



think **make** think

Sam Yates, Director Ewing Gallery of Art and Architecture
T. Michael Martin, Exhibitions Specialist
Sarah McFalls, Collections Manager

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think/**make**/think

FROM THE SCHOOL OF ART

*Think / **Make** / Think* celebrates the creative work of the artists and designers who are members of the faculty of the School of Art. This exhibition has also prompted the publication of this catalog that profiles all members of our faculty—the artists, the designers, and the art historians (who think / **write** / think).

Since the most recent exhibition of faculty work in 2006, nine members of our group have either departed the UT School of Art to assume faculty positions elsewhere or have retired. In 2010, our colleague Michael Brakke died unexpectedly. Happily, we have welcomed seven new members, all hired between 2010 and 2014. In addition to the six who have joined as Assistant Professors, Paul Harrill was appointed as the Dee and Jimmy Haslam Professor in the School of Art at the Associate level.

Change is afoot: today we have as many women on the faculty as men, and assistant and associate professors now outnumber full professors. And, the members of our faculty have never been more active than they are at present. Last year our 19 studio and design faculty had work included in 115 exhibitions, including 30 solo exhibitions, 59 group exhibitions, nine of which were international. The five art historians have published one book, with two others under contract; three major articles, with six more in press, and seven invited papers or lectures, two of which were delivered at international conferences. Most of us have the curious experience of being more recognized when we are away from the School of Art. On the occasion of this exhibition and its catalog we celebrate the faculty here at home where they Think / Make or Write / Think and Teach / Make or Write/ Teach. This is a proud moment.

Dr. Dorothy Metzger Habel
Director, School of Art

FROM THE EWING GALLERY

*Think / **Make** / Think* showcases the art of the studio faculty in the University of Tennessee School of Art. In October 1982, one year after the opening of the Art and Architecture Building, I coordinated the first Department of Art Faculty Exhibition held in the Art and Architecture Gallery. Much has changed for the university and the department since that time. The gallery was named in honor of the department's first Head, C. Kermit Ewing in 1986, and in 2001 the department became the School of Art. None of the current faculty were exhibitors in that 1982 exhibition.

As members of the faculty have changed and new programs have emerged, the School of Art has always embraced an environment that promotes diversity, scholarship, and national / international networking of educational and professional opportunities. The current exhibition highlights the work of nineteen artists and reflects the range of practices found, not only in our school, but also in major exhibitions throughout the US and abroad.

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

Sam Yates
Director and Curator
Ewing Gallery of Art and Architecture

studio art faculty

JOSHUA BIENKO

In "How a Tadpole Becomes a Frog. Belated Aesthetics, Politics and Animated Matter: Toward a Theory of Artistic Research," Chus Martinez writes, "Nothing productive emerges from translating ideas into images. The attempt to establish a correlation between ideas and their representation denies the unexpected and hence, the hope for change."

In the studio, I am devoted to listening and looking within myself for ideas that have a foreign eloquence or as Cornel West puts it, "a near tragic, near comic lyricism." Somehow, the things that appear to be the most foreign are the things that seem to come most from me.





Tonite, 2014, oil on neoprene mat

EMILY WARD BIVENS

All this stuff comes with its own obscured history. I found these objects on the side of the road, in old warehouses about to be torn down, in attics. They are parts of wholes. They are remnants. I sat with these objects in my studio, looking at them, thinking about them when they belonged to someone, when someone touched them, slept in them, wanted them. This is about the way that objects absorb, project and sometimes personify the people and events that orbit them.

Then there is the projected image. It is a temporary presence, not something real but not something imagined. This is about being absent or present or not quite either.

Then there is you. You are an accidental voyeur of yourself, of someone else. You are touching the objects. This is about the body, their bodies, your body.





detail: *Three Objects Found*, 2014, The Ewing Gallery

SALLY BROGDEN

I am fascinated by the associations we make as we interpret the world around us. The sculptures draw on references to human form, to nature, and to mass-produced objects. Current works reveal many imperfections. Each piece takes on its own character as it is produced, and each in its own way defies the mold's potential to impart uniformity. While aspiring to perfection, these works balance fragility, strength and vulnerability.



Untitled, 2012



Untitled, 2014

JASON S. BROWN

As an artist, my work includes kinetic sculpture, performance, and installation.

I temporarily transform places through actions that create a confounding spectacle in order to question routine patterns and social norms. Designed to invite audience participation, I want my objects and projects to challenge users to engage in a civic dialogue about individual, community, and place.

My sculptures are situated in urban and rural landscapes in order to question human relationships with the natural world. I am particularly interested in exploring transitional spaces where growth and destruction are happening simultaneously. Examples might include abandoned post-industrial spaces such as factories that are no longer operational, but have historical relevance to contemporary culture.

My recent work is part of a new series of projects exploring the controversial practice of mountaintop removal coal mining that is now prevalent throughout Appalachia. The image of removing the top of a mountain is compelling and disturbing, especially in simple graphic terms. A diagram may illustrate the large-scale coal mining process with a line that literally slices through the top layers of a mountain, but the reality on the ground is much more chaotic. This destructive mining practice is dramatically changing our regional landscape, throughout rural West Virginia, Virginia, Kentucky, and Tennessee.



Overburden, 2014, limestone, cast iron, steel, plastic



Big Rock Candy Mountain, 2014, steel, wood, plastic, sugar, and concrete

PAUL HARRILL

Knoxville, Tennessee is, like so many places in America, one where we are pressured to make money, consume, conform, and reproduce.

Something, Anything is a film by and about people who feel alienated by those pressures, and a film for those who have the lingering suspicion that a society with such values may, in fact, be rotten.

Something, Anything is not, however, an angry movie. It is a love story, but one in which love is defined as a woman's search for meaning instead of merely a search for a partner.

The film's story demanded I embrace the monk-like virtues that the film's protagonist adopts: simplicity, humility, patience, and quiet. I know that telling *Something, Anything* in this voice makes the film a kind of whisper - one not everyone may hear. But I am convinced that whispering is the only way to speak about such themes in a world that values so many things so much more.

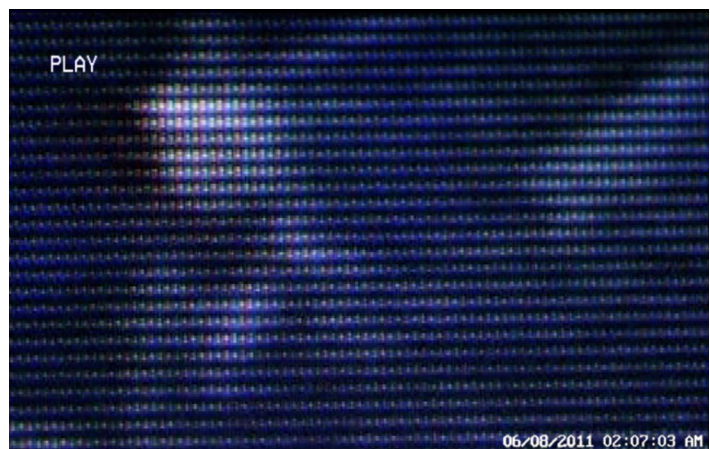




still from *Something, Anything*, 2014

PAUL LEE

Do security camera and other safety imaging devices (such as the full body scanners) make us feel more secure? Or are their detailed and time-stamped freeze frame images faithful witnesses to the aftermath of violent events? This series of digital collages are inspired by images of violence captured on security cameras. As the images attempt to reveal the hidden identity of the perpetrators they also mask the fear that we all have come to accept in our daily lives.





Security Cam, 2013, archival inkjet print of digital photo collage

SARAH LOWE

In 2009 the Norwegian Broadcasting Corporation aired a live, uninterrupted broadcast of the seven-hour train ride across Norway from Bergen to Oslo. This successful broadcast was followed by live coverage of the 134 hour voyage up the Norwegian coastline from Bergen to Kirkenes and 12 straight hypnotic hours of a burning fireplace.

Minute by Minute is an homage to Norway's slow TV movement – a slower pace and a unique perspective. It is a visual essay documenting a year living abroad in Oslo, Norway, accompanied by audio sampled from the 7 hour broadcast of the MS Victoria traveling up through the locks of the Telemark Canal. Imagery is presented chronologically from arrival in August 2012 through return the following August.





Powder Sugar Trees, Norway

BEAUVAIS LYONS

For more than three decades I have explored various forms of academic parody. Through the institutional voice of the Hokes (sounds like "hoax") Archives, I have created mock-documentary archaeology, folk art, medicine and natural history. I am interested in making art that is parafiction; works that appear to be plausible science or history, occupying a liminal territory that is not immediately regarded as art. The series of lithographs included with this exhibition are from my recent project "The Association for Creative Zoology," an imaginary organization from the early 20th century founded by the equally fictitious Reverend James Randolph Denton. Based in scripture, the Association posited that God is the ultimate collage artist, creating species variation by reassembling his prior works. References to dragons and unicorns in the King James Bible are the basis for the principle of "zoomorphic juncture." These prints, which depict ornithological quadrupeds, emulate the publications of the British naturalist John Gould that I was able to study in the McClung Museum of Natural History and Culture. I am grateful to the UT Office of Research for funding a 2012 Summer Graduate Assistantship for Jen Scheuer (MFA 2014) that helped me to work on this series of prints.





AMAZONIAN LIZARD HAWK

The Association for Creative Zoology

FRANK MARTIN

"I remember when I was a boy going upon the beach and being charmed with the colors and forms of the shells. I picked up many and put them in my pocket. When I got home I could find nothing that I gathered--nothing but some dry ugly mussel and snail shells. Thence I learned that Composition was more important than the beauty of individual forms....On the shore they lay wet and social by the sea and under the sky."

--Ralph Waldo Emerson
(Journal May 16, 1834)

The focus of my work explores the limit of utility and its possibilities. Through the use of color and form, an investigation of division and the reassembling of elements are considered either for special celebration or for everyday use. Serendipity, the results of process, the interactions of color and form, and the effect of nature also inspire. In my work, intent of function and its use is vital and inescapable. My goal is to gratify the viewer's pleasure through the appearance of the object, while assuring that the user and the vessel performs pleasingly in its use.



Teapot, 2014, porcelain, wheel-thrown and altered, on glaze decoration, cone 5, electric kiln firing



Teapot, 2014, porcelain, wheel-thrown and altered, on glaze decoration, cone 5, electric kiln firing

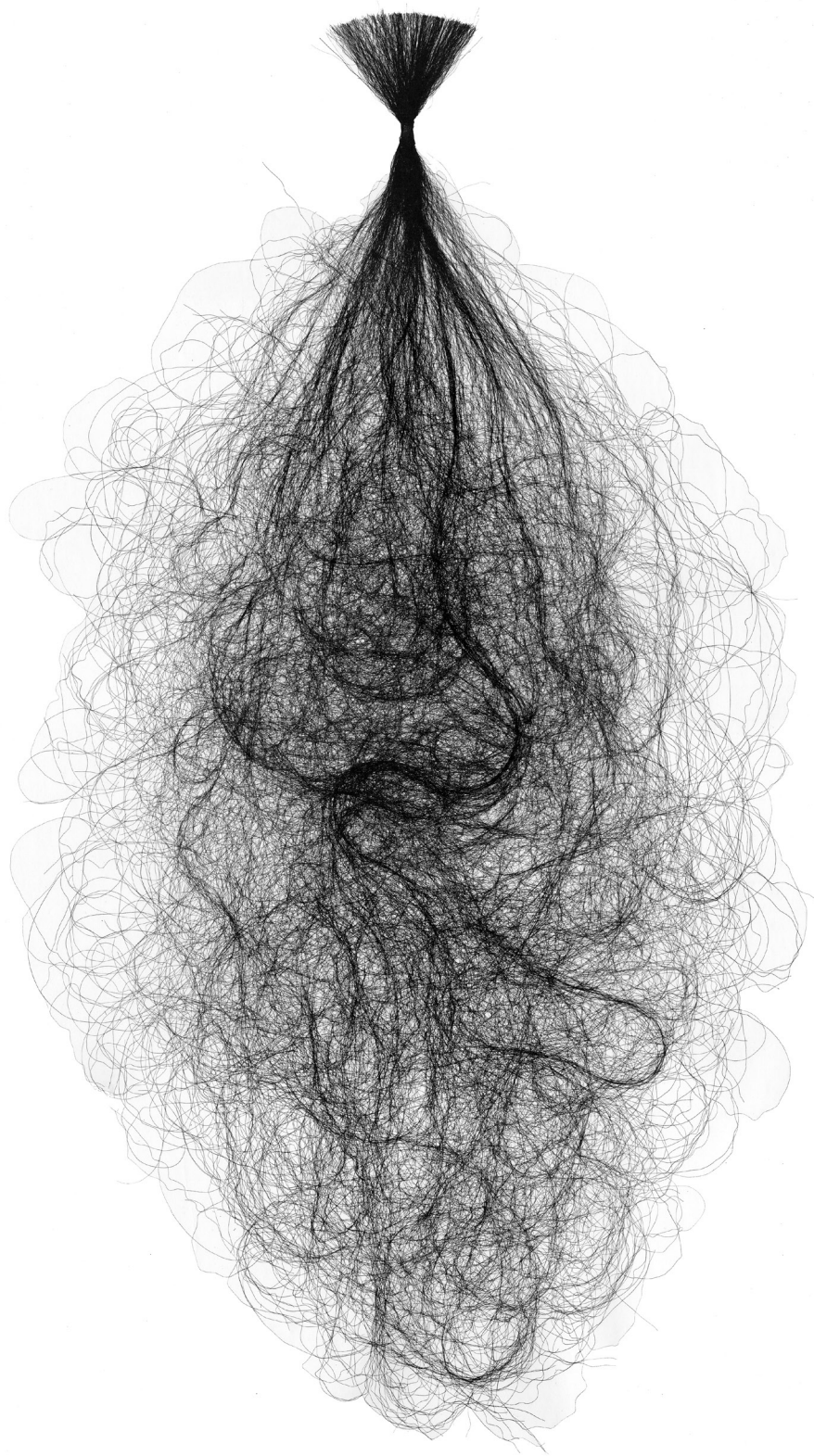
ALTHEA MURPHY - PRICE

I am fascinated by the inexplicable link between the subject of hair and its influence on our social culture and personal identity. Much of my inspiration has derived from hair's significant relevance to Black American culture and community. Topics concerning hair are numerous and layered in complexity. I view hair as a subject of both individuality and assimilation.

This exhibit features an ongoing evolving body of work that express my interests in the ideas of deception, desire, and beauty as a form of decoration.

My desire is to achieve a sense of fascination and wonderment that solicits a closer look. Finding equal significance in the material and the imagery. Printed work is created using a photolithographic printing approach to mimic the realistic appearance of hair. Viewers are challenged to determine if what they see is real or merely illusion. I question how identity is informed and influenced through the context of a deceptively subversive, artificial product. I deliberately choose to use synthetic rather than real hair to better explore ideas of truth and fiction, imitation, and the notion of a disposable or interchangeable identity.





Super Silky Study 8, 2014, lithograph

JOHN DOUGLAS POWERS

The ideas that give rise to my art can be quite diffuse. Classical Myth, Buddhist philosophy, landscape, and visions of the afterlife intersect freely with interests in technology, music, history, language, and geometry. The allure of the unattainable and its connection to the passage of time have become central to my work. Solid, tangible materials of construction are in distinct counterpoint to the ephemerality of movement, sound, and time. Implicit in both objects and images is the thin divide between everythingness and nothingness.



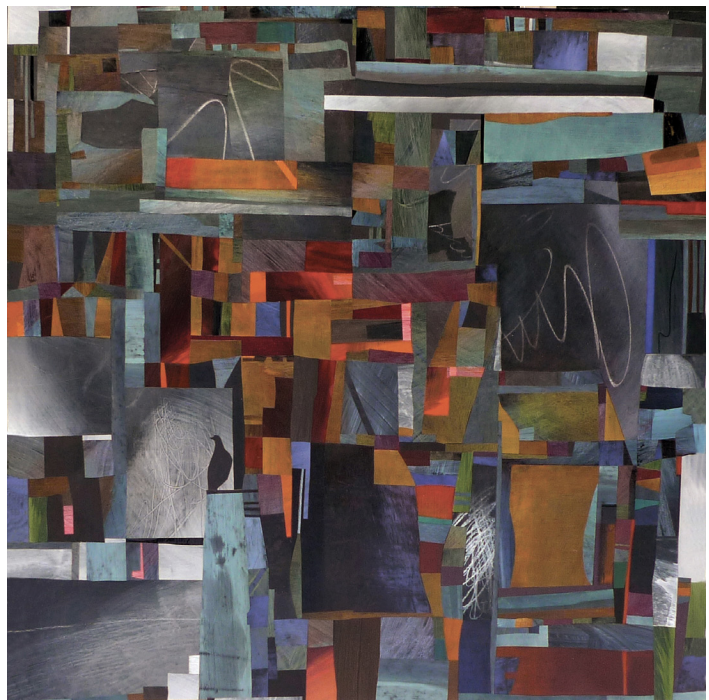
detail: *Dying to Rise from the Dead*, 2014, pine, aspen, paint and found object



Dying to Rise from the Dead, 2014, pine, aspen, paint and found object

DEBORAH SHMERLER

Psychologist Anodea Judith says that there are three basic modes of creating and each relates to a specific world: being relates to the personal world; doing relates to our social world; and having relates to our physical world. These collages symbolize each of these worlds, and the polarities they represent: mind and body, power and love, spirit and matter. The complexity of navigating and balancing these worlds is manifested in the fragments of painted vinyl, tissue, chalk, and pencil line embedded in the work. More importantly, the energy of these worlds is infused within the work as motivation and intention try to find balance.



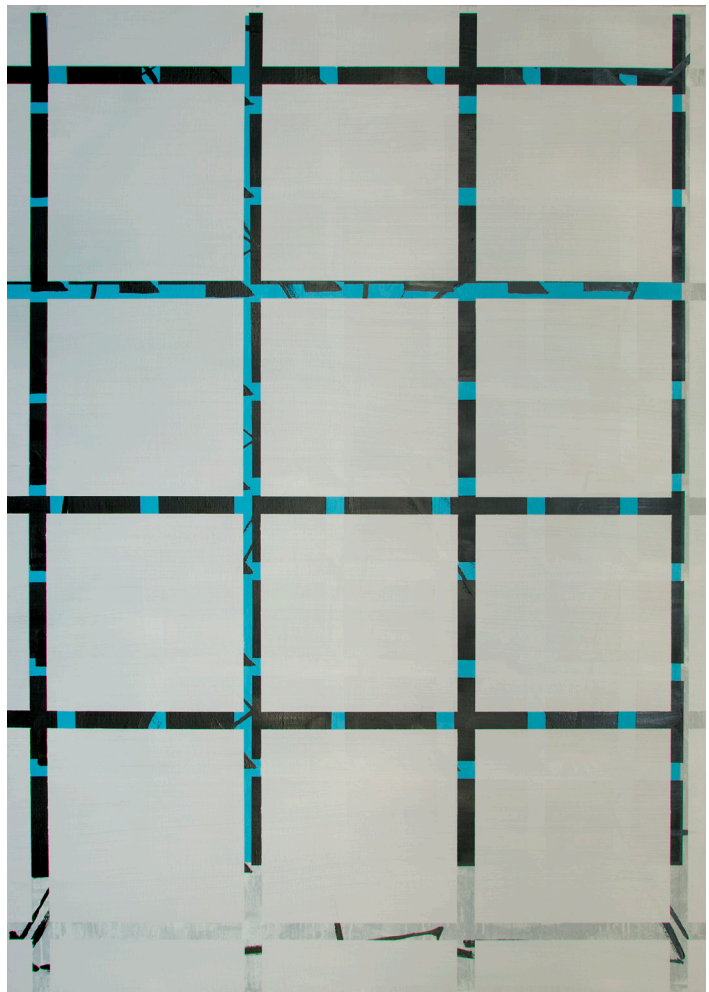
Doing, vinyl, acrylic, and pastel on board



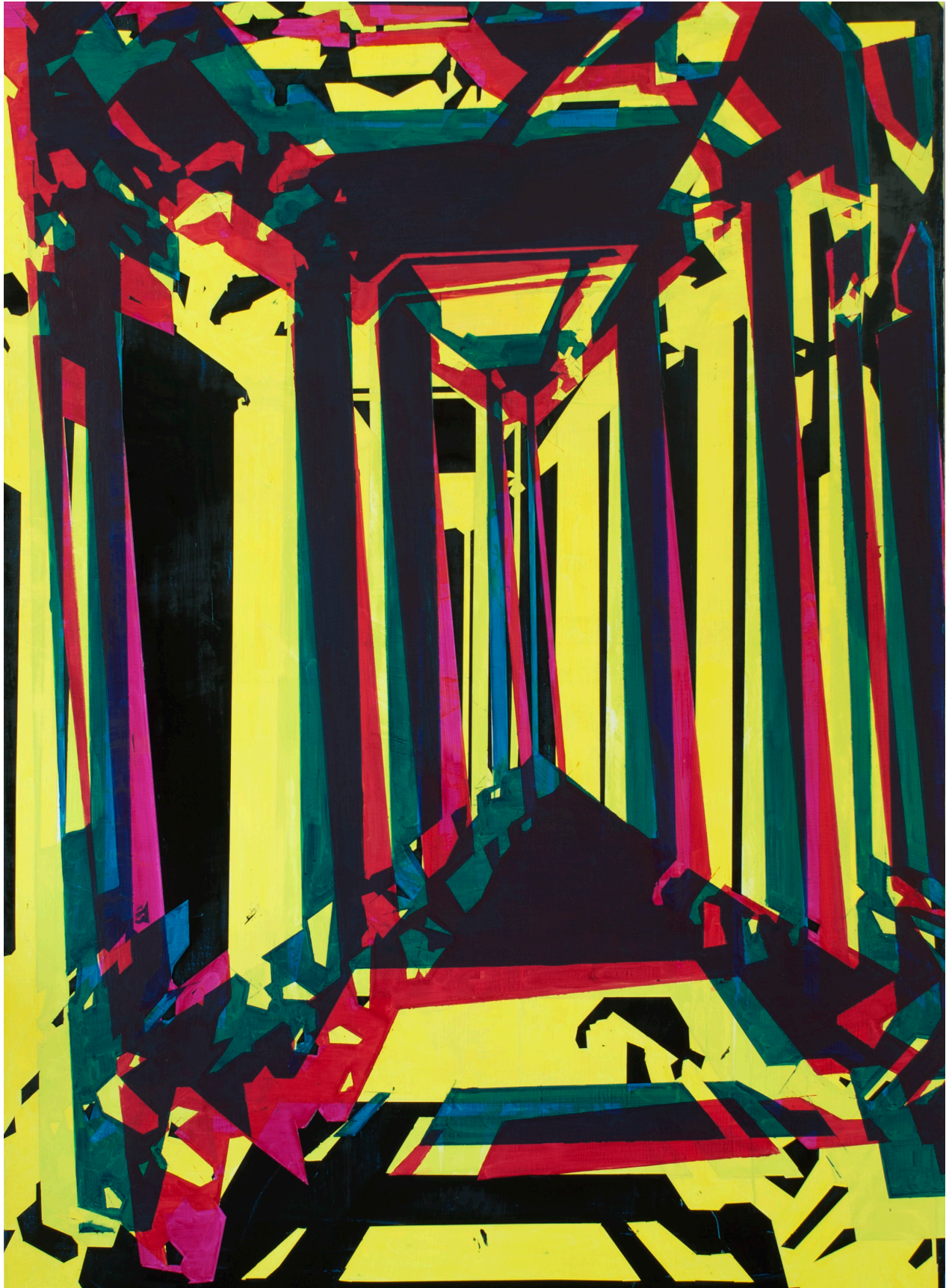
Having, vinyl, acrylic, and pastel on board

JERED SPRECHER

My work spans various forms of painting, drawing, and installation. My practice results in an eclectic aesthetic and focused inquiry in the longing that images, marks, and objects hold. My work extracts elements from the high and low of visual culture. This culture and crush of images is in constant flux. The resulting pieces are caught in the midst of change. I hold no single allegiance, but constantly shift from one form of representation to another. The works are both inductive and deductive image making processes. In day-to-day life, one seldom has the time to comprehend what one is viewing under the barrage of images produced by humankind. I try to grasp a single moment, a glance, a small epiphany. The pieces are haptic documents of these remnants of communication.



Silence, 2012, oil on canvas



Nature of Nature 2010, oil on canvas

CARY STAPLES

"How many points of view do we need?" "Are different sizes considered different points of view?" "Why do I have to use materials other than the computer?" "Can I just find images I like on the computer?" "Why do I have to make them, I can find them on line?" "You have 16 squares on a page, what do we do with the other squares when we get to 50?" "Are colored pencils considered a different material from colored pens?" "When we get to 50 we will have the right answer, right?"

It is 9:00 in the morning; I have just finished a 40-minute lecture/slide show illustrating how designers combine materials to create new meaning. Does a welcome mat made out of barbed wire really say "welcome"? I have just assigned a project titled "50 ways of seeing." It is intended to be a visual exploration of an object to allow the students to discover different and unique meanings based on presentation. This is the fun part of design. This is why I have enjoyed my profession for so many years. This is the "game."

And the students do not want to play.

Play.

They are badgering me with questions because they want to know the right answer. They want to know what I WANT. I WANT them to have fun. I WANT them to make mistakes. I WANT them to find their own path to exploration. I WANT them to feel their ideas have value. But they do not want to PLAY. Then it hits me. At 9:00 in the front of that lecture hall where we are all unhappy, this should be fun. But it is not fun for them because they do not know the rules. (Rand, 1985: 189) How do I make this a game? Desperate to find a common context from which to expand, I ask "How many of you play video games?". All of the hands go up. O.K. this is good. Common ground. Can I help them to see my point of view? My frustration? "What do you do when you are learning a game and someone stands behind you and tells you what to do?" In unison, "we tell them to SHUT UP."

Exactly. SHUT UP and PLAY.

I need to design a game.



CLAIRE STIGLIANI

I tell stories about women, inspired by paintings, photographs, magazines, posters, YouTube clips, literature, performance and plays. My paintings are like episodes in an unconventional romantic comedy with myself cast as the heroine, writer and director. The scenes depict my fantasies and secret desires. They explore the act of watching and being watched and blur fiction with reality.

The paintings are constructed like Victorian photocollages. Placed in a new space, the appropriated images are transformed. The settings are skewed, tipped and condensed. The linear perspective of in-person observation is abandoned.

My work mythologizes and deconstructs mediated images of women. I am interested in how femininity is portrayed. The historical, folkloric, and contemporary female characters of my paintings act as both subject and viewer. My work has no heroines or victims. Rather, it indulges in the gratuitous pleasures of youth, beauty, sex, and fantasy.



General Hospital, 2013, ink, acrylic, watercolor, gold leaf, and flocking mounted on board



On Looking, 2014, ink, acrylic, watercolor, gold leaf, and flocking mounted on board

DAVID WILSON

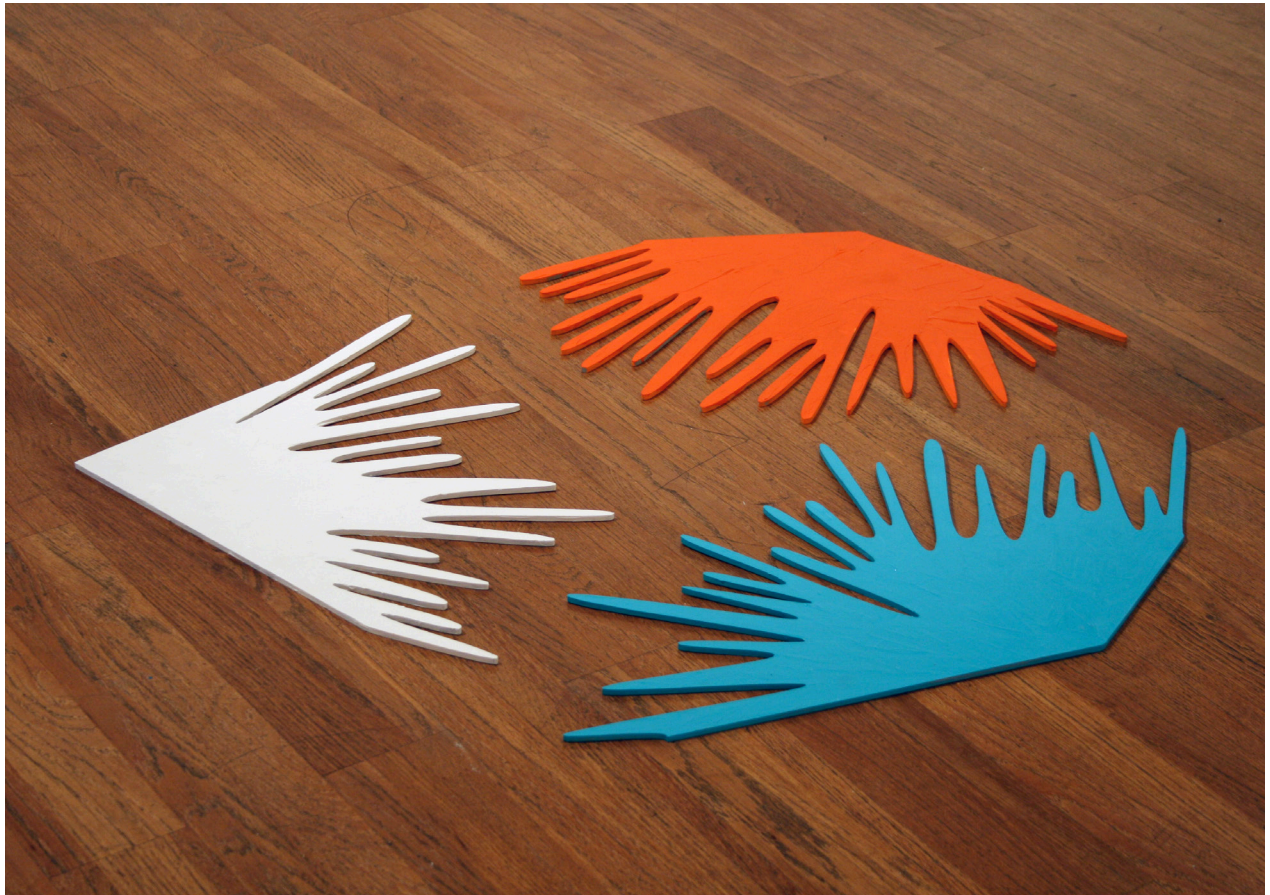
Artmaking, for me, is a place where a transformation is possible - transformation as a way of thinking about and moving through the world.

The qualities associated with intuition, chance action, improvisation, and the transitory are what shapes and defines the form of the work. Thoughts are processed through the filters (sketching, inverting, layering, scale shifts, sliding between materials, etc.) until the result becomes an idea, an image, and a thing with a life of its own.

For me, the formal/perceptual parameters of the work should be distinct and clear. To be successful, it also needs to pose a question, embody a contradiction, or possess an essential mystery. How the work might come to meaning is more intriguing than what it means.



Three Traps, 2014, acrylic on sintra



Three Traps, 2014, acrylic on sintra

KARLA WOZNIAK

My recent paintings are inspired by the landscape of the southern Appalachian regions of the United States. Since moving to Knoxville, Tennessee, from New York City in 2011, I have shifted my gaze to depict places where development and industry merge with the natural world. The landscape in this region is very much alive—vines seem to grow and crawl as you look at them; they swallow up trees, cling to telephone poles, and dangle from power lines. The air is thick with humidity, and the sedimentary history of the land is palpable.

My oil paintings blur the line between representation and abstraction, observation and fantasy. The nature I depict is both familiar and alien; it often seems to have a synthetic and slightly toxic character. My paint application has a topographic quality—transparent spaces abut flat areas of color and sections of molded and carved paint. In these pictures, abstract marks teeter on the edge of representation, and disparate spaces are woven together with pattern and light.

I think of my work in the tradition of American Landscape painting, with lineage from the Hudson River School through Marsden Hartley and Charles Burchfield. I am interested in the power of landscape to be beautiful and scary—natural and artificial. I want my paintings to have an ecstatic quality, but also be grounded in the world, and also for them to transmit a kind of hysteria. My final paintings are as much a psychological landscapes as a physical one.



Undergrowth, 2014, oil on canvas over panel



Ecstatic Forest, 2014, oil on canvas over panel

KOICHI YAMAMOTO

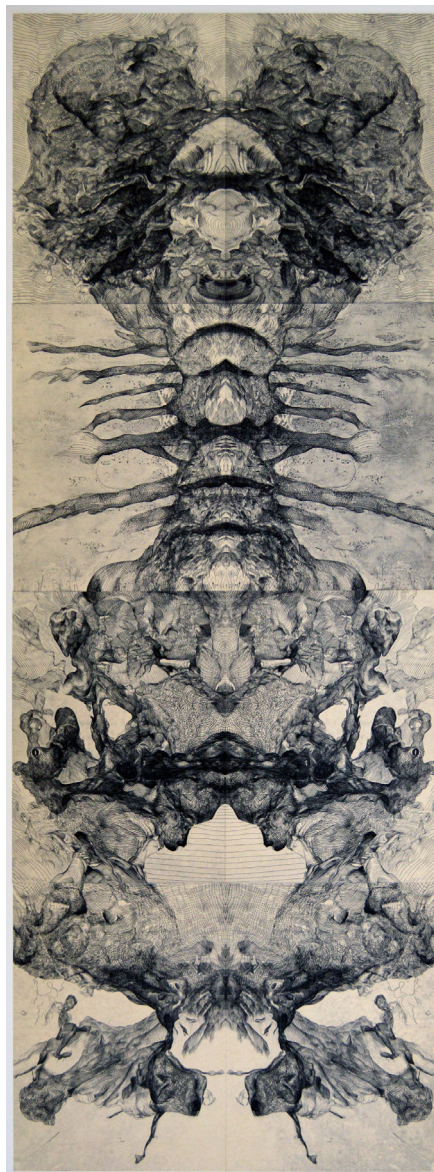
Houroku

An arbitrary decision remains uninteresting until it happens twice.

When it comes to organizing, I usually group things according to similar function. For example, on my kitchen shelves I keep plates on the bottom with bowls stacked on top. Cups obtain a more unique placement to recognize the difference in purpose. I assume this is not an unusual practice throughout the domestic kitchen world. I find both comfort and curiosity in these types of human behavior. These graphic images are made from intaglio plate, specifically copper engravings. The five hundred year old method slows down the image making process - a sixteenth century standard. Engaging in the journey of production provides an opportunity to discover significance in a series of arbitrary decisions.

Printing these images bisymmetrically, they gain some resemblance to faces. Generally, the basic qualification of "face" requires two eyes and one mouth. This simple triangular composition of three elements is in many ways the foundation of visual communication. I find an interest in the unlimited possibilities of these combinations and expressions.

Four bisymmetrical images have been printed and collaged. Expressions are mixed, sometimes becoming hidden artistic simulacrum.



Houroku, 2014, copper engraving



Shimobukure, 2014, copper engraving

SAM YATES

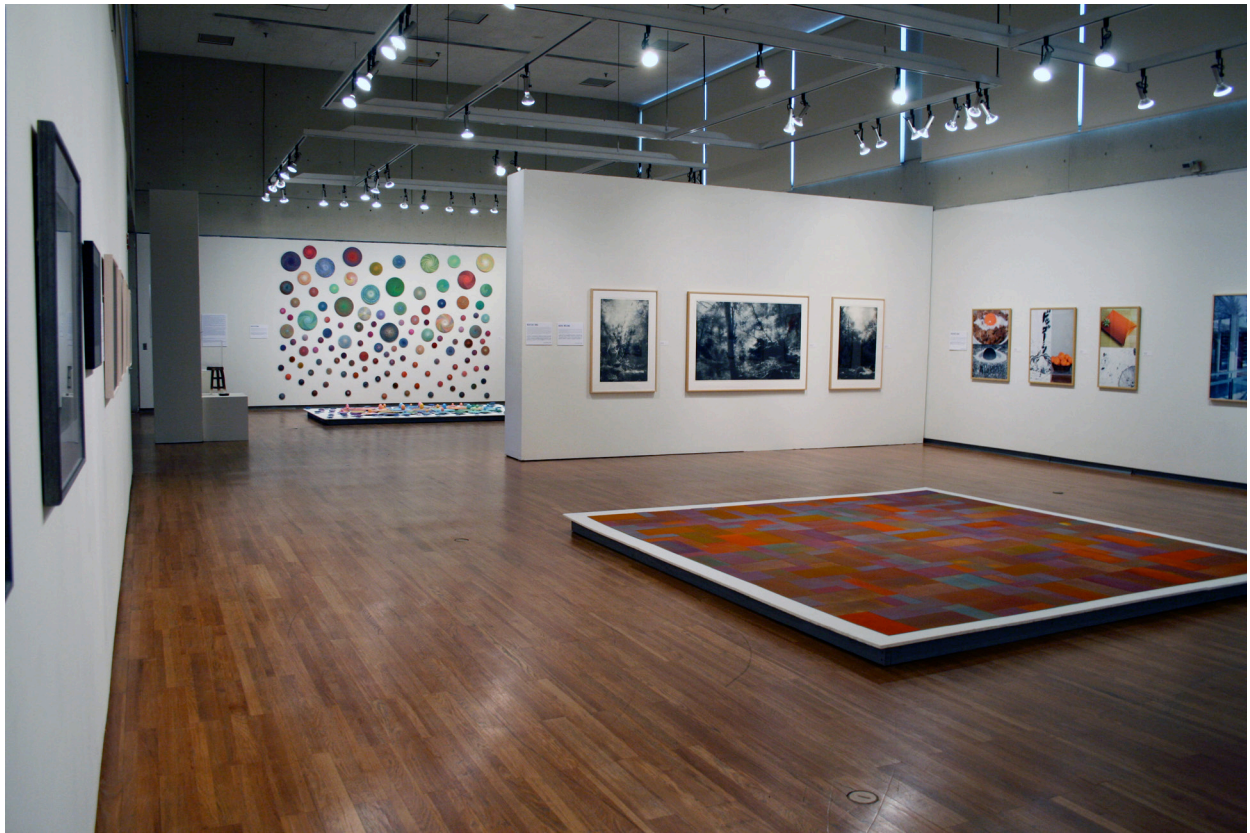
As Director and Curator for the Ewing Gallery of Art and Architecture and the UT Downtown Gallery, I schedule exhibits that reflect the diversity of the various disciplines and programs taught in the School of Art and the College of Architecture and Design. I have been the curator or co-curator with the exhibiting artists themselves or with fellow faculty for the majority of these exhibits. By networking with colleagues nationally and internationally, we have been able to offer our university community exhibitions of national and international quality even within budget constraints. Many of the exhibitions organized at the Ewing Gallery have had successful national tours. Our initial exhibition in 1981, *Holly Stevens: A Retrospective*, toured to five regional venues and since then, over thirty exhibitions have also toured to over one hundred twenty-eight venues throughout the United States. Some of these exhibitions include *Redefining the Multiple: 13 Contemporary Printmakers*; *Built for the People of the United States: Fifty Years of TVA Architecture*; *The Intimate Collaboration: Prints of Teaberry Press*; *Affinities with Architecture*; *Fact, Fiction, Fantasy: Narrative Art in the Southeast*; *Shape Shifter: Mary Beth Edelson*; *Deep Swimmers: Robert Stackhouse*; *Life in the City: The Art of Joseph Delaney*; *Grassroots Wisconsin*; *Midwest Constructed Fiber Art*; *Jewelry/Means/Meaning*; *The Enduring Presence: Recent New York Abstraction* and others. This traveling exhibition program has thus resulted in a national audience and media coverage for the Ewing Gallery, the School of Art, the College of Architecture and Design, and The University of Tennessee.



Death Rock City, 2014, installation, UT Downtown Gallery



Of Giants and Dwarfs, 2013, installation, The Ewing Gallery



Redefining the Multiple, 2011 installation, The Ewing Gallery



Revealed, 2012 installation, UT Downtown Gallery



think/make/think, 2014 installation, The Ewing Gallery



think/make/think, 2014 installation, The Ewing Gallery

art history faculty

MARY CAMPBELL

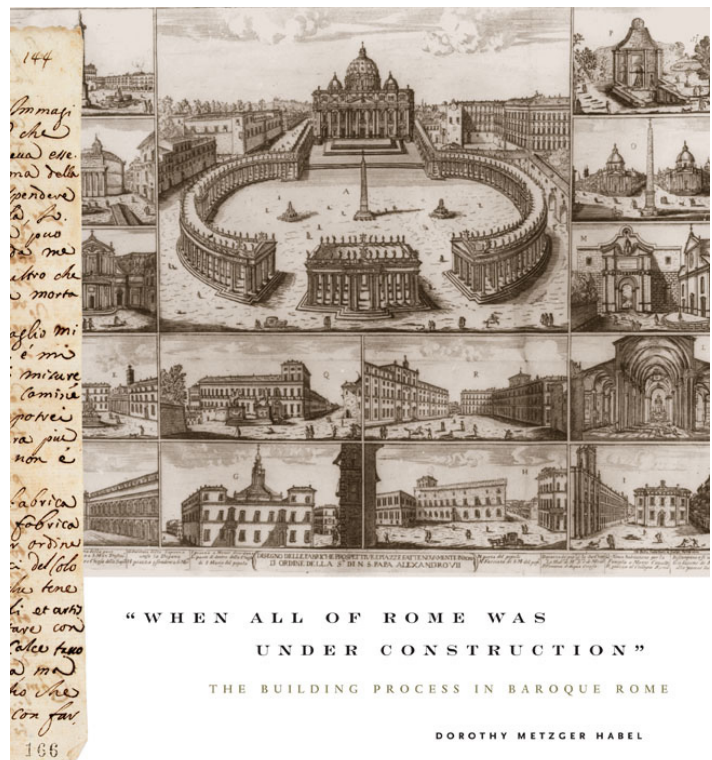
Dr. Campbell writes about memory, identity, and bodies in the history of American art. Although her current book *Civil Saints: Polygamy, Polygamy and Mormon Citizenship in the Work of Charles Ellis Johnson* (forthcoming: University of Chicago Press) examines these issues in the context of a little-known LDS artist, she does not limit her scholarship to either the nineteenth century or high art objects. Instead, Campbell takes a broader approach to the discipline, drawing from the histories of American art, visual culture, and even jurisprudence in an attempt to discover just how eloquently certain images and objects speak to the moments and actors that formed them. Campbell's recent publications include an essay in *Sensational Religion: Sensory Cultures in Material Practice* (New Haven: Yale University Press, 2014), as well as articles in the *Yale Journal of Law & Feminism* and the *Hastings Communications & Entertainment Law Journal*. In addition to this, Campbell has received several awards, including fellowships from the American Council of Learned Societies and the Stanford Humanities Center.



C.E. Johnson, *untitled photograph of Brigham Young's surviving widows*, 1897

DOROTHY METZGER HABEL

My recent book, *“When All of Rome Was Under Construction,”* focuses on the processes involved in building the city of Rome during the Baroque period. My interest is in what I understand as “the incubation of architecture.” This research was fueled by the discovery of some remarkable archival materials—thick narratives that describe the tensions and conflicts, trials and challenges of building in seventeenth century Rome. These sources reveal how building was financed, the challenges of hiring a labor force and of acquiring building materials as well as the role of the public and its sense of urban ownership, and their authors reveal just how difficult it was to build, in the words of one foreman, “when all of Rome was under construction.” Reviewers have hailed this as a “richly documented and closely argued book” that “makes the study of Roman Baroque urbanism more engaging and pertinent than ever before ... benchmark scholarship.”



TIMOTHY W. HILES

With his recent research, Dr. Hiles has explored the shift in photographic perception that occurred during the American Civil Rights Era and which helped provoke an empathetic awareness of social isolation and enfreakment of those outside what was considered normal in a Cold War society. Through an interpretation of the rhetorics of the stare within a post-modern aesthetic, he has demonstrated how photographers represented an increased cognizance of what it meant to be an other in a capitalist society that valued homogeneity.



AMY NEFF

"My work explores the role of images in visualizing and codifying certain ideologies in Western culture. My focus on the thirteenth century reflects an interest in a transitional period, when changing attitudes in religion and science encouraged a new naturalism and humanism in the arts. I am especially interested in art associated with the Franciscans and in images concerned with women's roles."



SUZANNE WRIGHT

Dr. Wright's area of specialization is the visual culture of seventeenth century China, particularly painting and prints. She has published articles on late Ming woodblock-printed catalogues of letter paper designs and the seventeenth century publisher Hu Zhengyan and has an essay on the history of decorated letter paper in China coming out next year. She is currently working on a book manuscript on the epistolary culture of the late Ming and early Qing dynasties, an article on woodblock-printed playing cards for drinking games, and is co-curating an exhibition of Ming and Qing prints for the Huntington Library, Art Collections and Botanical Gardens in 2016.



"The Heart relies on the Goose"
From *Hu Zhengyan, Ten Bamboo Letter Paper Catalog*
Ming dynasty, 1644.
woodblock print

ABOUT THE FACULTY

JOSHUA BIENKO received his MFA from the Lamar Dodd School of Art at the University of Georgia in 2008, and his BFA from the University of Buffalo in 2000. He has exhibited throughout the country at venues such as the Dallas Contemporary (TX), Artpace (TX), Labor Ebertplatz (Köln), Vox Populi (PA), Big Medium (TX) and the Guggenheim Museum (in collaboration with YouTube Play Biennial). He is one of the founding members of Ortega y Gasset Projects in Queens, a 2009 Tanne Foundation recipient, and a Hambidge Residency Fellow.

EMILY WARD BIVENS is the Director of Foundations and Associate Professor of 4D arts and Transmedia Design at the University of Tennessee, Knoxville. She received her MFA from The University of Colorado, Boulder in 2004. She is a member of The Bridge Club, a four-member collaborative art and performance group established in 2004. The Bridge Club's interdisciplinary installation, video, live performance and digital media works incorporate and respond to sites such as a hotel room, a city bus or an abandoned storefront in addition to the traditional gallery or museum space. Exhibitions and performances of Bivens' individual and collaborative work have been shown extensively in festivals, museums, galleries and washaterias. Individual work has been shown at Skulpturens Hus, Stockholm, Sweden; Museum of Contemporary Art, Denver, Colorado; and Temple Contemporary, Philadelphia, Pennsylvania. The Bridge Club work has been shown at The Ulrich Museum, Wichita, Kansas; New Genre Arts Festival XXI, Living Arts, Tulsa, Oklahoma; Museum of Contemporary Art, Santa Barbara, California; The Texas Biennial at the Blue Star Contemporary Art Museum, San Antonio, Texas; Currents: The Santa Fe International New Media Festival, Santa Fe, New Mexico; and the Lawndale Art Center, Houston, Texas. The Bridge Club was recently awarded grants from The Idea Fund and the Mid-America Arts Alliance to support their traveling project, *The Trailer*.

SALLY BROGDEN has taught at the University of Tennessee since 1994. Her background includes Art History and Studio Art degrees from the University of Michigan and an M.F.A. from the New York State College of Ceramics at Alfred. Her ceramic works have been exhibited throughout the country, and she was one of fifty artists recently chosen to represent the United States in the survey exhibition *Taking Measure: American Ceramic Art at the New Millennium*, held in conjunction with the World Ceramics Conference in Yeosu, Korea. She has been the recipient of numerous grants and four residencies at the Archie Bray Foundation. Her work has been included in a number of books and catalogs including: *Ceramics: A Potter's Handbook*, *The Craft and Art of Clay*, *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, *Taking Measure: American Ceramic Art at the New Millennium*, 2001: *Clay Odyssey: Celebrating Fifty Years Of The Archie Bray Foundation*, and many NCECA National catalogs. An active member of the National Council for Education in the Ceramic Arts (NCECA), she pioneered the NCECA Graduate Student Slide Forum.

JASON S. BROWN received his M.F.A. from the Rhode Island School of Design in 1999, and began teaching sculpture at the University of Tennessee in 2001. Brown's artwork has been exhibited throughout the country, including Arizona, Alabama, Florida, Indiana, Kentucky, Massachusetts, Michigan, Minnesota, North Carolina, New York, Oregon, Pennsylvania and West Virginia. In 2005, Brown completed a four-month research residency at the Sitka Center for Art and Ecology on the coast of Oregon. He is involved in a number of collaborative public art projects with social interventionist groups such as SURVIVAL DESIGN. Throughout his art and teaching, Brown emphasizes interdisciplinary cooperation amongst creative thinkers. His work engages other disciplines including architecture, ecology and engineering.

MARY CAMPBELL received her BA in visual art from Brown University, where she graduated magna cum laude. She subsequently received a J.D. from Yale Law School in 2001 and a Ph.D. in art history from Stanford University in 2010. After graduating from law school, Campbell clerked for the Honorable Sharon Prost of the U.S. Court of Appeals for the Federal Circuit. Recognized as a scholar, teacher, and lawyer, Dr. Campbell specializes in nineteenth century American Art. Her dissertation "Exalted Bodies: Charles Ellis Johnson and the Practice of Mormon Photography" focused on the intersection of stereography and early Mormon theology. Dr. Campbell has published articles in the Yale Journal of Law & Feminism and the Hastings Communications & Entertainment Law Journal. In addition to this, she has received several awards and fellowships, including the Luce/ACLS Dissertation Fellowship in American Art, the Stanford Humanities Center Geballe Dissertation Prize Fellowship, and the Stanford University Centennial Teaching Assistant Award.

DOROTHY METZGER HABEL is professor of art history and a Distinguished Professor in the Humanities. She also serves as the Director of the School of Art. A scholar of seventeenth century Italian art, her research focuses on the architecture and city planning of papal Rome. She has authored two books, *"When All of Rome was Under Construction": The Building Process in Baroque Rome* (Penn State Press, 2013) and *The Urban Development of Rome in the Age of Alexander VII* (Cambridge University Press, 2002). She has also published a number of articles, essays, and book reviews and engaged in curatorial work. Her research has attracted funding from the National Endowment for the Humanities, Samuel H. Kress Foundation, and the Graham Foundation for Advanced Studies in the Visual Arts. She received a Ph.D. in the history of art from the University of Michigan and joined the UT faculty in 1980.

PAUL HARRILL is a filmmaker and educator. His films include the feature, *Something, Anything* and the short films *Gina*, *An Actress*, *Age 29* and *Quick Feet*, *Soft Hands*. He is the producer and co-cinematographer of the documentary *For Memories' Sake*, directed by Ashley Maynor. Harrill's films have screened around the world at festivals, museums, and on television. His work has been supported by the Sundance Institute, IFP, The MacDowell Colony, Yaddo, and the Southern Humanities Media Fund, among others. Harrill has also been named one of the "25 New Faces of Independent Film" by *Filmmaker Magazine*. A native of Knoxville, Tennessee, Harrill is the Dee & Jim Haslam Professor of Art in the School of Art at the University of Tennessee, where he teaches courses in filmmaking, cinema studies and transmedia.

TIMOTHY W. HILES is associate professor of art history where his area of expertise is 19th and 20th century European art and the history of photography. He served as the School of Art Associate Director from 2001 to 2005. In addition to dedicating himself to teaching and advising students, Dr. Hiles has authored *Thomas Theodor Heine: Fin-de-Siècle Munich and the Origins of Simplicissimus* as well as articles, papers and book chapters. He focuses his research on the intersection of literature and visual arts in the microcosms of turn-of-the-century Vienna and Munich and on American twentieth-century photography, film and visual perception. Dr. Hiles is also an advocate for accessibility for the disabled, serves on various committees in this regard and recently co-authored "An Integrated Information System for the Disabled" in *The International Journal of Diversity in Organizations, Communities & Nations*.

PAUL LEE received his M.F.A. from Cranbrook Academy of Art in Bloomfield Hills in Michigan, an A.B. from Hamilton College in New York and an International Baccalaureate from the United World College of the Atlantic in Wales. His video and photography has been exhibited in group and solo exhibitions in New York, Los Angeles, Chicago, Seattle, Philadelphia, Cleveland, Detroit, San Antonio and Vladivostok, Russia. Prof. Lee was the recipient of many grants and awards, including two Rockefeller Foundation Travel Grants and a National Endowment for the Humanities Senior Research Fellowship to China. He also received artist residencies from Universidade de Sao Jose Macau, the New York State Council on the Arts and The Brandywine Workshop in Philadelphia. Lee has over twenty years teaching experience at the university level. He served as director at the University of Tennessee School of Art from 2002-2008. In addition to the University of Tennessee, he has been on the faculty at the Cleveland Institute of Art, San Antonio Art Institute and Washington State University. Prof. Lee served on the board of the National Council of Art Administrators (NCAA) from 2003-2009 and he served as president of NCAA in 2005-2006.

SARAH LOWE is an Associate Professor of Graphic Design in the School of Art. Her current work focuses on the development of mobile platforms designed to interpret sites of cultural heritage, building upon a career of researching and developing digital content for the cultural heritage sector. She has extensive experience working with cultural institutions including The National Park Service, The United States Holocaust Museum, and the Eastern Band of Cherokee Indians. Her interest in culture history has led to work for the Highlander Center, the Beck Cultural Center (East Tennessee's largest repository of African-American history), Panther Creek State Park and the W.E.B. DuBois Center at Harvard University. In 2012 she received a Fulbright Research Scholar fellowship to spend a year working with the Intermedia Research Center at the University of Oslo in Norway. She received her Masters in Graphic Design from North Carolina State University.

BEAUVAIS LYONS is a Chancellor's Professor at the University of Tennessee in Knoxville where he has taught printmaking since 1985. Lyons received his MFA degree from Arizona State University in 1983 and his BFA degree from the University of Wisconsin-Madison in 1980. See his web site (web.utk.edu/~blyons) for information on his mock-academic projects through the Hokes Archives. Lyons' one-person exhibitions have been presented at over 60 museums and galleries in the United States and abroad. His prints are in numerous public collections including the Smithsonian Museum of American Art, Washington, DC; The Whitney Museum of American Art, New York; and the Philadelphia Museum of Art, Philadelphia, Pennsylvania. In 2002 he received a Fulbright Fellowship to teach at the Fine Arts Academy in Poznań, Poland.

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

ALTHEA MURPHY - PRICE received her MA from Purdue University in West Lafayette, Indiana in 2003, and her MFA from the Tyler School of Art, Temple University in 2005. She has exhibited her work in numerous national and international venues. In addition to her exhibition record her work has been featured in such publications as *Art Papers*, *Contemporary Impressions Journal*, *Art in Print*, *Printmaking: A Complete Guide to Materials and Process*, and *Printmakers Today*. She has taught at Indiana University and currently Associate Professor of printmaking at the University of Tennessee, Knoxville.

AMY NEFF, a specialist in medieval art, received her Ph.D. from the University of Pennsylvania. Her recent publications have focused on the impact of the Franciscan movement on the arts and on the imagery of women. These include "The Pain of Compassion: Mary's Labor at the Foot of the Cross," *Art Bulletin* (1998), and "Palma dabit palmam: A Franciscan Program of Devotion," in the *Journal of the Warburg and Courtauld Institutes* (2002), and "Lesser Brothers: Franciscan Mission and Identity at Assisi," *Art Bulletin* (2006). She was also a contributor to the exhibition catalogue, *Byzantium: Faith and Power, 1261-1557*, the Metropolitan Museum of Art, New York (2004). Her book, *A Soul's Journey into God: Franciscan Devotion in a Late Thirteenth-Century Manuscript*, will be published in 2015. Dr. Neff's awards include the Rome Prize at the American Academy in Rome and fellowships from the Center for Advanced Studies of the National Gallery of Art, the Harvard University Center for Renaissance Studies at Villa I Tatti, and the National Endowment for the Humanities.

JOHN DOUGLAS POWERS received his MFA in sculpture (with distinction) from The University of Georgia and a BA in art history from Vanderbilt University. John is the recipient of The Virginia A Groot Foundation Award, a Joan Mitchell Foundation MFA Grant as well as the Southeastern College Art Conference Individual Artist Fellowship and an Alabama State Council on the Arts Individual Artist Fellowship. His sculptures, installations, animation and video works have been exhibited nationally and internationally at venues including the MIT Museum, Crystal Bridges Museum of American Art, The Wiregrass Museum of Art, The Alexander Brest Museum, The Mariana Kistler Beach Museum of Art, The Huntsville Museum of Art, Jonathan Ferrara Gallery, and Brenda Taylor Gallery.

DEBORAH SHMERLER received her MFA degree from Virginia Commonwealth University in 1998. She has been teaching at The University of Tennessee, Knoxville since the fall of 2002 where she is currently an Associate Professor of Graphic Design. Shmerler has been an invited lecturer to several national and international venues to speak about issues such as: cross-disciplinary projects, design and the community, expressive typography, and the collaborative student workshop experience. Over the years her design work has received numerous awards and has been recognized by the AIGA, The CT Art Directors Club, UCDA, The American Design Awards, Step, Rotovision Books, as well as Print and How. She is an AIGA (American Institute of Graphic Design) Fellow, the recipient of an Ellen McClung Berry professorship and a 2012 UT Chancellors Award for Multidisciplinary Research. In 2013, she was honored by the College of Arts and Sciences with a James R. and Nell W. Outstanding Teaching Award.

JERED SPRECHER creates paintings, drawings, and installations that focus on the fleeting images and objects that surround us. His work has been exhibited at The Drawing Center, Brooklyn Academy of Music, Urban Institute for Contemporary Art, Chinati Foundation, Irish Museum of Modern Art, Nerman Museum of Contemporary Art, Des Moines Art Center, Hunter Museum of Art, and Espai d'art Contemporani de Castelló. In 2009, he was awarded a John Simon Guggenheim Memorial Foundation Fellowship. Most recently he was the Artist-in-Residence at the Chinati Foundation in Marfa, Texas. Sprecher has taught at Princeton University and Cornell University. Sprecher received his BA from Concordia University in Nebraska (1999) and his MFA from The University of Iowa (2012).

CARY STAPLES is a creative problem solver. period. As an educator, she is currently a professor in the Design program at the University of Tennessee at Knoxville. She is currently developing a general education course designed to explore ways in which "design thinking" can combine empathy with traditional problem solving. She is also teaching "Math + Art" to try to create an environment to explore visual + conceptual systems with people who are smarter than she is. As a practicing designer, she has been exploring methods of creating virtual worlds to explore multi faceted problems in a collaborative learning environment, translate "game design". She has worked on interdisciplinary projects including: Astronomy, Biology and Genetics. She has presented her research about design and interface development at SIGGRAPH, Ed-Media in Germany and ICCE in Hong Kong and Japan, GLS 8.0 + 9.0. Over the years, some of her clients have included: The Oriental Society of Hong Kong, Prentice Hall, Simon & Schuster Publishing, Hayden McNeil Publishing, Kendall Hunt Publishing, Delta Records, Newark Beth Israel Medical Center, and the New Orleans Jazz & Heritage Festival.

CLAIRE STIGLIANI received her MFA from the University of Wisconsin Madison and her BFA from the University of Northern Iowa. Since 2009, Stigliani's work has been featured in solo and group exhibitions at venues including the Madison Museum of Contemporary Art, the Chazen Museum of Art, Madison, Wisconsin; the Dean Jensen Gallery, Milwaukee, Wisconsin; Russell/Projects, Richmond, Virginia; and the Jenkins Johnson Gallery in New York City.

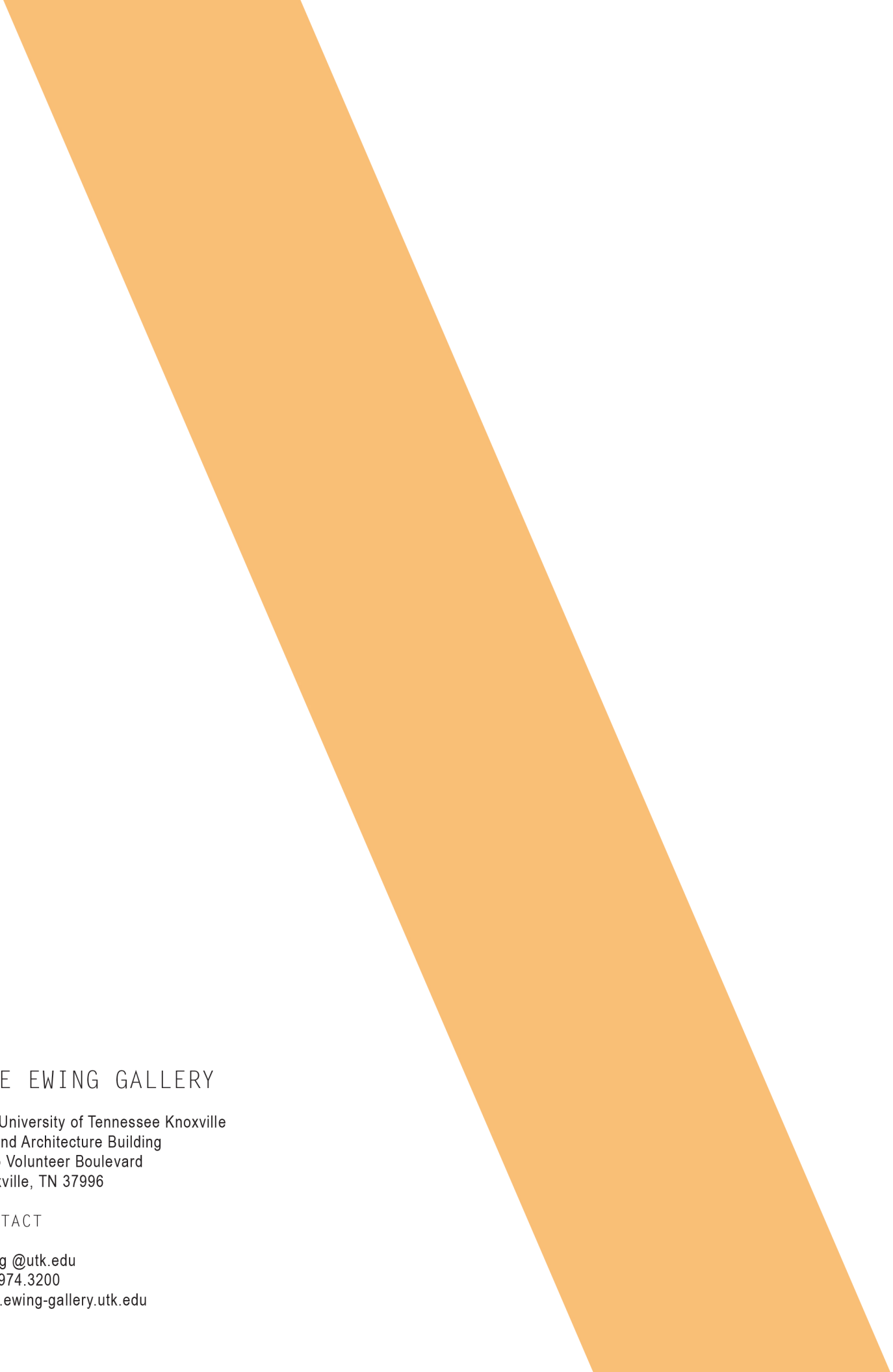
DAVID WILSON received his MFA from the University of California at San Diego. Using unconventional materials and approaches he creates installations, videos and drawings. Wilson has shown his work internationally at Kunsthalle Basel in Switzerland, the Experimental Art Foundation in Australia, the Robert McDougal Gallery in New Zealand and the Center for Icelandic Art in Reykjavik. His solo exhibitions in the United States include the Southeastern Center For Contemporary Art, Old Dominion University, Hampshire College and the Dietrich Jenny Gallery. His group exhibitions venues include the Nexus Contemporary Art Center, Spaces Gallery, The Mint Museum, Cheekwood Fine Arts Center and the University of California (San Diego). His video work has been featured at the Dallas Video festival and the Sydney Underground Film Festival. Wilson has also designed stage sets for the National Theater of the Deaf, Children's Theater.

KARLA WOZNIAK received her MFA from Yale University and her BFA from Rhode Island School of Design. Recently she has had solo exhibitions at the Gregory Lind Gallery in San Francisco, CA, and University of Vermont in Burlington, VT. Recently her work has been included in group exhibitions at Regina Rex; in Brooklyn, at Lehman College in the Bronx; and Sun Valley Center for the Arts in Ketchum, ID. Wozniak's distinctions include a New York Foundation for the Arts fellowship, and residencies at the MacDowell Colony, Skowhegan, Millay Colony, VCCA, UCross, and the Marie Walsh Sharpe Space Program. Her work has been noted in a number of publications, including the *The New York Times*, *Wall Street Journal*, *San Francisco Chronicle*, *Houston Chronicle*, *Village Voice*, and *Huffington Post* among others. Her work is included in the permanent collection of the Museum of Fine Arts, Boston.

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

KOICHI YAMAMOTO completed his BFA at the Pacific Northwest College of Art in Portland, Oregon in 1992. Then Yamamoto moved to Krakow, Poland to produce monotypes and to study copper engravings in Bratislava Academy of Fine Arts in Slovakia Republic. He studied at the Academy of Fine Arts in Poznan, Poland, and completed an MFA at the University of Alberta, Canada in 1999. He also worked as a textile designer in Fredericia, Denmark. He has exhibited internationally. He has taught at Utah State University and University of Delaware and is currently an Associate Professor at the University of Tennessee in Knoxville.

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



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