DIGITAL TO DIGITAL: MAKING ART WITH HAND AND MOUSE

A pencil sketch is tacked to the cinderblock wall above one of Margaret Dolinsky's Silicon Graphics computer monitors. "I try to keep some of my drawings up so I remember where I came from," she says.

Rendered in HB graphite pencil, the figures in the sketch look a lot like the characters the IU School of Fine Arts instructor programmed in the computer language C++ for one of her early 3-D CAVE (CAVE Automated Virtual Environment) works, Dream Girls.

Dolinsky's evolution as an artist has taken her from HB to C++ and to scripting languages beyond, and the juxtaposition in her office of sketch and screen is an apt metaphor for the creative synergy between traditional artmaking tools and new media. Indiana University School of Fine Arts is leading the way in this creative matrix, nurturing the education of its students in "digital" skills and processes that cross disciplines and media, from brush and canvas to keyboard and output.

Alongside classes in painting and drawing, the school's Introduction to Computer Art and Digital Imaging classes are emerging as potential fundamental courses. Becoming adept at using a mouse and computer to create images is, says Arthur Liou, assistant professor and head of the digital media area in the School of Fine Arts, "more of an extension of 2-D fundamental classes—it's another kind of hand skill, a different way of handling texture and composition."

Liou began his career as a photographer and broadcast journalist in Taiwan, and his work as a digital artist has dealt with the intersection of visual culture and childhood memory, the complex relationships of food and ethnicity, and the depiction of illness and rejuvenation. He works with video as well as layered and manipulated images output to paper.

Continued
“People can take computer ‘hand skills’ for granted,” he says. “Moving the mouse and thinking about it as a joined tool with the hand is something I had to learn to get used to. Younger students who adopted the mouse as part of an imaging practice early can use it as expressively as a pen or pencil.”

Visual art education, says Liou, unabashed about “training sensitive eyes” in any media. Computer art offers a new frontier in making and teaching art, he adds. “This art is constructed in a space that we haven’t dealt with in the past—for example, virtual space and Web space. These are the kinds of things that we as artists should be very curious and excited about.”

Dolinsky, who started out as a painter, is navigating new art spaces by creating virtual environments with Unix-based code. Her paintings, as well as her CAVE creations, are “based on the interplay that occurs, the perceptual shifts between personal, public, and private selves,” she says. “CAVE explores these shifts kinesthetically, visually, verbally, and auditorially in ways we haven’t experienced before.”

CAVE technology says M.Kia Hmelel, an analyst and programmer with IU’s Advanced Visualization Laboratory who has collaborated with Dolinsky on her virtual environments, involves a Silicon Graphics server, fiber optic cables, video converters, projectors, an audio system, and a mylar “mirror,” along with a pair of stereo glasses that the viewer wears to convert images—projected 60 frames per second—for into a coherent 3-D virtual space. Images are projected onto the three walls of the CAVE, and the glasses shutter back and forth, sending images to each eye in such a way that the brain is tricked into seeing them in three dimensions.

In 2002, her Beat Box piece ran simultaneously in digitally connected CAVEs in cities including Amsterdam, Chicago, Buffalo, Urbana-Champaign, and Bloomington, Indiana. Though participants were separated by thousands of miles and different time zones, they communicated with digital representations of themselves and corresponding sounds in real time. “IU is one of the best places for doing this kind of work,” says Dolinsky, because of its preeminence in the world of supercomputing. With the university’s superior network speed, mass storage systems, and high performance computing opportunities, the challenge of being a virtual pioneer is not in finding the right tools, but in navigating a lot of uncharted terrain. “It is very difficult to find many venues to show this work,” Dolinsky says. “A lot of it is going to conferences and virtual reality venues that are catering to the sciences. It is really important to fuse the arts into the development of this technology, though, because it is going to be the arts shaping it for users.”

Science and art are intertwined in the work of M. akaew Powars, a graphic design graduate student who has taken Dolinsky’s CAVE classes several times and has filled several blank books with an alphabetical bestiary of pencil drawings of imaginary creatures. He’s used the CAVE to write a history and background for the creatures in code, painting them with sounds, using Flash software to animate them, even working on an evolutionary chain of his exotic beasts. “The CAVE allows me to bridge the gap between traditional forms and digital art;” he says. At the same time, he’s enjoying learning how to do letterpress work in Professor Paul Brown’s graphic design class.

“The same formal principles apply to painting, photography, graphic design, and video work,” says Dana Sperry, associate director of the School of Fine Arts Gallery and an alumnus of the school’s sculpture program. Sperry was a student in Liou’s classes and found himself branching out into video art as he finished his M.P.A. “All areas of art work with light in some way,” he says. “Environmental artists like James Turrell work directly with light—look at Roden Crater. It’s like a painting in the way that it captures light, but the light also moves through the work. Digital art allows you to work directly with light in the same way.”

According to Liou, as technology progresses it may become more affordable for artists and will open up new possibilities in digital expression. “High definition television already looks stunning, even though the cameras and equipment we can afford in university art programs is at the low end. We can only imagine what will be possible in the future—I believe people will eventually look at video display very much like an art object, with a painterly surface. What’s happening may profoundly change our perceptions.”

— Erika Knudsen

IN PRAISE OF CREATIVITY

Creativity drives human civilization. Repetitive cycles typify the lifespans of all other species. Cultural and social interfaces are invented to buffer biological and physical forces in nature’s selection. Creativity is commonly associated with the arts, yet it is crucial to all human endeavors. The capacity to imagine alternatives to perceived reality improves and enhances human activity, whether as a profession, vocation, quotidian ritual, or academic discipline. Purposeful invention and playful discovery, bold change, and refined nuance are manifestations of creative mindfulness.

Is our human sense of wonder an expansion of earth’s fruit-laden landscape, the water’s surge, or the push of the wind? Certainly nature is a source of inspiration for artists, but so is the gritty cityscape, pile of common objects, or the push of the wind? Certainly nature is a source of inspiration for artists, but so is the source of inspiration for artists, but so is the forest floor and quiet morning pond, is natural and forceful, bringing insights, bliss, and an expanded description of health to individuals and the larger social bodies they define.

— Georgia Strange, Director, Henry Radford Hope School of Fine Arts

PASTING THE TORCH

Jeffrey Wolin, Professor of Photography and internationally known photographer, led the School of Fine Arts for 8 years. No amount of thanks would be enough for the extraordinary effort he made for the school. Here’s one thank you, for starters, on behalf of alumni, students, and faculty.

Thanks, Jeff!!!
Communities, like families, must adapt to flourish. They must be creative and innovative in responding to changing social forces.

It is not difficult to recall times and places when family and community were virtually synonymous, when families and communities thrived together. The idea of community is synonymous, when families and communities were virtually isolated from their neighbors, farther removed from any sense of society.

But just as families pull apart by chance, necessity or opportunity, so, too, has the idea of a "family-centered community" frayed in many places. The division is most pronounced in communities and neighborhoods that suffer economic disasters. No longer sheltered and supported by real and extended families, people in these communities find themselves more isolated from their neighbors, farther removed from any sense of society.

In these places, individuals, families, and community are under assault in a manner that is hard for outsiders to comprehend. They have been worn down by cycles of poverty, decaying infrastructure and social collapse, and prevented from recovering by inaccessible institutions—failing schools, inadequate medical care, and incomprehensible legal systems. History has been bled from the structures of the streets and the memories of the people.

Conventional community development and social service programs have failed to stem the deterioration of the social and neighborhood fabric in these places, perhaps because there is confusion about the needs that government agencies perceive, or organize themselves to deliver. Often, the conditions in these neighborhoods are generalized into a "one size fits all" approach that ignores the special circumstances surrounding each human problem.

To many, there seems to be little or no hope for restoring what has been lost. But a closer look shows that if we set aside our assumptions about what these communities have lost and what is happening to them now, we will be in a better position to address the present and future of community and place.

The Spirit of the Place

Places are created by the layering of countless actions, large and small, short- and long-term, by the people who live, work, and pass through them. Places are always changing in an ongoing cycle of action and reaction; places are shaped by people's responses to the forces of nature, society, and the marketplace, as well as their own beliefs, everyday desires, and emotions.

The conditions of a place are not only a record of human enterprise and habitation, but also an indication of the direction that future changes are likely to take. When the currents of change and the reactions to them act in concert, the place feels whole, engaging, and rewarding to those who inhabit it. When these forces are out of balance, working at cross-purposes or for narrow, isolated ends, the place feels disjointed and fragmented. The character of the place can be overwhelmed beyond the ability of residents to react, and its integrity can be threatened by demoralization and flight.

Typically, attempts to reverse conditions of urban decay have been championed by one professional discipline or another, such as urban planning, engineering, or social work. Each strategy has been delivered to the communities that have been determined, by the measure of the same professional authority, to be "in need" or "at risk." In other words, cities fall prey to quick-fix cure-alls, like a new aquarium, stadium, or housing project, or new approaches to delivering social and community services.

M ore often than not, however, these initiatives do little to reverse the conditions of disinvestment. They have little to do with how ordinary residents cultivate a stake in a place, how families will make the countless acts of accommodation and investment that weave together the spirit of a place, how individuals come together as a group, time and time again, to make commitments and forge relationships that will secure their future.

Decline, disinvestment, and displacement do not occur in a neatly organized fashion that allows them to be solved facilely by a single institution acting on its own. The places that have been able to maintain themselves, or to reverse downward trends, are those whose efficacy as a society is still intact or can be rebuilt, providing a healthy foundation for more focused, incremental, and ongoing initiatives.

Neighborhood revitalization depends on creating a strong, seamless fabric of social connectedness that creates community and sustains families. Based on prior experience, this approach of "community building" means that both social processes and physical settings must be improved for the families they serve, and these involve complex, interrelated challenges that must be addressed holistically, not in a piecemeal fashion.

The University of Miami's Initiative for Urban and Social Ecology (INUSE) is a new vision for building our society—family by family, block by block—through design. By engaging families and residents in the assessments and plans for the future of their communities, we hope to help our cities become places that serve their residents, nurture families, and support communities that people care about, take pride in, and fight to protect. By applying our imagination and creative capabilities, we can design places that endure, places that people and businesses will revolved in, generation after generation.

Community and University Partnerships

Faced with social and economic distress in the neighborhood at our doorstep, we at INUSE have opened our eyes to the physical reality of this place and the people who live in it. We have rediscovered what existed in a realistic rather than nostalgic light, so that we can constructively reconsider what might be. As a good neighbor, the university must see itself in new ways, realizing its potential for making change in the real world in real time, recognizing what faculty, students, and researchers can do in places that are disassembling before our very eyes.

As universities across the country confront traditions of self-directed research and teaching and search for new relationships to knowledge to the public, we are attempting to break new ground in university-community partnership, seeking to offer research and teaching expertise to the city in hopes of making genuine contributions to improve the quality of life and learning in Miamis, the region, and the world.

The needs of the physical and social environment are urgent, complex, and interconnected. Community building requires the restoration of a strong fabric of social connectedness that sustains families, thereby helping to rebuild community. Breakdown of community, decline of social capital, and chronic poverty are not problems that can be solved without serious commitment at the street level.

Though the university has a wealth of resources, it must become better connected across disciplines and less isolated from the world around it. It is to play a constructive role in addressing the disintegration of community. We must learn to cooperate and collaborate better, not only with our academic colleague, but also with the community at large, providing practical and participatory service and leadership.

—from The Spirit of the Place: The Living Traditions of Coconut Grove ©2002 by Samina Qurashi, Henry R. Luce Professor, School of Architecture, University of Miami; reprinted by permission
Richard Jacobs has traveled the world over in search of the perfect piece of pottery. He’s found plenty of eye-catching earthenware—in Mexico, England, China and beyond—but it was the work of a ceramist living in his home state of California that may have stirred him most.

The retired philosophy professor and his wife were on holiday in San Francisco some two years ago when they stumbled upon a tiny Verdigris Clay Studio and Gallery, just inside the Cannery, where three young potters including Christa Assad created and sold their goods.

Jacobs instantly was drawn to Assad’s plump Japanese tea bowls. Or was it a vase nearby? No matter, the entire display held some of the best stoneware he’d seen in some time.

“It was strong, restrained, disciplined, and subtle,” the long-time collector says. “She’s an outstanding young potter—one who displays an integrity and intelligence rarely found.”

So taken was the ceramics connoisseur with Assad’s minimalist doctrine that he not only purchased two of her vases, he began offering advice to her via “Letters to a Young Potter,” based on Rainer Maria Rilke’s “Letters to a Young Poet.” Last week, the professor mailed his sixteenth letter.

At 32, Assad is an unusual mixture of artist, engineer, and entrepreneur. She studied aerospace engineering at Pennsylvania State University. So it came as a shock—even to her father, who teaches design—when in her senior year she took a ceramics class as an elective and soon after switched her major to ceramics.

Now, she says, “It seems the ideal solution to the puzzle of life. It satisfies the athlete, the academic, and the connoisseur in me alike. I can be my own boss, make my own inventory, and connect with those who buy and use my work.”

Through her twenties, Assad trekked through Europe, to Asia and back, honing her ancient craft. She became a Fulbright scholar in Canada, where she studied with master potter Walter Ostrom at the Nova Scotia College of Art and Design. In 2000 she earned a Master of Fine Arts in ceramics at Indiana University.

She sports a gallery of tattoos: a dainty ivy leaf of leaves and rosebuds on her left shoulder (courtesy of an English tattoo artist named Babs), a tribal symbol on her right wrist, and a peacock tail among Chinese chrysanthemums on one calf.

When she’s not helping run Verdigris with fellow potters Rae Dunn and Mary Mar Keenan, she’s teaching ceramics workshops across the country, including most recently at the prestigious Anderson Ranch Arts Center in Colorado. Still, she allows, teaching takes a backseat to being in the studio, and playing in the mud.

“I want to be a maker,” she says. “I don’t want to be teaching other people to be makers.”

That makes for little job security. No matter, Assad increasingly is baking in a high-voltage live-unit—from an “Emerging Artist” profile last year in Ceramics Monthly magazine, to InStyle magazine, in which one of her signature Amerasian tea bowls was splashed in a posh layout. She can’t remember how many awards she’s won but is most proud of those with the word “function” in their titles. Assad is very much in the school of functional potters who believe that a vessel should be as useful as it is beautiful.

“I really try to remain true to purity of form. No extra frills,” she says with a characteristic broad smile. “OK, I do a few little frills here and there. But mostly my work is like a built-in bookcase. You feel like everything about it as it is should be, nothing extraneous.”

Not unlike taking up a musical instrument, Assad says, throwing clay on the wheel and transforming it into purposeful art requires methodical practice and faithful refinement of technique.

Just as scales provide a vocabulary with which musicians can speak to each other, there are rules to making functional pots. I like to think that my work reflects a system of parts that strike a chord. Clarity, as well as harmony, is essential in the attachment of handles, the fit of lids, (and the) curve of spouts.”

Her high-end sculptural or gallery designs as well as her more affordable teacups, saucers, pitchers, and the like are works in progress. Many times, Assad will shape and reshape a given design for five or six years before she’s satisfied. But that day rarely comes.

“I’m not trying to reinvent myself,” she explains of the seemingly endless process. “I’m merely trying to refine the design that I already have so that it’s functioning at the optimum.”

Jacobs likens Assad’s pieces—which range from a $40 stoneware cup to a $900 futurist teapot loosely modeled after a 19th-century iron—to those of a young Otto Heino, a celebrated American ceramist whose life and work helped mold the vibrant craft movement after World War II. Perhaps equally important, he says, her work is in keeping with the greatest Victorian thinker, William Morris, who attacked the consequences of industrialization and the subsequent loss of handmade goods.

“Christa is working within a tradition (where) the pot still acts as a container, a functional object,” he says. “That is a tradition that is not hot or trendy, but it’s a persistent tradition. It’s a noble tradition.”

— Angie Lee, reprinted with permission of the San Francisco Chronicle
From a well-established program of printmaking in Venice, Italy, taught by Professor Ed Bernstein, to a planned offering in photography in Paris, France, taught by Professor Jeffrey Wolin, the Indiana University School of Fine Arts has several overseas programs, as well as planned trips to art centers in the United States, that enrich our students’ lives and work. Here’s what we’ve been up to lately:

Sculpture in New York City

Indiana University sculpture BFA majors went on a field trip to New York City, October 16–20, 2003. The highlight of the trip was a studio visit with James Siena, which included a presentation of the artist’s drawings, paintings, and prints, a visit to the press that publishes editions of his images; and an explanation of how the artist created his studio practice in order to support working and living in New York City.

The students also took part in many activities, including visits to galleries in the Chelsea and Soho areas of Manhattan, as well as visits to the Whitney Museum of American Art, The Drawing Center, the New Museum of Contemporary Art, and the Chelsea Art Museum.

— Mike Wsol

Painting in Florence

We had another wonderful summer in Florence, Italy. There was great art and great food. Theresa Vadala and John Lee, who were the fine arts associate instructors, did a superb job. Although most students opted for the beginning and intermediate advanced drawing sessions, a few of the more advanced painting students and BFA’s went out plein air painting with French easels and plenty of sunscreen lotion. They worked on views of the city from the rose garden on the way up to San Miniato and in the Etruscan ruins at Fiesole. There were excursions to Siena, San Gimignano, Assisi, Chianti country, and Bologna. These were followed by wonderful banquet dinners. Individual students went on side trips to Venice, Rome, Arezzo, and Cinque Terre.

Although the American dollar was weak, keeping in check the amount of shoe purchases, Stephanie Nardiello (painting BFA student) said regarding the continual temptation to shop, “this is hell.” She should ask Stephanie, “just what is the significance of the Tarantola?” Professor Tim Kennedy might also be asked if he has any “deep thoughts for us this evening.” Also, is it really necessary to have a gelato every day?

— Eve Mandorf

Drawing in Giverny

I have created a drawing course that will take us to Giverny, France for 10 days over spring break (March 2004). We will use French artist Claude Monet as the generating force behind the course. Once in Giverny, we will draw in all of Monet’s gardens for a primary body of work; the Terra Foundation for the Arts will aid us in this endeavor.

We will also make field trips to draw at other Monet sites, including Etretat, located on the North Sea. We will work from the famous chalk cliffs rendered by Monet, Courbet, and Manet. We will draw in Les Andelys too, from the Chateau Gaillard. You can see the Seine for miles from this ancient fortress that Richard the Lionheart, the King of England and Duke of Normandy, built in the twelfth century.

Two field trips to Paris are planned: one to see the Musee du Louvre and the Musee Picasso; the other, to the Musee d’Orsay and the Musee National d’Art Moderne.

The class will spend some time drawing in the countryside around Giverny as well as in Rouen, where we will visit the Musee des Beaux Arts and Notre Dame, the cathedral made famous by Monet’s paintings.

— Barry Gealt
sand. Mud. The whole cycle of all my dead ancestors. Stones AND METAL; GOODHEART IN HIS STUDIO; IMAGES IN JOHN GOODHEART ARTICLE, FROM LEFT

Galloway. The kiln firing symposium was hosted a kiln firing symposium March 13 artists.

tangential subjects that have strongly and its place in arts and in the world at illuminate our understanding of our work contemporary aesthetic issues that and exhibitions explored ancient and of panels, lectures, tours, demonstrations, influenced ceramics. A stimulating program in Indianapolis.

Bloomington campus. The event preceded March 14–16, on the Ceramics and Beyond,

Conference, held March 17–20 on the Indianapolis campus.

Tangents examined issues and techniques central to clay work, as well as tangential subjects that have strongly influenced ceramics. A stimulating program of panels, lectures, tours, demonstrations, and exhibitions explored ancient and contemporary aesthetic issues that illuminate our understanding of our work and its place in arts and in the world at large. Keynote speaker was Jarrod Koplos, senior editor for Art in America. Panelists, demonstrators, and other participants included internationally renowned ceramic artists.

In conjunction with the pre-conference, the IU School of Fine Arts also hosted a kiln firing symposium March 13 and 14. Wood, salt, and soda kilns were fired by invited artists, including John Dilley, Martin Tanghe, Liu Pichang, and Jula Galloway. The kiln firing symposium was free and open to the public.

CLAY LANGUAGES John Goodheart Retires, 2004

A teammate named after a character in Umberto Eco’s The Name of the Rose. An air for fly-tying. Ponder high gloss in red paints in colors like candy raspberry, candy orange. Vessels of ceramic and sea. Metal drill bits, auto parts catalogs, a child’s drawing in greens and blues. Surfaces dusted with a thin veneer of slip. John Goodheart is interested in visual vocabularies. Images of images not objects, water and spirit, clay and its properties, tactile surfaces as well as text. His studio space says volumes about that lifelong fascination with language and process. So does his work, which incorporates ceramics, metalurgy, painting, and a variety of other media and techniques—along with a good dose of philosophy and a hint of alchemy.

“I’ve never been that interested in making functional pottery, but more in using clay to express an idea,” he says. Professor Goodheart, who retired from the School of Fine Arts in December at the age of 63, has taught art since 1960 when he graduated from the East Carolina University School of Art and went to teach at Louisiana State University. After a decade in Baton Rouge, he came to the Indiana University in 1973, where he has enjoyed a rewarding career as an active artist/teacher and gained an international reputation as a ceramic artist.

Early in his work was “about the state of the material—wet clay, dry clay—It’s very tactile and seductive” he says, describing performance events in which he would roll up dynamite in bags of clay and videotape the explosive results. “There was a particular type of red clay I used that would make a cloud in the sky.” He also created clay “spills” in gallery spaces with elaborate sets. “When the bags were knocked over the clay created certain shapes; it was a chance to explore its visual language,” he says. From those early experiments, he moved to interpreting the messages of raw material by forming and firing the clay, making unique “vessels” that function as metaphorical containers for secrets, bodily fluids, disease, states of being, and whatever personal experiences a viewer might bring to the work.

“Vases are a great metaphor for the idea of containment,” says Goodheart. And although he prefers his ceramic containers mounted on metal wall plates to be open to interpretation, he notes that they are very formal in their use of color, form, shape, and surface. “If sinners and saints have their own vocabularies, and this is mine. I enjoy putting things in a certain order.”

He’s also had a hand in shaping the School of Fine Arts itself, serving as director of the school from 1984 to 1994. During that time he developed extensive new studio space and played a decisive role in improving the safety and aesthetics of existing facilities. While it took a great deal of time from the work in the studio, he says, he loved the experience. “It essentially gave me another career.”

Though he retired now, the only chance for the foreseeable future is that he won’t be teaching. This year’s National Council on Education for the Ceramic Arts (NCECA) conference was in Indianapolis, and he helped organize a pre-conference workshop in Bloomington and had a concurrent show at the Rushman Gallery in Indianapolis. He also has a show at the Garth Clark Gallery in New York in 2004. “I’ve gotta make a helluva lot of work; he says, with his characteristic humor and down-to-earth smile. “It’s kind of scary.”

A small metal vice on a table in his studio tells part of the story of Goodheart’s life for when he’s not making ceramic art—he flies and spends time on the water to relax. “There’s so much to see when you are on the ocean, or out in the swamp,” says the avid catch-and-release fisherman. And of his tools, he says, “you can either fly-fish or catch fish—fishermen are mine are pretty functional, and hopefully catch a fish now and then.”

His fascination with the sights and sounds of water extend to another pastime about which Goodheart is passionate reading. He’s read every Patrick O’Brien maritime novel and saga; he’s read C.S. Lewis’ nine novels that are steeped in Christian symbolism; he’s read Stephen King’s horror novels—“I Love Dad,” it says in confident strokes of green and blue.

— Erik Knudsen

NEW LADDERS Bud Stalnaker Retires, 2003

Bud Stalnaker is a leading American fiber artist whose work is very much in the American grain. Born in Nebraska in 1937, Budd moved at a young age to southern Washington. In 1964, after earning his undergraduate degree from the University of Oregon, he arrived at Indiana University, where he further developed his talents and taught in the textile area in the School of Fine Arts.

Budd has lectured and presented workshops at professional meetings, art schools, and universities across the United States. His work has appeared in significant national and international venues, such as Objects USA, the innovative American craft exhibition that traveled to Zurich, Hamburg, Stockholm, Edinburgh, Birmingham, Brussel, and Cologne. He has been in demand as a juror for exhibitions and has received numerous commissions.

Stalnaker’s woven sculptural work graces IU’s Jordan Hall, as well as public buildings in Mckinney, Kentucky, Florida, Iowa, and Oklahoma. The National Endowment for the Arts awarded him a Craftsmen Fellowship in 1974.

For nearly four decades at Indiana University, Budd has taught students not merely the skills that go into the design and making of textiles, but also the imaginative art that turns a piece of cloth into a thing of beauty and meaning.

Many of his own works and his class projects lead students and audiences to discover the aesthetics of color, shading, structure, and shape, and how the ways a thing is made affect what it means and what it is. He derives his ideas from his consummate craftsmanship. His lyrical, rhythmic weavings reflect an ideal space where two human behaviors, action and contemplation, are threaded on paths that rise and fall, trading interlaced emphasis. His work embodies an artistic oxymoron of once perfect order and perfect calm. And perfect is where these two sensibilities meet in the manipulations of Budd Stalnaker’s mind.

Budd’s spectacular woven ladders stand at the center of his artistic career. They seem brilliantly indicative of his work as an artist, teacher, and thinker. Ladders make the connections between one location and another, and each rung is a step in a new direction, a new tone. In his ladders, each rung has literally a different shading, both in terms of the dye self and in the feelings that emanate from each step.

Part of Budd’s great strength stems from his wide-ranging mind and engagement with the world beyond the field of fiber. Many of his projects and those he assigns to his students involve the use of found objects. Under Budd’s guidance, everyday electrical wiring or plastic tabs can take on whole new artistic meanings. In a moment, we are able to recognize the beauty of everyday things.
In the “My Work” feature of the IU School of Fine Arts Newsletter, we invite a distinguished alumnus to write about his or her work. This month, we welcome David Black, MA ’54, who writes about his monumental public sculptures, his memories of IU, and the highlights of his career as an artist and teacher.

**MY WORK**

**The Sculpture**

My way of working in a sculpture is by modeling: hands-on, and by drawing trials. Visions can change dramatically in the studio; contrasts of scale, combined metal beams, arc patterns of support, are basic. Suggestion of animated forms, and “secret areas”—those places into which a viewer might project him or herself—happen as a matter of imagination. My early brush is in my accomplishment “spirit-house” mini temples, boats, ships, etc. These are like little talismans, but are only part of the intellectual sorting out. It can be a great trip!

I think like a maniac: themes, counter theme, setting up a bed (column), then overlay slowly or perhaps wildly... hold on. Keep it buoyant. Keep it visually turning and from every angle. Trust your instincts. Hope for a grand sculptural happening—out of doors in the sun or winter... An event. A philosopher Alfred Whitehead wrote, “Life is a becoming.”

My public sculptures are the results of national open competitions (three were international). They combine elements such as arches, large-scale walk-in pavilions, site relationships, as well as seating, plantings, and plaza. They are rife to bold sculptural movement, connections, and metaphoric imagery, often “floating” overhead. It’s span-ended, yet structured in various ways, including serendipitous accidents and surprises. They keep me involved and excited. I suppose when things aren’t convincing delight when I get some Jungian feedback, some archetypal uplift. This tells me I’m gaining inner validity. It’s intended to be a “place” for wonder, meditation, or perhaps a stage for small events. Now but with a sense of human involvement. Subtle, even tacile in its usages. It can be directed toward some symbolic event or relate to its physical site—that exciting challenge of siting meaningful sculpture in a special public location. I hasto be new, yet echo our past: my own Atlantic past—ancient enclosures, the monuments of the Mediterranean, Mexico, Asia, temples, sculpture, and pottery. These crop up, even though I’ve adopted a contemporary aesthetic emphasizing light, transience, and open movement. Great art is kept alive primarily in our imagination.

**Artist/Teacher**

After graduating from IU, I was hired to teach at The Ohio State University. In 1954, OSU instructors were assigned to almost any beginning classes, including “Art Appreciation.” To my surprise, although my strength was in ceramics, I was not assigned to teach ceramics. Later the director told me that the reason I had been hired was that they liked my photography portfolio (which had won two prizes). Ironically, the OSU department at the time did not offer photography courses.

Through the years I taught various sculpture and drawing classes, as well as foundation courses, eventually heading up the OSU sculpture area. I worked on planning the new sculpture foundry building. I insisted on a full and varied program, including experience working in life (figurative) sculpture, which I taught occasionally. I set up an MFA program in which each student defended a solo exhibition with a written thesis. For beginning design and sculpture classes, my method of teaching was to set out “explicit” problems which could lead the students to develop wide possibilities, using odd and/or traditional materials, varied imagery and structural processes, and occasional outdoor site constructions. Experiments were welcomed.

I found that, by working daily in the art building, I instilled a kind of work ethic: “Keep at it. Don’t expect results too soon. Motivation with no holds barred. Find materials from all parts of the city.” It gradually gave the students confidence to innovate and work out new ideas, and I think this approach made a difference.

During these years my wife, Karlita, our two kids and I have enjoyed working—stays in Mexico, California, Florence, and Berlin. Some were several years in duration, on special grants. We’ve toured Egypt, Japan, Indonesia, Turkey, Sicily the Yucatan, and more. We’ve studied enjoying our travels. We look ahead. Arts Lengua.
Dear Alumni and Friends,

For over 30 years the Friends of Art has supported the School of Fine Arts. Our focus is on providing students with research grants, museum fellowships, scholarships, and travel grants. The Friends of Art also enhances the IU community at large by organizing faculty lectures, art trips, sponsoring an annual Fine Arts Library Benefit dinner, and assisting with events at the School of Fine Arts Gallery.

Our most successful ventures is the not-for-profit Friends of Art Bookshop. The shop provides textbooks for all departmental courses and has grown to offer nearly 10,000 titles related to the fine arts. All profits directly support the scholarship programming for the organization.

PEGRAM HARRISON WITH HER HUSBAND LARRY CLOPPER

M emorial contributions may be made to the Pegram Harrison FOA Scholarship Fund.

Friends of Art/IU Foundation
1201 E. Seventh Street
Bloomington, IN 47405-5501

December 27, 1951—January 16, 2004

Remembered

As a board member and past president of the Friends of Art at Indiana University, Pegram was a tirelessly supportive of the Henry Radford Hope School of Fine Arts, the Friends of Art Bookshop, and the Indiana University Art Museum. She was a true friend of art.

It is now my privilege as an alumnus to support current and incoming students through the Friends of Art. My donations and service to the organization are money and time well spent. I hope you will work with me in helping support students by joining the Friends of Art.

Pegram Harrison
President, Friends of Art

FOA IN CINCINNATI

On one of the many trips taken in 2003, the Friends of Art traveled to Cincinnati to visit the Cincinnati Art Museum and the Louis and Richard Rosenthal Center of Contemporary Arts, and to share a dinner at the Rookwood Pottery Restaurant.

Upon arrival at the Cincinnati Art Museum, we were greeted at the main entry hall. Two docents split our group in half and showed us the delights of the new Cincinnati Wing. This exhibit, The Cincinnati Wing: The Story of Art in the Queen City, spanned nearly 200 years and included examples of Cincinnati’s impressive output of decorative and visual arts. The museum brochure divides the exhibit into five themes: the shifting frontier, identity, patronage, the rise of industry, and art education.

After the docent tour we were let loose to explore on our own. I managed to visit most of the themed galleries on all floors. The curatorial staff is clearly pulling its weight by making choice selections from its collections for exhibition throughout the museum. The galleries did not seem to be crammed with works, and the signage was informative and not too wordy. The most impressive curatorial decisions were on display in galleries 230 and 231: contemporary art. The selection of works by size, type, color, and artist is clearly a stroke of genius. The curator’s eye for proportion, color, and layout is immediately discernable. Artists represented include: Joseph Kosuth, Joseph Marioni, Sam Gilliam, Helen Frankenthaler, Ellsworth Kelly, Glenn Ligon, Andy Warhol, Tom Wesselman, Vernon Paton, and Donald Judd. Other museum show highlights included: Extraordinary Gifts, selected Cincinnati paintings from the Procter & Gamble Company; Making Their Mark, drawings and watercolors by Cincinnati artists; A-Z Art Lab, a place for making art (all materials and furniture provided); Above and Below: The Hypar Room, with a curved surface floor; Somewhere Better, a place for bankruptcy in 1941. It finally closed in 1967.

Today, part of the pottery building is a restaurant and bar. Some pottery is on display in the dining area; however, if you want to see a comprehensive display of the pottery, check out the Rookwood exhibit in the Cincinnati Wing at the Cincinnati Art Museum.

— Tony White, Friends of Art member
KUDOS

Undergraduate Students Win Awards

Students with Kumble Subbaswamy, dean of the College

Their parents and faculty members attended a gala opening and reception in the SOFA Gallery. Art and Friends of Art Bookshop, alumni, dedicated supporters, including the Friends of Art Bookstore discount price. With this in mind, I have begun to order all sorts of books, not just art-related texts, through the bookstore. What a delight to have the assistance of dedicated staff members who know their subject rather than the more general and lackadaisical service provided by large chain stores!... — Diane Reilly, Professor, History of Art

UNDERGRADUATE STUDENT WIN AWARDS

The Henry Radford Hope School of Fine Arts recognizes outstanding students by awarding undergraduate scholarships each year. These scholarships are possible because of our dedicated supporters, including the Friends of Art and Friends of Art Bookshop, alumni, and local businesses.

The annual Student Awards Ceremony was followed by a gala opening and reception in the SOFA Gallery. Nearly 50 undergraduate students, their parents, and faculty members attended with Kumkle Subbaswamy, dean of the College of Arts and Sciences; Georgia Strange, director of the School of Fine Arts; Jeffrey Wolin, former director; and Joan Sterrenburg, chair of the fellowship committee.

Fundamentals Awards: Nathaniel Dodge, Ayako Goto, Ashley Hughes, Carly Park, Laura Peters, Jamie Shaffer

 Ceramics Award: Trevor Johnson

Digital Media Award: Brent Woodall

Drawing and Painting Award: Jennifer Krabbeier

Graphic Design Award: Lauren Huber

Metalmaking and Jewelymaking Award: Dana Tedd

Printmaking Award: Shannon Bracy

Photography Award: Jared Landberg

Sculpture Award: Arrick Underhill

Textiles Award: Rebecca Endres

The Alina R. Eikenman Scholarship in Metalworking and Jewelymaking: Julie Hendrickson

The Harry Engel Scholarship in Painting: was awarded to all BFAs for a trip to study in Giverny, France, including Jennifer Ashe, Elizabeth Blair, Megan Borgo, David Brant, Gabby Grinnin, Min Jung Kang, Jennifer Krabbeier, Julia Lynch, Stephanie Nardello, Rachael Pese, Patrice Poor, David Tastall, Tad Sare, Preston Smith, Alex Torki, Victoria True, Karen Ware, Kelli Williams

The Nick's Brick Award in Ceramics: Trevor Johnson

The Nick's Brick Award in Graphic Design: Ian Senick, Valerie DeGirg, Ricky Avarest, Dita Ayudya, Michael Garrett, Sarah Alvarez

The Steven William Wolf Scholarship in Graphic Design: Catherine Joyce Christian, Keith Raines, Ryan Jones, Heather Harranga

The Reg Horen Scholarship in Photography: Ryan Buknight

The Henry Holmes Smith Scholarship in Photography: Danny Cheshire

The Roberts Award in Photography: Michael McMahon

The Summers Scholarship: Tim Borntrager, BFA Photography

David Hinfen, BFA Ceramics

Shannon Carter, BFA M. metalmaking and jewelymaking

Jerome Grand, BFA Printmaking

Michael Bornstein, BFA Printmaking

Keith Raines, BFA Graphic Design

Rachel Pese, BFA Painting

The Dove Family Scholarship: Tasyoshi M. Ike, BFA Sculpture

The Evelyn "Pat" Glazer Scholarship: Molly Mitchell, BFA Textiles

Drew McChesney, BFA Photography

Tomas Murphy, BA Digital Art

The Indiana Artist Craftsmen Talbot Street Art Fair Award: Nicholas Ramey, BFA Ceramics

The George H. Sterns Scholarship: Kelli Williams, BFA Painting

Catherine Christian, BA Graphic Design

Kariie Harbert, BFA Metalmaking and Jewelymaking

The Pogielson Award: Jenna Ash, BFA Painting

Amanda Sisk, BFA Printmaking

Brandon Baccio, BA Ceramics

The Friends of Art Award: Brent Woodall, BFA Sculpture

Sarah Alvarez, BFA Graphic Design

Joshua Kreuzman, BA Sculpture

The Evelyn "Pat" Glazer Scholarship: Molly Mitchell, BFA Textiles

Drew McChesney, BFA Photography

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Sarah Alvarez, BFA Graphic Design

Joshua Kreuzman, BA Sculpture

FOR FURTHER INFORMATION, PLEASE CALL (812) 855-5300, OR E-MAIL: foart@indiana.edu.
Osamu James Nakagawa was one of five recipients of the 2003 Outstanding Junior Faculty Award, which annually provides promising scholars and artists with support to further scholarship or creative activity. The Outstanding Junior Faculty Awards were established to recognize the achievements of junior faculty who have devoted considerable time to the teaching and service missions of Indiana University, as well as to the development of a nationally recognized research program.

Nakagawa was born in New York City, raised in Tokyo, Japan, and returned to Houston, Texas at the age of 15. He received his Bachelor of Arts degree from the University of Houston in 1986 and a degree from the University of Texas at Austin in 1991. His work, “Turn-of-the-Century Swedish Schools,” was published in Metamorphoses, Waterproof, and From May 31 to July 3, 2003.

Edward Bernstein was a guest artist at the Accademia di Belle-Arts in Venice, Italy this past June. He lectured about his work and demonstrated a printmaking technique called white-ground. Bernstein is also featured in the cover article of The Journal of the Mid-America Print Council.

John Bowles wrote the catalog essay for After Whiteness, an exhibition at the University of Illinois at Chicago (October 2003), and also participated at a conference at the University of California, Berkeley in June. He lectured about his work and demonstrated a printmaking technique called “After Whiteness: Race in the Visual Arts.”


Michael Facos was co-editor, with Sharon Hirsh, of Art and National Identity at the Turn of the Century (New York: Cambridge University Press, 2003). The volume includes her article “Educating a Nation of Patriots: Mural Paintings in Turn-of-the-Century Swedish Schools.”

Molly Faries has two projects currently under way: a catalogue of the fifteenth and sixteenth-century collection of the Central Institute, Utrecht, and a study of painting in Antwerp before iconoclasm—a socio-economic approach. In July 2004, she begins a project entitled “Infrared Reflectography: Evaluative Studies,” which is funded by the Netherlands Organization for Research, the equivalent of our NEH/NSF, as part of its Priority Program: the Development of Mummy Program for Molar Studies in Conservation and Technical Studies in Art History.

Barry Gealt was invited as both a visiting artist and a resident scholar in this year’s Terra Summer Residency in Giverny, France.

Tim Kennedy, visiting assistant professor of painting, had a one-person show last March at Fine Street Gallery in New York City. The Art Museum of Greater Lafayette in Lafayette, IL, also held a recent solo exhibition of his paintings.

Eugene Kleinbauer received word that his book, Modern Perspectives in Western Art History, has been translated into Arabic and published in Cairo.

Randy Long was part of a group exhibit at the Taboo Studio in San Diego, CA, last February. The Jewish Museum in New York, NY, recently acquired a sterling silver and marble menorah (pictured below) by Long for its permanent collection.

Martha MacLeish had shows at the Artemisia Gallery in Chicago, and at the Hunt Gallery in Staunton, VA, in 2003. Her recent work involves painting on shaped surfaces.

Osamu James Nakagawa’s second solo exhibition at Sepia International was reviewed by Sylvia Rupani-Smith in the New York Times in January 2003.


Anne McKenzie Nicolson, visiting assistant professor of textiles, had a solo exhibition at The Works Gallery in Philadelphia, PA and the Ruschman Gallery in Indianapolis.

James Obermeier received a grant from the Indiana Arts Commission and participated in the Cheongju International Craft Biennial at the Cheongju Arts Center in Cheongju, Korea.

Bonnie Sklarski is featured in Conversations, a traveling invitational exhibition that features the paintings of students and teachers who had an important effect on the students’ work. Sklarski’s work is paired with that of Phil Koch, an MFA student.

Betsy Stirratt has had recent solo exhibitions at the Fort Wayne Museum of Art in Fort Wayne, IN, and the Ann Packer Gallery and the International Museum of Surgical Science in Chicago. She is also co-editor of two recently published books, Feminine Persuasion: Contemporary Women’s Sexuality, and Sex and Humor: Selections from the Kinsey Institute (IU Press).

In 2002, I was awarded a grant from the IU President’s Arts and Humanities Initiative to continue work on my current piece, Ties. The grant provided me a semester’s leave from teaching and funds to cover engineering costs. Ties is a large interactive installation, incorporating kinetic elements, computer technology, and sound. It explores the illusive interrelationships of life and death, as manifested through the symbolism of Eastern religious thought and imagery. Elements from the ancient Buddhist monument of Borobudur, Buddhist temples in Tibet, Buddhist and Hindu temple art, and architecture from Southeast Asia and India (all places where I have done field research for this project), provided the inspiration for this work.

The mechanical engineer for Ties, with whom I have worked for more than 24 years, is retired from the IU Department of Psychology, where he still designs and builds prototype components for NASA’s space shuttle program. I also work with an electrical engineer on circuitry and developing computer programs to operate the mechanisms. A 2002 Indiana Arts Commission Individual Artist Project Grant funded the design and construction of some of the custom crates for shipping Ties to exhibitions.

— Wendy Calman
**FINE ARTS CLASS NOTES**

**Before 1960**

Dean Carter, MFA'48, is professor emeritus of art at Virginia Tech. The archives of the Museum of Southern Decorative Arts in Winston-Salem, NC, accepted his bronze portraits of Theo Horton, Taliferro, and Frank Horton. Carter lives in Blacksburg, VA.

Neil E. Matthews, MFA'53, lives in Tucson, AZ, and is an associate professor emeritus at UAP's Herron School of Art.

**1960s**

William Bowdoin Davis, MFA'64, has taught art history since the early 1960s at the Maryland Institute College of Art in Baltimore. His book, Duchamp: Domestic Patterns, Covers, and Threads, was published in February 2003. Davis lives in Baltimore and can be reached by e-mail at bdavis@mic.edu.

Matthew Zivich, MFA'64, won an award of merit from the 2003 Greater Michigan Art Exhibition and an honorable mention in the Studio 23 regional art exhibit in Bay City, Ml. He is a professor of art at Saginaw Valley State University, where he is an assistant professor of design.

Sandia J. Dutton, BA'66, is the author of a number of books for young readers, including Cap Street Carnival, which was published in April 2003. She lives in Louisville, KY.

B.J. Irvine, BA'66, MS'69, PhD'72, head of the Fine Arts Library at IU at Bloomington, received the Distinguished Service Award from the Art Libraries Society of North America at the organization's annual conference in 2002.

Gail Sleeman, BA'66, currently has work on exhibition in the Doll-Andstadt Gallery of Contemporary Fine Arts in Burlington, VT. Her recent exhibits include a group show at the Frederike Taylor Gallery in New York City, and a four-person show at the Tall Gallery in Brunswick, ME.

Robert L. Azemaz, MFA'68, received the North American Sundial Society's Sawyer Dialing Prize in recognition of his demonstrations and sculptures. He lives in Palisades, NY.

Miriam V. Rees Crook, BA'69, currently resides in Rome, Italy.

Komelia O'Kim, BA'69, MFA'73, a Montgomery College professor, is organizing a Smithsonian Institution exhibit entitled Dreams and Reality: Contemporary Korean-American Art, which celebrates 100 years of Korean immigration to the United States.

Don Wynn, MFA'69, has an oil painting in the Metropolitan Museum of Art's twentieth-century collection. He has shown his art in many solo shows across the nation and in Tokyo. He lives in Dorset, VT.

**1970s**

Dana D. Burton, MFA'70, MSL'74, received the 2003 Outstanding Librarian award from the Indiana Library Federation for her efforts in developing and nurturing the M onnee County Public Library's teen services program, which has been in operation since 1989.

Kenneth A. Stout, MFA'70, held an exhibition of oils and gouaches, The Slippery Slope, at the M omnart Gallery in Houston. He is an art professor at the University of Arkansas in Fayetteville, AR.

Janet A. Summers, MFA'70, is a senior economist and development specialist for the Sacramento County Airport System in Sacramento, CA.

Ira S. Weiss, BME'70, MA'74, retired from the Ohio Arts Council after 28 years of service. He lives in Pickerington, OH.

Gregory P. Spalding, MFA'76, will serve as an acting provost for Kenyon College until a successor to the job is found. A longtime professor of art at Kenyon, he has served as one of the college's two associate provosts since 1999. He lives in Gambier, OH.

Sara Rogers, MFA'77, works at the Indianapolis Children's Museum.

Anne McKenzie Nickeloff, MFA'78, is a visiting assistant professor at the School of Fine Arts, IU Bloomington.

Neil G. Splatter, MFA'78, a professor of art at the Southmoon College of Long Island University, has been selected to receive the David Newton Award for Teaching Excellence for 2003. He lives in New York City and Southampton.

Tyler K. Smith, MFA'79, was a finalist in a public art competition for Broward County Cultural Affairs Art Program in Fort Lauderdale, FL. He also teaches 3-D illustration at the Rhode Island School of Design.

**1980s**

Lesley C. Reker, BFA'73, was named the executive director of the Art Museum of Greater Lafayette, in Lafayette, IN.

Jen D. McKesson, BFA '74, and his wife, Lynn E. Erickson, BS'77, own McKesson Title Corporation in Plymouth, IN. The business, now 83 years old, is the oldest family-owned title company in Indiana.

Pamela Effren Sandstrom, BA'75, MSL'75, PhD'86, is the librarian in charge of reference and information services at IPFW Library in Fort Wayne, IN.

BDavis@mic.edu.

**1990s**

Don Wynn, MFA'69, has an oil painting in the Metropolitan Museum of Art's twentieth-century collection. He has shown his art in many solo shows across the nation and in Tokyo. He lives in Dorset, VT.

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1980s

Kyle E. Donnelly, MFA’81, directed Polk County, by Zora Neale Hurston, at the Arena Stage in Washington, D.C., in spring 2002. She lives in Encinitas, CA.

Cynthia Eid, MFA’80, was a finalist for the Salloul Design Competition, Albuquerque, NM, and in the Judith A. Arman M emorial Judaica Competition, Elkins Park, PA.

Penny Murphy, BA’81, is a financial services supervisor at South Trust Bank in Sarasota, FL.

Tim A. Pieszchala, BA’80, is a financial services supervisor at Von Briesen & Roper in the compensation and benefit department. He lives in Geneva, IL, where Arthur is the head of operating ethics at Lourdes Regional Medical Center.

Karen A. Baldinger, BFA’86, teaches foundations, book arts, and papermaking at Herron School of Art in Indianapolis. She has had solo shows at the Indianapolis Art Center and at the Collins Gallery in Portland, OR.

Katherine Kohls Wagner, MFA’86, recently retired after 33 years as executive director at Dallas/Visual Art Center. She has been married for 18 years to Pete Wagner, and they have two children, Alex, 16, and Katie, 12.

Anne M. Kenny, BA’83, is an industrial quilt artist, exhibiting in the American Craft Museum’s Six Continents of Quilts: The American Craft Museum’s Collection. She is also exhibiting in the Currier Gallery of Arts in the 2002 Gloria V. Kicher Memorial Exhibit: Uncommon Threads, New Twists on Textile Art. She joined her at the Currier exhibit are Marjorie L. Puryear, BFA’89, and Jenny Humphreys, MFA’88.

Gretchen E. Roney-Tanzer, MFA/B’84, received the 2002 Purchase Prize from the M useum of Fine Arts in Boston, which also purchased one of her woven textiles for its permanent collection. She lives in Orleans, MA.

Kye Yeon Son, MFA/B’84, received the Nova Scotia College of Art and Design student award and a solo show at the Canadian Clay and Glass Gallery in Waterloo, Ontario. She recently received a grant from the Canadian Council for the Arts. Son may be reached at kyesson@nsca.ca.

Suzanne J. Tourtillet, MFA/B’86, was named ceramics acquisition editor at Lark Books, a publisher of fine craft books. She has authored and edited more than a dozen books in the past two years and lives in Asheville, NC.

Robby Glover, MFA/B’87, has works in the Renwick Smithsonian Institution collection and the Racine Museum of Art in Racine, WI. He teaches at Texas Tech, and his e-mail address is rgblover@ttac.ttu.edu.

Sue Amendola, MFA/B’88, received a 2003 Pennsylvania Individual Artist Grant.

Arthur J. Hand, MFA/B’88, and his wife, Janette N. Maley, MFA/B’88, have documented Janette’s three-year battle with breast cancer and presented their photographs and multimedia collage at the SOFA Gallery in September 2002. They live in Geneva, IL, where Arthur is the head of photography at M cMillen County College, and Janette is an art instructor at Kishwaukee College.

Jennifer A. Wigge, BFA/B’88, received a $250 cash award for her watercolor and ink “Captive M oon” at the forty-second annual exhibition of the American Watercolor Society and a $250 award for her watercolor and ink “Captive M omon” at the forty-second annual exhibition of the American Watercolor Society and a $250 award for her watercolor and ink “Captive M oon” at the forty-second annual exhibition of the American Watercolor Society.

1990s

John A. Lovett, MFA’91, is a full-time professor at Loyola University, New Orleans School of Law, where he teaches and writes in the areas of Louisiana civil law and property law.

Ashley A. Taggart, BA’92, is performing in the production “The Trojan Women,” a play focusing on the life of Alfred C. Kinsey as told by his wife, Clara. She is a professional actress and lives in Philadelphia.

Jon Yashiro, MFA/B’92, teaches at Miani University. He and his wife just had their second child, Luke.

Jill E. Bowman, BA/B’92, is writing her dissertation at the University of Illinois at Chicago, Illinois. She teaches art history at the University of Indianapolis and is a member of the board of directors at the Indianapolis M useum of Art—Columbus Gallery. Bowman lives in Vernon Hills, IL.


Anthony J. Vannelli, MFA/B’92, is an art director at the Theatre of Western Springs. He lives in Westchester, IL.

April E. Combs-Mann, BA/B’93, and her husband, Michael T. Mann, BA/B’90, performed publicly as a duo for the first time on February 14, 2003. They were previously members of Aram Garden, a rock group formed at IU. They live in Cincinnati.

Carroll M. B. B’s, MFA/B’93, launched her own business, Carroll M. B. Ltd., which connects clients with their audience through high-impact design for print and the Web. She lives in Bloomington, IN.

Angela R. Zhurinskii, BA/B’94, is now playing with the Ladies Professional Golf Association and resides in Miami, FL.

Teresa E. Smith, MFA/B’94, is an associate for von Briesen & Roper in the compensation and benefits section in M iwaukee, WI.

The funding I received from the university was financially necessary and it provided me with a sense of community. I felt I was a part of what made the university function, and I gained valuable teaching and research experience, which has served me well.
Ghost of dark green flora and gray-brown rock haunt a canvas in one corner of Bonnie Sklarski’s studio. It’s an unfinished painting that started out in her imagination as a light-filled work about early spring and new growth, but emerged under her brush as a earthier, darker vision.

“When I was working on it last spring, I got depressed that it was so dark,” she says. But when she set it aside, she realized that the painting was going in an interesting direction. She would like the ideas germinate, to emerge this spring in primordial hues: wet, slippery surfaces with newts crawling over them and dark green new growth sprouting from rock crevices. “It is going to be more moody and slinky—about the terror of birth.”

The work-in-progress is a good metaphor for the intellectual process. Sklarski encourages her students to employ before they begin applying paint to canvas. “It is easy to jump on an idea in its weakest state and kill it,” she says. “You might have a very delicate, fragmentary idea, something very quiet. Maybe you see two people standing together in a certain way, a bit of light falling on someone just as. If you take that delicate beginning and put it through a series of steps, you may be able to develop it more formally as a painting that communicates an idea, tells a story.”

The elements to consider, according to Sklarski?

LIGHT. “It sets the mood, the ambient quality of place. You must observe this from life to capture separation and distance from different light effects.”

SPACE. “There is the element of time here, and whether the present will be situated in the foreground or middleground. If you’re portraying a narrative, are you situating the painting prior to the event? To the actual climate and atmosphere? You can control whether you’re showing something before, during, or after. If the subject is two people kissing, is this before or after something? Knowing this affects how you will compose the painting. Another aspect of space is how quickly you want viewers to get to the main points.”

FOCUS. “Where do you want people to look, when do you want them to look there? Who do you want them to look there? Finally, how do you do it?”

Having these elements in place and doing sketches and studies helps an artist compose without being disassociated from a strong idea, says Sklarski. While she went the long way around with her painting about new growth, what evolved as she thought about the above steps was something more complex and satisfying. “I wasn’t sure what my concept was, but now that I know, I’m looking forward to taking this painting out again and going outside, lying on my belly and looking at everything coming back to life.”

— Erika Knudsen
Allison L. Bryan, BA’01, is a production artist and designer for an entertainment design firm in Hollywood. She lives in Los Angeles.

Leil Victor Downey, BA’01, works at the Indianapolis Museum of Art and may be reached at victor@ima-art.org.

Julie Amber Kardong, BA’01, is currently a prospect researcher for the Guthrie Theater in Minneapolis.

Tara L. (Sharer) Kaufman, BA’01, was married to Brett P. Kaufman, BS’01, on October 12, 2002. The couple met as freshmen living in the Read dormitory on the IU Bloomington campus. Now living in Greenwood, IN, Tara works at the Johnson County Public Library.

Tamarat Kutz, BFA’01, is pursuing a master’s degree in art education at the Art Institute of Chicago. Kutz majored in photography at IU.

Ashley Y. Kim, MFA’01, had a piece of her work recently published in Art of Contemporary American Pottery. She is a visiting assistant professor of ceramics at the Herron School of Art in Indianapolis.

Alan T. Kmetz, MFA’01, was on the textbook adoption committee in art for the St. Louis Public Schools in 2002. Additionally, one of his students won first place in a holiday card design contest and received $50 for himself and $500 for the school.

Brent Swan, BA’03, has begun a new position with Steven and Steven Marketing/Communications in Indianapolis.

Brent Whitcomb, School of Fine Arts BFA graphic design student and intern at IU Publications.

Barry Anderson, MFA’01, participated in several shows in 2002, 2003, and 2004, including Current Works 2002 at the Society for Contemporary Photography, Kansas City, and MADONEN2: 2nd Encuentro Internacional de Artes Experimentales, Madrid, Spain. He recently accepted a position on the board of directors at the Society for Contemporary Photography, and is assistant professor of electronic media at University of M. I. T. — Kansas City.

Nadja Bianchi, BA’03, is working in the Hitons & Company design office in Indianapolis.

Karen C. Biddle, BA’02, Area Certf. in Liberal Arts & Management ’03, is currently working in 401(k) education. A bilingual specialist, she travels throughout the United States providing investment education to Spanish- and English-speaking employees of companies that hold their 401(k) plans at Strong Investments. She lives in M. Waverly, WI.

John Lesnick, 2000

In 1987 when he entered the printmaking program at Indiana University, John Lesnick was already an accomplished artist in New York City, with his work represented in the print collections of both the Museum of Modern Art and the Brooklyn Museum. When diagnosed as HIV-positive, John decided to fulfill a lifelong dream of attending graduate school.

At IU he was an associate-instructor and invaluable in helping with plans for new printmaking facilities. Never daunted by a challenge, John decided to organize and execute a national juried photo—media exhibition, Photo-Derived (1989), for his thesis, and invited the internationally-known artist Joel-Peter Witkin to be the juror. After receiving his MFA in 1990, he was featured in articles in Time magazine and the New York Times as an AIDS survivor and activist, and his work was represented in the exhibition Visual AIDS Presents Retracing 20 Years 20 Artists: Look at Art Through the Age of AIDS, curated by Peter Cramer and Jack Waters (2001).

An obituary for John, published on the Leslie-Lohman Gay Art Foundation Web site, beautifully describes his strength and courage:

“During much of the 1990s, John was dealing with his own health, and taking care of several close friends, and didn’t really see much point in making art. He was too busy staying alive. However, somewhere late in 1996, he realized that he had survived lymphoma, MAC (an AIDS-related bacterial infection), and mycobacteriosis. He had been on the same path many of his friends had, of simply getting sicker and weaker, but in John’s case, death didn’t come. He had good doctors, health insurance to ensure he could get the care he needed, there were new drugs, and he was faced with an even greater dilemma—life.

After living with a terminal illness for over 10 years, finding out he might get a reprieve (of how long, no one ever knows), was his biggest challenge ever. John said, ‘After all, when I decided to go to graduate school, something I had always dreamed of, but had constantly put off, I didn’t even know whether I would live to see the end of the three-year program.’

John returned to art gradually, taking classes and working at Greenwich House Pottery . . . finally got his own computer, and translated what he used to do in the print shop into computer imagery.”

“I left all his artwork to the Leslie-Loman Gay Art Foundation; examples of his work can be viewed at www.lesliehuman.org/newacquisitions.htm.”

His death on March 1, 2003 is still difficult to believe. John Lesnick will be remembered as an inspiration, a rock, a visionary, and a friend.

— Wendy Calman

In Memoriam

John Lesnick, MFA’90, age 49, died on March 1, 2003. He is survived by his sister, Sr. Monica, OSBM, brother Joseph and his wife Tracy, and their children Joye, Ian, and Winter Rose. (See story on this page)

INDIANA UNIVERSITY HENRY RADFORD HOPE

SCHOOL of FINE ARTS

NEWSLETTER

This newsletter is published once a year, by the School of Fine Arts and the College of Arts and Sciences, to encourage alumnus interest in and support for Indiana University.

For IU Alumni Association membership and activities information, call (800) 824-3044, or e-mail iualumni@indiana.edu.

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You may have noticed something different about our newsletter—it has been redesigned. This new look is an example of our graphic design internship program in action. The newsletter’s design is the result of creative collaboration between Dennis Hill, veteran IU Office of Publications designer, and Cate Whitcomb, School of Fine Arts BFA graphic design student and intern at IU Publications.
WHAT'S NEW?

Keep in touch. Let us know what you're doing and how you're doing. Send us slides, too, so we can include your work and/or research in our next newsletter.

Complete the following form and mail or fax it to the IU Alumni Association.

We'll publish your class note, and you'll help us keep our alumni records accurate and up-to-date.

School of Fine Arts Newsletter

Date

Name Last name while at IU
Preferred name
IU Degree(s)/Year(s)
Social Security# or Student ID #

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Home address City State Zip
Business title
Company/Institution

Company address
City State Zip

E-mail
Web site URL
Mailing address preference         Home         Business

Spouse/partner name
(If applicable)
Spouse/partner's last name while at IU
(If applicable)
Spouse/partner's IU degree(s)/Year(s)

Your news (attach additional pages if needed):

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EXAMPLES OF IU SCHOOL OF FINE ARTS FACULTY ARTWORK, FROM LEFT TO RIGHT:

NOTA EN EL AIRE, DETAIL, CHRISTINA GONZÁLEZ;
SAGE'S ELIXER, JOHN GOODHEART;
UNTITLED, MARTHA MACLEISH; AND
IN THE GARDEN, TIM KENNEDY

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