated	_____
Major	_____
Information for Newsletter	_____

School of Art and Art History Gift Fund

Alumni and Friends: We need your financial gifts and your ideas for building scholarship support so we can assist our current and future students. Donations in any amount are welcome. One hundred percent of your tax-deductible gifts will go to the students.

- I will support the School of Art and Art History Gift Fund. Please find a check enclosed.
- \$35 \$50 \$100 Other Amount _____
- I would like to contribute annually to the School of Art and Art History Gift Fund until further notice.
- Please send me a reminder in _____ month(s).
- I would like to establish my pledge of \$_____ over _____ years to the School of Art and Art History Gift Fund.
- Please send me an annual reminder in _____ months.

Please make checks payable to The UI Foundation.

Mail this form and your check to:

The University of Iowa Foundation, P.O. Box 4550, Iowa City, IA 52244-4550.

The University of Iowa

School of Art

History

The University of Iowa
School of Art & Art History
Iowa City, IA 52242-1706

Address Service Requested

Non-Profit Organization
U.S. Postage
PAID
Permit No. 45
Iowa City IA