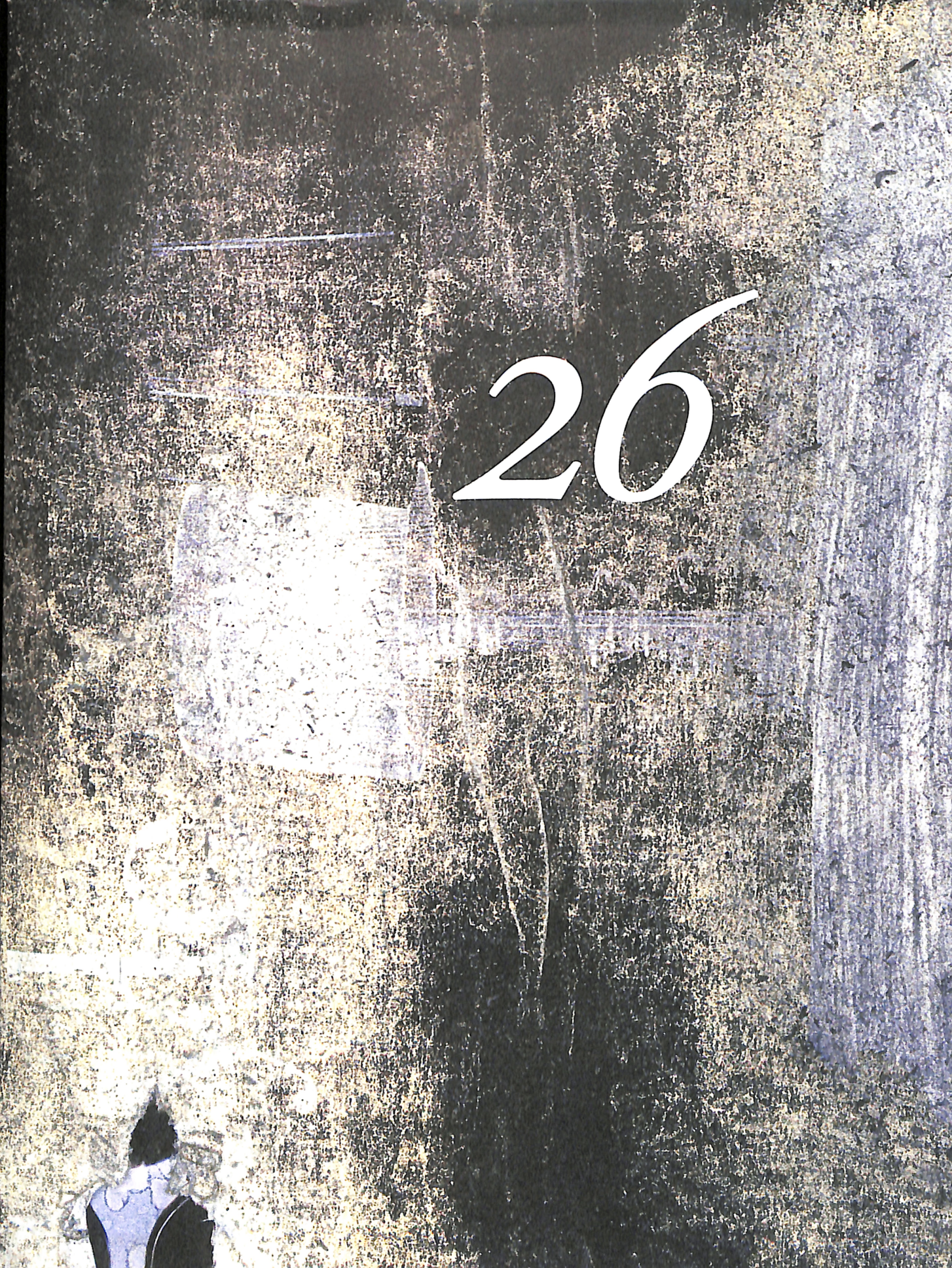


The image features a dark, heavily textured background with a mix of black, grey, and brown tones. A large, white, serif-style number '26' is prominently displayed in the upper right quadrant. In the center-left area, there is a faint, light-colored rectangular shape that appears to be a reflection or a ghosted image of a document or photograph. The overall texture is grainy and mottled, giving it a vintage or distressed appearance.

26

The title for this quadrennial faculty exhibition has two coincidental and yet, significant meanings. It is the number of permanent faculty of artists, art historians and graphic designers currently in the School of Art. 26 is also the number of years since the completion of the Art and Architecture Building.

Continuing with the theme of numbers, the 26 faculty produced 69 conference papers and refereed articles, exhibited work in 322 group and 19 solo exhibitions and participated in 19 residencies since the last faculty show 4 years ago.

They accomplished this high level of research, scholarship and creative activities while teaching and mentoring over 400 majors in Studio Art, Art History and Graphic Design. The 26 faculty members in the School of Art have spent collectively 369 years at UT, averaging a little over 14 years per person. Many of our faculty have devoted their lifetime careers to this institution. As we remember three of our faculty who retired since the last faculty show—Professors Sandy Blain, Fred Moffatt and Clark Stewart—we welcome four new faces who have taken their places and joined us as colleagues: Assistant Professors Emily Bivens, Alexis Boylan, Jered Sprecher and Patricia Tinajero-Baker. I hope you will enjoy the work in this catalog, and that you will also take the opportunity to see the work in person during the exhibition. In any event, I can assure you that you can count on this faculty continuing their contributions to the research, teaching and service missions of the University of Tennessee for a number of years to come.

PAUL LEE, *Director, School of Art*

The Ewing Gallery of Art and Architecture is pleased to present 26, the University of Tennessee,

2006 School of Art Faculty Exhibition.

26 provides gallery visitors the opportunity to view and assess the most recent creative work of the School's artists / teachers.

The exhibition provides insight into the **creative productivity of the faculty as a whole and the diversity of philosophies and approaches to art making.** On view are examples

of both traditional art forms and those

that incorporate contemporary media including sound and digital imagery.

This Art Faculty Exhibition will be viewed by both campus and community audiences and is especially important for fellow faculty, eager to examine the recent work of their colleagues; and for art students, anxious to view the work of their professors.

Viewers will find the exhibition provocative and stimulating because of the wide range of work on display.

A broader audience will be able to see the achievements and creative research of the School's faculty with the distribution of this catalog to friends and institutions around the world.

I would like to thank the Ewing Gallery staff for their efforts in making this a successful exhibition and also Paul Lee, Director of the School of Art, for his enthusiastic support. Deborah Shmerler of our graphic design faculty and graduate student Hilary Williams are due special recognition for their dedicated work on the design of this publication.

SAM YATES *Director, Ewing Gallery of Art & Architecture*

contents

EMILY WARD BIVENS	6-7
ALEXIS L. BOYLAN	38-39
MICHAEL BRAKKE	28-29
SALLY B. BROGDEN	44-45
JASON S. BROWN	30-31
WILLIAM J. DEWEY	24-25
MARCIA GOLDENSTEIN	12-13
TIMOTHY W. HILES	34-35
BALDWIN LEE	22-23
PAUL LEE	42-43
WHITNEY EDWARD LELAND	50-51
WADE LOUGH	40-41
SARAH LOWE	8-9
BEAUVAIS LYONS	48-49
NORMAN MAGDEN	14-15
FRANK MARTIN	16-17
DOROTHY METZGER HABEL	46-47
AMY NEFF	4-5
TOM RIESING	2-3
DEBORAH SHMERLER	36-37
JERED SPRECHER	18-19
CAROLYN STAPLES	32-33
PATRICIA TINAJERO-BAKER	26-27
DAVID WILSON	20-21
SUZANNE E. WRIGHT	10-11
SAM YATES	52-53

While my paintings are site specific I find myself almost daily in my studio
 taking them through radical changes
 of place and atmosphere.

IT IS IMPERATIVE FOR ME THAT THINGS SHIFT –
 one experience flowing into another
 enjoying the muddle while
 allowing a critical mass to develop
 eventually pointing me to a
 conclusion.

I rely on memory as much as
 direct observation
 allowing both to be filtered
 by time and introspection.

Of fundamental importance
 to me in my landscape paintings
 is the notion of change
 as depicted by
 the melding of sky and earth
 and the transition of day to night and night to day



I think of them as sublime and I think of them as beautiful.

2005	<i>Painted Bluff</i>
TOM RIESING	Oil on canvas :: 42" x 62"

CURRENTLY I AM COMPLETING A BOOK ON A BEAUTIFULLY ILLUMINATED MANUSCRIPT,



ca. 1280 | *Virgin and Child, Santa Maria in Aracoeli, Rome*

PIETRO CAVALLINI | Photo by Brian Griffin

MADE IN NORTHERN ITALY AT THE END OF THE THIRTEENTH CENTURY.

This will be the first comprehensive study of this extraordinary book. Nearly 100 miniatures and 50 watercolor-tinted drawings complement the religious messages of the text. I try to recreate the experience that the thirteenth-century reader would have had in contemplating these texts and images. I am especially interested in the ways in which pictures modify the meaning of text and codify cultural assumptions implicit in text and image. At the same time, I consider the medieval manuscript as an object within cultural history and situate it within the histories of Italian painting and of cultural exchange between Italy and Byzantium. The imagery found in this manuscript is also closely related to my other ongoing projects, which concern the imagery of women in the middle ages and the theoretical and actual interrelationships between theology and the visual arts.

ASSOCIATE PROFESSOR OF ART HISTORY

AMY NEFF

I am drawn to objects with the capacity to

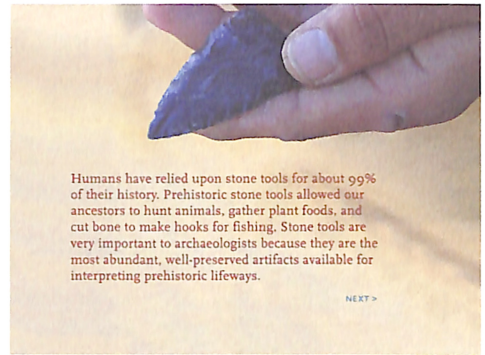
h o l d N A R R A T I V E

and create

vulnerability.

I recently created a project under a bridge. The area was littered with the personal belongings of others. While creating my own piece, I found myself naturally assessing the personal value of objects left in this shared space. Some of it was clearly valueless and discarded, however, most of it fell into subtle categories of worth. On my visits to the site I began to feel more protective of the objects. I wondered if the owners of the objects felt vulnerable to the possibility of loss. The first night that I left my work installed at the site it flooded. Nervously returning in the morning, I found the others' objects rearranged and well tended. I found my own objects wet, dirty and perfectly intact.

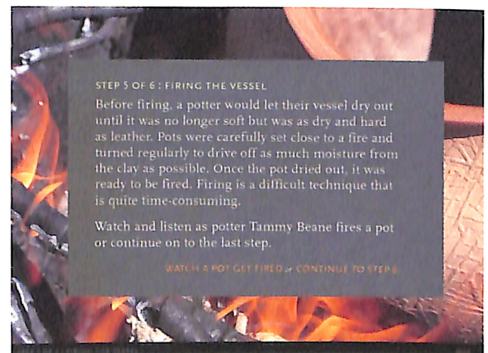


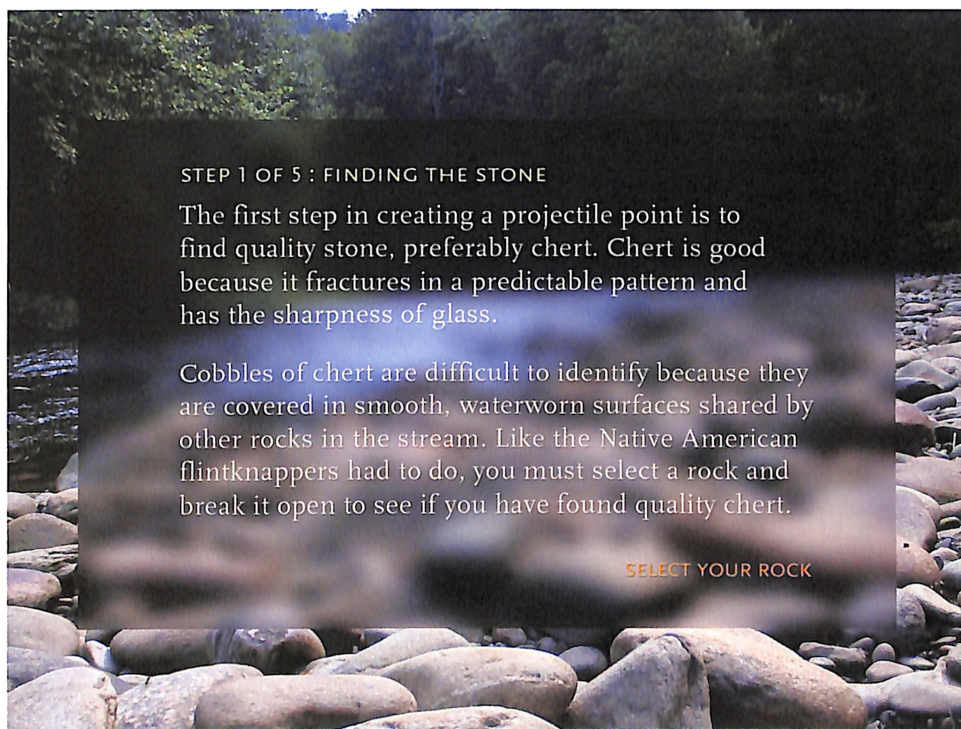


i use design and storytelling

to make learning engaging, while remaining diligent

to NOT SHIFT education into “EDUTAINMENT.”





ASSOCIATE PROFESSOR OF ART HISTORY

SUZANNE E. WRIGHT

MY PRIMARY RESEARCH FOCUS OF LATE HAS BEEN 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.



2005	<i>Night walk</i>
MARCIA GOLDENSTEIN	Oil on canvas :: 24" x 36"

My work resides within
the rich tradition of landscape painting and the variety of ways in which our environment is experienced and perceived. I vacillate between paintings that capture specific moments in time and space, and paintings that draw comparisons between nature and the ways in which it is transformed, imitated or translated. Within each painting I acknowledge both the historical context of the genre and my personal sense of place and belonging. Gloaming is the period of fading light after sunset but before dark. I attempt in my recent paintings to capture *that fleeting, often magical transition*. Ordinary residential streetlights then appear as false moons or constellations that

illuminate the urban night.

My work involves the creation of multi-image performances works in which performers move in an integrated environment of projected images. The performers interact with the projected images by carrying portable screens as an extension of their performance persona or by wearing specially designed reflective costumes, allowing their own bodies to become screens.

The portable screen surfaces include variously formed white shapes that can be extended away from the body or passed over the body in continuous motion causing the images to appear three-dimensional, as they seem to come forward or recede.

Because the performance often takes place without any stage lighting, the projections provide the main illumination. The performers' actions only become visible when the portable screens or the white costumes intersect the projection beams. In some works, the screens and the costumes have a black side upon which the images will not appear, adding to illusions in which there are no precise divisions between the real and the projected performance. Performers acting as screens become a metaphor for the polemical human struggle between the beauty and terror of technology and its ever increasing presence in contemporary society.

To push the dissolution of boundaries between realities even further, the images being projected on the performers often contain a reiteration of the performance actually taking place, creating an intriguing visual confusion in which it becomes almost impossible to separate the images of the performance from the live performance.

These multi-image environments are not designed to be mere stage scenery, but are created as extensions of the living energy in the movement and the sounds of the actual performance.



2004–2006 *Forgotten Lineages (Excerpt from Dreamscapes)*

NORMAN MAG- Multi-image performance work-video still from actual performance:
4 live performers, multiple projected still images, multiple 16mm films, stereo sound

THE FOCUS OF MY WORK

INVESTIGATES 'COLOR' WHILE GAMBOLING ON THE OUTER EDGE

OF THE REALISTIC NOTIONS OF UTILITY.

"I remember when I
was a boy going upon the
beach and being charmed
with the colors and forms of
the shells. I picked up many and
put them in my pocket. When
I got home I could find nothing
that I gathered—nothing but some
dry ugly mussel and snail shells.

Thence I learned that Composi-
tion was more important than the
beauty of individual forms.... On the
shore they lay wet and social by
the sea and under the sky."

—RALPH WALDO EMERSON
(*Journal* May 16, 1834)

It is through form, the reflective qualities of surface and the ceramic medium that I explore freedom within limitations. I am continually invigorated by the results of process, interactions of hue, composition, and the physiognomic perception of an object in its setting. It is throughout the act of improvisation that these elements characteristically exhibit a record of a method while revealing the essential role of celebration and practical use. However, my intent of function is fundamental and essential to the blueprint of the work.

2005 | *Dessert Dish*

FRANK MARTIN | Vitrified china :: 2.25" x 12.5" x 9.5"



I am a hunter and a gatherer, constantly accumulating images produced by the people and cultures around me. Segments of this collection of images then emerge in my paintings. My work shows images that are revealed as fragments *IN THE MIST OF CHANGE, DESTRUCTION, REDEFINITION, AND RESTORATION*. The sources they are drawn from are changing and evolving and the paintings are caught in that "still" moment of change. They are emptied out, but still hold on to elemental details of where they came from and perhaps where they are going. This language that I draw from is constantly evolving just as the everyday spoken and written languages of the world continue to evolve.



Today as the exchange of information increases on a daily basis,
it becomes more difficult to trace the heredity of images. One is seldom afforded the time to begin to understand what one is viewing
before the image has moved on and evolved. It is out of this fast paced exchange
that I extract elements that resonate with a sense of vital meaning.
I seek to use this wide language of visual marks and notations to describe that which humanity has in common,
BE IT HUMOR, MORTALITY, OR YEARNING TO UNDERSTAND WHAT IS BEYOND.

	2006	"Constant"
JERED SPECHER		Oil on canvas :: 60" x 60"



2006 *Untitled*

DAVID WILSON | Ink drawing, scanned and digitally altered :: variable dimensions

i often use fragments

OR FRAGMENTARY EXPERIENCE

as a basis for constructing my work.

This fragmentary ephemera
is developed by
sketching,
doubling,
multiplying,
layering,
turning inside out,
selective reduction,
digital manipulation,
etc.

UNTIL THE RESULT BECOMES AN IMAGE, AN IDEA, AN ATMOSPHERE WITH A LIFE OF ITS OWN.

THE MEDIUM OF PHOTOGRAPHY HAS UNDERGONE SIGNIFICANT CHANGES IN RECENT YEARS.



2006 | *Hurricane Katrina, Waveland, Mississippi*
BALDWIN LEE | Digital photography :: 24" x 55"



WHAT HAS REMAINED UNCHANGED IS ITS ROLE IN BEARING WITNESS TO REALITY.

While my earlier interests dealt primarily with the arts of eastern and southern Africa,

I am increasingly becoming involved in studying the **ARTS OF THE AFRICAN DIASPORA** (or where African peoples have been dispersed to around the world).

My work emphasizes interdisciplinary approaches and I routinely collaborate with both collectors of African art and other scholars around the world.

Organizing exhibitions is one of the best ways to share the expressive brilliance of African and African Diaspora culture **WITH BROADER AUDIENCES**.

With that in mind
I have recently organized
THE EXHIBITION,
"Africa Celebrates the Art of Living,"
for the Montgomery
Museum of Fine Art (2005-6);
and, collaborating with
Ecuadorian colleagues,
THE EXHIBITION,
"El Color De La Diáspora,"
for the Fondo Documental
Afro-Andino of the
Universidad Andina Simón Bolívar
in Quito, Ecuador and
the Ewing Gallery, here at UT (2006).

EL COLOR DE LA DIASPORA



FOTOGRAFÍAS
PHOTOGRAPHS

Fotógrafos / Photographers

Edizon León  Juan García

2005 | *El Color De La Diáspora*

WILLIAM J. DEWEY | Knoxville: University of Tennessee Ewing Gallery of Art and Architecture

My work explores objects and space in terms of
cultural, social, and aesthetic
constructions.

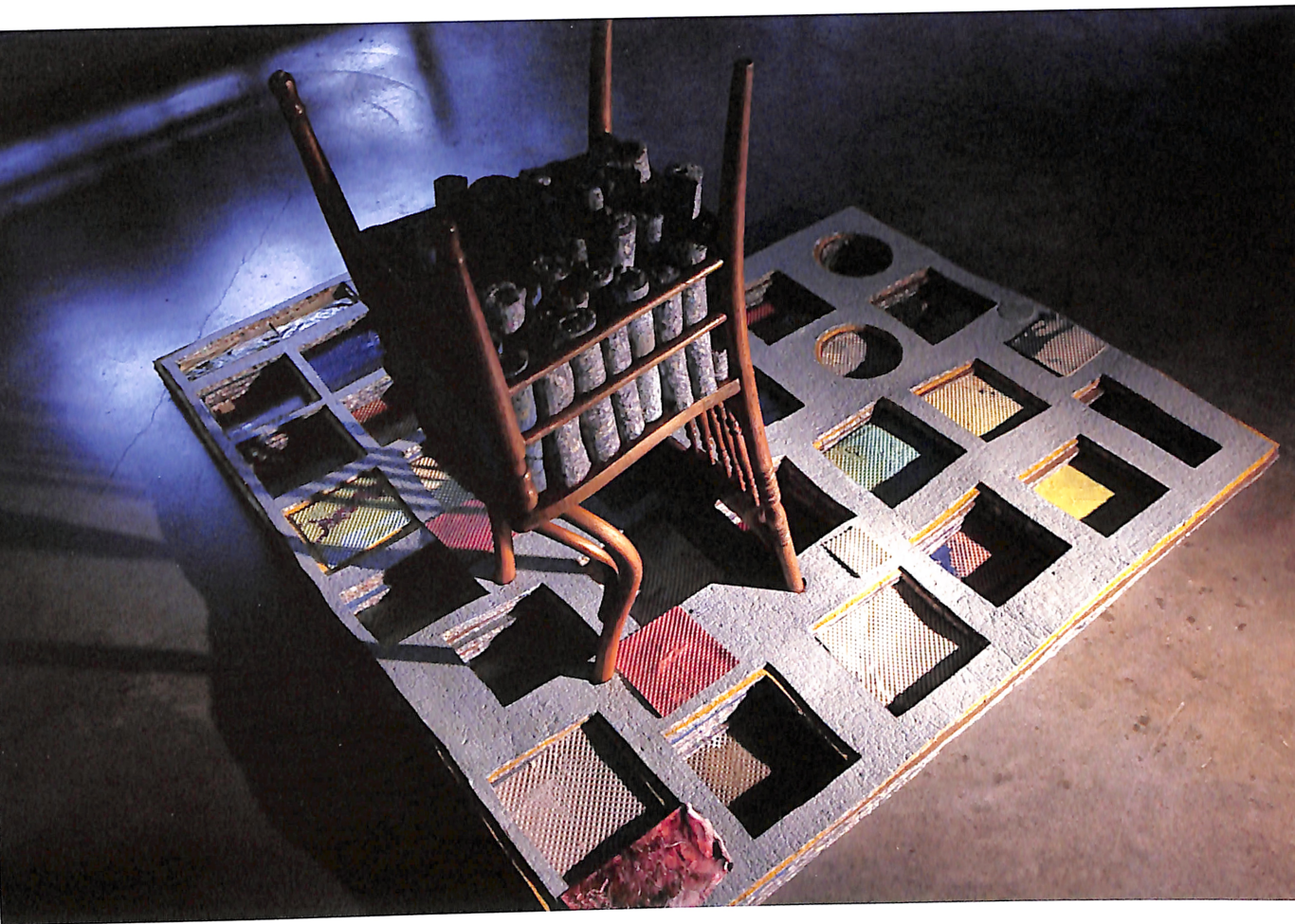
Household items, discarded construction materials, and everyday objects
serve to create imaginary landscapes.

Repetitive motion and the accumulation and
repetition of forms are part of the collecting, sorting, and organizing process
through which I gain an understanding of
the material world around me.

I catalogue and archive
collected everyday materials in order to
connect with epistemological
and ontological concerns.

From a formal point of view,
I am interested in composition and design
as part of a concept of aesthetics which further expands on
the meaning of the construction of beauty,
as well as the consensus achieved

IN ORDER FOR AN OBJECT OR
ENVIRONMENT TO BE
REGARDED AS AESTHETICALLY
GRATIFYING.



2005 | *Landscaps: silla*
PATRICIA TINAJERO-BAKER | Recycled materials and found objects :: 48" x 54" x 50"

This drawing is from the beginning

of a series of new pieces.

Meaning is STILL at least ELUSIVE and certainly

tentative,

if even possible or desirable
in the current Utopia.

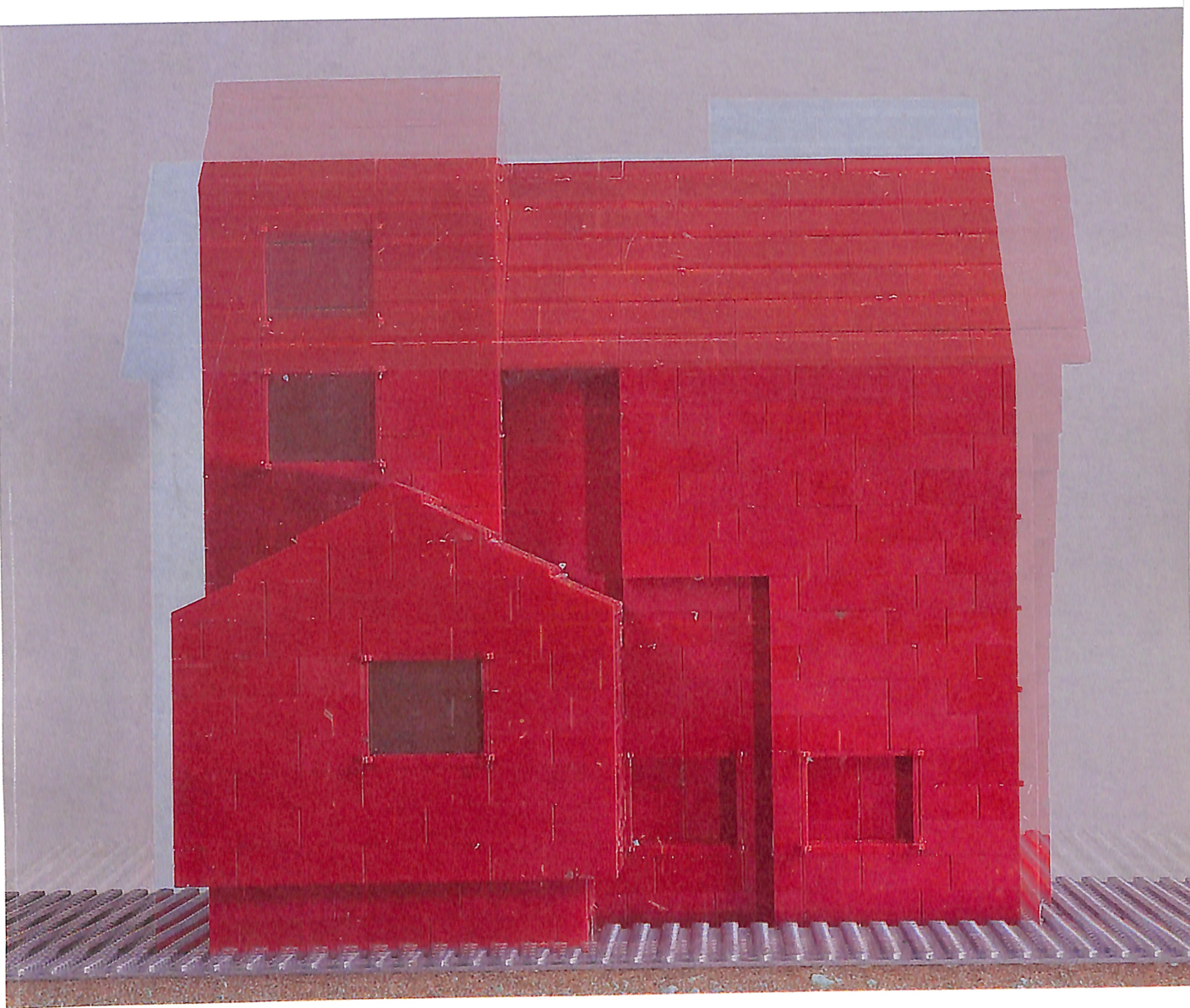
It is useful to me to just shut up.

Prototype made 1991–2, rebuilt 1995, used to make molds, 1996–7, inkjet print for drawing, March 1, 2006

MICHAEL BRAKKE

*"facings: Forest excluding;
Hoar Frost, the setting sun burns."*

Lego blocks, clay, rubber, photo,
inkjet print, drawing :: 16" x 19.5"





2005-06

INDICATOR

JASON S. BROWN

in collaboration with Survival Design

Fiberglass, nylon :: variable dimensions
- each unit 16 feet tall



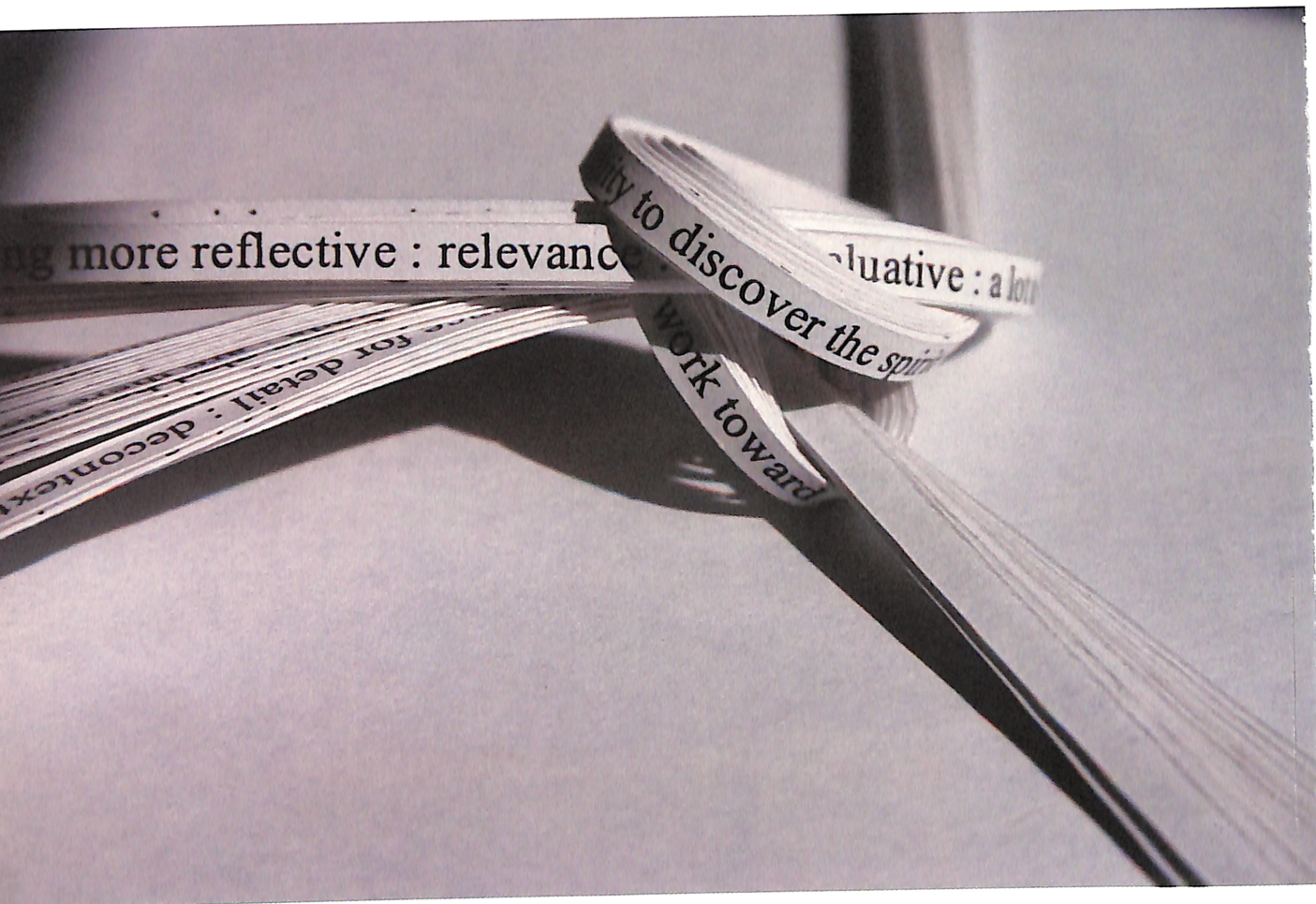
2005-06 | *BEACON*

JASON S. BROWN | Aluminum, nylon, steel, lighting element
in collaboration with Survival Design :: 14 x 14 x 10'

As an artist, my work includes kinetic sculpture, performance, and installation. I temporarily transform places through actions that create a confounding spectacle in order to question routine patterns and social norms. Designed to invite audience participation, I want my objects and projects to challenge users to engage in a civic dialogue about individual, community, and place. My recent sculptures are situated in urban and rural landscapes in order to question human relationships with the natural world. I am particularly interested in exploring transitional spaces where growth and decay are happening simultaneously. As an ecological art practice, my work references natural and artificial systems that are in the midst of entropic change.

ASSISTANT PROFESSOR OF ART | SCULPTURE

JASON S. BROWN





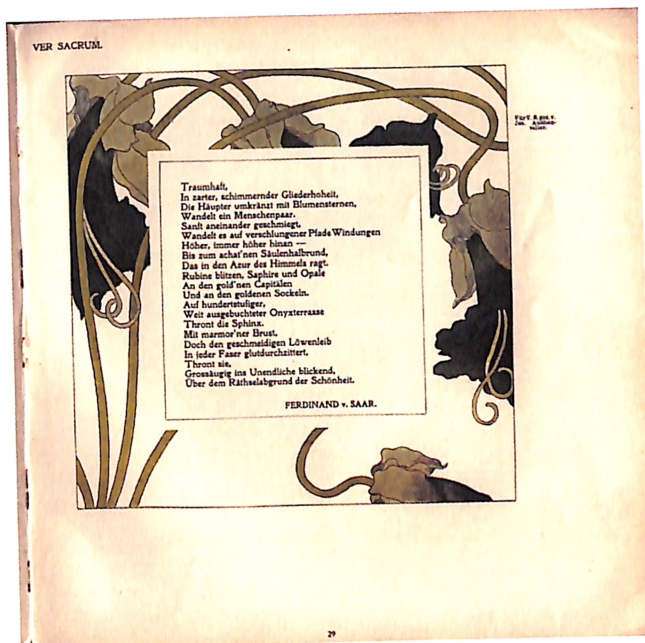
Communication is at the heart of design.

My goal is to make information **AS ACCESSIBLE AS POSSIBLE**.

While I enjoy the collaborative nature of the design process, I do get frustrated with the notion that there is a "right" answer to be found.

I enjoy the search for the "BEST" answer.

The goal of this website is to document this process.



Reproduced with permission of The Special Collections Library of the University of Tennessee, Knoxville

This image is from volume 1, number 7 (1898), pages 28–29

Current research concerns image and text from the Vienna Secession journal, *Ver Sacrum*.

Image by Josef M. Auchentaller,
text by Ferdinand V. Saar

The heart of my research lies in uncovering where literature and the visual arts provide parallel, but complementary, signifiers of cultural, political and social phenomena. In an effort to understand the course of human development, historians have often turned to the study of creative expression in both its written and pictorial forms.

I'm interested
in the point where
word and image seem to
merge in a unifying theme that
captures THE ZEITGEIST OF AN ERA. This
has been especially true in studies of nineteenth
and twentieth-century Europe, where the volume of source material allows
for close scrutiny and multiple interpretations.

GOOD DESIGN happens when
personal vision strikes a universal chord;

when someone
hears WHAT YOU hear,
sees WHAT YOU see,
feels WHAT YOU feel.

ASSOCIATE PROFESSOR OF ART | GRAPHIC DESIGN

THIS CONNECTION STRETCHES US AND WE CAN NEVER GO BACK TO THE WAY WE WERE.

July 2006 *SLEEP TIG8T*

DEBORAH SHMERLER Silkscreen :: 36" x 24"



The typical inquiry, “WHAT IS AMERICAN ABOUT AMERICAN ART?” has been tossed aside by many scholars.

In light of recent events and ease with which many ideas get termed “American” or “Un-American,” I believe this question takes on a new urgency.

In my scholarly work,
in the classroom,
and when looking at art on my own,

I SEEK TO EXPLORE THE POWER OF VISUAL CULTURE

The questions that inspire me are:
What values are emphasized in a work of art?
What myths repeated?
What ideas, people, and places are obscured?

And ultimately, what needs and desires on a personal and political level does a work of art fulfill for both the artist and audiences?

TO THAT END I HAVE BEEN WORKING ON SEVERAL PROJECTS

THE FIRST IS A FORTHCOMING COLLECTION OF ESSAYS THAT I AM EDITING ABOUT THOMAS KINKADE.

Kinkade is a popular artist who has created a multi-million dollar corporate empire selling his work in the form of prints, collectibles, as source material for novels, and even as the inspiration for two upscale housing communities. Many critics dismiss Kinkade’s work as not being art at all and that it is instead only a marketing phenomenon. I argue, however, that excluding Kinkade from conversations about contemporary art is elitist and reveals more about the ways in which artists, critics, and academics define ideas such as “art” than it does about Kinkade and his work. For millions of Americans Kinkade is the greatest living artist; this collection looks to examine critically his art, his appeal, and the historical circumstances that have produced his unprecedented success.

WHILE THESE PROJECTS MAY SEEM FAR FROM ONE ANOTHER, THEY BOTH ARGUE FUNDAMENTALLY THAT THE ROLE OF ARTISTS

TO SHAPE OUR UNDERSTANDINGS OF GENDER, RACE, AND NATIONALITY.

ASSISTANT PROFESSOR OF ART HISTORY

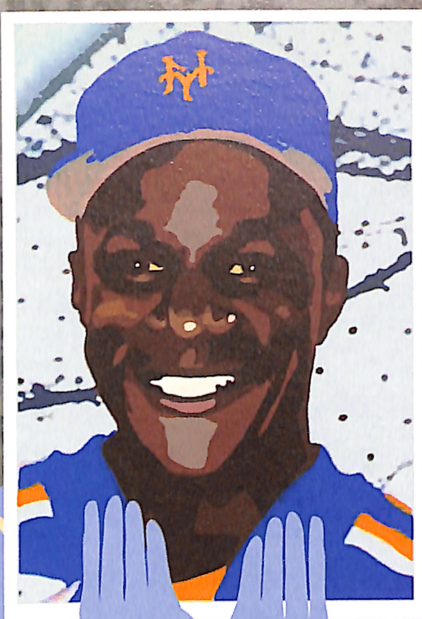
THAT EXAMINE THESE ISSUES FROM MULTIPLE DIRECTIONS.

I AM ALSO AT WORK ON A BOOK-LENGTH STUDY OF IMAGES OF MEN IN THE ART OF THE ASHCAN SCHOOL.

This book takes new approaches to the interpretation of Ashcan art and to discussions about masculinity in the early twentieth century by examining the ways that these artists—a group of six realist painters including John Sloan, Robert Henri, George Bellows, and others, who lived and worked in New York City from 1900 to the beginning of the First World War—portrayed men within their canvases. While American Impressionists shied away from depicting men, Ashcan artists created a large collection of paintings that show men working, at leisure, with other men, with women, and alone. In essence, these artists created an iconography of the new, urban white man; one that could continue to retain traditional trappings of power and virility, but could exist comfortably in urban, industrial settings. These artists strategically positioned white men in the city as sexually potent, physically prominent, and essential beings in the whirling metropolis that was New York City in the first decades of the new century. While the performance of masculinity traditionally had demanded sprawling landscapes or mountain ranges, Ashcan artists visually posited that white men walking on the mean streets of the city could have the same potency as cowboys riding horses in picturesque canyons. By investigating how the Ashcan school presented, positioned, and promoted men in their canvases, I seek to present a clearer picture of ways in which men were conceptualized vis-à-vis urban spaces, women, other men, and in terms of race and class.

IS NOT MERELY TO REFLECT OUR WORLD, BUT TO CREATE OUR WORLD.

IT IS ALWAYS MY GOAL TO SHOW HOW VISUAL CULTURE SHAPES OUR PERCEPTIONS OF OURSELVES AND EACH OTHER.



a play by
**Rebecca
Gilman**

THE SWEETEST SWING IN BASEBALL

directed by **Tom Arthur**

October 3-7, 2006

\$8 General Admission \$6 JACard, Seniors

8 p.m. Latimer-Shaeffer Theatre, Duke Hall

Ticket information 540-568-7000, Box Office at Harrison Hall, Room 1107 <http://caal.jmu.edu/stad>

LOOK. FEEL. PLAY. THINK.

(AND IN THAT ORDER.)

June 2006	<i>"The Sweetest Swing in Baseball"</i>
WADE LOUGH	Mixed media :: 24" x 15.5"



The process of translation continues to fascinate me. Especially when certain elements of language (jokes, idioms, vernacularism, historical, spiritual and emotional content, to name a few) are
What are inserted in their places?

“LOST IN TRANSLATION.”

2006 *Ruff*
PAUL LEE Inkjet print :: 44" x 71"



Beneath consciousness lies that great area of the soul (subconscious) which is still a total mystery, but which demonstrates its workings in dreams,

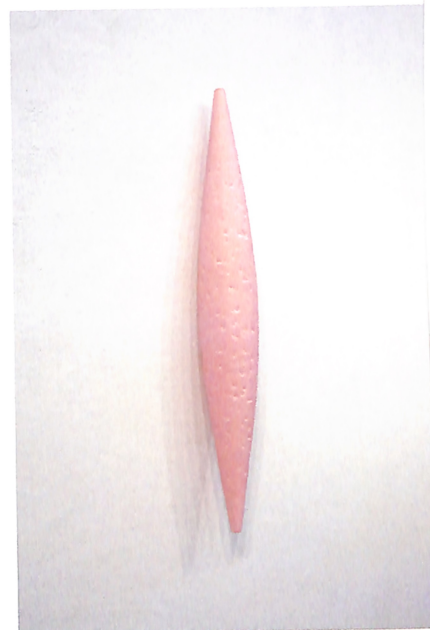
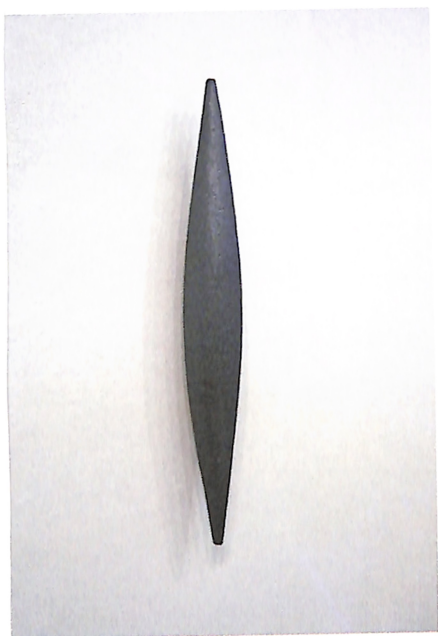
in the somnambulistic state under hypnosis and which existed before one's earthly life and which will exist after death. From there arise...[anxiety], the passions, love, hate, and all that occurs without reflection. —GERHARD VON DER LIPPE GRAN, 1893

ASSOCIATE PROFESSOR OF ART | CERAMICS

SALLY B. BROGDEN

I AM INTERESTED IN form that embraces the precision of a mass-produced object and at the same time the softness or voluptuousness of anatomical form. **I AM INTERESTED IN** the memory of touch, the memory of a glance and the memory of the sensual.

2006	Untitled
SALLY B. BROGDEN	Clay :: 30" x 6" x 6" each



My current research focuses on a collection of primary source materials that comment on the enterprise of building in 17th-century Rome.
COLLECTIVELY, THESE OFFER A NEW PERSPECTIVE ON THE ABILITY OF POPES, WHO OFTEN ENVISIONED THE WHOLE CITY AS THE WORK OF ART, TO IMPOSE
THEIR IMAGINATION AND WILL ON THE URBAN FABRIC.

Study of these descriptive and interpretive texts yields the voices of masons and architects, brokers and bankers,

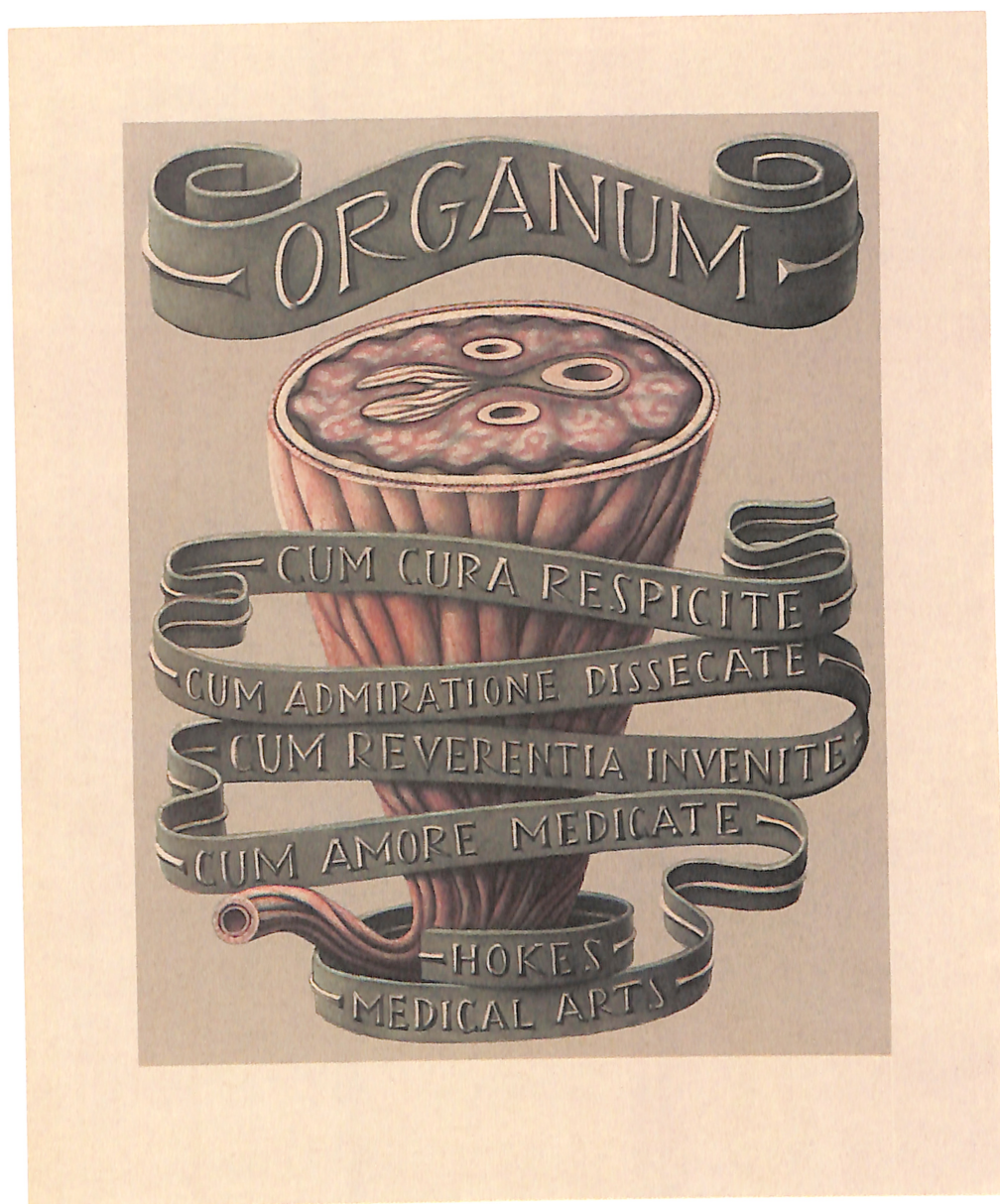


displaced property owners and disgruntled stakeholders.

THE ACTIVITIES OF THESE PARTIES, OPERATING AS REACTIVE ELEMENTS IN THE URBAN PROCESS, DRAW OUR ATTENTION TO THE PRACTICALITIES OF THE BUILDING INDUSTRY AND THE LIMITATIONS ON BUILDING IMPOSED BY FINANCE, PUBLIC RESISTANCE OR PRIVATE INFLUENCE.

This study extends my earlier work by focusing not on the pope as mastermind,

BUT ON THE PROCESS OF BUILDING THE CITY AND THE ROLE OF REACTIVE FORCES IN SHAPING THE URBAN FABRIC OF BAROQUE ROME.



2006 | "Organum: Hokes Medical Arts"
BEAUVAIS LYONS | Color lithograph :: 28" x 22"

For this exhibition I am presenting a few lithographs
from my recent traveling exhibition "Hokes Medical Arts."
This project is a continuation of my prior work
in the genre of mock academics,
informed by the writings of Jorge Luis Borges
and the encyclopedia as a visual paradigm. This series of prints

APPEAR

to be authentic depictions of abnormal human anatomy,
but are instead
works of fiction that comment on science
and the representation of the body.

My approach to this subject is informed by
19th century color lithography
and reflects my appreciation for the vernacular print,
which is typically absent
from most art museum collections.
In these works I also strive to
walk a line between
ideas of beauty and the grotesque.



2006	2006 V
WHITNEY EDWARD LELAND	Acrylic :: 21.5" x 16.5"

MY WORK IS EVOLUTIONARY;

I INTENTIONALLY DEVELOP IT SLOWLY AND

PAY CLOSE ATTENTION TO THE IDEAS THAT HAVE PRECEDED EACH ONE.

I AM INTERESTED IN A CONTINUUM AND DISTRUST SUDDEN CHANGE.

The art that I make is distinctly abstract and

there is no aspiration for a symbolic or concrete reading.

The formal structure of the paintings has the power

TO SUGGEST DIFFERENT POSSIBILITIES TO A VIEWER,

DEPENDING ON THEIR INDIVIDUAL EXPERIENCES AND KNOWLEDGE OF ART.

My personal ambition is for the paintings

to generate an internal reasoning that is exclusive to each piece,

to engage me emotionally and

to possess a clear sense of resolution.

As Director and Curator of the Ewing Gallery of Art & Architecture and the UT Downtown Gallery, I deal with a diversity of artists, their individual aesthetics, and a variety of exhibitions that inspire, challenge, and mold the various aspects of my creative milieu. These include: a curator of exhibitions, a designer of museums and exhibits, and a painter. Curators and designers often set and achieve their creative objectives in collaboration with other interested parties, whereas painters independently pursue their own, self-prescribed goals. My recent paintings concern issues facing the world in which I live: the environment/ technology/ tradition/ spirituality/ the aesthetic/ the grotesque/ personal identity/ etc. Although they seem to become more complex and intense daily, these issues, nevertheless, have motivated artists throughout history.

2006 *"Arctic Storm: An Unfolding Story"*

SAM YATES Acrylic, pastel on canvas :: 68" x 96"



THE UNIVERSITY OF TENNESSEE

Dr. John D. Petersen, *President*

Dr. Loren Crabtree, *Chancellor*

COLLEGE OF ARTS AND SCIENCES

Dr. Bruce Bursten, *Dean*

Paul Lee, *Director, School of Art*

EWING GALLERY OF ART & ARCHITECTURE
UT DOWNTOWN GALLERY

Sam Yates, *Director and Curator*

Cindy Spangler, *Collections Manager*

Lee Marchalonis, *Exhibitions Designer*

Mike C. Berry, *Downtown Gallery Manager*

Deborah Shmerler & Hilary Williams, *Catalog Designers*

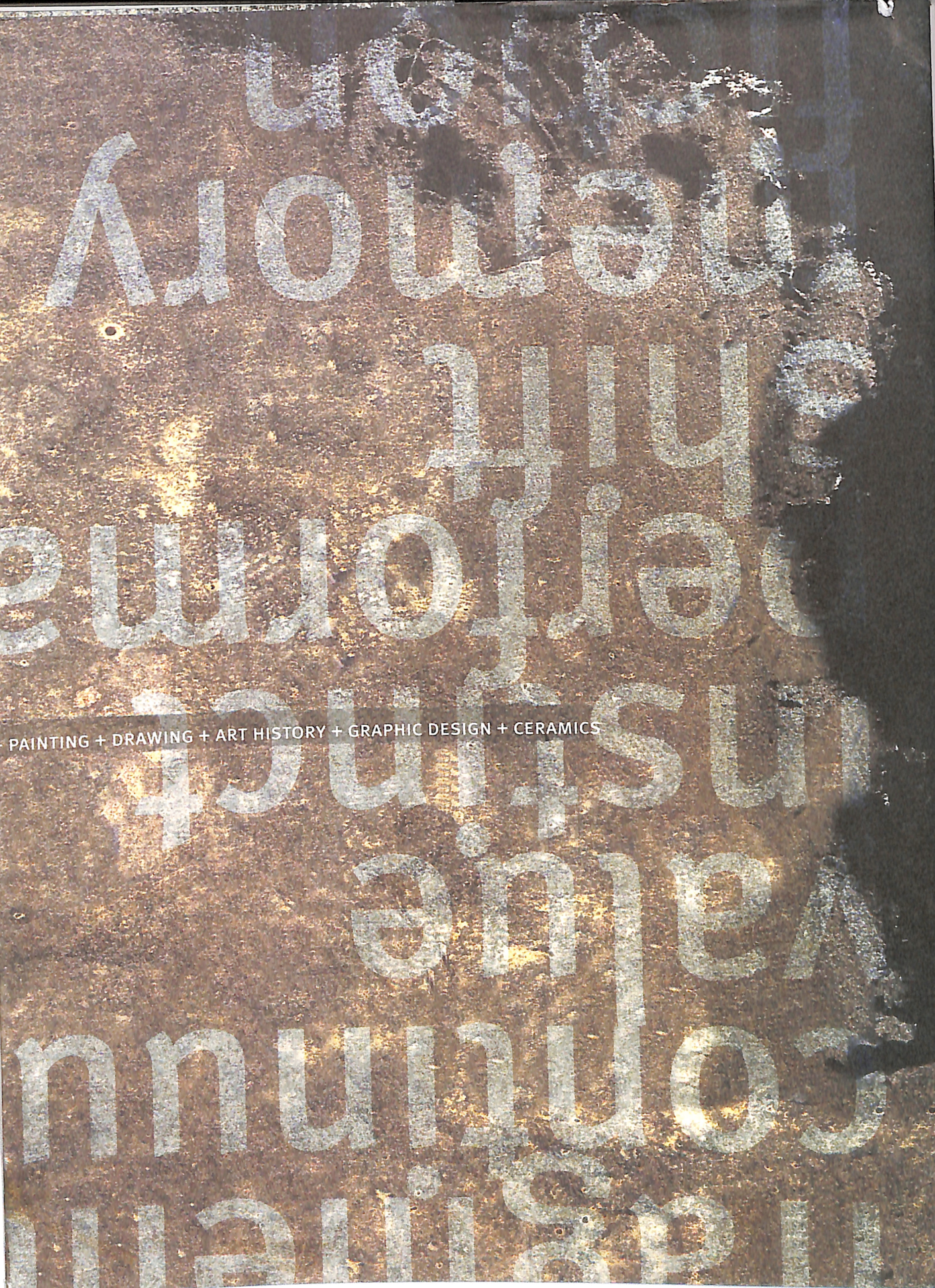
THE UNIVERSITY OF TENNESSEE

© 2006 Ewing Gallery of Art and Architecture,
The University of Tennessee

The University of Tennessee is an
EEO/Title VI/Section 504/ADA/ADEA institution in
the provision of its education and employment
programs and services. E01-1007-002-07

The University of Tennessee • School of Art • Art and Architecture Building • 1715 Volunteer Boulevard

Knoxville, Tennessee • 37996-2410 • 865.974.3407 • <http://art.utk.edu>



PAINTING + DRAWING + ART HISTORY + GRAPHIC DESIGN + CERAMICS