



V I S I T I N G A R T I S T S

WAKE FOREST UNIVERSITY

VISITING ARTIST PROGRAM

1977

1984

**WAKE FOREST
UNIVERSITY**

**SPONSORED BY THE
ROCKEFELLER
FOUNDATION**

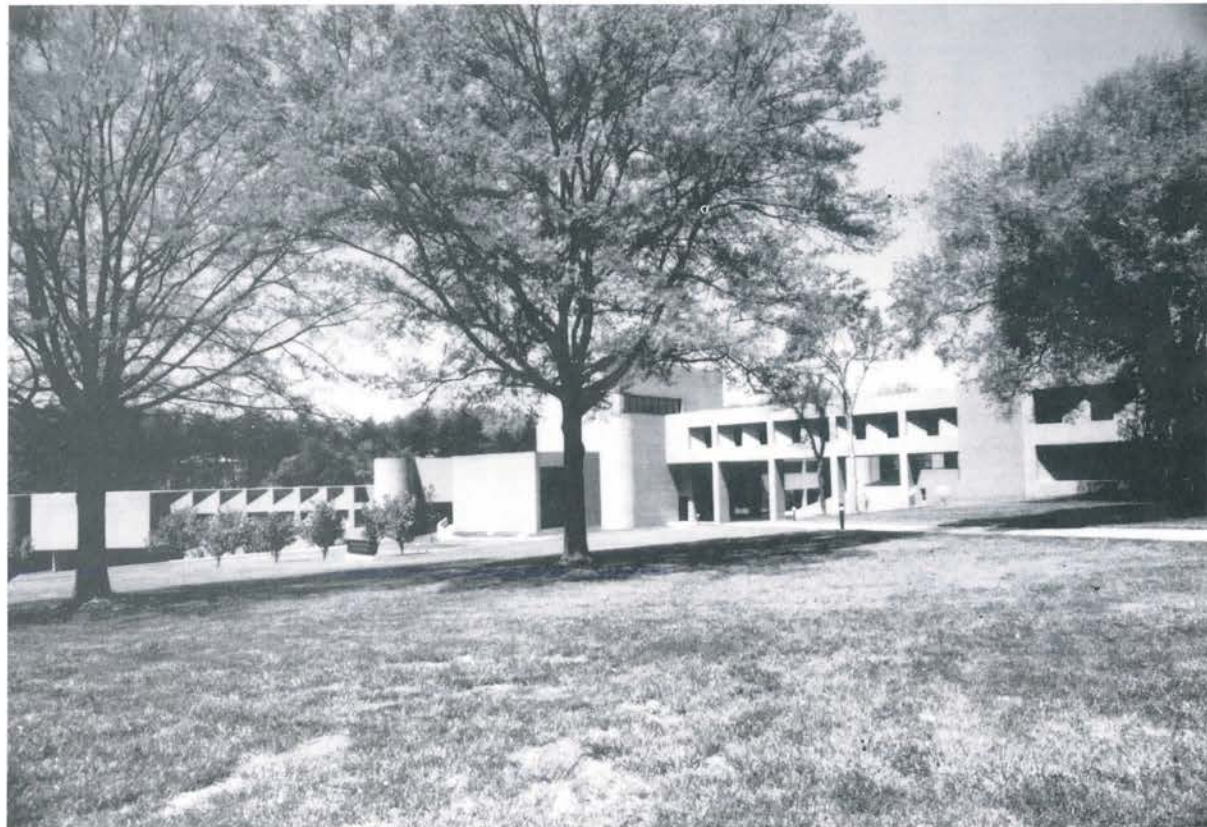
A Documentation of Wake Forest's participation in the Artist-in-Residence and Visiting Artist Program shared with North Carolina School of the Arts and Southeastern Center for Contemporary Art.

WAKE FOREST UNIVERSITY • DEPARTMENT OF ART

WINSTON SALEM, NORTH CAROLINA 27019

Scales
Fine Art Center

Wake Forest
University



Foreword

In the fall of 1974, Wake Forest University Provost, Edwin Wilson, and Director of Development, William Straughan, met with Rockefeller Foundation's Howard Klein in his New York offices. Out of this initial meeting evolved the Rockefeller-sponsored Visiting Artist Program in Winston-Salem. Along with the North Carolina School of the Arts and the Southeastern Center for Contemporary Art, Wake Forest shared a generous grant that brought over 200 artists into the community between 1977 and 1984.

Those of us involved with the development and coordination of this program wish to thank the Rockefeller Foundation — in particular its Deputy Director of Arts & Humanities, Howard Klein — and the many artists and art historians who embellished and made possible the success of the Visiting Artist Program at Wake Forest University.

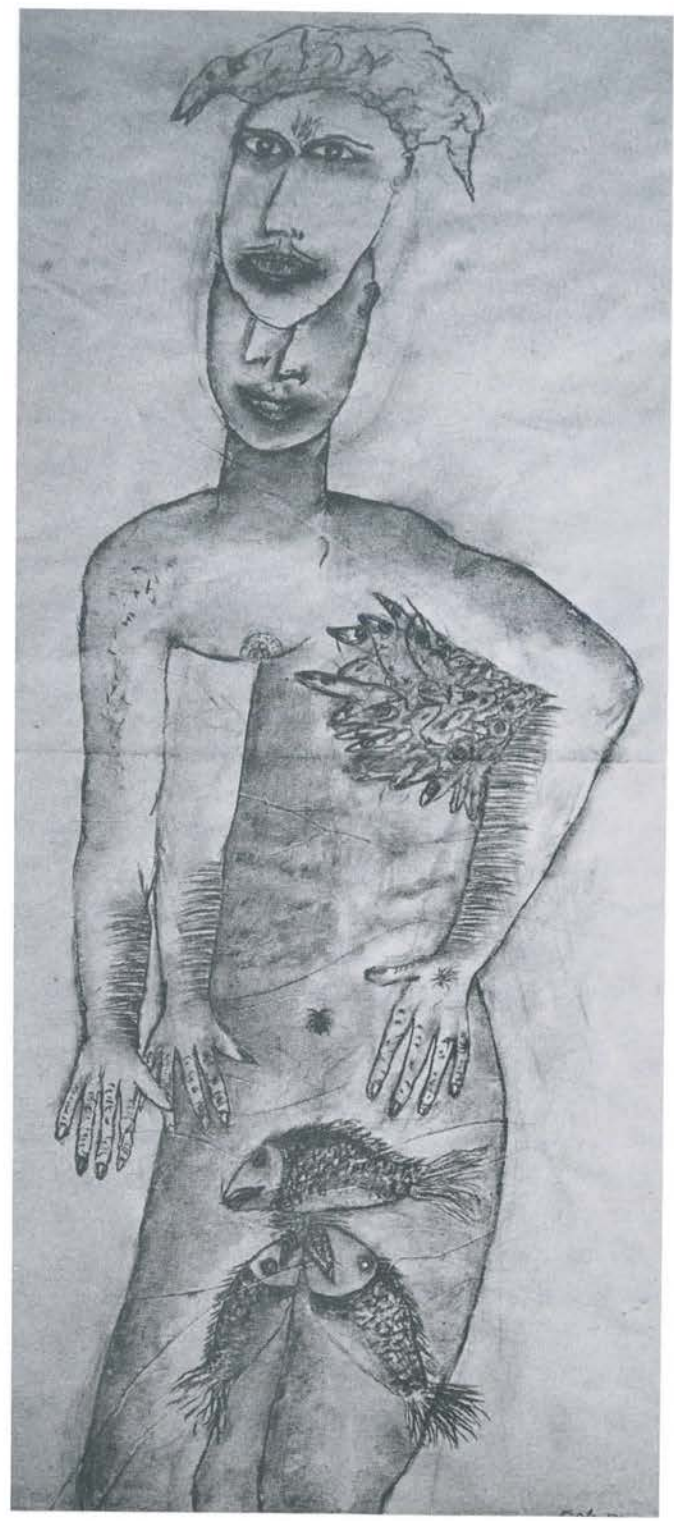
Victor Faccinto
Program Coordinator

Papo Colo

NEW YORK CITY

FALL 1983

Activities: Exhibition, Slide Performance



Mythology
1981-82
Charcoal on Paper

The Department of Art

Although the Department of Art was established at Wake Forest University only in 1968, interest in the visual arts can be traced back to 1929. In that year, a young instructor in the English Department, A. Lewis Aycock, attended a summer program at Harvard University especially designed to encourage the teaching of fine arts in undergraduate colleges. Wake Forest's president noted that this was "the beginning of a new and significant emphasis upon this phase of culture appreciation as part of our collegiate effort."

For forty years, however, the only art courses offered at Wake Forest were those taught by Aycock. He also built up -slowly - the slide and art book collections and, in 1941, facilitated for the school the acquisition of the Simmons Art Collection which includes some important nineteenth century master paintings. In those years before the Department of Art was formed, the College Union also played a key role in encouraging the visual arts on campus. It sponsored traveling art exhibitions and, in 1962, began acquiring a permanent collection of contemporary art. With its policy of continuing acquisitions this has become an excellent teaching collection with representative works by many of the major artists of the 60's and 70's such as Rauschenberg, Johns, and Frankenthaler.

With the official establishment of the Department of Art, encouraged by a generous grant from the Mary Reynolds Babcock Foundation and subsequent funding in 1975 by the Andrew W. Mellon Foundation, there began a sustained and systematic development of the visual arts. The addition of the art program reflected a redefinition and expansion of the notion of the liberal arts in this institution. The Department of Art was created for the purpose of educating students, faculty, and community in a greater awareness and understanding of the visual arts. To this end, an energetic young faculty was assembled and a comprehensive curriculum in both art history and studio art was developed. The department also sponsors such co-curricular activities as changing gallery exhibitions; a permanent print collection for teaching purposes; visiting artist and artist-in-residence programs; lecture series; and cooperative programs with local cultural institutions such as Reynolda House, the Southeastern Center for Contemporary Art, Old Salem, and the Museum of Early Southern Decorative Arts. Art faculty from the Winston-Salem campus have directed the Wake Forest programs in London and Venice, in addition to the distinguished English and Italian art historians who regularly teach in those overseas programs. These foreign campus connections have helped to facilitate opportunities for students to do special field work overseas.

In the relatively short time the Department of Art has existed, the university's resources in the arts have been substantially enlarged and upgraded. The art library has grown from a beginning collection of 700 volumes in 1968 to 10,000 in 1975, to 30,000 in 1983. The department slide collection has grown in the same period from 3000 slides in 1968 to over 120,000 at present. A collection of 150 original prints was started

in 1968, funded in large part by a grant from the Mary Reynolds Babcock Foundation. This collection, including works by major artists like Durer, Rembrandt, Goya, Cezanne, and Picasso is an important teaching resource of the department. Since 1978, the art department has collaborated in a joint program with SECCA and the North Carolina School for the Arts whereby visiting artists and artists-in-residence participate in teaching classes and workshops. Funded by the Rockefeller Foundation, this program has brought to campus both nationally known and young artists, to the benefit of both Wake Forest and the community. In turn these artists through word of mouth have helped to establish the reputation of the department on a national level.

During these same years there was a growing recognition on campus that Wake Forest University desperately

needed fine arts facilities. Of the three departments now in the Scales Fine Arts Center - art, music, and theater - art was the newest and least established. But all were located in makeshift quarters. President James Ralph Scales noted that the potential for excellence in the arts "must not be hindered by lack of facilities . . . we must get music out of the basement, art out of the belfry, and drama out of the library stacks." The Scales Fine Arts Center, designed by Caudill, Rowlett, Scott, Inc., opened officially in October 1976, culminating the long campaign on the part of administration, faculty and students for fine art facilities.

Although the youngest department at Wake Forest University, the Department of Art has demonstrated vigor and spearheads the visual arts on the Wake Forest campus.

Margaret Supplee Smith
Chairwoman
Department of Art



William Wegman

NEW YORK CITY

FALL 1982

Activities: Artist-In-Residence,

Video Workshop

Dusted

1982

Color Photograph (Polaroid
20"x24" camera on
Polacolor II film)

The Visiting Artist Program

It is impossible to accurately measure the impact that the visiting artist program has had on the development of an art program at Wake Forest. Thanks to a generous grant from the Rockefeller Foundation there has been, over the past seven years, a steady stream of extraordinarily varied artists from all over the country participating in the growth of the department as it expanded in its new home in the Fine Arts Center. During this period of development the continuous exposure to new ideas has been a stimulating bonus to both students and faculty. Even though Winston-Salem has a long and rich tradition of support for the arts, it nonetheless still feels considerably removed from what is going on in the large metropolitan centers. The visiting artist program has provided the opportunity to at least partially fill this gap. Therefore, from the very beginning there has been a conscious effort to bring in artists from many different areas of the country and to expose the students to a great variety of approaches to art. Many of these artists have come from New York, but they have also come from other important art centers such as Chicago, California, and Texas.

Certainly the most rewarding aspect of the program has been the artists' interaction with the students. Whether they were talking about their own work in the gallery, leading a studio workshop, or just sitting



Sculpture Workshop with Howard Finster
Spring 1980

around discussing some problematic aspect of art, all of these artists have been generous in sharing their ideas, their time, and their energy. From the very beginning there have been unexpected surprises. Douglas Huebler's "drawing" classes produced some unforgettable solutions to the problems he set. Two students, their hands dipped in paint, passed a paper covered football back and forth, while another frenetically photographed himself sinking deeper and deeper in the mud of nearby Lake Katharine as he "altered a two-dimensional surface, and returned it to its original shape." In some cases residuals of these class projects such as Ed Mayer's "altered" sticks hang around in halls and offices as reminders. More often the residual is the memory of the experience and what was gained by having observed it or participated in it.

There is no proper description of or substitute for the spontaneity and humor of going out "on assignment" with William Wegman to create a short video. And one cannot forget the learning experience when students assisted artists such as Deborah Butterfield or Cynthia Carlson in the construction of installation pieces, of the energy created when they collaborated with sculptors Dalton Maroney or Gary Charpentier to produce very ambitious works in a matter of a few days of concentrated effort. For some the most memorable experience undoubtedly was the non-stop happening of having Howard Finster around for a few days. Whether he was showing students the "quick way" to make art with broken glass, talking about his art, his garden, or his visions or just playing his banjo and singing his own compositions, Howard had a contagious enthusiasm and inspirational quality that affected everyone.

At times there have been heated discussions during critiques. Equally important however, have been the quieter moments when individuals shared with the

students on a more personal level some of the problems of being an artist. The program has included not only well-established artists but also younger artists, some just out of school, who could share very realistically with students the struggle of trying to make it in New York or elsewhere. What has been rewarding has been to see the success that some of these younger artists like Cheryl Laemmle and Mike Lucero have achieved in the short time since they had an exhibition and visiting artist position here at Wake Forest.

The current exhibition provides an opportunity to show something of the diversity of thinking that these artists have brought to the visiting artist program at Wake Forest. It cannot, however, demonstrate the excitement that the program has generated on so many levels. We are pleased that Wake Forest will continue this commitment to bringing artists to the provinces.

Robert Knott
Associate Professor of Art



Howard Finster

SUMMERVILLE, GEORGIA

SPRING 1980

Activities: Exhibition, Slide Lecture
Sculpture Workshop

Cement Mound

1980

Paradise Garden

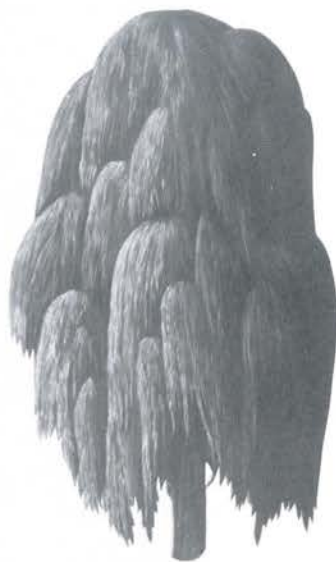
Summerville, Georgia

Cheryl Laemmle

NEW YORK CITY

SPRING 1980

Activities: Exhibition, Slide Lecture



Monkey With Weeping Willows

1982

Oil on Canvas and Masonite

Karl Wirsum

CHICAGO, ILLINOIS



FALL 1982

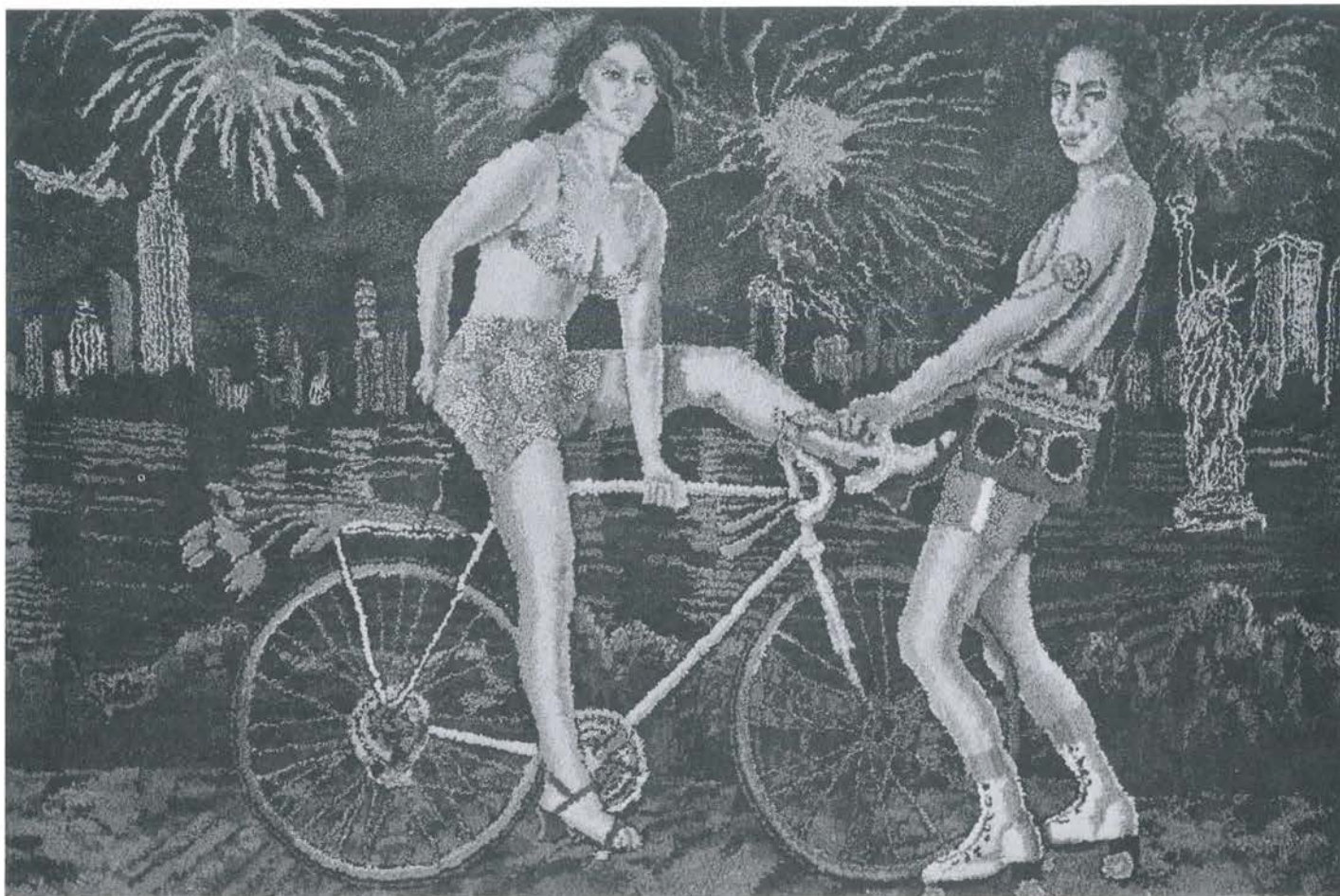
Activities: Artist-In-Residence, Mixed Media Workshop
Slide Lecture

Hello Gypsy Toe Goodbye Sly
1977

Acrylic on Acetate

Shari Urquhart

BROOKLYN, N.Y.

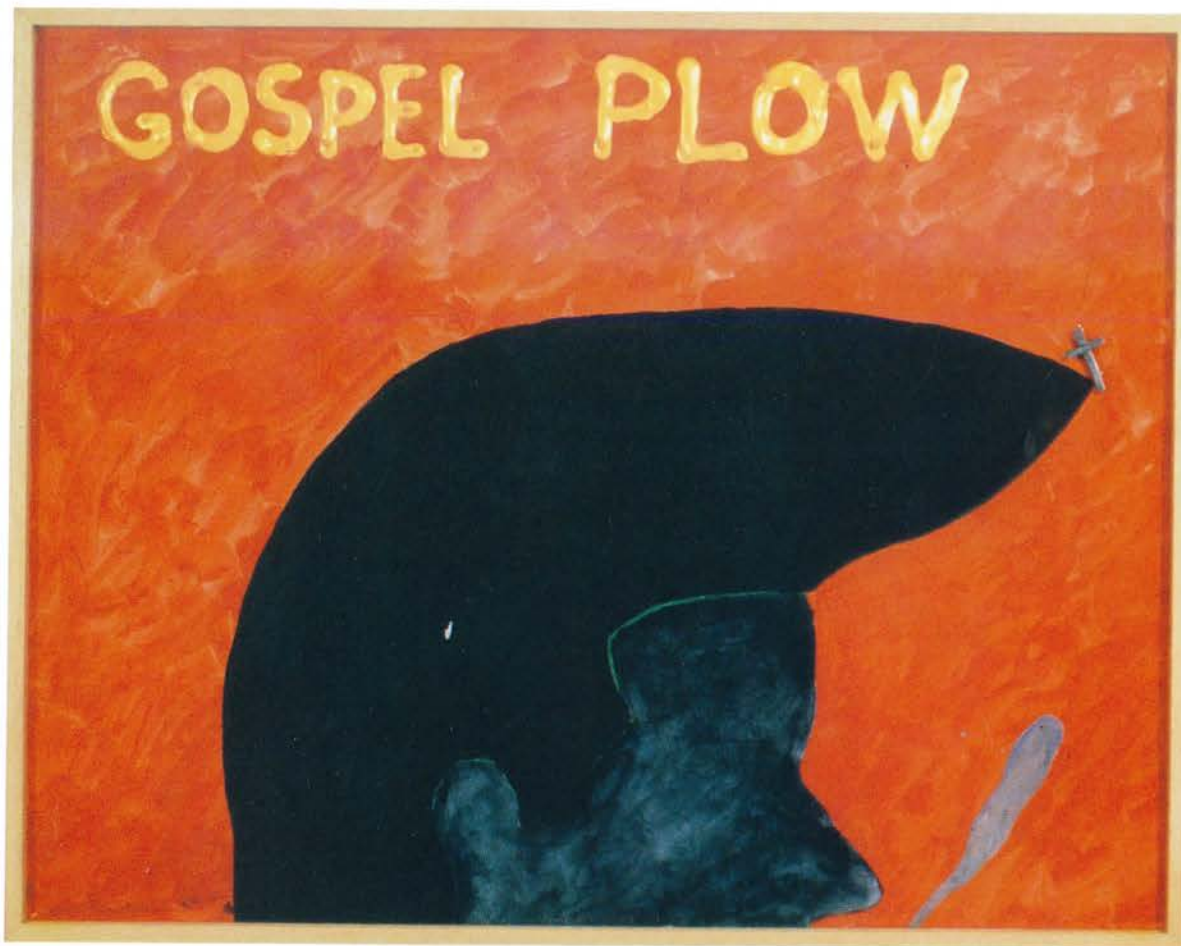


FALL 1979
Activities: Slide Lecture

It's 10 pm, Do You Know Where Your Children Are?
1983
Fiber and Rhoplex

Terry Allen

FRESNO, CALIFORNIA



SPRING 1980

Activities: Slide Performance

Gospel Plow

1980

Acrylic and Mixed Media on Paper

J. J. Murphy

MADISON, WISCONSIN



FALL 1979

Activities: Film Screening

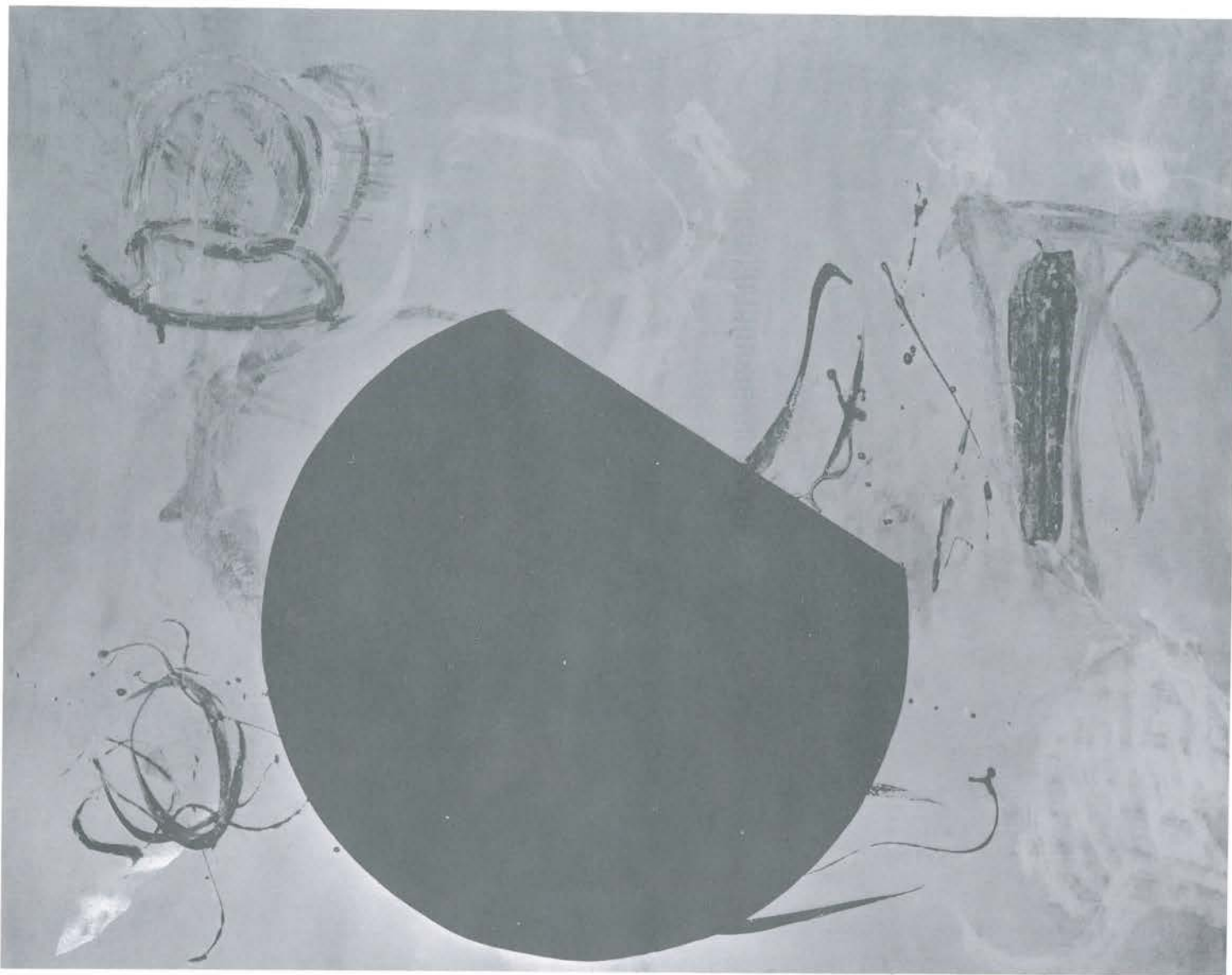
Terminal Disorder

1983

16mm Color/Sound Film

Peter Plagens

NEW YORK CITY



FALL 1977

Activities: Exhibition, Slide Lecture
Studio Residency

Untitled

1975

Oil Crayon, Pastel, and Gouache on Paper

Gladys Nilsson

WILMETTE, ILLINOIS

FALL 1979

Activities: Exhibition, Slide Lecture,
Watercolor Workshop



Flora and Fauna

1981

Watercolor on Paper

Cynthia Carlson

NEW YORK CITY



SPRING 1981

Activities: Installation Workshop with Wake Forest
Students at SECCA Exhibition Space

Installation

1981

Hayden Gallery, Cambridge, Massachusetts

Rafael Ferrer

PHILADELPHIA, PENNSYLVANIA



FALL 1979

Activities: Slide Lecture

Retrato de Familia

1982

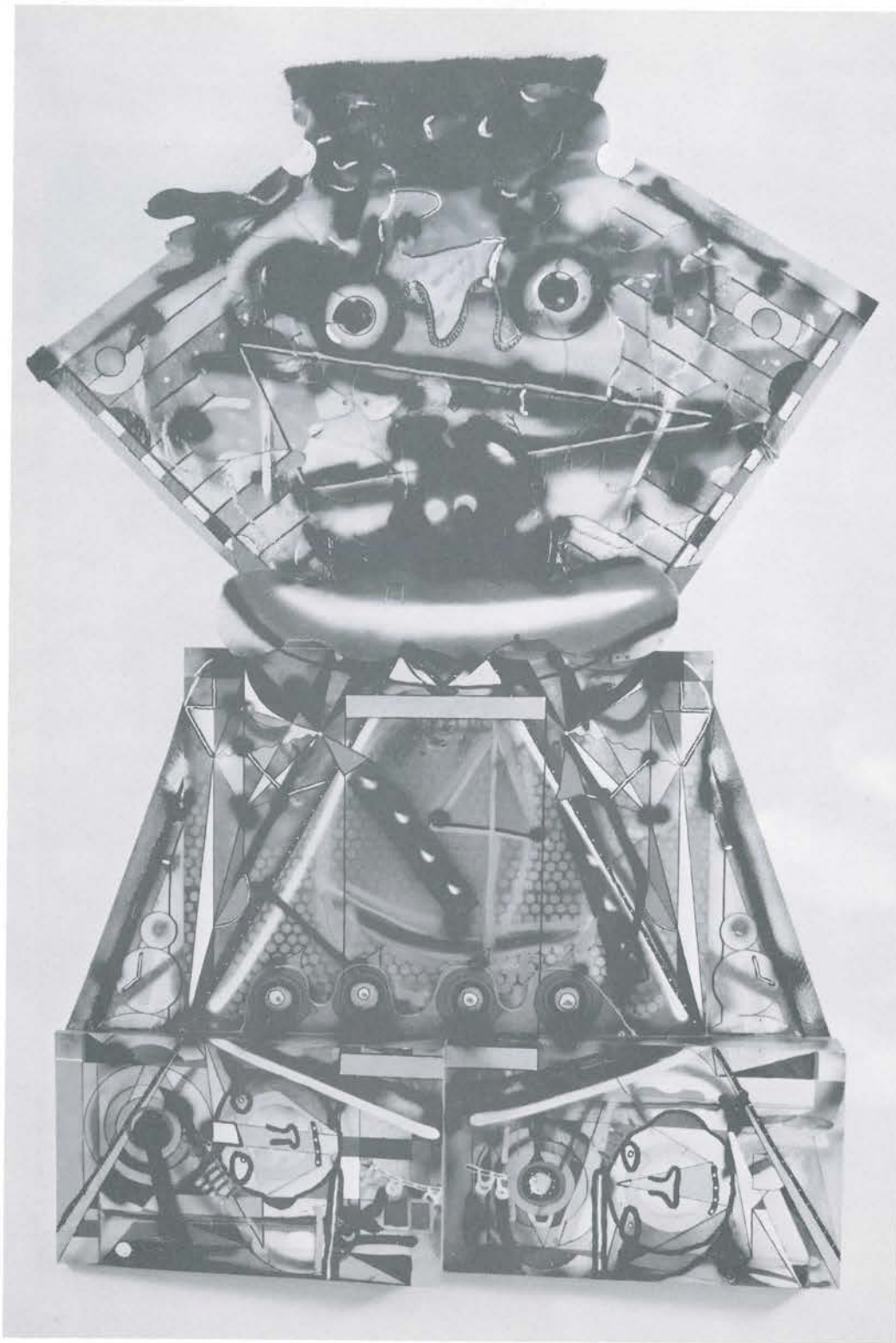
Oil on Canvas

Martin Johnson

VIRGINIA BEACH, VIRGINIA

SPRING 1981

Activities: Exhibition, Slide Lecture



Brush Up on Mattering
1982
Mixed Media Construction

Joseph Raffael

SAN GERONIMO, CALIFORNIA

FALL 1980

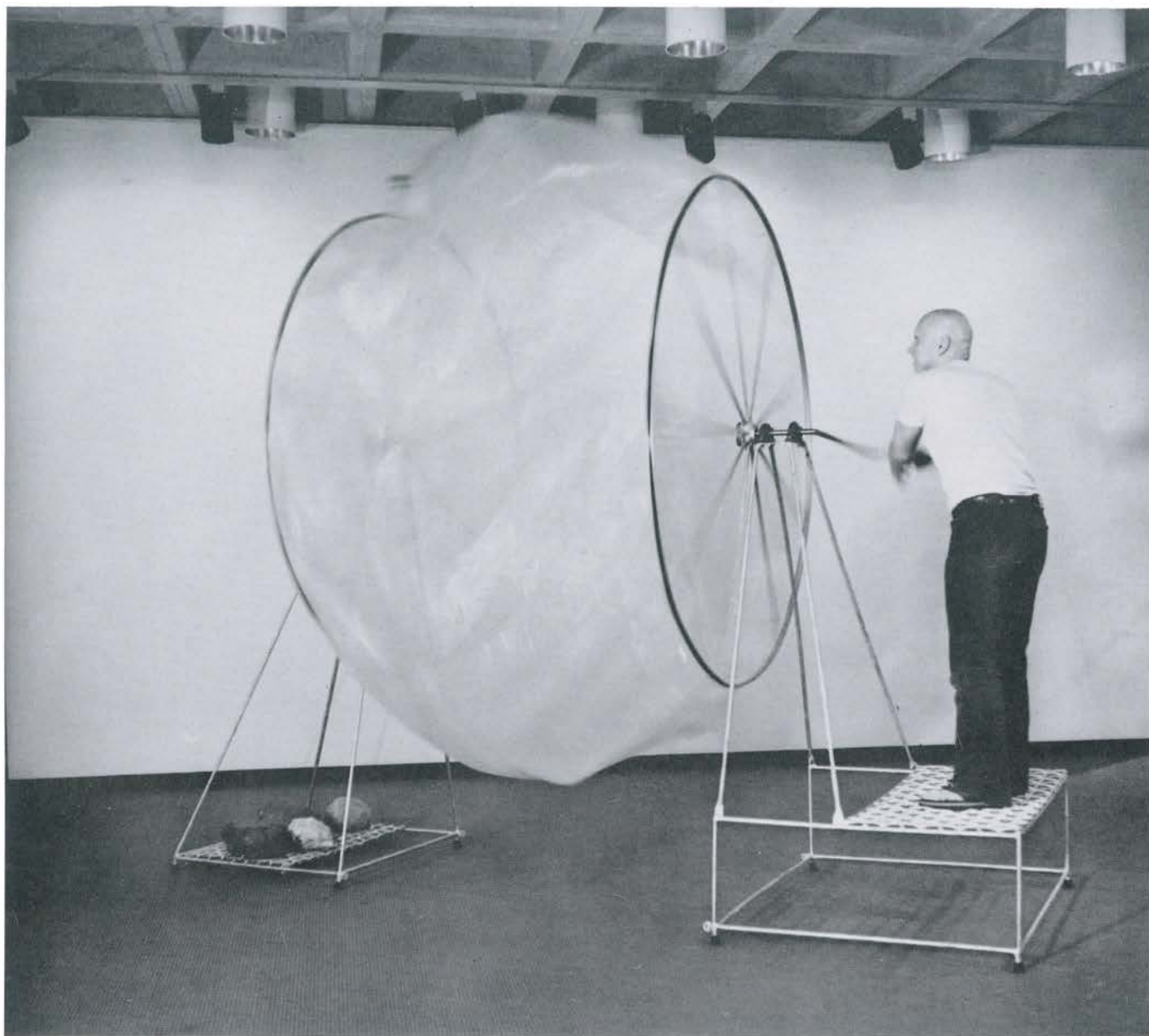
Activities: Exhibition, Slide Lecture

Up, Through and Over
1981
Oil on Canvas



Norman Tuck

BROOKLYN, N.Y.



FALL 1978

Activities: Exhibition, Slide Lecture

SPRING 1979

Activities: Kinetic Workshop

Water Wheel

1979

Metal and Plastic

Frank Owen

KEENE VALLEY, N.Y.



FALL 1980

Activities: Exhibition, Slide Lecture

Quarry

1981

Acrylic on Canvas

Daisy Youngblood

NEW YORK CITY



SPRING 1983
Activities: Slide Lecture

Watching Girl
1983
Low-fire Clay, Sticks, Hair

Michael Lucero

NEW YORK CITY



SPRING 1980

Activities: Exhibition, Slide Lecture

Installation

1980

Wake Forest University

Tom Palazzolo

OAK PARK, ILLINOIS



SPRING 1978

Activities: Film Screening

Caligari's Cure

1982

16mm Color/Sound Film

Irene Pijoan

RODEO, CALIFORNIA

FALL 1981

Activities: Slide Lecture,
Fresco Demonstration



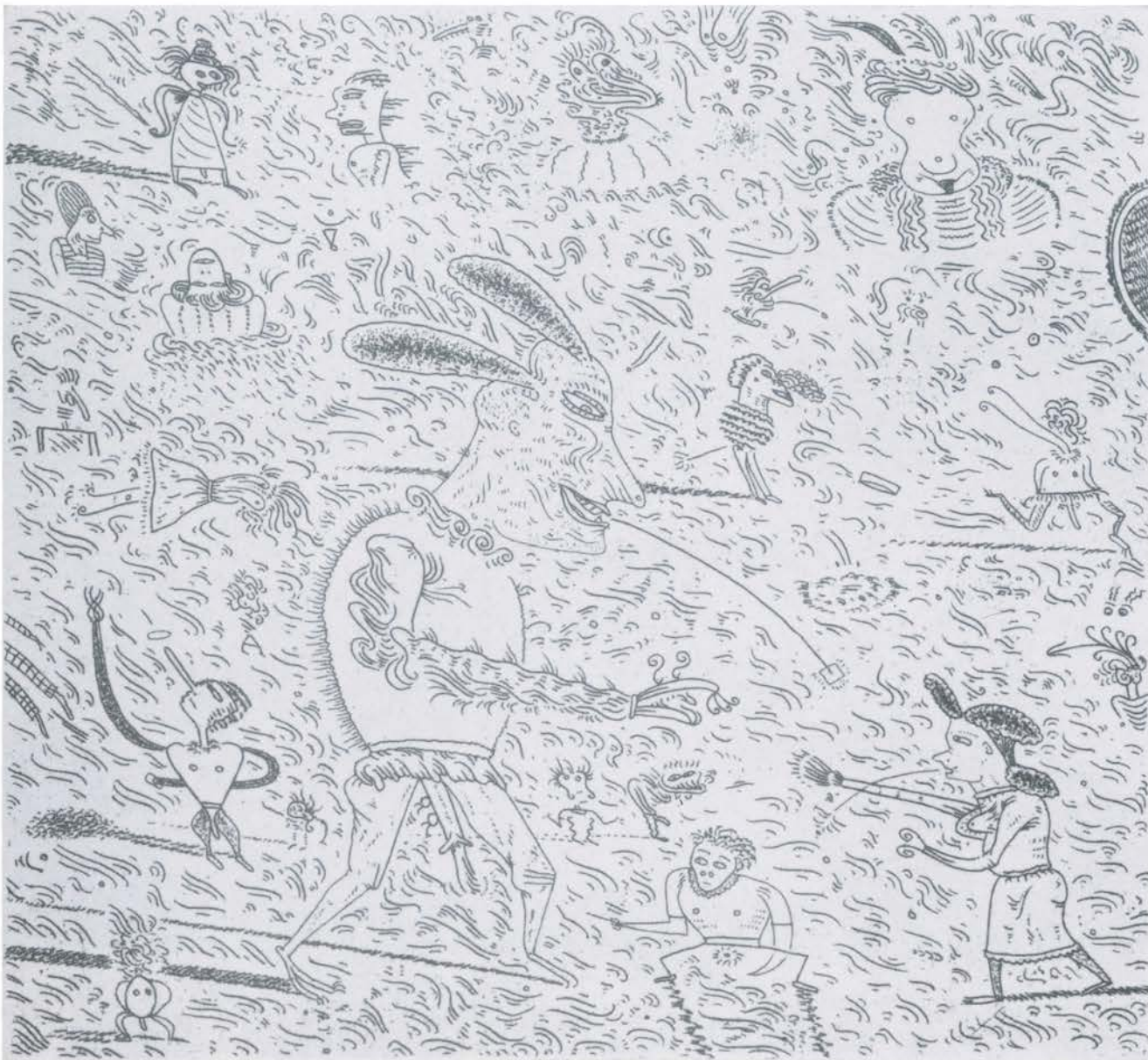
Ordinary Clamor

1984

Mixed Media

Jim Nutt

WILMETTE, ILLINOIS



FALL 1979
Activities: Slide Lecture

"yoo hoo . . . little boy"
1977
Etching

Jane Couch

NEW YORK CITY



FALL 1979

Activities: Artist-In-Residence, Slide Lecture
Painting Workshop, Studio Residency

Shattered

1981

Oil on Canvas

Ben Schonzeit

NEW YORK CITY



FALL 1979
Activities: Slide Lecture

Clear Jellies
1976
Acrylic on Canvas

Visiting Artists

1977

Doris Leeper
Douglas Huebler
Joan Snyder
Peter Plagens
Ida Kohlmeyer
Robin Lehrer
Penny Griffin

sculptor, painter, printmaker
conceptual artist
painter
painter, author, critic
painter
painter
art historian

1978

Elin Elisofon
Alan Siegal
David Kiacz
Liz Dworkin
Tom Palazzolo
Norman Tuck

sculptor
painter
printmaker
painter
film maker
sculptor

1979

Danny O'Dowdy
Barbra Riley
Rafael Ferrer
J.J. Murphy
Jim Nutt
Ben Schonzeit
Gladys Nilsson
Brian Wells
Shari Urquhart
Norman Tuck
R.E. Gasowshi
Don Cole
Judy Raffael
Barbara Gladstone

painter, printmaker
painter, photographer
sculptor, painter
film maker, historian
painter
painter
painter
printmaker
painter, fiber artist
sculptor
painter
painter
painter
gallery director

1980

Howard Finster
Miles Carpenter
Terry Allen
John Cohen
Michael Lucero
Cheryl Laemmle
Art Spiegelman
Linnea Glatt
Kimberly Arp
Tony DeBlasi
Nancy Hoyt
Joseph Raffael
Frank Owen
Ann Knutson
Nancy Hoffman

folk artist
folk artist
multi-media artist, musician
film maker
sculptor
painter
comic book artist
sculptor
painter
painter
art historian, curator
painter
painter
sculptor, painter
gallery director

1981

Irene Pijoan
Jim Sullivan
Martin Johnson
Tom Crow
Robin Lehrer
Treva Spontaine

mixed media artist
painter
sculptor
art historian, critic
painter
musician

1982

Larry Kardish
Roger Vail
Steve Mansbach
Sam Edgerton
Susan Canning
Judith Wolin
Richard Craven
Margaret Burchenal
Phillip Wofford
James Surls
Susan Dallas-Swann
Barbara Gary
Jon Genkin
Michael Swier
Angela Fremont
Dalton Maroney
Richard Pousette-Dart

film historian, curator
photographer
art historian
art historian
art historian
architect
mixed media artist
art historian
painter
painter, sculptor
light sculptor
sculptor
painter
painter
sculptor
sculptor
painter

1983

Steve Paviovic
Peter Mark
Greg Metz
Doug Hall
Daisy Youngblood
Evan Maurer
Perry Hoberman
Papo Colo
Jeanette Ingberman
Michael Wallin
Patricia Benson

painter
art historian
printmaker
video artist
sculptor
art historian, museum director
multi-media artist
painter
art historian
film maker
printmaker

1984

Perky Edgerton
Gary Charpentier
John Haywood
Clarence Morgan
Wendy Calman

painter
sculptor
sculptor
painter
printmaker

Artists-In-Residence

A position shared with North Carolina School of the Arts and Southeastern Center for Contemporary Art.

1977	Robert Maki	sculptor
1978	Irving Marcus	painter
1979	Jane Couch	painter
1980	Theodora Skipitares	performance artist
1980	Oliver Jackson	painter
1981	Beverly Pepper	sculptor
1981	Wayne Thiebaud	painter
1981	Richard Johnson	painter
1981	Cynthia Carlson	environmental painter
1981	Edward Mayer	sculptor
1982	Karl Wirsum	painter
1982	William Wegman	video artist, photographer
1982	Judy Chicago	painter
1983	Deborah Butterfield	sculptor

"What I always liked about the program was that it benefited the artist equally with the Institution. Howard Klein felt the artist should be benefited not only in payment of money, but in allowing the artist to structure his or her time while in Winston-Salem."

Donna Rader

**Coordinator, Visiting Artist Program
North Carolina School of the Arts**



Sculpture Workshop with Robert Maki
Fall 1978



**Completed Sculpture displayed in lobby
of Fine Arts Center**

Acknowledgements

Wake Forest University Visiting Artist

Program Steering Committee:

Gary Cook

Marvin Coats

Robert Knott

Andrew Polk

Program Coordinator:

Victor Faccinto

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