INTRODUCTION

“Our surroundings shape our actions, thoughts, feelings, and imagination,” writes Julie Morgan in her article surveying the spaces this Department has occupied since its inception. She writes more about the influence of physical context on human activity and identity, noting the tendency for artists to be especially adaptive when their environment is less-than-ideal for one reason or another. Perhaps this is where inventiveness truly thrives—in those places that are clearly unfinished, or not quite themselves, at least, not yet. In such places, there is room for action, for experimentation, for what could be to emerge. Someone with a curious mind, an eye for detail and beauty, and enough support might just find that not only are we shaped by our environment, we are co-creators of it. Indeed, our actions, thoughts, feelings and imagination contribute to the shape of our surroundings. Students in this Department, instructors and faculty, administrators, and invited guests—all these individuals contribute, in some way, to who we are as a learning community, to where we are in space and time.

Judith Huacuja invited students to work together on this new journal for the Department of Visual Arts. A team of eight students came from different points on the conceptual map, endowed with different gifts and interests. For this inaugural issue, they focused their attention on the concept of place. As individuals and in partnership, students meandered through a wide range of possibilities before deciding which ideas to pursue, interviews to conduct, images to create, and so on. In the end, the process revealed a great deal about differences between place and location. Our new studios can be found in the College Park Center, once the headquarters for the National Cash Register company. A map will indicate that we are near the intersection of Brown and Stewart Streets. Yet to know this Department, to get a sense of what it is becoming, one has to spend time experiencing it. This may mean being in the studios long after midnight. It may mean listening to those who have been teaching here for many years. It may mean asking an international student what it is like to be here. Or, noticing the remains of an artistic process. In any case, it requires a certain quality of attention, to begin to know what cannot be inscribed on a map—the felt experience of a place. It is our hope that this document gives you a sense of the Department of Visual Arts and the place it is becoming.

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These spaces all have one thing in common: each of them has housed, at one time or another, at least a part or the whole of the visual arts at the University of Dayton since the arts have been a feature on campus.

In 1939, University of Dayton students interested in the visual arts could earn degrees in two majors: Bachelor of Science in Education (Art Supervision) and Bachelor of Fine Arts. While the lectures for these degrees were delivered on-campus, the University required that all professional art subjects and studio practice be taught at the School of the Dayton Art Institute (DAI). But in 1975, this affiliation between UD and the DAI ended. Moving the art classes to any spare campus spaces, the University initiated the legacy of adaption and change with regard to the visual arts that continues to this day.

Our surroundings shape our actions, thoughts, feelings, and imaginations. Each of these components, vital to creativity, are at times negatively influenced by the spaces and places of what are too often "educational warehouses." Drab and institutional, many of the historical spaces of the Art Department only too easily confirmed this claim. While the lack of permanent and appropriate space for the arts proved to be a challenge for the department, there was some value to the constant transitions. A place’s space should match its function. In an ideal world, every learning environment would have the appropriate lighting, wall coloring, decoration, furniture, sensory variables, and space configurations. Since this ideal is difficult to achieve, individuals must learn to adapt to the spaces in which they operate. Adaptation is an essential skill, particularly for artists. Moving from space to space, adapting from one set of surroundings to another, all such changes force the artist to create in new and challenging ways. Whether it is adjusting to the poor lighting of Chaminade Hall or maneuvering around the solid pillars of the Rike Center, the spaces of the Department of Visual Arts have shaped students’ creativity in unique ways.

The problem of space for the arts was long foreseen. In 1965, Father Raymond Roech, then President of the University, created a Fine Arts Planning Committee; three years later Roech’s committee proposed that “the department of Fine Arts, now administered under the College of the Arts and the Sciences, divide and group together to form a College of the Fine Arts.” The Committee argued that the campus needed “an atmosphere suitable for the creator, an atmosphere which would pervade more of the campus than it does today and make the arts a more vital part of our campus community.” Though this proposal was ultimately rejected, the University administration recognized a need for a new space for the fine arts.
The faculty on the Planning Committee argued that a Fine Arts Building on campus was essential to fulfilling the University’s commitment to the pursuit of knowledge. A Fine Arts facility, they urged, was necessary to complement the spaces of the other departments and disciplines. “Our campus is simply incomplete until the fine arts take their rightful place,” advanced the arts faculty. “This means we need classrooms, laboratories, practice rooms, practice halls, and individual studios devoted to discovery and practice of the fine arts.” The Fine Arts Planning Committee further suggested that such a facility would “serve as witness to the role that the creative arts have in the lives of complete human beings.” Perhaps the most compelling argument of the Committee was that a Fine Arts Facility would fulfill the need to express a freedom and openness to the future. The artist’s role in society has never been one of defending the status quo. He [sic] may, and usually does, preserve traditions, but at the same time he invents new forms. To fail to give the fine arts their rightful place in the University is to say we wish to stress only the critical ways of knowing—surveying, categorizing, analyzing—not the forward thrust which reconverts all such knowledge into new forms. This is the work the artist is doing. We want to provide for it and for him on our campus.

The result of this planning and these discussions was that the UD Art Department found a new home: the Rike Center. The Rike Center had previously been used as a dormitory, as classrooms for a convent, as a space for the music department, as an auditorium, as headquarters for the Chemistry Department, and as the women’s gym. But on October 19, 1978, it became the official home of the Performing and Visual Arts Department. The renovation of the building, guided by architects Lorenz and Williams, involved removing the top story of the building and gutting the rest to create a new space that kept the brick and stone walls of the original structure. The curving hallways, so expressed one contemporary, “tease the eye, and prompt one to walk to the end of the hall to see what lies just around the bend.” After six moves in thirteen years, the arts had finally found a home.

While students were initially “more eager to do their work, inspired, almost,” eventually the Rike Center, once again, needed renovation to match increasing demands for space and changing technologies. In 2005, the University of Dayton finalized the purchase of a 49-acre parcel of property from the NCR Corporation for 25 million dollars. This purchase included the 430,400 square-foot building now known as the College Park Center. First becoming home to the Dayton Early College Academy, UD’s facilities management, and central receiving, in 2009 construction began on the 2nd floor to create spaces for the Department of Visual Arts. Phase One developed new studios, classrooms, and offices for the disciplines of photography and graphic design. Phase Two produced new facilities for art education, art history and the fine arts. By 2011, the entire department was located within new spaces, furnished with computer labs, darkrooms, and teaching studios. Overall, the impressive renovation of facilities and equipment totaled 4.8 million dollars.

Finally, with the start of the 2011–2012 academic year, the new space was open for classes for the entire department: Art Education, Art History, Fine Art, Photography, and Graphic Design. With computer labs and a new modern atmosphere, students and faculty alike welcomed this final adaptation. Francis Schanberger, an artist-in-residence at UD remarked, “it’s wonderful having studio classes with abundant light entering the space. In a few weeks, the gingko trees along Brown Street will fill these rooms with a beautiful yellow light.” Students were excited about tools and technology that are easily accessible to students and staff. Judith Huacuja, Chair of the Department of Visual Arts, comments:

“The most important aspect of the new space is the sense of community that I feel is strengthened here now that all areas of the department are in one space. Painters can see the work of designers and photographers as it is being produced. Art history majors can work alongside art educators and printmakers. The physical layout of the spaces is more supportive of open communication across all areas.”

Importantly, this new space has prevented students, majors and non-majors alike, from developing the “ghetto mentality” that the Fine Arts Planning Committee warned against in 1968. And while some of the older students maintain affection for the Rike Center’s “graffiti and artsy messages that always kept you excited,” most see the new space as the “hidden gem of an expanding campus.” Judith Huacuja adds:

“This new place for the Department of Visual Arts is on the leading edge of a dynamic and forward-looking campus. This place supports our sense that the arts face the frontiers and that they help bring adaptation and positive change. The University’s gift of new facilities raises us up and brings us together within a critical mass of creative activity. Significantly, it is the students who are the beneficiaries; they will carry the gem forward.”
As the University of Dayton expanded and developed, specifically within the Department of Visual Arts, the need for a space to call home became more and more challenging. NCR, founded in Dayton, Ohio and home to the first manufactured and sold cash register, blossomed into a successful, million dollar company. What these two areas have in common is that, at some point, the Department of Visual Arts and NCR have called College Park Center home. This space accommodated two distinct groups of people, and from it, the CPC has become a home for both groups.
Being Here

SEAN WILKINSON REFLECTS ON PLACE

by Kelsey Biggar

There are not enough words to describe a person who has dedicated nearly 40 years of his career to the Department of Visual Arts at the University of Dayton. Sean Wilkinson holds a Master of Fine Arts from the Rhode Island School of Design and taught at Harvard University before accepting a position to construct a new set of photography courses at UD in 1973. He is currently the Graul Chair of Arts and Languages. As an outstanding photographer and gift to the department, Sean shares how photographic education has changed over the years and how he has explored the concepts of space and place through his numerous travels abroad and the favorite assignments he has given. Through his unique approaches to teaching, he has made the program in photography come alive to faculty and students around him.

KELSEY BIGGAR

I understand that you were hired in 1973 to create a specific photography class. What was that class, and how did it change the department?

SEAN WILKINSON

That’s a more complicated matter than you might think. At that time there was a Performing and Visual Arts Department with music, theater and visual arts all together. Also at that time, photography was coming into its own in colleges and universities as a subject of increasing interest and one that could be studied with some degree of rigor and thoughtfulness. The University of Dayton recognized that and decided to pursue this opportunity. There were certainly people here who thought, “Photography? That’s like car repair, isn’t it? Why should we offer an academic program in that?” But there were a few who realized that photography was of considerable potential interest and value. And I was hired to create not just a course, but actually to construct a program of courses in photography. So that’s what I did.

BIGGAR

What teaching methods do you employ to engage students?

WILKINSON

I do my best to pay attention. I want to know what students are thinking, and why they’re interested in making photographs. I try to be as positive and as encouraging as possible, but at the same time I challenge students to excel. So when people are not doing what I consider to be enough work or very good work, I try to find something positive to say about what they are doing well, while at the same time I’ll say, “You’re really not doing enough work,” or “This isn’t very good.” But I don’t ever leave it at that. Even if I say, “You know, this is not good work,” I will try to point them in a direction that will enable them to improve it. And if they pursue something, it doesn’t have to be exactly what I say—that doesn’t matter as long as their work improves.

BIGGAR

How have the places and the spaces of the department changed over time?

WILKINSON

Pretty radically. Photography was set up in a completely separate building (the Mechanical Engineering building), which is gone now. It had a very large and very nice lab—lots of dark rooms, lots of workspace. The University had acquired the ME building from the military at the cost of a dollar and moved it to campus. So when we needed some space, it was available and cheap. To my astonishment, they also provided enough money to build an excellent facility. It was a bit limited at first, but they saw right away that this was very successful, that we were attracting a lot of students, and they finished out the space pretty quickly. But it was far apart from the rest of the department, which was located in the Rike Center, near St. Mary’s Hall. This was both good and bad since we had plenty of good space but we were also pretty isolated. Now, of course, all of that has changed completely. Now everybody is over in the CPC [College Park Center], which is by far the nicest space, in terms of quality, that the department has ever had. The photo area is a good deal smaller than it was, but that’s not inappropriate. The program is a lot smaller than it used to be. In the late 70s, all through the 80’s, up to the early 90’s, a good long stretch, we had a lot of photo majors. We would have as many as 20 plus majors a

“I was hired to create not just a course, but actually to construct a program of courses in photography, so that’s what I did.”
It would be difficult to say. But certainly the ways in which the medium itself is understood are very different. What somebody thought about photography from the 70s into the 90s was quite different in some ways from what they think now. The concept of art photography has changed just as ideas about other forms of art have changed and always change. But the sense of the medium in general has altered. And it’s not something that can be reduced simply to changes from analog to digital, from darkroom to Photoshop, or whatever terminology you wish to use to indicate that major technological shift. That’s certainly a part of it, and indeed in some ways it’s a big part, but it’s by no means the only thing.

Traditional, darkroom photography required a certain set of physical skills and the manipulation of highly particular materials that were unique to the medium. It required a different working environment from anything else, and it was very craft-based. When you move to digital, you essentially eliminate most of that. You don’t go into a specially designed room with dim, yellow lights, and you don’t have water flowing, and you’re not handling light-sensitive materials, or dealing with chemicals, or operating unusual pieces of equipment. There’s just a host of things that you simply don’t do anymore, and many of those things helped to define how one approached the process of picture making. And I’m leaving aside the whole conceptual issue of “How does one think about images?” and “How does one think specifically about photographs?” When you work digitally, you’re working in the same environment that you would be working in doing word processing, or doing design work or looking up something on the internet or a million other specific things. One of the reasons for that is that, if you have a class of 20 people, and on a given week everybody has been photographing doors and windows, they might begin the weak thinking, “Doors and windows! I want to photograph interesting things; that’s such a boring assignment.” Well, that’s entirely understandable. But when they come in at the end of that week, and everybody puts up three or four pictures of doors and windows, they realize that there aren’t two pictures that really look the same. “Oh look what she did with that door photograph—that’s really cool. I wish I had thought of that.” Or, “You know, his window photograph is really about light; it isn’t just a window.” So they see that there is an enormous amount of potential even within what seems like a very narrow format, and they realize that it’s up to the individual to do something interesting with that. Typically we think of photography as pointing a camera at interesting subject matter, and that’s all you need to do. And I think it’s important to get across the idea that it’s what you bring to it that makes it interesting.

In advanced classes, such as VAP 410, I don’t give specific assignments. I ask students to identify a project that they would like to work on for the entire semester. I will comment on their project choices, but I don’t tell them what to do. When I was teaching the full gamut, from Intro through senior seminars, I would become less and less prescriptive as I went up in class level. In a 101 class, I would give very concrete assignments, for example, photograph a door, photograph a window. I didn’t want people pointing their cameras at anything under the sun; I wanted them to focus on a few very specific things. One of the reasons for that is that, if you have a class of 20 people, and on a given week everybody has been photographing doors and windows, they might begin the weak thinking, “Doors and windows! I want to photograph interesting things; that’s such a boring assignment.” Well, that’s entirely understandable. But when they come in at the end of that week, and everybody puts up three or four pictures of doors and windows, they realize that there aren’t two pictures that really look the same. “Oh look what she did with that door photograph—that’s really cool. I wish I had thought of that.” Or, “You know, his window photograph is really about light; it isn’t just a window.” So they see that there is an enormous amount of potential even within what seems like a very narrow format, and they realize that it’s up to the individual to do something interesting with that. Typically we think of photography as pointing a camera at interesting subject matter, and that’s all you need to do. And I think it’s important to get across the idea that it’s what you bring to it that makes it interesting.

There have been many people that I have encountered here that have impressed me for one reason or another. I have always admired, and I continue very much to admire Paul Benson, who is the Dean of the College of Arts and Sciences. Paul is a wonderful model of integrity and good faith, deeply intelligent and acutely sensitive. He’s an outstanding human being. That has nothing to do specifically with visual arts or photography. It goes far beyond...
place, and exploring what place means, and what happens when we move from one place to another and how that affects our identity. So these are issues that are of considerable interest to me in a variety of different ways, not just purely academic.

In fact, the academic aspect is secondary, as far as I’m concerned. What interests me is the actual experience of place. For example, you commented on my office when you came in. The very first thing I wanted to do when I came here was to make this office a place in which I was glad to be, in which I was comfortable and felt I could pursue my work in a good frame of mind. Sometimes I’ll be working at home, which is also a nice place, but I’ll choose to come over here because I will think differently in this environment. So I might come over here on an evening or on a weekend just because it gives me a different sort of place that contributes to my ability to focus on what I’m doing.

When I travel, I’m interested in the place itself to which I travel. It seems that a great many people travel in order to visit somebody. They would never dream of going someplace where they didn’t have a relative or a friend. I go to a place because I am interested in the place. And learning and knowing a place is meaningful to me in ways that I think would probably be odd to many people. For example, it means something to me to know London intimately. To know, at least in large stretches of the city, every street, and where things are, and how to get around such a large and complex place. Having a deep sense of such a place, one that is almost like a resident’s understanding is something that I value. I have a similar though less densely detailed familiarity with Rome. I used to have that with New York City because I grew up just outside it, and I went there often. It’s kind of odd that now London is more familiar to me than New York.

But in terms of place here on campus, and particularly the new place in which the department is located, that is a very mixed sort of thing. Certainly the quality of the facility and its amenities, its fixtures, its design, and its finish is an enormous improvement over what existed in the Rike Center. In many ways it is a terrific space, and I think Joel Whitaker [former department chair] in particular is to be highly commended for that because he’s the one who almost single-handedly drove that whole process of transitioning the department from its former locations to the CPC. He worked doggedly on that and he did an incredible job of staying with it and attending to the infinite details, dealing with the countless headaches and problems and crises and compromises involved. And it’s a great space, I think, in a lot of ways.

At the same time, I think it is seriously problematic that the visual arts are on the other side of Brown Street, that they are removed from the

BIGGAR Has there been someone who has shaped you as a photographer? WILKINSON I had remarkable good fortune in finding great teachers. If anything, that’s an understatement. I was able to work with some brilliant, amazingly productive, creative individuals, and that was great.

BIGGAR How do you conceive or understand the idea of space or place for the department of visual arts? WILKINSON I happen to be keenly interested in place. And indeed in the distinction between space and place. For a number of years I taught a course about place that specifically focused on Dayton, Ohio. The class explored, examined, investigated, and responded to this city by making things. And indeed, some of the work that I’ve done as Graul Chair has focused on issues of such things. At the same time, I’m grateful that Paul is a devoted supporter of the arts. It’s wonderful to have somebody in the dean’s office who not only cares about the arts, but for whom the arts matter greatly.

"I happen to be keenly interested in place. And indeed in the distinction between space and place."
central campus, when for so long they were right at the center, just steps away from St. Mary’s Hall and Kennedy Union Plaza. Thousands of people walked by our facilities every day. It didn’t matter that they didn’t come in, but they knew we were there. It would have been good if our gallery had been more prominently sign posted and if more people had dropped in, but the fact is that the arts were in a central location on campus. They’re not now. They are on the margins.

One of the things that I value most about both my undergraduate and my graduate schools, which were, respectively, Antioch College and the Rhode Island School of Design, was the freedom with which anybody could move around from one place to another within those communities. When I started at Antioch, art just wasn’t a significant feature of my awareness. But the art building was open 24/7. There were impromptu drawing sessions, sometimes late at night, where people would just go to draw because they wanted to, no instructors or grades involved. And I would wander around the campus, sometimes late at night, and I’d walk in and think, “Look what’s going on here—this is really interesting.” When I was at RISD, nobody said, “You’re a photography major, you have to stay in the photo lab.” I could wander around and look in on a glass-blowing studio or a painting studio, or drop in on the architects or see what the industrial design people were doing. I poked around and looked at this wonderful variety of stuff and felt that energy and I was aware that I was a member of a larger collective, and that was important.

But with the visual arts being located in the CPC, that sort of thing, those casual encounters with people in different fields of work, aren’t possible. Nobody who is not a member of that community—literally a card-carrying member, since you have to have card access to get into the building—feels that they can participate in that. So unfortunately, it seems to me that, through no one’s fault—because I certainly understood all of the politics and the reasons for moving the arts over there—the visual arts have been thoroughly separated from the rest of the University community.

**BIGGAR** How do you think the department will develop in the future or how would you like it to develop?

**WILKINSON** I’m not going to be part of the department for very much longer, and so it’s future is not a first-hand concern for me. In general, however, I hope the department will take this opportunity of moving to a new place and renew itself in various ways. It’s been teaching pretty much the same set of courses in largely the same ways and dividing up its disciplinary territories in the same organizational pattern for a long time. And I don’t think that’s really sustainable anymore. I have asked my colleagues, if we were just to clear away everything that we do currently, clear away all courses, all divisions, everything, and start with a blank slate to design a department of visual arts from scratch, does anybody really believe we would end up with what we have now, exactly? Obviously it’s a rhetorical question. Of course we would not do that. So why not take that approach? Why not start afresh with asking: What do students need? What do they want? What do we know that they need even if they don’t know it? How do we do this in a way that makes it an interesting place for us to work? How do we make it a place that people are enthused about coming to, faculty and students alike? How do you make it a really stimulating environment? I know as well as anybody that making art is a hard slog. There’s an enormous amount of failure built into it. You can’t escape that. And typically it’s public failure. You fail in front of other people. You bring in poor work to class, and everybody sees that it’s poor work. And that doesn’t happen in most other areas, where you write a paper and turn it in. It might be a lousy paper, but nobody other than the instructor knows that. You put your artwork up and it has no place to hide and you have no place to hide—there it is and there you are. I think that’s a great thing. But how do we make the most of that?
Faculty + Staff Spaces

HOME IS A FEELING
Concept, Interviews and Photographs by Madison Sullivan

As students, we are each settling into the CPC in our own way, taking advantage of the new space and everything it has to offer. Our faculty and staff are facing the same transition, but in a different sense. Many moved their spaces from elsewhere on campus where they had worked for years. Each faculty and staff member dealt with this challenge differently, and each is continuing to find ways to make her or his space a personal place while maintaining the functionality of an academic office. Through interviews with five different faculty and staff members, I studied how they came into their spaces and what they are doing with them—or plan to do with them. Some surround themselves with inspiration, personal objects, or trinkets from their worldly adventures; others are just beginning to make their places their own.

This project stems from my idea that it is possible to photograph a person without having that person physically in the photograph. There is a lot to be said about how people keep and shape their spaces, and I believe that the inflected space can accurately reflect the person, or at the very least, tell a story that describes the person. Much as I have learned from studying these spaces, I hope that these newly occupied offices and my photographs of them will tell other members of our community a bit more about the individuals with whom we share the new visual arts area of the CPC.

“There is a lot to be said about how people keep and shape their spaces, and I believe that the inflected space can accurately reflect the person, or at the very least, tell a story that describes the person.”

1. **KATHY LUCKETT**
   I think everyone is still adapting to the space. My office is set up differently, so everything that may have been on my left is now on my right. I have my flow- ers and jar from the old office, but not much more, since the space is so new.

2. **JOEL WHITAKER**
   The spaces here are pretty generic so I try to put stuff up that is more reflective and personal for me—a bunch of old cameras, some prints. I have a studio at home so that is where most everything goes. With a studio you have things that are sort of in progress and that you are working on and are more tangible in the way of arts practice. Here it’s really more about the department and the students, delivering curriculum and developing curriculum.

3. **FRANCIS SCHAMBERGER**
   If you saw it last year, you saw my clutter. I can definitely say I am organizationally challenged in my workspace. I can usually find what I need, but if I can’t that’s part of my working process—looking for whatever it is. Inevitably I will find something that I wasn’t looking for that ends up being a part of another project. So it’s the idea of disorganization leading to happy accidents. I have accepted that. I try to fight it sometimes and organize and put things in folders. But for the most part, my offices and spaces tend to be like that.

4. **JAYNE MATLACK WHITAKER**
   I like surrounding myself with other artists and their work. I appreciate the FedEx trademark. It is phenomenal. I didn’t even realize what it was for a long time, but when I did, I realized it was really valuable. The Target mascot [Spot the dog] changed the scope of marketing. It’s phenomenal.

5. **PETER GOOCH**
   I was pleased with how clean the new space was. When you walk into an office from a studio and you’re covered in oil paint, what happens? It gets on everything else. So I actually, for the first time in 25 years, could look forward to a portion of a semester that was clean and free of paint stains. This actually inspired me to keep the office less chaotic or cluttered or dirty.
Art is a universal language with many local and temporal dialects through which people can express their inner thoughts, feelings, and emotions, regardless of their background. Here on campus the newly renovated College Park Center houses the Department of Visual Arts, which is one of the creative centers of the University. It is in this building that students are able to translate their inner emotions, highest thoughts, and even their nagging frustrations into the varied language that is art, in all media. It is also in this building where, during the Spring Semester 2012, you can find Xuecun Tang, known to her American friends and fellow students as Chloe.

Nestled up against the floor to ceiling windows of the painting studio overlooking Brown Street is where Chloe works, adamantly. Admired by everyone she comes into contact with, Chloe is not your average fine art student. She is a naturalized Chinese citizen, who has spent half a year here at the University of Dayton along with twenty other fine arts students through an exchange program with their native school, the Nanjing University of the Arts. What makes Chloe utterly distinguished from the group is her eagerness to learn, develop, and grow in the space of the CPC. Her spontaneity and vigor are immeasurable. This is quite the contrast from the average exchange student, who is often overwhelmed by the extreme culture shock, but Chloe is unfazed by these extreme differences in everything from our clothing to our cuisine and even our way of life. As Chloe puts it, “The visual arts department here is my home away from home.” Chloe embraces and adapts to these changes, and it is visible in her artwork.

While completing her undergraduate degree in China, Chloe’s focus was in the area of traditional Chinese painting. In that particular discipline the use of color is limited, and sometimes shunned. Here, on the other hand, she is allowed to use as much color as she desires, and does so with gusto. There is much more freedom for creation here in the U of D, and Chloe finds that the new art space in the CPC is conducive to her painting, as well as to her interaction with other students. Back in China the art studios are much larger and segregated. The disciplines of ceramics, studio art, and printmaking are located in completely different buildings while they are all found here in one place, the CPC, on campus. In China Chloe experienced studio areas that are shared by a maximum of two students and are located in secluded rooms wherein they work on large $8 \times 6$ ft. canvases. These tables support the canvases for their works, and only the students who work in these rooms are allowed in, unless they invite others in personally. All work is done in total silence so as not to disrupt the others who are working. These practices and regulations are a far cry from the workspace here at UD. The CPC is a much more communal, free flowing space, in which interactions between students and professors are encouraged. Music is played in the studios all throughout the day, conversations on the happenings in student’s lives fill the air, and the diverse works of students are on display for all to see. Every studio and classroom has large windows, allowing the passerby to peek in and see what is being done. This is the open, lively, and friendly place where Chloe thrives. She enjoys being able to interact with other art students, not only to practice her English speaking skills, but also to tap into their creative process and learn more about the foreign culture into which she has dove headfirst.

Chloe’s exploratory spirit is evident when one watches her interact and create in the space here at the CPC. On Tuesdays and Thursdays, after her one class in the morning, she spends up to 7 1/2 hours painting in the studio, and like her personality, Chloe’s artwork is easy to distinguish. Her quick, vibrant brush strokes coupled with her steady, continuous revisions all ebb and flow until, before one realizes, there is a whimsical creation before your eyes. She creates with a blend of Eastern and Western influences using traditional Chinese paintbrushes and watercolors coupled with more westernized subject matter and figures to create what she calls, “a fusion of reality and how my mind perceives the figures.” Her finished product is always a vibrant, complex, and layered masterpiece that speaks to both the viewer and the artist.

Aside from her time spent at the CPC, Chloe has fully enjoyed life outside the studio here at UD. She has been able to maintain and cultivate friendships with her peers and experience the University of Dayton to the fullest. From...
celebrating her birthday here and enjoying St. Patrick’s Day all in the same week, to seeing the President of the United States at the UD arena during the NCAA First Four play in games, Chloe has been able to experience everything from American art to American culture.

The newly renovated space here at the CPC allows all students to grow, create, and thrive on individual and communal levels. Over the past six months Chloe Tang has been able to do all those things and more. She has not only influenced both students and professors with her artwork but also with her animated, vivacious personality. At the conclusion of this semester the Department of Visual Arts will be extremely sad to see such a gifted and giving student leave, but it will eagerly await the news in years to come of Chloe’s continued work and success in art and life.
There’s much to learn from a person who has experienced so many changes to a particular place. Fred Niles has been a professor of design in the Department of Visual Arts since 1985; however, few people know about his landscape photography, his house that he transformed in the Oregon District, and the week long project he created for students and faculty while he was Chair of the Department. I couldn’t think of a more appropriate place to interview Fred than in his home on Fifth Street. This house is a piece of artwork in itself, carefully designed and deliberately decorated by Fred and his wife Mary Marshall, and it is nothing short of amazing. On an unusually warm Sunday morning in March I rode my bicycle to Fred and Mary’s home and discussed with them the importance of place, specifically that of Dayton.

OLIVIA BOWMAN
How long have you lived in Dayton?
FRED NILES
Since 1985.

OLIVIA BOWMAN
What brought the two of you to town?
FRED NILES
Jobs, my job at the University and Mary’s with OCLC [Online Computer Library Center] in Columbus.

OLIVIA BOWMAN
How long have you lived in this home in the Oregon District?
FRED NILES
We have lived here since 2002, although we lived in this neighborhood, just half a block down the street, since 1985 when we came to town. Before we moved to this address, this structure was attached to a church on the corner. The church had to be torn down, but this building remained so we worked with an architect and a couple of architect friends and put this space together. We like being in a historic district, but we also appreciate things that are contemporary, such as loft spaces, so this project gave us the chance to combine our interests.

OLIVIA BOWMAN
How do you feel this space has inspired you artistically?
FRED NILES
I think the thing I like most about it is just how comfortable it is. It’s kind of eclectic in terms of being not totally contemporary or historic, but kind of a mix of the old and the new. And personally, creatively, I look at things with shapes and light, and when I look around here that’s what I see. When I see a landscape, often rather than looking at trees, I’m seeing the shapes and what’s going on the horizon line and what’s happening with light.

OLIVIA BOWMAN
So this was attached to a church. Was there a part of this structure that isn’t here anymore?
MARY MARSHALL
Show her the pictures Fred. Fred shows me the photographs of the building and church that used to be where he and Mary live, of the demolition of the church, and of how his home looked when they bought the property and began the process of renovation.

OLIVIA BOWMAN
What are your feelings about the art and design community of Dayton? How does it accommodate you?
FRED NILES
It has improved. Dayton has always had strong performing arts, but once the Art Institute closed its school in the late 70’s, the visual arts declined in the city. But over the last several years the visual arts have become much stronger, particularly with DVAC [the Dayton Visual Arts Center], and Jane Black [its longtime Director] had a huge part in that. It’s always a struggle with the gallery scene in town, but selling art is a tough thing, especially for artists selling the art that they wish to produce. Although periodically I will get some work out, my focus has been more related to graphic design instead of exhibited work. This home has been an art project in and of itself, and we have a little cottage in Michigan that has been a project as well.

OLIVIA BOWMAN
What’s your favorite spot in Dayton that’s not your home and is just your favorite place to go?
FRED NILES
The market and along the river are great; campus also is a nice spot to go. Another favorite place is the ballpark.

OLIVIA BOWMAN
Do you feel like students are very connected to downtown?
FRED NILES
Unfortunately I don’t think so, though maybe they are a little more than they used to be. I was surprised to see a few students last year at First Friday, and they were not even art students. That was good to see. Sometimes I think students become a little insulated. Unless students have lived in a city themselves, they can be intimidated by coming downtown.

OLIVIA BOWMAN
What could be done to improve the relationship between the students and downtown?
FRED NILES
John Clarke usually has students work on a project to re-design the downtown bus schedule; it might be nice as an extension for students to take those designs and ride the bus downtown. I think the University is in a unique position and that is what I tell prospective students. The size of the University is large enough to offer different programs but not so large that people get lost, kind of like a neighborhood within a city. The University is rather on the fringe and students don’t take all the opportunities that they could to utilize the city. I think President Curran has recognized that and works closely to try and be cooperative with the city instead of being at odds with it.

OLIVIA BOWMAN
Do you have a favorite memory of your time at UD?
FRED NILES
Not one in particular. I think some of the most favorite things that happen are when years later you hear from students.

OLIVIA BOWMAN
What do you think of the OPC?
FRED NILES
Our space is great; we really love the space. One can feel somewhat isolated if they let themselves, but I think if we solve the access problem it will be improved. When you have that much space, it is tough initially to do an overall plan for how everything will be utilized. All in all, its great to have the space.

OLIVIA BOWMAN
Do you ever walk and have dinner here in the Oregon District?
FRED NILES
Oh yeah, lots of times, it’s nice to have the restaurants here, even going downtown walking to the Schuster. The whole community is great. That’s the other thing about Dayton: the city is comprised of all

“And personally, creatively, I look at things with shapes and light, and when I look around here that’s what I see.”
the various neighborhoods with organizations and those representatives belong to greater organizations which I think works well. Both Mary and I served on the Oregon Historic District Society Board, we have been a part of that and we stay involved with what’s going on in the neighborhood. Since we spend the bulk of our summers in Michigan, we don’t partake as much in what goes on here during those months. It’s like every other week in the summer there are picnics in the park.

BOYMAN: Yes, I have always wanted to drop in on one of the picnics.

NILES: Sure, just say, “I’m staying over at Fred and Mary’s place!”

Fred and Mary graciously gave Stephanie Lefeld (photographer) and me a tour of their home and told us the history of the building and how it used to serve as a carpet shop. The three-level home has an open plan and is well lit with large windows that allow plenty of natural light. The wooden staircase is a remarkable feature of the home, connecting the levels and adding both shape and color to the home. I felt at peace in their space and could understand why Fred Niles and Mary Marshall were so dedicated in preserving the building with their contemporary vision for constructing and making their home in the Oregon District.
Despite its economic challenges that are especially evident at its center, Dayton, Ohio is a city comprised of neighborhoods rich in history and creativity. One of these vibrant neighborhoods is literally the neighborhood of the University of Dayton, which occupies a significant extent of area at the southern edge of the city. The city of Dayton definitely feels the impact and understands the importance of housing a university as impressive as UD. Yet while Daytonians are proud of the Flyers, they rarely see students experiencing their city outside of campus.

With this guide to Dayton it is my intention to introduce students to this wonderful city that I call home. Dayton can be intimidating to students, but I believe that this guide can allay some of those fears. All of the destinations included in this guide are within a few miles of campus, and each one has been selected for the reason that it has the potential for providing each student with a unique experience in the city. Visit downtowndayton.org for the latest on culture and arts happenings.
Space is inconsequential until someone enters into it and makes it his or her own and gives it meaning. The Department of Visual Arts is inhabiting the space on the second floor of College Park Center and has turned it into a place for students to feel welcome to express themselves freely and openly, not only in their art work but also in the way they interact with the spaces within the walls of the Department. The following photographs are demonstrations of the spaces within the Department of Visual Arts and how students have taken a modular gridded interior and made it their own. The relative chaos and disorder that students have brought into the space take what could have been a very structured and plain place and turned it into a space where they have left their mark. Many of the students within the Department of Visual Arts spend more time in the studios than in their own residences because the Department has built spaces the students want to be a part of and want to make their own.
THE PROCESS
Placing ink on top of a silk screen and using a squeegee to push the ink through a stencil placed on the other side, Joe Madigan creates a handmade print.

THE SPACE
Taking a map printed onto recycled paper and creating a stencil out of newsprint, the Art Message Design Collaborative was able to create a handmade work of art to insert into a publication for the Department of Visual Arts.

Art takes many forms: photographs, paintings, drawings, sculpture, and printed ephemera are each the result of artistic processes. This commercially-printed journal is a vehicle for stories about the Department of Visual Arts. It is one of many publications produced in our culture for the purpose of telling stories. Generally regarded as reading material, it has its function, but few in the general public would consider it art. Yet it is a product of this Department. Members of a student team, with help from instructors and an invited alumnus, composed the photographs, the pages, and their relationships to one another. Students in photography, art history, fine arts and graphic design wrote the articles and developed the typographic voice of the document. Fine Arts instructor Nicholas Satinover generously shared his knowledge of screen printing with us so that we could create something by hand—something of this place.

The result: bound into the publication is a unique print, produced in our studios by means of both fine- and digital-printing processes. The strip of paper showing through the front cover of this journal was designed, then printed with screen, block, and digital processes. Finally, a colophon was hand stamped onto each piece. Students and faculty worked together to create this edition with the intention that the process itself express something about who we are as a community: lifelong learners in the realms of both fine art and visual communication, engaged in learning both time-honored and emerging technologies. The prints share common elements, and are the result of standard processes, yet no two are quite the same. Likewise, the Department of Visual Arts is a place of both constancy and variety, a reliable ground from which individual expression and creative problem solving can emerge.

The composition of the hand-printed pieces was designed to express the idea that we human beings find our place in the realms of both time and space. The black-and-white map is a combination of two Dayton city maps, one from 1872—twelve years after the founding of UD—the other from 1945—five years before the 100-year anniversary. The map indicates what used to be, before the University of Dayton occupied spaces previously owned and inhabited by the National Cash Register Company. The map has been digitally printed onto new and reclaimed papers from Igloo Letterpress Studio near Columbus. The square grid pattern overlaying the map collage is a screen print, designed to resonate with the repeating rectangles in the map as well as the modular patterns found throughout the interior spaces on the second floor of College Park Center. From the lockers lining the hallways to the old hardwood floors, grids can be seen throughout the space. The opposite side of each print is block printed and hand stamped. Colors resonate with the colors of the new University of Dayton visual system.

With students from graphic design, photography, art history, and fine arts all having a hand in creating this publication, it seems only fitting to bring the areas of study together physically in a hand-printed work of art. In upcoming editions, other artistic processes will be employed, representing other pursuits among the many supported and encouraged in the Department of Visual Arts.