

# C o n t i n u u m . . .

The History of  
The Department of Art  
at  
The University of Tennessee, Knoxville



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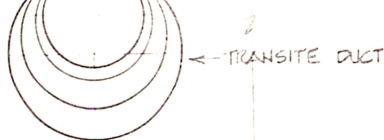
Norman E. Magden, Head, Department of Art  
Larry A. Ratner, Dean, College of Arts and Sciences  
John G. Peters, Vice Chancellor for Academic Affairs  
William T. Snyder, Chancellor

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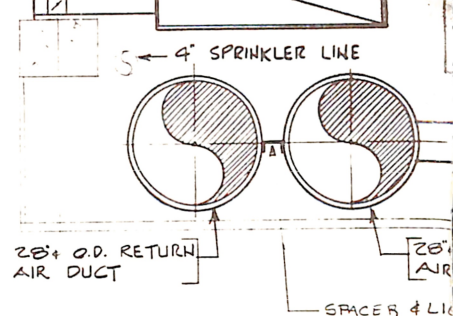


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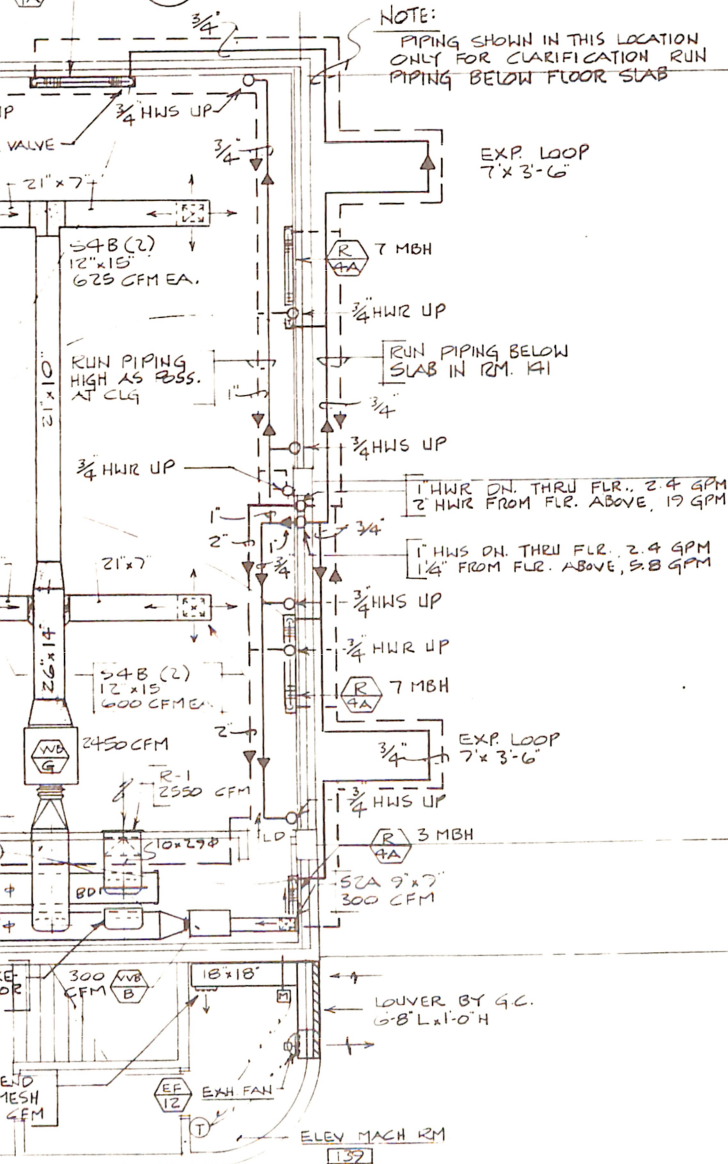


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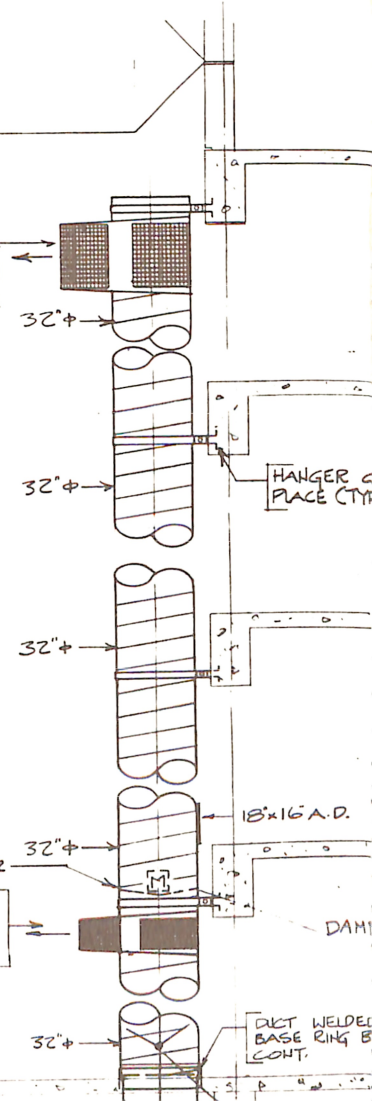
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(3) 24" x 12" SUP. REG'S  
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TITUS STYLE 272



## FOREWORD

Since World War II arts education in the United States has flourished. During this time many universities and liberal arts colleges added visual arts education to their curricula. In January, 1948 C. Kermit (Buck) Ewing became the first instructor of visual arts on our campus at The University of Tennessee, Knoxville. By 1965, when the Department of Art became a separate department with a graduate program, the faculty numbered 28. In a relatively short time, the University acknowledged the importance of the visual arts through its support of this rapid growth and expansion. As The University of Tennessee, Knoxville celebrates its 200th birthday, the Department of Art has established itself as an outstanding program within the College of Arts and Sciences.

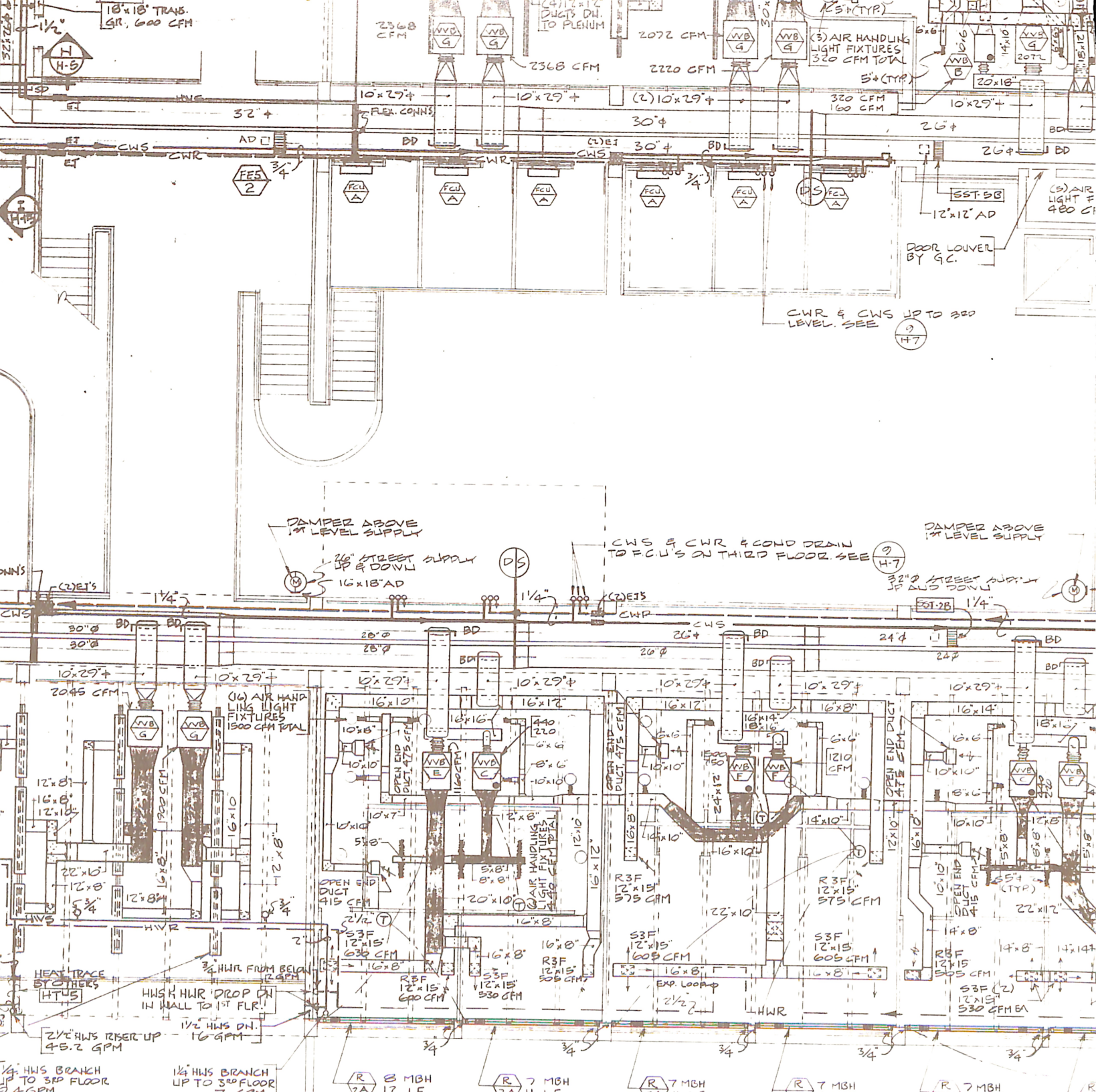
On behalf of the Department of Art, I would like to express our gratitude to the UTK Bicentennial Committee and to Betsey Creekmore, its Chair, for support of this publication that serves both as an overview of the Department's history and as a catalog of current faculty. Since 1965 there have been only three department heads. Therefore, the text is divided into three sections. Professor Emeritus Dale Cleaver writes about the C. Kermit Ewing era (1948-1976), Don Kurka, the recently retired head, summarizes the events during his tenure (1977-1993), and Norman Magden, current head, addresses present and future issues facing the Department. I thank all three for sharing their memories and comments.

The faculty of the Department of Art acknowledges the individual contributions of the members of the Bicentennial Catalog Committee: Baldwin Lee, photographer of portraits of current faculty; Dorothy Habel, editor of text and faculty vitae; Sandra Walker, archivist for historical information and photographs; and Cary Staples, designer of the catalog; and William Kennedy, author of the grant proposal for this publication. Special thanks are also extended to Cindy Spangler and all departmental staff for their contributions.

Sam Yates

Catalog Coordinator and Chair, Departmental Bicentennial Committee









*Photograph of C. Kermit (Buck) Ewing taken in the mid 1970s. Ewing was the first Head of the Department of Art.*

## B e g i n n i n g s . . .

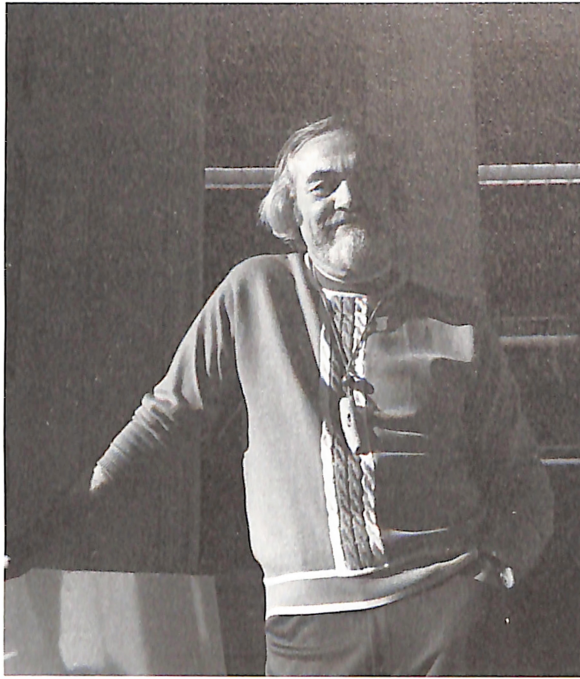
**The Ewing Years: 1948 - 1976**

**T**he death of C. Kermit "Buck" Ewing in the summer of 1976 was a shock to the art faculty. His vitality as Department Head and his passionate advocacy of art were sustaining forces on the campus and in the Knoxville and Oak Ridge communities. His leadership and colorful personality helped to make the U.T. Department of Art known throughout the Southeast. He came in 1948 from Pittsburgh's Carnegie Tech to develop a visual arts curriculum in the new Fine Arts (art and music) Department at U.T. The Head was composer-musician David Van Vactor, whose initial interview with Buck was in Central City, Colorado where Ewing was teaching a summer class.

During the late '40s and the 1950s, the painters Joe Cox, George Cress, and Robert Taugner served on the art faculty. Marie Huper taught studio courses and art history. Her successor, as art historian, was Robert Slageter. The Fine Arts Department was housed in several old houses. B.A. and B.F.A. degrees were offered, and students were encouraged to submit art and compete in professional exhibits and with their teachers. Ideas and attitudes brought from a big city art environment did not always find friendly acceptance in Knoxville. The use of nude models in figure drawing classes provoked local opposition and had to be abandoned until the advent of an art graduate program. Ewing's championing of modern art, his impatience with conservative attitudes, his love of the irreverent, and his showmanship sometimes had the effect of a bull in a china shop; but they did draw public attention to art. Scholarship money and public interest were raised by annual Christmas art sales held in a room in Hoskins Library and



*Some of the older houses on Melrose Place housed studio art classes until the Department moved to the new Art and Architecture building.*



*Photograph of C. Kermit (Buck) Ewing taken in the mid 1970s. Ewing was the first Head of the Department of Art.*

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*Until the early 1970s, Estabrook Hall housed the Department of Art main office and classrooms for sculpture and drawing.*

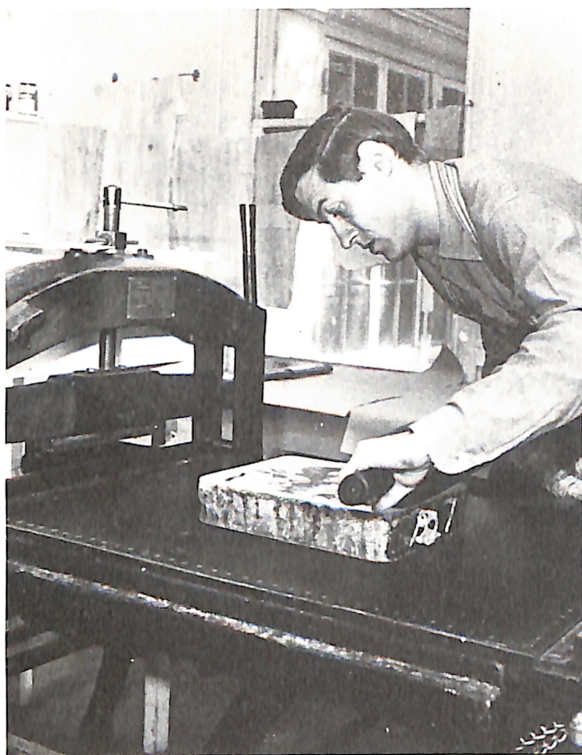
by spring art auctions in the Carousel Theater. Each auction outdid forerunners with costumes designed by Buck for himself as auctioneer and for his glamorous lady assistants. Ewing's public lectures were opportunities to "épater le bourgeois!" The lectures and evening classes in Knoxville and Oak Ridge enabled Buck to announce in unforgettable ways that art had arrived in Knoxville!

By the time of my arrival as sole art historian in 1958, the visual arts faculty of the Fine Arts Department consisted of Buck Ewing, as unofficial head, Walter Stevens, who taught painting, printmaking, and sculpture, and Richard Clarke, who taught courses in what was then called "commercial art." The head of Fine Arts was the pianist, Alfred Schmied. Exhibition opportunities were scarce, and local restaurants were sometimes offered the chance to show faculty work. The Knoxville Art Center provided occasional sidewalk art shows, a rental gallery (in space over a shoe store on Gay Street), and lectures or discussions held in members' homes. The Knoxville Art Center gave way to the Dulin Gallery on Kingston Pike, which opened the way for the Knoxville Museum of Art. Meanwhile, the Fine Arts Department was growing, along with the rest of the



*Carl Sublett (standing), who retired in 1982, Richard Clark (seated-right), who retired in 1990, and Walter (Holly) Stevens (seated-left), who died in 1980, were members of the art faculty during the 1950s.*

University during the frantic sixties. The McClung Museum, finished in 1961, provided art history offices, an art exhibition hall, and an art history and anthropology lecture auditorium. Studio and art history courses expanded into more and more old houses on campus and part of the Estabrook Engineering Building. Eventually, the Department of Art occupied, if memory serves, thirteen houses or parts of buildings. It became the "Department of Art" when graduate programs made it practical to separate art and music in 1965. Philip Nichols had joined the faculty to develop sculpture, and William Loy was our first specialist in printmaking. Faculty members were added rapidly in the

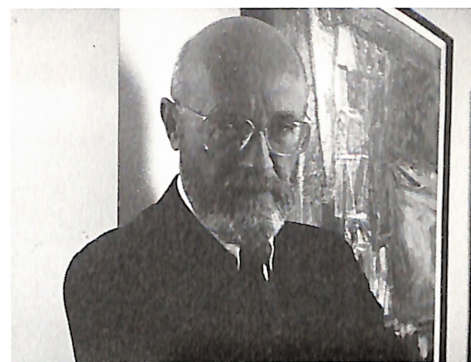


*Byron McKeeby, shown working in the old print shop in the late 1960s, was Professor of Printmaking from 1965 until his death in 1984.*

late sixties and early seventies. Soon there were twenty-eight full-time and several part-time teachers. Graduate assistants took over many of the burgeoning sections of beginning drawing and design.

During the 1970s, the faculty was asked time and again to revise a program of needs for an art building. Ewing labored mightily with the University administration and the Tennessee Legislature to promote a new building for art. Only years after the School of Architecture existed was there sufficient pressure to make possible an art and architecture building. Ground was broken on Sunday,

*Dale G. Cleaver was Professor of Art History from 1958 to 1988 and was Acting Department Head during the 1976-1977 academic year.*



*Ground breaking ceremonies in 1977 for the new Art and Architecture Building. Dignitaries include Don Hansen, Dean of the School of Architecture, Dale Cleaver, Acting Head of the Department of Art, and Ray Blanton, Governor of Tennessee.*



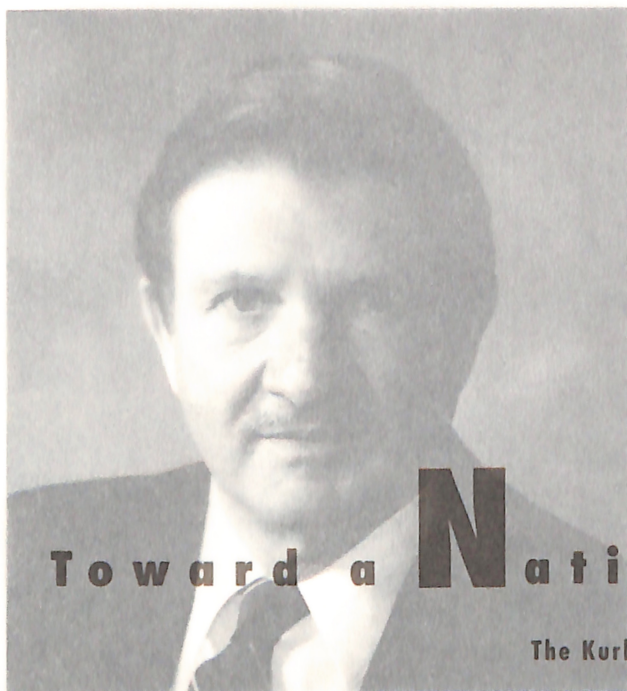
February 13, 1977. Along with university officials and the state governor, I found myself holding a spade, for Buck's death had left me Acting Head of the Department. Buck should have been in my place that day. I certainly felt his presence. In his memory, we held an art auction and a fund drive that produced the Ewing Scholarship Fund, a source for both undergraduate and graduate scholarships. Our faculty worked diligently to search for a new head, and our labors were rewarded by the selection of Don Kurka from Southampton College of Long Island University. When he told me during his visit as a candidate that he viewed administration as an art form, I managed to restrain my enthusiasm and to say merely that his view seemed especially appropriate to our needs at that time!

Dale G. Cleaver

*Dale G. Cleaver*

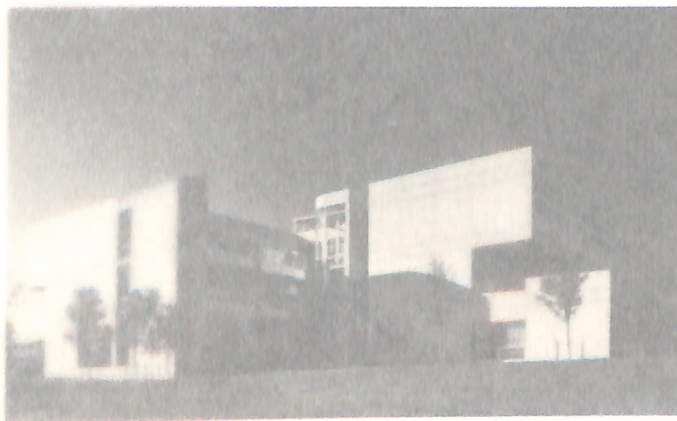






*Photograph of Donald F. Kurka taken in 1991. Kurka was Head of the Department of Art from 1977 to 1993.*

*The Art and Architecture Building was completed in 1981 and now houses almost all of the Department of Art facilities.*



### **The Kurka Years: 1977-1993**

**C**. Kermit Ewing, through his perseverance and passionate dedication, had forged a mandate for art in the community and at the University. He made it clear to all that art should be an indispensable component of an informed life and an enlightened community and society. Winning a place for art, especially contemporary art, requires a persistent advocacy. The efforts of C. Kermit and Mary Ewing, Professors Dale Cleaver, Walter Stevens, Carl Sublett, Byron McKeeby, Rachael Young and many others on the original faculty, and the support of such early community advocates as Lindsay Young, Pat and Dottie Roddy, Rod and Betsy Townsend, Stuart and Betsey Worden, George and Dot Galloway, and Rick Rechenbach, along with many, many others, made a winning case for art in the community, and most especially, for art at the University.

When I arrived in August, 1977, the dream, while palpable, remained unfulfilled. In reality, I inherited a regionally accredited program, a set of decaying old "art" houses scattered from one end of campus to the other, a hole in the ground with some footings, and a set of plans. After careful review with the faculty, we modified the original plans to include photographic darkrooms, computer rooms, a ceramics annex, faculty studios, the Ewing Gallery of Art and Architecture, and a supply store in order to accommodate more comprehensive curricula and to provide more efficient use of space.





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*Photograph of Rachael Young, who was Professor of Art History between 1965 and 1985.*

The shell of the building, once erected, sat for over two years during litigation with the builder who had defaulted. During this period of double-digit inflation, we saw the purchasing power of our equipment budget severely erode. Consequently some major capital equipment needs remained unmet.

Notwithstanding, my overriding goal was to establish the Department of Art as a nationally recognized and accredited program. To achieve this we needed a professional facility, a more comprehensive faculty, and an art curriculum that met national accrediting standards. Thus, from 1977 to 1984, the date of our initial accreditation by the National Association of Schools of Art and Design (NASAD), we had the awesome task of completing a new building and making it functional, diversifying our faculty, revising all our degree programs to meet national standards, and developing new programs — all of this during increasingly lean budget years.

During that period we acquired the craft faculty which had been in the (then) College of Home Economics, and along with this, the responsibility for the continued development of a strong relationship with the Pi Beta Phi Arrowmont School of Arts and Crafts in Gatlinburg. Expanding our campus offerings, we added new courses in photography, ceramics, fiber/fabric, silkscreen, film, video, computer-enhanced graphic design, special topics courses in studio and art history, a museology sequence and a joint degree program in art education. During summers along with over 65 credit courses available at Arrowmont, we began to offer a Graphic Design Program in London. All of these new courses were in addition to our regular BFA and MFA offerings.





*Chancellor Jack Reese and Mary Ewing, wife of C. Kermit (Buck) Ewing, at the dedication of the Ewing Gallery of Art and Architecture in 1984.*



*Joseph Delaney, who was Artist-In-Residence from 1986 until his death in 1991 at the age of 87, is seen standing in front of his painting Victory Parade.*

To further enrich the program and to add a continuing flow of diverse aesthetic approaches, we formalized an artist-in-residence program in 1982 that brought established and emerging artists to campus for teaching residencies on an annual basis. This program complemented our visiting lecture series which has brought distinguished artists, critics, art historians, and other art professionals for university and community presentations. Participants have included Gary Stephan, Robin Winters, Nancy Dwyer, Joe Nechvatal, Peter Frank, Suzi Gablik, Dore Ashton, Les Levine, T.J. Clark, and Jim Nutt. Joseph Delaney was Artist-in-Residence from 1986 until his death in November, 1991.

Prior to my appointment, faculty took turns arranging exhibitions. I convinced the administration that a professionally-run gallery, with a exhibition program and art collection, is as vital a component in an art program as a library is to a traditional academic program. In 1980, we appointed Sam Yates as Director of our Gallery, later to be dedicated as the C. Kermit Ewing Art and Architecture Gallery on April 26, 1984 at opening ceremonies of the 38th Annual Student Art Competition. Within the Ewing Gallery of Art and Architecture, students not only have an opportunity to see the work of outstanding artists of the past and present, but also to see their own art professionally mounted. Mr. Yates has built an exhibition program and an art collection of national stature. Loan exhibitions, catalogs, and publications originating from the Gallery have been requested by major galleries and museums in America and abroad. Some of these exhibitions include "The Intimate Collaboration: Prints from Teaberry Press;" "Robert Stackhouse: Deep Swimmers;" "Jewelry: Means: Meaning;" "Fact/Fiction/Fantasy: Southern Narrative Art;" and "Spirited Works: Mary Beth Edelson."



*Oklahoma artist Warren Benson's Searching For Noah is included in the 1994-95 Tour.*

In 1982, Professor Dennis Peacock initiated the first Campus Sculpture Tour with enthusiastic, yet meager, budgetary support. Its success is almost legendary. In 1987 our annual purchase award program was instituted and in 1990, this collection of works was named in honor of former UTK Chancellor Dr. Jack Reese. Familiarly dubbed "Reese's Pieces," these sculptures remain significant reminders of past Sculpture Tours.

As important as buildings, curricula, and cultural resources are, nothing is more important than the people that make an academic program come alive: the faculty, staff, and students. My primary "people agenda" was to assemble the best artists and scholars that we could attract, to maintain high standards of performance, and to instill a respect for diversity that gave first priority to the overall well-being of the Department. During my headship, we had the opportunity to appoint over eleven faculty. This gave us the option to add new specializations, and more aesthetic and gender diversity. To establish a stronger faculty, we defined higher standards for faculty retention, tenure, and promotion, and initiated a mentoring system whereby new faculty were paired with a senior faculty member to help faculty meet the expectations of the Department and the University.



To keep faculty productive and energetic requires nurturing. Different means to stimulate and encourage research, creativity, and scholarly works were devised. As a result, faculty productivity blossomed and fellowships and grants, opportunities for foreign research, and residencies overcame some of the previous obstacles of time and income constraints. To further stimulate and to reward faculty achievement in research, teaching, and service, with the help of the Development Office, we also established our first endowed professorships to provide annual salary supplements. The Lindsay Young Professorship in Art History was established in 1978, followed by three Ellen McClung Berry Professorships in 1993.

To improve the quality of our art majors, I proposed, in 1984, the adoption of a Portfolio Review for all second-year students, requiring the submission of a portfolio to a selected program area. Those students who are not approved by the faculty may either take remedial courses to resubmit or pursue alternative majors. This procedure has had a measurable effect on improving the quality of art majors. To encourage and attract especially talented students, we were able to build, with the aid of the Development Office, an endowed scholarship fund that ranks among the largest in the College of Arts and Sciences.



*Atrium of the Art and Architecture building.*



*At left is Tom Dewey, art historian at the University of Mississippi, talking with Dale Cleaver at the Ewing Gallery opening reception during the 1987 Southeastern College Art Conference.*

*Ewing Gallery opening for "Fact/Fiction/Fantasy," an exhibition held in conjunction with Department sponsorship of the 1987 Southeastern College Art Conference.*



I feel confident about the future. Before I left, we had begun to plan an expanded computer graphics facility in the Art and Architecture Building. New possibilities for visualization, information transfer, and new avenues for creative expression will be possible as new technologies meld with traditional visual media. What new and exciting possibilities await the visual artist.

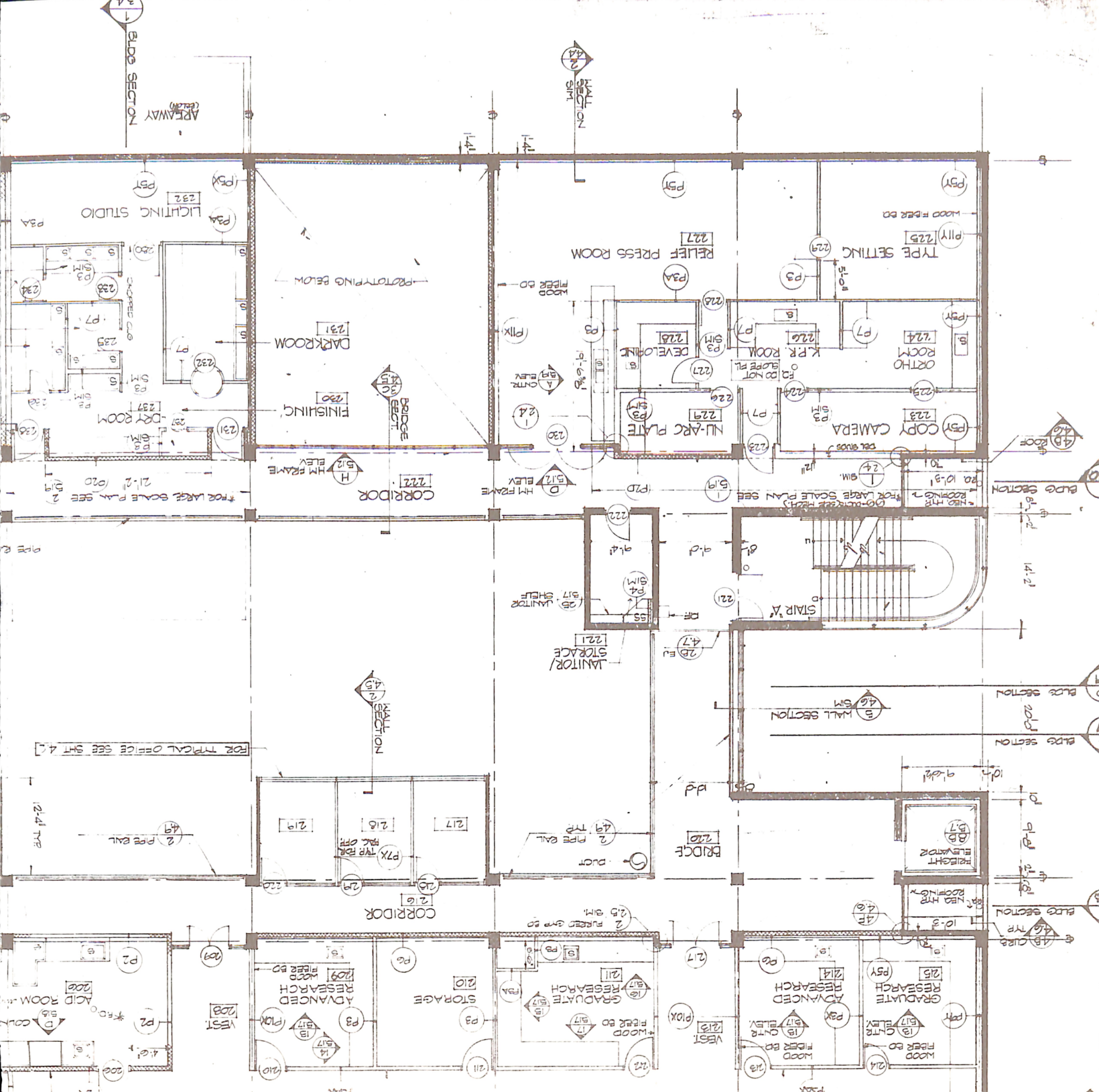
I feel privileged for having had the opportunity to serve with so many fine colleagues at such a decisive period in the history of the Department and in the cultural transformation of the community.

I hope I helped to make a difference.

Don Kurka

A handwritten signature in dark ink, appearing to read "Don Kurka". The signature is fluid and stylized, with a large initial "D" and a long, sweeping underline.





**W**hile the University of Tennessee celebrates its Bicentennial and the Department of Art reviews its beginnings, it is almost axiomatic to ask what will be the future ramifications of this legacy. As you have read, the history of this Department is one of dynamic birth, development and professional establishment, all of which parallel national trends in which art programs became an integral part of American higher education.

In examining this Department's programmatic life, there appear to be two aspects with which one can begin to construct a vision; the continued significance of the legacy itself and the imperatives of the future. As most art programs at this level have evolved out of the conservatory arts and the formation of these arts into a formal educational process, the pressures of currency and the demands of change constantly challenge these established art forms as an important part of an educational and cultural dialogue. This dialogue seems to be the future of the Department as two major features of worldwide culture cannot be denied — high technology and internationalization.

In an effort to create something of a clairvoyant view of the next several decades, it becomes necessary to discuss the role of the visual arts and their relationship to the technological and universalizing shifts in society. Being an artist today and tomorrow probably requires more than a focus on individual creativity and the mirroring of social events. In addition to these fundamental conditions of artistry that have always distinguished the visual arts, it may now be necessary for artists to be part of the "new idea" process and to participate with other disciplines in an ongoing investigation of all issues related to the survival of human existence. How to translate such imperatives into

an educational program in the fine arts becomes our challenge for the present and the future. It probably means that in addition to the fundamental education in the conservatory arts, students should have access to the education and practice of constantly new art forms and new genre. Programmatically, this means that the Department of Art must balance established forms of expression with investigative processes that utilize technological constructs, phenomenological thinking and theories of universal culturalization. Our program will continue to inspire students to develop in the legacy of pure-form art as artists have been doing throughout history, but at the same time will inspire them to develop their ability to meet the challenge of change.

The Department of Art has already begun to develop a program of teaching and practice that has visionary promise. Able to build on an already established and highly effective legacy of conservatory arts, the Department is strengthening its commitment and preparation for ongoing changes in the technological relationship between art and society through its emerging design, photography and media arts programs. These commitments are possible because the Department faculty are both effective educators and outstanding practicing professionals in their fields. They are unusually capable of maintaining the legacy, while at the same time able to develop and embrace a visionary approach to creativity, education and practice in the visual arts.

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Norman Magden

A handwritten signature in black ink, reading "Norman Magden". The signature is fluid and cursive, with the first name "Norman" and last name "Magden" clearly distinguishable.

Sandra

**Blain**

Professor

Director . Arrowmont School of Arts and Crafts

M.F.A.

University of Wisconsin, Milwaukee . 1972



### **Honors + Awards:**

Honored with Gallery Dedication, Sandra J. Blain Gallery, Arrowmont School of Arts and Crafts, Gatlinburg, TN, 1992  
Life Member, Southern Highland Handicraft Guild, 1993

Honorary Member, Foothills Craft Guild, 1989 and Tennessee Association of Craft Artists, 1990

Trustee emerita, American Craft Council, 1984  
Artist Award, Knoxville Arts Council, 1992  
Juror for national and regional ceramics/mixed media exhibitions and craft fellowships  
Ceramic work included in Nelson, Speight, Peterson and Zakin ceramic books

### **Solo Exhibitions:**

Western Carolina University, Cullowhee, NC, 1989  
North Georgia College, Dahlonega, GA, 1990  
Bellarmine College, Louisville, KY, 1992  
Vanderbilt University, Nashville, TN, 1993  
Blue Spiral Gallery, Asheville, NC, 1994

### **Group Exhibitions:**

"Crafts National 28," Zoller Gallery, Pennsylvania State University, University Park, PA, 1994  
"Spotlight '94: Southeast Crafts," Sawtooth Center for Visual Art, Winston-Salem, NC, 1994  
"From the Mountains to the Mississippi," Knoxville Museum of Art, Knoxville, TN, 1993  
"New Ceramics," Creative Arts Workshop, New Haven, CT, 1993  
"Mid-States Craft Exhibition," Evansville Museum of Art, Evansville, IN, 1993  
"Spotlight '92: Southeast Crafts," Virginia Center for the Arts, Richmond, VA, 1992  
"Clay National," Radford, VA, 1991  
"La Grange National XV," Lamar Dodd Art Center, La Grange, GA, 1990

### **Collections:**

Northern Arizona University, Flagstaff, AZ  
Alfred University, Alfred, NY  
Tennessee Arts Commission, Nashville, TN  
Bellarmine College, Louisville, KY  
Carroll Reece Museum, Johnson City, TN





***Scarified Landscape***

Earthenware slab constructions, oxides/organic/inorganic matter in clay, glaze

10" to 27" high

1994

P. Michael

## Brakke

Professor

M.F.A.

Yale University . 1968

### *An Allegorical Scaffold; Grasping For a Handhold.*



*my image is my own*

T.V. self portrait  
1982, Michael Brakke

### FIRST WRITING:

### Honors + Awards:

Visual Artists Fellowship,  
National Endowment for the  
Arts, 1985-1986  
Who's Who in American Art,  
since 1982  
Artists Fellowship,  
Illinois Arts Council, 1981  
Project Completion Grant,  
Illinois Arts Council, 1980  
Joyce Foundation Grant,  
University of Illinois at Chicago  
Circle, 1978

### Solo Exhibitions:

High Museum of Art,  
Atlanta, GA, 1987 (catalogue)  
Marianne Deson Gallery,  
Chicago, IL, 1988  
Computer-Generated Images:  
New Paintings, Marianne  
Deson Gallery, 1985  
Marianne Deson Gallery,  
Chicago, IL, 1982  
I-80 Series: Mike Brakke,  
Joslyn Art Museum,  
Omaha, NE, 1980 (catalogue)

### Collections:

The Solomon R. Guggenheim  
Museum,  
New York, NY  
Museum of Contemporary Art,  
Chicago, IL  
Indianapolis Museum of Art,  
Indianapolis, IN  
Joslyn Art Museum,  
Omaha, NE  
Tennessee Valley Authority,  
Knoxville, TN

### Publications:

"anima Hostility,  
the Paintings. Waiting,"  
*Artbook 2*  
(N.A.M.E. Gallery, Chicago., IL,  
1980), 82-110 (funded by the  
National Endowment for the  
Arts)

### Group Exhibitions:

"19 Artists-Emergent Americans  
1981 Exxon National  
Exhibition,"  
The Solomon R. Guggenheim  
Museum, New York, NY, 1981  
(catalogue)  
"Alternative Spaces:  
A History in Chicago,"  
Museum of Contemporary Art,  
Chicago, IL, 1984 (catalogue)  
"The Second Emerging  
Expression Biennial:  
The Artist and The Computer,"  
The Bronx Museum of the Arts,  
New York, NY, 1988 (catalogue)  
"Print + Multiples:  
79th Exhibition by Artists of  
Chicago and Vicinity, 1981,"  
The Art Institute of Chicago,  
Chicago, IL, 1981 (catalogue)  
"Painting and Sculpture Today,  
1986," Indianapolis Museum of  
Art, Indianapolis, IN, 1986  
(catalogue)  
"Painting and Sculpture Today,  
1982," Indianapolis Museum of  
Art, Indianapolis, IN, 1982  
(catalogue)  
"58th Exhibition of Michigan  
Artists,"  
The Detroit Institute of Art,  
Detroit, MI, 1971 (catalogue)  
Chicago Art Expo,  
Marianne Deson and Deson-  
Saunders Gallery,  
Chicago, IL, 1982-1992

### SECOND WRITING:

In these canyons the flies talk.  
sometimes he hears them as  
those of the pedophile in

whose house I grew. there were  
rooms there from which to  
choose, child-nights dark, secret,  
muffled.terror filled nights lifted  
up for that man somehow and he  
didn't understand how he could  
see in that dark.

The suddenly flies startle clearly,  
heard in dry air stringing voices  
out faintly first then after  
piercing gone every-time-slowly  
after. flies a source that he can  
scarcely believe, annoying. he  
can hardly endure unseen here.  
from where flies into the face of  
his desire to believe not-even-  
scarcely. *not at all.*

This memory they bring of him is  
hard as hard looking canyon  
walls sound bounces on it  
persistently. fragile,  
dangerous to climb. I am tired  
from him. listening. not-even-  
scarcely heard. clinging. I am  
tired from him. Pedophile calls  
himself climbing up the stairs you  
must do this now, Michael, you  
will like it doesn't it feel good I  
am tired from him father.

*big people were there.* I am not  
angry now down here at him. he  
talked to me I will kill you me  
and I am still scared like death  
truly.even after.I pound the stake  
through his heart the old stories  
we all know that *were true.* I am  
tired from him. protective  
mother gives me to him.honest. I  
can hear yourself, in these  
canyons not like at home. flies in  
your face.





### Brakke Oldsmobile

publicity photo: detail, computer modified  
1953

### THIRD WRITING:

In the canyons of Utah during July and August it is hot. The air is still. I see thunderstorms in the far La Sal Mountains. Sunset occasionally brings low clouds, coming quickly across the sky looking like rain, bringing the guidebook-horror of flash-flood when asleep in the wrong place. Hard breezes before clouds, some large rain drops fall and sky darkens to night with stars.

In the stillness of these canyons at full sun, a fly that wanders near, nearly bouncing off my head, unseen, steals the voices in there, what I am not even thinking about, and I know so clearly again what I had *forgotten* before I hear my Mother's voice, most often - especially "Michael" - though it is more the tone of her voice.the feel. that repeats the lies. my Fathers.voices mixed through Mothers disguises, he is quieter.loudly demanding from far away, of lower. register. (*do not forget that he is there.*) quieter.register.

The *fact* of the voices itself tell me. I already knew be side my self. the existence, in deeds long ago, of my selves.scatter. mom.dad.come to me as children do looking for what children can't give to them. register. stars.dreams

pieces of my body that were just become mine before this, *are mine as any animal*. belonged to them. their child. were mine the pieces that were their desire.myself. I *imagine*. It makes me cry. *nostalgie*. might have been then. so much breaking open my body, ribs broken holding myself inside me. rupture, no-budget horror movie, cruel theater scares.tears me open for needing of re-constructing truth for identities formed.*secreted*.in neural pockets, memories re-forming, substituting.protecting the unimaginable so "unthought" *real*. Being.

startling knowing again suprising "self-protecting dreaming" such memory-transgressions. knowing the ricochet of this writing, re-constructing truth with too new.much.too much here.now. *not-made-up* constructing remains when I leave by rim-roads risking crumbly *Being*. up-on-the-rim the house-towns. stuffed-up-rooms. *boundary*. myself.no other I. Do not confuse this with Humanism.*meaning* which is just funny now and again. "What returns, what finally comes home to me," here,.here. "is my own self." April - July, 1994.

*this piece is for the faculty catalog, 1994-1995.*



Sally B.

**Brogden**

Assistant Professor

M.F.A.  
New York State  
College of Ceramics . 1990

**Solo Exhibitions:**

"Sally Brogden: Recent Work,"  
Women's Art League Gallery,  
South Bend Regional  
Museum of Art,  
South Bend, IN, 1994  
"Sally Brogden: Recent  
Works," The Clay Studio,  
Philadelphia, PA, 1992

**Group Exhibitions:**

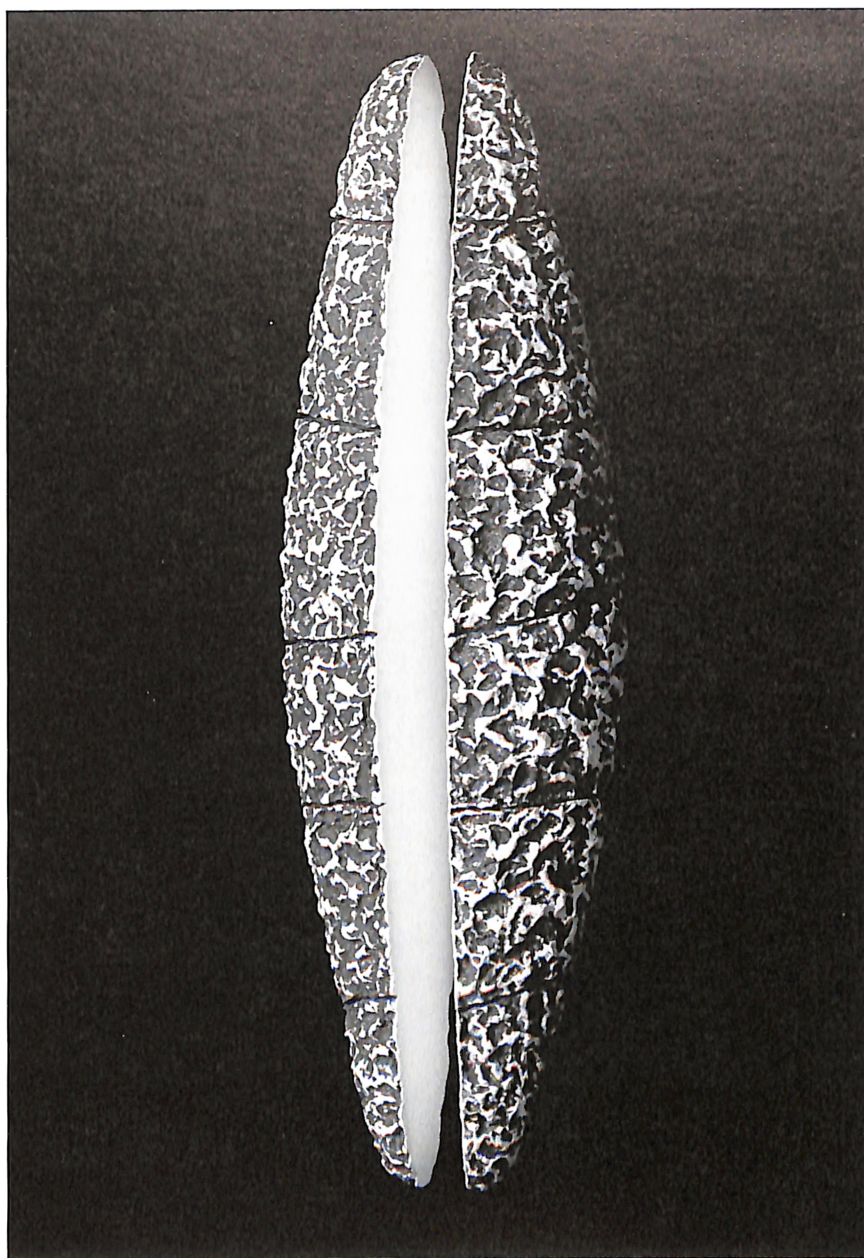
Southwest Texas State  
University,  
San Marcos, TX, 1994  
"The Language of  
Abstraction,"  
Northern Clay Center,  
St. Paul, MN, 1994  
"Sally Brogden & John  
Stephenson," Isis Gallery,  
University of Notre Dame,  
Notre Dame, IN, 1993  
"Sculpture: Sally Brogden,  
Yun-Dong Nam and Ruth  
Durando Marcy,"  
Habatat/Shaw Gallery,  
Farmington Hills, MI, 1992  
"Container's Revisited,"  
NCECA Clay National,  
Tyler Gallery,  
Tyler School of Art,  
Philadelphia, PA, 1992  
"Form and Object:  
Contemporary  
Interpretations of Craft  
Traditions,"  
University of Wyoming Art  
Museum, Laramie, WY, 1992

"Seventh Annual San Angelo  
National Ceramic  
Competition,"  
San Angelo Museum of Fine  
Arts, San Angelo, TX, 1992  
"Archie Bray Benefit  
Exhibition,"  
Owen Patrick Gallery,  
Philadelphia, PA, 1992  
"Ceramics Now 1991,"  
Downey Museum of Art,  
Downey, CA, 1991  
"NCECA Clay National,"  
(traveling exhibition),  
Nelson Art Center,  
Arizona State University,  
Tempe, AZ, 1991  
"Three Sculptors,"  
Pewabic Pottery,  
Detroit, MI, 1991

**Collections:**

New York State College of  
Ceramics, Alfred, NY  
Archie Bray Foundation,  
Helena, MT





***Untitled, 92-14***

Ceramic wall sculpture

28" x 9 1/2" x 4 1/2"

1992



Richard

**Daehnert**

Professor

M.F.A.

University of Wisconsin . 1972

### **Solo Exhibitions:**

"Four Faculty,"  
Ewing Gallery of Art,  
University of Tennessee, 1991  
"Aeroscapes: Works on Paper  
and Fabric," Moyer Gallery,  
Green Bay, WI, 1990  
Slocum Gallery,  
East Tennessee State  
University,  
Johnson City, TN, 1981

### **Group Exhibitions:**

"Celebrating the Stitch,"  
Traveling Exhibition, U.S.A.,  
England, Japan, 1993  
"Fiberart International,"  
Pittsburgh Center for the Arts,  
Pittsburgh, PA, 1993, 1991  
"The ZSK Project,"  
Computerized Embroidery  
Exhibition, One Mellon Bank  
Center Gallery,  
Pittsburgh, PA, 1991  
"Stitchery Artists,"  
Textile Museum,  
Krefeld, Germany, 1989

### **Honors + Awards:**

Faculty Research Grants,  
University of Tennessee,  
1990, 1988, 1981  
Lilly Fellowship,  
University of Tennessee, 1980  
Visiting Artist,  
University of Wisconsin, 1980  
Work published in J.R. Laury,  
*Imagery on Fabric*, 1992  
B.L. Smith,  
*Celebrating the Stitch:*  
*Contemporary Embroidery of*  
*North America*, 1991  
*The Fiberarts Design Book*,  
1980  
N. Howell-Koehler,  
*Photo Art Processes*, 1980

### **Collections + Commissions:**

Dial Machine Corporation,  
Rockford, IL  
ZSK Stickmaschinen  
Gessellschaft, Krefeld,  
Germany  
International Technology  
Corporation, Knoxville, TN  
Milwaukee Art Center,  
Milwaukee, WI  
University of North Dakota,  
Grand Forks, ND





***Feather Relic***

Machine-stitched drawing on canvas

13 1/2" x 6 7/8"

1993

James F.

**D a r r o w**



Associate Professor

Ed.D.

Illinois State University . 1973

### **Honors + Awards:**

U. S. Representative,  
Medunarodni Simpozijum  
Majolike, Kanjiza, Yugoslavia,  
1986 and III Symposium  
Internazionale della  
Ceramica in Bassana del  
Grappa, Italy, 1978  
NEA Fellow, Illinois State  
University, 1970

### **Solo Exhibitions:**

Shorter College,  
Rome GA, 1992  
Union University,  
Jackson, TN, 1992  
Monroe Community College,  
Monroe, MI 1992  
Mars Hill College, NC, 1992  
Asbury College,  
Wilmore, KY, 1992

### **Collections:**

Sezione di Ceramica  
Contemporanea,  
Palazzo Sturm,  
Bassano del Grappa, Italy  
(permanent collection), 1993  
Union University,  
Jackson, TN  
Shorter College, Rome, GA  
Monroe Community College,  
Monroe, MI  
Museum of Nove, Nove, Italy  
Museum of Bassano,  
Bassano del Grappa  
Sturm Museum,  
Bassano del Grappa, Italy  
Raccolta Internazionale de  
Ceramica d'Arte,  
Castelli, Italy  
University of Tennessee,  
Knoxville, TN

### **Commissions:**

The New Jerusalem, Westlake  
Village, CA, 1993  
Moonscape  
(clay wall 6' x 8'),  
Knoxville, TN, 1983  
Chandelier, Tanglewood,  
Knox County, TN, 1984  
Apostles' Cross,  
St. John's Episcopal Chapel,  
Knoxville, TN, 1986

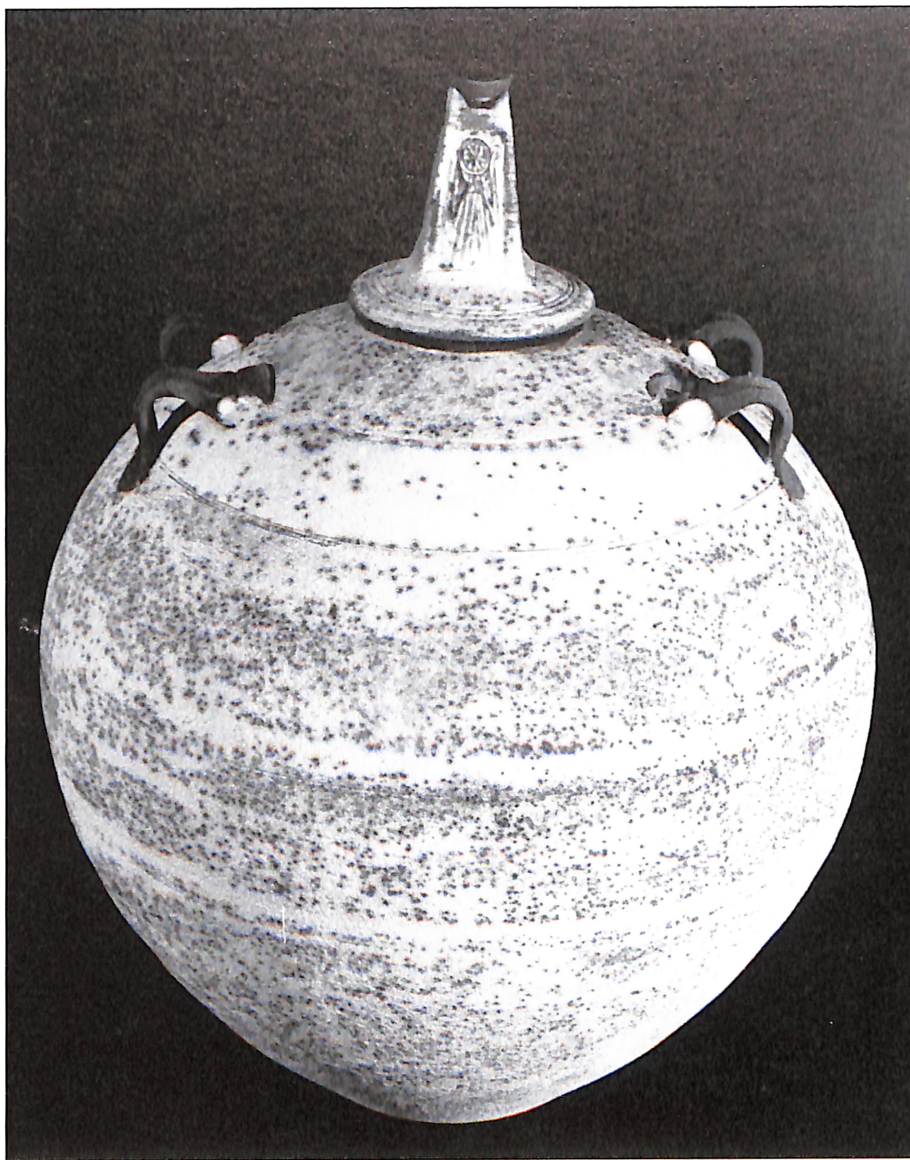
### **Group Exhibitions:**

Reflections of Faith,  
Concordia College, Ann  
Arbor, MI, 1993  
Sacred Arts XIV,  
Billy Graham Center  
Museum,  
Wheaton College,  
Wheaton, IL, 1993  
CIVA National,  
Bethel College,  
St. Paul, MN, 1991  
Monarch Tile National  
Ceramic Competition,  
San Angelo, TX, 1990  
Tennessee Artist Craftsman  
Association Biennial,  
Nashville, TN, 1990

### **Kiln Building:**

Designed and built over 30  
kilns, including the following:  
U.S. Army Base,  
Fort Meade, MD  
A test kiln for American  
Matrix, or International  
Furnace, Knoxville, TN  
a channel wood-fire kiln, with  
N. Shibata, in  
Bassana del Grappa, Italy  
a sawdust fired kiln in  
Kanjiza, Yugoslavia  
long distance kiln in  
Bogata, Colombia



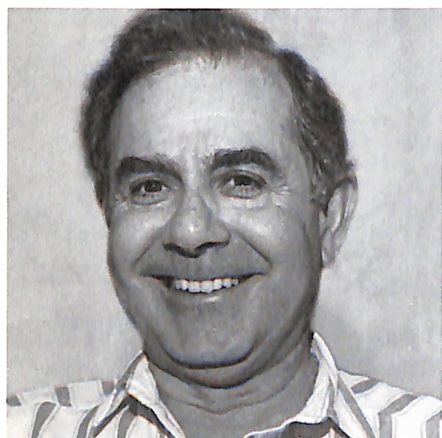


***The Word, (John 1:14)***

Raku-sandblast

14" x 18"

1992



Joe

**Falsetti**

Professor

M.A.

Ohio State University . 1962

**Honors + Awards:**

Large Sculpture Grant,  
University of Missouri,  
Columbia, MO (twice)  
Outdoor Sculpture Grant,  
University of Tennessee,  
Knoxville, TN  
Savitar Professor, University  
of Missouri, Columbia, MO  
M.S.A. Professor of the Year,  
University of Missouri,  
Columbia, MO  
Faculty Travel Grant,  
University of Tennessee,  
Knoxville, TN (twice)

**Solo Exhibitions:**

Hunter Museum of Art,  
Chattanooga, TN  
Southeast Center for  
Contemporary Art,  
Winston-Salem, NC  
Oak Ridge Art Museum,  
Oak Ridge, TN  
University of Missouri  
Gallery, Columbia, MO  
Ohio State University Gallery,  
Columbus, OH

**Collections +  
Competitions for  
Commissions:**

Alabama Power Company,  
Birmingham, AL  
Equitable Life Insurance  
Company, New York, NY  
Equitable Life Insurance  
Company, Fresno, CA  
Knoxville Museum of Art,  
Knoxville, TN  
Cheltenham Art Center,  
Philadelphia, PA  
Prince Georges County  
Courthouse,  
Prince Georges, MD  
Montgomery County,  
Rockville, MD  
Bank Building Corporation of  
America, St. Louis, MO  
R.J. Reynolds Industries,  
Winston-Salem, NC  
Equitable Life Insurance of  
New York, Columbus, OH  
Tennessee Valley Authority  
Pickwick Dam Visitors Center,  
Pickwick, TN  
Tennessee Valley Authority  
Office Complex,  
Chattanooga, TN  
Tennessee Arts Commission,  
Welcome Center,  
Bristol, TN

**Group Exhibitions:**

Cheltenham Art Center,  
Philadelphia, PA  
Traveling Outdoor Sculpture,  
Lock Haven Art Museum,  
Orlando, FL  
Southeastern Invitational,  
Greenville County Museum,  
Greenville, SC  
National Community Arts  
Projects, National Endowment  
for the Arts, Washington, D.C.  
Traveling Exhibition in  
Venezuela, South America





***Roman Forum***

aluminum

12' x 16' x 16', installed at  
Chattanooga State Community College,  
Chattanooga, TN  
1993



Marcia

**Goldenstein**

Professor

M.F.A.

University of Nebraska . 1973

### **Publications:**

Illustrator, *Mouse Raid*, by M. Ward, J. Burr and J. Ahler, published by Theodore Roosevelt Nature and History Association for the U.S. Park Service, 1989

### **Honors + Awards:**

Ellen McClung Berry  
Professor, 1993-1996  
Visiting Artist, National  
Academy of Fine Art,  
Bratislava, Slovakia, 1993  
Phi Beta Kappa  
"Watercolor USA,"  
Cash Award, Springfield  
Museum of Art,  
Springfield, MO, 1992  
"Metro Art," Merit Award,  
Jerry Solomon Gallery,  
Los Angeles, CA, 1987

### **Group Exhibitions:**

"Inside, Outside," University  
of Texas, San Antonio, 1994  
"The Landscape: Real and  
Imagined," Cumberland  
Gallery, Nashville, TN, 1994  
"Landscape and The  
Metaphysical," Delta Axis  
Center for Contemporary Art,  
Memphis, TN, 1993  
"Inauguration Exhibition,"  
Franz Bader Gallery,  
Washington, D.C., 1993  
"Landscape,"  
Miriam Perlman Gallery,  
Chicago, IL, 1993

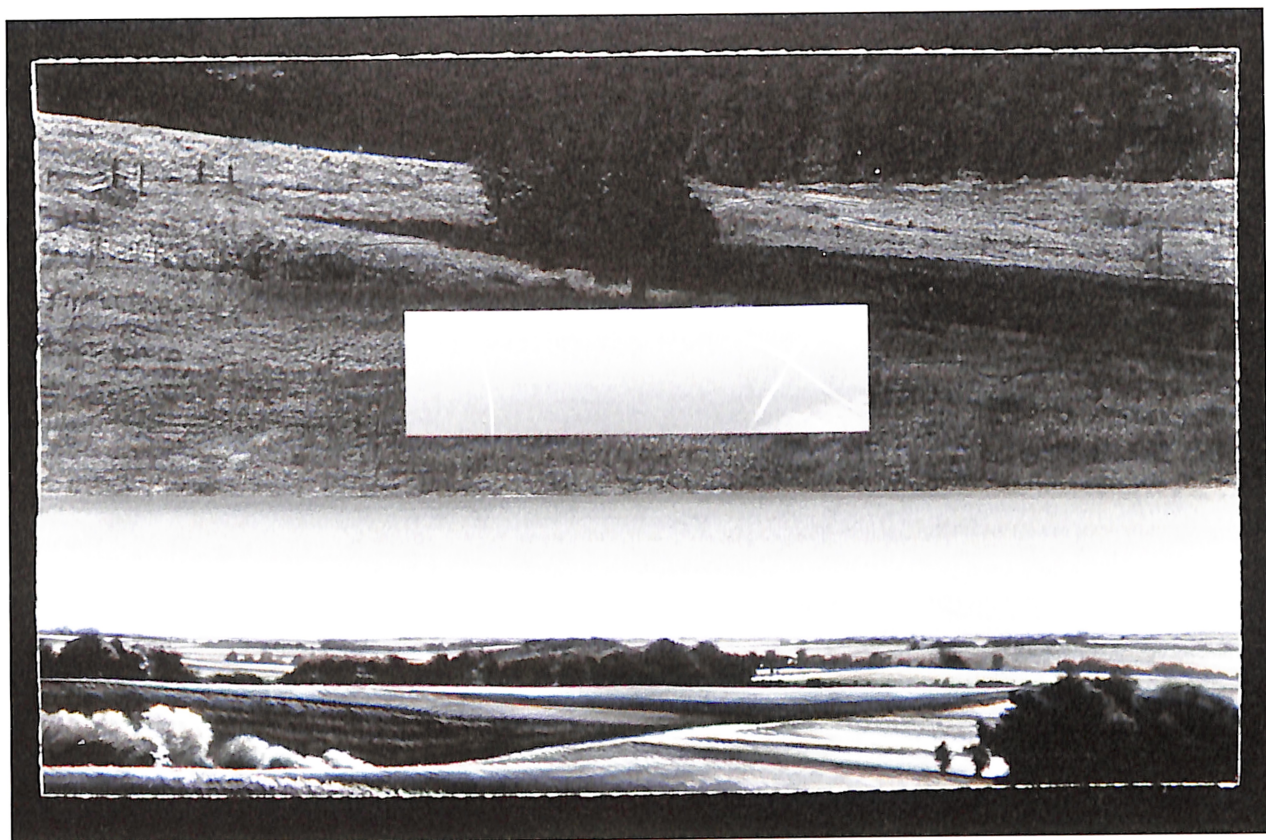
### **Solo Exhibitions:**

Haydon Gallery,  
Nebraska Art Association,  
Lincoln, NE, 1992  
College of the Ozarks,  
Point Lookout, MO, 1992  
Franz Bader Gallery,  
Washington, D.C., 1990  
University of Indianapolis,  
Indianapolis, IN, 1990  
American Gallery,  
Bern, Switzerland, 1986

### **Collections:**

Opryland U.S.A.,  
Nashville, TN  
Hallmark, Inc.,  
Kansas City, MO  
Joslyn Art Museum,  
Omaha, NE  
Tennessee Valley Authority,  
Knoxville, TN  
Esquire, Inc.,  
New York, NY





***Sky #IX***

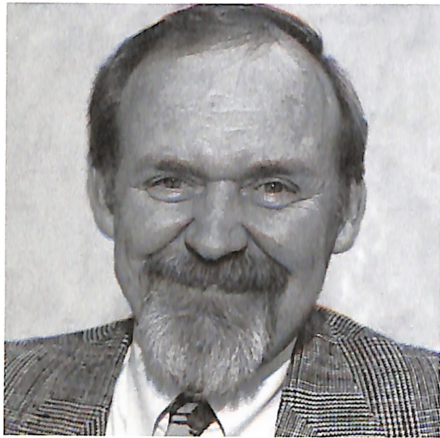
Mixed media

24" x 39"

1994

## Honors + Awards:

Faculty Development Grant,  
1994, 1992, 1994  
Consultant and Visiting  
Designer, DeMontfort  
University / Kent School of  
Art & Design / Lincolnshire  
College of Art & Design,  
Great Britain, 1992  
Fellow, American Council on  
Education, 1976  
(appointment not accepted)



William C.

**Kennedy**

Professor

M.F.A.  
University of Wisconsin . 1967

## Design Commissions:

(1964-1994)  
Festival of Japanese Culture  
Man and His Environment  
Southeastern Medieval Studies  
Association  
University of Tennessee  
"Celebration"  
Hyperglot Software Company  
(with S. Metros)  
Arrowmont School  
of Arts & Crafts  
City of Knoxville  
Southern Marketing, Inc.  
State of Tennessee  
Et Cetera Publishing, Inc.  
Total Communications  
Corporation  
Media Graphics Corporation  
Designhaus Associates  
Hogan-Rose Advertising  
Appalachian Educational  
Laboratories, Inc.  
University of Wisconsin  
U.S. Department of Health,  
Education and Welfare

## Solo Exhibitions:

12 Exhibitions, 1964 - 1975

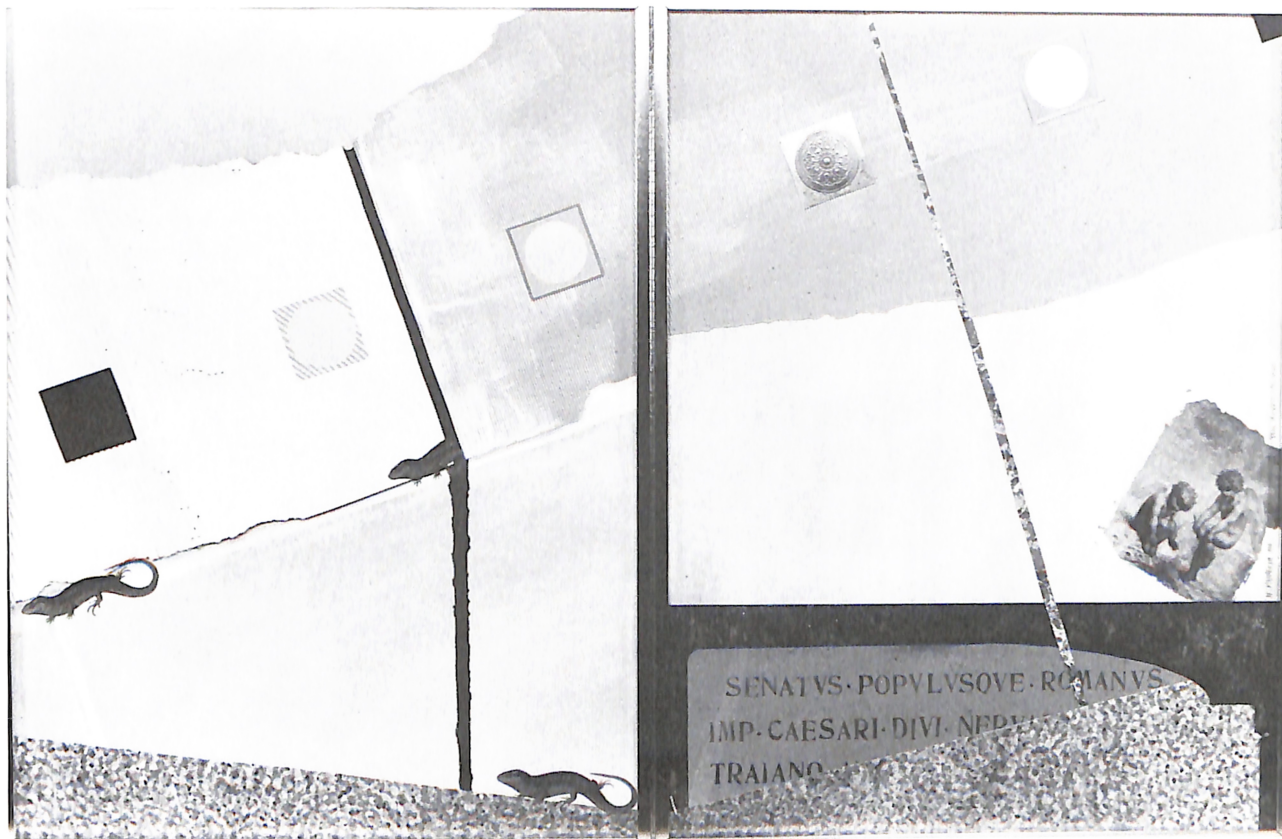
## Group Exhibitions:

97 Exhibitions, 1964 - 1990

## Collections:

26 works in 15 public &  
corporate collections,  
including:  
The University of Wisconsin,  
Florida State University,  
State of Tennessee  
Numerous works in private  
collections





***Ben Trovato Italiano***

Mixed Media

60" x 40" diptych

1994

### **Solo Exhibitions:**

Auburn University,  
Auburn, AL, 1993  
University of Kansas Museum  
of Art, Lawrence, KS, 1992  
University of Michigan  
Art Museum,  
Ann Arbor, MI, 1991  
University of Kentucky  
Art Museum,  
Lexington, KY, 1988  
Southeast Center for  
Contemporary Art,  
Winston-Salem, NC, 1987



Baldwin  
**Lee**

Professor

M.F.A.  
Yale University . 1975

### **Group Exhibitions:**

"Permanent Collection  
Exhibition,"  
Museum of Modern Art,  
New York, NY, 1992-93  
"The Sporting Life,"  
High Museum of Art,  
Atlanta, GA, 1992  
"New Southern Photography:  
Beyond Myth and Reality,"  
Burden Gallery,  
New York, NY, 1989  
"Recent Acquisitions,"  
Museum of Modern Art,  
New York, NY, 1987  
"Permanent Collection  
Exhibition,"  
Museum of Modern Art,  
New York, NY,  
1986 and 1987

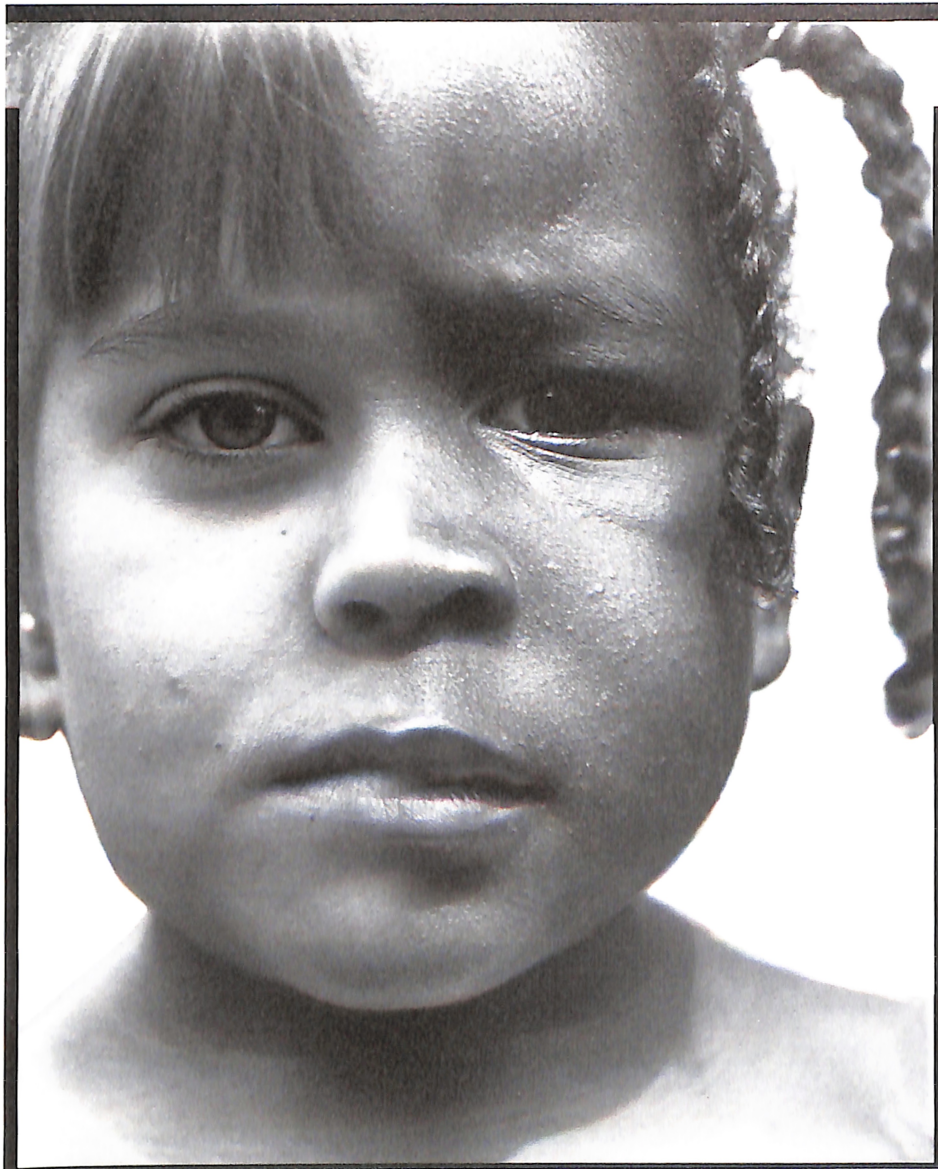
### **Honors + Awards:**

National Endowment for the  
Arts Individual Fellowship,  
1990  
John Simon Guggenheim  
Memorial Fellowship, 1984  
National Endowment for the  
Arts Individual Fellowship,  
1984  
U.T. National Alumni  
Association Outstanding  
Teacher of the Year Award,  
1988  
Ellen McClung Berry  
Professor, 1993-1996  
study with Minor White  
(Massachusetts Institute of  
Technology) and Walker  
Evans (Yale University)

### **Collections + Commissions:**

Museum of Modern Art,  
New York, NY  
Yale University Art Gallery,  
New Haven, CT  
University of Michigan Art  
Museum, Ann Arbor, MI  
University of Kentucky Art  
Museum, Lexington, KY  
National Trust for Historic  
Preservation





***Untitled***

Black and white photography

8" x 10"

1993

## Honors + Awards:

Association for University  
Business and Economic  
Research, Best University  
Publication,  
1990, 1986  
Carroll Reece Museum,  
Johnson City, TN,  
Purchase Award, 1971  
Huntsville Art League and  
Museum Association,  
First Prize, 1968  
Society of Technical  
Communications, Twin Cities,  
Merit Award, 1980  
listed in  
Who's Who In American Art



Richard J.

**L e F e v r e**

Associate Professor

M.F.A.

Rochester Institute of Technology . 1967

## Solo Exhibitions:

University of Tennessee,  
Martin, TN, 1973  
The Different Drummer  
Gallery, 1973  
Carroll Reece Museum, East  
Tennessee State University,  
Johnson City, TN, 1972  
Crossroads Gallery, 1970  
University of Rochester,  
Rochester, NY, 1963

## Group Exhibitions:

Greater Knoxville Ad Club,  
1983, 1981, 1969  
Tennessee Arts Commission  
Purchase Competition,  
Fall Creek Falls, TN, 1972  
Tennessee Arts Commission  
Purchase Competition,  
Knoxville, TN, 1972  
Gallerie Illien,  
Atlanta, GA, 1975  
Art USA No. 2,  
University of Northern  
Illinois, Dekalb, IL, 1970

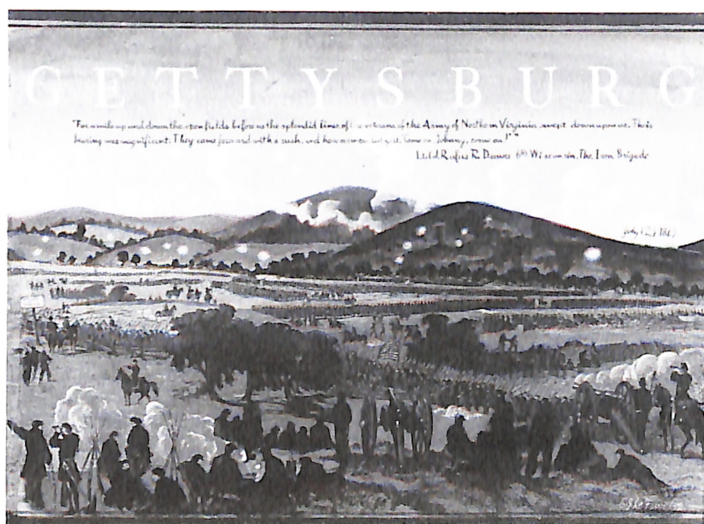
## Collections:

University of Tennessee,  
Knoxville, TN  
Carroll Reece Museum,  
East Tennessee State  
University,  
Johnson City, TN  
Cordage Paper Co.,  
Knoxville, TN  
Tennessee Arts Commission,  
Fall Creek Falls Collection,  
Fall Creek Falls, TN  
Bethlehem Steel Co.,  
Atlanta, GA

## Published Work:

*LetterHeads III Annual  
Print magazine*





***Gettysburg (one of a series)***

Mixed media triptych

57" x 22"

1993

# Whitney **L e l a n d**

Professor

M.F.A.

University of Tennessee . 1970



## **Gallery Affiliations:**

Cumberland Gallery,  
Nashville, TN  
Bennett Galleries,  
Knoxville, TN

## **Honors + Awards:**

National Endowment for the  
Arts/Southeast Center for  
Contemporary Art Fellowship  
Grant, 1977

Ford Foundation Purchase  
Award, 1978

Nominee, Awards in the  
Visual Arts Eighth and Third  
Annual Awards in the Visual  
Arts, 1983, 1988

Springfield 43rd Annual  
Painting Exhibition,  
Springfield Art Museum,  
Springfield, MO,  
Purchase Award, 1973

Thirty-fifth Annual Delta Art  
Exhibition, The Arkansas Art  
Center, Little Rock, AK,  
Purchase Award, 1992

## **Collections + Commissions:**

The Tennessee State Museum,  
Nashville, TN  
Chase Manhattan Bank,  
New York, NY  
National Museum of American Art,  
Smithsonian Institution,  
Washington, D.C.  
Hunter Museum of Art,  
Chattanooga, TN  
Chattahoochee Valley Art Museum,  
LaGrange, GA

## **Group Exhibitions:**

"H2O Color Exhibit,"  
Crossman Gallery,  
University of Wisconsin  
Center for the Arts,  
Whitewater, WI, 1993  
"Watercolor U.S.A. Invitational,  
The Monumental Image,"  
Springfield Art Museum,  
Springfield, MO, 1986  
"Southern Abstraction: Five  
Painters," Invitational Traveling  
Exhibition, 1983-1984  
"Invitational Traveling  
Exhibition," Western Association  
of Art Museums, 1979  
"The Southeast Seven, II,"  
Traveling Exhibition, 1978-1979

## **Solo Exhibitions:**

Bennett Galleries,  
Knoxville, TN, 1994  
Slemp Gallery, Mountain  
Empire Community College,  
Big Stone Gap, VA, 1993  
Cumberland Gallery,  
Nashville, TN, 1990  
American Embassy,  
Bern, Switzerland, 1981  
College of the Lake,  
Garyslake, IL, 1973





**1993 V**

Watercolor

30" x 22"

1993

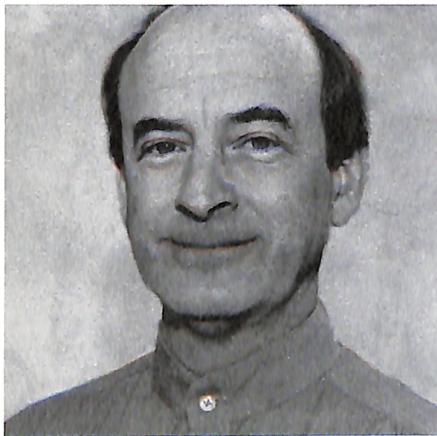
### **Honors + Awards:**

Fellow, American Academy,  
Rome, 1980  
Southern Arts  
Federation/National  
Endowment for the Arts  
Grant in Sculpture, 1989  
Augustus St. Gaudens  
Fellowship, 1980

## **Philip Livingston**

Professor

M.F.A.  
University of Wisconsin . 1965



### **Solo Exhibitions:**

Zaks Gallery, Chicago, IL,  
1993, 1992, 1989, 1987  
Bennett Galleries,  
Knoxville, TN, 1993  
Gallery Camino Real,  
Boca Raton, FL, 1990

### **Group Exhibitions:**

"10 Dimensions,"  
Atlanta College of Art,  
Atlanta, GA, 1990  
"Invitational Sculpture  
Exhibition,"  
Three Illinois Center,  
Chicago, IL, 1990  
"A Sense of Presence,"  
Vanderbilt University Sarratt  
Gallery,  
Nashville, TN, 1989  
"Three-Person Show,"  
Newhouse Gallery,  
Staten Island, NY, 1984  
"Fabrications,"  
Chicago Public Library  
Cultural Center,  
Chicago, IL, 1983

### **Collections:**

Walker Art Center,  
Minneapolis, MN  
Knoxville Museum of Art,  
Knoxville, TN  
Ball State University,  
Muncie, IN  
Oakton Community College,  
Des Plaines, IL  
Tennessee Valley Authority,  
Knoxville, TN

### **Commissions:**

Tennessee Valley Authority,  
Chattanooga Office Building  
Tennessee Valley Authority,  
Brown's Ferry Plant  
City of Knoxville, TN  
City-County Building,  
Knoxville, TN  
Exploratory Gallery,  
Knoxville Museum of Art,  
Knoxville, TN  
1982 World's Fair,  
Knoxville, TN





***Small Drama at the Produce Counter***

Aluminum and paint

31 1/2" x 26 1/2" x 8"

1993

## Honors + Awards:

SAF/NEA Visual Artist  
Fellowship, 1994  
Excellence in Research  
Award, College of Liberal  
Arts, University of Tennessee,  
1993  
Visiting Artist,  
Temple University Program in  
Rome, Italy  
National Academy of Fine  
Arts, Bratislava, Slovakia  
Lahti Institute of Fine Arts,  
Lahti, Finland, 1993

P a m

**L o n g o b a r d i**

Associate Professor

M.F.A.  
Montana State University . 1985

Research Development Grant,  
University of Tennessee, 1992  
Research Fellowship Abroad,  
University of Tennessee,  
Knoxville, TN  
1990, 1989  
Premier Award, Taller Galeria  
Fort, Barcelona, Spain, 1987

## Solo Exhibitions:

"Appeals, Oaths & Queries,"  
Marshall Arts, Memphis, TN  
and Lowe Gallery,  
Atlanta, GA,  
catalog with essays by Peter  
Frank and J. Cullum, 1994  
"Double/Split (Desire),"  
MUU ry,  
Gallery of New Media,  
Helsinki, Finland, 1993  
"Double/Split,"  
Czech Cultural Center,  
Bratislava, Slovakia, 1993  
"Pam Longobardi,"  
Lowe Gallery,  
Atlanta, GA, 1993  
"Historical Markers,"  
Kathryn Sermas Gallery,  
New York, NY, 1992  
"Historical Markers,"  
Lowe Gallery,  
Santa Monica, CA, 1992

## Group Exhibitions:

"U.S.A.: Within Limits,"  
Documenta, Sao Paolo  
Biennale,  
Sao Paolo, Brazil, 1994  
"From the Mountains to the  
Mississippi,"  
National Museum of Women  
in the Arts,  
Washington, D.C., 1993  
"Critical Impressions,"  
Florida State University  
Museum, Tallahassee, FL and  
Portland School of Art,  
Portland, ME, 1993  
"Landscape and the  
Metaphysical," Delta Axis  
Contemporary Art Center,  
Memphis, TN, 1993  
"Fifth International Print  
Biennial,"  
Taipei Fine Arts Museum,  
Taipei, Taiwan, 1992

## Collections + Commissions:

Freeman-Hawkins  
Attorneys at Law,  
Atlanta, GA  
Hunter Museum of Art,  
Chattanooga, TN  
Stockholders Systems,  
Atlanta, GA  
Burroughs-Wellcome  
Pharmaceuticals,  
Raleigh, NC  
Instituto de Estudios  
Norteamericanos,  
Barcelona, Spain

## Publications:

*Current/Currents: New Forms  
in Printmaking*, (with B.  
Lyons), essay for exhibition  
catalog, 1992  
"Images of Nature and  
Power: Named and  
Nameless," *Peabody Review*,  
II (1990) (text and  
illustrations)





***Cipher, Part I & II***

Relief-printed copper with oil, enamel and patinas over wood

30" x 46"

1994



## Honors + Awards:

President, Southern Graphics Council, 1994-1996  
Southern Arts Federation/National Endowment for the Arts Artist Fellowship, 1988  
Phi Beta Kappa Epsilon of Tennessee Certificate of Merit for Scholarly Achievement in the Liberal Arts

## Beauvais Lyons

Associate Professor

M.F.A.  
Arizona State University . 1983

## Publications:

"The Art of the Trickster," *Archaeology*, Vol. 47 (1994), 72  
"Artistic Freedom and the University," *Art Journal*, (Censorship and the Arts II) 50 (1991), 77-83  
"Speakeasy," *New Art Examiner*, (1990); 13-14  
"Archaeological Fiction," *The Chronicle of Higher Education*, XXXV (1989), B88  
"The Excavation of the Apasht:' Artifacts from an Imaginary Past," *Leonardo: Journal of the International Society for the Arts, Sciences and Technology*, 18 (1985), 81-89

## Solo Exhibitions:

"Reconstruction of an Aazudian Temple," Hewlett Gallery, Carnegie Mellon University, Pittsburgh, PA , 1994  
"Selections from the Hokes Archives," The Print Club, Philadelphia, PA, 1992  
"Reconstruction of an Aazudian Temple," Sawhill Gallery, James Madison University, Harrisonburg, VA, 1991  
"Rare Discoveries from the Hokes Archives," Cheekwood Fine Arts Center, Nashville, TN, 1990 (catalogue)  
"The Excavation of the Apasht," Seigfred Art Gallery, Athens, OH, 1985

## Group Exhibitions:

"Dakotas International Works on and of Paper Exhibition," University of South Dakota, Vermillion, SD, 1994  
"9th Annual Parkside National Small Print Exhibition," University of Wisconsin, Parkside, WI, 1993 (purchase award)  
"500 Years Since Columbus," Triton Museum, Santa Clara, CA, 1992 (catalogue)  
"Alternative Situations for Contemporary Printmaking," The Print Club, Philadelphia, PA, 1991 (purchase award, catalog)  
"Contemporary Prints," Elon College, Elon, NC, 1991 (purchase award)

## Collections:

Grunwald Center for the Graphic Arts, Los Angeles, CA  
Herbert F. Johnson Museum, Cornell University, Ithaca, NY  
Kohler Art Library, University of Wisconsin, Madison, WI  
New Mexico State University, Las Cruces, NM  
Phoenix Art Museum, Phoenix, AZ



Plate 68



Aazudian Divination Beads  
(scale: 1cm=2cm)

**Aazudian Divination Beads**

Color lithograph  
14" x 11"  
1993

## Honors + Awards:

Project Grant,  
Illinois Humanities Council,  
1993-1994  
Interdisciplinary Arts  
Fellowship,  
Illinois Arts Council, 1990  
Interdisciplinary Arts Grant,  
National Endowment for the  
Arts, Rockefeller Foundation  
and Randolph Street Gallery,  
Chicago, 1990

Short Film Showcase Grant,  
National Endowment for  
the Arts, 1979  
Intermedia Performance  
Grant, National Endowment  
for the Arts, 1974/1975  
Finalist, Outstanding  
Collaborative Artist,  
Third Annual Ruth Page  
Foundation Awards,  
Chicago, IL, 1989

Norman E.

**M a g d e n**

Professor  
Head . Department of Art

Ph.D.  
Case Western Reserve University . 1974



## Publications:

57 original photographs in  
*Carnival, American Style,*  
*Mardi Gras at New Orleans*  
*and Mobile* by Sam Kinser,  
(Chicago: University of  
Chicago Press, 1990)

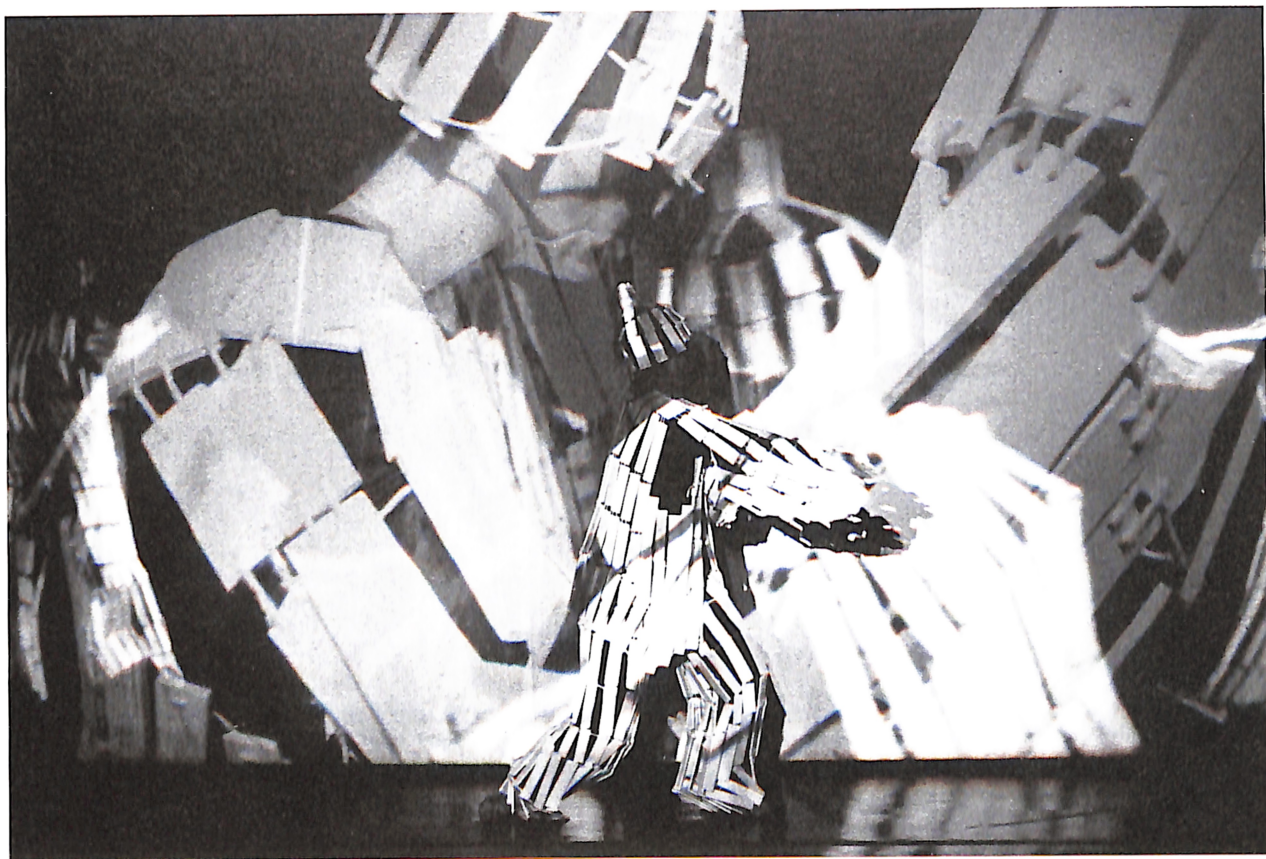
## Multi-Media Arts Performances:

(created/performed)  
Théâtre Marie de Paris  
Amandiers,  
Paris, France, 1992  
Café de la Danse,  
Paris, France, 1989  
Instituto Mexicano  
Nortamericano de Relaciones  
Culturales,  
Mexico City, 1973  
International Carnival of  
Experimental Sounds,  
London, England, 1972  
New Music America,  
Chicago, IL, 1982  
Annual Avant Garde Festival  
of New York,  
New York, NY, 1980  
Los Angeles County Museum  
of Art,  
Los Angeles, CA, 1975  
Walker Art Center,  
Minneapolis, MN, 1973

## Film/Video Exhibitions:

International Film  
Competition, London Film  
Festival, London, England,  
Bronze Award, 1984  
Chicago International Film  
Festival,  
Silver Plaque Award,  
Chicago, IL, 1978  
Festival Canadien  
International du Film  
d'Amateur, Montreal, Canada,  
Star Rating, 1985, 1986  
Ann Arbor Film Festival,  
Ann Arbor, MI,  
Best of Festival/ Berman  
Award, 1978  
Athens International Film  
Festival, Athens, OH,  
Special Merit Award, 1980  
Baltimore International Film  
Festival, Baltimore, MD,  
Film Award, 1984  
Certamen International de  
Cine de Cortometraje,  
Murcia, Spain, 1984  
International Short Film  
Festival, Oberhausen,  
Germany, 1981  
8e Festival International du  
Film de Court Metrage et du  
Film Documentaire,  
Lille, France, 1979





***Odori To Ki (Dancer with Wood)***

Documentation photograph of a live multi-media performance.

Live dancer, three 16mm projectors, four programmed Ektagraphic projectors and  
stereo sound

1991

## Graphical Computer Interface Design:

"Study Guide Builder,"  
The University of  
Wollongong and Interactive  
Multimedia Pty Ltd,  
Australia, 1994

"Tn-Touch," The University of  
Tennessee System's  
bicentennial kiosk, UT and  
TTSS, MD, 1994  
"Investigating Lake Iluka,"  
The University of  
Wollongong and Interactive  
Multimedia Pty Ltd,  
Australia, 1993

Susan E.

**M e t r o s**

Associate Professor  
Faculty Associate . UT Computing Center

M.F.A.  
Michigan State University . 1976



## Selected Publications:

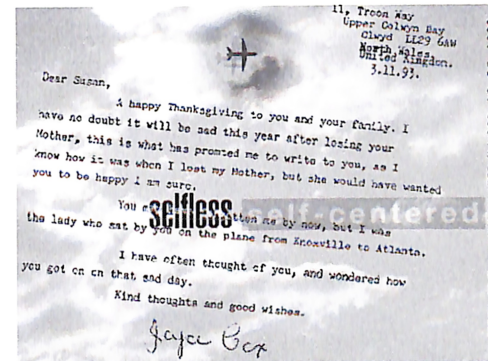
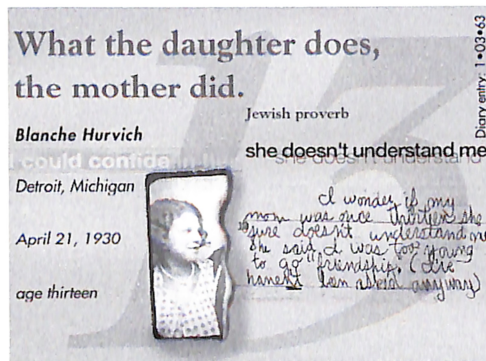
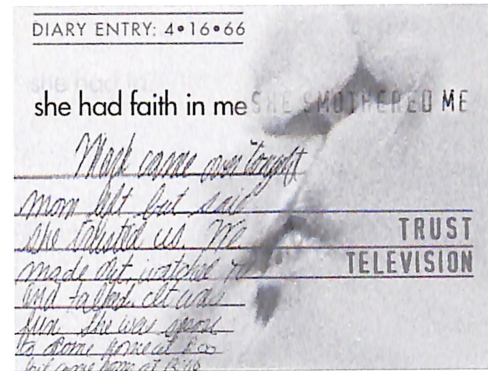
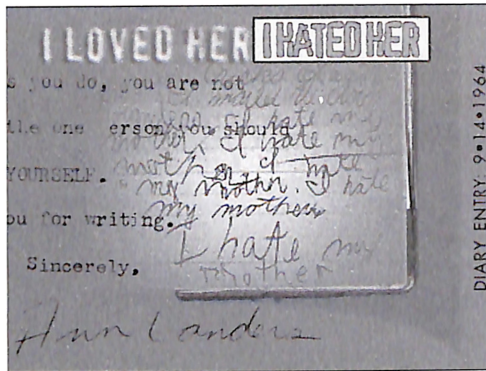
"Interface Lift: Elective or  
Compulsory," *Educational  
Technology for the Clever Country:  
Selected Papers from ASET '92*, J.  
Hedberg and J. Steele, eds.  
(Belconnen, Australia, 1992),  
110-150  
"Process + Product: An Equation for  
Computer Enhanced Creative  
Problem Solving,"  
*Proceedings: NCGA '90*, (Fairfax, VA,  
1990), 409-425  
"Is Design on Line or is  
it on the Line?"  
*Proceedings: Apple Computer's  
European Universities Consortium*,  
(München, 1988)  
"Electronic Thinking Cap,"  
*Leonardo*, 18 (1985), 100-104

## Honors + Awards:

Ellen McClung Berry Professor  
of Art, 1993-96  
National Computer Graphics  
Assoc. Board of Directors,  
1991-94  
Apple Computer, Inc.  
Consultant to Education,  
1990-present  
Visiting lectures and  
consultancies (Australia and  
New Zealand, 1992 and 1994)  
University of Wollongong,  
University of Melbourne,  
University of South Australia,  
Apple Computer Pacific,  
The Designers Institute of  
New Zealand  
The Whitecliffe College of Art  
and Design  
(Finland, 1990)  
Erva-Latvala Oy  
(Germany, 1988) Hochschule  
für Gestaltung, Universität  
Augsburg, Gesamthochschule  
Kassel Universität,  
Fachhochschule Darmstadt

## Selected Presentations:

"Screen Design: A New  
Visible Language," Science  
and Biomedical Laboratory  
Teaching with Digital  
Recording and Multimedia  
Workshop, The University of  
Melbourne, 1994  
"Graphic Design for the  
Interface,"  
4th Annual Apple Computer  
Technology Conference,  
Wollongong, Australia, 1992  
"The Computer Revolution in  
Graphic Design,"  
The Smithsonian Institution,  
Washington, D.C., 1990



good daughter, bad mother,  
good mother, bad daughter:  
catharsis + continuum  
I hated her  
She had faith in me  
She doesn't understand me  
Selfless

Interactive multimedia art. Macintosh platform  
1994



## **Collections + Commissions:**

Ball State University,  
Muncie, IN  
The Mint Museum of Art,  
Charlotte, NC  
Art in Public Places Grant,  
Knoxville Civic Colosseum,  
Knoxville, TN  
Tennessee Arts Commission,  
Tennessee Welcome Center,  
Dyersburg, TN  
Woodmeor Office Complex,  
Columbia, MD

Philip  
**Nichols**



Professor

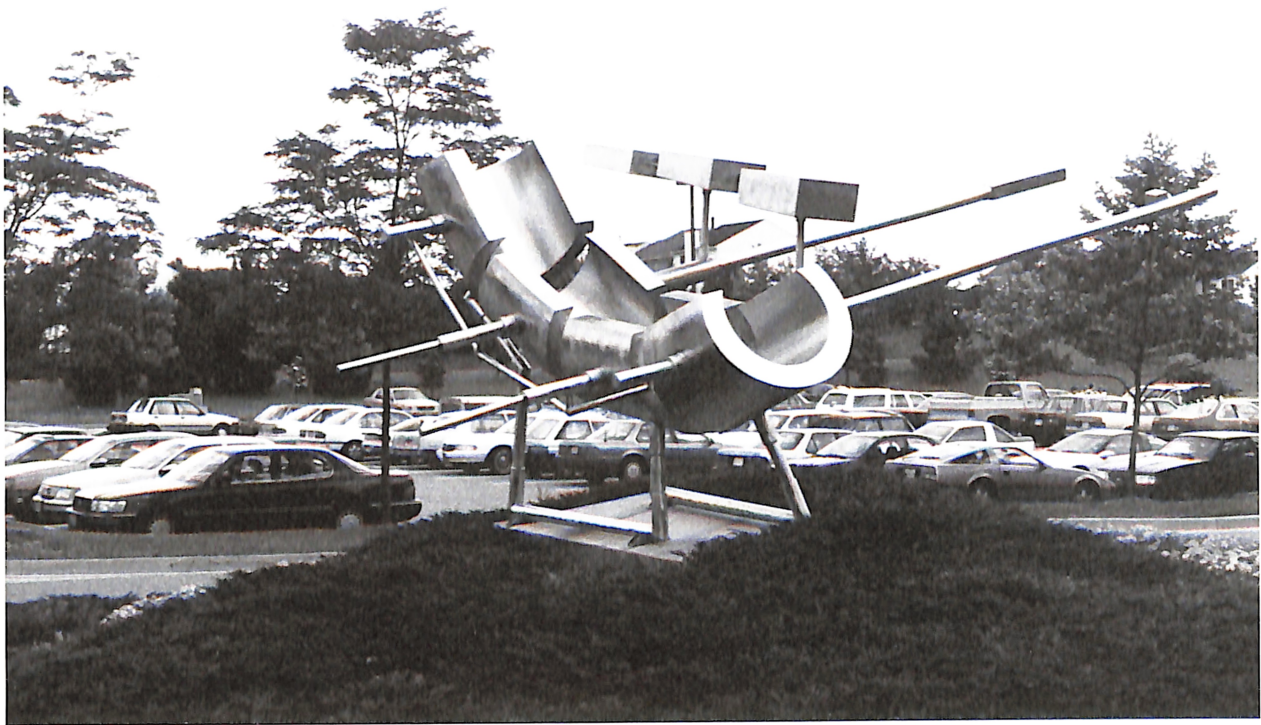
M.F.A.  
University of Michigan . 1961

## **Honors + Awards:**

Purchase Award - Sculpture,  
Ball State University Drawing  
and Sculpture Exhibition,  
Muncie, IN, 1961  
First Sculpture Award,  
Mid-South Exhibition,  
Memphis, TN, 1963  
Purchase Award - Drawing,  
Piedmont Graphics  
Exhibition,  
Charlotte, NC, 1966  
Second Prize - Bronze  
Sculpture, Southern  
Association Sculptors, 1968  
Purchase Award - Sculpture,  
Tennessee Arts Commission  
Exhibition, 1976

## **Group Exhibitions:**

Juried Arts National  
Exhibition, Tyler, TX  
Southeastern Exhibition of  
Prints and Drawings,  
Jacksonville, FL  
Springfield Art Museum  
Annual Exhibition,  
Springfield, MO  
Sixth Dixie Annual Regional  
Competition,  
Montgomery, AL  
San Francisco Art Institute  
Annual Exhibition,  
San Francisco, CA  
Twentieth Southeastern  
Annual Exhibition,  
Atlanta, GA  
Southern Association of  
Sculptors Regional Traveling  
Competitions  
Artists of the Southeast and  
Texas,  
Isaac Delgado Museum,  
New Orleans, LA  
Radford University Outdoor  
Sculpture Exhibition,  
Radford, VA



***Receptor***

Stainless steel, Columbia, MD

1988

Dennis

**P e a c o c k**

Professor

Director . The Sculpture Tour

M.F.A.

The University of Iowa . 1967



### **Solo Exhibitions:**

Blind (Man's) Boat,  
gallery installation,  
West Georgia College,  
Carrollton, GA, 1992  
Tombship: an installation,  
Ewing Gallery,  
Knoxville, TN, 1990

### **Group Exhibitions:**

Visual Treasures of the Living  
Gorge,

The Hunter Museum of Art,  
Chattanooga, TN, 1994

Sculpture South '94,  
Lipscomb Art Gallery, South  
Carolina State Museum,  
Columbia, SC, 1994

First Annual Rhoneymeade  
Outdoor Sculpture

Invitational,

Centre Hall, PA, 1992-94

Sculpture Garden II,  
Chattanooga State Technical  
Community College,  
Chattanooga, TN,  
1993-1994

Campus Sculpture, Cleveland  
State Community College,  
Cleveland, TN, 1993-1994

Outdoor Sculpture Tour,  
Western Michigan University,  
Kalamazoo, MI, 1992

National Sculpture  
Exhibition, Deland Museum,  
Deland, FL, 1991

Sculpture '91, Highland Park,  
Rochester, NY, 1991

8th Annual Brooklyn  
Waterfront Artists Coalition  
Outdoor Sculpture Show,

Empire-Fulton Ferry State  
Park, Brooklyn, NY, 1990

Mental Metal: Outdoor  
Sculpture, The National  
Ornamental Metal Museum,  
Memphis, TN, 1989

### **Publications:**

Sculpture Tour, five color  
catalogs for the University of  
Tennessee campus sculpture  
exhibition, 1987-1994

### **Collections + Commissions:**

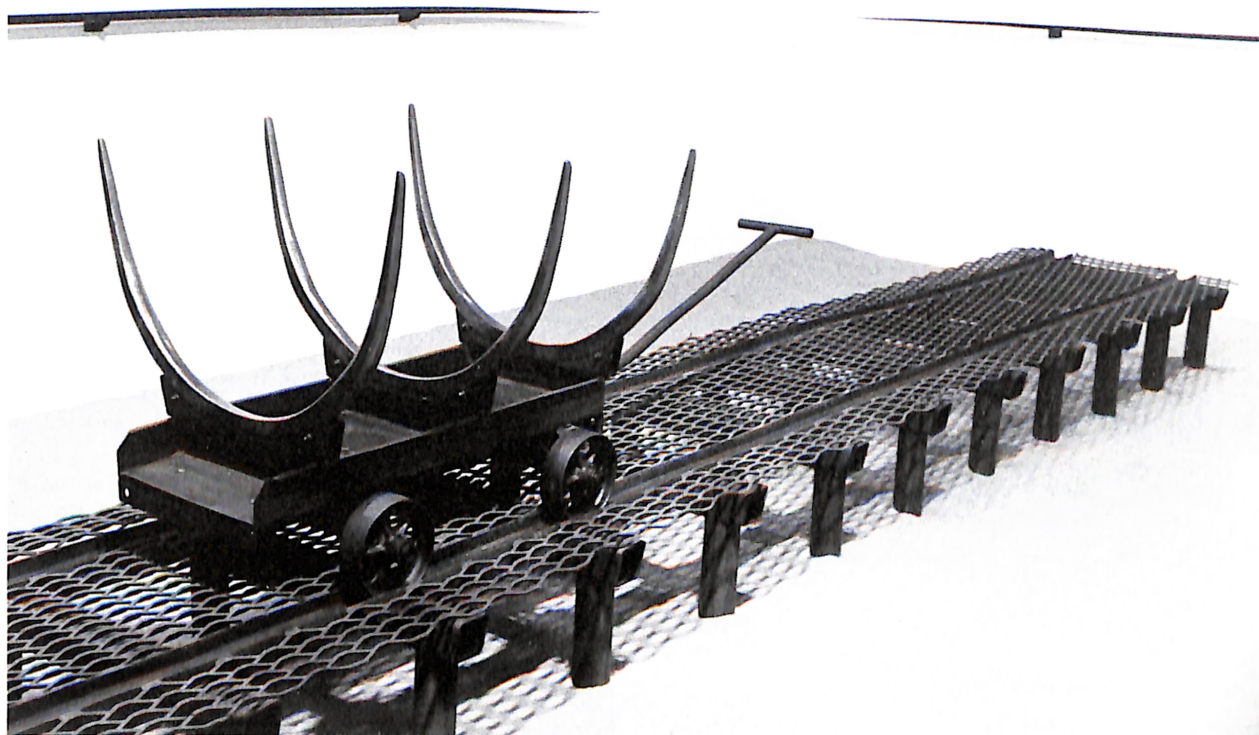
Ardmore (The Long Distance  
Driver), Welcome Center  
Ardmore, TN, 1993

Valentine Steel Series #2,  
Chattanooga State Technical  
and Community College,  
Chattanooga, TN, 1991

Left (Opener),  
Mississippi State Technical  
Community College,  
Knoxville, TN, 1990

Tullahoma, (commission),  
Tullahoma Fine Arts Center,  
Tullahoma, TN, 1986





***Skcart***

Steel, cast iron and sand

13' x 28' x 48"

1994

installed at The South Carolina State Museum, April - September 1994

### Collections:

Commission,  
Bush Brothers Corporation,  
Knoxville, TN 1992  
Northern Telecom  
Corporation, Nashville, TN  
Coca Cola, Atlanta, GA  
Tennessee Valley Authority,  
Knoxville, TN  
Miami Fine Arts Gallery,  
Oxford, OH



Thomas J.

**Riesing**

Professor

M.F.A.

University of Nebraska . 1973

### Honors + Awards:

Visiting Artist,  
National Academy of Fine  
Arts, Bratislava, Slovakia,  
1993  
Visiting Artist, University of  
Texas, San Antonio, 1992  
Lilly Foundation Post-  
Doctoral Teaching Fellowship,  
1978  
Mid-America Biennial  
National Exhibition,  
Owensboro Museum of Fine  
Art, Owensboro, KY, Purchase  
Awards, 1986, 1982, 1978  
Watercolor U.S.A., Springfield  
Museum of Art, Springfield,  
MO, Cash Awards, 1984, 1973  
San Diego National  
Exhibition, Purchase Prize,  
1978  
Miami University National  
Print and Drawing Exhibition,  
Oxford, OH, Purchase Prize,  
1978

### Solo Exhibitions:

"Recent Drawings,"  
Franz Bader Gallery,  
Washington, D.C., 1990  
Davidson College Art Gallery,  
Davidson, NC, 1989  
"Recent Drawings,"  
Franz Bader Gallery,  
Washington, D.C., 1988  
Carroll Reece Museum, East  
Tennessee State University,  
Johnson City, TN, 1988  
"Recent Drawings,"  
Franz Bader Gallery,  
Washington, D.C., 1986

### Group Exhibitions:

"Inside/Outside,"  
University of Texas at San  
Antonio Art Gallery,  
San Antonio, TX, 1994  
"Inauguration Exhibition,"  
Franz Bader Gallery,  
Washington, D.C., 1993  
"Tennessee Arts Academy  
Exhibition: Ten Tennessee  
Artists," Nashville Arts  
Broadway Gallery,  
Nashville, TN, 1992  
"Contemporary Tennessee  
Drawing,"  
Checkwood Fine Arts Center,  
Nashville, TN, 1987  
"Vistas: Approaches to the  
Panoramic Landscape,"  
G.W. Einstein Gallery,  
New York, NY, 1987



***Aqueduct - Mission de Espada***

Watercolor

40" x 60"

1993



# Cary Staples

Associate Professor

M.F.A.

Michigan State University . 1984



## Published Designs:

*"How" Magazine Computer Graphics '92, 1992*

*"How" Magazine Self Promotional Issue, Nov/Dec, 1991*

*"CA 85," Communication Arts Design Annual, Vol. 27, No. 6, 1985*

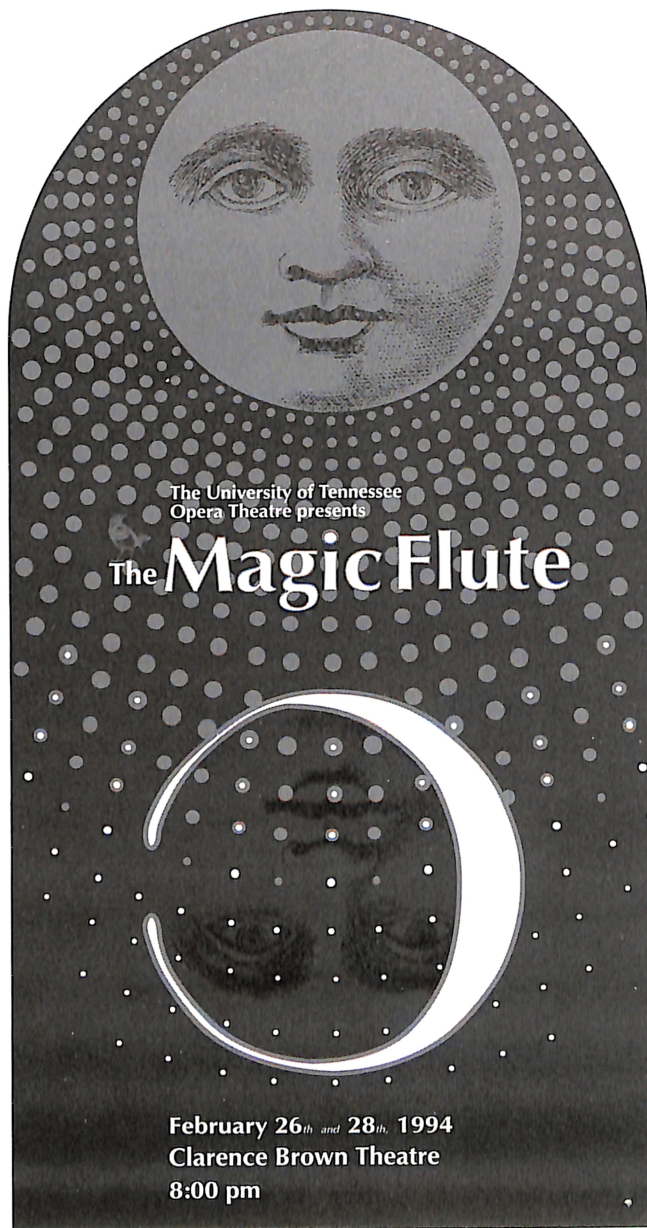
*Letterheads, A Collection from Around the World, Edited by Igarashi, Takenobu, 1986*

## Honors + Awards:

Excellence in Advising Award, College of Arts and Sciences, University of Tennessee, 1994  
Chancellor's Award for the development of a computer interface for Graphic Design Advising, 1992  
American Advertising Federation Awards, Gold, Silver, Bronze and Citation of Excellence, 1983-1993  
University and College Designers Association Award of Excellence, 1993  
Southeastern College Art Association, Outstanding Catalog Design, 1992  
Aldus and T.H.E. Journal's Effective Communication Award, 1991  
Neenah Paper, Graphic Excellence Award, 1987

## Design Commissions:

New Orleans Jazz + Heritage Festival, New Orleans, LA, 1987-93  
Peak Records, Nashville, TN, 1992  
Ewing Gallery, Knoxville, TN, 1990-94  
UT Opera Theatre, Knoxville, TN, 1993-94  
Newark Beth Israel Medical Center, Newark, NJ, 1991  
The Mountainside Hospital, Montclair, NJ, 1989  
Baystate Medical Center, Springfield, MA, 1989  
Nestlé's Newport Folk Festival, New York, NY, 1987  
JVC Newport Jazz Festival, New York, NY, 1987  
Riverfront Awareness Committee, New Orleans, LA, 1986  
Arthur Andersen & Co. New Orleans, LA, 1985  
Arthur Roger Gallery, New Orleans, LA, 1985



***The Magic Flute***

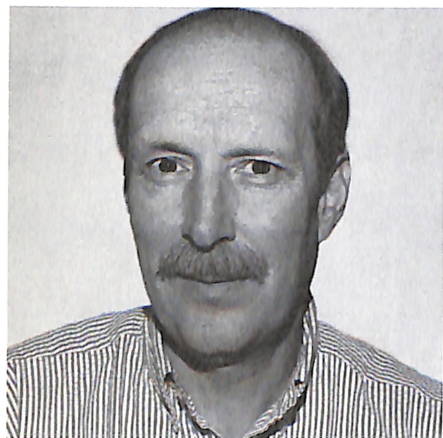
Offset Lithography

14.5" x 25"

1994

### **Solo Exhibitions:**

Cheekwood Fine Arts Center,  
Nashville, TN, 1988  
West Virginia University,  
Morgantown, WV, 1987  
Hunter Museum of Art,  
Chattanooga, TN, 1982  
University of Eastern  
Kentucky,  
Richmond, KY, 1982  
American Gallery, Bern,  
Switzerland, 1980



F. Clark

**Stewart**

Professor

M.F.A.

Claremont Graduate School . 1966

### **Honors + Awards:**

Festival International de  
Louisiane, Lafayette, LA,  
Best of Show, 1991  
Northern National Juried Art  
Exhibition, Nicolet College,  
Rhineland, WI  
American Association of  
University Women  
Cash Award, 1990  
North Dakota National  
Drawing Show,  
Grand Forks, ND,  
Juror's Prize, 1985  
Clemson National Print and  
Drawing Show,  
Clemson, SC,  
Purchase Award, 1985

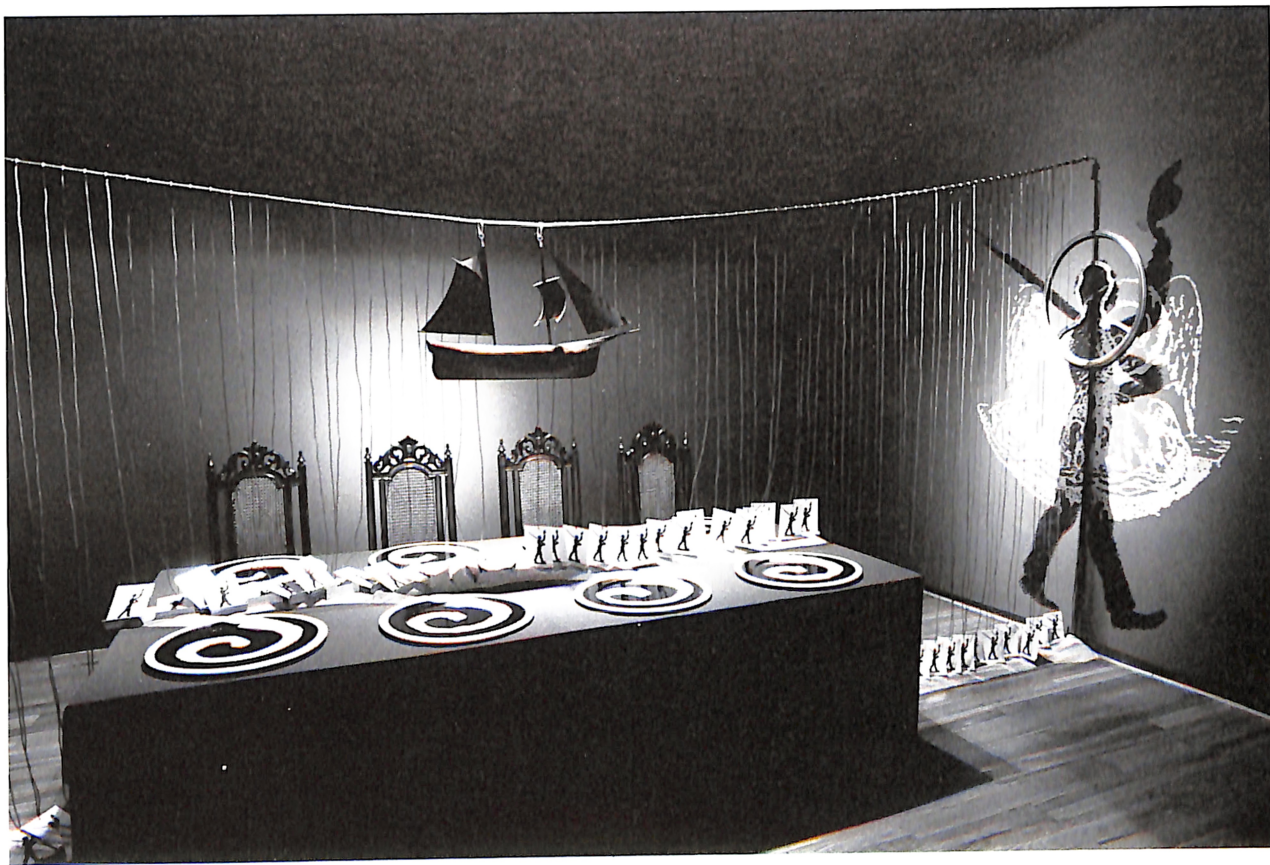
### **Group Exhibitions:**

"More Than Earth and Sky,"  
National Museum of  
American Art,  
Washington, D.C., 1981  
"5 Sculptors," Nobe Gallery's  
Artists in Review,  
Nobe Gallery,  
New York, NY, 1980  
"Art Quest '86, National,"  
Los Angeles, CA, 1986  
Fifth National Drawing and  
Print Competition,  
College of Nôtre Dame,  
Washington, D.C., 1992  
"Fact/Fiction/Fantasy:  
Southern Narrative Art,"  
touring exhibition originated  
by The Ewing Gallery of Art,  
University of Tennessee,  
1987

### **Collections:**

Mint Museum of Art,  
Charlotte, NC  
Tennessee State Museum,  
Nashville, TN  
McDonald Corporation,  
Oak Park, IL  
Hospital Corporation of  
America, Atlanta, GA  
W. Mason Beekeley  
Corporation, Farmington, CT





***Blood Lines***

Mixed media installation, Ewing Gallery of Art, Knoxville, TN  
1994



David  
**Wilson**

Associate Professor

M.F.A.

University of California, San Diego . 1984

#### **Honors + Awards:**

Visiting Artist,  
National Academy of Fine  
Arts, Bratislava, Slovakia,  
1994

University of New South  
Wales, Sydney, Australia,  
1992

Asbury College,  
Wilmore, KY, 1991

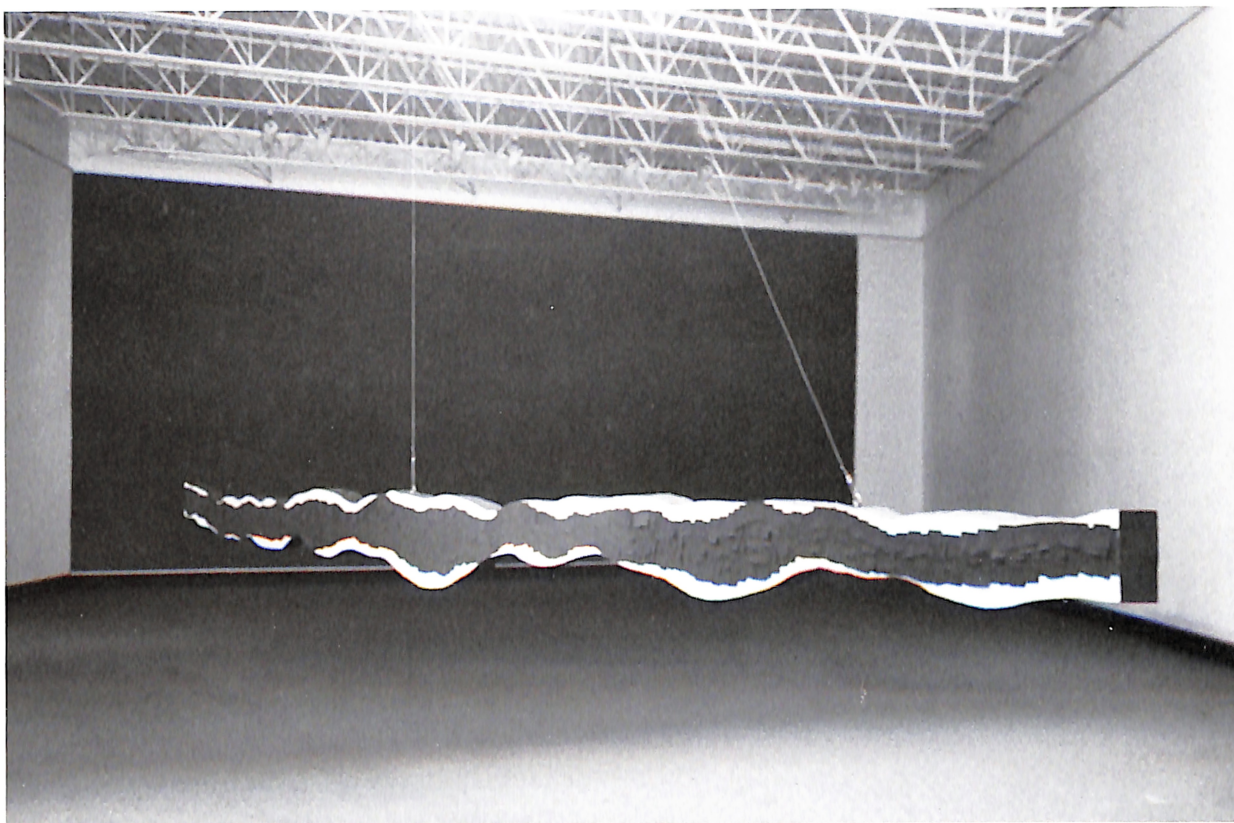
Auburn University,  
Auburn, AL, 1988

#### **Solo Exhibitions:**

"Accounts Southeast,"  
Southeast Center for  
Contemporary Art,  
Winston-Salem, NC, 1993  
Ewing Gallery,  
University of Tennessee,  
Knoxville, TN, 1993  
"The Uninterrupted Task,"  
Experimental Art Foundation,  
Adelaide, Australia, 1992  
Asbury College,  
Wilmore, KY, 1991  
"Constructions," A.R.C.  
Gallery, Chicago, IL  
Dietrich Jenny Gallery,  
San Diego, CA, 1988  
"Africans," Auburn  
University, Auburn, AL, 1988

#### **Group Exhibitions:**

"Occupants,"  
Performance Space Gallery,  
Sydney, New South Wales,  
Australia, 1992  
"Four Artists," C.A.G.E.  
Gallery, Cincinnati, OH, 1992  
"Metamorphosis,"  
University Art Gallery,  
Pennsylvania State  
University, University Park,  
PA and Erie Art Museum,  
Erie, PA, 1991  
"1990 Mid-Year Exhibition,"  
Memphis Contemporary Art  
Center, Memphis, TN, 1990  
"Living Artists,"  
Knoxville Museum of Art,  
1990  
"1990 Biennial," Mint  
Museum of Art,  
Charlotte, NC, 1990  
"Installation,"  
Nexus Contemporary Art  
Center,  
Atlanta, GA, 1989  
"Drawings We Like,"  
Dietrich Jenny Gallery,  
San Diego, CA, 1989  
"Farewell Show,"  
Nexus Contemporary Art  
Center, Atlanta, GA, 1989  
"Human Figure," Atlanta  
Festival of the Arts,  
Atlanta, GA, 1989  
"Works on Paper,"  
Knoxville Museum of Art,  
Knoxville, TN, 1989



***Untitled***

Mixed media installation  
Southeast Center for Contemporary Art  
1993





Dorothy Metzger

**H a b e l**

Associate Professor

Ph.D.

University of Michigan . 1977

### **Honors + Awards:**

Lindsay Young Professor,  
since 1988  
Graham Foundation for  
Advanced Studies in the  
Visual Arts,  
Research Grant, 1991  
Faculty Development Award,  
1991  
Faculty Research Awards,  
1982, 1984, 1987  
Alumni Outstanding  
Teaching Award, 1985

### **Publications:**

"Architects and Clods: The Emergence of Planning in the Context of Palace Architecture in Seventeenth-Century Rome," *An Architectural Progress in the Renaissance and Baroque: Sojourns In and Out of Italy*, Papers in Art History from The Pennsylvania State University, VIII, pt. 1 (1993), 412-447

"The Projected Palazzo Chigi al Corso and S. Maria in Via Lata: The Palace-Church Component of Alexander VII's Program for the Corso," *Architectura, Zeitschrift für Geschichte der Baukunst*, XXI (1991), 121-135

"Alexander VII and The Private Builder," *Journal of the Society of Architectural Historians*, XLIX (1990), 293-309

"Filippo Raguzzini, Carlo de'Dominicis, Domenico Gregorini: New Documentation," *Paragone*, XXXIX (1988), 62-67

"Filippo Raguzzini, the Palazzo and Casino Lercari in Albano, and the Neapolitan Ingredient in Roman Rococo Architecture," *Light on the Eternal City: Observations and Discoveries in the Art and Architecture of Rome*, Papers in Art History from The Pennsylvania State University, II (1987), 231-254

"Carlo Rainaldi's Facade Project for S. Lorenzo in Lucina," *Journal of the Society of Architectural Historians*, XLIII (1984), 65-70

"The Client Doctrine: A Revival of Content," *Versus: An American Architect's Alternatives* (New York: Rizzoli, 1982), 175-182

"Piazza S. Ignazio, Rome, in the 17th and 18th Centuries," *Architectura, Zeitschrift für Geschichte der Baukunst*, XI (1981), 31-65

translated into Italian and reprinted in P. Albisinni et al., *Piazza S. Ignazio: la regola ritrovata*, Rome: Edizioni Kappa, 1984, 30-51

### Honors + Awards:

Creative Achievement Award,  
College of Arts and  
Architecture, Pennsylvania  
State University, 1990-1991  
Francis E. Hyslop Memorial  
Fellowship, Department of  
Art History, Pennsylvania  
State University, 1990  
Honorable Mention,  
Pennsylvania Photographers  
Exhibition, 1980

Timothy W.

**Hiles**

Assistant Professor

Ph.D.

Pennsylvania State University . 1992



### Publications:

*Thomas Theodor Heine: Fin-de-siècle Munich and the Origins of Simplicissimus*, New York: Lang (forthcoming, 1995)

"Keith Haring," *20th-Century Supplement, Encyclopedia of World Biography* (1994)

editor/research consultant on Impressionism, Post-Impressionism, Symbolism, Art Nouveau, P. Kampen, *A Global History of Art* (1994)

"Hector Guimard's Paris Métro Stations," *The International Dictionary of Architects and Architecture* (1993)

"Morris Louis," *20th-Century Supplement, Encyclopedia of World Biography* (1992)

"The Mirror Imagery of Mary Cassatt," Ohio Area Student Symposium, Cleveland Museum of Art, Cleveland, OH, 1990

"Klimt, Nietzsche, and the Beethoven Frieze," Middle Atlantic Symposium in the History of Art, The National Gallery of Art, Washington, D.C., 1988



Fred H.

**M a r t i n s o n**

Professor

Ph.D.

University of Chicago . 1968

### **Publications:**

"Addicted to You," essay for *Cho Yi-yu Shi-Hua Ji* (Collection of Painting and Poems by Catherine Yi-Yu Cho Woo) (in press)

"The Great Buddha Bend in Eastern Sichuan: The Ancient Stone Carvings at Dazu," a MOSAIC program for World Wide Web (Internet)

"Instructional and Research Uses of Multimedia as Learning Empowerment for Faculty and Students: Teaching Chinese Art History with AVC," *Educational Multimedia and Hypermedia Annual*, ed. H. Maurer (Charlottesville, VA: AACE, 1993)

Translator, with Mao Ruixuan, for Fu Yiben, "The Great Buddha Bend in Eastern Sichuan: The Ancient Stone Carvings at Dazu," *Annals of the 30th Annual Meeting, Southeast Conference of the Association for Asian Studies*, XIII (1991), 27-33

"Stone Sculptures of Dazu," booklet prepared for a lecture by Fu Yiben, "The Sculptures at Dazu," 1991

### **Honors + Awards:**

Faculty Associate,  
College of Education, 1993



## Honors + Awards:

Senior Post-Doctoral  
Fellowship, National Museum  
of American Art, 1989-1990  
Visiting Scholar,  
Smithsonian Institution,  
1988

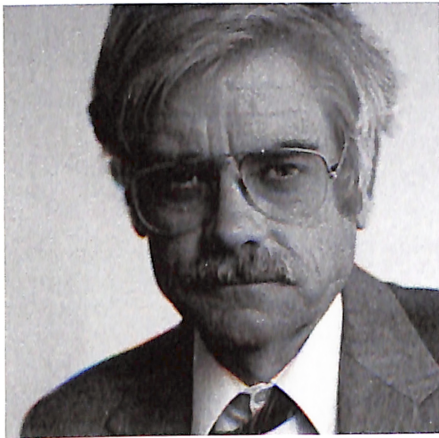
Frederick C.

**M o f f a t t**

Associate Professor

Ph.D.

University of Chicago . 1972



## Publications:

"Intemperate Patronage of Henry D. Cogswell," *Winterthur Portfolio*, XXVII (1992), 123-143  
"Arthur Dow à Pont Aven," *Arts de l'ouest*, X (Rennes University, France, 1986)  
Harrison Cady, exhibition catalog, Knoxville, TN, 1984  
"Carl Sublett, The Painter," *Carl Sublett*, (Tennessee State Museum, Nashville, 1984), 5-9  
*The James M. Cowan Collection of American Art*, Nashville, TN, 1983  
"Clark Stewart," *Art Papers* (July-August, 1982), 18  
"Sandra Blain," *Art Voices/South* (January-February, 1982)  
"Philip Livingston," *Art Voices/South* (July-August, 1982)  
*Walter Hollis Stevens*, Ewing Gallery of Art, University of Tennessee, Knoxville, 1981, exhibition catalog  
"The Fine Arts," *An Encyclopedia of East Tennessee*, Stokely, ed. (Oak Ridge, TN: The Children's Museum, 1981)  
"Phillip Nichols," *Art Voices/South* (July-August, 1980)  
"A Tale of Two Monuments: Civil War Sculpture in Knoxville," *East Tennessee Historical Society Publications*, L (1978), 2-20  
Exhibition Director, "Arthur Wesley Dow," National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., 1977  
*Arthur Wesley Dow, 1857-1922*, National Collection of Fine Arts, Smithsonian Institution Press, Washington, D.C., 1977  
"The Education of the New England Artist: The Early Years of Arthur Wesley Dow," *Essex Institute Historical Collections*, CXII, 4 (1976), 275-289  
"Arthur Wesley Dow and the Ipswich School of Art," *New England Quarterly*, LIX (1976), 339-355  
"The History of Painting, Sculpture and Photography in Knoxville," *Heart of the Valley* (East Tennessee Historical Society, Knoxville, 1976)  
"The Breton Years of Arthur Wesley Dow," *Archives of American Art Journal*, XV, 2 (1975), 2-8



Amy L.

**N e f f**

Associate Professor

Ph.D.

University of Pennsylvania .

1977

#### **Honors +Awards:**

Fellowship for College  
Teachers, National  
Endowment for the  
Humanities  
Fellowship,  
Gladys Kriebble Delmas  
Foundation  
Senior Fellowship, Harvard  
University Center for Italian  
Renaissance Studies, Villa I  
Tatti, Florence  
Senior Fellowship, Center for  
Advanced Studies in the  
Visual Arts, National Gallery  
of Art, Washington, D.C.  
Rome Prize, American  
Academy in Rome

#### **Publications:**

"Manuscript Illuminators and the 'arte dei cristallari' in Late  
Thirteenth-Century Venice," *Arte Veneta*, XLIV (1991/92)  
"Wicked Children on Calvary and the Baldness of St. Francis,"  
*Mitteilungen des Kunsthistorischen Institut in Florenz*,  
XXXIV (1990)  
"The Dialogus Beatae Mariae et Anselmi de Passione Domini:  
Toward an Attribution," *Miscellanea Franceseana*,  
LXXXVI (1986)  
"A New Interpretation of the Supplicationes Variarum  
Miniatures," *Il Medio Oriente e l'Occidente nell'arte del XIII  
secolo*, ed. H. Belting  
(Bologna, 1982)



## Sam Yates

Professor  
Director . Ewing Gallery of  
Art and Architecture

M.F.A.  
University of North Carolina,  
Greensboro . 1968

### Honors + Awards:

Faculty Development Grants,  
University of Tennessee,  
Knoxville, 1989, 1994

### Exhibition Project Grants:

Windows on Tennessee,  
East Tennessee Foundation,  
1993  
The Intimate Collaboration:  
Prints from Teaberry Press,  
East Tennessee Foundation,  
1992  
Jewelry: Means: Meaning,  
Tennessee Arts Commission,  
1988  
Fact/Fiction/Fantasy:  
Southern Narrative Art,  
Tennessee Arts Commission,  
1987  
Built for The People of The  
United States: Fifty Years of  
TVA Architecture, National  
Endowment for the Arts,  
1984  
Wisconsin Grass Roots Arts,  
National Endowment for the  
Arts, 1980

### Curator of Exhibitions:

Windows on Tennessee: Five  
Photographers, Catalog,  
Regional Tour, 1993-1994  
The Intimate Collaboration:  
Prints from Teaberry Press,  
Catalog, National Tour,  
1991-1997  
Mary Beth Edelson: Shape  
Shifter: Seven Mediums,  
Catalog, National Tour,  
1988-1990  
Robert Stackhouse: Deep  
Swimmers, Catalog, National  
Tour, 1986-1989  
Southern Abstraction: Five  
Painters, Catalog, Southeast  
Regional Tour, 1984-1986  
Peter Saul: 1960-1980,  
Catalog, Midwest Regional  
Tour, 1980-1981  
Alice Neel: Paintings from  
1935-1976

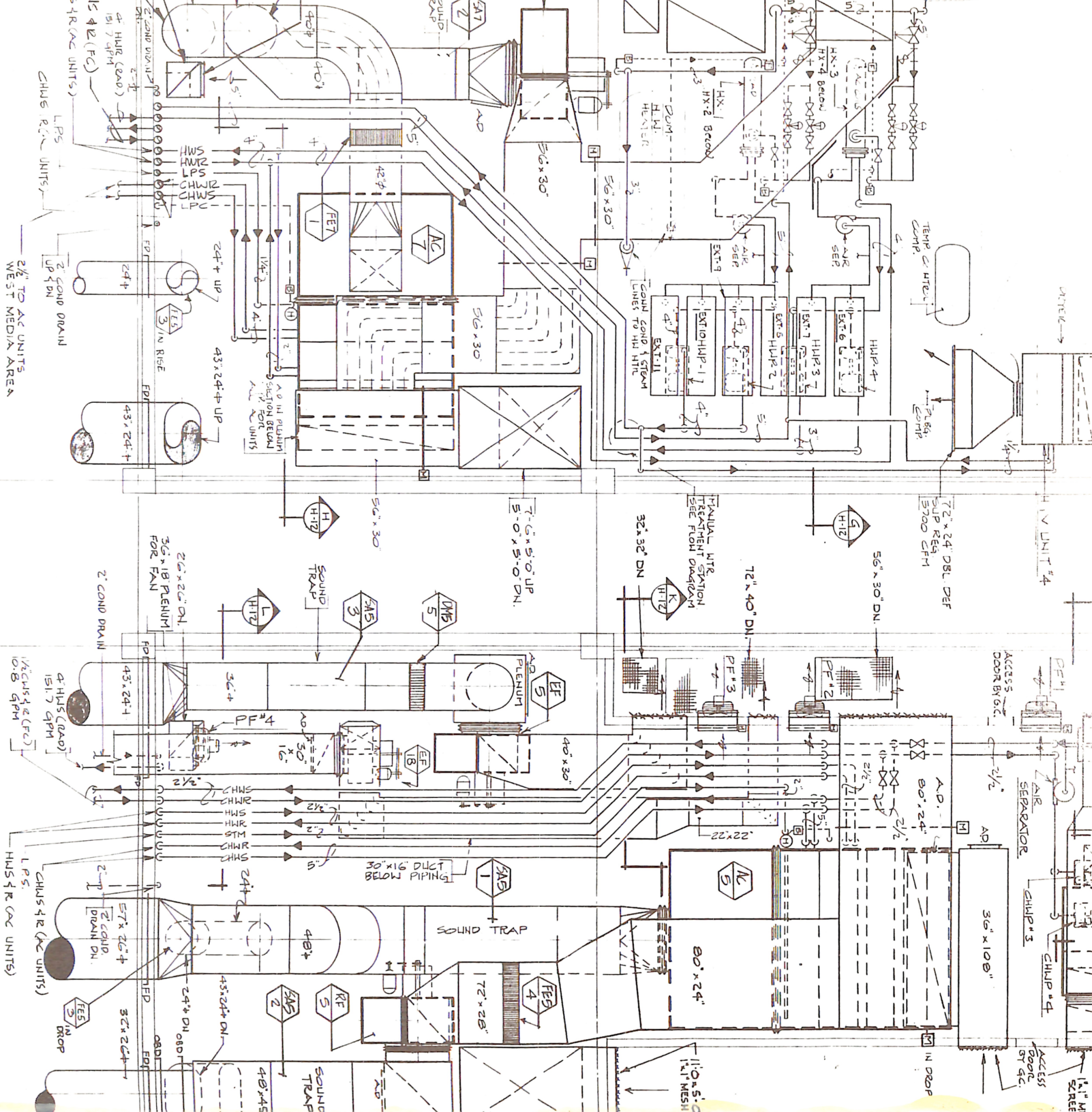
### Co-Curator of Exhibitions:

Jewelry: Means: Meaning,  
Catalog,  
National Tour, 1989-1992  
Fact/Fiction/Fantasy, Catalog,  
National Tour, 1988-1990  
Contemporary Japanese  
Paintings and SHO Art,  
Catalog, 1989  
Les Levine: Intimate Touch,  
Pray for More, and Other  
Media Campaigns, 1990  
Italo Scanga: Recent Projects,  
Southeast Regional Tour,  
1989  
Byron McKeeby: Prints and  
Drawings, Catalog, National  
Tour, 1985-1992  
Ceramics Southeast: The  
Figure, Catalog, Southeast  
Regional Tour, 1985-1986

### Design Consultant:

*Then and Now: Women of Englewood Textile Mills*, Tennessee  
Humanities Council, 1992-1994  
Tennessee Overhill Experience, Tennessee Humanities Council,  
National Trust for Historic Preservation, designed signage for  
twelve different sites, 1992-1993, continuing as consultant for  
site-specific signage  
*Growing Up with The L&N: Life and Times of a Railroad Town*,  
Etowah, TN, Tennessee Humanities Council,  
Design of Museum and Catalog, 1989-1990  
Design Committee for New Building,  
Knoxville Museum of Art, Knoxville, TN, 1986-1988  
Project Director, Built for The People of The United States:  
Fifty Years of TVA Architecture, Catalog, National Tour







*Mary Ewing, wife of C. Kermit Ewing, their daughter Hillary and son Kil participate in an auction in 1977 for the Ewing Scholarship Fund.*

## STUDENT COMPETITIONS + SCHOLARSHIPS

The Department of Art annually offers more than twenty-five awards and scholarships to undergraduate and graduate students. Among these awards are the C. Kermit Ewing Scholarship, named in honor of the first Art Department Head. The Dille Fund, which was endowed in 1991, offers approximately \$16,000 in scholarships and awards for studio and art history students.



*Anucha Sapakvichit from Thailand, who won the Terry Burnette Scholarship in 1991, poses in front of his work.*



*Mary Garvie was the first recipient of the Dille Art History Award in 1992.*



*In 1993, Sharon Kargas won the Ewing Undergraduate Scholarship.*



*In 1991, Earl Watson won the TVA African-American Scholarship being presented by Graphic Design faculty member Cary Staples at the Knoxville Museum of Art.*

**P**rograms . . .





*Mary Ewing, wife of C. Kermit Ewing, their daughter Hillary and son Kit participate in an auction in 1977 for the Ewing Scholarship Fund.*



*Anucha Sopakvichit from Thailand, who won the Terry Burnette Scholarship in 1991, poses in front of his work.*



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*Mary Garvie was the first recipient of the Dille Art History Award in 1992.*



*In 1991, Earl Watson won the TVA African-American Scholarship being presented by Graphic Design faculty member Cary Staples at the Knoxville Museum of Art.*



## VISITING ARTISTS/SCHOLARS + ARTISTS-IN-RESIDENCE

The Department of Art hosts numerous artists, designers, and scholars of national and international reputation to provide students with opportunities to work with professionals in their field.



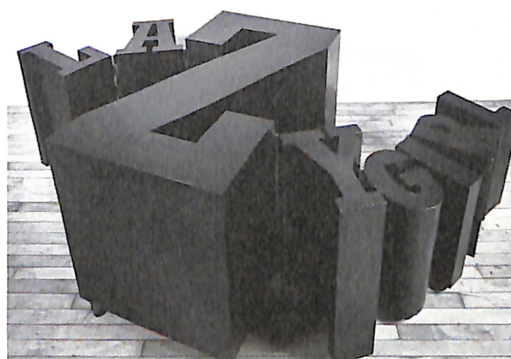
*In February of 1993, noted art critic Suzi Gablik conducted a seminar with students.*



*Rich Gere (center) and Andy Rubin (right) assist Ruth Weisberg in the production of a lithograph during the 1992 Southern Graphics Council Conference held in Knoxville and sponsored by the Department of Art.*



*Markus Heikkero, a visiting artist in Graphic Design/Illustration from Finland, poses in front of one of his works.*



*Nancy Dwyer, a visiting artist in 1985, created this work titled Lazy Girl.*



*Yih Wen Kuo, a visiting artist in Ceramics in March of 1994, demonstrated the slab construction technique for ceramic students.*

*(Photo: Steve Welch)*



*Formerly the Dulin Gallery of Art, the Knoxville Museum of Art opened its new facility during the Spring of 1990.*



*Stephen Wicks and Beth Richardson worked at the McClung Museum as part of a Museology internship.*



*Graphic Design/Illustration Professional Day was held at The Foundry in the World's Fair Park in May, 1994.*

## **OFF-CAMPUS STUDY PROGRAMS**

Many opportunities exist for students to broaden their educational and arts experience with Department sponsored programs offered in association with other regional arts institutions.



*Arrowmont School of Arts and Crafts, located in Gatlinburg, Tennessee, offers courses which are available for credit through the Department of Art.*



*Graphic Design/Illustration students enjoy London's Museum of Transportation as part of the Art Department's Graphic Design In Britain Program.*



## GALLERY PROGRAMS

The Ewing Gallery hosts exhibitions for both the Department of Art and the College of Architecture and Planning. The Ewing Gallery schedules approximately ten exhibitions per year and maintains an expanding permanent collection.

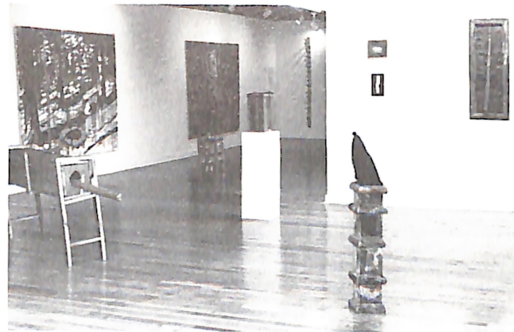
Gallery 1010, a student gallery, is located in the Candy Factory at the World's Fair Park in downtown Knoxville. Exhibitions are scheduled by the Art Department Student Advisory Committee.



*Styles of the Women Of Nanakomachi by Tsunoda Kunisada is a color wood block triptych and was a Charles Barber Fund Purchase circa 1960.*



*Ivan The Hog by Ned Cartledge is a painted wood sculpture and was purchased in 1989 from the exhibition "Fact/Fiction/Fantasy: Southern Narrative Art."*



*A view of Gallery 1010 featuring works by Scott Betz and Joel House.*

*(Photo: Diane Fox)*



*Pictured in the Ewing Gallery courtyard are student exhibitors in the 1993 BFA Honors Exhibition. Their works were selected for the exhibition by a faculty committee.*



*Cindy Spangler is the Assistant Director/Registrar for the Ewing Gallery and Jerry Brown is Preparator of Exhibits.*





*Tireless the Terrific and the Talented Tia Maria Tubeless by Arkansas artist Alice Guffey Miller was exhibited in the 1990-91 Tour.*

*Monica Thomeczek is Assistant Curator of the Sculpture Tour.*



*Dream Retreat: City of Tilted Towers, a 98 foot long sculpture of wood, steel, and expanded metal created by Brooklyn New York artist Wenda Habenicht, was in the 1990-91 Tour.*



## SCULPTURE TOUR

Founded in 1982, the University of Tennessee, Knoxville Sculpture Tour, has achieved national prominence and stature in its relatively short history. The tour now includes over twenty-five different sculptures from throughout the United States.



*Sky Stone V by New York artist Glenn Zwegardt was the 1988 purchase for the Reese Collection, named in honor of Chancellor Emeritus Jack Reese seen here with the sculpture.*



*Chicago Artist Richard Hunt's sculpture, Lightning Console, was included in the 1989-90 Tour.*

## ALUMNI

Since the mid-1950s when the first undergraduate degrees in art were awarded and from the mid-1960s when the first MFA degrees were conferred, alumni have achieved distinguished careers as artists, designers, and scholars.



*San Francisco artist Eleanor Dickinson (right), one of the first graduates of the Art Department, is pictured in a 1992 photo with Mary Ewing, widow of C. Kermit Ewing.*



*Souls of a Higher Nature is a drawing by Nancy Sullivan who earned her MFA in 1991.*



*Julie Warren Martin is a 1965 sculpture graduate of the Art Department and created this sculpture titled Denizens.*



*Hand-Job by Chicago artist Kirk Smith is a mixed media work. Smith received his MFA degree in 1986.*

*Yes! You Can Call Me By My Pet Name! is a ceramic and wood piece by Polly Cook, who received her BFA degree in 1985.*





## DEGREE PROGRAMS

The Department of Art at the University of Tennessee, Knoxville has a strong national reputation and is the major art program in public universities in the State of Tennessee. Our programs enable students to pursue a variety of career options, including fine artist, graphic designer, computer artist, photographer, media artist, college professor, gallery director and public school teacher. The Department is housed on the University campus in the Art and Architecture Building, one of the finest facilities in the country. Accredited by the National Association of Schools of Art and Design, our offerings are among the most comprehensive programs at both the undergraduate and graduate levels. With state-assisted tuition and the availability of annual scholarships and awards, our degree programs are among the best educational values in the United States.

Our faculty of 30 professionals, includes artists, designers and art historians of national stature. The Department features a strong exhibition environment supported by two nationally recognized programs, the Sculpture Tour and the Ewing Gallery. In addition, there is an off-campus gallery devoted to the exhibition of students' works. Our teaching environment is enhanced by our annual Artists-in-Residence Program and our Visiting Artists, Designers and Scholars Program, which feature prominent individuals who work with art students in a variety of venues.



*Seated is Lynn Glustoff, Principal Secretary, and standing are (from left to right) Cheryl Hodge, Graduate Program Secretary; Sui Ling, Department Accountant; and Marlo Pascual, Receptionist.*





*Shown here are Sandra C. Walker, the Director of the Visual Resources Center and her assistant, William J. Bishop.*



*Shelley Williams is the Advising and Scheduling Coordinator for the Department.*

Additional courses are available to art majors for credit or non-credit at Arrowmont School of Arts and Crafts. This nationally known school is located in Gatlinburg, 45 minutes from the UTK campus. Closely affiliated with the Department of Art, Arrowmont also provides art workshops, conferences and special events during the fall, spring and summer sessions. Over 100 visiting faculty and artists offer specialized courses in arts and crafts throughout the year.

### **Degrees Available**

The Department offers a Bachelor of Fine Arts in Studio Art, Bachelor of Fine Arts in Graphic Design, Bachelor of Arts in Studio Arts, Bachelor of Arts in Art History, Minor in Studio Art, Minor in Art History and a Master of Fine Arts in Studio Art. With the completion of a BFA degree, students may become certified for teaching in the public schools by also completing the Bachelor of Science in Art Education, which is offered in the College of Education.

Students in the BFA and MFA degree programs may choose a specialized field of study from areas of concentration that include Ceramics, Drawing, Graphic Design, Painting, Printmaking, Sculpture and Watercolor. Additional areas of concentration are currently in the process of being established, including Photography/Intermedia Arts. Other course electives are available in the Fiber and Fabrics Program, the Illustration Program and the Museum Studies Program.

## **Areas of Concentration, B.A. Majors + Programs of Study**

**Art History:** Students in this B.A. program may pursue several objectives including preparation for graduate study in a subject leading to research and teaching.

**Ceramics:** Includes wheel, handbuilding and experimental techniques, technical aspects of clay, glazes and kiln construction.

**Drawing:** Program for students especially interested in drawing as a primary visual medium.

**Fiber and Fabrics:** Two parallel programs of courses involving woven and non-woven fiber construction and fabric with surface design and embellishment. Students may specialize or combine courses.

**Graphic Design:** Comprehensive program in graphic design, advertising design, and all aspects of visual communications, including computer art and graphics.

**Illustration:** Program of courses that allows students to combine creative skills in both fine arts and design.

**Museum Studies:** A series of courses that survey the history, purpose and function of museums leading to careers in museum and gallery administration/management.

**Painting:** Concentration includes basic techniques through advanced experimentation in oils and acrylics.

**Photography/Media Arts:** Photography includes small, medium and large format cameras as creative media. Media Arts involves cinematography, video art and multi-image programming. Students may specialize or combine courses.

**Printmaking:** Comprehensive program of courses in all media, including photo techniques, etching and engraving, stone and plate lithography, screen printing, and relief printing. Students may specialize or combine courses.

**Sculpture:** Involves a variety of media, including clay, welded metal, cast metal, wood and plastics, utilizing traditional, experimental and applied construction techniques.

**Watercolor:** Studies in the creative use of transparent and opaque watercolor.

**Inter-Area:** Students who are interested in working with more than one medium or approach may design their own program of study.

## **Degree Program Procedures**

All undergraduate studio art majors will complete the same core courses as an essential part of the freshman year. Graphic design majors will also complete the same core courses with some variation. During the sophomore year, students are required to present a portfolio of works to the faculty of a selected area of concentration or program specialization in order to become eligible to pursue completion of the degree in that program. Students then become majors in a specific discipline during their junior and senior years.

The Master of Fine Arts in Studio Art is a three-year graduate program with the same concentrations and programs of study as outlined above. Graduate scholarships and Graduate Teaching Assistantships and Associateships that include tuition waivers are available. A limited number of individual and group studio spaces are available which are assigned by faculty in the various disciplines. In addition to a broad spectrum of faculty expertise, graduate students also have the opportunity to work closely with artists-in-residence on a semester basis.

For graduate admission, it is necessary to apply jointly to the Department of Art and to the Office of Graduate Admissions.



## Information

Prospective students are encouraged to arrange to visit the Department of Art by calling (615)974-3408 or writing to the

Department of Art  
1715 Volunteer Boulevard  
University of Tennessee  
Knoxville, Tennessee, 37996-2410.

Students interested in applying should write directly to either the

Undergraduate Admissions Office  
320 Student Services Building  
University of Tennessee  
Knoxville, Tennessee, 37996-0200

or the

Office of Graduate Admissions  
218 Student Services Building  
University of Tennessee  
Knoxville, Tennessee, 37996-0220.

The University of Tennessee, Knoxville, does not discriminate on the basis of race, sex, color, religion, national origin, age, handicap, or veteran status in provision of educational opportunities or employment opportunities and benefits. UT Knoxville does not discriminate on the basis of sex or handicap in its educational programs and activities, pursuant to requirement of Title IX of the Educational Amendments of 1972, Public Law 92-318, and Section 504 of the Rehabilitation Act of 1973, Public Law 93-112, and the American With Disabilities Act of 1990, Public Law 101-336, respectively. This policy extends to both employment by and admission to the University. Inquiries concerning Title IX, Section 504, and the Americans With Disabilities Act of 1990 should be directed to the Office of Affirmative Action, 403-C Andy Holt Tower, Knoxville, TN, 37996-0144; (615) 974-2498. Charges of violation of the above policy should also be directed to the Office of Affirmative Action./

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