

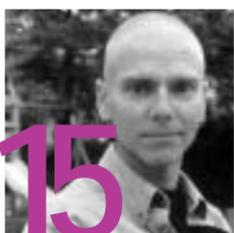
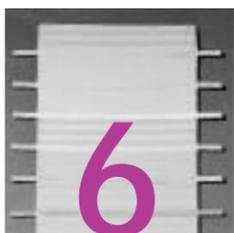
INDIANA UNIVERSITY HENRY RADFORD HOPE
 SCHOOL of **FINE ARTS**

NEWSLETTER
 SPRING 2004
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VIRTUAL REALITY STILL FROM *BEAT BOX*, CAVE AUTOMATED VIRTUAL ENVIRONMENT, 3-D REAL-TIME INTERACTIVE STEREO GRAPHICS, MARGARET DOLINSKY

WHAT'S INSIDE



'DIJ-ET-EL: OF OR RELATING TO THE FINGERS OR TOES

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 Grrls*.

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.



TOP: *MORNING RITUALS*, GOUACHE PAINTING, MARGARET DOLINSKY
 BOTTOM: *UNTITLED*, PENCIL DRAWING, MARGARET DOLINSKY

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, is 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 Mitja Hmeljak, 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—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.



GREEN SPOT, VIDEO, SOUND: INSTALLATION VIEW, ARTHUR LIOU

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 in," 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 Mathew Powers, 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, pairing 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 MFA. "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 Knudson



FOUNTAIN, THREE CHANNEL VIDEO INSTALLATION WITH SURROUND SOUND, BARRY ANDERSON, MFA'02

Dolinsky has organized and participated in events that link CAVEs in multiple locations, using high speed bandwidth. 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,

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 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 extension 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 grubby cityscape, pile of common objects, or glimpse of mundane acts. The record of humanity is contained in physical objects, images, and shaped markings. The making serves many purposes. Some combination of utility, truth, bias, and imagination drove this visual confirmation of life. Perhaps this drive is a mysterious extension of nest-building, flowering, or quartz inversion because it has the force of nature behind it. Artists are compelled to create this record. It does not feel like a choice.

For more than 100 years, new students from Everywhere, U.S.A., and parts unknown enter the fine arts building to learn about art. No university requirement compels them. No guarantees for a prosperous career are provided. Yet the School of Fine Arts witnessed a 44 percent growth in class enrollments during the



last 10 years. Students come to learn how to draw and study art history as they did in the 1890s; some to paint, make pots, weave, build stuff they call sculpture. Each year more use a computer to extend their hand and retina as they open the virtual door to all libraries or shape three-dimensional form without ever touching it. Late into the night fine arts students work, saws laboring, computer screens inches from their eyes, writing, surrounded by paint smells, hearing an obscenity or laughter, often a tired sigh. Tomorrow they begin again, Sisyphus or Picasso, depending on the day.

Today a synergistic environment of intellectual exchange and creative discourse is necessary to educate students who must comprehend the complexities of information processing that will enable them to advance knowledge. Creativity and visual cognition in the arts as well in other disciplines will continue to enrich a dynamic and integrated culture, ensure its future, and share its prosperity with

populations around the globe. As we interact with others on campus, in rural towns, and seamless cities, it is obvious that our imaginative fascination with cyborgs is already manifested in our physical attachment to cell phones, headsets, and play stations.

Mesmerized by computer screens and hopelessly dependent on an array of hi-tech devices, our society needs artists, as it does humanists and scientists to guide the evolution of technology in order to have it serve, not rule us.

Art saturates life with the pleasure of the senses, the unbridled richness of imagination, the brain's storm of insight. Of course, students will come to the IU School of Fine Arts tomorrow as they did the last century and the century before that. In the future, innovative artists, humanists, and scientists will seek the School of Fine Arts as a center of creative visualization that informs their disciplines through creativity and visual cognition.

Or they will come in search of the sublime, in short supply on a densely packed planet, anticipating sweet smells of oil paint and fresh-cut pine. Creativity, in the studio as it is on 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

PASSING 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, Jef!!!!

POINT OF VIEW

SAMINA QURAESHI

SPIRIT OF THE PLACE:
BUILDING SOCIETY THROUGH DESIGN



UNTITLED SCULPTURE, STEPHEN POWELL, MFA'00

ALUMNUS STEPHEN POWELL'S KINETIC SCULPTURE IS LOCATED BEHIND A BUSY STRIP MALL ON BLOOMINGTON'S WEST SIDE.

KELLY WILKINSON PHOTO, COURTESY INDIANAPOLIS STAR

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 related to the sense of families at home, sharing common bonds and interests, building the infrastructure necessary to protect from want and fulfill the needs of faith, sustenance, and ambition. Generations of family members cohered in a neighborhood—whether a town block or a lonesome country crossroads—shaping the social identity of the place, just as a sense of home fixed a family's sense of who and what it was.

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 cases, 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.

More 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 reinvest 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 now 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 relevance in the transmission of 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 Miami, 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 if 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 colleagues, 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 Quraeshi, Henry R. Luce Professor, School of Architecture, University of Miami, reprinted by permission

FORM FEEDS FUNCTION: IU ALUMNA TRADES AEROSPACE ENGINEERING FOR PLAYING IN MUD

“Art too is just a way of living, and however one lives, one can, without knowing, prepare for it; in everything real one is closer to it, more its neighbor, than in the unreal half-artistic professions, which, while they pretend to be close to art, in practice deny and attack the existence of all art.”

—An excerpt from R. M. Rilke’s “Letters to a Young Poet”

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 pottery studio in North Beach. It was the 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 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 resting 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 basking in a high-voltage limelight—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 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 designs 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.”

—Angelica Pence, reprinted with permission of the San Francisco Chronicle



COURTESY PHOTO, SAN FRANCISCO CHRONICLE

CHRISTA ASSAD, MFA'00, IN HER CALIFORNIA STUDIO.

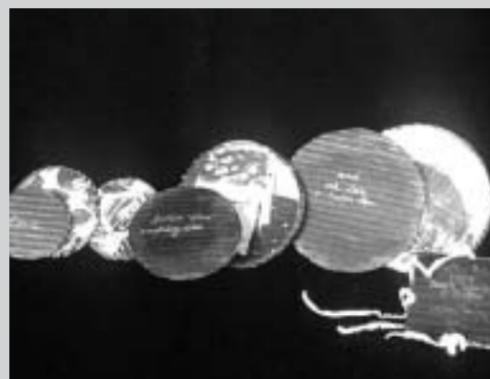
PRINTMAKING AND ARTISTS' BOOKS IN VENICE



CHARITY, AARON DREW



FAMILIARE, ADRIENNE HOOKER



I DESERTED VENICE, CAROL POLHEMUS



INTERSECTIONS, CAROL POLHEMUS AND CATYA MURRAY



SCULPTURE STUDENTS IN NEW YORK CITY, LEFT;
PAINTING STUDENTS IN FLORENCE, CENTER AND RIGHT

MAKING ART AROUND THE WORLD

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 BFAs 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." One 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 Mansdorf

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 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. There 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



SCULPTURE STUDENTS IN NEW YORK CITY



UNTITLED, ANNIE FLYNN



HUNGRY/FULL BOOK, CASSIE SLONE



BOTH MY EYES, CHRISTINA PORFIDIO



PROJECTIONS, CATHERINE "CATYA" MURRAY

IMAGES IN JOHN GOODHEART ARTICLE, FROM LEFT TO RIGHT: *END OF THE SEARCH*, GLAZED EARTHENWARE AND METAL; GOODHEART IN HIS STUDIO; *TEAPOT FOR VIRGIN'S MILK*, CLAY, METAL, AND RUBBER.

CLAY LANGUAGES *John Goodheart Retires, 2004*

Clay. It's rain, dead leaves, dust,
all my dead ancestors. Stones
that have been ground into
sand. Mud. The whole cycle of
life and death.

—Martine Vermeulen



The Indiana University School of Fine Arts Ceramics department hosted *Tangents: Ceramics and Beyond*, March 14–16, on the Bloomington campus. The event preceded the National Council on Education for the Ceramic Arts (NCECA) 38th Annual Conference, held March 17–20 on the Indiana University–Purdue University 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 Janet 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 Josh DeWeese, Martin Tagseth, Liu Pinchang, and Julia Galloway. The kiln firing symposium was free and open to the public.

A teapot named after a character in Umberto Eco's *The Name of the Rose*. An anvil for fly-tying. Powder high-gloss hot-rod 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: lexicons of images and 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, metallurgy, 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 1963 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 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.

His early 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. "Musicians and poets 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 his work in the studio, he says, he loved the experience. "It essentially gave me another career."

Though he's retired now, the only change 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 Ruschman 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."

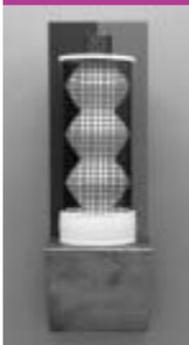
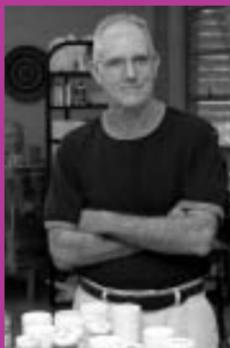
A small metal vice on a table in his studio tells part of the story of Goodheart's life when he's not making ceramic art—he ties flies and spends time on the water to relax. "There's so much to see when you are on the ocean, or out in the swamp," says the avid catch-and-release fisherman. And of his tools, he says, "you can

either tie flies to catch a fish or the fisherman—mine are pretty functional, and hopefully I 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 book, novels that are steeped in eighteenth-century naval history, and he's immersed himself in the Harry Potter books.

It is evident that the language of imagination is one that Goodheart understands very well. Hanging on the wall of his studio is a painting by his daughter, who is now 12. The cardboard canvas is filled with smiley faces and text: "I Love Dad," it says in confident strokes of green and blue.

—Erika Knudson



NEW LADDERS *Budd Stalnaker Retires, 2003*

Budd 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 an MFA with honors 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, Brussels, 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 Michigan, Kentucky, Florida, Iowa, and Oklahoma. The National Endowment for the Arts awarded him a Craftsman's Fellowship for 1977–78.

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 is widely esteemed for 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 intervals of emphasis. His work embodies an artistic oxymoron of at once perfect energy and perfect calm. And perfect is where these two sensibilities meet in the manifestations 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 itself and in the feelings that emanate from each step.

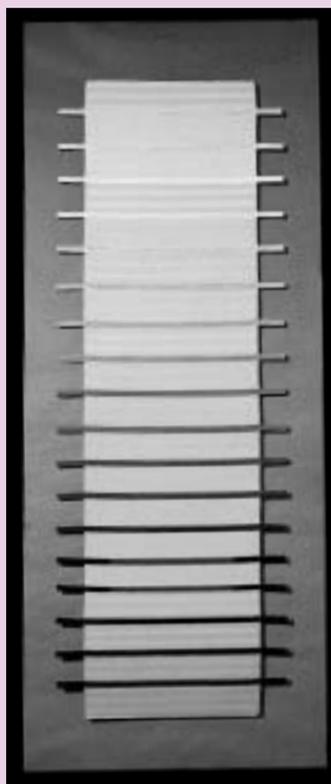
Part of Budd's great strength stems from his wide-ranging mind and engagement with things outside the world of fiber. Many of his projects and those he assigns to his students involve the use of found objects. Under Budd's guidance, everyday electrical wiring or plastic tabs can take on whole new artistic meanings. In a moment, we are able to recognize the beauty of everyday things.

Budd reaches out beyond his studio in other ways. No colleague or student has a show in the School of Fine Arts, at a local gallery, or outside Bloomington, but that Budd is there to appreciate and support. Partly through his connection with Roy Sieber, whose Herman Wells-like presence so enriched the art world at IU, Budd became an expert on African Kente cloth and African hats. His recent, dazzling exhibit of African hats and the exhibit of Kente cloth that he mounted with Bill Iltter at the IU Art Museum reveal someone whose mind stretches to other continents, to the material objects of other cultures, and to other ways of artistic knowing.

In the School of Fine Arts, he is eager to learn about the work of his friends even as he is generous in sharing his own work. Budd's faithful, engaged work on departmental committees has been his signature for nearly forty years. Even after his so-called retirement, he has served on the university-wide selection committee of the president's Art and Humanities Initiative, responsible for awarding over a million dollars to applicants across all the campuses of Indiana University.

As an artist, as a colleague, and as a human being, Budd will always be finding new objects, starting new ladders, discovering new interests, and spanning distances of imagination and meaning as only an artist and maker of ladders can.

—Adapted from an article by Georgia Strange and the late Albert Wertheim written for In Honor of Retiring Faculty: 2003



STEPH'S LADDER; LINEN, HAND-DYED WOOL; BUDD STALNAKER



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 model making: hands-on, and by drawing trials. Visions can change dramatically in the studio; contrasts of scale, cantilevered metal beams, arcs, patterns of support, are basic. Suggestions of animated forms, and “secret areas”—those places into which a viewer might project him or herself—happen as a matter of imagination. Man’s early brain is my accomplice. I use “spirithouses”: mini temples, boats, steps, 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 musician: themes, counter theme, setting up a beat (columns?), 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 snow. An event! As 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 plazas. These give rise to bold sculptural movement, connections, and metaphorical imagery, often “floating” overhead. It’s open-ended, yet structured in various ways, including serendipitous accidents and surprises. They keep me involved and excited. I agonize 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. New, but with a sense of human involvement. Subtle, even tactile 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.

It has to be new, yet echo our past: my own Atlantic past—ancient enclosures, the monuments of the Mediterranean, Mexico, Asian 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.

IU’s School of Fine Arts, 1953

Directly after my release from the U.S. Army at Camp Atterbury, Indiana, I entered IU for a Master of Arts degree on the G.I. Bill in 1953. I already had received my undergraduate Bachelor of Arts degree from Wesleyan University in Connecticut. Chairman Henry Hope was holding the IU “areas” together by friendly persuasion. He taught a medieval and a modern art history course, which I enjoyed. In studio courses, I concentrated on ceramics with Professor Karl Martz. IU had an upbeat and open art community, inclusive and friendly. Art historians Ted Bowie and Otto Brendal, as well as Henry Hope, all mixed democratically with the studio art students. (Henry bought two of my ceramic bowls, so now I’m an artist.)

IU’s MA degree demanded a solo exhibition, as well as an oral exam in art history. Not all passed. This was our reality.

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’re still enjoying our travels. We look ahead. *Ars Longa.*



IMAGES FROM TOP: DAVID BLACK STANDS NEXT TO WINDPOINT, NAGANO, JAPAN; TURNING POINTS, WRIGHT STATE UNIVERSITY, DAYTON, OHIO; JETTY, SAN FRANCISCO BAY AREA, CALIFORNIA; NEW ARCADIA, KALAMAZOO COLLEGE, MICHIGAN; TURNING POINTS, DETAIL; CONSTRUCTION VIEW OF FLYOVER, WRIGHT BROTHERS MEMORIAL, DAYTON, OHIO

WINDPOINT, NAGANO, JAPAN, DAVID BLACK

FRIENDS OF ART



PEGRAM HARRISON WITH HER HUSBAND LARRY CLOPPER

PEGRAM HARRISON

December 27, 1951—January 16, 2004

Deeply Missed and Warmly Remembered

As a board member and past president of the Friends of Art at Indiana University, Pegram was a tireless supporter 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.

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

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

Note: Several months before she passed away, Pegram Harrison composed the following letter for Friends of Art. We print it as a tribute to the unique grace, generosity, and spirit of this leader in our art community.

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 venture 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.

My affection for the Friends of Art is a longstanding one. As an art history graduate student in the late seventies, I received a \$500 travel grant from the Friends. This money paid my travel expenses to New York City so I could meet and interview Helen Frankenthaler for my master's essay. During this trip I also visited two print workshops to study her working techniques firsthand. This began my initial foray into the world of professional printmaking and I have dedicated my career to this lively field. Ultimately, this master's essay became the basis for my catalogue raisonné of Frankenthaler's prints. How lucky I was to receive the support of the Friends 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.

On the bus ride to Cincinnati, I had the pleasure of sitting next to Grafton Trout. While traveling between Bloomington and Columbus, Mr. Trout described the architectural treasures of Columbus, Indiana. We also had the opportunity to discuss the upcoming excursion to Chicago museums and the potential side trip to the Milwaukee Art Museum. But I am getting ahead of myself.

Upon arrival at the Cincinnati Art Museum, the Friends of Art tour group congregated in the main entry hall. Two docents split our group in half and showed us the delights of the new Cincinnati Wing. This exhibit, titled *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 Patton, 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; *Out at Home*, the Negro Baseball League by Joseph Norman; *A Brush with Nature*: the Gere Collection of Landscape Oil Sketches.

I particularly enjoyed a site-specific installation by Mark Fox titled *Dust*. This

installation was created in response to the newly opened Cincinnati Wing. This is an incredibly dynamic installation and should not be missed. Included is a video by the artist that elaborates on the theme of the installation. This work was a perfect bridge for our next tour stop: the newly opened Lois and Richard Rosenthal Center for Contemporary Art in downtown Cincinnati.

The Center for Contemporary Art opened on May 31, 2003. It was the first opening of a new art museum building in Cincinnati in 117 years. The design for the building was unveiled in 1998 by the principal architect Saha Hadid.

"From outside the building, it appears as if boxes of different colors and materials are stacked up almost haphazardly," says a CAC brochure. "The architect views those boxes as distinct volumes that are piled together, each with its own authenticity and uses." The building itself is an architectural experience that requires repeat visits.

Once again, our tour group was split in half. Both groups went outside to contemplate the architecture. Then we

toured the interior spaces and discussed the temporary artworks within. Yes . . . *temporary* artworks. This allows the museum to showcase truly contemporary art in all of its galleries, or as our tour guide noted, "art of the last five minutes."

The UnMuseum, a gallery of participatory art on the CAC's sixth floor, represents a groundbreaking new concept in museum education. Among the shows in the UnMuseum during our visit was *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, shaped like a horse saddle, called a Hyperbolic Paraboloid; *The Growing and Raining Tree*, a robotic tree, controlled by electronic sensors, mechanical parts, and computers; *Leaf Lounge*. *All the World's Leaves*, nearly 400 gigantic stuffed leaves, strewn about a bed of soft bouncy foam; and *Color Complex*, an interactive colored light environment for children.

In the main galleries was *Somewhere Better than This Place: Alternative Social Experience in the*

Spaces of Contemporary Art, which included 35 U.S. and international artists who work in installation, film photography, video, audio, and live performance. All of the works had interactive and/or participatory elements.

We finished up our visit to Cincinnati by dining at the Rookwood Pottery Restaurant. Rookwood pottery was first created in Cincinnati in the late 1870s by Maria Longworth, one of the first women to own and operate a business in the United States. In 1902, the company created an architectural department to create tiles and other decorative ceramic building elements. These architectural pieces



began appearing in many major hotels, several subway stations, and train terminals, including Grand Central Station. The Great Depression took a serious toll on the company, which filed 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

Friends of Art was proud to participate in awarding the top undergraduate art history students who earned a 3.9 or higher GPA:

Allison Corn, Christy Costlow, Kristine Donnelly, Sally J. Meyer, Molly Mitchell, Amber Sherfield, Kristen Wahl, Kelli Williams.

Our thanks to Shehira Davezac, associate professor of art theory and Janet Kennedy, chair of the Department of Art History, for their dedication to these special students.

JUST ANOTHER FO(A)B

"The Friends of Art Bookstore has become my first stop when seeking books of all varieties. I have come to rely on it as a source of gifts for family and friends as well as books for my own teaching and research. Two recent purchases stand out in my mind. Stopping in to investigate the shop's extensive jewelry collection in preparation for my mother's birthday, I happened upon a delightful book about the artist Niki de Saint Phalle's *Grotto* in Hanover, entitled *The Grotto*. I also asked the ever-resourceful Colleen McKenna to track down an Italian publication that I had heard about but had never seen, *Irotoli di Exultet*. She not only located the book through a European agent and ordered it, but after this considerable amount of work she sold it to me at 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

FRIENDS OF ART MEMBERSHIP OPPORTUNITIES

- Invitations to IU Art Museum and Henry Radford Hope School of Fine Arts events.
- A 10% discount at the Friends of Art Bookshop and IU Art Museum Gift Shop.
- Opportunities to travel at reduced group rate fares.
- Invitations to special events for Friends of Art members.

Name _____

Address _____

City _____ State _____ Zip _____

Phone (_____) _____ E-mail _____

Contribution Levels

- | | | |
|---|--|---|
| <input type="checkbox"/> Memorial \$ _____ | | <input type="checkbox"/> Donor \$ 100 |
| <input type="checkbox"/> Avant-Garde \$ 5,000 | <input type="checkbox"/> Sustaining \$ 1,000 | <input type="checkbox"/> Family \$ 50 |
| <input type="checkbox"/> Benefactor \$ 500 | <input type="checkbox"/> Patron \$ 250 | <input type="checkbox"/> Individual \$ 30 |
| | | <input type="checkbox"/> Student \$ 15 |

Contributions qualify as charitable deductions for federal income tax itemization and for the Indiana college credit. Payroll deduction is available.

Please make contributions payable to:

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

For further information, please call (812) 855-5300, or e-mail: foart@indiana.edu.
Thank you!



UNDERGRADUATE STUDENTS 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 Kumble 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: Nathanael Dodge, Ayako Goto, Ashly Hughes, Carly Park, Laura Peters, Jamie Shaffer

Ceramics Award: Trevor Johnson

Digital Media Award: Brent Woodall

Drawing and Painting Award: Jennifer Krabbeler

Graphic Design Award: Lauren Huber

Metalsmithing and Jewellerymaking Award: Dana Teel

Printmaking Award: Shannon Bracy

Photography Award: Jared Landsberg

Sculpture Award: Arrick Underhill

Textiles Award: Rebecca Enders

The Alma R Eikerman Scholarship in Metalsmithing and Jewellerymaking: 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, Gaby Grodin, Minjung Kang, Jennifer Krabbeler, Julia Lunch, Stephanie Nardiello, Rachael Pease, Patrice Poor, David Tastall, Tad Sare, Preston Smith, Aki Torii, Victoria True, Karen Ware, Kelli Williams

The Nick's Brick Award in Ceramics: Trevor Johnson

The Nick's Bricks Award in Graphic Design: Ian Sienicki, Valerie DeGrijs, Ricky Alvarez, Dita Ayudya, Michael Garrett, Sarah Alvarez

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

The Reg Heron Scholarship in Photography: Ryan Boatright

The Henry Holmes Smith Scholarship in Photography: Danny Cheshire

The Roberts Award in Photography: Michael McMahon

The Summers Scholarship:

Tim Borntreger, BFA Photography
David Helrich, BFA Ceramics
Shannon Carney, BFA Metalsmithing and Jewellerymaking
Jerome Grand, BFA Printmaking
Micah Bornstein, BFA Printmaking
Keith Raines, BFA Graphic Design
Rachael Pease, BFA Painting

The Dove Family Scholarship: Tsuyoshi Miike, BFA Sculpture

The Evelyn "Pat" Glazer Scholarship: Molly Mitchell, BFA Textiles
Drew McChesney, BFA Photography
Tomas Murphy, BA Digital Art

The Indiana Artist-Craftsman/Talbot Street Art Fair Award: Nicholas Ramey, BFA Ceramics

The George W. Sterns Scholarship: Kelli Williams, BFA Painting
Catherine Christian, BA Graphic Design
Karrie Harbart, BFA Metalsmithing and Jewellerymaking

The Pygmalion's Award: Jena Ashe, BFA Painting
Amanda Sisk, BFA Printmaking
Brandie Baucco, BA Ceramics

The Friends of Art Award: Brent Woodall, BFA Sculpture
Sarah Alvarez, BFA Graphic Design
Joshua Kreuzman, BA Sculpture



STUDENTS, THEIR FAMILIES AND FRIENDS, AND FACULTY MEMBERS AT THE AWARDS CEREMONY. AWARD-WINNING PAINTING STUDENTS: A RECEPTION IN THE SOFA GALLERY.

The Sara R. Irvine Artist's Book Award: Keith Raines, BFA Graphic Design

The Lazy Monk Award: Jerome Grand and Micah Bornstein, BFA Printmaking

The Your Art Here Award: Nick Henning, BFA Printmaking

FINE ARTS FACULTY NOTES

NAKAGAWA RECIPIENT OF OUTSTANDING JUNIOR FACULTY AWARD

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 St. Thomas–Houston in 1986 and a Master of Fine Arts degree from the University of Houston in 1993. He has been teaching workshops at the International Center for Photography in New York City since 1999. His work is exhibited and located in permanent collections internationally, and has been published in *Aperture*, *Metamorphoses*, *Waterproof*, and others. A recent exhibit of Nakagawa's work, *Ma-Between the Past*, was held at the McMurtrey Gallery in Houston from May 31 to July 3, 2003.

Edward Bernstein was a guest artist at the Accademia di Belle Arti 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 Illinois at Champaign–Urbana, titled “After Whiteness: Race in the Visual Arts.”

Molly Faries has two projects currently under way: a catalogue of the fifteenth and sixteenth-century collection of the Centraal Museum, 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 De Mayerne Program for Molecular Studies in Conservation and Technical Studies in Art History.

Barry Gealt was invited as one of four senior scholars to be 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 First Street Gallery in New York City. The Art Museum of Greater Lafayette in Lafayette, IN, 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.

Giles Knox, assistant professor of art history, has a book chapter, “Building Multiculturalism in the Venetian State: The Votive Chapel of S. Maria Maggiore in Bergamo,” forthcoming in *Making Renaissance Connections: Centres, Peripheries and Cultural Exchange, ca. 1350–1600*,



COFFEE, OIL ON LINEN, TIM KENNEDY



RAG AND BONESHOP, DETAIL: STEEL AND CLAY: GEORGIA STRANGE



EMBER, OIL ON PANEL, BETSY STIRRATT

Sarah Burns's latest book, *Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America*, published by the University of California Press, will appear in spring 2004.

Michelle 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.”

John Goodheart exhibited his most recent ceramics at gallery WDO, a contemporary craft gallery in Charlotte, NC.

Cristina González, visiting assistant professor of painting, was one of five artists invited to exhibit recent work at the New Mexico State Capitol Rotunda Gallery in Santa Fe in fall 2003.

Janet Kennedy contributed an article, “Pride and Prejudice: Nationalism, Sergei Diaghilev's Ballets Russes and the French Public,” to *Art and National Identity at the Turn of the Century* (New York: Cambridge University Press, 2003), the volume edited by Michelle Facos and Sharon Hirsh.

edited by G. Neher (Ashgate Press). He recently received a National Endowment for the Humanities Fellowship for 2004–2005 to work on his book, tentatively entitled *Saints and the City: Civic Identity in Early Modern Italy*.

Arthur Liou has had four recent one-person exhibitions. His video installation series, *Things That Are Edible*, at the J. Martin Gallery was named third “best of 2002” by the *Indianapolis Star*.



NECROPOLIS, PHOTOGRAPHY, JEFFREY A. WOLIN



AUTUMN FULL OF APPLES, LETTERPRESS, PAUL BROWN

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.

Diane Reilly has several works in press, including "Esther in Catalonia: Images of a Humble Queen in the Roda and Ripoll Bibles" in *Church, State, Vellum and Stone: Essays on Medieval Spain in Honor of John Williams on His 75th Birthday*, eds. Julie Harris and Therese Martin (Leiden: Brill), and "The Cluniac Fiant Bible and the *Ordo Librorum ad Legendum*: a Reassessment of Monastic Bible Reading and Cluniac Customary Instructions" in *From Dead of Night to End of Day: The Medieval Clunaic Customs*, eds. Susan Boynton and Isabelle Cochelin, *Disciplina Monastica I* (Turnhout: Brepols).

Georgia Strange presented her show, *Strange Deal*, with fellow artist and friend, Georgia Deal at Gallery K in Washington, D.C.; the show had a two-week run in March 2003.

Julie Van Voorhis and her co-authors from the Aphrodisias excavation have completed the manuscript of *Portrait Sculpture from Aphrodisias at Caria*.

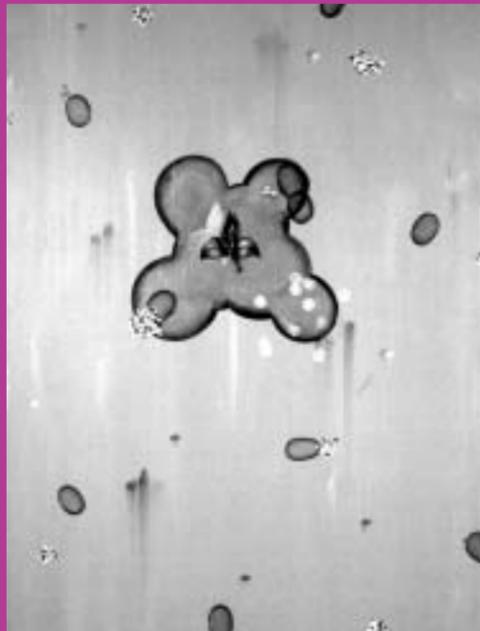
Jeff Wolin exhibited recent work at the June Bateman Gallery in New York, NY, at la Galerie de l'Abbaye de Montmajour in Arles, France, and at the Catherine Edelman Gallery in Chicago.

TIES

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



OZONE, OIL ON PANEL, BETSY STIRRATT



GIFT OF LIGHT, HANUKKAH MENORAH: SILVER, MARBLE, TRAVERTINE, CORIAN, STEEL, AND MAGNETS, RANDY LONG

Susan Nelson has a forthcoming book chapter, "The Piping of Man," in *Body and Face in Chinese Visual Culture*, edited by Wu Hung (Harvard University Press).

Anne McKenzie Nickolson, 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 Aron 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).



SOMEONE USED TO LIVE HERE, STERLING SILVER, COPPER, JAMES OBERMEIER



UNTITLED, OIL ON CANVAS OF SHAPED WOOD SUPPORT, MARTHA MACLEISH



NOTA EN AIRE, OIL ON CANVAS, CHRISTINA GONZÁLEZ

FINE ARTS CLASS NOTES

STUDENT ACHIEVEMENTS

Jesse Mathes recently won an award of merit at the Crafts National 37 Central Pennsylvania Festival of the Arts and was part of the NICHE Student Awards for sculptural metals and fashion accessories. Mathes also participated in the 16th National Juried Art Exhibition, in Mableton, GA, sponsored by the South Cobb Arts Alliance, Inc.



ELIZABETHAN CORSET. INSULATED COPPER WIRE. AWARD OF MERIT, CRAFTS NATIONAL 37



SELF-PORTRAIT 0502. COPPER, PRISMACOLOR. AWARD IN FASHION ACCESSORIES, NICHE



ELIZABETHAN GOWN. INSULATED COPPER WIRE. AWARD IN METALS: SCULPTURAL, NICHE

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, Taliaferro, and Frank Horton. Carter lives in Blacksburg, VA.

Neil E. Matthew, MFA'55, lives in Tucson, AZ, and is an associate professor emeritus at IUPUI'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@mica.edu.

Matthew Zivich, MFA'64, won an Award of Merit from the 2001 Greater Michigan Art Exhibition and an honorable mention in the Studio 23 regional art exhibit in Bay City, MI. He is a professor of art at Saginaw Valley State University in Saginaw, MI.

David L. Rodgers, BA'65, MFA'68, MS'93, joined the College of Visual and Performing Arts at Syracuse University, where he is an assistant professor of design.

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

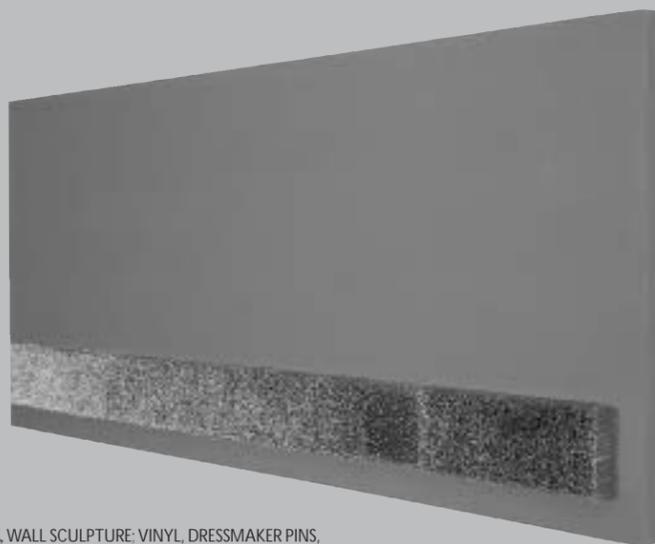
B.J. Irvine, BA'66, MLS'69, PhD'82, head of the Fine Arts Library at IU Bloomington, received the Distinguished Service Award from the Art Libraries Society of North America at the organization's annual conference in 2002.

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

Robert L. Adzema, 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 F. Reiss Crook, BA'69, currently resides in Rome, Italy.

Komelia Okim, 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.



TO REVEAL. WALL SCULPTURE: VINYL, DRESSMAKER PINS, VINYL PAINT; CJ WOOD

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, BFA'70, MLS'74, received the 2003 Outstanding Librarian award from the Indiana Library Federation for her efforts in developing and nurturing the Monroe County Public Library's teen services programs, which has been in operation since in 1989.

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

Janet A. Summers, MFA'70, is a senior economic 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.

Sharon D. Battista, BA'72, is the president of Paints Conservation, Inc., in Indianapolis. She and her husband, Thomas E. Battista, BA'74, have been married 25 years.

Kathryn E. Booth, BA'72, senior managing director and head of Global Equity Research for Bear Sterns & Co., has been appointed to the firm's board of directors.

Andrea B. Eberbach, BA'73, a nationally known artist and Indianapolis resident, illustrated the book *Tagger, Alone Along the Mystic River*. Her work has also appeared in an Indianapolis Children's Museum book.

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

Jon 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 Effrein Sandstrom, BA'75, MLS'81, PhD'98, is the librarian in charge of reference and information services at IPFW Library in Fort Wayne, IN.

Gregory P. Spaid, MFA'76, will serve as 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 Nickolson, MFA'78, is a visiting assistant professor at the School of Fine Arts, IU Bloomington.

Neill G. Slaughter, MFA'78, a professor of art at Southampton 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.



IDEA SERIES. WALL SCULPTURE: VINYL, PLASTIC TAGS; CJ WOOD



JOSEPH. DETAIL. MICHAEL FERRIS JR.



JOSEPH. WOOD INTARSIA, ACRYLIC-PIGMENTED GROUT. MICHAEL FERRIS JR.

TWO IU SCHOOL OF FINE ARTS ALUMNI, CJ WOOD, MFA'03, AND MICHAEL FERRIS JR., MFA'96, WERE FEATURED IN THE OCT/NOV. 2003 ISSUE OF *AMERICAN CRAFT*. THE WORKS PICTURED ABOVE WERE INCLUDED IN THE MAGAZINE'S PRESTIGIOUS "PORTFOLIO" SECTION. REPRODUCED WITH PERMISSION OF *AMERICAN CRAFT*.



WOMAN STILL SEATED, ANNE MCKENZIE NICKOLSON, MFA'78

1980s

Kyle E. Donnelly, MFA'80, 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 holloware in the Saul Bell Design Competition, Albuquerque, NM, and in the Judith Altman Memorial Judaica Competition, Elkins Park, PA.

Penny Murphy, BA'80, is a financial services supervisor at South Trust Bank in Sarasota, FL.

Tim A. Pieszchala, BA'80, BA'82, is manager of condition monitoring at Dresser–Rand Co.'s control systems operation. He lives in Pearland, TX.

Karen A. Baldner, BFA'81, MFA'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 Hoheb Wagner, MFA'81, recently retired after 11 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.

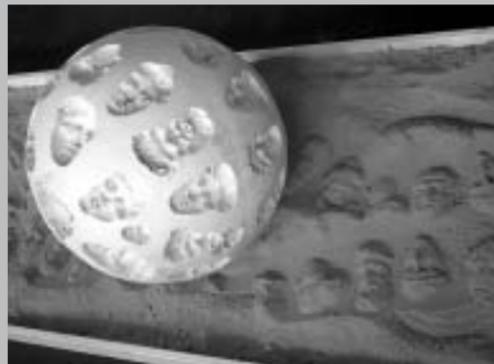
Anne M. Kenny, BA'83, an industrial quilt artist, is exhibiting in the *American Craft Museum's Six Continents of Quilts: The American Craft Museum Collection*. She is also exhibiting in the Currier Gallery of Arts *2002 Gloria Wilcher Memorial Exhibit: Uncommon Threads, New Twists on Textile Art*. Joining her at the Currier exhibit are **Marjorie L. Puryear**, MFA'69, and **Jenny Humphreys**, MFA'88.



BLUE DIVIDE, OIL ON PANEL, GAIL SALZMAN, BA'66



INSTALLATION VIEW OF BEES AND BALLS AT ABGUS SAMMLUNG ANTIKER PLASTIK



GODS AND GODDESSES, DETAIL, FROM BEES AND BALLS, AMY BRIAR, MFA'96

Gretchen E. Romey-Tanzer, MFA'84, received the 2002 Purchase Prize from the Museum 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'84, teaches at the Nova Scotia College of Art and Design and had a solo show at the Canadian Clay and Glass Gallery in Waterloo, Ontario. He recently received a grant from the Canadian Council for the Arts. Son may be reached at kyeson@nscad.ns.ca.

Suzanne J. Tourtillott, MFA'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.

Robly Glover, MFA'87, has works in the Renwick Smithsonian Institution collection and the Racine Museum of Art in Racine, WI. He teaches at Texas Tech; his e-mail address is rglover@ttacs.ttu.edu.

Sue Amendolara, MFA'88, received a 2003 Pennsylvania Individual Artist Grant.

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

Jennifer A. Wiggs, BFA'88, received a \$250 cash award for her watercolor and ink "Captive Moon" at the forty-second annual exhibition of water media paintings at the Springfield Art Museum in Springfield, MO. An assistant professor at East Central College in Union, MO, she lives in Washington, MO.

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. Tappan, BA'91, is performing in the production *PROK*, 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 Yamashiro, MFA'91, teaches at Miami University. He and his wife just had their second child, Luke.

Jill E. Bowman, BA'92, is writing her dissertation at the University of Illinois on Italian Renaissance art. She teaches art history at the University of Indianapolis and is a member of the board of directors at the Indianapolis Museum of Art—Columbus Gallery. Bowman lives in Vernon, IN.

Allison E. Joseph, MFA'92, had her book, *Imitation of Life*, published by Carnegie Mellon University Press. Another book, *Worldly Pleasures*, won the 2003 Word Press Poetry Prize and will be published by Word Press in 2004. An associate professor of English at Southern Illinois University, she lives in Carbondale, IL.

Anthony J. Vezner, MFA'92, is the artistic director at the Theatre of Western Springs. He lives in Westchester, IL.

April E. Combs-Mann, BA'93, and her husband, **Michael T. Mann**, BA'89, performed publicly as a duo for the first time on February 14, 2003. They were previously members of Arson Garden, a rock group formed at IU. They live in Cincinnati.

Cairril Mills, BA'93, launched her own business, Cairril.com Design, which connects clients with their audience through high-impact design for print on the Web. She lives in Bloomington, IN.

Angela R. Buzminski, BA'94, is now playing with the Ladies Professional Golf Association and resides in Miami, FL.

Jerome D. Grant, MA'94, has been appointed the new director of marketing for Dance Theatre of Harlem. Formerly, he was director of special events and event marketing at the YWCA of New York City and associate director of marketing at American Ballet Theatre.

Kelly S. Kuglitsch, BA'94, is an associate for von Briesen & Roper in the compensation and benefits section in Milwaukee, WI.

SUPPORTING GRADUATE STUDY, FULFILLING THE PROMISE

Our graduate students hold the key to tomorrow's creative and cultural advances. But without financial support, many of our best students would not be able to realize their dreams of becoming the teachers, thinkers, and movers of the future. Indiana University's College of Arts and Sciences is dedicated to providing essential support to foster the study and work of these young scholars and artists.

A key initiative of The College's development office is to raise funds for graduate fellowships. By providing graduate students the opportunity to pursue their academic interests and explore their own potentials, Indiana University fulfills our promise to the nation and the world—to continue to lead in the pursuit of knowledge and creativity that will enrich and assist humanity. **Victoria Rovine**, an IU School of Fine Arts alumna who had financial support to complete her graduate study in art history, is profiled below.

If you want to find out more about the opportunity to establish an endowed fellowship, and about how IU will match your gift's income, contact Tom Herbert, Executive Director of Development for The College, at (812) 856-5272, or therbert@indiana.edu.

Victoria Rovine



- Hometown: Philadelphia
- Ph.D., 2002, art history
- Graduate research was on textiles and contemporary art in Africa
- Curator of the Arts of Africa, Oceania, and the Americas at the University of Iowa Museum of Art
- Doctoral work was funded with a combination of graduate assistantships, research for the IU Art Museum, and other projects such as consulting on an exhibition for the Kinsey Institute.

"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."

IN THE STUDIO PROFESSOR BONNIE SKLARSKI: PROCESS AND INSPIRATION

Ghosts 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 let the ideas germinate, to emerge this spring in primordial hues: wet, slippery surfaces with newts crawling over them and dark green new growth springing from rock crevices. "It is going to be more oozy and slimy—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 so. 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."

SHAPING. "It's important to see the large, broad areas of a painting, to set a mode. Poussin said he was following Greek musical modes; there was a certain mode to inspire loyalty and patriotism, another to communicate love and romance. Consider the basic design elements, the large flat masses."

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 climax and aftermath? 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'd 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? Why 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 Knudson



UNTITLED, MULTIPLE EXPOSURE PINHOLE PHOTOGRAPH OF THE IU ART MUSEUM, JIM R. SCONYERS JR., MFA'02

Kristine Markovich Alpi, BA'95 in art history, Certif. in Bus. Foundations '96, MLS'96, recently completed an MPH degree in community health education at Hunter College, CUNY. She is the library manager for the Public Health Library of the New York City Department of Health and Mental Hygiene.

Mary Schroeder, BFA'95, works at the Fort Wayne Art Museum in Fort Wayne, IN.

Amy Brier, MFA'96, represented 50 percent of the recent two-person show *Bees and Balls* at the Abguss Sammlung Antiker Plastik, in Berlin, Germany. The show, which also featured the work of artist Barbel Rothhaar, included a series of "bee objects" and sand installations.

Michael G. Ferris, MFA'96, is an instructional assistant professor at Illinois State University. He lives in Chicago.

Christopher A. Green, MFA'96, MS'98, became the editor of *Wind* in 2001 and published "Materializing the Sublime Reader in the Creative Writing Workshop" in *College English*.

Nicole K. Moore, BA'96, received her MFA in writing and critical practice from Otis College of Art and Design in May 2003. She is currently performing poetry, recording a CD, producing other poetry events, and working from her business, Ornamentality, as a freelance fashion stylist for musicians.

Tracy Steepy, BFA'96, is teaching at the University of Oregon in Eugene, WA.

Amanda J. Malsch, BA'97, designs syndicated newspaper pages that are published in approximately 30 markets across the country. She lives in Chicago.

Jane Reeves, BFA'97, teaches art in the Monroe County School Corporation.

Kelly Smith, BFA'97, had a show at the Flatfile Gallery in Chicago.

Janel R. Cummings, BFA'98, was recently promoted to associate buyer for New York Jewelers in Chicago.

Wendy Sult, BA'98, MA '01, works at the Indianapolis Museum of Art.

Jennifer E. Frohwerk, BA'99, illustrated the children's narrative, *The Rainbow Tiger*, which tells the story of a tiger who wishes to be as colorful as a peacock. Frohwerk lives in Seattle.

Eliza K. Sparacino, BA'99, has been promoted to manager of collection and exhibition technologies at the Museum of Modern Art in New York.

2000s

Irina Adam, BFA'00, had a show at the Romanian Cultural Center in New York City in 2002. She works as a research assistant in scientific ethnobotany.

Lauren N. Beeley, BA'00, is pursuing a PhD in French literature at Cornell University.

Katherine M. Dugdale, BA'00, works in the Asian art department at the Art Institute of Chicago. Her e-mail address is kdugdale@alumni.indiana.edu.

John A. Eltzroth, BFA'00, was recently named an account executive and graphic designer for Bodkin Associates, Inc., in Zionsville, IN.

Jaclyn H. Henke, BA'00, is a graphic designer for American General Finance in Evansville, IN.

Amanda Holden, BFA'00, works at the Indianapolis Museum of Art in the textiles conservation department.

Marcy L. Neiditz, MFA'00, is co-owner of Gallery North on the Square in downtown Bloomington. She is a full-time artist.

Jennifer L. Polland, MA'00, is currently living and working in France through the Fulbright Program.

Sibyl Bedford, BA'01, had a group show entitled *Art For Now* at Kristen Frederickson Contemporary Art in New York City in 2002.

Amy Boles, MFA'01, received a grant from the Graham Foundation to photograph the Smithsonian Institute building in Washington, D.C., during its renovation. Boles majored in photography at IU; her e-mail address is bolesamy@hotmail.com.



THE ROSE, FIVE CHANNEL VIDEO SCULPTURE, AND STILL IMAGE FROM THE ROSE BARRY ANDERSON, MFA'02

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

Leisl Victor Downey, BA'01, works at the Indianapolis Museum of Art and may be reached at lvictor@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.

Tamara Katz, BFA'01, is pursuing a master's degree in art education at the Art Institute of Chicago. Katz 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.

Bridget Murphy, MFA'01, accepted a tenure-track position at the College of Wooster. Murphy majored in photography at IU.

Emily E. Rhodes, BA'01, was promoted to artistic director of the Spectrum Players, the in-house theatrical troupe at the Center of Science and Industry in Columbus, OH.

Paul A. Schumann, MFA'01, is teaching printmaking and drawing at the Minneapolis College of Art and Design.

Stacy L. Weddle, BA'01, recently started a career as a personal assistant in Columbia, SC. She is married to Aaron Weddle of Ellettsville, IN.

Barry Anderson, MFA'02, participated in several shows in 2002, 2003, and 2004, including *Current Works 2002* at the Society for Contemporary Photography, Kansas City, and *MADO3NET: 2nd Encuentro Internacional de Arts Experimental*, 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 Missouri—Kansas City.

Nadia Bianchi, BA'03, is working in the Hirons & Company design office in Indianapolis.

Karen C. Biddle, BA'02, Area Certif. in Liberal Arts & Management '02, 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 Milwaukee, WI.

Tom Shriener, BA'02, has taken an art director position at *Business People* magazine, which covers news about professionals in Northern Indiana.

Dana Levy, BA'03, is in a runner position with Conde Nast Publications in New York.

Jim R. Sconyers Jr., MFA'02, recently joined the faculty of Mary Baldwin College as an assistant professor, teaching printmaking, photography, and studio foundations courses. Between running his own printmaking studio and enjoying new fatherhood, Sconyers has participated in a number of recent exhibitions, including the international print exhibition *Global Matrix*.

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

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 Joey, Ian, and Winter Rose. (See story on this page.)



When I see the art I've made in the past, I feel as if I'm reading my own biography. At any age, with any diagnosis, in any dress, it's a way to mark the fact that I've been here.

—John Lesnick, 2000

JOHN LESNICK

April 7, 1953—March 1, 2003

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: A 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 '90s, 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 mycosporidiosis. 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."

John left all his artwork to the Leslie-Loman Gay Art Foundation; examples of his work can be viewed at www.leslielohman.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

SCHOOL of FINE ARTS NEWSLETTER



CHRIS MEYER // ILLUSTRATION

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.

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

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

School of Fine Arts

Director: Georgia Strange
Assistant to the Director and Newsletter Coordinator: Brenna Bailey

College of Arts and Sciences

Dean: Kumble Subbaswamy
Executive Director of Development and Alumni Programs: Thomas Herbert

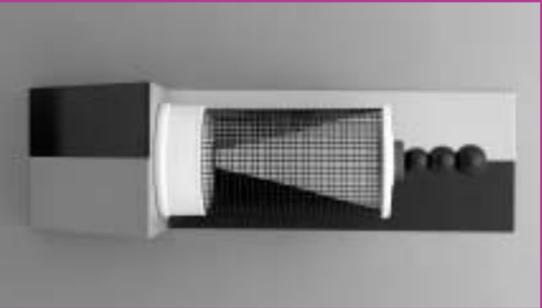
Newsletter Contributors

Editor: Erika Knudson, IU Office of Publications
Design: Dennis Hill, IU Office of Publications, and Cate Whitcomb, IU School of Fine Arts BFA graphic design student and IU Publications intern

Writers: Brenna Bailey, Erika Knudson, David Black, Mary Spohn, Fenella Flinn, Samina Quraeshi, Angelica Pence, Tony White, Wendy Calman, Mike Wsol, Barry Gealt, and Eve Mansdorf

Copy editors: Sharon Lindamood, IU School of Fine Arts, and Anne Steigerwald, IU Office of Publications

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EXAMPLES OF IUSCHOOL OF FINE ARTS FACULTY ARTWORK. FROM LEFT TO RIGHT: NOÏA EN EL AIRE, DETAIL, CHRISTINA GONZALEZ, SAGES EIXER, JOHN GOODHEART, UNTITLED, MARTHA MACLEISH, AND IN THE GARDEN, TIM KENNEDY

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Attn: Brenna Bailey
IU School of Fine Arts
1201 E. Seventh Street
Bloomington, IN 47405
bailey@indiana.edu