



Magazine



The Artist Way

In the world of creation, there is no one way to make art. Every artist's approach is as unique as the outcome. Hear what a filmmaker, a photographer, and a pair of poets have to say about their journeys.

From the President



When I was growing up, my mother and grandmother often gathered with friends to make handmade quilts. At the time, I didn't appreciate them for what they were, but today, when I look at the quilts they created, I see them as significant works of art. One quilt in particular has helped me understand them in a new way. It is a fan quilt made by my maternal grandmother, and in it I recognize pieces from sundresses I wore as a little girl, my grandmother's aprons, and my mother's dresses. It tells a story and connects me to a time, a place, and two amazing women who helped shape my life.

This connection to artists and the stories they tell with their art is something Judy Morton '73 has recognized for years. Judy, an alumna and a great friend of the University of Southern Indiana, is a quilter and collector of some extraordinary works that give voice to stories of family, tradition, love, and beauty. She recently donated her entire collection to the University, and you can read the story behind her journey to give Amish women a voice in society on page 21. You also can see one of her quilts on the cover of the *2012 Annual Report* for USI Foundation, included in this issue as an insert.

Many things we observe every day are forms of art and, if we pay attention to their messages, we can perceive the world through others' eyes and improve our own understanding of people and cultures. That's powerful!

For all of today's focus on degree completion and career, I know the journey to that degree and satisfaction in a career will be more meaningful if art informs students' perspectives.

Our essential mission includes delivering a well-rounded educational experience, and part of that experience is the development of the entire person in the context of community. I'm a big believer in technology, but we are physical beings in a physical place, and the cultural arts are an important part of how we experience life.

I hope this issue of *USI Magazine* will help you appreciate the importance of art and the many forms in which we find it.

Dr. Linda L. M. Bennett
President

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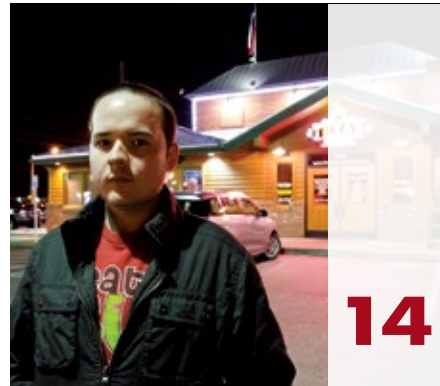
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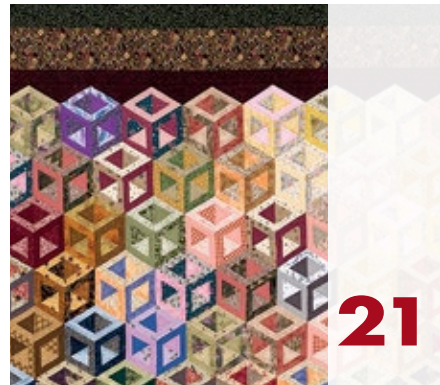
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On the Cover

Grand View Canyon Road—Idaho (2009–2013)
by Kristen Wilkins. Story on page 8.

The next issue of *USI Magazine* will have an **entrepreneur's** theme. If you started and operate your own business, we'd love to hear from you. Contact us by January 27, 2014, at usinews@usi.edu.

Thanks,
C. L. Stambush,
Editor





Wicker

SPACES

IN

BETWEEN

By John Farless '98

With a tall, lanky frame kept neatly in a pair of denims, dress shirt, and loafers, Matthew Graham looks on with thoughtful eyes, creased with years but betraying his playful side. Across the room, a much younger, shorter Marcus Wicker reclines in loose-fitting jeans and an oversized jacket—a diamond in one ear.

The two poets share a sense of style, mannerism, and poetic tension that bridges a generational gap and entwines them in the rhythm of the English language. While years of experience separate them, each has struggled with and found success at becoming a poet. Graham and Wicker reflect on the journeys that brought them to the University of Southern Indiana and the differing eras and circumstances that have shaped, and continue to shape their personal stories.

Graham, a professor of English, who recently published his third book of poetry and is toiling toward a fourth, faces rebuilding connections in a world that networks in new ways. Networks that are all too familiar to Wicker, assistant professor of English, who finds himself on the cusp of notoriety and working to capitalize on early successes. Meanwhile, both men are cultivating a new generation of writers, ushering students into their own poetic careers.

"I think an interesting aspect of this idea of generational differences is that Marcus is still in love with possibilities," Graham says as he turns to Wicker. "I remember being your age and being so excited about what can happen. I'm to the point now though where I sometimes get sick of the sound of my own voice—'That guy again. Oh man, let's move on.'"

Graham describes his collection of work as personal experiences set against a historical backdrop. "I'd say my poetry is more—as compared to Marcus'—grounded in images. Marcus' work is more rhetorical—he speaks to the audience. He's much more attuned to popular culture."

Wicker agrees, "My art is informed by music, hip hop, jazz. Often my poems are about art or conversation. If I'm writing about myself, it's always through the lens of another—someone like Flavor Flav, RuPaul, or Justin Timberlake."

Wicker recalls being inspired by a national poetry slam during high school. "I heard these kids, who were my age, telling their stories and writing and performing some of the same things I'd been saying in my notebooks for years."

Graham attended graduate school at Johns Hopkins University and later the Iowa Writers' Workshop at the University of Iowa, still one of the premier graduate writing programs in the country, and drew much of this inspiration from songs as well, but he listened to artists of the 1970s and 80s. "It was an interesting time," he says. "I was influenced by songwriters like Bob Dylan and Leonard Cohen."

Just out of graduate school, things fell into place for Graham during a reading at the Folger Shakespeare Library in Washington D.C. A couple starting a new press heard his work and took him under their wing. "I was lucky," he says. But, when his publisher went out of business after he'd written his third book, Graham quickly learned that publicity has become the author's responsibility.

When it comes to notoriety, Graham admits, "This is a sore spot. Marcus is on the cutting edge of this stuff, and I don't use any kind of social media. It's not an age thing. I'm just against it. A lot of poets, even those my age, are schmoozing on Facebook—they've been making contacts their entire lives. I got tired of that. I just stopped. I didn't want to do what I've seen some artists and writers do, which is to dedicate their lives entirely to their craft and the promotion of it. There are other things in my life that are as important. Besides, you need something to write about, so you have to live life, and I've had a lot of fun leading my life so far. That gives me a better perspective of who I am."

Now, a third of the way through a fourth book, he's tried to get back into the literary magazines only to discover it's a new world. "Nobody knows who I am anymore," he says. "It's like starting all over again, and the competition is fierce."

Whether networking or promoting—the poetry community coined it "Po Biz,"—Wicker is all in. "I like literary magazines," he says. "I read them voraciously. If I think a poem will fit in perfectly with a magazine, I'll send it off. Sometimes publication is a litmus test for me. If I send a poem out to a dozen places and it gets rejected, that sends a message. That's part of my process." As are sharing and community building.

"I'm on Facebook with a lot of my friends from grad school and fellowships," he says; he received a Master of Fine Arts degree from Indiana University in 2010 and was the recipient of

Continued



Graham

a 2011 Ruth Lilly Fellowship. "The only way we can keep in contact is online. I'm always posting friends' poems that are published here and there and vice versa. I've been able to create an online social network."

Graham recognizes that it's more than a social network. "It's a professional network, but now it's through the Internet," he says.

Beyond social media, Wicker works with an agent to schedule readings and tours. His first book, *Maybe the Saddest Thing*, was one of five winners of the National Poetry Series Competition. He won another award for young poets and, this past spring, his book was nominated for the NAACP's Image Award in Outstanding Literary Work-Poetry. In Los Angeles during the awards ceremony he rubbed shoulders with U.S. Poet Laureate Natasha Trethewey and other notable poets and celebrities.

"I didn't expect it at all," he says. "As a matter of fact, it happened at a time when I was down. I was about ready to stop and go to law school. I was writing things that I knew were good, the best work of my life so far, and it wasn't getting picked up. Then, it just all fell into place."

He's regimented in his routine, carving out time each day to write, even if it's just writing his name over and over again. If an idea comes, he records it on his iPhone and puts it on paper later. "I badly want to say something that I haven't. I want to write my best poems," he says. "I'm in love with the process."

These days, Graham writes slow and reflective. "Anymore, inspiration comes from memory. I don't feel as driven, and that doesn't bother me. Most of my energy goes into my teaching. But, I don't want to be a teacher who writes. I want to be someone who is a teacher *and* a writer."

Graham and Wicker's teaching styles cross generational lines as well. Last semester, Wicker Skyped contemporary authors into his classroom for Q & A sessions with students. In another class, students recorded a compilation of their best work. "I like for students to see lineage," he says. "I want them to be rooted in the heavy-weight poets, but I also teach the contemporaries."

"I like to inspire my students," says Graham, who's found himself revisiting older writers—rediscovering and rethinking them—finding new ways to teach the classics while staying current on what's driving contemporary poets. "A good teacher is one who is excited about what they're teaching. I use no technology, but I like what Marcus is doing. Your medium is the Internet," he says to Wicker. "Your subjects are very much in the now. I think that's pretty cool."

Wicker is moved by the subjects his students tackle and the fearlessness with which they do it. "Teaching helps me read better, especially when I'm reading poems for the sake of breaking them down. And, I write because it teaches me to live better."



David Black was searching for a documentary subject—his first long film—and considering the labyrinth that swirled beneath his third-floor office in the College of Liberal Arts. He'd had other ideas—Chet Behrman, a.k.a. Uncle Dudley, a character who hosted a local children's show in Evansville, Indiana, from 1956 to 1964. While the subject appealed to him, it hadn't quite gelled. In the meantime, he noodled on a way to turn the labyrinth into a story. He was having trouble, however, envisioning something so unique resonating with a wide audience when he learned Dr. David Rice, USI president emeritus, wanted a film made on Harmony Way Bridge, a toll bridge connecting the southern toe of Indiana to Illinois.

"It's the last remaining private steel-truss bridge chartered by the federal government and was in danger of being closed for good," said Dr. Black, assistant professor of radio and television at USI. "I figured Dr. Rice wanted me to create a promotional video on the bridge, and I had little interest in doing it. I did, however, want to meet him."

At their first meeting, Rice—who after retiring from USI became vice chairman of the White County Bridge Commission and began working to find a solution to save the bridge—produced years of research he'd accumulated in an effort to amass an arsenal of information that might save the bridge from extinction. The toll bridge—a 2,579-foot, two-lane bridge that spans the Wabash River connecting Illinois Route 14 with Indiana State Road 66 at the historic town of New Harmony, Indiana—opened in 1928 and has since had a history shrouded in corruption and power plays¹.

"Dr. Rice was so charismatic and enthusiastic as he talked about the bridge that I was taken with him and the subject," Black said.

¹ To learn more, view *In Harmony's Way: The battle to save a bridge at usi.edu/inharmonysway*.

He knew little about bridges, however, and had only crossed this one once in his life, so Rice put him in touch with Jim Cooper, professor emeritus of history from DePauw University in Greencastle and an expert on Indiana bridges.

"Steel-truss bridges are interesting architectural objects, but wooden bridges get all the attention," Black said. "I was sold on the aesthetic art form of a steel-truss bridge and knew it would make for some interesting shots. But it's more than that; it's a structure that provides a real service, and that would be the main focus in the video."

Over the course of creating his documentary, Black encountered setbacks and redirections at various stages. One of his early structural considerations was how to tell the story of the

bridge without historical footage of its construction. Jennifer Greene, USI's reference and archives librarian, helped him assemble a collection of black and white photographs depicting the bridge being built, and he gathered news clippings from numerous sources to flesh out its background. But the problem that gave him the greatest challenge was how to open the film. He had a shot in mind, but by the time he was ready to film it, the bridge had closed for good.

"I had to dump

that idea. That's tough, when you've established a direction to go and then you have to change. But creators are always up against something. Change happens; then you have to shift gears and come up with something else."

The project was slated to last a year and a half, Black said. "That didn't happen." Instead, nearly five years passed while he logged long hours in the summer crafting the narrative through a process of extensive rewrites. "It's a lot easier to rewrite than to push through in creating new narratives."

Every artistic endeavor operates simultaneously on multiple levels, and it's never a paint-by-number process. Black's project



"Some projects are large and messy, while others snap into focus."

was no exception. The elements converged and overlapped. "Producing a documentary takes a good amount of time—research, shooting, acquiring materials, script writing, and finally editing," he said.

At some point, he worried how well the subject would hold people's attention. "It's just a bridge," he said. "I was concerned how long people could sit and watch a documentary about it." But he felt it was important to "focus on a subject of intense local nature." After all, the bridge was old and neither Indiana nor Illinois were willing to invest in the upkeep of a bridge neither state owned, yet was managed by the government and still a vital transportation link for people in the region.

He set a deadline of December 12, 2012, to finish and enter "In Harmony's Way: The battle to save a bridge" in a documentary competition. "I had two and a half months

to edit and record the narration." He asked Wayne Rinks, chair of USI's Communications Department, whose baritone voice had been used in other films, to do the voiceover for the script. "You can have the greatest writing in the world, but if it's not delivered well," Black said, "no one will pay any attention. Rinks brought the right level of quality to the soundtrack."

While he's pleased with the finished product, he says it's the experience he gained in creating it that is most valuable. "Beyond the basic skills necessary to work in the medium of motion pictures, the creator has to maintain a curiosity and have a vision of the subject. It's best to develop an understanding very early on of what interests you in the subject you've chosen and remind yourself of it at every stage of the process."



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The Road Less Traveled:

the journey of an artist and her project

By C.L. Stambush



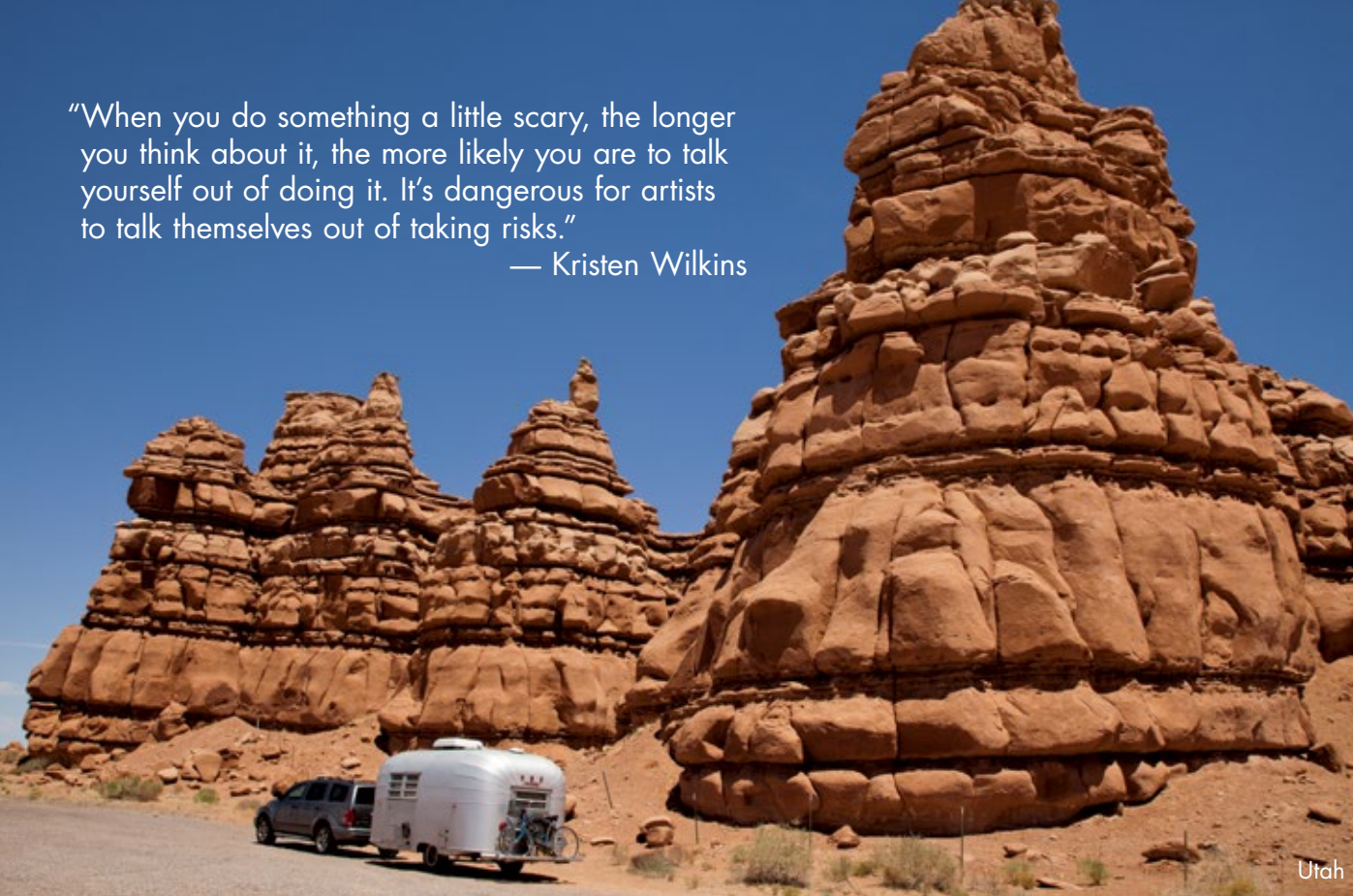


"In art classes you work in the studio.
In photography you go out into the world."
— Kristen Wilkins

Kristen Wilkins, assistant professor of art, bought a 1964 Avion Sportsman trailer and named it Alice Avion after 22-year-old Alice Huyler Ramsey, the first woman to drive an automobile across the United States. In 1909, Ramsey traveled across America for 56 days and 3,800 miles—a feat considered impossible for a woman to accomplish at the time. At the end of the trip she said, "Good driving has nothing to do with sex." Wilkins started her journey on June 9, 2009—100 years to the day after Ramsey began hers. The images in this feature were taken by Wilkins.

“When you do something a little scary, the longer you think about it, the more likely you are to talk yourself out of doing it. It’s dangerous for artists to talk themselves out of taking risks.”

— Kristen Wilkins



Utah

LIGHT AND TEXTURE

Back when photography involved darkrooms and trays of sloshing chemicals, Kristen Wilkins would venture into her father’s darkroom and peer into the pans mesmerized. She loved the mystery and discovery involved in the emerging images. But while Wilkins always felt connected to pictures—photographs of door frames with nicks made her wonder if someone had knocked out a tooth as she had in her grandmother’s house—she didn’t immediately pursue the path as a professional. Instead, she studied biology in college until (somewhere along the way) she rediscovered her passion for the art of photography. She eventually entered graduate school and earned a Master of Fine Arts degree—which would one day bring her to USI as an assistant professor of art. But before that would happen, she had an itch to explore her art on the open road. “Journeys are such American things to do,” she said, “but mainly by men.” Nevertheless, she set off, drawn to destinations featuring the nation’s roadside attractions—crazy iconic fascinations that have lured travelers for decades.



Front Street, Ogallala, Nebraska

FOCUS

Wilkins spent five summers (2009 to 2013¹) roaming America's classic two-lane blacktops—Route 66, the Pacific Coast Highway, the Great Northern Highway—racking up 25,500 miles (that's 500 miles more than the circumference of Earth), in an aluminum trailer she'd named *Alice Avion*. Her journeys eventually culminated in a project titled "Wish You Were Here," a collection of images of Alice in some of America's most famous places. The project, however, didn't start out defined. Instead, Wilkins was fulfilling a fantasy when she bought the vintage camper and "hit the open road." At the time, she was a contract instructor for a college in Central Indiana facing a carefree summer, so she bought the trailer and headed home to California.

Along the way she read Jack Kerouac's *On the Road* and John Steinbeck's *Travels with Charley* and thought she might tell her own story of a woman's road trip in the form of "Twitter poems," all the while snapping some 6,000 photos. "I intensely documented my progress on Twitter, a blog, and Google maps," she said, "since I considered this journey a performance."

While the journey may have been a performance, it was one that lacked a leading lady. That is until the end of the first summer, when something about an image she'd shot of Alice by Devil's Lake in Baraboo, Wisconsin, made her see things differently. Finally, the theme of her project came into focus. It became clear to Wilkins that the shiny trailer represented a bygone era, one in which the nuclear family used to experience America. She began posing Alice "in front of national monuments, scenic overlooks, and kitschy roadside attractions." Things, she said, that "beckon us to the next nostalgic turn-off."

¹ Wilkins earned a USI Summer Research Fellowship in 2013 to finish her project by traveling to the remaining 25 states she'd not visited in the first four years of her journey.



Alice at sunset by Devil's Lake in Baraboo, Wisconsin

"It's kind of centering to be in the wilderness where the antelope roam."
— Kristen Wilkins



PERSPECTIVE

Following a trail of nostalgia over the next four years, Wilkins noticed she had a bias for all things West Coast, so she turned her attention to the charisma other parts of the country offered, expanding her concentration to include all 48 lower states. "It bothered me that my work showed a prejudice for the West. I wanted to see what things were like elsewhere." What she discovered once she'd broadened her scope was that the L.A. city-girl and artist could connect to people and places she'd never imagined. She developed rapport with truckers and got an insider's look at a Native American reservation. She learned ancient people constructed origin stories to explain nature's phenomena; the red rim of the Black Hills was thought to be blood-soaked earth. But mostly she learned that it often takes an outsider to see the beauty of a place and deliver it to the world. "When we live rooted in one place we become used to its offerings and stop seeing a place for what it is," she said.



Wig Shop, Sunset Boulevard, Hollywood, California



Las Vegas, Nevada

COMPOSITION

Even though Wilkins knew Alice was the objective of her project, it took time for her to acquire the patience necessary to get the right shots. "In the beginning, if I missed an opportunity to get a photograph of Alice in a certain setting, I didn't go back for it," she said. "But as that became the goal of the project, I started to employ the patience of getting the right shot." That meant rising at 4 a.m. to reach the next day's destination, scouting out the perfect location, and fitting Alice into an environment that satisfied Wilkins' vision. Having a vision, however, means more than composing things just so. Art should speak to some element of humanity as well. In Wilkins case, she reminds people how "fragile we all are."

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"I hope that when people look at the work they'll be compelled to take their own journeys."
— Kristen Wilkins

Golden Gate Bridge, San Francisco, California

A window into why artists do what they do

There is no doubt in the minds of most that art influences society in both obvious and obscure ways. It has the power to *manipulate minds and spark change in our world*, as one USI student said. *It connects us with history and makes us a part of the future*, another said, while a third recognized that art allowed for the expression of complex ideas that can bridge cultures when words failed. Profound and insightful were USI art students when asked how art influenced society, but what they understood best were the worlds and media in which they worked. Here is what a few had to say about the paths they've chosen to pursue.

1. The possibilities pertaining to art are limitless with creativity—there's always something that can be made using clay as a medium. With my studio art and psychology major, I'd like to pursue a career as an art therapist so I can help others overcome obstacles in their lives through art.

—Danny Lighthizer, Ceramicist, 2015

2. I chose lighting design because it's all about interpretation and perspective. It's the element of theatre that evokes the greatest emotional response.

—Erik McCandless, Lighting Designer, 2014

3. Through the composition, the colors, and even the brush strokes I can convey something of myself that words fail to do.

—Jared Cook, Illustrator, 2014

4. I prefer to work in oil paints. Making mistakes using oil paints is never a bad thing because of how easy it is to cover mistakes up. The more mistakes I make, the thicker my layers of paint become, the more satisfying the end product.

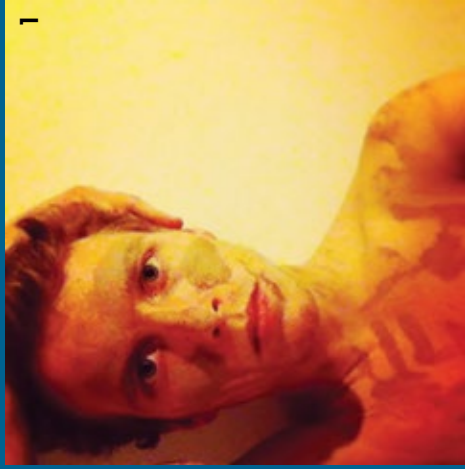
—Jennifer Niswonger, Painter, 2015

5. Failure in art is not if one dislikes a piece. Failure in art occurs when the piece relays no emotion at all.

—Alexandria Luise Greer, Woodworker, 2015

6. They say pictures are worth a thousand words. As an avid reader, photography allows me to "read" so many more stories, even if they are very brief ones.

—Susan Hayes, Photographer, 2017



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7. I like to take my art back in time and tell a story, so printmaking is perfect for me because it has been used throughout time to communicate."

—Isabella DeVoy, Printmaker, 2014

8. Sculpture has the ability to take itself out of the gallery and be where people are with a more personal approach than other media. With the mobility aspect, personal setting, and the ability to three dimensionally challenge or shed light on beliefs in society, sculpture has become my medium to love.

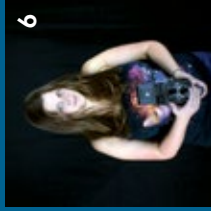
—Adam Rakestraw, Sculptor, 2014

9. Graphic design has allowed me to incorporate all of my talents into one final method of production. I'm not limited to a screen, keyboard, and mouse like some might presume. In fact, mixing media is what makes design so interesting.

—Ali Nord, Graphic Designer, 2014



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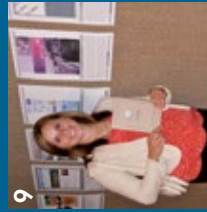
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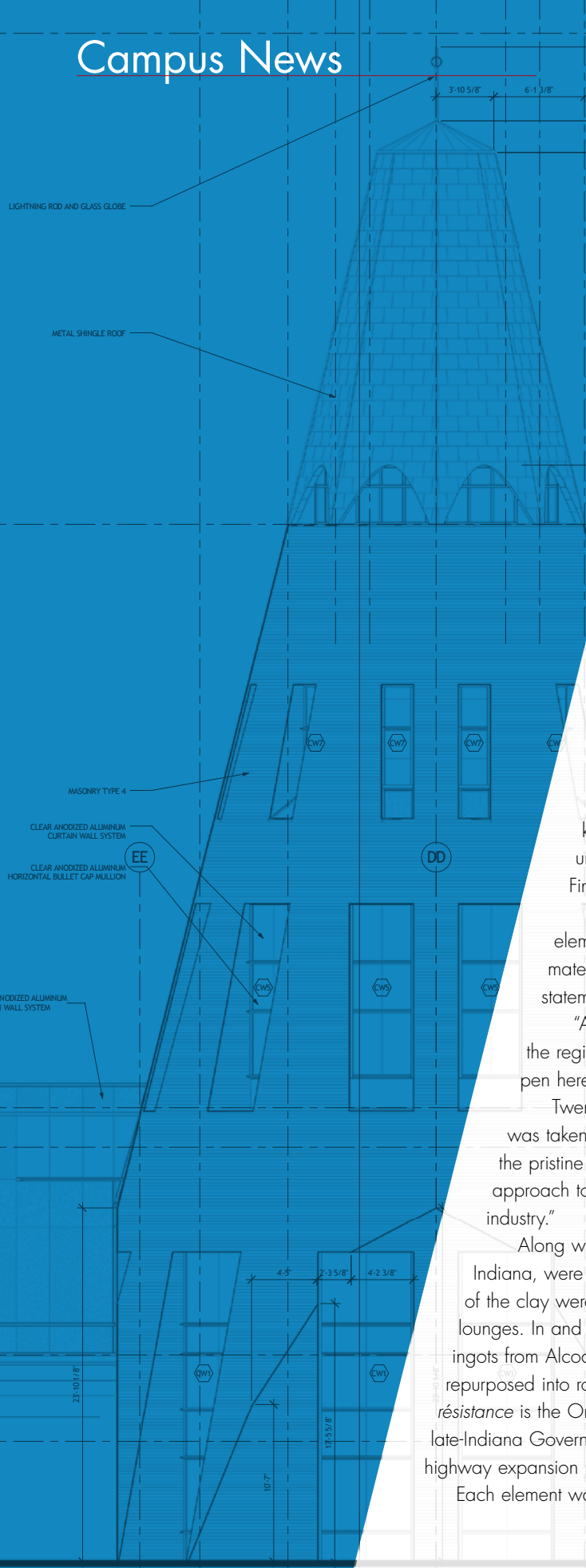


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Artist's statement guides the University's future

Art is an avenue to something beyond ourselves. Its purpose is to help us feel what it means to be human. While sometimes controversial, art's aim is to always engage. No matter what the subject, art makes lasting impressions on society, stirs debate, and fuels imaginations. Not all art, however, hangs in a gallery or sits in a showcase. Some art lives outside its edifice and is in fact the structure itself.

USI has such a sculpted centerpiece on campus. Constructed in 2009 as part of the University Center East, the "Cone" rises 97 feet, and was designed to make a statement and set it apart from forms commonly found on campus at the time, as well as on campuses across the country. USI's trustees and the President Emeritus Dr. H. Ray Hoops wanted a building that would stand out and give the University a skyline. To create that design, Malcolm Holzman of Holzman Moss Bottino Architecture—a New York architect whose work is considered to contain "brash beauty"—was selected.

Holzman spent a year designing the Cone, a structure that takes the concept of a traditional clock tower found at universities with longer lineages than USI, and shifts it into a more modern version. "I think Holzman knew in his heart of hearts he was asking a relatively young Midwestern university to do a very brave thing," said Mark Rozewski, vice president for Finance and Administration.

While the Cone's shape was a bold move on the University's part, the elements it's composed of make it a work of art. Common and often discarded materials were re-envisioned, re-purposed, and turned on their heads to make a statement of history and beauty that is unique to USI.

"As USI rises into its place on the national scene, materials and artifacts from the region were used in interesting ways to create something that could only happen here," Rozewski said.

Twenty-eight tons of rough-hewn limestone, exhibiting drill marks where the stone was taken from B.G. Hoadley Quarries in Bloomington, Indiana, were chosen over the pristine cuts traditionally found in our nation's monuments. "It's a non-pedestrian approach to using the materials," Rozewski said, "an homage to the Hoosier limestone industry."

Along with the limestone, clay pipes from Can Clay Corporation in Tell City, Indiana, were fashioned into columns. The A-blocks used in kilns during the firing process of the clay were assembled to form cylindrical walls around the fireside and student lounges. In and out of the Cone are benches smelted from 2,000 pounds of aluminum ingots from Alcoa. Twelve hundred steam-bent chair legs from Jasper Chair Company were repurposed into rosettes in the ceiling, their centers holding pendant lights. But the *pièce de résistance* is the Orr Iron Company's 1912 arch façade, a historic artifact salvaged from the late-Indiana Governor Robert D. Orr's family business when the facility was demolished for a highway expansion project. Orr, an Evansville native, signed the resolution creating USI.

Each element was chosen to tell a story—one of historical significance to USI. That's art.

» C. L. Stambush

Couple seeks expression through collaboration of poems and pastels

It took the suggestion of peers and colleagues and a bit of inspiration from a great poet and fellow anglophile, T.S. Eliot, to get Matthew Graham, professor of English and Katie Waters, professor of art, to rise to the challenge of a truly collaborative project—one that combines his poetry with her paintings.

The collaboration between the two was natural, as they are a couple and share common sensibilities and aesthetic values. Graham's writing style weaves strong imagery deeply rooted in time and place, painting a tale in words. He's published three books of poetry and is working on a fourth. Waters' work is self-described "narrative realism" and is displayed in museums, universities, and

private collections nationally and internationally. Her pastels and paintings are charged with a sense of emotion, memory, and location.

"The primary goal of the project is to create poems and drawings that evoke something universal, powerful, and emotive—not just to describe or illustrate the places themselves," Waters said.

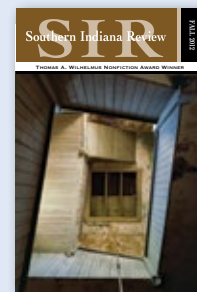
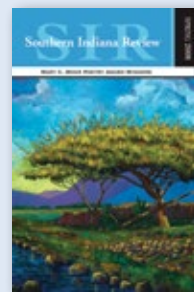
The couple received a USI Faculty Research and Creative Work Award for their project titled "Island Kingdoms: A Creative Collaboration." Their goal is to complete six pastel drawings and poems that pull from universal themes and human experiences. The grant allowed the couple to spend time in England, Scotland, and Ireland, reconnecting to cultures they've

visited in the past. "It's vital to be immersed in 'place' to be able to fully and completely interpret and create original and authentic art about it," Graham said.

Graham studied T.S. Eliot's Four Quartets, and discovered Eliot contemplated many of the same deep thoughts he and Waters have pondered in their lives: time, aging, and spirituality. Eliot based his "quartets" on actual locations, three in England and one in the United States. Waters and Graham chose England, Scotland, Ireland, and New Harmony, Indiana, as their personal "quartets."

They hope to exhibit their collaborative work in 2014.

» Angie O'Nan '12



The little literary magazine that could...and did

What began as a little literary magazine, the *Southern Indiana Review* (SIR) has evolved over the course of its 19 years into a publication aimed at attracting both regional and national writers and readers. "When our editorial statement and mission changed, it allowed us to have more of a national reach," said Ron Mitchell, one of SIR's two editors and a USI English instructor.

Southern Indiana Review was initially established by Matthew Graham, professor of English, and Dr. Thomas Wilhelmus, professor emeritus of English, as a forum for acclaimed writers presenting at the RopeWalk Writers Retreat to publish their works containing Midwestern themes in a regional publication. [See page 19 for details on USI's new writers' retreat.]

That's no longer the case. Between its artful covers are a cross-section of emerging and established artists and writers

whose work is the best of the best. "It's a progression you go through as you grow," Mitchell said. "You build a solid foundation in the region where you're located, but after a while seeing the same content can get stale, and just like any business, it was grow or wither."

To prevent that from happening, the magazine has evolved in a number of ways. Submissions used to be mail-in only. Now, with the ability to accept online submissions, the number has increased dramatically. But more than that, "The high caliber of writers and artists being published in *SIR* has led to increased visibility and interest," said Dr. Stephen Spencer, chair of USI's English Department. "The magazine has received multiple mentions in recent editions of *Poets and Writers*, the most widely-read creative writing magazine."

The editors couldn't be happier. "We get more submissions now in a month than we did in the entire first year," Mitchell said.

» Angie O'Nan '12

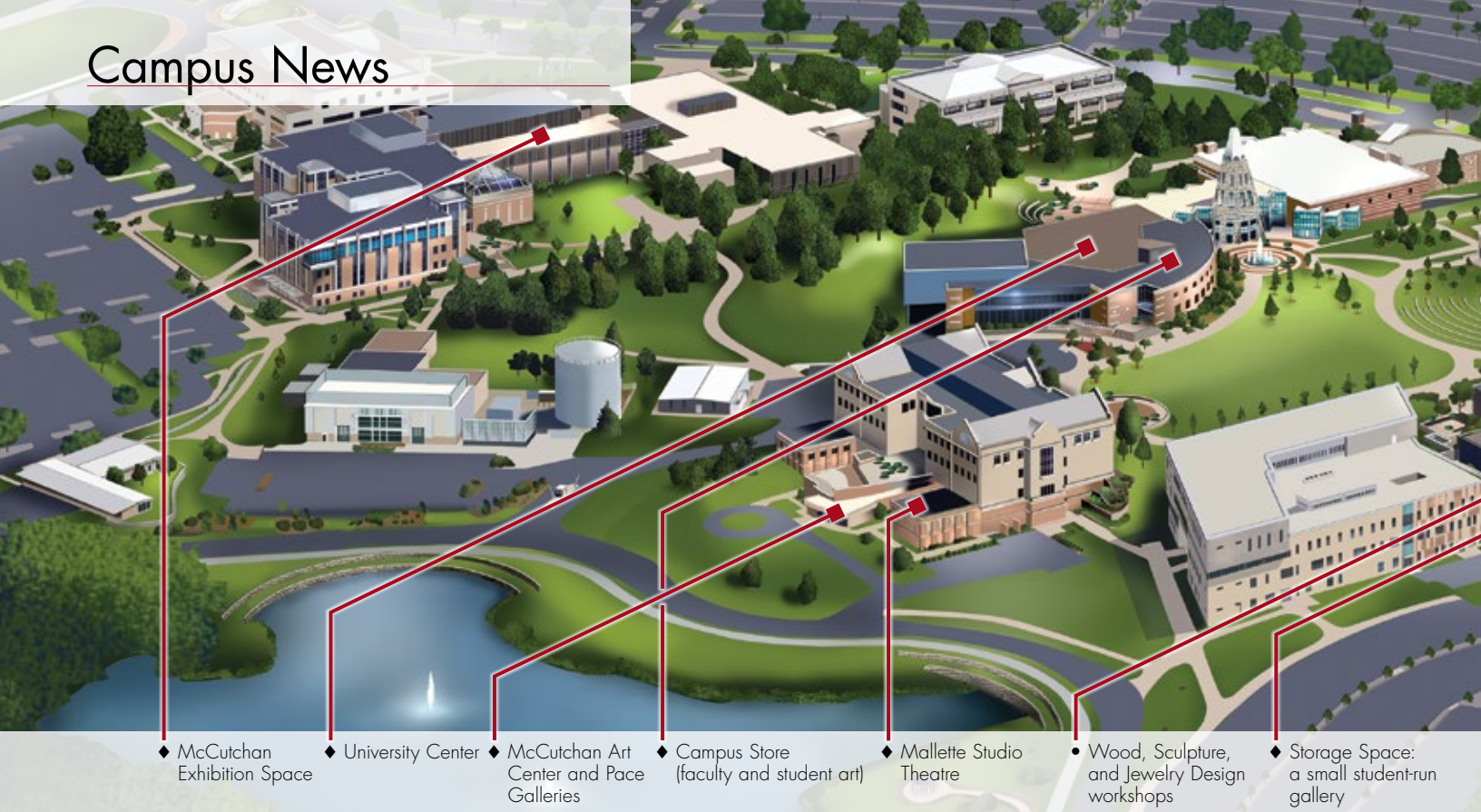
The magazine accepts manuscripts between **September 1** and **April 30** for their annual fall and spring issues. Submissions can be mailed in or sent electronically to www.southernindianareview.org.

Contests:

Thomas A. Wilhelmus
Editors Award (non-fiction)—\$2,000

Michael Waters
Poetry Prize—\$2,000

Mary C. Mohr
Editor's Award (fiction/poetry)—\$2,000



Art students supported in transition year

Recognizing art graduates' need for support in the year between receiving an undergraduate degree and entering graduate school, USI's Art Department created a fellowship to help recent art graduates further develop their creative portfolio, teaching skills, and gallery experience.

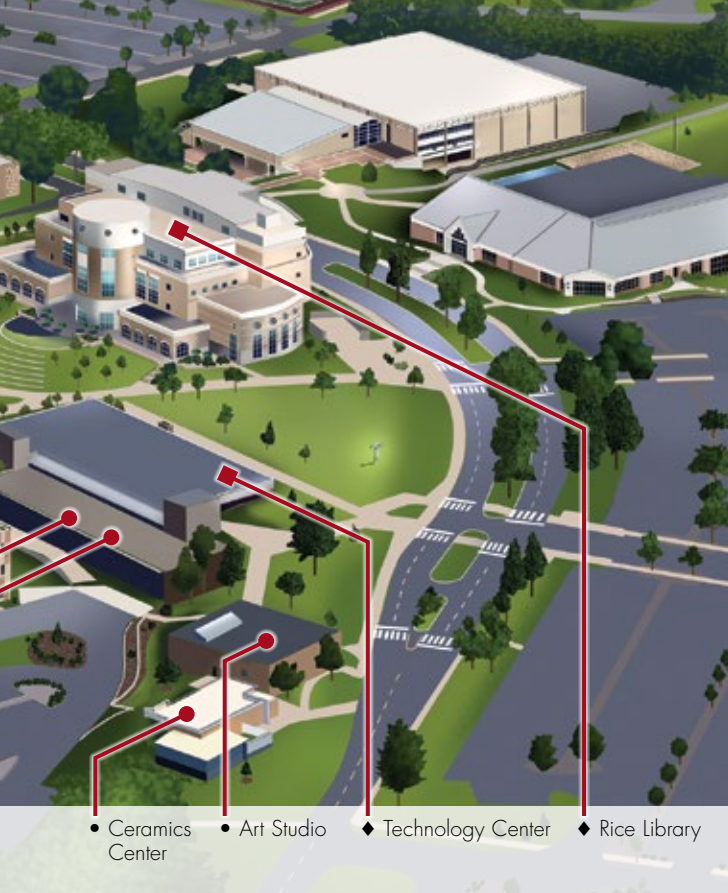
The \$10,000 Efroymson Bridge Year Fellowship, first offered in 2013, is sponsored by the Efroymson Family Fund of the Central Indiana Community Foundation. Jeremy Efroymson, vice chair of the fund, is a philanthropist with a soft spot for contemporary art. A firm supporter of Historic New Harmony and its Gallery of Contemporary Art, Efroymson is a driving motivation for the fund's support of the USI Art Department.

The Bridge Year Fellowship (awarded to Jamie Williams '11 in its first year) will be offered again during the spring and fall semesters of 2014. Throughout the fellowship, the awardee works with a faculty mentor on creative projects for 25 hours per week, assists in teaching undergraduate classes, and applies for Master of Fine Arts programs. In the spring semester, the fellow assists in studio and technology maintenance, and in the fall, opportunities are provided for gallery and exhibition work. At the end of the fellowship, USI's McCutchan Art Center and Pace Galleries (see above map for location) will mount a solo exhibition of the fellow's work.

The fellowship covers a \$4,400 stipend per semester and one graduate-level credit per semester. Indiana residents receive an additional \$300 per semester for tools and materials. For details on how to apply visit usi.edu/libarts/artdept.



Michael Aakhus, dean of USI's College of Liberal Arts and a master printmaker, pulls a new print of John James Audubon's *American Bittern* from the original copper plate. The plate, one of only 80 surviving plates used to print Audubon's *Birds of America* in 1838, was recently purchased by the John James Audubon State Park Museum, which celebrates its 75th anniversary this year. This is the second plate from the Audubon collection from which Aakhus has produced prints, or "restrikes."



“Students need additional hours—beyond class time in studios and labs—to complete their creative works.”

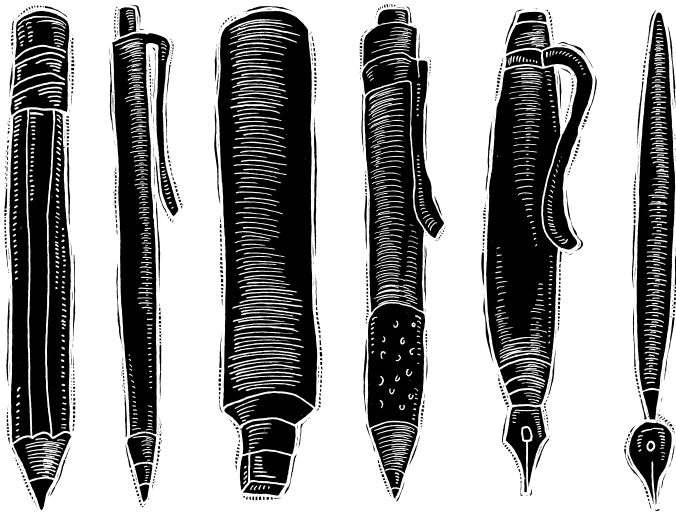
— Katie Waters, professor of art

Creativity doesn't punch a clock

When USI laid out its Strategic Plan goal of becoming a 24/7 campus, key strategies included identifying activities, spaces, programs, and services to offer during nontraditional hours. Activities and spaces related to art and the creation of art are a natural fit. This diagram highlights spaces where students {●} work on their art after hours, as well as space where the public {◆} can enjoy the University's unique art collections.

- Ceramics Center
- Art Studio
- ◆ Technology Center
- ◆ Rice Library

New Harmony Writers Workshop resurrects a USI tradition



With “fresh energy, a fresh start, and a new name,” the USI-sponsored writers retreat will return to New Harmony, Indiana, said Marcus Wicker, assistant professor of English and director of the New Harmony Writers Workshop.

The 2014 New Harmony Writers Workshop (formerly known as RopeWalk Writers Retreat) is a week-long annual summer retreat that offers workshops in poetry, fiction, and creative nonfiction. Each workshop allows up to 12 participants to

work with nationally-known writers toward the completion of their manuscripts.

“The idea is to give writers time and space with this gorgeous landscape and to be around other writers,” Wicker said. “Visiting faculty members at two different levels—established authors and emerging names—also will work with students.”

New to the retreat is a three-credit-hour summer course offered to USI students, allowing them to read the work of visiting writers while serving as ambassadors and participants during the retreat. The retreat also includes feature readings, a publication forum, craft lectures, and manuscript conferences led by industry experts.

Registration is required for workshop participants (merit-based scholarships are available) but some events, such as readings and craft lectures, will be free and open to the public. For more information, call the English Department at 812/465-7128 or email Wicker at mfwicker@usi.edu.

Support will ensure construction of a teaching theatre

The University of Southern Indiana Foundation's *Campaign USI: Elevating Excellence* has earmarked \$2 million to Ensuring Construction of a Teaching Theatre, one of five campaign components.

Although USI has a fast-growing Theatre Arts Program, and one of few in the country in which students work directly in Actors' Equity Association productions, it will now have a suitable theatre on campus. In addition to \$13 million approved by the state and \$2.25 million budgeted by the University, private gifts will provide another \$2 million to furnish and equip its new 300-seat theatre and supply practice laboratories and classrooms to teach both design and production. Currently, \$1.2 million has been invested for this initiative through *Campaign USI: Elevating Excellence*.

"This is a theatre that will train young theatre artists in the various disciplines of the craft," said Elliot Wasserman, chair of Performing Arts and director of USI Theatre. "It's a theatre that will ensure USI

Campaign USI Elevating Excellence

can offer the finest theatre program in the state and region, a theatre that brings its vital resources to a growing program reinforced by its professional affiliations, such as New Harmony Theatre and the Repertory Project, and its growing national level of academic recognition."

Groundbreaking for the theatre took place in August 2012. A topping out ceremony, during which the final steel girder was hoisted into place, was held in September 2013. The Teaching Theatre is being constructed using locally-sourced and recycled materials such as those used in the construction of University Center East. [See page 16 for more about the Cone.]

The Theatre will have a thrust stage with additional staging areas incorporated

into the walls, a shallow proscenium to allow for greater sightlines, exceptional natural acoustics, and state-of-the-art light and sound technology. A generous leadership gift from Genevieve Bootz, a longtime friend of the University who died in January 2013, will provide a grand piano in the Teaching Theatre for performances.

"Imagine a space where the audience sits around a stage that extends partially into their midst, a space where even the smallest gesture of an actor may be seen, and the softest sound resonate, where the audience may be gathered as close about the stage as visitors to one's living room," Wasserman said. "We're building a space that will prepare students to work in the entertainment world that awaits them."

The Teaching Theatre is scheduled for completion in the fall of 2014. To learn how you can support this and other initiatives of *Campaign USI: Elevating Excellence*, visit www.usi.edu/campaign.

» Sarah Harlan '10

Herli's legacy not soon forgotten at USI

Loren Herli has been described as "a man you would never forget after you met him," and the University of Southern Indiana will surely remember the influential supporter who died March 21, 2013, at the age of 85.

He was an avid supporter of athletics and the USI Varsity Club, the latter of which he was a founding member in 1971. Herli served on the Varsity Club Board of Directors, was the USI Coordinator of Athletic Development from 1986-1990, a member of the Platinum Varsity Club (donors of \$5,000 or more), USI Eagles Coaches Club, and USI President's Associates Giving Society. Herli served on the USI Foundation Board of Directors for 16 years. He supported all aspects of USI Athletics but most loved USI men's basketball.

"Loren loved the University of Southern Indiana because its values equated to honesty, integrity, and work ethic," said Rodney Watson, USI men's basketball coach. "He expected the same from USI

basketball. He was generous with his time and resources, and he cared deeply for each individual. He was committed to championships on the court, but especially in the classroom."

Because he believed in sharing with others, Herli's legacy will continue through the Loren D. Herli Scholarship Endowment he established at USI in 2000 to benefit an engineering student. To date, friends and family have remembered him with 24 gifts totaling more than \$2,000.

"While Loren might be best-known for his undeniable presence at sporting events, to me, he will be most missed for the things he did off the court and behind the scenes in support of USI Athletics," said John L. Schutz '82, a long-time Varsity Club member and close friend.

» Sarah Harlan '10



Loren Herli and his granddaughter Tara Oran on USI Move-In Day 2005.

Quilts with an agenda: A soft medium delivering a hard message

by Sarah Harlan '10

Like any work of art, a considerable amount of thought, planning, and time goes into quilting. Much like artisans envision their next painting or sculpture, a quilter visualizes the design—sketching it out before putting needle to thread. A quilt becomes the canvas—a self-expression of the artist's emotions, imagination, history, and influences.

Quilter and collector Judy Morton '73 recently gifted her collection of Amish quilts to the University of Southern Indiana Foundation. The quilts were fashioned by Amish women living in Cannelton, Indiana, and Daviess County, Indiana. The women work in the style of their foremothers, focusing on perfection of technique and interpretation of traditional quilting patterns. The collection, comprised of 50 quilts, took more than 25 years for Morton to acquire.

Morton had a single requirement before purchasing a quilt (other than liking it)—she insisted upon knowing the name of the woman who created it. "I went to a show where Northern Indiana Amish quilts were being exhibited, and the quilt makers had signed each creation," she said. "I thought, 'Why don't Amish women in Southern Indiana claim their quilts?' I decided then that I would never purchase another anonymous quilt." It took 10 years and the help of good friend Lucille Dillion before Morton gained the trust of the Amish women and convinced them to sign their artwork. Dillion was a bridge between the women and Morton; while she wasn't Amish herself, she attended school with many of the women.

Humility is a desirable trait among the Amish—the reason they didn't seek credit by signing their works, Morton said. "I believe it's important that these women are properly recognized and that they know their value."

"Too much of what women did in my generation went unnoticed and undocumented."

Quilting not only gives women a sense of personal value but economic



and community value as well. It's a major aspect of Amish culture. Quilts are given as special tokens at funerals and weddings, they're heirlooms passed from one generation to another, and they're often used as currency, as Amish quilts are a source of family income when sold.

Quilts have been a source of empowerment for women since the early 19th century when women didn't voice their opinions publicly. Instead they stitched their political beliefs concerning women's suffrage or the Abolitionist movement into the pattern. "Back then it was much more subtle," Morton said. "You had to know what a particular pattern represented."

While little has changed in the political and traditional worlds of Amish women, their quilts are still the one medium through which they can voice their opinions, pain, and grief. The Morton Amish

Quilt Collection represents those voices. It's a collection that can be studied through its art, commerce, communal studies, and history at USI.

Morton was featured in the nine-episode series "Why Quilts Matter—History, Art, and Politics," presented by The Kentucky Quilt Project, Inc. in 2011. Two of her quilts will be on display at the Indiana Bicentennial exhibit in 2016. She has been honored as Official Curator of Southern Indiana Quilts for her expertise in the technique and knowledge of Amish quilts. She has won numerous awards at the national level, and has been featured in publications such as *Fons & Porter's Love of Quilting* magazine. Her quilts were on display at USI's McCutchan Art Center and Pace Galleries in 2011, and are currently being catalogued and photographed to be housed online for research access and more.





“I was proud to see how well USI competed against a great Division I program like IU. This game was proof that there are other schools in Southern Indiana.”

—John Schutz '82
senior VP at Hilliard Lyons Investments;
former Alumni Association president;
former Varsity Club chair

Old Guard vs. New Guard

There's a basketball tradition that runs deep in Indiana. It seeps in from the hardwood floors of high school gymnasiums to the packed halls and arenas of Division I colleges like Purdue and Indiana University. On October 26, the University of Southern Indiana, a Division II program, solidified its place in that tradition when the Screaming Eagles went head-to-head with the Hoosiers of Indiana University for the first time in an exhibition game at Assembly Hall. Despite an 83-68 loss, USI's players showed they were a force to be reckoned with. For players, coaches, and fans alike, it was an experience few will soon forget.



“To play in such a phenomenal atmosphere for an exhibition game was great. We played some of the premiere talent in the country, but we have to keep building upon what it takes to play at the highest levels.”

—Rodney Watson, head coach

“(Assembly Hall) is a place I've been to a lot while growing up, but playing on that court was like being a visitor in my own hometown.”

—Taylor Wischmeier, senior, forward,
scored a double-double, 13 points, and 11 rebounds



“Playing a team like IU, you get into a zone and I didn’t know what I had done until my teammates said something during a time out.”

—Austin Davis, junior, guard/forward, on what it was like to hit three three-point field goals in a row versus IU



Alumni Council 2013–2014

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Eileen M. Weber '98

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Janet L. Johnson M'05
*Director of Alumni and
Volunteer Services*

Sherri A. Miller
*Assistant Director of Alumni
and Volunteer Services*

Deb C. Schmuck
Senior Administrative Assistant

Calendar of Events



All alumni are invited to attend these events.

December 19 Indianapolis Alumni After-Hours Gathering, 6–8 p.m., Indiana Landmark Center, Indianapolis

January 11, 2014 Varsity Club and Alumni Association Soup and Hot Dog Supper, 5–7 p.m. following women's and men's basketball games, Physical Activities Center

January 14 Alumni Council Meeting, 5:45 p.m., University Center Room 206

January 7 Scotland Alumni Association trip, 6–7:30 p.m., University Center East, Traditions Lounge

February 14 Athletic Hall of Fame Induction Dinner, 6:30 p.m., USI Carter Hall

February 15 Homecoming 2013, 5:30 p.m., following men's basketball game

February 20 Greater Indianapolis Alumni Chapter Pizza Gathering, 6:30–7:30 p.m. between women's and men's basketball games, University of Indianapolis Nicoson Hall

March 11 Alumni Council Meeting, 5:45 p.m., University Center Room 206

March 20 USI Eagle Hour, 5–7 p.m., Bar Louie

March 26 Breakfast with the President, 7:45 a.m., Carter Hall D

April 6 Spruce-Up, 1–4 p.m., University Campus

April 12 USI Day at the Zoo, 10 a.m.–3 p.m., Mesker Park Zoo

April 29 Graduate Ice Cream Social, Noon–1:30 p.m., University Center East

April TBA Indianapolis Alumni Chapter Gathering, 7 p.m., location TBA

May 2 USI Graduate Commencement, USI Campus
Alumni Graduate Reception, University Center East

May 3 USI Commencement Exercises, USI Campus
Alumni Graduation Receptions, University Center East

May 13 USI Alumni Association Annual Meeting
5:45 p.m., University Center East, Traditions Lounge

June 1 Alumni Picnic, 4–6 p.m., University Center East/USI Quad

More events at USI.edu/alumni

1970s

Susan Hansen '75, elementary education, has joined the private duty services department of the Visiting Nurses Association and Home Care & Hospice in Evansville as an after-hours supervisor.

Mark Neidig '76, accounting, a senior vice president, network services with Old National Bancorp has retired after 43 years of service.

1980s

Randy Haaff '84, finance, a financial advisor with Raymond James in Evansville, has received the Accredited Asset Management Specialist (AAMS) designation.

Cathy Griffin Hargis '84, science teaching, is a school counselor at Collier County Alternative School in Naples, Florida.

Karen Hamilton '86, management, has accepted the position of director of performance management and continuous improvement at Vectren Corporation in Evansville.

Donita Cassidy Wolf '86, accounting, has been named a 2012 Indiana Member of the Year for the Women's Council of Realtors. She is a realtor with ERA First Advantage Realty in Evansville.

Shannon Bradley '87, communications, has been promoted to an assistant vice president at Old National Bank in Evansville.

1990s

Kip Brownfield '90, business administration, was promoted to senior director of ticket sales for the Indianapolis Colts in Indianapolis, Indiana.

Rob Zigenfus '90, management, '11, Master of Health Administration, has been appointed director of revenue cycle at Good Samaritan Hospital in Vincennes, Indiana.

Stay Connected



We want to hear from you!

Do you have good news to share? We'd love to share your success with other graduates here in the *USI Magazine Alumni Today*.

Send us your updates online at
USI.edu/alumni/update
Email: alumni@usi.edu



Todd DeWeese '91, elementary education, '99, Master of Science in Education, is Reitz High School's new baseball coach in Evansville.

Vicki Frank Wittmer '91, business administration, is a marketing specialist at Berry Plastics in Evansville.

Antone Greubel '92, political science, is a foreign service officer with the United States Department of State assigned to the US Embassy in Beijing, China.

Julie Hardesty Bennett '95, communications, is an associate manager of US staffing at Mead Johnson Nutrition in Evansville.

Amy Huebschman Lutzel '96, communications/German, has accepted the position of wellness and fitness coordinator at Ivy Tech Community College in Evansville.

Sharon Mondino '96, accounting, has been promoted to senior manager at Riney Hancock & Co. in Evansville.

Daniel Jochum '97, accounting, is a zone manager for Sherwin Williams Paint Co. in Evansville.

Dustin Adams '99, physical education, is a corporate staffing manager at MasterBrand Cabinets in Jasper, Indiana.

Dave Freeman '99, accounting, has been elected partner with BKD LLP in Evansville.

Like it or Not, Your Online Identity is Your Brand

By Wendy Bredhold '98

Is your Facebook profile picture appropriate for a resumé? What about your spelling, language, and "likes"? Would you want a prospective employer to see who you follow on Twitter? If the answer to any of these questions is no, then Dr. Jane Johansen, professor of business communications, advises, "Go clean up your website."

Helping people polish their online images has become increasingly important over the years because it's "the largest communication tool being used today," Johansen said. "Your social media profile is a rolling resume: It's your brand."

USI Magazine consulted with Johansen; Phil Parker, director of Career Services and Internships; and Julie Brauser '94, assistant director of Career Services and Internships, for tips on managing your online presence. Here's what they said:

Parker: Regarding Facebook content, users should always ask themselves, 'Is there anything in my profile or postings that could be a potential detriment to my career or job search?'

Parker: On the other hand, LinkedIn offers users the opportunity to ask themselves, 'How can my profile and group affiliations enhance my career and job search?'

Johansen: If you get an accomplishment like a raise, award, promotion, or mention in the paper—go ahead and post it! Don't be afraid to toot your own horn on Facebook and LinkedIn. Recruiters look at both.

Johansen: Be careful of who you "like" on Facebook and follow on Twitter as well. What better profile of your personality than whom you choose to follow?

Brauser: LinkedIn is more than just an avenue to showcase a professional profile, however, it also can help you learn more about companies, organizations, and the people who work there.

Brauser: Many companies have job-related Twitter handles. Following those is a great way to keep tabs on job openings, in addition to searching the company's website.

2000s

Jennifer Tamillo '00, interpersonal organizational communications, is a human resources employment associate at Springleaf Financial Services in Evansville.

Christopher Collins '01, business administration, has joined United Fidelity Bank as vice president, commercial loan officer in Evansville.

Damon Dawson '01, art, is the embroidery department manager at Southwest Graphix & Apparel in Evansville.

Jonathan Dierlam '01, marketing, '12, Master of Business Administration, has been named a licensed associate with Rick Watkins Financial Services, LLC in Evansville.

Karen Oldham '03, radio and television, is a development specialist at the Alzheimer's Association, Greater Kentucky & Southern Indiana Chapter in Evansville.

Summer Schmuck Wilderman '03, Master of Social Work, has been promoted to director of academic advising at Ivy Tech Community College in Evansville.

Joseph Day '04, marketing, is director of marketing at Channel 14 News in Evansville.

Kelly Forston '04, management, is an agent for FC Tucker Emge Realtors in Evansville.

Sarah Granberg '04, Master of Social Work, is a social worker at Fort Knox Department of Behavioral Health in Fort Knox, Kentucky.

Andrew Rice '04, marketing, has completed the financial planning coursework—and passed the certification examination—to become a certified financial planner at Northwestern Mutual Finance in Evansville.

Karen Ellison '05, Master of Business Administration, has been promoted to an assistant vice president at Old National Bank in Evansville.



Stay connected with the alumni directory

There are a limited number of directories still available for purchase through Harris Connect. Those interested may contact Harris Connect Customer Service either via email at customerservice@harrisconnect.com or by phone at 800/877-6554.

Patricia Koller '05, Master in Nursing, is an assistant professor of nursing at University of Evansville.

Jessica Stein '05, psychology, is the records coordinator at ITT Technical Institute in Newburgh, Indiana.

Kristie Byrns '06, sociology, has been named director of the Center for Adult Education at the University of Evansville.

Russell Hibbs '06, accounting and professional services/finance, recently opened Lucy Bella's Pizzeria in Henderson, Kentucky.

Jason Lewis '06, economics, is a business support lead II at Bank of America in Plano, Texas.

Megan Mortis '06, communication studies, '11, Master of Public Administration, was named health council coordinator at Green River Area Development District in Owensboro, Kentucky.

Sonya Zeller '06, Master in Nursing, joined the Indiana University Health Paoli Hospital administrative team as vice president, chief operation officer, and chief nursing officer in Paoli, Indiana.

Shanna Scheessele '07, public relations and advertising, has joined the Boys & Girls Club of Evansville, Inc., as resource development director.

Mark Wannemueller '07, biology, is an environmental scientist II for Vectren Corporation in Evansville.

Jeffrey Aussenbaugh '08, management, is a six sigma coordinator for Cintas in Evansville.

Abby Bauder Maravich '08, public relations and advertising, has joined Old National Insurance as an account executive and risk management specialist in Evansville.

Emiley Esche Chamberlain '09, management, is a human resources generalist at Berry Plastics Corporation in Evansville.

Mandy Chinn '09, accounting and professional services, has been promoted to senior accountant at Regency Properties in Evansville.

Tyler Lutterbach '09, accounting and professional services, is a senior supervisor of finance at MasterBrand Cabinets in Jasper, Indiana.

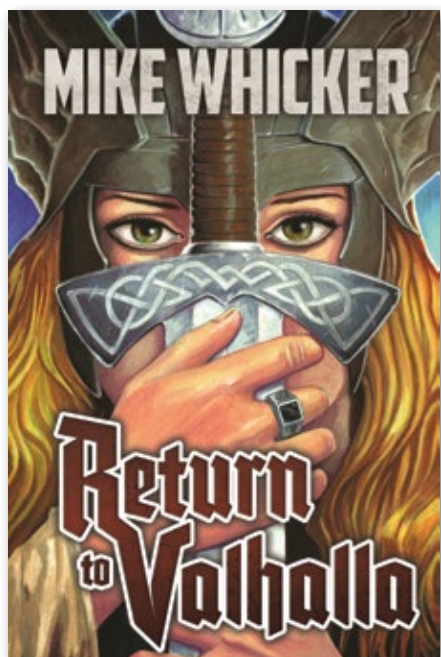
An unlikely author

By Danielle Norris '11

It took Mike Whicker '98, a Colorado native, six years to write his first book. An amateur historian and a World War II hobbyist, he began writing in his late 30s after he moved to Evansville, Indiana—returning to his Southwestern Indiana roots. His parents lived in Evansville during World War II. His father was a Ranger in the U.S. Army and was wounded on Omaha Beach on D-Day. He later fought in the Battle of the Bulge. His mother was a Rosie the Riveter, working as a welder at the local LST shipyard.

"I've always loved reading, but I never thought I'd write a novel. I was content as a high school football coach," Whicker said. But his plans changed when he caught wind that the FBI had conducted an investigation into a Nazi spy in the 1940s in Evansville. "That story grabbed me."

He conducted hours of research and interviewed an FBI agent who was part of the investigation. The result was *Invitation to Valhalla*, which tells the story of the investigation from the perspective of a Nazi spy. "It's easy to hate Nazis, so Nazis make good villains," Whicker said. He made Erika Lehmann (Evansville's suspected spy),



Mike Whicker on the USS LST Ship Memorial in Evansville, Indiana

the English-speaking daughter of Hitler's old comrade and a member of the Führer's inner circle, the protagonist.

Whicker researched and wrote a large chunk of the novel as a non-traditional English major at USI. At the time, he was working full-time and raising five children with his wife, Sandy. Life was hectic. "I almost didn't finish the novel," he said. "There was a period of about a year where I didn't write a word."

To help with impasses he turned to his advisor Dr. Susanna Hoeness-Krupshaw, associate professor of English and a native of Germany. "When I need German translations I call her," Whicker said. "She's been a lot of help and has become a good friend."

After struggling to complete the book, Whicker faced the challenge of finding a publisher. "I sent letters for a year to all the big publishers in New York," he said. When none of them took it on, he turned to an academic publisher. The benefits of the academic press were few, but *Invitation to Valhalla* was well-read—enough to interest Walküre Books, a small Arizona-based publisher which specializes in military fiction and non-fiction. Walküre acquired the book and published its second edition,

and in 2006, Whicker sold the film rights to Bonnie Nelson Schwartz, a theatrical and television producer who plans to make the Erika Lehmann story into a TV miniseries.

Since finishing *Invitation to Valhalla*—it was Evansville's 2004 One Book One Community selection—Whicker has written a second book titled *Proper Suda*, retired from teaching English and coaching football at F. J. Reitz High School, and travelled to Europe. While abroad, he visited former Nazi concentration camps in Germany (Dauchau, Mühlhausen, and Buchenwald) to conduct more research on World War II. The information he gathered provided the background he needed to turn *Invitation to Valhalla* into a trilogy. *Blood of the Reich* was published in 2007 and *Return to Valhalla* in 2012. Hoeness-Krupshaw became a character in the final installment as Susanna Hohner, a pilot friend of the trilogy's protagonist.

Whicker, surprised at his success, often reflects on what seemed an unlikely path—the one he took to become an author. "I was a football coach," he said. "I wasn't supposed to write a book."

2010s

Shauna Thompson Jones '10, business administration, is a recruiter for SS&C Technologies in Evansville.

Hasan Odeh '10, engineering, is a manufacturing engineer at SRG Global Inc., in Evansville.

Jennifer Rathgeber '10, public relations and advertising, has been named assistant media buyer at AXIOM in Evansville.

Matthew Staller '10, radio and television, has taken the position of master control operator for Lin Media in Indianapolis, Indiana.

Lori Stallings '10, marketing, is a store manager for Sherwin Williams in Evansville.

Amanda Richardson Bishop '11, management, is a corporate human resources specialist at United Companies in Evansville.

Angelika Howard Clark '11, post-baccalaureate certificate in accountancy, is an accountant at Lifesong Academy in Evansville.

Alexandria Stout '11, health services, is an onsite health coach and wellness coordinator for WebMD Health Services in Indianapolis, Indiana.

Kelly Gay '12, Master of Social Work, is the director of home-based services at Children and Family Services of Southwest Indiana Regional Youth Village in Vincennes, Indiana.

Jayne Jackson '12, history, is a service and retention executive at the Dallas Mavericks in Dallas, Texas.

Julie Atherton Lively '12, Master of Public Administration, is a human resources generalist at Evansville ARC in Evansville.

Kody McCoy '12, public relations and advertising, has taken the position of enrollment services adviser at Ivy Tech Community College in Evansville.

Danielle Monks '12, special education, has taken the position of special education, science, and mathematics teacher/assistant athletic director at F. J. Reitz High School in Evansville.

Natalie Reeves '12, elementary education, has taken the position of administrative coordinator at Youth Resources in Evansville.

Jacki Spainhour '12, individual studies, has joined George Koch Sons, LLC as an executive assistant and marketing coordinator in Evansville.

Amanda McConnell Bingemer '13, accounting and professional services/computer information systems, has joined the accounting and operations department at Pettinga Financial Advisors in Evansville.

Chelsea Schmidt '13, marketing, has joined Kitch & Schreiber as an advertising sales strategist in Evansville.

Bryan Warner '13, advanced manufacturing, is a packaging engineer at SRG Global in Evansville.

Marriages

Lori Baumeier Wilson '07, elementary education, and Chad Wilson, December 8, 2012.

Amy Oglesby '08, accounting and professional services, and Matthew Mings, May 10, 2013.

Births and Adoptions

Darcie Gilbert Goodin '97, elementary education, and Terry welcomed Berley Jackson, May 18, 2013.

Jana Bertke-Tsai '98, biology, and Thomas welcomed Ethan Thomas Allen, July 19, 2013.

Lisa Hayes Nee '02, elementary education, and Pete welcomed Emma, March 19, 2012.

Stephanie Watson Stewart '02, exercise science, and Andrew welcomed Lincoln Elliott, February 7, 2013.

Audra Weisheit Wood '02, elementary education, and Chris welcomed Carter Robert, July 6, 2013.

James Back '03, public relations and advertising, and Amy welcomed Caroline Ann, July 2, 2013.

Amanda Lewis Farhar '03, radio and television, '05, English Teaching, '12, Master in Education, and **Travis Farhar '06**, occupational therapy, '07, Master in Occupational Therapy, welcomed Elizabeth Rhiannon, July 27, 2013.

Laura Davis Reidford '03, accounting and professional services/finance, and Ryan welcomed Marshall Hendrix, January 30, 2013.

Connie Greenwood Davis '04, business administration, and **Travis Davis '04**, political science, welcomed Oliver Nelson, July 18, 2013.

Mendelev Singleton Galbraith '04, political science, and Dustin welcomed Owen Reid, March 30, 2013.

Ashley Droste Vignolo '06, elementary education, and **Brandon Vignolo '01**, marketing, welcomed Gianna Reese, May 24, 2013.

Lauren Balbach Gries '12, nursing, and **Ryan Gries '11**, accounting, welcomed Kendall Elaine, September 24, 2013.

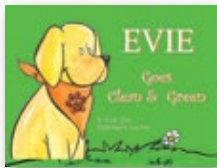
In Memoriam

Nira Blair '77, Spanish, of New Harmony, died August 2, 2013. She worked for many years as an educator, spoke fluent Spanish, and taught swimming lessons.

Dee Ann Schmitz '78, respiratory therapist, of Newburgh, died July 21, 2013. She was a respiratory therapist at Deaconess Gateway.

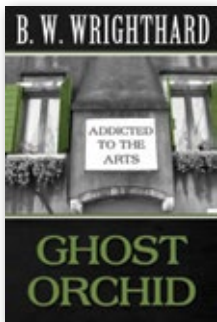
A brave new world

Marcel Proust, James Joyce, Deepak Chopra, Gertrude Stein, Ezra Pound, E. B. White, Virginia Woolf, John Grisham, and many other famous authors all self-published books at one time or another. Over time, however, self-publishing became passé and even taboo. But now the publishing world is changing as traditional New York houses are unwilling to take risks on unknown authors and some authors are unwilling to wait. After all, Robert Pirsig's *Zen and the Art of Motorcycle Maintenance* was rejected 121 times before finding a home, and Jack London's call into the wild went unanswered 600 times before he published his first story. To help other authors navigate the rocky road of contemporary self-publishing, a sampling of USI's alumni authors offer insights.



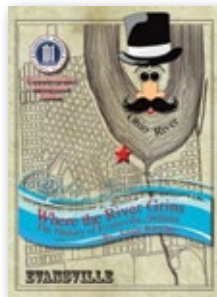
I worried about choosing the right story line, illustrating, publishing, and selling before the first words were even written. Many potential authors get bogged down, caught up in the “what ifs,” and become overwhelmed. I came across a quote from David Viscott that inspired me: “If you could get up the courage to begin, you have the courage to succeed.”

—Susan Harp '79
Elementary Education
Evie Goes Clean & Green



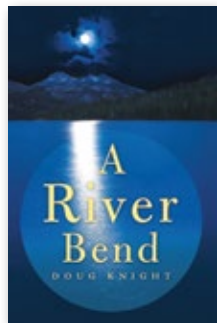
A writer's “F” word is fear. We've encountered it both prior to and after publishing. Before publishing, we enlisted feedback from other writers and avid readers on an early draft of *Ghost Orchid*, and had to face the fear of their possible reactions. However, we received honest criticism that helped us improve our book. Now that we've published the novel, we face the fear of promoting. We'd rather write than troll the Internet for venues to broaden our reader base, or call places to set up readings or book signings. Those activities induce another level of fear. But in the end, these fears are part of a writer's life and will come along for the ride until left by the side of the road.

—Robin Wright '04 and Maryanne Burkhard '00 writing as B. W. Wrighthard
English
Ghost Orchid



My first step to publication was to join a professional organization, such as SCBWI (Society for Children's Book Writers and Illustrators), which connected me with other writers, editors and agents, and provided information on local and national writing conferences, critique groups, and other networking opportunities.

—Angie Karcher '90
Elementary Education
Where the River Grins: The History of Evansville, Indiana



When researching publishers, ask questions about whether they will support you and take some risks with you in marketing your book or leave that up to you. The hardest part so far for me has been marketing—trying to get the book in the right people's hands. I wrote a press release using another author's press release as a template and I'm sending it out to area newspapers, and radio and television stations. I've had responses from two area newspapers; one led to an interview and a front-page article.

—Doug Knight '72
English
A River Bend



Just because your book is on Amazon doesn't mean people will buy it, no matter how good it is. There are tons of indie author sites that can help with marketing. Facebook has dozens of pages where authors can help each other by liking each other's pages or writing reviews. Before you publish, research all the tools that are available for marketing and come up with a plan and stick to it.

—Thom Tate '91
Business
Meltdown



Keep in mind that the team working on the print version of your novel hasn't read it, doesn't know what it's about, and takes no responsibility in its making sense. If errors slip in, you have to be careful how you instruct the team to correct them. At this point, metaphors will sink you. Only the literal works. It can take writing a paragraph to explain how you want an interior monologue to appear in text. Moving a section of text from point A to point B can seem like a military operation and is nearly as dangerous.

—Becky Boling '75, penned Sadie Montgomery
Spanish
Ghost Song



I was afraid to let others read my work throughout the process, but when I finally did, it was so beneficial. It's a good idea to let people provide feedback along the way. Also, I found it so important to tell people about my book, to network, and promote throughout so that people would anticipate its debut. Finding a mentor was great motivation. Mine was Dr. Michael Kearns (USI English professor).

—Gina Mullis '07
English
Friedenland

Stephen Dycus '79, accounting, of Evansville, died September 19, 2013. He was a customer service representative for many years at Koch Originals.

Steven Sublett '80, communications, of Evansville, died October 4, 2013. He was a lifelong advocate for people with disabilities. Steven made his own life an example of independent living. Steven changed people's minds about what is possible for disabled people and spoke for others in making changes that could improve their lives. Steven was the founder and first chairman of CAPABLE (Challenged Adult Persons Advocating a Better Living Environment), a group that successfully worked with city government to make small systems changes that could positively support the conditions faced by disabled people.

Barbara Weinzapfel '80, mathematics, of Evansville, died July 20, 2013. She was a systems engineer for Product Acceptance Research. She was a member of Sigma Sigma Sorority while attending USI.

Gerald Davis '82, psychology/sociology, of Evansville, died September 28, 2013. He graduated top of his class from USI. He believed whole-heartedly in the importance of education, loved history, and was an enthusiastic student of political theory. His gusto for knowledge and life was infectious and inspired nearly everyone who had the pleasure of knowing him. Gerry was always athletic and enjoyed all aspects of sports. He played tennis during his youth and spent the off seasons running cross country and track. He attended college on a tennis scholarship.

Randal Dick '82, mathematics/philosophy, '98, Master in Education, of Evansville, died August 17, 2013. He was a math and physics teacher at Mater Dei High School. Randal was a member of Germania Maennerchor, serving as past treasurer and a choir member.

Linda Litty '89, English, of Evansville, died November 4, 2013.

Julia Arbaugh '91, post-baccalaureate certificate in accountancy, of Durango, Texas, died August 7, 2013. She was a certified public accountant and worked in various accounting positions and as an independent consultant.

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It's easier than ever to tag your car with a red and blue USI License Plate. Ask for a USI License Plate at your local Indiana Bureau of Motor Vehicles. BMVs state-wide will collect your \$25 tax-deductible contribution in support of the Alumni Scholarship Endowment and forward it to the University.

When you purchase or renew your License Plate, you will pay the state-assessed fees, a \$15 BMV processing fee, and your \$25 scholarship contribution directly to the BMV. You can request a USI License Plate from the BMV by mail, at your local license branch, or online through the BMV website at www.state.in.us/bmv. For more information, contact the Alumni Association at 812/464-1924, or alumni@usi.edu.

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Reduce energy, build the Alumni Scholarship Fund

USI Alumni Association is participating in a community outreach and enrichment program with Energizing Indiana to reduce energy costs and increase scholarship dollars for USI students.

Energizing Indiana provides free residential home energy assessments to lower energy bills, improve in-home air quality, and increase your home's value. The initiative is a united effort by participating utilities and residents to decrease energy costs across the state.



For each home that enrolls through the USI Alumni Association, \$25 is donated to the USI Alumni Scholarship Fund.



To sign up or find out more about the program, contact USI Alumni and Volunteer Services at alumni@usi.edu or 812/464-1924.

Barbara Malaney '93, psychology, of Evansville, died June 24, 2013.

Onna Epley James '97, business education, of Borden, Indiana, died November 13, 2013.

Lauren Harmon-Griffith '98, computer information systems, of Evansville, died October 31, 2013. She was born in Bremerhaven, Germany and lived most of her life in Evansville. Lauren was a general manager at Anser Phone.

James Saul '03, art, of Corning, Indiana, died September 17, 2013.

Andrea Deig-Sandefur '05, public relations and advertising, of Henderson, Kentucky, died July 20, 2013.

Michael Lawrence '05, Master of Business Administration, of Evansville, died November 10, 2013. He was employed at Berry Plastics for 18 years, where he worked in the many departments Engineering, Marketing, and Quality Control. Most recently, he was a product manager for healthcare bottles. Mike earned a bachelor's degree in Chemical Engineering at Rose Hulman and his master's from USI. He was active in many organizations and charities.

Ryan O'Neil '07, accounting and professional services/finance, of Mount Vernon, Indiana, died July 13, 2013.

Sean Hilt '08, marketing, of Evansville, died October 13, 2013. He worked for

Pepsico since 2001, advancing to the position of key account manager. Sean was an outstanding athlete, playing baseball on various leagues and recently renewed his passion for golf, qualifying and competing in the Men's City Golf Tournament.

Faculty/staff in Memoriam

John Arno, head of the x-ray programs at the college of Nursing and Health Professions, died March 13, 2013. He taught at USI from 1978 to 1981.

Scotland

USI Alumni Association trip

July 7-16, 2014

11 days with 15 meals

Tour operator: Collette Vacations and Lifestyle Tours

Tour Highlights

Experience the riches of Scotland on this 10-day leisurely tour by visiting Edinburgh Castle, Holyrood Palace, St. Andrews, Dunrobin Castle, Orkney Islands, Loch Ness, Isle of Skye, Armadale Castle, and New Lanark.

Essential Experience

- Explore Edinburgh Castle
- Learn the secrets of making Scotch whiskey
- Spot "Nessie"
- Discover Ring Brodgar (older than Stonehenge)
- Experience a Neolithic village
- Cruise Loch Lomond
- Walk in the footsteps of Robert Owen in New Lanark, Scotland, where he lived in the 18th century

Please Join Us!

Call Ken Meyer or Tracy Wilson at LifeStyle Tours, 812/682-4477, with your travel questions.

You also may contact Janet Johnson at USI at 812/464-1928 or alumni@usi.edu.

Proceeds from alumni travel fund scholarships for USI students. An informational session will be held in Traditions Lounge located in UC East on Tuesday, January 7, at 6 p.m.



alumni.usi.edu

Looking forward to the University's 50th Anniversary

The University of Southern Indiana will celebrate its 50th anniversary in 2015. In anticipation of that milestone, *USI Magazine* takes a look back at some of the events, people, and experiences from years past. Watch for this Revisit USI column in every issue.

WORTH A THOUSAND WORDS



Dr. Chuck Price, professor emeritus of science education, was known by many as USI's "unofficial" campus shutterbug. In addition to taking team and individual photos of USI's athletes throughout the 1980s, Price committed himself to campus beautification and photographing nature's wonders. "Iced hawthorn berries," reproduced above, was part of a project titled "USI Natural Beauty." Price started working on the portfolio after receiving two Faculty Creative Work awards in the early 1990s, and completed it with the help of an Endeavor! Award in 2010. This image is one of tens of thousands he captured in his more than 30 years at USI, during which he served as chair of the Education Department, coordinator of the Master of Science in Education program, and USI Bluebird Trail coordinator. He received the 1990 Distinguished Professor Award and retired in 2012.



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