

**University of Notre Dame
Department of Art, Art History & Design
2010-2011 Newsletter**

Dear Friends,

Welcome to the first annual newsletter from the Department of Art, Art History & Design at the University of Notre Dame. This newsletter gathers together news items and events associated with our department in 2010-11. It is our hope that this will give you the opportunity to consider all the work we do and to reflect upon the outstanding achievements of our faculty, our students, and our alumni. Please do not hesitate to contact us regarding your news.

With my best wishes,

Charlie Barber
Professor of Art History and Chairperson

Exhibition of Italian Prints and Drawings on View at the Georgia Museum of Art May 18, 2011 – artdaily.org

"The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art" is on view at the Georgia Museum of Art through August 7. The exhibition features 53 works on paper produced in the 16th, 17th and 18th centuries.

Guest curators [Babette Bohn](#), professor of art history at Texas Christian University, and [Robert Randolph Coleman](#), associate professor of art history at the University of Notre Dame, chose these prints and drawings from the collections of GMOA and Giuliano Ceseri because they provide rare insight into the training, working habits and creative process of artists.

"Beginning in the 14th century and increasing in the following centuries, as paper became more widely available, drawings became critical tools of the design process for artists," said Bohn. Drawings also enjoyed a close relationship with prints during this period. For example, Coleman's entry on Giovanni Battista Piranesi's prints in the accompanying exhibition catalogue discusses how they reveal a fantastical and visionary imagination. Piranesi's works create an aura of mystery, not only because of the dramatic chiaroscuro, but also because of disappearing staircases, leaning ladders to nowhere and architectural elements that appear to have no real function. "Prints enabled artists to replicate the designs created in drawings through a technology that provided the possibility of creating multiple works of art and facilitated the spread of the artists' reputation around the world," said Bohn. The exhibition includes prints by Italian printmakers such as Parmigianino and Marcantonio Raimondi, and examples by figures such as Pietro Testa and Giovanni Benedetto Castiglione. The in-house curator for this exhibition is Lynn Boland, GMOA's Pierre Daura Curator of European Art. This exhibition was last on view at the Snite Museum of Art at the University of Notre Dame from January to May 2009 and will travel to the Crocker Art Museum in Sacramento, Calif., in November of this year.

[See original story](#) (artdaily.org)

Graphic and Industrial Design MFAs Accept New Positions

May 13, 2011 – Heather Rhoda

We are pleased to announce that even more of our graduating MFA students have accepted faculty and consultancy positions.

Aaron Huffmann, Graphic Design, MFA 2011



Aaron Huffman will soon be joining the faculty at his alma mater, Cedarville University, as an Assistant Professor of Graphic Design. His additions to their program include professional experience in branding and recruitment as well as graduate and teaching experience from his studies here at Notre Dame. “I have learned so much about teaching from professors Robert Sedlack and Ingrid Hess. Their approaches have significantly impacted my own personal teaching style.” He hopes to teach his students “to design purposefully and strategically, moving beyond the mere application of visual style to a project. Instead, students will learn to implement design-thinking and the graphic design process to create meaningful and effective visual communication.” New perspectives gathered from both his graduate and professional experiences will complement the strengths of Cedarville’s design program.

Charlotte Lux, Industrial Design, MFA 2011

After graduation, MFA candidate Charlotte Lux plans to join a Chicago-based consultancy, IA Collaborative, where she had the opportunity to intern last summer. “I look forward to contributing to their user-driven design approach,” says Charlotte. This approach is based on qualitative research that investigates

the needs of users, such as medical patients or symphony ticket purchasers, and aims to blend those needs with the goals of the client, such as a medical equipment manufacturer or an online symphony ticketing site. Her MFA thesis project centered on the experiences women face when undergoing diagnostic breast procedures. Read more (link: <http://artdept.nd.edu/news/18533>). Now she hopes to draw upon and further develop what she has learned from her thesis.



Describing herself as “a hybrid designer-researcher,” Charlotte believes this company provides the perfect environment, bringing researchers and designers together as a team working toward a common goal. While studying at Notre Dame, she has had opportunities to work collaboratively “...with students and faculty from various departments across campus including business, engineering, psychology, architecture and design.”

Lux also shares that working with Notre Dame's industrial design faculty has been invaluable in her development as a designer because of the expertise they have in the field. “Working with Ann-Marie Conrado—who has extensive experience in healthcare design research—on my thesis project has helped me to refine my design approach, with an emphasis on research and design strategy.” Professor Conrado’s background in anthropology and its practice of ethnographic research helped Lux to effectively utilize methods of ethnography in her design project.

Students reflect on Italian Drawings Seminar May 03, 2011 – Heather Rhoda

On April 19th, students in the Italian Drawings Seminar had a chance to meet with Jack Reilly, Snite Museum of Art benefactor and advisory council member. Under the direction of Dr. Robert Randolph Coleman, undergraduate and graduate students researched sixteen Italian drawings dating from the sixteenth to the eighteenth centuries, most of which were given to the Snite Museum of Art by Mr. Reilly. During the informal meeting, Mr. Reilly talked with the students about their experience in the seminar, how they conducted their research, and what they learned in the process. The seminar culminated in catalogue of essays written by the students. The drawings are on display until May 22 in the Scholz Family Works on Paper Gallery in the Snite Museum of Art.



Dr. Coleman, Jack Reilly, Pamela Johnson, Quinn Darlington



Jack Reilly, Dr. Coleman, Cheryl Snay, Pamela Johnson



Jack Reilly, Pamela Johnson, Clare Monardo, Quinn Darlington, Dr. Coleman

Brigid Mangano named runner up for 2011 Undergraduate Library Research Award May 02, 2011 – Heather Rhoda

Brigid Mangano's Honors Thesis in Art History, "*Guillaume Bodinier and the Meaning(s) of 'Italianness' in Nineteenth Century France*," has been selected as a runner up for the 2011 Undergraduate Library Research Award.

Brigid will be presented with the cash award of \$500 on Friday at the Undergraduate Research Conference.

Congratulations, Brigid!

Senior Poses Triple Threat in Music, Theatre, and Design

April 28, 2011 • Sara Burnett

It has been “a blessing and a journey”—and one that happened almost by chance, Notre Dame senior Ryan Belock says.

As a freshman, the Strongsville, Ohio, native knew he wanted to major in music. With a father and brother who attended Notre Dame, Belock grew up attending football games and dreamed of playing with the Band of the Fighting Irish drumline.

Inspired by an unexpected conversation one summer with Jay Skelton, the artistic director of the Notre Dame Shakespeare Festival, Belock discovered “the gem” of the Department of Film, Television, and Theatre (FTT). Then, at the suggestion of his brother Brett '08, he enrolled in some graphic design classes in the College of Arts and Letters and found yet another passion.

By his sophomore year, Belock had come to a realization: If he “overloaded” on credits and was strategic about scheduling, he could pursue majors in music and FTT and design.

When he graduates with his class this spring, Belock will have completed two of those degrees. He'll finish the final three classes for his design major as a part-time student during the 2011-2012 academic year.

Belock, who has averaged 21 credits per semester, also participates in the marching band, glee club, and New Orleans brass band, and has performed in and helped produce more than a dozen theatre productions, from *Macbeth* and *Two Gentlemen of Verona* to *Proof* and *Grease*.

Professor Peter Holland, McMeel Family Chair in Shakespeare Studies and the College's associate dean for the arts, says he is amazed by Belock's enthusiasm and his determination to schedule it all. In the nine years Holland has been at Notre Dame, he's known of no other student to combine these three majors.

“People think arts subjects aren't demanding, but in terms of time they are hugely demanding,” Holland says. “To have somebody who can organize himself effectively enough to manage all three and to integrate them—to appreciate that the arts connect—I think that's wonderful.”

Belock is humble about his accomplishments. Does he lose sleep? Is he crazy busy? Sure, he says, but all students at Notre Dame are busy.



“Everyone asks me how I have the time. I tell them, ‘I don’t know. It just works out,’” Belock says. “I think it helps that I’m studying what I’m passionate about—the arts.”

It also helps that his parents have been supportive and always have encouraged him to do what he loves, Belock adds.

After graduation, he hopes to have “a creative job that thrives on teaching, performing, and life-long learning,” whether in a classroom, at a nonprofit organization, or on stage. In April, Belock auditioned for a role with Blue Man Group Productions in Chicago. He made it through three rounds of callbacks and was one of eight finalists. Though he wasn’t invited to training in New York City, he is qualified to try again next year.

Whatever happens, Belock says he will continue to be an ambassador for the arts at Notre Dame—a place he says is like no other.

“At Notre Dame, no matter what craft you are perfecting, be it music, theatre, art, or design, you are constantly reminded that it is a gift that must be shared with others,” Belock says. “As we create projects, productions, recitals, and portfolios, we are joyfully reminded that God created us in His likeness and out of love, with free will and freedom of expression.”

Students Honored in National Poster Design Contest

April 28, 2011 • Chris Milazzo

In the Department of Art, Art History, and Design, graphic design students learn to combine visual arts and technology in a way that transcends words and pictures.

“It’s $1+1=3$ —you bring the image and text together, and, ideally, the whole is greater than the sum of its parts,” says Robert Sedlack, an associate professor of graphic design at Notre Dame.

Recently, Sedlack’s Graphic Design III students flexed their technical and creative muscles in the Poster Clash contest hosted by the American Institute of Graphic Arts, spending three weeks designing posters based on the competition’s theme of “unity.”

The results were impressive: 11 of the students were among the competition’s 64 semifinalists and three of them—Coleman Collins, Amanda Jonovski, and Jules Kim—advanced to the final round of 16. Collins, a senior film major, then went on to win second place in the competition.

Sedlack says his goal for the project was twofold. “At the basic level, poster design is different from book, brochure, website, or other design in that you have to learn how to get your message across in a concise manner—pairing visuals and typography in a cohesive unit,” he says. “It was also about digging a little more deeply into an issue. Each of them got to pick their own angle and then do a little bit of research into that subject matter.”

Originally an English major, Collins says he drew on his literary background to design his poster.

“I was coming up with ideas on little thumbnails. I’m a writer, so a lot of the solutions I come at from a copy angle,” he says. “After I stumbled upon ‘You are not colorblind,’ I tried to come up with a simple, concise copy line to go with that. The image part is almost a visual gag, if anything, and so I wanted something that would drive it home.”

The poster features an Ishihara color test that reads, “You Are Not Colorblind,” followed by the tagline “Don’t ignore diversity. Embrace it.” The message is about how people approach unity and diversity, Collins says.

“A lot of approaches are colorblind to the concept of unity—this idea that we live in a post-racial world where we should...not see difference. I found that patently wrong. Clearly, people are different—not just racially. Simple things like height, weight, gender—people are different,” he says. “It struck me as wrong that we should approach the concept of unity by removing people’s individual identity.”

While the initial poster concept remained mostly unchanged, three in-class critiques and feedback from Sedlack helped Collins to refine and polish his design. But even after finishing and submitting the project, Collins says he was unsure if it would be successful in the design competition. “From a personal standpoint, there were three or four posters that I thought were better than mine,” he says.

After three rounds of online voting, however, his poster was ranked a No. 1 seed going into the final round, which was judged by graphic design professionals from across the country.

“I think part of the reason mine did so well,” Collin says, “was because it had that contrarian concept—the message was different than most.”

Since the poster contest, Collins says he has received several positive messages from Notre Dame graphic design alumni. “It’s nice to have external feedback—in this case, external validation.”

As he prepares to graduate this May, Collins says he is open to many opportunities. “I stumbled on design as a thing that I could do pretty late in my college career,” he says. “I could see myself doing writing, photography, filmmaking—I have a lot of different interests. I basically want to make things for a living.

“I want to synthesize; that’s what I like doing.”

Learn More >

- Department of Art, Art History, and Design
- Robert Sedlack faculty page

ALGA Poster Clash 2011

Design Students Develop Luggage for Kenneth Cole

April 27, 2011 • Eileen Lynch

A group of advanced industrial and graphic design students at Notre Dame dove into commercial design this semester, working with Kenneth Cole and Heritage Travelware to develop new luggage concepts, many of which will be put into production for retail sale.

The students kicked off the project with a recent trip to New York, where they met Kenneth Cole himself, discussed the design challenge, and conducted on-site research.

“Every spring, students in the industrial design program work with an outside industry sponsor who writes a client brief that the students use as a real-life problem that they can attack in a multifaceted way,” explains Ann-Marie Conrado, an associate professional specialist in the College of Arts and Letters’ industrial design program. Recent partnerships involved Mattel, Newell Rubbermaid, and Memorial Health Foundation.

The goal of the current collaboration, which includes branding and retail point of purchase input from graphic design students, is to “innovate in the travel-ware category taking into account all the changes in the travel industry post 9/11, such as increased security, new restrictions on luggage, even luggage fees,” Conrado says. “Students will create new luggage that address many of these changes—and the challenge is to do that within a very specific brand category.”

Already, the students have developed over 200 concepts, of which the Kenneth Cole team has selected 35 for further development. Each student will design luggage based off one of these concepts for further review and selection by the client.

To prepare for their first meeting with the Kenneth Cole team, students conducted field research over winter break by interviewing frequent travelers and documenting their own journeys and the luggage they used to get home and back to school. In New York, they began learning about luggage construction techniques and the manufacturing process while getting to know more about the client’s brand.



“We got to see exciting sketch work on the walls, peek over the shoulders of designers working on their computers—it was a fantastic inside look,” Conrado says. “In the afternoon, we met Kenneth Cole, who talked with the students about his philosophy, his growth, and his social outreach. He’s very edgy and provocative in the ways he promotes social causes.”

This glimpse into a brand aesthetic has been critical to the project, say Conrado’s students. “You have to know your client,” says sophomore Alisa Rantanen. “The visit really helped us understand ‘what is Kenneth Cole.’ I don’t think we would have the same understanding of the project without that experience. Also, it was amazing just to be in a real design studio and to hear Kenneth Cole himself speak.”

While in New York, students explored the Macy’s Herald Square store, which features the largest luggage showroom in the world, and had an opportunity to speak with the sales staff. Students also visited the Museum of Modern Art and Material Conexion, an innovative materials library that has a number of emergent technologies.

“It was more than just the project; it was a larger immersion in design culture for students,” Conrado says. “For a small program to pull off a trip of this magnitude was really exciting. It could not have been done without the generous funding from the Center for Undergraduate Scholarly Engagement, the Learning Beyond the Classroom program, and the Career Center.”

Conrado hopes this semester’s design challenge “forces students to

think, analyze, and synthesize across various constraints, which is where you get the best creativity. It's a real maturing process, to step up from pure skill into real, creative product development."

Representatives from Kenneth Cole and Heritage Travelware continued to provide feedback and guidance throughout the semester and will come to campus on May 13 to review the students' designs.

Despite the challenges, students are thrilled about the opportunity. "I never imagined I'd be designing luggage for Kenneth Cole," Rantanen says.

Experience-based projects like this have served students and the program well in recent years. "We've had astounding success and growth," Conrado says. "People hear about the national recognition and the prizes that our students are receiving, and they want to work with us. Success breeds success."

Learn More >

- Department of Art, Art History, and Design
- Ann-Marie Conrado faculty page
- Ann-Marie Conrado Social Design blog
- Institute for Scholarship in the Liberal Arts' Learning Beyond the Classroom grants
- Center for Undergraduate Scholarly Engagement
- Notre Dame Career Center
- Kenneth Cole

Business Week Ranks ND Industrial Design Among Top Programs

Maria Tomasula receives teaching award from Office of the Provost

April 13, 2011 - Shannon Chapla



Twenty University of Notre Dame faculty members have received Rev. Edmund P. Joyce, C.S.C., Awards for Excellence in Undergraduate Teaching and three faculty were honored with Dockweiler Awards for Excellence in Undergraduate Advising.

The awards are presented by the [Office of the Provost](#), but recipients are selected through a process that includes peer and student nominations.

Dockweiler Award winners are: Sam Gaglio, assistant dean and concurrent instructor in the Mendoza College of Business; Kathleen Kolberg, professional specialist in the Department of Preprofessional Studies; and Anre Venter, professional specialist and director of undergraduate studies in the Department of Psychology.

The 20 winners of Joyce teaching excellence awards represent faculty who have had a profound influence on undergraduate students through sustained exemplary teaching. Faculty committees in each of seven disciplinary areas review the peer and student nominations.

Recipients are: Joseph Buttigieg, Department of English; Xavier Creary, Department of Chemistry and Biochemistry; Steve Fallon, Program of Liberal Studies; Agustin Fuentes, Department of Anthropology; Daniel Graff, Department of History; Rev. Daniel Groody, C.S.C., Department of Theology; Yih-Fang Huang, Department of Electrical Engineering; Anthony Hyder, Department of Physics; Charles Kulpa, Department of Biological Sciences; William Leahy, Department of Economics; Tara Macleod, Department of Irish Language and Literature; Kerry Meyers, College of Engineering; Ken Milani, Department of Accountancy; Brian O'Conchubhair, Department of Irish Language and Literature; Jeffrey Peng, Department of Chemistry and Biochemistry; Anne Pilkington, Department of Mathematics; Georgine Resick, Department of Music; Deborah Rotman, Department of Anthropology; **Maria Tomasula, Department of Art, Art History and Design**; and Xiaoshan Yang, Department of East Asian Languages and Literatures.

The undergraduate teaching award is supported by a gift from the late Father Joyce's classmates in the Class of 1937. This is the fifth year that advisors and

student mentors are being honored through an award supported by the Julia Stearns Dockweiler Charitable Foundation.

Originally published by Shannon Chapla at newsinfo.nd.edu on April 13, 2011.

BFA Candidate John Traub Selected as the Midwest 2011 IDSA Merit Award Winner April 04, 2011 – Ann-Marie Conrado

Saturday evening at the Industrial Designer's Society of America's Midwest District Conference, John Traub was named the 2011 Midwest Merit Award Winner, a prestigious honor ranking him as one of the five best graduating ID students in the country. Earlier in the day, as the Notre Dame Merit Award Winner, a designation given to the best graduating senior of the Industrial Design program, John presented his body of work before a crowd of over 500 professionals, educators and students and was judged by a panel of professionals selected from the various chapters in the district. He was selected as the best student in the Midwest from among a very strong field of contenders from peer ID institutions in the Midwest including Purdue University, UI-Urbana Champaign, UI-Chicago and Milwaukee Institute of Art & Design. He will go on to represent the Midwest district at the IDSA National conference to be held in New Orleans in September where he will present his work to the entire national body of practitioners. For a student and a program there is no greater annual honor. It must be noted that this recognition represents the fourth time in five years that the Notre Dame Industrial Design program and our Merit Award Winner have been bestowed this national recognition. Please join me in congratulating John Traub, 2011 BFA candidate in ID for his recognition as the 2011 IDSA Midwest Merit Award Winner. Your hard work and excellence bring great honor to our institution.

The Art Bulletin Names Kathleen Pyne Essay Among Century's Best

March 17, 2011 – Chris Milazzo



Nineteenth century America was a time of intellectual turmoil. Rocked by Darwinism, the ironclad spiritual security of Protestantism was crumbling. In this context, art became a lifeline for industrialist Charles Freer, whom Notre Dame art historian Kathleen Pyne examines in “Portrait of a Collector as an Agnostic: Charles Lang Freer and Connoisseurship.”

According to *The Art Bulletin's* recent centennial anthology, this 1996 article is one of the top 32 essays “that made a difference to us as art historians and as people”—considered among the “greatest hits” since the journal’s debut.

Pyne, a professor in the Department of Art, Art History, and Design, says she was honored to be included. “It means that people in my field have found something in my research that will continue to be valued in generations to come,” she says. “It’s just incredibly gratifying.”

That earlier work on Freer culminated in Pyne’s first book, *Art and the Higher Life: Painting and Evolutionary Thought in Late Nineteenth-Century America*.

“People like Freer decided that art was a kind of repository of the spirit and the soul,” she says. “If traditional religious belief was collapsing all around them, and it wasn’t possible to believe in orthodox forms of religion anymore, then perhaps art was a kind of conduit to this sort of spiritual realm that they could still be in touch with.”

During a postdoctoral fellowship, Pyne worked at the Freer Gallery of Art in Washington, D.C. There, she had the chance to examine his immense, international collection up close and explore the motivation behind it.

“I discovered that he was someone who was plagued by doubt and the fear of death,” she says. “He clung to these objects for what he thought were their life-giving properties. So in part, it was kind of a psycho-religious, therapeutic drive that led him to certain types of art, paintings, and pottery.”

As a scholar, Pyne specializes in 19th and early 20th century art from America, England, and Europe, particularly the linkages between science, mysticism, and art.

“There is one enormous strand of modernist culture that has been born out of the search for the spiritual world,” she says. “That [Freer] essay is a part of my contribution to uncovering that kind of strand.”

The author of *Modernism and the Feminine Voice*, Pyne has also contributed to other works such as *Impressionist Giverny*, *John Twachtman: Connecticut Landscapes*, and a Guggenheim Museum survey of modernism.

“I study the way in which modernism is a pan-cultural phenomenon,” she says. “I’m interested in the cultural overlaps and the way these currents are transferred from one site of modernism to another—and what happens to them when they get translated to a different culture.”

Pyne is currently working on a book about a utopian group that developed in the San Francisco Bay area after the great earthquake of 1906. “It looks at the responses of those artists to the catastrophe and the trauma of that event,” she says.

Congratulations to Stephen Pennington and Ryan Geraghty February 07, 2011 – Ann-Marie Conrado

We are excited to share some recent national and international success of undergraduate and graduate students in the Department of Art, Art History & Design. **Stephen Pennington**, MFA 2012 candidate in Industrial Design, was recently named a finalist in the international INDEX: Design to Improve Life Challenge 2010 sponsored by UNICEF and the Danish government. Stephen was the only American named to the seven students on the shortlist and will travel to Copenhagen, Denmark in February for a two day social design workshop with advisors, jury members and experts where a winner will be selected and awarded the highest monetary prize available in design today. **Ryan Geraghty**, BFA 2012 candidate in Industrial Design, was recently awarded an Honorable Mention and cash prize in the 2010 International Home & Housewares 17th annual student design competition for his project ‘Bol’ a bowl design that both stacks and nests without the use of lids. The IHA competition attracts students from over 25 national and international industrial design programs. Notre Dame has an impressive win streak in this competition with students bringing a number of products to market after showcasing their award-winning product concepts to industry during the IHA convention held annually in March in Chicago. Hats off to our students and congratulations on their success!

Graduate Student Reshapes Breast Cancer Diagnosis Procedure

January 31, 2011 – Joanna Basile

Charlotte Lux, a graduate student in the University of Notre Dame Department of Art, Art History, and Design, is using her skills as an industrial designer to rethink the way breast cancer patients experience a particularly stressful diagnostic test.

Drawing on ethnographic research funded by Notre Dame's Institute for Scholarship in the Liberal Arts, Lux developed a new approach for a procedure called a stereotactic breast biopsy—an assessment doctors use to follow up on abnormal mammogram results. The patient must remain perfectly still for up to an hour during the test, which involves placing the breast in compression paddles while the suspicious area is isolated, x-rayed, and sampled using a large core needle.

“It is crucial that the equipment, environment, and personnel work in harmony to facilitate an atraumatic experience for the patient,” she says, “If she is diagnosed with breast cancer, this will help her to begin the journey with as positive an outlook as possible.”

Observation Inspires Understanding

Lux traveled to leading breast cancer facilities at six hospitals across the United States. At these locations, she conducted qualitative research—including observation, personal immersion, shadowing, and contextual interviews—to gain a firsthand understanding of how the procedure is currently performed. She also worked closely with patients, radiologists, nurses, and x-ray technologists at the Memorial Regional Breast Care Center in South Bend, she says—all of which “proved invaluable for adhering to an informed and collaborative design process.”

Lux's redesign proposes changes to what she considers to be key “touch points” in the diagnosis procedure. These include the nurse-patient information exchange, the gown patients wear, visual focal points in the testing room, and, most importantly, the table on which patients lie throughout most of the procedure.

“The design of the equipment and the environment can contribute significantly to the effect the experience has on the patient, which can reduce stress and potentially speed healing,” she says.

Having the opportunity to do primary research was critical to Lux's

understanding of how to assess her findings and begin translating them into ideas for change.

“Conducting research for this project was unlike any other experience I have had before,” she says. “Sharing in the everyday work of the clinicians and meeting the patients changed the nature of what I was doing. To witness the fear, anxiety, and discomfort these women felt really humanized it for me and gave me the empathy to take a patient-centered approach in redesigning elements of the procedure.”

A Future in Healthcare Design

“My biggest mentor through this thesis process has been my professor, Ann-Marie Conrado,” Lux says. “I have been fortunate to work with her and benefit from her extensive experience in healthcare-related research and design and her deep understanding of qualitative research methods.”

Lux is planning to complete her master’s program this May and then start working as a design researcher in Chicago at IA Collaborative, where she would like to focus on healthcare design.

“There I will be able to apply much of what I have learned through my thesis research to client projects, focusing on user research and innovative design strategy,” she says.

Lux’s final project design will be on display in the Snite Museum of Art as part of the annual art student thesis exhibition from April 3 through May 22, 2011.

Seen & heard on campus January 19, 2011 – Heather Rhoda



Stressed-out students on the library's 12th floor during the last week of classes aren't newsworthy, of course, unless they're fashioned out of plastic wrap and packing tape. A librarian found a sculpture of two such figures, one hunched over a study carrel and the other standing nearby, and brought them downstairs, thinking they were a practical joke. In fact they were the work of freshman **Bre Stachowski** and sophomore **Jenna Spizzirri**, students in Professor Molly Morin's sculpture class, who said the standing figure represented social pressures looming over students' heads. Library officials loved them and during exam week placed the sculpture prominently on the 2nd floor, inviting a lively, scrawled and cathartically vulgar debate over the divination of meaning from art and prompting one afternoon the playful placement of a ball cap on the oppressor's noggin.

This excerpt was taken from the larger article in Notre Dame Magazine, Summer 2010 by John Nagy.

Rogers Program Supports Arts and Letters Summer Internships January 18, 2011 – Kate Cohorst



Matthew Gallivan, a University of Notre Dame senior majoring in political science and Arabic, spent last summer in China, thanks to the new Rogers Summer Internship Awards for students in the College of Arts and Letters.

"I am hoping to find a job in international business, and this internship gave me experience—and a new understanding of government relations, logistics, lean systems, and what it's like to work abroad," he says. "There is no doubt these skills will be important to my ability to succeed."

Gallivan, who interned with global manufacturer Carlisle Companies Inc., is one of 64 undergraduates who benefitted from the Rogers program during its inaugural year. Participants ranged from a studio art major interning for the Association of Craft Producers in Nepal to a theology major analyzing healthcare legislation on Capitol Hill.

“Internships are an important opportunity for Arts and Letters students to polish the critical thinking and communication skills they develop during their studies here and apply them in a professional setting,” says John McGreevy, I.A. O’Shaughnessy Dean of the College of Arts and Letters. “The Rogers program is funded by two of our benefactors, Patrick and Elizabeth Rogers, who are committed to the proposition that the best possible preparation for the world after Notre Dame is a liberal arts education.”

So far, the program has provided approximately \$140,000 in travel and living expense stipends, allowing students to obtain valuable work experiences they might not otherwise have been able to afford.

The Rogers program is open to rising sophomores and juniors in the College; internships may be paid or unpaid, in any industry or geographic location. To apply for funding assistance, students must first secure an internship, then submit a personal essay describing the organization where they will intern, the position responsibilities, and specific learning objectives. After the internship, participants submit a second paper, reflecting on their experience and its impact on their career plans.

Chris Stare, a psychology major from Kenosha, Wis., says his summer internship at Brown University’s Bradley Sleep Lab in Rhode Island solidified his desire to specialize in sleep and provided vital research and presentation experience.

“Going into it, I was considering sleep research as a career—and now I know this is what I want to do,” he says. “It was very exciting for me. And now I’m working at the sleep lab here at Notre Dame, and we’re looking at some pretty cool projects involving sleep and memories.”

For students who are less sure of their future plans, internships can be an opportunity to explore new career interests, make valuable contacts, and acquire professional experiences that can give them an edge in the job market.

Julia Cancro, a junior psychology and Spanish major, used her Rogers internship funding as an opportunity to explore the fast-paced culture of Wall Street. She spent the summer at Goldman Sachs, doing three-week rotations on the prime brokerage desk, the U.S. shares sales desk, and high yield sales, followed by a week of community service.

While the learning curve was steep, Cancro says her psychology and other liberal arts courses at Notre Dame prepared her well to intern alongside students from Harvard, Columbia, Duke, and Yale.

“People’s investing behavior and their interactions are psychologically driven,” she says. “I think being in the College of Arts and Letters, you definitely learn reading, writing, analyzing and thinking, and you have a better understanding than people who don’t have the same, well-rounded background. Your approach is a lot more multifaceted and multidimensional.”

Arts and Letters students may apply for summer 2011 Rogers Summer Internship Awards January 17 through April 15, 2011, at the Career Center.

Digital Error: Recent Work by Jason Lahr at SoFA

January 11, 2011 – School of Fine Arts IU, Bloomington

The School of Fine Arts (SoFA) Gallery at Indiana University is pleased to announce *Digital Error: Recent Work by Jason Lahr*. This exhibition will open Tuesday, January 11 and continue through Saturday, January 29, 2011. An opening reception will be held Friday, January 14 from 7- 9pm. All events are free and open to the public.



DIGITAL ERROR

recent work by jason lahr

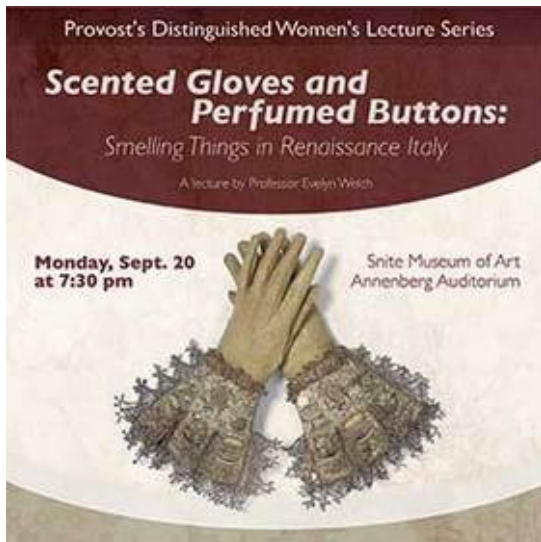
The School of Fine Arts (SoFA) Gallery at Indiana University is pleased to announce *Digital Error: Recent Work by Jason Lahr*. This exhibition will open Tuesday, January 11 and continue through Saturday, January 29, 2011. An opening reception will be held Friday, January 14 from 7- 9pm. All events are free and open to the public.

Digital Error will feature over twenty recent paintings by Indiana artist Jason Lahr. Lahr says of his work "I build narratives out of appropriated images and written texts. I think of it as using other voices to speak, balancing between believing the images and critiquing them". He notes, "formally, the work reflects an interest in addressing the issue of narrative painting within the exploded scope of our fragmentary world. It's a bit like a vulture picking through a mountain of Boy Scout manuals, CD covers, hunting and fishing magazines, and related miscellany, savoring the tasty bits and creating a tangle of hypertexts among the images, the texts, and the 'world'."

Jason Lahr currently lives in South Bend, Indiana. Jason received his MFA from the School of Visual Arts at Pennsylvania State University, and his BFA from Clarion University, Clarion, PA. He is currently a Visiting Assistant Professor at the University of Notre Dame. He is currently represented by the Packer Schopf Gallery in Chicago, IL. Lahr's work has been exhibited extensively in galleries and museums in Indiana and throughout the country. For more information about the artist please visit his website <http://www.jasonlahr.net>

Digital Error is the first part of the exhibition series *Blank Slate*, which features Indiana artists. The *Blank Slate* series is sponsored by the Indiana Arts Commission and the National Endowment for the Arts.

A Visit by Professor Evelyn Welch December 15, 2010 – Elizabeth Peterson



Evelyn Welch, professor of Renaissance Studies in the School of English and Drama at Queen Mary, University of London, visited the Notre Dame campus on September 20th, 2010. Prof. Welch presented a public lecture entitled *Perfumed Gloves and Scented Buttons: Smelling Things in Renaissance Italy*. Her lecture addressed the sudden and drastic increase in the production of perfumed objects in Italy between the 1560s and 1580s. Welch explained how scented objects were paradoxically necessary luxuries. They were necessary to combat the constant stench of the period and to protect wearers from harmful, disease-causing smells. However, they were also considered a luxury because of their association with amorality and vanity, particularly if they were used as a means of seduction or even murder. Nonetheless, the influx of scented goods during this time illustrates a concern more with protection than with reputation.

The protective quality of smells came from medieval medical concepts of the 14th century. The belief existed that the brain, as the true organ of smell, could be polluted by harmful scents. Scented objects were hung on the person or carried to act as a shield from disease-causing smells. Clothing, and accessories such as gloves, were washed in scented water and covered in filigreed buttons filled with perfume. Thus, there was a demand for constant replenishment of scents which led to a burgeoning perfuming industry and a proliferation of do-it-yourself books dedicated to the art of making scents.

Mrs. Welch conducted a graduate seminar the following day entitled *Learning from Things: Material Culture and the Italian Renaissance*. By presenting her research on costume, Welch demonstrated the kinds of information that can be gained through the study of material culture. By asking why certain types of garments and accessories were popular, we can learn about status, reputation, and the mentality of wealth and image in Renaissance Italy. Although her work is focused predominantly within the Renaissance, the larger questions Welch posed are relevant to the study of any era. *See earlier press release of event*

Remembering Fred November 04, 2010 – Paul Down

Remembering Fred by Paul Down, Industrial Design Faculty Member of Notre Dame

Frederick S. Beckman quietly passed from this life on Sunday, October 31, 2010. Like a few others before him, Fred devoted most of his 93 years to Notre Dame, beginning as an Art Department instructor in 1946, shortly after WWII and officially retiring in the mid-1990s. Teaching part-time well past his 80th birthday, Fred instructed his last undergraduate industrial design course while filling in for a colleague who was on sabbatical in the fall of 2001.

For the current generation of students and faculty life marches on. We're all busy. However, if we're ever inclined to ponder our own destinies, now might be a good time to pause, considering the impact that one devoted life can make as a university professor.

Fred, a young faculty member in the mid-1950s, found opportunity to establish a legacy that continues to quietly echo even today. Virgil Exner Jr., one of Professor Beckman's students in the 1950s, was the son of Virgil Exner Sr., Chrysler Corporation's then Vice President of Styling and the innovator of "Forward Look" styling that lifted Chrysler's impressive automotive line-up to a status that challenged General Motors and Ford for over a decade. Upon meeting young Virgil's father, Professor Beckman quickly established a friendship leading to the sharing of a mutually beneficial vision. It seemed that Exner Sr., Chrysler's first ever automotive stylist and division VP, was concerned that the stream of available young designers joining the auto-maker's ranks were primarily coming from art and design schools that offered a solid foundation in art and design proficiencies, yet lacked the intellectual balance that was available from a broader university experience. Exner's contention was that a top design program within a place like Notre Dame could prepare designers who were much more than just great automotive stylists. Such ND designers would also be prepared with a solid multidisciplinary foundation that included the sciences and humanities. Such a foundation would enable a next generation of designers to exert their knowledge and greater authority across upper management disciplines, therefore giving Notre Dame's future design graduates the advantage to excel with a broader understanding of purpose and the ability to communicate with tools that extended their reach beyond clay and paint. Such a strategy would place young collaborative designers into higher administrative positions within the corporation, enabling design to leverage greater steering control when facing powerfully willful managers from Chrysler's engineer and marketing sectors. (Exner Sr. himself had previously attended Notre Dame and was fully aware of the strategic advantage that a liberal arts education had given him in his unique ascent to the status of Chrysler's VP of Design.)

Around 1955, the ensuing relationship between Beckman and Exner built on their collective vision that a new concentrated styling program should give next

generation ND alums the opportunity for a design education that balanced with ND's well-established academic reputation. Ensuing summers found Professor Beckman interning in virtually each of Chrysler's Detroit-based product development studios. During school semesters, scores of Chrysler's professional designers traveled to South Bend, working with Fred and his students at perfecting a transportation design program that would compete with the best in the nation. Soon, the unused loft above O'Shaughnessy Hall was converted to become ND's elegant new Design Center, fully equipped with AC, provided courtesy of the Chrysler Corporation. (Fred later recited the corporate responses to year-end student presentations that often resulted in 100% of his class being immediately hired by Chrysler's Styling Group.) The influence of seeds planted by Fred Beckman and Virgil Exner grew through the late 1960s as Ford also noticed and employed Domers from this important academic/design resource.

In the early 1970s, Professor Beckman recognized the importance of diversifying into the broader field of industrial design. ND's design focus shifted from opening career opportunities in the automotive industry to placing students in positions designing consumer products ranging from toys, games and cars to aircraft interiors. Recognition and subsequent accreditation from the Industrial Designers Society of America added to NDID's visibility in national magazine coverage of student projects, numerous industry sponsorships, and national awards. These were powerful evidence of the validity in Fred's leadership and the vision that he shared and aggressively implemented with Virgil Exner.

In the early 1980s, Fred, serving as Chair to the Department of Art, Art History and Design, recognized the art department's degraded facility in the Old Field House and promptly set his sights on renovating a vacated Science Building that was allegedly slated for demolition. Again, Professor Beckman's vision and perseverance served and energized subsequent generations of students and faculty. Reborn and remodeled in 1982-1983, Edna and Leo Riley Hall of Art and Design soon also became home to a newly established graphic design program for which Fred made the first faculty hire. Today, Riley Hall remains home base to AAHD and the only Catholic industrial design program.

Also continuing his long professional design consulting activities in tandem with his academic career, Fred continued designing. His most recent ventures as practitioner/designer included co-designing multiple lines of office marking products for Stewart Superior, a company formerly co-owned by Congressman Joe Donnelly. This activity resulted in Fred being recognized as co-inventor, holding product patents on design of these devices well beyond his 70th birthday. Through his quiet and persistent manner Fred Beckman found his mission and made a difference.

Today and tomorrow please join me in remembering the good that was born from his vision and for this seedling program that has molded the designs of countless tools, toys, and vehicles from the hands of people that design at the University of Notre Dame. Thanks, Fred

Since Fred Beckman's arrival on campus, as a student in the 1930s and as a young professor in the 1940s, a positive and relevant difference has always been felt at Notre Dame. That visionary difference has taught, guided, enabled, and revealed in student success stories spanning nearly sixty years. This legacy matters and should be celebrated.

I know because I'm one of Fred's students.

I just thought you should know.

Still looking forward,

Paul Down, FIDSA Industrial Design Program Coordinator University of Notre Dame

A Memorial Mass will be held Thursday, November 4th at 11:00 a.m., at the chapel in Ryan Hall, followed by a luncheon at the Morris Inn. In lieu of flowers, memorial contributions may be made to:

<i>Hennion Hall</i>	<i>The Frederick Beckman Memorial Fund Office of Development Notre Dame, IN 46556</i>	<i>c/o Carol 1100 Grace</i>
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Our thoughts and prayers are with the Beckman Family.

More Successes of Painting MFAs September 07, 2010 – Heather Rhoda

Among the season-opener shows in Chicago this year are one-person exhibitions by alumni of Notre Dame:

Justin Miller at Zg Gallery going from Sept. 10 - Oct. 23 Megan Greene at Carrie Secrist going from Sept. 10 - Oct. 16 Heather Marshall at Linda Warren going from Sept. 10 - Oct. 23

Also new painting MFA Amanda Joseph has been one of the featured artists in Blue Canvas Magazine, a relatively new magazine that showcases the work of some of the members of the online art community. Her work and a corresponding interview is featured in Issue Five, and the spread begins on page 72 and continues on to page 79.

Please try to make the openings at Zg Gallery and Carrie Secrist, view the online magazine, and congratulate our alumni and current student!!

Zg Gallery, 300 W. Superior St., Chicago, IL 60654 Gallery
Hours: Tuesday – Saturday 10:00 am to 5:30pm **Join Us for Our
Season Opening Friday, Sept. 10th, 5:30-7:30pm** **Artist will be
present.* **JUSTIN HENRY MILLER "Remnants of a
Radiant Tomorrow" New Paintings and Altered
Vintage Photographs**

September 10 - October 23, 2010

Preview New Works: www.zggallery.com/miller.htm

Justin Henry Miller's paintings are meticulously rendered, finely wrought realist sci-fi fantasies of a bio-medical graveyard that take place in the (maybe not so distant) future: after the experiments have concluded and the labs have been abandoned. Failed experiments are mixed with semi-successful results in the now defunct paraphernalia and discarded equipment of bio-medical waste. Fetal tissue and synthetic organs are encased forever in a state of suspended animation. Artificial respiration, insemination, and even perspiration are machine generated in self sustaining perpetuity. Miller witnessed - first hand - the hyper manipulation of nature and the natural process for human use on his father's horse farm. Livestock are routinely subject to selective breeding, artificial insemination, ultrasound scanning and inoculations solely for commercial purposes. What initially begins as harmless bio-mimicry; creating a better future through chemistry and technology, devolves into a dystopia, rife with the cast-offs of unintended consequences and a garbage dump heap of bionic refuse stacked and left to rust and rot in the landscape. In addition to the paintings are a series of found antique and vintage photographs of individuals and families, altered with the same fastidiously painted surfaces that Justin uses in his original compositions. He delights in the absurd results of combining Victorian poses, restraint and correctness with mutant children and sea creatures as hats. Miller received his B.A. from Eastern Illinois University and his M.F.A. from the University of Notre Dame. This will be Miller's first solo exhibition with Zg Gallery.

Zg Gallery, 300 W. Superior St., Chicago, IL 60654 | T. 312.654.9900 |
www.ZgGallery.com

Heather Marshall: *Here and There* Chuck Walker: *New Work* September 10th – October 23rd, 2010 Opening Reception for the Artists: Friday, September 10th, 2010, 6-9 pm

Linda Warren Gallery is proud to open the fall season presenting two solo shows of two noteworthy realist painters, Heather Marshall and Chuck Walker. While their painting styles differ, as does the scale of their work, both share an enchanted sensitivity and seduction for the physical world, as well as a remarkable ability to transcend it through their very personalized forms of expression.

In her second solo exhibition at the gallery – “Here and There” - Heather Marshall continues her predilection for creating meticulous small-scale works that transform ordinary, every day images into extraordinary and alluring, jewel-like works of art. Marshall’s oil paintings on panel are painstaking efforts, which invariably involve hundreds of hours of work. To sustain her inspiration throughout, she focuses on imagery that is both visually complex and technically challenging, but more so, embrace her desire to hone in on that which is easily overlooked, ignored or simply taken for granted. It is here, in the minute details of life, where Marshall’s ability to plasticize her medium and advance her compulsion for astute and uncanny perception become manifest, successfully raising our consciousness and abilities to discern and experience that which is around us. Found in the textured life of her surroundings – in dilapidated buildings and on rusty mailboxes, inside local dime stores or sewing shops, along country roads, and on top of city rooftops or in her sister’s delivery room after giving birth to her newborn niece, “Here and There” reflects Marshall’s personality and personal history. It is her eye and nuanced probing and handling of the matters of light, form, surface, perspective and composition that define her originality and incredible talent as an artist.

Heather Marshall received her BFA from the School of the Art Institute in 2002 and her MFA from the University of Notre Dame in 2004. Her work can be found in many significant private collections throughout the country. Chuck Walker attended the School of the Art Institute of Chicago from 1969-73. His work has been exhibited at numerous venues including Artspace (San Francisco) (1987), Contemporary Center for Art (St. Louis) (1988), Evanston Art Center (1988), Museum of Contemporary Art (Chicago) (1989), Chicago Cultural Center (1992), the Rockford Art Museum (1997), and a retrospective of his work was held at the Hyde Park Art Center in 2008. Walker’s work has been discussed and reviewed in Art News, New Art Examiner, Chicago Tribune, Chicago Sun-Times, and Art in America.



Heather Marshall, *Beyond the Knot*, 2010, Oil on Panel, 8" x 6"

Industrial Design Alumnus Awarded for Work in Iron Man Film

July 22, 2010 – Heather Rhoda



Have you seen the latest blockbuster movies: *Outlander*, *Transformers: Revenge of the Fallen*, *Ironman*, or *Ironman 2*? Notre Dame Industrial Design graduate, Ryan Meinerding (BFA '99), began as a freelance concept artist and illustrator in the film industry in 2005 and quickly transitioned to Hollywood to work on *Outlander*. He also helped coordinate wardrobe for *Watchmen* and contributed to the design for the new Iron Man armor in the comic book series *Invincible Iron Man*. Soon after, he was part of the Iron Man crew nominated for the 2009 Art Directors Guild Excellence in Production Design Award for Fantasy Films. A hearty congratulations to Ryan for all his success!

Information for this article taken from *The Art of Iron Man 2*.



Jeremy Latham—Co-Producer: "Ryan Meinerding, who is one of the most talented concept artists in the entire industry, we thought he could do something cool with Whiplash. So let's take this and do something new, and how do we make it feel of the Iron Man world? I think the idea of going to the same artist that designed the Mark I to design Whiplash—you understand conceptually how they kind of make sense in our world."