The University of Iowa School of Art and Art History

Faculty 2002

W M Y F
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University of Iowa Museum of Art

THE UNIVERSITY OF IOWA
Faculty of Iowa 2011
ART FOR THE NEW MILLENNIUM

Dear Friends,

The School of Art and Art History has a venerable tradition of creative leadership in the arts. We are very proud of our position as one of the most highly ranked art programs in the country. The faculty exhibition of 2001 provides a prominent example of the School's long-standing partnership with the dynamic and highly regarded University of Iowa Museum of Art. The outstanding permanent collections of the Museum, so rich in 20th-century and African art, and the exciting program of traveling exhibitions, provide continual inspiration for our faculty and students.

The work by studio faculty from the University of Iowa School of Art and Art History presented in this catalogue is extraordinary in its range, depth, energy, multiplicity of ideas, metaphors, visual codes, forms, techniques, and technologies. The objects challenge the viewer to think anew about visual experience and defining moments of aesthetics. We are privileged to see works from a great variety of media—ceramics, design, digital art, intermedia, metalsmithing, painting and drawing, photography, printmaking, and sculpture—often in new combinations and permutations, gathered in one place and made by artists of national and international stature and distinction who typically exhibit in very diverse venues around the country and the world. The contiguity of artworks in this catalogue creates a unique opportunity for the viewer to experience the art culture of the School of Art and Art History and to get some idea of the unique and remarkable education that these artists/teachers provide for our students whose talents and gifts they nurture and develop. It reminds us of the transformative nature of art and the role of history, tradition, and innovation in the arts in 2001. Artists break new ground through the bold exploration of ideas in traditional techniques and media and through new media and techniques that are often adapted from the disciplines of science and technology, including digital technologies and engineering.

These artworks lead us to ask questions about the goals, functions, and ideals of art in the new millennium. We see artists exploring identity and inquiring into the nature and representation of matter. Works in a range of media explore the definitions and boundaries of self, family, and environment. Many challenge us to interrogate the boundaries of the organic and inorganic, of our bodies and selves. At the same time artists question the nature of representation and the ontology of the art object. The visual language of signs and symbols can be constructed of objects, color, and materials or pulse through cyberspace. The language of art, which can be witty, mundane, lyrical, or somber, catalyzes the mind and the imagination. Throughout this book we see art that tells simple stories and art that mythologizes. Themes of memory, mystery, stories of rebirth, renewal, harmony, disharmony co-exist. The vitality of thought energizes emotion. We experience evocative works that reconstruct, deconstruct, capture dreams and visions, transpose the ordinary, and create new realms. The new directions in art at the beginning of the new millennium that we see here reveal the dynamism and vitality of the School of Art and Art History. Always a pioneer in the arts, we continue to innovate.

Dorothy Johnson, Director
School of Art and Art History
KEITH ACHEPOHL
Professor, Printmaking

BORN: Chicago, Illinois, 1934

EDUCATION: M.F.A., University of Iowa, 1960
B.A., Knox College, Galesburg, Illinois, 1956

AT IOWA: Since 1972

SIGNIFICANT ACHIEVEMENTS: Currently Director, UI Summer in Venice Program
Appointed Elizabeth M. Stanley Professor in the Arts, University of Iowa, 2000
Honorary Doctor of Humane Letters, Knox College, 1995
Honorary Doctor of Fine Arts, Pacific Lutheran University, 1989
Senior Fulbright Award, Turkey, 1984
Senior Fulbright Award, Egypt, 1979
Louis Comfort Tiffany Award, 1965

For years the work has shifted from studies of nature to interpreting mnemonically places I have visited, usually ancient Mediterranean sites in Egypt, Turkey, Italy, Greece. The architectural drawings, watercolors, prints, paintings have always been after the fact, recalling the feelings of having been in spaces which seemed so clearly defined by shadow and sun, by the heavy weight of time, the darkness of that shadow enveloping passages that inevitably led to light, even if that light was emanated from within.

The monumental aspects of ancient art have provided a scale of work that afforded for small formats to be played with, as Persian miniatures giving a sense of a whole contained world, so too, the little pieces of paper conveyed a sense of enormous, triumphal facades, masking a contained space of mysterious proportion. The small format forced a simplicity, a reduction in color and shape which inevitably led to an expansion, to playing with the nuance of time, day, mood, trying to put a human presence into the frame, as walking those ancient sites at different times of day revealed wholly different feelings. In the end the work came to be about the feeling of being in ancient, timeless place.

As working on the grand scale of architectural, playful and solemnity revealed a love of the grandiose, there has always been the accompanying, while at home, tending to the gardens. Gardens are about life cycles, constant change. As the great temples of the past remain in at least monumental fragments, gardens in three years of abandon can virtually disappear. The constant change, seeing root, tuber, stalk, seedling, flower grow wither and crush to earth is quite a phenomenon. As Picasso and Matisse have shown us the need to return to nature, to observe first hand, to climb out of our skull of certainty, to observe we see again or for the first time what we did not see the last time we “looked.” The work in this exhibition is the result of looking again, observing what was in front of my eyes with the intent of recording the work of nature.

The plants are all from my gardens. While in Venice in 2000 I found round sheets of handmade paper which seemed to suggest the cyclic nature of what I was recording. The format of the plates from which the circles were printed are all rectangles of various sizes, allowing for constant shifts in what was being printed each time. Rather like the eye moving through the garden spotting something different each time looked at. Roots, stems, leaves, flowers are all part in equal status. Most printed pieces are further enhanced either before being printed or after. Watercolor, pastel, colored pencil all allowed for hardly any of the 180 pieces to be alike. The installation assumed its form because I once had a round garden which was viewed from a hill above that made the garden appear to be an ellipse. I liked the idea that a print could be more than that single printed image—could become a family of related images all in variation.

Much as the architectural work passed through phases of a simple recording of sun and shadow, day and night, the garden shows the growth in stages of the plant’s life. Nice to know too that plates made a few years ago for other projects can be given a new life for this project. What got buried in the corner of the studio got excavated, resurrected.

I see the garden project now as being in its infancy and planted in the future in another format, shifting the stone path to lead to the house onto another property.
House and Garden, 2000-2001
Intaglio (etching, softground, liftground, aquatint, spitbite, grease ground, scraping, burnishing, roulette), monoprint, relief, stencil, watercolor, colored pencil, pastel
Printed on handmade paper made by Fernando Masone (Venice, Italy), and Jong Won Lee (Iowa City)
TOM APRILE
Associate Professor, Sculpture

BORN:  Cleveland, Ohio, 1953

EDUCATION:  M.F.A., Syracuse University, 1978
B.F.A., Cleveland Institute of Art, 1976
Showhegan School of Painting and Sculpture, 1974

AT IOWA:  Since 1995

SIGNIFICANT ACHIEVEMENTS:  Arts and Humanities Initiative Grant, University of Iowa, Summer 2001
Yaddo Residency, Summer 2001
Fulbright Hays Fellowship to Nigeria, 1992
Pollock/Krasner Foundation Fellowships, 1986 and 1989

ARTIST’S STATEMENT:  “Remedy for the Trees”

for Tom Aprile

To dignify a tree, to reimagine it
as other than
a headless skeleton, to give it life

beyond its limbs stretched stiffly out
in some baffling allegory
that only makes the anxious brain

shrink back in its cave, one
 dismantles the tree, snapping
the branches clean at the joint.

Short, manageable lengths of limb
are sawed off. After a file
removes the ragged bits,

the lengths fit flush
against each other. By this step,
frangible leaves and twigs have been

eliminated. With a system
of hinges, the pieces are joined,
the limb reconstructed,

functional now, to suit
the tree’s purposes, each branch
bending back on itself with ease

in high wind. Articulated thus,
the tree becomes less symbol
than machine, though some ornament

is allowed: a small branch, perhaps,
dangling from a bough
by a steel chain—a souvenir

of the squirrel one imagines
scampered there, how his little
body twitched and pivoted, how his head

jerked one way, then another,
his mind so cramped it shackled
doubt and dancing.

By Chris Forhan

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Chris Forhan’s book Forgive Us Our Happiness
(University Press of New England, 1999) won the
Bakeless Poetry Prize. His poems have been
published in Poetry, MLaughshare, New England
Review, Parnassus, and other magazines. He lives
in Charlottesville, Virginia, and teaches in the
Warren Wilson College M.F.A. Program for
Writers.
Family Group 1999
Branch and drawer combinations
ISABEL BARBUZZA
Assistant Professor, Sculpture

BORN: Mendoza, Argentina, 1957

EDUCATION: M.F.A., University of California, Santa Barbara, 1990
B.A., art studio, University of California, Santa Barbara, 1986
Studied art at the Universidad Nacional de Cuyo in Mendoza, Argentina

AT IOWA: Since 1997

SIGNIFICANT ACHIEVEMENTS: Numerous exhibitions include: Point/Counterpoint: Two Views on 20th Latin American Art, Santa Barbara Museum of Art; El Arte de los Libros de Artista, Oaxaca, Mexico; Veredas Argentinas/Argentinean Pathways, The Latino Museum of Art, History, and Culture, Los Angeles; Latin American Book Arts, Center for The Books Arts, New York City Participant of Women Beyond Borders (Wbb), a grass-roots collaboration involving 500 artists, curators, critics, and sponsors from over 27 countries

Awards: artist in residency (awarded fellowship) in Djerassi, California, and Sculpture Space, Utica, New York; University of Iowa, CIFRE, AII, Old Gold Fellowship Contributor to Encyclopedia of Contemporary Latin American Culture, Routledge, Taylor and Francis Group, UK

ARTIST’S STATEMENT: My artistic background has evolved from a variety of sources which sustain the development of the current work. My work is about the use and transformation of ephemeral elements such as corn husks, chile peppers, mussel shells, books, razor blades, family letters, and clothing. In using these materials, I am able to convey a layered history that provides a context that refers to perceptual qualities to both intimate and public spaces. Thus, the work unfolds on themes of home, displacement, and nomadic identity as a common discourse in the segmentation of culture.

The delineation of identity through altered materials and the placement of the body along the process of making is the common territory of exploration in my work. Rather than approaching the “figure” as the object of observation, I use the “body” as a domain in and through which a host of complex issues can be analyzed. A continuous thread has evolved from this perspective, in which the body has been the site for exploration of the intimate and the public, the subjective/objective self, and the reconstruction and fabrication of identity through the repetition of gestures, spaces, and materials.

My subjects then refer to empty suits covered with collected shells, open large figures covered with corn husks, chairs to rest the body upon, waxed family letters forming body parts, and altered found books. Certainly my interest in constructing the metaphorical self through the use of transformed materials is closely related to the examination of cultural changes and, more importantly, to the gearing of my work to the uncertainty of unmasking and constructing identity.
Memory/memoria, 2001
Encyclopedia, wax, pigment, wood
HANS BREDER
Emeritus F. Wendell Miller Distinguished Professor of Art

BORN: Herford, Germany, 1935

EDUCATION: Assistant to the sculptor George Rickey, West Lebanon, New York, 1965
Hochschule für Bildende Künste, Hamburg, Germany, 1960–64

AT IOWA: Since 1966

SIGNIFICANT ACHIEVEMENTS: Mitchell Algus Gallery, New York, 2001
Armory Show 2000, New York
Kunst und Kultur, Bauhaus Dessau, Dessau, Germany, 1993

Painting beyond the Death of Painting, Kuznetzky Most Exhibition Hall, Moscow, Russia, 1989

ARTIST’S STATEMENT: Totentanz is a time-based work which exists outside time. Eros and Thanatos are in flirtatious constellation: a tender dance in liminal space.
*Totentanz, 2001*
DVD video installation
Photo by Scott Siegling
CHUNGHI CHOO
F. Wendell Miller Distinguished Professor of Art, Jewelry and Metal Arts

BORN: Inchon, Korea, 1938, American citizen

EDUCATION: M.F.A., Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1965
B.F.A., Ewha Women’s University, Seoul, Korea, 1961

AT IOWA: Since 1968

SIGNIFICANT ACHIEVEMENTS: Fellow, American Craft Council, 1997
Regents Award for Faculty Excellence, State of Iowa Board of Regents, 1993
AMOCO Excellence in Teaching Award, University of Iowa, 1987
NEA Fellowship, 1981

Collections include: Victoria & Albert Museum, London; Museé des Arts
Decoratifs, Paris; Museum für Kunsthandwerk, Frankfurt; Det Danske
Kunstindustrimuseets, Copenhagen; Metropolitan Museum of Art, New
York City; Museum of Modern Art, New York City; American Craft
Museum, New York City; Cooper-Hewitt National Design Museum of the
Smithsonian Institution, New York City; Philadelphia Museum of Art;
Art Institute of Chicago, and other museums and public places.

Jewelry, hollowware, flatware, sculptures, mixed media objects, and textile art
works have been exhibited worldwide.

ARTIST’S STATEMENT: The 16-piece series of fabricated mixed-media brooches and/or wall pieces in the
2001 faculty show incorporate allegories in a whimsical fashion. They speak
playfully of individual character, astrological interpretations, and spirituality,
etc. The materials used are metals, plastic mirrors, gold leaf, computer discs,
holograms, and found objects.

The three flower series vessel forms in this show are a fluid and organic synthesis
of renewing life in spring.

I like to express happiness in my work.
Vessel, Flower Series III, 2001
Brass, acrylic paint
RONALD M. COHEN
Associate Professor, Painting and Drawing

BORN: Philadelphia, Pennsylvania

EDUCATION: M.F.A., studio art, Queens College of the City University of New York, 1973

AT IOWA: Since 1991

The Ingram-Merrill Foundation Award, Fellowship in Painting, 1992–93
Untitled
Oil on canvas
JOHN DILG
Professor, Painting and Drawing

BORN: Evanston, Illinois, 1945

EDUCATION: Fulbright Scholar, Lalit Kala Akademie, New Delhi, India, 1971–72
B.F.A., Painting, minor/Filmmaking, Rhode Island School of Design, 1969

AT IOWA: Since 1975

SIGNIFICANT ACHIEVEMENTS: Luise Ross Gallery, New York City, one-person exhibition, 2000 and 2001
Additional one-person exhibitions include: Chicago, Cincinnati, St. Louis, and Portland, Oregon
National Endowment for the Arts, Senior Artists’ Fellowship, 1982
Fulbright Grant in Painting, India, 1972

ARTIST’S STATEMENT: My recent paintings, since 1994, are incidental images, essential in the history of a life, formed within a pictographic language. In concert with the titles, these images both recollect and recompose important memories that, though personal in premise, could be applicable to anyone. My paintings strive to identify archetypes that represent, among other things, our resignation to the mystery of undiscovered sources and propose that, since nature has been misplaced, the “natural” is always unnatural.
Snowflake, 2000
Oil on canvas
Courtesy of the artist and Luise Ross
Gallery, New York
Photo by David Trawick
DAVID DUNLAP
Associate Professor, Painting and Drawing

BORN: Kansas City, Missouri, 1940

EDUCATION: M.F.A., Yale University, 1967
B.A., Colorado College, 1962

AT IOWA: Since 1986

SIGNIFICANT ACHIEVEMENTS: McKnight Foundation/Intermedia Art Fellowship, 1994
Southeastern Center for Contemporary Arts, Winston-Salem, North Carolina, one-person exhibition, 1993
Des Moines Art Center, Iowa, one-person exhibition, 1990
National Endowment for the Arts Individual Fellowship, 1989

ARTIST'S STATEMENT: Dear Reader:

I have kept a small notebook in my hip pocket since 1974. This notebook is my studio. It is always there. When I have the occasion to show my work I structure these installations by hanging selected notebook pages (mostly images) in chronological order. Other objects made in relationship to the activity of keeping a notebook are hung in their chronological relationship to these pages.

About ten years ago these notebooks were discontinued. I decided to have them fabricated. The minimum order was 1000. This gave me pause. It gave me further pause when they arrived. I realized that if I were to use them at the rate I had been that they would run out when I was 88 years old. Therefore I decided to make Notebookcase #8 as (1) storage for these new notebooks, (2) a coffin, (3) a display for recently completed notebook covers (the function of notebookcases #1-7).

When I had used the notebooks from the top shelf of the storage area I had dressers made for my children Nelle and Emma. The top drawers of their dressers were made in such a way that they could be placed in the now empty storage shelves of Notebookcase #8. From time to time I put things in these drawers for Nelle and Emma. When I need to use the coffin these drawers will be removed and placed back into their dressers.

Recently I have been using Notebookcase #8 in its horizontal identity (as pictured here). I call it an ark. At the back of the ark there is the flag of my project. At the front there is a figurehead made of a small, headless, ceramic figure holding a found sword. There is a mirror with the reflective qualities removed from the center.
David Dunlap (In the company of Emma Dunlap Grube, Nelle Dunlap, Nathaniel Parsons, Sheri Seggerman)

This is Always Finished (Ark), 1981–2001
Mixed media
LAUREL FARRIN
Assistant Professor, Painting and Drawing

BORN: Chicago, Illinois

EDUCATION: M.F.A., painting, University of Maryland, 1993

AT IOWA: Since 1997

SIGNIFICANT ACHIEVEMENTS: Represented by Anton Gallery, Washington DC
Iowa Artists, Des Moines Art Center, Des Moines, Iowa, 1999
Art Sites 1998, Corcoran Gallery of Art/Washington Projects for the Arts,
Washington DC
Individual Grant, Washington DC Commission on the Arts and Humanities, 1998
Artist in Residence, Roswell Museum and Art Center, Roswell, New Mexico, 1996–97

ARTIST’S STATEMENT: Over time, it seems our myths expressed through visual language are constructed
and deconstructed in an ongoing process of purification. We loosen these
symbols in a spiraling process of layered ambiguities, slipping images and a loss
of what we call order or control. For me this emptying out is not a nihilistic
action, but rather an embraceable one. An interest in the paradox of being and
becoming has always existed at the heart of my work. I have sought after an
intuitive understanding of the “betweenness” of things in the constant process of
formation when both immanence and transcendence tumble within matter and
spirit; spirit meaning breath, the bellows of expiration and inhalation firing our
lives.

Our physical presence hosts an ephemeral life of cognition, thought and feeling
and reveals vestiges of the human heart. In the context of the world, our
existence drifts in absence and presence, entering and leaving, silence and voice.
My work is a meditation on the nature of these interactions—relations between
the forces of the world and ourselves. These abstract physical forces;
gravitational, chemical, electrical, magnetic, and nuclear, influence our own
mental, spiritual, sexual and emotional selves. Luminosity, corrosion, fission,
attraction, repulsion, combustibility, stasis, play themselves out in a one to one
embrace.

In painting I have worked with images existing in fields of massive weight and
ethereal lightness as though gravity and weightlessness could exist in an
impossible relationship of faith. The painting’s physical presence is structured in
a weaving process. The warp and woof of paint elicits forms and relationships
that ravel and unravel. Form itself is a process never fixed. Within poetic
envelopes of layered, color saturated grounds, these images or events hope to
speak of the unpredictable turns and ambiguities of living, a reminder of the
longings of our consciousness.
Blob's Park Falls, 2000
Oil on canvas
PETER FELDSTEIN
Professor, Photography

BORN: Mount Vernon, New York, 1942

EDUCATION: University of Iowa

AT IOWA: Since 1973

SIGNIFICANT ACHIEVEMENTS: Work included in "Color Photography" and "Photographic Possibilities,"
Robert Hirsch
Collection, Hood Museum of Art (Dartmouth)
Has shown at Sherry Leedy Gallery, Kansas City, Missouri; Roy Boyd Gallery,
Chicago; Just Above Midtown Gallery, New York City; Thomas Barry Fine Arts,
Minneapolis; Olsen-Larsen Galleries, Des Moines, Iowa; Galamander Press
published suite of photogravures, 1998

NEA, 1988

ARTIST'S STATEMENT: I attempt to develop working strategies for the invention and elaboration of
marks, symbols, and icons in an attempt to understand my place, or my physical
and psychological position within my extended cultural environment. With
human "progress" we have allowed both physical and perceptual changes (often
losses) to obscure many of our connections to a common, cross-cultural human
history. I am interested in discovering a language for the purpose of making
those connections to a lost or incomplete memory. My work is first about the
primitive urge of humans to make marks and relate to symbols. For me the image
(the mark, the symbol) is primary. Its meaning is not literal. It does not illustrate
an idea. It becomes a point upon which to focus and reflect. It comes from a
desire to measure one's experience, to leave a record, to beat the fear.

Though rooted in a photographic tradition I have no medium of choice. I use the
tools that best allow me to explore my ideas. I see this entire process as a
reflective act, a dialog. The resulting images are, for me, and I hope for my viewer,
objects upon which to reflect and consider who we are and how we got to be like
this.
EBON FISHER
Assistant Professor, Digital Worlds

BORN: Harrisburg, Pennsylvania, 1959

EDUCATION: M.S., Visual Studies, MIT, 1986

AT IOWA: Since 1998


ARTIST'S STATEMENT: Ebon Fisher has been creating a digital world, OuluO, which appears in numerous media including television, the internet and museum exhibitions. As an extension of OuluO, Fisher has been experimenting with new symbols of ethics, "Zoacodes," which suggest a culture of networks and ecosystems. Prior to teaching at the University of Iowa, Fisher spent 10 years in Williamsburg, Brooklyn, producing a series of experimental "media rituals" designed to network people, media and neighborhood.

As a media artist committed to working in public space, Fisher's work has been presented in a range of nightclubs, museums, websites and community centers. These venues have included a Feile in Northern Ireland, a web festival in Macedonia, and a live television broadcast from New York to Tokyo to 10 million viewers. He has shown work at Boston's Institute for Contemporary Art, the P.S. 1/MOMA Museum in New York, and the Kölnischer Kunstverein in Köln, Germany. His Bionic Codes project is presented on the Guggenheim Museum's online CyberAtlas and his work honored by the Encyclopedia Britannica as one of the "Best of the Web." His work is discussed in Jonathan Fineberg's book, "Art Since 1940: Strategies of Being," and will be appearing in the compendium of international artists, "Contemporary Artists," published by the St. James Press. (See OuluO.net)
Linking in the Good Darkness
[Image: with Two Trees], 2001
Print of digital image
ROBERT GLASGOW
Associate Professor, Printmaking and Paperworks

BORN: Pittsburgh, Pennsylvania, 1945

EDUCATION: M.F.A., University of Wisconsin-Madison, 1969
M.A., University of Wisconsin-Madison, 1968
B.F.A., Wittenberg University, Ohio, 1967

AT IOWA: Since 1985

Sojourns: the Art of John Dilg and Robert Glasgow, Heuser Art Center, Bradley University, Peoria, Illinois, April–May 2000. Family Group: NMR 5/2/85, an edition lithograph, intaglio and relief print and associated monoprints, were published by Bradley University's Cradle Oak Press during a one week residency in conjunction with the exhibition.

ARTIST'S STATEMENT: In the series called Family Group, each work is a portrait of one or more individuals framed against a densely colored and textured background plane. The subjects are not represented by their physical likenesses but rather by distilled, somewhat calligraphic symbols, which were originally developed for use in another series called Calvin Time. Examples of such symbols include a pair of wing-like shapes, an “E” or “F” form reversed or inverted, and a “?,” also sometimes inverted to become a hook. Each Family Group portrait is an attempt to convey an aspect of personality, as recalled from specific incidents, which had a profound effect on the family dynamic. No recognizable narrative information is present and the works are titled with only the initial of the subject’s first name followed by the date of the recalled incident (e.g. Family Group: NMR 5/2/85).

Some recent works in the series expand the parameters of the statement above in that occasional narrative or referential information is present in the form of text, photograph, or drawn or appropriated image (Family Group: N Afterthoughts). In these cases, my coupling of abstract and representational elements within a single image panel is intended to lend identity and veracity to the abstraction, while it reciprocally brings complexity and ambiguity to the perceived truth of the familiar and recognizable. In other recent works, the portrait does not exist in isolation but as one image within a sequential multiple-panel work capable of emphasizing progressions of time, change, thought, and recollection. The resulting span of associated images function as an “opened book” in which all pages are visible at once, inviting comparison and continuous reinterpretation of juxtaposed images (Family Group: N at Times and Family Group: Family Dynamics).
Family Group: Family Dynamics, 2000
18 panels, Edition (intaglio and relief) and unique (monoprint and monotype) prints
Photo by Craig Kohl
AB GRATAMA
Professor, Graphic Design

BORN: Rotterdam, The Netherlands, 1939

EDUCATION: Graphic Design and Typography, Royal Academy of Art, The Hague, The Netherlands

AT IOWA: Since 1987

SIGNIFICANT ACHIEVEMENTS: In conjunction with teaching he practices as freelance graphic designer and partner in “Gratama LaVine Design Studio” in Iowa City. As visual communication consultant, conducted Design and Planning Workshops for national health and agricultural communication campaigns for Dutch Government, USAID and United Nations Agencies in Ghana, Nigeria, Lesotho, Nepal, and Suriname. Established Graphic Design Studio “Gratama & de Vries” in 1970. Designed national postage stamps, exhibitions, spatial/environmental color schemes and an animated TV film for the Dutch Government Post and Telecommunications (PTT); books, catalogues, posters, annual reports, symbols, logos, corporate identity programs, pedestrian and traffic routing systems for government ministries, private corporations and educational institutions.

SUE HETTMANSPERGER
Professor, Drawing and Painting

BORN: Akron, Ohio, 1948

EDUCATION: M.A., University of New Mexico, 1974
B.F.A., Cum Laude in Art, University of New Mexico, 1972
Yale University Summer School of Music and Art, 1971

AT IOWA: Since 1977

Arts and Humanities Initiative Interdisciplinary Grant, 2000–2001
Travelling: Hellenic American Union, Athens, Greece, (catalogue) and Lowe Art Gallery, Syracuse University
“Pa D’Angel,” Galeria Article 26, Barcelona, Spain; Katherine Slusher, Curator, 1999–2001
One-person exhibition (catalogue), Painting and Drawing, A.I.R. Gallery I, New York City, 1999
Faculty Scholar Award, University of Iowa, 1997–1999
One-person exhibition, Painting and Drawing, Artemisia, Gallery C, Chicago, 1995

ARTIST’S STATEMENT: This work continues an ongoing interest in biological systems and the complex relationship of humans to their environment. The making process and materiality of paint embody an investigation of the morphology of organic form. In this mediated space hybridization and genetic mutation of form occur, provoking thought about our cultural attitudes and perceptions. Exploring the interdependence of human and botanical, organic, and inorganic systems within the nature/culture arena, the work evokes ecological concepts and concerns.
**Torso with Vine, 2001**
Oil on linen
CHUCK HINDES
Professor, Ceramics

BORN: Muskegon, Michigan, 1942

EDUCATION: M.F.A., Rhode Island School of Design, Providence, 1968
B.F.A., University of Illinois, Champaign-Urbana, 1966

AT IOWA: Since 1973

SIGNIFICANT ACHIEVEMENTS: Guest artist, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, 2001
Guest artist, Anderson Ranch Center for the Arts, Snowmass, Colorado, 2000
Co-curated American Woodfire '91 wood fired ceramics exhibition,
University of Iowa Museum of Art, October 1991–March 1992
Organized and directed "American Woodfire '91" wood firing conference,
University of Iowa, October 1991

ARTIST'S STATEMENT: The Japanese aesthetic, with reference to the tea ceremony and its use of unglazed ware, has been my main inspiration. The issue of gesture, movement, or animation has been important to my work for years. The plastic and gestural qualities of clay should be emphasized, not dulled or subdued with an opaque or transparent skin. For my work, the movement of the form is heightened with the orchestration of natural color created by wood firing.

I feel wood firing has enhanced my work by providing a palette of colors and surface textures that strengthen my forms visually, rather than cover them with a superficial skin. Wood firing draws the inherent colors in the clay to the surface where they form patterns. The intense interaction of fire and clay permanently etches the color into the pot. The resulting patterns of color and textures create a lasting visual record of the wood firing.
Teabowl
HU HUNG-SHU
Professor, Design

BORN: Shanghai, China, 1935

EDUCATION: M.F.A., Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1966

AT IOWA: Since 1968

SIGNIFICANT ACHIEVEMENTS: Many public art commissions in several states of the United States and in Taiwan. Just in Iowa, he has completed nine public sculpture designs published in different design books and magazines around the world. Painting in 2000 group show at Grands et jeunes d’aujourd’hui, Paris, France, was selected to join other selected elite art works for the traveling show with 2002 World Cup. Paintings get good review, such as in the L.A. Times. Has many design education articles published.

ARTIST’S STATEMENT: The idea for the “Hsi” sculpture comes from the meaning of the word, and the form and color developed from the Chinese word. It also resembles the hanging of red lanterns for happy occasions. That is the reason this sculpture is called jubilation. The work relates to a pictograph of Chinese characters.
Jubilation, 2001
Stainless steel and acrylic color
BUNNY MCBRIDE
Professor, Ceramics

BORN: Butte, Montana, 1938

EDUCATION: M.F.A., Ceramic Arts, Alfred University, New York

AT IOWA: Since 1970

SIGNIFICANT ACHIEVEMENTS: Six week Ceramic Study Tour, People's Republic of China, April 2000: visited museums and archaeological sites in Shanghai, Yixing, Nanchang, Jingdezhen, Quanchoug, Changsha, Xian, Banpo, Xian, Chen Lu, and Beijing; visited factories, potteries, clay sites, kiln sites, and worked with potters and teachers in ceramics universities; documented ancient kiln sites
American Shino, Babcock Galleries, 5th Avenue, New York City, NY, 2001, four pieces in exhibition 2001
Shared Journeys: Chinese and American Ceramics, McBryde Hall, Winthrop University, Rock Hill, South Carolina, in conjunction with National Conference of Ceramic Educators of America, March 2001
4th International Ceramics Competition '92, Mino, Japan, Tajini City, Japan, October–November 1982, 2 pieces, Honorable Mention

ARTIST’S STATEMENT: I am a ceramist and have been for over 35 years. As a Montanan born and raised in the western end of the state, I began ceramics under Lyndon Pomeroy when he taught at Northern Montana College and finished my undergraduate degree under Francis Senska and Jesse Wilber at Montana State University. I worked for David Shaner at the Archie Bray Foundation in Helena before he left for his present studio at Bigfork. After finishing graduate school at Alfred University in Alfred, New York, I began teaching ceramics in Iowa City in 1970. I have been teaching ceramics at the University of Iowa for the last 29 years and am currently Chair of Ceramics. I still maintain strong ties to Montana.

The ceramics that I make are utilitarian, functional, and one of a kind. I make the clay body, glazes, do my own firing and marketing. My philosophy is to make the best work possible with personality that makes each piece meaningful to the purchaser and user. I don’t make things that entertain, titillate, or mesmerize. I try very hard to make things that work well and add a down-to-earth positive quality to the life of the user.
Teapot
WILL MENTOR
Assistant Professor, Drawing and Painting

BORN: 1958


AT IOWA: Since 2000

SIGNIFICANT ACHIEVEMENTS: One-person exhibition locations include Wolff Gallery, RubinSpangle Gallery, Rubinstein Diacono, and FPOW Gallery in New York; Roberts and Tilton, LA; Galerie Tanit, Munich, Germany; Galerie Barbara Farber, Amsterdam, Holland; Galerie Nichido, Tokyo, Japan

Featured in publications: H.H. Arnason’s History of Modern Art, Third Edition; Beyond Boundaries; Artforum; Arts, Art in America; Flash Art; Vanity Fair; The New Yorker; The New York Times


ARTIST’S STATEMENT: My work is an inquiry into an expanded notion of abstract painting in which my paintings are multi-coded objects.
VIRGINIA MYERS
Professor, Printmaking and Foil Stamping

BORN: Greencastle, Indiana, 1927

EDUCATION: M.F.A., painting, California College of Arts and Crafts, Oakland, 1951
B.A., drawing and painting, The George Washington University and Corcoran
School of Art, Washington, D.C., 1949

AT IOWA:
Since 1962

SIGNIFICANT ACHIEVEMENTS:
The invention and patenting of the Iowa Foil Printer and 12 years of teaching foil
stamping have provided an environment for students to participate in
developing a valid aesthetic and technical foundation for a new art form.
The written and visual works created by more than 60 undergraduate,
graduate, and post graduate students are included in the definitive book,
Foil Imaging...A New Art Form. Publication December 2001.

ARTIST'S STATEMENT: The three pencil drawings, Winter in Iowa 1, 2 and 3, are personal documents of
this beautiful and sometimes mysterious season viewed from my windows at
Tenacre. Heavy snow simplifies many of the fascinating details seen during
warmer seasons while yielding masterpieces of monumental sculptural forms in
the frozen landscape scenes. These provide an extraordinary environment for one
to observe, appreciate, and record the long-term responses and sacrifices each tree
and bush has been obliged to make in order to survive. Paradoxically, and
ultimately, however, one may sense an abiding peace and tranquility suggesting
that this is exactly how it is meant to be.
Winter 3
Drawing
JOE PATRICK

Professor, Drawing and Painting

BORN: Chester, South Carolina, 1938

B.F.A., University of Georgia, Athens, Georgia, 1960

AT IOWA: Since 1965

SIGNIFICANT ACHIEVEMENTS: Fulbright, Senior Teaching and Research Grant, Universidad de los Andes, Mérida, Venezuela, 1997
More than 100 solo exhibitions including OK Harris Works of Art (New York), El Balcone Gallery (San Francisco), Museo de Arte Contemporaneo de Oaxaca (Mexico), Olson-Larsen Galleries (Des Moines, Iowa), and Museo de Bellas Artes (Mérida, Venezuela), 1960–2001
Professor-in-Charge of Drawing, University of Iowa School of Art and Art History, Iowa City, 1978–present

ARTIST’S STATEMENT: HEADS

For more than thirty years I have been joining my students as they make drawings of each other's heads. This activity is an integral part of my classes. It serves several purposes. It emphasizes the necessity of seeing the head in its entirety, as a generalized volumetric and geometric unit. But simultaneously, because this is “Fred” being drawn, it clarifies the importance of close observation to understand the specifics of these particular forms which make Fred look like Fred, and this drawing seem like Fred. It also serves the purpose of having individuals in the class engaged with each other and about each other. It is personal, and at the same time, analytical.

Over these years I have drawn hundreds of students, and they me. I have often made a group of drawings of the same person. This process begins in my classroom, but it frequently migrates to my own studio. These drawings serve exactly the same functions for me as the process does for my students. I establish the generalized volume, discover the forms unique to the sitter, and develop some personal and psychological connections. We talk. Sometimes my drawings reflect these conversations and the wit and energy that they generate, in both my sitter and myself. Often, I find a visual trait that I like to think parallels something in the subject's personality. During these moments of drawing I am intensely observant yet transported. My choice of materials is wide open, reflecting my instantaneous and visceral response to both the sitter and the feeling that is being revealed as the drawing develops. I think of my drawings as being like my driving, fast but accurate, attentive, and feeling the road and the developing traffic patterns.

This group of drawings was selected from those I have made of current and recent students. I wanted a wall full of images that were heads of people whom viewers of the exhibition might know. “Wait, I've seen that person,” or, “He got something about Fred,” or “Hey, remember Hamlett?” I wanted the group to seem consistent but varied, showing a range of materials, with images that breathed with individual personalities, and would reflect the pleasures of drawing and of being alive. These drawings are about my teaching, about my students, and about me.
44 drawings (detail)
Mixed media
Photo by David Trawick
MARGARET ROCHELLE
Lecturer, Drawing and Painting

BORN: Houston, Texas, 1954

EDUCATION: M.F.A., University of Iowa
Studied at Szechuan University, The People's Republic of China;
The New York Studio School and Hunter College in New York
B.F.A., University of Texas

AT IOWA: Since 1996

SIGNIFICANT ACHIEVEMENTS: Exhibited in galleries and museums in New York; Houston, Austin, and
Galveston, Texas; Chicago, Illinois; San Diego, California; Nashville,
Tennessee; Chengdu, People's Republic of China; and Saint Petersburg,
Russia. Has been a resident artist at Yaddo, an artist's community in
Saratoga Springs, New York.

ARTIST'S STATEMENT: The painting pictured here belongs to a body of work which explores the
relationship between dynamic memory, photographic imagery, and the
regeneration of meaning.

"The images we create, in turn, create us."
Wallace Stevens
Untitled, 2000–2001
Oil on canvas
JIM SNITZER
Associate Professor, Photography

BORN: Santa Monica, California, 1951

B.A., University of California at Los Angeles, 1973

AT IOWA: Since 1976

SIGNIFICANT ACHIEVEMENTS: Currently included in the traveling exhibition Is Seeing Believing? The Real, The Surreal, The Unreal in Contemporary Photography, organized by The North Carolina Museum of Art, Raleigh
Co-founded Chicago Books, a small press publisher of artist’s books
Artist-in-Residence, Yosemite National Park, sponsored by the U.S. Department of the Interior
Received an NEA Emerging Artist Grant

ARTIST'S STATEMENT: Much of what we experience in the world is mediated by photographic imagery, so much so that second-hand information has replaced first-hand experience. What has become widely acknowledged, according to the French theorist Jean Baudrillard, is that “we no longer judge our images in terms of how well they resemble experience, but rather we judge our experience in terms of how much it resembles our images.” In a more cynical tone, he has gone on to remark that “the key to understanding life on earth was to see it not as a real planet at all but just as an advertisement for some other planet.” Photography’s complicity in this process of simulation is easily recognized. Past and present have become interchangeable to the point where photographic fiction passes for photographic fact. Our references for the landscape draw as easily from 19th century geological survey explorations as they do from Disneyesque hyperbole. “When it is no longer possible to fabricate the unreal from the real,” to paraphrase Baudrillard, “the process will reverse itself—models of simulation will contrive to reinvent the real as fiction.”

Most of my own images are constructed around our expectations of the picturesque and how those experiences have been packages for us. In order to investigate this phenomenon, my work has taken the form of studio tableaux—in this case, intricately detailed model sets. The staged quality of my photographs, which often reveal themselves as the fabricated constructions that they are, attempt to challenge the veracity of the photograph while revealing the construction (or deconstruction) of various cultural myths.
Untitled, 2000
Type “C” color photograph
MARGARET STRATTON
Professor, Photography

BORN: Seattle, Washington, 1953

EDUCATION: M.F.A., University of New Mexico, Albuquerque, 1985
M.A., University of New Mexico, Albuquerque, 1983

AT IOWA: Since 1986

SIGNIFICANT ACHIEVEMENTS: Represented by Ricco-Maresca Gallery, New York
Work has been shown nationally and internationally including the Smithsonian Institution, the Nathan Cummings Foundation, New York, and San Francisco Camerawork
Five National Endowment for the Arts Awards in three disciplines
Public Works Award, Seattle Arts Commission
Iowa Arts Council Award

ARTIST'S STATEMENT: This work is part of a series that uses a large format camera and 4X5 film to make long exposures of interior locations. My intention is to eventually re-define what constitutes an "interior" space. The final product will be an exhibition that contrasts and compares disparate subject matter which will include burned interiors, abandoned museums, derelict prisons and hospitals, deserted churches and convents, insane asylums, and Catacombs in Italy, abandoned houses in Montana and mansions in Los Angeles. At this juncture I consider the few remaining Redwood groves that exist as domesticated interiors which serve to reassure tourists that even when they are outside they are somehow still inside culture.
Bench, Henry Cowell Redwoods State Park, from the series: “Paradise Contained,” 2000
Iris print
STEVE THUNDER-MCGUIRE
Associate Professor, Art Education

BORN: Lawrence, Kansas, 1958

EDUCATION: Ph.D., University of Iowa, 1990
M.A., art (sculpture), University of Iowa, 1983
B.S., art, Northwest Missouri State University, 1981

AT IOWA: Since 1990

SIGNIFICANT ACHIEVEMENTS: Bi-annual Arts Builds Community Arts Award, Iowa Arts Council, 2000
Iowa Higher Education Art Educator of The Year, Art Educators of Iowa, 1999
Collegiate Teaching Award, University of Iowa, 1997
President's Award, Seminar for Research in Art Education, National Art Education Association, 1996

ARTIST'S STATEMENT: For my development of a story I need to flesh out autobiographical stories with audiences, much as I need particular materials to construct sculpture. To this end I have embarked on storytelling tours. Recently I have made sculpture by which to travel as a bard, building upon my experience commuting by cycle from rural Kalona to Iowa City. Every mile, a moment of story composed. The image of a bard traveling from one place to another telling stories holds for me a tangible metaphor for why storytelling has an effectual relationship with the visual artwork I create. It posits the notion that the capacity to create pictures in your head, which impel and guide, is contingent upon carrying essential experiences from person to person. Images are demanding. And in order to complete them I need the audience, happening—time and place. This idea was the subject both of two recent projects, Adding Something Known To Something Seen and On the American Discovery Trail: Iowa Route, funded by the National Endowment for the Arts, and the sculptures Constructing Velorution and 128"X22"X31"X10,000 miles-a-year. With Adding Something Known To Something Seen I traveled by cycle using Constructing Velorution as a functional sculpture to ride to Colorado State University; University of Illinois, Urbana-Champaign; Indiana University; Vanderbilt University; Arkansas State University; and The University of Missouri, Columbia, where I performed stories with the sculpture.
Everyday an Act of Composition Bycicle
Graphite
GELSY VELNA
Associate Professor, Drawing and Painting

BORN: Port-au-Prince, Haiti (Canadian), 1961

EDUCATION: Hochschule für Bildende Kunste, Braunschweig, Germany, 1990
M.F.A., School of the Art Institute of Chicago, 1990
Skowhegan School of Paintings and Sculpture, Maine, 1989
B.F.A., School of the Art Institute of Chicago, 1988

AT IOWA: Since 1992

SIGNIFICANT ACHIEVEMENTS: Iowa Artists 2000, Des Moines Art Center
Commission, Chambers Hotel, New York City, 2000
The Stroke (contemporary painting practices from the perspective of nine painters
invited to curate) Exit Art/The First World Gallery, New York City, 1999
The first Austrolei Contemporary Art Fair, Vienna, Austria, represented by
Bucheon Gallery, San Francisco, California, 1999
Visual Fellow at the Fine Arts Work Center, Provincetown, Massachusetts, 1997–98

ARTIST'S STATEMENT: Nancy is Black and her aunt is Colored.
My mother has a six sense and
My father is protected by deux anges.
My dad left his country without going home, but then to the beach.
My grandmother est voodooisante.
My sister has power because she was born under the sun.
Calling your kid after a duck.
They were smart but I don't know if it helped them.
The rest of the family is mum on that.
My first memories are in Africa.
I am not the Haitian you expected.
I have six memories of Haiti.
Salt is a powerful compound.
There are different realities in a crowd.
I am analyzing composite pictures
I got rid of my bump, so now, my forehead is uncharacteristic.
I am the one who recognized her first.
I was the one left behind, but they should have taken me.
I don't believe that my hand has anything to do with it.
I don't want to reveal truths as much as I want to sea.

Porter Troupe Gallery, January 2001
Amie-Amie, 2000
Ink on paint-by-number cardboard
SUSAN CHRYSLER WHITE
Assistant Professor, Drawing and Painting

BORN: Chico, California, 1954

EDUCATION: M.F.A., University of California, Davis, 1980
B.A., University of California, Berkeley, 1977

AT IOWA: Since 2000

SIGNIFICANT ACHIEVEMENTS: Reviews of my work in Artforum, Art in America, Art News, Arts Magazine, New Art Examiner, and newspapers throughout the U.S.
15 one-person exhibitions in New York City, Philadelphia, Chicago, San Francisco, Greensboro (North Carolina), etc.
National Endowment for the Arts fellow, 1989–90
Yaddo fellow, 1986

ARTIST'S STATEMENT: Using enamel paints as my primary medium, I am creating a vocabulary of small organically-inspired figures. Presented on a painted field, these emblems are at once anatomical and spiritual as they slip back and forth between references to the body and images of Buddhas and Virgins of Guadalupe.

The series of paintings I am working on now float Rorschach-like images in and out of a richly developed multiple layered surface. These images can also become botanical, insect-like or even purely ornamental.

The equivocal figure is the precarious intersection between my intentions and the unique constellation of responses brought to the work by the viewer. The controlling objective for the new body of work is to press further into the exploration of the boundaries between the decorative impulse and the much darker, emotional, philosophical sources.
Magnet, 2000
Enamel on linen
RACHEL MARIE-CRANE WILLIAMS
Assistant Professor, Art Education

BORN: Raleigh, North Carolina, 1972

EDUCATION: Ph.D., art education, Florida State University, 2000
M.F.A., studio art, Florida State University, 1995
B.F.A., painting and drawing, East Carolina University, 1993

AT IOWA: Since 1999

SIGNIFICANT ACHIEVEMENTS: Editor of the Anthology Behind the Wall: The Practice of Arts in Corrections (working title) to be published by Northeastern University Press, 2002
Received a research grant from the National Art Education Foundation to study the National picture of the praxis of arts education in public residential juvenile correctional facilities, 2001–2002
Keynote speaker at the Customs House Museum in Florida at the Opening of Art Behind Bars, a comprehensive exhibit of prison art from the United States, 2001

ARTIST’S STATEMENT: “We live surrounded by ideas and objects infinitely more ancient than we imagine; and yet at the same time everything is in motion,” Teilhard said.”
—Annie Dillard For The Time Being (1999, p.98)

My work is based on layers of everyday experience, dream imagery, and literature. I am always trying to figure out why things happen; in other words what is their significance in terms of my experience or purpose. Often my work begins with an event or a snippet of text that in turn sparks an image. The image usually rolls around in my head until it becomes clear and attaches itself to meaning. The images are usually based on guardians, warning/wonder signs, and moments of suspended time where crossings occur between two elements that create a chain of events in which I participate. In my paintings the image is combined with layers of debris that I collect such as postmarked stamps, letters, maps, bits of paper, and fortune cookie slips. These small mementos are a way of remembering daily experiences. My immediate past is tangibly bound together by these small diurnal tokens of material existence.
I Double Dog Dare You, 2000
Aqueous media and collaged material
KEE-HO YUEN
Associate Professor, Jewelry and Metal Arts

BORN: Hong Kong, China, 1956

EDUCATION: M.F.A., University of Iowa, 1989
B.A., Chinese University of Hong Kong, 1983

AT IOWA: Since 2000

SIGNIFICANT ACHIEVEMENTS: Work has been shown at the Goldsmith Hall in London, England; Museum Fur Kunst und Gewerbe in Hamburg, Germany; American Craft Museum in New York City; Pionine Gallery in Taipei, Taiwan; Seattle Art Museum in Seattle, Washington; Museum of Art at the Chinese University of Hong Kong; Fortunoff in New York City; and the National Ornamental Metal Museum in Memphis, Tennessee.

Work is included in the collections of the American Craft Museum, New York City; Museum of Art, Chinese University of Hong Kong; University of Iowa Museum of Art; and The Smithsonian Renwick Gallery of the National Museum of American Art, Washington, D.C., is in the process of acquiring a work.

ARTIST’S STATEMENT: My work, for me, plays different roles.

I use my work to express a variety of thoughts that are based on actual experiences. My sculptural pieces, “There Are Adjective For Every One,” and “Been Measured, Being Measured, Will Be Measured,” convey how people indiscriminately apply a narrow set of standards toward the world and themselves. The result of this, I feel, is that the standards eventually became meaningless ideals. For example, the concept of “normalcy” has no intrinsic meaning in defining the individual, yet most individuals dare not stray from it.

I also enjoy exploring new materials to create fresh, dramatic, and colorful wearable jewelry. My latest series of bracelet is made of sponge and foam that are reinforced by coating it with rubber and then painted with acrylic paints. The materials are easy to work with, economical, lightweight, and flexible. They are ideal in investigating how sculptural forms and colors interact with each other.
Baggage #4

"Been measured, being measured, will be measured." 1999

Fabricated: brass, acrylic paint, and laser print ink
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