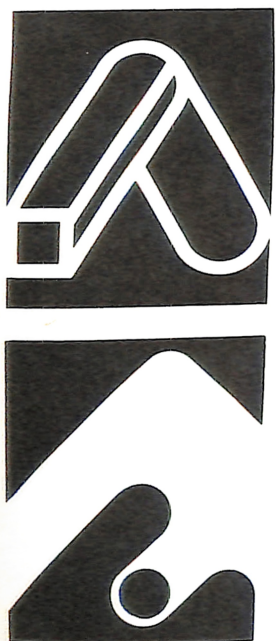


ARTS NEWS

Department of Art
Art & Architecture Building
1715 Volunteer Boulevard
The University of Tennessee
Knoxville, TN 37996-2410

Non-Profit Org.
U.S. Postage
PAID
The University
of Tennessee
Knoxville



LOOKING FORWARD:



DR. DALE CLEAVER RETIRES

In a media and cliché-choked world, words seem like bland wallpaper - pallid substitutes for the real thing. Dale Cleaver is the real thing. Thirty years of inspired teaching, thirty years of unflagging service to the University and his field, thirty years of honesty, fairness, and good comradeship. In a time of expediency, "sleaze factor," and the spurious, Dale proves that integrity and quality survive.

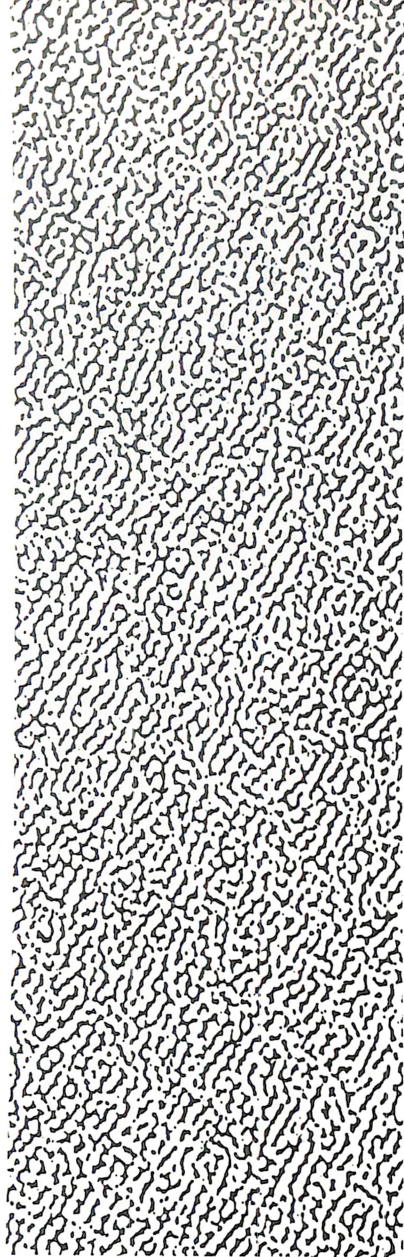
Appropriately, our *Profile* for this issue is dedicated to Dale on the occasion of his retirement. Colleagues, past and present, reveal fascinating insights into his multi-faceted accomplishments and character. By any measure, Dale has given our department a lasting benchmark for excellence - a legacy that we plan to keep alive and well. As Dale pursues his busy retirement agenda, I hope he will keep a close eye on us to make sure we do.

We wish you well, Dale; you've done a superb job!

Don Kurka, Head

DALE G. CLEAVER: A PROFILE AND APPRECIATION

Dale G. Cleaver, whose retirement from the Art Department took effect at the end of Spring Quarter, was born in Lafayette, Indiana in 1928. His father, Harry Morris Cleaver, a graduate of Oregon State College at Corvallis, was studying agricultural economy at Purdue University. His mother, Sally (Pearl) Fegley Cleaver, who had met her husband while attending Oregon State, eventually received her teaching degree from Monmouth Teachers' College. When Harry Cleaver was assigned to the United States Department of Agriculture in Washington, D.C. in 1933, the family commenced an unsettled period of frequent relocations about Washington and the Virginia suburbs. Dale Cleaver was always "the new kid" at the various schools he entered, a situation made somewhat less unpleasant by his dedication to school work.



In 1939 the father was transferred to Sacramento, California where, during the early years of World War II, he supervised the Government's shipment of fruit to England under the Lend-Lease program and where he also facilitated a new system of market allotments of fruit that would insure availability of fresh produce in the state the year around. After a long illness which completely exhausted the family's resources, Harry Cleaver died in 1944. Even though thankful growers secretly donated funds to the family estate, mother, son and daughter (Dale's sister had been adopted while the family resided in Indiana), were forced to move to Salem, Oregon, where Sally Cleaver was licensed to teach.

Cleaver excelled at Salem High School and readily received a scholarship for study at Willamette University. He enjoyed everything the curriculum offered, but the fledgling art department, staffed by University of Chicago graduates, had the most appeal. By his sophomore year Cleaver had settled upon art history as his major interest, even though he was also proving to be a capable painter of expressionistic landscapes and seascapes. An art historian "who paints" sometimes had the edge in the contemporary job market and thus he concentrated on building a portfolio for possible employment in a small college. After graduating from Willamette *summa cum laude* in 1950, he entered the University of Chicago, first intending to major in Baroque art. However, the late Joshua C. Taylor, a dynamic and forceful modernist who later became director of the National Museum of American Art, influenced Cleaver to change to the Nineteenth Century. In five years he had completed work for both the M.A. and Ph.D. and had essentially finished his dissertation before completing course requirements. The dissertation, which dealt with the Belgian historical painter Henri Leys, was assisted by a Fulbright Grant to Belgium's Institute superior to de l'Histoire de l'Art et d'Archeologie in 1952-53. After work in Belgium there was time for a "grand tour" of Italy, this on a "shoestring" of carefully managed pocket money.

Having received his Ph.D. from Chicago in 1955, Cleaver, like many college students of his day, faced the sword of Damocles. There were several job offers - one at San Jose (California) State would have required him to "teach everything" - but there was also the imminent threat of the military draft. Consequently, he enlisted in the Army's military intelligence division which afforded him reasonably comfortable living and working conditions and opportunities to perfect skiing and mountain climbing abilities during leaves. While stationed in Germany in

1957 and 1958 he also was able to renew his contact with European art museums.

Meanwhile, as the placement office at the University of Chicago informed him, the job market had improved considerably. He then could choose between large state universities with reasonably stable prospects and smaller, less well-supported, schools. Even though the offer to join the staff of the University of Tennessee meant he would be situated at some distance from a metropolitan area, it would nevertheless give him a chance "to build something," since the art history curriculum was yet in its infancy. With his arrival in Knoxville in 1958, Cleaver found himself in a Department of Fine Arts which coupled the art and music divisions under the directorship of Music. He was not the first art historian to serve the division, but working closely with art division head C. Kermit Ewing, Cleaver was the first "academic" component of the art division to take seriously its future involvement in both "creative" and humanistic directions. His first resolve was to establish courses in every major division of Western art history, while building the slide collection and a library of essential resources. As painting Professor Richard Clarke recalls, "He very quickly became acquainted with a wide variety of faculty in other departments and colleges, was soon appointed to important committees, and was asked to lecture to numerous organizations on and off campus."

In 1965, when the art division developed a graduate program in studio art, Cleaver acted as liaison between studio faculty and college administration. "I would translate (their wishes) into 'academise' and push them through." With the successful launching of the graduate program, the art division, now the "Art Department," won its independence from Music. A rather important symbol of this separation was a changed policy regarding studio classes: nude models were at last sanctioned.

Relations with music faculty remained cordial. In fact, Guy Bachman and Bill Starr, who authored a music text for publishers Harcourt and Brace, recommended Cleaver as author for a general text on art history. The result of this recommendation was the publication of the first edition of *Art, An Introduction*, a compact, readable, survey of both history and technical terms that has since proved indispensable to smaller art departments throughout the country. It addresses the generalist, in other terms, those students he might have taught in the small, remote, college he once imagined he would be serving.

Despite its general nature, the book's popular reception in 1966 brought Cleaver relative financial security and, with it, an opportunity to resume research in his special field: the emergence of modern French landscape painting. He speaks of such painters as Michallon, whose theory was the subject of an article published in *La revue du Louvre et des Musees de France*, as being perhaps more heroic than the younger generation of Barbizon painters, because he had to make a case for the legitimacy of landscape in an unsympathetic age of Neoclassicism, not just paint it.

The welcome royalties from the text also allowed Cleaver to indulge in wide-ranging diversions: skiing, driving a Porsche, sailing, gliding, and finally, designing his own house. While these activities momentarily took him away from the formal study of art history, they were instructive of a larger concern to which the painting of landscape belonged: they involved him in "a collaboration with Nature, a playing with the mountain" or with wind and water. Skill and rhythm, not speed or survival, were the essential values.

The flat-roofed house, which perches on a steep wooded hill in South Knoxville, is an elaborate version of the tree houses Cleaver once constructed in Sacramento. In its technological severity it resembles a model by several of his favorites: Marcel Breuer or Miles van der Rohe. But the warm rusticity of its rough-sawn cypress siding belongs more with the romantic tastes of Frank Lloyd Wright. To be able to look down to the forest floor through tall trees is an exhilarating experience Cleaver has savored in other pursuits, but the matter of proportion was an uppermost concern in the design. "I wanted a modular thing," he commented, "but had to use custom parts for the sake of economy." But if he had to use common products, he could at least use them in uncanny ways. Thus, taking a cue from Van der Rohe's concept of "universal space," he decided that standard windows should be turned on their sides so as to approximate the basic divisions of a Golden Section Rectangle.

"Freedom," a thirty-three foot, 13,000 pound Cat-Ketch which is currently anchored in Chesapeake Bay is his latest acquisition. Although he had no hand in designing its taut lines and trim profile, the yacht perfectly fits his specifications for maximum maneuverability. "Like an old-fashioned Cat-Schooner, it has no head sails, so it is easy to tack. . .you can pilot it single-handed."

Cleaver's list of institutional honors officially begins in 1966 when he was accorded the first UTK Alumni Outstanding Teacher Award. He holds a Distinguished Alumnus Citation from Willamette University. In 1976 he was selected UTK Phi Kappa Phi Lecturer and appointed University Macebearer. In 1980, he won a Lindsay Young Professorship in Art History and in the following year received his second Alumni Outstanding Teacher Award. He is a member of Phi Beta Kappa honorary society. In 1976-1977, he served as Interim Head of the Art Department, following the death of Kermit Ewing.

Among all the courses he has taught over the past thirty years two have given him special delight: Nineteenth Century French Painting and Modern Architecture. The latter course, he said, is entirely free of questions of 'relevancy' to the student. "Students can't escape architecture, it is all around them." During the reception honoring the retiring professor in the Ewing Gallery on May 20, 1988, Cleaver briefly commented on the rewards teaching in a public institution in a democratic society have brought him. "I taught what I wanted, when I wanted and from whatever sources I wanted. I have probably been the most free of individuals living in our time."

~~~~~ "Dale G. Cleaver: An Appreciation" ~~~~~

by Fred Martinson,* Professor of Art History

The most important aspect of Dale Cleaver's career is his extraordinary ability to inspire his students and colleagues. He was one of the four art faculty members at UTK in 1958. They were led by Buck Ewing, who had founded the Art Department in 1947. Cleaver came in 1958, and the Department and community have not been the same since! His missionary zeal for the discipline of art history and his charisma, especially in teaching art appreciation affected many, many UTK students who otherwise would have never considered courses famous for nude models (or the lack of them). It is no wonder that he was the first winner of the Alumni Outstanding Teacher Award in 1966 (and again in 1981), that he was Macebearer and Phi Kappa Phi Lecturer from 1976 to 1977, elected to Phi Beta Kappa, and appointed as one of the first Lindsay Young Professorships. He is a paragon of excellence in teaching.

Dr. Dale Cleaver, recipient of the Distinguished Service Award presented at SECAC, UTK, Oct. 15, 1987

For those who have been his students it is also very natural to see his *Art, An Introduction* as an extension of Cleaver the teacher, for Part I of it reads like the old Art 171, Art Appreciation. He discusses and analyzes and persuades us of the value of looking, "the artist arranges an experience for us by manipulating within the limits of a discipline, such elements as line, shape, mass, light and dark, texture, and color." Such was further underlined simply by listening to Cleaver, for his words and gestures in front of the classroom screen are experiences of experience. He is one of those few who leaves you with a chill down your spine and a nod that says "yes, that is important to human existence." How he understands, grounds and expresses these values is an absolute gift.

Part of the answer to his magnetism and presence is personality - he will listen and discuss art with students for hours if need be. Part is his training. His art degree and Distinguished Alumnus Citation from Willamette University in Oregon, and his Ph.D. under Joshua Taylor at the University of Chicago (*Learning to Look* by Taylor was the first textbook for UTK's Art Appreciation), and his Fulbright to Belgium in 1952-53 are major elements of it. His use of education in research, for example in "Michallon et la theorie du paysage," in *La revue du Louvre et des Musees de France* (December, 1981) leads to discovery and analyses that are true contributions to the history of art. Yet, somehow, personality and talent for research is brought together in a wonderful way that *Cleaver lives and teaches. Who else would design his own house based on the "Golden Mean" and make you feel that it is natural to live in relation to art and art history when you have the good fortune to be invited into his home environment?*

Cleaver wrote of Ewing that his one "superb motivation" was "the creation and enjoyment and celebration of art representing the best of human intellect and imagination." It might be said that Cleaver shows us all how to better create, enjoy, celebrate, feel and understand the same! Joshua Taylor's last words seem to be a part of Cleaver's make-up, "art begins not with an aesthetic system or an art school but with a person, a person who draws upon that which he or she knows best, that which is closest." He does indeed help us all to begin with ourselves as a part of art.

*The author, who teaches the history of Asian art at UTK and who was co-founder of the Asian Studies Committee of the College of Liberal Arts in 1971, arrived on campus as a French major. He changed to art history after taking one of Cleaver's courses. After graduating from UTK in 1960, Martinson subsequently entered the University of Chicago where he studied under Professor Harry Vanderstappen. He earned his Ph.D. in 1969.



“Dale Cleaver”

by Vernon Iredell, Professor of Political Science

A profound love of the visual arts combined with a truly uncommon breadth of interest and knowledge, a deep devotion to students and friends and intense enthusiasm. These things characterize Dale Cleaver. Clearly, the visual arts have been at the center of his life. He has written about them particularly in his widely used text, the fifth edition of which is soon to appear. He lives in the midst of them in a house he largely designed himself which is a blend of living quarters and art gallery full of classic modern furniture, sculpture, ceramics and paintings, one or two of which came from his own brush. He has taught about them now for thirty years with a style that has won enthusiastic acclaim from students and givers of teaching awards. He has promoted them by diligent service on the boards of the Dulin Gallery, now reborn as the Knoxville Museum of Art, and the Ewing Gallery, and by constant trudging of the lecture circuit with his ever present slide projector in hand. He began as a specialist in Nineteenth Century art, but more and more as time passed became absorbed with the present day. The people who dominated his own collection are the Knoxville artists among whom he has worked. His admiration for them goes deep and they have had no better promoter.

But art has not been all. At meetings of "The Smokers," a faculty discussion group we have both belonged to for many years, he is ever ready to participate in a truly knowledgeable way in a discussion of physics, astronomy, economics, politics, international affairs, literature and a host of other topics as well. He is a citizen who takes citizenship seriously and gives to political candidates and causes. Finally, there is a gourmet and health side of him, climbing trees with a power saw to lop off branches side, what used to be a bicycling side, but more recently has become a scull rowing and ship sailing side, and a skiing side (both downhill and crosscountry). There used to be a Porsche side, but more recently it has become a van side. (The van is needed to get supplies to the new sail boat moored in a distant harbor). In other words, there is a slightly trendy and even health nut side. All of the passions are pursued with intensity, but at the same time in a very analytical and academic way.

Now he is leaving the University for boating, skiing, writing and particularly painting which he has always longed to do more of, but never seemed to find the time

for. He talks about the loss that doing without students will be, but not about the loss that doing without committee meetings will be. Even though the feeling is not mutual, the committees will miss him, for he has done far more than his full share of work on them and done it well. We thank him more than we can say for all that he has done for so many of us and for our University and community. And we wish him well with the busy retirement that lies ahead.

“Dale Cleaver, Friend and Colleague: A Personal View”

by Dr. LeRoy P. Graf, Emeritus Professor of History

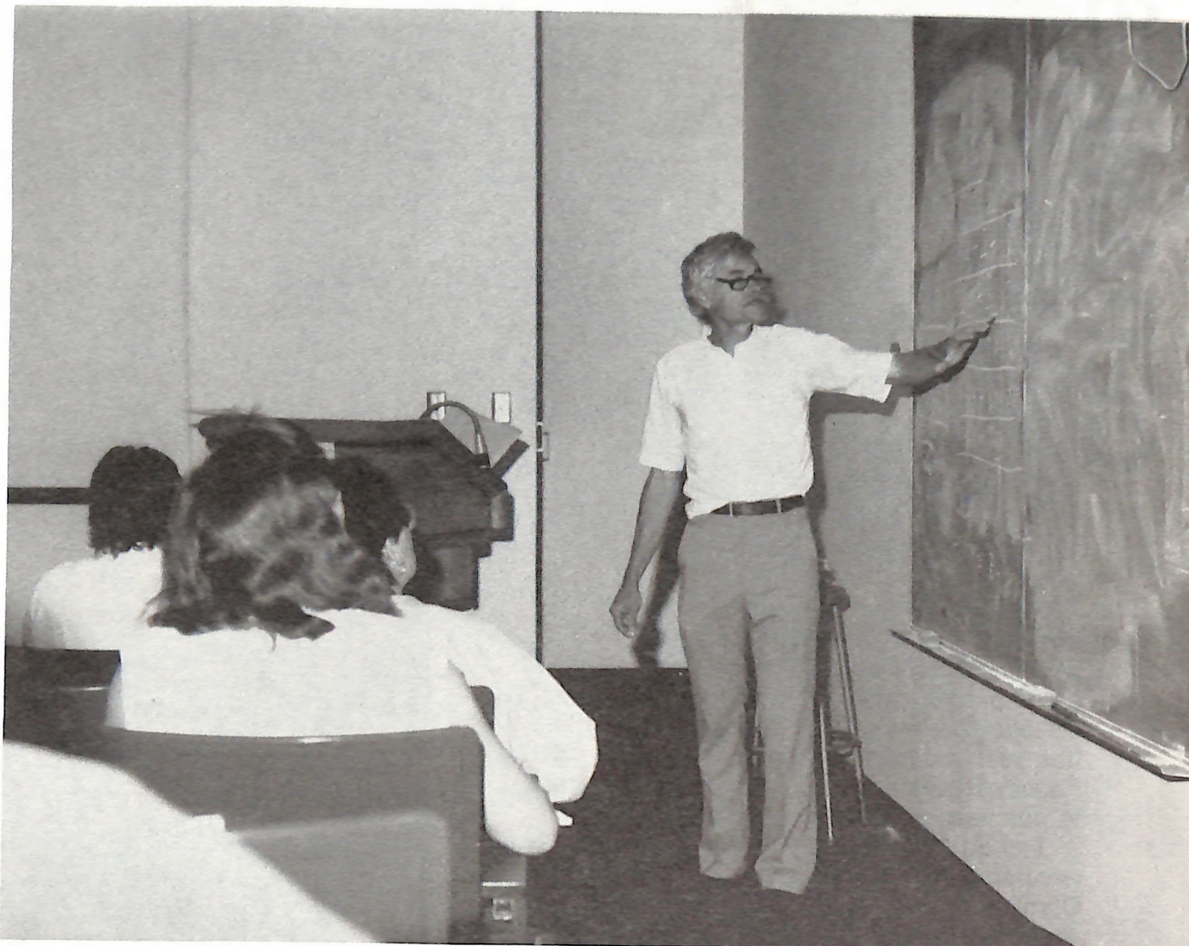
Dale Cleaver is an adjunct member of our family, so don't expect an objective assessment! Soon after he came to UT some thirty years ago, our family gained access to the Webb School swimming pool during the summer months. As older parents—by then we were in our forties—with three children under ten (and I, at least, had never, even in my salad days been other than an athletic disaster), we were delighted to find that our friend Dale enjoyed becoming the sixth member of our expeditions on those hot afternoons. It was he, drawing on his YMCA, camping, and army days, who rough-housed with the children, at the same time that he taught them to feel secure in the water. Hoisting the five-year-old Jeremy to his shoulders, he would walk slowly and reassuringly into the deep end of the pool until both heads were under water, never making the exploit over-long so as to frighten his young excited passenger. As for the girls, he patiently tried, with only mixed results, to persuade them that to swim was a worthwhile activity. In any case, he succeeded in getting them water-safe. While the parents were grateful for his help in introducing their offspring to the pleasures of

the pool (the male parent, meanwhile, basking lazily in the sun), the children most vividly remember the home-bound stops at the Dari-Delite, initiated by that overgrown kid "Uncle" Dale. Over the years Dale Cleaver has been our advisor on picture hanging, pottery display, framing, color-schemes, and household improvements and purchases, as well as the handyman who earned his informal suppers by sharpening knives, gluing broken dishes and sundry furniture, and repairing all manner of household equipment.

While endlessly indebted to him for filling in for me in these many areas of my inadequacy, I am equally appreciative of his role as a colleague at the University. He has made the campus-wide community a better place, not only through his zestful teaching (witness the Outstanding Teacher awards) and his dedicated efforts to build the art history collection in the Library and the slide collection in the department, but also through his unstinting service on college and campus committees. If the faculty is to have a voice in academia, faculty members must be willing and able to work together in committees. Not everyone has the temperament and skills to function constructively on a committee. Cleaver does. As a consequence he has expended many hours and much energy in that very important, though often scorned, activity. It wasn't by chance that he served both on the committee which produced the Triad curriculum and with the group which developed the current 1984 curriculum. While he discharged the somewhat thankless job of acting head of the Art Department for a year, he has performed an even greater service over the decades by serving, with the acquiescence and encouragement of both of the official heads, as the bell-wether of the art history section. Those of us who care about the University's well-being cannot but applaud those who contribute to strengthening its several programs and areas. Dale Cleaver has so functioned in the Art Department.

And now that he is retiring, we who are his friends and colleagues are rejoiced that he plans to reside among us, perhaps will teach a course now and again, be available as a sounding board and advisor-consultant to his colleagues and as a convivial companion at dinner parties. At the same time, we know we'll have to share him for even longer periods with sailing and skiing. But to return to the personal, there is even greater rejoicing in the Graf clan, for after years of not seeing "Uncle" Dale because he has been off skiing during the Christmas holidays, the scattered, not-so-young Graf offspring can now look forward to an annual reunion with the *entire* family, including the adjunct.

ART HISTORY



Professor Frederick C. Moffatt, Art History

The art history area will be much changed by the retirement of Dale Cleaver. The fifth edition of his textbook, *Art: An Introduction* is due to appear in December.

Two articles by Dottie Habel will appear this summer in Italian periodicals. *Storia dell'arte* will publish her study of the rococo church of S. Maria della Quercia in Rome which was designed by Filippo Raguzzini (ca. 1680-1771). *Paragone* will publish a short article with new documentation on Raguzzini and other architects associated with the Roman rococo, including Dominico Gregorini and Carlo del Dominicus. Another article on Raguzzini dealing with his Casino Lercari in Albano and its role in the transfer of Neopolitan motifs to Roman rococo architecture was published by Habel in the second volume of *Papers in Art History*, Pennsylvania State University. The volume is entitled *Light on the Eternal City*. A paper Habel delivered in Rome during the Canadian Art History Conference on Roman architecture is to be published in 1989. Habel has also been active as chairman of the Exhibitions Committee of the Knoxville Museum of Art. She has established the A.W.O.L. (Art Work on Loan) program which makes possible short-term loans of a single masterwork from a major collection for relatively short periods of time. "The goals of this program," she said, "are to provide Knoxvilleans with the opportunity to see remarkable objects and to give the community a taste of future programs conceived for the Museum's new facility."

Fred Martinson presented a paper entitled "Wielder of the Thunderbolt: Vajrapani in Early Chinese Buddhist Art" at the SECAC conference held in Knoxville in October 1987. He has submitted the manuscript for publication in the *Occasional Papers* of the Virginia Consortium of Asian Studies. Martinson's translation of the verses of "The Gourd and Catfish," a painting by fifteenth-century Josetsu, has been accepted for publication by *Oriental Art*. Commentaries on the verses were crafted by the late Jay Kim of the UTK Religious Studies Department. Work in progress includes studies of the Liu Haisu, perhaps China's best-known modern painter, and Chen Bo-jin, a Chinese painter now in residence at the UTK Art Department. This past year Martinson organized a panel, "Chinese and Korean Art Forms," for the Southeastern Conference of the Association for Asian Studies which met at Charlotte in January. Participants included Chen Bo-jin, Eun-Sook Kim and Nancy Van Hook.

Fred Moffatt has received grants from the Southeastern Regional Educational Board and the Smithsonian Institution to assist his research for a book on George Gray Barnard's statue of Lincoln, which was erected in Cincinnati in 1917. The study will center on conflicting problems of patronage surrounding the statue's production and the international crisis that ensued. Moffatt recently completed a study of the San

Francisco magnate, Henry D. Cogswell, whose unwanted gifts of public fountain sculpture were "creatively" destroyed by recipients throughout the country.

Amy Neff's article on the author and date of a medieval devotional text published in the *Miscellanea Franceseana* recently received a favorable review in the *Archivum Franciscanum Historicum*. Neff has been awarded a grant by the Gladys Kriebel Delmas Foundation for her work on the *Supplicationes variae*, a late thirteenth-century Italian manuscript. The grant will support research in Venice as part of a long-term project leading to a monograph on the *Supplicationes*. This summer, Neff's research has focused on the attribution of the manuscript, which has variously been assigned to a Tuscan, Bolognese, Genoese, or, most recently, by Neff, to a Venetian workshop.

Slide curator Sandra C. Walker reports that 1,050 new slides have been produced and 38 videotapes added to the video collection. The Friday film series, directed by Walker, drew 819 attendees over the past year. Walker has continued to edit the *Southeastern Visual Resources Newsletter* and was coordinator for SECAC 1987, the regional conference which was hosted by UTK Art Department. The most successful conference on record, SECAC was attended by more than 400 art historians, studio faculty and students from a 12-state area. For the same conference, Walker chaired a session on New Technologies for Visual Resources for which demonstrators were invited from Tennessee, Washington, D.C., and Los Angeles. Walker also attended a "Symposium on Computer-Aided Instruction with Emphasis on Faculty-Authored Software" held at UTK in October and she participated in "Teltrain I: Techniques for Using Interactive Technology," a telecommunications conference during which UTK was linked by satellite to nine other sites throughout the Southeast, including the National Science Center for Communications and Electronics. Presentations and satellite linkages permitted interaction with a panel of experts on computer systems and interactive videodiscs, expert systems and artificial intelligence.

CERAMICS



"Student throws a pot in Ceramics Class"

Jim Darrow won the "Best of Show" award at the National Christian Arts Exhibition at Wheaton College and was given a one-person exhibition at Carson Newman College. Darrow's "Dry Bones Prophecy" has been exhibited in the Ewing Gallery. A Faculty Research Grant has enabled Darrow to purchase needed kiln equipment.

Ted Saupe's recent work was seen at a two-person exhibition in Greenville, South Carolina.

Among ceramicists featured in a "Texas and Tennessee" exhibition sponsored by the Crescent Gallery, Dallas, Texas were Sandra Blain, Ted Saupe, Jim Darrow, Mercedes Saldarriaga (MFA '87), Judy Condon and Tim Stavenger (both MFA candidates). Each artist will have one work on tour for the next two years.

Graduate students in Ceramics have been quite active during the past year. Eun-Sook Kim has received a Fulbright-Hayes Grant for travel to Korea where she will study Ong-gi traditions in pottery-making. She recently organized a workshop entitled "Korean Ceramics, Past and Present" for the UTK Art Department and served as translator/narrator for the workshop at the 22nd Annual Conference of the National Council on Education for Ceramics Art, Portland, Oregon, in March.

The campus magazine, *Phoenix*, featured the work of Aaron Benson, Tim Stavenger, Judy Condon and Remo Melton in its Spring, 1988 issue.

Aaron Benson was awarded "Best of Show" at the Tullahoma Fine Arts Exhibition and participated in the National "Clay Cup" exhibition held at Southern Illinois University, in the Benlee Fine Arts Fair, Cookeville and the Nashville Art and Craft Fair last year. The McDonald's Corporation purchased one



"Ceramics Class in session"

of Benson's entries in the Tullahoma exhibition.

Tim Stavenger's work was featured in the April 1988 issue of *Ceramics Monthly*. His exhibitions include participation in the "Southeast Crafts Spotlight 87" juried exhibition and "Recent Works," at the 11th

Street Artist Colony and a separate exhibition at the Church Street Methodist Church. An architectural firm, Kevin Tucker and Associates, Nashville, purchased one of his pieces. Stavenger took first prize in Ceramics and second place overall in last year's Annual Student Show.

DRAWING

Peter Goldenstein Riesing was born to Marcia Goldenstein and Tom Riesing on February 27, 1988, weighing in at 8 pounds and 1 and 1/2 ounces.

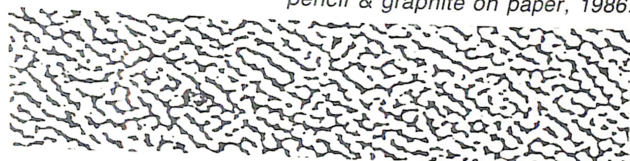
Marcia Goldenstein was an award winner in the 1987 Metro Art Competition held at the Jerry Soloman Gallery in Los Angeles where two of her large watercolor landscapes were entered. She also was recently included in two invitationals, the national "Watercolor USA," in Springfield, Missouri, and at the Haydon Gallery, Lincoln, Nebraska. Her work was selected as well for the North Dakota Printing and Drawing Competition in Grand Forks. In February, Goldenstein was given a one-person exhibition at the Freed Hardeman College, Henderson, Tennessee.

Tom Riesing had a one-person exhibition of recent charcoal drawings at the Franz Bader Gallery, Washington, D.C. and the Carroll Reece Museum, East Tennessee State University. He was represented in an invitational entitled "Contemporary Tennessee Drawing" on view at the Cheekwood Fine Arts Center, Nashville. Riesing's work was purchased for collections at Davidson College, Davidson, North Carolina; for Austin Peay State University, Clarksville, and Stouffer's Hotel, Nashville. The Asheville (North Carolina) Art Guild and the Etowah (Tennessee) Arts Commission each invited Riesing to serve as juror for annual exhibitions. He continues to serve as a member of the new building planning commission for the Knoxville Museum of Art.

Thomas Riesing, "Williamsburg Bridge." 42" x 62", charcoal on paper, 1987.



Clark Stewart, "The Joke," 30" x 40",
pencil & graphite on paper, 1986.



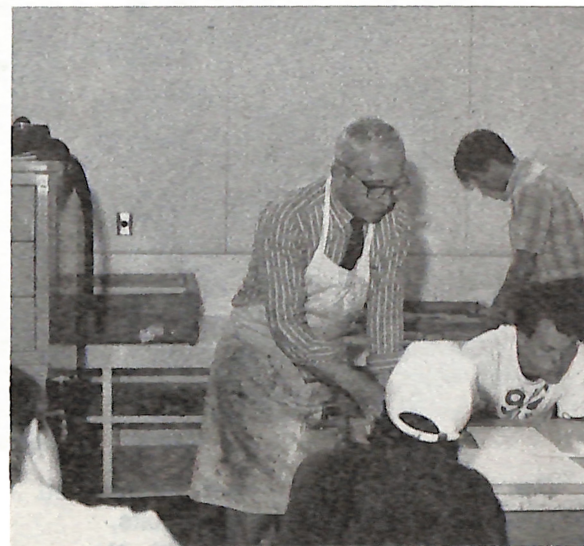
David Wilson has been most active. The following invitational exhibitions accepted his work in the past year: "Neo-Expressionism," a show sponsored by SECCA, Winston-Salem; "The Amusing Eye," at the Evanston Art Center, Evanston, Illinois; "Contemporary Tennessee Drawing," at the Cheekwood Fine Arts Center, Nashville; "Contemporary American Drawing," at Wake Forest University, Winston-Salem; and "In Black and White" at the Illinois Wesleyan University, Bloomington, Illinois, the latter a three-person exhibit. SECCA sponsored Wilson's work as representative of emerging Southeast artists during the SECAC Conference held in Knoxville in October. Other exhibitions included a one-person and group show at the Dietrich Jenny Gallery, San Diego, California. Wilson's work has been purchased by two collections: the San Francisco Federal Reserve Bank (Los Angeles branch) and the Austin Peay State University, Clarksville, Tennessee. His "disappearing" piece, erected for the "Sculpture Tour, 1987-88," aroused much curiosity.

Clark Stewart's recent work was exhibited at the University of West Virginia art gallery, Morgantown, in a one-person review. He also sent work to the invitational, "Contemporary Tennessee Drawing," at the Cheekwood Fine Arts Center, Nashville; to the 11th Annual National Drawing Exhibition hosted by Emporia State University, Kansas; and the "Fact/Fiction/Fantasy: Recent Narrative Art in the Southeast" exhibition at the Ewing Gallery last Fall. Clark's drawings also were selected for two competitive exhibitions: the "Clemson University Print and Drawing Competition" as well as the Knoxville Art Museum's National Print and Drawing Exhibition.



FIBER/FABRIC

Richard Daehnert's work was included in the traveling exhibition, "Microcosms: Small Scale Textiles" initiated last year by University of Wisconsin at Green-Bay curator Karon Winzenz. According to Winzenz, small images often reveal a greater sense of energy and aesthetic commitment than works of a more conventional scale. Another of Daehnert's woven landscapes, "Pastoral Construct II," was included in the "Small Scale Fiber" exhibition unveiled at the Textile Arts Centre, Chicago. Two mixed-media shows, "Vahki," a national exhibition at Galeria Melsa, Mesa, Arizona; and "Exhibition 280: Works on Walls," a regional review hosted by the Huntington (West Virginia) Museum of Art, selected Daehnert fabrics. He was accorded the juror's award at the Arizona show while the Huntington exhibition's catalog published an illustration of one of his entries. Daehnert received invitations from the Crescent Gallery, Dallas, Texas and from the 1988 Summer Lights Festival, Nashville, to participate in exhibitions. Having won a 1988 UTK Faculty Research Grant, Daehnert prepared for his participation in a design - research seminar that is being sponsored by the ZSK Stickmaschinen Gesellschaft, in Krefeld, Germany. He continues to apply new research to newly designed courses. Following a tour of Russia in 1987, Daehnert offered in Fall Quarter a course entitled "Icons of Our Time." At Arrowmont School of Arts and Crafts this past summer he led a session, "Mixed Media on Cloth."



Professor Richard Daehnert, Fiber/Fabric

GRAPHIC DESIGN/ ILLUSTRATION

Susan Metros has signed a contract with Prentice-Hall to write a textbook to be entitled *Design On Line: Computer Enhanced Design*. Metros recently addressed a meeting of the "Computers and the Graphic Designer Conference," held at Syracuse, New York and received awards for her work from the Knoxville Ad Club and the Knoxville Art Directors Club. Metros and the Graphic Design program were given special recognition in the recent issue of *The Seybold Report* on Desktop Publishing which reported "We saw examples of work produced by her students using desktop publishing tools, that rivaled many we've seen from professional designers worldwide."

The area continues to expand in both physical space, technological support and program funding. An Omnicrom color transfer system, which will assist students in the production of color compositions that have a "printed" quality, has been installed and promises to enhance the appearance of portfolio presentations. Scholarships were provided last year by the Whittle Corporation, Richards Design Group and The Knoxville Ad Club. The Knoxville Ad Club sponsored the Spring portfolio review, as well. Adjunct faculty continue to be an important aspect of the division's expansion. Metros saluted Shelley Williams, Mike Richards and Theresa Ducay for their service this past season.

Carol Hudgins has been awarded the 1988 Silver Addy Award in the National Ad Campaign for Business Publications. Her client was Standard Knitting Mills.



Robert Gibson, student in Graphic Design

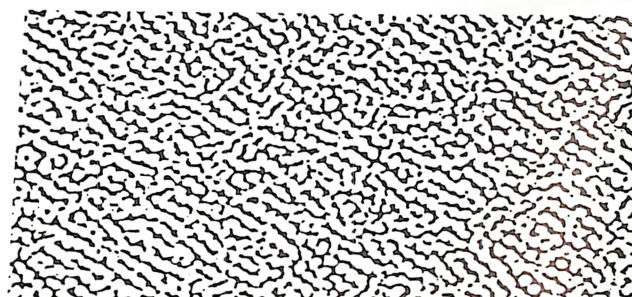


Professor Richard LeFevre, Graphic Design

METAL DESIGN

Bev Brecht, the first inter-area student in metal design graduated in June. She was invited to exhibit in the BFA Honors Exhibition.

Michael Tomlinson is curating JEWELRY/MEANS/MEANING, an international jewelry exhibition which will open in July at the National Ornamental Metal Museum in Memphis. The exhibition will be shown later at the Ewing Gallery and then will travel to other sites.



Don Kurka, "Night Park," acrylic, 72" x 120", 1988

PAINTING



Don Kurka has recently been represented in several invitational drawing exhibits, Contemporary Tennessee Drawings, at Cheekwood Fine Arts Center, Nashville, and the 12th Annual National Invitational Drawing Exhibition at Emporia State University, Kansas. Kurka has completed a major painting commission for TVA's Watts Bar Training Center - a 5' x 10' forest landscape. In addition, five of Kurka's paintings have been purchased for corporate collections: those of Bell South, Washington, D.C.;

Equicor Corporation, Stouffer's and the Birmingham Turf Club. He is currently preparing work for a three-person faculty exhibit which will open at the Ewing Gallery in November.

Whitney Leland recently entered work in two separate exhibitions sponsored by the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina. One show was restricted to works made with Crayola

crayons, the other was a commemorative dedicated to "The Southeast Seven," recipients of SECCA's artist fellowship program. Leland was also represented in the 18th Annual National Juried Exhibition at Greensboro, North Carolina which traveled to the Ward Nasse Gallery, New York and in the Birmingham Biennial at the Birmingham Museum of Art.

PRINTMAKING

Beauvais Lyons organized two paper sessions for professional conferences last year. For the College Art Association's annual meeting at Houston he moderated "Artists' Visions of Imaginary Cultures" with Barbara Maria Stafford of the University of Chicago. Norman Daly of Cornell University, Eleanor Rappe, a former UTK visiting artist from San Francisco, Paul Rutkovsky of Florida State University and Paul Zelevansky of New York City were panelists. At the annual SECAC conference held in Knoxville, Lyons' session presented a satirical view of the conference paper as an "Art form." He also conducted a demonstration on "Photo-Printmaking Methods in Lithography and Intaglio" with Beth Grabowski of the University of North Carolina at Chapel Hill. Currently, Lyons' "Apashtian Discoveries" are being exhibited in a one-person show at the Chicago Center for Ceramic Art as well as The University of Chicago and he is preparing for the opening of his next traveling exhibition, "Reconstruction of an Aazudian Temple" which will open in January at the Kittredge Art Gallery at the University of Puget Sound, Tacoma, Washington.



Professor Beauvais Lyons, left, instructs Printmaking Class



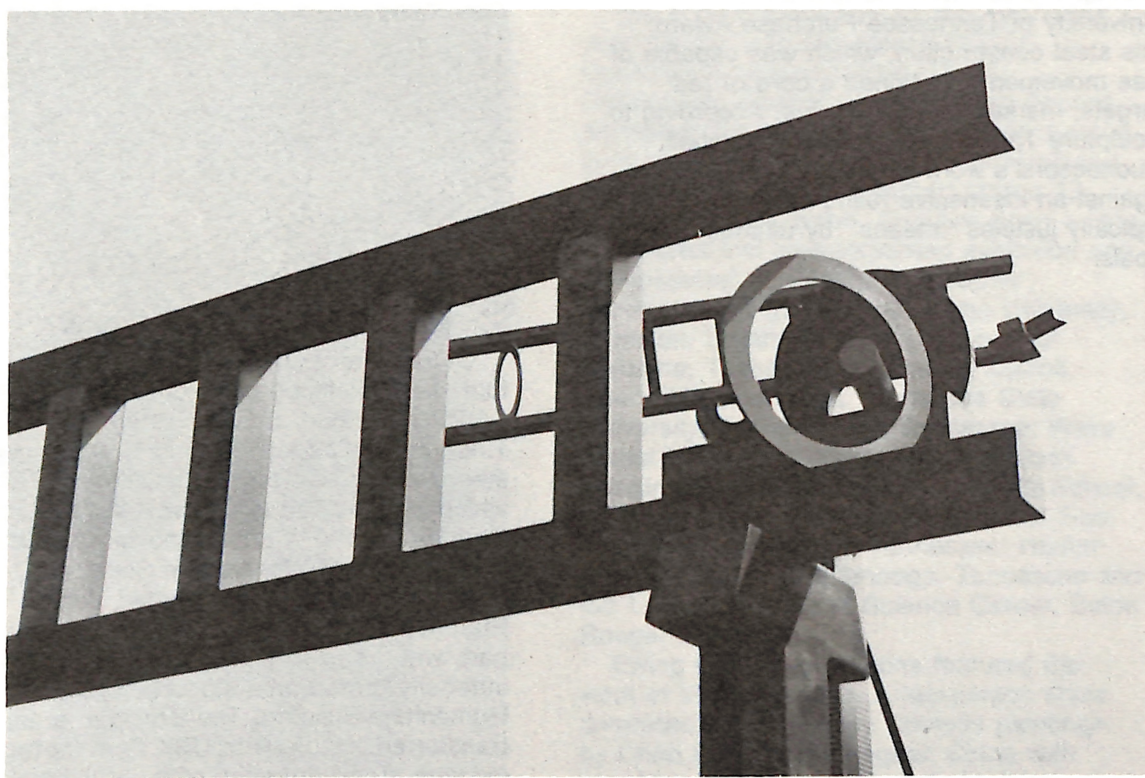
Student at work in printshop

The Printmaking division participated last year in an exchange exhibition with the University of Washington, Colorado State University and the University of Oregon. The exchange consisted of a portfolio of 20 prints sent from each school on a "round-robin" tour. Meanwhile local printmakers completed their third annual print portfolio, "Phobias." This included intaglios, lithographs, relief prints, screen prints and combination prints by more than 24 artists. Faculty participants were David Wilson, F. Clark Stewart, Don Kurka, Richard Daehnert, Pam Longobardi, Lyons and Bob Cothran (Department of Theatre). Among alumni were Deborah Broad, Tim Massey, Daniel Maiden and LeeAnn Mitchell. Two subscription sets are available for purchase. Thanks to a grant support made available by the Graduate school this year's print portfolio will be available as a traveling exhibition.

SCULPTURE

Joe Falsetti completed work on a commission for the T.V.A. Watts Bar Training Center. The piece was the result of a seven-state competition. Meanwhile, he was a finalist for yet another T.V.A. competition for sculpture in Browns Ferry, Alabama, and continued preliminary work for a possible commission for the Gatlinburg, Tennessee City Building. A commission completed for Pickwick State Park, near Memphis, received notice in the Spring issue of *Sculpture*. A Falsetti construction also was one of fifteen sculptures selected for a national outdoor sculpture exhibition at the Appalachian State University, Boone, North Carolina. Falsetti continued to be active as an exhibitor, traveled extensively, thanks to a grant from the East Tennessee Foundation for the Arts, and received special recognition from the University of Missouri, Columbia, for his contribution to the arts while a member of its faculty from 1962 to 1974.

Joe Falsetti, Detail of Sculpture installed at Watts Bar Training Center, Sweetwater, Tennessee. Painted steel.

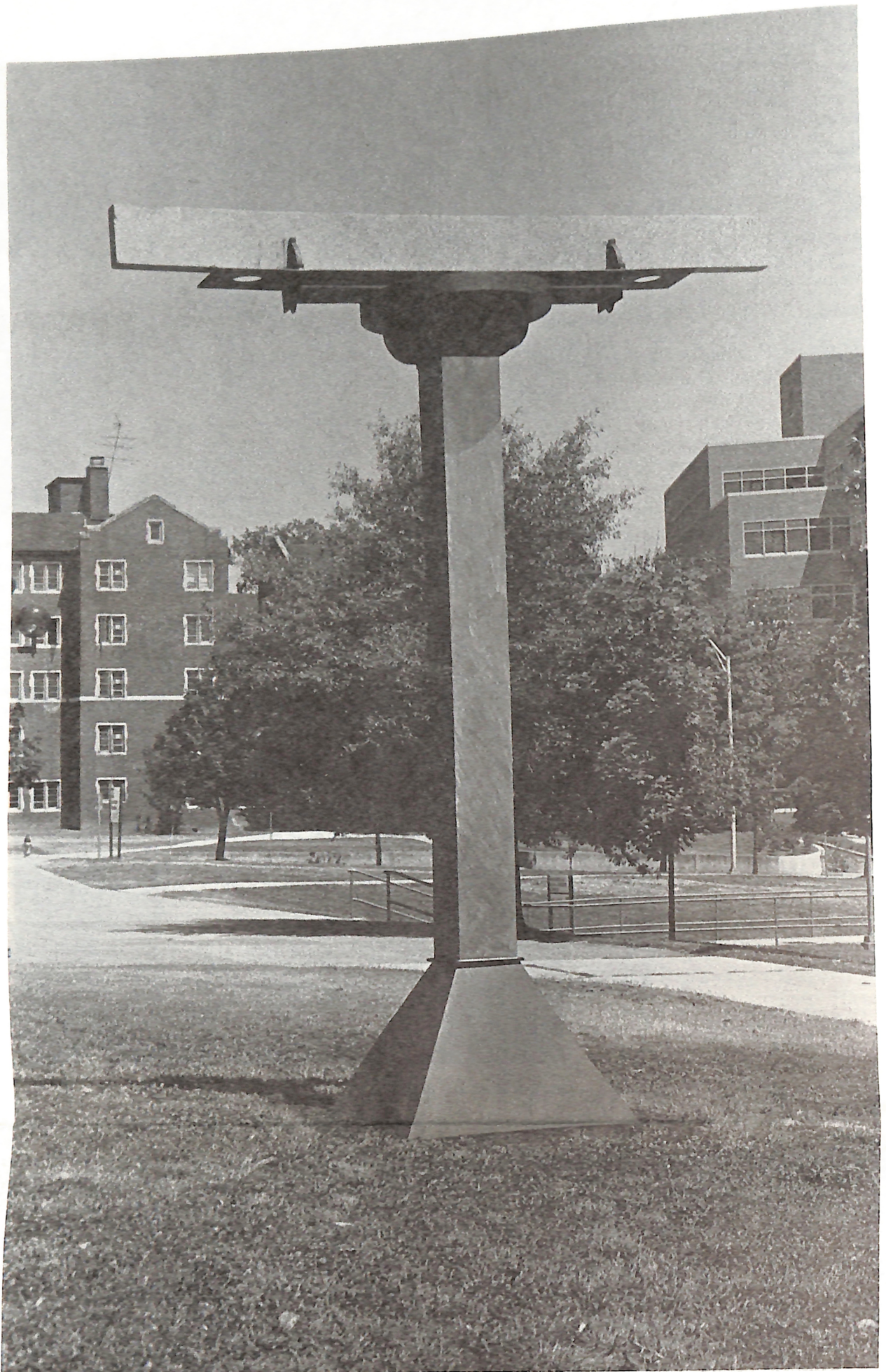


SCULPTURE TOUR

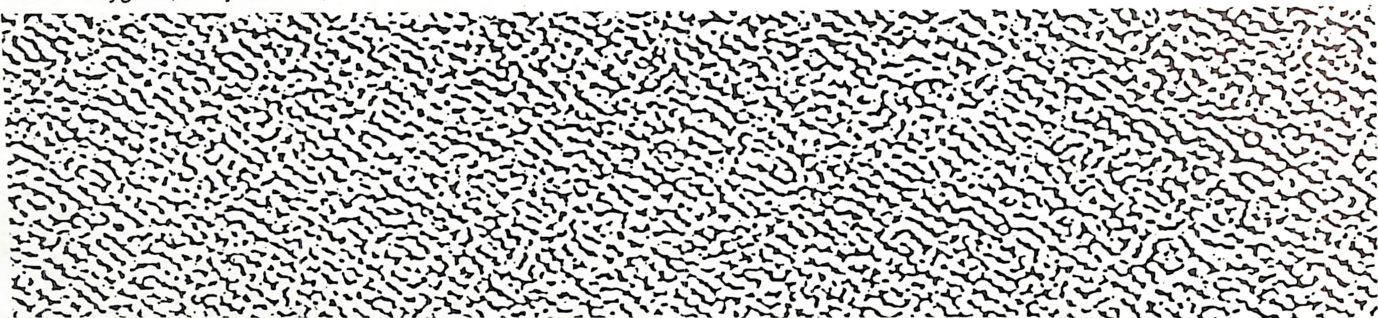
The 1988-89 Sculpture Tour was officially inaugurated during the Southeastern College Art Conference in October. Thirteen pieces were erected in ten days. Two site-specific pieces were erected: Scott Gilliam's "El Gallo," which "hung" in space at the corner of the Art and Architecture Building's front facade and Steve Rucker's twenty-foot structure, "Road House," which was placed between the A&A Building and the Humanities complex. Gilliam's contribution consisted of an array of colored plastics, aluminum and solar panels and was wired to a solar-powered speaker system capable of emitting sound. Rucker's piece was built from highway rubber, ceramic, wood, roofing tin and was illuminated by electric light. Jim Darrow's "Dry Bones Prophecy," was installed in the Ewing Gallery Courtyard after *having been vandalized at its original outdoor site.*

As reported elsewhere (Southeast College Art Conference), Alice Aycock's "Greased Lightning" was installed in the A&A Building on temporary loan. An excellent example of her smaller indoor kinetic sculptures, the electrically-powered construction was designed to emit random sounds and move.

Students, faculty and campus visitors seem to have found Martin Emanuel's "Worcester House" the most provocative piece in the exhibit. Jim Buonaccorsi's "Armor Pierce" won the first annual University of Tennessee Purchase Award; this steel construction, which was capable of free movement, contained a core of red targets, marked by bullet holes. According to Sculpture Tour Curator, LeeAnn Mitchell, Buonaccorsi's work defends the individual against an insensitive ruling order which typically justifies "means" by ultimate social goals.



Glenn Zweygardt, "Sky Stone V," 2nd Annual Purchase Award, Sculpture Tour



Other October installations included a five-foot stainless steel and bronze work entitled "Anchor Dancer" by Tour veteran Barry Tinsley of Chicago; "Ground Hog," a corten steel piece by Chicago artist Richard Hunt which was located in the A&A atrium and Charles Hook's "Double Shovel," outside the entrance of Walters Life Sciences Building. Later arrivals included Scott Pfaffman's "Frankie and Johnny," a two-part, wood and steel sculpture, complete with inner-city graffiti, that stood before the Humanities Building. The Brooklyn artist transferred his piece to UTK from its former location at the entrance of the Williamsburg Bridge in New York City. "Bear Trap," a ten-foot high representation of a house being squeezed in an over-sized trap was constructed by Richard Dennis of Pleasant Gap, Pennsylvania. Over a dozen new installations went up in May. The Sculpture Tour committee consisted of Dr. Richard Wisniewski, Dean of Education; Ann Kinggard, of the Knoxville Arts Council; sculptor Jim Buonaccorsi, recipient of last year's reward; Tammy Kaousias, senior in Political Science and Economics and Kathleen Moriarity, senior in Finance.

EWING GALLERY

Since our last newsletter, the Ewing Gallery has a new look—that of a hardwood floor, made possible by the University of Tennessee and the generosity of Hartco Incorporated of Oneida, Tennessee. The soft texture, elegant color and cushioning effect of the new flooring is a welcome relief from the *pink glare* cast by the original red concrete floor.

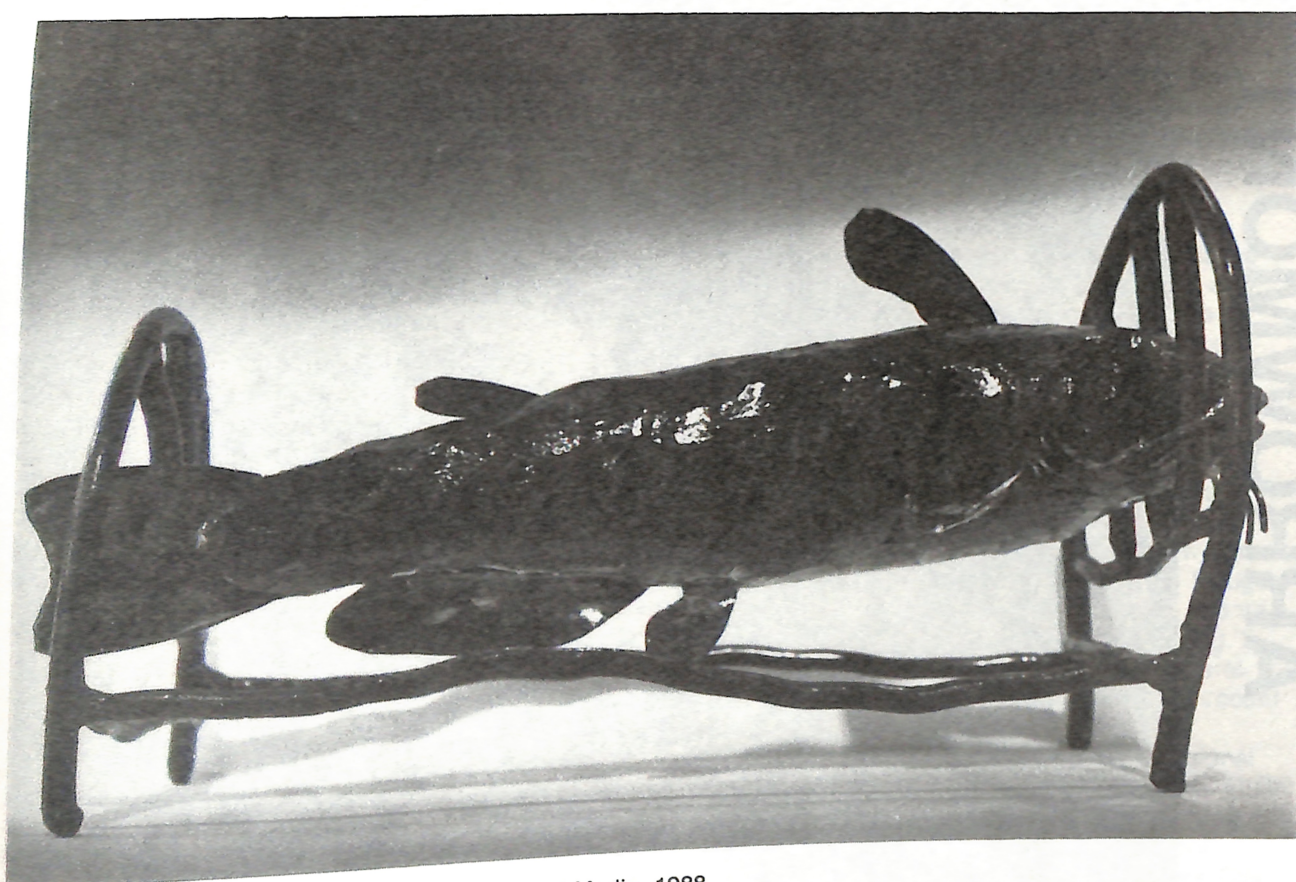
Our staff is ever-changing and growing. Upon graduation from the University of Tennessee, Preparator Julia Clebsch accepted the Directorship of the Georgia Mountains Museum in Georgia. Last Fall, Lou Horner, a Knoxville artist of note joined our staff. Our Head Preparator, Barry Fleming will be leaving Knoxville to assume the Directorship of the Art Gallery at Auburn University in Alabama. His successor as preparator is Andy Saftel, a highly productive artist who recently moved to Knoxville. Elaine Keener has been an active member of the Museums of Knoxville Association and has attended numerous conferences and workshops.

It has been a busy year for Gallery Director, Sam Yates. Last Fall, he conducted two panel discussions at the 1987 SECAC Conference and was a juror for the Annual SECAC Artist Fellowship Award. With co-curator Don Kurka, he presented a lecture on the exhibition, **Fact/Fiction/Fantasy: Recent Narrative Art in the Southeast** at the University of Alabama and taped a video walking tour of the exhibition. He judged the 1988 Annual State-wide South Carolina College/University Art Competition at Anderson College. Sam Yates served as a panel member for the '88 Visual Arts Award sponsored by the Southern Arts Federation/National Endowment for the Arts Regional Fellowship Program and was an active member of the Design Committee for the Knoxville Museum of Art.

The exhibition schedule of 1987-88 offered viewers an opportunity to view the work of both artists and architects from other regions and countries. **New Trends in Modern Architecture** featured the work of 20 architects from France and the United States. In January, the Gallery hosted another architectural exhibition, **Le Volume Bleu et Jaune**, a study of the effects of light upon volume by five French architects. One of the architects, Professor Magda Lichaa from Paris, France presented a slide lecture on the research goals and the resulting works of this innovative study. Other architectural exhibitions included **Architectural Photography by Cervin Robinson** and **Pienza, Portraits of a Renaissance City**.



Cervin Robinson, "Spire of the Chrysler Building seen between the R.C.A. Tower and the Waldorf Astoria." Photograph ca. 1988



Keith Mueller, "Luminous Catfish Nocturne," Mixed Media, 1988

The first art exhibition for the 1987/1988 year opened with the Annual SECAC Conference, hosted by the UT Art Department. **Fact/Fiction/Fantasy: Recent Narrative Art in the Southeast** was curated by Sam Yates and Don Kurka and included the work of 67 artists selected from a 13 state Southeast region. This has been a very successful and well-acclaimed exhibition and is scheduled to travel to eight other museums and galleries: Clemson University, Clemson, South Carolina; University of Alabama, Tuscaloosa, Alabama; Carroll Reece Museum, East Tennessee State University, Johnson City, Tennessee; Wake Forest University, Winston-Salem, North Carolina; Walker Art Gallery, Asheville School, Asheville, North Carolina; Cheekwood Fine Arts Center, Nashville, Tennessee; Hunter Museum of Art, Chattanooga, Tennessee and the Louisiana Arts and Science Center, Baton Rouge, Louisiana.

Ewing Gallery exhibitions featured the work of Visiting Artists. A two-person show combined contemporary Chinese paintings by Chen Bo-Jin of Shanghai, China with paintings, drawings and prints by Pam Longobardi. The **Annual Visiting Artists Exhibition** featured the paintings and drawings by New York artists Roy Fowler, Suzanne Joelson, Brenda Goodman, Richard Tobias and Gary Stephan.

The **Annual Student Art Competition/Exhibition**, organized by Elaine Keener, offered over \$2,000 in awards from community businesses, organizations and individual supporters of the arts. The Fine Arts Division was juried by Sharon Campbell, curator of Contemporary Art at the Greenville County Museum, Greenville, South Carolina. Danny Wilson, a designer and illustrator with Graphics and Consulting in Knoxville, juried the Graphic Design entries.

The **1988 MFA Thesis Exhibition** included the work of Barry Fleming, Mary Jo Gigax and Robert Gibson. Seven graduating seniors were selected by the UTK Art Faculty for inclusion in the **Annual BFA Honors Exhibition**. Work by Keith Mueller, Steve Taylor, Bev Brecht, Ginger Dogruel, David Stratton, Kiki McDonald and Sterling Worrell were featured in this exhibition.

The conversion to the semester system has altered our exhibition schedule. This past year was the last time that the Gallery will sponsor the **Annual Christmas Sale**. We would like to thank all the artists that have participated in this annual event and the community for its enthusiastic support of this sale for the UT Art Scholarship Fund.

Finally, the Gallery was the beneficiary of numerous gifts and additions to the Permanent Collection. We are grateful to the **Louis K. Meisel Gallery** and the **Alexander F. Millikin Gallery**, both of New York, for their generosity. We invite your contribution to the Ewing Gallery Fund which will enable the continued growth of the Permanent Collection as well as our exhibition program.

Strange Games, a twenty-five year retrospective of the work of Ellen Lanyon, will be the first exhibition on the new semester calendar. The paintings, drawings and prints of this artist will be presented in this exhibition, organized by the Krannert Art Museum. Ellen Lanyon, formerly of Chicago now resides in New York. She has had numerous solo exhibitions and her work is included in numerous public and private collections. As a highlight of this exhibition she will visit the UTK Art Department to lead a print demonstration and present a joint lecture with her husband, the artist Roland Ginzl. This lecture, entitled "Two Artists: Four Decades," will focus upon their lives together as artists for the past 40 years.

- May 26 - June 30, 1988
HONORS BFA EXHIBITION
- July 14 - 31, 1988
GIL-HONG HAN: Korean Potter
★Closing Reception: July 31, 1988, 1-4:30
- August 29-September 30, 1988
ELLEN LANYON: STRANGE GAMES
★Lecture & Reception: September 13, 7-9 PM
- August 29 - November 6, 1988
HOMEWARD
A Project by Greg Edmondson/Gallery Sculpture Court
★Lecture & Reception to be announced
- October 11-November 6, 1988
TERRA COTTA (Architectural Exhibition)
★Opening Reception: October 10, 7-9 PM
- November 14-December 16, 1988
THREE PERSON FACULTY EXHIBITION
★Opening Reception: November 13, 2-4:30 PM



Mary Jo Gigax, "Goat-Unnamed," oil on canvas, 1988

Ewing Gallery Hours:

Monday-Friday:	9:30 AM-4:30 PM
Monday-Thursday	7-9 PM
Sunday:	1-4:30 PM

- For more information, please call the Ewing Gallery at 615/974-3200

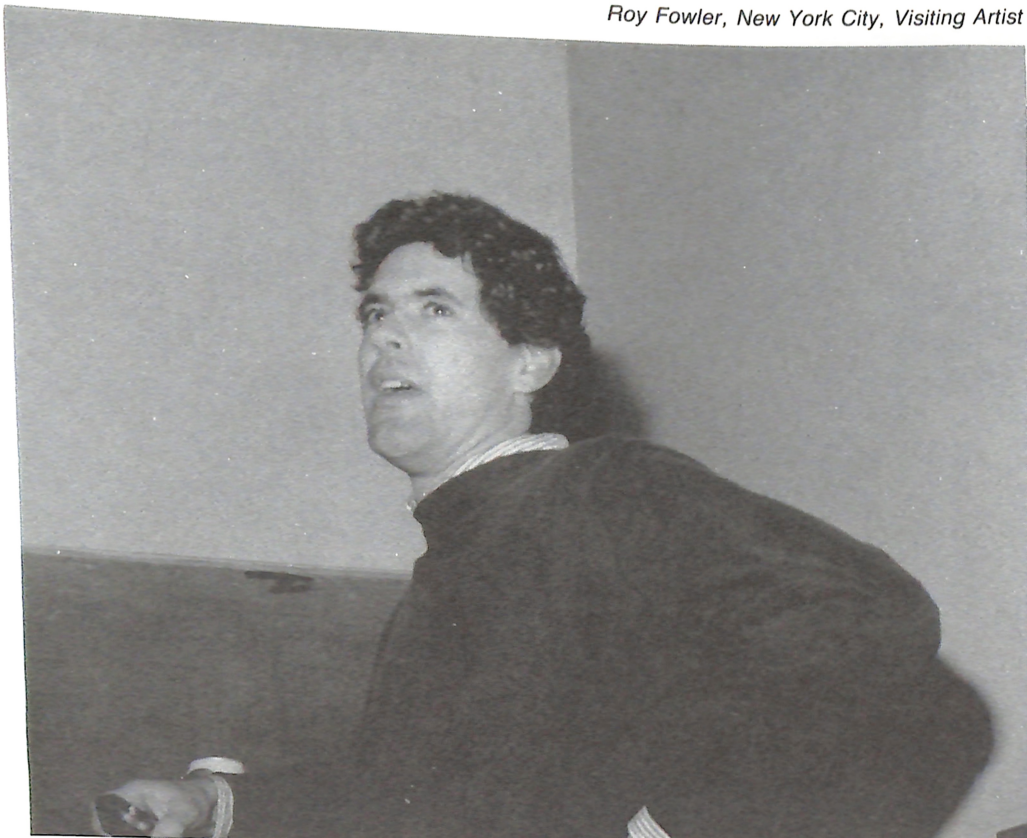
ARROWMONT



Metals Instructor David Logan assists Marryanna Petrich during an Arrowmont workshop.

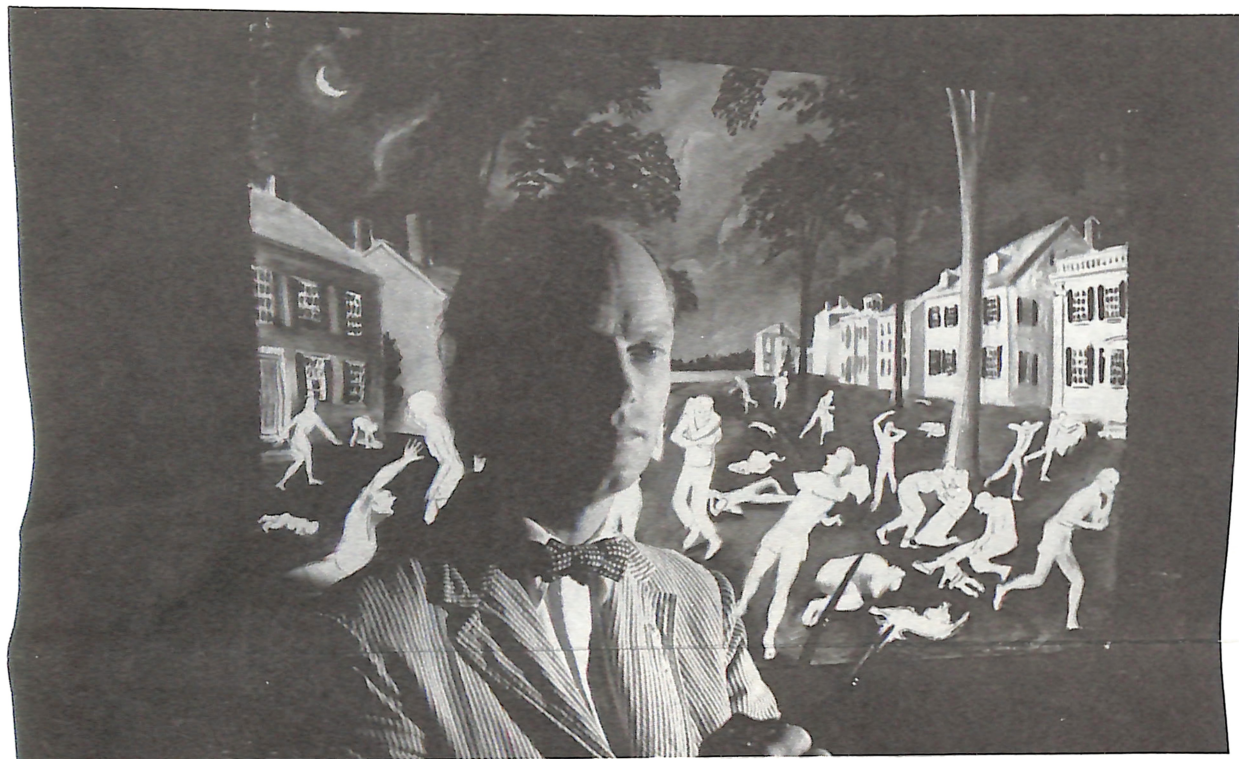
VISITING ARTISTS

Roy Fowler, New York City, Visiting Artist



Six painters were in residence at the Art Department this past season.

Chen Bo-jin recently received joint appointment by Maryville College and UTK as a fellow sponsored by The Jackson Endowment for International Studies. She has frequently exhibited her work in the area: the Unitarian Church, Knoxville; Greeneville Art Center; Sublett Gallery, Knoxville; Ewing Gallery and Frame Enterprises, Knoxville. In the Fall, *Suzanne Joelson* directed a seminar that investigated elements of "the Sublime" in contemporary art. She also taught junior level painting and drawing. *Gary Stephan* returned to campus to teach an advanced seminar for undergraduates which discussed the role of the alter ego in creative work. *Roy Fowler's* topic for a two-week advanced level seminar dealt with structural and formal elements in composition while *Brenda Goodman's* course stressed the mental and emotional limits of an artist's commitment to his or her work. *Richard Tobias* taught the graduate seminar in art criticism in the Spring Quarter as well as an introductory drawing course and special topics offering in painting.



Seaver Leslie, New York City, Visiting Artist

Arrowmont's 1988 Spring and Summer comprehensive workshop series, including media offerings in metal (jewelry, enameling, black-smithing); fiber (weaving, basketry, quilting, stitchery, surface design); paper (handmade paper, painting, drawing, pastels, photography, book arts); stained glass; wood (carving, construction, turning); clay (handbuilding, wheel, glaze formulation) served approximately 1,000 students. Courses were offered at beginning, intermediate and advanced levels, and significant numbers of students enrolled for graduate/undergraduate credit through the UTK Art Department. Information on current programs and assistantship and scholarship provisions may be obtained by writing the Arrowmont School, P.O. Box 567, Gatlinburg, TN 37738 or by calling (615) 436-5860.

Recent gallery installations have included "The Dripless Spout: Innovative Teapots," a national juried exhibition which featured functional and non-functioning objects submitted by 59 artists from 33 states. Spring and summer mixed-media exhibitions featured the work of the teaching staff. "Regional Selections," which runs from August 16 to October 11, highlights the work of Southeast artists. Future exhibitions will include "Jim Gray Watercolors," October 13 to December 10; "Arrowmont Permanent Collection," December 16 to January 28, 1989; "Sevier County Juried Mixed-Media," February 3 to 18, 1989; "The Animal: New Form, New Function," February 24 to May 20, 1989; and several faculty mixed-media exhibitions, February 24 to April 29, 1989 and May 26 to August 11, 1989.

Sandy Blain, Director, has a piece from her "Circus" series illustrated in American Craft Magazine. Three regional exhibitions, "Contemporary Crafts - S.E.," at the Florida Gulf Coast Art Center, Clearwater; "Louisiana Craft Council - S.E.," Baton Rouge; and "Texas and Tennessee" at the Crescent Gallery, Dallas, Texas; and a one-person exhibition at West Georgia College, Carrollton each displayed Blain's low fire sculptural forms. She is to participate in a group exhibition at the Ewing Art and Architecture Gallery this fall. Her public service has recently included jury duty for the following exhibitions: "Ohio Designer Crafts;" "Scholastic National High School Art," New York; "Art Harvest," Clearwater, Florida; "River City Festivals," Baton Rouge, Louisiana; "Piedmont Arts Festival," Atlanta, Georgia and "Kentucky Crafts Marketing." She has also juried the Oregon visual arts fellowships. Blain also coordinated the recent Southeast American Craft Council - Arrowmont-sponsored - conference/regional juried exhibition, as well as the National Quilt Study Seminars. She was on the planning committee for the National Craft School Administrators Conference in New York City.



Chen Bo-jin, Shanghai China, Visiting Artist

SOUTHEASTERN COLLEGE ART CONFERENCE

The annual meeting of SECAC, hosted by the UTK Art Department October 14 to 17, 1987, which drew over 400 art historians, studio faculty and students from throughout the country, received high praise from its participants. A sampling of commendations include "...the best regional conference I've ever attended..." and "Everything was great...from the organization of the meetings to the food..." The conference was organized by Co-Directors Don Kurka and Dale Cleaver, with Sandra Walker serving as Coordinator.

Highlights of the conference included a keynote address by New York sculptor Alice Aycock, her participation in a panel discussion "Sculpture As Metaphor," and the temporary installation of an Aycock piece, "Greased Lightning," in the Art and Architecture Building. Preceding the keynote address, which presented a retrospective overview of Ms. Aycock's career, participants attended the opening reception of an exhibition of UTK faculty work at the Old Custom House hosted by UTK Chancellor Jack Reese. During the opening banquet retiring UTK art historian Dale Cleaver was presented a citation of honor and SECAC life membership in recognition

of his contributions to teaching and research. The following evening, Friday, marked the opening in the Ewing Gallery of the Art and Architecture Building of the exhibition, "Fact/Fiction/Fantasy: Recent Narrative Art in the Southeast." Co-curated by Art Department Head Don Kurka and Sam Yates, Director of the Ewing Gallery, with assistance from Elaine Keener, Gallery assistant, and staff members Lou Horner and Barry Fleming, the highly acclaimed exhibition is now touring the Southeast.

A total of 36 sessions were offered during SECAC, including presentations on art history; workshop demonstrations in printmaking, ceramics, computer creativity and technical innovations for visual resources; and portfolio - slide presentations in sculpture, painting, drawing, printmaking, photography and video. Community participants in conference activities included The Knoxville Museum of Art, The Knoxville Arts Council and the 11th Street Artists' Colony.



"Sculpture as Metaphor" Forum participants, SECAC '87: Left to right, Martin Emanuel, Scott Gilliam, Ke Francis and chairperson, Alice Aycock.

SCHOLARSHIP AWARDS

The following awards were announced last Spring. The Jeanette Gillespie Awards: Rea Mingeva and Ginger Dogruel; the Ewing Full Tuition Award (to a graduate of a community college transferring to UTK): Robert Kingston; the Ewing Undergraduate Full Tuition Award: Lawrence Cromwell; the Ewing Graduate Award: Rea Mingeva; the Mary Seilaz Awards: Robert Gaston and Lynn Murray; and the Terry Burnette Graduate Awards: Rea Mingeva and Paul Maurice.

FACULTY AWARDS

Art History Professor *Dorothy Habel* has received the Lindsay Young award for 1988-1989.

Baldwin Lee, Professor of Photography, was the recipient of a UT Alumni Distinguished Teaching Award.

Beauvais Lyons, Printmaking, is one of the twenty outstanding Southeastern artists who will receive a \$3,500 grant and have their works featured in a two-year traveling exhibition. The grant is from the 1988 Visual Arts Fellowship Program co-sponsored by the Southern Arts Federation and the National Endowment for the Arts.

Ceramicist and sculptor *Ted Saupe* has been selected as a recipient in the Southeastern Artists Fellowship Program, an annual competition sponsored by R.J. Reynolds Tobacco Co. The works of the seven artists selected from a field of 1,300 applicants will be exhibited at the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, N.C. April 8-May 21, 1989. Following the exhibition at SECCA, the show will travel to other institutions.

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.

UTK does not discriminate on the basis of sex or handicap in the education programs and activities which it operates, pursuant to the requirements of Title IX of the Education Amendments of 1972, Public Law 92-318, and Section 504 of the Rehabilitation Act of 1973, Public Law 93-112, respectively. This policy extends both to employment by and admission to the University. Inquiries concerning Title IX and Section 504 should be directed to the Director of Affirmative Action, 405E Andy Holt Tower, 974-2398. Charges of violation of the above policy also should be directed to the Director of Affirmative Action.

UTK is and EEO/Title IX Section 504 Employer.

ALUMNI

Julia Clebsch (B.A. '87) has been appointed director of the Georgia Mountains Museum in Gainesville, Georgia.

Eric Coleman (B.A. '87) has been appointed Teaching Assistant in Asian Art under John Huntington at Ohio State University.

Stephen Wicks (B.A. '88), formerly employed in Special Collections at UTK where he was in charge of the Preservation Collection, has received a full fellowship for graduate study in art history and museum technology at Case Western Reserve University.

Eric Brown (Graphic Design) has won a Japanese Ministry of Education ("Mombusho") grant for work in Japan in 1988-89.

Carolyn McDonald (BFA Painting, '76) received an M.S. Degree in Art Education and is presently teaching at David Lipscomb University.

Rick Fisher (MA, Painting, '75) has been appointed Director of the Visual Arts Division of the Southeastern Arts Federation.

Jenny Morlan (MFA, Painting, '86) has been appointed to the art faculty of De Paul University in Chicago.

Barry Fleming (MFA, Painting, '88) has been appointed Gallery Director at Auburn University, Auburn, AL.

Carol Chase (BA Art History, '80) held an exhibition of her abstract watercolors at the DeMatteis Gallery, Annapolis, Maryland. Additional exhibitions are being planned for a Palm Beach, Florida gallery.

Janine Orr (BA, '74), former art director of Association Management Magazine, recently opened her own graphic design and publishing services studio. Janine Orr Communications by Design, located in Arlington, Virginia, is a full-service graphic arts studio. Before joining Association Management, Orr served as art director of Environmental Educators, Washington, D.C. and as design director for 13-30 Corporation, now, Whittle Communications, Knoxville, TN.

Kirk Smith (MFA, Painting, '86) was recently chosen to exhibit work in "Six Artists: Curator's Choice" at The Museum of Southeast Texas, Beaumont. The exhibition was curated by Patterson Sims, of The Seattle (Washington) Art Museum.

DALE G. CLEAVER ENDOWMENT FOR ART HISTORY CAMPAIGN

Dr. Dale Cleaver estimates he has taught over 9,000 students in his thirty-year career at U.T.! Among his students he has inspired many who now have successful careers as artists, art historians, teachers, critics and museum staff. Beyond those who make art a career, he has introduced countless others to the lifelong pleasures of understanding and appreciating art.

To honor this contribution, the Department of Art has initiated the Dale G. Cleaver Endowment Fund Campaign. The purpose of this endowment is to provide support for public lectures and seminars by eminent visiting art scholars and critics and to make available research support funds for our own faculty.

We urge all friends and alumni to help build this endowment and perpetuate Dale's good work. Send tax deductible donations to:

Cleaver Endowment
Development Office
University of Tennessee
1609 Melrose Avenue
Knoxville, TN 37996



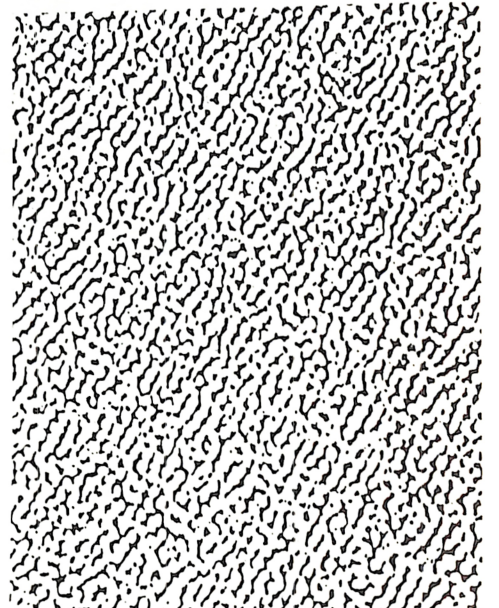
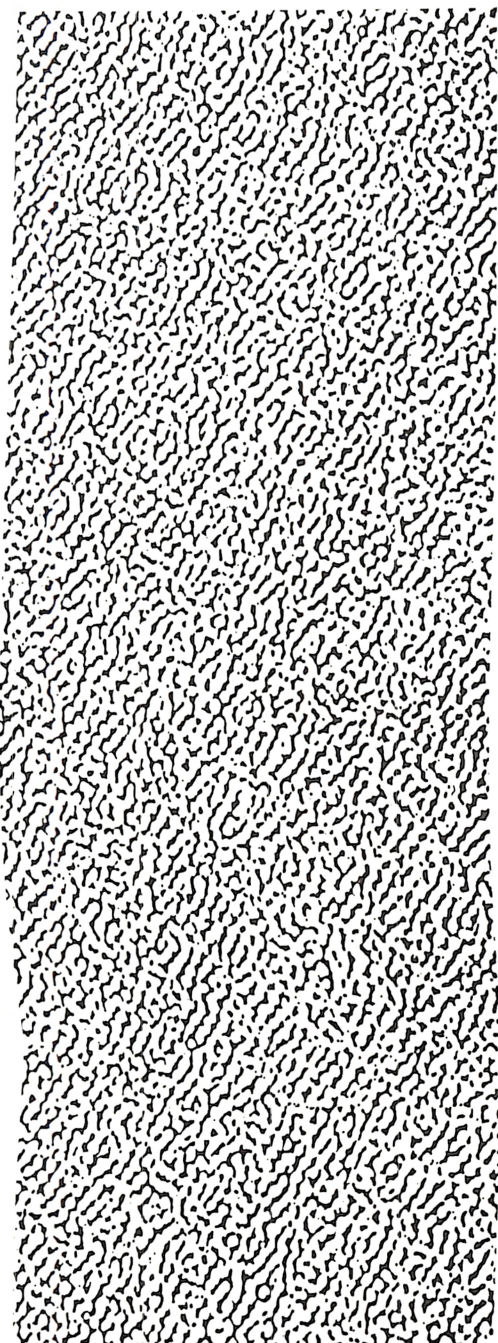
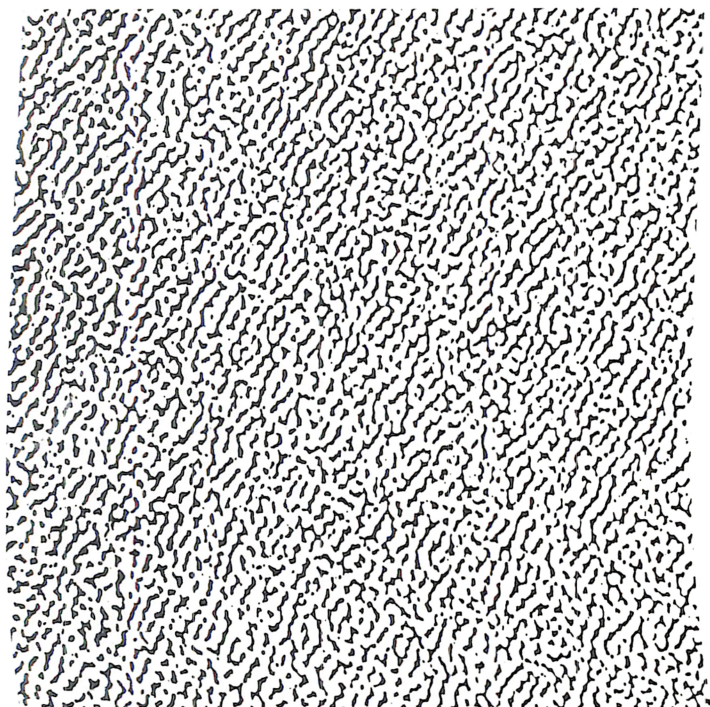
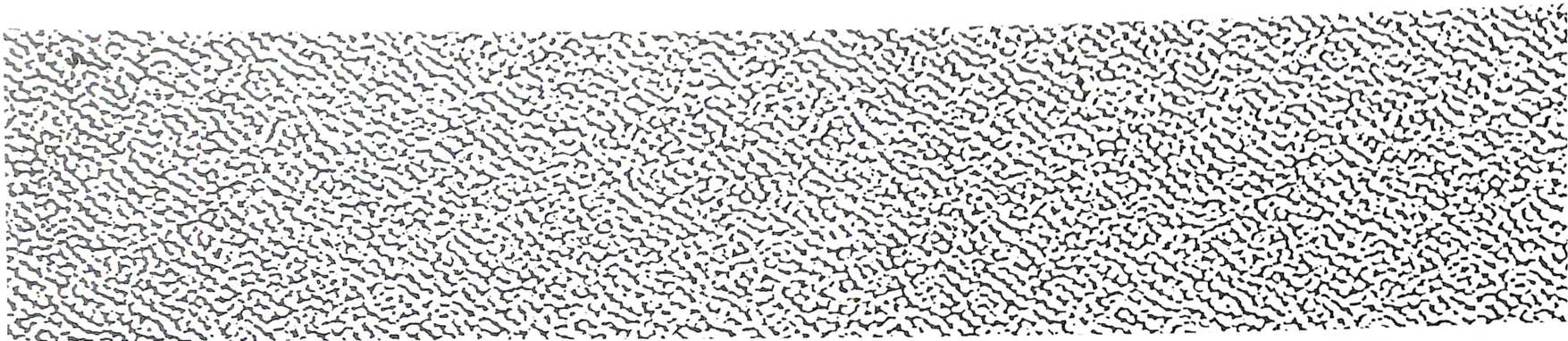
Pam Longobardi and Recent Work.



Pam Longobardi has been appointed Assistant Professor of Art in Printmaking. She was born in Montclair, New Jersey in 1958. She received her BFA from the University of Georgia and MFA from Montana State University. She has been visiting artist at UTK since 1987 and has also taught courses at the University of North Carolina, at Western Carolina University and the Chicago Art Institute. She has exhibited widely, most recently at the Matrix Gallery, Sacramento, California. Longobardi's awards include the Premier Award, Taller Galleria Fort, Cadaques, Spain and the First Place Award at Artquest '85, at the California State University Art Museum. Of her work, Longobardi says, "I am trying to describe the objective manifestations of subjective states, or the continuity of human nature and nature. . .my concerns involve human actions and interactions along with natural and unnatural changes. . ."

Karen A. Bearor has been appointed Assistant Professor of Art in Art History. All of her degrees were received at the University of Texas, Austin where she commenced her study as a studio artist. She was awarded the BFA with Honors in 1974; an MA in Art History in 1981 and completed work toward her Ph.D. this year. She has specialized in 20th Century American Art, completing her dissertation on Irene Rice Pereira. She has also conducted research on Georgia O'Keeffe. Recently, Bearor has served as visiting professor at the University of Illinois, Urbana-Champaign, and the University of Nebraska at Lincoln.

NEW FACULTY



CREDITS:

Editor: Frederick Moffatt
Designer: Michael Dawson
Photographs: Richard Clark,
Dennis Peacock, Merle
Streyer

