PROFESSIONAL PRACTICES

FACULTY OF THE UNIVERSITY OF TENNESSEE
SCHOOL OF ART

PROFESSIONAL PRACTICES

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FROM THE EWING GALLERY

PROFESSIONAL PRACTICES showcases the art of the studio faculty at the University of Tennessee School of Art. In October 1982, one year after the opening of the Art + Architecture Building, I coordinated the first Department of Art Faculty Exhibition held in the Art + Architecture Gallery. Much has changed for the university and the department since that time. The gallery was named in honor of the department's first Head, C. Kermit Ewing in 1986, and in 2001 the department became the School of Art.

Since our last faculty exhibition in 2014, members of the faculty have changed and new programs have emerged, but the School of Art continues to embrace an environment that promotes diversity, scholarship, and national/international networking of educational and professional opportunities. This catalogue documents the work and achievements of twenty-two faculty members in the School of Art. Additionally, it reflects the range of practices and breadth of research found not only in our school, but also throughout the US and abroad.

Sarah McFalls has spent great effort in coordinating and designing this exhibition catalogue. She is acknowledged for this outstanding accomplishment. Eric Cagley is also commended for his design and installation of the wide range of art media on view. His successful design is sensitive to the needs of each exhibitor, while presenting the visitor with a collective appreciation of the diversity of practices within the School of Art faculty.

Sam Yates
Director and Curator
Ewing Gallery of Art + Architecture

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JOSHUA
BIENKO

Ellen McClung Berry Professorship
Associate Professor, Painting + Drawing



"Stop slopping shit around and making it all about feeling and shit no one cares about but you... putting your dirty laundry out for people to see in your art. Stop painting for the bad. Try painting something good for once what the actual f*ck ! Wake up Josh... I don't care what u do with your art. Put that on your list for the next 10 years... what should I paint?? Something that makes others smile. I see your art. I hate it. It's sad. It's angry... is this u ? Is this your life ? Sad and Angry ? You paint the stuff. I hate looking at it. I see no reason to trick people with art that has no written explanation attached to it, explaining some profound reason why something so horrible and why the hell the painter wanted you to feel angry and sad. ?? It's your life man. Paint what u want. I'm just trying to show you the light."
- Some thoughts on my work, June 25, 2021

While the subsequent text that followed was hurtful, I appreciated that he took the time to look at the work, and think about the work... I do think he understands the work, which makes me feel a little less sad actually.



Hit It From the Side 60, 2021
oil on linen
8 x 10 inches

Table Legs, 2021
oil on linen
48 x 60 inches

EMILY WARD
BIVENS

Professor, Time-Based Art, Cinema Studies
Director, Graduate Studies



Surface: The uppermost layer of something. This work imagines that we can undo the collateral damage of dissection.

Surface: To rise up from below. An act of hope, necessity, and vulnerability.

Surface, 2021
animation, projection, objects found, sound
12 x 14 inches

Surface, 2021
animation, projection, objects found, sound
12 w x 14 inches



SALLY
BROGDEN

Professor, Ceramics
Director, Foundations



Beneath consciousness lies that great area of the soul … which is still a total mystery, but which demonstrates its workings in dreams, in the somnambulistic state under hypnosis and which existed before one's earthly life and which will exist after death. From there arise … [anxiety], the passions, love, hate, and all that which occurs without reflection.

—Gerhard Von der Lippe Gran, 1893

My work focuses on simple abstract form. I am fascinated with the associations that we make as we interpret the world around us, and I create objects with broad and ambiguous references. My works draw on references to human form, to nature, and to mass-produced objects.

Untitled, 2020
ceramic
5.5 x 20 x 5.5 inches

Untitled, 2021
ceramic
5 x 20 x 5 inches



JASON SHERIDAN

BROWN

Associate Professor, Sculpture



My artwork explores mountainous landscapes and rural cultures through a series of projects that question the controversial practice of mountaintop removal coal mining that is prevalent throughout Southern Appalachia. This destructive mining practice has dramatically changed our regional landscapes throughout rural Tennessee, West Virginia, Virginia, and Kentucky.

I want to engage viewers in a conversation about the environmental cost of energy extraction from the earth as it relates to our human wants and needs in a consumer culture. This includes site-responsive projects in landscapes affected and altered by mining, fracking and oil & gas exploration. Geometric elements in my sculptures, especially triangular shapes and tetrahedron structures produce “manufactured” hybrid landscapes.

The objects that I fabricate are intended to mirror the landscape around me through a combination of materials and scale shifts in form. Bright colors mimic commercial and industrial elements and also serve as warning signs for ecological damage and disruption in natural systems.

Red Flag, 2021
steel, paint, vinyl
50 x 42 x 36 inches

Receiver, 2020
Tennessee marble, steel, aluminum, paint, tree branch, carpet
24 x 32 x 192 inches



MARY
CAMPBELL

Lindsey Young and Dale G. Cleaver Professorships
Associate Professor, Art History



Mary Campbell is the School of Art's specialist in American art. Campbell covers the entire history of American art from first colonial contact to the present day. Although she teaches a course entitled "African American art" and specializes in the field, she bristles at the implication that images and objects made by people of color fall outside the supposedly neutral category of "American art." Her courses tackle such assumptions head-on, examining the ways in which the work of Black, brown, queer, female, non-binary, and regional creators has always played a crucial role in defining who we are as a nation.

Having survived three years of law school, the New York bar exam, and stints as a big-firm lawyer in Manhattan and San Francisco, Campbell also teaches an art law course. In addition to covering the laws that govern the creation, circulation, and criminalization of certain works of art, this class challenges students to think critically about cultural understandings of creativity itself.

Finally, Campbell loves teaching the introductory survey course—ideally in the museums of Paris. Students who take her ARTH 173, Paris class in July study some of the masterworks of the Western canon in the Louvre, the Musée d'Orsay, the Pompidou Center, and other French museums while also savoring the pleasures of a major metropolitan city. Like Beauford Delaney himself, they take "the unusual door" from Knoxville to Paris, throwing themselves into what Delaney's supporter Iris Clert called an "artventure."

With Fred Moten, Rubens Ghenov, Joshua Bienko, and Eleanor Conover at the 2020 symposium *In a Speculative Light: James Baldwin and Beauford Delaney*



Teaching Jacques-Louis David's *Oath of the Horatii* (1784) in the Louvre, Paris, France, 2018

RUBENS
GHENOV

Assistant Professor, Painting + Drawing



The work of Rubens Ghenov lies at the intersection of fact and fiction where painting, storytelling, and sound comprise the preponderance of his work. Their vernacular and potential inexorably constitute the architecture of his praxis. As an immigrant turned naturalized citizen, Ghenov has become accustomed in localizing the past and the present in this precarious juncture where fact coupled with memory compose fiction.

Within this nebulous triad, the work takes its form attempting to procure a form of poetry where all interests collide, conflate and concoct a work for the familiar to assimilate and deliquesce into the abstract, and vice versa. A metabolism where fact slowly coalesces with or into fiction and the latter disassembles itself in verisimilitude and the invented. The vocabulary of still life and abstraction amalgamate, although remaining somewhat undissolved in the work to form another type of idiom, a kind of broken bilingual language.

For Corners, 2019
acrylic, graphite and inkjet on canvas
40 x 30 inches

Alaúza e Zumzum, 2020
acrylic and flashe on linen
20 x 16 inches



PAUL
HARRILL

Jim + Dee Haslam Professor, Time-Based Art
Co-Chair, Cinema Studies





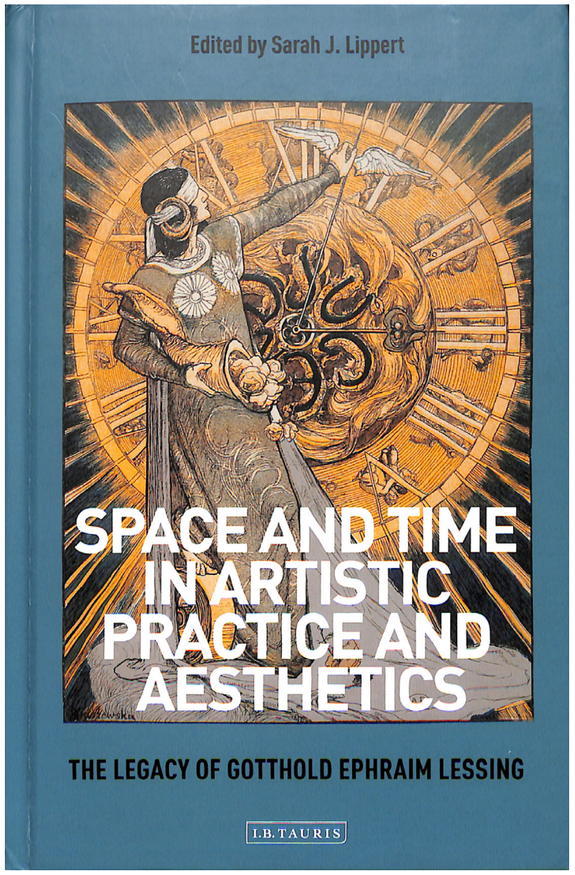
All I hope to say in books, all I ever hope to say, is that I love the world. – E.B. White

Light from Light, 2019
frame enlargement from motion picture 4K DCP

Light from Light, 2019
frame enlargement from motion picture 4K DCP

TIMOTHY W.
HILES

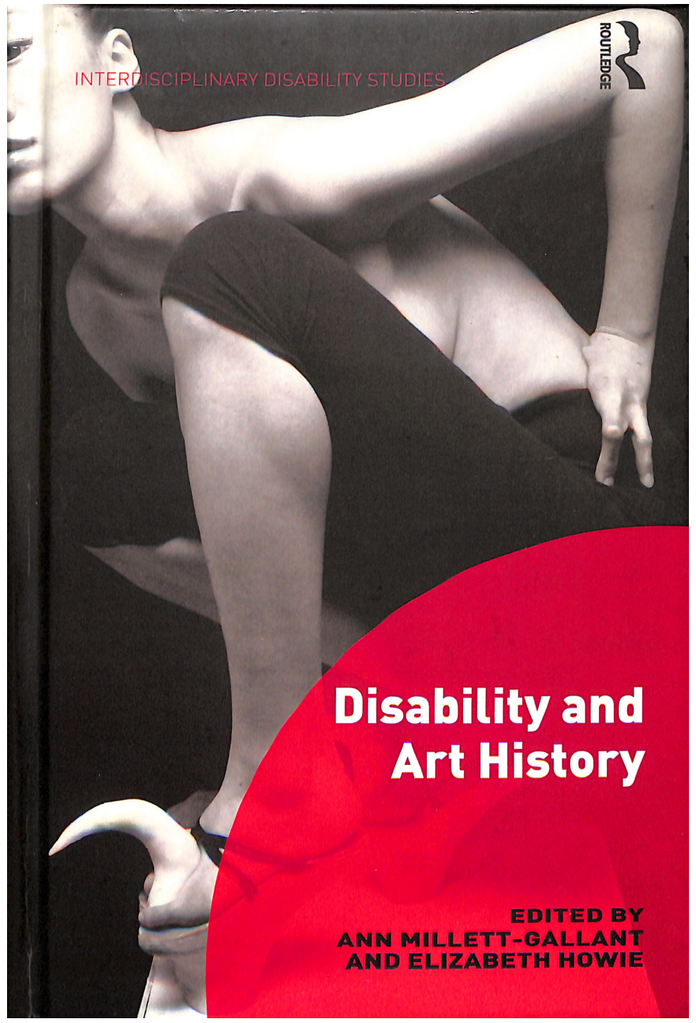
Associate Professor, Art History
Associate Director, School of Art



My research has encompassed many areas of interest, from nineteenth-century Germanic painting, literature and philosophy to more contemporary photography, film and dance. If there is a thread that runs consistently through these enquiries, it is the discovery of how avant-garde artists have advanced society by revealing aspects of human nature that lie beneath the surface. With heightened acuity, artists have drawn attention to the conventionally unseen or unimagined, thereby encouraging us to perceive anew and question established tropes, stereotypes and belief systems.

Space and Time in Artistic Practice and Aesthetics, 2017
essay: "The Art of Becoming: The Symbiosis of Time, Space, and Film in *Pull My Daisy*"

Disability and Art History, 2016
essay: "Representing Disability in Post-World War II Photography."



JOHN C.
KELLEY

Assistant Professor, Time-Based Art

Trying to Describe "The Work" in 2021:

People grossly underestimate the psychedelic potential of the American South.

In writing artist statements, I've had trouble with the word "examine". To me, it implies order, purpose, and intellectual curiosity. I'm afraid that isn't the way the work happens at all.

Lately, I feel the better word is "encounter" —my work "encounters" technology, family, identity and personal darkness. "Encounter" suggests that the meeting is unexpected, maybe hostile. Making the work is more like that. I hope that the experience of the work is like that too—

like finding a wild animal in a suburban front yard: out-of-place, somehow beautiful and feral.

So then, I guess, the work is like a void—and I'm describing the edges of it. Let me explain:

Sometimes, after it gets dark I'll stand in the backyard while the dog sniffs around. When she gets way down towards the back of the yard, I can't really see her anymore. It's too dark. I can only hear her. I noticed at some point that I can actually see her better if I look off to the side—then she comes into focus somehow. For a moment, she only exists in the periphery.

The surreal rarely overlaps with the tragic, outside of maybe David Lynch or a prestige horror movie. Or rather, are they innately related? Is tragedy intrinsically uncanny in the way it enters and exits our lives without meaning? *The Weird and the Eerie* is sitting on my bookshelf. I just haven't found the time.

Okay, then maybe the work is reaching the back of the yard; a disappearance.



Apocalyptic Visions of Water; Slick with Fever, 2020-21
pine, electronics

MARY
LAUBE

Assistant Professor, Painting + Drawing



My work explores the transformative nature of identity and culture within the context of the adopted Korean diaspora. Each work is prefaced by careful study of museum artifacts, architecture, or landmarks related to historic preservation. Objects such as wrapping cloths, ink stones, Buddhist statues, and shaman symbols surface in my paintings as synthesized forms that appear flattened, off-kilter, and often unnamable. I use abstraction as a device for re-shaping seemingly embalmed fragments of history into mutable ideas. Considering my immigration to the U.S. as inseparable from a much longer history of global politics, my work explores the dynamics between individual identity and collective formations of culture. Through re-imagining historical objects, my paintings become artifacts of displacement, reunion, decolonization, memorial, and myth.

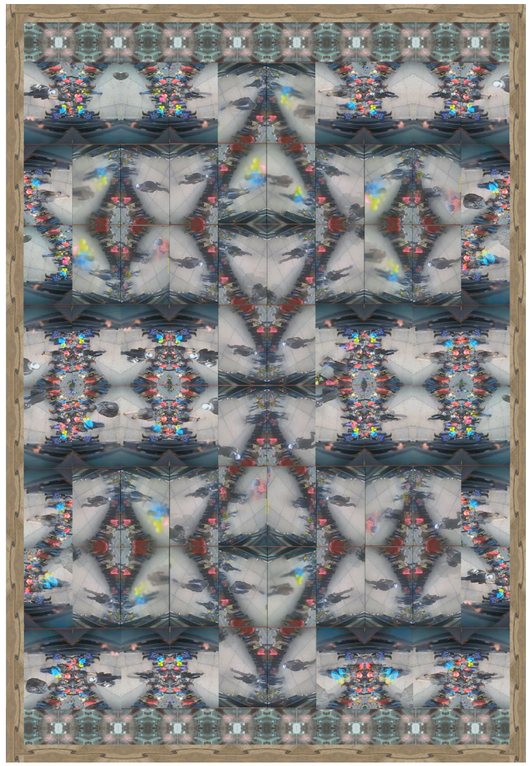
Statue, 2019
acrylic on panel
12 x 12 inches

Shadowbox, 2018
acrylic on panel
14 x 11 inches



PAUL
LEE

Professor, Photography

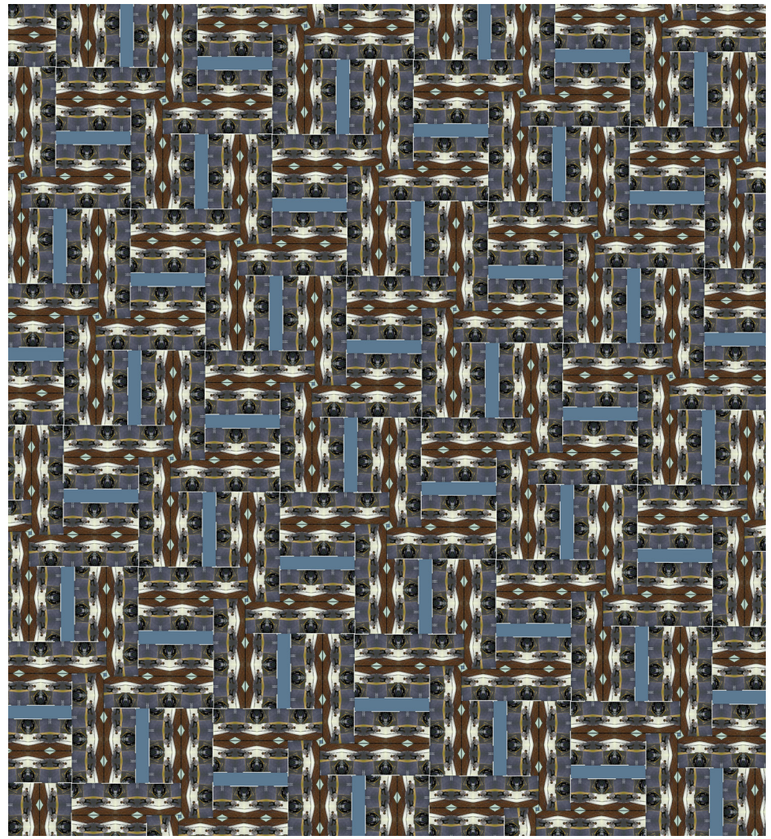


Do security cameras and other safety imaging devices make us feel more secure? Or are their detailed and time-stamped, freeze-framed images faithful witnesses to the aftermath of violent events? This series of digital collages are inspired by images of violence captured on security cameras. As the cameras attempt to reveal the hidden identity of the perpetrators, their ubiquity also masks the fear that we all have come to accept in our daily lives.

The series addresses the omnipresence of security surveillance cameras and how they desensitize our concerns for civil liberty. The domestic images of curtain fabric, quilts, wallpaper and rugs, things that we live with and often take for granted, become metaphors for how we are living with the constant presence of surveillance.

Chechen Rug
archival inkjet print of digital photo collage
40 x 28 inches

Pinwheel Quilt Design
archival inkjet print of digital photo collage
47 x 43 inches



BEAUVAIS

LYONS

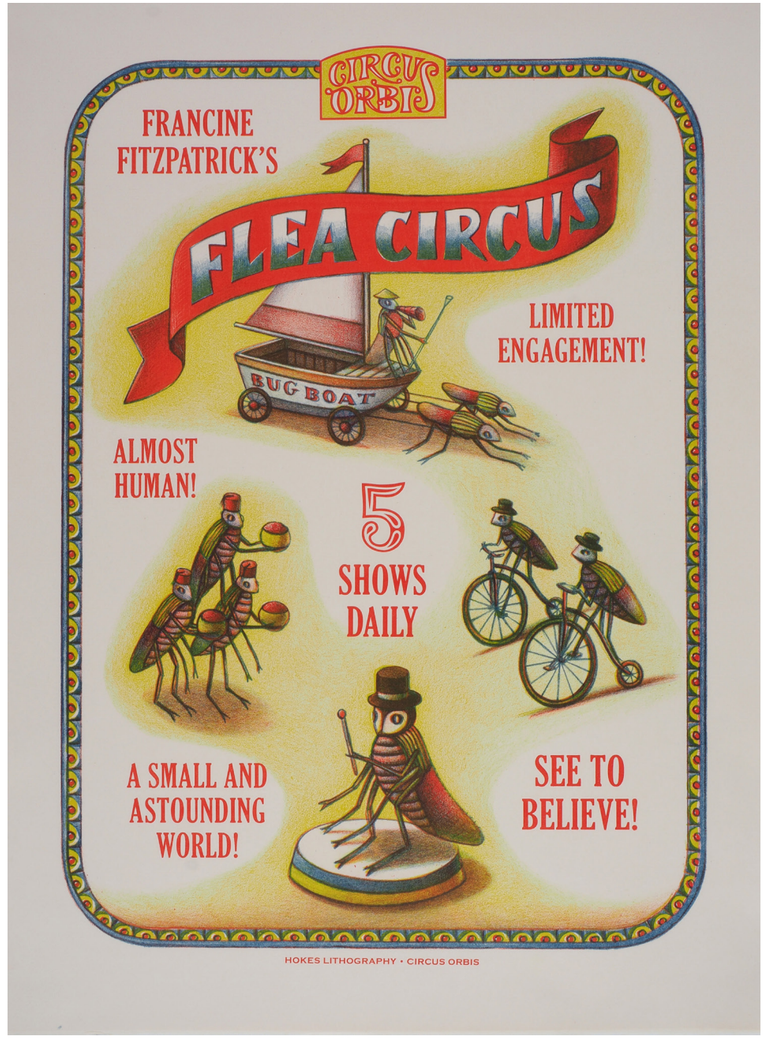
Chancellor's Professor, Printmaking



For more than four decades my studio work has explored various forms of academic parody, fabricating and documenting imaginary worlds. My subjects have included archaeology, folk art, medicine, zoology, always including biographical elements. Prints are central to much of my work, as printed culture is foundational to science and history, and printed information engages in questions of authority and authenticity. Today, in a world where people often believe various forms of humbuggery and "alternate facts," I hope my works call attention to what and how we understand the world. For this faculty exhibition, I am showing a small selection of lithographs and printed ephemera from Circus Orbis, a hypothetical early 20th century American circus founded by Thaddeus Evergood from Jacksboro, Tennessee. As a kind of visual prank, this project seeks to provide a tangible, visual record of an imaginary time and place.

Circus Orbis Dimensional Showcard: Lola the Flying Canine
lithograph
10 x 20 x 8 inches

Circus Orbis Souvenir Print: The Flea Circus
lithograph
20 x 15 inches



FRANK
MARTIN

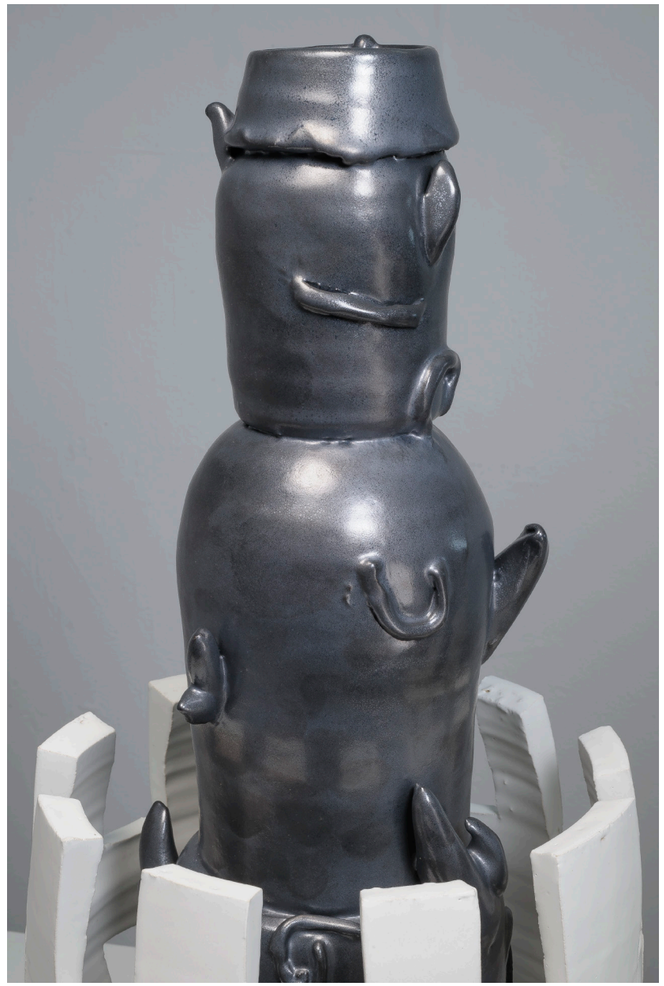
Associate Professor, Ceramics



The focus of my research in ceramics explores solutions of utility through the ceramic vessel. I produce assemblies through placement and construction of hand-formed components from plastic clay that are conceived for special celebration or everyday use. The weight, texture, and plastic self-adhesive nature of the clay along with the varied speed, cadence, and centrifugal forces of the potter's wheel allow my hand to shape volume sequentially combining forms to elicit the containment of volume. The resulting objects created are cultivated from the process in the investigation of the interaction through form, applied glaze and surface which is celebrated in the viewer connection in its volume and use. Subjective interpretations of patterns, rural architectures, the garden, and the landscape setting itself, also influence the outcome.

Family of Sets, 2021
ceramic stoneware
23 x 11 x 11 inches each

Detail: *Family of Sets*, 2021
ceramic stoneware
23 x 11 x 11 inches each



CHRISTOPHER
MCNULTY

Ellen McClung Berry Professorship
Director, School of Art



For the last decade, my work has explored questions about the nature of reason and our ability to understand the world around us. In particular, I have been interested in the mundane ideals that we encounter in our day-to-day lives and how they structure that understanding. Using a variety of fundamental processes from science and mathematics, I have attempted to achieve many of these ideals through simple, repetitive, and labor-intensive projects. Whether attempting to draw perfectly straight lines or map the body, my work is produced as I attempt to perform these processes over and over again using only my hands, eyes, and basic tools. The resulting objects and drawings stand as a record of my striving to achieve perfection and having that desire frustrated over and over—despite the knowledge that the ideal was unachievable to begin with.

Consistency V, 2019
graphite on paper
18 x 25 inches

Thirty Pieces (Exhuming Charles Kettering), 2012
lead, plexiglas, wood
8.5 x 6.5 x 6.5 inches



ALTHEA
MURPHY-PRICE

Ellen McClung Berry Professorship
Professor, Printmaking



I use deception, desire and ornamentation to form questions on the topics of truth, fascination and attraction. Often, using hair as material or image I exercise its role as embellishment and as signifier of racial identity. Investigating, assimilation and individuality, truth and false, this edition of CNC-milled relief prints are inspired by color, surface and texture. The work is intended to capture the realistic appearance of hair and suggest the object and action of braiding.

in, out, over and through, 2021
CNC-milled relief wood cut
20 x 28 inches

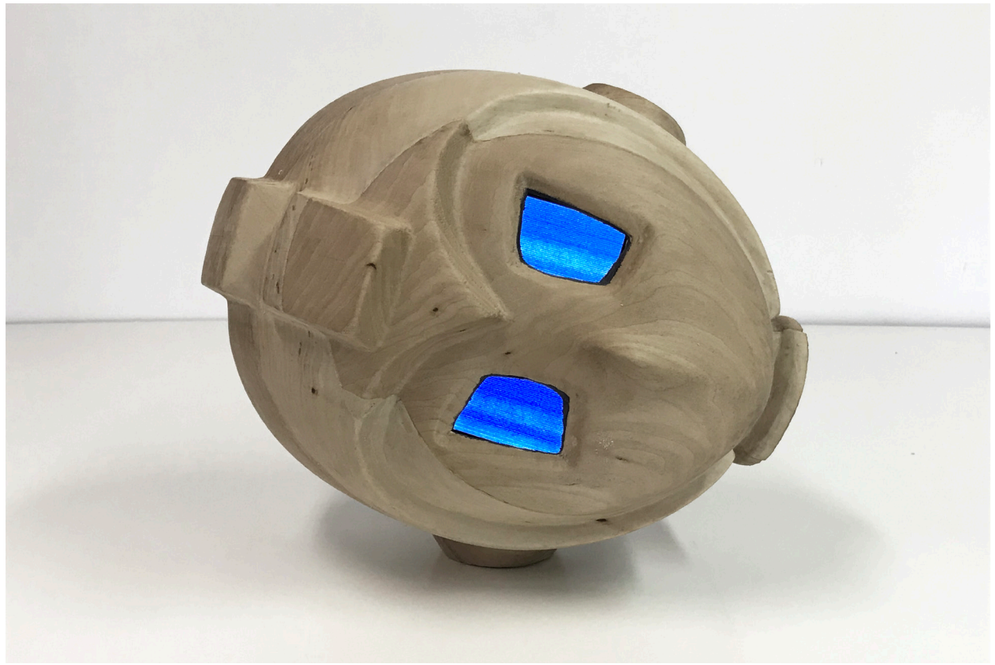
in, out, over and through, 2021
CNC-milled relief wood cut
20 x 28 inches



JOHN DOUGLAS

POWERS

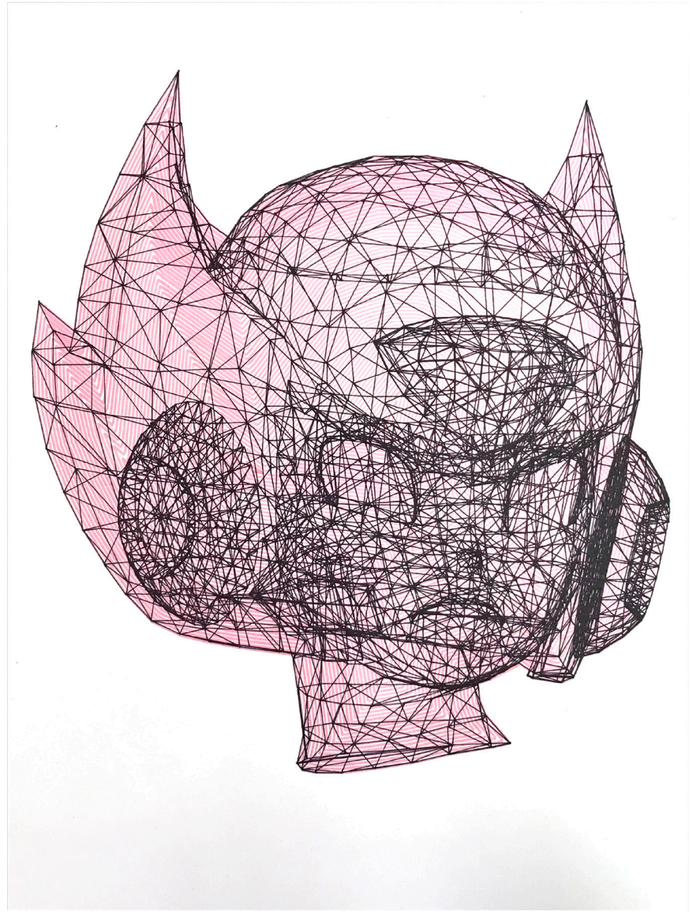
Ellen McClung Berry Professorship
Professor, Sculpture, Time-Based Art



In many ways the questions embedded in my creative work are ancient questions. What are the animating forces that drive our world? What is the relationship between the invisible and the visible? What lies beyond death (or outside of life)? Working from these inquiries I often find my path winding through ancient narratives, both mythological and historical. The resultant creative work takes many forms, including kinetic sculptures, installations, drawings, prints, video, animations, sound compositions, carvings and assemblages. The topics that give rise to these works can also be quite diffuse. Classical myth, Buddhist philosophy, landscape, and visions of the afterlife intersect freely with interests in technology, music, history, language, and geometry.

Talos Mega, 2021
carved basswood and video components
10 x 12 x 10 inches

Zero, 2021
ink on paper
20 x 16 inches



ELAINE MCMILLION

SHELDON

Assistant Professor, Cinema Studies





Witnessing the opioid epidemic in my own backyard was a painful experience. As the body count of my former classmates continued to climb, I craved stories of hope that countered stigma and stereotypes, but the media was perpetuating stories of despair. When storytellers come to a place like Appalachia, they're coming here because the overdose rates are high. That's their angle, rather than trying to find resilience. As a filmmaker based in Appalachia, this "othering" ultimately motivates me to create nuanced portrayals of the region-to discover and document the good, bad, ugly, along with what's beautiful, too. Through *Recovery Boys* I wanted to explore the strength, brotherhood, and courage of four men over 18 months. *Recovery Boys* aims to transcend shocking statistics that make headlines, and give viewers a deeply personal look into the unseen lives of those working toward transformation.

Still from *Recovery Boys*, 2018
Rush and Jeff, residents of Jacob's Ladder rehabilitation center, swim in the Cheat River near Aurora, West Virginia.

Still from *Recovery Boys*, 2018
Rush takes a smoke break after leaving his tenth attempt at residential rehab.

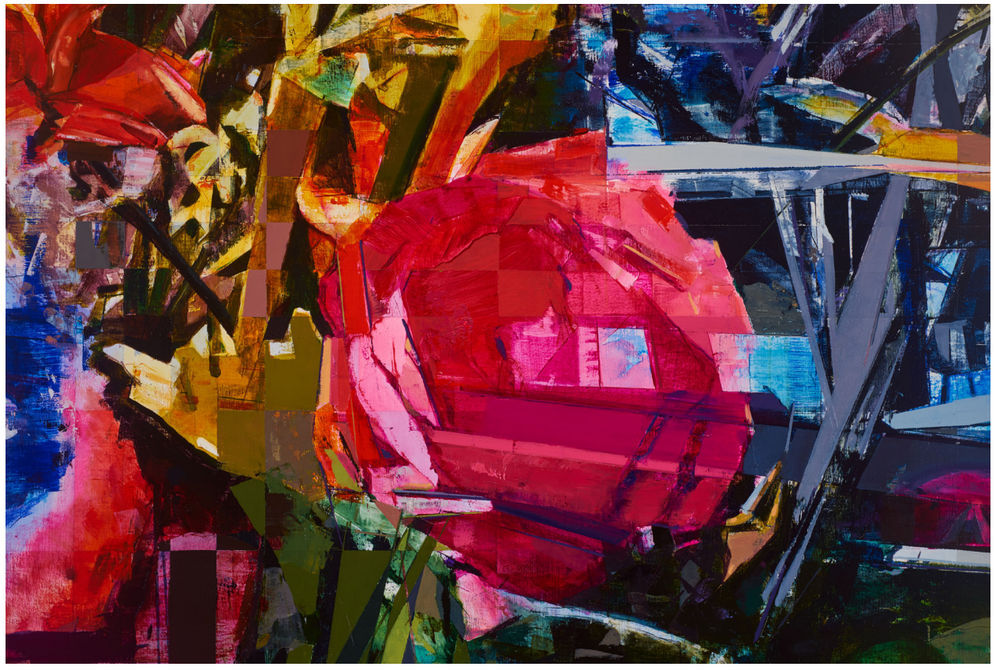
JERED
SPRECHER

Professor, Painting + Drawing



As an artist I make paintings that exist in the sliver of space between abstraction and representation. My work compresses time into the surface of painting, that old technology. Increasingly, flora, fauna, and natural phenomena hold my attention as I wrestle with this imagery that we daily experience through our technology. Birds, plants, flowers, stones, and fires dissolve into the light of the screen, the digital lens, and the glowing tablet. There is something elegant and tragic about the light of the screen pressing the image of a delicate flower into one's memory. Light, flower, and technology are here and also fade away.

Invisible as Music, 2019
oil on canvas
90 x 146 inches



detail from *Invisible as Music*, 2019
oil on canvas
90 x 146 inches

KELLI
WOOD

Assistant Professor, Art History, Museum + Curatorial Studies



I had thrown my body in for art
I had thrown myself into this game for art
I was not a very good artist,
but this was one thing I could do.
— Eve Babitz, June 14, 2000
On playing chess nude
with Marcel Duchamp in 1963

What if paintings are inherently games? What if games paint pictures of the world? Scholars and makers alike have posed these questions about art's ontological foundation in play from the Renaissance to today. Residues of play past—gameboards and rulebooks, prints and paintings, archival douments or their silent absence—offer glimpses of the embodied experiences of early modernity. No less visual and material than a fresco or old master print, no less used or apart of daily life than a maiolica dish, no less perfomative than a triumphal entrance or procession—objects of study already well incorporated into art history—games are apt for art historical study both in form and content. My work explores how play and the rhetoric of its visual and material substrates has engendered inventive yet ideological world building from early modernity onward. Games not only entertained, but also served as systems for recapitulating and reimagining art and nature, literature and science, politics and society.

Julian Wasser,
Duchamp Playing Chess with a Nude (Eve Babitz), 1963,
Duchamp Retrospective, Pasadena Art Museum,
archival pigment print



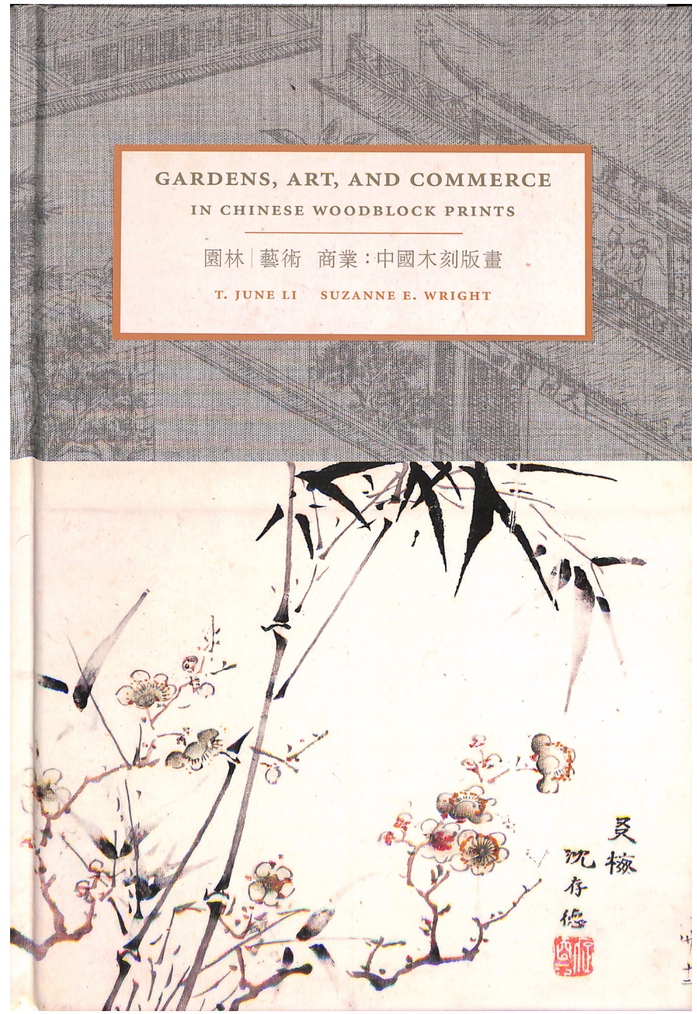
Detail from Sofonisba Anguissola,
The Chess Game, 1555
oil on canvas, Poznań

SUZANNE E.
WRIGHT

Associate Professor, Art History



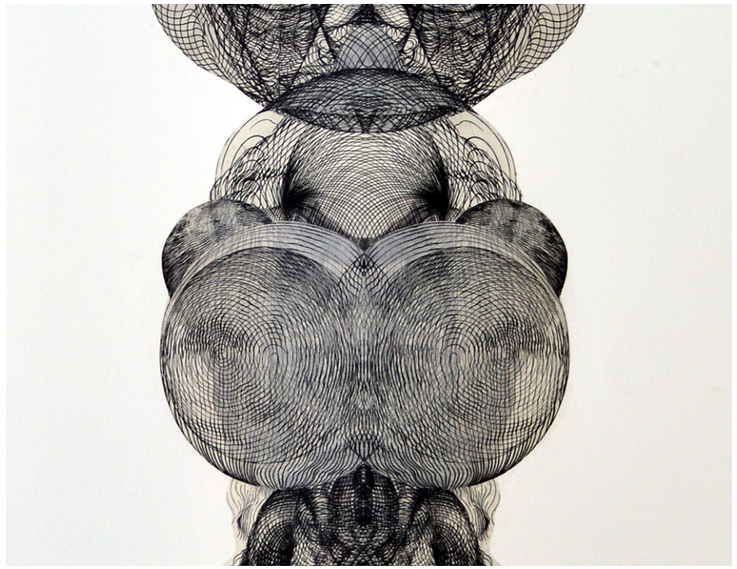
My primary research focus is print culture of late Ming and early Qing-dynasty China. I have long been attracted to transparently functional objects, the use of which can be documented and unambiguously related to social practices; this led first to the study of woodblock-printed letter paper designs, as well as related objects, and more recently of printed playing cards for drinking games. The latter, which provide players visual models as well as explicit instructions within the context of the game, have spurred an interest in the concept of performance in relation to Chinese culture and in particular the ways that visual imagery, including theatrical images and illustrations in manuals, may provide pictorial models for various kinds of behavior. Woodblock-printed materials also raise intriguing questions about the relationship of image and text, as printed pictures often illustrate and may appear within texts of one sort or another, as well as issues of visual literacy and ephemerality.
I've published on late Ming woodblock-printed catalogues of letter paper designs, the seventeenth-century publisher Hu Zhengyan, and the history of decorated letter paper in China. With T. June Li, I co-curated *Gardens, Art, and Commerce in Chinese Woodblock Prints*, an exhibition for the Huntington Library, Art Collections and Botanical Gardens in 2016-2017, for which we co-wrote the catalog. An essay on the visual language of letter paper designs in fiction illustration will appear later this year.



Gardens, Art, and Commerce in Chinese Woodblock Prints, 2016

KOICHI
YAMAMOTO

Ellen McClung Berry Professorship
Professor, Printmaking

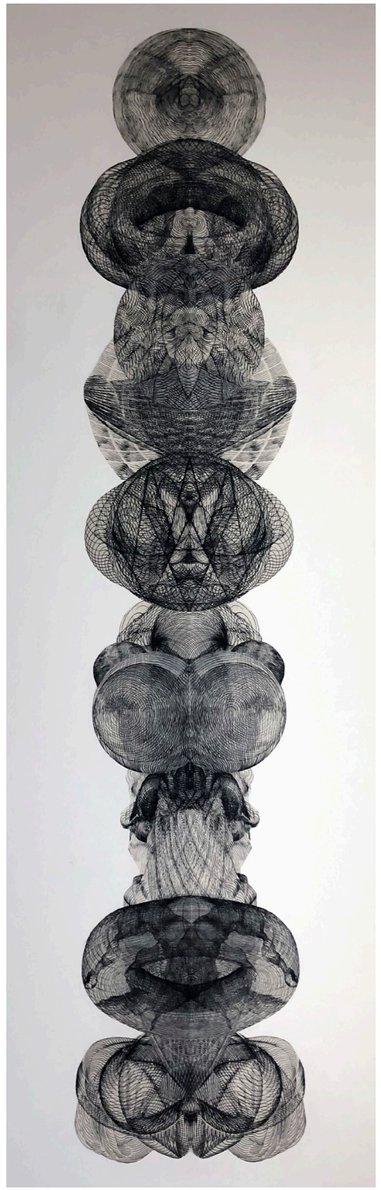


These intaglio burin copper engraving chine collé monoprints are descriptions of magnetic fields around architectural structures. Mass objects react to surrounding electric current and static objects influence the circulation of electrons. I am interested in this motion and evidence from the effect. My graphic works and kites represent an investigation for discovering dynamic quality from static symmetry compositions. For communication, my choice of vehicle is the kite and the language is printmaking.

Folding print: this is an efficient way to create bisymmetric images. Intaglio printing releases an ample amount of ink from plate to paper and this makes it possible to reprint from paper to paper. Often this is called ghost print or second-generation transfer. Usually the “ghost” impressions are less contrast than the first impression. My approach is to create a deep engraving line to increase more space for the ink to make the second transfer as high contrast as the first impression. Next phase of development is to create another image on top of each other. Since two images have compositional agreement of bisymmetry, even an arbitrary combination can justify the synthesis. Visually balanced composition can be seen simultaneously and within the process of comprehension, the human mind tends to make sense of the whole. Third phase is to visualize the combination possibilities. The objective is to create “match making” with an available number of images. The potential combination is infinitive. I find this pattern is similar to genetic variability that occurs in the natural world. I use this idea to produce combinations of images.

detail from *Chain Link*
intaglio burin copper engraving chine collé monoprints
57 x 18 inches

Chain Link
intaglio burin copper engraving chine collé monoprints
57 x 18 inches



SAM
YATES

Director + Curator
Ewing Gallery of Art + Architecture, UT Downtown Gallery



As Director and Curator for the Ewing Gallery of Art + Architecture and the UT Downtown Gallery, I organize exhibits that reflect the diversity of the various disciplines and programs taught in the School of Art, the College of Architecture and Design, and the university at large. By networking with colleagues nationally and internationally, we have been able to offer our university community exhibitions of national and international quality even within budget constraints. Many of the exhibitions originated by the Ewing Gallery have had successful national tours. Our initial exhibition in 1981, *Walter Hollis Stevens: A Retrospective*, toured to five regional venues and since then, over thirty eight exhibitions have toured to over one hundred fifty venues in 38 states and the District of Columbia. Some of these exhibitions include *Redefining the Multiple: 13 Japanese Printmakers*; *Built for the People of the United States: Fifty Years of TVA Architecture*; *The Intimate Collaboration: Prints of Teaberry Press*; *Affinities with Architecture*; *Fact, Fiction, Fantasy: Narrative Art in the Southeast*; *Shape Shifter: Mary Beth Edelson*; *Deep Swimmers: Robert Stackhouse*; *Life in the City: The Art of Joseph Delaney*; *Jewelry / Means / Meaning*; *The Enduring Presence: Recent New York Abstraction*, *Chakaia Booker: Auspicious Behavior*, *Angle / Edge / Plane: The Sculpture of Ronald Bladen*, and others. This traveling exhibition program has resulted in an expanded national audience and national press thus bringing awareness and recognition for the professional scholarship of the Ewing Gallery, the School of Art, the College of Architecture and Design, and the University of Tennessee.

Beauford and Joseph Delaney: Lives in Art, 2021
UT Downtown Gallery

Angle / Edge / Plane: The Sculpture of Ronald Bladen, 2018
Ewing Gallery of Art + Architecture

Chakaia Booker: Auspicious Behavior, 2018
UT Downtown Gallery





ABOUT THE FACULTY

JOSHUA BIENKO received his MFA from the Lamar Dodd School of Art at the University of Georgia in 2008, and his BFA from the University of Buffalo in 2000. He has exhibited at NADA (NY), Dallas Contemporary (TX), Artpace (TX), Labor Ebertplatz (Köln), Vox Populi (PA), Big Medium (TX), OUTERSPACE (facebook) and the Guggenheim Museum (in collaboration with YouTube Play Biennial). Most recently he has shown in Portland, New York, Baltimore, Brooklyn and Pittsburgh. He has also curated shows in Brooklyn, Queens, Seattle, and Gainesville and is one of the founding members of the artist-run space Ortega y Gasset Projects in Gowanus, and C for Courtside in Knoxville. He is a 2009 Tanne Foundation recipient, and a Hambidge Residency and V.C.C.A. Fellow. Bienko is an Associate Professor in the School of Art at the University of Tennessee, where he teaches Drawing and Painting.

"Who's the G.O.A.T.? Jordan! Or maybe J.M.W. Turner. Yeah, Either Jordan or Turner."

EMILY WARD BIVENS is the recipient of the 2019 Ann and Steve Bailey Opportunity Grant and the 2019 Tennessee Arts Commission Individual Artist Fellowship. Individual work has been shown at Skulpturens Hus, Stockholm, Sweden, Museum of Contemporary Art, Denver, CO, Temple Contemporary, Philadelphia, PA, and DEMO project in Springfield, IL. Her collaborative work with The Bridge Club has been presented at Press Street for Prospect 3+, New Orleans, LA, Museum of Contemporary Art, Santa Barbara, CA, The Texas Biennial, San Antonio, TX, Currents: The Santa Fe International New Media Festival, Santa Fe, NM and the Lawndale Art Center, Houston, TX. Bivens received her BFA from Colorado State University and her MFA from the University of Colorado in Boulder. She is a Professor of Time-Based Art at the University of Tennessee, Knoxville.

SALLY BROGDEN received degrees in Art History and Studio Art from the University of Michigan; she received her MFA from the New York State College of Ceramics. She has exhibited widely, including Korea Ceramic Foundation, Yeoju, Korea; Bascom Gallery, Highlands, NC ; William King Museum, Abingdon, VA; Westmont Museum, Santa Barbara, CA; Blueline Arts, Roseville, CA ; Guilford Art Center, Guilford, CT; The Dairy Barn Art Center, Athens, OH; University of Michigan School of Art, Ann Arbor, MI; Pewabic Pottery, Detroit, MI; Museum of Fine Arts Houston, Houston, TX ; National Museum of Slovenia - Metelkova, Ljubljana, Slovenia; Islip Art Museum, East Islip, NY; Jingdezhen Ceramics Museum, Jingdezhen, China and the Holter Museum of Art, Helena, MT. Her work is included in the books *Ceramics: A Potter's Handbook, The Craft and Art of Clay, A Ceramic Continuum: Fifty Years of the Archie Bray Influence, Taking Measure: American Ceramic Art at the New Millennium* and *500 Ceramic Sculptures.* She has been the recipient of numerous grants and has been an artist-in-residence at the Pottery Workshop, Jingdezhen, China; Ceramic Center Berlin and the Archie Bray Foundation, where she served on the Board of Directors.

JASON SHERIDAN BROWN received his MFA from the Rhode Island School of Design in 1999, and has been teaching Sculpture at the University of Tennessee since 2001. Brown's artwork has been exhibited nationally, including solo and group exhibitions in 25 states, and internationally in Canada and New Zealand. Some recent public art projects include large-scale outdoor sculpture installations at the Josephine Sculpture Park in Frankfort, Kentucky, and Franconia Sculpture Park in Shafer, Minnesota. Brown had a solo gallery installation at 621 Gallery in Tallahassee, Florida in 2019 and a two-person exhibition at Alexander Brest Gallery in Jacksonville, Florida in 2020. In 2018, he completed a residency at the Banff Centre for Arts & Creativity in Alberta, Canada.

Brown is involved in a number of collaborative public art projects in an effort to engage in civic dialogues about individual, community, and place. His work engages other disciplines including architecture, ecology, and landscape design. Throughout his art and teaching, Brown emphasizes interdisciplinary cooperation amongst creative thinkers such as his current traveling exhibitions and curatorial projects with the Land Report Collective. The group's most recent exhibition was at The University of Wyoming in Laramie with the international art + science consortium of *Extraction: Art on the Edge of the Abyss*. It will be traveling to New Mexico Highlands University in 2022.

In addition to teaching and making art, Brown is involved with a number of professional and community organizations. He has been the President of the Mid-South Sculpture Alliance board of directors since 2018. MSA seeks to advance the understanding that sculpture educates, affects social change, and engages artists, art professionals, and the community in dialogue. In addition to sponsoring exhibitions and conferences, MSA has established a thriving scholarship program for students, emerging artists, and BIPOC sculptors.

MARY CAMPBELL is the department's specialist in American art. A lawyer as well as an art historian, she received her J.D. from Yale Law School and clerked for the Honorable Sharon Prost, United States Court of Appeals for the Federal Circuit, before getting her Ph.D. from Stanford University. Her research focuses on the intersection of American visual, legal, and religious culture. Her first book, *Charles Ellis Johnson and the Erotic Mormon Image* (Chicago: University of Chicago Press, 2016) examines the work of a little-known Mormon photographer whose images of prophets, temples, and half-dressed vaudeville actresses helped to mainstream the Latter-day Saints into the nation after the scandal of polygamy. Her current book project explores the religious impulses at play in the paintings and drawings of the Knoxville-born artist Beauford Delaney.

Campbell has published with a wide array of presses and journals, including the University of Chicago Press, Yale University Press, Routledge, the *Yale Journal of Law and Feminism*, and the *Hastings Race and Poverty Law Journal*, and her scholarship has received the support of the American Council of Learned Societies, the University of Tennessee Humanities Center, and the Stanford Humanities Center. She has also worked with New York's Rosenfeld Gallery, writing the central essay for the catalogue that accompanied its 2021 exhibition *Be Your Wonderful Self: The Portraits of Beauford Delaney.*

RUBENS GHENOV was born in São Paulo, Brazil, and immigrated to the US in 1989. He received his MFA from Rhode Island School of Design (RISD) in 2010. Ghenov has shown nationally in both solo and group exhibitions at Morgan Lehman Gallery (NY), Mindy Solomon Gallery (GA), Geoffrey Young Gallery (MA), Vanderbilt Fine Arts Gallery (TN), Whitespace Gallery (GA), TSA Brooklyn (NYC), Crosstown Arts (TN), Woodmere Art Museum (PA), and the Philadelphia Museum of Art (PA). In 2013, he co-curated with Dona Nelson the 72nd Annual Juried Exhibition at the Woodmere Art Museum. Ghenov has been featured in *Art in America*, *Hyperallergic, Bomb Magazine, The Village Voice, Title Magazine* and *The Philadelphia Inquirer.*

PAUL HARRILL holds an MFA in Film & Media Arts from Temple University. His films have screened around the world in cinemas, museums, on television, and streaming platforms. Venues include Sundance, Edinburgh International Film Festival, the Museum of Modern Art, Centre for Contemporary Art (Warsaw), Netflix, Mubi, PBS, and Cinemax. Harrill's debut feature *Something, Anything* (2014) was named a *New York Times* Critics' Pick. Harrill's second feature, *Light From Light*, premiered at the 2019 Sundance Film Festival where it was called "a remarkable achievement" by *Film Comment. Light From Light* was theatrically released by Grasshopper Film and earned a "Certified Fresh" rating on Rotten Tomatoes. A "25 New Faces of Independent Film" honoree, Harrill's work has been supported by the Sundance Institute, IFP/The Gotham, The MacDowell Colony, Yaddo, the Tennessee Arts Commission, and the Aperture Film Grant, among others.

TIMOTHY W. HILES is an Associate Professor of Art History, and the Associate Director of the School of Art. He received his Ph.D. from Penn State University where his studies emphasized the early modern movement in Germany and Austria and the history of photography. His recent research encompasses visual perception within twentieth-century American photography and film and the representation of disability in historical and contemporary art. Among his publications are *Thomas Theodor Heine: Fin-de-Siècle Munich and the Origins of Simplicissimus* (1996); "Klimt, Nietzsche and the Beethoven Frieze," *Cambridge Studies in Philosophy and the Arts* (1998); "Reality and Utopia in Munich's Premier Magazines," *The Oxford Critical and Cultural History of Modernist Magazines* (2013); "Shifting Perception: Photographing the Disabled During the Civil Rights Era," *Review of Disability Studies* (2014); "The Art of Becoming: The Symbiosis of Time, Space and Film in Pull My Daisy," *Gotthold Lessing's Legacy: Space and Time in Artistic Practices and Aesthetics* (2017); and "Representing Disability in Post-World War II Photography," *Disability and Art History* (2017). Dr. Hiles is currently co-editing *The Routledge Companion to Art and Disability* and publishing an essay on disability metaphor and American individualism in the forthcoming *Disability and Art History*, vol. 2.

JOHN C. KELLEY is an artist living in Knoxville, TN. His award-winning work in film and animation have screened in international film festivals around the world including the Slamdance Film Festival, GLAS Animation Festival, the Ottawa International Animation Festival, the London International Animation Festival, the Palm Springs International Animation Festival, and many others. His recent animated short *GUSTER* (2019) received a "Staff Pick" from Vimeo.com, the Animated Grit award from Indie Grits Film Fest, and the Jury's Citation Award from the Thomas Edison Black Maria Film Festival. *A Family that Steals Dogs* (2020), received a "Staff Pick" from Vimeo.com, won "Best 2D Animation by an Independent Animator" and "Best 2D Animation Overall" from the Florida Animation Festival.

His Looping video and sound installations have been exhibited at the Spartanburg Art Museum in South Carolina, the CICA Museum in Ginpo-si South Korea, and in gallery spaces at Unrequited Leisure in Nashville, and Troppus Projects in Kent, Ohio.

Kelley has written music for feature films and commercial work with Gray Picture in St. Louis, and released music on King Electric Records in Austin, TX. He has been an artist-in-residence at Cow House Studios in Ireland and the Hambidge Center for Creative Arts & Sciences in Georgia.

MARY LAUBE (b. Seoul, Korea) is Assistant Professor at University of Tennessee, Knoxville. She received her MFA (2012) from The University of Iowa, and her BFA (2009) from Illinois State University. Past exhibitions include Ortega y Gasset Projects (NYC), VCU Qatar (Doha), Monaco (St Louis), Tiger Strikes Asteroid (NYC), The Spring Break Art Show (NYC), and Coop Gallery (Nashville). Artist residencies include Yaddo, Wassaic Project, the Virginia Center for the Creative Arts, Vermont Studio Center, and Stiwdeo Maelor in Corris, Wales. Past publications include *Art Maze Mag, Maake Magazine*, and *New American Paintings*. In 2019, Mary received the Contemporary Visual Art Bronze Award from AHL Foundation. She is a co-founder of the Warp Whistle Project, a collaborative duo with composer Paul Schuette. Together, they make work that merges kinetic stage sets with music performance.

PAUL LEE is an artist living and working in the United States. He was born in Hong Kong and spent his early childhood in Macau. He earned his M.F.A. from Cranbrook Academy of Art in Bloomfield Hills, Michigan, an A.B. from Hamilton College, New York and an International Baccalaureate from the United World College of the Atlantic, Llantwit Major, Wales.

Paul Lee's work has been included in group and solo exhibitions in galleries and museums in New York, Los Angeles, Chicago, Seattle, Denver, Philadelphia, Cleveland, Detroit, San Antonio, Nashville, Geneva, Istanbul, Singapore and Vladivostok, Russia. His work is included a number of private and public collections, including the Philadelphia Museum of Art, Shanghai Jewish Refugees Museum, Cranbrook Art Museum, Wing Luke Museum, Cleveland Institute of Art and Washington State University Art Museum and The Evergreen State College.

Lee was the recipient of many grants and awards, including a National Endowment for the Humanities Senior Research Fellowship to China and two Rockefeller Foundation Travel Grants. He also received artist residencies from the New York State Council on the Arts, The Brandywine Workshop in Philadelphia and the Universidade de São José in Macau.

Paul Lee has over 30 years of teaching experience at the university level. He currently is a professor at the University of Tennessee School of Art. He teaches classes in digital and film photography. In addition to teaching in the US he has held visiting professorships at universities in China and Macau. Professor Lee has served on the board of directors of a number of national and regional arts organizations, including the Artist Trust, Wing Luck Asian Museum, Arts and Cultural Alliance of Greater Knoxville and the National Council of Art Administrators (NCAA). He served as president of NCAA in 2005-06. In addition, he was appointed to the Washington State Art Commission by Government Gary Locke and served as vice-chair from 2000-01.

BEAUVAIS LYONS is a Chancellor's Professor at the University of Tennessee, Knoxville where he has taught printmaking since 1985. Lyons received his MFA degree from Arizona State University in 1983 and his BFA degree from the University of Wisconsin-Madison in 1980. Lyons' one-person exhibitions have been presented at over 80 museums and galleries in the United States and abroad. He has written about his work in *LEONARDO: Journal of the International Society for Art, Sciences and Technology, Contemporary Impressions*, the London-based journal *Printmaking Today, The Chronicle of Higher Education*, *Archeology*, and *G&E Print and Art Edition Magazine* published in Madrid, Spain. His work with the Hokes Archives is featured with multiple citations and reproductions in Antoinette LaFarge's 2021 book *Sting in the Tale: Art, Hoax and Provocation* published by DoppleHouse Press. His prints are in numerous public collections including the Smithsonian Museum of American Art, Washington, DC; The Whitney Museum of American Art, New York, NY; and the Philadelphia Museum of Art, Philadelphia. PA. In 2002 he received a Fulbright Fellowship to teach at the Fine Arts Academy in Poznañ, Poland. Lyons is the recipient of a 2014 Santo Foundation Artist Award, and a 2017 SECAC Excellence in Teaching Award. He currently serves as faculty representative to the UTK Advisory Board.

FRANK MARTIN earned his MFA at Cranbrook Academy of Art and BFA from the Kansas City Art Institute. Martin is currently an Associate Professor at the University of Tennessee's School of Art. He's a past recipient of an Individual Artist Fellowship through a Tennessee Arts Commission Award. Martin's work has been exhibited in; The State of the Art 2008: National Biennial Ceramics Invitational at Parkland Art Gallery Champaign, Illinois and The Art of Tennessee at the Frist Center for the Visual Arts in Nashville, Tennessee. His works are in the permanent collections of the Charles A. Wusum Museum of Fine Arts; Racine, Wisconsin, UND Permanent Collection; Grand Forks, North Dakota, Crocker Art Museum; Sacramento, California and the Schein-Joseph International Museum of Ceramic Art; Alfred, New York. His work is in *American iPottery, The Best of 500 Ceramics: Celebrating a Decade in Clay, 500 Vases: Contemporary Explorations of a Timeless Form, 500 Platters & Chargers: Innovative Expressions of Function & Style, Electric Kiln Ceramics: A Guide to Clay and Glazes, The Ceramic Design Book*, and *Make it in Clay*.

CHRISTOPHER MCNULTY is a visual artist who creates sculptural objects, video, and works on paper. His work has explored the limitations of human thought and performance, and the tensions that exist between our ideals and everyday lives. His current work explores how environmental space penetrates the body, creating relationships among individuals, species, and objects. He has exhibited work in galleries and museums throughout the U.S., including the Blue Star Contemporary Art Center, Atlanta Contemporary Art Center, Southeastern Center for Contemporary Art, Rochester Art Center, and Saltworks Gallery in Atlanta. His diverse art practice has been featured in many publications including *Art Papers, New American Paintings, The Atlanta Journal Constitution*, and *The Week*. McNulty has received many grants and awards including a Hemera Foundation Fellowship, Alabama State Council on the Arts Grant, Madison CitiARTS grant, and Rowland Fellowship. He has completed artist residencies at the MacDowell Colony, Marble House Project, the Hambidge Center, and the Vermont Studio Center.

ALTHEA MURPHY-PRICE received her BA in Fine Art from Spelman College before receiving her Master of Arts in Printmaking and Painting from Purdue University and her Masters of Fine Arts from the Tyler School of Art, Temple University. Her work has been featured in such publications as *Art Papers Magazine*, *Art in Print Magazine*, *Printmaking Today* (UK), *CAA Reviews Journal*, *Printmaking: A Complete Guide to Materials and Process*, and *Printmakers Today*. She has been exhibited widely nationally as well as international cities in Spain, China, Japan, Italy and Sweden. Her work is also included in the public collections of the Huntsville Museum of Art, Knoxville Museum of Art, and the Bernard A. Zukerman Museum of Art. Murphy-Price's work has been acknowledged for its non-conventional approach to the traditions of printmaking. Utilizing lithography, stenciling methods, photography and 3D printing, her work can be described as representing a broad survey of contemporary printmaking.

JOHN DOUGLAS POWERS received his MFA in sculpture (with distinction) from The University of Georgia and a BA in art history from Vanderbilt University. His work has been featured in *The New York Times, World Sculpture News, Sculpture Magazine, Art Forum, The Huffington Post, Art in America, The Boston Globe* and on *CBS News Sunday Morning*. He is the recipient of a Guggenheim Fellowship, the Virginia A. Groot Foundation Award, a Joan Mitchell Foundation MFA Grant as well as a Southeastern College Art Conference Individual Artist Fellowship. His sculptural work has been exhibited nationally at venues including Crystal Bridges Museum of American Art, The Hunter Museum of American Art, The MIT Museum, The Mariana Kistler Beach Museum of Art, The Huntsville Museum of Art, The Wiregrass Museum of Art, The Alexander Brest Museum, The Masur Museum, The Gadsden Museum of Art, Jonathan Ferrara Gallery, Brenda Taylor Gallery, The Vero Beach Museum of Art and Cue Art Foundation.

ELAINE MCMILLION SHELDON received her MFA in Visual and Media art from Emerson College, and a BS in Journalism from West Virginia University. McMillion Sheldon is an Academy Award-nominated, and Emmy and Peabody-winning documentary filmmaker. She is a recipient of the 2020 John Simon Guggenheim Fellowship in Film and 2021 Creative Capital Awardee. In 2016 she received a highly-competitive national "Breakthrough Award" and fellowship from Chicken and Egg Pictures. Other honors include being named a 2018 USA Fellow by United States Artists, one of the "25 New Faces of Independent Film" by *Filmmaker Magazine*, one of "50 People Changing The South" by *Southern Living Magazine*, and grants from Sundance, Tribeca, Catapult, Chicago Media Project, and Field of Vision.

JERED SPRECHER received his MFA from The University of Iowa. He has had solo exhibitions at Jeff Bailey Gallery, New York; Gallery 16, San Francisco; Stephen Zevitas Gallery, Boston; Kinkead Contemporary, Los Angeles; and the Knoxville Museum of Art. His work has been exhibited at The Drawing Center, Brooklyn Academy of Music, Irish Museum of Modern Art, Nerman Museum of Contemporary Art, Des Moines Art Center, Hunter Museum, and Espai d'art Contemporani de Castelló. He is the recipient of a Guggenheim Fellowship, Bailey Opportunity Grant, and a Tennessee Arts Commission Individual Artist Fellowship. He has also received artist-in-residence awards from the Marie Walsh Sharpe Foundation, the Chinati Foundation, and the Irish Museum of Modern Art. He is a Professor in the School of Art at the University of Tennessee. He lives and works in Knoxville, Tennessee.

KELLI WOOD is Assistant Professor of Art History – Museum & Curatorial Studies and is a specialist in early modern art. She received her Ph.D. from the University of Chicago in 2016 after which she was appointed a Postdoctoral Scholar in the Michigan Society of Fellows. Wood's interdisciplinary research on the visual and material culture of games and sports has been published in peer-reviewed journals such as *Art History, Renaissance Studies, ArLis*, and in edited volumes and art magazines. Her first book, *The Art of Play in Early Modern Italy*, is under contract with Amsterdam University Press in their series *Cultures of Play: 1300-1700*. Since joining the University of Tennessee in 2019 Wood's projects have been funded by a 12-month NEH-Mellon Fellowship for Digital Publication and a Fulbright U.S. Scholar award to India. Her work has also been supported generously by the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington D.C., the Renaissance Society of America, and a Fulbright to Italy.

SUZANNE E. WRIGHT received her MA and Ph.D. in art history from the University of California, Berkeley and Stanford University, respectively. Prior to pursuing the doctorate, she was Assistant Curator of Far Eastern Art at the Los Angeles County Museum of Art. She is Associate Professor of art history at the University of Tennessee, Knoxville.

KOICHI YAMAMOTO graduated from the University of Alberta (MFA 1999) and Pacific Northwest College of Art (BFA 1992). He has studied at the Bratislava Academy of Art (1994) and the Poznań Academy of Art (1995). He has presented one-person exhibitions at Carta Vetra Gallery, Florence, Italy (2021); CreekSide Studio, Printexpo Austin, Texas (2021); Fondazione Pastificio Cerere, Rome, Italy (2019); Gallery Shoal Creek, Austin, Texas (2018); Stanislaus State University Gallery, Turlock, California (2018). Recent juried print competitions that include the Impact 10 Enquentro, Santander, Spain (2018); Tribuna Graphics Art Museum of Cluji-Napoca, Romania (2018); International Biennial Print Exhibition ROC, Taichung, Taiwan (2016); ŁODŹ PRINTS International Print Biennale, Łodź, Poland (2016); Leonardo Sciascia Amateur d'estampes Milan, Italy (2016); 7th Bharat Bhavan International Biennial Print Art, New Delhi, India (2006); and the Lujubljana International Printmaking Exhibition, Slovania (1999). Commission works can be found at Senayan Square Fairmont Hotel, Jakarta, Indonesia (2015); Alghunaim house, Kuwait City, Kuwait (2011). Public lectures at Central Saint Martin's University of Arts London, UK (2021); Print Austin Printexpo keynote speaker Austin, TX (2021); Concordia University, Montreal, QC, Canada (2021); Virginia Commonwealth University in Qatar, Doha, Qatar (2019); University at Buffalo, Buffalo, New York (2019); Colorado College, Colorado Springs, Colorado (2019); East Carolina University, Greenville, North Carolina (2019); Indiana University, Bloomington, Indiana (2018); Kansas City Art Institute, Kansas City, Missouri (2016); Syracuse University, Syracuse, New York (2016); Hui No`eau Visual Arts Center, Makawao, Hawaii (2016). Yamamoto earned tenure at Utah State University (2000-2006) and taught at the University of Delaware (2006-2007) before coming to University of Tennessee Knoxville.

SAM YATES received his MFA from the University of North Carolina-Greensboro in 1968 and joined the faculty at the University of Wisconsin-Oshkosh. There he taught painting, drawing, art appreciation, and served on the art department's exhibition committee. In 1973 he assumed the position of director and curator for the University's Allan Priebe Art Gallery. In 1978 he became the director and curator of Gallery 200 and Swen Parson Gallery at Northern Illinois University, DeKalb, Illinois. Since 1980 he has served as the Director and Curator for UT's Ewing Gallery of Art and Architecture and the UT Downtown Gallery since its opening in 2004. During his career he has organized numerous exhibitions including solo exhibits for artists Alice Neel, Peter Saul, Benny Andrews, Will Insley, Robert Stackhouse, Les Levine, Joseph Delaney, Dennis Oppenheim, Mary Beth Edelson, Gilbert Carpenter, Sanford Wurmfeld, Michael Zansky, Richard Hass, Frank Lloyd Wright, Chakaia Booker, Ronald Bladen, James Little, and others. Yates has been the head designer of six Tennessee regional history museums, and he has won awards for excellence in contemporary exhibition programming and museum design.