



The University of Tennessee - Knoxville

DEPARTMENT *Fall* NEWSLETTER 79



Looking Forward

You may have noticed a new "look" to recent publications of the Department of Art. That eye-teasing "A" symbol and accompanying type face has been adopted by the Department as its logo, or "trademark." We are grateful for the creative efforts of Mike Clauser, Assistant Professor in Communication Design, who created it for us.

What's in a symbol? Just another cosmetic gimmick in a world so full of facade? I don't think so. Over the past several years the Department has emerged as an enthusiastic force of faculty and students who are shaping a greater role for the visual arts on campus and in the greater Knoxville area. There's good reason to be optimistic. Consider: our new art building (probably ready for us next fall); the Chancellor's newly initiated annual event, the *Celebration of the Arts Week*; the expanded Knoxville Arts Council activities and grant support to local art groups (not to mention ArtFest); the impending formation of a Business Support for the Arts organization; the prospects of Expo as a showcase for more public art; the recent City candidate's statements and proposal for increased support of the arts; the Dulin Gallery of Art increased activities such as the Downtown Dulin under the new leadership of Sutherland McColley; the opening of the New Phoenix Gallerie; the Art in Public Places sculpture of Philip Livingston and Phil Nichols...

Well, the list could go on. UT and Knoxville have a long way to go to be everything we can be - given our talents and creative enthusiasm. But just consider, all these encouraging events in just the past few years!

So behind this new logo is the collective spirit of a Department that looks forward to a bright future for art - with our new capital "A"!!!



Donald F. Kurka
Department Head

Profile:

Harvey Littleton

Today, Littleton is to the American art-glass movement what two hundred years ago the names of Wistar and Stiegel were to the fledgling commercial glass industry of the Colonies. A congenial professor emeritus who lately works and lives in the hills above Charlotte, North Carolina, Harvey Littleton now finds time to reflect on the substantial contribution he has made to the studio glass boom in the past twenty years. To help him do this, he has assembled some of his best glass objects and "glass prints" for a touring exhibition that after some delay opened September 23rd in McClung Museum's Art Department Gallery.

Between 1958 and 1962, when he teamed up with Dominick Labine in a glass studio at the University of Wisconsin, Littleton decided to break himself of a potter's instinct to elaborate upon the theme of the vessel. Exchanging clay for glass was perhaps the easiest part of the transition, since he had been raised in the shadow of the famous Corning Glass Works in Corning, New York. Not so easy was acquiring technique, then turning technique against its intended toal to create art. Corning stood solidly behind the utilitarians; even small Italian glass houses Littleton visited in 1958 to learn the craft of glass blowing turned him away lest he betray their technical secrets.

The public art museum proved more amenable to Littleton's quest. For example, the Toledo Museum of Art lured his future colleague Labine away from a commercial position at John Mansville in order to launch its own glass-blowing program. In that same memorable year, 1962, Littleton met in Germany, Erwin Eisch. Eisch was both artist and successful director of a glass factory. Even though Littleton's taste did not extend to



German Expressionism, (he half-heartedly imitated some of Eisch's crumpled phallic images), he was given the encouragement he desperately needed to destroy the glass vase around which so much of his early efforts were centered. By the time he, Labine, and for a brief period, Eisch had joined forces at Madison, Littleton was freely breaking, cutting, smashing, melting, turning inside out, and otherwise juxtaposing his glass containers to produce free or "pure" forms. Often, the delicately-colored and simplified melted shapes evoke the spirit of Brancusi and Art Nouveau; indeed, the Louis Comfort Tiffany Foundation has been one of Littleton's most generous patrons.

But it has been his teaching, a Promethean adventure as Littleton describes it, that has made his matchless searching for ever new shapes, colors, textures, and, especially, techniques, worth while. "Showing them what the real possibilities were," he said, "has paid off in an astounding way....Everything I have given has come back one hundred fold." Perhaps this explains why the illustrated talk that followed the opening emphasized as much the moment to moment studio procedure as the characteristics of the exhibited pieces themselves. Slides showed Littleton, his amber eye glasses half-way down his nose, gracefully maneuvering before the white-hot "glory hole" of his electrical furnace. He parries and trusts the metal rod to which the molten residue of glass is attached like an expert fencing master. Later, after moments of concentrated preparation, Littleton hangs a wad of hot glass from a hook so that, as it cools, gravity stretches it into a column four feet tall.

News!

Faculty

Fine Wood Working (Biennial Design Book II), a volume to be published in October by the Taunton Press, will include an illustration of a wood relief designed by sculpture Professor **Joe Falsetti**. The sculpture was produced by Falsetti for an architectural firm in St. Louis, Missouri. Recently, Falsetti addressed the Oak Ridge Art Center Guild on the subject of Art in Public Places. Illustrated with examples taken from Expo 1967 in Montreal and the Venice Biennial, the talk stressed the effective use of sculpture in outdoor settings.

A design workshop was presented by Professor **Richard Daehnert** at Miami University, Oxford, Ohio, from June 18 to 22, as part of Miami's annual Craftsummer Workshops series. He was also a member of the summer faculty at Arrowmont School of Arts and Crafts where he taught screen printing on fabric and a one week course in direct application of dye on fabric. Daehnert has been invited by the Dayton, Ohio, Public School system to present a photo screen printing workshop on October 20 as part of an inservice program for senior high school art teachers. On October 13 he will present a screen printing demonstration workshop for the Southeast Regional Conference of the American Crafts Council at Arrowmont. On November 19, Professor Daehnert will demonstrate the batik design during the annual meeting of the Recreation Bureau of Tennessee in Gatlinburg.

The Center for Extended Learning at the University has in production a series of six one-half hour television programs featuring the history of Western art which are to be narrated by Professor **Dale Cleaver**. The video production is aimed at acquainting area high school students with the Art Department's art history program. Scheduling has not been

announced. Cleaver's administrative duties this year include membership on the Committee on Committees.

Historical pen-and-ink drawings by Professor **Carl Sublett** are being displayed at the Lamar House-Bijou Theatre through October 31. Sublett served as juror for the 39th Annual National Competition sponsored by the Watercolor Society of Alabama. The exhibition opened at the Birmingham Museum of Art on September 30, and is due to close on October 28.

Ray Pierotti has accepted a position on the faculty of St. Clair County Community College, Port Huron, Michigan. He will be teaching and directing gallery exhibitions.

Sculpture Professor **Philip Nichols** will hold a one-person exhibition in the Art Department Gallery, McClung Museum, from October 21 through November 16.

Professor **Clark Stewart** has participated in the "Southeastern Graphics Invitational 1979 - Drawings" which was organized by the Mint Museum, Charlotte, North Carolina. The exhibition opened at the Mint on September 9 and has other scheduled stops at Appalachian State University, Boone, North Carolina; the Gibbs Art Gallery, Charleston, South Carolina; Ashville Art Museum and the Hunter Museum of Art, Chattanooga. In July, Stewart's work was seen in a group show at Knoxville's Phoenix Gallery. Also in July, the artist delivered an illustrated lecture on his work at a Dulin Gallery workshop.

Art History Professor **Amy Neff** presented a paper entitled "The Near East and the West in Art of the Thirteenth Century" before the Twenty-fourth International Congress of Art History, held September 10 through 17 in Bologna, Italy. Neff's topic, which dealt with little-known connections between late Byzantine manuscripts and Italian manuscript of the late thirteenth century, the *Supplicationes variae*. "By analyzing the odd

irregularities and inconsistencies of the drawings," Neff commented, "I was able to suggest what late Byzantine models were used, how these were merged with other, Western, models, and how the artists of the *Supplicationes* worked, modifying, combining, and transposing various motifs..." The paper is to be read again at a seminar on the Trecento at the University of Warwick, England. Neff's travel to the Congress was supported by a grant from the American Council of Learned Societies.

Professor **Don Kurka** has been invited to give a lecture on contemporary trends in American art at Maryville College. Entitled "But is it Art?," Kurka's talk is open to the public. On November 17, Kurka will serve as juror for the Annual Tennessee Artist Association Exhibit to be opened at West Town Mall. In addition, he has been nominated to the Board of Directors of the Dulin Gallery. Among the paintings scheduled to be on display at an exhibition entitled "Southern Realism" at the Mississippi Museum of Art, Jackson, this month, is Kurka's recent work, "Dream I."

Six faculty members have had works exhibited this summer in Bern, Switzerland. Knoxville's Gemart, Inc., a Kingston Pike gallery managed by Christine Aiken, sponsored the show at its sister gallery, Rahmelade, "The American Gallery." Sending prints and paintings in time for the August opening were Professors **Thomas Riesing, Marcia Goldenstein, Clark Stewart, Whitney Leland, Carl Sublett, and Byron McKeeby**. In September, these artists were also represented at Musements, an art fair in the Swiss city organized by area art dealers. Stewart, who contributed four mixed media constructions and collages to the exhibition, pointed out that Bern, a city approximately the size of Knoxville, is a thriving art center containing as many as 40 galleries.

Purely experimental are the prints Littleton has made from glass plates and it is in this medium he clearly expects to see some future activity on the part of professionals. Stopping out the acid etch with a variety of home products, including Elmer's Glue, Littleton makes the glass plate perform admirably. The plate he discovered can withstand enormous pressure without distortion or movement and it is inert when in contact with most chemicals; unlike crystalline substances, glass "does not have a memory." A resulting color proof can bear the characteristics of both a lithograph and intaglio.



All in all, Harvey Littleton measures the impact of his teaching at Madison, and at such temporary waystations as the Gerrit Rietveld Academie, Amsterdam, and the University of California, Los Angeles in terms of a simple set of statistics. One set comes from two exhibitions held by the Corning Glass Museum in 1959 and 1979. At the first exhibition, only five percent of the exhibitors were artists, the rest, "products of the corporate mentality." At the second exhibition, the ratios were reversed. The second statistic: there are today one hundred places where one can study glass blowing in this country. This marks an increase of one hundred percent in the last twenty years. "So, a kind of revolution."

Professor **Marcia Goldenstein's** varied activities continued apace this summer and fall. She taught drawing and watercolor workshops at Arrowmont, the Oak Ridge Art Center and at the Knoxville Watercolor Society. Besides her participation in an exhibit at Rahmelade, "The American Gallery" in Bern, Switzerland, Goldenstein was included in an exhibition of women artists held in conjunction with the Women's Conference, Student Center, at the University of Tennessee and in an exhibition sponsored by the Stubs Museum, the University of Nebraska, entitled "Works on Paper Invitational." In June, she presented a lecture-demonstration at the University of Nebraska Art Department. Goldenstein also was co-juror for the National Arts Exhibition sponsored by the Campfire Inc. at its Kansas City headquarters.

Professor **Michael Clauser** has recently added new clients to the list of companies for which he manages design and advertising materials. Clauser designed the trademark, letterhead and educational booklet for the Appalachian Opera Company, of the Department of Music, University of Tennessee and has accepted a large assignment from Aviation Unlimited, Inc., McGhee-Tyson Airport. For Aviation Unlimited, Clauser this summer completed exterior renovations, designed exterior wall graphics, a graphic illustration, and signs, and landscaped the company's grounds. Among posters recently designed by Clauser are ones announcing Professor Riesing's exhibition "Fans," held at the Heistand Gallery, Oxford, Ohio, Harvey Littleton's exhibition of glass objects currently sponsored by the Department of Art, and another poster announcing a rummage sale at the Calvin Presbyterian Church, Detroit, Michigan. Presently, Clauser serves as a member of the Liberal Arts Cultural Arts Calendar Committee. He has been active as a host for activities sponsored by the French Department and the Department of Art.



October 7 through October 27 **Tom Riesing** will have a one-man show of paintings and drawings at the Hiestand Hall Gallery, Miami University, Oxford, Ohio. Tom gave a lecture October 8 for the students and faculty. This past summer he exhibited mixed-media drawings at the Asburg College in Wilmore, Kentucky; participated in three workshops at Arrowmont, the Oak Ridge Art Center with Marcia Goldenstein at the Dulin Gallery; and gave a slide lecture on his art work at the University of Nebraska Department of Art in Lincoln. The National Advisory Committee appointed Tom to their Foundation in Art, Theory and Education program. This is an organization of college art professors committed to the improvement of the core-curriculum for art majors.

Brian Wells participated as a Visiting Artist/Lecturer at the New Harmony Printshop in New Harmony, Indiana, this past June. While in the area he was also the guest of the University of Evansville for three days and created two editions of prints. He gave a demonstration of contemporary lithographic techniques and a slide lecture about his work at the Gallery of Contemporary Art in New Harmony. Two days in October Brian was at Wake Forest University in Winston-Salem, N.C.. He was the guest of the Fine Arts Department and Visiting Artist Program presenting a slide lecture and demonstration.

The 39th Annual Watercolor Society of Alabama National Competition was jurored by Professor **Carl Sublett**. Mr. Sublett also held a workshop in watercolor. The exhibition is at the Birmingham Museum of Art through October 28.

Arrowmont

Exhibition Schedule 1979-80

Exhibits open to the public Monday through Friday 8:30-5:00 p.m.

Contemporary and Traditional Basketry Forms	Oct. 1-26
Fiber/Fabric Exhibition	Nov. 15-Dec. 14
Surface Design Exhibition	Jan. 7-27
Piedmont Artists/Craftsmen Exhibition	Feb. 1-29
Familiar Signatures: Ceramic Invitational	May 5-30

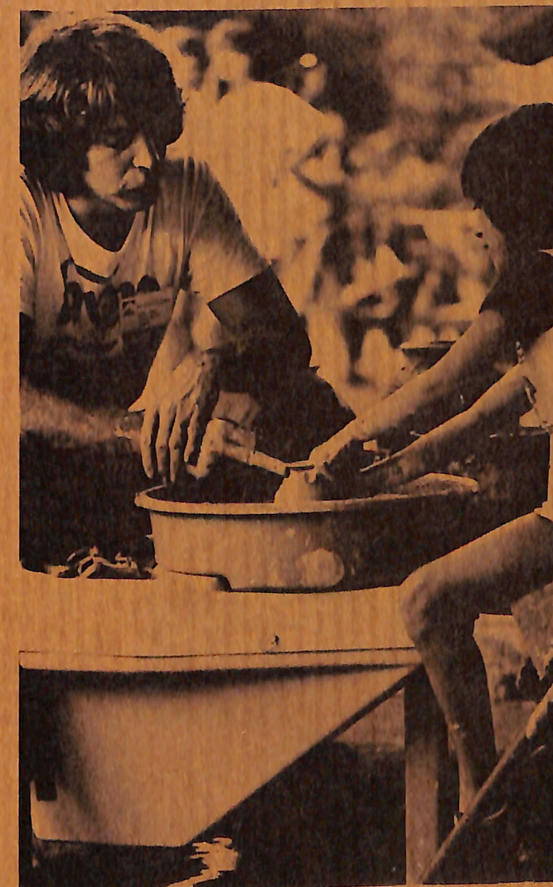


Photo Credits:
 Cynthia Brown p. 7
 John Littleton pp. 3, 4
 Terry Thacker p. 6, 8

Note:

The Department is anxious that this newsletter be received by all those who are interested, especially alumni. If this copy was passed on to you, or if you know of someone who should be on the mailing list - please send us the card below or a reasonable facsimile.

Alumni

Liese Clebsch, a communication design graduate of 1979, has been awarded a nine month internship at the University of California, Berkley. Ms. Clebsch will be conducting research in the area of display graphics. Coordinating the competition was the Maryland Academy of Sciences and the Association of Science and Technology of Washington, D.C. Over forty graduates from across the country applied for the grant. Three finalists were accepted.

Juan Rodriguez, 1978 B.F.A. graduate, returned for the summer to teach a class for the Department of Art. Juan is currently a graduate student at Yale University on a fellowship.

Paul Sasso, graduate teaching assistant from Canada, is currently showing his sculpture and watercolors at the Dulin Downtown Gallery. **Jeff Ryerson**, a former B.F.A. graduate, is also exhibiting his work. The show opened September 24 and continues through October 13. A reception will be held October 7 from 1 p.m. to 4 p.m.

David Roberts, M.F.A. sculpture graduate of 1972, is an exchange professor at the Lancaster University in England. He is participating in a program with the University of Oklahoma at Stillwater where he has been teaching sculpture since 1973.

YES - Put me on your list!

Name
 Street
 City State Zip
 UT Graduate? Year
 Present position



Calendar

SEPTEMBER

Harvey K. Littleton Glass Sculpture Exhibit
McClung Museum
Sept. 23-Oct. 16
Student Art Exhibit
Art Center,
927 Volunteer Blvd. All month

OCTOBER

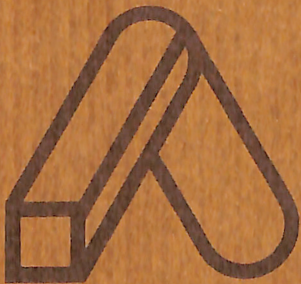
Philip Nichols Sculpture Exhibit
McClung Museum
Oct. 21-Nov. 16
Student Art Exhibit
Art Center,
927 Volunteer Blvd. All month

NOVEMBER

Annual Christmas Arts & Crafts Sale
Nov. 28-Dec. 9
Mon.-Fri 9 a.m.-5 p.m.;
Wed. 7 p.m.-9 p.m.; Sat. &
Sun. 2 p.m.-5 p.m.
Student Art Exhibit
Art Center,
927 Volunteer Blvd. All month

JANUARY

Graphicstudio Prints Exhibition
McClung Museum
Jan. 14-Feb. 26



Department of Art
University of Tennessee
College of Liberal Arts
927 Volunteer Boulevard
Knoxville, Tennessee 37916

Non-Profit Org.
U.S. Postage
PAID
Knoxville, Tenn.
Permit No. 481