those who can:

The 2011 University of Iowa
School of Art & Art History
Studio Faculty Show

An exhibition dedicated to the memory of
Professor Thomas R. Aprile (1953–2010)

January 27–March 6, 2011
Figge Art Museum
Davenport, Iowa

The organizers would like to thank those supporters who helped make
this exhibition and its related activities possible:

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The 2011 Studio Faculty Exhibition represents the reprise of a tradition in the School of Art & Art History and at the University of Iowa Museum of Art. The biennial faculty show, long a major event on the campus calendar, was interrupted by the flood of 2008 and the loss of the UIMA venue. Thanks go to Figge Museum of Art Interim Director Carmen Darland for the splendid exhibition space at the Figge and to UIMA Director Sean O’Harrow for making possible the revival of this important occasion for the public display of the best creative research of the Studio Faculty. Of particular importance is Director O’Harrow’s leadership and curatorial work on the exhibition. This marks the first tangible result of a more beneficially integrated relationship between the School of Art & Art History and the UIMA.

On behalf of the School, I would like to thank Dean Linda Maxson, UI Alumni Association Dean’s Chair in the College of Liberal Arts & Sciences, and Associate Dean for Research & Development Joseph Kearney for their long-term commitment to the preservation and enhancement of the School’s programs following the displacements caused by the flood. I also wish to recognize Vice President for Research Jordan L. Cohen for his continuing support of the research efforts of the Studio Faculty. Special recognition must go to Interim Executive Vice President & Provost P. Barry Butler and Associate Provost for Faculty Tom W. Rice, without whose generosity this exhibition and catalogue would not have been possible.

John Beldon Scott
Elizabeth M. Stanley Professor of the Arts
Director, School of Art & Art History

Cover image:
Ab Gratama (Graphic Design)
“Those Who Can: 2011 UI Art Faculty Show”
exhibition title wall graphic, 2011
Ink jet print on vinyl, mounted on Gatorboard
For over a century, starting with the arrival of renowned painter Charles A. Cumming in 1908, the University of Iowa has led the way in teaching art at the university level in the U.S. Cumming was an established artist and teacher, a novel concept at the time particularly at a university, and was responsible for establishing the Department of Graphic and Plastic Arts and its pioneering four-year B.A. in 1910. In line with this avant-garde approach to art education, the University began accepting Fine Art in the place of written thesis work in 1922. A mere two years later, Eve Drewelowe graduated with a Master’s degree in painting, one of the first such graduate degree recipients in the country. The Iowa Idea (as the initiative was called) brought practicing artists, art historians, and art educators together for the first time into a single entity known today as the School of Art & Art History. The Iowa Idea served as a model for similar programs across the U.S., Canada, and Australia. Since its early years, the School saw great artists, such as Grant Wood and Philip Guston, work alongside famous art educators and art historians, such as Lester Longman and H. W. Janson.

The School has since moved from strength to strength, and as a result, its educational offering has been frequently regarded by educational reviewers as being one of the top public university studio art programs in the U.S. This year’s faculty exhibition features many of the experienced teacher-practitioners responsible for continuing the School’s fine reputation today. As evidenced by the works and installations in the show, the range of approaches and techniques covers the major areas found in contemporary art in the U.S.: ceramics, 3-D design, graphic design, intermedia, jewelry & metal arts, painting & drawing, photography, printmaking, sculpture, and almost everything in-between.

These various programs educate and train artists from all over the state, the country, and the world, and are responsible for communicating the message that Iowa is a place that creative people can come to, learn from, and thrive in. The future of Iowa, and the Midwest as a region, relies on institutions such as the School of Art & Art History to bring together creative people from all walks of life and from all parts of the globe. In a society that appears to value art and creativity less every year (as evidenced by the reduction of art education in U.S. secondary schools), the art on display goes a long way in demonstrating the skill and perseverance of the University of Iowa’s studio art faculty in the face of these increased pressures. In a competitive global marketplace, the creativity of our population, achieved through education as well as by attracting new talent, needs to be cultivated if we want a bright future for our children and subsequent generations. As the popular saying goes, “Civilizations are remembered by their artists.” Let this exhibition serve as evidence that the University of Iowa’s artist-teachers have a great deal to contribute to the development of future creative generations and to the development of art in general.

This show is dedicated to the memory of Prof. Thomas R. Aprile (1953-2010), a highly-regarded and much-loved University of Iowa teacher and sculptor.

Sean O’Harrow
Director, University of Iowa Museum of Art
THOMAS R. APRILE
(1953–2010)
Sculpture

Unknown title, 2010
(unfinished)

Wood, found objects
76” h x 47” w x 44” d
ISABEL BARBUZZA
Sculpture

*The Origin of the World*, 2011

*Encyclopedia Britannica*, wax
12” h x 9” w x 6” d
CHUNGHI CHOO  
Jewelry & Metal Arts

Miniature Vessel Form I, 2010

Mixed media  
(tie-dyed silk, paper, metal, and plastic)  
8” h x 5” w x 4” d
THOMAS CHRISTISON
Printmaking

On Holiday, 2009–10
Lithograph, monotype, latex on paper
16” x 24”
Ronald M. Cohen
Painting & Drawing

Untitled, 2010
Oil on canvas
18” x 18”
MONICA CORREIA
3D Design

Ventosa, 2008
Foam, fiberglass, automotive paint
29” x 46”

Funded by AHI grant
BRADLEY DICARRY
Design

*Shop, 2010*
Color digital print
11” x 14”
DAVID O. DUNLAP
Painting & Drawing

a.k.a. JESSE ALBRECHT
once-upon-a-time
DAVID DUNLAP

I've grown too old to paint suits.
Now I work directly on my skin using my Bic, 4-color, ball point pen., January 30, 3-5pm, 2011

Bic, 4-color, ball point pen on skin
10' h x 40' w x 10' d
LAUREL FARRIN
Painting & Drawing

Green Fields, 2010
Acrylic on canvas
60” x 60”
SAAH Faculty Show 2011

JOHN FREYER
Photography

Dress Up, 2010
1080p HD digital video
Robert O. Glasgow
Printmaking

Aerial: Configuration of Sainted Peaks, 2010

Graphite, acrylic on HMP
21” x 28”
AB GRATAMA
Graphic Design

Box Set
Paul van Vliet “In de Optocht
door de Tijd”
(In the Parade through Time)
A Retrospective/Anthology of
Paul van Vliet, international
entertainer and UNICEF
Ambassador.
(Published by Pimento,
Amsterdam, Foreign Media
Group, The Netherlands,
2006)
SUE HETTMANSPERGER
Painting & Drawing

Untitled, 2010
Oil on linen
27” x 30”
Bohemian Rhapsody: From Ganesha to Roger Brown, and Back Again, 2011

Wallpaper and enamel on paper
42” x 208”
SARAH KANOUSE
Intermedia

America Ponds: an unofficial audio tour of Crab Orchard National Wildlife Refuge, 2010

Map, wall text, photographs, touchscreen kiosk with headphones playing a 45-minute audio tour with images
JULIA LEONARD
Design

*Palimpsest: an alphabet book,*
2008

Altered bookwork: found botanical text; pages cut, layered and varnished; collaged type and handwritten text; rebound into tiered accordion fold structure
22” h x 38” w x 7” d
VINICIUS LIMA
3D Design

Artery, 2011
Digital Animation, 2 minutes and 13 seconds
Computer-Aided Design / Virtual Reality
STEVE MCGUIRE
3D Design

The Poetics of Endurance,
Single Speed Geography,
2010–11

Titanium, aluminum,
paper, ink
48” h x 72” w x 9” d
VIRGINIA MYERS
Printmaking

Wind II, 2010
Foil imaging monotype
13.5" x 15.5"
MAT RUDE
Ceramics

Vase, 2010
Wood/soda fired
14" x 6" x 6"
JAMES SNITZER
Photography

Untitled, 2009
Photogravure
11” x 14.5”
MARGARET STRATTON
Photography

*Table Rock Juniper, Arizona, 2009*

Pigmented inkjet print
24” x 20”
HEIDI VAN WIEREN
Painting & Drawing

*Anamosa Fieldscape*, 2010
Elmer's Glue, ink on wood panel
36” x 72”
SUSAN C. WHITE
Painting & Drawing

Spheres of Privilege, 2010
Acrylic on canvas
76” x 130”
RACHEL WILLIAMS
Art Education

The Fork, 12-panel mini-comic, 2010

Inkjet print
9" x 11" each (12 panels)
total 20" x 74"

SAAH Faculty Show 2011
Jon Winet, Project Director - VWU Experimental Wing | Intermedia Faculty
Joe Williams, Researcher, School of Library and Information Science Cristina Sarnelli, Undergraduate Researcher - Virtual Writing University Dat Tien Nguyen, Programmer - PhD Candidate, Computer Science Peter Likarish, Project Design Consultant - PhD Candidate, Computer Science Jessica Jenkins, Undergraduate Researcher - Virtual Writing University Haowei Hsieh, Database Consultant - School of Library and Information Science Faculty Lauren Haldeman, Project Manager - Editor, Virtual Writing University Nicole Dudley, Database Researcher - MA Candidate, School of Library and Information Science Bridget Draxler, Education Researcher - PhD Candidate, English Jim Cremer, Programming Consultant - Computer Science Faculty Derek Andes, Graphic Design Development - Virtual Writing University Graduate Researcher - MA Candidate, Intermedia
Clay Newton, UX Design Consultant
Zlatko Anguelov, Literary Researcher

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LAURA YOUNG
Painting & Drawing

*Dark Sea VIII*, 2010
Charcoal on paper
15” x 15”
KEE-HO YUEN
Jewelry & Metal Arts

_Urn_, 2010
Aluminum, rock, litho ink, and powder coat paint
14” w x 10.6” h x 9.5” d
ISABEL BARBUZZA (Sculpture)
Since 1990 I have been exploring the use of discarded books as sculptural objects. In the examination of the book as possessing sculptural capacities—the turning of the pages, books as containers of information, the textural quality of covers and pages, and text—I have reconstructed the book’s concept in search of a more experimental territory. Therefore, I began to “alter” found books either by transforming the conventional book format or by adding new elements to the original materials exploring a dichotomy expressed by the book as meaning versus the book as an object.

THOMAS CHRISTISON (Printmaking)
The recent work is concerning layers of construction, removed—decayed to expose what appear to be previous generations of cultural décor or icon.

CHUNGHU CHOO (Jewelry & Metal Arts)
Creating beautiful objects comes to me easily.

RONALD M. COHEN (Painting & Drawing)
As a representational artist, I have worked exclusively from the imagination to create symbolic narrative paintings. My paintings were not painted directly from observation, but rather created out of a measure of geometric schema mixed with recollections drawn from experience. Last year I had the opportunity to view the Matisse exhibition in Madrid. Works
American aesthetic and its role in shaping applications, and stylistic approaches and towns in which it exists. When viewed America clearly reveals prominent cultural, disappearing vernacular typography of with mass-produced homogeneity. The poignancy of Matisse’s paintings inspired me to paint directly from the model.

MONICA CORREIA (3D Design) Using digital technologies, I design objects, furniture, and interiors inspired in forms found in nature and in my cultural heritage. I am particularly attracted to the challenge of transforming ideas into functional and aesthetically pleasing objects. My designs combine inspiration, technology, and sustainable materials.

BRADLEY DICARRY (Design) American vernacular typography and lettering has undergone radical changes over the past half-century. Eclectic and distinct lettering once skillfully handcrafted to capture and convey unique cultural character has been replaced with mass-produced homogeneity. The disappearing vernacular typography of America clearly reveals prominent cultural, economic, and social trends of the cities and towns in which it exists. When viewed as a whole, these typographic nuances, applications, and stylistic approaches provide a new view of the regional American aesthetic and its role in shaping past and present practices in design and visual culture.

DAVID DUNLAP (Painting & Drawing) I am guided in all I do by the named breasts “MOXIE” and “SavVY” of

LAUREL FARRIN (Painting & Drawing) In my current painting project, I depict illusionary canvas on real canvas, a doubling of the object we call a painting. The painted wrinkles are reflexive depictions of the actual wrinkles of the canvas before it is stretched, alluding to “as is” in material and process. The painting ground becomes a shallow undulating field of canvas, an arena without perspective where images and abstractions, improvised primarily from an inventory of modernist painting and popular culture, interact. The canvas ground of the paintings function as a stand in for the mind—a mind in thought as well as the mind before those thoughts appear.

JOHN FREYER (Photography) I am an interdisciplinary artist working at the crossroads of photography, video, audio, and performance—both on the Internet and in real-world exhibits and installations. Broadly speaking, my work explores the role of everyday, personal objects in our lives. In this series of videos, my 5-year-old daughter and her friends take turns posing for the camera—for periods of several minutes without moving. Dress Up deploys an everyday visual vernacular to explore this deeply human ritual that is fundamentally about the expression of the self in the world of others and objects.

ROBERT O. GLASGOW (Printmaking) The Aerials Series resides in the realm of cultural fiction. Surface and subsurface migrations, penetrations, and traversings describe the flow of beings from both past and future. The discovery of these movements encompasses archeological, geological, spectrographic, theoretical, and other more advanced detective methodologies. Early written language cues sometimes offer insights as to the configurations of panoramic migrations and detailed habitation sites alike.

AB GRATAMA (Graphic Design) I did the complete design, layout, and illustrations of the book, CDs, and the DVD contained in the box-set. The book features the album covers, programs, and theater posters I’ve designed since 1964, in addition to Paul van Vliet’s theater shows, texts, songs, and articles.

SUE HEITMANSPERGER (Painting & Drawing) The language of painting embodies the morphology of form through process, materiality, and the structure of space. The imagery of this series traces the interior of the human body, botany, digital distortion, and manufactured objects, collapsing their boundaries, and reflecting the complex relationship of humans to their environment.

ANITA JUNG (Printmaking) Central themes in my work discuss the domestic sphere both personal and mythological, in addition to society’s role in forming and being formed through this amorphous dialogue. Erasure, obliterating, tearing, cutting, sewing, collage, and repetition are central actions of the content.

SARAH KANOUSE (Intermedia) America Ponds is a 45-minute alternative audio tour of Crab Orchard National Wildlife Refuge, a place where our most romantic feelings about nature collide with the reality of near-total human engineering. Traveling here is an invitation to think through complexity, to feel our way through contradiction, and to come up with a concept more honest and useful than ‘nature’ to describe the myriad ways we exist with and within the non-human world. In addition to this gallery kiosk, the tour is available on compact disk or as a free download from www.temporarilytravelseoffice.net/stories.

JULIA LEONARD (Design) Content is necessarily selective. We create stories by inclusion and omission. Obscuring the text, changing the weave, can represent that selectivity. Using a nonlinear or partially unintelligible text is a way to suggest that it possibly could be told or heard in a different way.

VINICIUS LIMA (3D Design) Human-computer interaction and Virtual Reality are subjects that have always interested me as a designer. In this piece, I present a concept environment, where the understanding of space is taken away from you once all the surfaces are deformed and the play in scale, light, and show create an experience where one
feels like walking into this creature-like object.

STEVE MCGUIRE (3D Design)
My creative work emanates from a “do it yourself aesthetic” and is attentive to locative practice. Single Speed Geography is designing and fabricating a titanium single speed bicycle + time-trialing 2,490 miles of two-track and dirt on the Continental Divide, Canada to Mexico. Working with a “performance map,” I will record a variety of human data that can be followed on Google Earth via satellite-tracking the earth: pedaling, pushing, water filtering, sleeping in the dirt while rained on all night, post-holing through thigh-deep snowdrifts while pushing over a 10,000-ft. pass. The time-trial clock starts at 10 a.m. on July 3, and ends when my front wheel crosses the International Border at Antelope Wells.

VIRGINIA MYERS (Printmaking)
The print is related to raising the craft of foil stamping, as if pursued by industry, to the level of a fine art. Wind I proves that a variety of commercially manufactured foils may be precisely stamped with the Iowa Foil Printer hand held device, onto a paper substrate, to create a work of fine art impossible to realize without the use of the unique palette of colors and textures offered by foil.

MAT RUDE (Ceramics)
Throughout our lives we discover secret places that give us comfort and a place to hide. The work represented is about secret places we seek refuge in, lose, or out-grow, and the relationships we develop that take us to new spaces.

JAMES SNITZER (Photography)
Historically, photographs have been capable of providing us with iconic images of both natural and man-made sites from around the world. These representations are so ingrained that they function independently, often surpassing our actual experience. The images included here attempt to replicate that moment of discovery of some of these mythic sites, even if they are set in the relatively mundane surroundings of my own backyard.

MARGARET STRATTON (Photography)
The Evidentary Nature of the Object is an inventory of specimens from the oldest trees in the world housed in the Tree Ring Archive at the University of Arizona. These images condense and code pre- and post-human histories from information embedded in them as artifacts. My archival photographs extend and alter the meanings of these objects, documenting their transformation into lab specimens, complete with scientific notations and markings, pieces of tape, wads of cotton, and pieces of string.

HEIDI VAN WIJER (Painting & Drawing)
My work is made by pouring many layers of Elmer’s Glue and ink onto wood panels. The outcome reveals a stylized rendered depth that is sleek and smooth. Equally present is the combination of mundane materials, with a high level of craft. Significant because I am drawn to the idea of mastering a craft that is unique to the work I am making, while manipulating everyday materials to the extent that they become a vehicle of transcendence.

SUSAN C. WHITE (Painting & Drawing)
In Spheres of Privilege, I employ a broad range of visual language to develop narratives that the observer is tasked to concatenate from motifs that relate to my personal history and to my broader social and political concerns. Because these narratives are not organized by a temporal sequence of events, there is no single linear path among the links, but only a network of suggested connections.

RACHEL WILLIAMS (Art Education)
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JON WINET (Intermedia)
The Writing University Experimental Wing Director, The University of Iowa UNESCO City of Literature Mobile Application Development Team Associate Professor, International Programs The University of Iowa

In October 2010, The University of Iowa UNESCO City of Literature Mobile Application Development Team launched City of Lit, an app for Apple mobile devices. The app is the result of a collaborative research effort and reflects a growing interest at The University of Iowa in digital public humanities and interdisciplinary practice. Although the actual art in the show is the app itself, on display at the Figge are some of the 25,000 4.5” x 2.5” glossy two-sided ‘barcards’ that were created as part of the team’s public information efforts.

LAURA YOUNG (Painting & Drawing)
My abstract seascapes compress two recent personal events: a lovely summer vacation by the sea followed by the sudden death of my husband. The act of drawing helps to hold these experiences in memory, albeit “through a glass darkly.”

KEE-HO YUEN (Jewelry & Metal Arts)
Change is constant and contradiction is inevitable. Love it, hate it, consume it with a sense of humor, and in the process, record it with a whimsical note.