



SPOTLIGHT

2024

IOWA

School of Art
and Art History



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FOREWORD

DONNA FRIEDMAN

It was a pleasure to view yesterday the exhibition of artworks created by students in the School of Art and Art History. My goal in supporting the creation of the Spotlight Grant program has been to encourage innovation within the visual arts, and the works included in this exhibition show that the students have taken seriously that goal. With the cost of higher education these days, it can be difficult to purchase the materials required to produce artworks, so I am glad to support some of these costs. I look forward to seeing similar exhibitions in future years, and I hope that the seven students represented in the exhibit today will continue to be creative as they go forward in life.

Donna L. Friedman Curry

04.27.24

SPECIAL THANKS TO THE STUDENT MENTORS:

ANDREW CASTO - CERAMICS

DANIEL MILLER - SCULPTURE AND INTERMEDIA

JEREMY SWANSTON - GRAPHIC DESIGN

KEE-HO YUEN - JEWELRY AND METAL ARTS

MONICA CORREIA - 3D DESIGN

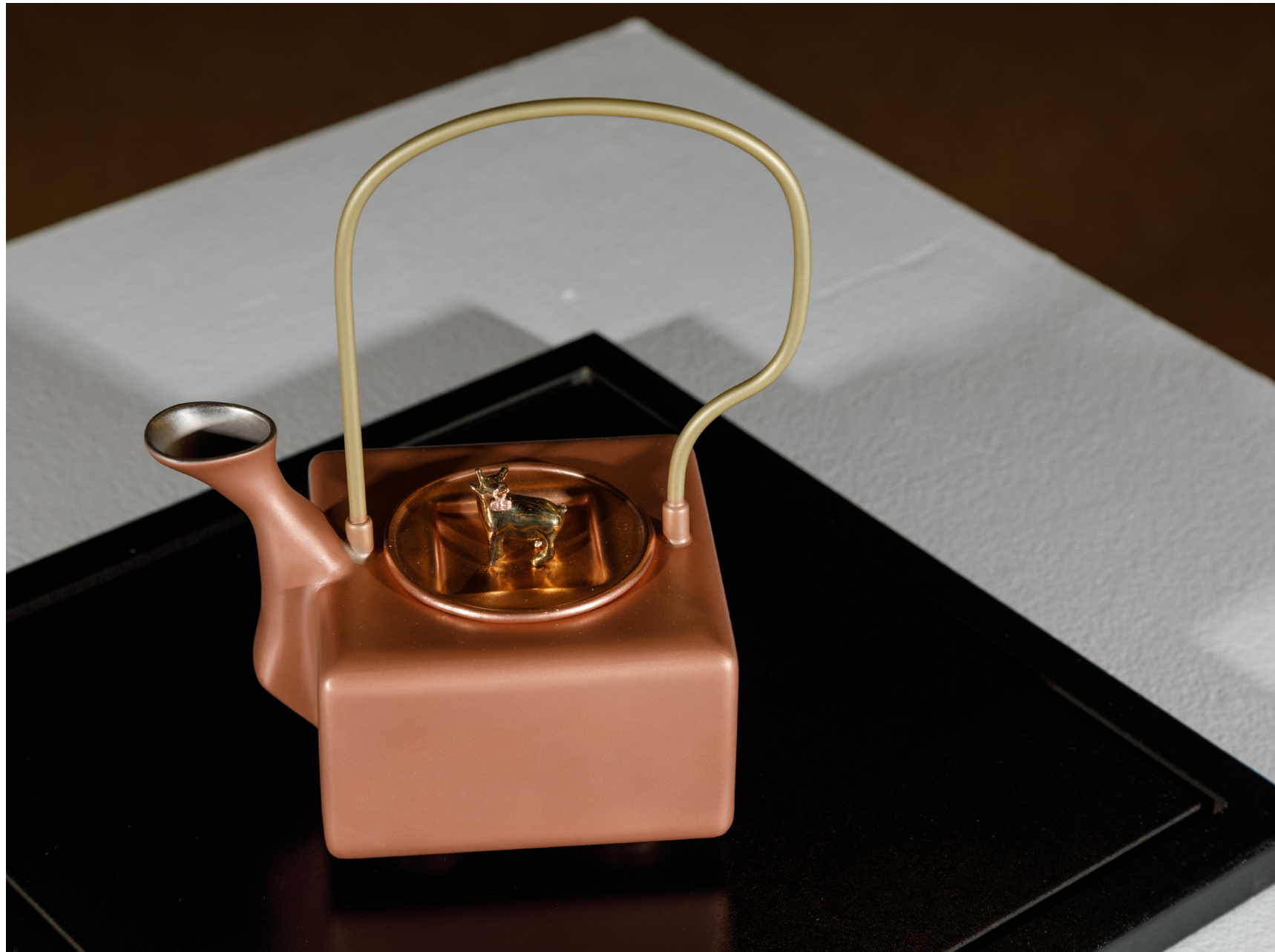
RIEL STURCHIO - PHOTOGRAPHY

TJ DEDEAUX NORRIS - PAINTING & DRAWING



JACK EDEKER

JEWELRY AND METAL ARTS



In a world often filled with chaos and uncertainty, I aspire to create moments of respite and delight through my art. By infusing my work with warmth, humor, and a touch of magic, I aim to uplift spirits and inspire wonder in those who encounter it. My creative process is driven by a sense of curiosity and playfulness, as I experiment with form, texture, and color in an effort to evoke emotions ranging from whimsy to awe. Whether crafting delicate jewelry or bold sculptures, I strive to imbue each piece with a sense of vitality and exuberance, inviting viewers to experience the joy that emanates from every curve and contour.

"This Little Piggy" Teapot, 2023-2024
copper, brass, gold plated bronze,
nickel plating
3.75" x 6" x 7"

COLE GARRELTS

PRINTMAKING



My work explores grief and the way it lingers in every aspect of daily life for an individual. It layers moments of life with the sudden breaks into sadness that occur naturally after losing someone, like thinking that that person would've enjoyed this... a melancholic happiness. I just think about those moments and it sometimes makes me feel like my emotions and I are two separate people trying to reunite as one so that life can return to normal, but it won't. So, we keep playing the game and walking together.

Pookie, 2024
silkscreen and photolithography
10" x 15"

An Interior View, 2023
intaglio, photogravure, and chine colle
18" x 18.5"

Being With Oneself, 2023
photolithography
13" x 19.5"

Grief, 2024
lithography
24" x 32"



JENN JACOBSON

PHOTOGRAPHY



In *Weightless*, a photography collaboration with my teenager, I use transparent cloth and projections to layer images of our interactions in hopes of representing and capturing an important transitional and fleeting time in our relationship. During the collaboration we take turns behind the camera, capturing moments of interaction at home, in the car, in their secret hiding spot in the woods. On the faded transparent cloth I print and stitch together six images of both of us, evoking distance, disconnect, or questioning. Behind the hanging cloth, three bright projections on the wall show images of my teenager with wonder, playful defiance, and a position of power through the point of view. By layering images and building tension between the faded cloth and bright projections, I mirror the sometimes tense, sometimes bright and playful, but always constant bumping around as we negotiate the new (and ever-changing) lines of independence and care.

Weightless, 2024
silk fabric with printed color images,
projected color images
4' x 11.3'



SHERIDAN KLINGINSMITH

CERAMICS

Using saturated glazes and simple shapes, my work resembles playfulness and imperfections amidst battles with mental health and women's challenges around the world. I invite viewers to engage with each vessel, feeling the textures of smooth protrusions over a rough, raw clay body; I understand that some may find this soothing and some, nauseating, just as it is being a woman facing the modern world. In some of my practice, I allow the glazes to intertwine, or play together on their own while other times working to keep things uniform to represent the range of mental obstacles that the average person may go through on a day-to-day basis, which in the end, evokes resilience, creating the idea that surprise and struggle is in the process to success. My art is a reminder that there is appeal and self-discovery beyond these affairs.

Breathe, Burn, 2024
black pedestal bowl and a
white vase with eucalyptus
10" x 6"



ANNA MILLER

PRINTMAKING



In the current political landscape of Iowa, Anna's art serves as a conduit to highlight the political dimensions of recent legislative decisions, turning these observations into artworks that prompt further reflection and potential empathy. Anna's concepts increasingly focus on the critical discourse surrounding women's rights. Notably, Iowa holds a unique place in this narrative, from hosting one of the nation's first woman suffrage marches in 1908 to passing the Heartbeat Bill in the summer of 2023.

Immersed in this ongoing exploration of women's rights and The Women's Rights Movement, she considers pivotal historical events that indelibly shaped the present, from the Seneca Falls Convention to the 1968 Miss America Pageant Protest. Anna's art creates a visual narrative transcending time, exposing patterns and repetitions in women's rights struggles, providing the platform for Anna's exploration of recent changes affecting women's access to safe healthcare. Anna's work vividly demonstrates that the political remains deeply personal.

Iowa Raised, Corn Fed, 2024
Cyanotypes and a dress silk screen on mesh spandex
Varying sizes



EMI 'BROCHTA

SCULPTURE AND INTERMEDIA

My study of MEAT began when I inherited my grandmother's 1962 publication of *Joy of Cooking* by Irma Rombauer. Skimming the pages, I found the language peculiar: violent, specific, oddly familiar. While the publication was intended to aid budding housewives—young women not unlike myself—I resonated more with the descriptions of food, of “MEAT” specifically, and its preparation. I started to read Rombauer's text as an instructional manual to interacting with, to consuming a female body. Within the recipes' verbiage were inscriptions of hyper-sexualization, of brutality, of intended possession. Most interesting to me, however, was the text's authorship. Rombauer was a housewife herself who published *Joy of Cooking* after her husband's death one year prior. These violent, feminine allusions were not doctored by a male author, but by a woman. As I understood it, Rombauer was communicating in a language familiar and learned—perhaps womanhood is defined in relationship to consumption.

MEAT is an expression of my fear of domesticity; the ever-looming horrors of the meat industry; and a fixation on brutality passed down through my bloodline.

MEAT, 2024
recycled laces, used dyer sheets,
thermal printed receipts,
quilting felt, wax
5' x 3' x 12'



RACHEL STEFFEN

GRAPHIC DESIGN



I am passionate about the power of art and its ability to transcend across mediums. This project was sparked by my deep admiration for Taylor Swift's album titled *folklore*, released in 2020. *folklore* captivated me with its intricate storytelling, vivid imagery, and seamless blending of fantasy and reality. As I listened to the album, I found myself drawn into a rich narrative world, much like the immersive experience of reading a book. In this project, I explored the realm of bookbinding and transformed Swift's album into a tangible lyrical anthology. Each page of this hardcover book is a careful curation of collage-like imagery and text, capturing the visual essence of each song, as described through the writing, while maintaining the album's original woodsy and whimsical aesthetic. This project is not only a tribute to *folklore* but a personal exploration of the intersection of music, literature, and visual art.

folklore, 2024
uncoated paper, chipboard, waxed thread,
PVA glue, binding ribbon
5" x 8"



AMBER WELZENBACH

PAINTING & DRAWING

I have established a practice that imagines rage in a female-presenting body through the brutally feminine and the grotesquely divine.

I use different materials to combine elements of sculpture and painting to bring my works to life, portraying themes of bodily horror and religion—both in an internalized and literal sense.

With imagery of the inherently beautiful—flowers and silks, jewels and gold—in contrast to the inherently gruesome aspects of viscera and bone, my art is an outlet to tell the story of a shared pain so intrinsic it exists like a wound on our bodies that will never fully heal.

A visceral femininity told through blood.

Open Wound, 2024
wood, metal, feathers, oil paint,
gemstone beads, glass beads, chiffon,
insulation foam, gold leaf.
42" x 24"



SAM WILSON HOFF

3D DESIGN



The Phase Lamp aims to blend visual delicacy with a layering effect. With a wide base and top paired with a thin neck, the lamp achieves an unobstructive profile while still having room to express an angular form. The top light source of the lamp utilizes the multiple pieces of hardwood used in the construction of the piece to exhibit layers of light as the LED reflects onto the fringes of the head. Constructed with an LED light dimmer and remote, this piece is meant to maintain practicality and ease-of-use in its elegant form.

Phase Lamp, 2024
walnut hardwood, cement
10" x 72" x 17"

An aerial photograph of a modern architectural complex, likely a school of art and art history, featuring a prominent building with a large, multi-faceted roof and several skylights. The building is surrounded by trees and a river in the background. The text "SPOT LIGHT" is overlaid in the top left corner.

SPOT LIGHT

EDEKER, JACK
GARRELTS, COLE
JACOBSON, JENN
KLINGINSMITH, SHERIDAN
MILLER, ANNA
O'BROCHTA, EMI
STEFFEN, RACHEL
WELZENBACH, AMBER
WILSON HOFF, SAM

The University of Iowa
School of Art and Art History

APRIL 15-APRIL 27
Levitt Gallery ABW