Greetings from Dorothy Johnson, Director

The big news around here is the new art building which has been emerging over the past few months across from our 1936 building. One of the best views is from the turn-around at our Riverside Drive entrance (the back door to the old building). Steven Holl’s magnificent structure sits on the bank of the quarry pond and appears to be a natural curved extension of the lovely limestone bluff. The building has beautiful articulations, it is massive yet appears light, sculptural and airy at the same time. The north wall, made of translucent glass, was the first wall to be completed but soon, above it, we could see the wall of clear glass at the level of our painting studio classrooms on the third floor and the lovely skylights above. The Graphic Design studio classrooms are also on the third floor and the graduate design classroom, which sits above our 230 seat auditorium and state of the art media theater, replicates Brancusi’s Paris studio with skylights facing directly north.

I had the great privilege of exploring these magnificent spaces with our architect, Steven Holl. He came from New York for a visit in October and was thrilled to experience the building in person for the very first time. We toured the building together and I listened to his comments, explanations and exclamations as he saw his dream of the building realized in concrete, steel and glass. The most moving aspect of the building is the light that permeates everywhere. The vast glass walls on all sides of the building make light the central feature of the interior as well as exterior design. The light makes the building appear to float in spite of its impressive scale.
We climbed the 30-foot ladders to the second and third floors (the stairs are not yet installed). It was quite literally a “breathtaking” experience. I walked with Steven through the splendid art library space, stood in the vast auditorium, imagined the lively activity in the beautiful new space for the Office of Visual Materials and walked through lecture halls and studio classrooms with their huge skylights. I imagined how these spaces would be when filled with excited students learning about art and creating their own artwork in this spectacular environment. Steven Holl has made exterior balconies on each floor so students can go outside for fresh air and a view. The cantilevered wing, the 2-story ‘bridge’ to the past, which points in the direction of the old building, will be the final piece of the puzzle. It is not yet in place but when completed will house part of the art library on one floor and our digital classrooms (including digital photography) on another. I also inspected the spot right on the pond where we will have our indoor/outdoor café where students, professors and the community at large can discuss the student exhibitions they have just seen in our new exhibition gallery, a magnificent and lyrical space adjacent to the main entryway. The pond itself has been expanded and will be landscaped so that our students, faculty and visitors can enjoy it to the fullest.

We are planning to celebrate the opening of the new art building in October 2005. I will let you know the precise date in the spring.

The faculty who will remain in the original structures are currently working together with me and the university planners to make sure that we get the very best space possible for our students. HLKB architects of Des Moines is in charge of this project with Rod Kruse heading the team.

CAA Breakfast

This year the CAA takes place in Atlanta, Georgia. We will have our annual alumni breakfast on Saturday morning, 7:30-9:00 am, February 19, in the Cabinet Room of the Atlanta Marriott Marquis Hotel, 265 Peachtree Center Avenue.

We hope to see you there!

Dorothy Johnson (in front) with the architectural team of Matt Niebuhr, Rod Lehnertz, Rod Kruse, Steven Holl, Michael Thomas and Martin Cox.
Thanks and Celebrate

Maso Tomasini wishes to thank all of those who have supplied him with remembrances of their student years at the University. Comments about experiences, reactions, and events along with the names of teachers and friends have been most helpful in his continuing work on the history of the School. He is hoping to have a manuscript completed before we celebrate the seventieth anniversary of the combined teaching of the studio arts and the history of art in one department at the University in the academic year of 2005-2006. The next two academic years will provide other causes for celebration. In the Spring semester of 2006, our new additional Art Building will be ready for classes and dedication ceremonies. Finally, in the academic year 2006-2007, we will celebrate the one hundredth anniversary of the establishment of a Department of Art at the University. We hope that all of you will be able to visit us during the next two years and help inaugurate the beginning of our second hundred years of providing education in the practice and history of the visual arts.

Historical Memory Project and Archive

The Historical Memory Project and Archive initiated last year has received numerous and generous responses from the School's approximately 5800 living alumni. This demonstrates the vivid memories and strong emotional ties alumni continue to have with the School. The Historical Memory Project aims to recoup the history of the School—in both written and photographic form—from 1906, when art courses were first offered at the University of Iowa, to the present. As we approach the centenary of this event, the urgency of gathering materials for the project becomes ever greater. Wallace Tomasini heads the effort to produce a written history of the School. He has delivered three lectures on that topic at sessions of the Art History Faculty/Graduate Student Colloquium and is scheduled to give the fourth and final installment in the spring semester 2005.

We wish to thank the many alumni who have sent memoirs, photographs, clippings, event programs, letters, manuscripts, and other objects related to the history of the School. Your contributions are much appreciated and will form part of the permanent archive that will serve as the basis for the written history of the School we hope to complete in the near future.

If you have not already done so, we invite you to participate in this historic enterprise and send us any relevant information, photograph, or memorabilia you might have from your time at the School. You can contact us at the Historical Memory Project, School of Art & Art History, University of Iowa, Iowa City, Iowa 52242; 319-335-1772, 319-335-1774 (fax), or art@uiowa.edu. Or you can fill out the information page at the back of the newsletter. You may also wish to look at the School's new website for information about the current faculty and programs: http://www.art.uiowa.edu/

Zinc engraver's plate depicting the current Art Building from across the river, retrieved from the Iowa City Press-Citizen and donated to the Historical Memory Project by Susan Pauley (1978 BA, Art).
The Art History Division is pleased to announce the promotion to Associate Professor with tenure of two faculty members: Robert Bork (Medieval) and Julie Hochstrasser (Early Modern Northern European). Joining us as Visiting Faculty this year are Sinclair Bell (Ancient Art; Ph.D., University of Edinburgh) and Carl Wuellner (Nineteenth Century European Art; Ph.D., University of Virginia). This is our first year without Richard De Puma, who has retired and is now engaged with numerous research projects both in the U.S. and in Italy. We are fortunate, in this budgetary environment, to have received authorization from the Dean to search this year for a new permanent position in Ancient Art. Currently the Art History Division is engaged in several initiatives that will further strengthen curricular ties with the Studio Art Division of the School. We aim thereby to ensure the continuation into the future of the “Iowa Idea” of a close formal relationship between our two disciplines established in the 1930s by Lester Longman, the School’s first director. The addition of a new cohort of graduate students last fall has boosted our graduate program to a high of 49 students. Our placement record for new Ph.D.s remains at near 100%. Our number of undergraduate majors continues to grow and their success in entering graduate programs is notable. Art History at the University of Iowa continues to flourish.

Sarah Adams is currently on research assignment at the J. Paul Getty Center in Los Angeles.

Robert Bork’s past year has been a pleasant one, featuring the realization of past projects and the launching of new ones. In the spring of 2004, he officially received tenure, along with a teaching award from the College of Liberal Arts and Sciences. In May, after presenting a paper at the Kalamazoo medieval congress, he was elected president of AVISTA, the Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art. The summer saw the publication of two of his essays, in Villard’s Legacy (Aldershot, 2004), and in Parlerbauten (Stuttgart, 2004). In the fall, Bork completed an article on the geometry of the Strasbourg Cathedral facade, while simultaneously researching a new article on the parallels between art history and biological evolution. He has recently completed reviewing the proofs for a book he is editing, De Re Metallica: The Uses of Metals in the Middle Ages, which should be published early in 2005. Bork was thrilled to learn in November that he had been awarded a UI Faculty Scholar Award, which
he plans to spend studying the geometry of Gothic architectural design and its demise in the Renaissance.

Julie Hochstrasser traveled to Paramaribo, Suriname, last spring for the interdisciplinary conference “Legacies of Slavery: Globalization, Diaspora and Identity Formation,” where she presented a paper entitled “Visual Legacies of Slavery in Suriname? The Stakes of Not Seeing.” This fall she served as chair and discussant for a session on the historical geography of commodities at the Social Science History Association conference on “Markets as Sites of Interdisciplinary History” in Chicago. Proceeds of both are forthcoming in print. Two new articles are just recently out: “Wisselwerkingen Redux: Ceramics, Asia and The Netherlands,” in Points of Contact: Crossing Cultural Boundaries (Lewisburg: Bucknell University Press, 2004), and “The Conquest of Spice and the Dutch Global Imaginary,” in Colonial Botany: Science, Commerce, and Politics in the Early Modern World (Philadelphia: University of Pennsylvania Press, 2005). Her book Still Life and Trade in the Dutch Golden Age is forthcoming this year from Yale University Press. She has been awarded tenure and the Dean’s Scholar Award for excellence in teaching and research, and has just received a Faculty Scholar Award to further her research on “The Dutch in the World.”

Dorothy Johnson spent fall 2003 at the Camargo Foundation in Cassis working on her book, Romantic Hellenism in French Art from David to Delacroix. She continued writing full time during her Career Development Award last spring. In the summer she returned to Paris as a recipient of the Arts and Humanities Initiative Award and in August resumed duties as the Director of the School. Her essay, “Philosophical Incarnations: Embodiment in David’s Death of Socrates and Loves of Paris and Helen” appears in Changing Bodies: Concepts and Images of the Body in Western Art (2004). Later this year her essay, “Ideality and the Mirror Image: David’s Sabine Women Revisited” will appear in The King’s Crown: Essays in French Literature and Art in Honor of Basil Guy. In March she will give a talk at the American Society for Eighteenth-Century Studies where she also chairs a session on “Myth and the Enlight-enment.” In May she has been invited to give a series of lectures in Taiwan and in June will lecture at the international David Symposium held at the Clark Art Institute.

Joni Kinsey’s article, “I Wished for the Pencil of Salvator Rosa: The Artistic Legacy of Lewis and Clark,” appeared in the spring 2004 issue of South Dakota History and also in a book entitled Finding Lewis and Clark: Old Trails, New Directions. She published an essay, “Art of the Great Plains,” in the University of Nebraska Press’s Encyclopedia of the Great Plains. In June she lectured on the subject at a Gilder Lehrman Institute seminar on the at the University of Colorado, and in October she served as an NEH review panelist. Her latest book, Wonderlands In Stone: Thomas Moran’s Western Chromolithographs, will be published in 2005 by the University Press of Kansas in association with the Joslyn Art Museum in Omaha. She is also preparing an essay on Grant Wood’s evolving reputation for an upcoming exhibition at the Cedar Rapids Art Museum and another on the art of Keith Jacobshagen for that artist’s retrospective at the Sioux City Art Center in the spring of 2005. Next June she will teach a one-week seminar on the Art of Yellowstone at the Buffalo Bill Historical Center’s Summer Institute in Cody, Wyoming.

Barbara Burlison Mooney’s article about the 1930s restoration of Abraham Lincoln’s New Salem appeared in the 2004 issue of Perspectives in Vernacular Architecture. She presented research on the interpretation of extant slave dwellings at the Pioneer America Society conference in Barbados, an analysis of female space in the colonial Virginia mansion at the American Society for Eighteenth-Century Studies meeting in Boston, and a paper on the W.E.B. DuBois’s theory of architecture at the Society of Architectural Historians conference in Providence, Rhode Island.

Christopher Roy has been named Elizabeth M. Stanley Faculty Fellow in African Art. In the past year he made two trips to Africa to continue his research projects and has recently returned from Bukina Faso, where he took photographs and videos of local ceremonies for use in courses in African Art.


Sinclair Bell is a visiting assistant professor in ancient art and is teaching courses in classical Greek and Roman art at the School this year. He holds graduate degrees in classical art and archaeology from the universities of Oxford and Edinburgh, and is the editor of Games and Festivals in Classical Antiquity (Oxford, 2004).
School of Art and Art History Faculty Exhibition

The University of Iowa Museum of Art hosted the 2004 School of Art and Art History Faculty Exhibition. Below are photos (by Ed Kempf, Impact Photography) taken during the opening reception held October 16, 2004.

Guests enjoying the faculty exhibition.

Several patrons admire Steve Thunder-McGuire's entry, Completing Iowa Stories.

Margaret Stratton (Photography) and Steve Thunder-McGuire (Art Education).

John Dilg (Painting & Drawing) with graduate students Paula Brandel and Mike Koch.

Eugene Malone (former graduate student), Peggy Polson (current student) with Virginia Myers (Printmaking).

Painters Laurel Farrin and Ron Cohen with Howard Collinson (UI Museum of Art).
Art Education

(Steve Thunder-McGuire, Head; Rachel Williams)

Steve Thunder-McGuire says, “Brimming with story, Iowa is made up of communities of memory, defined by idiosyncratic lives and deeds.” During his recent project, On The American Discovery Trail: Iowa Route, as Steve traveled across the state and met people, he began to see a lyrical and ceaselessly rich portrait of Iowa in transition. Believing that the transference of stories of direction, bearing and continuity from one generation to the next is key to the vitality of Iowa’s future, Steve is composing with Iowans an audiovisual portrait of individuals accomplishing the legacy of weaving personal story and community history, one within another. As part of The University of Iowa Year of Arts and Humanities, Steve will be conducting story swaps in five regions of the state from August 2004 to June 2005. These stories will be broadcast on WSUI/WOI radio on “Iowa Talks.” Steve is traveling the state on his sculpted bicycle for his project, “Completing Iowa Stories.”

Dr. Rachel Williams received a “Percent for Art Grant” from the Montana Arts Council to create a series of 8 foot by 8 foot hand-painted tile murals on the outside of a new building at the Deer Lodge Men’s Prison in 2005.

Ceramics

(Bunny McBride, Head; Charles Hindes)

The Ceramics Area was very fortunate to have Gerry Eskin visit the “Materials” class this fall incorporating a new computer program with site stations in the lab to have students create and understand new and old glaze compositions. The lab was so successful that the class was deemed exceptional. Gerry always embellishes his lectures with his personally owned collection of historical and contemporary examples.

Bunny McBride is currently experimenting with a variety of colors and textures of glazes (composed primarily of wood ashes) on large platters. He has been asked to return to a symposium in Shanghai, China in November of 2005 to chair a session for the Shanghai Institute of Ceramics Study and Engineering. In addition, he will take a week-long private tour of the new digs among the “Long Guan” porcelain kiln sites which should provide some new material for his CD of “Ancient Ceramic Kiln Sites.”

Chuck Hindes has been asked to give lectures and demonstrations at the International Ceramic Conference in South Korea this spring. Ross Minzenberg, an undergraduate student from Pittsburgh, Pennsylvania will accompany him to document and experience the international sessions.

Thank you

Heartfelt thanks from the School of Art and Art History to all of you who have contributed gifts over the past year to the new art building and to all of our programs that help our students and enrich and further their education. Your gifts are greatly appreciated and have helped large numbers of students. Please visit the school’s website (www.art.uiowa.edu) and The University of Iowa Foundation website (www.uifoundation.org).
Design

(Ab Gratama, Head; Joseph Coates, Monica Correia)

The Design program is thriving and continues to have an overwhelming student demand. Helping to answer that demand is the fact that the program now has three full-time faculty and one part-time faculty member. Our graphic design classroom space and computer lab is fully occupied with students taking courses from 8:30 am till 9:00 pm every day of the week. We are, therefore, looking forward with great anticipation to occupying three wonderful classrooms in the new art building. The much larger space on the third floor of the new building will not only make it possible to teach more courses during the week, it will also provide desperately needed personal workstations for our graduate students.

The Design program took the opportunity to establish new international relationships by participating in two projects under the direction of Ab Gratama. During the Fall of 2004, graduate students in Design were engaged in the international cross-cultural design project “Connect.” Our students exchanged questions with graphic design students from Wanganui University in New Zealand and with Monash University in Australia. These questions were answered “visually” and assembled in book form. Monash, Wanganui and our program will exchange the books.

During the Fall of 2005, a group of graphic design students will participate in a project involving graphic design students from the Royal Academy of Art, The Hague (The Netherlands), students from Seoul (Korea) and from the Ecole Nationale Supérieure des Arts Décoratifs in Paris. The objective is to create universally understood pictograms to be used in refugee camps all over the world, thereby improving effective communication among the masses of people living in these camps. Many problems are due to poor communication caused by language barriers, cultural differences and illiteracy.

The hope is that the pictograms will answer the most basic questions such as: where to register, where to get medical aid, food, water. The results will be published by the Ecole Nationale Supérieure des Arts Décoratifs.

Ab Gratama will be traveling to the Netherlands to work on a large publication covering the career of Dutch comedian and UNICEF Ambassador Paul van Vliet. The publication will include CDs, DVDs and an illustrated book.

In 2003-2004 Joseph Coates founded the Design Gallery in the IATL building where he installed a number of design shows of students or outside design work. One show was a Cuban Poster show. In Fall 2004, he invited two designers to speak at UI: Dutch designer Melle Hammer, who spoke about his work and did a workshop, and Aaris Sherin of UNI, who spoke, about long-ignored women graphic designers from 1930 to 1980. In 2005 Coates will be speaking about the impact of Dutch designers on American design education in the last three decades of the 20th century at the College Art Association annual meeting in Atlanta as well as a conference in Denver. He recently completed a poster and other designs for the 2004 UI Dance Gala. He has also either completed or is completing design work for the Optical Science and Technology Center, UI Hospitals and Clinics, and other clients. He is also continuing the slow post-production process of editing a documentary on designers.

This year has been very productive for Monica Correia. She introduced for the first time computer-based tools into the 3D Design teaching program. Recently, the 3D Design computer laboratory was upgraded with state-of-the-art hardware and software (AutoCAD and 3DS Max). In early 2004, Monica organized the show “Connections” at the Levitt Center to exhibit the creative work of her students from Iowa and Brazil. During this event, Monica hosted an undergraduate Brazilian student for three weeks. This year also brought Monica the greatest gift of her life: her daughter Julia was born in June.
Intermedia

( Jon Winet, Head)

During 2005, Intermedia will be working with the Iowa City Senior Center to develop a web-based component to the Center’s television broadcast services. This community-based research in streaming media is made possible by a grant awarded to Intermedia by the Gannett Foundation.

Intermedia also continues production of “The Daily Palette,” accessible from The University’s web front page [http://www.uiowa.edu]. In conjunction with the Year of the Arts & Humanities, the project features the daily presentation of work by Iowa artists. The Daily Palette is very much a cooperative effort, coordinated by second year Intermedia grad Katherine Parker, working with University Webmaster Josh Kaine and Chris Clark at ITS Campus Services, and arts agencies across the state.

Jon Winet recently completed “2004-America & The Globe,” a hybrid arts/journalism media project focusing on the U.S. presidential elections. The eighteen-month long collaborative project, which included stops at the Democratic and GOP national political conventions in Boston and New York, resulted in a content-rich web site [http://www.america-theglobe.net] and exhibitions at DiverseWorks in Houston, Texas and Gallery Paule Anglim in San Francisco, California. Jon is currently in pre-production on “GOAL!” a project on globalization and soccer’s 2006 World Cup in Germany.

Metalsmithing & Jewelry

( Kee-ho Yuen, Head; Chunghi Choo)

The Metalsmithing and Jewelry program continues to have a very productive and successful year. We are very happy to announce the most recent addition to our area, Benjamin Anzelc, who is our new lab coordinator. He has quickly become an integral part of our department. He received his MA from Northern Illinois University and has been teaching in Massachusetts for the last several years.

In June 2003, we invited the Seoul National Polytechnic University’s Kyung-Geum Metalsmiths Association to the University of Iowa Stanley Gallery at the Levitt Center for University Advancement. The exhibition included approximately 50 pieces of beautifully crafted jewelry, sculpture and decorative objects. Twenty-four artists of the Kyung-Geum Metalsmiths Association, including Professor Oh and Association President Park, arrived at The University of Iowa for a two-week intensive workshop in Lazertran given by Professor Yuen, and electroforming by Professor Choo.

The Seoul National Polytechnic University invited Kee-ho to curate an exhibition in Seoul, Korea, in August 2004 representing forty of the most respected metal artists from the United States and Korea. Kee-ho also curated an exhibition for the current and former students of the University of Iowa Metalsmithing and Jewelry program at Kepec Plaza Gallery, Seoul, Korea. Five of our students and both faculty attended the opening in Seoul, Korea. Chunghi and Kee-ho also gave presentations and workshops at the Seoul National University of Technology. We are presently working towards an official sister-school relationship with the Seoul National University of Technology.

Visiting artists and scholars are an integral part of our program. This fall, we invited internationally renowned Japanese metal artists, Professor Hiramatsu Yasuki and Professor Ishizaki Tomaki to give an exhibition in M.C. Ginsberg Objects of Art and Room Service in downtown Iowa City. They also did presentations and a work-ship for our students and the public. Last spring, we invited Rosanne Raab, renowned authority, author, collector, and dealer of modern American silver to our school to present “Japanese Spirit: In The Hand of the Contemporary American Metalsmith.”

We are very grateful to all our 130 plus supporters who gave tuition and material scholarships to our graduate students so they can focus on their creative endeavors. Our students’ achievements in the last year demonstrated their talent and determination to succeed: LIZ SCHOCK had a piece selected for the upcoming book Hip Handbags, and T.J. LECHTENBERG had a brooch accepted for the upcoming book 500 Brooches both by Lark Books. ALISON BRUNSON, COLIN MCDONALD, T.J. LECHTENBERG, LIZ SCHOCK, and HUAN NGUYEN’s works were chosen from over 3,000 entries to be published in the book 1,000 Rings by Lark Books. The book was released in September. HYUN JEE, T.J. LECHTENBERG, LIZ SCHOCK, SATOMI KUSUYAMA, HUAN NGUYEN and EMMA MESSER were accepted in the prestigious national SNAG (Society of North American Goldsmiths) Juried Student Competition.
2004: Metals-A-Go-Go, Florida International Museum, St. Petersburg, FL. Five of our students attended the conference and they all had wonderful learning experiences. KATHY SAMEK, HYUN JEE, ALISON BRUNSON and T. J. LECHTENBERG were accepted into Topeka Competition 26, Annual Juried Competition and Exhibition, in Topeka, KS. T.J. was awarded with a Juror’s Award; KATHY won a Purchase Award and her piece was acquired by the Sabatini Gallery; Alison’s piece was reviewed in “Quality vs. Quantity,” Topeka Capital Journal. T.J. Lechtenberg was a finalist in the NICHE Student Awards in the category of furniture. The event was held at the Philadelphia Convention Center, Philadelphia, PA.

We would also like to highlight the efforts of program supporters Lois Jekklin and Sam Gassman, who have each sponsored competitions within the UI Metalsmithing program. These competitions provide the students a unique opportunity for objective insight from experts outside and within the field.

In keeping with the program’s tradition in pursuing the latest in advanced technology in the field, Professor Kee-ho Yuen applied for and received the Academic Technology Advisory Council’s Innovations in Instructional Computing Award from the University of Iowa. The Grant helped to purchase the “Dimension SST” 3D printer (Stratasys), which can generate real-world 3-D ABS plastic models for research and artistic creativity. The 3D printer is now jointly operated by the School of Art and Art History and ITS Research Services as a shared instrumentation facility and is available to all faculty and staff with appropriate research projects. This technology is instrumental in recruiting outstanding students, enhancing their future career options, and enabling the program to stay competitive as one of the top Metalsmithing programs nationally.


Chunjhi Choo’s works have been featured in the following books, during 2003-2004: The Visual Experience, Third Edition, by Hobbs, Salome, Vieth, Davis Publishers, Inc; Cranbrook Art Museum: 100 Treasures, Cranbrook Publication for Centennial Celebration; Jack Lenor Larsen Creator and Collector, Merrell Publisher, London-New York; Dream and Reality, Korean American Contemporary Art, Ginga Group Inc., Washington DC; Electroforming for Metalsmithing and Jewelry by Kim Sung Ran, Art and Madang Publisher, Seoul, Korea. Judaica metalwork by Chunjhi Choo was purchased by the Jewish Museum, New York City for their permanent collection in celebration of their Centennial Commemoration in 2004.
Painting & Drawing

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

As we approach the completion of the new art building, the Painting Area is looking forward to having its undergraduate program in the new facilities. We will have two generous rooms with balconies overlooking the lagoon and the famous bluff. Plans call for the BFA program in painting to be housed in what is currently the Design Area of the present art building.

The most recent painting graduate student Open House, in December, continued the tradition and success of this twice-yearly sharing with the Iowa City community. The studios and new work completed by the students were made available to a large gathering.

Visiting professors in the Painting and Drawing Areas for the 2004-2005 year are Tove Carlin, MFA Rhode Island School of Design, and Michael Ferrone, MFA University of Pennsylvania.

Since the last newsletter, there have been many professional achievements by graduates of our MFA program in painting and a brief sampling of the most recent includes: GIANNA COMMITO, recipient of a Pollock-Krasner Foundation Grant and visiting professor for the 2004-05 year at Alfred University; JIHA MOON, a group exhibition, “Semi-Lucid”, at White Columns, in New York, and a two-person show with CARRIE POLLACK, at Kunstoffe in Berlin, Germany; JERED SPRECHER, a visiting professor for the fall term at Princeton University and a two-person exhibition with DAN ATTOE, at Wendy Cooper Gallery in Chicago; one-person exhibitions in New York by ANN PIBAL at Jessica Murray Projects, Chelsea, and by COLIN BRANT at Adam Baumgold Gallery. Colin also had a one-person show at Beth Urdang Gallery, in Boston.

John Dilg had a solo exhibition at Schmidt Contemporary Art, in St. Louis, in April-May 2004. This exhibition was reviewed in the St. Louis Post-Dispatch and the (St. Louis) Riverfront Times. Recent group shows include The Green Exhibition, Esther Klein Art Gallery, Philadelphia, 2004; Foliage, Kraushaar Galleries, New York, 2004; Gallery Group, Luise Ross Gallery, New York, 2003; Gallery Artists, The Sybaris Gallery, Royal Oak, MI, 2003. Dilg was one of 66 former Yaddo Fellows invited to take part in New York City Benefit 2004 Auction, held at Capitale, in New York, April 2004. Dilg collaborated with the poet, Lyn Hejinian, on a broadside published by the Iowa City Center for the Book in February 2003.

Sue Hettmansperger’s recent activities include two solo exhibitions: one at A.I.R. Gallery in New York, November 2003, and the South Dakota School of Mines and Technology, May 2004. Group venues include Recent Acquisitions, Crystal Gallery, Grinnell College, Iowa, 2004; Affliliate Show, and Generations, A.I.R. Gallery, New York, 2004; New Works, Nine States, Art Saint Louis, Missouri, 2004 (Juror Joann Rothfuss, Curator, Walker Art Center); and Roots of Renewal, Grinnell College Faulconer Art Gallery, Grinnell, Iowa. She collaborated with professors in Music and Voice to create a DVD, Natural Language, which has been shown in concert at Clapp Recital Hall. A classroom drawing project with an illustration of student work was included in A.H. Audette, 100 Creative Drawing Ideas, Shambhala Publications, Random House, 2004.

Ronald Cohen has a one-person exhibit of his paintings scheduled for fall 2005 at the Lo River Gallery, Beacon, NY.

In 2003-04 Laurel Farrin had a solo exhibition at the Sioux City Art Center and her work was included in group exhibitions at The Kentler International Drawing Center, Brooklyn, NY, and In the Studio: 30 Years of the Millay Colony For The Arts, curated by Linda Shearer at the Exhibition Gallery, Albany International Airport, Albany, NY. Farrin received residency grants at Millay Colony for the Arts, Austerlitz, NY, and two residencies at Yaddo, Saratoga Springs, NY and she was a visiting artist at Rice University, in Houston, TX. A solo exhibition with catalog will open at Hallwalls, in Buffalo, NY in 2005.

Susan Chrysler White had solo exhibitions in 2004 at Littlejohn Contemporary, New York City; Chidlaw Gallery, Cincinnati; Karsh Masson, Ottawa, Canada. Other exhibitions include the Drawing Center, New York City; Philadelphia Museum of Art; the Weatherspoon Gallery/Museum, Greensboro, NC; the Wooker Museum; High Museum of Art, Atlanta; and the Indianapolis Museum of Art. Her work has been reviewed in ARTFORUM, Art in America, Art News, and Arts Magazine. She has taught at Tyler School of Art in Philadelphia and in Rome, Carnegie Mellon University, and the Cooper Union School of Art and Architecture, as well as other institutions.
Photography

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

The Photography Area continues to grow, offering a wide variety of digital and film-based courses to an increasing number of students. Students are currently working in a range of media, from pin-hole large format silver prints to installations and video. While we are building up the digital component in many of our course offerings, we recognize the impact that the traditional, camera-derived image has within both the fine arts and the culture at large. Consequently, our curriculum reflects a balanced interweaving of both these technologies. With a digital component integrated into virtually every upper level course, the Photography Area is anxiously awaiting its state of the art digital classroom in the new building. We are also looking forward to the renovation of the old building when our current facilities will be upgraded in order to meet growing student demand.

Peter Feldstein had a busy year with five one-person shows including Hudson River Gallery, Iowa City, Iowa; Depauw University, Greencastle, Indiana; ICON Gallery 51 East, Fairfield, Iowa; Olson-Larsen Gallery, Des Moines; and Southwest Missouri State University, Springfield. In addition, he had group shows at the Urban Institute for Contemporary Art, Grand Rapids, MI; the Faculty Exhibition at the University of Iowa Museum of Art; and the Olson-Larsen Gallery in Des Moines. His work is also being represented by Gottheiner Ltd Contemporary Art, St. Louis, Missouri.

Jim Snitzer currently serves as one of three studio coordinators and chairs the Photography Area. Recently, his work was exhibited in two 2-person shows (with Peter Feldstein) at ICON Gallery 51 East in Fairfield, Iowa and at Southwest Missouri State College in Springfield. Last spring his work was included in “Outside of a Dog: Paperbacks and Other Books by Artists” at the Baltic Center for Contemporary Art in Gateshead, England, and last year he received the juror’s top prize for work in “Yosemite Renaissance XIX” at the Yosemite Museum of Art in Yosemite National Park, California.

Documentary artist Margaret Stratton has recently completed a portfolio of large format, quad-tone digital photographs of her series Ancient Ruin: Abandoned Naples. “The grand scale of these prints emphasizes the deep sense of loss and absence I always encounter in historic ruin,” Stratton said. She has begun work on two new bodies of photographic work, “Night Light” and “Inventory of An Abandoned House.” An award-winning video artist and the recipient of a 2004 - 2005 Year of Arts and Humanities Award, Stratton is producing “Thunder Over Iowa,” a video-tape documenting amateur fireworks clubs in the state.

Printmaking

(Robert Glasgow, Virginia Myers)

The end of the Spring 2004 semester saw the retirement of Professor Keith Achepeh. Following a national search for a one-year position in Printmaking, alumnus Amze Emmons was selected to join professors Myers and Glasgow as a Visiting Assistant Professor for the area. A search is currently underway for a permanent new faculty member at the advanced level to begin in the Fall semester of 2005. In the interim, Amze is teaching intaglio and relief courses at the advanced undergraduate and graduate levels and making significant consulting and research contributions to the area. All of the faculty are actively involved in planning for the expansion of the area’s facilities into the entire east wing of the Art Building upon completion and occupancy of the new art building. Faculty and students alike have been professionally active in the past year with exhibitions, presentations and research travel. Collaborative fall semester events involving both faculty and many students included “Recent Works by University of Iowa Printmakers,” an exhibition of student work organized by Virginia Myers at Kirkwood Community College; and the PLAC portfolio and panel projects organized by Robert Glasgow.

Associate Professor, Robert Glasgow, chaired the panel, “Print Language As Content” at the 6th Biennial Conference of the Mid America Print Council hosted by the University of Nebraska this past October. The panel capped a year long graduate seminar and portfolio project on the PLAC theme. PLAC II is taking place during the spring semester of 2005.

Glasgow’s most recent exhibitions include “Union Suite,” a one-person show at the University of Dallas, February 2005 in conjunction with a week-long residency as the 2005 Visiting Artist for their Matrix Program. Another one-person exhibition, “The Family Group Series,” will be held at the Memorial Union Gallery of North Dakota State University in June along with a one-week monotype/monoprint workshop at NDSU’s Print Education and Research Studio. Glasgow’s work has also been included in the following recent
Sculpture

(Isabel Barbuzza, Head; Thomas Aprile)

The Sculpture Area is alive and well as we plan for future renovations. Areas in the main building have been designated for Sculpture graduate student spaces and eventually the mobile trailer will be history. During these years the mobile trailer has functioned very well for us. The Armature Gallery created a few years ago in the trailer by graduate and undergraduate students and Tony Sutowski, Sculpture's lab technician, has been working well as a valuable critique and gallery space. We hope to create a similar space for the area when the renovation takes place.

One renovation/addition that the School has been considering is to enclose the sculpture area patio to create one big open classroom space that can house the woodshop, foundry, welding and metal working areas. Many of you who worked under Professor Julius Schmidt may remember this area as being unusable and washed out when it rained and too cold to work in during the winter. Since then, the patio area has been cemented over, but still cannot be used in the winter months and often becomes a catch all for disparate materials. We plan to fundraise to help this dream come true.

Amze Emmons has spent some time getting reacquainted with his old friends here at the School of Art and Art History. He was recently awarded the Emerging Artist award by the Baltimore Museum of Art. In addition to the faculty show held this fall at the University of Iowa Museum of Art, he has been exhibiting regularly at Wide Area Network, a two person exhibition with Carrie Pollack at the Cora Stafford Gallery at the University of North Texas, and Fresh sART at the McCall Foundation in Los Angeles. He would also like to invite all of you to see his work in the upcoming 28, a group show at Wendy Cooper Gallery in Chicago that opens on Feb. 4th and will be on display until March 12th.

Tom Aprile is currently developing some new drawings and working on some small sculpture and models for future projects. This past summer he was in residency at the Virginia Center for the Creative Arts in Sweet Briar, Virginia and was an artist-in-residence at Ghost Ranch in Abiquiu, New Mexico. While at Ghost Ranch, he collaborated and acted in a performance piece with a French performance artist. Tom was nominated by New York Art Critic Harriet Zinnes to exhibit in the Florence Biennale in the Fortezza da Basso in Florence, Italy last December. He and his wife Laura Young attended the opening where they met many international artists and critics, including Barbara Rose and David Hockney.

Isabel Barbuzza is back from her semester leave assignment spent in Mendoza, Argentina. In Mendoza she worked with a beekeeper recycling honeybee wax combs which later were used in producing Suspensions, an installation shown in Taller alternativo, Argentina, and currently on exhibit in The Teaching Gallery at Hudson Valley College in Troy, New York.

She is the juror for an upcoming group show at The Alice C. Sabatini Gallery in Topeka, Kansas, and was invited to curate a student show at UNI Gallery of Art at the University of Northern Iowa. She will be a visiting artist at CalPoly, San Luis Obispo in the fall 05. She has been the Sculpture Area Head since the spring 2004.
Aida Audeh (2002 PhD, Art History) teaches the Art History program at Hamline University in St. Paul Minnesota, with approximately 10-15 majors. In May of 2004, she traveled to Paris with a group of her students. She has been busy with her research activities, publishing and presenting at conferences.

Myrna Balk (1961 BA) has received two grants supporting her drawings and etchings addressing human rights issues, namely domestic violence and sex trafficking of women. She has traveled to Nepal three times where she met over a hundred women and drew pictures with them to tell the stories of their lives.

Stan Brodsky (1950 MFA) recently had a solo exhibit, exhibited in the Sixteenth Annual 7th Armory Regiment Show, and the “Art Chicago” exhibit, all represented by the June Kelly Gallery, NYC.

Larry Calhoun (1961 MA, Art) is retired, but still keeps busy painting. His recent works may be viewed at: http://www.irtc.net/~vilarts/.

John (Jake) Ciofalo (1995 PhD, Art History) was chosen to participate in an NEH summer seminar at Princeton University (2004). The topic discussed was an interdisciplinary examination of opera and music. His current research includes Henri Fantin-Latour (the neglected 19th-century French artist) and his love of music and opera, as well as designing a course on how musical instruments form an enticing subject for art—Picasso’s Guitar.


Gianna Commoto (2003 MFA) has been teaching at Alfred University in the painting department. She was also the recipient of a Pollock-Krasner Foundation Fellowship.

Michelle Edwards (1985 MFA, Printmaking) returned to Iowa City with her family two years ago. She is currently writing and illustrating children’s books.

Her newest book, *Papa’s Latkes* was released November 2004.

Gary Galligan (1986 BFA, Drawing/Painting) most recently exhibited in “OMA Regional 3,” the Oceanside Museum of Arts 2003 juried show of regional artists and the 98th annual national juried show at the Long Beach Arts center in Long Beach, California. His work was also on view in the 9th annual juried show at the Atheneum in La Jolla, the 18th annual “Wallworks” show at the Artcore/Brewery Annex in Los Angeles and in “Echoes & Visions IV” in Laguna Niguel.

Laurie Talbot Hall (1995 MFA, Photography) purchased a live/work space in Manhattan with a fellow artist. The brownstone will host monthly visual and verbal arts salons and provide space for visiting international artists. Hall continues to serve on the National Board of the Women’s Caucus for Art, acting currently as Chair of the International Committee.

Shelley Haven (1978 MFA, Printmaking) has exhibited in 2004 at Gallery Boreas, NurtureArt Gallery, the Lower Manhattan Cultural Council, the Queens Theatre and BWAC at the Pier in New York City; and will exhibit in the Manhattan Graphics Center exhibition traveling in India. Recent awards include residency fellowships at the Anderson Center, Minnesota; White Artists’ Colony, Costa Rica; Fundacion Valparaiso, Spain; Millay Colony, New York; Saltonstall Foundation, New York; Virginia Center, Virginia; and a studio grant at the Manhattan Graphics Center, New York. She is an adjunct faculty member at Cooper Union.

Nicholas Hill (1997 MFA, Drawing) was awarded an Ohio Arts Council Project Grant for 2004. He has also been commissioned by the Ohio Arts Council to create the 2005 Governor’s Awards for the Arts in Ohio.


Joyce Koskenmaki (1962, Painting) retired from teaching at Finlandia University 2002, after teaching at six different colleges. Five years ago, she moved to the North Woods (Upper Peninsula of Michigan). She has had more than 30 national and international solo shows.

Hilary Lorenz (1993 MFA, Printmaking) was promoted to Associate Professor of Art at Long Island University and served as a guest curator for Subjected at the Safe-T-Gallery 134 Bayard Street (on the border of Williamsburg and Greenpoint, Brooklyn).

Cori Howard (2002 BA, Art History) is currently working at the National Gallery in Washington, DC as an assistant to the conservation programs coordinator.

Hee-Young Kim (2003 PhD, Art History) began a tenure-track position in the Department of Art at the University of Alabama.

Robert Kipniss (1954 MFA, Painting and Art History) recently had a catalog raisonné published by Hudson Hills Press (Intaglions 1982-2004). His recent one-person shows include Springfield Museum of Art, Missouri; and the Wichita Falls Museum of Art, Texas. Many of his works were recently acquired by the British Museum, Whitney, Butler, Metropolitan, etc.

Craig McKinney (2002 BFA, Graphic Design) is Art Director for OnMilwaukee.com.

Andrea Pearson (1987 MA, Art History) recently had her book, Envisioning Gender in Burgundian Devotional Art: Experience Authority Resistance, accepted with anticipated publication in 2006. She also received the 2001 outstanding teaching award at Bloomsburg University.

Thomas Schlotterback’s (1972 PhD, Art History) drawing, “Susanna and the Elders: Hot Tub Honey No. 1,” was accepted for the Baker Arts Center Seventh National Juried Art Exhibition in Liberal, Kansas. Schlotterback was chair of Western Washington University’s art department from 1973 to 1983. He taught art history and drawing before retiring in 1993.

Donna Terbell (1965 BA, Graphic Design) has been a residential designer for over 25 years as well as teaching and conducting seminars of design techniques. She is an avid traveler and art collector, as well as sailor on Lake Michigan and foreign places.

Scott Alexander Theisen (1993 BFA, Drawing) currently resides in Downers Grove, Illinois where he is a Senior Designer for Froeter Design Company, Inc. After Iowa, he earned his MFA in Visual Communications at the University of Arizona, and has received design awards from Communication Arts, Print, the American Association of Museums, and CASE. He has also taught classes on design and design technologies at the College of DuPage in Wheaton, and in 2002, co-exhibited a show of his paintings and drawings at Gallery Ophelia in Eagle Rock, CA.
Home Is Where the Art Is

In the fall of 2005, the students, faculty, and staff of the School of Art and Art History will soon have a new physical home. But the new School of Art and Art History Building will have a soul, too: the tradition of excellence and innovation established by alumni, teachers, researchers, and the many support personnel who have kept everything running smoothly.

This beautiful new facility would not be possible were it not for the school’s distinction as one of the top-ranked academic art institutions in the nation, a reputation built during decades of outstanding artistic and scholarly work.

This legacy made it clear to Iowa’s legislators and regents, as well as to the University’s administrators, that the school is essential to the UI’s identity. They could see that, in the face of aging and overcrowded facilities that had begun to compromise the school’s ability to realize its full potential, the school desperately needed a new building in order to maintain its high quality of programming and its standing as a vital engine of the arts. The result has been a dynamic public-private partnership that will help shape the role of the arts at the UI and in Iowa for generations.

The project—including the second-phase restoration and renovation of the original 1936 Art Building—will connect the school’s future to its beginnings, enabling the unique interdisciplinary vision of the school’s founders to be fully expressed in the modern age. The new Steven Holl-designed building will provide an optimal artistic and academic environment in which studio artists, art historians, and art educators can collaborate, with full library resources, premium gallery spaces, studios, classrooms, and gathering areas all up to date and immediately accessible.

Our home is your home—you’ve helped make the School of Art and Art History what it is today. We look forward to welcoming all of you back to campus next fall for the dedication of what promises to be a stunning artistic icon in itself, the School of Art and Art History Building.

In the meantime, we will be contacting each of you to ask you to be a part of this exciting moment in Iowa’s artistic life by making a gift toward the project. We’re in the home stretch, and we need help from alumni and former faculty and staff to make it all happen.

Together, we can ensure that the arts remain essential to The University of Iowa and the College of Liberal Arts and Sciences. Thanks, and feel free to contact me any time by phone at (800) 648-6973 or by e-mail at margaret-reese@uiowa.edu.

Margaret Reese
Director of Development
Performing and Fine Arts
College of Liberal Arts and Sciences
The University of Iowa Foundation

Fundraising

We are still very earnestly involved in a fundraising drive to help us afford all that we need for space and technology in the new and “old” art buildings. Please see Margaret Reese’s column for further details.
New Web Site

Please visit our new web site at: http://www.art.uiowa.edu. Check out images of the new art building and our webcam by clicking on ‘alumni and friends’ and then ‘building projects’.
Alumni News and Historical Memory Project and Archive Request
We Want To Hear From YOU!

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

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

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

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