Faculty Exhibition

The University of Iowa
Museum of Art
Dedication

The 1992 Faculty Exhibition and Catalog are dedicated to Dr. Wallace Tomasinii, Director, School of Art and Art History, 1973-1993.

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Foreword

The Faculty Exhibition is always one of the most popular exhibitions the University of Iowa Museum of Art presents. As a university museum, we enjoy the benefits of faculty artists interacting with our staff and our public on a regular basis. We frequently enlist the expertise of various members of the studio faculty. It is, therefore, a great pleasure to present the artwork of the studio faculty to our constituents. The development of artists’ work is of constant interest and this exhibition, which is a regularly scheduled event at the UIMA, allows the viewer the opportunity to study this development. Most of the studio faculty show their work nationally and internationally. This exhibition allows the state audience an opportunity to view, study and enjoy the artwork of current UI School of Art studio faculty.

This catalogue contains a reproduction of one selected work from each of twenty-seven artists included in the show. The works to be exhibited and the reproductions for the catalogue were chosen by a curatorial committee comprised of each artist; the Director of the School of Art, Professor Wallace Tomasinii; the UIMA Curator of Painting and Sculpture, Pamela Curran; and me. In the selection process certain preset conditions were noted: only a very few objects from each artist would be included in the show due to limited space, the objects should be available and in Iowa City during the exhibition and the works must have been created during the last two and one half years. It has been a marvelous collaboration — one which I have enjoyed immensely and the range of the work contributes to the opportunities for educational activities during the period of time that the exhibition is on view.

I would like to express my gratitude to the faculty and emeriti; it has been my great pleasure to work with during the past two years. I offer my heartfelt appreciation to Professor Wallace Tomasinii. As he is retiring soon, I wish to thank him for all he has given to the Museum of Art during his tenure as director of the school. The museum and the school enjoy extremely close ties due to a large part to his leadership.

I would like to express my sincere gratitude to the following staff members who have contributed to this exhibition and catalogue: Pamela Curran, whose organizational skills, tireless enthusiasm and attention to detail have determined the success of the project; David Dennis, Technical Director, whose installation skills and knowledge of each artist’s work has created this marvelous exhibition; Jeff Martin, for registering the objects; Jo-An Covián and Emily Vermillion, for their expert editorial assistance; Gene Dieken, for his marvelous photography; John Fender, for his patience and creativity in designing the catalogue; Ab Gracama, for his advice on the catalogue design; Betty Brezalez and RoyLee Coney, for competent typing of this catalogue; and Jo Lavers Jones, Christina O’Keefe and Shara Stuart for careful proofreading.

Mary Keough Lyman
Interim Director
Introduction

This twelfth faculty exhibition will be the last one held during my tenure in office as the Director of the School of Art and Art History. I will be returning to the faculty in August of 1993. Unlike the first few exhibitions of the early seventies, this exhibition presents artists (seventeen) whose appointments to the faculty were my responsibility. The remaining artists exhibited were promoted to the ranks of associate and/or full professors during my administration. Consequently, while our exhibition provides public accountability of the artists who conduct the program in the visual arts, the exhibition provides public accountability of an important aspect of my tenure in office.

The faculty as a group is very different from that of twenty years ago. Today the faculty is much more diverse in personal style and concept of the meaning and function of art. The faculty is also stronger as a group than the faculty of twenty years ago, and has survived the retirement of many major artists significant to the direction of the school and its program. Women are better represented in the faculty now and play a primary role in the governance and pedagogical programs of the school. Twenty years ago, the senior members of our present faculty were junior members, and I have had the satisfaction and pleasure of observing the maturing of their art, as well as their professional achievements in national and international recognition, awards, commissions, grants and prestige. Over the years I have also observed the growing importance of our programs in ceramics, metalsmithing and multimedia without any diminution in the prestige of the older major areas of the visual arts. The faculty has maintained the traditional educational goals of the school while keeping pace with the fast changes in the social and cultural environment. It is the responsibility of this faculty to educate the artists-in-training, to guide the student’s individual potential toward a visually unique artistic personality, an articulate, intelligible form and consciousness. It is no less a responsibility of the faculty members to maintain and pursue their professional careers as nationally recognized artists. This exhibition documents how well the faculty has managed successfully their responsibilities and commitment to the university.

As in the past, we have restricted participation in this exhibition to those who are directly responsible to the school and to its administration and enjoy either full-time or part-time employment. Because this is "my last show," I have taken the liberty to include three artists who might not have been included in this exhibition, because they have been significantly important to the program, albeit only one of them was a regular faculty member. These three individuals are Howard Rogovin, who retired last December and is now a Professor Emeritus, and two adjunct associate professors, Genie Patrick and Gretchen Caracas. All three have exhibited in earlier shows because all were actively teaching in the regular or Saturday and Evening Programs. Although Ms. Caracas and Ms. Patrick have not taught in the last two years and have in a sense also "retired," it is my wish to include them in this exhibition because I respect them as artists and teachers, because they were appointed by me continuously over the years and because they provided professional instruction and a professional role model for the students in our Saturday and Evening Programs.

The visual arts program at Iowa has been in existence since 1906, and as presently constituted, it has been a force in American education in the arts since 1936. The school was first recognized for its innovative approach to creating academic degree programs for creative visual artists. The early successes of the Iowa program depended entirely on the decision to appoint active professional artists as faculty to teach. The success of these artists/teachers led to the eventual adoption of the Iowa program as a role-model for the nation’s colleges and universities and to the employment of Iowa graduates in the establishment of similar programs. Although we now compete with many programs comparable to our own, and many managed by our own alumni and alumnae, our present faculty of artists/teachers admirably carry on the responsibilities and traditions of their predecessors.

The program in Iowa City has played an important role in establishing that uniquely twentieth-century American phenomenon, the institution of higher learning as a major patron of the arts. Consequently, a different situation exists for the profession of visual artists in 1992 than in 1906. The majority of exhibiting fine artists enjoy university/collage appointments, indeed the majority of exhibiting fine artists, have been trained in the university/collage environment rather than in the professional or commercial art school. The significance for the development of patronage of the arts in and by institutions of higher learning during the twentieth century has yet to be studied adequately, let alone properly evaluated. When that evaluation is made, our artists/teachers will be noted for their significant contributions. I wish to express gratitude to all of the faculty whom it has been my honor to know and to serve, to Mary Lyman, Interim Director of the University of Iowa Museum of Art, and to the staff of the museum for all of their hard work in making this exhibition possible. Pamela Curran, the curator of painting and sculpture, deserves special mention for co-curating this exhibition with Mary Lyman. For the first time, my schedule did not permit my participation in sharing the burdens of the selecting process; consequently, Ms. Curran was assisted only by her colleagues at the museum. I am grateful to her for the attention, care, knowledge and experience she brought to the enterprise. David Dennis, the Technical Director of the museum, deserves special mention, not only for the support and assistance he has given me over the years but for the excellence he has demonstrated always in the performance of his professional duties. Observing also are Jo-Ann Conklin, Jo Jones, Betty Braszeale, Jeff Martin, John Fender and Emily Vermillion, for without their many-faceted help and attention to the myriad details of necessity in this undertaking, nothing would have succeeded. A final and special "thank you" to Mary Lyman who as Interim Director over the past two years has been one of the best colleagues with whom to work. Her understanding of the needs of the faculty and of the school in the delicate balancing of interacting goals and rights between school and museum have been both appreciated and welcome. She has brought much insight, knowledge and skill to all of our joint undertakings.

Dr. Wallace Tomsacli
Director School of Art and Art History
A Brief History of the UI School of Art and Art History

The history of the teaching of the visual arts at the University of Iowa is long and illustrious. As early as 1856, a course was offered in life drawing at the University of Iowa in the Department of Civil Engineering. And, in 1892, an art course was offered independent from any other university course of study. However, it was not until the founding of the College of Liberal Arts in 1900 and the establishment of the Department of Fine Arts in 1906 that marked growth in teaching the arts at Iowa occurred.

In 1909, Charles A. Cumming became the chair of the department after Frank DelWitt Washburn. Cumming was the most prestigious artist teacher in the state of Iowa and had already established the art department at Cornell College, as well as founding Cumming's School of Art in Des Moines. Under Cumming, the emphasis of the fledgling department was placed on studio art and in 1910 the department's name was changed to the Department of Graphic and Plastic Arts. Cumming implemented a basic four-year BA program with courses called simply First Year, Second Year, Third Year and Fourth Year. The first graduates matriculated in 1924 after completing MA degrees from a department focused on training professional artists within a university curriculum.

After Cumming's retirement in 1925, his successor, Catherine McCartney, continued to pursue his goals. In 1934, when Grant Wood joined the faculty, he brought with him his regionalism which introduced the first alternative to the academic painting style at the school. In 1929, the School of Fine Arts was founded under the umbrella of the College of Liberal Arts to foster the teaching of art, music, drama and art history. The leaders of the UI envisioned a campus for the School of Fine Art on the west side of the Iowa River which would be dedicated to the development of professional artists, musicians and thespians. But it was not until 1938 that this vision for a campus was begun when the art building and the theater building were built.

In anticipation of this new governing structure, Lester Longman, an art history graduate PhD, was in 1936 appointed the chair of the new art department and as professor of art history. Longman radically reorganized the art curriculum. This reorganization culminated in 1938 with the joining of the two disciplines of studio art and art history into one Department of Art. The degrees of BFA, MFA and PhD were added to the existing BA and MA programs.

The goal of the "Iowa plan" for Longman's new Department of Art was to encourage art and the teaching of art in the state of Iowa by providing universities, colleges and schools with teachers who could perform both as artists and as art historians. The program met with immediate success. Integral to Longman's "Iowa plan" was the establishment of a gallery in the newly completed art building which presented an innovative exhibition schedule highlighting contemporary art. The purchase program of the department attracted national attention from practicing artists. Many of the present Museum of Art's most important works of art came to the Museum due to the farsighted vision of Longman and his faculty. These works include Marsden Hartley's E, 1915; Matta's Like Me, Like X, 1942; Joan Miró's A Drop of

Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb, 1939; Max Beckmann's Carnival Triptych, 1943 and Jackson Pollock's Mural, 1943.

Frank Seberling was Longman's successor and served first as Chair and then as the Director of the Department of Art from 1959 through 1972. The department continued its cycle of growth under his leadership. In the 1960s, Seberling implemented many curriculum revisions to make the graduate program more functionally appropriate to contemporary professional needs. At the same time, Seberling was involved in making changes to strengthen the undergraduate program. The multimedia/intermedia area was established as a major addition to the studio curriculum reflecting Seberling's interest in modernizing the curriculum offerings by keeping the program current with avant garde contemporary art movements.

It was also during the sixties that the totally separate UI Museum of Art was organized, funded and built—opening in 1969 with Ulfert Wilke as the first UIMA Director.

Wallace J. Tomasinii had been an art history professor in the School since the fall of 1957. In 1972, he was made the Acting Director and in 1973, appointed the Permanent Director of what was now called the UI School of Art and Art History. As Director, Tomasinii continued and expanded the School's involvement in the teaching and study of contemporary and avant garde art. The Dada, the Alternative Traditions and the Artists Television Archives were conceived and collected during his tenure. The African studies program was developed, the ceramics and the metalsmithing programs were enhanced while at the same time the traditional areas of studio art were strengthened.

With Tomasinii's leadership, focus, and sensitivity, he has guided the School into the 1990s. The rich and diverse creativity of the accomplished faculty artists has always been encouraged by the School and its Directors. This important legacy continues today.
Keith Achepohl

b. Chicago, Illinois, 1934

**Studied:** The University of Iowa; Knox College, Galesburg, IL.

**Teaches:** Printmaking.


**Selected Collections:** The Art Institute of Chicago, Chicago, IL; The National Gallery of Art, Washington, DC; Seattle Art Museum, Seattle, WA; Los Angeles County Art Museum, Los Angeles, CA; Denver Art Museum, Denver, CO; New York Public Library, New York, NY; Des Moines Art Center, Des Moines, IA; Bibliotheca Nacional, Madrid, Spain; Museo de Modern Art, New York, NY; National Museum of American Art, Washington, DC; Museum of Modern Art, Kobe, Japan.

Luzar II, 1991, Intaglio on handmade flax paper (11 x 8 1/2 inches)
Deborah Boardman

b. Salem, Massachusetts, 1958.

**Studied:** Tufts University, School of the Museum of Fine Arts, Medford, MA; Massachusetts College of Art, Boston, MA; Atelier Lucio Loubert, Paris, France; Mount Holyoke College, South Hadley, MA.

**Teaches:** Painting and Drawing.

**Teaching Experience:** The University of Iowa, 1988-present; School of the Museum of Fine Arts, Summer School, Boston, MA.

**Selected Solo Exhibitions & Performances:**
- Installation, Armstrong Gallery, Cornell College, Mt. Vernon, IA, 1993; Momenos Mori, McKeeley Gallery, Mt. Mercy College, Cedar Rapids, IA, 1992; Stations of Mary, Crane Gallery, Chicago, IL, 1989; Stations of Mary, Mobius Performance Space, Boston, MA, 1988; Stations of Mary, Gallery Eleven, Tufts University, Medford, MA, 1987; Fish Stories, Straightline Studio, Boston, MA, 1986.

**Selected Group Exhibitions & Performances:**
- Betsy Rosenfield Gallery, Chicago, IL, 1992; Anonymous Museum, Chicago, IL, 1992; Positive/Negative, Scofield Gallery, East Tennessee University, Johnson City, TN, 1992; Iowa Artists, Des Moines Art Center, IA, 1991; Memory and Influence, North Dakota Museum of Art, Grand Forks, ND, 1991; Forum Gallery, Minneapolis, MN, 1991; Drawing the Figure Inside and Out, The Auditorium Gallery, Mason City, IA, 1991; World Tattoo Gallery, Chicago, IL, 1991; Around the Coyote, Drum Factory, Chicago, IL, 1990; The Musso's Secrets, The Shell Which Shoes It, N.A.M.E. Gallery, Chicago, IL, 1990; D. Boardman & Gail Simpson, Morning Gallery, Chicago, IL, 1990; Beneath the Skin, Hyde Park Art Center, Chicago, IL, 1990; Annual Drawing Invitational, McLean County Art Center, Bloomington, IL, 1990; Faculty Exhibition 1990, University of Iowa Museum of Art, 1990; 42nd Annual Juried Competition, Sioux City Art Center, Sioux City, IA, Juror's Award, 1989; Positive/Negative, Scofield Gallery, East Tennessee University, Johnson City, TN, 1989; Exhibition 1989, Berkeley Art Center Association, Berkeley, CA, 1989; Constructive Anxiety, Gallery 1935, Chicago, IL, 1989; Some Fixed (E) Motions, Commissioned Performance, The Brattle Theatre, Cambridge, MA, 1986; Tangent Directions, Portsmouth, NH, 1986; Best of Boston Celebration, Paint Moves, Jordan Marsh, Boston, MA, 1984; 24 x 36, 10 Dances in a Small Space, Paint Moves, Straightline Studio, Boston, MA, 1984; Performances & Projections, Paint Moves, Basement Gallery, Boston, MA, 1984; Dance Performance, Paint Moves, Massachusetts College of Art, Boston, MA, 1984; Figure, Figure, Figure, three person exhibition, Basement Gallery, Boston, MA, 1983.

Betsy, 1992. Oil on canvas in wooden frame and trough (60 x 84 inches)
Hans Breder

b. Herford, Germany, 1935.

Studied: Hochschule für Bildende Künste, Hamburg, Germany.

Teaches: Multimedia and Video Art.


Jo Anne Carson

b. New York City, New York

Studied: University of Chicago, Chicago, IL; The University of Illinois at Chicago, Chicago, IL.

Teaches: Painting and Drawing.

Teaching Experience: The University of Iowa, 1991 - present; State University of New York, Albany, NY, 1985-91; Tyler School of Art, Temple University in Rome, Rome, Italy, 1988-89; The University of Iowa, 1982-83; Indiana University Northwest, Gary, IN, 1981; The School of the Art Institute of Chicago, Chicago, IL, 1980.


Selected Public Collections: The Fort Worth Art Museum, Fort Worth, TX; The Jostyn Art Museum, Omaha, NE; The Museum of Contemporary Art, Chicago, IL.
Chunghi Choo

b. Incheon, Korea, 1938.

*Studied:* Cranbrook Academy of Art, Bloomfield Hills, MI.

*Teaches:* Jewelry and Metalsmithing.


*Selected Public Collections:* Victoria & Albert Museum, London, England; Musée des Arts Décoratifs au Louvre, Paris, France; Museum für Kunsthandwerk, Frankfurt, Germany; Metropolitan Museum of Art, New York, NY; Museum of Modern Art, New York, NY; Smithsonian Institution-Cooper Hewitt Museum, New York, NY; Art Institute of Chicago, Chicago, IL; Museum of Fine Arts, Houston, TX; Cranbrook Academy of Art Museum, Bloomfield Hills, MI; General Foods Corporate Headquarters, White Plains, NY; Temple B’Nai Jeshurah, Kansas City, MO; Central Life Assurance, Des Moines, IA; John Deere Waterloo Works, Waterloo, IA; Charles Wustum Museum of Fine Arts, Racine, WI; American Craft Museum, New York, NY - in process of acquiring works in depth for metal masters collection.

_message: 1992, text excerpted from the novel Mulberry and Peach by Hualing Nieh Engle, sterling silver, amber and enamel pain (4 x 9 x 8 inches)
R. Cohen


Studied: The Philadelphia College of Art, Philadelphia, PA; Queens College of the City University of New York, New York, NY.

Teaches: Painting and Drawing.


Selected Solo and Two-person Exhibitions:


Study for Bathers, 1992, Oil on paper (30 x 22 inches)
John Dilg


Studied: Rhode Island School of Design, Providence, RI; Lalit Kala Akademi, New Delhi, India.

Teaches: Painting and Drawing.


Selected Public Collections: Arkansas Art Center, Little Rock, AK; Jenney and Block, Chicago, IL; Davenport Municipal Art Gallery, Davenport, IA; Museum of Contemporary Art, Chicago, IL; University of Iowa, Iowa City, IA; Rockford College, Rockford IL; Wabash College, Crawfordsville, IN; Continental Illinois National Bank, Chicago, IL.
David Dunlap

b. Kansas City, Missouri, 1940.

Studied: Yale University, New Haven, CT; Colorado College, Colorado Springs, CO.

Teaches: Painting and Drawing.

Teaching Experience: The University of Iowa, Iowa City, IA; Montana State University, Bozeman, MT; Kansas City Art Institute, Kansas City, MO.

Awards: NEA Visual Artists Fellowship Grant, 1989; First Prize, other media, Iowa Artists, Des Moines Art Center, Des Moines, IA, 1989; NEA Rockefeller Foundation Regional Inter-Arts Award (with Mel Andringa, Lloyd Dunn), 1987; First Prize, works on paper, Iowa Artists, Des Moines Art Center, Des Moines, IA, 1987; Fulbright/Munds Teaching Exchange, Leeds, England, 1970; Best of Show Mid-America III, Nelson-Atkins Museum of Art, Kansas City, MO, 1970.

Selected Solo Exhibitions: Franklin Furnace, New York, NY, 1992; Cincinnati Art Academy, Cincinnati, OH, 1992; Des Moines Art Center, Des Moines, IA, 1989.


THIS IS ALWAYS FINISHED (detail), 1992, Acrylic on wood, notebooks (80 x 28 x 16 inches)
Peter Feldstein


Studied: The University of Iowa, Iowa City, IA.

Teaches: Photography.

Teaching Experience: Artist in Residence, Dartmouth College, Hanover, NH, 1992; The University of Iowa, Iowa City, 1973-present; The Studio Art School of the Aegean, Summer 1987; Maramec Community College, Kirkwood, MO.

Grants & Awards: National Endowment for the Arts Individual Artist's Grant, 1988; Iowa Arts Council Exhibition Grant, 1988; University of Iowa Graduate College Seed Grant to work at Image Analysis Facility, 1988; Old Gold Summer Fellowship, The University of Iowa, 1988; Iowa Arts Council Grant for "Oxford Project," 1985; Polaroid Collection Grant, 1982; Polaroid Collection Grant, 1981.


CV # 14.92, 1992, Galatin silver print and cliché verre (20 x 10 inches)
Robert Glasgow


Studied: University of Wisconsin, Madison, WI; Wittenberg University, Springfield, OH.

Teaches: Printmaking and Paperworks.

Teaching Experience: The University of Iowa, Iowa City, 1985-present; Bradley University, Peoria, IL; Columbus College of Art and Design, Columbus, OH.


Ab Gratama


Studied: The University of Iowa, Iowa City, IA; Royal Academy of Art, The Hague, The Netherlands.

Teaches: Graphic Design, Typography, Color Theory, and Visual Communication.

Teaching Experience: The University of Iowa, 1982- present; Royal Academy of Art and Design, st Hertogenbosch, The Netherlands; Technische Hoogeschool, Eindhoven, The Netherlands.


Designed: National postage stamps, exhibitions, spatial/environmental color schemes and an animated TV film for the Dutch Government Post and Telecommunications (PTT); design of books, catalogues, posters, annual reports, symbols and logos, corporate identity programs, pedestrian and traffic routing systems for government ministries, private corporations and educational institutions.

Sue Hettmansperger

b. Akron, Ohio, 1948.

**Studied:** University of New Mexico, Albuquerque, NM; Yale University Summer School of Music and Art, New Haven, CT.

**Teaches:** Painting and Drawing.

**Teaching Experience:** The University of Iowa, 1977-present; University of New Mexico, Albuquerque, NM; Pennsylvania State University, State College, PA.

**Fellowships and Grants:** Artist in Residence, Roswell Museum and Art Center, Roswell, NM, 1990, 1975; NEA Fellowship, 1983; Old Gold Faculty Developmental Summer Award, The University of Iowa, 1990, 1985, 1979.

Chuck Hindes

b. Muskegon, Michigan, 1942.

Studied: Rhode Island School of Design, Providence, RI; University of Illinois, Champaign-Urbana, IL; Wisconsin State College, River Falls, WI.

Teaches: Ceramics.

Teaching Experience: The University of Iowa, 1973-present; University of Florida, Gainesville, FL; Rhode Island School of Design, Providence, RI.


Selected Awards and Grants: Developmental Assignment, The University of Iowa, Fall 1985; Spring 1980; Old Gold Fellowship Summer Grant, The University of Iowa, 1984; NEA "Craftsman’s Fellowship," 1976.

Selected Solo Exhibitions: Iowa Wesleyan College, Mt. Pleasant, IA, 1984; Arts Center, Iowa City; Johnson County Arts Council, Iowa City, IA, 1982; Buena Vista College, Storm Lake, IA, 1980.

Hung-shu Hu

b. Shanghai, China, 1935.

Studied: Cranbrook Academy of Art, Bloomfield Hills, MI; Cheng-kung University, Taichung, Taiwan.

Teaches: Design.

Teaching Experience: The University of Iowa, 1968-present; University of Northern Iowa, Cedar Falls, IA; Tunghai University, Taiwan; served as chairman of the jury for the Contemporary Sculpture Exhibition, Taipei Fine Arts Museum, R.O.C., 1991.

Awards: Commissioned by the Utah Arts Council, sculpture for the Ogden Juvenile Court Building, 1975; Commission, Law College, The University of Iowa, 1986; Award, Taiwan Provincial Art Museum, 1986; Commission, The Washington State Arts Commission, Marcus Whitman Junior High School, Port Orchard, WA, 1985; Progressive Architecture, 1981; Old Gold Fellowship, The University of Iowa, 1976; Tokyo International Lighting Competition, Bronze Award, 1975; Commission, University of Northern Iowa, 1974; 1969, Cranbrook Academy of Art, Carl Milles Memorial Scholarship, Bloomfield Hills, MI, 1966, 1965; Taipei City Council Hall Design Competition, Second Prize, 1962; Public Housing Design Competition, Taiwan, First Prize, 1959; Cheng-kung University, Student Research Awards, 1956-58.


Forg, 1991, Aluminum and forged steel (14 x 6 x 6 inches)
David Jokinen

b. Grand Rapids, Minnesota, 1951.

Studied: The University of Iowa, Iowa City, IA; University of Minnesota, Morris, MN.

Teaches: Sculpture.

Teaching Experience: The University of Iowa.


Selected Public Collections: University of Iowa Museum of Art, Iowa City, IA; Iowa Memorial Union, State Room, University of Iowa, Iowa City, IA; Merchandise Mart, Chicago, IL; Mr. Robert Henkel, L.V.I. Corporation, New York, NY; Taco Bell Corporation, Palo Alto, CA; Richar, Chicago, IL; Kenneth Leventhal and Associates, Chicago, IL; Bruce S. Feldacker, P. C. Law Offices, St. Louis, MO.

Unstated (P-48), 1988, Cast iron, concrete (62 x 12 x 6 inches)
Bunny McBride


Studied: Montana State University, Bozeman, MT; New York State College of Ceramics, Alfred, NY; Archie Bray Foundation, Helena, MT.

Teaches: Ceramics.

Teaching Experience: The University of Iowa, 1970-present.


Selected Solo Exhibition: Witter Gallery, Storm Lake, IA, 1991; Buena Vista College Gallery, Storm Lake, IA, 1990; St. Louis Community College at Florissant Valley, FL, 1985; Iowa Wesleyan University, Mt. Pleasant, IA, 1984; Clinton Art Association, Clinton, IA, 1983; Arts Center, Iowa City; Johnson County Arts Council, Iowa City, IA, 1981.


Untitled, 1991, Stoneware with ash glaze and hedge apple (19 1/2 inches in diameter)
Virginia A. Myers

b. Greencastle, Indiana, 1927.

Studied: California College of Arts and Crafts, Oakland, CA; The George Washington University and Corcoran School of Art, Washington, DC; The Sorbonne, Paris, France.

Teaches: Printmaking.

Teaching Experience: The University of Iowa, 1962- present; University of Illinois, Champaign-Urbana, IL; Tucson Indian Training School, Tucson, AZ.


Selected Solo Exhibitions: One hundred and eleven exhibitions of prints, drawings and paintings, including the Tweed Museum of Art, Duluth, MN; Tyler School of Art, Elkins Park, PA; Sheldon Memorial Art Gallery, Lincoln, NE; Furman University, Greenville, SC; and Toledo Museum of Art, Toledo, OH.


Group Exhibitions: Participant in twenty-three invitational exhibitions including Women's Work, invitational exhibition to Stavropol, Russia, 1992-93; A View of Her Own: Images of Women by Women Artists, Grinnell College, Grinnell, IA; Iowa Artists from the Art Center's Permanent Collection, Muscatine Art Center, Muscatine, IA, 1989; Prints by Iowa Printmaking Teachers, Scuola Internazionale di Grafica di Venezia, Venice, Italy, 1989.


Selected Public Collections: Represented in forty-seven major collections including The Union League Club of Chicago, IL, and The National Collection of Women's Art, Washington, DC; each of which has acquired the complete "A Time of Maturity" series, 1989.
Genie Hudson Patrick

b. Fayetteville, Arkansas, 1938.

**Studied:** University of Colorado, Boulder, CO; University of Illinois, Champaign-Urbana, IL; University of Georgia, Athens GA; Colorado Springs Fine Arts Center, Colorado Springs, CO; Mississippi State College for Women, MS.

**Teaches:** Drawing.

**Solo Exhibitions:** Arts Center, Iowa City/Johnson County Arts Council, Iowa City, IA, 1986; Ottumwa Savings Bank, Ottumwa, IA, 1982; Hawkeye State Bank, Iowa City, IA, 1981; Muscatine Art Center, Muscatine, IA, 1977; Myers Gallery, State University of New York, Plattsburgh, NY, 1976; Lake Placid School of Art, New York, NY, 1976; Coe College, Cedar Rapids, IA, 1972.


Trio Genoves, 1991, Oil on canvas (24 x 20 inches)
Joseph Patrick

b. Chester, South Carolina, 1938.

Studied: University of Colorado, Boulder, CO; University of Georgia, Athens, GA.

Teaches: Painting and Drawing.

Teaching Experience: The University of Iowa, 1965- present.

Awards: The University of Iowa Faculty Scholars Grant, 1989-1992.


Stephen Schultz


Studied: Stanford University, Stanford, CA; San Francisco Art Institute, San Francisco, CA; Rhode Island School of Design, Providence, RI.

Teaches: Painting and Drawing.

Teaching Experience: The University of Iowa, 1975- present; University of Fine Arts, Belgrade, Yugoslavia, 1986; Stanford University, Stanford, CA, 1973-74.

Awards: NEA/Western States Arts Federation Fellowship, 1990; Fulbright Fellowship, 1986; Camargo Foundation, Casts, France, 1985; Rockefeller Foundation, Belaggio, Italy, 1984; Faculty Scholars Award, 1983; George Richey Workshop, East Chatham, NY, 1982; Awards in the Visual Arts, 1981; Tiffany Foundation Fellowship, 1980.


Selected Public Collections: Story Films! Crossroads Films, Los Angeles, CA; Touchstone Pictures, Los Angeles, CA; Brunnier Gallery and Museum, Iowa State University, Ames, IA; Marion Koogler McNay Art Museum, San Antonio, TX; Hallmark Cards, Incorporated, Kansas City, MO; Syntax Corporation, CA; Regis Corporation, Minneapolis, MN; Stanford University, Stanford, CA; The University of Iowa Museum of Art, Iowa City, IA; Central Life Assurance Corporation, Des Moines, IA; Equitable Life of America, New York, NY; Equitable Life of America, Chicago, IL.
James Snitzer

b. Santa Monica, California, 1951.

Studied: School of The Art Institute of Chicago, Chicago, IL; University of California, Los Angeles, CA.

Teaches: Photography, Silkscreen, Offset Printing.

Co-founder: Chicago Books, publishing firm.


Selected Public Collections: Museum of Modern Art, New York, NY; Metropolitan Museum of Art,
Erin Stack

b. Detroit, Michigan, 1959.

Studied: The School of The Art Institute of Chicago, Chicago, IL; Philadelphia College of Art, Philadelphia, PA; Muhlenberg College, Allentown, PA.

Teaches: Painting and Drawing.

Teaching Experience: The University of Iowa, 1989- present; The Chicago Academy of the Arts, Chicago, IL.

Selected Solo Exhibitions: Recent Paintings, Struve Gallery, Chicago, IL, 1992.


Study, 1992, Ink on Bristol (7 x 5 inches)
Margaret Stratton


Studied: University of New Mexico, Albuquerque; The Evergreen State College, Olympia, WA.

Teaches: Photography.

Teaching Experience: The University of Iowa, 1986-present; University of New Mexico, Albuquerque, NM, 1983-1985.


Steve Thunder-McGuire

b. Lawrence, Kansas, 1958.

Studied: Northwest Missouri State University, Maryville, MO. The University of Iowa, Iowa City, IA.

Teaches: Art Education.

Teaching Experience: The University of Iowa, Iowa City, 1990- present.
Norval Tucker

b. Farmington, Iowa, 1925.

Studied: Ringling School of Art, Sarasota, FL; The University of Iowa, Iowa City, IA.

Teaches: Elements of Art.

As You Do It To The Last, 1992, Alloyed (44 x 60 inches)
George Walker

b. Gaylord, Michigan, 1924.

Studied: Michigan State University, East Lansing, MI; Accademia delle Belle Arti, Rome, Italy.

Teaches: Elements of Art.


Selected Public Collections: Museum of Modern Art, Rio de Janeiro, Brazil; Minnesota Mining and Manufacturing Company, St. Paul, MN; United States Exhibitions Center, Brasilia, Brazil; Kemper Insurance Co., Chicago, IL; University of Iowa Hospitals and Clinics-Hawkeye Arena, Iowa City, IA; Donaldson Co., Minneapolis, MN; Illinois State University, Normal, IL; Concordia College, Chicago, IL; Museum of Modern Art, Belo Horizonte, Brazil; Fundacao Armando Alvares Penteado Museu (FAAP), Sao Paulo, Brazil; Knutson International, Minneapolis, MN; American Institute of Architects, Iowa Chapter.
Marilyn Zurmuehlen

Studied: Osaka University of Arts, Osaka, Japan; Pennsylvania State University, University Park, PA; Haystack Mountain School of Crafts, Deer Isle, ME; The Cleveland Institute of Art, Cleveland, OH; Case Western Reserve University, Cleveland, OH; Ball State University, Muncie, IN.

Teaches: Ceramics and Art Education.

Teaching Experience: Artist-in-Residence, University of New Mexico, Albuquerque, NM; The University of Iowa, Iowa City, IA; Pennsylvania State University, University Park, PA; University of Missouri, Columbia, MO.

Primary Sign, Detail (one of seventeen), 1992, Porcelain, underglazes, ceramic pencil, glaze (entire work 2 x 12 feet)
Gretchen Caracas


Studied: University of Colorado, Boulder, CO; Brooklyn Museum of Art School, Brooklyn, NY; Vienna Academy of Art, Vienna, Austria.

Teaches: Painting and Drawing.

Awards: Brooklyn Museum of Art School, NY, 1953; Scholarship, Skowhegan School of Painting and Sculpture, ME, 1951.


Howard Sand Rogovin


Studied: Northwestern University, Evanston, IL; Columbia University, New York, NY; Art Students League of New York, New York, NY; University of Colorado, Boulder, CO.

Teaches: Painting and Drawing.


Awards: NEA Fellowship, 1970; Yaddo, Saratoga Springs, NY, 1960; Faracy Art Award, Northwestern University, Evanston, IL, 1949.


Julius Schmidt


Studied: Cranbrook Academy of Art, Bloomfield Hills, MI; privately with Ossip Zadkine, Paris, France; L'Accademia di Belle Arti, Florence, Italy.

Teaches: Sculpture.

Teaching Experience: The University of Iowa, 1970-present.


Collections: Thirty-six.

"Due to the continued closure of the foundry, I am unable to proceed with my research and the completion of works for representation in this exhibition."

Julius Schmidt
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