Last Spring’s newsletter featured a report on the ceremonial groundbreaking of the new art building located across Riverside Drive from what must now be designated “Old Art,” meaning the original 1936 seat of the School of Art & History on the banks of the Iowa River. This addition of a new 67,000 square-foot structure to the six-building visual arts complex will be an architectural monument no less prominent on the University of Iowa campus than was the original building in its day.

Actual construction on the new building began in the late summer of 2003 and is moving forward nearly on schedule. The pond has been temporarily drained, and much excavation and removal of limestone bedrock has been accomplished. As we go to press with the newsletter in early December, the foundations and basement walls are complete. Thanks to the installation of a webcam, it is possible to follow the daily progress of the construction at ftp://www.fsg.uiowa.edu/WebCam/artcam.htm. The website also includes archived weekly photos of the construction progress. The new building will be spatially integrated with the pond and visually connected to the limestone bluff when it opens in the summer of 2005.

Given the epochal importance of this project for the School of Art & Art History, as the first comprehensive re-thinking of the physical plant needs of the institution since 1936, this fall’s newsletter departs from the normal format and content. We are taking this occasion to think about the history of the School in a series of mini histories of its component units. The accompanying photos, both historic and contemporary, too, form visual essays in the history of the School. I hope you will
enjoy this opportunity to reflect on your time at the School, whether as undergraduate major, graduate student, faculty member, or friend of the visual arts at Iowa.

I want to thank, in particular, members of the Historical Memory Committee. Julie Hochstrasser, Bunny McBride, Steve Thunder-McGuire, and Wallace J. Tomasini have worked hard to gather the information needed for this newsletter. Christopher Roy and Peter Feldstein undertook an extensive photographic campaign around the School, and the School’s administrative staff members have provided massive help in the editorial and production phase.

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**College Art Association Annual Meeting**

**Seattle, Washington**
(Feb. 18-22, 2004)

**Iowa Breakfast**
(Feb. 21, 7:30-9:00)

The annual CAA Iowa Breakfast for students, alumni, faculty, and friends will be held at this year’s annual meeting in Seattle. We are scheduled for Saturday morning, February 21, from 7:30-9:00, in Room 416 at the Sheraton Seattle Hotel and Towers. All students, alumni, and friends are invited.

*Initial watercolor sketch by Steven Holl for new art building project.*

*Artist Steven Holl (far left) and project associates Li Hu (center) and Martin Cox present the model for the new Art Building to Professor Dorothy Johnson, Director of the School of Art and Art History (right) at Holl’s studio in New York.*
New Art Building

One year after breaking ground across Riverside Drive from the School of Art and Art History, a new University of Iowa architectural icon has begun to emerge. Steven Holl's imaginative design visually bridges the space between the new and old buildings. Paralleling the original structure, it features a two-story cantilevered wing reaching out from the central mass and stretching above Hutchinson Quarry pond. The pre-patinated exterior steel cladding, too, will harmonize with the red brick of the original building. But the architect's concept also spans a temporal dimension. In passing between the old and the new buildings, students and alumni will understand how Holl's design contextualizes the present in the past with reference to an enduring visual education, which, for almost seventy years, has included outdoor drawing classes under the nearby limestone bluff.

Holl has to his credit the Helsinki Kiasma Museum of Contemporary Art, a new dormitory at MIT, and a major wing of the Nelson-Atkins Museum. He conceptualized his design for the new art building as a work of art in itself and took as his initial inspiration Picasso's 1912 sheet-metal and wire sculpture, Guitar (Museum of Modern Art). Some features of the building still reflect this source: the cantilever as neck and the rounded façade as body of the guitar.

The art-building project has provided the opportunity for a comprehensive review of the tools needed for creative inquiry in the twenty-first century. Upon entering each classroom and studio in the new building, students will find state-of-the-art digital technology side by side with traditional studio disciplines. As with the School's original facility, this new building inventively considers how education in art and art history might be more for students and more for artistic practice and historical inquiry.

Adjacent to the entrance on Riverside Drive is a gallery serving the exhibition of both student work and the work of visiting artists. On the second floor a 225-seat auditorium provides for survey classes in the history of art. Connected to this large classroom the Mansfield Media Theater for art and technology innovation is the first facility of its kind in the country and will provide a site for pedagogical experimentation and interdisciplinary interaction and performance. This room has already been named by a gift from the Mansfield Charitable Trust of Belle Plaine, Iowa.

Painting and Design studios on the third floor repeat the studio skylights of the 1936 building. A digital printing and editing center for Photography occupies the top floor of the cantilever. New media technology enfolds the entire project.

Linking the three floors of the building, a self-supporting staircase rises from the ground floor Interdisciplinary Community Forum. This welcoming space and dominant visual element of the interior is enhanced by exhibition spaces surrounding the staircase as it spirals upward. This towering atrium celebrates the vitality of the School's pioneering concept of seamlessly uniting art history and studio practice, thus perpetuating the “Iowa Idea” first embodied in the historic original building.

More information about the new building and naming opportunities can be found at the University of Iowa Foundation website: www.GoodBetterBestIowa.org/art/
Ars Longa and “Old Art”

The last time the School’s architectural needs as a whole were taken into consideration was almost seventy years ago when a new art building, funded in part by the Carnegie Foundation and the US Public Works Administration, united for the first time under a single roof faculties in studio art and art history. University architect George Horner’s 1936 design rose on the bank of the Iowa River following a plan like that of Palladio’s Villa Emo at Fanzolo along the Brenta canal near Venice, with its central dwelling and flanking agricultural sheds connected to the main building by arcaded loggias. The center block of Horner’s building contained art history classrooms, a library, and an exhibition gallery, whereas the rooms behind the arcaded ranges and the pavilions at each end housed studios for the production of art. The design thereby reflected the combination of history/theory and practice embodied in the new curriculum of the School.

The early decades of the School were a golden age as nationally prominent artists and scholars such as Grant Wood, Philip Guston, Stuart Edie, James Lechay, Eugene Lundins, Mauricio Lasansky, H.W. Janson, John Rupert Martin, and William Heckscher joined the faculty. A summer institute established by the Department of Art’s chair, Lester Longman, attracted major artists to Iowa City and made Iowa a leading center for the training of artists and artist/teachers. No doubt the Art Building’s evocative art-historical allusions, as announced in the proud Horatian inscription “Ars Longa Vita Brevis Est” above the portal on the river façade, were intended to remind users of the cultural tradition considered the basis of art, but the reference to a working farm also echoed sympathetically the agrarian economy of the state. It was in this era during the Great Depression and precisely within the walls of “Old Art” that Iowa and the arts became associated terms.

Now that construction of the new art building is underway we turn our attention to the second phase of the larger project of restoring and re-programming “Old Art.” Our aim is to return this venerable architectural monument of art production and analysis to its former splendor while up-dating its spaces to meet the requirements of contemporary art and art history pedagogy, especially digital technology.
The “Iowa Idea”

The radical notion that artists should be educated in a liberal arts context derived from John Dewey’s philosophy of education and served as the basis for the effort made by UI President Walter Jessup (who had studied with Dewey at Columbia), Graduate Dean Carl Seashore, and College of Education Dean Paul Packer. They brought Princeton-educated art historian Lester Longman to be the first chair of the Department of Art. In 1938 he united the faculties of two distinct departments in Liberal Arts, the Department of Graphic and Plastic Arts and the Department of the History and Appreciation of Art. At this time the B.F.A., M.F.A., and Ph.D. programs were created and joined to the already existing B.A. and M.A. programs. The “Iowa Idea,” which subsequently became the model for many arts programs around the nation, was to train artists within a liberal arts environment that would combine studio courses in the practice of art with the history and theory of art. The historians, in turn, would benefit not only from the experience of studio courses but also from their proximity to the creative processes of art production. This was the historic mission of Iowa’s School of Art and Art History.

The period of the 60s, 70s, and 80s saw the splitting of art departments at many universities into completely separate units of studio art (often located in a college of fine arts) and art history (usually kept in a college of liberal arts). Iowa has remained true to its historic mission even as the national trend favored separation. This tradition has endured to the present, with consistently top-ranked programs: the National Research Council’s 1997 Gourman Report ranked Iowa’s graduate program in Painting & Drawing fourteenth, Printmaking second in the nation and tenth overall among schools and departments of fine arts. The yearly rankings published by U.S. News and World Report (with Printmaking rated second in the nation again in 2003) steadily reaffirm that the “Iowa Idea” thrives as it ushers the School of Art and Art History into the twenty-first century.
Historical Memory Project and Archive

This fall the faculty launched a project to re-constitute the distinguished history of the School of Art & Art History. Prompted by the planning process for the new building and the scheduled reprogramming and restoration of the old building, the faculty seeks to gather documentation to support a written and photographic history of the School, beginning with the first art courses taught at the university in 1906. By the coming centenary of that event, we hope to have in place something more formal, but, for now, we are using the annual newsletter as an opportunity to initiate this project.

As you read through the newsletter you will see that, for this purpose, most of the articles have a strong historical dimension. You will, no doubt, discover omissions and inaccuracies. We ask your indulgence and understanding that these articles are only a tentative first step in amassing information and documentation, both written and photographic, for a more definitive history. We also ask your help in this endeavor and seek your input for the project. Please send your corrections, additions, photocopies of documents, photographs, or any other type of historical object or memorabilia you are willing to share with us. Anecdotes and memories of your experiences at Iowa, too, are most welcome. Next year’s newsletter will provide an update on the progress we are making with this enterprise.

We are forming the Historical Memory Archive as a permanent central deposit for all such documentation of the history of the School of Art & Art History and as a resource for the longer term project of a formal history of our institution. We invite you to participate in this historic enterprise and send to us relevant information. You can contact us at the Historical Memory Project, School of Art & Art History, University of Iowa, Iowa City, Iowa 52242; 319-335-1772, 319-335-1774 (fax), or art@uiowa.edu. Or you can fill out the information page at the back of the newsletter. You may also wish to look at the School’s website (now under revision) for information about the current faculty and programs: www.uiowa.edu/~art/

Art History Division

Art history was first taught at the University of Iowa about 1900 through occasional courses in the Classics Department. By 1911 a more organized program in art appreciation emerged, growing throughout the 1920s before it formally joined studio art in 1938 upon the completion of the current art building. Headed by Lester Longman who held a Ph.D. in art history from Princeton University and taught modern art and theory, the art history program offered Master’s and Ph.D. degrees by 1940, as well as a B.A. in art with an art history emphasis. This was changed to a B.A. in Art History in 1995. Art History at Iowa has had a distinguished faculty throughout its history. Some of the most notable professors in 1940s and 1950s include H.W. Janson, the author of the famous survey textbook, who taught Renaissance and Baroque history between 1938-41; his successor, John Rupert Martin, an authority on Italian Baroque art; William Heckscher, a prominent iconographer who left to teach at Duke University in the 1950s and wrote a number of influential studies on Rembrandt; and William Burke, a medievalist who was one of the founders and second director of the Index of Christian Art at Princeton. Non-Western subjects
became important by the 1950s through Chu-tsing Li, who taught Asian art, and Roy Sieber, a leading figure in the study of African Art. Pioneers in their respective fields, both men were also Iowa Ph.D.s. Longman left for UCLA in 1958 and was succeeded by Americanist Frank Seiberling. About this time Wallace Tomasini, teaching Renaissance and Baroque, and Charles Cuttler, teaching 19th Century and, later, medieval and Northern Renaissance, came to the faculty. They were soon joined by Robert Alexander (American, 19th Century, and Near Eastern), and Margaret Alexander (Late Antique and Byzantine). Wayne Begley arrived to teach Indian and Islamic art in 1967-68.

Longman formulated the “Iowa Idea” of closely associated disciplines of art history and studio art. Students in each discipline had to have significant coursework and exams in the other field. The model was influential nationally as Iowa graduates went on to work in and direct distinguished programs, from the Fogg Museum at Harvard to the Institute of Fine Arts at New York University. Owing to its commitment to a diversified curriculum, the graduate Art History program has had a near 100% record in placing its graduates in art history positions around the country. The Art History Division will move to the new art building, but some art history classrooms will be maintained in the renovated old building to insure a healthy mix of studio art and art history.

Art Education

(Steve Thunder-McGuire, Head; Rachel Williams)

Lester Longman, first head of the School of Art and Art History, established BFA and MFA degrees in Art Education, stressing a dialectical relationship among art history, criticism, and studio practice. Brent Wilson (Ph.D., Ohio State; MFA, Cranbrook) headed the program in Art Education. After the arrival of Hugh Stumbo from Georgia, Wilson launched the doctoral program. George Walker (MFA, Michigan State) joined the Art Education faculty at the same time as Wilson and Stumbo. His emphasis on studio art making strengthened the studio dimension of Iowa’s Art Education Program. Marilyn Zurmuehlen (Pennsylvania State University) came to Iowa in the fall of 1974 to replace Wilson as head of Art Education. She taught doctoral students to travel broadly across realms of philosophy, to remain committed to art production, and to move beyond circumscribed assumptions of behavioral psychology. Zurmuehlen, who taught ceramics, was head of Art Education for almost twenty years. Martha Taunton (University of Illinois) also taught in Art Education at the University of Iowa from 1976 to 1987. Like the art educators
who preceded them, the current faculty members in the Art Education Area hold degrees in both studio art and education.

The Art Education Masters and Doctoral Programs reflect the foundational principle of the School of Art and Art History. The program is a product of conditions and commitments unique to the University of Iowa. The wide independent reading and study of such related subjects as literature, history, and philosophy attest to the special circumstances that have allowed a small program to produce an exceptionally varied and accomplished group of graduates who have assumed influential positions in art education programs throughout North America.

Art education at the University of Iowa, located in North Hall (the old University Lab School), increased its undergraduate program in the 1990s from 32 students to the current number of 65. Chosen by students who are comfortable working within an art school reflecting contemporary developments in art and within a program dedicated to the nurturing of artist-teachers, the program seeks to encourage a productive relationship between art making and teaching.

Ceramics

(Bunny McBride, Head; Charles Hindes)

Following some recreational crafts courses taught through the Women’s Physical Education Department in McLean Hall, Raoul Delmare and Glenn C. Nelson started the first ceramics courses in 1952. Angelo Garzio soon joined the group. The first MFA degree in ceramics was awarded to Nelson in 1954. Carl Fracassini, who originally had been hired as a Painting & Drawing instructor but who had some training in ceramics, also taught courses from 1955 until 1961. With support from administration, interest from students, and some space in old Quonset huts located on the river just north of the IMU, the first steps were taken toward establishing a viable studio area. Ceramics, however, did not achieve formal program status until 1962, although Nelson taught elective courses and interested students built the kilns, shelving, and equipment. In time he wrote down notes for the courses, which eventually took the form of a book. This text sustained many ceramics programs across the US for years and was recently updated. Garzio established a Ceramics student scholarship in Nelson’s name.

In 1955 the first National Ceramics Exhibition in Iowa was held at the UI under the curatorial guidance of Delmare and Nelson. In 1962 James McKinnel, a ceramic engineer and potter, became the first faculty member hired specifically to teach ceramics. Other ceramicist educator/artists that followed were Paul Soldner, Jerry Rothman, and Jim Foster. A new building designed especially for ceramics was completed in 1963. The Ceramics program has received recognition that draws many students from around the U.S. Over the years the craft as art in ceramics has been consistently part of the program’s pedagogy.
Design

(Ab Gratama, Head; Joseph Coates)

The first courses in graphic design entered the curriculum during WW I, as indicated by the change in title of the Department of Art to the Department of Graphic and Plastic Arts. The developing programs in art education, home economics, and physical therapy in the Colleges of Education, Liberal Arts, and Medicine necessitated the inclusion of not only more fine arts design courses but also courses in fashion, jewelry, textile, and furniture design. With the appointment of Lester Longman as chair and the uniting of studio art, art history, and art education into a Department of Art, the Design program was reformulated to include both the fine art and commercial design components. John Schulze (on faculty, 1947-1985), who trained as a painter and designer, instituted the strong fine arts orientation of the Iowa program. Schulze’s students designed furniture, textiles, and architecture as well as new forms of the alphabet. Silk screening and photography became important in the design curriculum of the 1950s. Design students exhibited work in the student and alumni exhibitions in the gallery of the Art Building, and pieces of furniture designed and constructed as graduate theses became functional units in the faculty lounge and the administrative office of the department. The popularity of the offerings in design eventually necessitated the appointment of a second designer, W. Hood Gardner (on faculty, 1955-63).

In the 1960s Schulze became increasingly involved in photography and soon established himself as a recognized national figure in the field. Director Frank Seiberling encouraged the development of the graduate program in Photography, with the first MA and MFA degrees being awarded in the mid 1960s. In 1966 Photography was separated from Design and Schulze became the first Head of the Photography Area. In 1968, Hung-Shu Hu (on faculty, 1968-2003), who trained in China as an architect and who held an MFA in design from Cranbrook, was hired to lead the Design program. Introducing an updated Bauhaus-driven educational program, Hu formulated a role-model fine art design curriculum whose graduates became academic and professional designers. Graphic Design will move to a third-floor studio in the new building. 3-D Design will expand into the reprogrammed space of the old building.

Ab Gratama critiques a typography project with students in the Design Lab; in the middle, Matt Grimm (undergraduate, Design major) and, on the right, Wan Eui (graduate student, Design).
Intermedia

(Jon Winet, Head)

Intermedia began in 1968, a year well known for the winds of change that blew mightily through its calendar. Mai 68, the general student uprising in France, matched by anti-war demonstrations across America and the assassinations of Robert Kennedy and Martin Luther King, shook the globe. It is not surprising that Intermedia would find its genesis in such a landmark year.

Founded by Professor Hans Breder, the program proposed radical changes in the way art was thought about and created, asserting an interdisciplinary approach that valued process over product and stressing experimental research in a range of nontraditional media. Through the 70s and 80s the program defined the cutting edge in performance and video art, counting Ana Mendieta and Charles Ray among its students and listing an impressive range of visitors and collaborators including Vito Acconci, Nam June Paik, Dennis Oppenheim, Robert Wilson, Linda Benglis, Linda Montano, Carolee Schneemann, Karen Finley, Ben Votier, Ken Friedman, and Dick Higgins.

The 90s brought new developments to the area, including a focus on experiments in networked electronic environments. At the present, Intermedia continues to embrace the traditions of avant-garde practice and technology innovation with an increasing commitment to community-based work, encouraging new media research through wide ranging collaborations within the university, Iowa City, state, nation, and abroad. The Intermedia Area will move from its current location in the International Center (old School of Law) to much expanded space in the renovated old art building.

Metalsmithing & Jewelry

(Kee-ho Yuen, Head; Chunghi Choo)

Kee-ho Yuen turns some parts in silver on the lathe for Metalsmithing & Jewelry student Emma Messer’s jewelry project.

The early visual arts program at Iowa included basic training in the crafting of small metal decorative and functional objects. Facilities were inadequate for any major professional work but were sufficient for the needs of students seeking degrees in art education and/or occupational therapy. This training was directed by professors appointed to teach sculpture or art education. By the late 1940s a separate space for a metals workshop was located in the abandoned World War II Quonset barracks located north of the Iowa Memorial Union. The appointment of the sculptor and wood and metal worker Raoul Delmare as the professor for Metalsmithing & Jewelry in 1952 made it possible for students to earn undergraduate and graduate degrees in the area. The workshop remained in the barracks until the building of the new studio additions in 1968 for the three-dimensional arts.

In the time since the move to its own facility in 1968 a professionally operated and equipped workshop/laboratory has come into being. Iowa’s metalsmithing and jewelry program has become a renowned training center. Research into new techniques and more profound conceptual directions has made Iowa Metalsmithing & Jewelry both nationally and internation-
ally respected. The numbers of students trained, majors graduated, and awards received by our graduates have increased dramatically. To meet the increase in enrollments, the appointment in 2000 of a second professor in the area, together with a full-time laboratory technician, has further strengthened the area. This is another illustration of the fact that at Iowa the old denigrated “crafts” or “minor arts” are esteemed members of the “fine” arts.

Metalsmithing & Jewelry will expand into a second floor above its current space as part of the old art building renovation project.

**Painting & Drawing**

(John Dilg, Head; Ronald Cohen, David Dunlap, Laurel Farrin, Sue Hettmansperger, Will Mentor, Joseph Patrick, Susan White)

Drawing was the first of the visual arts disciplines to be taught at Iowa with, first, a few courses offered in the College of Engineering as early as 1892, and, then, with the appointment of Frank DeWitt Washburn, in the College of Liberal Arts in 1906-07. Painting entered the curriculum in 1910-11 when Charles Atherton Cumming joined the faculty. He chaired the new Department of Graphic and Plastic Arts, and, until 1920-21, all of the artists he hired were professional painters who taught drawing, painting, and design. With the arrival of Grant Wood in 1938, the painting discipline at Iowa was taught not only by professional painters working in the traditions of the international academies but by one of the leading self-taught Regionalists of the day. With the establishment of the new Department of Art (Studio Art, Art History, and Art Education) in the new Art Building in 1938, the visual arts program became more professionally involved in the other disciplines such as sculpture and printmaking. Nevertheless, painters and the discipline of painting remained, with drawing, the major component of the program. Lester Longman continued the tradition of attracting to the faculty renowned professional painters and brought to Iowa such artists as Philip Guston, Fletcher Martin, Emil Ganso, Stuart Edie, James Lechay, and Eugene Ludins. By the end of the 1940s the painting program was well established. Byron Burford, an undergraduate pupil of Wood, but also a graduate student of Guston, joined the faculty in 1950 and began a distinguished career as teacher and artist. He was responsible for redefining the program and for bringing the Painting Area into a new era of prominence.

*Painting students at work in the studio on the top floor of the “old” Art Building. Can anyone tell us who this is (1950’s)?*

*Laurel Farrin offers suggestions to Painting student Shannon Emerson in the undergraduate painting studio in North Hall.*
Photography

(James Snitzer, Head; Peter Feldstein, Margaret Stratton)

Like many fine arts photography programs, the Photography Area within the School of Art & Art History was founded by a single individual whose creative work in more traditional media led to the exploration of the newer medium of photography. Initially trained as a painter, John Schulze studied and taught Design at Iowa before turning to photography. As a founding member of the Society of Photographic Education in the early 1960s, Schulze established what became one of the largest fine arts photography programs in the country. At that time, there were few such programs and Schulze created 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.

The Photography Area encourages students to develop critical awareness of their work in relationship to the ever-increasing impact of the medium in society. Rapidly changing technology has made this a challenging time for both faculty and students, who are currently working in every conceivable facet of the medium, from traditional large format silver prints to digital on-line magazines. The Photography program continues to grow and in recent years has had high undergraduate class enrollments. In order to meet the needs associated with this growth, the Photography Area opened a new digital classroom in the fall of 2002. This facility, temporarily located in the Communications Center, features state-of-the-art scanning and printing equipment as well as work stations for students. It is a crucial complement to traditional film-based technology and will serve the Area as it integrates a digital component into every intermediate and advanced level Photography course. We anticipate that the new building will offer better facilities for our digital classroom and that the scheduled renovation of the old building will provide renovated and expanded conventional facilities.
Printmaking

(Keith Achepohl, Head; Robert Glasgow, Virginia Myers)

The art of printmaking began as one of reproductive media made available in the drawing and painting classes of the Department of Graphic and Plastic Arts. In the 1920s and 1930s it was as frequently involved in design classes as in drawing classes. Not until the late 1930s and the establishment of the School of Art & Art History did formal instruction in the various print media become increasingly emphasized. The 1940 appointment of Emil Ganso, a renowned painter and lithographer from New York City, indicated the popularity of the art form. After Ganso’s death, Mauricio Lasansky, a young artist with a reputation as an intaglio printmaker, was appointed in 1945 and this addition to the faculty marked the beginning of the printmaking program at Iowa as one of the major training centers in the nation.

Beginning with the teaching of Lasansky and the formation of the Iowa Print Group, Printmaking at Iowa has attracted young artists from all parts of the United States and foreign countries. The Iowa Print Group became an internationally known entity, and by 1955 its early graduates were directing many of the nation’s college and university printmaking departments.

The quality of the instruction remains legendary, and, to this day, prints made by former and present students are seen in national and international exhibitions. While the printmaking program has expanded to include virtually all print processes (intaglio, lithography, etching, monotype, monoprint, woodblock, foil imaging) and incorporates papermaking and the book arts as well, the concepts that evolve are as varied as the students. The program regularly brings in visiting artists, critics and scholars who ensure a familiarity with diverse ideas on issues relevant to contemporary print image-making. Upon completion of the new art building, the Printmaking Area will expand to occupy the entire 1968 wing where it is currently housed.

Mauricio Lasansky (right), professor emeritus, converses with writer Paul Engle, founder of the Iowa Writers’ Workshop; the third presence, the woman at center, is (unmistakably) an intaglio by Lasansky!

Students printing in the lithography studio, Printmaking wing.
In 1911-12 when the Department of Fine Arts was renamed the Department of Graphic and Plastic Arts, course descriptions in drawing mention for the first time modeling in clay. It was, however, not until 1920-21 with the appointment of Harry Stinson that instruction in sculpture formally began. Stinson taught the working of wood and clay, adding instruction in stone carving when art classes moved into the new Art Building in 1936. Elizabeth Catlett was among his students in the late 30s, but to learn bronze casting she had to take a course in the College of Engineering. Stinson also taught a class in the history of sculpture in the Department of the History and Appreciation of Art. The nationally important sculptor, Lorado Taft, lectured on sculpture in that department from about 1927 to 1933 and may also have taught with Stinson in the Sculpture Area. Stinson’s successor was Humbert Albrizio, who directed the sculpture program from 1941-42 to 1967. He, too, worked mostly in wood and clay but also introduced working with metals, now including the casting of small objects in bronze. Having been involved in the WPA in New York City and worked on the sculpture at the New York World’s Fair of 1938-39, Albrizio had developed a national reputation even before his arrival at the UI. He directed his students in modeling and casting life-sized statues in painted fired clay. Upon his retirement a professional facility in bronze casting was considered essential. When Julius Schmidt joined the faculty in the fall of 1970 his task was to build a program in the new Sculpture building that would include casting. He developed there a nationally recognized iron foundry program.

The work of large-scale metal sculpture continues today: Isabel Barbuzza critiques the work of sculpture student Leah Sjostrom.
Office Art

Studio Faculty’s Works in the President’s and Dean’s Offices

The office of Linda Maxson, Dean of the College of Liberal Arts & Sciences, features studio faculty works by Tom Aprile, Ab Gratama, Margaret Stratton, and pictured above is Joseph Patrick’s *El Matiz de Naranja*, oil on linen.

University of Iowa President David Skorton also enjoys studio faculty artwork in his office including works by Keith Achepohl, Isabel Barbuzza, John Dilg, Peter Feldstein, Ab Gratama, Sue Hettmansperger and Joe Patrick. Hanging behind him here is Susan Chrysler White’s *Expulsion*, 2001-2003, acrylic and enamel on canvas.

Art Library

The Art Library at the University of Iowa came into being in the same manner as did most special libraries in other educational institutions. A professor put together a collection of his own books for student use; soon books from the main library were added, hours posted, and a monitor put in charge. In the late 1950s the University of Iowa Library and the School realized this haphazard collection needed order and management. The main library took over the staffing, furnishing equipment, and building of the collection. The first art library occupied two small rooms in the northeast corner of the central block of the original 1936 Art Building. In 1962 a professional art librarian (MFA and MLS) took charge. The collection had increased to 9000+ volumes and the space was so outgrown that any flat surface was used to hold books. There were more than twelve possible locations for any one title. Reserve books were stored on the reading room’s three readers tables—an honor system which always broke down when an overzealous student would hide the “hottest” must read item before an examination.

Plans began in 1965 to expand the Art Building. The large central room which originally functioned as a gallery plus the adjoining foyer were assigned to the library. By adding an interior staircase to the existing balcony in the main room, enough space was created to house a collection now totaling 65000+ volumes. The move, in 1969, brought the collection together in a logical order and added eight readers’ tables, a conference table, and adequate staff working areas. The publication explosion of the 70s and 80s, the development of new subfields of inquiry, and the rise of information technology, however, soon shattered this utopian environment. Readers’ tables were removed, shelving added to any available space, and lesser used titles were moved to an off site storage. Today the collection has nearly 101,000 volumes with 25% plus in storage. Reader space is limited and staff work space restricted. The library will move to the new building and occupy most of the second floor, including the dramatic cantilevered wing, where a two-story reading room will afford views of the pond and limestone bluff.
Office of Visual Materials: The Projected Image

Traditionally, studio art and art history have been taught with visual aides ranging from plaster casts, artist’s renderings, prints, mounted photographs, transparencies, and, most recently, digital images. These reproductions convey to a larger and wider audience some idea of how the original work of art looked. The School of Art and Art History still maintains extensive collections of visual materials for teaching. The Office of Visual Materials has a working collection of over 300,000 35mm slides, thousands of mounted photographs (in storage), and a few examples of lantern slides, the majority of which were de-accessioned due to lack of use and storage space. We still have two automatic-advance lantern slide projectors in the Art Building auditorium. These carousel lantern slide projectors are of unique design, hand-built by the Medical Instrument Department of the University hospital in the 1930s. Most of the current 35mm slide collection is now being converted into digital form and will soon be available as high-resolution digital files for internet projection in the classroom. The Digital Image Library, created by OVM Chief Curator Eric Dean, received the University of Iowa President’s Award for Innovation in Technology. This internet-based facility makes available to students all images projected in class. The slide digitization process now underway will eventually make possible the electronic delivery of all images in the OVM collection to classrooms throughout the University. The slide technology first developed in the seventeenth century, having endured for 350 years, will soon be history. The OVM will move to an expanded facility on the ground floor of the new art building.
Retirements

Keith Achepohl  
(Printmaking)
Keith Achepohl, Elizabeth M. Stanley  
Professor in the Arts, received a B.A. from  
Knox College, an M.F.A. degree from the  
University of Iowa, and honorary doctorates  
from Pacific Lutheran University and Knox College. His work has been shown in  
over 200 invitational and juried exhibitions in the U.S. and abroad and is represent-  
ed in over 80 public collections including the Library of Congress, the  
National Gallery of Art in Washington, the Art Institute of Chicago, the Seattle Art  
Museum, the Museo Castel Vecchio, Verona, Italy, and the Biblioteca Nacional  
in Madrid, Spain. In March 2004 Grinnell  
College will mount a show of watercolors  
and print installations which will travel  
through 2005. He has been head of the  
printmaking program for 19 years and has  
taught undergraduate and graduate  
intaglio and relief, and seminar courses on  
print-related subjects. Since 1995 he has  
been director of The University of Iowa’s  
summer drawing and printmaking program  
at the Scuola Grafica in Venice, Italy. Keith  
plans to keep his house and studio in Iowa  
City.

Richard De Puma  
(Art History)
Richard De Puma, F. Wendell Miller Distinguis- 
hished Professor of Art History, is taking  
eyearly retirement “in order to have more  
time to work.” After more than 30 years  
on the faculty, he has enlivened his last  
year of teaching with a major exhibition of  
Roman art at the Cedar Rapids Museum of  
Art, where he was Senior Curatorial  
Consultant for “Art in Roman Life: Villa to  
Grave” (www.villatograve.org). Richard  
hopes to complete two book manuscripts,  
one on Etruscan engraved mirrors and the  
other on Etruscan forgerys, during this  
avademic year. In 2002 he began a four-  
year effort for the Metropolitan Museum of  
Art in New York as their consultant on the  
re-installation of the Etruscan collection.  
He continues to co-direct excavations at  
Crustumerium, the ancient Latin city just  
north of Rome. He recently completed a  
major library addition to the home he  
shares with Richard Sawyer and plans to  
continue living in Iowa City.

Hu Hung-Shu  
(Design)
Hung-Shu Hu, Professor of Design, was  
educated at Cheng-kung University in  
Taiwan (1959) and at Cranbrook Academy  
of Art (1966). He came to the UI in 1968  
and totally reconstituted the Design Area.  
He has had many one-person oil painting  
and 3D design exhibitions in Taiwan,  
Japan, and Korea as well as across the US.  
He has done many public commissions. In  
Iowa, he has completed 12 public sculp- 
tures. His lighting, furniture, package, and  
product design and educational philosophy  
have been published in many countries.  
His paper “Organic Geometry: A Rationale  
to Create a Form” was presented at the 6th  
Asian Design International Conference in  
Japan recently. He has been invited as  
guest professor by many schools. After  
serving as Head of the Design Area for  
more than 35 years, he retired in the  
Summer of 2003. Since retirement he has  
traveled frequently to Asia to give many  
design workshops in Taiwan and China. He  
continues to live and work in Iowa City.

Joseph Patrick  
(Painting & Drawing)
At the close of fall term 2003 Joseph  
Patrick ended 38 years of teaching at the  
UI. He joined the faculty in 1965 and  
served as the Head of the Drawing Area for  
more than twenty years. The recent  
retrospective exhibition at the University  
of Iowa Museum of Art has attracted many  
visitors during its two-month installation.  
In the catalogue he prepared to accom- 
pany the exhibition, Joe thanked his  
faculty colleagues “who have valued our  
community and the program that we have  
developed,” and “the countless wonderful  
students who have been in my classes.  
They have been my inspiration and my joy.  
They have given me more than they know  
of their zest, enthusiasm, and inquisitive- 
ness, their affection and attention, their  
good humor, and their generous expres- 
sions of appreciation.” In retirement, Joe  
and Genie will continue to paint, dividing  
their time between their homes in Iowa  
City and Oaxaca, Mexico.
Elizabeth “Liz” Bucheit (1982 BFA, 1986 MA; Metalworking & Jewelry) won both the “Rising Star Award” by the Women’s Jewelry Association Midwest Chapter and honorable mention from the WJA’s “Diva Design Contest 2003.”

Mille Guldbeck (1995 MFA; Painting) is currently an Assistant Professor at Bowling Green State University; she has a two-person exhibition at Melanee Cooper Gallery in Chicago, 2004, and will be included in the “The American River” traveling museum exhibition originating in Brattleboro, Vermont, as well as in a group exhibition at Toyahashi Art Museum in Toyahashi, Japan, 2004.

Phyllis E. Seltzer (1952 MFA) and Phyllis Seltzer Studio, owner. Over the last three decades Phyllis Seltzer, painter and printmaker has held numerous solo exhibitions as well as selected group shows, most recently the Cambridge National Art Show in Cambridge, MA; Artists Reflect Society at the Jane Haslem Gallery in Washington, D.C.; Art Multiples Dusseldorf in Dusseldorf, Germany; Group Show in Venice, Italy; and Americana 92 in Hong Kong. Seltzer had solo shows in Milan and Venice in 2003. Her works can be found in many private and public collections, including the Cleveland Museum of Art, the Brooklyn Art Museum, the New York Public Library, the Museum of the City of New York, the London Library Collection in Ontario, Canada, the National Gallery of Art in Ottawa, and the University of California in Los Angeles.

Jered Sprecher (2002 MFA; Painting) has been granted a studio in Manhattan through the Marie Walsh Sharpe Foundation Space Program. His work was exhibited in a two-person show entitled “Rough Around the Edges,” work by Kristo Hoefle and Jered Sprecher, at Clarion University of Pennsylvania in October-November of 2003.

Carla Johnson (1975 MFA) Associate Professor of Art at Marymount College of Fordham University, was CAA session co-chair for “Search/Research: Artists in the Archives.” She was awarded a Design commission for Cultural Tourism Center in 2002 and received the Director’s Choice Award at the Westchester Biennial, Catle Gallery, New Rochelle, NY. She had a solo exhibition at the Elizabeth Foundation for the Arts: Ceres Project Room.

Mary Ellen (Cone) Lentz (1941 MA; Art History) Prince George’s County, Maryland, Board of Education; Librarian, Media Specialist. Retired in 1983, she enjoyed the next thirteen years volunteering in the library of the National Gallery. This offered her the opportunity to combine her interests and gain additional museum experience. Those were productive years both for her and the cataloging section in which she worked.

Hilary Lorenz (1993 MFA; Printmaking), Assistant Professor of Art at Long Island University Juried 2003 International Printmaking Exhibition at Ramona Studio in NYC, where she had her second solo exhibition in December 2002. In January 2003 she received a Printmaking Fellowship at the Frans Masereel Center in Belgium along with a group print exhibition in the Masereel Museum. In July 2003 she had a two-person exhibition “Cocktails” at the James C. Hormel Gay and Lesbian Center of the San Francisco Public Library. She will be curating a traveling exhibition of digital printmakers in January 2004.
Mark Rosenthal (1979 PhD; Art History) recently joined the Menil Collection in Houston as Adjunct Curator.

Nicholas Hill (1977 MA and MFA; Drawing) is chairperson of the Department of Art at Otterbein College and has received a 2003 six-week residency at Grafikwerkstatt print studio in Dresden, Germany, sponsored by the Ohio Arts Council, Sygote Press of Cleveland, and the City of Dresden. Hill held a solo exhibition at Printworks Gallery, Chicago, IL, in summer 2003.

Anne Gregory (1981 MFA; Painting) is Professor at Sacramento City College. She is still painting large format watercolors, now fueled with inspiration from two trips to Africa and 10 years of collecting African art.

Anders C. Shafer (1966 BFA) is Max Schonefeld Distinguished Professor, University of Wisconsin-Eau Claire, retired. He has published The Fantastic Journey of Pieter Bruegel, Dutton-Penguin-Putnam, NYC, 2002; and had a one-person exhibition in April 2003 at Gallery K in Washington, DC. Other exhibitions include 20 one-person shows and he has entered 30 national and 50 regional competitions.

Cynthia Greig (1988 MA; Art History), Co-authored, Women in Pants: Manly Maidens, Cowgirls and other Renegades, published by Harry N. Abrams, 2003. She was the 2003 recipient of the Houston Center for Photography Fellowship and, in 2001, received an artist-residency award at Light Work, Syracuse, NY.

Lou Rizzolo (1960 MA; Art), is Professor of Art at Western Michigan University where he has taught painting, drawing, and multimedia since 1964. He is the founder of World Peace Art Initiatives with Australia, Italy, Norway, People’s Republic of China and USA (www.worldpeaceart.org); since 1989 he has taught and exhibited paintings and drawings for international workshops in Scotland, France, Hawaii, Switzerland, Norway, Canada & Austria (www.internationalworkshops.org).

LeAnn Erickson (1992 MFA; Intermedia) is Associate Professor at Temple University, Philadelphia, PA. She was awarded a 2003 Fellowship for Media Arts from the Pennsylvania Council on the Arts for recent work in animation. Erickson also received a production grant from the Leeway Foundation in support of “Neighbor Ladies” a documentary about women in the Mount Airy neighborhood of Philadelphia who fought blockbusting in the 1960s.

Jolene Reynolds Garanzha (1991 MFA; Painting) currently teaches studio art courses at the Community College of Vermont as well as courses and workshops in drawing at the Firehouse Center for the Arts through the city of Burlington, Vermont.

Dan Schimmel (1997 MFA; Painting) is part-time Director and Curator of Exhibitions at the Esther M. Klein Art Gallery, Philadelphia (www.kleinartgallery.org) at the University City Science Center. Prior to that Dan taught painting and drawing at Drexel University and Delaware College of Art & Design. His work has been exhibited at the State Museum of Pennsylvania; Susquehanna Art Museum; Allentown Art Museum; Delaware Center for Contemporary Art; Walton Art Center, Fayetteville, AR; Delta Axis at Marshall Arts Gallery, Memphis, TN; and Spector Gallery, Philadelphia. He will have a one-person exhibit at the Freedman Gallery at Albright College in November 2004. Dan’s paintings are featured in the 2003 Mid-Atlantic issue of New American Paintings (Open Studios Press, Boston, MA) and examples of his work can be seen on his website at www.danschimmel.org. His “e-comix” are archived on www.inliquid.com.

Melissa Furness (2002 MFA; Painting) is Assistant Professor of Art Foundations and Digital Media at Eastern Washington University. She has received residencies at Laznia (Bathhouse) Center of Contemporary Art, Gdansk, Poland (2004); Yaddo, Saratoga Springs, New York (2003); the Hungarian Multicultural Center, Balatonfüred, Hungary (2001), and the Kala Art Institute, Berkeley CA (1998). Her first solo exhibition, “Water-borne,” was held at Fish Tank Gallery, Williamsburg, Brooklyn, NY. She has another solo exhibition coming up in 2004 at LoRiver Arts Gallery in Beacon, NY. In 2002 she and fellow artist, Carolyn Ginsberg, were awarded a National Juried Exhibition through the Creative Arts Workshop, New Haven, Connecticut. View her website at www.fluid-space.net.

In Memoriam
James A. Eisentrager (MFA 1961), died May 4, 2002. He was Professor at the University of Nebraska-Lincoln, Department of Fine Arts. He retired in 1996.

Student Awards

Ceramist, Brian Harper, an Iowa Fellowship recipient, recently opened a one-person exhibition at Luther College Museum.

John Fryer, Photography, received national and international attention for “All My Life for Sale” an internet project and publication by the same title. Most recently he has been featured on Good Morning America, CNN, PBS, and Late Night with Conan O’Brien for that project as well as a follow-up documentary “Second Hand Stories,” which is also a forthcoming publication from Bloomsbury Press in 2004.

Undergraduate photography students Jen Moon and Laurel Nakadate were featured in the 2003 publication Twenty Five Under Twenty Five: Up and Coming American Photographers, published by Powerhouse Books, New York, NY.

Katey Carr, graduate student in sculpture, won an outstanding sculpture student award from the International Sculpture Magazine and the International Sculpture Center.


Seashore/Ballard recipients for 2003-04 were Nancy Bishop and Gitti Salami, Art History graduate students.

Ryan Casey, Ceramics, won first place and an honorable mention in the Student Salon Exhibition held in Mason City, Iowa, 2003.

Elaine Beck, Intermedia, received Best of Competition award at the Des Moines Art Center Film, Video and DVD competition, for her video “The Chair Project,” a 28-minute video documentary of her interactive public art project. This video will also be presented in January 2004 at the University of Hawaii’s International Art and Humanities conference.

Tealia Ellis, Photography, had her work selected to be exhibited at the Big Ten Headquarters in suburban Chicago, and will have her work featured in the Polaroid Corporation’s Close Up Magazine in early 2004.

Alison Brunson, Colin McDonald, T.J. Lechtenberg and Huan Nguyen were chosen from more than 3,000 entries to be published in the book 500 Rings by Lark Book. Alison Brunson’s entry won first place in the ring division of the Lapidary Journal competition.

Metalsmithing and Jewelry graduate students, Huan Nguyen and Colin McDonald, along with Dean Spencer (Lab coordinator and 1999 MFA) each received honorable mention in this year’s 3rd Cheongju International Craft Competition in Cheongju City, Korea.

In Memoriam
James A. Eisentrager (MFA 1961), died May 4, 2002. He was Professor at the University of Nebraska-Lincoln, Department of Fine Arts. He retired in 1996.
Alumni News and Historical Memory Project and Archive Request

We Want To Hear From YOU!

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

Newsletter/Historical Memory Project
School of Art and Art History
The University of Iowa
E100 AB
Iowa City, IA 52242

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

Name __________________________________________________________________________________

First Middle Last

Name As It Appears On Your Degree: __________________________________________________________________

First Middle Last

Home Address __________________________________________________________________________________

Street, Apartment Number, or Post Office Box

City State Zip

Home Phone ___________________________ Business Phone   ___________________________________

Company ___________________________ Title ___________________________________________

Year Graduated ___________________________ Major ___________________________________________

Information for Newsletter _____________________________________________________________________

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Historical Anecdotes, Memories, Experiences _________________________________________________________

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Annual Gift Fund and Building Fund Appeal
University of Iowa Foundation

Before I do anything else, I would like to thank all of you who have so generously supported The School of Art and Art History during the last year. Support from alumni and friends makes an enormous difference to our students, providing scholarship support, enhancing their academic experience by bringing visiting lecturers to campus, supplementing travel fellowships, and enabling the faculty to take advantage of teaching and research opportunities as they arise. For all of this, thank you.

Gifts to the Art and Art History Gift Fund help make it possible to sustain the high level of achievement that you expect from the visual arts at the University of Iowa. This fund is the resource that gives the School the greatest flexibility to respond to student needs and opportunities as they arise.

Another exciting opportunity now exists to support the visual arts at the UI. The 67,000 square foot building designed by Steven Holl that is now under construction will be the new home for the Art Library, Office of Visual Materials, exhibition spaces, classrooms, studios, and offices. You've read more about this elsewhere in the newsletter.

Each gift, whether large or small, made to either the Art and Art History Gift Fund or the Art and Art History Building Fund, will help the outstanding faculty and programs within the School and the students who benefit from your generous support.

If you are interested in exploring ways you can support the School of Art and Art History through gifts of cash, stock, personal property, or as part of a planned estate gift, please contact me by email at margaret-reese@uiowa.edu or phone at (800) 648-6973. If you prefer, you can also make gifts online at www.uifoundation.org. Thank You.
The University of Iowa School of Art and Art History
College of Liberal Arts and Sciences

Here is my gift of:

- $1,000 (Dean’s Club)
- $500
- $250
- $100
- Other $__________

For:

- Art and Art History Gift Fund (30-160-000)
- School of Art and Art History Building Fund (30-160-065)
- Other:

Please mark changes to your title (Mr., Mrs., Ms., no title, other), name, or address and return this card in the reply envelope.

Your preferred title and name:

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Street address

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City, State, ZIP

Reminders

- Gifts to the UI Foundation, a channel preferred by The University of Iowa for private support, qualify as charitable contributions to an IRC Sec. 501(c)(3) organization for federal income, estate, and gift tax purposes.

- You can become a member of the College of Liberal Arts and Sciences Dean’s Club with gift support of $1,000 or more annually to the School of Art and Art History or any other area of the college. Annual gift support totaling $2,500 or more will qualify you for membership in the Patrons Circle, designed to recognize the college’s most generous annual benefactors.

May We Help You?

- Please send me information about recognition in the College of Liberal Arts and Sciences Dean’s Club and other honor clubs.
- Please send me information about supporting scholarships and student financial aid.
- Please send me information about:
  - including the UI in my will/trust
  - outright gifts of appreciated securities/real estate
  - gifts that provide me with a lifetime income
  - (daytime telephone number)

- I have already included The University of Iowa in my estate plans.
- I want to contribute annually until further notice.
- Please send me a reminder in ________ (month).
- I am not interested in supporting the School of Art and Art History. Please drop my name from this mailing list.

Matching Gifts

Your employer or your spouse’s employer may multiply your contribution through a matching gift program. Please ask your human resources director for the appropriate form.

- My company’s matching gift form is enclosed.

Please return this form with your contribution in the enclosed envelope or mail to the address shown.

Thank you!

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