HASKETT HALL

Specifications for this building are on Shelf 91 - Room 169A.
Institution: The Ohio State University (Harkness Hall)
Name of Bldg.: Engineering Experiment Station Belv.
Year erected: 1925
Contractor: F. M. Speer, Inc.
Architect: A. P. Firth & Son, Wilcox & Holmes
Cost: $178,348.48

Construction:
- Fireproof? Yes
- Walls: Brick
- Floors: Concrete
- Roof: Steel frames, wood shingling, composition roofing
- Basement: None

Use:

Comments:

Remodeling, Repairs and Fixed Equipment:
PLANNING COMMITTEE

Prof. William F. Ashe, M.D.
Department of Preventive Medicine

Prof. George P. Hanna
Water Resources Institute

Prof. John A. Bandley
Department of Educational Administration

Prof. Everett C. Shimp
School of Social Administration

Prof. Israel Seligman
School of Architecture and Landscape Architecture

Prof. Harvey Walker
Department of Political Science

Prof. Elton L. Whimber
School of Architecture and Landscape Architecture

Prof. James C. Yocom
Bureau of Business Research

Prof. Byron E. Munson
Office of Community Development

Community Development Conference

Sponsored by:
Office of Community Development
Engineering Experiment Station
The Ohio State University

November 13-14, 1959
Ohio Union
The Ohio State University
Columbus
Ceramic Research. The record of the Experiment Station's ceramic research area shows continued assistance to the ceramic industries of Ohio. Current research includes investigation of processes by which certain Ohio clays thought to be useless as ceramic bases may be reclaimed.

Building Research Laboratory. Formerly part of civil engineering research, the Building Research Laboratory is now Ohio's foremost research facility for the building materials industry. The Laboratory has been a pioneer in the field of fire-resistance and structural analysis.

Water Resources Center. Branching out from civil engineering research, the Water Resources Center moved to its own building in 1960 where it continues studies on water pollution and methods of cleaning and purifying this vital commodity. Coal-producing Ohio has greatly benefited from the Center's research on acid-mine drainage.

Community Development. The Experiment Station in 1957 added to its research areas an Office which could serve Ohio Communities in planning, zoning, urban renewal and other considerations of community development. The record of the Office of Community Development shows that it has been of great assistance in aiding cities and communities through its statewide associations and counseling services.

The Engineering Experiment Station, the research arm of the College of Engineering, serves a dual purpose. Both undergraduate and graduate engineering students are included in the Station's research teams. Providing an opportunity for students to work on practical engineering problems is one of the outstanding contributions of the Experiment Station to the University and to the State of Ohio.

"...to make technical investigations and supply engineering data which will increase the economy, efficiency, and safety of the manufacturing, mineral, transportation, and other engineering and industrial enterprises of Ohio, and to promote the conservation and utilization of its resources."

—Ohio General Assembly, 1913.
Transportation Engineering Center. Born out of the Experiment Station’s civil engineering research area, the Transportation Center is currently conducting the major portion of highway research for the Ohio Department of Highways. Studies in progress at the Center range from basic research on pavement mixes to interdisciplinary research on electronic highways.

Metals Research. The metals research area of the Station has been able to assist Ohio Industry in many ways during its long history. Currently, further research is being conducted on a revolutionary stainless steel alloy developed at the Station through the support of several Ohio steel Companies. The companies are now manufacturing the alloy which has proven to be important to the nation’s defense.

Systems Research. The Experiment Station responded to the need for a research group which would be competent in the complex fields of human factors and systems engineering. The Systems Research Group of the Station is currently investigating problems associated with the human element in a man-machine system and in the important area of hospital-patient relationships.

Chemical Research. A part of the Experiment Station since the Station’s establishment in 1913, the Chemical Research area is currently doing research within the nearly dormant Ohio oil industry with the aim of finding ways to put the still available petroleum resources to use. The research is centered on a refining process which will upgrade Ohio’s oil reserves.
Happy Birthday, Engineering Experiment Station

When an institution of some kind is going strong at the age of fifty a celebration is in order. That's why we salute the Engineering Experiment Station at The Ohio State University, an institution that has its fiftieth birthday the 18th of April.

In the month of April 1913 the State of Ohio was struggling to clean up and rebuild roads, bridges, and houses after the Great Flood that had swept through many cities, particularly Dayton and Columbus, killing nearly four hundred people and destroying millions of dollars of property. The State Legislature was at work, and it produced some notable laws, particularly the Conservancy Act that permitted communities to work together to control floods in the future. In all that turmoil the lawmakers found time to pass a bill that would establish an engineering experiment station at The Ohio State University. This organization — in the words of the law — was set up "to make technical investigations and to supply engineering data which will tend to increase the economy, efficiency, and safety of the manufacturing, mineral, transportation, and other engineering and industrial enterprises of the State and to promote the conservation and utilization of its resources."

This bill recognized that what was good for agriculture might be good for engineering. The land-grant colleges had been established under the Morrill Act which President Lincoln signed in 1862 (the Civil War didn’t stop good works entirely) to teach and research agriculture and “the mechanic arts.” The states had taken the next step to give the professors places to practice as well as teach by setting up the agricultural experiment stations; the Ohio Agricultural Experiment Station got its start in 1882 at Ohio State University and didn’t move to its present location at Wooster until 1892. Engineering research was slower in being recognized; the first engineering experiment station, at the University of Illinois, was founded in 1903. Several other states had engineering experiment stations when Ohio joined the procession ten years later.

It was a remarkably simple and logical idea. An engineering college had to have professors who could do as well as teach, and they needed testing machines and laboratories to demonstrate in and let the students learn by doing. After classes the know-how and the equipment might be put to work on some practical problems. Making it still more attractive, work on practical problems might bring in new and better equipment, and that, in turn, would make the teaching better. Everybody would benefit — the pros by helping industry and government solve problems, the cooperating industries and the public by expert assistance, the students by having better laboratories and some acquaintance with the kind of work they would encounter out in the busy world.

Gathering Steam

At first having an engineering experiment station didn’t change things much. There were no operating funds except what the University could scrape up. But the Engineering Experiment Station was a unified agency that could help the professors out with their projects and publish their reports in bulletins so what had been learned would become a part of the world’s technical literature. One of the busiest bulletin writers was Prof. C. E. Sherman, the chairman of civil engineering. He got out Bulletin 15, The Ohio Water Problem, sizing up the State’s troubles with drought as well as floods, and managed to get the Station to publish A Climatological History of Ohio, a book of 745 pages by W. H. Alexander, the Columbus “weatherman.”

Then, in the early 1920’s, the Engineering Experiment Station became a campus building as well as an organization for research and publication. After any war there is “surplus” government property, and the University business manager, Carl E. Steeb, discovered a bargain in the steel framework for a power plant that hadn’t been built during our 1917-18 conflict. He wired Dean E. A. Hitchcock of the College of Engineering “Can you use power plant steel?” and the dean telegraphed back “Yes.” It was the reverse of normal pro-

(Continued on following page)
Rename Building

Ohio State University renamed its Engineering Experiment Station building, 156 W. 19th Ave., as "Haskett Hall."

The new name honors the late Prof. Frank Haskett, first professor and first chairman of the University's Department of Photography, which is now housed in the building. Prof. Haskett joined the faculty in 1907, was chairman of photography from 1929-34, and retired in 1937. He died in 1938.

The proposal to rename the building was made by Dean Harold A. Bolz of the College of Engineering and by the chairman and faculty of the Department of Photography. The Trustees approved the recommendation.
Haskett Hall to get new windows

By Michelle Harmon
Laurel staff writer
9-29-82

The State Controlling Board Monday authorized $176,000 to OSU for modern, thermal-energy efficient units to replace deteriorating windows in Haskett Hall.

The board also contracted Ted Napier, an OSU professor of agricultural economics and rural sociology, for consultation on a statewide outdoor recreation program for the Ohio Department of Natural Resources.

His work will be done independently from OSU for one year, but he will hire an OSU research associate next year.

The board allotted $33,000 for the project; $10,000 is for the research associate and $2,000 is for computer time. The rest of the money will go to Napier.

The Ohio State Lantern
Aesthetic, historical values shown in local photo exhibit

By Bob Payne
Lantern staff writer

"Collections in Columbus" will feature local private photograph collections and will be on exhibit beginning Thursday through May 18 in the Silver Image Gallery, Hackett Hall 120, 156 W. 19th Ave.

John Fergus-Jean, OSU lecturer of photography, will address the issues surrounding the collecting of photographic images 4-6 p.m. Friday. Gallery hours are 12-5 p.m. Monday-Friday and 5-8 p.m. Thursdays.

"Finding images that people enjoy is one of the most important motivating factors in the acquisition of photos for a collection.

Columbus is home to quite a few excellent collections, John Fergus-Jean, director of Silver Images Gallery said.

"Buy something you personally enjoy," Fergus-Jean said. "One of the beauties of building a collection of photographs is that you can make a personal statement...a kind of extension of yourself."

Fergus-Jean said collectors must consider the personal aesthetic value of images in addition to their monetary or historical values.

Part of the aesthetic value is a personal evaluation of the technical quality of the print, and how it may be a good representation of the photographer's overall style, Fergus-Jean said.

The monetary value of a print is determined by a number of factors, he said.

"A vintage print is one that was printed and signed by the photographer shortly after the negative was made. These are usually the most valued," he said.

If the print was made at a later date, or by the photographer's assistant, it declines in value, Fergus-Jean said.

Fergus-Jean said experts can discern these differences simply by looking at the print.

Another important aspect to consider is a photo's historical value, he said.

For example, a vintage photo of American Indians by Robert Franks has historical value as an image from one of the first photo exposes on American life, Fergus-Jean said.

"These photos are ones that have had a marked influence on photography," he said.

Photos taken as documentation for the Farm Security Administration during the Great Depression also have great historical value in addition to their technical value, he said.

Older photos of the masters are not the only images sought after by collectors Fergus-Jean said.

"Some collectors are on the cutting edge of the photographic world with contemporary photo collections. The art of the future can also be things that are happening now," he said.

Area collectors come from a very wide spectrum of people, from the young to the old, Fergus-Jean said.

The three best sources of images for collectors are auctions, private dealers and photographers.
This photo, called "A Miner's Home: West Virginia, July 1935", was taken as a portion of a photo documentary for the Farm Securities Administration during the Great Depression. This is just a sample of the types of photographs that will be on display at the Silver Image Gallery, Haskett Hall.
Historic photos show life within Harlem

Aaron Siskind's documentary of post-Depression inner-city New York, "The Harlem Document," will be on display April 20-May 8 in the Silver Image Gallery.

The black and white photographs portray the everyday life in Harlem from 1936-40. The documentary was one of several projects undertaken by the Film and Photo League, a political organization that used photography and film to depict class struggle and social injustice.

The photos are part of the University's permanent collection.

The gallery is open noon-5 p.m. Monday, Tuesday, Wednesday and Friday, and noon-8 p.m. Thursday.

For more information, call 292-8050.
Photos show everyday life in Harlem

By Betsy Bohnen
Staff writer

A photo documentary by Aaron Siskind titled "The Harlem Document" will be on display today through May 8 in the Silver Image Gallery in Hackett Hall.

The historical black and white photographs depict inner-city New York ranging chronologically from 1936 to 1940, said John Ferguson-Jean, assistant professor of photography.

"The Harlem Document" was donated in 1986 and is now part of OSU's permanent collection, said Ferguson-Jean, director of the Silver Image Gallery.

He said the prints portray the reality of everyday life in Harlem during the post-Depression era.

The documentary was one of a number of projects undertaken by New York's Film and Photo League, a political organization that used photography and film as tools to portray class struggle and social injustice, Ferguson-Jean said.

Siskind, a New York English teacher, first became interested in photography in 1930 and shortly thereafter, joined the league, according to the International Center of Photography Encyclopedia.

He left the group in 1933, but was later persuaded to rejoin. He became active within the league and directed group projects such as "The Harlem Document."

Dissent within the group, brought on by conflict between the social-political goals of the group and aesthetic concerns, led Siskind to leave the league permanently.

Siskind, 84, is now retired but continues to display his works throughout the United States, Ferguson-Jean said.

Approximately 35 to 40 prints will be on display at the gallery, 156 W. 19th Ave., which is open noon to 5 p.m. Monday, Tuesday, Wednesday and Friday and noon to 8 p.m. Thursday. Admission is free.
Exhibit captures Mexicali life

By MOLLY GRIFFIN
Lantern staff writer

Circular images combine with black and white photography to capture the contradiction of a rich tradition amidst a fading economy in Meg Ryan's photo-documentary, "The People of Mexicali," on exhibit at the Silver Image Gallery through December 4.

The photographs, which are created by using a wide-angle lens, are part of a project Ryan has been working on for four years.

"It began when my husband and I were in Africa. It became clear to me that these peoples lives were very rich; in some ways, a whole lot richer than our own," Ryan said, noticing the differences between third world countries and the United States.

Mexicali, Mexico is a border city with a population of about 850,000.

"When I look around at the neighborhood that I live in and the neighborliness in my neigh-

borhood, it's not intent to what's going on in Mexicali and that interests me a lot," she said.

Ryan suggests the people of Mexicali work together more and measure their way of life in terms of culture and economics.

"There's a lot of positive and negative things in third world cultures and I found that to be true in Mexicali too."

This idea of neighborliness and community is seen throughout Ryan's photographs.

"There's a lot of emphasis on religious life and that's an important part of their culture and getting along with their neighbors and helping one another and being friends," Ryan said.

Ryan captures this religious aspect in "Mother, Son and Mary," in which a picture of the Madonna overlooks a posed boy and a watchful mother.

"Sometimes when I'm taking pictures I'll be in somebody's bedroom, which is really their front room so they treat it like a living room. All of a sudden there'll be five people laying on the bed, just relaxed as heck."

And three houses down, there's a woman and she's on the bed too and the gal across the street. They're all very comfortable and close to one another and its very different from what I've found here in the States."

Due to the nature of the circular image, the edges of the photographs are blurred.

The lens size blurs the images giving a surreal background to the posed point.

Assistant professor of photography and cinema and director of the exhibit, John Fergus-Jean, said, "It is very evident that when you view the work to see the strong ties of the family and the extension of the family as a community."

"The images are valid because she knows something about these people," he said. "Using a large format camera, she showed a tremendous amount of detail and information about the images."

Mark Hallewell, a junior photography major from England, describes the exhibit as "refreshingly different."
Exhibits limited at Silver Image Gallery

By TODD BOYER
Lantern staff writer

The Silver Image Gallery, in the Department of Photography and Cinema, was closed at the beginning of winter quarter to all but student and faculty shows due to a lack of funding and available faculty to coordinate displays.

Dr. Charles Harpole, chairman of the Department of Photography and Cinema, said, "Everyone in the department deplores the development. No one is thrilled that we can't bring in the kind of shows we need to. Part of it is funding, and part of it is manpower, both of which we are short."

Harpole said renovation of the gallery last spring "coincided with an exhaustion of the faculty who have been volunteering to coordinate the activities in the gallery."

Ardis Nelson, associate professor of photography and cinema, and former director of the gallery, indicated part of the problem may be a lack of student volunteer help.

"It takes at least three people to hang a show and that can take 10 or 12 hours. What I have seen over the last six or seven years is that students now have to hold down part-time jobs to stay in school, so the time they have to spend doing something like that is really limited."

"There has never been a dedicated funding line for the gallery within the department's budget or from without. The gallery has survived over the years by borrowing within the budget, and by the good nature of artists who have agreed to show at less than their usual rates or for free," Harpole said.

"Traditional academic careers are not built on volunteer service to small galleries on a campus," said Harpole. "It is very difficult for an untenured faculty member to spend the time it would normally take to write an article to volunteer to direct a gallery."

The blunt truth is a person building his career has to place his effort where it will count the most for him and for the university," Harpole said.

The department has formed a Silver Image Gallery advisory committee to coordinate student and faculty use of the gallery.
Exhibit zooms in on role playing

Sarah Tobitt Freeman may have used a cheap camera, but the family photographs she took for her exhibit are priceless. Her exhibition is called Diana Family Theatre. It is in the Hackett Hall Silver Image Gallery from 1 p.m. to 4 p.m. until March 4.

From the photographs, it is difficult to distinguish between the real persons' faces and the partial masks that they wear.

Freeman's exhibit focuses on family relationships and on family members as actors who assume roles.

The first segment, called "For Adults Only," is the most interesting to students still living with their parents. Having grown sons of her own, Freeman wanted to portray a child's growth away from parental domination, she said.

By effectively using foreground and background and other spatial relations, Freeman conveys a close or distant interaction between her subjects.

Also by switching masks between her subjects, Freeman conveys role reversal and role playing among family members, among father and son, for example.

The second segment of the exhibit, called "At Newage Inn," portrays Freeman's husband looking back at his youth. In these photographs, Freeman uses her son and her son's girl friend as images from her husband's past.

The third segment, called "Birthday Girl," is a narrative about being a woman in an all-male household, Freeman said.

The mood felt through the black and white film and the vignette framing by the Diana camera conveys an emotional message about complex family bonding, which, from time to time, we all find difficult to understand.

REVIEW

TERI SHALL

Sarah Tobitt Freeman

Her husband and two sons were pretty cooperative about posing for her, she said. But they weren't always that happy being her subject matter.

"My one son now is quite nice about it," she said. "But, at one point I had to pay him. He was about 13. He didn't like it a lot."

The older of her two sons now attends Ohio State in the art department, and the other is 18.

The three-part set of 25 prints took her about a year to put together.

"In a sense, it's the documentation of my family," Freeman said, "but in a larger sense, it's about the nature of families."

Clay Lowe, professor in photography and cinema, said, "I was very impressed when I saw what she had been able to do with that camera. The images were magnificent."

"She's a very concerned and commited individual," Lowe said. "Both in terms of her work and her relationship with the world around her. She cares about things that are going on. She cares about aesthetic issues and she cares about social issues."

The theme of her B.F.A. show was nude women.

"I was really interested in the female body as a landscape and as a part of a larger context of landscapeing," Freeman said. "And also what was on my mind was that women have been a very persistent theme in art and photography through the years, but it's always been seen from a man's view."

Old camera shows lives of families

By JODY SHUMAKER
Lantern staff writer

Sarah Tobitt Freeman used a pinhole camera made out of a Quaker Oats box to take pictures for her Bachelor of Fine Arts show.

"It's funny because I think I'm still scared of mechanical things," Freeman said.

For her current Masters of Arts show, "Diana Family Theatre," she used a plastic camera often given as a carnival prize in the '40s and '50s called a Diana. Today the cameras are worth $22 because they are collectors items.

"It has a lot of light leaks, and you have to tape it all up," she said.

In addition, because the viewfinder does not look through the lens, it's hard to know what's going to come out on film, she said.

"Photography's only an interest to me, in a way, because it lets me express what I want to do," Freeman said. "With both my B.F.A. show and the M.A. show, the technique that I used, worked. It's not that I had invested in pinhole cameras or the Diana, it just seemed to fit what it was that I was trying to express."

Freeman came back to school five years ago after working as a free-lance writer.
Faculty, staff report health problems due to chemicals

OSU begins to examine Haskett Hall conditions

By Briggan Wrinkle
Lantern staff writer

Prompted by complaints from employees, University Health Service has launched an investigation of poor environmental conditions at Haskett Hall.

"The faculty and staff have reported some health problems and allergic reactions to some of the chemicals used and they are concerned about short-term and long-term consequences," said David Kos, Industrial Hygienist for University Health Service.

Faculty and staff at Haskett Hall, which houses the OSU Department of Photography and Cinema, were urged to schedule an examination with a doctor because of potential health hazards, said a Jan. 10 university memo from Department Chairman Charles Harpole.

The building, 106 W. 19th Ave., is currently undergoing an evaluation of its ventilation system and chemical-handling procedures, the memo said.

University Health Service was contacted by staff members of the department who were concerned about the safety of their work environment, Kos said.

A special ventilation system that removes chemicals from the air is needed to keep harmful chemicals from coming in contact with anyone, Kos said.

"I will be looking at the chemicals, how they are used and stored, ventilation and the possibility of using alternative methods," Kos said.

Haskett Hall is also one of the buildings on campus which was found to have high levels of asbestos. When originally checked, it was not at a dangerous level, but Kos said it will be monitored this winter to make sure there have been no new developments.

Kos said the Department of Photography and Cinema agrees there is a problem with ventilation when using chemicals and it needs to be looked at more carefully to ensure safety.

Thomas Snider, manager of Cinema Services, said he trusts university authorities to make the working environment safe but he has made an appointment to see the recommended physician.

"There is a potential problem but it is one that will take a long time to evaluate," Harpole said.

"My job is to make sure all the accurate information is given to the University Health Service so the faculty and staff can work in a safe environment."
OSU senior depicts violent crimes

By Trish Guthrie
Lantern staff writer

Violent crimes are just waiting to happen in Haskett Hall. Murderers and rapists hang leisurely around the building, committing crime for everyone to see.

Don't call 911, they're only images, re-creations of crime in everyday news.

Paul Pepper, a graduating senior in photography, is presenting his re-creation of violent crimes that actually happened in the news during the month of October, when he started this project.

"The stories are taken from the news media, the photographs re-enact the event and each re-enactment is paired with a true story about myself," Pepper said.

"Violent Acts" will be shown by a photographer at the Silver Image Gallery in Haskett Hall tonight from 7-10 p.m.

The individuals in the news are people who have crossed over that line that everyone tries not to cross, Pepper said.

"Pepper's photographs bring to life the horrendous stuff that happens everyday. We assume there are a lot of nuts out there but that's life. We aren't really moved by it," said Tony Mendoza, an Ohio State photography instructor and author of Ernie, A Photographer's Memoir.

Family and friends model for Pepper in the photographs which realistically recreate the gory news stories of violent rapes and murders.

"The photographs bring back the news story with very graphic depiction," Mendoza said. "It brings it down to reality, making the viewer become aware that these gruesome things happen everyday."

Mendoza said many people don't think about the news and how close their own lives actually relate to the violent acts that go on in the world. Too often they read the news over morning coffee and forget about it. They don't relate it with their own personal experiences.

"It is important that Pepper make a statement with his photographs, because it presents a situation for people to examine themselves in a way they never thought of before, Pepper said.

Along with each photograph re-enactment, Pepper writes a summary of the news event. Then he has a personal photograph underneath with a summary about a similar event in his life that relates to the news story.

This type of photograph makes the reader realize how the news is an honest part of society and how we as individuals often avoid relating bad news to our lives because we don't care to admit that we also have similar experiences, Pepper said.

Pepper said he was a little self-conscious at first about making his own life and personal experiences public, but he said he was inspired to continue because he got a lot of positive feedback when he presented four of the photos in an earlier showing in January.

Pepper finds the hardest part of this project was writing the text he uses with the photographs. He wanted the language to flow so he could really grab the viewer's attention.

He said he would like to teach photography and someday publish a book, but at the moment he's waiting anxiously to hear if he will be accepted to graduate school.
Student explores death in photographs

"Derivatives of Decay" inspired by photographer's dying friend

Jeffrey Murphy, 23, is more than an Ohio State student. He is a student of life.

Murphy, a senior from Dayton, believes that art stems ultimately from experience. His latest work, "Derivatives of Decay," is a direct result of his life and lack of knowledge about death.

"Basically, right now I'm in a state of doubt," Murphy said. "As an artist, I always create from experience, and since I haven't experienced death there isn't anything that I can say that's concrete (about dying). The only concrete things that I can say are from my experience.

Murphy has a friend who is suffering from leukemia and is terminally ill. Dealing with his friend has been the catalyst for this project that explores his own doubts about the beyond.

Murphy said he wanted to comfort his friend and tell him that there was hope, but he could not.

"What is the formula for life after death?" Murphy wrote. "I have no firm answers, only doubt.

"In my (written) statements when I talk about science and my doubts about the beyond, it's not like I've written it off... it (doubt) is not a new theme, but it's applicable to my life," he said.

Raised in a devout Catholic background, Murphy said that he learned the spiritual side of death as a youth but as he grew older, problems and doubts arose.

"I had a religious upbringing, real spiritual," Murphy said. "Basically all through grade school I held these beliefs and it wasn't until I got to high school that I was taught that there were other philosophies and other approaches... and I started to question these things. It was a gradual dismissal of the teachings I was brought up on.

Murphy said that he doesn't rule anything out, and that his work is about this kind of conflict.

Murphy, who plans to go to graduate school, said his encounters with engineering has led him to develop his perspective of breaking things down into formulas and their basic elements.

Most of the pieces feature written formulas for things such as amino acid composition or blood pressure ratios, symbolizing the physical essence of organic composition. The formulas and textures give motion, or life, to the dead subjects, thus creating conflict.

Originally an engineering major, he said his studying limited his time to experience everyday things, which is the basis of his creative spring.

"To sit and read the newspaper would have been a treat back then (in engineering school)," Murphy said. "Now I want to take some time off (after graduation) because art comes from your life and the daily experiences that you have." "Derivatives of Decay" is an unfinished collection of Murphy's work that symbolizes doubt and re-animates dead organisms.

The bones are a direct symbol of death," Murphy said. "And all of the colors kind of overlap and glide together and create a modulating surface, which is the effect I was looking for. I wanted to somehow give these things life again.

The technique used to create these pieces is often a painstaking one. The pieces took anywhere from four to 20 hours each to complete.

Murphy first photographed his subject, the black and white negative by hand using markers and texturing them with brushstrokes.

Bill Nabor is the Lantern

Jeff Murphy, a senior majoring in photography and fine arts from Dayton, studies an animal skull which was used to create one of his photographs in "Derivatives of Decay," a display of his photographs.

"Using color theory, which is a reversal or negative, makes everything come out as a compliment," Murphy said. "If I use green (on the negative), I get magenta on the print.

He said the results are predictable and for the most part are planned.

"There's not too much guess work until the colors overlap. There's really no way to tell (what the result will be) at that point. It gets too difficult to predict," Murphy said.

Eichmeier said, "It's photography, it's all the photographic process. He's just extending the boundaries. He's taken everything he's learned about photography and extended it."

K.F. Yong, 30, is a graduate student in photography who thinks Murphy's perspective is a strong asset.

"Jeff is a very credible artist because he has a staying power and is very introspective," Yong said.

Yong, who has photographed Murphy, says in his photos he tries to capture Murphy's contemplative side. "He's very contemplative and his mood is very somber. My photo of Jeff describes the way he is," he said.

Murphy's subdued nature and scientific approach make his work a true reflection of his experience.

"The most important things that I feel secure in talking about are the one's from my life," he said. "I can't talk about things with any conviction unless I've experienced them first."

In 'Derivatives of Decay' I have attempted to express this doubt, this conflict. Through the use of abstract color and texture the bones have been given a certain internal energy. Essentially they have a renewed sense of life and a penetrating spiritual quality."

Murphy's works are on display until Friday in the Silver Image Gallery in Hackett Hall, 156 W. 19th Ave.

Gallery hours are noon to 5 p.m.
The Silver Image Gallery  
Department of Photography & Cinema  
156 West Nineteenth Avenue  
Columbus, Ohio

Schedule

January 18 - February 12 - Photographs by Douglas Stewart, Professor of Photography, Northern Illinois University.

February 16 - March 15 - Photographs of Mt. Athos, Greece - Hilandar Monastery by Walter Craig, Professor of Photography, The Ohio State University.

March 17 - April 29 - Photographs by Jack Welpott, Professor of Art, San Francisco State College.

May 3 - 31 Photographs by Judy Dater, Instructor of Photography, University of California Extension.

June 2 - 30 Department of Photography & Cinema Student Show.

July 2 - 30 Photographs by Dana Vibberts, Instructor of Photography, The Ohio State University

Gallery Hours: 8:00 a.m. - 5:00 p.m., Monday - Friday

The Department of Photography & Cinema is sponsoring the following exhibitions in the Ohio Union:

January, Television Lounge - Advanced creative photography students of the Department of Photography & Cinema.

April, Terrace Room - Photographs by Nicholas Hlobeczy, Photography Instructor at Case-Western Reserve University, Cleveland.
Humor and violence mix in student exhibits

By Karen Alexander
Lantern arts reporter

The Department of Photography and Cinema is sponsoring a graduate student exhibition featuring a wide variety of works that both tickle your funny bone and question the violence in today's society.

Paul Pepper's exhibit entitled "The Violent Acts," has a knee-weakening effect on the observer and asks him or her for a judgment call on the different degrees of violence in today's society.

The exhibit will be held at the Silver Image Gallery in Hackett Hall Oct. 16-20, from 10 a.m. to 4 p.m.

One question Pepper asks of the observer is whether there is a difference between mothers killing their newborn babies and abortion.

One photo shows a picture of scissors lying in a trash can covered with blood. The caption under the photo tells of a young woman having a baby and telling no one, and of how she stab the baby numerous times and leaves it to die.

The comparison photo shows barrels of medical waste with warning labels, and the caption tells of how a woman becomes pregnant and the couple decides to have an abortion.

Another of Pepper's photos shows a dead woman in a freezer. The caption below it tells of a daughter finding her mother in a freezer in her basement after she had been missing for three years. The woman was murdered by her husband.

The comparison photo shows Pepper's parents holding hands with their wedding rings very apparent. Below the picture it tells of his parents being very happily married and celebrating their 25th wedding anniversary.

Pepper said he likes to focus on real life and its problems. He added that many of the violent acts he portrays never reach the front page unless they are a local event.

He said many people read the paper without asking why these acts happen or how the people committing the acts could cross that fine line between anger and violence.

Also included in the exhibit are very humorous and light-hearted pictures by Dan Eichmeier. One of his works focuses on a typical college student and his love for fast food.

The work repeats the pose of the subject in front of a fast food establishment, but the university shirt he is wearing and the particular restaurant changes.

Human nature is not the only subject of the exhibit. Gretchen Wilhelm's works feature architectural structures. Her use of light reflects the great detail of carved wood and marble staircases.
Well lit

Martin Boos, a senior film major from Milan, Ohio, puts the finishing touches on “Pave the World,” an interactive installation offering commentary on the interplay among nature, humanity and technology. Boos’ piece, which is on display this week in Hackett Hall, is part of “Three Who Made a Revolution,” a selection of final works from Susan Dallas-Swan’s Art 166 class.
**Holography**

By Andrew Huff

The holography lab, located in Hackett Hall, is jointly operated by the departments of physics and art. Holography was first offered as a class two years ago.

Clockwise from upper right:

- A typical setup for a reflection hologram. The mirror on the left reflects laser light onto the object as a sheet of holographic film is placed in the frame.
- Mark Merline explains light waves to his class.
- To demonstrate the three-dimensional qualities of a hologram, the same holographic image is viewed from different angles. An interference pattern on the film recreates the way the light hits the film after bouncing off the objects. This case consists of a dye, skull, piece of glass and a fish. The eye perceives the interference pattern as a 3-D image, which changes as perspectives change.
Exhibit comes alive with tech-art

By Beth A. Wagner
Lantern arts writer

The art world is becoming technological and interactive with two exhibits in Haskett Hall beginning tonight.

Susan Dallas-Swann, associate professor in the department of art, teaches "Interactive Real-Time New Media," which is a new class this quarter.

It has taken a year to arrange the class, which uses Max, music software which has been translated to art to involve sculpture, motor, light, sand and other real-time objects, she said.

"The class was designed to help Ohio State be in competition with the whole art world and other universities," Dallas-Swann said.

She said many universities already have an undergraduate degree in art and technology.

Each student in the class developed their own idea for their installation art, but as a group they contributed to each other's pieces for the exhibit at Haskett Hall, she said.

Some examples of the installations which will be exhibited include cooking a meal, a library setting, and even an interactive playground, Dallas-Swann said.

"Real-time is different from virtual reality because it involves objects that are actually there and can be touched, she said. Many of the objects are controlled by the perfect timing of the computer. Sometimes the computer controls when you see an image and when you don't, like with the holography mobile installation that will be exhibited.

Several students in this class are also in the holography class which Dallas-Swann teaches with Harris Kagan, who has a doctorate in physics.

"It's painting with light," Maryanne Hoffman said of holography.

A doctoral candidate in art education and art and technology, Hoffman said the class involves the control of light and creating interference of light.

"It is a beautiful blend of art and science," she said.

Stability is very important when working with holography and it has been very hard to work with the shaking of construction going on in the building this quarter, Hoffman said.

"Holography is three-dimensional imaging in light," Dallas-Swann said.

A computer hologram deals with creating an image on the computer and transferring it to real-time light image, she said.

Hoffman said she has really enjoyed both classes because students not only get the knowledge of what they are doing but of how it is being done.

"As a future teacher in art and technology, I feel that I've learned a lot in both," she said.

Both of these classes will be required for a degree in art and technology, which will become an official undergraduate degree at OSU Autumn quarter of 1997.

The holography exhibit will be in Room 123 of Haskett Hall, while the interactive exhibit will be on the sound stage in the cinema room. The exhibits will be open tonight and tomorrow from 6:30 p.m. to 9 with refreshments.

The interactive exhibit continually changes as a different installation is activated approximately every hour. Some of the exhibit can also be seen in the lobby of Hayes Hall from 8 a.m. to 12 p.m. on Thursday.

"At the very least, people will find it exciting," Hoffman said.
Students display works of art, technology

By Marni Goldberg
Lantern arts writer

Robotics, lasers and holograms are set to take over The Silver Image Gallery in Hackett Hall tonight as the Ohio State art and technology students show off projects they have worked on this quarter.

The Art and Technology Show 2000 will feature the works of about 50 students, including art and technology majors, as well as those students taking the classes as electives.

Susan Dallas-Swann, associate professor in the College of Art, was instrumental in planning the show. Dallas-Swann said the show will be interesting to non-art majors because it represents cutting-edge technology combined with creativity and social issues.

"There will be an amazing variety of works which all fall under the heading of art and technology," said Amy Youngs, lecturer of Digital Image Manipulation Art 450, as well as an organizer for the event. "This will include works which are created or manipulated using computers; some will be programmed using computers, and others will be controlled with computer chips or sensors, and some will be created with lasers.

Youngs says to expect digitally manipulated images as well as holograms and sculptures that make sounds and are interactive. Non-art majors will likely enjoy seeing very contemporary work that takes on many different and surprising forms than what one would normally see at your average gallery exhibition."

Heather Sowder, above, a senior art and technology major, checks out Jennifer Macy's feather piece which makes sounds when petted. John S. Lathram, right, a junior art and technology major, sets up his Auto Baptismal piece, which blends multimedia with robotics as Batman dolls get baptized automatically while watching an Christian video.

Youngs said.

Julie Wiles, a junior fine arts major focusing on art and technology, is displaying her work to the public for the first time. Wiles used Photoshop 5.0, a tool used to create digital artwork, to produce her project.

"I went around and tape-recorded several anonymous people's dreams," Wiles said. "I've listened to these dreams several times and picked out images, whether my own photographs or other people's work. I overlaid the images to make a whole piece.

Wiles then printed out the work she produced onto Epson iron-on transfers, which she then places on producing into window shears for a bedroom scene. To help the viewers feel as if they are really in a bedroom, Wiles is planning on playing audio tapes of the dreams in the background.

Several students chose to work with holography, a three-dimensional art involving optics and lasers.

"John Lathram is exhibiting a holography project involving water, a ladder and brilliant diffracting gratings of full spectrum light at the top," said Dallas-Swann about one of her students.

Art 551 New Media, a course taught by Dallas-Swann, will present large scale interactive works involving group or individual projects. Joe De Salvo, Amiti Shook and Jill Bowers are planning larger-than-life displays later on in the evening. Video projections of workers passing concrete blocks to one another will be shown on the Tuttle and Larkins Hall side of Ohio Stadium.

The show is set for tonight from 5 to 7 in the Silver Image Gallery in Hackett Hall. Admission is free.