

MUSING@THEHELM

As the 2010–11 academic year begins it's good to reflect on things accomplished—namely the successful completion of our department Self-Study (big kudos to secretary-extraordinary Terri Yontz) that summarized our development over the last decade. One of the high points was the outside review committee interviews conducted by faculty peers from XU, outside art departments and two of our alums: Professor Maggie Denk Leigh (BFA 1996) and Reed Crumley (BFA 2006). We extend our heartfelt thanks for their professional engagement, critical insight and thoughtful encouragement.

The evidence of our quality faculty is seen in another year of important exhibitions and commissions. Highlights among them were **Marsha Karagheusian's** solo exhibition *A Conversation* held at Funke Fired Arts in Cincinnati in September; **Kelly Phelps** (with brother Kyle) won a commission to sculpt a life-size sculpture of the legendary jazz saxophonist Eric Delphy which was cast in bronze and installed on the Jesuit campus of Le Moyne College in Syracuse, N.Y.; **Bruce Erikson** won a competition to

create a series of large painted illustrations for the West Virginia Trails Commission; **Jonathan Gibson** began his own wedding photography business, **Kitty Uetz's** work as well as her students in the fibers program were featured in the *Surface Design Association Journals* Summer 2010 issue; my (**Suzanne Chouteau's**) woodcuts were selected to two major national juried exhibitions: the 20th Los Angeles Printmaking Society's and the Springfield Museum of Art's in which she won a juror's cash award and the museum's Purchase Award; and last but not least, we staged our biennial faculty exhibition in January!

Finally as oil from the BP catastrophe continues to lap onto the Gulf shores, it gives us pause to contemplate the negative impacts that result from our actions. It is a reminder of the critical self-reflection XU's mission mandates and the need for us to perpetuate positive impacts in our lives, works, and communities locally and globally. To that end then—let us practice good actions with peace and joy!

— Suzanne Michele Chouteau

Congratulations ART THERAPY Grad students!

In a competitive admissions market, seniors Ellen Schroeder and Kari Weingartner have been accepted to art therapy graduate programs in Illinois and Kentucky respectively.

Ellen states: "I am happy to continue to explore my artistic abilities and belief in the healing power of art this next year in my studies at Southern Illinois University at Edwardsville pursuing a Masters of Art Therapy. I will gain valuable experience right away with a practicum at Head Start in an Illinois school. I also received an assistantship in the sculpture studio, so I look forward to maintaining my connection to the studio. I am truly realizing the value of all my experiences at

Xavier, for no other art therapy student at SIUE has also had an assistantship in sculpture!"

Kari states: "Beginning Fall 2010, I will be attending the University of Louisville to obtain my Masters of Education in Counseling and Personnel Services with a concentration in Art Therapy. It is my understanding that upon graduation I will obtain a counseling license as well as one for practicing Art Therapy in the State of Kentucky. Going into this new and exciting experience, I wish to focus primarily on child therapy. Furthermore, my plans after graduation will be to practice in Northern Kentucky and/or in the Tri-State area."

We wish them every success and future hold on happiness!

Scholarship Reminder

Alumni, friends and prospective students are reminded that candidates for the **McAuley Scholarship** must apply and be accepted for Early Action. The Early Action deadline is February 4. Call (513) 745-3811 or check out our website at www.xavier.edu/art for scholarship details.

Art Award

Senior **Ellen Schroeder** was awarded the University Art Award during the April 17, 2010 All-Honors Day Program. Congratulations Ellen!

HELP ARTifacts GO GREEN!

In our efforts to be more GREEN, We want to keep in touch with you via email and phase out printed material. To do this we need you to send us your email addresses! We are happy to keep sending you printed material if you prefer — but if possible we'd like to convert as many of our alums to email as possible! This way you can send us your life and work updates and we can send you exhibit notices, etc. in a timely and eco-friendly fashion!

Please send ASAP to yontz@xavier.edu. THANK YOU!

Xavier University Gallery News

August 27 – September 25, 2010

Art at the X — Annual Juried Exhibition Artists' Reception, Friday, August 27, 6-8 p.m.
Smithsonian Museum Day, Saturday, September 25 Noon-4 p.m.

October 8 – November 6, 2010

Stephanie Rond — Art at the X 2009 Winner Rome Experience
Stephanie Rond Reception, Friday, October 8, 6-8 p.m.
Stephanie Rond Gallery Talk Wednesday, October 20, 2-3:30 p.m.
Rome Experience Reception, Wednesday, October 20, 4-6 p.m.

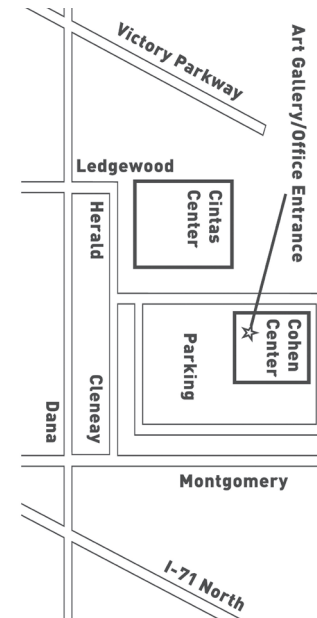
November 12 – December 3, 2010

Regional Junior and Senior High School Juried Exhibition Artists' Reception, Friday, November 12, 6-8 p.m.

December 10 – 17, 2010

Janneke Aicher — Sculpture/Graphic Design
Ryan Hallman — Illustration/Drawing/Painting Artists' Reception, Friday, December 10, 6-8 p.m.

M. Katherine Uetz, Director for the University Art Gallery
Hours: 10:00 am – 4:00 pm, Monday through Friday
Closed during university holidays
For more information call: 513.745.3811

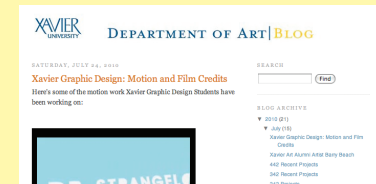


KEEP IN TOUCH

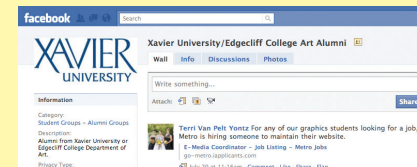
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Departmental Blog and Facebook



Check out the work our students are doing on our departmental blog at:
<http://xavierartdept.blogspot.com/>



Keep up on the "happenings" around the art department. Join the **Xavier University/Edgecliff College Art Alumni** group on Facebook.

reminder

Email your life and work updates to
yontz@xavier.edu

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Newsletter of the Xavier University Department of Art

HOLLYSCHAPKER'S IGNATION JOURNEY



Holly Schapker in front of her painting of St. Ignatius

This summer our galleries were graced with the paintings of Holly Schapker's exhibition: *Adsum*. Holly graduated Magna Cum Laude from Xavier University's Department of Art in 1992. She continued her painting education by studying under artist, Michael Scott, for ten years. Scott's fine art teaching process is strongly rooted in observational painting from both the figure and landscape which Holly has absorbed with great success and individuality. Her work has been the subject of many gallery exhibits, and is in numerous private and corporate collections. *Adsum*, her most recent body of work, took almost three years to complete and summarizes her interpretation of St. Ignatius' mission alongside her own journey as an artist and Catholic. This journey began with her completion of the Spiritual Exercises under the guidance of Darrell Burns, S.J. and attending the 2008 Ignatian Pilgrimage led by Tom Landy of Holy Cross University. Then the painting began in Cincinnati where she resides and continues on her pilgrimage to spiritual understanding.

Which came first for you, the Spiritual Exercises or the Ignatian Pilgrimage, and how did you make it all happen?

The Ignatian Pilgrimage came first. In doing research for my first Ignatian painting, I met with Dr. Debra Mooney of Xavier's Mission and Identity to discuss her thoughts about Ignatius Loyola. We had a great exchange of ideas and she later made arrangements for me to participate in the pilgrimage. I will always be grateful to her for her help.

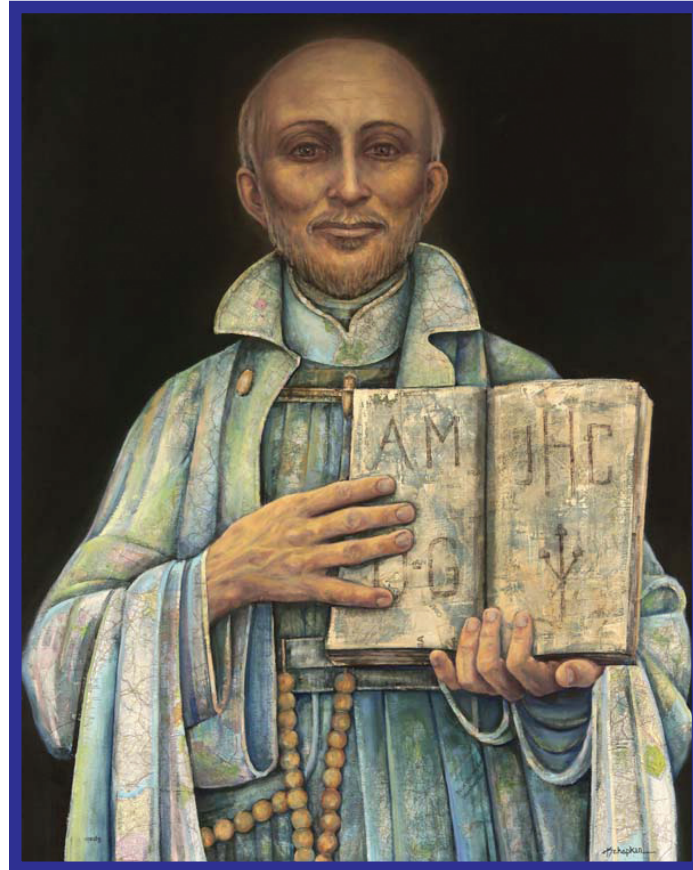
Describe if you will what transpires during the course of study in the Spiritual Exercises?

Holly Schapker's Ignation Journey, continues on the inside

Holly Schapker's Ignation Journey, continued from front

I can only speak to my experience, but I found that Ignatius Loyola's Spiritual Exercises look to a transformation of consciousness. The course is divided into four stages of meditations, prayers, considerations, reading scripture, and contemplative practices that help the retreatant develop a closer relationship with God and become more fully alive in the everyday life. I did the Exercises without going away on a retreat and instead worked them in my everyday normal course of life. I practiced them daily and met with my director once a week.

I was enjoying myself in the studio one morning as I worked on some of my older pieces for the retrospect show



Ignatius Portrait — 40"x60" oil and maps on canvas

next year at the Phyllis J. Weston Gallery in O'Bryonville. I noticed how my painting experience is much different since doing the Spiritual Exercises. I went from being the creator of my work to a co-creator with God. This is a major difference in the creative process. The third week of the Spiritual Exercises deals with the crucifixion and then resurrection of Christ. From this stage, I learned that a God who can make something as ugly and horrible as Calvary into something beautiful, can make anything I offer Him into something beautiful as well. All of those old paintings, which I considered a failure because I could not resolve, now have new life. The perspective "All is wrong" has become "All is right." I am seeing answers and beauty in them and it's a joy to paint. There is an expression I love and that is, "Nothing is wasted in God's economy."

Because of the Spiritual Exercises, I am experiencing more moments in my studio that seem magical. My heart is guiding my hands without reason. I am experiencing timelessness as I am in the present and filled with love.

This morning I was working on a seascape and painting highlights on the water. I felt as though I could continue working on that same piece with joy for about ten thousand years.

At first, when Phyllis Weston suggested the retrospect show, I didn't get it because I am only 40 years old and I thought too young. Now I believe her idea was inspired. The retrospect is the perfect project for me to be working on at this time. It is continuing to make the Spiritual Exercises alive in my life.

Were there ever times when you thought you couldn't manage them (ie: Spiritual Exercises)?

No, Br. Burns is living kindness and very supportive. Each week after I met with him, I felt energized.

How did you participate in the Ignatian Pilgrimage? What was it like and where did you go? What were the most profound or memorable experiences on this pilgrimage?

The Ignatian Pilgrimage was very action packed and wonderful. Tom Landy did a fabulous job in organizing the pilgrimage. There were about 30 other pilgrims from different Jesuit Universities including five participants from Xavier. We traveled to Bilbao, Azpetia, Montserrat, Manresa, Xavier, and Barcelona, Spain. We also went to Rome for three days.

Rome was beautiful and very hot with a lot of scurrying along on the streets to get to our next destination, which would usually be a fantastic cathedral.

I remember Fr. Bill Oulvey, American secretary to the Superior General, gave a wonderful lecture to our group of pilgrims visiting

the Jesuit Curia. He then generously stayed afterwards and answered individual questions. At this time, we had a conversation about Ignatius Loyola that was incredibly inspiring to me. I revealed to him my intentions to create a painting exhibition based on my interpretation of the Founder of the Jesuits as a contemporary American woman. He gave me the excellent suggestion to pay attention to Ignatius' relationship with "Our Lady of the Way." With this reason, I incorporated the map in my paintings to represent the close relationship between Ignatius and the Madonna.

It is hard to say what was the most memorable. I think Montserrat may have been my favorite place with the Black Madonna and the Gregorian Monks during Vespers. I remember sitting in a crowded pew in the Monastery, which sits at the top of the mountain Montserrat. It is not on a road to anywhere else so the monastery requires it's own special journey. The Benedictine monks were singing vespers to honor Virgin Mary who sat high above the alter. She is about four feet tall. Dedicated pilgrims walked up several flights of stairs to get to see her up close and touch



(above) Montserrat Landscape — 72"x50" oil and maps on canvas (below) Black Madonna of Montserrat — 36"x60" oil on canvas

the wooden ball she holds which represents the earth. It radiated heat from all of the human contact. She dazzled and was well lit from a light above her head and facing her. Jesus had an innocence about him and reassuring expression on his face.

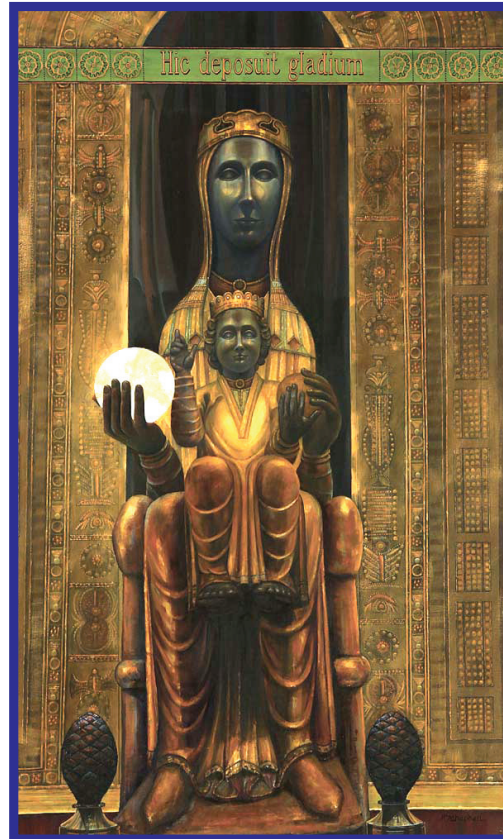
I also enjoyed working on a watercolor at the Xavier Castle in Xavier. It was a rainy afternoon and I was sitting on a little rock wall. The rain clouds were making a dramatic sky. From behind me, each Spanish child in a class of about 50 approached with an excited "Ola" when they realized I am an artist. I felt at home there.

While you traveled did the images you would paint start to reveal themselves to you?

Yes, but very vague. I remember being captivated by a painting of Ignatius at the cave in Manresa where he developed the Spiritual Exercises. I knew I would find answers in studying that piece and was thrilled that the gift shop sold postcards of that same image. It inspired the "Epiphany Outside Manresa" painting. I just changed his positioning by using my stepson as a model, added butterflies in the background and foreground, embellished his cloak with significant details, and created a patterned border signifying the pattern on the alter in the cave.

How did you capture these moments?

I took a lot of photographs and worked on watercolors.



What lessons did you learn from this grand endeavor and what advice would you give to young artists just beginning to embark on their own journeys?

I discovered that my insecurities about my skills were blocking my creativity and are unnecessary. Comparing my skills to other artists was a futile masochistic habit. The best thing I did was to knock those self-defeating thoughts

out of the studio and decide to be a co-creator with God. Each painting session began with an acknowledgment of my Higher Power's grandeur and offering up my work to God.

Technically, I'd advise the young artist to stay open in the creative process. Listen to your work and allow it to give you the answers. Trust that they are there right in front of you. You can make no mistake that leads to failure. All is

I also collected any visuals that I found stimulating to creative ideas.

What/where was your favorite Ignatian moment?

Oh, there are so many. I loved it when I would complete a painting and not really know where it came from and this happened with each work. I mostly feel more like a witness to the creation of the work than the creator. Also, during the Heartland Conference held at Xavier this summer, I walked into the gallery and there was a pair of high-heeled shoes before the Black Madonna like an offering. A woman took off her uncomfortable shoes and unintentionally placed them there. I think it was a Freudian slip.

In the paintings and your gallery installation you tell a story particular to Ignatius Loyola... How did you find ways to make his story universal and inclusive?

I was surprised at how much I related to this man who lived at the turn of the 16th century.

I simply share my interpretation and experiences with him. I believe that because I experienced them, others would too for I am not all that unique and we are all really much more the same than different.



Shoes — 40"x40" oil and maps on canvas

a gift or learning opportunity. Yesterday, I was painting a landscape. My hand smudged a yellow dot on a tree in the background. I asked the yellow dot what it was trying to show me. I saw that the tree was appearing too flat and some lighter values were needed. The painting is much better because of that accident.

There's a magical point in the creative process where you experience timelessness and your heart is guiding your hands without reason. You are focused in the present and filled with love. It's worth a great deal of pain and frustration before it is experienced. I bow to all of my struggles to get me to the point of knowing this.

Learn more about Holly at www.hollyschapker.com.

NCUR 2010 features 4 Art Majors



(left to right) Jake Ferry, Ellen Schroeder, Jenna Zavala, Ryan Hallman

On a weekend in April more than 2800 students and their faculty advisors from 300 colleges nationwide and internationally attended the 24th National Conference on Undergraduate Research at the University of Montana in Missoula. Professor Suzanne Chouteau and four senior art majors were among the throng. Acceptance to the conference is based upon submission of an abstract describing the students' research—in art students' cases represented through a body of work, art historical study or combination thereof. Two painting majors, Ellen Schroeder and Ryan Hallman, presented their art and research in PowerPoint presentations. While printmaking students Jake Ferry and Jenna Zavala submitted and exhibited their works and gave presentations in the University of Missoula's student center gallery. For senior Ellen Schroeder this was the second time the high caliber of her work was recognized at the NCUR conference. She states: "Going to NCUR for the second time really helped me to feel comfortable in presenting my work to fellow colleagues. I love stepping out of Xavier and becoming part of a national community,

filled with people who are exploring similar ideas in their own way. Even after the official talks ended, I made some connections with people in Montana's art department, and conversations while hiking and enjoying dinner proved to be inspirational as well. The whole experience made me feel confident that I could not only attend research conferences in the future, but that I could be an integral contributor as well."

Art students have been participating annually in NCUR since 1995 when Chouteau took our first three accepted printmakers to New York. Like years past, our students enjoyed the opportunity to experience the work of other art majors from around the country inspiring new ideas and ways of looking at their creativity. For Chouteau the experience confirmed that Xavier University's Department of Art prepares students to produce exceptional work and to present that work with passion and confidence.