

Greetings from Dorothy Johnson, Director

Warm greetings from the School of Art and Art History! After one of the coldest and harshest winters on record here we enjoyed a magnificent spring (although we are all keeping an eye on the river which is getting higher every day). As the spring semester draws to a close we are looking forward to the M.F.A. show in the Museum of Art and are still enjoying the faculty show at the Museum which is one of the largest and most diverse we have seen. This year, thanks to the generosity of the College, the Vice President for Research and the University Foundation, we are going to have a catalogue of the faculty exhibit in full color.

Farewells

This is also the time of year for farewells. **Hans Breder** and **Stephen Foster** are both retiring after decades of teaching and will be greatly missed. As most of you remember, Hans founded our Intermedia Area and helped to create and define this field. He will be busy on his latest time-based art projects and also on establishing an intermedia program for the University of Dortmund. Stephen, who is completing his multi-volume history of DADA, among many other projects, will be returning to the east coast where he embarks on new endeavors in the art world. Hans and Stephen leave big shoes to fill, but we are working hard to ensure the continuity of intermedia and our 20th-century art programs.

New Members

This year we welcomed several new faculty members. In Painting and Drawing **Will Mentor** and **Susan White** joined us, adding even greater diversity and breadth to this flourishing area. **Kee-ho Yuen** came aboard as associate professor of metalsmithing and has joined Chunghee-Choo, thereby doubling the already high energy level of that program. **Sarah**

Adams, who taught contemporary African art with us this spring will be joining us as an assistant professor of art history this fall. Over the next few weeks we expect to add a faculty member in graphic design and several visitors in art and art history for the next academic year.

Growth & Development

The School continues to grow every year. The numbers of our faculty members increase as we try to keep up with ever-growing enrollments at the undergraduate and graduate levels. This year we have well over 700 undergraduate majors and over 200 graduate students. In addition, we serve thousands of non-majors, especially in our General Education classes in art history. We also now have several GE classes in studio—in Ceramics, Sculpture and Elements of Art. The faculty are working overtime to keep pace with new technologies—especially in digital art which is fast becoming a component of most of our areas. Our wonderful chief curator of the Office of Visual Materials, Eric Dean, has begun a Digital Image Library which faculty and students in many of our classes are already using. Another exciting development that we are seeing in the School is cross-disciplinary and interdisciplinary teaching and curricular development. Faculty in the School are working together to develop new courses along interdisciplinary lines as the spirit of cooperation among formerly disparate fields increasingly becomes the national norm.

Honors

I also wanted to let you know, as you will see in the following pages, that our students and faculty continue to win honors and awards as they make wonderful contributions to their fields. The College bestowed high and much-deserved honors this year on Keith Achepohl and

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Richard De Puma. Keith became our first Elisabeth M. Stanley Professor of the Fine Arts and Richard was named F. Wendell Miller Professor. You will find more information as you read along.

New Art Building

The changes in the size, diversity and interactivity of all components of the School come at a time when we are entering the final planning stages for our new Art Building. Next year will be filled with great excitement as we work together on the programming for the new art building with our architect, Steven Holl. The final phases of the building's design will be completed next year as well. In our next newsletter I will update you on the latest developments and hope to include the plans for this great new building.

A Final Note

In this issue we are including an expanded section on news from our alumni. It is wonderful to hear from our alums who are doing such exciting things around the country. Please send in your news for our next issue. It was great seeing so many of you at our CAA breakfast in Chicago last March. Next year the CAA will be in Philadelphia and I hope many of you will be able to attend our annual CAA event.

Losses

It is with deep regret that I announce the loss of two distinguished emeriti, John Schulze and Stephen Prokopoff. Please see the In Memoriam sections under Photography and Art History.

Studio Division

Ceramics Area

Bunny McBride

Bunny McBride received an AHI Grant from the University to research Ancient Chinese Kiln sites and existing ones and to document them on a CD Rom that will be utilized for class study in Ceramics classes. This was a Collaborative Grant with Professor Henry Serenco who teaches at The University of Nebraska at Omaha. They traveled to China for six weeks in May, June, and July for a very successful study. Mr. McBride has been invited back to China to present a paper at a Symposium in Shanghai at the Shanghai Ceramic Institute fall of 2001. In the spring of 2001, Bunny received a Semester Research Leave in which to compose the kiln research CD Rom.

Chuck Hindes

Chuck Hindes had a busy 2000-2001 season. His work was exhibited in numerous shows, including:
"Suited to a Tea" (invitational), Sioux City Art Center, Sioux City;
Woodfired Ceramics (invitational), The Signature Gallery, Atlanta;
"Ten Years in Retrospect" (invitational), Northern Clay Center Gallery, Minneapolis, Minnesota;
"Paper Pots"(invitational drawing show), John Elder Gallery, New York, New York;
"Great Teachers:Great Legacies" (invitational), W.D.O. Gallery, North Carolina (held in conjunction with the Annual National Council on Education for Ceramics Arts conference);
"A Ceramic Continuum:Fifty Years of the Archie Bray Influence", Holter Museum of Art, Helena, Montana;
"American Shino" (invitational), Babcock Gallery, New York;
"Faculty Choice" (invitational), Victoria H. Myhren Gallery, University of Denver, Denver, Colorado.
Professor Hindes also participated in several workshops; "Yuma Symposium 21", Yuma, Arizona, and woodfire workshops at University of Missouri, Columbia, and University of North Texas, Denton. He was featured as guest artist at Anderson Ranch Center for the Arts in Snowmass Village, Colorado and Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee.

Design Area

Hu Hung-Shu

After Professor Hu's serious sickness and with one year of sick leave to recover, he is planning to be back for full-time teaching in fall 2001. During this recovery period, he had finished one public art work in Taipei, Taiwan and he is one of the finalists for the art commission for the Great Fire of Jacksonville of 1901 commission, Jacksonville, Florida. Hu had an oil painting in a group show at Chi-Zen Gallery in Kao-Hsiung, Taiwan in October 2000 and also had an oil painting in a group show at "Grands et jeunes d'aujourd'hui," Paris, France in November 2000. This painting was selected with other elite art works for the traveling show for the 2002 World Cup.

Hu was invited as a keynote speaker at the Thirty-Ninth Annual Iowa Junior Science and Humanities Symposium sponsored by the Iowa JSHS of the University of Iowa on February 23, 2001. The students and teachers commented on the evaluation forms how much they enjoyed Professor Hu's talk.

Professor Hu will give a speech at China National Industrial Conference in Tsing-Hua University in Beijing, China in June 2001.

Ab Gratama

During the Spring Semester 2000, Ab Gratama travelled to Germany and visited with Dr. Michael Erlhoff, Dean of the University of Cologne School of Design (Fachhochschule Köln/Fachbereich Design). Discussions centered around particular graduate and postgraduate design curricula, and possibilities for some formal cooperation and exchange of faculty and/or students.

While in the Netherlands, similar discussions were held with the Chair of the Postgraduate Graphic Design program of the St. Joost Akademie in Breda.

Presently Ab is working on the design of an "anthology" on Paul van Vliet, a famous Dutch comedian and entertainer. The book will contain van Vliet's songs and texts, and many designs of posters and programs Ab created in relation to the

national and international theater shows by van Vliet since 1963. In 2001, the book will be published in the Netherlands.

Recently, a re-designed and streamlined website for the School of Art & Art History was presented to the faculty. The design was made by a graduate student in graphic design, Andres Salinas. It is anticipated that the new website will soon be made operational.

Over the last number of years graphic design students graduating from the design program with M.F.A. degrees have been extremely successful in terms of receiving offers for university teaching positions. Graphic Design is fortunate to have been able to create its own "in-class" computer cluster in answer to the inevitable and necessary growing need for digital technology.

Digital Worlds

Digital Worlds began its third year of activity, providing an imaging "garden," web access, a new bluescreen structure, and classes to the art community. We are proud to announce that professor Fisher's research assistant, Adam Brown, has been hired by the University of Oklahoma as an assistant professor. Adam, who received his Masters of Fine Art in Intermedia, will be starting his own digital arts program.

John Freyer, a graduate student in photography, has come on board as our new research assistant. John brings welcome experience running a community media center at the nationally acclaimed Light Work in upstate New York. His digital fortitude is underscored by his current effort to orchestrate a dramatic satire on US consumer culture using the internet auction house, eBay. John's allmylifeforsale.com launched in November, 2000. The response by the media has been phenomenal: major media, from National Public Radio to the Associated Press to the New York Times, picked up on John's internet event. Even the Today Show broadcast a live interview with John from his Iowa City Apartment.

Since the last newsletter, many features have been added to the Digital Worlds "garden," including digital video editing, new 3D modelling software, and new digital cameras and lighting equipment. A bluescreen area with curved walls was built into the classroom. Students have begun to digitize figures against a seamless backdrop which could then be "dropped out" electronically. Environments, shot at the University of Iowa's Natural History Museum, were then inserted behind each subject.

"Where Stephen Spielberg could float live human beings in front of digital dinosaurs," remarked Ebon Fisher, coordinator of Digital Worlds, "this generation of independent world creators will now be able to do something along the same lines, although with more imaginative freedom. We may not have the budget for a two-hour juggernaut of highly detailed, drooling pterodactyls, but our independence as artists permits us to take the technology somewhere far more subtle and

probing. We've had some amazing students passing through here who are beginning to tap the poetic potential of this new medium."

Mr. Fisher has been introducing his students to a method of world creation which not only involves 2D and 3D software, but also a heightened orientation to feedback from peers and a wider world audience. "In this age of networks and continuously evolving media systems," says Mr. Fisher, "it seems appropriate to cultivate a living media space which evolves in concert with its technological, social and environmental support structures." Fisher's green aesthetic, which he dubs "wiggliism," delves into such issues as artificial life-forms and subjective ecology.

Ebon Fisher

Part of Fisher's own digital world, OlulO.net, was broadcast in video to a live audience in Venice for the Venice Guggenheim Museum last Spring, accompanied by a panel discussion with Mr. Fisher and Ralph Abraham, a pioneer of chaos mathematics. Mr. Fisher's website has recently been

presented by the Encyclopedia Britannica as one of their "Best of the Web." His Zoacodes, a system of evolving ethics for cyberspace, have made appearances this year at the P.S.1 Museum (now part of the Museum of Modern Art) and at a new net art exhibit for the South by Southwest Festival in Austin, Texas. Fisher's work also appeared in Jonathan Fineberg's 2000 edition of his art history textbook, "Art Since 1940: Strategies of Being," published by Prentice Hall.

Drawing Area

Continuing faculty who taught in the area this past year were David Dunlap, Laurel Farrin, Sue Hettmansperger, Joseph Patrick, Gelsy Verna, and Margaret Rochelle, Lecturer. We also enjoyed the contributions of the two new faculty hired in the Drawing and Painting areas, Will Mentor and Susan Chrysler White, who joined us in the Fall of 2000.

The TA's in the Basic Drawing classes continue to devote much effort and responsible guidance to the undergraduate BFA students enrolled in their classes. We appreciate the contributions of this past years' TA's : Peter Axelson, Christine Buckton, Hilary Ciment, Melissa Furness, Carianne Mack, Jiha Moon, Heidi Neff, Dawn Roberts, Andy Rosen, Jered Sprecher, and Steven Vickers. Many thanks also are due to the TA's assisting faculty with a broad range of drawing classes in the Fall and Spring. They were Joshua Huyser, Jiha Moon, and Abel Ortiz.

2000 saw continuing school-wide discussion and planning for allocated space assignment in the proposed new building and in the existing art building once renovations are made. Plans were put forth for locating two classrooms to house Basic Drawing sections, with adjacent storage space for props and materials. This long-term plan would free the existing second floor drawing rooms for scheduling the full roster of upper division drawing classes, such as Media of Drawing, Life Drawing I, II, III, Graduate Drawing, as well as Undergraduate Seminar in Drawing and Painting and the Methods and Media course. There is increasing demand for all classes in our regular program, as well as the Saturday and Evening course offerings in Drawing. We currently fill twice as many sections of Basic Drawing as were offered a few years ago.



*Students in the Digital Worlds "Garden" hit the start button.
Research Assistant John Freyer is at right.*

Painting Area

The last two academic years have seen the development of new studio spaces for both the graduate and undergraduate programs. In the fall of 1999, painting was presented with the opportunity to move its graduate studios from the east side of the river to a site that would place them within the existing art complex and directly beside the proposed location for the new art building. This was welcomed as an opportunity to be included in the general activities and discussions that take place in the larger graduate community. The new graduate painting building is located at 109 River Street, across the street and up the hill from the Museum of Art. It is a very large, former fraternity building and has studios for approximately 20 students. The main floor has a wonderful, large space for critiques and seminars, and another space that houses a gallery. In the fall of 2000, renovations took place that increased the size of 6 main studios. The new studios are both large and gracious as working spaces.

The beginning of the fall semester also saw the undergraduate painting program moved from Seashore Hall to North Hall. It now exists in a beautiful room overlooking the Iowa River. It has two complete walls of windows and space for classes of approximately twelve students.

The graduate painting program was honored in the spring-summer of 2000, in having three of its students, Peter Axelsen, Jered Sprecher, and Christopher Thomas, included in the first "M.F.A. Annual," published by Open Studios Press of Wellesley, Massachusetts. The Press has been publishing regional catalogs of "New American Painting", juried by significant arts professionals, for approximately six years. This was the first time for both a national edition and one focused on current graduate students in painting. The juror for this competition was Klaus Kertess, independent curator and writer. Over 650 students from 122 schools participated. From these, 25 were selected for inclusion. The chairs or heads of painting from "four prominent institutions" were asked to comment on their school's philosophy and the role of graduate art programs in the contemporary art

world. The University of Iowa, Cranbrook Academy of Art, The School of the Art Institute of Chicago, and The University of California at Berkeley were selected to contribute statements. In addition, 36 additional M.F.A. candidates were chosen for "The M.F.A. Annual" online exhibition (www.newamericanpaintings.com) and three of these were also from the University of Iowa: Melissa Furness, Carrie Pollack, and Mary Sanders.

Other recent accomplishments by former graduate students in painting include the tenure-track faculty appointments of Anne Beffel (M.F.A., '98) to Syracuse University and of Mille Guldbeck (M.F.A., '96) to Bowling Green State University; the awarding of major grants from the Pollock-Krasner Foundation to Colin Brant (M.F.A., '95) and Hamlett Dobbins (M.F.A., '99); the reception by Mark Takamichi Miller (M.F.A., '91) of The Behnke Foundation's 2001 Neddy Artist Fellowship, "established to identify, acknowledge and support an especially visionary artist in the field of Painting", and the inclusion of Jon Haddock (M.F.A., '91) in the spring, 2001, "Bitstreams" exhibition at The Whitney Museum of American Art, New York.

Finally, the Painting and Drawing Areas culminated a successful search this past year in the hiring of two new faculty members who began teaching in the fall of 2000. The areas feel very fortunate to have Will Mentor and Susan Chrysler White join the faculty. Both have substantial teaching experience and their work has been exhibited widely with representation in New York and Los Angeles.

Ronald Cohen

Ronald Cohen chaired a panel discussion at this year's CAA entitled "The Art of the Figure in Contemporary Art." He is now exhibiting with the Tatistcheff Gallery in New York.

John Dilg

John Dilg's paintings were the subject of a one-person exhibition last spring at Luise Ross Gallery, in New York, 24 February - 1 April 2000. He was also a visiting artist and gave a public lecture in February, at the University of Pennsylvania. Dilg's work was part of a two-person show in April - May, 2000, at Bradley University, with colleague Robert Glasgow. Five paintings were included in the "Iowa Artists 2000" exhibition, curated by Senior Curator Jeff Fleming at the Des Moines Art Center, August-October, 2000. A print by Dilg is traveling at present as part of the Normal Editions Workshop's retrospective of contemporary prints published since the workshop's inception in 1976. The exhibition is titled "A Print Retrospective" and is being circulated through the Illinois Arts Council Artstour Program. In January, 2001, a one-person exhibition of Dilg's paintings opened at Gallery 210 of the University of Missouri, St. Louis. He gave a public lecture on his work and made a lithograph in conjunction with this show. Dilg's work was included in "Patient Process" at Falconer Gallery, Grinnell College this spring, from February - April, 2001. This show was curated by Lesley Wright, Director and Donald Doe, Curator, whose essays are included in the excellent catalog that accompanies the exhibition. This fall, Dilg will have two one-person exhibitions. The first will be at the Art Academy of Cincinnati in Ohio, from 27 September - 26 October. The other will take place at Luise Ross Gallery in New York, NY, from November 2001 to January 2002.

Laurel Farrin

Laurel Farrin was a visiting artist in December 1999 at St. Mary's College, St. Mary's City, MD in conjunction with a group show, Reclamation, at the Boyden Gallery, St. Mary's College.

In April 2000, Farrin had a solo exhibition at Anton Gallery in Washington, DC. Farrin Participated in an invitational print workshop in June 2000, funded by a non-profit organization, Celadon Inc., at Virginia Commonwealth University. Her monoprints will be exhibited in the coming year at the Anderson Museum, VCU and the Richmond Museum of Art.

Sue Hettmansperger

Completing her last semester of the Faculty Scholar Award in the fall of '99, Professor Hettmansperger mounted a one person exhibition of her work at A.I.R. Gallery in New York City. A catalogue accompanied the show, which was held in October. She also participated in an invitational show, "Generations II" in the same venue, and "Pa D' Angel," U.S. Convida a L'Exposicio, artistes d' aqui i d' alla', Article 26, Carer de Ferlandina, Barcelona, Spain. Curated by Katherine Slusher, this invitational also produced a catalogue at its traveling venue in Athens, Greece. Currently Prof. Hettmansperger is working on a UI Arts and Humanities Initiative grant, collaborating with Professors in Music and Mathematics to produce a digital multimedia work for video projection and eight channel sound. During the Spring Semester of 2000 Professor Hettmansperger served as Head of Drawing.

Will Mentor

Will Mentor joined the School of Art and Art History as Assistant Professor in Painting and Drawing in August 2000. He had a one-person show in New York City at PPOW Gallery that opened November 21 and ran through Christmas.

Gelsy Verna

Gelsy Verna was awarded a departmental leave for the fall 1999 semester. The University of Illinois purchased one of her paintings for the Hospital's new Medical Center. The Chambers Hotel in New York purchased a number of drawings and laser prints for its permanent collection. Verna was visiting artist at Syracuse University in February 2000.

She was part of several group exhibitions including: "Towa Artists 2000" at the Des Moines Art Center (curated by Jeff Fleming, chief curator) and the "2000 Rockford-Midwestern Exhibition" at the Rockford Museum in Rockford, Illinois (juror: James Yood, Northwestern University, Evanston, Illinois); December 1999, January 2000, "12 Attitudes, part II" at the Porter Troupe Gallery in San Diego and Count Down group exhibition at the Bucheon gallery in San Francisco, an exhibition curated by Sheila Cohen and Leslie Wilkes; in November 1999, the Bucheon gallery from San Francisco presented her work at the First Austrotel Contemporary Art Fair in Vienna, Austria; October 1999, group show "Sketchbooks" curated by Hamlett Dobbins at the Marshall Arts gallery in Memphis; in September 1999, her work was included in the 17th September Competition at the Alexandria Museum in Alexandria, LA. The exhibition was curated by Beth Handler, an assistant curator at the MOMA in New York.

Susan Chrysler White

Susan Chrysler White joined the School of Art and Art History as Assistant Professor in Painting and Drawing in August 2000. She has previously taught at The Cooper Union School of Art and Architecture, Tyler School of Art both in Philadelphia and in Rome, and at Carnegie Mellon University.

In July, she exhibited her new series of paintings in a two person exhibition at Davis and Hall Gallery in Hudson, New York. In September 2000, she developed a series of paintings that were featured during the Hispanic Heritage Awards at Kennedy Center in Washington, D.C. She has been commissioned to create original art for this televised event on an annual basis.

The artistic cooperatives she developed in Mexico in 1998 continue to thrive. She will be visiting the project in December to help reorganize the groups and develop more distribution for the women's work. She is currently working on her upcoming one person exhibition at the Kim Foster Gallery in NYC in 2001. A catalogue is being published in conjunction with the exhibit.

Jewelry and Metal Arts

Kee-ho Yuen

The Jewelry and Metal Arts Program is very happy and fortunate to have an additional instructor, Kee-ho Yuen. He received a B.A. from the Chinese University of Hong Kong and an M.F.A. from the University of Iowa. Kee-ho Yuen taught at the University of Northern Iowa for the past ten years. Kee-ho joins the UI as an Associate Professor of the Jewelry and Metals Arts program last fall. He teaches beginning, advanced and graduate workshop courses. Kee-ho's work has been shown at numerous international and national invitational group and solo exhibitions, as well as competitive exhibitions, including those at the Goldsmith Hall in London, England; Museum Für Kunst und Gewerbe in Hamburg, Germany; American Craft Museum in New York City and Aaron Faber Gallery in New York City; Mobilia Gallery in Massachusetts; Pionine Gallery in Taipei, Taiwan; Seattle Art Museum in Seattle, Washington; Museum of Art at the Chinese University of Hong Kong; Fortunoff in New York City, and many times at the National Ornamental Metal Museum in Memphis, TN. Kee-ho's work is included in the collections of the American Craft Museum in New York City; the Museum of Art, Chinese University of Hong Kong; the University of Iowa Museum of Art, and other places. Most recently, the Smithsonian Renwick Gallery of National Museum of American Art is in the process of acquiring one of his works. Among his awards and honors is the Certificate of Excellence and Outstanding Achievement in Metal Work at the prestigious Artitude International Art Competitions in New York City. At the 1998 national conference of the Society of North American Goldsmith, Professor Yuen's works were chosen to be presented in Dawn Nakanishi's lecture titled "Asian Roots, Western Soil: Visual Poetry in Metal." Kee-ho is currently organizing an international metalwork exhibition that will travel to Korea, Hong Kong, Taiwan, Japan, United States and China. This summer he is invited to give presentations in the Art Center in Hong Kong and Nanjing and Beijing Universities of China, and will teach a one-week course at the Appalachian Center for Crafts in Tennessee. Kee-ho is presented with photo-

graphs and a review of his work in: *Contemporary Silver*, by Benton Seymour Rabinovitch and Helen Clifford, Merrell Publishers; and *The Metalsmith's Books of Boxes and Locketts* by Tim McCreight, Hand Books Press.

The following new courses have been added: Mixed Media Workshop, and Advanced Jewelry and Metal Arts in which basic 3-D computer modeling is part of the curriculum. For more information about our program, please visit our web site: <http://www.uiowa.edu/~art/metals>

In spring semester, 2001, the program established its own computer lab in the graduate studio. The funding is from the College of Liberal Arts Educational Computing Grant awarded to the graduate students for their proposal. As a result, the studio is equipped with a 3-D CAD system and a variety of current hardware and software (4-axis desktop milling machine, PC, slide scanner, digital camera, flatbed scanner, printer). With this new equipment and close collaboration with industry, students are able to explore progressive concepts with unlimited technical possibilities.

Scholarships

Thanks to our 130 private donors, the program continues to provide all of our 8 to 10 graduate students and outstanding undergraduates with full or partial tuition scholarships and material scholarships from its own funds. Because of these donations, the students are able to freely explore their creativity without worry of material costs and tuition bills. All of the students have been researching the use of new and unconventional materials, such as rubber, carbon fiber, use of foil stamping with metal, plastics, paper, and various pigments to be applied to metal.

Student accomplishments

In 2000-2001, outstanding works of our graduate students, Cody Bush, Beth Reilly, Rachel Lundberg, Sunghee Yoon, and Julie Swanson, have been accepted into many major competitive national exhibitions for professionals, including "Materials: Hard and Soft," at the Greater Denton Arts Council in Denton, TX, "Metalsmiths 2001" at Arts Iowa City in Iowa City, IA, where Sunghee Yoon received an Honorable

Mention, "Force and Fire: Old Techniques/ New Technologies, at the Worchester Center for Crafts, Worchester, MA, "Art in Boxes: Hers and His Stories" at the Noyes Museum of Art in Oceanville, NJ, "The Third National Juried Art Exhibition" at the Baker Arts Center in Liberal, KS, "Northern National Art Competition" at LRC Gallery in Rhinelander, WI, "Contemporary Metalsmiths 2000" at the Young & Constantin Gallery in Wilmington, VT, "New Metal, Emerging Views" at the Contemporary Crafts Gallery in Portland, OR, and "Fine Art of Craft" at the Maryland Federation of Art Gallery and the Mitchell Gallery in Annapolis, MD. They also continue to be accepted into national student competitions, such as the "SNAG (Society of North American Goldsmiths) National Student Juried Exhibition and Slide Show," and "2001 NICHE Student Awards." Each student was also accepted into many other exhibitions.

In the summer of 2000, Cody Bush was selected for an internship at GM, in which he and five other interns from different countries designed and made a one-third-scale model of a concept Cadillac. Also, Beth Reilly had painted stained glass windows

installed at a United Methodist Church in Fairfield, IA, a Catholic cathedral in San Francisco, CA and in other churches and public buildings across the U.S. Beth has been selected by Henry Dunay to be an apprentice in his jewelry industry in New York City this summer.

Visiting artists program

Most recent visitors include Kenneth R. Trapp, Curator-in-Charge of the Smithsonian Renwick Gallery of the National Museum of American Art, who came to review student work and lectured on "Collecting for the Nation." We thank a major supporter, Mark Ginsberg, for sponsoring **Henry Dunay**, a distinguished one-of-a-kind and commercial jeweler who gave a workshop about marketing jewelry. Other visiting artists include Professor **Sarah Perkins** of Southwest Missouri University who gave an workshop in enameling.

Chunghi Choo

In January, 2001, Chunghi had the honor of being invited by the Smithsonian Archives of American Art for a two-hour interview about her life story for their Oral History program. They also invited her to leave her personal papers to the Smithsonian Archives of American Art.

During 2000-2001, Chunghi's silver hollowware pieces were exhibited in "Defining Craft" at the American Craft Museum in New York City, and in "Women Designers in the USA 1900-2000: Diversity and Difference" at the Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, in New York City; her jewelry pieces were exhibited at the Ewha's Traveling Exhibition at Gallery Wooduck, in Seoul, Korea, and the Wacoal Ginza Art Space, in Tokyo, Japan; her textile panel was exhibited in "A Century of Design, Part III: 1950-1975," Metropolitan Museum of Art, New York City; nonfunctional mixed media Basketry were exhibited in "Sheen of Silver, Weight of Air" at the Schnider Museum of Art, Ashland, Oregon, and in "Asian Roots, Western Soil: Visual Poetry in Metal" at the Gabrillo College Gallery, Aptos, California.

In the summer of 2000 Chunghi was invited to give a two week workshop on "Silent Metal Forming" at the Haystack

Mountain School of Crafts in Deer Isle, Maine, where she exhibited her work and gave slide presentations on UI Students' work and her own work. In December 1999, she was invited to the Seoul International Metal Artists Seminars and Workshop, where she gave a workshop in Forming Metal primarily by hand, with minimal use of tools. There, she gave slide presentations on the technical innovations of the UI Metals program, and her students' and her own work. Her mixed media piece was exhibited with other international metal artists' work at the Seoul Arts Center in Korea.

Citations and reviews with photographs of Chunghi's work were recently published in two books: *Women Designers in the USA 1900-2000, Diversity and Difference*, Pat Kirkham, editor, Yale University Press; and *Contemporary Silver*, by Benton Seymour Rabinovitch and Helen Clifford, Merrell Publishers; among other publications.

Multimedia and Video Art

The Intermedia (Multimedia and Video Art) Area, founded by Professor Hans Breder in 1968, is devoted to experimental and interdisciplinary art forms. In existence now for over 30 years, the program is well-known for being on the cutting edge of aesthetic thought and practice. Hans Breder's early work in intermedia, performance-oriented work and later in video art, led to the creation of the Center for the New Performing Arts (CNPA) in 1970, which was supported by the Rockefeller Foundation (1970-1975). Since 1976, Intermedia has emphasized a Visiting Artists Program which brought in notable artists early in their careers. To mention a few: Robert Wilson developed "Deafman Glance" here in 1970; Viro Acconci, Ida Applebroog, and Karen Finley, among others, also spent time in Iowa City. Additional participants include well-known artists and critics such as Donald Kuspit, Dennis Ooppenheim, Nam June Paik, Lucy Lippard, and RoseLee Goldberg. Three decades later, the Intermedia Area continues to highlight experimental, interdisciplinary and intercultural modes of art making. Hans Breder has conducted a number of intermedia workshops in Mexico, Italy, and The Netherlands since 1973. Last May, he returned to the University of Dortmund, Germany, to conduct another intensive intermedia performance workshop.

It is also worth noting some of the activities of former Intermedia students who have kept in touch. Please see the alumni information at the end of the newsletter.

Hans Breder

Hans Breder, F. Wendell Miller Distinguished Professor of Art, continues to work in a variety of media. His CD-ROM installation *The Nazi-Loop* has recently been shown at Hobart and William Smith Colleges, Geneva, NY; Centro de la Imagen, Ciudad de Mexico; Virginia Film Festival, Charlottesville, VA; Dallas Video Festival and The Museum of Contemporary Art, Los Angeles, CA. In 1999, Breder's paintings and digital photographs were exhibited at the Hachmeister Galerie, Munster, Germany in a one-artist exhibition. Breder, whose work has been included in three Whitney Biennial Exhibitions, premiered

his performance *Opera for Suitcases* at Experimental Intermedia, New York. His photo documentation from the late sixties was presented by the Mitchell algus Gallery, New York at the Armory Show 2000. This May, commissioned by the University of Dortmund, Germany, he premiered a major intermedia performance work *Mass in A-minor for Suitcases* at the St. Petri Church in the City of Dortmund accompanied by intermedia artists Russ Nordman and Scott Siegling.



*Vito Acconci and Hans Breder
Intermedia Studio, 1973*

Photography Area

In Memoriam John Schulze

A year ago last fall, the Photo area was saddened to learn of the death of Emeritus Professor John Schulze. Initially trained as a painter, John studied and taught Design at Iowa before turning to the medium of photography. As a founding member of the Society of Photographic Education in the early 1960s, John established what would become one of the largest creative photography programs in the country. At that time, there were very few such programs, and John provided an environment for students to investigate the expressive potential of the medium. He also founded *Refocus*, the annual film and photography festival that helped establish Iowa as a leading program in the 1970s. John was a dedicated teacher who inspired hundreds of loyal students for more than 30 years. In 1985, John's lifelong contribution to teaching was acknowledged when he received the Honored Educator's Award from the Society for Photographic Education. John's work, which ranged from evocative and transformative studies of light to unique photomontages, was shown and collected internationally. Upon his retirement in 1985, a retrospective exhibition of his work was shown at the University of Iowa Museum of Art, The Museum of Contemporary Photography at Columbia College in Chicago and The Photo Center Gallery-Tisch School of Art at New York University. A portfolio of his images, with an introduction by Marvin Bell, is in the Special Collections Department at the Main Library.

The Photo area today, though much smaller, continues John's vision of encouraging students to explore the vast potential of the medium. The rapidly changing technology makes this a challenge for both faculty and students alike. Currently, students are working in a range of media, from traditional, large format, silver prints to digital, on-line magazines. While we are building up the digital component in many of our course offer-

ings, we recognize the impact that the traditional, camera derived image has within both the fine arts and the culture at large. The new building will offer extensive new digital facilities and the renovation of the old building will provide both expanded conventional facilities and the opportunity for the Photography classroom to move above ground. In the meantime the College of Liberal Arts has generously provided a significant equipment funding initiative to expand our digital facilities.

This past Spring, we were pleased that two of our students received school-wide recognition in the form of scholarships. Carol Carter, an M.A. student from Burlington, Iowa received both a Len Everett and a Paula Patton Grahame, and Jen Moon, a B.F.A. student, received the Iowa Center for the Arts Undergraduate Scholarship. Congratulations also go to Lincoln Phillips (M.F.A. '99) who is in his second year of teaching at the Community College of Denver where he is heading up the Multi-media Design Area.

Jim Snitzer

Jim Snitzer is currently head of the Photography Area and is also one of three Studio Division coordinators. He has continued his work in a series of photographic tableaux which investigate the culture's perception of the landscape. Last spring he received a juror's award at the Philadelphia Print Center's 74th International Competition. This year his work was exhibited in a two-person show at Hollins College in Virginia and in a group show entitled "*Is Seeing Believing*" at the North Carolina Museum of Art in Raleigh.

Peter Feldstein

Peter Feldstein had heart valve replacement surgery last summer. Although the recovery took longer than anticipated, he was involved in an exhibit at the Bayly Art Museum at the University of Virginia with William Klein, Duane Michaels, Nancy Burson, Tina Barney, Abelardo Morell, John Pfahl, and James Welling.

Margaret Stratton

Margaret Stratton had a particularly busy year. She finished the last semester of her Faculty Scholar Award and was an artist in residence at Villa Montalvo in Saratoga, California, where she began production on a video comparing actual prison conditions with the fictional accounts in television and film. She worked closely with Elmwood Correctional Institute's drug rehabilitation for women in Milpitas, CA, lectured at San Jose State University, and published an article about video and pedagogy in *Exposure*, a Journal of the Society of Photographic Education. Margaret's work on abandoned prisons will be featured in a book published by Center for American Places in 2002. Her work was included in an exhibition about immigration at The Southeastern Museum of Photography in Florida and Iowa Artists 2000 at the Des Moines Art Center. Additional venues include two solo exhibitions, one at Worrell Studio in New York, and an invitational show at the Robert Menschel Photography Gallery through Light Work in Syracuse, which will include a catalogue. Her photograph of a barber chair at Eastern State Penitentiary is part of Light Work's Fine Print Program. Margaret is also in the process of co-editing a special issue of *U-Turn* with James

Hugunin on representations of prisons, which will be accompanied by a group exhibition. Last summer Margaret made photographs of Hooker Hall Museum of History in Weiser, ID (part of an ongoing series depicting endangered Landmark buildings), and learned digital video editing. Finally her work was added to the collection of the George Eastman House in Rochester, New York. She was a visiting artist at the University of Miami in Florida and was promoted to the rank of full professor this spring.

Printmaking Area

It has been a very active year for the graduate printmaking students. Several students attended the Southern Graphics Print Council Conference in Austin, Texas and participated in the print exchange. Other print exchanges included the Coralville Express Exchange, which will be shown in St. Joseph, Missouri, at Northern Illinois University and at the Kansas City Art Institute.

Student work was chosen for a number of regional and national shows this year including The Bradley National Print and Drawing Exhibition, Delta National Small Print Exhibition, Los Angeles Print Society Show, Pacific Rim International in Hilo, Hawaii, Boston Printmakers North American Print Exhibition, Baltimore Museum of Art "Winners Circle" exhibit, and Iowa Printmakers at Wellesley college. The work of three graduate students has been juried into the Tallinn International Print Triennial in Estonia this fall.

Thanks to grants and fellowships, graduate students Nathan Haenlain and Jason Urban are visiting Poland and the Baltics this summer to meet printmakers and investigate workshops. Robert Tillman's "Popomo," the Journal of the Post Post Modern, was one of several graduate student projects funded by an Iowa Art Fellowship. An Iowa printmaking undergraduate has been chosen by Bucknell University as intern fellow for the year.

Keith Achepohl

Professor Achepohl accompanied 15 students from the University and other schools to Italy in July 2000 for The University of Iowa's Summer in Venice Program held at the International School for Graphic Art. Trips to Verona, Padua and Vicenza gave students a look at other parts of the Veneto. 2001 is a Biennale year and they plan to observe artisans of Venice as they engage in puppet making, mask making, papermaking, and frame construction and gilding.

Achepohl's Turkish weaving projects were part of the fall 2000 opening of *Family Holdings, Turkish Nomad Weavings*, at the Elmhurst Art Museum west of Chicago. The show goes to the Dubuque Art Mu-

seum in summer 2001. Achepohl gave a lecture entitled "From family holdings - a look at embellished necessities in the Turkish nomad tent" at the Textile Museum in Washington, DC in October 2000 during the rug convention devoted to the weaving of Anatolia. A videotape is in the works. In May of 2000, Achepohl was visiting artist at the University of Osnabruck, Germany, accompanied by an exhibit of current work by University printmaking graduate students and faculty. A print by Achepohl received a juror's award this year in the Pacific States Biennale Print Exhibit in Hawaii. Another print was juried into the Mid-American Print Council Members Exhibit in Cincinnati. Also, a print edition was completed to be part of "The Big Portfolio," a collection of work by instructors and graduate students from five universities.

Achepohl became addicted to opera while living in Italy from 1962-64 and recently accepted the challenge to get actively involved in opera production. He designed the sets for the Cedar Rapids Opera Company's production of Rigoletto which was performed in January 2001, the 100 year anniversary of Verdi's death.

This year, Achepohl was appointed Elizabeth M. Stanley Professor of Fine Arts.

Robert Glasgow

During the Spring 2000 semester, Associate Professor Robert Glasgow received a developmental assignment to focus attention on serial monoprinting. He had a one-person exhibition, *Calvin Time and Family Group*, at the Apex Gallery, College of Interdisciplinary Studies, South Dakota School of Mines and Technology, Rapid City, South Dakota, followed by a two-person exhibition with colleague John Dilg, *Sojourns: the Art of John Dilg and Robert Glasgow*, at the Hueser Art Center, Bradley University, Peoria, Illinois. An essay entitled, "Memory and Meaning in the Art of John Dilg and Robert Glasgow," by exhibition curator Catherine Clader, is forthcoming. One of Glasgow's lithographs was also included in the invitational exhibition, *Wash Images - Tusch and Toner* at the 28th Southern Graphics Council Conference at the University of Miami. At that same conference, Glasgow was an invited moderator and presenter on a

three-person panel "*The Esthetics of Lithographic Washes - A Conversation*," organized by Juergen Strunck from the University of Dallas.

At the 88th Annual Conference, CAA, in New York, Glasgow presented, "The Matrix and Serial Monoprinting: Marking Time, Space and Change," on the panel session "*Reflections of the Past/Intimations of the Future: Printmaking at the Millennium*." This slide talk included the work of four other artists whose interests merge seriality with monoprinting processes. In April, Glasgow had a visiting artist residency at Bradley University resulting in the publication of a mixed media edition print and accompanying monoprints by the Art Department's Cradle Oak Press. Iowa graduate students Joe D'Uva and Joel Peck were also contracted by Cradle Oak to be in residence for three days to print the lithographic components of the project. Glasgow's work was included in *Digital: Revolutions in Printmaking* at the Brooklyn Museum of Art.

Virginia Myers

The major priority for the Foil Stamping Program today is publication of the second definitive book on foil stamping as an art form. Titled *Creating Fine Art with Hot Stamped Foil and The Iowa Foil Printer*, it has gone to press and will be available for purchase this fall. More than 40 undergraduate and graduate students will see their written aesthetic and technical contributions acknowledged with by-lines. Many color reproductions of foil stamped work are planned. Publication is expected in 2001. We are grateful to those who are making this book possible by their generous contributions to the Iowa Foil Print Fund for the books at The University of Iowa Foundation.

The Foil Stamping program in the Printmaking Department continues to grow. The Journal of the Print World, a quarterly publication with national and international circulation, published a full-page article in its Spring 2000 issue, "Foil Stamping Initiative at The University of Iowa Expands". It cited an earlier article, "Foil Stamping as an Art Form", Fall 1993, by William Benson (M.F.A., Printmaking - 1962 - and Professor Emeritus, University of Wisconsin-Eau Claire).

The years which have elapsed between publication of these two major articles have seen significant developments in the Foil Stamping Program. Two traveling shows of foil stamped prints by students enrolled in foil stamping classes have been shown at more than 30 exhibition sites as far east as North Carolina and as far west as Colorado. The invention of the Iowa Foil Printer received a listing from Underwriters Laboratories, May 7, 1998. Graduate and undergraduate students majoring in studio art continue to make major contributions to the aesthetic and technical foundation for a new art form. Also, the essential routines for manufacture of the Iowa Foil Printer are in place, making it available to artists and educational institutions.

On June 5, 2000, a Gala Celebration and Reception, marking the 10th Anniversary of the annual Intensive Summer Workshops in Foil Stamping, was welcomed by over 150 visitors. On exhibit in the E109 Gallery and the Print Department were more than 75 foil stamped works created during these workshops. The record enrollment of 19 students for the 10th Annual Summer Workshop included five out-of-state participants.

Sculpture Area

The energy in the Sculpture Area continues to build. We have eight graduate students; four new students from across the country and four returning students in their second and third years. Most are supported by teaching assistantships and scholarship money, and we are proud to have one on an Iowa Arts Fellowship. Six BFA candidates are preparing portfolios to enter M.F.A. programs next fall, and 70 undergraduates have enrolled in sculpture classes. This fall, several students wrote the charter for a university-recognized student organization called "Armature." They will receive funding for visiting artists and field trips.

Our facilities continue to improve. Last semester, our ceramic shell facility became fully operable, and the addition of a double wide trailer given to us by Facilities Planning has increased our graduate studio spaces and provided a new classroom and gallery space. Our lab technician, Tony Sutowski, has been a great help in reorganizing the studio areas and equipment.

With the support of the University of Iowa Foundation, the UI Museum of Art and UI Speaker's Bureau, sculpture professors Tom Aprile and Isabel Barbusza collaborated in bringing renowned artist and U of I alumnus Charles Ray to the Sculpture Area. He presented a fascinating lecture to students, faculty and the arts community as well as conducting seminars for students. In the spring, sculptor Andy Yoder visited from New York for a public lecture and critiques.

Last spring we received the wonderful news that graduate students David Boelter and Michelle Acuff had won the "Outstanding Student Award" from the International Sculpture Center and *Sculpture Magazine*. This entitled them to a free subscription, registration to the 2000 International Sculpture Conference in Houston and a photograph of their winning sculptures in the October 2000 issue of the magazine. They also represented the U of I last fall in the "Outstanding Student Exhibition" at Grounds for Sculpture in Hamilton, NJ. Both of these students were recently hired for teaching

positions. Michelle taught sculpture at Grinnell College this spring, and David will be teaching at his undergraduate alma mater, Buena Vista University in Storm Lake, Iowa, this coming fall 2001. Congratulations, Michelle and David! Grad student Elise Kendrot was awarded a summer research grant from the UI Student Government and chosen for an "Outstanding Teaching Assistant Award". Grad student Allison Bush won third place in the "25th Annual Rock Island Fine Arts Exhibition", and grad students Matt Mildren, Elise Kendrot and Allison Bush were selected to be in the National Society of Arts and Letters regional competition, "Small Sculpture 2001" at the Leedy-Voulkos Art Center in Kansas City. Undergraduate Sue Pak helped to create the welded steel components for the "demon horse" for a recent production of "Equus" at Riverside Theatre. She also builds sets for University Theatre and Opera productions.

Some recent graduates news: Eric Ouren is teaching sculpture and 3D design full time at Minnesota State University in Mankato. Last summer, he finished a commission piece for Bethany College of a life-size chess and checker set.

Tom Aprile

Tom Aprile had an exciting and productive year. During his research leave in the fall of 1999, he produced the sculpture and drawings for his solo exhibition at Sonia Zaks Gallery in Chicago. The work in the show is a continuation of his interest in chains that was seeded from his 1992-93 Fulbright experience in Nigeria, with the addition of narrative elements, found objects and a cryptic alphabet he has been developing since last fall. The exhibition was reviewed in the March 2001 issue of *Sculpture Magazine* by the art and culture critic of the *Chicago Reader*, Jeff Huebner. This spring Aprile was in a group show at "16 Patton Gallery" in Asheville, NC. He received a grant for his summer 2001 residency at Yaddo in Saratoga Springs, NY, which will fund his work for upcoming solo shows at Monmouth College in Illinois, University of Minnesota, Mankato, and Sonia Zaks Gallery.

Last spring, Aprile made a proposal for an Ida Beam Distinguished Scholar Award in collaboration with Pam Trimpe, curator of painting and sculpture at the UI Museum of Art; Mike Stutzer, professor of finance at the Henry J. Tippie School of Business; and David Hensley, director of the Entrepreneurial Center, to bring noted Chicago and New York art dealer Allan Frumkin to campus. Mr. Frumkin and his wife Jean Martin Frumkin, U.S. book editor of the scholarly publication *The Art Book*, were on campus for a week. He gave a public lecture on the "History of the Frumkin Gallery" and gave critiques in sculpture, painting and printmaking classes. At the business school he conducted seminars on "Starting an Art Business" in the Entrepreneurial New Business and International Business classes. Mr. Frumkin also participated on a panel at the UI Museum of Art with Aprile, Trimpe and Stutzer, moderated by Serena Stier.

Isabel Barbuza

Isabel Barbuza participated in two group shows: "Latin American Artists", at the Vorpall Gallery in San Francisco, California, and in November of 1999, "Veredas Argentinas/Argentinean Pathways", at The Latino Museum of Art, History and Culture in Los Angeles, California. Her group project, *Women Beyond Borders*, was exhibited in Akino Fuku Museum, Tenryu, Japan; Gallery One, Tokyo, Japan; Newport Community Center, Newport Co., Mayo, Ireland; Tinsheds Gallery - University of Sydney, Sydney, Australia; The Boral Timber Gallery - University of Sydney; Faculty of Architecture, Sydney, Australia; Manly Art Gallery and Museum, Sydney, Australia and Broken Hill City Art Gallery, Broken, Australia. There was also a Benefit Exhibition at the Contemporary Arts Forum in Santa Barbara, CA in 2000. She is presently preparing for a solo exhibition at Vorpall Gallery in San Francisco for January 2002.

In 1999/2000 Isabel Barbuza wrote entries for *The New Encyclopedia of Contemporary Latin American Culture*, published by Routledge and Taylor and Francis Group, UK. Entries included Contemporary Latin American Sculpture, Experimental Theater, Happenings, Kitsch, Art Periodicals, Furniture Design, and BKF Furniture.



Tom Aprile (right) and Alan Frumkin at the opening of Aprile's recent solo show at Sonia Zaks Gallery in Chicago.

She was awarded a flexible leave semester assignment to work on her project "Inquiry into Terror" which deals with the history of Argentina from 1973-1984. She was also awarded an Arts and Humanities Initiative Grant for her "Art/Book Project" and a CIFRE grant to continue her research on Argentina. She was awarded two residencies: Sculpture Space, Inc. in Utica, New York, a funded two months of residency, and Djerassi Artist Residency Program in Woodland Hills, California.

Center for the Book

Timothy Barrett

SAAH Adjunct Associate Professor **Tim Barrett**, and UI Center for the Book Paper Facility Manager **Lynn Amlie** worked with students to make 100 sheets of handmade paper for the National Archives and Records Administration last year. The special 100% cotton paper is being used to rehouse the Charters of Freedom (The Declaration of Independence, The Bill of Rights, and The Constitution) in new state of the art enclosures. The paper serves as a cushion under the documents and also helps regulate the moisture content in the inert gas atmosphere inside the protective cases. In addition to teaching classes in papermaking history and technique, Barrett also serves as the Director of the UI Center for the Book.

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Art Education

Steve Thunder-McGuire

From August through October 2000, Steve Thunder-McGuire performed and conducted workshops at several universities including the University of Illinois, Indiana University, Arkansas State University, Colorado State University, and the University of Missouri as part of his storytelling research project "Adding Something Known to Something Seen."

Richard De Puma

Richard De Puma spent the fall semester 1999 doing research in Rome at the American Academy, the German Archaeological Institute, and the Finnish Institute. He had an NEH grant and is working on a book about Etruscan forgeries. During the spring semester he taught a seminar on Thracians, Scythians and Celts, and chaired the art history division in Joni Kinsey's absence. He spent an exciting summer (2000) visiting a number of Etruscan museums and archaeological sites in Tuscany, Umbria and Lazio, then settled down to work on writing at home. There was a brief vacation to Santa Barbara to attend the annual orchid exhibition there and to visit the Hearst Castle.

In early July he was surprised and delighted to learn that he has been made F. Wendell Miller Distinguished Professor, an honor for himself and the School. December break was spent in Rome working at the Soprintendenza Archeologica where he had an office in a courtyard designed by Michelangelo. Prof. De Puma's latest article is "Francesco Martinetti and the Cista Pasinati: Some Observations on the Enhancement of Ancient Bronzes" in SOURCE 20 (2000). His most recent book, *Etruscan Painted Pottery*, was published by the J. Paul Getty Museum in late December, 2000. During the summer he will be excavating with a team of Italian archaeologists at Crustumerium, an archaic site just north of Rome.

Stephen Foster

Professor Stephen C. Foster is currently finalizing plans for a large exhibition entitled *Excavating Abstract Expressionism* which will open in late fall 2001 at the Museum of Contemporary Art in Santiago de Compostela, Spain. The exhibition, which will be accompanied by a book length catalogue/monograph, is the first comprehensive exhibition of the Abstract Expressionists to be mounted in Spain. Professor Foster is also in the process of beginning work on a series of three exhibitions for the National Museum of Fine Arts in Buenos Aires. Along with his curatorial work, Professor Foster also continues to progress on the Franz Kline *catalogue raisonné* as well as his ten volume monograph entitled *Crisis and the Arts: The History of Dada*. Volumes on the

Dada movement in New York, Paris and Berlin are due to go to press before the end of this year. In addition to his publication work and teaching schedule, Professor Foster is also involved in a series of three coordinated conferences at Osnabruck, Yale and Edinburgh dedicated to re-defining the concept of "avant-garde." At the first he presented "Dada Global: Avantgardistische Destruktion-Dekonstruktion der Avantgarde" which was subsequently published in the *Avant-Garde Critical Studies* by Rodopi Verlag in Amsterdam. At Yale he presented his paper, "Dada and the Constitution of Culture: (Re-) Conceptualizing the Avant-Garde" which is currently at press with the same publisher. Professor Foster is scheduled to deliver a paper at the third conference in the Fall of 2001. He decided to take early retirement this June.

Julie Hochstrasser

In September 2000 Julie Hochstrasser presented a paper in London at the thirtieth International Congress of the History of Art, "Time: Art History for the Millennium." Entitled "Goede Dingen Nemen Tijd (Good Things Take Time): Time as Meditation on Painting in 17th-century Dutch Still-life Painting," her contribution was also invited for publication with selected proceeds; the book, *Symbols of Time*, is presently in press with Brepols International. Several other articles by Hochstrasser have just recently appeared: "Seen and Unseen in the Visual Culture of Trade: the Conquest of Pepper," in *The Low Countries and the New World(s): Travel, Discovery, Early Relations*, from University Press in 2000, and "Imag(in)ing Prosperity: Painting and Material Culture in the Seventeenth-century Dutch Household," in *The Culture of Home in the Netherlands, c. 1400-1800*, from Waanders Uitgevers in 2001. In December Hochstrasser delivered a talk "Global Vision? Learning from Dutch Art," to President Coleman and other distinguished guests at the Oakdale Presidential Seminar. She gave another talk at CAA in Chicago in February: "Let Us Now Praise Anonymous Men: Pieter van Anraadt's *Still Life with Tobacco and Beer*," for the session "Still Life in Motion." In March she spoke at the Blanden Memorial Art Museum in Fort Dodge on "Four Artists, Four Objects, Ten Centuries," in conjunc-

tion with a still-life exhibition there. She helped to organize the Obermann symposium "Fleeting Objects: Assessing the Allure of Material Culture" at the University of Iowa in April, which hosted an international and interdisciplinary gathering of scholars, speaking herself on "Memory, Emotion, Consciousness: How Still Life Speaks," and also coordinating graduate student involvement in the conference. This summer she travels to the Netherlands with funding from International Programs, for a workshop in Maastricht on "The Painter's Palette," in preparation to team-teach a new course with painting professor Maggie Rochelle: "Inside Baroque," a hands-on introduction to Baroque painting techniques incorporating both studio and art history components.

Dorothy Johnson

This year saw the publication of Professor Johnson's essay, "Delacroix and the French Classical Tradition," published as a chapter in the *Cambridge Companion to Delacroix*. The book she is editing and co-authors, *The Cambridge Companion to David*, was accepted this spring for publication. She contributes the introductory essay and a chapter on "David and Napoleonic Painting". This summer she continues work on her translation of David's published writings for the University of California Press and on her book-in-progress, *Romantic Hellenism in French Art from David to Delacroix*. Professor Johnson most recently presented research from this latter book in a lecture entitled "Girodet's Two Danae," given at the American Society for Eighteenth-Century Studies that met in New Orleans in April. Last year she gave lectures on Girodet at the University of Virginia, the University of Kentucky and the University of Cincinnati. She also gave a paper at the CAA this year on "David's Symbiotic Pendants: The Death of Socrates and the Loves of Paris and Helen."

As a member of the Board of Directors of the CAA, Professor Johnson serves on several national committees, including the committee for Women in the Arts. She co-chaired a session at this year's CAA sponsored by this committee entitled, "Playing the Odds: the Prospects for Employment in the Visual Arts."

Joni L. Kinsey

Professor Kinsey took the second semester of her Faculty Scholar leave in the spring of 2000, working on a book about the history of polyptych imagery in the United States. She also gave birth to her first child, a daughter named Ellen Louise, in January 2000. In addition to a number of book reviews, in the past year she has published three essays: "Through Successive Stages of the Beautiful," (in *The Essential Aldo Leopold: Quotations and Commentaries*, edited by Curt D. Meine and Richard Knight, Wisconsin, 1999), and "Ending Up and Landing Out in the Prairie," (in *The Iowa Review*), and a catalogue on the work of Harold Gregor (for the Gerald Peters Gallery in Santa Fe). Another, entitled "Prairie Prospects: the Aesthetics of Plainness," which she wrote with Robert Sayre and Rebecca Roberts, was republished in an anthology, *Recovering the Prairie* (Wisconsin, 1999). She presented lectures this year at the Frick Art and Historical Center, Hendrix College, and the Dubuque Art Museum, and has plans for another at the Joslyn Museum of Art. She acted as head of the Art History division in fall of 2000.

Robert Rorex

Robert Rorex was on leave during the spring semester of 2000 and was granted a Research Leave for the fall. He is continuing research into topics in Chinese narrative painting (texts and pictures and their interrelationships). He is also continuing work on East Asian influences in European and American decorative arts during the later 19th century. Two articles in this second series have been published in the Haviland Collectors Internationale Foundation Newsletter, and a third is in press.

Rorex assisted Professor Wallace Tomasini in curating an exhibition of 19th century French porcelains, "Dining with Flowers," held June-August in the University of Iowa Art Museum. A publication also titled "Dining with Flowers" and based on the exhibition includes a text written by Rorex. It was sponsored jointly by the Museum and by the Haviland Collectors Internationale Educational Foundation.

Rorex continues to serve as Interim Director of the U.I. School of Art and Art History during the summer Research Leave

of its regular Director, Professor Dorothy Johnson.

John Beldon Scott

For the academic year 1999-2000 John Beldon Scott was appointed Marta Sutton Weeks Fellow at the Stanford Humanities Center, Stanford University. During this period he also received external funding from the Graham Foundation for Advanced Studies in the Visual Arts for on-site research in the architectural history of seventeenth century institutions of social welfare in Rome. A Sabbatical fellowship from the American Philosophical Society supports the continued research on this topic at the American Academy in Rome during the fall semester of 2000.

Professor Scott presented lectures at Stanford and at the International Congress on the History of Art in London. He co-chaired a session on architectural patronage at the College Art Association meeting in Los Angeles and will chair a session on the social history of architecture at the upcoming meeting of the Society of Architectural Historians in Toronto in the spring of 2001.

His article on Guarino Guarini's late seventeenth-century Chapel of the Holy Shroud in Turin appeared in the Italian journal *Sindon* last year. A study of urbanism in Baroque Turin is to appear later this year in the Acts of the Third International Congress on the Study of the Shroud. His book, *Architecture for the Shroud: Relic and Ritual in Turin, 1578-2000*, will be published in 2001 by the University of Chicago Press.

Professor Scott has recently been appointed to the U.S. National Committee for the International Congress on the History of Art.

Wallace Tomasini

Professor Tomasini was on a Faculty Research Development Leave during the fall semester completing his research on the art of collecting and the art collection of an American entrepreneur and industrialist, Charles Edward Haviland (1840-1921), who was a resident of France for almost his entire life. His diverse and significant collection was the largest to be auctioned in Paris during the twentieth century. Mr. Haviland was one of the earliest patrons of the Impressionists and one of the world's major early collectors of

Japanese prints. Prof. Tomasini's major activity last Spring was curating the summer exhibition at the university of Iowa Museum of Art: *Dining with Flowers: Haviland Porcelain from 1860-1910*. He was responsible for the exhibition catalogue that contained an essay by Associate Prof. Robert A. Rorex. Prof. Tomasini also was responsible for the catalogue published for the same museum's exhibition of the paintings of Gretchen Caraccas. He also completed two other catalogues of the paintings of two Iowa alumnae for museum exhibitions elsewhere. Prof. Tomasini continues to work on a projected book on the history of the visual arts at the University of Iowa and is interested in interviewing or receiving from alumni or former faculty any information, remembrances, comments, or opinions that will assist him in this endeavor.

Sarah Adams

Sarah Adams, visiting assistant professor for African art, has worked with Lyneise Williams and Barbaro Martinez-Ruiz on an exhibition titled, "Call and Response: Journeys of African Art" which was on display at the Yale University Art Gallery from December 15-March 25, 2001. Sarah contributed two essays to the catalog published in conjunction with the exhibition. Wellesley College awarded her a Horton-Hallowell Fellowship and Yale University gave her a Mellon grant to do research in Nigeria related to the exhibition and her doctoral research. Because of these generous grants, Sarah was able to purchase equipment and create a digital video installation for part of the exhibition. Overall she found it to be an incredibly satisfying experience, and the exhibition was favorably reviewed in the New York Times. There was also a feature about the exhibition that aired on Connecticut Public Television. At this year's meeting of the College Art Association, she presented a paper titled, "The Divided Market: Uri Body Painting in Arochukwu." Sarah is currently working with Vicki Rovine, the curator of African Art at the University of Iowa Museum Art, to put together a conference for next year on themes of dress, personal adornment and the body. Ms. Adams will be joining the faculty in the fall as assistant professor of Art History.

Graduate Students

Gitti Salami has been awarded a Fulbright-Hays Dissertation Grant (\$31,465 total) for her work in Nigeria next year. Gitti taught at Southern Methodist University in Dallas this spring.

Emeritus Faculty

Prof. Charles D. Cuttler, Emeritus, Art History, prepared a review for *The Sixteenth Century Journal*, lectured on Bosch "inhouse," attended the CAA in Chicago (briefly, particularly the Iowa Breakfast), and participated in the Board and Member's meetings during the Midwest Art History Society meeting in Minneapolis in early April. Further work on Bosch is in preparation.

In Memoriam

Stephan Prokopoff (1930-2001)

Stephan Prokopoff, who died on March 28 in Iowa City of non-Hodgkin's lymphoma, was a unique individual who as Director of the University of Iowa Museum of Art (1992-1999) made a tremendous contribution to the University and to the School of Art and Art History by raising the professional level and standards of the Museum. His death deprived us of a friend, advocate, and supporter of the arts, the Museum, the School, and the University. The depth of his training in both the visual arts and music as scholar, artist, and performer particularly enriched his intellectual and critical understanding of the arts. His judgement, taste, and perceptive insights were formed by his training and practice as a painter, as a performing violinist, and as an art historian. His almost forty year career in the museum field especially benefited from the diversity of his training and the richness and perceptual sensitivity of his intellect.

Stephan Prokopoff's training in art and music began at the University of California-Berkeley. A Fulbright grant (1956) provided further advanced training in painting in Paris while not neglecting more experience on the violin. While in Europe he enjoyed also the rare privilege of two invitational exhibitions of his painting. When he returned to the United States, however, his intellectual proclivities encouraged him to further his art historical studies. He earned the Ph.D. degree in art history from New York University's Institute of Fine Arts (1962). While teaching at Skidmore College (1961-1967) he realized his future lifelong career interest, that of directing a gallery/museum and curating exhibitions. The conceptual and creative aspects of educating the public through curating selective exhibitions became his life endeavor. Beginning with the part-time work directing Skidmore's Hathorn Gallery, he then directed the Institute of Contemporary Art in Philadelphia (1967-1971); the Museum of Contemporary Art in Chicago (1971-1977); the Institute of Contemporary Art in Boston (1977-1981); the Krannert Art Museum at the University of Illinois at Champaign-Urbana (1982-1992); and,

finally, the University of Iowa Museum of Art (1992-1999). Throughout his career he combined his museum work with teaching at the Universities of Pennsylvania, Chicago, Boston University, Illinois, and Iowa, where he held a tenured faculty appointment.

Perhaps more indicative of Stephen Prokopoff's contribution and significance as scholar and artist is a perusal of a list of some of the exhibitions which he conceived and curated throughout his career. These exhibitions include those of Lucas Samara, Will Insley, Robert Indiana, Robert Irwin, Jim Nutt, Joel Shapiro, Richard Artschwager, Manierre Dawson, Lee Bontecou, George Platt Lynes, Florine Stettheimer, the architect Eleanor Raymond, Hans Bellmer, Fred Sandback, as well as an exhibition of Chinese Contemporary Painting, and that of the Prinzhorn Collection of Outsider Art. In addition there were the numerous exhibitions at Iowa, and particularly the retrospective exhibition which introduced the outsider artist Henry Darger to a larger audience. Internationally, he will be remembered for the Chicago Imagists exhibition he curated as co-commissioner of the American section of the São Paulo Biennale in Brazil (1974).

Stephan Prokopoff brought to Iowa a professionalism that demonstrated his ability to direct a museum efficiently and creatively. Introducing a vigorous and diverse schedule of exhibitions in all media and historical periods, he worked well with faculty and supported their interests in exhibitions of national importance. He assisted and encouraged his curators as well as the faculty to apply for grants from both public and private foundations to assist in creating exhibitions, and in this, the Museum was more successful than it had ever been before. He encouraged and supported the efforts to conceive and manage traveling exhibitions and work with other museums in a more active participatory manner than the Museum had in the past. Collaborative exhibitions include those with the Smithsonian Institution, the Royal Academy of Art in London, and the Frick Collection and the Museum of American Folk Art in New York City.

In addition to his wife, Lois Craig, Stephen Prokopoff is survived by his father, Stephen, of Sacramento; two sons from his first marriage, Alexander, of Chicago, and Ilya, of San Francisco; three stepchildren, Stephen Craig of Chicago, Carolyn Craig of Davis, California, and Jennifer Craig of Woodland, California, and one grandchild.

- Submitted by
Wallace Tomasini

Office of Visual Materials

It has been a productive and busy year in the Office of Visual Materials. We produced 7,701 new slides which are labeled and in the collection ready to use. Over the past year we circulated 66,721 slides, 139 videos, and 520 pieces of equipment.

Chief Curator, **Eric Dean**, completed development work on the Digital Image Library and it went online this fall supporting four courses. We supported nine courses this spring semester. There were 392,337 requests for images by students studying for their classes over the past academic year. Over 6,000 slides were scanned and 4,357 slides were data entered in support of the Digital Image Library.

On August 2, 2000 we celebrated **Betsey Kosier's** first anniversary with the Office of Visual Materials. Her efforts have had a major impact on the increased productivity of the OVM. Curator, **Julie Hausman** is currently on a leave of absence. We were able to hire art history graduate students **Mike Dooley**, **Shannon Cody** and **Gitti Salami** as part-time temporary additions to the staff in Julie's absence. Gitti was only able to work for us for a brief time, while Mike and Shannon's appointments continued throughout the year. Both Mike, Shannon and Gitti have made significant contributions through cataloging numerous slides.

The Art Building auditorium underwent major changes last summer. Assistant Professor, **Julie Hochstrasser** received a student computer fee grant to upgrade the audio visual systems. The auditorium has been outfitted with a VHS video player, a DVD player, an overhead projector, and a computer with internet access, all of which are projected through a new digital video projector. A new screen, sound system, and podium complete the modifications.

Administrative Office

Diane Schaeffer, Administrative Assistant for the School, has overseen several changes in the administrative office during the past year, including saying good-bye to **SuZanne Hoofnagle** after 12 years of service to the school. SuZanne accepted a promotion and moved to the Department of Microbiology in September. **Kevin McGlynn** joined the office as the new account clerk for the school. Kevin had been working for the Travel office at the University and has quickly made the adjustment to the variety of work processed at the departmental level.

Annette Niebuhr, the School's receptionist, not only greets visitors with a pleasant smile, and kind (often witty) word, but also has been able to use her computer skills in designing notices for upcoming events at the school. **Marlo Jack** as the Director's Secretary stays busy managing the Director's and the School's calendars, processes scholarship applications, maintains faculty and staff search records, and other correspondence for the School. **Laura Jorgensen** is the Academic Secretary for the graduate students at the School. She conducts tours for those interested in graduate school and answers questions from applicants, students and faculty. She takes care of most paperwork for the graduates, from application to graduation. In an effort to better serve our more than 750 undergraduate students, the School added a new permanent staff position of Undergraduate Academic Adviser last fall. **Evelyn Acosta-Weirich**, joined the School on November 1. Evelyn is currently preparing for the early advising period for the Summer and Fall semester. Evelyn has been working with several offices across campus to fine-tune our advising procedures. She has been instrumental in assisting students and faculty in the interpretation of the degree evaluation forms. With the addition of this position, we look forward to better communications with our undergraduate population regarding their progression toward completing their degree program.

Notes from Alumni

REGGIE AMOS

Graduated 1985/Intermedia

Senior Project Designer with the George P. Johnson Company, Los Angeles, an international integrated marketing firm. Over the last 10 years Mr. Amos has designed large scale public exhibits for Xerox, Intel and IBM. Last year he established the "Reggie Amos Project Grant for Intermedia Development" for the Intermedia Area at the School of Art & Art History.

SARA BELL

MFA 1995/Painting

Sara's show, BOX OF STARS, was shown at the Sioux City Art Center, Waterloo Museum of Art and St. Ambrose University. This body of work deals with various aspects of constellations. Her solo show at the Cedar Rapids Museum of Art, NEAR AND FAR, dealt with the passage of time and combined aspects of the Iowa landscape with stillifes of various artifacts. At Quad City Arts Center, in Rock Island Illinois, her show KINDERSPIEL (child's game) was an installation which included paintings, children's games, and other artifacts. There was an interactive matching game book for children.

Group shows include the Keny Galleries in Columbus Ohio, Iowa Artists at the Des Moines Art Center, and the Bi-State Exhibit at the Davenport Museum of Art. Sara's paintings have been included in New American Painting in September, 1999, and on the cover of the Christian Science Journal in May 2000.

Her next show will be with her husband Leslie Bell at the Quad City Art Center in Rock Island in February. This show will be based on antique game boards and instructional materials such as dot-to-dot and how to draw books and vintage advertising of children's products. She will also be featured in a two-person show at the Quincy Art Center with Western Illinois University Professor Julie Mahoney. Her photographs will be included in the DNR traveling exhibit of Iowa Landscapes.

ANDREW WILLIAM BERNER

BA 1992/Art, Communications

Received MFA in 1995 from Milton Avery Graduate School of the Arts at Bard College, Annandale-on-Hudson, NY. I now manage all publications and public relations for the Ackland Art Museum at the University of North Carolina at Chapel

Hill, am refurbishing a 1945 brick home, and am trying to keep up with my two-year-old son, Will.

RICHARD BLOES

Graduated 1977/Intermedia

Represented by Feature Gallery, NY, where he is scheduled for an one-artist exhibition this coming October. In 1995, he was the recipient of a Guggenheim Fellowship.

SANDRA G. CHARLSON

MA 1988/Art History

I've been a lecturer in Art History in the School of Art & Design at Southern Illinois University, Carbondale since January 1989, teaching courses in Tribal Arts, African Art and Pre-Colombian Art. Teaching part-time allows me to spend time with my husband, Chris Lant (Ph.D. Geography, UI 1988) and daughters Hannah (born 1991) and Helen (born 1995).

WAYNE C. CLOSE

Graduated 1985/Studio

I saw in your newsletter that you want info on alums, so here goes. I'm a studio arts grad from 1975. I retired from the Illinois Air National Guard last year at the rank of Lt. Colonel and am now enrolled in my second year of grad school at University of Illinois at Chicago majoring in art history. I have a GPA of 4.5 and plan to do my thesis on Gothic architecture. I am also the webmaster for the department and plan the work with art websites after I graduate. Dr. De Puma and Dr. Cuttler were both very influential in my decision to pursue art history and I want to thank them both for their inspiration.

DONALD COLE

Graduated 1963/Painting

Had shows at the Jeffrey Moose Gallery in Seattle, Washington February 1, 2001-March 17, 2001 and the Foster/White Gallery in Seattle March 1-April 1, 2001.

HENRY COLEMAN

MA 1963/Studio

Retired after 35 years teaching at College of William and Mary in Williamsburg, Virginia. Participated in over 50 invitational and juried exhibits in U.S. and abroad plus eight solo shows. Drawings and paintings are in many private collections from Missouri to Virginia. Recently had five drawings purchased by a curator

for the university president's collection at College of William and Mary. Served as juror for many local and regional exhibits; served as department chair from '78-'90 and on numerous college-wide and departmental committees, including initial and later expansion committees for Muscarelle Museum of Art. Locally served on Yorktown Arts foundation; appointed by city council to the Williamsburg Arts Commission and presently serving second term on the Williamsburg Architectural Review Board. My replacement in a tenure-track position is Carlos Ferguson, a recent MFA from the University of Iowa.

LYNN CURTIS
MFA 1988/Painting

Started new job as Assistant Professor of Art at Providence College (Rhode Island) in September 1998 teaching drawing and painting. Recent shows at Providence College and at Full Circle Gallery in Providence.

KATHY DEE
BFA 1986/Drawing, MA 1989/Painting

I have been residing in Albuquerque, New Mexico since 1991. This place is crawling with artists—which, of course, does NOT mean that everyone is a *good* artist; but it's not considered suspect or anything. I remember one of my teachers told a group of us graduating seniors that our art degree plus a quarter might buy us a cup of coffee! Well I'm here to tell you that my art degree from Iowa has purchased me an ocean full of coffee, and it's the best thing I ever did for myself.

Armed with my Art degree, along with teacher certification thanks to Steve Thunder-McGuire and company, I've been busy teaching at a local middle school for a number of years. I also own my own business called Albuquerque Caricatures. This job is not only loads of fun but also quite lucrative. I have Joe Patrick to thank for drilling us relentlessly in the art of quick and fluid sketching. And thanks to David Dunlap who always supported

me, faithfully validating my efforts towards developing the whimsical, cartoonish aspect of my work. I continue to paint, mostly because I love to. I've also continued to write music, and I'm scheduled to cut a CD of some of my original songs. I've also recently become engaged to the greatest guy in the world. Art is long, and Life is short—but GOOD! Believe it.

MICHELLE EDWARDS
MA, MFA 1984/Printmaking
Working as a children's book author/illustrator. Seventh and newest book, *Pa Lia's First Day*, is the first book in a new series called Jackson Friends. Is published by Harcourt Brace and is a Junior Library Guild selection. Originals of other books were included in an exhibit of Children's Book Art at the National Museum of American Jewish History in Philadelphia and maybe be viewed online at the museum's website. Married and mother of three daughters.

LEANN ADELE ERICKSON
MFA 1992/Intermedia
In fall 1999 accepted a position as an Associate Professor in the Department of Film and Media Arts at Temple University in Philadelphia, PA. I'm doing well at Temple, am chairing the Technology Planning Committee where I get to oversee spending \$8 million on computer-based equipment—definitely a fun job! I wrote two articles – one for the spring issue of *Afterimage*, profiling film/video fests surviving without government money (which features UI's own THAW fest); the other article was in spring in *Arts Around Boston* magazine and features Running Arts, Inc., a Boston-based company which programs/curates independent film theaters and festivals. I finished an experimental video in May 1999, titled "hours, minutes, seconds, frame", and it's doing well in festivals internationally. I'm currently working on an animation piece which I've received some grant funding for. So things are just peachy here with me and my

family.

DOUGLAS A. FAIRFIELD
MFA 1978/Art History
Earned Ph.D. in Art History from The University of New Mexico (1997) and is currently associate professor of Art History at New Mexico Highlands University in Las Vegas.

JOHN FILLWALK
Graduated 1990/Intermedia
Has taken a position at Ball State University where he is developing the curriculum and facilities for a new Electronic Arts degree. Prior to his current position, he chaired the Film and Video Department at Minneapolis College.

KELLY (MURRAY) FRIGARD
Graduated 1997/Intermedia
Teaching art at McPherson College in Kansas, received grant from American Scandinavian Foundation for study of contemporary and traditional fiber art in Sweden, summer 2000. In September 2000 was guest artist at the American Swedish Museum in Philadelphia and showed work, "The Land, the Path, the Stitches Back."

CINDY L. GOULD
Graduated 1998/Design
Hired as tenure-track assistant professor in August of 1999 at the department of Art & Design at Iowa State University. Recent exhibition awards include "Best In Show", 1999 On/Off Paper National Competition Chowan College, Murfreesboro, NC: "Award of Excellence", 24th Annual Juried Exhibition, Bloomington Art Museum, Bloomington, MN, "2nd Place 2D Visual Arts", Design Educator's National Exhibition, Oklahoma State University, Stillwater, OK. In 1999 received research grants from the Iowa Arts Council and from the ISU Institute for Design Research and Outreach.

MILLE GULDBECK
Graduated 1995/Painting
In 1999 accepted position as assistant professor at Bowling Green

State University; recipient of Ragdale Foundation residency; solo show at Knox College in Illinois.

KAREN GUNDERSON

Graduated 1968/Intermedia

Represented by Donahue/Sosinski Art, New York. Long active in the New York art world, she recently exhibited paintings and drawings entitled "Moral courage During World War II: Denmark and Bulgaria" at The Hebrew Union College, New York.

SHELLY HAVEN

MA, MFA 1978/Printmaking

Was a resident artist at the Virginia Center for the Creative Arts in 1998 and the Constance Saltonstall Foundation for the Arts in 1999 and was the recipient of a summer 1999 scholarship at the Manhattan Graphic Center. She had a show of monoprints, etchings and pastels at Shakespeare's Sister Gallery in Brooklyn, March 16-April 15, 2001, and a show of pastels at Pfizer Inc World Headquarters in New York City, March-early summer 2001. She has been selected to exhibit work at the Maude Kerns Art Center in Eugene, Oregon in April 2002. Her work is in public and private collections in the U.S. and abroad.

TONYA HERBER-KEHOE

MA 1995/Art Education

Art specialist at McKinley Middle School-Program of the Arts in Cedar Rapids, Iowa.

MOSES HOSKINS

BFA 1981/Painting

Has had several recent shows including a multi-cultural group exhibit at Doral Bank in New York in January-May 2000, a solo show of paintings at Show Walls in New York, February-March 2000, and a show of collages at O.K. Harris Gallery in New York, February-March 2000.

**MARK ELISON HOVERSTEN, ASLA, AICP
MFA 1983/Painting**

As Associate Professor & Coordinator of Landscape Architecture & Planning at University of Nevada, Las

Vegas, I am doing the planning and design of a research and interpretive center for the original springs from which Las Vegas takes its name. The project is dedicated to preserving, managing and interpreting the wildlife habitat, prehistoric and historic cultural record of this 180 acre site in urban Las Vegas. It is also dedicated to encouraging environmentally sound living in the Mojave Desert. It will feature a museum and visitor center, desert living center, botanical garden, constructed wetlands, interpretive trails, and desert restoration.

A second major project is the alumni walk at UNLV featuring a rock garden, a wind garden, a water garden and an amphitheater. Nine years ago I founded a landscape architecture and planning department at UNLV. Since then my designs have won several awards from the American Society of Landscape Architects and other organizations.

With a background in painting and drawing I was faced with the need to make a living in landscape architecture, which turned out to be a blessing, for it forced me to incorporate landscape design, painting and sculpture into the built environment. Oh yes, I still draw and paint and belong to CAA.

COLIN IVES

Graduated 1994/Intermedia

Is an assistant professor of Imaging and Digital Arts at the University of Maryland, Baltimore County. His work is part of the Hechinger Collection, recently displayed at the National Building Museum in Washington, DC. He was also selected for the Delaware Art Museum's Biennial and is currently in an exhibit entitled "Sci-Art: Extensions of Being."

LEON JOHNSON

Graduated 1994/Intermedia

Has been promoted to Associate Professor in the art department, School of Architecture and Allied Arts at the University of Oregon. Last summer Leon toured the United Kingdom with his

intermedia performance "Faust/Faustus: A Duet for Devils." In 1998 he was selected for the Ersted Award for Distinguished Teaching by the University of Oregon.

TRUDY SHIMKO KAWAMI

MA 1969/Art History

Received MFA Ph.D. from Columbia University in 1983. Author of "Monumental Art of the Parthian Period" (Brill;Heiden, 1987) and "Ancient Iranian Ceramics from the Arthur M. Sackler Collections" (Abrams 1993). Curator of "Wit and Wine: Ancient Iranian Ceramics From the Arthur M. Sackler Foundation" which was at the Krannert Art Museum, University of Illinois, Champaign-Urbana, February 14-December 14, 2000.

ANN MARIE KENNEDY

MFA 1978/Intermedia

Currently employed at Penland School of Crafts, Penland, NC (located in the Blue Ridge Mountains) as studio coordinator of Book & Paper, Printmaking, Photography and Drawing. Exhibits include: Quad City Arts, Quad Cities, Iowa in March 2000 and Artspace, Raleigh, NC in November 2000.

MARGO KREN

Graduated 1979/Painting

Professor at Kansas State University. Five paintings were reproduced in the book "Le Blues Brillant" (the Blues Cryin'), poems by Beverly Matherne (Cross Cultural Communications New York/Krakow, 1999). Four person show at Olson Larson Galleries, West Des Moines, Iowa, March 2000. Will begin phased retirement in May 2000 in order to work more in the studio.

MUNIO T. MAKUUCHI

MA 1963/Intaglio

Taught as associate chair at the University of Wisconsin at Janesville, Wisconsin for four years and seven years at the University of Ife, Ile Ife in Nigeria, Africa. Mentioned in *Yellow Light* by Amy Ling and in University of Wisconsin, Madison alumni magazine "On Wisconsin" (with photos).

MOLLY MASON**MFA 1976/Ceramics & Sculpture**

Her works are found in many public, corporate and private collections across the U.S. and in other countries. She taught at major universities for 16 years including the State University of New York at Stony Brook, Tulane University and the University of New Mexico and was the recipient of a Fulbright Senior Research professorship in Japan. She had a solo museum exhibit, "Sun and Shadow", at the James A. Michener Art Museum in Doylestown, Pennsylvania, September 26, 1998-March 14, 1999, and a public sculpture commissioned for West Palm Beach, Florida, was dedicated in 1999.

GAIL JONES MCCLELLAN**MA 1978/Art History**

After receiving my degree, I moved to Los Angeles where I received an MBA from UCLA's Anderson School of Management in 1981. Since then I've worked in the entertainment industry, and am now the Director of Corporate Planning and New Business Development for E! Entertainment, an entertainment-oriented cable channel based in Los Angeles.

RICH MCKOWN**MA 1971, MFA 1972/Photography**

In the late '60's I began my long association with the Provincetown artists' community. The noted artist Richard Florsheim became my mentor during that time. In the early 1980's, I began volunteering with the Fine Arts Work Center in Provincetown. In 1984, I studied porcelain enameling with Claude Jensen, to complete a large mural for Southeast Bank in Florida. After Jensen's death, I took over the task of fabricating historical plaques for the town. I have exhibited his work in over thirty one-person shows and 180 group exhibitions around the United States and in Europe.

I am represented in the collections of Chemical Bank of New York, The Prudential, The Putnam Companies,

Mass Financial Services, Fidelity Investments and McDonald's Corporation, among others. My work has been seen at the Drawing Center, the International Center for Photography, and the Hudson River Museum in New York. In 2000, my paintings were featured in Provincetown's Silas-Kenyon Gallery at the Schoolhouse Center. In 1994, I completed a documentary video entitled "A History of American Landscape Photography." I have been writing reviews for Art New England since 1994. My book of photocollages, *Outer Cape Journal - a Cape Cod Book of Hours* is being reviewed for publication.

I currently teach photography, electronic imaging, painting and drawing, as well as issues in contemporary art, at Middlesex Community College in Massachusetts and at Rivier College in New Hampshire. I am represented by galleries in Boston, New York, Chicago, New Orleans, and in Provincetown and Wellfleet on Cape Cod.

PHILIP DOUGLAS PORTOGHESE**MFA 1993/Sculpture**

Living in New York as an artist doing painting and sculpture.

JOLENE REYNOLDS**MFA 1991/Painting**

Current Positions:

- 1) Art Instructor, Community College of Vermont, Painting and Drawing
- 2) Art Instructor, Burlington College, Painting and Drawing
- 3) Student Loan Counselor, Vermont Student Assistance Corp.

CONRAD ROSS**Graduated 1959/Printmaking**

Emeritus professor of art, Auburn University, Auburn, Alabama, 1997. Recent exhibitions: "Conrad Ross: China Colles", Montgomery Museum of Fine Arts, Montgomery Alabama, June/July 1999. "Envisioning Space Technology: Ten Alabama Printmakers", Huntsville Museum of Art, Huntsville, Alabama, June/August 1999. Owner/manager of Wycross Press, an experimental

print shop producing folios of artists and printmakers.

CHERIE SAMPSON**Graduated 1997/Intermedia**

Was awarded a Fulbright Fellowship to Finland in 1998 where she did research on vernacular art and architecture. She is teaching Digital Art at Maharishi University in Fairfield, Iowa.

SARAH SMELSER**MFA 1997/Printmaking**

I am currently an Assistant Professor (teaching printmaking and drawing) at West Virginia University in Morgantown. I had a solo show in the Laurua Mesaros Gallery at WVU (January 2000) and had another solo show at Bridgewater/Lustberg & Blumenfeld in New York City in May. My show was very generously reviewed in a journal called *Art On Paper* (the Sept/Oct 2000 issue).

SATRE STUELKE**Graduated 1988/Photography**

I received a Maryland State Arts Council grant and started out the year 2000 with shows and auctions of my work through Sotheby's in Tel Aviv, Israel; Vienna, Austria; and Chicago. My work can be seen at www.artlink2000.net/main.htm in the Virtual Studios section.

JOHN A. STEFANIK**MFA 1973/Painting**

I have been teaching for ten years now (1990-2000) at Suffolk Community College in the field of photography. As of last August, students can receive their two-year Associate degree in photography. Since I live very near the Atlantic Ocean and many bays, all my photographs are of water and the interaction of light. Long Island is a great place for photographers.

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