COLUMBUS, O., March 21. -- -- Dr. Jerome J. Hausman, director of the Ohio State University School of Art for the past nine years, has accepted a position as a research professor at New York University, effective in the autumn, 1968.

Dr. David W. Ecker, professor in the Ohio State school, also has accepted a similar position at NYU.

Both men, whose field of specialization is art education, will help develop a program of graduate studies in the field of art education at the New York City institution. They are interested in research and development involving the arts in relation to the mass media as well as the rising challenge within urban environments.

Both will continue at Ohio State through the spring quarter at least.

Hausman joined the Ohio State faculty in 1953. He was appointed acting director of the school in 1958 and director in 1959. He serves also as a consultant to the Arts and Humanities Branch of the U.S. Office of Education and the Commission on Colleges and University of the North Central Association.

He is a participant in the Art in Higher Education Project of the National Art Education Association and a UNESCO study of visual arts education.

(MORE)
Ecker, who holds the rank of professor, joined Ohio State in 1960. He was a post-doctoral fellow at Stanford University in 1966 and conducted an Arts and Humanities Institute at Ohio State also in 1966.

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COLUMBUS, O., May 27. -- Four top prizes of $50 each have been awarded to undergraduate artists whose works will be among those displayed during the annual Undergraduate Show under way at the Ohio State University School of Art Gallery through June 4.

Nearly $400 in awards was presented in the judging held prior to the show.

Fifty-dollar prizes went to David Kirwin, of 3088 Schwartz Rd., COLUMBUS, for a light sculpture featuring continuously changing light colors and patterns; Ellis R. Veatch II, of 1751 Lakeotis Pkwy., ANCHORAGE, ALASKA, painting; Ronald R. Syarto, 16431 Craigmere Dr., CLEVELAND, painting; and Ann M. Dobmeyer, RFD 1, COLDWATER, O., painting.

Three campus area bookstores also awarded combined prizes of $35 to Joyce Hebb, of 31 W. Longview Ave., COLUMBUS, for prints; Cheryl Hayden of 4896 Sullivan Ave., COLUMBUS, for ceramics; and Paul Hysell, of 335 Wetmore Rd., COLUMBUS, wall hanging. The stores are University Bookstores, Long's and Student Book Exchange.

Other prizes include: $25 to Gail Meese, of 3097 Astor Ave., COLUMBUS, prints; $25 to Rudy Tell, of 1470 E. Shore Dr., ST. PAUL, MINN., two sculptures; $25 to Irene Maginniss, of 443 Chevey Chase, MANSFIELD, for fiberglass weaving; $25 to Thor J. Olijar, of 2605 Seymour Ave., CLEVELAND, drawings; and $15 to Mark Hubbell, of 115 (MORE)
Prt. Jefferson, SIDNEY, O., weaving.

Robert Henning, gallery director, said the number of student works submitted and accepted for showing is probably one of the largest ever.

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Release on Receipt

COLUMBUS, O., Feb. 5.-- An American couple's collection which represents all periods of Korean ceramic art from the third millenium before Christ to the present will be exhibited in the Ohio State University Division of Art Gallery from Sunday (2/9) through March 2.

Mr. and Mrs. Gregory Henderson, of 11 Riverside Dr., New York City, collected 150 pieces of ceramic ware during the approximately 15 years they lived in Korea and Japan while he was a U.S. Foreign Service Officer.

Robert Henning, gallery manager, says the collection is "remarkably complete in its coverage of the ceramic history of Korea and in its representation of the major types of pots and glazes used during this long span of time."

The Ohio State gallery will be the first to show the Henderson collection in its entirety, according to Henning. He expects widespread interest in the local exhibition because Korean art is little known in the U.S. and is seldom seen outside of a few major museums.

Henderson is now senior research officer at the United Nations Institute for Training and Research in New York.

He served as a third secretary in the American Embassy in Seoul, Korea, from 1948-1950. It was during this period that he and his wife began their collection.

(MORE)
They lost it to the North Korean Communists during the invasion of June 25, 1950, but Henderson recovered most pieces when he returned to Seoul after the city's recapture the following September.

The Hendersons continued collecting while he was director of the American Cultural Center in Kyoto, Japan, from 1953-1955. Most of the collection was acquired from 1958-1963 during his service as cultural attaché and political officer at the American Embassy in Seoul.

Henderson has also studied Korean politics and their relationships to Korean society and culture. Last May, the Harvard University Press published a book by him entitled, "Korea: The Politics of the Vortex."

He will lecture on Korean ceramics and their dating at 4 p.m. Sunday (2/9) in Room 162 of the College of the Arts Building. The exhibition, entitled "Korean Ceramics, An Art's Variety," is scheduled for opening from 3 to 5 p.m. that day.

The art gallery will publish a catalog of the collection with a survey of the history of Korean ceramics by Henderson. The catalog will be available for purchase.

Henning sums up the collection's importance by saying that "it makes an overwhelming statement for the artistry and originality of the Korean pottery, an artistry which has long been overlooked or overshadowed by the popularity of Chinese and Japanese pottery."

-dcs-
Release on Receipt

Four intricately carved ivory statues, symbolic in the Orient of the four seasons, have been presented to Ohio State University by Christian E. Burckel, Bronxville, N.Y.

Burckel, a 1922 graduate of Ohio State and long-time art collector, presented the set of 8-inch high ivories from his personal collection.

Carved by Japanese artisans about 1800, the "Four Great Heavenly Kings," or "Kings of Heaven," are also known as the "Four Great Diamond Kings, Ssu ta Chin-Kang."

When cast as guardians, they are immense, grotesque figures in full armor, standing and bearing their respective symbols at the outer entrance to temples.

The figures are To Wen, "God of Winter," which holds a pearl and a snake; Tseng Chang, "God of Spring," holding an umbrella, which legend says brings on violent thunderstorms when opened; Ch'ih Kuo, "God of Summer,"
Burckel - 2
playing a guitar; and Kuang Mu, "God of Autumn," bearing a sword.

The ivory set, one of several gifts Burckel has made to the university, has been appraised at a value of $7,200.

-rb-
Art chairman stresses creativeness, dedication

By Pam Dennis

Since the beginning of time, man has been a creative being: whether his creations be in forms of the stone carvings of prehistoric man, the pottery of the Hopewell Indians, or Picasso paintings.

"We have gone through many eras in art," said chairman of the division of art, Francis Ruzicka.

According to Ruzicka, this is the purpose of art history courses, to reflect what life was really like in those past eras.

A 1946 graduate of the University of Michigan, Ruzicka has been the dean and president of Parson's School of Design, in New York, and came to Ohio State in 1970.

As an educator, he believes it is his responsibility to make certain that the art program at Ohio State is a relevant one.

"It must reflect an awareness of our time, technology, and society," he said.

Ruzicka said it is important for the university to offer an art program.

"We must make every effort to maintain and develop the thing that will enrich people's lives," he said.

Ruzicka also said that Americans are in a state of "visual pollution," with an over-abundance of neon signs and traffic.

"We are now rebelling against all of this, and realizing that the poet singing songs underneath the tree may really have the answers to the problems we are now facing, within the world," Ruzicka said.

He believes it is his responsibility to foster a sensitivity and understanding of art — to help people enjoy art.

"Art is a fast moving field — things are at times, a bit too nebulous," said Ruzicka.

Art is a reflection of society and of the times, he said. But just as art is a reflection of the time, so do the times affect art.

"The computer plays a decided role in art development," said Ruzicka. Mechanical aids and closed circuit television have improved the teaching of art.

"Computers and other machines are merely additional tools for an artist's hands," Ruzicka said.

However, the artist should not be persuaded by these innovations.

"We feel that at the heart of all is still the creative spark in a person — there must be that personal input," he said.

Since becoming chairman of the art department, Ruzicka has helped bring about significant changes within the department.

"We are slowly beginning to move toward more inter-disciplinary concepts in art," he said.

"After studying the curriculum, we have recognized that painting and drawing are not isolated — they interact and interrelate."

According to Ruzicka, the art program has become a unified program rather than a series of subdivisions.

He said that with the aid of equipment, work in plastic sculptures is now offered, as well as work with glass blowing and glass forming.

Ruzicka said that the art student graduating from Ohio State would have an advantage over the graduate of a private art school, which concentrates only on studio performance.

"An artist cannot live in a vacuum, and it is important for him to be familiar with politics and economics of his time, as all of these will influence his productivity," Ruzicka said.

According to Ruzicka, art is a risky field, and not meant for everyone.

"There is a certain romanticism attached to art — it is easy to be captivated," he said.

"It can be a shattering, defeating experience for the artist if he is not willing to totally commit himself to art.

"If a perspective artist has any reservations at all, he should re-examine his goals, and remember that he has to think about earning a living," Ruzicka said.
Students shape glittering glass into new major

Tucked away at the end of the West Campus parking lot is the unobtrusive brown building that houses the foundry/glass facility.

Inside, the glittering dazzle of glass is melted, then formed and blown into exquisite shapes, intended to be aesthetically pleasing sculpture-like pieces rather than ashtrays for mom and dad.

"After all, it is a fine arts program," says Bruce Chao, assistant professor of art and area coordinator for glass.

This is the first quarter the Department of Arts has offered a major in glass, and the newly-operated glass facility is an important part of that offering.

Chao said OSU is one of under twenty universities in the country offering both graduate and undergraduate majors in glass. You don't have to be majoring in glass to take a course in it, Chao said. He encourages people to take a course for pure enjoyment.

Students built the gas-heated furnaces used in the facility. Basically, all it involves is knowing how to stack bricks, Chao said. The ovens hold pools of molten glass and reach temperatures of 2,400 degrees Fahrenheit.

Depending on the effect one wishes to produce, a solid metal puntile or hollow blowpipe is dipped into the bright orange liquid to form a gather.

The gather is then rolled into a cylindrical shape on a solid steel table called a mervar, centering the gather so it may be worked.

From there on almost anything goes in the way a person shapes a piece. Some choose to swing their puntile or blowpipe around in a propeller-like motion to elongate the gather, but there are not many techniques that one is required to use.

"I'm not interested in individual technique as much as ideas," Chao says. He stresses the individual's development of new artistic sensibilities because he feels regurgitating someone else's technique and style is pointless.

When a student is satisfied with his or her creation, the object must be placed in an annealing oven which will slowly reduce in temperature.

Sometimes an error in judging the thickness of the wall of a piece being blown results in a deflated blob, and frustration for the artist who must then break the object into a waste bucket.
Professor discovers creative niche

By Molly McKeown

Anthony Natsoulas, a visiting professor of art at Ohio State this quarter, always knew he wanted a career that exercised his creativity.

"I never wanted to sit behind a desk and work for eight-hours a day, It's just not creative," Natsoulas said.

He found his niche creating colorful, larger-than-life-size ceramic caricatures of people.

Natsoulas, 27, took a leave of absence from his position as a lecturer in the art department at California State University, Stanislaus, a small business-oriented college, to accept OSU's invitation to teach ceramic sculpture and pottery spring quarter.

Natsoulas' humorous-style pieces are done entirely in ceramic and take him about one month to complete. Most make political or social statements.

One example is a piece that represents a fairy tale about a boy who prevents a flood by keeping his finger in a hole in a dam.

"It's symbolic of how the world is sort of falling apart," Natsoulas said.

"We're trying to keep control, but I don't know how long we will," he said. "I don't know when the dam's going to break, and I'm worried."

Another of his pieces, called "Muddling," is a figure of a man covered in white tile standing in and throwing mud.

"It's about people like the evangelists on television who think they're so pure, and I just think they're as bad as the sinners," Natsoulas said.

Not all of Natsoulas' work is intended to make a statement. He said he does some pieces just for the "formal aspects," the way they look.

Two figures he cited as examples are a man and woman that have interchangeable heads and arms that allow Natsoulas to express a variety of moods and attitudes.

"I want these to be real energetic and invigorating, that's why they're so cartoonish," he said. "I also like the humor.

He said he hesitates to call himself a cartoonist, although that is what he feels he is because "cartoonists can be written off real easily."

"Cartoonists usually just do one-liners," Natsoulas said. "I want people to think there's some depth in what I do."

Natsoulas, whose work has been displayed in numerous galleries and exhibits in California, said his goal is to be able to buy a studio where he can continue his art and to continue teaching.

"I like teaching a lot," he said. "I like being around a lot of people making a lot of art."

Natsoulas said he has enjoyed his experience at Ohio State because "there's always something going on."

"Ohio State is so different from the city it's in, it's just two different worlds," Natsoulas said. "There are no artists in Columbus."

One of Anthony Natsoulas' ceramic sculptures
Janet Nicodemus, left, and Virginia Mitchem work on ceramic model at OSU workshop

Ceramic houses not an idea to throw stones at, builder says

By Alan Miller
Dispatch Staff Reporter

When Nader Khalili builds a house, he finishes it off by setting a fire in it. Ohioans should try it, he says.

Before matches are struck, though, Ohio builders should know Khalili builds houses of clay, the kind of clay found just under the topsoil covering Ohio.

“My dream is to create low-cost housing, shelter for the homeless of the world,” said Khalili, 50, an architect and native of Iran who now lives in California. Ohio State University students built models from Khalili’s designs during a workshop Monday and Tuesday. Khalili taught the course as part of a continuing International Clay Workshop sponsored by the OSU department of art.

The ceramic houses he advocates could be a boon to potteries in southeastern Ohio, Khalili said. The potteries have suffered in competition with foreign companies making traditional ceramic products, he said.

The houses could be prefabricated, fired at potteries here and shipped anywhere, he said.

He admits it will be difficult to convince people here that Middle Eastern-style houses are acceptable amid clapboard and traditional brick.

“In a state like Ohio, with all this clay, you could have a great prefab industry here,” he said.

For now, he is promoting on-site construction by the people who will live in the houses.

Khalili has written two books about ceramic homes. The first, Racing Alone, tells about his 5 years of motorcycle trips across the Middle East to learn centuries-old techniques of building earthen houses. The second, Ceramic Houses, explains how to build them.

Construction of a 2,000-square-foot house, including the tricky, vaulted ceiling, takes about 2 weeks. To harden its 18-inch-thick walls, a large and hot fire is built inside the house. The house becomes its own giant kiln.

Before firing it, you fill the house with products, tile or pottery, and sell the products later to pay for the house,” Khalili said.

The houses are stronger and better insulated than most in the United States, he said.

He added that the National Aeronautics and Space Administration is interested in the process for building structures on other planets.

“Each pound of material there is like a pound of gold because of the high cost of shipping building materials into space,” he said.

A California businessman wants to build a city of the ceramic houses on 850 acres he owns in California, Khalili said. “There will be 600 houses, a shopping center and schools for 2,000 people.

“WE’RE SHOOTING for middle- and high-income people to show they are safe and beautiful structures. The idea is ... that it isn’t just for the rich or the poor."

Prototype houses have been built in India, Iran, West Germany and in Texas and California, Khalili said.

Once it is accepted by western nations, the process will be used extensively by people in developing countries, he predicted.

“A billion people in the world are living without shelter or in substandard housing,” he said.

“Low-cost housing won’t happen unless it is with earth, the only material available everywhere in the world.”
Associate professor paints ‘Directly on the Walls’

By Arlene Hобday
Lantern staff writer

Although some artists enjoy having their works described as “off-the-wall,” Richard Roth certainly can’t apply this expression to his latest creation.

Roth, an associate professor in the Department of Art, recently participated in an exhibit, “Directly on the Walls,” now on display in the Tangeman Fine Arts Gallery at the University of Cincinnati.

He is one of four artists whose works of art were installed directly onto the gallery’s main walls. This procedure took four days, during which time the public was invited to view the work at any time.

“Ethereal Etiquette,” a wood and tin installation by a Columbus artist John Drury, is on display until Aug. 7 in the Tangeman Fine Arts Gallery at the University of Cincinnati. Four artists were commissioned to use the gallery walls as a canvas in the exhibit “Directly on the Walls.”

The first one consisted of the painted forms on the wall, and the second one contained actual objects that were attached to the wall.

The real objects that he used included such items as two wooden shelves, yellow balls, an extension cord and a white hat made from plaster of Paris. He also hung a bolt of black and white striped fabric from a nail in the wall.

Roth said he related this arrangement of shapes and color to the nature of the architecture of the wall instead of relating it to a canvas. “I considered every aspect of the physical environment of the room,” he said.

Various things like the kind of floor, the color of the wood, the moldings and the columns in front of the wall were integrated into his design.

Roth said it didn’t bother him to have an audience watching while he worked. Although most people tended to be unobtrusive, Roth said several spectators did ask questions about his work. One person wanted to know if Roth used the stripes on the cloth to balance a vent on the ceiling, which also looked striped.

After the exhibit ends Aug. 7, the walls will be returned to their original state and painted white. When asked how he felt about his artwork being obliterated, Roth said, “It is a little disheartening, but this piece was made to be temporary.”

Another Columbus artist, John Drury, created a tin and wood installation on the east wall of the gallery. Drury, who graduated from Ohio State in 1985 with a master’s degree in fine arts, used 37 pounds of nails, 40 pieces of lumber and 200 to 300 tin cans to construct his work entitled, “Ethereal Etiquette.”

Drury said, “I had friends and family digging in the trash for cans and burned out a couple of can openers to get ready for this.”

He covered the 2 feet by 4 feet strips of wood with the tin and then nailed them to the wall.

Drury said the form of this piece is made apparent through the use of monotone, while the nails and cans create optical detail and texture. It took Drury more than 80 hours to complete his work, not including the time he spent cutting and hammering the tin cans.

He said he wanted to convey the idea “anything can make art” and is interested in salvaging materials. Drury said, “I’m using what is considered trash and raising it to an art form.”

The gallery is open 10 a.m. to 3 p.m. Monday through Friday.
The Department of Art offers the Bachelor of Arts, Bachelor of Fine Arts, Master of Arts, and Master of Fine Arts degrees. The department sees its purpose as being in the broadest sense a humanizing one—the visual equivalent of such disciplines as literature, dance, and music. Emphasis is placed upon creativity with a program that encourages personal growth and aesthetic judgment. The department offers professional training in painting, expanded arts, weaving, glass, printmaking, sculpture, and ceramics at both the undergraduate and graduate levels and provides studio training for students in essentially non-studio fields such as art education and art history.

In addition to full-time faculty, the Department of Art hosts several well-known visiting artists each year who teach courses, hold exhibitions, give public lectures, and work with students individually.

Robert Shay is acting chairperson of the department.
New York artists display fine art

By GIA KOURLAS
Lantern staff writer

Two New York City artists are exhibiting their work and instructing courses in the art department this quarter through the Visiting Artist Program.

Anne Kraus's ceramic pieces and Shelley Simpson's drawings and paintings will be on display in Hopkins Hall Gallery Jan. 6-15.

"The Visiting Artist Program is ongoing through the art department," said Susan Szabo, assistant Coordinator of Curatorial Programs. "Basically the idea is to bring in artists from somewhere else, usually New York City. They submit a proposal and we choose."

Kraus, who received a bachelor of fine arts in ceramics from the New York State College of Ceramics in 1984, said her first experience with pottery was when her mother paid for a ceramics class as a Christmas present.

"I was a painter in New York City and had always kind of looked down on ceramics. When I started handling the clay though, I got more and more involved with it and finally I couldn't stay away," Kraus said.

It was at this point that Kraus began to combine her new pottery skills with painting. This was the influence that directed her to mix the clean lines of a simple ceramic vase to that of a vividly painted design ornamenting the object.

"Being able to combine pottery and painting was what really changed it for me. Through my designs, I was able to develop technology in functional pottery," Kraus said.

This effective combination is evident in such beautiful white-ware pieces as "Shore Step Vase," which delicately applies green and copper tones, as well as " Prairie Vase," a piece that uses rich blues lined with a thin black brush.

Simpson, who received a fine arts degree from the University of Texas in 1977 and a master of arts from Yale University in 1979, explained how her education affected her art.

"The education system didn't help my work but it did help me get my priorities straight," Simpson said.

Simpson utilizes either oil and wax on canvas or a pencil and drawing paper in her pieces. The oil and wax medium is applied with a very thin watercolor and then the texture is usually applied with a palette.

Some of Simpson's pieces include a collection of works called "Untitled." They involve the image of pastel lines and forms against a marble-white canvas. Another collection is much more vibrant, featuring a group of olive canvases, some stained with a shocking burst of red.

Gallery hours are 9 a.m. to 5 p.m. Monday through Friday. For more information call 232-0380.

A Painted ceramic vase is only part of Anne Kraus's ceramic work now on display at Hopkins Hall Gallery as part of the Visiting Artist Program.
ARTS

OSU painters look at East coast’s competition

By GIA KOURLAS
Lantern staff writer

In an attempt to give graduate students at OSU a hint of what their competition will be like after they graduate, an exchange of works with the Tyler University of Art will be displayed in Hopking Hall Lobby and Corridor until Feb. 12.

The exhibit, entitled Works on Paper: Tyler School of Art/The Ohio State University Painting Exchange, features multi-media works by graduate students who are majoring in painting at Tyler University in Philadelphia. Ohio State will then send their art students’ works to Philadelphia in March. The show was arranged by OSU faculty member Alan Crockett and Tyler University’s chairman of art, David Hannah.

"Graduate students at Tyler selected their own works. Since it’s hard to exchange paintings, there were certain size limitations and they had to submit works on paper as opposed to pieces that could be hung in a gallery,“ Crockett said.

Jim Fishevan, an OSU graduate student, explained why it is important to have exchanges of artwork between universities.

"We wanted to see what was going on at one of the uppermost art schools in the country. Since it’s closer to the East Coast than we are, we wanted to see how we would stack up against a more avant-garde art school,” he said.

Each small painting utilizes a wide extent of different forms of mixed media. While some are regular oil paintings and watercolors, others are more unusual collage pieces and lithographs printed on hand-made Japanese paper.

Although the idea of having a painting exchange is positive, Crockett said the exhibit is a disappointment.

Two works, however, do deserve mention: a black and white "Untitled" work by Rob Stolzer combining ink, a sumi stick and a pencil latex; and Kristine Uusitalo’s "Beauty and the Beast," a watercolor and acrylic painting using pastel images of oranges, yellows and greens against the white background of Japanese paper.

Most of the pieces almost blend into one another without much individual design and strength. Fishevan said that this lack of vitality may be due to the small size of each painting.

"I was hoping that they would blow us out of the water and really make us work. Everything is a similar size — OSU isn’t restricting its students so much,“ he said.

Crockett said, "It’s a stimulating experience for students to see what others are doing miles away. It raises some questions. An OSU student might not think that he was as good as someone from the East, but there’s some good stuff being produced in the Midwest."

"That’s the spirit of it, to see what’s happening somewhere else and to show what other people are doing," he said.
Art students show off their ‘Stuff’

By GIA KOURIAS
Lantern staff writer

Want to see some stuff? What kind of stuff, you might ask.

Art stuff.

“Stuff” is the title of the annual graduate student exhibition being held in Hopkins Hall until Feb. 26.

The exhibition is a fusion of styles. All the works are from the Department of Art’s ceramic, expanded arts, glass, painting, drawing, printmaking, sculpture and fiber arts programs.

Graduate student Prudence Gill, of University Gallery, explained the reason behind the rather obscure title.

“It was brainstorming. We had a meeting and a lot of different titles were thrown out as well as random choices through a dictionary. ‘Stuff’ seemed to represent a lot of what it was about so the theme was put together on that same kind of idea. Even at the reception every bit of food was ‘stuffed’ in some way,” she said.

Out of 40 graduate students, 37 of them have work on exhibit.

“There’s no jurying process. It’s an open show. The only thing we asked the students since it was switched from Sullivan to Hopkins was that they be considerate about the size,” Gill said.

The diversity of the exhibit can be felt simply by walking through the gallery. Pieces such as Dierde Herron’s three-dimensional “Untitled” work is created from oils and foam board. This large piece literally sticks out of the wall and uses a unique spectrum of colors, from spattered pastels to thick strokes of black paint.

Also, are Carolyn Speranza’s “Murmur” an enormous piece that uses gauze, encaustic clay, slate, cotton with basically light colors of green, oranges and browns. In contrast, Thanos Maggiora’s “Concrete Steel” is a strong piece that features two wheels that lead up to a long steel board, shaped in the form of an ironing board.

Don Welty, a second-year graduate student from Seattle, features a painting entitled “Totem”.

“You get a cross section of the graduate students who work in the Department of Art. You get to see what the graduate students are doing,” he said.

Gill suggests that viewers take time as they walk through the exhibit and realize that 37 people are showing 37 different themes and materials.

“There’s not a cohesive theme to it or anything. It shows each person’s individual work and something that they feel is going to represent what they’re doing. That part of it also can be an exciting part too because there is such a variety,” she said.

Mary Lou Greene’s “Electric Baby” is currently on display in Hopkins Hall as part of the graduate students’ show, “Stuff.”
Incorporating computers into the arts
Computer art: Trend of the future or an insult to the Masters?

Art

Studio Art majors at Ohio State do not often use the computer in their work, said Jaime Freuh, a junior in general fine arts from Houston. "There is a computer class in art education that they recommend, but it is not part of our curriculum."

"Artists generating images with the aid of computers more often than not mimic previous works or other media," said Nadia in Bilder Images Digital.

Using computers in the arts is a trend of the future, not an insult to the masters.
14 faculty display art at hotel for festival

This piece, by John Freeman, entitled 'From the Brow of Jove II', is the second part in a series and is a painted wood relief panel.

By Bonnie Bajorek
Class Editor

It's true, they lecture. It's true, they grade. It's also true that they are visual artists who exhibit their work.

Faculty members of the Ohio State University Department of Art will present their work in a public exhibition entitled "OSU Art Faculty: Two Dimensional Works" at the Great Southern Hotel at 310 S. High St.

The exhibit will open June 3 to run in conjunction with Columbus' Art Festival.

Great Southern's art gallery in the hotel has housed exhibits in an ongoing series since 1931.

Previously, only solo collections of artists were displayed, and this is the first exhibit of a group of artists.

FOURTEEN FACULTY members/artists interested in exhibiting their work, Downtown contributed works which will be displayed together, said exhibit coordinator Marion Fisher.

The pieces fill both the mezzanine and sub-mezzanine levels of the hotel.

"There are about 40 installations with tremendous diversity," Fisher said.

Media include oil on canvas, watercolor, painted crayon, and acrylic on Masonite (also called hardboard), a dense wood fiber product.

Each division of the Department of Art is represented in the show, according to professor Alan Crockett.

DIVISIONS IN the department include ceramics, painting and drawing, expanded arts, glass, sculpture, fibers, and printmaking.

"All the works were selected so that they can hang on the wall because of the space requirements," Crockett said.

Crockett contributed two oil paintings and a charcoal/pastel drawing on paper.

The pieces will be curated by the artists, who contributed three or fewer pieces each in the show.

The sculpture division is represented in a relief piece, according to Crockett.

The piece, entitled "Spiral Decline" is a clay sculpture by Michael Chipperfield, and resembles three steps of a winding staircase.

Other works in the show are by artists/faculty members including chairman Charles Massey, Jr., John Freeman, Gilbert Hall, E.F. Hebner, and William Hutton.

Massey, chairperson of the Department of Art, contributed three symmetrical, grid-like works in colored pencil of popsicle sticks and dominoes.

The works are colored in green and red, and one print with similar subjects is in black and white.

Freeman exhibits two painted wood relief panels in a series entitled "From the Brow of Jove." These works show the face of Jove in different angles, and his line of vision in relation.

Jove's line of vision is represented by scalloped wood pieces attached to the surface of the painting.

Primitives drawings and lithographs are also part of the exhibit.

ALSO CONTRIBUTING are Stephen Pentak, Robert Schwartz, Larry Shineman, Jeffrey Sippel, Philip Von Raabe, Phoebe West, and John Wynne.
Graduate students exhibit artwork

By Gia Kourlas
Oasis staff writer

While many students have enjoyed a relaxed spring quarter, eight graduate students in the Department of Art have worked at a feverish pace in cluttered, dimly-lit studios to culminate two years of artistic talent into a one-week exhibition.

Bob Shay, chairman of the Graduate Studies Committee, explained that the importance placed on the shows is equivalent to the importance placed on a written thesis in other graduate departments.

"They have been preparing for the exhibitions all their lives in a way. They don't know it when they come, but they are a record of what they've done in the past two months or two years," Shay said.

The students have been paired up, resulting in seven shows over a four-week period. So far, Jim Flyhaven, John Sargent, Tracee Hein and Doug Velley, in painting and drawing, have presented their work.

Mark Gordon, in ceramics and John McCutcheon, in sculpture, are currently displaying their work and will be followed by Jacqueline Boyle and Dana Louis next week.

ACCORDING TO Prudence Gill of University Gallery, each graduate art student is required to exhibit work in a thesis show.

"The main thrust is from the artwork completed in the past two years, but it varies. Some students display work from as recently as one or two months ago," Gill said.

Shay said in addition to the exhibition, each student is required to write a thesis paper and perform an oral defense of their work. The oral defense is about one to two hours long and is conducted by the student's thesis committee.

"The committee is present with the student inside the gallery and they usually talk about the work. It isn't the kind of thing that has to be feared," Shay said.

"By the time it happens, there shouldn't be any surprises. It's also an invitation to see the hope of a professional degree leading to a lifetime commitment toward a profession," he added.

LOUIS, a ceramics student from Madison, Wis., explained the importance of seeing all of her work together in a gallery. Her show, which is in collaboration with Boyle's, is entitled "4 a.m."

"We called it '4 a.m.' because a lot of things happen in the middle of the night. We both experience a lot of dreams at that time of the night and I keep a dream journal," Louis explained.

She added, "Even the printer of the postcards for the show called and said that he would be late getting the cards printed because his wife had had a baby at 4 a.m."

"Most of Louis' pieces deal with people — the images of people that remain in her mind. Free-standing abstract forms or figures will occupy the space in the gallery, constructed with many different media, such as clay and paper-mache. Some are relatively simple, with a pure silhouette, while others give way to more detail.

To Louis, art has a certain precise or profound quality that forces people..."
of the bed and the fish is important because they are living off one another."

Mark Gordon, a ceramics student from Rochester, New York, said that an advantage he has found at Ohio State has been the opportunity to study in areas other than art, such as language and anthropology.

"I did some cross-disciplinary research and learned about the making and uses of carnival masks in the Carribean. From this, I learned about horn shapes and shapes that are similar in the use of the horn," he said.

"The gallery program here is great. It's been really loose, as in the use of materials. I've been able to work in several different mediums and explore and expand myself," she said.

Exhibitions can be viewed in Hopkins Hall Gallery. For more information call 292-0330.
By Lesley Constable
For The Dispatch
Two-Dimensional Work, the Ohio State University Art Faculty show at the Great Southern Hotel, gives us the chance to see a fine, representative offering of the diverse talents of OSU's artists outside of the university environment.

The show is community outreach at its best. Whether smaller works on paper or larger paintings, these works have presence. They testify to these artists' individual and collective virtuosity.

The show is large - 37 works by 12 artists - but not so big that it can't be digested in one viewing. And despite the broad range and stylistic diversity of these artists, the show is hung in such a way as to encourage contemplation. Smaller works, drawings and prints under glass, and small paintings, are hung in the submezzanine on the second level. Larger works are situated on the third level or mezzanine.

THE WORKS of Philip von Rabbe, Charles Massey Jr., Gilbert Hall, Stephen Pentak, Jeffrey Sippel and John Wynne are given intimate treatment in the submezzanine, which is essentially an elegant parlour.

The only criticism with works hung here is that the strong, daytime-window light makes it difficult to view works under glass without awkward neck-craining. The mellow table light is insufficient to get the full impact of the works. Regardless, the art shines through.

The explosive imagery of von Rabbe's three intaglio-reliefs prints tends to pleasantly dominate this space. These are thoroughly self-absorbed, holistic works - centered, fine-tuned, balanced compositions. Particularly with Still Life From Pada, light counterbalances dark in a ying/yang-like drama.

It is difficult not to linger over Massey's brilliant, technically virtuosos tromp l'oeil lithographs and drawings. The subject matter is simple, and is comprised of dominoes and Popsicle sticks. Massey's handling of subject matter is anything but simple.

The objects are arranged in such a way that they can be read as symbols. Placement and shadowing enhance the drama. And, despite the no-nonsense precision of these works, they somehow have a mystical, other-worldly quality. Of these, Vision Bridge, Arch Secret, is exemplary.

HALL'S OIL and crayon drawing, A Place To Rest is a subtle working of planes, angles and shapes in brilliant orange, magenta and turquoise that uses sculptural elements to lead the eye back to a centralized "eye" formation. Pentak's mysterious and satisfying pool paintings are as delightful as ever and a wonderful inclusion in this show.

Wynne's Generie Landscapes three of which are shown, are quickly-worked acrylics washed in almost discordant hues of ochre, lavender and cerulean that somehow tie together despite the almost off-hand treatment.

The works of Jeffrey Sippel, a visiting professor who is no longer with OSU, are a wonderful addition to this exhibit. His lithographs and monotypes are "stately" 3-D still lifes that feature fish displayed on sticks positioned at varying heights. These have an amusing and slightly distorted "viewmaster" quality. Fishsticks is particularly appealing and appears liked a staged and stiff group family portrait.

Paintings on the third level are the piece de resistance. These include the works of Alan Crockett, John Freeman, E.P. Hebner, Stephen Pentak, Robert Schwartz, Larry Shirman and Pheoris West.

Crockett is simply one of this city's finest painters. Anyone can move paint around on a canvas, but few can create work that is independent of either the work (mere paint) or the creator. Crockett's alchemy is most apparent in his large painting At First Blush, which communicates well on every level.

The cool ice green and grays offset the warmer colors used at the center of the composition. Objectively, this narrative painting seems to be a figure hooked up to a machine surrounded by curtains of firing nozzles. Interpretation can be left up for grabs; what can't is the mysterious beauty of this work.

Although not as resonant, Split 'n Image shows off Crockett's command of paint. Mirror-image figures are connected at the feet in this painting. These paintings seem to represent a departure from recent past work, which is more crowded and "dense" than these spare but weighty paintings.

SHINEMAN'S After Coffee is another remarkable painting, vaguely reminiscent of Milton Avery. This is a tonally perfect work, with the domestic objects, plants, a stuffed-chair, rug and coffee table, reduced to the barest 2-D essentials.

What has been captured in this painting is sourceless reflect onto these objects at the center of the composition. West's painting, Two Sisters (The Promise) is a beautifully sensual painting, heightened by dramatic lighting and stippling effects.

Schwartz's oil crayon drawings are a delightful addition to this exhibit. They are succinct, quirky and complete figurative drawings filled with humor, rhythm elements and pure color.

Lesley Constable is a Dispatch art critic.

Two-Dimensional Works remains on view at the Great Southern Hotel, 310 S. High St., through July 30. For details, call 225-3800.

10 F/ The Columbus Dispatch/Sunday, June 12, 1988
Glassblowing arts revived on campus

By Karen Brown
Lantern staff writer

The glass program of the Department of Art hosted "Open Studio '88" Wednesday evening in the Foundry, Metals, and Glass building on West Campus.

Demonstrations of traditional offhand glassblowing were conducted by graduate students enrolled in the glass program.

Richard Harned, the professor of the glass program, presented a slide show of contemporary arts.

Scott Benefield, a graduate teaching assistant for the program wanted to have the open house as an idea to acquaint students with the program.

"I wanted to inform people that we are here and what we do is interesting, unique and fun to do. It was a way to inform people of the craft and the glass program."

The Ohio State Department of Art at offers two introductory and two intermediate level glass courses. Advanced study in glass art is offered as an independent study course work. These courses are open to any interested student.

According to Benefield, OSU is ranked in the top five in the nation for its glass program. The programs aim is to help the student meet the challenge of visual problem solving and artistic striving by using glass.

Benefield became interested in glass and glass art as an undergraduate at the University of Louisiana.

"I was studying Japanese literature and history and working part time in a glass factory to pay off my tuition debt. After teaching in Japan for a few years I decided to come to Columbus to be a part of their program."

Ed Schmid, a graduate student who participated in the glassblowing demonstration, received a Bachelor of Fine Arts degree from the University of Illinois before coming to Ohio State to study glass art.

"It's always a challenge. There are limitless possibilities of ways to imply this medium as far as visual art is concerned."

Benefield said that that the ability to work with glass is not difficult - the most important skill, however, is patience.
Art show promotes upcoming scholars

Four baby boom faculty members up for promotion to associate professor or tenure have works on display at Hopkins Hall Gallery.

The show is the idea of Robert Shay, acting chairperson of the Department of Art. The process of establishing tenure is a slow one and involves many reviews. This exhibit highlights the talents of a new generation to the public while the process is going on, according to former chairperson Charles Massey.

This is Ohio State's first big wave of art faculty from the cultural upheaval of the 1960's. They have survived an art world clogged with qualified people and short on growth.

The exhibit, which runs through Oct. 28, features two painters and two sculptors. The three-dimensional works of Richard Harned and Deborah Horrell appear to dominate the paintings of Alan Crockett and Stephen Pentak.

When you produce three-dimensional pieces using glassmaking, you can't help but steal the attention, said Harned. His untitled neon and steel piece is an ever-revolving gyroscope which almost resembles a ride at the county fair.

Horrell's "Revolutions, Evolutions, Revelations, Elevations," a standing sculpture, is one of the surprises of the show. This piece, once wounded bird now..." bookshelf piece, was made from the unlikely combination of wood, lead, and oil.

Although Horrell has not shown locally as much as the other professors, she recently won an award at the last Columbus Art League's annual show.

Unlike Horrell's work, the paintings of Alan Crockett and Stephen Pentak are well known. For this exhibition of their most recent work, both are showing slightly different techniques than in past works.

Pentak says he creates the smooth backgrounds of his abstracted landscapes by leaving remnants of excess paint on the edge of the canvases, suggesting the use of a trowel to blend the colors.

Crockett, who was previously known for his richly colored canvases, now shows browns and grays. Actually, a closer inspection reveals that many of the subdued tones are just mixtures of many different colors.

Crockett, Harned and Pentak have all been involved in most major galleries of the Short North area since the gallery hops began.

Crockett recently curated a show at the Geoffrey Taber Gallery; Harned is one of the founders of the Glass Axis artists group, which shows regularly; and

As a study of a new generation of artists coming of age, the showing is small and to the point. It should be seen in order to draw your own conclusions on what these thirty-somethings stand for.

Pentak has been in several galleries and curated a major avant-garde show at the downtown Cultural Arts Center in 1986.

Almost all of the candidates followed the university system from bachelor's degree to professorship. Crockett has the most colorful background as he originally was a lawyer before he earned art degrees at the San Francisco Art Institute.

As a study of a new generation of artists coming of age, the showing is small and to the point. It should be seen in order to draw your own conclusions on what these thirty-somethings stand for.
OSU ROUNDUP

French art is lecture topic

In the mid-19th century, when photography was a fledgling craft, a cadre of French photographers with an interest in architectural history undertook the task of recording that country's major architectural monuments.

Their work and more information about their efforts will be presented during "Early French Photography and the Survival of the Medieval Environment," a free lecture at 5 p.m. today in Room 262 of Hopkins Hall, 128 N. Oval Mall, at The Ohio State University.

Visiting Professor Joel Herschman of Fordham University will present the lecture, based on his new book, Architecture Transformed.

For more information, call 292-ARTS.
Three artists show work

Three visiting artists are exhibiting their works in conjunction with the Department of Art's Visiting Artists Program. Paintings by James Jusczyk, ceramics by Everette Busbee and drawings by Linda Montano are on display through Jan. 13 at Hopkins Hall Gallery.

Abstract painter Jusczyk is American-born but resides in Zurich. He has exhibited his work in numerous shows in Europe and the United States over the past 18 years.

Busbee received the Master of Arts in ceramics while also learning how to break and shoe horses. In addition, he has extensive training as a zoologist and holds a degree in English literature.

Conceptual and performance artist Montano is in the fifth year of a self-designed project called "Seven Years of Living Art," in which the body's energy centers, or chakras, are explored. This exhibition features drawings for each of the four completed years, summarizing the year and its lessons.

For more information, call 292-0330.
Artists to instruct, show work

By James Dallas
Lanter staff writer

Hopkins Hall Gallery is featuring the works of three artists participating in the Visiting Artists program at the OSU department of art.

Ceramic artist Roderick Bamford, painter Ken Morgan and sculptor Christopher Dashke will be sharing their expertise with OSU art students by teaching classes during spring quarter.

The program lets us bring in art professionals to OSU to teach, and they essentially become faculty members for that period," said Hugh M. Murphy, administrative assistant at the Weixner Center for the Visual Arts.

Carol Payne, administrative assistant for the OSU department of art, said, "We think it's an added bonus...students get a chance to work with people who aren't from the area, and it enhances our program."

The exhibit, which runs until April 4, includes several groundbreaking works by Bamford.

Bamford's pieces, which are simply titled "Assemblage 1", "2" and so on, are a cross between sculpture and ceramic art.

"It's not necessarily ceramics, but it's not necessarily sculpture either...it's like nothing I've seen before," said Jeff Lutz, a senior from Dayton majoring in ceramic engineering.

According to the Australian magazine "The Age," Bamford's works "...bridge the gap between ceramics and sculpture in a way never before expressed."

The native Australian uses a diversity of textures through torn and cut ceramic portions as well as an assortment of crackle glazes.

Other works on display by Bamford are two, small collages that resemble painted works and again show the artist's interest in textures.

Ten works that are most accurately described as painted wood assembles are on display by Morgan.

Morgan's pieces are constructed of found materials, mostly scrap wood pieces and branches, and are painted with a variety of bright colors.

Prevalent in Morgan's work is the use of textures. Some pieces feature the texture of tree bark, while others range from weathered wood, apparently from an old house, to plywood surfaces.

The most interesting feature of Morgan's work is a play between three-dimensions and two-dimensions.

All the works, which are wall pieces, are constructed in three dimensions but are painted in such a way that holes and protruding portions appear to blend into two-dimensions.

One piece in particular, "Like Talking to a Hole in the Wall," illustrates this technique especially well. A hole in the middle of the work appears to be only a black spot from a distance.

One of the sculptures, titled Assemblage No. 6, from the new exhibit at Hopkins Hall. The exhibit displays work done by three visiting artists and will run until April 4.

"While involved in the process of making and completing each piece, a foreign country of myth and magic unfolds," said Morgan, a Connecticut resident.

Morgan, who studied at the University of New Haven, the University of Bridgeport and Boston's Vesper School of Art, has had his work displayed in solo exhibitions from New York to San Diego.

Several large oil crayon and graphite drawings as well as several metal wall sculptures are on display by Dashke.

In contrast to Morgan's work, Dashke's pieces are colorless. But like all of the pieces on display, his interest in textures is visible.

His drawings, which are geometric, all have in common the use of a diagonal which adds interest to the pieces.

Strict geometry and diagonals make up the metal pieces, which also reflect the artist's interest in surfaces.

The exhibit, which runs from March 29 through April 4, is open to all students and the public. For more information on the exhibit call the University Gallery at 292-0330.
Student artwork to be judged at display

Students from the OSU Department of Art will be exhibiting their work in the annual Undergraduate Juried Exhibition.

Approximately 30 works of art from different styles and media will be selected for the juried show, said Ruth Maclin, coordinator of the exhibition.

Maclin said the show is open to all undergraduate art students and members of Program 60, a special senior citizens program within the art department.

"Senior citizens 60 years or older come to school to take any of the art classes," she said. "The seniors are not working toward a degree, but they attend classes regularly just like the other students."

The program, which is free to participants, currently has about 10 to 15 members. Most of the talented artists, Maclin said.

Several seniors have work represented in the juried show, she added.

"This year's show stresses an equal representation of the different media," she said. "We also wanted a larger show because we have a lot of fine art students representing us."

Maclin also said many of the selected artists receive scholarships and cash awards.

"After the pieces are juried, professors will go through and select students for scholarships," she said. Scholarships are drawn from a $3,500 fund and are only awarded to returning students, she added.

Jurors' awards are a little different, Maclin said. They range from $25 to $150, and are created from separate monies.

"These awards are given by the Undergraduate Student Arts Council," she said. "They raise the money by selling coffee and donuts and through other activities. Whatever is earned is matched by the School of Art."

One of this year's jurors is Barbara Chavous, a Columbus-born artist who exhibited work last year in Sullivant Hall. Chavous has been creating sculpture and mixed media pieces for over 20 years.

When judging artwork, Chavous said she looks more for expression than form constraints.

"I look for some kind of continuity, some kind of harmony," she said. "I look for a feeling of togetherness in the work. I look at the construction, but I'm more interested in the feeling."

Chavous said she has judged many exhibitions, and that the judging process is often the same.

Judging is often done in a group, she said, and to do a thorough job she likes to go through the work several times.

She also said a predetermined space requirement or a ceiling on the number of pieces allowed adds a limiting factor to the judging.

The opening reception and awards presentation for the undergraduate exhibition is Monday, May 8 from 7-9 p.m. at the Hopkins Hall Gallery, 128 North Oval Mall, and the show will continue through May 12. The public is welcome.
Art class creates fake signs to discover views on center

By Muchin Yin
Lantern staff writer

The Wexner Center for the Visual Arts will be used to study extraterrestrial activity, the sign said.

The sign was posted on the fence surrounding the amphitheater-like structure that forms part of the unfinished Wexner center. The diagram on the sign described the structure as a launching and landing pad for UFOs.

Some fliers were also posted on the fence, announcing the new facility's opening. They asked readers to sign up for programs to be held there, including "Skateboard Proficiency Competitions," "King-of-the-Mountain Games," "Slant Standing Marathon" and miniature golf.

The sign and fliers were two of the projects that several students in an OSU art class recently created in an attempt to explain why the center exists and how the public views and relates to the site.

Each student in Art 260 was required to give an explanation of the structure and then present the explanation by making displays and professional-looking signs which would possibly invoke a response from the public.

The students' projects were documented and then compiled in a book.

Malcolm Cochran, the instructor of Art 260 this quarter, said the project was given to the students to help them understand why art is made and how people react to art.

"The reasons for making art are all around us... any place, anything, any set of circumstances can trigger a piece," he said.

The class's approach, Cochran said, allows artists to view art differently.

"If people are used to working in a studio context, by doing something outside, it kind of breaks that down and sets up new problems," Cochran said.

Students also tried to get the public to interact with, and respond to, the site, said Darren Thompson, a senior from Plain City majoring in art and a member of Cochran's class.

Thompson made signs with the words "The Wexner Center: Are You At Risk?" Thompson listed his home phone number for people to call. Thompson had an answering machine that recorded the calls.

According to the compilation, several people called to comment, including a man who said he was with the Wexner center and wanted to know who was conducting this survey.

The sign about the alien research did not draw such a response, but only drew some simple glances, the compilation reported.

The final response to the fliers, the compilation noted, was a nickel, a tea bag and an invitation for a free vegetarian meal with the Hare Krishnas.

The class, Art 260, is a special art projects laboratory class that forms part of the "Foundation" art series. The series is designed to teach fundamental principles of art.

Cochran also taught Art 260 during autumn quarter 1988.

The public site studied in the fall was the boulder outside Orton Hall. According to the book published for that quarter, one student had created a sign with the words "No Parking -- Violators Will Be Crushed By Boulder."

Cochran said someone had parked a car by the boulder, and police came to ticket it.

The police were rather annoyed by the sign, Cochran said.
Sculptors find resources in technology

By Jamie Rulli
Oasis staff writer

Sculptors have incorporated technology into their art in different ways. While some have used processes such as welding or glasswork to make sculpture, modern technology has also been the subject of some artists' work.

Students studying sculpture at Ohio State work with many different materials and technical processes, said Todd Slaughter, associate professor of art and head of the sculpture department.

One technical process that some students use in sculpture is welding. Slaughter said that the welding tools and techniques used by sculpture students are not as advanced as those used in the department of welding engineering.

He said that the sculpture program is designed to teach students how to be resourceful. To do this, the students are required to work with a variety of different materials including wood, clay and plastic resin, he said.

He also said there are examples of art using technology on display at the Wexner Center for the Visual Arts. One of the pieces in the display has been exposed to radiation, making it glow in the dark.

Some artists make kinetic pieces that move using mechanical devices such as bearings and gimbals, he said.

Many artists have been exploring technology and even making technology the subject for their works, said Richard Harned, associate professor of art.

Harned is an artist who has used and featured technology in his work. He produced a piece containing a working television set that moved on bearings for a faculty art show about television.

He said that he used other elements of modern technology in the piece, including neon and infrared lights.

He also said that he is currently working with glass, and he had to know about the technology of glass making in order to work with it.
European artist reveals 'Columbus' at exhibition

Internationally known artist Eva Lootz is teaching a course about her works of art as well as displaying them this quarter while visiting from Spain.

More than 100 people attended a slide presentation by Lootz Monday night at the Wexner Center.

Lootz has been teaching a course to advance undergraduate and graduate students. The course centers around an introduction of her work to the class, and a discussion with the students about their own work.

Her sculpture, "Columbus, Ohio," is on display in the Hopkins Hall Gallery May 14 to 25.

Lootz's sculpture had never been shown before her exhibition at Ohio State. She said she has been working on it while she has been a visiting artist.

"Actually similar ideas have been in my head for many years," Lootz said. "But this I have done while I've been here as an artist-in-residence. I don't know if it will ever be shown again, it could be." 

Her sculpture is constructed out of crushed red brick, and light fire bricks.

"I called it 'Columbus, Ohio' because it's for me," she said. "It's an unusual situation for me to be here as a professor."

Lootz said she has enjoyed being at Ohio State. She said it has been a positive experience and the collaboration has been great. She was able to do a glass work, which she said came out beautifully.

The glass work of art she titled "Confluence," and it is being displayed at the Navy Pier Show in Chicago. This was Lootz's first time working with glass.

Lootz has done workshops in Spain, but never in the United States. She said this is actually the first time she has gone someplace other than New York.

Lootz said she did not expect anything when she came to Columbus, she just wanted to feel and see. This, she said, keeps her mind going.

Lootz's work expresses her great interest in language. German is her native language, but she speaks five languages fluently. She thinks language is something very powerful.

"Many times language is so powerful that you are not able to control it, but it controls you," Lootz said. "So it's not you who really is the person who is saying something. But it is the language that's through you, that forms you, that shapes you, that speaks through you."

Todd W. Slaughter, associate professor of art, said Lootz is teaching a studio-seminar class. The students in this class already have their own ideas under way.

Slaughter said the university gave him a small travel grant last year to search for an appropriate artist for residency. He went to Spain and interviewed artists andSpanish curators and Lootz's name kept coming up, he said.

Lootz is one of two artists who were a part of the art department's program. The other artist, Francis Torres, was only at the university for three days. He was here the third week of the quarter.

Slaughter said the cross-cultural program uses visiting artists as instructors. He said the program evolved into a situation which was useful and interesting for the students.

He said the cross-cultural program has visiting artists every quarter, usually several of them, and each artist receives a salary from the university.

Slaughter said visiting artists play a major role in the department. They are used as a counterpoint to the faculty. He said visiting artists contribute a great deal to the philosophy of the art department.

"The idea of the program, meaning these two artists, is a cross-cultural program," Slaughter said. "Eva is an Austrian who has become a Spanish citizen. But in fact, she is really more than a national citizen."

"She has quite a reputation and she does some teaching in Madrid," Slaughter said. "It is such a big deal for her to come here and break her schedule."
Ohio State’s visiting artist program enters 20th year

By Dan Trittenschuh

Lantern staff writer

About 150 people showed up Monday night to get acquainted with four artists participating in the “Visiting Artists and New Faculty” art exhibit at Hopkins Art Gallery.

The opening reception was part of an eight-day exhibition sponsored by the Ohio State University Department of Art. The exhibit features an assortment of works by new faculty member, Oona Nelson, and visiting artists, Carmel Buckley, Fik Van Gestel and Chris Bates.

Each quarter, the art department hires new visiting artists for one-quarter assignments. Often the artists come from other countries, and many times they are full-time artists who want to teach for a quarter.

Bob Shay, chairperson of the art department, said the show is an opportunity to introduce the artists to the department and the students.

Shay said the visiting artists program is one of the most important aspects of the department. “Art is international. It’s important for students to be exposed to new faces, new places, and new ideas,” he said.

This quarter Nelson is teaching expanded arts and visual studies. The courses involve idea-based art using a vast range of mediums. “Some of the students in my classes will tie in work from other areas with a focus on art,” she said.

“Sometimes they might be interested in art in agriculture, or art in computers,” she said.

“Madame Bas Bleu (With an Embarrassing Abundance of Choice)”, and “Ars Longe Vita Brevis” are two of Nelson’s works featured at the exhibit. Both works, she said, deal with a time element.

“Ars Longe Vita Brevis” (Art is Long, Life is Short), showcases a fresh lemon glued to a pillow behind a plexiglass shield.

“Madame Bas Bleu” is a blueprint drawing which fades with time. The drawing suggests how people are objectified in their social roles and titles.

Van Gestel, a painter from Belgium, is teaching advanced painting this quarter.

His work at the exhibit includes several acrylic on canvas paintings. One of the paintings, entitled “Wood II,” is an abstract figure-ground construction of yellow, brown, black and white blocks of which on close examination reveals the word “table.” In the painting are figures and lines which symbolize old structures and developments.

“The painting is layered to provide more than one idea,” Gestel said. “I usually try to put several dimensions of thought into one painting.”

Bates, a ceramics specialist from Long Beach, Calif., will be teaching beginning and intermediate pottery courses this fall.

His work at the exhibit is an impressive ceramic and wood sculpture presenting a deteriorated clay hand resting on the rim of a circular, bow-shaped vessel part (also made of clay). The hand and the circular devices rest on a coffin-shaped clay box.

“The hand is a deteriorating vessel,” Bates said. “It is interested in how things are always deteriorating. Life itself is a deteriorating process.”

Bates used a soil-firing process to bring out a green color in the clay for making the hand. He said he mines all of his own clay, and often uses the old-fashioned process of ‘coiling’ to make his pieces.

The visiting artists program, which is funded wholly by the Department of Art, is one of the longest-running programs of its type in the country, said graduate studies chairperson, Professor Richard Roth.

“We’ve had the program for about 20 years now, and each year we fight very hard to keep it,” he said. “Because it provides individual instruction for the students, we think it is the lifeblood of our graduate studies program.”

The exhibit will continue through Friday, September 28. Gallery hours are from 9 a.m. to 5 p.m., Monday through Friday. For more information, call 292-3669.
Nationally recognized authorities will address contemporary issues in Soviet arts during a symposium Oct. 12 and 13 at the Columbus Museum of Art, 480 E. Broad St.

"The Russian Front: Perspectives on the Currents Shaping Contemporary Art" is co-sponsored by the museum and Ohio State academic units.

"New openness in the U.S.S.R. has revealed both astonishing inclinations and unsettling weakness in the country's cultural life that was hidden before," says Fredrick Starr, president of Oberlin College. Starr, who just returned last week from the Soviet Union, will present the keynote address, "Glasnost and the Performing Arts."

"As a result, all the familiar benchmarks are shifting—often in unexpected directions."

The symposium is offered in conjunction with the museum's autumn exhibition, "The Quest for Self-Expression: Painting in Moscow and Leningrad 1965-90."

Participants will discuss the representations of daily life in Russian painting and Soviet theater, music, dance and literary trends.

Speakers include Anna Kisselgoff, dance critic for the New York Times; scholar Anna Lawton; and Elena Korischen, curator of the Columbus Museum of Art exhibition.

"Many issues in contemporary art are particularly pertinent now," says Christine Verzar, chairperson of the Department of History of Art. "The U.S. and Soviet societies recently have drawn closer culturally, and the issues of artistic expression under totalitarianism are of interest to us because we face similar ones in this country."

The two-part symposium is sponsored by the departments of Art and History of Art, the Center for Slavic and East European Studies, and the Columbus Museum of Art's Office of Continuing Education.

Admission is $25 for museum members and $30 for non-members. The cost includes a box lunch and a reception.

For more information, call Myroslava M. Ciszkewycz, 292-7481.

In conjunction with the exhibit and the symposium, there will be:

* A lecture series on Soviet art. At 7:30 p.m. on Wednesdays until Nov. 7 at the Columbus Museum of Art, lecturers will discuss contemporary Soviet culture and politics in the arts. Among the speakers is Pulitzer Prize winning correspondent Hedrick Smith, Oct. 24. The series is co-sponsored by the Department of History of Art. For more information, call 292-8050.

* An exhibit of Soviet children's art. "Atelier Krasnopol'skoy: Russian Children's Art" will be featured in Hopkins Hall Gallery Oct. 2-12, and in Ohio and Drake unions Oct. 14-27. An opening reception will be held from 7-9 p.m. Oct. 5 in the gallery. Works are from a children's art center in Moscow. Call 292-8050 for more information.
Faculty members exhibit works in Cincinnati

By Jim Criswell
Lantern staff writer

CINCINNATI — "Those who can, do. Those who can't, teach."

That saying is blown away by an exhibit being displayed here, which includes the works of 19 artists on the faculty at Ohio State from the departments of art, photography and cinema, and Hopkins Gallery.

The multimedia show, "Artists Who Teach," in the Machine Shop Gallery of The Emery Center, includes sculpture, photography, prints, ceramics, glass and painting.

It opened last week in the shadow of the controversial obscenity trial against the Contemporary Arts Center and its director, which is being heard in the Hamilton County courthouse less than a block away from where the show is on display.

In addition to its location, the show is close to the Meppleton House, since its curators were Jan Riley, Elizabeth Scheurer and Jack Sawyer of the Contemporary Arts Center. A plaque at the exhibit explains that the idea for the show was the result of a discussion between CAC Director Dennis Barry and OSU Department of Art Chairperson Robert Shay.

Those in attendance at the exhibit's opening were buzzing with questions and comments about the obscenity trial.

Although many of the works have been seen at previous shows on the Ohio State campus, some of them are new.

Sawyer, one of the show's three curators present at the opening, said the placement of the show in Cincinnati — not Columbus — is important for both artist and viewer.

"Taking these pieces away from Columbus shows how serious enough to get out of the artist's back yard and also gives it a chance at momentary objectivity," he said.

The Machine Shop, a recessed gallery space with skylit 20-foot ceilings and exposed steel girders, invites viewers to walk down and immerse themselves in the display.

One of the first pieces, placed on the axis of the entrance is "Songs Without Words (for Amy Beach)," by Malcolm Cochran from the Department of Art.

The work, a greenhouse-like structure of steel and glass panels, contains a melodion with several antique oscillating fans attached to it which sway to and fro. The movement inside the glass draws you to the piece for closer inspection, yielding a glimpse into some of the fans' history.

One bears a property tag from the Ohio Department of Liquor Control, another has "Elec. Div. Eng. Dept." scratched across its base. The piece is on loan from the private collection of Dayton resident, Robert J. Shiffler.

Other prominent pieces demanding attention based on their size, placement or movement are Alexander's Coge and TV Wish Ball, created by Richard Harmed and The Staff of Self-intrigue, by Mary Jo Bole, both from the Department of Art.

Harmen's TV Wish Ball, contains a video camera and television which display the images captured from within a rotating six-foot sphere, suffers somewhat because of its placement in a relatively dark, isolated corner of the gallery.

Bole's piece, a ceramic, wood and steel construction of two hands which jut from the wall and hold a Jolly Green Giant-sized necklace of beads was featured spring quarter in a show at Hopkins Gallery.

New works in the show appear from Robert Shay, Richard Roth and Stephen Pentak of the Department of Art and a site specific creation by Prudence Gill, curator of the Hopkins Gallery.

Art Professor Emeritus Sidney Chaftetz makes striking political statements with his installation of three pieces. 'ashes Cannot Answer' addresses the Holocaust with encased samples of glass shards, hair and barbed wire. He also contemplates the issue surrounding the Ronald Reagan and Richard Nixon era with History: After Velasquez and Euphema Series 10.

Also appearing in the show are the works of Tony Mendoza and Arline Nelson from the Department of Photography and Cinema.

Nelson's Pinhole C1023, C1025 and C1019, color studies in architectural distortion which, at first glance have painting-like qualities, blend well with the exhibit.

Mendoza's series of three black and white prints, Untitled from Short Stories, garner viewer attention with their combination of striking images and concise, witty word selection.

One of the most popular images is a self-portrait of Mendoza holding his baby daughter with photographic pun wording that says he knows he waited too long to have his first child because "when I hold her in my arms she's out of focus."

Other works appearing in Artists Who Teach are from Susan Dallas-Swann, Georg Heindel, Charles Massey Jr., Robert Schwartz, Larry Shineman, Todd Slaughter and Phoebe West of the Department of Art; and Robert Arnold from the Department of Art Education.

The show runs through Friday, Oct. 26 in The Machine Shop Gallery at the Emery Center, 100 E. Central Parkway, Cincinnati. Gallery hours are noon to 5 p.m., Monday through Friday.
Art classes promote self awareness and creativity

"The arts community at Ohio State is just incredible," says Pentak. Faculty are engaged in a high level of exhibition activity, and the university receives wide recognition for its teachers. A competitive graduate program attracts students from around the world, and the visiting artist program also has an international flavor. By all these measures, the art department is a dynamic one, and this translates into the classroom, Pentak says.

There's more to art than meets the eye.

That's what you'll discover by taking a drawing or visual studies art course winter quarter.

The art department is nearly tripling the number of Beginning Drawing and Visual Studies: Two Dimensional Art courses it offers next quarter because of increased demand.

These two courses, held at Hayes Hall, are particularly suited to students who must fulfill the general fine arts education requirement. The classes offer authentic studio experience, and require no previous art course work.

"Our goal is not to develop people to be artists or to convince them to change their major," says Steve Pentak, artist associate professor at the department of art. "This may be the one studio class they ever take, so we're interested in making it a very positive experience for people."

Critiques are a crucial element in these beginning courses. Students gain insight into the concepts an artist is trying to convey by analyzing each other's work, Pentak explains.

By receiving feedback from faculty and classmates, students learn which messages are communicated through visual methods and how those messages compare with what the artist intended.

All of this leads to a heightened sense of visual awareness, which ultimately affects the student's daily responses to the environment. Pentak points out that people constantly discriminate visually about the clothes they wear, and the places they live.

"Beginning Drawing and Visual Studies may increase our consciousness about these decisions, as well as provide insight into art processes. Perhaps the greatest benefit for a student would be an increased self-awareness and value for one's creativity," Pentak says.

Art courses also act as an introduction to the Werner Center and all its programs, including world-renowned exhibits and performances. Pentak emphasizes that through their enrollment, students will be connecting with a very active arts community.

Beginning Drawing deals mainly with drawing from observation. Still life, human models, and the campus environment are all possible sources for this class.

Classes are occasionally held on the Oval in warm weather, where drawings may focus on the textures found in landscape or different perspectives in architecture.

The media used in the drawing classes vary from pen and ink to charcoal and watercolor wash. Assignments concentrate on line, shape, contrast, and other aspects of drawing.

"Drawing is like a language that you can learn and develop, and that means everybody, not just the chosen few," says Pentak.

The Visual Studies: Two-dimensional Art classes deal with the principles of composition and design as seen in all aspects of two-dimensional art such as in graphics, paintings, prints, photographs, and posters.

According to Pentak, the Visual Studies: Two Dimensional Art class doesn't necessarily involve or develop drawing skills. Because the course focuses more on the aspects of design that have to do with composing and creating visual interest, it transcends any particular medium.

Assignments are based on design challenges, such as evoking a flowing concept, like water with straight lines. In general, two-dimensional elements such as line, shape and color are explored for their expressive potential. Students discover how the relationships and interactions of these elements can create rhythm, movement, dramatic emphasis, and other dynamics. This exploration takes place through a variety of media including collage, visual books, and studies in acrylic paint.

Both Beginning Drawing and Visual Studies are five credit hour courses. They consist of lecture and lab, with most of the work being completed during class time. The enrollment limit is 20, a ceiling that guarantees much teacher/student interaction during class, says Pentak. Grading of projects is based on progress and an individual's commitment to learning class concepts.

Pentak encourages any student, regardless of class year or major, to take one of these courses. "They are designed to be a beginning," he says.
Expanded arts program explores new media

Oona Nelson, assistant professor in expanded arts at the art department, is developing the undergraduate expanded arts program this year.

But what is expanded arts?

Expanded arts is a way to explore new media. It’s a creative exploration of ideas, and it uses whatever media it takes, says Nelson.

Expanded arts is unique in the art department because it’s an interdisciplinary program. Students learn to experiment with elements outside of the art world.

“A lot of it’s time-based artwork,” explains Nelson. Projects incorporate film and performance as well as video. Some graduate students use computers, and the programs they write are the art, she says.

Nelson plans to promote expanded arts by enrolling more students into classes, exhibiting their work, and inviting faculty to critique class projects.

She’s new to Ohio State this year, coming from the University of Kentucky where she’s been teaching for the past year.

“I’m really excited to be here and I think the program is already great, but it’s going to grow a lot,” says Nelson. “There’s a lot of possibilities.”

Nelson currently teaches Visual Studies: Special Projects which she describes as being closely related to expanded arts. Students must conceptualize independently and develop their ideas using different media, she says.

Much of the class content is determined by the students, Nelson says. Assignments are given with very little background, so students can experiment with their interests.

Projects are based on conceptual problems. One such problem might be to illustrate a process and a product, where the process equals the product. This could take the form of performance, video, sculpture or photography.

Another assignment could involve an object, such as a bowling ball. Students must convey a property of the ball, such as shape, color or weight, but the ball itself cannot be included in the presentation.

Nelson would like to see more people from non-art disciplines in class. When students with different perspectives and backgrounds participate, critiques become more interesting, she explains.

You don’t need any art experience to sign up for the class, Nelson says. All you need is an open mind. Expanded arts is really about “stretching your mind.”

IN TOUCH will appear on selected Tuesdays throughout the year. If your department or organization would like to be included, call 292-2031 for more information.
Expanded arts program explores new media

A medium-sized, white and gray dog lies on a towel in the middle of the floor. That's Pete, says Mary Jo Bole, assistant professor in ceramics and coordinator of the Art Department. "I found him on Highway 90 in Cleveland," she says. "He was a mess. I took him to the vet and got him all fixed up. Everyone sorts of knows him around here."

Everyone knows Pete because Bole has been at Ohio State for the past year. She taught beginning ceramics courses in 1989 as a visiting artist until she accepted her current position. Bole also teaches mold-making and one of her favorite courses, glaze and clay calculation. "It's sort of like high-temperature shake-and-bake cooking," Bole says.

You're basically using the same materials. You can take Coffee Mate, fire it in a kiln and get a glaze out of it, she says. Before arriving at Ohio State last year, Bole taught and lectured in Colorado, Indiana, Maine, New York and Rhode Island.

"I've been teaching all over in the graphic-caravan of life," says Bole. She spent last summer as an artist-in-residence at John Michael Kohler Arts Center at the Kohler Factory, Kohler, Wisconsin, a manufacturer of sinks and toilets. The company has a five-month program whereby it accepts three artists at a time and provides them with a house in which to do their artwork.

"It's great," Bole says. "You see millions of sinks and toilets go by, and you hear the hum of the fan and you go in and work like a mad person," she adds.

She plans to spend next summer teaching at Artfonte Art School in the mountains of Tennessee. Because, as coordinator of the department, it's up to her to go out and excite people about what's here, says Bole.

Visiting artists program features distinguished artistic talents

The art department's visiting artist program has featured many distinguished artists in the past, including:

- Benny Andrews
- Rosa Bleckner
- Larry Brown
- Nina Curuso
- Christopher Davis-Benedict
- John de Fazio
- Stephen Deviridouk
- Edie Domingues
- Jack Earl
- Mary Beth Edelson
- Salvatore Federico
- Christine Federighi
- Ron Fonda
- Margaret Ford
- San Gilliam
- Ken Morgan
- Steve Heinemann
- Marcia Marcus
- Tim Matter
- David Middlebrook
- Linda Montano
- Gordon Moore
- Liz Quackenbush
- Bob Mudowitz
- Dana Nelson
- Richard Notkin
- Jeffrey Ostreich
- Judy Pfaff
- Hannes Postma
- Cavo Rabel
- Everett Ruess
- Dan Reit
- Annabeth Rosen
- Ed Ruda
- Carolee Schneemann
- Richard Shaw
- Shelley Simpson
- Jack Solomon
- Thermon Staudt
- Carla Tarti
- John Terza
- Jamie Walker
- Kay Watson
- Jack White

painting, Larry Shineman, drawing, Susan Dallas Swann, expanded arts, and Charles Massery Jr., printmaking, the exhibition presents a selection of their most recent works.

48 Hour Turnover Five Exhibitions

In Ten Days

October 26th through November 9th

Lons and Light 1990

November 15th through 21st

National Juried Competition, organized by the Ohio State Photo, Video, and Cinema Student Organization.

Pamela Gerber, Painting and Drawing

MFA Thesis Exhibition

November 26th through December 3rd

Opening reception, Monday, November 26th.

Gretchen Cochran, Sculpture

MFA Thesis Exhibition - Interstice

December 3rd through 7th

Opening reception, Monday, December 3rd.

Stories by..................Jean Giovanetti
Photos by..................Chris Tenney
‘Prodigal’ professors exhibit art

By Jim Criswell
Lantern staff writer

Four OSU instructors recently went on sabbatical leave. What do faculty members do on this type of leave?

If they’re members of the Department of Art, they create works of art. The art is then brought back to the university and is shown in an exhibition of the new works.

That’s the premise of the current installation at Hopkins Gallery, the “Prodigal Professors Exhibition.” The “Prodigal” exhibit will be on display through Oct. 26.

The show features work from four instructors at OSU’s Department of Art: Alan Crockett, Susan Dallas-Swann, Charles Massey Jr., and Larry Shineman have all created works for the show.

Shineman, whose works are paintings and drawings, has been a member of the department’s faculty since 1968. He is exhibiting some of his old paintings from 1972 that he “appropriated” by adding figurative elements to the abstract canvases, along with his new work.

Dallas-Swann, an expanded arts instructor and member of the faculty since 1982, exhibits installation environment pieces in the show. Crockett, who came to OSU in 1980, and Massey, who has been a faculty member since 1974, contribute prints, paintings and drawings to the show.

Hopkins Gallery, located in Hopkins Hall, 128 N. Oval, is open 9 a.m. to 5 p.m. Admission to the “Prodigal Professors Exhibition” is free.
Artists ready for Hopkins display

By Terry Monnett
Lantern Arts Writer

The Department of Art scrambled at the last minute to replace one of its visiting artists for spring quarter. Illness forced ceramics artist Diet Wiegman of Holland to cancel last Monday. According to Prudence Y. Gill, curator of the Hopkins Hall Gallery, Wiegman suffered three broken ribs in a fall when he passed out from food poisoning.

Gill said the department will not suffer from the change. Internationally-renowned porcelain potter Tom Turner will substitute for Wiegman. He joins Katherine Bradford, visiting artist in painting and drawing, on the OSU faculty this quarter.

Turner, 46, earned a bachelor’s degree in art from Illinois State University and a master’s degree in ceramics from Clemson University.

His works are published in over 20 books in the United States, Canada, England, Spain and Taiwan. Some of Turner’s pieces are housed in the National Museum of American Art at the Smithsonian Institution and also in the Everson Museum Collection in Syracuse, N.Y. Turner’s porcelain has toured the world three times and graces four United States embassies.

A resident of Delaware, Ohio, Turner received a fellowship from the National Endowment for the Arts and individual grants from South Carolina and the Ohio Arts Council. He has taught over 125 workshops in the United States and Canada and was a tenured assistant professor at Clemson University when he resigned to work full time as a studio artist.

Bradford, whose home is in New York City, also comes to Ohio State well-qualified. She has exhibited five one-person shows in Maine and New York and has participated in over 20 group exhibitions.

Bradford received a bachelor’s degree from Bryn Mawr College and a master’s degree from State University of New York. Bradford has teaching experience at Kingsborough Community College in Brooklyn, City University of New York and State University of New York.

An opening reception for Bradford and Turner will be held in the Hopkins Hall Gallery tonight, from 7-9 p.m. This will also mark the opening of an exhibit of their works, which will be on display through April 14. Gallery hours are 8 a.m. to 5 p.m.

Bradford will give an informal gallery talk at noon on April 5. Turner will give his presentation at noon on April 12. Both artists will appear in the Hopkins Hall Gallery.

In addition, visiting lecturers for the Department of Art, Margaret Evans and Pam Gerber, will have works showing in Hopkins Corridor.
ARTS EXHIBIT
Dutch artists open show

Three visiting artists from The Netherlands will begin their quarter-long residency at The Ohio State University with an exhibit of their work Wednesday through Oct. 4 in OSU's Hopkins Hall Gallery.

Ceramic artist Joyce Bloem, sculptor Els Otten and painter Marting Tissing will attend an opening reception from 7 to 9 p.m. Sept. 30 at the gallery, 128 N. Oval Mall. The artists work in various media, including ceramics, sculpture and theater set design.

Gallery hours are 9 a.m.-5 p.m. Monday through Friday. Admission is free.
Visiting Dutch faculty travel light

By Lesley Constable
For The Dispatch

Every year, The Ohio State University department of art welcomes students back by showing them the work of those who will be teaching them — the Visiting Artists/New Faculty exhibition.

The art department has become known for its commitment to infusing new blood into its teaching faculty with its ongoing visiting-artist program. Students learn with their departmental favorites or mentors, but they also try out the methods and ideologies of those from other backgrounds and disciplines.

Three of this quarter’s visiting artists — Joyce Bloom in ceramics, Els Otten in sculpture and Martin Tissing in painting and drawing — are from the Netherlands. Bonnie Biggs, a visiting lecturer who will coordinate the glass department this year, is an American from Virginia.

During this time, two OSU faculty members are teaching in the Netherlands: Richard Harned, coordinator of OSU’s glass program, is at an art academy in Groningen, and Michael Chipperfield, painting and drawing, is at the Art Academy in Tilburg.

Department Chairman Bob Shay said the program began informally about two years ago with a brief exchange of Tissing and OSU’s Alan Crockett and Larry Shimerman. The department of art education, headed by Michael Parsons, also has an exchange program centered in Tilberg.

It’s dangerous to lump any personalities together, especially those of artists. But, as a whole, Bloom, Otten, Tissing and Biggs lean toward art as spiritual expression. All the works have a quiet and meditative beauty.

Because of travel difficulties, all the Dutch artists traveled light. The result is a pleasantly ephemeral exhibition.

Tissing’s small mixed-media drawings, watercolors and alkyds (also a water-based paint) on paper date from 1983. They line the walls at the gallery entrance. These are fragile and tender — understated yet deeply engaging. Rivers at night are favored images, as are the cosmos, castles, columns and individual stars.

Tissing often visits Italy and watches the movement of its many rivers, which he captures in Nacht Langs de Amo and Lieve Nacht (Lovely Night).

“Everything is art. You don’t need to go to the museums,” he said.

Itella Etruscay particularly captures the timeless quality of a yellow ochre favored in ancient Etruscan art. Tissing has exhibited throughout Europe. My favorite work is Kissing in the Air.

Otten exhibits her site-specific sculpture via a series of color photographs behind plexiglass, at angles and increments to simulate the original installation. Light and environment are important.

Her sculptural objects, in the forms of a forest of rocketlike trees, wings/tongues, pyramids/dolmens and canal barges, are made of cast paper. Often they are painted with silver paint or sulfur so they seem to glow from within.

The titles are in French. One, named after a French railway station — La Salle des Pas Perdus, which she said translates as “the hall of the lost steps” — is appropriate to the solid yet fragile quality of her work.

Bloom’s work heralds her arrival in the United States. It deals in departure and travel — in carrying the past into the present.

Picnic at the Oelentangy is a complex tribute to the myriad ideas involved in leaving one place and going to another. A portion of the work is housed in the trunk that carried her things to Columbus. It belonged to her grandmother.

Inside are old picture postcards and small ritual objects made from the black-blue clay of her garden in Holland, brown clay from the banks of the Oelentangy and silk from ears of Ohio corn.

“When you are on a journey, you bring something that has no words; you bring your culture,” said Bloom, whose parents were Indonesian and Dutch-Indonesian.

Biggs borrows laminating techniques from industry to heighten dimensional and spiritual aspects of her glassworks. By laminating up to eight layers of safety glass between layers of polyvinyl butyl in a cold process, she can work with depth, she said.

These are immediate and fresh works that include glitter, quick and expressive drawings, and, in the case of In, a faceted glass “gem” that draws the eye to the figure’s center.

Biggs has developed a perfect medium to express her complex ideas. Many of her works are about passageways and the connections to life. The figure in Between depicts a new soul hovering between heaven and earth. The drawing hovers between layers of glass.

Fire, with its glow-in-the-dark paint, shows a human form who, though surrounded by flames, is calm and “centered.”
Visiting artists exhibit work, teach courses

By Rich Maple
Lantern arts writer

Three visiting artists from the United States and abroad are at Ohio State this quarter to exhibit their works and teach courses in the art department.

Prudence Gill, curator of the Hopkins Hall Gallery, said a search committee from the art department selects artists from all over the world to come to Ohio State to teach each quarter.

"We want artists from different backgrounds to come here and teach and express the ideas they have about art so the students here can get a lot of exposure to different types of art," Gill said.

Gill said each artist will be assigned to teach one or two courses in the department.

British artist Carmel Buckley is displaying her ink drawings and a sculpture that expresses organic materials working against each other.

"The drawings I do are used to give me ideas for my sculptures," Buckley said. "It's the easiest way for me to think of new ideas."

She said that by looking at her drawings, she sees forms that could be used to create new sculptures.

Buckley is visiting Ohio State for the second time as a visiting artist. The first time she visited the OSU campus was in 1990.

Buckley brings vast teaching experience with her to Ohio State. Her teaching resume includes positions at Albany State University and Columbia University. She also taught art classes at two prisons in England.

"While I was an art teacher at Holloway Prison, I organized exhibitions of students' work within the prison and I initiated a mural project in the mother and baby unit," Buckley said.

Royce Howes, another visiting artist, is displaying his paintings and drawings at Hopkins Hall.

Howes' works include oil on wood and oil on sized paper drawings.

"I'm happy to be here because it's a stimulating change of scenery," Howes said.

Howes' teaching experience includes being an assistant professor at Kansas State University and a visiting artist at the University of Tennessee.

Howes has held solo exhibitions at the Center of Contemporary Art in Chicago and the Grace Borgenicht Gallery in New York.

Norwegian-born visiting artist Torbjorn Kvasbo displayed sculptures which represented medieval Norway. The works consisted of wood-fired stoneware (anagama) and other "earthy" materials.

According to Gill, Kvasbo is one of the most prominent ceramists in Norway and has won large recognition for his development of wood-fired kilns. Other ceramists now benefit from his experiments.

"A television program was made in Oslo in 1986 showing my firing technique and presenting my exhibit in the Artists' Union Gallery in Oslo," Kvasbo said.

Kvasbo's teaching experience includes guest tutor positions, workshops and slide talks at Napa Valley College, San Jose State University, Walnut Creek Art Center and Sunnyvale Art Center in California.

"Holy Rocky Grindstone Slab-Titty," a work by Norwegian ceramic artist Torbjorn Kvasbo, is on display at the Hopkins Hall Gallery.

The Visiting Artists/New Faculty exhibition is running through Jan. 18. The Hopkins Hall Gallery is open Monday through Friday from 9 a.m. to 6 p.m. The exhibition is free and open to the public.
Senate approves department closing

By Tracey Hubiak
Lantern staff writer

The University Senate voted Saturday in favor of the College of the Arts' proposal to terminate the Department of Photography and Cinema.

After about 30 minutes of debate, the senate voted almost unanimously to close the department. In a show of hands, about 10 senate members voted against the proposal.

The proposal will go before the Board of Trustees and then to OSU President E. Gordon Gee for approval.

Professor Clayton Lowe spoke on behalf of faculty, students and alumni opposing the proposal.

"It was not the vision of the founders of the department or the students that became the problem; it was lack of support from the administration that led to the demise of the department," Lowe said to the senate.

"We struggled to get support from the university and tried many times to find the right home for the department, but we couldn't get support and now we are being terminated," he said.

This is the second time the proposal has come before the senate.

In December 1991, the Senate Committee on Academic Freedom and Responsibility asked the university senate to kick the proposal back to the College of the Arts for a full vote because a full faculty vote had never been taken.

"The spirit of the committee was to ensure that the rules were met by the college," said Nathan Fechheimer, co-chair of the Committee on Academic Freedom and Responsibility.

In February, Donald Harris, dean of the college of the arts, held two open faculty forums to better inform faculty on issues of the proposal before they voted.

On Feb. 7, 1992, the faculty voted 133-37 in favor to terminate.

"The College of the Arts faculty was fully informed of the issues, and the senate is ill-advised to second guess the college," Fechheimer said to the senate.

Members of the University Student Government did not support the proposal.

USG members are disappointed that the students of photography and cinema were not included in the construction of the proposal, said Garrett M. Schwartz, USG representative.

USG members asked that students be allowed to participate in such decisions in the future.

If dissolved by Gee and the Board of Trustees, the department will place photography in the Art Department and cinema in the Theatre Department.
Ohio State faculty’s artworks will make grand tour of Europe

From London to Budapest, European gallery-goers soon will be viewing recent works including sculpture, painting, photography and ceramics by 11 Ohio State University faculty members.

The exhibition opens in November in Antwerp, Belgium, then travels to Great Britain, Scotland, Norway, Finland and Hungary.

“American Pluralism” represents the diversity of art produced during the 1980s and 1990s in the United States.

The exhibition, funded by OSU’s College of the Arts, includes more than 30 works.

There are no current plans for the exhibit to be shown in Columbus, but discussions are under way.

The 11 artists are:

- Bob Shay, department chair and professor, ceramics. Inspired by a combination of the American Southwest and the Nordic people of Europe, Shay has created clay paddles for the exhibition.
- Todd Slaughter, associate professor, sculpture. Slaughter’s “hat landscapes” and other pieces were created from wood, paper, velum and aluminum foil.
- Larry Shineman, associate professor, painting. Teetering between abstraction and representation, formalism and romanticism, and austerity and emotion, Shineman paints with startling color combinations in his oils-on-canvases and mixed-media works.
- Arden Nelson, associate professor, photography. Over the years, Nelson has refined pinhole photography, making large color prints with handmade cameras. She offers three untitled still lifes.
- Malcolm Cochran, assistant professor, sculpture. Usually focusing on very large pieces created for a particular place, Cochran has built works on glass, vacuum cleaners and thousands of cow tails.
- Richard Roth, associate professor, painting. Roth uses everyday objects and arranges them in meticulous fabrications. He has created two works of painted steel.
- Susan Dallas-Swann, associate professor, expanded arts. Dallas-Swann’s pieces mix high tech and low tech, the past and the future, and show a bold imagination. Her three works were made of lamps, steel, electricity and color photographs/light animation.

There are no current plans for the exhibit to be shown in Columbus, but discussions are under way.

- Georg Heimdal, associate professor, painting. Recently influenced by the Norwegian landscapes of his ancestors’ homeland, Heimdal will exhibit three acrylic paintings on canvas.
- Tony Mendoza, assistant professor, photography. A native of Havana, Cuba, Mendoza will exhibit photographs taken in 1983.
- Deborah Horrell, associate professor, ceramics. Horrell’s art is optimistic, though it frequently deals with death. She offers three works, created of wood and embellished with lead, dyes and silver leaf.
- Phoebe West, associate professor, painting. Mixing black American autobiography and African tradition, West’s paintings are celebrations based on memories of people.
11 Faculty Members Exhibit Their Art In European Traveling Show

By Lois Foreman Wernet

From London to Budapest, European gallery-goers are getting the chance to view a collection of recent works — including sculpture, painting, photography and ceramics — produced by 11 Ohio State faculty members from the Department of Art. The traveling exhibition opened earlier this month in Antwerp, Belgium, and will head to sites in England, Scotland, Norway, Finland, Hungary and Germany between now and January 1994.

Titled "American Pluralism," the exhibition represents the diversity of art produced during the 1980s and 1990s in the United States. "It is in the spirit of international exchange, understanding, cultural exploration and appreciation of differences that we enthusiastically launch this traveling exhibition," said Terry Barrett, curator of the show.

Added Georg Heimdal, an exhibitor and one of the catalysts in creating and organizing the exhibition, "This is an important step. The university is moving in the direction of having an international profile, and this is part of that multicultural overlay," he said. "Europe and America have been interdependent for a long time. This kind of venture just makes sense." He adds that the exhibition should set the stage for more exchanges — of artworks, of students and of visiting artists — between Europe and The Ohio State University.

Although the 11 artists all currently reside in central Ohio and teach at Ohio State, they hail from a variety of points across America and Cuba, bringing different perspectives to the exhibition. The artists are:

- Georg Heimdal, associate professor, painting.
- Tony Mendoza, assistant professor, photography.
- Deborah Horrell, associate professor, ceramics.
- Pheoris West, associate professor, painting.
- Bob Shay, department chair and professor, ceramics.
- Todd Slaughter, associate professor, sculpture.
- Larry Shineman, associate professor, painting.
- Ardine Nelson, associate professor, photography.
- Malcolm Cochran, assistant professor, sculpture.
- Richard Roth, associate professor, painting.
- Susan Dallas-Swann, associate professor, expanded arts.

For additional information about the American Pluralism exhibition, contact the Department of Art, (614) 292-5072.
European artists will teach this quarter at OSU

By Jennifer Schnetzer
Lantern arts writer

Dutch artist Harry Boom and German artist Klaus Jung are teaching this quarter as part of the visiting artists program. In this program, which is more than 20 years old, a worldwide search is conducted each year and artists are chosen to teach art classes for one quarter.

The program was designed to enhance art students’ learning experience by exposing them to teaching methods of artists from around the world.

Boom, who is teaching a beginning ceramics class as well as conducting graduate seminars, says he has a very unusual teaching method.

“I want to give students new experiences,” Boom said. “I teach them discipline, process and structure.”

Then we talk.”

In fact, one look at his ceramic art on display in the Hopkins Hall Art Gallery is evidence enough of his unique approach to ceramic art. He combines clay with various inexpensive materials.

“I give the materials a place in time,” Boom said. “I give common things a new information, a new identity.”

A native of the Netherlands, Boom has been busy teaching at various universities throughout the United States as well as heading an exhibit of American art which will be displayed all over Europe.

Teaching an advanced painting class and graduate seminars is Klaus Jung of Dusseldorf.

Jung calls art “a” method, an activity to understand, to learn, to see - an intellectual process.”

His approach as an artist is for everyone to get something different out of his art. This is the idea behind his massive mural on display in the art gallery.

The mural is a collection of images put together in groups of three, totaling 390 prints. The images are randomly placed so everyone who looks at the piece will find a different pattern.

“The images will talk themselves,” Jung said.

Jung has been teaching in Norway for the past four years and plans to go back to Europe after this quarter.

The works of both artists are on display until April 9 in the Hopkins Hall Art Gallery.
Photography, cinema majors get new focus

By Cinnamon Cooper
Lantern staff writer

As a senior majoring in photography, Jeffrey Packard has some advice for students who wish to earn a degree in photography or cinema: change schools. It has been one year since the College of the Arts eliminated the Department of Photography and Cinema, and students are witnessing changes in their program.

Packard said the quality of teaching has gone downhill, and he said it seems like instructors are passing students just to get them out of the department. Michael Blaha, a senior majoring in cinema, cites many problems with the changeover. He is unable to take an animation class and feels “pushed to get out” of the program.

“I was originally putting in 25 credit hours,” Blaha said. “That didn’t work.” It took almost a year for the College of the Arts to have its proposal agreed upon by everyone.

Some of the reasons cited for termination of the department were the lack of faculty, that there was no Master’s of Fine Arts degree program, a desire to save money by eliminating administrative positions and too many students for the production facilities to handle, said John Allen, a secretary in the College of the Arts.

Beginning Winter Quarter 1992, photography was integrated into the Department of Art, and cinema was integrated into the Department of Theater. The curriculum from the Department of Photography and Cinema was altered to match the requirements for the new departments.

For example, students wishing to have a concentrated area of study in photography must now take the beginning art classes all art majors must take.

Undergraduate degrees in cinema have been eliminated, said Karen Bell, associate dean of the College of the Arts. The Department of Theater has added the Master’s of Fine Arts, a graduate degree for those interested in cinema directing.

Bell said the College of the Arts has made an attempt to determine how many students need to take each class so there will be the opportunity to take them. She said students who “fall through the cracks” will be offered independent study with instruction by the two cinema faculty, Dan Board and Collis Davis.

More interdisciplinary classes will be offered, which allow students from different areas of study in the College of the Arts to take classes together, Bell said.

Before photography was absorbed into the Department of Art, most students chose to pursue a B.A., said Bob Shay, chair of the Department of Art. New students will only be able to receive a B.F.A., which he said is a “professional degree.”

As of Autumn 1992, Bell said there were 72 B.A. students in photography and cinema, 18 B.F.A. students and two graduate students.

Photography students will notice a change beginning Autumn 1993 when the changes agreed upon by the four remaining photography faculty members will be instituted.

Ardine Nelson, a photography professor, said some of the black and white photography classes will be changed, while a technical black and white class has been eliminated. A studio lighting class, formerly a required class for the B.F.A., will become an elective, and two previously required classes will be reduced to one class.

Bell said a history of photography class will be changed to a second-level writing class with an emphasis on photographic history. Bell said this change probably won’t happen until 1994.

The only photography or cinema classes offered are the first class in each area and senior-level classes.

Frank Wyile, the laboratory supervisor for the photography and the cinema labs, had previously been in charge of only the cinema lab. He has noticed a rise in theft and damage to equipment in the past year. Since his workload has doubled, he said he must devote more time to basic maintenance instead of upgrading new labs.
Art exchange brings global works to OSU

By Shelby Hartley
Lantern arts writer

The Hopkins Hall Gallery is a source of many art exhibits throughout the year, but the Visiting Artists/New Faculty exhibit is one of the most unique and marks the gallery's fall opening.

In conjunction with the Department of Art's visiting artists program, artists from around the world come to Ohio State to teach and display their work.

Mary Murphy, a visiting artist from Philadelphia, provided her paintings for the exhibit. Murphy uses acrylics, a special type of paint, and oil on linen-covered canvases.

Her larger works have a historical significance. The horizontal and vertical lines in her pieces refer to canonical hours, a medieval concept used by monks that divides the day into times for prayer, Murphy said.

For the piece "Prime," which symbolizes the first canonical hour, bright oranges and yellows are used to represent sunrise and early morning hours.

In "Terce," Murphy uses red, green and yellow in layers of three to symbolize the third canonical hour, or 9 a.m. These cooler colors reflect the time of day when light is less intense.

"Compline," meaning "eight," signifies the last of the canonical hours occurring after sunset. The use of darker colors such as blue, purple and black signify the end of the day.

"I struggle to make it not too static, to keep the idea of quiescence to it," she said.

Murphy acknowledged some may look at her paintings and call them "plaid," but that doesn't seem to bother her.

"I'm interested in combining the abstract with what is concrete and real. The idea of taking something like a square and making it move appeals to me," Murphy said.

"Because of the density of the layers we're forced to change from stability to instability," Murphy concluded.

Rob Olin, a painting and drawing exchange professor from London, England, has two works in the series.

Olin combines steel, stainless steel wire and magnets in pieces titled "Lyre #1" and "Lyre #2." Although they resemble the instrument, he said that the "question marks" are in the title because he isn't totally convinced that is what they are.

Olin, who first studied ceramics, began sculpting in 1987. He stressed that these are kinetic sculptures exhibiting the strong forces of magnets combined with wire and steel.

"I'm interested in what the materials look like and what they do," he said.

In England, people like to come up with their own interpretation of what a piece represents, but Americans prefer a detailed explanation of what they are seeing, Olin said.

Olin has done pieces on a grander scale, such as one commissioned by Mercedes Benz, but says works like that are difficult to transport whereas these sculptures were small enough to fit into suitcases.

Olin works out of the Delfina Studio in London which has an artists exchange program with the Hopkins Hall Gallery.

Linda Sikora, a visiting artist from Minnesota specializing in ceramics, says she has received "a lot of feedback since the show has been up."

Sikora, a potter with works including teapots, baking dishes, candelabras and vases of rich colors and textures, stresses the practicality of her work.

"They (the pieces) participate in life because they are functional and enter very intimate spaces," she said.

Sikora said she doesn't care if someone wants to buy her work for practical use or for show. However, if it is a functional piece like a baking dish, she wants it to "function well." The type of piece "invites its use," she said.

Bob Shay, chairman of the art department, said the exchange program has been in existence for more than 20 years and is "one of the real mainstays of our art program."

The amount of visiting artists varies from quarter to quarter. We lost a little bit because of budget cuts but we usually have two to three visiting artists each quarter," he said.

Shay said that he tries to have one painter in the program, one ceramic artist and "whatever else we can negotiate."

"This is a particularly fine show and I am very pleased with it," Shay concluded.

Other artists participating in the series include Gina Bobrowski, with a captivating "Cat-n-Fiddle" piece, glass works by Ruth King, and ceramic pieces by Mary Barringer.

The exhibit runs through October 1 with a reception today from 5-7 p.m. at the Hopkins Hall Gallery.
Exhibit showcases faculty’s finest

By Shelby Hartley
Lantern arts writer

You’ve heard the expression, “Those who can’t, teach.” However, “New Works: Department of Art Faculty Exhibition, Part One,” which is currently on display at the Hopkins Hall Gallery, certainly dispels that myth.

Part one of the exhibit is made up of works from Ohio State’s Department of Art faculty members. Pieces range from paintings to mixed-media installations.

According to Robert Shay, chairman of the art department and participating artist, the exhibit is held every fall, but because the gallery is too small to house all of the faculty works at the same time, the show is split in half. Part two opens Nov. 15.

“This is one of the more significant exhibitions of the year,” Shay said. “It’s the way the faculty showcases itself to the university community.”

He added that this is an important show for the faculty and the university, and he regrets that it must be split in half. “It diminishes the impact of the show,” he said.

Shay’s “Sundog” piece consists of a handmade bronze propeller mounted on the wall and bronze twigs circling it to describe the motion the propeller makes.

He said the propeller was deliberately made to look old and beaten up, and the twigs were altered to show the link between the technology required to put a plane in the air and something very ancient.

Shay called the piece “Sundog” because that is the term applied to meteorological formations in extreme northern climates, or the daytime equivalent to the Northern Lights.

Richard Harned, associate professor with the art department, designed and built a miniature refrigerator in his piece, “You and Your Loved One.”

According to Harned, this work is a narrative experience loaded with symbols of popular culture. “It is an interactive piece that combines images,” he said.

He added that he developed as he went along with found objects and objects that were gifts, like the miniature Japanese globe from a student. The globe and a scaled-down airplane are perched on top. Mini road sign magnets and first-aid kit magnets occupy the inside and outside of the refrigerator. A toy car, locomotive and rolls of pennies are housed on the inside shelves.

Laura Lisbon, assistant professor with the Department of Art, has two paintings in the exhibit.

“News and Weather” is an oil painting on canvas with a very smooth, sanded surface through layers of paint pushed into the fabric.

Lisbon explained that she is fascinated with weather lore. This painting and “Figure,” also in the exhibit, are based on landscape designs taken from aerial photos.

“The linear figure (‘News and Weather’) is more or less the figure in the field,” Lisbon said. “It is not precise.”

“In ‘Figure,’ I merge interests in both landscape and figure genre.”

She added that the gray represents a field, and the white rectangle is what she saw from an aerial photo.

“I insert photographic references from the air into my paintings,” she said, adding that if you look at landscapes from the air, they do appear to be abstract.

“‘With Figure,’ the whole painting relates to the body as a figurative painting,” she said. “If you look closely, the image in the painting resembles a pant leg.”

There are many other paintings in the exhibit such as “Woman in the Garden” by Phoebe West. This painting depicts many images of a woman.

Robert Schwartz’ “Vase with Flowers,’ an acrylic and tempera painting on canvas, and another work entitled “Peat Walking” catch the viewer’s attention.

Susan Dallas-Swann displays “Pulse 1,” a mixed-media installation in which a mass of light bulbs dims and brightens at different intervals.

These are only samplings of the many pieces on display.

“New Works: Department of Art Faculty Exhibition, Part One,” runs through Nov. 12 at the Hopkins Hall Gallery.
Faculty art featured in display

By Shelby Hartley
Lantern arts writer

Pyramids, a sculpture of motorized hands, and a myriad of paintings are just some of the featured pieces in the “New Works: Department of Art Faculty Exhibition, Part Two,” at the Hopkins Hall Gallery.

This is the second half of an exhibit that features works by faculty members of the OSU Department of Art. The first half ran from Nov. 1 through Nov. 12.

Stephen Pentak, associate professor with the Department of Art, has two paintings in this exhibit. Though both feature similar landscape scenes, he explains that they are actually quite different.

“I like to do paintings from different angles and shift the composition and focus of the painting,” he said. “The spaces compete for attention.”

While the paintings are basically of the same scene, the positioning of light and color lets each piece take on a whole new meaning.

“It’s like shifting actors around on a stage,” Pentak said.

Alan Crockett, associate professor with the Art Department also has two featured paintings.

In his untitled piece, Crockett said he would rather have the viewer experience the painting without verbal explanation.

He added that because the painting is abstract, we are forced to look through the subject matter and look at the colors and light.

“Just Bone,” is an abstract painting in which Crockett combines geometry with organic aspects of forms.

He said the gray used in the painting is a very limiting color and forces the viewer to look at the “bare essentials.”

Other works include a sculpture by Todd Slaughter featuring a rotating pair of capped hands attached to a motor.

Gina Bobrowski’s sculpture, “Sighting the Distant Shore,” features an oversized hand positioned in a boat with faces etched on it.

Michael Chipperfield shows three pyramids of different materials, and Glenn Rothman displays computer graphics titled “Victoria.”

These are only a sample of the many pieces on display.

“New Works: Department of Art Faculty Exhibition, Part Two,” runs through Dec. 3 at the Hopkins Hall Art Gallery.
Photography and Cinema may be back

By Lisa Webert
Lantern staff writer

Ohio State's defunct Department of Photography and Cinema inched one step closer to resurrection with the Council of Academic Affairs' approval of the proposed photography specialization within the Department of Art, in Wednesday night's meeting.

Karen Bell, associate dean of the arts administration, said offering the specialty area within the nationally accredited Bachelor of Fine Arts major program, will provide students with rigorous training in the art and techniques of photography.

Upon the dissolution of the Department of Photography and Cinema by the OSU Board of Trustees in 1992, four photography faculty members remained on staff and transferred into the Department of Art, Bell said. They are planning to get the photography program going again.

"We are thrilled that photography is still alive and well at Ohio State," Bell said.
art at osu

- undergraduate and graduate programs
  - containing the BFA, MFA and MFA degrees
- 22 full-time faculty
- 52 graduate students
  - graduate teaching assistantships with full tuition waivers
  - teaching experience, and monthly stipends
- visiting artist programs
  - within the department and in association with the Wexner Center for the Arts
  - the Knowlton School of Architecture, and others
- generous private or semiprivate graduate studios
- well-equipped shops and labs

department of art

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or visit our website
www.osu.edu/arts/art
Dance, education mix

By Matt Motley
Lantern arts writer

The Dance in Education Conference is coming to Columbus this weekend and among the activities scheduled for the conference is a dance recital sponsored by the Department of Art.

"The conference brings together dance advocates to exchange ideas and other relevant issues in the field of education," said Joanne Eubanks, associate coordinator of Arts in Education Programs.

The recital includes works by two dance companies. Rhythm in Shoes will perform a variety of pieces that reflect the standards in dance. The Shawn Womack Dance Projects will perform a piece entitled 'Fireworks' utilizing students and teachers from Canton area schools.

Laura Fosse, one of the teachers in 'Fireworks', said working on the project has been beneficial.

"I understand the world through movement, not just in a verbal or mathematical way," Fosse said. "I've seen my own growth in working on the piece which has helped me relate to my kids."

Fosse referred to a theory by Howard Gardner. Gardner's work studied how people learn in a variety of ways besides just verbal and mathematical.

His theory of multi-intelligent learning includes rhythmic and aesthetic thought.

"Educators have known it for years, and now there's documentation of research on the subject," Eubanks said.

The recital takes place tonight in Sullivan Hall. Admission to the concert is $10 for adults and $5 for students.
MUSIC STUDENTS will do more than show off their instruments when they perform Dec. 2. With representatives of the ensembles that will play is Don Gibson, director of the School of Music, left on the third row from the bottom.

College of Arts students to display talents in end-of-quarter events

As the autumn quarter ends, students from the College of the Arts will show their abilities in a series of events.

As a prelude to the holiday season, the second annual Musical Celebration concert 8 p.m. Dec. 2 in Mershon Auditorium will showcase the School of Music’s student performing ensembles. Performers include the Symphony Orchestra, Jazz Ensemble, Harp Ensemble, and the men’s and women’s glee clubs.

Tickets are $8 for the general public, faculty and staff; and $4 for students. They are available at the Wexner Center Ticket Office. For more information, call 292-2354.

An M.F.A. Thesis Exhibition will be displayed in Hopkins Hall Gallery Dec. 5-9. Media arts, printmaking and sculpture will be the featured in works from graduate students. For more information, call 292-5072.

The Department of Dance will present a Student Showcase, featuring current student work 8 p.m. Dec. 2 in Sullivan Theater. For more information, call 292-7977.
OSU gallery features new works by faculty in annual exhibition

By Yun-Yu Sun
Lantern arts writer

Four computer-generated tree images set with ceramics and a pile of transparent bags containing shredded, white printed paper from academic files and collections: these are some works being presented in “New Works,” the annual faculty exhibition at Hopkins Hall Gallery through Nov. 17.

Programmatically divided into two parts, the “New Works” exhibition features recent works by faculty members in the Department of Art’s ceramics, computer arts, glass, media arts, painting and drawing, photography, print making and sculpture programs.

“It’s a large group show, and it really represents what our faculty are doing. It gives the students an opportunity to see their professors’ works... and they can also talk to the professors about them,” said Prudence Y. Gill, curator of Hopkins Hall Gallery.

The works being exhibited in the gallery encourage other faculty to see them, as well as students and the whole community. “It is the time for the whole campus to come and see what the professors in the Department of Art are doing,” Gill said.

Some of the works in the exhibition are traditional works, like paintings, drawings and sculptures, while others experiment with new technology and attitude towards art. The way the works are arranged and presented is in fact another form of art work.

For example, Assistant Professor of Media Art/Advanced Computing Center for the Arts and Design Charles Massy displays an interesting work, “Academic Print: Green Table.” Bags of academic prints are shredded and piled in the corner of the gallery, and displayed along with a green table and two red chairs.

Printed material usually has an association with information, telling something specific. Yet, according to Massy, the shredded paper expresses another kind of message, possibly a secret message, while green and red chairs give the viewer a strong, compositional contrast.

Stephen Pentak, associate professor of painting and drawing, presents a large, abstract painting entitled “1995 III.” Depicting the rocks and water at the shore, the piece is full of colors and reflections. Pentak said he has always liked to focus on the water’s edge, where two different worlds touch each other. To him, abstract paintings sometimes present more images than realistic ones.

Howard Mittman (the Lantern)

Midorikitagawa-Delone, has two sets of works on exhibition, “Life” and “Seasons” employ computer-generated images and digitally manipulated photographs. These high-tech products are set aside by traditional materials like ceramics, metal and wood. Together they create an oriental style of nostalgia to the viewer.

Prudence Y. Gill, curator of Hopkins Hall Gallery.

Professor of Print Making, Holton Mendoza, assistant professor of photography, art can be a great part of real life. His work “From Lydia Series” is actually two pieces of his diary and a photograph of himself, plus a documentary, which is being played outside the gallery containing cuts of his father and daughter. The video tape is digitized and edited by computer and...

The New Works of Faculty and Exchanging Professors/Lecturers is on display at the Hopkins Hall gallery.

All kinds of art are being exhibited in the corridor; one set of works belongs to Malcolm Cochran, assistant professor of sculpture, creator of the exhibition “Prison Sentences: The Prison as Site, The Prison as Subject.” This spread depicts the Eastern State Penitentiary in Philadelphia, Pennsylvania. To him, an early daguerreotype photograph inspires images that mirror death.

All of these works bear a multitude of meaning for the artists. For those who enjoy art, the exhibition is a door opened to a new world, where fabulous ideas and methods of creating art works are always being discovered. For more information concerning the exhibition, call 292-6072.
A class in neon sheds light on artistic expression

By Michael Alwood
Lantern arts writer

A lamp of learning that was dimmed four years ago has been rekindled by the Ohio State Department of Art.

A class in neon is being taught this quarter for the first time since 1982. Equipment and departmental problems kept the class off the schedule, but it is being taught again by Mark McHugh, a graduate teaching assistant specializing in glass art, with help from technical assistant Xan Palay.

Together they put the neon lab back in working order. Now they are working quickly to bring their students up to speed.

"We're rushing them through some very basic techniques of bending tubes and making neon," McHugh said.

He and Palay both emphasize that the purpose of the class is not the traditional use of neon as an advertising medium, but, rather, as a new avenue of art for students.

"We're not teaching sign-bending techniques," Palay explains. "That's a craft and a skill a little different than what we teach. We teach them how they can use light as an art medium and how to use it as a form of expression."

Palay describes neon's artistic appeal in more poetic terms.

"To me, it kind of creates a colored fog," she said. "I think it can be very atmospheric, whether you use warm colors or cold colors can really change a space."

McHugh is just as enthusiastic in explaining what he hopes his students gain from the class.

"I'm hoping they'll have another material in their arsenal," McHugh said. "(Light) is very universal in communication. I'm hoping they'll have an understanding of what light is from an artistic standpoint and that they can use that knowledge to create works of art with light."

For their part, the students seem to share their instructors' excitement for the new medium.

Barbara Holt, a part-time student and full-time OSU employee, easily summed up her reason for taking the class. "I love neon," Holt said. "I'm doing it basically for the fun."

McHugh said the class consists of a diverse group of individuals.

"We have a good mix," McHugh said. "We have art majors and graduate students from other disciplines, even from entomology."

Bev Gerdesman from Madison Mills will soon finish her masters and immediately embark on her doctorate in entomology. Why would a person who studies insects be drawn to neon?

"I think because I've had these feelings toward entomology and I also have these same feelings toward art," Gerdesman said. "It's a compulsion, it's a passion for entomology, it's a passion for art. And, given the opportunity, I will investigate both."

The process of creating neon art:

By Michael Alwood
Lantern arts writer

Though it is seen every day in practically every city on every continent, the magic of neon signs remains largely a mystery to most of us. We might grasp the basic concept, but few of us could explain how they are made if pressed to do so.

The technology is really very low-tech. It is the equipment, supplies and, most of all, the skills that keep the art of neon in the hands of the few.

At its simplest, all that's required is some glass, some gas and a little electricity and, voila, neon light.

The tricky part is forming the shape of the glass tubing that holds the gas which, when excited by the power of electricity, emits the familiar glow of neon.

To bend the tubing intense heat is required. A variety of torches are used, the selection depends on the bend desired. In skilled hands there is practically no limit to the variety of shapes that can be achieved. Often, more than one piece of tubing is needed and they must be carefully fused together as the end product must be air-tight.

Once the final shape is completed, the electrodes must be attached with bits of end tubing. They, too, must be air-tight. Then it is time to insert the gas into the tubing.

Traditionally, only two gases are used in neon lights, neon, which glows red, and argon, which glows blue.

Other gases have the same glowing qualities, but their colors pale in comparison to neon and argon. Other colors of the spectrum seen in neon lighting is created with phosphorous paint on the inside of the glass tubing.

Xan Palay, teaching assistant for Introduction to Light, demonstrates how neon lights operate in Hopkins Hall Tuesday.

Getting the gas in the tubing takes special equipment, care and skill. But once the gas is in, all that's left is a transformer to power the unit. The transformer sends power to the electrodes at opposite ends of the tube, the gas acts as the conductor between the two points and the resistance is manifested as light.

The transformer's job is to keep the amperage low and the voltage high, which makes neon lights very energy efficient. The size of the transformer is important as more gas and more power means more power is required. Knowing how much power is needed is another of the special skills needed for the art of neon.

— Source: Xan Palay
Ohio State students receive awards in juried arts competition

By Jennifer L. Baumann
Lantern arts writer

The opening of the annual Ohio State undergraduate juried art exhibition debuted Monday night in Hopkins Hall, where a reception sponsored by the Student Art League was held to announce the evening's award winners.

Scholarships and cash awards worth more than $8,000 were presented to students for their outstanding achievements in sculpture, painting, glass, ceramics, photography, and printmaking.

The works selected to be shown in the exhibit were decided by an outside jury consisting of Martha Keller, a visiting artist from New York City, Jim Crable from Ohio Wesleyan, and Larry Sauselien from the OSU Marion campus. However, the scholarships were awarded by an OSU faculty jury from the art department who judged more than 100 works submitted, according to Ryan Burkhard, a member of the Student Art League.

Nicole Tschampel, an organizer of the event which showcases 67 works of contemporary and traditional art, said she was happy about the show.

"It's great that everything is finally up. We're really excited about this, and we've had nothing but positive feedback."

Pheoria West, an associate professor of art and adviser to the Student Art League, said the exhibit is an ideal way for undergraduates to showcase their works.

"You get to see the works in the context they were intended to be, actually on the walls or displayed," West said. "This is really the ideal space to see it. Everyone gets a chance to observe and evaluate, not just the expense."

Burkhard said that "the show has a nice representation of what people are doing in the Department of Art with a varied list of works in all media."

Dana Kercher received the $1,200 Arthur E. Bagan Memorial Scholarship for her ceramic work, “Looking Forward.” Louis McAfee and Candace Black both received the $500 Hoyt L. Sherman Memorial Scholarship. In total, 29 students were honored with awards ranging from $50 to $1,200.

Marthe Berlepsch, an undergraduate art student who also works full time in the Department of Art, says the exhibit is an eclectic variety of ideas by students.

"It's just an overview of all the undergraduate art students. It covers everything, ceramics, glass, paintings, you name it," Berlepsch said.

The undergraduate student art exhibition is open to the public through April 19 in Hopkins Hall, 125 N. Oval Mall.
Hopkins Hall hosts art awards

By Corie Nickel
Lantern staff writer

The Department of Art presented over $8,500 in cash awards to students selected by faculty and jurors at the annual Undergraduate Juried Exhibition at Hopkins Hall Monday night.

The exhibition, organized by the Student Art League, showcased works entered by undergraduate students in the Department of Art. Ceramics, paintings, technical drawings, and glass works were judged by jurors and displayed in the gallery.

The jury, professional artists visiting Ohio State this quarter, included Michael Mercil of Columbus, Charles Burwell of Philadelphia and Judith Rugg of England.

"The jurors did a wonderful job of lending us their vision. They gave us the opportunity to make a comparison and feel a sense of inclusion," said Pheoris West, associate professor of art.

This year's showcase was the first time the department displayed all art works entered by students.

Dion Johnson, a senior majoring in painting, entered two works which earned him more than $500, the most awarded this year. He was presented the Juror's Award, the Edith Fergus Gilmore Cash Award, and the Matthew Harbert Cash Award.

"I paint about my personal experiences," Johnson said. His juror selected work, 'Plotting Anticipations,' represents his fears of finding a job after graduation, he said.

Johnson said he plans on applying to graduate school at OSU and continuing a career in painting.

Young Lee, a junior majoring in painting and drawing, said he relishes creating grids. He won a Juror's Award for his grid made of caramel and chocolate. Lee said his grid is the fifth piece entered in the exhibition.

Christy Gast, a junior majoring in sculpture, won a Juror's Award for a video which was shown on three television screens at the awards ceremony. Gast's video, filmed in an abandoned police station, displays a man standing on a rug on the first screen, a typewriter printing information about the man on the second screen, and a panel of women typing on the third screen. Gast said the video represents the police department as a male dominated profession.

Nicole Tahampel, president of the Student Art League who also had work displayed in the gallery, was unable to attend because of illness.
BUCKEYE BOUNTY

Works by 23 faculty members presented in one fascinating Downtown show

By Jacqueline Hall
FOR THE COLUMBUS DISPATCH

Members of the Ohio State University art faculty never fail to stir up excitement with their annual exhibit. This year, for the first time since 1990, the exhibit is being presented in its entirety in one location, the OSU Urban Arts Space, Downtown in the former Lazarus building.

Twenty-three faculty members from OSU campuses in Columbus, Lima and Marion are represented in the exhibit curated by Joe Houston, former associate curator for contemporary art at the Columbus Museum of Art. Houston, now of Kansas City, Mo., has put together an engrossing show in which even traditional approaches to subjects, media and techniques are handled thoughtfully and with originality and daring.

Portraits are far from conventional. Ed Valentíne’s four “Untitled Spray” portraits are fascinating yet disconcerting, mixing a cartoonish handling of faces with an odd wickedness. In contrast, Todd Slaughter’s Self-Portrait: Cosmo Coat is a comfortable, homey representation. A coat “wears” a cat (probably Slaughter’s pet) draped around the shoulders like a fur collar. The piece has an arresting, appealing personality and yet, in time, the emptiness of the garment becomes disquieting. Also unsettling is the wire shield around the huge Resident, the other Slaughter sculpture in the show.

Animals, domesticated or wild, achieve unusual importance in the exhibit.
Steve Thurston focuses on birds in delicate porcelain sculptures, and Tony Mendoza makes his dog, Bob, a dachshund with soulful eyes, the primary subject of his striking photography.

But it is in video installations that the animals, including insects, triumph. Ken Rinaldo's complex installation explores the buzzing activities of bees in a meditative work that directs attention to our natural surroundings. Other video artists, especially Amy Youngs, use animals more playfully.

Scott Kaplan focuses not on animals but on the elusive beauty of nature as seen through fog in the San Francisco Bay Area. His Distant Beautiful is lyrical.

Conventional yet challenging works include Arden Nelson's still photography of old ceilings that become intriguing abstract designs; Mary Jo Bole's delicate and exquisite drawing Goodbye Victoria, which alludes to the passage of time, the impermanence of worldly things and eventually death; and Charles Massey Jr.'s familiar and meticulously executed imagery, which creates something of a bridge between the faculty shows through the years.

> The Ohio State University Department of Art Faculty Exhibition continues through Jan. 10 in the OSU Urban Arts Space, 50 W. Town St. Call 614-292-8661 or visit www.arts.osu.edu.
**Graduate study in Printmaking**

The Ohio State University Department of Art offers the MFA in Visual Arts, with an emphasis in Printmaking. *US News and World Report* ranks the department’s MFA program No. 4 nationally among public institutions.

Annually, the three-year graduate program enrolls 45 students, a diverse group from around the country and the globe. A talented graduate faculty is augmented by visiting artists, visiting professors, and Post-MFA Fellows who work closely with students and engage in creative practice on campus.

Students have their own private or semi-private studios and enjoy opportunities to exhibit in university galleries and in venues throughout Columbus, which features a thriving arts scene.

The Department of Art provides competitive financial support for graduate students. The annual application deadline is December 31. Visit our website at art.osu.edu.

**Department of Art**
128 North Oval Mall
258 Hopkins Hall
Columbus, OH 43210
614-292-5072

**The Ohio State University**
Printmaking at Ohio State

A Society of Makers

At Ohio State, we think of printmaking as less a discipline and more an integrated society of students, faculty, alumni, and guest artists gathering for instruction, workshops, and dialogue. Our collective focus remains committed to open and progressive investigations on conceptual, social, historical, aesthetic, and contextual issues — without limitation or compromises.

Our definition of printmaking and print media within contemporary art practice is broad, engaged, and evolving. Working within, and between, traditional and new media and the rich range of hybrid approaches, members of the printmaking community are invested in stimulation, development, and advancement of ideas and the opportunity to share and promote new knowledge and discovery. Everyone is challenged; everyone benefits.

Student Printmakers' Association

Beyond the structured course offerings, the print studio is a sight for professional and community development. The Student Printmakers’ Association (SPA) is a vital partner in meeting these goals. Each year, the SPA organizes a diverse Visiting Artists Series, bringing artists to the studio to produce new works, present their ideas in public forums, and mentor students through critiques and networking.

SPA sponsors travel to professional conferences and workshops for its student members. The organization also promotes a mission of community service and professional interaction through student-operated monotype workshops that are open to the community within and outside the university.

Printmaking Facilities

The main printmaking lab is an open and spacious well-ventilated studio with an enormous wall of north-facing windows. It supports the production of relief, intaglio, lithography, silk-screen, and digital prints.

The lab features three Brand etching presses, two Brand lithography presses, a Griffin lithography press, a Cincinnati screen printing table, and other tabletop screen printing stations. The studio houses a separate acid room with a dedicated ventilation system, a spray booth, and aquatint box. Students work in an isolated screen washing room with power washers and dedicated screen coating and exposure facilities with a 30in x 40in, flip-top, pulsed xenon plate maker and a 36in x 60in screen exposure unit.

The Printmaking area also shares an alternative photography lab where non-silver processes are supported. Students have access to equipment for laser cutting, CNC machining, 3-D printing, and prototyping, and woodworking.
Havana Nights Provide Inspiration for Ohio State Artist

The sultry and sensuous Latin nights of Havana in the mid-1950s form the colorful backdrop for a series of “coming of age” stories being written by Tony Mendoza. Mendoza is an assistant professor of art at The Ohio State University, where he teaches black-and-white photography.

“When I lived in Havana, I had quite a lot of freedom at age 14 … and I was pretty adventuresome,” said Mendoza. “I became friends with another boy my age who had a chauffeur at his disposal. So, we went out at night and explored the city’s nightlife. Basically, we were two Latin kids on the loose getting into a wide range of predicaments.”

Mendoza, who was born in Havana in 1941, felt compelled a decade ago to start writing the stories about his teenage years in pre-Castro Cuba, when Havana was a lively city known as the “Paris of the Caribbean” filled with nightclubs, casinos, and cabarets. His stories – which he dubs a “comedy of errors” – explore his memories of growing up there. So far, he has written nine stories and plans to write several more before publishing a book of stories, tentatively titled Havana Nights.

Based on the strength of his existing body of work, Mendoza has just been recommended for two individual artist grants from the Ohio Arts Council. In fact, he will be the only artist to receive two fellowships for 1995, totalling $10,000, in two different categories: creative writing and photography.

“Basically I try to do some work in both areas,” Mendoza said. For instance, his previously published book of photographs of his cat, Ernie – taken over a two-year time period when the two lived in a New York City loft – is interspersed with clever thoughts written from the cat’s point of view. Another earlier book, Stories, is a collection of 45 autobiographical short stories and photographs, one for each year of Mendoza’s life. The critically acclaimed book is currently out of print.

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Mendoza also is working on a photo-story of his five-year-old daughter and admits to "documenting everything" about her life, from Halloween costumes and a bout with chicken pox to the time she accidentally swallowed a nickel.

Mendoza's family fled to the United States in 1960 after the Cuban revolution. He says his transition to American culture came easily thanks to his immediate enrollment in college. After receiving a bachelor's degree in engineering from Yale and a master's degree in architecture from Harvard, Mendoza switched gears and turned to photography full time in 1973. Known for his photographs that reflect his personal life, Mendoza's work has been exhibited in galleries across the United States and in England.

He has published several well-received books of photos of Ernie, including *Ernie: A Photographer's Memoir* and *Ernie's Postcard Book*. He will be publishing a book of dog postcards next fall.

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Contact: Tony Mendoza, (614) 292-6057
Written by Victoria Ellwood
On receipt: March 1995

Vernal Equinox is Springboard for High-Technology Art

The vernal equinox may mark a new beginning for our earthly surroundings each spring, but for an Ohio State University faculty artist, the March equinox also forms the springboard for a high-technology “time capsule in reverse.”

Susan Dallas-Swann is in the midst of Equinox '90-2000, a pooling of messages from around the world about what the rest of the decade – and beyond – will bring.

“Each year, I invite people in many disciplines to send messages to the equinox – their wishes, wants, hopes, fears, dreams, and prophesies,” explains Dallas-Swann, an associate professor of art at Ohio State. “What we believe and predict right now will color the next 100 years. It's kind of a time capsule in reverse.”

After collecting hundreds of messages through the year, Dallas-Swann pools them together and presents them in a technology-driven art exhibition, which is featured at a different gallery each March. For Equinox '94, for example, messages were woven into a computer interactive real-time sound-and-light environment at SPACES Gallery in Cleveland. This year, Dallas-Swann has created Equinox '95, an exhibition that pairs two computers with light sculptures, animation, and holograms for a show at the Joan Miro Foundation in Mallorca, Spain.

The final piece, she said, will embrace messages from the whole decade and will present them on a CD-ROM disc that people can “hear, see, and experience.”

The messages Dallas-Swan has collected since 1990 reflect an ever-evolving range of human emotion and predictions. “In 1990, people were very optimistic because the Berlin Wall was coming down, and there were lots of messages dealing with peace,” she said. “Then came Desert Storm, and the messages were much gloomier. In the last few years, many submissions have dealt with despair and the decay of society. But to balance that, there are always a lot of responses that deal with hopes and dreams.”

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Equinox - 2-2-2

Dallas-Swann became interested in the project – which she calls "a peek into the future" – as a way to gauge what people believe will happen in the new millennium.

In addition to the equinox artwork, Dallas-Swann is working on a project in Ohio State’s new holography lab that she helped establish pairing the areas of physics and art to explore holography, the method of making three-dimensional photographs using a laser light beam. She also is in a competition for a large 35-foot outdoor sculpture. He design is an abstraction of a DNA model that incorporates solar energy.

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Contact: Susan Dallas-Swann, (614) 292-8914
Written by Victoria Ellwood
April 10, 2019

Department of Art’s Carmen Winant receives Guggenheim Fellowship

Carmen Winant, the Roy Lichtenstein Foundation Endowed Chair of Studio Art and associate professor in the Department of Art, has received a 2019 Guggenheim Fellowship in Photography.

This year, Winant joins a diverse group of 168 artists, scientists and scholars to receive the prestigious honor, which is "appointed on the basis of prior achievement and exceptional promise." The 2019 fellows were chosen from a group of almost 3,000 applicants in the Foundation’s ninety-fifth competition.

"I'm so tremendously honored and awed to receive this fellowship, alongside other creative practitioners and social scientists, many of whom have inspired me for a long time," Winant said.

"I plan to apply the funding to a series of projects in the coming year — a book, a curated exhibition, a series of public projects — all of which center in and around notions of feminist utopia and the potential of radical optimism. I'm immensely grateful to my colleagues at Ohio State and in the Department of Art for providing me the support, resources and community to conceive of such a research project in the first place."

Winant is an artist, writer and former Dean of the Skowhegan School of Painting and Sculpture in Madison, Maine. She has participated in exhibitions at he Museum of Modern
Art (including 2018's acclaimed *My Birth*), the Sculpture Center (NY), the Wexner Center for the Arts, MoCA Cleveland and the Columbus Museum of Art. Winant has also curated a performative lecture series, titled "Practice," at COR&P (Columbus), 356 Mission (LA), MoMA PS1 and Regina Rex (NY). She has published two artists books, *My Life as a Man* (Horses Think Press) and *My Birth* (ITI Press and SPBH Editions), and is currently working on an experimental book about the nature of practice.

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