In cooperation with the Federal Emergency Management Agency (FEMA), the University of Iowa is now planning for the repair of Art Building West, the restoration of the old Art Building, and the design of a new Visual Arts Building. These initiatives will take time but will also provide opportunities to rethink in a comprehensive way the School’s spatial organization to serve better its curricular needs. Dean Linda Maxson and Associate Dean Joseph Kearney of the College of Liberal Arts & Sciences provided indispensable advice and support throughout the period of the flood, the transfer to temporary facilities, and the initial planning for the new building.

The School is fortunate to have gained several new faculty members. Assistant Professors: Bradley Dicharry (Design), John Freyer (Photography), Sarah Kanouse (Intermedia), Mat Rude (Ceramics); Associate Professor: Anita Jung (Printmaking); Lecturers: Tom Christison (Printmaking), Vinicius Lima (Design), and Heidi Van Wieren (Painting & Drawing). New to the staff are Andrew Evans, John Hammond, Adam Krueger, Sheryl Lyle, and Nicole Quinn. We welcome them all and thank Rethy Krishnamurthy for her expert help in bridging a period of staff shortage over the summer and the fall semesters of 2009.

In the Spring of 2009, after 15 years as Director of the School, Dorothy Johnson announced her return to the faculty and full-time teaching and research. She has a distinguished record as Director and her accomplishments are many, but among the most noteworthy are the restructuring of the School faculty into divisions, the creation of Art Building West, and the maintenance through difficult budgetary times of the School’s illustrious legacy and high national ranking (#7 among schools of art in state universities). She is particularly pleased that she significantly increased the number of female faculty members and increased diversity in the School as well.
Perhaps the biggest challenge presented to the School by the flood was to locate sufficient space to house almost the entire Studio Division and replace and install lost equipment at that new site. This had to be accomplished within the span of two months. Steve McGuire led the team of architects and contractors that transformed a former Menards store (145,000 square feet) into a functioning studio facility in time for the opening of classes, a feat that might be compared to the labors of Hercules. Using 12-foot high interlocking panels designed for displays at commercial expositions and obtained from a warehouse in Las Vegas, the empty space was subdivided into studio areas and provided with the necessary utilities. Hardly less daunting was the fast-track purchase of a huge range of lost equipment, a task handled by the School’s Accountant, Kevin McGlynn, with astounding aplomb. Administrative Specialist Karla Stout performed heroically to extract equipment and furniture from the upper floors of the Art Building and Art Building West. The success of the transfer and refitting endeavor gained considerable media attention. The School will continue to use this facility for the coming years until the new Visual Arts Building is completed.
In the week prior to the flood, the projected forecasts of the crest of the river became increasingly dire as temporary levees were built higher and higher along the riverbanks running through campus. The School was advised to move everything possible to the upper levels of our buildings and to expect chest-high water on the first floor of Art Building West. Fortunately, much of the old Art Building had already been cleared for its planned restoration. But, there were some equipment losses in both buildings owing to the difficulty of moving heavy items quickly. Forecasts were constantly updated but, because of a late night storm, the levees were breached sooner than anticipated. This left exposed the $3.5 million slide collection, which was scheduled to be removed. Eric Dean, Chief Curator of the Office of Visual Materials, led an early morning effort to remove the many heavy cabinets to the second floor. Students, faculty, and staff assisted. Associate Dean Joseph Kearney and his wife suddenly appeared, providing a helping hand as well as a boost in morale. Campus Police were in the process of clearing
and closing the building when Associate Provost Barbara Eckstein arrived and allowed a few more precious minutes before everyone abandoned the building and water began streaming over the sandbags and down into Riverside Drive. Within 20 minutes water surrounded Art Building West—and the adjacent quarry pond was one with the river. The joint effort had saved ninety percent of the slide collection, as the water rose to three-and-one-half feet on the main floor.
Steven Holl designed Art Building West to embrace the nineteenth-century quarry pond and adjacent limestone bluff located just across Riverside Drive from the old Art Building. Director Dorothy Johnson asked the architect to create a work of Contemporary Art appropriate to a university art building. The new building’s irregular shape and glass walls make a spatial and visual harmony with nature conducive to the study and creation of art. This aspect of the design was celebrated at the dedication on September 8, 2006, at which a group of architects, artists and critics—among them Steven Holl, Vito Acconci, and Richard Artschwager—spoke on the state of contemporary art and its relation to architectural design. Art Building West has been featured in major international architectural magazines published in Japan, Italy, Spain, and the U.S. It has also won the highest awards of distinction given by the American Institute of Architects and the Royal Institute of British Architects.

As the water receded during the week following the flood, professional recovery teams arrived on campus to clear and dehydrate the buildings, including Art Building West. All drywall and the birch wood paneling up to about 10 feet were destroyed by the moisture and have been removed. Restoration of the building to its original condition is about to begin. A flood wall, in the process of being designed and constructed, will protect the new building from future threats. Re-occupancy is anticipated in the Fall semester 2011.
The 1936 Art Building, designed by university architect George Horner on the banks of the Iowa River, was the birthplace and the home of the School of Art & Art History for 72 years. It saw many distinguished faculty (Grant Wood, Horst Janson, Stuart Edie, Phillip Guston, Byron Burford, Mauricio Lasansky, among others) and generations of students. Printmaking, Ceramics, Sculpture, and Metallurgy wings were added in the late 1960s to meet the School’s expanded curricular needs. In the Spring of 2008, work had just begun on a complete restoration when the floodwaters rose to fill the basement and to come within inches of the main floor. The University administration is currently studying the options for the building. Because of its architectural and heritage value, it will likely be restored (without the modern additions), but will no longer serve the needs of the School and will be re-programmed for another purpose. The memory of its original function will be retained in Grant Wood’s Mural Studio and the inscription on the east façade: ARS LONGA VITA BREVIS EST. The Studio Areas formerly housed there will eventually be re-located to a new Visual Arts Building, now in the planning phase.

Color rendering of Art Building, east façade, 1936.

Art Building, west façade, from Hutchinson Quarry Pond.

Art Building from Iowa Memorial Union, 1936.

Laying the cornerstone of Art Building, 1934. Standing figures left to right: Jerry Tooad, George Kay, Walter Jessup, and Rufus Fitzgerald.
Due to the anticipated loss of the old Art Building, the School will be compensated with a new building to house the displaced Studio Areas. This 70,000 square foot facility will be located on the bluff above Art Building West and will accommodate the Ceramics, Intermedia, Metalsmithing, Printmaking, Sculpture, 3-D Design, parts of the Painting & Drawing and Photography Areas, as well as a classroom and gallery. BNIM and Steven Holl Architects have been selected to design the new building, which, while referencing Art Building West in some details, will have its own architectural identity. The planning for the building’s design and programming will provide an opportunity to re-think the physical ensemble of Studio Areas in ways that will enhance inter-area cooperation and more creatively reflect the needs of contemporary art instruction and production. In this way the flood will make possible—even amid all the losses—the renewal of the School’s reputation as a leader in the study and creation of art. The new building’s proximity to Art Building West, which will continue to house administrative offices, classrooms, and three Studio Areas, will ensure the inter-disciplinary exchange between the Art History and Studio Divisions. The “Iowa Idea” of maintaining in a Liberal Arts context the conjoined historical study of art and the production of contemporary art, which was the founding principle of the School in the 1930s, will thus be sustained for future generations of art students at Iowa.
OPEN HOUSE
By Ryan Ainsworth, BFA 2009

The Open House “Arts Fest” is the ultimate showcase for School of Art and Art History students to display their talents to the university and community. It has the potential to culturally impact the great state of Iowa, the mid-west, and even the world. It all depends on how big art students want to dream. After all, SAAH Arts Fest started as a dream.

After seeing the success of the Fall 2008 Open House led by Sculpture professor Isabel Barbuzza, a student dreamt of an art festival led by art students for students to be produced in Spring semester of 2009. With the help of Professor Steve McGuire, undergraduate advisor Lynne Lanning, and other faculty a group was formed of undergraduate and graduate students that became the production team. They worked with a faculty advisory board that provided unconditional support and insight. The team met every Friday to plan the logistics of the festival. Some of the issues covered were marketing and promotion, food, music, art display, parking and safety, and interactive art displays. They had a great time at the meetings getting to know other art students and collaborating in ways they never otherwise would have. It was because of this inter-area collaboration that the Open House was such a success.

The festival attracted almost 4,000 visitors and was covered by all the local media, but, more importantly, it gave art students an ideal venue for their work and allowed the local community to interact with the artists. The art, music, food, and people made the festival something to be treasured, and the vision for future festivals will be enthusiastically pursued. See you this spring!

SAVE THE DATE! ARTS FEST!
SAAH Open House at Studio Arts/April 30
The third SAAH ArtsFest is an interactive, cultural, fun community experience. Enjoy studio demonstrations, music, food, performances and studio art and art history exhibits. Event is free and open to the community.

NEW VISITING SPEAKERS FUND
Owing to the extraordinary generosity of an anonymous donor, the visiting speakers program for 2010-2011 will be fully funded. This gift recognizes the importance of maintaining the lively exchange of ideas that occurs when renowned artists and scholars are brought to campus. It further ensures the continuing creative vitality of the School.
Elizabeth Catlett studied under Humbert Albrizio and Grant Wood and, in 1940, became the first recipient of a Master of Fine Arts degree in Sculpture from the School of Art and Art History. At the age of 95, she remains one of the most celebrated African-American artists. Having lived in Mexico for the past 60 years, she creates deeply political works that chronicle the stories and experiences of African-Americans and Mexicans, especially women.

Born in Washington, D.C., in 1915, Catlett went to Mexico City on a fellowship in 1946, drawing inspiration for her early work from the populist murals of Diego Rivera and José Clemente Orozco. She has received a Lifetime Achievement award in Contemporary Sculpture from the International Sculpture Center in addition to many other accolades. In 1996 The University of Iowa awarded Catlett the Distinguished Alumni Award.

While visiting Catlett in the summer of 2006, Kathleen Edwards, curator of European and American art at the University of Iowa Museum of Art, selected a group of 27 prints for the UIMA from the artist’s collection, including several rare impressions. These prints join “Sharecropper” from 1968 at the UIMA, and the bronze sculpture “Stepping Out” from 2000, located in the entry lobby of the Iowa Memorial Union. The print acquisition was supported by the Edwin B. Green American Art Acquisition Endowment. In turn, Catlett donated the purchase price of the prints to the University of Iowa Foundation to create their scholarship fund. The Elizabeth Catlett Mora Scholarship Fund will benefit undergraduate and graduate printmaking students who are African American or Latino(a).
The past few years have been eventful ones for the Art History program. The largest events, of course, involve our move into the spectacular Art Building West in the Fall of 2006, and our subsequent displacement out of it following the tragic flood in the Summer of 2008. Despite this major disruption, recent years have seen many positive developments for UI art historians at the faculty, graduate, and undergraduate levels.

As a glance through the individual faculty notes reveals, the professors in the program have been busy since 2006, producing no fewer than six books, two edited volumes, and numerous articles. They have enhanced the visibility of the program by delivering papers, chairing sessions, and holding fellowships in a wide variety of prestigious national and international venues. Faculty members received so many competitive long-term research fellowships, in fact, that visiting professors had to be brought in to maintain the diversity of the program’s course offerings. Fortunately, we were able to find excellent visitors, including Bjorn Anderson (PhD, Michigan), Ludovico Geymonat (PhD, Princeton), and our own graduate alumna Andrea Kann.

The past several years have been busy ones for the graduate program and its students, as well. The graduate symposia have proven very successful, despite our changes of venue. The 2008 symposium was the first to be held in the elegant spaces of Art Building West, which was flooded just a few months thereafter, prompting the decision to devote the 2009 symposium to the theme of “art and disaster.” The aftermath of the flood has not been entirely bleak, since the Graduate College generously agreed to give extra support for the post-flood year to graduate student study and travel. Meanwhile, amidst all the turmoil, fourteen students graduated from the program since 2006: Elizabeth Van Arragon, Sarah Clunis, Danya Crites, Kate Elliott, Brett Van Hoesen, Barbaranne Liakos, Kathryn Floyd, Kimberly Cleveland, Rachel Sailor, Bridget Sandhoff, Kurt Rahmlow, Abayomi Ola, Joshua Fisher, Elizabeth Sutton, and Claire Kovacs. The impressive track record that these students compiled in getting funding, awards, and teaching positions testifies both to their individual achievements and to the enduringly positive reputation of the graduate program as a whole.

At the undergraduate level too, the past several years have seen lots of exciting activity. The new “Writing About the Visual Arts” course has proven to be a valuable addition to the curriculum, and the School has taken steps to streamline advising procedures. Beyond the classroom, the Undergraduate Art History Society has sponsored a wide range of events, from T-shirt sales and movie nights to information sessions about graduate school and study abroad. Particular highlights have been the now-annual undergraduate research symposia and the “Art Bus” field trips to museums in Chicago and Minneapolis.

Substantial credit for the smooth running of the Art History program in these difficult times goes to our outstanding administrative staff and to the teams in the Art Library and the Office of Visual Materials. Their hard work has made it possible to access the classrooms, computers, projectors, and books necessary for the scholarly enterprise even in the face of unprecedented challenges.

Despite the complications brought on by the flood of 2008, therefore, these have been good years for the study of art history at UI. Our faculty, staff, and students continue to demonstrate that even an epic natural disaster cannot keep our program down.
Robert Bork spent the spring of 2006 in Europe, and the 2006-2007 academic year in Stanford, California, where he was serving as an ACLS Burkhardt Fellow at CASBS, the Center for Advanced Study in the Behavioral Sciences. During this time he completed most of the manuscript for his new book The Geometry of Creation: Architectural Drawing and the Dynamics of Gothic Design. In addition, he oversaw production of Gotische Türme in Mitteleuropa, a new German edition of his previous book on Gothic church spires, and he worked with Andrea Kann to oversee production of The Art, Science, and Technology of Medieval Travel, a volume of conference proceedings published by the AVISTA research organization, of which he was president from 2004 to 2009. The latter two books are already out, and The Geometry of Creation should appear this coming year with Ashgate Press, UK. Bork has contributed many papers to essay collections and conferences in recent years, and he is spending the summers of 2008, 2009, and 2010 working at the University of Cologne, Germany, as an Alexander von Humboldt research fellow. Closer to home, he has taken on new roles at UI, where he now serves as academic coordinator of the Medieval Studies program and head of the Art History Division.

Julie Hochstrasser was on assignment fall 2009 with the final semester of her Faculty Scholar Award, completing a second book manuscript on Dutch still life as a companion piece to her book Still Life and Trade in the Dutch Golden Age (Yale, 2007). Since our last newsletter she has published seven new articles, with three more presently forthcoming, and presented invited papers at Yale, Princeton, Columbia, University of North Carolina, Melbourne (Australia), Leiden (The Netherlands), the Newberry Library in Chicago, and CAA in Los Angeles. With the aid of several grants and fellowships, she has now completed her research travels around the globe for her new multi-media project “The Dutch in the World,” investigating the visual arts of interculturization at over a dozen key sites of early modern Dutch trade in Asia (Japan, China, Taiwan, Indonesia, Malaysia, Sri Lanka, India), Africa (Ghana, South Africa), and the Americas (Brazil, Suriname, the Netherlands Antilles, New York). She has been elected to the Executive Board of the American Institute of Netherlandic Studies, and this spring she will be presenting papers at Stanford, at the Netherlands Institute for Advanced Study in Wassenaar (The Netherlands), and at the Historians of Netherlandish Art conference in Amsterdam. Last Christmas with her husband and their three kids she hiked the Inka Trail to Maccu Picchu—one place the Dutch didn’t get to in the seventeenth century!—just for fun.

Joni Kinsey appeared as a guest expert on the art of Thomas Moran and his role in the promotion of the first national park in the Wyoming Public Television documentary, *Drawn to Yellowstone*, in early 2009. She also did a series of lectures in the Spring: on Karl Bodmer’s art of the Upper Missouri at the Fort Mandan Institute Symposium in Bismarck, North Dakota; on the Gilcrease Museum’s collection of Thomas Moran’s art at the University of Tulsa; and on Grant Wood’s art at several venues, including at Davenport’s Figge Museum. In July she visited the University of Colorado to conduct a seminar on art of the Great Plains at a Gilder/Lehrman Institute Symposium. She presented Grant Wood’s biography at the ceremony at the Grant Wood House in Iowa City where Wood posthumously received the Iowa Award, the state’s highest honor, from Governor Chet Culver. In November Kinsey served as a National Endowment for the Humanities review panelist for museum grants in Washington, D.C. There she also had a private tour of the West Wing of the White House and met with Jim Leach, former Iowa Congressman and present director of the NEH. Kinsey is currently researching an article on Grant Wood’s late career and his connection to mid-twentieth century debates about the direction of modern American art.

Thanks in part to a grant from the Loeb Classical Library Foundation, Brenda Longfellow spent the 2007-2008 academic year completing a book manuscript while in residency at the American School of Classical Studies at Athens. The book, *Roman Imperialism and Civic Patronage: Form, Meaning and Ideology in Monumental Fountain Complexes*, is currently under contract with Cambridge University Press. Longfellow recently contributed an essay on the fountains built in Greece under the Roman emperor Hadrian to the edited volume *The Nature and Function of Water, Baths, Bathing, and Hygiene from Antiquity through the Renaissance* (Brill, 2009), and she has an article about an ancient fountain in Rome forthcoming in the December 2010 issue of *The Art Bulletin*. In 2008 and 2009 Longfellow was invited to lecture at the San Antonio Museum of Art, the University of Puget Sound, Creighton University, and the Iowa City Society of the Archaeological Institute of America. During this same time period she presented papers at the Fourteenth Berkshire Conference on the History of Women and the 2009 annual meetings of the Archaeological Institute of America and the Classical Association of the Midwest and South.

Barbara Burlison Mooney was promoted to associate professor with tenure in July of 2006. During that summer she held a Gill fellowship at the Winterthur Museum in Delaware, researching Jim Crow imagery in American popular culture. From fall 2006 to spring 2009 she served as Head of the Art History Division, directing important changes to the undergraduate and graduate programs. Mooney’s book *Prodigy Houses of Virginia: Architecture and the Native Elite*, published in 2008 by the University of Virginia Press, was nominated in the nonfiction category for the 12th Annual Library of Virginia Literary Awards. Her scholarship over the past several years included a paper on an eighteenth-century African-American puppet found in the Winterthur Museum at the conference of Society of Early Americanists in Williamsburg, VA in 2007 and a paper on three round barns located in Illinois at the Vernacular
Architectural Forum conference in Fresno, CA in 2008. She was awarded a 2009 Cmiel Collaborative Semester on the topic “Food Fares: Food, Culture, and Society Since the Age of Industrialization” at the Obermann Center for Advanced Studies, where she is pursuing research for a book on the evolution of midwestern architecture. This project will examine the transformation of the prairie cultural landscape from colonial and frontier conditions to modern, industrialized standards by the early twentieth century. In the spring of 2010, Mooney will chair a session at the conference of the Society of Architectural Historians examining new methodological perspectives on French, Caribbean, and British North American colonial architectural history.

Robert Rorex will be entering his 40th year of teaching in the School at Iowa in 2010. That will be ten years beyond the date of 2000 that he thought would be the year of his retirement when he joined the faculty at Iowa in 1970. He continues to be fascinated with the civilizations of East Asia and intends to return to studying Chinese narrative painting, the tradition of storytelling pictures from the Chinese past, a research topic that first fascinated him in the 1960s. In the meantime, he is completing a reconstruction of a Haviland and Company French porcelain catalog of 1879. It was through this catalog that the full impact of Japanese art on 19th-century French design first broke on the international market, thanks to the work for Haviland of the French painter and printmaker Felix Bracquemond. Bracquemond was a pioneering advocate of international Japonisme and artistic director of the Haviland studios and workshops. (Haviland & Co. was based in Limoges, France, but was created by an American family and remained a family-owned and operated corporation into the 1930s.)

Christopher Roy is teaching a large undergraduate general education class titled “Introduction to the Arts of Africa” with an enrollment of 250, and a smaller lecture class, “Art of Pre-Columbian America.” Since 2001 Professor Roy has published a new book, Land of the Flying Masks: The Art and Culture of Burkina Faso, (2007, Munich: Prestel), and has completed twenty-one hour-long DVDs on the theme of art and life in Africa. These videos of masks in performance, iron smelting and forging, pottery production, weaving, village life, the dance performance of the Wodaabe people, and the funeral of the Chief of the Ghanaian city of Techiman, are available through his website http://www.africanartvideos.com. They are also available through Createspace.com. Chris has awarded fourteen Ph.D. degrees to students who currently teach at Stanford, Dartmouth, the University of Illinois, the University of Kansas, Spelman College, the Smithsonian Institution, and elsewhere. His most recent graduate is Abayomi Ola, who has just begun to teach at Spelman. Chris continues to enjoy visiting his old friends in villages he has known for more than thirty years, to see art in spectacular performances, and to document the enormous cultural creativity of the people of Burkina Faso, Ghana, Niger, and Nigeria. He has not been able to travel to West Africa since 2007, but he plans to return to Burkina Faso in March, 2010 to visit the villages where he has been doing research since 1970, and to explore and visit some communities whose art has yet to be documented by visitors. [252]

John Beldon Scott has been named Associate Editor of the Cambridge World History of Religious Architecture, a three-volume collection of essays on church architecture to be published by Cambridge University Press in 2012. Four of his articles have appeared in edited volumes on the
politics of space in Early Modern Europe, Guarino Guarini, and the culture of the Barberini family. In the Fall 2007 he was Robert Janson- La Palme Visiting Professor in Art and Archaeology at Princeton University. In the Spring 2008 he was visiting member at the Institute for Advanced Study in Princeton, where he researched his current book project: “Totalitarian Cities: Urbanism and Mass Spectacle under Mussolini, Hitler, and Stalin.” In 2009 he was a Wolfsonian- Florida International University Fellow.

This year marks Wallace Tomasini’s sixty-third year as a college teacher and fifty-third year as a faculty member of the University of Iowa. He is therefore in a retrospective mood. If anyone asks him why he has not retired he explains that, from his first year of teaching to the present, his greatest enjoyment has been in learning from preparing and presenting classes and lectures; in re-looking at the art to be discussed; in reading new and re-reading old bibliography. He is grateful to all of the students, past and present, whose participation in classes and whose theses and dissertations continue to excite and instruct him. The visual and performing arts have always been essential aspects of his daily life. Looking at art, collecting it, reading, listening to music, and conversing with friends about the arts are of paramount importance. He decided to remain at Iowa rather than move to a major urban art center because he learned so much about how to experience and look at works of art from both artist colleagues and artist/students. His interactions with these creative individuals added much to his experience of connoisseurship that he learned from the great conservator, Professor Coremans in Brussels, and the few great art historians that he studied with in Florence and at the Institute of Fine Arts of NYU.

Professor Tomasini continues to move forward with his vast project of recording the history of the School and the broader topic of education in the visual arts in Iowa City and the state. This ongoing project has been interrupted by other projects, and particularly one which developed from his art collecting. He recently conceived of and curated two different types of exhibitions with accompanying catalogues on the sculpture of Edouard Sandoz. One was held at the Villa Terrace Museum of the Decorative Arts in Milwaukee, the other at the University of Michigan-Dearborn Museum. He also lectured on Sandoz at both museums. Sandoz is considered the major 20th-century animalier sculptor in Europe. Although Sandoz’s work has been exhibited widely in Europe, Asia, and in South America, his work had hitherto not been exhibited in the United States.
ART EDUCATION
Steve McGuire, Rachel Williams (Area Head)

North Hall, home of the Art Education Area was flooded in the Summer of 2008. The University worked with FEMA to refurbish our classrooms and we opened our doors for students on time for classes in the Fall of 2008. We have recently graduated and mentored a number of outstanding doctoral students who are working with pre-service teachers in the field: Karin-Tollefson Hall is currently employed as an assistant professor of art education at James Madison University, Amy Pfeiler-Wunder is assistant professor of art education at Kutztown University, and Wendy Miller is visiting assistant professor at the University of Northern Iowa. Our undergraduate students have been involved in creating permanent works of art for the new educational building at the Iowa Juvenile Home. In 2008 they worked with students at IJH to create 4 large murals. In 2009 they created a series of smaller tile murals for permanent installation on the outside of the building. Rachael Ayers-Arnone, a PhD candidate in our area worked with middle school students over the Summer to create a large mural which addressed criminal justice and race. Her mural was recognized at a dedication ceremony by the City of Iowa City in August of 2009. Daniel Kinney, who is also pursuing a doctoral degree in art education traveled to Uganda to work with orphans at a school in a rural village, they painted a large mural. He received funding from the Iowa City Rotary Club. Kinney is now working to start a small organization dedicated to creating educational opportunities for orphans in Uganda through the arts and philanthropy. Members of the Art Education area also spent part of the Summer of 2009 working with What Girls Know Theatre Company from New York to produce an original play at IJH with residents called “Will I be happy in Kansas.” This effort was generously funded by the Roy J. Carver Trust and the Iowa Center for Undergraduate Research. Undergraduate students also have engaged in outreach opportunities as teachers at the State Training School for Boys, Elizabeth Tate Alternative High School, the Iowa Juvenile Home, Willowwind School, and Alice’s Rainbow. We have continued to provide high quality arts education opportunities for children in the region through the Saturday Morning Art Workshop. Islam Aly, who is also pursuing a PhD in our area, won the first place award for the Articles in Art contest sponsored by the University of Iowa Center for Human Rights.

Steve McGuire is Professor in Art Education at the University of Iowa where he has taught since 1990 in both the College of Liberal Arts and Sciences and the College of Education. He is a contemporary traditional storyteller and has performed across the United States. Steve’s recent work includes: On The American Discovery Trail: Iowa Route, a DVD, funded by the National Endowment for The Arts; and, the flash essay, by-Cycle Eminent Icelandic Saga <http://www.uiowa.edu/%7Eartlearn/iceland/iceland.html> (Spring 2005), funded by The University of Iowa/University of Iceland Exchange. His current project is the These Things Happen: The Poetics of Endurance, <http://www.uiowa.edu/%7Eartlearn/poetics/about.htm> - a flash essay of storytelling performances based on endurance and time-triaing the Great Divide Mountain Bike Trail, Canada to Mexico, and funded by the University of Iowa Arts and Humanities Initiative. Steve’s written scholarship and the courses “Completing Stories: Art Practice as Inquiry” and “What Is Storytelling For?” are anchored by his work in philosophical narrative interpretation. He has served as President of the Seminar for Research Art Education and as Guest Editor for Visual Arts Research.

Rachel Williams holds an MFA in Studio Art and a PhD in Art Education. She is Associate Professor of Art Education at the University of Iowa. Several journals have published her research including the Journal of Arts Management Law and Society, The Journal of Poetry Therapy, The Journal of Art Education, and Visual Arts Research. She is also the author of Teaching the Arts Behind Bars (Northeastern University Press,
2003). For over a decade she has worked as an art educator/researcher with incarcerated populations including juveniles around the US. She is particularly interested in ethnography, graphic novels, visual culture, community-based art education, women’s studies, and program evaluation. Her current projects include a graphic novel about the 1943 Detroit Race Riots, a short graphic historiography about Norman E. Jennett and his role in the 1898 elections in North Carolina, and an ongoing research project about women in Iowa and visual/written memoirs in conjunction with the Iowa Women’s Archive and the Iowa Correctional Institution for Women.

CERAMICS
Bunny McBride (Area Head), Mat Rude

The Ceramics area installed new kilns and built a large Donovan car kiln. The Kiln Building class, taught by Mat Rude in his first year as Assistant Professor, constructed a wood-fired “train” kiln in the Fall 2009. Students are very encouraged to have a wood fired kiln and the camaraderie that accompanied its making. The routine is settling in to familiar schedules with new equipment, firing range of cone 6 at reduction and oxidation. Many more students are conscious of and participate in current intermedia movements. Insights and cooperation are the key words for collaborative success.

As Ceramics adjusts to the new strict safety regulations and procedures, visions of ceramic ware and sculpture broaden and encourage experimentation. Professor McBride is in his fortieth year teaching ceramics at the University. He notes changes in many of the Area’s emphases and accomplishments.

The University of Iowa School of Art and Art History, the University of Iowa Museum of Art, and the Ceramics Center of Cedar Rapids were beneficiaries when Molly Mason gave several lectures in Iowa City and Cedar Rapids in November 2009. Molly is an MFA graduate of SAAH in Ceramics, 1974. Many graduates have been in contact offering assistance after the flooding of the Arts Campus. Ceramics was totally destroyed as the river crested the levee gave way. All the kilns, new and handmade, 48 ton of raw materials, all equipment were declared a loss. FEMA has replaced everything, incorporating up to date safety standards. More than a year later we are operating a new wood fired kiln as well as electric and gas kilns. It is a wonderful facility to be housed in until the new Studio Arts Building is completed.

Bunny McBride was invited to exhibit a one-person show at Luther College in May of 2008, a great venue for some new slab forms that are very two-dimensional drawings. In 2009 he juried a competitive ceramic exhibition at gallery Foundry Art Center in St. Charles, MO, with alumni Bede Clarke, Ceramics Chair at University of Missouri. He and Bede were also part of an invitational exhibition at the same gallery. An exhibition “Bunny McBride Retrospective” at AKAR Gallery, Iowa City, IA, plus 30 former students and six influences, potters and educators proved to be an interesting show. In 2008 “Platter” was chosen for University of Iowa President’s home.

McBride was elected to The Advisory Board of The Cedar Rapids Ceramics Center in October 2009. The Center is post flood and located at the renovated Cherry building in downtown Cedar Rapids. It is for classes, community use, and studios for internships to service Linn County and the surrounding area. The new Director, Ben Jensen, is an SAAH undergraduate who got his MFA at West Virginia University. He is a former Cedar Rapidian.

The NCECA (National Council on Education for the Ceramic Arts) Board of Directors is recognizing McBride’s “outstanding contributions to education in the field of ceramics” by presenting him with the NCECA Excellence in Teaching Award at the yearly conference being held in Philadelphia at the end of March, 2010. This award “places
you in the elite company of the finest educators in the country, recognized for their many years as extraordinary teachers, as well demonstrated excellence in their own work and continuing accomplishments among their students.”

Mat Rude is Assistant Professor in Ceramics at the University of Iowa. He received his BA in 1998 from Luther College in Decorah, Iowa, and in 2007 earned his MFA from Montana State University in Bozeman, MT. Mat has also been a long-time assistant to internationally renowned ceramic artist Don Reitz. Mat exhibits nationally, most recently in Phoenix, AZ, Lyndhurst Gallery, Tarrytown, NY, Glassworks Gallery, Louisville, KY, East Central University, Ada, OK, Weaver Gallery, Bozeman, MT, and The Clay Studio, Missoula, MT.

Charles Hindes retired in Summer of 2007, moving to an island off the coast of Washington state to build a home-studio. He continues to exhibit and do workshops.

CERAMICS STUDENT AND ALUMNI NEWS:

Kevin Chamberlain was the Grand Prize winner of the 4th International Teapot Competition and Show at Saddleback College, California. He will join the “Ceramic China Tour” in June. Alisa Holen (MFA 2004), accepted a visiting artist assignment with Ceramics for year 2007-2008 after a year substituting for Karen Terpstra in LaCrosse Wisconsin at the University during the school year 2005-2006 and a year at University of Nebraska at Omaha for Henry Serenco Year 2006-2007. She is presently teaching her second year as Assistant Professor of Fine Art at Mississippi University of Women in Columbus, MS. Brian Harper (MFA 2004) is in his second year as Assistant Professor of Fine Art at Southern Indiana University. Dani Sigler (BFA 2008) has accepted a residency at St. Petersburg Clay Company in St. Petersburg, FL. Drew Demery (BFA 2009) is apprenticing with nationally renowned potter Tara Wilson in Helena, MT.

DESIGN
Monica Correia, Bradley Dicharry, Ab Gratama (Area Head), Julia Leonard, Vinicius Lima

Graphic Design

In May 2008, Design invited Gert Dumbar, the founder and head of the internationally renowned “Studio Dumbar,” The Hague, The Netherlands. Gert participated in several graphic design classes, critiqued undergraduate and graduate students’ work in one-on-one discussions and gave a public lecture entitled “Don’t listen to your client.” The lecture showcased his studio’s award-winning work. The lecture was a great success and was attended by many from both in and out of state. Students were very enthusiastic about the interaction with an internationally famous designer and felt benefitted.

The Design Area within our School is thriving. Enrollment reflects a high demand, course offerings have expanded and the program is continuously updating and adjusting its curriculum. About 38 of those graphic design students who graduated with the MFA degree since 1990 are presently teaching at the college and university level.

3-Dimensional Design

The area is constantly revising and updating the course structure of 3-Dimensional Design to offer students a strong foundation in both traditional and digital technologies, work experience with sustainable materials and national and international exposure. Design theories and concepts are developed through problem-solving methods and elaborated in diverse mediums, technologies and scales. Virtual Reality and Digital labs are updated with the latest hardware and software such as AutoCAD, 3ds Max, Vizard, Adobe Audition, Adobe After Effects, Adobe Design Premium. Among other tools, 3D Design lab has a 42” 3D monitor that allows visualization of 3D shapes without shutter glasses, an immersive VR system, two 3D projectors, a TV-VR system and a 3D color printer that translates 3D colored digital files into 3D objects. Major 3D Design projects include utilitarian objects, functional furniture,
interiors and installations. Also, a library of sustainable materials is being created to facilitate students’ research. Samples of different sustainable materials with detailed information are being collected from manufacturers around the country and abroad.

**Monica Correia** exhibits her work frequently. In September 2008 she exhibited at “100% Futures,” the showcase of world emerging designers at the UK’s contemporary leading event “100% Design,” in London. In May 2009 she exhibited at Icon gallery with her students, in Fairfield, Iowa. In August 2009 she participated in the second phase of “Salão Design Casa Brasil 2009,” the International Design Competition (Latin America, Central America and European Union) organized by the “Sindicato das Indústrias do Mobiliário de Bento Gonçalves,” Rio Grande do Sul, Brazil. In November 2009, she exhibited with her students at the Polytectnic Institute of Leiria School of Design and Art in Caldas da Rainha, one of the most prestigious design programs in Portugal. Two graduates, three current graduate students and five 3D Design BFA undergraduate students traveled with Professor Correia to set the show. In addition, the students had the chance to visit museums and famous sights and interact with the Portuguese people and culture.

Furthermore, in March 2009 Professor Correia presented the “Digital Design: Improvements and Perspectives” lecture at the Federal University of Rio de Janeiro Architecture and Urban Planning School in Rio de Janeiro, one of the top 5 Architecture programs in Brazil. The highlight of this lecture was her innovative way of using technology in the conceptual phase of the design process. For more information about Professor Monica Correia’s research, her students’ work and the 3D Design program visit myweb.uiowa.edu/correia.

Since joining our program as a visiting professor, **Bradley Dicharry** has immensely contributed to the modernization and expansion of our graphic design curriculum. In the Fall of 2009 Bradley transitioned to tenure track faculty. He continues to collaborate with Widgets&Stone, an award-winning design and branding firm located in Chattanooga, Tennessee. In addition to this long distance collaboration, he maintains an active freelance practice—with national clients including ACT and the National Association of Manufacturers. His work has recently been featured in the Print “Regional Design Annual,” 1000 More Graphic Elements, and FILE Magazine.

Bradley’s dedication to design as a social catalyst resulted in the development of Donate Design—a service learning initiative providing strategic, sustainable and professional design services to local and regional nonprofit organizations. Students in Donate Design have worked with more than 20 clients in the past two years—demonstrating the Design Area’s commitment to bringing together professional practice and civic engagement.

**Ab Gratama** has worked on a variety of projects such as the design of a number of jazz CD covers, book covers and posters. Together with Bradley Dicharry, Ab worked on the design of a permanent exhibition in the Danville Museum, Danville, Iowa, “Anne Frank Pen Pals.” The exhibit features letters exchanged between the holocaust victim Anne Frank and the former Danville students Juanita and Betty Wagner.

Over the last year, **Julia Leonard** gave artist talks and workshops at the University of South Dakota, Penland School of Crafts, and Drake University. Last Winter she co-chaired the first biennial conference for the College Book Art Association (CBAA) held in Iowa City. Over 240 people attended the three-day event that consisted of panel discussions and presentations, demonstrations, and keynote addresses. She continues to serve on the CBAA board of directors. She has exhibited work in several shows including Habitat Gallery, VA; Waverly Street Gallery, MD, Apex Gallery, SD and Danny Simmons Corridor Gallery, NY. She also designed, with partner Sara Sauers, the exhibition catalog for the Guild of Bookworkers traveling exhibition “Marking Time.”
Vinicius Lima joined the Graphic Design Faculty this fall as a lecturer. Born in Brazil, Vinicius holds a Bachelor’s degree in Architecture from the Federal University of Rio de Janeiro, Brazil, a MA degree in Design (UI, 2007) and a received his MFA degree with honors in Design from the University of Iowa. He is the faculty assigned to teach the web design component of the Graphic Design Program. In his classes, he emphasizes the power of the World Wide Web as a communication method and asks his students to use their graphic design skills to propose creative solutions for web-related projects that range from projects on design history to environmental awareness.

In 2008, Intermedia welcomed Assistant Professor Sarah Kanouse to its faculty ranks. In a very short time, Sarah has contributed invaluably to the Area, developing a new seminar, “Art & Ecology” and reconfiguring Intermedia’s “Time-based Media|Video” seminars as “Media Art Lab” beginning Spring 2010. Sarah has led Intermedia’s ongoing efforts to catalog and archive its unique holdings of video and performance art and has been coordinating the expansion of Intermedia’s Friday Workshops, now ranging in subject from experimental sound design to grant writing.

“Intermedia Artists in Community,” a practice-based seminar placing art students in Iowa City non-profit organizations for semester-long internships returns for a seventh edition this spring.

“Projekt Oko Sokolovo,” (Croatian for “Project Hawkeye”) continues as well, with Katie McGowan (2010 MFA Candidate) and Jenn Myers (MFA, 2009) its most recent participants. Each visited Croatia as part of their graduate studies for ten-week residencies, working with the local art academy and “Molekula,” an activist media collective.

Research at Intermedia continues full-tilt. Working in collaboration with the Virtual Writing University (VWU), Intermedia is deep in iPhone application development in conjunction with the UNESCO City of Literature designation awarded to Iowa City, and the World Cup. Sarah and Jon
are working with Class of 2012 MFA Graduate Derek Andes, on XWRI (VWU Experimental Wing Radio Intermedia), an online radio project, that launched in an alpha version this Fall.

Intermedia’s MFA students continue to create and exhibit their work. In March 2010, Katie Hargrave (MFA, 2012) will create a new installation for the exhibition “Public Thing(s)” in Geneva, Switzerland. Josh Eklow (MFA Candidate, 2011) opened “Red Dot Video” last Spring. This free store, which distributes an eclectic range of vintage VHS tapes, has been featured on Marc Fisher’s “Public Collections” website.

Under the direction of Adjunct Faculty Mark NeuCollins (MFA, 2006), Intermedia relaunched its website, now wiki-based and continuously updated. Mark is also editing an upcoming issue on the aesthetics of computer code for The Iowa Review–Web, a project of the VWU X-Wing.

Intermedia is happy to report that its graduates are faring well. Megan Berner and Craig Dietrich [both 2008 MFA’s] have academic appointments at the University of Nevada, Reno and USC, respectively. Jonathan Rattner [MFA 2009] is Assistant Director of Film Studies at Vanderbilt University.

Sarah Kanouse joined the Intermedia Program at the University of Iowa in Fall 2008. She previously taught in the Department of Cinema and Photography at Southern Illinois University. In the Fall of 2008, Sarah worked with programmer Lee Azzarello on “Voices of America,” a web platform for sharing remixes of US election coverage on the Voice of America radio network. The project was included in the traveling exhibition “The Audacity of Desperation” and in “The UnConvention.” She’s also active with the Compass Group of the Midwest Radical Culture Corridor, a far-flung group of artists and theorists thinking about the political and cultural potential in this geographic region. She edited “A Call To Farms,” the group’s first publication project, released in Fall 2008. The book has circulated widely in alternative cultural spaces and is distributed through several independent presses. The Compass Group’s installation, “Region from Below: Power Plants,” is on display at the Smart Museum of Art at the University of Chicago through January 2010.

Sarah is currently finalizing a book examining commemorative landscapes of westward expansion and producing an alternative audio tour to the Crab Orchard National Wildlife Refuge for a collection of projects on art and tourism that will be available Summer 2010.

During 2008 Jon Winet directed “The Electoral College,” a yearlong hybrid art|journalism New Media project documenting the U.S. 2008 presidential elections and democratic practice in America. The project was featured in exhibitions at the San Francisco Art Institute and American University Museum of Art in Washington, D.C. It was also included in “The UnConvention,” a project in Minneapolis-Saint Paul during the Republican National Convention. In collaboration with arts writer and critic David Levi Strauss, he also contributed photographs to Aperture Magazine’s online journal Exposures during the final months of the campaigns. Photographs from the project were also featured in “Add-Art,” an Eyebeam project by Steve Lambert.

Jon is the recipient of a university-wide Faculty Scholar Award for 2008-2010 and a fellowship for Provisions Library in Washington, D.C. He is currently directing “World Cup|Global Health,” a media project focusing on the health and social issues against the backdrop of the 2010 World Cup in South Africa.
Visiting artists are an integral part of our program. Last year, we were fortunate to have Tom Muir, Professor at Bowling Green State University, Bowling Green, OH and Joe Muench, Professor at Iowa State University, Ames, IA. This semester, Ms. Jing-Yun Jeng from Taiwan is our artist in residence. She has been working with our students and will give a presentation. In Fall 2006 we had Ms. Minato Nakamura from Tokyo, Japan, and in 2007, Professor Robert Coogan from the Tennessee Technological University Appalachian Center for Crafts, Smithville, TN, as well as Professor Harlan W. Butt from the University of North Texas, Denton, TX. In 2008 Spring, Ms. Rie Fukuura from Tokyo, Japan was our resident artist.

We had a very successful donors’ luncheon last April and we are extremely thankful for our supporters. In particular, Ms. Lois Jecklin and Mr. Sam Gassman have each been sponsoring annual competitions for the program — the Lois Jecklin Competition and the S&AM Competition. They have helped our students to reach the achievements listed below.

The Smithsonian Archives of American Art announced that Chunghi Choo has been nominated and invited to leave her personal and professional papers to the collection of the Smithsonian. She feels that this is the highest honor she has received for her professional career. In 2007 she was interviewed for the Oral History Program of the Smithsonian about her life, work, teaching and more. In 2008 the Smithsonian again interviewed her, this time in regards to the flood damage to the Art Building, including the Metals program.

In 2006, she received the First Helen Kechriotis Nelson Teaching Award and in 2008 she was recognized by the University of Iowa as one of its “Remarkable People.” (www.uiowa.edu/beremariable/portfolio/people/choo-c.html).

Museums have continued to collect her works. In 2006, the Renwick Gallery of the Smithsonian Museum of American Art, Washington, DC, acquired a piece. In 2007, a second piece was acquired by the Victoria and Albert Museum, London, UK; a thirteenth piece was acquired by the Museum of Arts and Design (formerly the American Craft Museum), New York. In 2008, a third and fourth piece were collected by the Racine Art Museum, WI.


Seoul National University of Technology, Seoul, Korea, 2007. The magazine Ornament featured an article on Kee-ho’s jewelry in its December 2006 issue. He was selected to be one of the highlighted alumni in the publication celebrating the 50th anniversary of the Fine Art Department of the Chinese University of Hong Kong, Hong Kong, China, 2007.

Kee-ho continues to promote metal arts to the public nationally and internationally. He started the Iowa Metals Guild and is currently the acting president. He organized a show for the Guild at the Russian State Pedagogical University, St. Petersburg, Russia in 2008, and another show at the Figge Art Museum, Davenport, IA, in 2009. Kee-ho’s presentations and workshops as visiting artists included: a month-long teaching position at the Tainan National College of the Arts in Taiwan; lectures in Hong Kong Art Centre; the Russian State Pedagogical University, St. Petersburg, Russia; Montana State University, Bozeman, MT; Radford University, Art Dept, Radford, VA; Bear Canyon School of Art and Craft, Bozeman, MT; Georgia Southern University, Statesboro, GA; and Cedar Rapids Museum, Cedar Rapids, IA.

GRADUATE STUDENT NEWS:
Amber O’Harrow’s work was shown at the annual conference of the Society of North American Goldsmiths (SNAG) in Philadelphia. Lauren Davis’s work was accepted into the “Craftforms 2009: 15th International Juried Exhibition of Contemporary Craft” at Wayne Art Center, PA; and the 6th Annual Color: Bold/Subtle International Online Juried Exhibition, Upstream People Gallery.

Kee-ho’s work is included in The Compendium Finale of Contemporary Jewelry Makers, Darling Publications, Cologne & New York. The book was published and presented at the “Inhorgenta Europe 2009”; the Virtual Gallery of Contemporary Fine Metalwork, a DVD curated by Heritage Jewelry Professor Ken Quickenden, The University of Central England, Birmingham, United Kingdom, 2007; 500 Metal Vessels, published by Lark Books, 2007; and Universal Design: International Art and Design Exhibition organized by Seoul National University of Technology, Seoul, Korea, 2007. The magazine Ornament featured an article on Kee-ho’s jewelry in its December 2006 issue. He was selected to be one of the highlighted alumni in the publication celebrating the 50th anniversary of the Fine Art Department of the Chinese University of Hong Kong, Hong Kong, China, 2007.

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As with other areas, Painting & Drawing found itself displaced from the beautiful Art Building West undergraduate studios by the 2008 flood. Relocated in the old Menards building, undergraduate painting and drawing classes continue (without plumbing and water until the Fall semester 2009) with an upbeat can-do outlook. The graduate painting students at the 109 River graduate painting studios escaped the flood and, although separated from the rest of SAAH, are thriving and finding creative ways to interact with the University and Iowa City community. Some recent and ongoing local activities include graduate painting student, Andrew Moeller hosting the UI Writer’s Workshop Anthology Series at 109 River; Associate Professor in Painting Susan White’s initiating the STUDIO ARTS FREE LUNCH day for the community of Iowa City at the Wesley Center; graduate painting students working on a collaborative painting with staff and patients at UIHC for Project Art; and various exhibits and performances with Iowa City Art venues.

Nationally, US News and World Report has ranked the Painting & Drawing Graduate Program seventh among public universities. Professor Sue Hettmansienger and two MFA graduates (Sprecher, 2002, and Lin, 1990) have been awarded John Simon Guggenheim Memorial Fellowships in 2006 and 2009. Associate Professor Susan White and MFA graduate Anne Pibal (1995) were awarded Joan Mitchell Foundation Fellowships in 2008 and 2009. Faculty and MFA graduates continue to exhibit work at major national and international venues in New York, Los Angeles, Boston, Chicago, Miami, Berlin, London, Athens, Zurich and Milan.

John Dilg had one-person exhibitions of recent paintings at Schmidt Contemporary Art, St. Louis, in 2008, and Luise Ross Gallery, New York, 2007; he was included in group exhibitions at “Art Miami,” Miami, FL, and ICON Gallery, Fairfield, IA, both 2008. In 2007, he was in the three-person exhibition, curated by Victor Faccinto, “Idiosyncrasy and Artistic Vision: John Dilg, China Marks, T.L. Solien,” at the Charlotte and Philip Hanes Art Gallery of Wake Forest University. In October, 2009, Dilg’s work was selected as “Weekly Editorial Pick” by Steven Zevitas, Editor and Publisher, for the New American Paintings website. In 2006, Dilg was in a group show at Moti Hasson Gallery, New York, and was Guest Lecturer at Sarah Lawrence College.

In 2010, Dilg’s painting, “A Religious Experience”, will be the cover image for “A Little Middle of the Night” by Molly Brodak, one of two Iowa Poetry Prize winners, published by The Iowa Press. In 2008, he collaborated with the poet, Timothy Donnelly, for his book “Die neue Sicht der Dinge”, published by Luxbooks, Wiesbaden, Germany; seven paintings were reproduced, including “Natural Wonder,” for the cover. Three of Dilg’s paintings were also reproduced on the covers of the Iowa Review, Volume 36, Numbers 1-3, 2006-2007, and also, in 2006, he collaborated with the Slovenian poet, Tomaz Salamun, on a letterpress broadside published by Empyrean Press of Iowa City, to celebrate the author’s reading at The University of Iowa.

In February 2004, in Kathmandu, Nepal, David Dunlap formed as a collective with Dr. Edward Bartlett (setting up a psychiatric department at the University of Nepal), Sheridan Bartlett (in Nepal working for UNICEF, Save the Children USA, Save the Children Norway), Thomas Bartlett (Doveman, a musician), Gabe Greenberg, artist, Ezra Caldwell, bicycle artist. They called themselves the Tachel Institute of Health, Sanitation, Art, Music and Mobility (T.I.S.H.A.M.M.). They have been working as T.I.S.H.A.M.M. since that time, most recently in David’s exhibition at the Cue Foundation, New York, NY (November 2009-January 2010). David is also part of the collective Paintallica, which formed in the Burford Gallery, Graduate Painting Building at the University of Iowa in 2004. The Elders of Paintallica – Jesse Albrecht, Dan Attoe, Jamie Boling, CeCe Cole, Bill Donovan, and Jeremy Tinder – have
arranged for Paintallica to show at the Portland Museum of Contemporary Art (Oregon), 2008, Country Club Projects, Los Angeles, CA, 2009, and, in 2010, will present at the Cincinnati Museum of Contemporary Art. Paintallica presented in the Resurrection Tower with David's Cue Foundation show. David first presented the Resurrection Tower at his show at White Columns, New York, NY in 2007. David is formed as “The Living, Breathing Thing” with Jay Schmidt (who taught sculpture at the University of Iowa from 1976-1979). They had a two-person exhibition at Saint Cloud University, Saint Cloud, MN in 2008 and again in 2009, at the University of Texas at Tyler. David spoke about his work at the University of Texas at Tyler, 2009, at The Fashion Institute, New York, NY, 2009, and will be a guest artist at the University of Minnesota in April 2010.


Sue Hettmansperger received a 2009-2010 Iowa Arts Council Major Grant in Public Art, a 2008 John Simon Guggenheim Memorial Foundation Fellowship, and a 2009 Arts and Humanities Initiative Individual Grant, University of Iowa. She has forthcoming one person shows at A.I.R. Gallery, Brooklyn, NY (2010), and Kirkwood College, Cedar Rapids, IA (2009). Her work was included in 2008-2009 group exhibitions “Printed in Omaha,” Workshop Retrospective, University of Nebraska at Omaha Art Gallery, the Women’s History Gala, and “Wish You Were Here,” both at A.I.R. Gallery, Brooklyn, NY. She has given artist lectures at the University of New Mexico and Bowling Green State University, OH (2008).

In 2005, Michael Perrone was one of eleven artist included in The Des Moines Art Center’s annual Iowa Artists Exhibition. Additionally he participated in several international art fairs, including Scope/New York, Scope/Miami and Scope/London. In May of 2006 Perrone mounted his first solo show: “Home and Away,” at Michael Steinberg Fine Art, New York, NY, and in June of 2006 he participated in a group show in London. Perrone’s work has appeared in: The New Yorker, Elle Decor, O at home, and Time Out New York. “The Last Picture Show,” exhibited in September 2008, was Perrone’s second solo exhibition at Michael Steinberg Fine Art, New York, NY.

Susan Chrysler White received a Joan Mitchell Fellowship in Painting, 2008-2009, a Faculty Scholar Award from the University of Iowa, 2009-2012, and a Dean’s Scholar Award, 2006 and 2007. She completed a sculptural public commission in 2009 for the Kirkwood Community College in Cedar Rapids, IA, where she also had a solo show at the Iowa Hall gallery at Kirkwood, Cedar Rapids. In 2008 and 2009 she had solo shows at Olson-Larsen Gallery in Des Moines, IA. She was curated into an exhibition at Kenise Barnes Gallery, The “O” Show in 2009 in Larchmont, NY, and invited to show at Parts and Labor Gallery, New York, NY, in the “Chandelier Show” in 2008. She was invited by the Des Moines Art Center to be in the RxART show at Phillips de Pury in New York, NY, with catalog. She completed a sculptural commission for Dentistry at the University Hospital and installed another three-dimensional piece at “Making Room” in Toronto, Ontario, as well as creating a suite of pieces for the University of Iowa Foundation’s major donors. In 2007 she installed the last of three large-scale public commissions in the University of Iowa Hospital and Clinics front entrance, had a one-person shows at the Des Moines Art Center...
and at the Maharishi University in Fairfield, IA. She was one of eight artists featured in a public television series called Iowa Master Artists, in 2007, and her work was purchased for the collections of Citicorp and the US Embassy in Algeria. In 2006 she had a one-person show and was part of a group show at the John Davis Gallery in Hudson, NY.

Heidi Van Wieren’s most recent exhibitions include solo shows at Margaret Thatcher Projects in New York City (2009), Roy Boyd Gallery in Chicago (2005), Trinity Christian College in Palos Heights, IL (2009) and Klein Art Gallery, Chicago. Van Wieren’s work has been included in many recent group exhibitions including, “Art Prize,” The Old Federal Building in Grand Rapids, MI, Margaret Thatcher Projects, New York, NY, Roy Boyd Gallery, Chicago, Zolla/Lieberman Gallery, Chicago, Rocket Gallery, London, and Indiana University, Sofa Gallery. Her work has been shown in various international art fairs including, Art Chicago, Pulse/Miami, Pulse/New York and San Francisco International Art Fair. Her work has been recently reviewed in The New York Times Local (Nancy Tobin, 2009), Art Critical (Jonathan Goodman, 2009), Art Letter (Paul Klein) and she has been interviewed on Chicago Public Access Television.

Laura Young was awarded a residency fellowship in the Summer of 2006 at the Tyrone Guthrie Centre in Monaghan, Ireland. She was also in residence at the Virginia Center for the Arts in Sweet Briar, Virginia in Dec/Jan 2007-2008. This past Fall she was invited to submit work to the Annual American Academy of Arts and Letters Exhibition. She had three paintings selected for the Biennial Quad State Exhibition at the Quincy Art Center in Quincy, IL, and in the Fall of 2006 EMC Insurance Companies in Des Moines, IA selected a large still life painting for a purchase prize for their annual acquisition program. She continues to teach her very popular course “The Abstract Landscape” during the Festival of the Arts at Ghost Ranch in Abiquiu, New Mexico, where Georgia O’Keefe lived and painted most of her life. She will be teaching there in the 2010 session.

**PAINTING AND DRAWING ALUMNI NEWS (2007-2009):**


**Carla Aurich**, MFA 1997 – Exhibitions at Courthouse Gallery, Lake George Arts Project, Lake George, NY, and Woman Made Gallery, Chicago; Teaching classes at Yeshiva University (since 2003) and 92nd Street Y (since 1999), both in New York, NY.


Group Exhibitions: Tanner Hill Gallery, Chattanooga; Huntsville Museum of Art, AL (2007); Space 301, Mobile AL; Visiting Artist at University of Tennessee, Chattanooga (2007).

**Franklin Evans**, MFA 1993 – One-Person Exhibitions: Sue Scott Gallery, NY (2009); Gregory Lind Gallery San Francisco and Federico Luger Gallery, Milan, Italy (2007); Group Exhibitions: El Museo del Barrio, New York, NY (2007); Weatherpoon Museum of Art in Greensboro, NC (acquired work for permanent collection, 2006); Work also included in group exhibitions in New York, Boston, Los Angeles, San Francisco, Pescara, Italy, and Zurich, Switzerland.


**Melissa Furness**, MFA 2002 – One-Person Exhibition: CoLAB Projects, New Orleans (2009); Ballard Fetherston Gallery, Seattle, WA (2007); Group Exhibitions: Plus Gallery, Denver (2009); Kashya Hildebrand Gallerie, Zurich, Switzerland; Korea International Art Fair, Seoul, Korea; Art Cologne - Palma de Mallorca - International Art Fair, Cologne, France; International Art Fair, Zurich, Switzerland.


**John Kleckner**, BFA 2004 – One-Person Exhibitions: Peres Projects, Los Angeles and Peres Projects, Berlin (2009, 2008). Group Exhibitions: Athens Biennial of Contemporary Art and Peres Projects, Athens, Greece; Galerie im Regierungsviertel, Berlin; Danese Gallery, New York, NY; Galerie im Regierungsviertel, Venice, Italy (2007); Center for Contemporary Culture, Maastricht, Netherlands; Deste Foundation Centre For Contemporary Art, Athens, Greece; currently living in Berlin.


**Susan Maakestad**, MFA 1987 – One-Person Exhibitions: Millsaps College, Jackson, MS (2007); Rhodes College, Memphis, TN. Two-Person Exhibition: Vanderbilt University, Nashville Group Exhibitions: Morehead State University, KY; Arkansas State University, Jonesboro.


**Aaron Richardson**, MFA 2006 – Outreach Program Instructor, Cooper Union School of Art (2008), Assistant Preparator, New Museum, New York, NY.


**Neva Sills**, MFA 2005 – One-Person Exhibition: MacRostie Art Center, Grand Rapids, MN (2008) Group Exhibitions: The Urban Institute of Contemporary Art, Grand Rapids, MI; Bemis Center for Contemporary Arts, Omaha, NE; Acme Art Works, Chicago, IL.


PHOTOGRAPHY
John Freyer, James Snitzer, Margaret Stratton (Area Head)

Post-flood Photography has moved to Studio Arts where we now enjoy a state-of-the-art digital facility, which includes two classrooms with 30 new Apple computer stations, Nikon film scanners, Epson flatbed scanners, a Flexight scanner, an Aztek drum scanner and an array of Epson large-format printers (9800, 7800, 4880), all networked to print with ImagePrint software. For the first time Photography also has a complete shooting studio equipped with professional lights and soft boxes. This summer a wet darkroom was added to the photography area at Studio Arts so the area can now teach both traditional wet darkrooms alongside digital photographic technologies. Photography has a new extensive equipment check out system where students can access digital Rebel cameras, location lighting kits, tripods, and standard film cameras. Our area is back to three faculty with the hire of John D. Freyer as Assistant Professor, tenure track.

In October four graduate students in photography presented a panel at the regional Society for Photographic Education conference in Minneapolis Minnesota, “When the Levees Break: Life in the Art Box (Embracing Disaster in the Dawn of Ruin),” about how the flood changed their work.

**John Freyer** is an interdisciplinary artist whose projects include his internationally renowned Internet project “All My Life for Sale,” his national PBS pilot “Second Hand Stories” and his readymade projects “Walm-Art.com” and “Big Boy.” His work has been reviewed in *The New Yorker*, *The Sunday London Times*, *Art Forum*, *Print Magazine* and NBC’s *The Today Show*. He is currently completing a companion book for *Second Hand Stories*. His first book *All My Life for Sale* was optioned by Scott Free Productions in October 2007 and the Oscar nominated writer/director team Shari Berman and Robert Pulcini are attached to write the screenplay and direct the feature film adaptation.

**Jim Snitzer** spent last Summer working on the mini-world heritage theme park in his back yard. Years in the making, it currently features sites from three continents and two hemispheres, all on a double lot. He also oversaw the construction of a new darkroom facility at the Studio Arts Building. This Fall, he served as a reviewer for the Department of Education’s Jacob Javit’s Fellowship Program and in January he will participate in the group exhibition “There’s no Place Like Here” at SUNY Brockport.

**Margaret Stratton** is the author of the monograph *The Living and the Dead: Resurrecting the Neapolitan Cult of the Skull*, published by Center for American Places and the University of Chicago Press (2010). In 2008 she received an Iowa Humanities Major Project Award and an Iowa Arts Council Award. In 2009 she received an Arts and Humanities Initiative to photograph in China. In 2008-2009 her photographs were featured in the Pingyao International Photography Festival, Pingyao, China, “1968: Then and Now,” (curated by Deborah Willis) at Nathan Cummings Foundation and New York University, NY, “Obama: Images of A Restless America,” New York, “Eminent Domain,” New York Public Library Online Exhibition, NY and Saint Ambrose University. Solo exhibitions include “The Living and The Dead; Resurrecting the Neapolitan Cult of the Skull,” at the Faulkner Gallery, Grinnell College, IA, and “Inventory of My Mother’s House,” Blue Sky Gallery, Portland, Oregon. Margaret Stratton was the Chair of “SPRAWL,” the Society for Photographic Education National Conference in Dallas Texas in 2008.
PRINTMAKING
Tom Christison, Robert Glasgow (Area Head), Anita Jung, Virginia Myers, James Snitzer

The 2009-2010 academic year finds the Studio Division and our Area in the second year of post-flood adjustment to the temporary Studio Arts Building. We have come a long way in less than 18 months and continue to gain new facilities and equipment. Our original assigned space of about 9000 square feet in the 140,000 square feet building allowed for the development of four primary studios: intaglio/relief, lithography, foil imaging and a graduate print studio. Additional spaces were also designed for a digital lab, photomechanical darkrooms for both litho and intaglio/relief, a small BFA studio for 10 students and individual studios for 12 grads. In these spaces, all salvageable presses, other equipment/furniture and supplies from the old building were installed along with three new litho presses, a platemaker, new graining and stone storage sinks, a new Griffin intaglio press, screen exposure unit, eight computer work stations and large format printer and a multitude of other furniture and smaller items too numerous to mention. This transition required the work of the entire print faculty, many students and a host of local contractors, builders and vendors from across the US.

This year, Professor James Snitzer joined the Printmaking Faculty at 50% time while remaining 50% in Photography. Jim continues to oversee the brand new screenprinting studio and teach screenprinting, but components of our “Introduction to Printmaking” course are now involved with that medium, with more offerings likely in the future. Intaglio/Relief has a separate new state-of-the-art acid room with three acid bays, as well as a new aquatint room, complete with pizza oven, and a well-ventilated spray booth system, within the intaglio studio. Virginia Myers has installed five new foil units in the foil imaging studio to meet increasing enrollment demands. A staging room was also made available to Printmaking and this 325 square foot gallery-like space is overseen by the graduate students to accommodate project preparation, photography of work, individual and group installations and other projects. With this space, the screenprinting studio and the acid room, our total Area facility now occupies 11,280 square feet.

The 1600 square foot graduate print studio allows our students to undertake prolonged projects without conflicting with normal class usage in the main studios. The workshop is equipped for printing in all media with two litho presses, two large intaglio presses, a very large letterpress and vacuum screen table. This space is also provides a worksite for visiting artist projects and demonstrations. Last year’s visiting artists included Brian Baker, Heather Corley, Jeff Sipple, Elizabeth Dove and Melanie Yazzi. In the current year, our visitors are Anna Golichi, Sarah Smelser and T.L. Solien. Each of these artists conducts a workshop or engages in creative projects with the students, as well as offer critiques and a public lecture.

Tom Christison was one of six artists chosen to be Master Printmaker Resident (2008) at Robert Blackburn Printshop, New York, NY. Tom created two editions during his one week stay at Blackburns. His work was included in group shows, “Hard Knox,” University of Missouri-St. Louis, “Machine Stops,” University of Arizona, Tucson, “Rabbit Saves the World-Chapter 2,” University of West England, Bristol, and “Man Overboard,” Studio 101, Chicago, IL (2009). One of Tom’s mixed media pieces was juried into the Bradley International Print and Drawing Exhibition (2009), Peoria, IL. He was visiting artist at the University of Northern Iowa, Cedar Falls and the University of South Dakota-Vermillion, where he lectured and demonstrated monotype and lithographic techniques to drawing and printmaking students and faculty (2009). One of Tom’s prints was reproduced in the recent book, Printmaking, A Complete Guide to Materials & Process, Prentice Hall (2009).
In the past year Robert Glasgow’s work was included in the juried exhibitions “32nd Bradley International Print and Drawing Exhibition,” at Bradley University in Peoria, IL and “Beyond Printmaking,” 2009 National Juried Exhibition, School of Art at Texas Tech University in Lubbock, TX. In the Fall of 2008 he was the keynote speaker at the Tri-State and Great Lakes Section of the Society for Sedimentary Geology Field Conference in Cedar Falls, Iowa. Conference focus and site visits were on the Lithograph City formation of high quality micritic limestones quarried in Iowa and used in lithography, and the related history of fine art lithographic printing.

Anita Jung has participated in numerous portfolio exchanges, the most noteworthy being Ganjifa, exhibited in India and England, as well as exchanges with Bolivia and New Zealand. This Fall Anita orchestrated a collaborative installation that was exhibited at the University of West England as a part of the “Impact VI” Conference in Bristol. This winter Anita co-led a travel abroad program with Susan White. They traveled with students in Southern India: Madurai, Chanai, Pondicherry and some coastal villages. While in India they explored the arts and culture, meeting and working with contemporary artists as well as with NGO’s that deal with the arts and special needs populations.

In 2009, Virginia A. Myers finalized the manufacture of the Iowa Foil Printer, a hand-held operated device for hot stamping foil to a variety of substrates. Six of these units replace prototypes we have been using since Spring semester, 1990. Invention of this patented, UL listed, heat-controlled, non-intimidating implement has provided visual artists, especially printmakers, an essential tool to hot stamp the roll-leaf foils used in great quantities by the international foil stamping industry, to a variety of substrates including paper. Thus, students and faculty in the Printmaking Area are raising the craft of foil stamping as it is pursued by the international foil stamping industry, to the level of a fine art. Graduate and undergraduate students registered in foil imaging classes in the Fall semester 2009 were privileged to use the newly perfected Iowa Foil Printer to create works of fine art impossible to realize without employment of the fantastic variety of foils provided by the foil industry. The extraordinary palette of reflective surfaces, pigments, pearlescent and tint foils, along with the more recent inclusion of holographic and unusual specialty foils, are revealing extraordinary aesthetic avenues for creative imagery not available to visual artists until the late 20th century. In the School of Art and Art History, we call this new dimension Foil Imaging – a new art form. Perfection of the Iowa Foil Printer in 2009 has been essential to allow us to pursue further development of this new art form. Such an initiative can occur only in a research-oriented university. Student and faculty involvement have been essential.

The 20th Annual Intensive Summer Workshop in Foil Imaging is scheduled for June 7-12, 2010, with an additional week for individual instruction if desired. Post high school students of all ages and life pursuits are invited to enroll. Further information and registration details may be obtained by e-mail: virginia-myers@uiowa.edu.

PRINTMAKING ALUMNI NEWS

This academic year two recent alumni have begun new tenure track teaching positions: Daniel Rante (MFA, 2006) is assistant professor at Wright State University in Dayton; Joe D’Uva (MFA, 2000) is assistant professor at Cleveland State University in Youngstown. Tim VanGinkle (MFA, 2008) is visiting assistant professor at Illinois State University and has already been reappointed for a second year.

While many alumni have continued to exhibit nationally/internationally and receive critical attention, Justin Quinn (MFA, 2000) deserves special mention for his review in Art in America of a solo show at Conduit Gallery, Dallas, last year.

Cristina Iorga (MFA, 2009) has an upcoming exhibition at the Ellen Charapko Gallery in Fort Lauderdale, FL.
Ellie Honl (MFA, 2008) taught at the University of Wisconsin-Eau Claire in 2009, and recently completed an Artist-in-Residence at the Kala Art Institute in Berkeley, California. She has had a solo exhibition at Capital City Arts Initiative in Carson City, Nevada. This year she also taught an artist’s book class in Seattle, WA, at the Seattle Center for Book Arts with Maggie Booth (MFA, 2007).

Jessica White (MFA, 2008) is currently living in Asheville, North Carolina where she has established the fine art letterpress Criminals & Heroes.

Vanessa Vobis (MFA, 2008) was the Still Water Research Fellow in the New Media Department at the University of Maine (2008-09). She chaired the panel Prints in the Present Tense: Collaborations across Cultures, at the Southern Graphics Council Conference held at Columbia College in Chicago, IL, in 2009. This past year she was an artist-in-residence at the Kala Art Institute in Berkeley, CA. Vanessa has had two solo exhibitions in the past year, “Species Science Lab,” at ArtSpace 404, in Santa Rosa, CA, and “Mars Attacks Fragonard!,” at (106) Gallery in Grand Rapids, MI.

Curtis Readel (BFA, 2005) received his MFA in printmaking from Northern Illinois University in 2009. He had an artist residency in Kasterlee, Belgium at the Frans Masereel Centrum. He recently had his first solo exhibition in Chicago, IL, at Packer Schoof Gallery titled “Damn Nation.” He is participating in the Silent Auction of Artwalk, NY, benefiting the Coalition for the Homeless held in November to honor Pat Steir. His work is cited in Richard Noyce’s follow up to “Printmaking at the Edge,” scheduled for publication in late 2010. He is currently creating new work for an exhibition in Morocco/Marrakesh.

Alumna Shelley Haven was invited to exhibit four of her viscosity-printed etchings at Central Booking, a new gallery in DUMBO, Brooklyn, focusing on artist’s books and prints and their integration into the larger art world. Her monotypes will be available in the gallery’s print file.

SCULPTURE
Tom Aprile, Isabel Barbuzza (Area Head)

Since the last newsletter students, faculty and staff have faced the challenges of the 2008 flood and the relocation to the old Menards building. Making a new studio arts facility functional and inducing creativity and learning has been a challenging but interesting adventure. Professor Tom Aprile, Lab Specialist Anthony Sutowski and Professor Isabel Barbuzza all worked in defining and making the best possible situation a reality for the Fall 2008. Tony’s role during the flood was outstanding and he was awarded an Improving Our Workplace Award (IOWA) from the University and certificate of appreciation from the School.

One good thing that came from the flood is that for the first time all areas are under the same roof, resulting in an environment for exchanging ideas, dialogue and growth in a truly interdisciplinary laboratory. Our area was devastated like many others and the woodshop and foundry were not ready for the Fall 2008 opening of classes. Creativity was the muse, inspiring works of art using materials other than wood or metal. Students in Sculpture worked with cardboard, clay, or plastic to respond to the situation. The flood was a humbling event that revealed the essence of art making, which is to work with what was at hand and to adapt to the circumstances of not having fully functional shops. The pieces produced were extraordinary and highly creative, as demonstrates Molly the Lamb, a cardboard lamb made by former grad student Emily Bowser (MFA, 2009).

Today Sculpture is a dynamic and stimulating area. In addition to a fully functional facility, studio spaces for graduate and BFA students and brand new equipment, our classes are attracting many students who are seeking to learn anything from mold making, figure modeling to installation. The diversity in the curriculum that area faculty have been developing for several years has crystallized and has helped successfully to attract selected groups of outstanding
graduate students. At the same time, our MFAs have continued in their commitment to build on their professional careers as exhibiting artists and teachers.

In the Fall, 2009, **Tom Aprile** was on Career Developmental assignment, where he continued to create new paintings and sculpture in a series called “Forgetting Her And That Place,” and recently won a purchase prize for a large drawing from series, “The Meticulous Placement of What Remains” in the 2009 32nd International Print and Drawing Exhibition, Bradley University, Peoria, IL. Other juried and group shows include: an invitation to submit his work to the Jury of the American Academy of Arts and Letters, 2009 Annual Exhibition in New York, NY, an invited group exhibition called “Ineffable Objects” at the Cleveland State University Gallery in the Fall, 2007. He was invited to have a one-person show at the UM Gallery in Seoul, South Korea and the Seoul International Art Fair in 2007, where he also gave lectures at The University of Seoul and The Total Museum of Art. It was during this trip that he met and encouraged current MFA candidate Young Hee Yim to apply to the program in Sculpture. On numerous occasions, Tom has been in residency at the Virginia Center of the Creative Arts in Sweet Briar, VA, most recently over the 2007 and 2008 semester breaks, as well as at an international residency at the Tyrone Guthrie Centre in County Monaghan, Ireland, in the Summer of 2006.

**Isabel Barbuzza** was the 2009 Kocher Visiting Artist at Coe College in Cedar Rapids, IA. In addition to a show, she lectured and did studio visits. She had a solo show, “Zucundun” at a new gallery ED Contemporaneo in Mendoza, Argentina. In May 2008/2009 and through ED’s representation she participated in ArteBA in Buenos Aires, Argentina, one the largest art fairs in Latin America. In 2007 she was invited as a guest presenter for “Passiontour,” in Santiago, Chile for an International conference in design, art and fashion. Additionally, she taught a three-day workshop at Universidad Pacifico, also in Chile, on creating garments using recycled materials. The same year she was invited as an artist in residency at the Santa Barbara Museum of Art, Santa Barbara, CA during the exhibit “Identities, Works from the Permanent Collection” that included her piece “Re-Designing my Library.” As the artist in residence she worked on a transportation container parked at the entrance of the museum creating a site-specific piece. In 2008 she was included in “Subjected Culture – Interruptions and resistances on femaleness” an international itinerant show in Latin America, curated by Graciela Ovejero and, in 2007, she was included in the group show “…and one More Thing Added to the World: Artists Books”, curated by Buzz Spec- tor and exhibited at the UI’s Old Capitol Museum. She was a visiting artist at California Polytechnic State University and a PechaKucha participant in San Luis Obispo, CA. At the Department of Art in Western Kentucky University in Bowling Green, KY, she was invited as a visiting artist. Her work has appeared on the cover of Variaciones Borges a journal of philosophy, semiotics and literature, published twice a year in Spanish, English and French by The University of Pittsburgh. Barbuzza is the Area Head of Sculpture, a three-year revolving position with Professor Tom Aprile. Beginning in the Fall 2009 she is the Studio Coordinator with Professor Margaret Stratton and Professor Steve McGuire, and will be the Graduate Advisor after Bunny McBride’s service.
The nearly 8000-piece Thesis Gallery Collection is located on the Oakdale campus. Following a tradition initiated by Giorgio Vasari at the founding of the Florentine Academy of Design in the 1560s, MFA graduates of the School can deposit a work in the collection in recognition of their graduation with the terminal degree. The collection is maintained through proceeds from rental of the works to UI faculty and staff for display in their offices. Nearly the entire history of the School is therefore spread around the offices and public spaces of the University. In the Fall semester 2009 Ellis selected 50 works from the past 70 years for exhibition at the new Market-Dubuque Display Space. Works from the exhibition are now on the School’s website.

IOWA PRINT ARCHIVE
By Virginia A. Myers

When professor emeritus Mauricio Lasansky joined the faculty to teach printmaking in the School of Art and Art History in 1945, there were no original prints immediately available to inspire students. Enrichment of personal concepts regarding the unusual visual world which printmaking media suggest was definitely limited. Lasansky himself, having completed the previous two years in New York City, thanks to Guggenheim Fellowships, no longer had access to the splendid print collections at the Metropolitan Museum of Art. Not only did he miss this extraordinary resource to inspire his own prints, but he also craved this advantage for his students. And so, in lieu of any significant collection of original prints at the University at that time, he began to require his students to submit the best examples of their own original prints for grading at semester’s end. Beginning already in 1945, and continuing over the decades, thousands of student-created original prints have been collected, especially from graduate print majors. Thus, a significant teaching collection was created.

Following the historic floods of Summer 2008, renovation and restoration of The Iowa Print Group Collection became mandatory. This initiative began in the Fall 2008 with Professor Virginia Myers and Graduate Assistant Mandi Liebee. During the present academic year, Research Assistant Susanna Crum is collaborating with Professor Myers in the Archival Room on the Oakdale Campus. The updated collection of graduate-created lithographs collected by Professor Robert Glasgow since 1984 was lost in the flood, but is being renewed. Other additional print media, foil imaging, relief and screen printing, are also being included in the renovated archives.

Originally the prints were classified in the following categories: portraits, landscapes, birds and animals, abstracts and figurative compositions. Presently, and complementing the alphabetical system which is being implemented, a database is being prepared to go online. Additional Solander boxes will be needed to accommodate the prints. Once all the prints have been identified with their creators, a knowledgeable monitor will need to be appointed whose duties will include receiving new additions to this teaching collection archive and applying bona fide archival techniques for their preservation.

OFFICE OF VISUAL MATERIALS

The past few years have seen dramatic changes in the Office of Visual Materials. The Iowa River nearly took all 350,000 slides in the flood of
Many faculty and staff, including CLAS Dean, Joe Kearney and his wife, pitched in to move the collection to the second floor of ABW minutes before the river crested unexpectedly early Friday morning, June 13, 2008. The slide collection was later rescued from the flooded building by a professional disaster recovery team and moved to the Hardin Library for the Health Sciences. Unfortunately, the river did claim about 30,000 slides and 87,000 mounted photographs. Many of the photographs and slides have been replaced with digital images through flood relief funds.

The flood quickened our transition to digital images. Over the past few years we have been scanning slides from the slide collection and acquiring new material in digital media. We had a few classes scheduled for Fall semester after the flood that still relied on slides, but our temporary art history classrooms were not configured with slide projection. With the help of many people, including Shannon Cody and Betsey Kosier, we managed to move our offices and production area to Seashore Hall and begin production just three weeks after being flooded. We doubled our production during the past years to accommodate the transition from slides to digital images and to meet the needs of our faculty and the new, all-digital, temporary, art history classrooms. We now have over 250,000 digital images online, ready for faculty and student use.

UNDERGRADUATE ADVISING

Lynne Lanning has been a temporary part time advisor for the Undergraduate students for the past 3 years. When Evelyn Weirich resigned last summer from the advisor position she had held for 8 years, Lynne was suddenly exposed to the full breadth of responsibility that accompanies advising 740 Studio Art and Art History Undergraduates. She considers it a privilege to work with the students and to have the opportunity to play a role, in not only their course choices, but also in creating a vision of academic excellence and directing them towards global and local experiences that will help prepare them for the future. Last semester a coordinated effort was instituted to promote our honors program yielding the highest number of art and art history students to graduate with honors in their major, to date. This semester she is launching the Student Ambassador program for students at the SAAH. The Student Ambassadors will represent the SAAH to High School and potential transfer students. They will also help develop programs that will benefit students of SAAH in their careers by creating mentoring programs, alumni contacts and bringing professional organizations with student chapters to the University of Iowa. This semester, with the help of the career center, we will be concentrating on educating students about jobs in the art field by having outside professionals come speak with the students about specific careers. We also have programs aimed at preparing for graduate school, internships, and resume building. The SAAH is filled with talented faculty, staff and students and Lynne considers it is an honor to be part of the team. She is also adjunct faculty at the College of Nursing and she is co-founder of the Medical Research Foundation, Kidneeds. Most importantly, she has four children, all who attended or are attending the University of Iowa; including two daughters who have greatly benefited from their experience as UI studio art majors.

NEW WOODSHOP

The woodshop has undergone a massive transformation due to the flood and move to our temporary location. The floodwater devastated the previous shop’s location, taking all of the old but reliable equipment with it. Former shop coordinator, Anthony Sutowski, was set with the task of redesigning and furbishing the new shop. We now have a shop full of new, top-of-the-line, equipment that can accommodate any task students wish to attempt in wood or other various materials.

Our new headquarters has made the shop much more accessible to students and classes. We have seen shop activity more than triple in the past semester as its users take advantage of our equipment and technologies, which include Bosch sliding miter saws, Milwaukee panel saw, Sawstop table saw, Jet equipment (14" band saw, wood lathe, 15” planer, 6” jointer, oscillating belt
sander, spindle sander, shaping table), Shopbot CNC router, Grizzly 17” band saw, Dewalt scroll saw, Delta drill press and many corded and cordless hand tools.

Due to the increased activity within this facility and the commitment the School of Art has made to safety, a full time lab coordinator has also been added to facilitate shop use. Students and classes are able to utilize the expertise of Adam Krueger for safety training and project demonstrations. Adam also maintains the equipment and teaches a basic wood shop class that focuses on safety and proper procedure for shop equipment. The introduction of this class to the Fundamentals Program ensures that all art majors gain an understanding of how to utilize the shop in their development and pursuit of art making.

STAFF NEWS

Benjamin Anzelc is the Laboratory Specialist in Jewelry/Metal Arts. Ben enters his sixth year in the position and has accomplished a great deal in his time here. His work during and after the flood on behalf of the SAAH earned him an IOWA (Improving Our Workplace Award). Ben’s contributions within his area are immediately obvious to anyone entering the redesigned facilities in the Studio Arts Building. He considers these facilities (even though they are temporary) to be a major accomplishment, given such a challenging schedule. In addition to all of the improvements within the Metal Arts area, his leadership in regard to crafting safety standards and improved practices for the entire School has been quite a challenge as well. Ben has received some accolades because of his outstanding performance and lasting contributions to the School of Art and Art History. Ben has been happy to serve an additional role within the School as adjunct instructor as well.

Ben and his wife Karen are extremely busy with their two-year-old daughter, Emory. There is always seems to be a project in progress in the Anzelc home. In Ben’s free time, he plays bocce with family and friends in his backyard court (accepting all challengers). Ben’s bocce team (with Kevin McGlynn and Tony Sutowski) happens to be the current reigning champs in the Iowa City/Coralville Bocce League.

Shannon Cody supervises and coordinates the production of digital images to be added to our MDID database. Besides new image photography, the OVM is also in the ongoing process of digitizing existing slides from within our collection, currently stored in Hardin Library for the Health Sciences, and data entry on the Jacques De Caso slide collection. Besides the supervision of these operations, Shannon catalogs the information that accompanies new image records. The challenges she faces everyday are similar to those of anyone supervising a staff of eight undergraduate and graduate students. Scheduling them in the first place, then work assignments that, unlike some other environments, can change daily depending on which part of production needs the most attention. Hence, she sees that many of the staff are trained to wear several hats: photographer, editor, and slide refiler. One of her greatest frustrations in the last year has been the isolation; away from faculty, classrooms, and the slide collection, with the inconvenience caused to patrons to bring new orders or to select slides and transport them to the OVM for scanning. She addresses the latter by bringing entire drawers of slides in relevant subject areas directly from Hardin to the office in Seashore for patrons to select individual slides for she and her crew to scan and edit. Her greatest pleasure from her job is the occasional thank you or note of appreciation from a patron, confirmation that the work she does has helped them do their work.

Patrick Ellis is Coordinator for the Thesis Rental Gallery, which is a large collection of art objects dating back to 1939. It consists of artworks left to the School of Art & Art History at the University of Iowa by exiting students from the graduate program in Studio Arts. Pat has been taking care of this collection for a little over five years. His main functions include consulting with prospective renters, researching, documenting and cataloging the collection and repair and framing of the individual artworks. He attended the SAAH, in the Painting & Drawing Area, in the late 1980s
and worked at the University of Iowa Museum of Art for several years after that, so he enjoys now working with art, much of which was made by people he knew quite well. He also likes seeing this collection being enjoyed by and preserved for people for whom art holds a special place in their lives.

Laura Jorgensen is the Graduate Secretary. She came to the SAAH in December of 1992 from the Los Angeles area. She came just in time for one of the cloudiest Falls and Winters on record and the floods of 1993. She’s now survived many Winters and two floods and still loves Iowa. Laura is the go-to person for paperwork for and about graduate students, from application to graduation and most things in between. If Laura is not in her office she’s usually conducting tours of the Studio Arts Building with potential graduate students. She likes to spend her spare time with friends and family and exploring Iowa.

Post-flood 2008, the biggest challenge of Betsey Kosier’s job in the Office of Visual Materials would definitely be the use of general assignment classrooms compared to the high tech classrooms at Art Building West. Fall 2008 classes were spread out all across campus; the first thing that had to be done was checking to make sure all the assigned classrooms were suitable for showing images, both digitally and with the use of slides. The quality of the images in these classrooms was a let down; the equipment was not to the standards in the ABW OVM-managed classrooms. However, for the Spring 2009 semester we were assigned five classrooms that we were able to install our own equipment in, which greatly improved the teaching of our courses. Once these classrooms were equipped, the challenge changed to instructing our faculty and patrons on the use of the new equipment and new procedure for using MDID, our resource for showing digital images. Instructing the faculty and patrons continued into the Fall 2009 semester and will continue until our return to ABW.

Being able to help faculty and patrons learn the OVM digital resource, MDID, is also the highlight of what Betsey does. She likes being able to assist with challenges they might encounter while using MDID in preparation for their courses and the actual preparation in the classroom with the equipment. She loves a challenge and is eager to immerse herself until a resolution has been found.

Adam Krueger is the Laboratory Specialist in the Woodshop of the School of Art and Art History. Adam is working on a very exciting first year with SAAH. The addition of a woodshop lab component to the Design Fundamentals course along with the accessible location of the woodshop (due to the flood) has given this lab the most use in its history. Adam now helps around 300 students per semester to safely fulfill their creative potentials.

Adam’s position in the Woodshop began last February, however he had begun his work at the new location back in July of 2008 as a contractor. In five months time Adam had put over nine months worth of man-hours into the creation of the new temporary facility for Studio Arts. Although Adam’s artwork has been put on hold for a very busy last few years, he has plans to dive back into it in the next several months.

Sheryl Lyle is the first person you see when you enter the Studio Arts Building. Sheryl joined the School of Art & Art History in October 2009. Prior to that she was a secretary at the University Hospital for over 20 years and is enjoying learning about the world of art and the academic community. She is learning to answer questions at the front desk and if she’s not sure, she will refer you to the person who can help you. Sheryl has a myriad of duties which include answering phone calls and taking messages, signing for deliveries, distributing mail, helping with faxes, checking out keys and processing applications for card access to the building, and ordering office supplies. She does all this and more with a smile and a good word. She vanpools from North English, IA each day. She is a lifelong Iowa farm girl and is always willing to share farm stories and pictures of her dogs, horses and family.

Kevin McGlynn has been with the School of Art and Art History since 2000 and with the UI since 1993. He received a BA in Communication Stud-
ies from the UI in 1987. He has found his position to be very rewarding and challenging over the last year as a result of last year’s flood. Kevin was awarded the 2008 Improving Our Workplace Award as a result of his hard work during the flood. His greatest sense of accomplishment is helping others and being an informational source on a wide variety of departmental issues.

In his spare time he enjoys playing billiards, participating in an Iowa City team bocce league, and donating his time during the holiday season as a Salvation Army bell ringer. Currently his family is planning college campus visits for his stepdaughter Becca who will be graduating from Solon High School in the Summer of 2010.

Annette Niebuhr has been a secretary with the School for nine years as of November 2009. She’s seen a lot of changes during that time but the flood of 2008 was definitely the most challenging. Being part of the effort to reorganize and relocate made her realize what extraordinary people she works with. She misses working in the beautiful new Art Building West but likes the advantages of being temporarily situated in the art office downtown. She enjoys visits to the Studio Arts Building, especially for student exhibitions and events like the Open House hosted each semester by the Studio faculty, staff and students.

Annette is an Honors student working towards her BA in the Bachelor of Liberal Studies program at the UI. Working full-time and going to school can be challenging but also very rewarding. She appreciates that her co-workers, friends and family support and encourage her goals.

Nicole Quinn started working as administrative assistant in the School of Art & Art History in November 2009. She recently moved back to the U.S. mainland and that in itself has been a culture shock, not to mention the cold weather that we’ve had since her return. She worked at the University of Iowa before. For the last three years, she has worked in the private sector and for a government agency outside of the

U.S. mainland. She says her job right now is like having a refresher course of her previous life and almost feels like déjà vu! She is excited about her ability to bring new, fresh ideas that will hopefully contribute to increasing the efficiency of the School of Art and Art History altogether.

Karla M. Stout is in her fifth year as the Department Administrator in the School. Upon arrival in SAAH, Karla began oversight of the final construction stages of Art Building West, including the move-in and dedication events. Art Building West had been occupied just over a year and the project to renovate the old Art Building had just begun when disaster struck in the form of the Flood of 2008 that forced the entire arts campus to relocate. Karla prepared over 800 email notifications, advising students that they would attend class in the new Studio Arts facility and miss only one day of class in the Fall 2008 semester. Karla received an Improving Our Workplace Award (IOWA) from the University to recognize her efforts on behalf of the School. It has been a challenging yet rewarding time both professionally and personally. Three months following the flood relocation to Studio Arts, Karla’s daughter Amy was in an auto accident that left her in critical condition. Karla took a brief leave from work to focus on her recovery. Fortunately, nine months later Amy was cleared by her doctors to pursue normal physical activity. In late 2009, after being nominated by Amy, Karla was awarded the 2009 UI Mom of the Year award.

Fall 2009 begins Tony Sutowski’s tenth year working for the Sculpture Area in the School of Art and Art History as laboratory specialist. In Spring 2008 he conducted a casting workshop at Utah State University in Logan, UT. Tony was a consultant for former graduate student JinMan Jo in setting up the casting facilities at USU, after which students were trained in the safe operation of the equipment, and given instruction on the ceramic shell casting process. At the conclusion of Spring 2008 Sculpture was in preparation for the first phase renovations of the Art Building and the addition of the new wood facility, gradu-
ate studios, and installation lab (Armature Gallery). Most equipment had been removed from the old foundry and then... June 13th the waters rose and everything changed. Afterwards inventories were compiled, equipment ordered to replace that lost during the flood and planning began to transform a big box at the old Menards into the new Studio Arts facility. Given the situation, we all worked together to ensure the new facility would be ready for classes in Fall 2008. Tony worked with architects and contractors to ensure that the Sculpture area’s needs, including those of the Woodshop, were met in terms of infrastructure, space, etc. This enabled Sculpture to offer all courses that were available on campus to students during the 2008-2009 academic year. As a result of Tony’s efforts on the behalf of the Sculpture Area and aiding other areas to resolve problems which arose during construction, he received a certificate of appreciation from the School of Art and Art History and was awarded an Improving Our Workplace Award (IOWA) from the University. Since then, the Sculpture Area remained fully operational and Tony is continuously tweaking the studios in order best to serve the students. He continues to teach a “Mold Making and Hot Metal Casting” course as an adjunct assistant professor. He finds the most satisfying part of his job is working with the students to facilitate their creative endeavors.

Reagan Yoder started working in the Ceramics Area in 1996 as a laboratory specialist. He is responsible for equipment maintenance, material inventory and the Ceramics budget. He was also appointed adjunct assistant professor that gives him the capacity to teach classes when necessary. The Ceramics studio includes five electric and seven gas kilns, and a new wood kiln was built this semester. He supervises all gathering, cutting and splitting wood that is used in the wood-fired kiln. The studio also has three clay mixers and one pug mill that are heavily used and require regular maintenance. Reagan has experienced many different personalities and situations. The most recent challenge was replacing the Ceramics studio in a very short time after the flood and finding a replacement for Professor Chuck Hindes, who retired three years ago. Reagan moved to Iowa City from rural Kalona (Joetown) four years ago and still maintains a ceramics studio in Joetown that he built 30 years ago. “I take life in bits and pieces and enjoy food, drink and friends. This year my adventures were having my hip replaced and spending time in New York City.”

IN MEMORIAM

NORVAL TUCKER (1925-2009)
By Wallace Tomasini

Norval Tucker died on July 29, 2009 at the University of Iowa Hospitals and Clinics. He was born in Farmington, Iowa on February 2, 1925 and attended the Ringling School of Art in Sarasota, Florida. He earned his B.F.A., M.F.A. and Ph.D.(1958) degrees from the University of Iowa. Norval was administrative assistant of the School and associate professor of Art until his retirement in 1993. He served under Directors Lester D. Longman, Frank Seiberling, and Wallace J. Tomasini. Norval is survived by his wife of 59 years, Joan, who continues to reside at their residence in Iowa City, and by his sons Bruce and David and their wives and children, and, his daughter, Anita Tucker Lawrence, and her husband of Cedar Rapids.

I met Norval for the first time when I arrived in September 1957 to begin my first year of teaching at Iowa. As the administrative assistant of Lester Longman, Norval seemed to be the master of all trades. He supplied me with all the information I needed to settle into the University and the community since he seemed to be the only one able to answer any and all the questions that I had about the classes I was to teach, the rooms that I was to teach in, the schedule of my classes, keys, car parking, and all rules and regulations, as well as degree requirements. “Ask Norval!” seemed to be the constant response on anyone’s lips including the Dean of the College and the Dean’s secretary and one clerk. That situation
remained constant until 1993 when Norval retired against my wishes. It is the only time we officially and publically disagreed since I had become Director in 1972. Since I was to be stepping down from the Directorship in August of 1994, I was not inclined towards appointing and training a new administrative assistant. But Norval, which may be surprising to some, was a very strong and independent thinker, and never hesitated to let the administrator know that he did not agree with an action or policy that was being taken.

Norval was the best type of administrative assistant for me. He could always be depended upon, he was unquestionably responsible and loyal, and when asked for advice, you could always trust that if his advice was not taken, he would support fully the action I took and do everything to make it work if a problem developed. But most of all, I would always ask Norval why we should not do something, such as introduce a new program, a new policy, or requirement, etc. I have never in my life known an individual who could come up with so many reasons why some old policy should not be dropped or be changed or why some new process be introduced and adopted than Norval Tucker. He could turn a new idea inside out, and, if I could not answer any of his negatives satisfactorily, I would rethink the proposal. Our four secretaries and I missed his un-flappable honesty, his integrity, his genuine kindness, his willingness to serve, and his work ethic. As a teacher, there were few who could match his diligence, and it was Norval who created the early syllabus for Elements of Art, the only course in our curriculum that was geared for non-art majors. It is not surprising that his course became an excellent way to attract students into the School’s art programs. Although Norval was in his office or in his classroom five days a week, eight hours a day, he found time to create paintings in a very personal and, to be expected, independent style, always ignoring fashions, or the influences of the work of our other faculty artists. I always looked forward to seeing his art in the faculty exhibitions because of the unique quality of their concept and technical skill. The effective aspect of Norval’s painting for me was that in spite of his years of training and the academic environment that was home to him, his painting always had the charm and significant insightful discernment of an “Outsider Artist.” I always considered him to be an artist first, and he continued painting and drawing as long as he was able.

CHARLES CUTTLER (1913-2008)
By John Beldon Scott

Charles Cuttler, Professor Emeritus at the University of Iowa, died after a long illness on January 16, 2008, in New York City. He was 94. Cuttler was born in Cleveland, Ohio and received B.F.A. (1935) and M.A. (1937) degrees from Ohio State University. After studies at the University of Paris (1937) and the University of Brussels (1939) and domestic service in vital industry during World War Two, he graduated in 1952 with a Ph.D. in art history from the Institute of Fine Arts, New York University, where he studied with three of the most eminent art historians of the time: Martin Weinberger, Walter Friedländer, and Erwin Panofsky. He wrote a dissertation on representations of the temptations of St. Anthony and was of the first generation of American art historians trained by the German émigrés in the wake of fascism in Europe.

After teaching at Michigan State University (1947-1957), he joined the faculty of the University of Iowa, where he remained until his retirement in 1983. He published numerous articles on aspects of Netherlandish art of the fourteenth, fifteenth, and sixteenth centuries. His textbook, Northern Painting, opened up the field of Northern Renaissance art to an entire generation of students. His monograph on Hieronymus Bosch is forthcoming from Pindar Press, London. He held Carnegie Foundation (1937), Belgian American Educational Foundation (1939, 1953-54), and Fulbright (1965-66) fellowships and was Associate Member of the Belgian Royal Academy of Science, Literature, and the Fine Arts, an Honorary Lifetime Member of the Historians of Netherlandish Art, and a 67-
year member of the College Art Association. He was co-founder and first president of the Mid- west Art History Society (1972). After his retire- ment from the faculty, he remained active in the profession and in the University of Iowa commu- nity well into his nineties.

Cuttler is survived by his widow, Betty Monroe of Temecula, California, his daughter Judith Cuttler, and grand children Lauren and Nicholas Martino, all of New York City. His first wife, Mary Cecilia Fuller and a son, Barnard Cuttler, preceded him in death.

UNIVERSITY OF IOWA FOUNDATION
Pat Hanick, Associate Director of Development

As the School of Art and Art History (SAAH) puts the Flood of 2008 behind and launches a strong start on a new year, now is a good time to reflect on 2009. Though a difficult year for the nation and the entire global com- munity, 2009 was a year of continued generosity to the School, and private contribu- tors showed their ongoing commitment to ensuring that SAAH remains one of the top academic fine arts programs in the country.

This support for the School comes at a critical time as the College of Liberal Arts and Sciences faces financial challenges. One key issue is the reduction of the College’s overall funding due to an across-the-board University budget reduc- tion in conjunction with statewide budget over- sight and cutbacks. Even in the best of times, budgeting for the College demands the difficult task of balancing priorities. The process be- comes even more difficult when we experience dramatic cuts in state funding coupled with a global economic crisis on the heels of a 500-year flood. Right now, SAAH is especially fortunate to have a strong base of support from alumni and friends. Their gifts provide numerous necessi- ties not permitted in the budget, such as student scholarships and other student assistance, fac- ulty support, enhancements and upgrades to our programs, and unrestricted support that provides ongoing, flexible resources for the School. A re- cent example is the generous anonymous dona- tion to support for the academic year 2010-2011 the crucial Visiting Speakers Fund.

To be the best that it can be, the School of Art and Art History relies on the generosity of its loyal alumni and friends. That’s why I hope you will declare your commitment to sustaining the School’s vitality by making a gift--of any size--this year. Every gift strengthens our resolve to rise above the present challenges, and gives us the flexibility to seize opportunities that may come our way.

To learn more about supporting the School of Art and Art History, please contact me at (319) 467- 3758, (800) 648-6973, or pat-hanick@uiowa.edu.
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