

## Greetings from Dorothy Johnson, Director

Warm greetings from the School of Art and Art History. I returned in January from my fall developmental assignment to find the School flourishing. John Scott, Head of the Art History Division, served as Interim Director in my absence and did a wonderful job.

### New Members of the School

Four new faculty members joined the School this year: **Rob Bork** (Medieval art) and **Julie Hochstrasser** (Northern Baroque) in Art History, **Laurel Farrin** in Painting, and **Ebon Fisher** who has created our new program in Digital Worlds. You can read more about these exciting new faculty members and their work in the pages of this newsletter. We have certainly appreciated the energy and enthusiasm they have brought to the School and their fresh perspectives have infused all of us with a renewed vitality. We also welcome this year our new Chief Curator of the office of visual materials, **Eric Dean**, who comes to us from the University of Michigan. Eric brings an extraordinary range of administrative skills and seasoned experience combined with a strong vision of where the OVM is headed in the 21st century as we move from slide to digital technology. He is busy working with Curator Julie Hausman on many new initiatives. You will find details in the section on the Office of Visual Materials.

The School also has a new Administrative Assistant, **Diane Schaeffer**, whose calm demeanor and warm smile have helped to smooth many a ruffled feather in the Main Office. Diane comes to us with many years of University experience and we have all quickly come to depend upon her know-how.

### Faculty and Students

The faculty this year have been busier than ever with exciting creative and scholarly research, new teaching initiatives and developments and plans for the 21st century, many of which involve the new art building and renovations of our current structures. The newsletter will also bring you up-to-date on our exceptional students who continue to win awards, national and international scholarships and fellowships and distinctive venues for their work. I wanted to announce that we have a new category this year for undergraduate and graduate support and recognition provided by the School—the Alumni Scholarship Fund. Thanks to the generous support of our alumni we have been able to use this new fund to provide support for undergraduate students and graduate students.

### Equipment

This was the best year yet for equipment funding. Combined funds from the College and the Student Computing Fees enabled us to provide desperately needed computers and related technologies for Graphic Design, Digital Worlds and Photography as well as the Office of Visual Materials. Almost all of our instructional equipment requests were filled in all Areas for this year and we are very hopeful that next year will bring the additional funding that we need.

### New Art Building

We have very exciting news to report in this domain. Last fall we hired world-renowned architect Steven Holl to design our new art building and to oversee renovations of our current structures. Steven Holl is one of the most exciting architects today. He is very enthusiastic about creating a building that unites artists and art historians. He captivated the search committee and the faculty with

## Inside this Issue

Studio Division  
pp.3-16

Center for the Book  
p.16

Art Education  
p.17

Art History Division  
pp.18-23

Administrative Office  
p.24

Obituary  
p.25

Announcements  
pp.26-27

his vision of the new art building, one in which an environment of beautiful yet functional space and light would bring together all the diverse units of the School. The building will be located on the gentle slope across Riverside Drive from the Museum and former Alumni Center and will be integrated through landscaping with the pond and the bluff (Steven Holl was especially excited by these natural features). He plans to link thematically the new building with the beautiful design of our current structures.

The new art building will house a splendid gallery for the exhibition of student work but will also make possible the exhibition of work in many spaces, including corridors and our communal space at the entrance which will house an arts cafe that will be accessible to the entire fine arts campus on our side of the river. We will finally have an informal space in which faculty, students and visitors can meet, chat and exchange ideas.

You can read more about the new art building in the pages of this newsletter.

### A Final Note

The CAA breakfast in Los Angeles was a tremendous success. It was delightful to see well-known friendly faces as well as to meet alumni who live in the West and usually do not make it to the CAA in New York. The CAA is being held in New York once again next February and we hope to see you there!

I also wanted to mention that I was elected to the Board of Directors of the CAA and will serve until 2003. I look forward to representing the School in this new capacity into the early years of the 21st century.

## Steven Holl Architects, New York, Selected for New Art Building Project



Kiasma Museum of Contemporary Art, Helsinki, Finland, designed by Steven Holl Architects of New York, 1998. Holl has been commissioned to design the new 40,000+ square-foot center for the study and practice of the visual arts in the School of Art & Art History complex on the University of Iowa Arts Campus. (copyright Steven Holl Architects)



Kiasma Museum of Contemporary Art, Helsinki, Finland, Steven Holl Architects, New York, 1998. View of entrance foyer. (copyright Steven Holl Architects)

A new center for the history and practice of the visual arts is now at an advanced stage of planning. The 40,000 square-foot structure will be located in the lot across Riverside Drive from the University Museum of Art. The facility will represent a significant net gain of space serving the expanding needs of the School's faculty, staff, and students. Other buildings in the School complex, in particular the historic old Art Building from the 1930s, will be restored as part of the project. Freeing the space in the old building where the Art Library is now located and restoring to it the original function as a large exhibition gallery is one of the major anticipated achievements of the project. A second gallery will also be programmed into the new building. The Art Library and the Office of Visual Materials, now suffering from exceptionally serious space problems, are to receive state-of-the-art facilities.

School faculty and University administrators determined that the new building should fulfill the many new curricular needs of the unit and should also be a showpiece of design appropriate to the history and stature of the institution. It was felt that this building should reflect the latest trends in

contemporary architecture as already represented on campus with facilities designed by Frank Gehry and Charles Gwathmey. To that end a committee of School faculty and University administrators interviewed six finalists from a list of national architectural firms. Steven Holl Architects of New York received the commission for the project. Holl's recent work at the University of Seattle's St. Ignatius Chapel, a major wing for the Saarinen-designed Cranbrook Institute of Science, and, especially, the Kiasma Museum of Contemporary Art in Helsinki, Finland, has put him in the top ranks of architects now designing innovative buildings in Europe and the U.S. His works have been widely published and received much praise internationally. During his initial visit to campus, Mr. Holl expressed his excitement about the possibilities of the project and its site, especially in connection with topographical features such as the lagoon and limestone bluff adjacent to the lot for the building. He also praised the old Art Building for its distinguished design and indicated his hope for reviving its former glory. Noting the proud inscription above the original river façade entrance—ARS LONGA VITA BREVIS EST—Holl said this should be the thematic starting point for the entire project.

# Studio Division

The Studio Division's fall semester was highlighted by the 1998 edition of the Faculty Exhibition at the UI Museum of Art. Thirty-one faculty participated, including nine faculty new to the Division since the last show in the spring of 1997. All areas and media were represented in this exhibition which continues to provide a valuable opportunity for the regional audience to see the diverse outcomes of our faculty's visual research. Most of our faculty exhibit nationally and internationally, but not often locally, so this is an especially important chance for our students to see the work of their instructors. Kathleen Edwards, in her first season as Curator of Prints, Drawings and Photographs at the Museum, acted as coordinator with the faculty for the exhibition. She is already developing plans with us for the next faculty show to be held in the spring of 2001.

Working in concert with the Director for the past two years, the Studio Division has been developing a plan for a new administrative structure designed to augment the efforts of the Director and the Area Heads. This past year, three faculty were designated as Studio Division Coordinators with responsibilities in the areas of Graduate Advising, Curriculum Coordination and Faculty Coordination. With full faculty participation, significant progress was made in the Division towards increasing division-wide perspectives, creating new collaborative initiatives and facilitating better communication links between faculty, students and administration.

Among the new initiatives developed and approved for implementation next year in the Studio Division are comprehensive plans for undergraduate academic advising, undergraduate outcomes assessment and a revised review procedure for graduate students entering the MFA program upon completion of the MA. The undergraduate advising program will include annual update training sessions for all faculty and provide the mechanisms necessary to insure that all students majoring in the Division receive regular advising by faculty during their junior and senior years.

The new undergraduate outcomes assessment plan underscores the Division's commitment to strong undergraduate education and monitored transition to postgraduate life. The plan begins with an enhanced BFA Clearance procedure in the junior year and tracks student progress and outcome through 5 years following graduation. Important components include an annual BFA Exhibition and a new Senior Seminar course focusing on contemporary studio art issues and transition to professional practice.

Interest in interdisciplinary study and collaborative teaching initiatives resulted in the development of another new course awaiting approval from the Board of Regents. Titled "Inter Area Topics," the course provides a long-needed mechanism for team teaching within the School. This proposal-based course enables two or more faculty to engage students in special cross-media or cross-disciplinary topics at the advanced undergraduate and graduate level.

## Ceramics Area

### Bunny McBride

Professor McBride has been invited to participate in "Suited to a Tea," a spring exhibition at the Sioux City Art Center, Sioux City, Iowa and "A Tisket a Tasket a Bountiful Basket," a fall exhibition at the Native Soil Gallery, Evanston, Illinois.

In July, McBride presented a five day workshop and slide lecture at the University of Alaska, Juneau.

McBride will serve as curator for the Alumni Ceramic Exhibition to be held in conjunction with the International Wood Fire Conference "Different Stokes" September 29 through October 2, 1999. Alumni works will be installed in the new exhibition space at the Levitt Center for University Advancement.

## Design Area

### Hung-Shu Hu

Immediately after completing and attending the opening ceremony of his "D Forever" sculpture for the Levitt Center in May 1998, Professor Hung-shu Hu traveled to Beijing, China. While in China, he gave a one-month Basic Design workshop at the Central Academy of Arts and Designs in Beijing and also gave lectures at Nanjing University and Eastsouth University in Nanjing.

During the fall of 1998, Professor Hu had an article "The right for M.F.A. degree" published in *Modern Art Bimonthly* by Taipei Fine Arts Museum in Taiwan. In January 1999, another article, "Hu Hung-shu's Public Art," was published in *Art and Design* by the Central Academy of Art and Design in Beijing to introduce his public artworks in the U.S.

In February 1999, Hu finished a hanging sculpture, "Twinkle, Twinkle" for Iowa Methodist Medical Center in Des Moines, Iowa. During the spring break of 1999, he was invited to Taipei to do a sculpture in a new railroad station near Taipei. In late May Professor Hu returned to Taiwan where two of his sculptures were chosen and collected in the building of Taipei Education TV Station. He then traveled to China to give invited lectures at Suzhou University and Nanjing University, before returning to Taiwan to give workshops for the National Tainan Art College.

### Ab Gratama

In the Spring Semester 1999, Graphic Design was able to establish its own computer lab with funding from the College of Liberal Arts and ITS (Student Computer Fees). Graphic Design has now a total of 15 Macintosh G3 workstations, scanners, a color printer and a LCD data projector. Teaching, demonstrations and sharing of ideas have been greatly enhanced. Students are now able to work on their projects in class and share them through projection. This creates stronger and more collaborative relationships.

Ab Gratama traveled to the Netherlands during the summer of '98 and visited several Art Academies. He discussed possibilities for student and/or faculty exchange. The Royal Academies of Art & Design in The Hague and Den Bosch, and the St. Joost Academy in Breda were very interested. During the summer of '99 Gratama further investigated the various options.

In November 1998, Gratama traveled with a number of students to the Cranbrook Academy of Art in Bloomfield Hills, Michigan to attend the design symposium "Whereishere" in conjunction with the design exhibition "Behind the Scene: Studio Dumber." It was an inspiring and stimulating experience for all.

In November '98 Gratama was invited to exhibit his design work at the Viterbo College Galleries, La Crosse, Wis. He also was involved in the Group exhibition "each child's story illuminates the others," organized by Arts Iowa City, Iowa City, Iowa.

For his "contribution to the quality of teaching at The University of Iowa" Ab Gratama received the Collegiate Teaching Award for 1998-99.

## Digital Worlds

The School of Art & Art History has enlisted New York media artist **Ebon Fisher** to organize a new digital studio. With the technical support of research assistant Adam Brown, Fisher has been orchestrating a laboratory full of Macintosh computers, plants, and trees into a "digital garden." Classes in digital imaging, interactive media, and virtual world creation are being offered.

One of the first instructors at MIT's Media Lab, Fisher approaches computers and their evolving software as an organic extension of culture: "It may not be too peculiar to characterize the digital realm as an evolutionary spinoff of our collective nervous system. Since the invention of the printing press we have been rapidly evolving communication systems—and computers, because of their programmability, are the most evolvable inheritors of that process. Immersing oneself in the digital realm is like jumping into a raging river of constant change." Adam Brown, who is the systems engineer for the lab and provides technical instruction, puts it this way: "Digital Worlds is trying to demystify the computer as an object which is alien from culture and encouraging its use as an organic offshoot of the creative process."

Fisher uses the term "Digital Worlds" to suggest the integration of all the arts into coherent realms of experience. "If you can forgive a Wagnerian indulgence," he says, "I'm a sucker for a good cybernetic gesamtkunstswerk. We're working towards the possibility of wrapping the senses in a complete digital dream." According to Fisher Digital Worlds is committed to developing psychologically complex forms of virtual reality to create "antidotes to the hyper-violent games industry." He likens the experimental side of digital culture to independent film and pop music:

"The personal computer is allowing many more artists to become independent media creators. A lot more reflection, compassion, and soul can enter the popular media than the large media producers have supported in the past. The electronic equivalent of bold, truth-

seeking poetry is being born. I'd like to see Digital Worlds come to terms with the emerging potential of independent media and become not only a hub in its discourse, but an incubator of great digital visions."

Fisher has spent the last decade studying the dynamics between people and machines. In Williamsburg, Brooklyn, he initiated a series of "media rituals" to explore these "bionic relationships," including 1993's "Web Jam," a collaboration which drew over 2,000 people to an abandoned mustard factory in a 15-hour multimedia jam. Currently Fisher has been creating his own digital world, The Alula Dimension, which presents allegories for human-machine ecosystems. In connection with such ecosystems he is developing a series of essays on the possibilities of "ecological subjectivity" which he calls "Wiggliism." Last summer Fisher's essay, "The Future of Wiggling Things," was the cover article for the London-based journal, "Digital Creativity." ArtByte will be publishing an interview with him this Spring in which he discusses Wiggliism and Digital Worlds.

Fisher's work has been discussed in numerous media including Japanese television, Wired Magazine, Domus, FlashArt, The Drama Review, and he has been quoted twice in the New York Times. He has presented his creations at Boston's Institute for Contemporary Art, The Krannert Art Museum at the University of Illinois, and The Kitchen and Exit Art in New York City. His "soft ethics for cyberspace" project, the Bionic Codes, have appeared in the Wall Street Journal and are currently presented by the Guggenheim Museum through its website.

The Digital Worlds website is currently under construction by three students, Sophie Canade, Laura Watral and Carrie Pollack. Ebon Fisher's website can be found at: [www.interport.net/~alula](http://www.interport.net/~alula)

## Drawing Area

Visiting faculty members for the 98-99 academic year, Sarah Mast and Kelly Spalding, added to the diversity of the program. We give them our thanks and best wishes.

TA's in Basic Drawing continue to provide engaged and solid teaching to students in their foundation drawing class. We all benefit as these students progress through subsequent courses with noticeable attentiveness and enthusiasm. The weekly Mezzanine Gallery exhibitions from each of the sections of Basic Drawing are varied, stimulating, and good examples for exhibitors and viewers alike. Thanks this year to a great roster of TA's: Hamlett Dobbins, Karen Doten, Joe D'Uva, Jessica Fuller, Wes Lockwood, Helen Neumann, Michael Pittard, Rebecca Roberts, Gene Romero, David Tallitsch, and Noah Williams.

TA's in general drawing classes make life a bit easier for the teachers and students by hiring the models, making the setups, keeping the rooms in order, and offering a critical word of advice. For the fall they were Aaron Holst and David Tallitsch, and in the spring Justin Nostrala and Leigh Landry.

Media of Drawing allows the faculty the opportunity to teach classes with designated topics of their own strengths and of special interest to students. This year David Dunlap offered a course focused on collaborative drawing and Joe Patrick one on drawing the human head.

The Mezzanine Gallery continues to offer every class a week's opportunity to show what is going on in the program. It's an essential teaching and learning tool, and we put it to good and constant use.

Thanks to equipment funding next year we will see a large new mirror reflecting everything in life drawing classes in room W205, and new track lighting will highlight the drawings that get displayed on the walls in Basic Drawing classes in room W200.

### Joseph Patrick

Patrick returned from a Spring 1998 semester research leave spent in Oaxaca, Mexico to his last full year of teaching. Next year he will begin a phased retirement appointment which will see him teaching only during the fall terms. The termination of his responsibilities as Professor-in-Charge of Drawing will see the end of an era. For Joe and his students this period has been exemplified by enthusiasms they have shared for the processes and discoveries of perceptual drawing. Joe has consistently refused to write a syllabus for his classes, contending that he can only outline broad objectives, but that day-by-day events must respond to the dynamics of interaction among the students, the teacher, the models, and all the visual stimuli which unfold. This keeps everyone alert, intuitive, inventive, and less likely to rely on predictable preconceptions.

This spring Joe has taught a Media of Drawing class, restricting its topic to "Heads." He was surprised by the interest the offering generated and ended up having to turn students away after the class reached an enrollment of 20. He was pleased that he was able to take them on a field trip to an invitational exhibition, *The Figure Confirmed*, at Augustana College in Rock Island, Illinois in which his own work was included. Joe had an installation of 42 drawings of heads of students, mounted unframed and unglazed, an inch apart from each other, on a 25 foot long wall. There were three groups, each comprised of students during a different semester, including some of those on the field trip.

## Painting Area

The faculty in the Painting area for the 1998-1999 year were **Ronald Cohen, John Dilg, David Dunlap, Laurel Farrin, Sue Hettmansperger, Sara Mast, Maggie Rochelle, Kelly Spalding** and **Gelsy Verna**. Visiting Assistant Professors Sara Mast and Kelly Spalding brought the energy and insight that visitors can bring. We thank them for their contribution. Assistant Professor Gelsy Verna returned from her year-long residency Fellowship at the Fine Arts Work Center in Provincetown MA. She will be on developmental leave in the Fall of 1999. Professor Sue Hettmansperger completed the second semester of her three semester Faculty Scholars Award during the Fall of 1998. She will complete her third semester in the Fall of 1999. Associate Professor Ronald Cohen continued his joint appointment in the Painting Area and Elements. He taught during the Fall semester this year and will do the same next year.

At the beginning of the Fall semester, 1998 **Laurel Farrin** joined the faculty as an Assistant Professor in Painting. Maggie Rochelle continues to serve as a Lecturer in the Painting Area.

The Painting Area faculty congratulate Hamlett Dobbins, Karen Doten, Aaron Holst, Leigh Landry, Wes Lockwood, Justin Nostrala, Nathaniel Parsons, Michael Pittard and Gene Romero who will receive their MFA degrees in May of 1999. We thank them for their contributions.

### **Ronald Cohen**

In March of 1998, a one-person exhibition of Ronald Cohen's work was on view at the Lyons-Weir Gallery in Chicago. His work was also represented in the gallery's booth at the Navy Pier exhibition in May. In July of the same year his art was represented in "The Water Show" at the Anton Gallery in Washington D.C. Fifteen of his paintings and numerous studies may be seen at the Quincy Art Center in Quincy, Illinois this July. Additionally, this summer Cohen will teach a multidisciplinary graduate seminar entitled "Vision, Voice and Process" at the Maryland Institute College of Art in Baltimore, Maryland.

### **John Dilg**

John Dilg was on leave during the fall semester, 1998-1999. In October, he presented a lecture at the Midwest Print Council Conference in Cincinnati, Ohio, on "The American Trade Card: Form and Narrative in the 19th Century Advertising Print." In the summer-fall, 1998, Dilg took part in the Ragdale Foundation's "Alumni Exhibition," and also had a drawing included in "Artemesia Gallery-25th Anniversary Exhibition," both occurring in Chicago. This June-July, 1999, he will have work in the exhibition, "On the Verge of Abstraction," at the Center for Creative Studies in Detroit, Michigan, and curated by Dennis Nawrocki. A catalog on Dilg's work, John Dilg, Paintings 1994-1998, with an essay by Jo-Ann Conklin, Director of the Bell Gallery at Brown University, was funded by the University of Iowa's Support Program for the Arts and Humanities, and published in July, 1998. This catalog is available from Dilg and will be sent without charge to any alumni of the School of Art & Art History requesting it.

### **David Dunlap**

David Dunlap, in collaboration with Hamlett Dobbins, Ingell Doyle, Peter Feldstein, Gerald Gomez, Ab Gratama, Sarah Kirk, Gwen Oulman and Jeffrey Pegram, presented the second of a two-part installation at Arts Iowa, Iowa City from December, 1998 through January, 1999. These two installations were organized around the commemoration of the murder of Laura Van Whye and the human rights issues that are directly or indirectly associated with this murder.

On October 25, 1996 Laura Van Whye was found, critically injured, by the side of the road in northern Missouri. She was taken to the nearest hospital in Quincy, Illinois where she died the next morning. For this reason, the first installation, in collaboration with Sarah Kirk, Laura's sister, was presented at the Quincy Art Center in January of 1998. Both of these installations took place during the celebration of Martin Luther King's birthday and both included this celebration as part of the installations. At the Arts Iowa installation this included a parade. Both the parade and the installation were part of the University's "Global Focus: Human Rights 98."

### **Laurel Farrin**

Laurel Farrin joined the School of Art and Art History as Assistant Professor in Painting / Drawing in August 1998. In May of 1998 she exhibited an installation entitled "Linked/Longing" in Baltimore, Maryland at School 33. Her work was also seen in the show "Art Sites 1998" at the Corcoran Gallery of Art in Washington, D.C.

A one-person exhibition of Farrin's work was shown last October at Anton Gallery in Washington D.C. This summer her work has been included in the "Iowa Artists 1999" exhibition at the Des Moines Art Center.

### **Sue Hettmansperger**

During her second Faculty Scholar semester assignment this Fall (1998), Professor Sue Hettmansperger continued to work on paintings and drawings which referenced ideas of nature, culture and art. She concentrated her time between New Mexico and Iowa City while producing work for an upcoming major show. A component of the project was gathering information in New York City on historical and contemporary precedents, in order to incorporate that material into teaching. While in New York she exhibited a painting in a group Affiliate Members show at A.I.R. Gallery. Last year she also participated in the 25th Anniversary Invitational at A.I.R., which has been recorded by the Archives of American Art, Smithsonian Institution, New York Center. Professor Hettmansperger was recently listed in the San Francisco based Women Environmental Artists Directory and was interviewed for the Iowa Women Artists Oral History Project (to be archived in the UI Library system). She has given lectures on her work this year at Tyler School of Art in Philadelphia and the University of Nebraska, Lincoln. An upcoming one-person exhibition of her work will take place Fall of 1999 at A.I.R. Gallery in New York and will be accompanied by a catalogue.

### **Sara Mast**

Sara Mast, a Visiting Assistant Professor for 1998-99, received a Montana Arts Council Individual Artist Fellowship for 1998. Most recent group exhibitions include: The Art Museum of Missoula, MT, Bridge Street Gallery, Bigfork, MT, Fresh Paint Gallery, Culver City, CA, and Dragon-

fly Gallery, Martha's Vineyard, MA. A two-person exhibition at Flanders Contemporary Gallery in Minneapolis, MN, was held July 10-September 1, 1999.

### **Maggie Rochelle**

Lecturer in Painting and Drawing in the School of Art and Art History, Maggie Rochelle, was a guest at Yaddo artist's community in Saratoga Springs, New York in May/June of 1998.

### **Kelly Spalding**

Visiting Assistant Professor Kelly Spalding participated at Brandeis University in The Rose Art Museum's annual survey of Boston-based contemporary painters. This year's exhibition was entitled a "Quiet Revolution" and featured thirteen of Spalding's small works, many painted in Iowa City last fall. Concurrently, Spalding's work could be seen in a group exhibition at the Genovese Gallery in Boston through March. The artist has collaborated with artists and dealers in Boston in support of an organization called Abstraction Made Elementary, engendering art awareness in public schools, and will participate in an exhibition at the Harvard School of Education in May called "Pattern Pop and Layer."

### **Gelsy Verna**

Gelsy Verna returned from the Fine Arts Work Center in Provincetown residency. The residency was a great opportunity because it allowed Verna not only to concentrate on her work, but to be introduced to a number of people in the arts in New York and to participate in a number of exhibitions on the east coast.

Verna had a solo exhibition at the Hudson D. Walker gallery in Provincetown, MA, at Artemisia Gallery in Chicago, and a solo exhibition is in the works at the Porter Troupe gallery in San Diego. Verna was invited to participate in a number of group exhibitions, namely in Hamburg (Germany), Boston, MA, and New York for the most recent exhibit, at The Stroke at Exit Art Gallery (an overview of contemporary painting practices from the perspectives of nine painters), for which the artist Kerry Marshall chose Verna's work. Verna's work was included in a group exhibition at Porter Troupe Gallery in July.

In the last year, Verna has been a visiting artist at the following institutions: the Rhode Island School of Design (R.I.S.D.), Fisk University (Nashville, TN), and the School of the Art Institute of Chicago (S.A.I.C.). Verna has a developmental leave for the Fall Semester of 1999.

## Intermedia & Video Art

The Intermedia Area of The University of Iowa's School of Art and Art History was created in 1968 and has been directed, since then, by Hans Breder. In fact, the University of Iowa was the first University to grant the MFA in Intermedia. Three decades later, the Intermedia Area at The University of Iowa continues to highlight experimental, interdisciplinary and intercultural modes of art making. Last summer, Professor Breder was designated a Garmbrinus Fellow by the University of Dortmund. He and some of his students were invited to spend a month at the University collaborating on site-specific installations which explored "Places of Desire." By juxtaposing installations and performances in a medieval cathedral, the rubble of a brewery shot up in WWII and a contemporary pedestrian mall, *Places of Desire* became a collective meditation on the historical and urban development of the city of Dortmund. During a reciprocal visit, 10 art students and their professor spent a month in Iowa City collaborating with The University of Iowa's intermedia students. These collaborations—mostly digital, video and performance works—revolved around the concept *Rites of Identity*.

It is also worth noting some of the awards and opportunities granted to individual students who major in Intermedia. On an individual level, several students received awards which allowed them to work in other countries. The students doing intercultural work include Cherie Sampson who has just returned from Finland where a Fulbright Fellowship allowed her to collaborate with Finnish artists in the creation of site-specific sculptures. Her work was exhibited at the prestigious Pori Museum of Contemporary Art. Li-Hua Lei was invited to Skowhegan. Gretchen Beck accepted a position as Chair of the Art Department at Concordia University, Irvine, California.

### Hans Breder

Hans Breder, whose work has been included in three Whitney Biennial Exhibitions, was commissioned last year by the International Association for Philosophy and Literature to produce a high-tech

intermedia performance for their annual meeting entitled "Interrogating Images" at the University of California at Irvine in May, 1998.

This year, in context with the *Global Focus: Human Rights '98* conference he produced an intermedia event entitled *Blonde Shadow*. The *Blonde Shadow* performance is conceptually complex and formally daring. The work consists of multiple layers of interwoven text, image and sound, creating a cross media, immersive environment which utilizes the latest digital applications. As an act of historical-political memory, *Blonde Shadow* bears witness, in the manner of an ethical or political act, for today and for tomorrow. The event will travel here and abroad.

## Metalsmithing and Jewelry Area

The Metalsmithing and Jewelry Program's major exhibition "30 Years of Inspiration: Works of Chunghi Choo with her Former and Current Students" was held at Studiolo Gallery in Iowa City from May 1 to 30, 1999. In order to give graduating students a well-rounded and broad range of career options, the Metalsmithing and Jewelry course work also emphasizes designing and making prototype pieces for multi-production art works. Some of the graduate students' art works have been produced in multiples by industries for the market place. More students are learning and taking 3-D computer modeling courses and creating their designs in digital images. 2-D wire frame designs of their digital images are converted into 3-D plastic forms through Rapid Prototyping at the University of Iowa Department of Engineering. The plastic forms are then transformed to metal by casting or electroforming at the metals studio or using the plastic form as is.

Metals students continue to work without boundaries of media and have been producing diverse, innovative art works. They have been actively entering their work at major national and international competitive exhibitions, working toward professional goals. Some of the current graduate students' accomplishments from 1998 to present include:

### Sean Doyle

Sean was one of two recipients in the United States to be awarded the Education Foundation Scholarship for 1998 - 99, from the Manufacturing Jewelers and Silversmiths of America of Providence, RI and five other scholarships and grants at the University of Iowa. In 1998, his works were accepted into eleven national and international competitive exhibitions including "International Competition of Two and Three Dimensional Art" at Lafayette Art Gallery, Lafayette, LA. He received the Joanne Rapp Juror's Choice Award at the "Wearable Expressions," a national show, in Rancho Palos Verdes, CA. In 1999, Sean's works were accepted into four national competitive exhibitions

including "Materials: Hard and Soft" at Greater Denton Arts Council, Denton, TX, juried by Michael Monroe. He received Honorable Mention in "Metal Works: 1999," a national juried exhibition at Arts Iowa City Art Center.

### **Este Hart**

In 1998, all four of Este's entries were accepted into the national, juried exhibition, "Vessels for the Journey," Angels' Gate Cultural Center, San Pedro, CA; "Best of 1998" national, juried show, Ohio Craft Museum, Columbus, OH and "Aesthetics '98" national, juried exhibition, Sandzen Gallery, Lindsborg, Kansas.

### **Louise Rauh**

Every year, Louise's works have been accepted into many national, competitive exhibitions and her works have been reviewed or illustrated in various publications including *American Craft* and twice in *Metalsmith*. In 1998, her work was accepted into "Sheen of Silver, Weight of Air: Aluminum in Art, History and Design," a traveling exhibition sponsored by the Museum of History and Industry, Seattle, WA. This year, two pieces of her works were chosen by the University of Iowa Studio Art faculty to represent the University of Iowa at the Big Ten Conference Room in Chicago.

### **Dean Spencer**

Dean received Faculty Honorable Mention for his Fountain, a digital image, and the People's Choice Award for his Tea Serving Set, another digital image. His work was accepted into "Crafts National 32" at Penn State University's Zoller Gallery, State College, PA. He gave a workshop and showed his work at the invitational show "Metalsmiths" at Gallery 100 in Cape Girardeau, MO and he was featured with his work in *Southeast Missourian* newspaper, October 3, 1998.

### **Sung Hee Yoon**

Sung Hee's works were exhibited at two invitationals and won a First Place at the "1998 Lois Jecklin Flatware Competition" at the University of Iowa, an award she also won in the previous year.

### **Justine Zimmer**

Justine's works have been accepted into almost all major, national and interna-

tional juried exhibitions since she enrolled in the graduate program. In 1998, she received an Invitational Award at "Art Fair on the Square" in Madison, WI. Presently, Justine is involved in research and experimentation with patinas and surface treatments of steel and explorations of painting, etching and drawing on steel.

### **Chunghi Choo**

Chunghi Choo's work took a new direction during her Developmental Assignment in the Fall of 1998, producing sculptures, mostly using the industrial computer numerical control equipment. She also completed a series of designs for functional and non-functional objects and jewelry, some to be produced in multiples using various advanced industrial technologies.

Some of Chunghi Choo's activities since June, 1998, include: gold jewelry pieces shown at the invitational exhibition "East Meets West - Ewha Metal Artists Biennial International Exchange," jewelry from Germany and Korea at Craft Space Mokkumto, Seoul, Korea and at Galerie in Drediger, Schwabisch Gmund, Germany. Her functional and non-functional vessel forms were shown at the invitational exhibition, "Benchmarkers: Women in Metal," which was opened at the National Ornamental Metal Museum, Memphis, TN and is now showing at Schick Art Gallery, Skidmore College, Saratoga Springs, NY until June, 1999. This exhibition was curated by Rosanne Raab Associates of New York, and "Benchmarkers" celebrates the achievements of 31 women who have succeeded in the metals field in America during the past 50 years. Three "Benchmarkers" are from the University of Iowa Metals Program: Choo and two graduates.

Chunghi Choo's works were shown in the acquisition section of *American Craft*, June/July issue, 1998, and a feature article, "Of Silver and Soul," on Choo and her work by Elsebeth Wedervang Mathiesen in the *Iowa Alumni Quarterly*, summer issue, 1998. At the 1998 Society of North American Goldsmiths Conference in Seattle, Washington, Choo and her works were presented in the slide lecture, "Asian Roots, Western Soil: Visual Poetry in Metal" by Dawn Nakanishi. Choo and

Metalsmith Marilyn da Silva were the jurors for the National Competitive Exhibition, "Metal Works: 1999" sponsored by the Iowa Arts Council.

Choo has been working with graduates on a catalogue of the creative work of approximately 50 artists, University of Iowa former and current metalsmithing students, including Choo. This catalogue will cover work produced during the 30 years Choo has been teaching at the University of Iowa. A part of the funds for producing this catalogue will come from the discretionary fund from the bequest awarded to Choo upon her receiving the F. Wendell Miller Distinguished Professorship.

# Photography Area

The Photography Area continues to offer 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 its conventional film-based curriculum which includes courses in black and white, color, large format, and graphic arts, Photography also offers a digital component in several of its advanced courses. With the recent acquisition of some key computer equipment, Photography will offer a digital imaging course in the Fall of 1999.

Like many other studio areas, Photography is anxiously awaiting improved facilities in the new art building. Until then, we have secured additional studio space for our graduate students and are sharing a computer classroom with Graphic Design.

There are currently seven graduate students in the program, each working in a distinct manner and medium, from view camera to digital imaging to video installation. This past year, the graduate students organized an exhibition of their work and gave a gallery talk at Indiana University in South Bend. In the Fall Semester, the Photography Area hosted two visiting artists—Deborah Goldman from the University of Denver and Patrick Nagatani from the University of New Mexico. Recent graduates of the program continue to exhibit regionally and nationally and many have secured jobs in the field, including teaching positions throughout the country. Sarah Smelser (MFA 97) began teaching at Pasadena City College this past Fall Semester and Deb Golden (MFA 94) is currently teaching at the University of Northern Iowa in Cedar Falls. Robbie Steinbach (MFA 92) published "Lifeworks: Portraits of Iowa Women Artists," the culmination of a long-term photographic project which she began in graduate school.

## Peter Feldstein

Peter Feldstein had four of his cliché verre prints published as photogravures by Galamander Press in New York. One of these was purchased for the collection at the Fogg Museum in Cambridge. This year Galamander Press is planning to publish another suite of photogravure prints. Gottheimer, Ltd. Contemporary Art, a print dealer in St. Louis, has also been representing Peter's photogravures and he is also represented by Guild.com on the Internet. Ricco/Maresca Gallery in New York has also taken some of his large cliché verres. Last June Peter's house and studio were the victims of a mezzocyclone, though they didn't receive as much damage as the building in between, the American Legion. Peter bought the 4800 sq. ft. building for \$10 to rescue it from demolition and has been restoring it ever since.

## Jim Snitzer

Jim Snitzer has continued his work in photographic tableaux and offset printed artist's books. His current photographic work, which has been exhibited both regionally and nationally, humorously investigates the culture's often ambivalent relationship to the landscape. Under the auspices of the University's Center for the Book, he is planning to produce an artist's book next Spring Semester with Ester Parada, a Chicago-based photographer. He is currently serving as Chair of the Photography Area.

## Margaret Stratton

Margaret Stratton is a professor of photography. Her main interests lie within the realm of large format photography, which is reflected in both her personal work and her teaching. Margaret specializes in the black and white fine art print. She teaches 4 x 5 and studio lighting as well as a 3-week intensive fine print class every summer.

This year Margaret's photographs of prisons, Sentencing the Sentence: America's Abandoned Prisons, will be featured in the June 1999 issue of Contact Sheet published by Lightwork in Syracuse, New York. Her work is currently featured in an exhibition of Swanstock Photographs at the Kodak Image Bank in New York City.

In addition Margaret's architectural studies of New York made while on leave for her Faculty Scholar award have been successfully marketed in Berlin, Germany and San Francisco, California.

Margaret is in the final stages of completing her videotape, Except A Miracle, which chronicles her journey to articulate why the miracles of the Virgin Mary have made such an enormous impact on women of all faiths over time. She is beginning research for her next video work, which will investigate how media interpretations of prison life reconstruct our social attitudes toward incarcerated populations.

# Printmaking Area

## Keith Achepohl

1999 was the 5th year Keith Achepohl directed the University of Iowa Summer in Venice program. Fifteen people from different parts of the United States participated in the one-month (July) session held at the facilities of the International School for Graphic Art in Venice. Using Venice as a source for ideas for drawing and printmaking the program proved again to be a successful means of getting to know an incomparable city and its glorious past, but also a means to meet and know artists from other parts of the world.

The weekly trips to Padua (Giotto), Verona (opera in the Roman Arena and the great, Giusti garden), and Vicenza (Palloddi) add to a further knowledge of the Veneto. The biennale this year gave a great incentive to the group to come up with our own proposals for art works or projects for when the call comes to fill one of those glorious spaces allotted artists participating in the biennale. A great way to go beyond usual works on paper. Some really inventive ideas were seen.

We keep working enthusiastically with the school in Venice to expand our connection, and we hope in the future to take advantage of their offerings on a yearly basis. Our almost decade-long relationship with Venice keeps being very fruitful, and as they expand their facilities in the near future we hope to add to their international connection. Plans are well under way for summer 2000 in Venice.

Turkey is the other country Achepohl keeps revisiting. A University of Iowa CIFRE grant for research funded travel to southern Turkey this spring to videotape nomads who are part of the weaving traditions Achepohl has been working with since a Fulbright grant took him to Turkey fifteen years ago to teach in Ankara. At that time, the abundance of extraordinary weavings coming on the market provided a means of discovery of a tradition that could be dying out as the containers for family goods became replaced by tin and plastic.

This 12th trip was to videotape nomads or now semi-nomads who may well be the last of a tradition of weavers who weave for personal use. Achepohl and Professor Ron Marchese from Minneapolis (a fellow Fulbrighter) put together a show of nomad weaving, organized by former Iowan Craig Subler and UMKC gallery in Kansas City almost a decade ago. That show was seen at the University of Iowa. Achepohl is busy reorganizing that show and adding pieces acquired recently to begin travelling to a number of museums starting in the Fall of 2000. Current research involves visiting compounds of shepherds, videotaping in yurts, tents and the semi-nomadic villages to assess the state of weaving now. Little is made to be kept by the weaver. Virtually nothing is woven for storage use. Since in the past a good deal of time was spent at the loom, much in the way of communication has been lost. The videotape under way hopes to explore some of the vital questions concerning the great losses suffered when traditions die.

The weaving includes the great kilims of the past, as well as knotted rugs. All tell stories since each piece contained symbolic design. Gathering information and process has been fascinating, especially since it seemed obvious the generation weaving now may be the last of its kind. Hopefully one more trip to southeastern Turkey will yield more information and visual material for taping.

One of the great pleasures of travel in Turkey over the years has been getting to know perceptive dealers who are aware of the great treasures to be found of unorthodox variety such as felt pieces—the first use of animal fur as comfort material. The show currently being curated will bring together these pieces with others to show the great variety in nomad use of the animal. It may be that the tan that Achepohl seems to always be sporting is really tea stain acquired through years of looking at or talking about weavings with one person or another over the ubiquitous tulip-shaped glass of tea.

The past 12 or more trips to Turkey have yielded a great deal of visual material for work in the studio. From mosaics to architectural forms to decorative weaving,

from landscape to mnemonic responses to places visited, 15 years of response have produced a lot of drawings, prints, paintings, some done in Turkey, most in the studio in Iowa City.

Shows of some of this work have been seen in the past year at the Morgan Gallery in Kansas City and at Gallery 72 in Omaha. Prints this year were included in the Bradley National, and Achepohl represented Iowa in the Colorprint USA show. Achepohl was one of 5 Americans selected for the Premio Internazionale per l'incisione at Biella in Italy this past summer. 56 countries with 180 artists participated. That show is to travel to other parts of Italy this year and next. Invitationals also include two in Michigan in winter of 1999-2000 at Grand Valley University and the Muskegon Museum of Art, and a show celebrating the Loess Hills area of Iowa in 2000. Preparations are also under way for a travelling show of watercolor of shells from the Venice Lido for 2000 and 2001.

## Robert Glasgow

Associate Professor Robert Glasgow's creative research continues to involve a mixed media working method which can include all of the print and paper media. Interested in both edition and unique printed works, Glasgow's recent focus has been with the grey area in between, serial monoprinting, which draws upon the inherent capability of the printing matrix to produce exactly repeatable, variant, serial, cognate and uniquely inked impressions. Results often take the form of polyptychs for two ongoing series. Calvin Time is an autobiographical narrative series based on the abstract depiction of events, people and sites experienced during childhood visits to a family farm in Calvin, Pennsylvania. The Family Group Series is based on the genre of portraiture with subjects represented by distilled, somewhat calligraphic symbols, rather than physical likenesses. Each portrait is an attempt to imbue an abstract form with a tangible aspect of human personality with little or no recognizable information present. Glasgow's prints, paperworks and mixed media combinations have been included in a number of invitational exhibitions in the past year: "The Midwest on the Rio" Robert Glasgow, Karen Kunc and T.L. Solien at the University of Texas-El Paso; "Paper at the Edge," at the Katherine E. Nash Gallery, University of Minnesota; and "Rock and Roller," at Xavier University, a national juried exhibition of lithographs for which he served as juror. Glasgow's work was also included in the following recent national and international juried exhibitions: the "27th Bradley National Print and Drawing Exhibition," Heuser Art Center, Bradley University; "Printmaker's '98," Pittsburgh Center for the Arts, Pennsylvania; "Pressed and Pulled VII," Blackbridge Hall Gallery, Georgia College & State University; "Contents and Contexts: Lithography After 200 Years," International Exhibition of Contemporary Lithographs, Academy Art Center Gallery, Honolulu Academy of the Arts; and the "1998 Juried Members Exhibition of the Mid America Print Council" shown at the Art Academy of Cincinnati. A two-person show with Professor John Dilg is being planned for next year at Bradley University. Professor Glasgow was a visiting artist and lecturer this spring at Grinnell College where he

conducted a lithographic workshop and also served as a consultant during the past year in the establishment of a new lithography facility. In March, he also lectured and conducted serial monoprinting demonstrations involving lithographic, intaglio and relief processes during a residency at the University of Texas - El Paso. At "Pressing Issues," the 3rd Biennial Conference of the Mid America Print Council held in Cincinnati in October, Glasgow presented "The Monoprint Matrix: A Conceptual Catalyst for Mixed Media" on the panel, "Mixed Media Printmaking." He will make another presentation, "Beyond Editioning: Rediscovering the Printmaking Matrix" for the panel, "The Impact of Theoretical Structures and Contextual Practice," during the IMPACT UK Conference at the University of the West of England in September, 1999. This year, in collaboration with Professor James Snitzer, Glasgow secured an Instructional Improvement Award which contributed to the acquisition of a sophisticated new computing and scanning workstation to be used jointly between Printmaking and Photography. This new equipment further enhances each Area's capability to offer increasingly specific methodologies to students interested in creating digital image files for translation to traditional print production processes.

Our M.F.A. graduates continue to seek and gain professional affiliations within and outside academia. This year some of our recent graduates are employed as follows: Edwin Jager (MFA 98), Visiting Assistant Professor, University of Wisconsin-Oshkosh; Gesine Janzen (MFA 98) Gallery Assistant, Dolphin Gallery, Kansas City; Tom Reed (MFA 98), Printer, Big Cat Press and Landfall Press, Chicago; Sarah Smelser (MFA 97), Visiting Assistant Professor, Pasadena City College; Carlos Ferguson (MFA 97), Visiting Assistant Professor, Ithaca College and assuming position as Assistant Professor, College of William and Mary next year; Michael Barnes (MFA 96), Assistant Professor, University of Northern Illinois; Gene Flores (MFA 96), Gallery Director and Assistant Professor, University of Texas-El Paso; and John Martinek and Doug Russell who returns from Turkey after two years teaching English and Printmaking.

## Virginia Myers

Work on the new book on foil stamping is in process at The University of Iowa Press. The "blue cover manual," "Creating Original Prints with Hot Stamped Foil and The Iowa Foil Printer," 1993, is being revised, updated and typed in manuscript form. New information, written by undergraduate and graduate students in article or thesis form since 1993, is being edited for inclusion with appropriate by-lines in the new book. Because the aesthetic and technical research accomplished by the students has gone beyond printmaking, the tentative title for the new book is Creating Original Fine Art with Hot Stamped Foil and The Iowa Foil Printer. We are grateful for the contributions by generous donors supporting publication of the books. The Iowa Foil Print Fund is maintained by the University of Iowa Foundation.

The invention of the Iowa Foil Printer "received rave reviews from the selection committee and was one of three finalists chosen," in a University-wide competition and "forwarded to President Mary Sue Coleman," for consideration in the "First Annual Competition for the President's award for Technology and Innovation," September, 1998.

The Foil Stamping curriculum, raising the level of foil stamping from craft to fine art, proceeds apace. The prints of Sunghee Choo Yoon, graduate Metalsmithing major, celebrated her research with foil stamping in her April, 1999, Honors Exhibition in the E-109 Gallery in the Art Building. These works dramatized her success devising highly sophisticated textures and color relationships while stamping vibrant and fascinating surfaces over wire mesh and other non-traditional surfaces. She benefited greatly by studying the MA Thesis by Louise Rauh, "Creating Three Dimensional Forms Using Roll Leaf Foil," 1997. Rauh succeeded with research which defined a basic aesthetic and technical foundation for stamping foil over copper wire mesh. Sunghee has added to this body of information.

The 1997-98 Academic year was highlighted when a record number of Honors Exhibitions in Foil Stamping were pre-

sented in the E-109 Gallery by undergraduate and graduate students: Barbara K. Nwacha, graduate Design major, presented the 4<sup>th</sup> Honors Exhibition, August-September, 1997. She used Barbie Dolls as "recurring subject matter" in the development of her prints, "as a communicator, message maker, and artist." Her exhibition was a major stepping stone towards finalization of her MFA written and illustrated thesis titled "Arcana Barbie," July 1998. She skillfully and sensitively combined foil stamping, screening, and digital imaging to create an outstanding series of editioned prints.

Becky Lamphier, undergraduate, BFA Printmaking, December 1999, presented her exhibition of foil stamped prints, November, 1997. Her images and portraits were revelations of penetrating insight into personalities and county fair experiences gleaned from her Iowa background. The show was characterized by memorable and brilliant touches of humor while rising above the level of cartoons.

Gek Choo Yeo, graduate Printmaking major from Singapore, hung her Honors Exhibition, March 1998. By combining elements from ancient Chinese calligraphy with human figures and the luminosity of foil and roll leaf, she presented an unusual tableau which, while remaining true to her Asian heritage, graciously incorporated aesthetic aspects of Western civilization.

"Perceptions Past and Present" was the title of Louis Wiederrecht Fink's Honors Exhibition, April 1998. Her strong compositions were illuminated with layered applications of metalized, pearlescent, and transparent foils. These imparted intriguing dimensions for changing light and color not found in other printmaking media. Her landscape compositions were especially noteworthy.

Eugene Malone, graduate majoring in Art Education, presented the 8<sup>th</sup> Honors Exhibition titled, "Moonlight," April 1998. By manipulating a variety of foil surfaces with alcohol and steel wool, an extended series of sensitive luminous images of heavenly bodies was created.

The ninth annual Intensive Summer Workshop in Foil Stamping was offered in

the Print Department, June 7-25, 1999, using the Patented, UL Listed Iowa Foil Printer units now available for acquisition by private individuals or schools.

# Sculpture Area

The Sculpture Area continues to grow. We now have a very strong undergraduate major and BFA program. This can continue to be attributed to faculty stability in the area and the fact that undergraduates now have studios in the mezzanine of the undergraduate area, W161. We are proud to announce that a BFA candidate Kate Dengler won the "Best in Show" prize in the 17th Annual Student Art Exhibit sponsored by the Fine Arts Council. Congratulations Kate!

The Graduate Program has also met with success. Last year Pat Boutelle, of Facilities Planning, located and organized the delivery of a double-wide trailer to be placed in the sculpture courtyard in front of the foundry. This has created studio space for four graduate students, a classroom area and a new exhibition space called "Trailer Space." This building makes the Graduate Program more attractive to prospective students and has created new space for students who are currently enrolled in the program. Three graduate students, second year MA candidates Matt Lowe and David Boelter, and first year MA candidate Olabayo Olaniyi, won Beall and Bodine Scholarships in this year's school-wide scholarship competition. Michelle Acuff, a first year MA candidate, won two scholarships, the Len Everert Scholarship and Art Guild of Burlington Scholarship and a Paula Patton Graham Scholarship. The graduate students have also been active in showing their work and doing research: Michele Acuff exhibited her sculpture and drawings in: "Corporeal Evidence" at Arts Iowa City and in the 23rd Rock Island Fine Arts Exhibition. Olabayo Olaniyi recently returned from Nigeria, where he studied Epa masks. Christopher Whittington showed his work at Coe College in an exhibition of Graduate Students from the University of Iowa. The scholarship committee of the School of Art and Art History also awarded incoming graduate Sculpture student Michael Baggaly from Western Kentucky University an Iowa Arts Fellowship for the Fall of 1999.

Visiting Artists in the Sculpture Area for the 1998-1999 school year have been: Pamela Blotner, sculptor from the San

Francisco Bay Area and professor at the San Francisco Art Institute and PixArt Studios, Laurie Palmer, sculptor/installation artist from Chicago Art Institute and member of the "Ha-Ha Group" and Chris Berti, a stone carver from Illinois, gave lectures, critiques and demonstrations in the Spring 1999 semester.

## Tom Aprile

Tom Aprile traveled to Wisconsin this past summer in search of folk art sites. Guided by the book, Self-Made Worlds, Visionary Folk Art Environments, by Mark Sloan and Roger Manley, he and his wife Laura Young, adjunct on the School Art and Art History Faculty in the Elements Area, and several friends, charted a course into the southwest of Wisconsin. Starting in Dickeyville with the legendary Grotto, they visited several folk art sites including "Sid's Sculpture Yard" in Madison, Dr. Evermore's "The Force of Fancy" (Forevertron) in Baraboo and "Grandview" in Hollendale. This summer he and his friends plan to go further north to see the renovated Wisconsin Concrete Park by Fred Smith in Phillips, Wisconsin.

This year Tom was awarded a Flexible Research Leave for the Fall of 1999 and a Central Investment Fund for Research Enhancement (CIFRE) Grant. While on leave he plans to create a new body of work and pursue galleries in New York and San Francisco. The CIFRE grant has provided him with the funds to produce a twenty-four page color catalog of his sculpture and drawings for his one-person show at the Evanston Art Center held in June 1999. The catalog essay is written by Harriet Zinnes, New York poet and art critic for the Philadelphia Inquirer and the forward is by Allan Frumkin, well-known art dealer from New York.

In addition to his one-person show in Evanston, he has shown and is currently showing in several national juried and invited exhibitions, including: The 33rd National Drawing and Small Sculpture Show at Delmar College in Corpus Christi, Texas and The International Juried Exhibition 1999 at the New Jersey Center for the Visual Arts, juried by Lisa Dennison, Deputy Director and Chief Curator of the Solomon Guggenheim Museum, New York. He was invited to show in the following exhibitions: "Drawn Together," Annual

Exhibition of Distinguished Alumni Art, Cleveland Institute of Art, Cleveland, Ohio and "IN/FORM 5," Saint Louis, Missouri. This spring he passed his third-year review, and is enthusiastic about continuing to help the Sculpture Area grow and achieve national recognition in the future.

### **Isabel Barbuzza**

In the Summer, 1997 Isabel Barbuzza received an Old Gold Research Fellowship from the University of Iowa to work on direct metal techniques in Mendoza, Argentina. She was invited to a Summer Residency at the Taller Eliana Molinelli and presented lectures at the Universidad Nacional de Cuyo, in Mendoza, Argentina. A direct result of the Old Gold Fellowship was an instructional video on the technique of metal hammering. The work produced in Argentina concentrated on the body as a site for the exploration of personal, social and political issues and was included in "The Fragmented Body, Violence or Identity?" exhibition at the Kellogg University Art Gallery, at California State Polytechnic University in Pomona, California. During the past year her work was also exhibited in "El Arte de los Libros de Artista" exposición internacional at the Centro Fotográfico Manuel Alvarez Bravo, Oaxaca, Mexico and traveled to the Biblioteca Nacional de México, México City, México, where she has been invited to participate in an upcoming panel. A traveling exhibition, "Women Beyond Borders," was shown in Nepal, Croatia, and the Museo de Arte Contemporáneo in Oaxaca, Mexico. This exhibit is scheduled to travel through 2000 in galleries and museums in Canada, Japan, Australia, Vietnam, Singapore, England and Greece.

## Center for the Book

### **Timothy Barrett**

Timothy Barrett and his paper research and production shop manager Lynn Amlie have been commissioned by the National Archives and Research Administration to develop a special handmade paper to be used in the rehousing of the "Charters of Freedom." These documents, the Declaration of Independence, the Bill of Rights and the Constitution, together comprise 7 separate leaves of parchment. Each leaf will be encased in its own special enclosure, resting on paper made at the University of Iowa. The paper is necessary to help stabilize the humidity in the special argon gas atmosphere that will surround the documents. Paper made by Barrett and co-workers was selected over other alternatives because of the UI reputation for expertise in the production of papers specially designed for use in the care and conservation of rare books and works of art on paper.

When Tim isn't busy with paper research or production, or teaching the history and technique of papermaking, he is very busy with administrative duties in his capacity as Director of the UI Center for the Book. Tim's position as Director was recently renewed for another three years. The Center for the Book is committed to directing resources to students, faculty and departments with strong interests in creative book production or the study of the book in culture. The Center's end goal is an internationally known interdisciplinary program in Book Studies. For more information on Tim or the Center for the Book, contact the Center at 335-0438.

## Art Education

Art Education has a new faculty member! Rachel Williams-Northway, a graduate of Florida State University with an MFA in painting and a PhD in Art Education, began her tenure-track position at the University of Iowa this Fall, 1999. Rachel's research is on the production of art by women incarcerated in prison.

The first group of students to compose electronic portfolios alongside the completion of Art Teacher Certification graduates this May, 1999. These portfolios, accomplished as web pages, example and document extended practicum teaching experiences and "student teaching." Upon graduation students who choose to do so can have their portfolios uploaded on the Art Education web page. Emily Paulos, who graduated in May with her MA, has done terrific work over the past two years with students to bring to fruition students' electronic portfolios.

Emily's work as a digital artist and art teacher resulted in a very successful MA thesis. Emily was the first University of Iowa student whose digital work was archived, as the work itself, through the Graduate College's pilot program, "Electronic Theses and Dissertations."

Connie Bethards and Wen-Shu Lai, both doctoral students, presented their research this year at the National Art Education Association Conference, Seminar for Research in Art Education, in Washington, D.C. Their presentations will be published in Marilyn Zurmuehlen's Working Papers in Art Education.

**Steve Thunder-McGuire** continued his travels this year telling stories, recently in Montreal, Canada at Concordia University, and he is currently working on setting up a tour in North America in which he will work on recording "Images Are Demanding." He began teaching a new course this year through Literature, Science and The Arts, "What Is Storytelling For?" This summer he will be riding around the perimeter of the state stopping at senior centers and public libraries to tell and collect stories, as part of "1,000 Miles of Iowa Stories." Steve plans to produce a corresponding CD of collected Iowa stories,

told by Iowa seniors. Look for his itinerary on the Art Education Program web page, and, look for a documentary, "1,000 Miles of Iowa Stories" on IPTV. The recent book, *Issues and Approaches To Art For Children with Special Needs*, published by the National Art Education Association, includes a chapter written by Steve, "Narrative Accounts of Context, Meaning and Purpose." An essay, "Completing Images That Are Demanding," will appear this Spring in Visual Arts Research.

# Art History Division

The 1998-1999 academic year in the Art History Division of the School opened with a well-attended annual reception for faculty and graduate students at the home of Professor Joni Kinsey, Interim Head of Art History. Two new faculty members and a group of eight entering graduate students were welcomed to the program. Assistant Professor Julie Hochstrasser (University of California at Berkeley, Ph.D.) teaches seventeenth-century Northern European art and Assistant Professor Robert Bork (Princeton, Ph.D.) offers courses in the field of Medieval art and architecture.

The faculty was saddened to learn of the death of Emeritus Professor Robert Alexander on August 14, 1998. He was 78. Professor Cuttler delivered the eulogy at the memorial service, the text of which is printed below.

The Art History Faculty/Graduate Student Colloquium series continued this year. A wide range of presentation topics and discussions took place in the three meetings of the Fall Semester colloquium series: human rights and art history, "minor" monuments and the shaping of the canon of art history, and the significance of interdisciplinary exchange in the field. The Spring Semester topics included presentations on restoration ethics in the reconstruction of damaged monuments, seventeenth-century still-life painting and Dutch material culture, and publishing in the field of ancient art and archaeology.

Our distinguished visiting lecturer series also continued this year with lectures by Robert Rosenblum (New York University), Jacques De Caso (University of California-Berkeley), and alumnus Mark Rosenthal (Guggenheim Museum of Art). Dr. Rosenthal was invited by the Dean of the College of Liberal Arts, Linda Maxson, to come to campus to lecture and be recognized as an exceptionally accomplished alumnus of the School and the graduate program in Art History. He was one of a handful of College alumni to be so honored.

Three students successfully defended their dissertations in the Art History Division during the 1998-1999 academic year. Cynthia Finlayson's dissertation examined female funeral portraiture in ancient

Palmyra. Annette Lermack's topic focused on the fourteenth-century illuminated prayer book of Bonne of Luxembourg now in the collection of the Metropolitan Museum of Art, New York. David Caccioli's dissertation examined elements of Romanization in Etruscan banquet scenes.

A number of advanced graduate students won highly competitive and prestigious university, national, and international research grants this year: Aida Audeh (Ada Louise Ballard Dissertation Year Fellowship), Gerald and Iris Cantor Foundation, and Chateaubriand Fellowship will research Rodin's Gates of Hell in Paris; Curt Germundson's year in Germany to study the work of Kurt Schwitters is funded by a DAAD (German Academic Exchange Service) grant; Karen Milbourne will continue her study of kingship among the Lozi people of Zambia with support provided by a Hays-Fulbright Fellowship; and Jessica Locheed will research Degas' sculpture with a T. Anne Cleary Fellowship and an Alumni Fellowship.

Curt Germundson also represented the School at the annual Art Institute of Chicago Graduate Student Seminar. He presented his work on Schwitters' idea of the cathedral in early twentieth-century Germany. The Art Institute event brings together every year representatives of the best graduate work being done at the major art history Ph.D.-granting institutions of the Midwest region.

A major technological initiative of the Art History Division came to fruition this past Fall semester with the installation of the full range equipment for the delivery of electronic imagery in one of the main lecture rooms. Visual materials can now be presented not only in the form of color slides but also, CD-ROM, video, video disk, and overhead projection of book and photograph illustrations. We hope to have similar equipment in place in one other medium-size room and, especially, in the auditorium as soon as funding becomes available.

These and many other initiatives essential to the enhancement of the programs in art history will continue next academic year as Professor Kinsey assumes duties as Head of Art History.

### **Robert Bork**

Robert Bork, currently completing his first year teaching Medieval art in the department, is looking forward to a summer unclouded by the need to move his entire household from state to state, as he has had to do for the previous several years. Having been hired in March 1998, Bork spent most of this past summer in France on an NEH Seminar, an opportunity that permitted him to scrutinize and measure the late Gothic portions of Metz cathedral, one of the largest but least studied of Gothic churches. The results of this survey were summarized in a talk at the International Medieval Congress at Kalamazoo in May of 1999. At this time Bork also participated in the annual governance meeting of AVISTA, an association dedicated to the study of medieval art and science to the board of which he was elected last year. In the summer of 1999, Bork will return to Metz briefly to photograph certain zones of the cathedral that need to be illustrated for the article on the building that he is preparing. In addition, Bork will attend the International Medieval Congress in Leeds, England, where he will chair a series of three sessions on integrated approaches to the history of late Gothic architecture. With participants chosen from a wide variety of European countries as well as from the U.S., these sessions will hopefully provide a forum in which the somewhat fragmented field of late Gothic studies can begin to come together. Similarly, Bork was pleased to learn recently that his proposal to chair a series of sessions on the taxonomy and classification of medieval architecture at the Society of Architectural Historians annual meeting in the summer of 2000 had also been accepted. Last but not least, Bork is working to revise the work on Gothic spires that originally comprised his dissertation. One portion of this material, dealing with the openwork spires of Cologne and Freiburg-im-Breisgau, should soon be completed as an article, while work proceeds on the revision of the larger manuscript in which the whole history of the medieval spire-building phenomenon is outlined.

### **Richard De Puma**

During the past academic year Professor De Puma was invited to lecture on various aspects of Etruscan art at the Minneapolis

Institute of Arts (where he gave four lectures on Etruscan jewelry), New York University, Montclair State University (NJ), and the Scarsdale (NY) archaeological society. The NYU lecture was a special honor because he was selected to inaugurate a new lecture series in honor of Vartan Gregorian. Research projects took De Puma to Boston, Philadelphia, Phoenix, Madison, and Barcelona, Spain. He attended conferences in Washington, Los Angeles, and New York. De Puma has also been awarded an NEH Summer Stipend.

The summer of 1999 was almost as busy, but with less emphasis on academic pursuits. He attended the wedding of his son Julian, now a computer animator, to Katie Swanson, a mathematician who works for Boeing, in Seattle. But before that he visited family in Pennsylvania for his niece's wedding and went hiking in the Sierra Nevada.

De Puma is looking forward to a semester research leave that he will spend in Italy during the Fall Semester, 1999. He is working on a book on the history of Italian forgeries of Etruscan art. His most recent article appeared in *Etruscan Studies* 5 (Dec. 1998) and his next book, *Corpus Vasorum Antiquorum: Etruscan Painted Pottery*, is now in press and will be published by the Getty Museum probably in 2000.

### **Stephen Foster**

Stephen Foster has had another productive year. The *Crisis and the Arts: A History of Dada*, for which Foster is the General Editor (funded by the Getty Grant Program and published by G.K. Hall/Macmillan) saw the publication of its fourth volume in the Spring of 1998: *The Eastern Dada Orbit: Russia, Georgia, the Ukraine, Central Europe and Japan*, Gerald Janeck, editor. Volumes V and VI are expected out in late 1999 and the remaining three volumes are slated for 2001.

One of the most exciting outgrowths of the *Crisis and the Arts: A History of Dada* series this year is a two-hour national PBS documentary on Dada that Foster is authoring in collaboration with producer Jan Legnitto (Media Frontiers).

A new project that Foster has launched

this year is a comprehensive Franz Kline *catalogue raisonné*. This ambitious undertaking will consolidate, for the first time, the complete work of this important American artist. Due to the enormity of the task, this extensive monograph is forecast for publication in the year 2003.

The coming months will see Foster on the lecture circuit. He will be presenting at an international conference on the history and theory of the avant-garde in Osnabruck, Germany and will be giving a lecture at a Kurt Schwitters conference in Ramsbottom, England. Also, look for Foster at the CAA conference in February 2000 where he will be giving a paper entitled "Harold Rosenberg and the Historical Individual."

### **Julie Hochstrasser**

This year Julie Hochstrasser will see the culmination of several years' work on the Committee of Advisors and Authors for a major exhibition of Netherlandish still life paintings that will open at the Rijksmuseum in Amsterdam June 18 and proceed to the Cleveland Museum of Art in October. She was one of only two American art historians also invited to submit an essay for the catalogue of the show, co-authored primarily by Dutch colleagues. This past semester Dr. Hochstrasser has been participating in an interdisciplinary workgroup on material culture with faculty from anthropology, history, English, Native American studies, and several museums. She submitted a paper to the group based in part on research she conducted in February at the Provenance Index of the Getty Art History Information Project. She also shared this work in a departmental Colloquium with Art History faculty and graduate students. This spring Dr. Hochstrasser received an nTitle grant for computer training to get her large GER courses on the Web, and an Old Gold Fellowship for summer research. She will travel to the Netherlands for further work on still life in relation to Dutch material culture, and to Istanbul, Turkey, to investigate Dutch trade in Oriental carpets that appear in seventeenth-century still life paintings.

### **Dorothy Johnson**

Dorothy Johnson traveled to Paris for her developmental assignment in the summer

and fall. In addition to her continued research for her book on *Romantic Hellenism in French Art*, she was researching an essay she was asked to write for the *Cambridge Companion to Delacroix* entitled "Delacroix's Dialogue with the Classical Tradition". 1998 marked the bicentennial of Delacroix's birth and Dorothy was lucky enough to be in Paris for the celebrations which included several significant Delacroix exhibits and a major retrospective show of the artist's works. During her leave she completed an essay on Jacques-Louis David for the *Oxford Encyclopedia of the Enlightenment* and is currently working on an essay entitled "Painting in the Enlightenment" for the same series. Dorothy is under contract from the University of California Press to translate, edit and annotate *The Published Writings of Jacques-Louis David* for which she will write accompanying essays. Her book chapter, "The Origins of Romantic Mythology in French Art," appeared this summer in a volume of essays on *Comparative Romanticism* published by Monash University Press. Dorothy has the honor of being the only art historian invited to contribute to this book which consists primarily of essays on comparative literature.

This July Dorothy is giving a lecture, "Girodet's *Sleep of Endymion* and the Renaissance of Mythology" at the Tenth International Congress of the Enlightenment in Dublin. She has been invited to give a talk on the early 19th-century history painter, Sophie Frémiet, at an international conference on "Women in Literature and Art" to be held at Indiana University in September.

Last fall Dorothy was elected to the Board of Directors of the College Art Association and will serve until 2003.

### **Joni Kinsey**

Joni Kinsey (Associate Professor, American Art History) served as Head of Art History this past fall and will again this fall. She has recently seen her third book in print, *The Majesty of the Grand Canyon: 150 Years in Art* (First Glance Books) and has taken the first semester this spring of her Faculty Scholar Award to begin researching another, *E Pluribus Unum: Polyptychs in American Art*.

## **Robert Rorex**

Robert Rorex served once again as Interim Director of the School during the summer leave of Director Dorothy Johnson in 1998 and during the 1999 Summer Session as well.

Rorex was invited to write a review of a one-person exhibition, held in the UI Art Museum, of art jewelry by Visiting Artist Donald Friedlich (March 6-April 8, 1998). The review was published in the journal *American Craft*. Rorex also wrote an essay on the work of another Visiting Artist, the Korean metalsmith Hong Kyung-Hee, who was also honored with a one-person show in the UI Art Museum (April 10-May 17, 1998). The essay was published in a brochure which accompanied the show. Rorex is currently working on a review, intended for *American Craft*, of another exhibition of jewelry and other work, held at Iowa City's Studiolo Gallery in May of 1999. This show centered on the School's Metalsmithing area and featured work by Metalsmithing's Professor Chunghi Choo and also by a cross-section of her current and former students. This event celebrated Professor Choo's thirty years of teaching at Iowa.

Rorex offered the course *Chinese Narrative Painting* during the Spring Semester of 1999 as part of a project which will eventuate in a book examining aspects of Chinese scrolls and albums as book formats, concentrating on those incorporating pictorial elements. He will continue work on this project during a Research Leave in the Spring Semester of 2000.

## **Christopher Roy**

Christopher Roy has been marketing the CD-ROM he created with funding from the NEH and the Department of Education. The program is titled "Art and Life in Africa: Recontextualizing African Art in the Cycle of Life." We trained 100 Iowa K-12 teachers to use it last summer, and have plans to train a large number of Washington DC teachers this summer. Schools, universities, museums and individuals all over the world have been ordering copies at \$50 each. You can find out about it on our web site <http://www.uiowa.edu/~africart>. Chris' large exhibition of African art titled "Kilengi: African Art from the Bareiss Family Collection" opened at the Univer-

sity of Iowa Museum of Art on March 26. The exhibition includes 220 African art pieces, many from eastern and southern Africa. The exhibition was organized by the Kestner Gesellschaft in Hanover, Germany, then traveled to the Museum fur Angewandte Kunst in Vienna, and the Kunstbau Lehnbachhaus, Munich. From Iowa it travels to the Neuberger Museum at SUNY Purchase, where it opens September 25, 1999.

## **John Beldon Scott**

John Beldon Scott received funding from the University's Support Program in the Arts and Humanities to carry out on-site research in Turin, Italy, and Chambéry, France, last summer. There he examined two chapels that once housed the Shroud of Turin. The chapel in Turin was severely damaged by fire two years ago and is now being studied to determine how to approach restoration. The devastating fire revealed many new aspects of this unusual building's structure, which nearly collapsed following the disaster. The material gained from this trip will appear in Scott's book *Architecture of the Shroud: Relic and Ritual in Early Modern Turin*.

Two of Scott's studies have recently appeared in print. He contributed a chapter to the memorial volume published in Rome on the last hundred years of historical and scientific research on the Shroud of Turin. His contribution focuses on Guarino Guarini's late-Baroque Shroud Chapel in Turin. This is a study of architectural patronage and the importance of ritual in the design of the chapel. Another recent article is the published text of Scott's presentation at the international conference on the Roman Baroque painter Pietro da Cortona and has been issued in the volume, published in Milan, of the conference proceedings. This study examines the painter in the context of patron-client affiliation in seventeenth-century Rome.

Scott has been named Senior Fellow at the Stanford Humanities Center for the 1999-2000 academic year. There he will initiate work on a new research project. This will be part of a larger project to result in a book on the social history of architecture in early modern Rome, which will focus on little-studied but important utilitarian

buildings such as prisons, hospitals, orphanages, and schools. In particular, this sociological approach to the study of architecture will analyze the buildings' floorplans and how room function reveals societal concerns about criminals, the ill, the insane, and the homeless.

During the Fall Semester 1998 Scott served as Interim Director of the School and, in the Spring 1999, resumed his duties as Head of Art History. In service to the profession, he continued in his position as member of the Board of Directors of the Society of Architectural Historians.

### **Wallace J. Tomasini**

Wallace Tomasini requested that the following statement by him be printed: "I want to thank again those of you who have been keeping me informed of your activities. I promise that I will soon begin responding. I thought that I would do so this year, but the Fall Semester had me out-of-town almost every weekend lecturing, and then in late January I enjoyed the surprising new experience of a heart attack which did interfere a bit with my plans. I missed only four classes and returned to teaching insisting that the 'The Show must go on.' However, I do regret that my hospital visit did prevent me from attending our CAA Iowa Reunion in Los Angeles.

"Besides taking pills, exercising, and teaching, most of my time is spent with the research project for which I received a Developmental Leave for the Spring of 2000. This project is an outgrowth of my work on Haviland/Limoges Porcelain and concerns the reconstruction of the art collection of C.E.Haviland, the CEO of Haviland & Co., an American citizen and a Quaker who spent all but two years of his long life in France. He was an early patron of the Impressionists and a major collector of Japanese art. After his death in 1922, his collection was the largest art collection auctioned in Paris in the 20th century. The project does tell us much about collecting and the last half of the 19th century."

## Emeritus Faculty

### **Professor Emeritus**

#### **Charles D. Cuttler**

1. Attended 26th annual Midwest Art History Society meeting, Detroit, Cranbrook, Toledo, as a board and founding member.
2. Attended Medieval Institute, Kalamazoo, May 5-9.
3. Scheduled to lecture on Bosch's Lisbon "Temptation of St. Anthony" at St. Louis University Nov. 6 in program in honor of Father McNamee, S.J.
4. A book on Bosch completed and now under consideration for publication.

## Alumni

### **Patricia Albers**

In April, Patricia Albers (Studio Art Major BA 1971) published *Shadows, Fire, Snow: The Life of Tina Modotti* (Clarkson N. Potter, New York), a biography of the Italian-born photographer.

### **Stan Brodsky (MFA 1950)**

The University Gallery at the University of Bridgeport has been awarded a grant from the Richard Florsheim Art Fund in Stan Brodsky's honor. The award will assisted the gallery to stage an exhibition and produce a catalog. The University Gallery presented a retrospective of Brodsky's work (70's, 80's and 90's), while the June Kelly Gallery featured "Layered Light: New Painting." Brodsky was Professor of Art at C.W. Post Campus of Long Island University Brookville, NY from 1959-1991. He has 8 one-man shows in NYC—still going—and has been to artist residencies at Yaddo (twice), Virginia Center for Creative Arts (3 times), and MacDowell (once).

### **Henry Edwin Coleman**

Henry Coleman retired after 35 years of teaching at the College of William and Mary. He has participated in over 50 invitational and juried exhibits in the United States and abroad plus 8 solo shows. His drawings and paintings are held in many private collections from Missouri to Virginia. Five of his drawings were recently purchased by curator for the President's Collection at William and Mary. He served as the juror for many local and regional exhibits, served as department chair from 1987-90, and on numerous college-wide and departmental committees including initial and later expansion committees for Muscarelle Museum of Art. Locally he served on Yorktown Arts Foundation, appointed by city council to the Williamsburg Arts Commission (7 years) and presently is serving a second term on the Williamsburg Architectural Review Board. His replacement at William and Mary is Carlos Ferguson, a recent MFA from The University of Iowa!

## Office of Visual Materials

The School of Art and Art History Office of Visual Materials is an instructional resource of over 270,000 35mm slides documenting major works in the fields of African, Asian, European, and American art. The collection is used by faculty and graduate students to present visual information in the classroom as well as for research. At the present time the resources of the Office of Visual Materials are not available to undergraduate students for individual study. To remedy this and extend substantially the usability of our vast image resource, we are in the process of creating a Web-based database of images and descriptive textual data in support of undergraduate courses in the School of Art and Art History.

The Digital Image Library (working title) will make images available in the same order as they were presented in class. Images will also be available through a random access interface with title, artist, subject and keyword searching using Boolean operators. These search strategies will allow students to review material shown in class and to explore beyond the limitations of their prescribed coursework. The process of memorization and identification will become one of real understanding and interpretation through the individual review of images. The Digital Image Library will become a parallel text for many classes.

The Digital Image Library has the potential to impact positively the learning experience of every student at the University of Iowa. Initially, the project will focus on supporting entry-level courses in the School of Art and Art History. We will continue to add material and eventually provide support for all courses in the School of Art and Art History with the final goal of including the entire Office of Visual Material collection. Other departments including History, Foreign Language, English, Philosophy, Anthropology, Music, Theater, and Religion use the slide collection regularly and would greatly benefit by having this material available on-line.

Application design will include an extraordinarily user friendly and self-evident web-based interface requiring virtually no user training. Instructions will be included in class materials for participating courses. A proven system of intellectual property right protection will be an integral part of the application design.

Our new Chief Curator of Visual Materials, Eric Dean, will administer the project. Eric Dean comes to the University of Iowa from the University of Michigan where he worked as the Curator of Visual Resources for the Media Union. Prior to the University of Michigan Mr. Dean was the Curator of the Visual Resources Collection in the College of Design at Iowa State University where he created a similar project called "Plato's Cave." With 15,000 images on-line supporting six classes per semester "Plato's Cave" was receiving over 1.2 million requests in its first full year. One faculty member noted that "Plato's Cave" freed him and allowed him to concentrate on teaching ideas and concepts, others noted general improvements in student performance.

We received initial funding for the project through the College of Liberal Arts equipment fund and a grant from the Student Computer Fee pool. The equipment is on order and we should receive it during the Fall Semester 99. Our goal is to provide digital image support for the undergraduate class "Western Art and Culture" in the Fall Semester of 1999 and to continue to increase the number of classes supported each successive semester.

# Administrative Office

## **SuZanne Hoofnagle**

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

## **Marlo Jack**

Marlo Jack can now be found in the back corner of the School's administrative office, although she has been seen lurking around the "front" desk—it's really hard to break old habits! Even though her job now, among other things, is to juggle the Director's schedule, make posters for guest artists and lecturers, organize and expedite scholarships, and schedule the Drewelowe and Checkered Space, she will help with all other office matters whenever possible. A pleasant hello and an occasional thank you will fuel her productivity and are always welcomed.

## **Laura Jorgensen**

Laura Jorgensen is the Academic Secretary for the School. She helps the graduate students from application to graduation, preparing paperwork, setting up meetings, acting as liaison for them between faculty, Graduate Admissions, Graduate College and Financial Aid. She keeps statistics on both the undergraduates and graduates. She loves her cats, Winnie the Pooh, chocolate, raptors and her friends, but not necessarily in that order. She'll listen to anyone who needs a friendly ear. And she misses the students she's gotten to know who have come and gone through the School in the past seven years.

## **Diane Schaeffer**

In January, Diane Schaeffer joined the School as the new Administrative Assistant. After working with engineers at both the Institute of Hydraulic Research and the Department of Civil & Environmental Engineering for nearly ten years, Diane is enjoying familiarizing herself with the world of art. Diane holds a Bachelor's degree in Business Administration from the University of Iowa.

When not at the School, Diane's three children keep her entertained with band, choir, track, softball, t-ball, soccer, volleyball, etc. She also enjoys perennial gardening—the kind where the weeds provide a lovely array of "au natural" foliage as a backdrop to the few hardy flowers that survive Diane's low-maintenance techniques!

# In Memoriam

## Robert Alexander

Professor Emeritus Robert L. Alexander, University of Iowa, born in New York, a graduate of Queens College's first class, died in Iowa City, Iowa, August 14, 1998. His wife, Margaret Ames Alexander, a fellow Ph.D. of NYU's Institute of Fine Arts, preceded him in death in 1996. He served in the Army from 1942-44, was a Teaching Assistant at Queens College 1944-45, an Instructor at RISD 1947-48, returned to tutor at Queens College 1945-51, was an Instructor 1952-58 at the University of Pittsburgh, an Assistant Professor from 1958-61 at Pennsylvania State University, and moved to the University of Iowa in 1961, the year he received his Ph.D., where he rose to Professor in 1969 and retired in 1987, continuing to publish (but not exclusively) in two fields of expertise, the Hittite art of Anatolia and Baltimore architecture of the early decades of the 19<sup>th</sup> Century.

He was the author of three monographs, *The Architecture of Maximilian Godefroy*, Baltimore, the Johns Hopkins Press, 1974; *The Architecture of Russell Warren*, Charleston, SC Historical Society, 1979; *The Sculpture and Sculptors of Yazilikaya*, Associated University Presses, London, Toronto, 1986. Both editor and writer, he also published thirty-five articles in seventeen scholarly journals, among them, the *Art Bulletin*, *Anatolica*, and the *Journal of Anatolian Studies* (separately and with Hans G. Guterbock of the Oriental Institute, Chicago) and the *Journal of the Society of Architectural Historians*; also contributions to joint studies, biographies, festschrift articles, and book reviews. His primary interest was always in the work of art as such.

Several academic years were spent in Turkey on research fellowships and numerous trips were made to North Africa in assisting his wife on her work on the *Corpus des Mosaïques Anciennes de Tunisie*. He generously turned to the task of completing the volume she left behind at her demise despite the onset of the brain tumor from which he died.

He was an active member of ten scholarly organizations, a director 1960-63 of the *Society of Architectural Historians*, a founding member of the *Midwest Art History Society*, and he gave papers at all of them. His research on the late 18<sup>th</sup>, early 19<sup>th</sup> Century French engineer and architect Joseph François Mangin, designer of new York Harbor fortifications and work on architectural projects that included the Wall St. Presbyterian Church, Old St. Patrick's, and City Hall in New York City, is almost completed and will be submitted for publication in the near future to the *Winterthur Portfolio* as he wished.

A dedicated and well-loved teacher, open and helpful, he inspired majors and non-majors in art history; as a result he supervised many advanced degrees. A man with a wonderful sense of humor, generous, with the gift of making friends readily, supportive of high standards of scholarship, he was widely respected by his colleagues, and eminent teachers and scholars, such as Henry Russell Hitchcock, Richard Krautheimer, and Ernst Kitzinger. (Submitted by Prof. Emeritus Charles D. Cuttler)

# 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:

Diane Schaeffer, School of Art and Art History,  
The University of Iowa, E100 AB, Iowa City, IA 52242

Or E-mail information to: [diane-schaeffer@uiowa.edu](mailto:diane-schaeffer@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	_____
	_____
	_____
	_____
	_____
	_____



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