1987

DEPARTMENT NEWSLETTER

The University of Tennessee-Knoxville

ART NEWS STAFF
Editors.....D. Kurka, F. Martinson
Design.....R. Clarke
Secretary.....C. Johnston

LOOKING FORWARD

Don Kurka

In hosting the *Southeastern College Art Conference* here in Knoxville, October 14-17, we will welcome our colleagues from over a dozen states. About 250 studio and Art History faculty and art professionals will convene to participate in activities ranging from seminars and the presentation of scholarly papers to exhibition openings and social events. **Dr. Dale Cleaver** and I are serving as co-chairs, sharing the responsibility of planning and managing the conference. The premiere event will be the keynote address by the internationally recognized artist, **Alice Aycock,** which will be open to the general public. Beyond the exchange of ideas and the showing of new work, probably the most satisfying part of a professional conference is the opportunity to reacquaint ourselves with our colleagues on a more personal level, sharing the fun, and sometimes frustration, of our professions-as teachers, art makers, scholars.

Among the high points of the past year, the visiting artists/scholars program was particularly diverse and rich. Visitors included—painters, **Al Loving, Joseph Nechvatal, Seaver Leslie;** printmakers **Eleanor Rappe, Ruth Weisberg;** designer **William Johnson,** Art Director CBS, and visiting scholars **Dr. J. Edward Kidder** (Japanese Art), **Dr. Hiroko Nishida** (Japanese Ceramics), **Dr. B. N. Goswamy** (Indian Painting), **Sir Steven Runciman** (History of the Crusades), **Dr. Bernard Ortiz *De Montellano*** (Pre-Columbian Art), and Director of O.K. Harris Gallery, **Ivan Karp.**

On an international note, we had two special artists from the Far East; **Chen Bo-jin** from the Shanghai Museum, who taught a course in traditional Chinese painting, and **Mizuno Toyoshige,** a Japanese potter, who conducted a 10-day ceramics workshop this spring.

A lasting benefit of Homecoming '86 is the return of native son and artist, **Joseph Delaney.** He was appointed the department's first artist-in-resident in the Spring of 1986. (See *Profile*).

In the future, our continuing task is to strive for even higher quality in our program. The higher standards for University admission, our NASAD accreditation, the revision of our degrees and the welcome advent in Fall '88 of the semester system are important elements. However, nothing substitutes for individual achievement among students and faculty. Fine facilities and curricula are useful, but nothing takes the place of a first-rate, productive faculty and a talented, hardworking student body. I become alarmed and distressed as I see a decline in the personal integrity and pride in the quality of what we do at all levels of our national life. We can see this decline in the products we produce and the services we render. It is my intention that our department does not fall victim to this decline and that we persevere in our collective effort toward excellence.

VISITING ARTISTS

The Painting and Drawing area's visiting artist program is in its fifth year. This year was probably the most diverse. **Alvin Loving,** an abstract painter from New York, was here Fall Quarter 1986. Al's friendly personality and open studio policy must have brought half the campus through the building.

Joseph Nechvatal, a multi-media artist from New York, came during Winter Quarter 1987. Joe's seminar questioned many of the standard ways of thinking about image making and stimulated plenty of conversation concerning the future of artists and art making.

The spring quarter visiting artist was **Seaver Leslie,** who works in watercolor and is from Maine. Seaver's paintings are concerned with programs, technology and its negative implications polically and socially on the environment and our future.

In February 1987, **Ivan Karp,** owner and director of the O. K. Harris Gallery, spent the day with painting students giving them individual critiques of their work and insight into the New York gallery business.

EWING GALLERY

In the previous newsletter, you were informed of the schedule of exhibitions in support of the Tennessee "Homecoming '86" celebration. The opening reception of the "Joseph Delaney Restrospective" (June 6-July 20, 1986) was a widely publicized event, honoring this native Knoxvillian. Among the many visitors in attendance was Delaney's long-time acquaintance, **Alex Haley,** author of *Roots*. The exhibition was comprised of 75 paintings and drawings spanning over fifty years of creative output. A grant from the University of Tennessee provided the purchase of five works for our permanent collection. One of these works is currently on loan to the Borough of Brooklyn, New York. The exhibition travelled to Cheekwood Museum of Fine Arts in Nashville and later, selections from the exhibition were on display at T.V.A. in Knoxville.

The summer exhibition "Tennessee Celebrates" (August 8-September 21), sponsored by 1st Tennessee Bank, drew a variety of visitors to our gallery.

The first exhibition of the fall quarter, "Mies van der Rohe: Architect as Educator", was coodinated by **Bill Shell** of the School of Architecture. The Illinois Institute of Technology and Knoll Associates loaned material for this commemorative exhibition honoring the internationally acclaimed architect.

From October 31-November 23, 1986, the first Alumni Exhibition sponsored by our department was held. In keeping with the theme of "Homecoming '86", only alumni living outside the state of Tennessee were invited. Other requirements were that invited participants had to have graduated prior to 1981 and be an actively exhibiting artist. Thirty alumni from seventeen states exhibited work in various media.

Another Alumni Exhibition will be planned in the future that will be open to Tennessee residents. We hope all alumni will keep us updated on their professional accomplishments and current addresses.

Our annual Christmas Art Sale again provided sufficient income to sponsor a Freshman Scholarship for the 87/88 year. This scholarship is awarded annually by the National Scholastic Art Awards.

From January 9-February 1, 1987, two different exhibits were on view. "Drawing" curated by **Tom Drum** of the Gallery 291 in Atlanta provided a visual cross-section of contemporary drawings by eleven nationally recognized artists. **Tom Riesing** of our faculty exhibited a large charcoal drawing. "A Centennial Tribute". Photographs by **Edward Weston** was also on view in the gallery. This exhibition of thirty photographs was curated by **Mike Smith** from East Tennessee State University.

The "5th Annual Visiting Artist Exhibition" (February 6-22, 1987) featured the works of **Eleanor Rappe,** California; **Al Loving,** New York; **Seaver Leslie,** Maine; and **Joseph Nechvatal,** New York.

"Artist/Source" (February 27-March 15, 1987) was a visually stimulating and much visited exhibition. Curated by **Dan Mills,** Chicago, the exhibition featured the art of thirteen artists and their collections of objects and materials which served as visual stimuli for the artists' individual works.

"T.A.A.S.T." (March 30-April 12), featured the architectural projects of seven alumni of the School of Architecture. "One History-Three Cultures" Exhibition, sponsored by the Canadian Consul was presented concurrently with "T.A.A.S.T." The work of metalsmith, **Elma Johnson McKay** was showcased in this exhibition designed to reflect the history and mythology of New Brunswick, Canada.

"O'Reilly Photographic Collage Exhibition" (April 14-21, 1987) featured 30 works by Boston area artist **John O'Reilly.** His collages incorporated original Polaroid photographs with complex collaged elements.

Works by seventy-five students were selected for the "40th Annual Student Art Competition" (April 25-May 6, 1987). **David Ribar,** the Curator of Exhibitions at Cheekwood Fine Arts Center and **Marilyn Murphy,** Associate Professor at Vanderbilt University juried the student entries. In Fine Arts, **Ollie Fancher,** Associate Professor at Middle State University juried the entries in Graphic Design and Illustration. There was over $2000 in awards and prizes. **David Harvey** received the Rechenbach's Best in Fine Arts Award for his piece "Spirit of Chaco". **Jennifer Napier** received the Rechenbach's Best in Graphic Arts Award for her record album design "These Women Here". Approximately 110 works were selected from over 300 entries.

The first "Honors BFA Exhibition" was on May 29-June 30, 1987. The selected artists for this exhibition include **Laura Campbell, David Harvey, Laurie Fitzpatrick, Cynthia Roth, Robin Surber,** and **Lee Ann Renfro,** all 1987 graduates from our department.

This summer we will be installing a new parquet floor in our gallery. Our thanks to **Tibbals Flooring,** Oneida, Tennessee and **Homer Fisher,** Executive Vice Chancellor, University of Tennessee-Knoxville, for their continuing support in this project.

Fact/Fiction/Fantasy: "Contemporary Narrative Art in the South" is scheduled to open in conjunction with the Annual Southeastern College Art Conference (SECAC), which will be held in Knoxville, October 14-17, 1987.

Our energetic registrar, **Cindy Spangler,** resigned in October, 1986 to care for the most recent addition to the Spangler family, **Rachael Lynn.** We are happy to announce that **Elaine Keener** joined our gallery staff as Assistant Director in January, 1987. She came to use with a varied background including 5 years as Branch Libraries Manager for the Knox County Public Library and the Dulin Gallery. Elaine most recently worked with the Knoxville Arts Council.

SCUPTURE TOUR 1987

Certain death and an empty campus for six months characterized the Outdoor Sculpture Tour in 1986. The 1985-86 exhibition was dismantled in June of that year and Tour Coordinator, **Dennis Peacock** began to contemplate a return to normal professorship. However, encouragement and support from many directions, most notably the Office of the Chancellor and the Cultural Affairs Board made a new approach to the campus wide exhibition a real possibility. A small budget now enables the University to reimburse the participating artists for the expense of delivering their work to the campus, as well as providing a token honorarium to each artist and the organizational addition of Assistant Coordinator **LeeAnn Mitchell.**

Board and the Office of the Vice Chancellor for Business have allowed the formation of an independent Sculpture Tour Purchase Committee. This committee is charged with the responsibility of reviewing the work in a given exhibition and recommending specific pieces for purchase as part of a campus collection. The 1987 committee, which will change each year as does the exhibition, was made up of chairperson **Phil Hamlin,** Assistant Professor in Philosophy, **Rebecca Massey Lane,** Director of the Knoxville Museum of Art, **Philip Livingston,** Professor in Sculpture, and two students appointed by the Student Exhibition Committee. This year's students were **Susan Runge,** Art History, and **Patrick Allen,** English.

The 1987 Tour, which requires an over two-mile walk around the campus, consists of two dozen outdoor pieces of sculpture carefully and professionally cared for by the University Physical Plant. Without assistance from the Physical Plant, the Sculpture Tour could not operate on the same level it enjoys today.

The artists range from in-state and relatively local, to artists from the west coast and Canada. **Jack Maxwell** (MFA 1979)shipped his 14 foot "Glory Seat" from Abilene, Texas; while **Dann Nardi** delivered "Another Time Piece" from Bloomington, Illinois. Rhode Islander **Jim Buonaccorsi** brought his 10 foot steel "Armor Pierce" from Baton Rouge, Louisiana.

See **Sculpture Tour,** p. 3.



John O'Reilly, *Spanish Mask,* Polaroid collage, 3-3/4″ h. × 5-3/8″ w.

PROFILE: JOSEPH DELANEY

Artist-in-Residence

One of the lasting benefits of Tennessee's *Homecoming 1986* has been the return of Knoxville's native son, **Joseph Delaney** as the University's first Artist-in-Residence. Appointed by Chancellor **Jack Reese** in 1986, Mr Delaney has returned to his roots after a remarkable career as a professional artist. His direct participation in American Art for the past 60 years provides a wonderful resource for our students and community.

Joseph Delaney is an all-American artist. He has remained steadfast to an honest portrayal of the human condition devoid of political rhetoric and always gently human in his observations. Recognized, but never celebrated, this genuine American artist deserves more clearly an established identity in the history of American art.

Born to the **Reverend** and **Mrs. Samuel Delaney** of 815 East Vine Avenue in 1904, Joseph Delaney was the ninth of ten children and the last of six boys. Reverend Delaney died when Joseph was only fifteen years old. After completing the ninth grade, Joseph left Knoxville Colored High School and worked odd jobs such as shining and delivering shoes and caddying at Cherokee Country Club. During childhood and early adolescence, Joseph went to church regularly. It was during those services that Joseph and his brother Beauford, who was three years older, probably discovered their aptitude for art by drawing on Sunday School religious cards. (Beauford later became an artist associated with the 1920's Harlem Renaissance movement and spent most of his later years painting in Paris).

At the age of eighteen, he had saved enough money to buy a train ticket to Kentucky, where he hoped to make his fortune by working in a coal mine. Upon arriving, Joseph found that he was denied a job at the mines, and instead worked reluctantly as a bus boy in a cafe. In ten days he saved enough money to buy a train ticket to Cincinnati. There, he worked odd jobs. Delaney again "hit the road" and led the life of a hobo.

During his travels, he sketched various scenes of hobo life and did portraits of his vagabond friends.

In approximately 1925, Delaney arrived, via freight train, in the "Windy City". As before, he worked at various jobs, including nightclubs in the Loop. He enlisted in the Eighth Illinois National Guard. His enlistment led to the formation of friendships with individuals who strongly affected his life. **Albert Ammons,** a drummer in the same corps, later became the well-known boogie-woogie musician. Working in clubs in Chicago, Joseph met other great names such as **Ma Rainey, Pete Johnson,** and **Big Joe Turner.** During this time, Delaney enjoyed the life of the city and continued to draw. He states, "That was the roarin' twenties, baby. Chicago had no peer except for Sodom and Gomorrah."

After running into bad luck in 1929, Joseph returned to Knoxville. He spent a year in his hometown selling insurance. During this time he is credited with founding the first black boy scout troop in Knoxville.

At home, at the age of twenty-five Joseph began to think more about what he wanted to do with his life. He and his brother, **Beauford,** has a close, but competitive relationship. Beauford was outgoing, musically inclined, and intellectual, whereas Joseph was more introverted. Beauford had been studying art in Boston since 1924, through the encouragement and support of Lloyd Branson, an elderly white artist in Knoxville.

Joseph began studying at the Art Students League with his first instructor, **Alexander Brooke.** During this time, he also worked as a model in the classes of the famous artist and teacher, **Kenneth Hayes Miller.** In approximately 1932, he studied with **Thomas Hart Benton. Joseph Delaney, Bruce Mitchell, Henry Stair,** and **Jackson Pollock** were just a few of the students studying with Thomas Hart Benton at the time.

Delaney feels that Benton taught traditional furndamentals as a basis from which one could progress to painting with individual expression.



Steven Zane

Joseph Delaney, *Marble Collegiate Church,* oil on canvas, 72″ h. × 50″ w., 1974-75.

Joseph learned his technique of drawing a figure quickly and accurately from **George Bridgeman.** But, it was the formal and conceptual attitudes of Thomas Hart Benton and the General Philosophy of the Art Students League that created the desire in Delaney to make a lifetime commitment to painting the American scene.

The Depression created a desire to return to American values and to look at the self-sufficiencies of this country. It prompted increased exploration of American themes.

As Delaney once stated in an interview about **Thomas Hart Benton**: "Well it came about, I suppose, being under the influence of Thomas Hart Benton and naturally his feelings for the Midwest, the Great West and its local people—and my own background—my father was a minister. Having that persuasive early bringing up amongst poor black people and things positive to them, interested me. Somehow Benton's influence and my own background merged. . .I was interested in preserving my religious background and also maybe just New York City itself. In 1931, the Washington Square Art show pulled me out into the open, and I loved people."

The Art Students League and their instructors were committed to "American Art" and by definition encompassed all the ethnic groups that constitute the United States. Therefore, Delaney did not feel that he was discriminated against while at the Art Students League. Although he did on occasion receive harsh criticism from instructors about his efforts as a student, so did the other students. After three years at the Art Students League, Joseph quit being a full-time student; although he has maintained a lifetime membership, attending the members' drawing session every afternoon. Delaney exhibited in the inaugural Washington Square Outdoor Art Exhibition in 1931. He enjoyed the comraderie with other artists and the contact with the supporting public. For over forty years he did drawings of people as the sketch artist, and tried to sell his paintings at this event. In her book, *The Afro-American Artist,* **Elsa Honing Fine** mentions that Delaney did drawings of many well-known people who visited the Washington Square Art show including Ertha Kitt, Chester Arthur III, Arlene Francis, Eleanor Roosevelt, and Tallulah Bankhead. This show in Washington Square provided the major outlet for the exhibition of Delaney's work.

Joseph's student days paralleled the Great Depression and our government's efforts to heal economic illness. President Franklin Delano Roosevelt initiated many programs, including federal work programs for the unemployed. The arts were not overlooked, and, in 1935, the W.P.A. (Works' Progress Administration) Artists Project was initiated. To qualify, a petitioner had to prove that he or she was a professional artist. Joseph met the qualifications because of his association with the Art Students League and participation in the Washinton Square Outdoor Art Exhibit. His initial assignment was at the Children's Playgound at 134th and 5th Avenue, where he worked fifteen hours a week for standard payment of $23.60. Delaney worked with **Norman Lewis** on the **Edward Laning** mural, *Story of the Recorded Word*, now located in the New York Public Library. Other projects on which he worked included drawings of Paul Revere's silver, American textiles, Dutch tapestries, and Chippendale furniture for the Index of American Design for the Metropolitan Museum of Art.

In 1942, Joseph Delaney received the Julius Rosenwald grant of $1200 for travel up and down the Eastern seaboard. He traveled from Percy Rock, Maine all the way to Charleston, South Carolina.

After the Works' Progress Administration's Federal Art Project was terminated in 1943, Delaney supported himself with various jobs, i.e. washing dishes, modeling, pressing clothes, etc., and through welfare. He worked as a sketch artist for the New Orleans Exhibit and later the Ghana Exhibit at the 1964-65 New York World's Fair. In the summer of 1968, Delaney taught for the Art Students League at the workshop sponsored by the Ford Foundation at the Vermont Academy. From 1978-1980 he participated in the CETA (Comprehensive Employment and Training Act) project, the second largest federally funded project since the W.P.A. Delaney was assigned "artist in residence" at the Henry Street Settlement to document activities there. The CETA project was terminated in 1980 and Delaney, at the age of 76, returned full time to his studio, a small, cluttered two room apartment and studio on Union Square.

Joseph Delaney has always been interested in figurative art. From drawing as a child, sketching portraits and landscapes as a young hobo and as a student, to painting as a mature artist, has always motivated his art. His inspiration comes from life, not aesthetic issues or the ever-changing art movements. In fact, since his W.P.A. assignment at the Metropolitan Museum, Joseph has spent little time in museums or galleries and less time following aesthetic issues prophesied and debated in art publications. It seems Delaney knew very early what and how he wanted to paint and his work has progressed, but has not changed fundamentally.

David Driskell has stated, "Most of Joseph Delaney's painting appears to be telling a story, presenting aspects of contemporary life in America. His style, with its freshness and directness, it that of a man who looks at people more than art, for he paints what he observes in life, not what he has been taught."

Delaney has always been influenced by life—people—and the city. Although he speaks often of his affection for his hometown, Knoxville, the city of New York, is the place Delaney loves—the architecture, the crowds, the parades, the artists, and all that the city offers. Delaney says, "The curtain goes up on the stage of life every time we walk into the street. In spite of New York's being the most congested city I have been in, and know about; by and large it's just people on the move. I have enjoyed more than I can say seeing people and hearing them speak about things they love and enjoy."

Delaney's intuitive expression, directness, exaggerated posing of subjects, stong linear elements, bizarre content, and reappearing caricature are qualities found in numerous historical artists such as Goya, Ensor, Van Gogh, Kokoschka and Daumier and in Delaney's contemporaries such as Alice Neel, Jacob Lawrence

and Isabell Bishop. However, to align Delaney's lifelong body of work with another artist would be a misrepresentation. His vision and style uniquely integrate his experiences as a black man and his perception of the human race.

Delaney's political and social positions are indicated through the subjects he has chosen to draw or paint. As a visual reporter, he has not allowed himself to get personally involved, but seems to say "Look, everyone, see what is happening!" According to his lifelong friend, **Curtis Hyatte**, Delaney has never discussed politics or any other formal issues even though they have spent much time together over the years. His work reflects, in a unique way, his concerns for the human condition.

There are black artists, but not a "black art" state Delaney. This term suggests for him "symbolism of ethnic separation [that] is very wicked to me. A society geared to false representation only feeds the poison." Asked to participate in a recently organized "Black Art Show", Delaney politely declined saying that it is hard for an artist to exhibit, whether he is black or white, and this racial categorization does not seem democratic.

Delaney believes in the importance of the visual artists' contribution to our culture and sees a need for various forms of support from local, state, and federal sources and from the private sector. He has no envy for artists who have found success and applauds their good fortune. Recently, when asked what he thought of contemporary artists getting fifty to a hundred thousand dollars for a painting, he replied, "That's great, artists make a contribution to our society and should be rewarded for it."

SCULPTURE TOUR

As in the past, a significant portion of the work in the exhibition was created specifically for the Sculpture Tour. **Al Keim** of Maryville, TN, built his multi-colored "Phase Dance" to fit an existing base in front of Communications and Student Services building. **Dennis Whitcopf** of Richmond, KY, made "Soujourner" especially for the 1987 Tour. The most controversial work in the 1987 Tour, was Atlanta artist **Martin Emanuel's** 80 yard long installation entitled "Worcester House". Located on two terraces and a frisbee field north of the Humanities building, this work is a direct response by the artist to the campus and to the specific ;te. The work will exist only for the year that : is in place. Emanuel felt, on touring the cam- ɔus, that coordination of landscape and architecture was often unresolved, and that in some sense "all of this" was covering an earlier and perhaps more cohesive use of the area. Inspired by the Cherokee buildings at New Echota, GA, Emanuel created a twelve inch high roof line implying that a conceptual record could still exist under the site. In a more formal sense the work is a grand gesture, a mark on the existing landscape; literally a galvanized pencil stroke. Slightly at odds with the current geometry of the immediate area, "Worcester House" points almost directly at the Sunsphere—the theme architecture from the 1982 World's Fair. Unlike **Richard Serra's** controversial "Titled Arch" that divides the Javitt's Plaza in New York City, Emanuel's work is user friendly and breaks politely at the sidewalk before resuming its way across the grass.

As in the four Sculpture Tours that have preceded it, this exhibition tries to showcase as wide a range of artistic endeavors as possible. Artists are invited to submit work of their own choice in response to the situation.

The 1987 Sculpture Tour was completed in June and will be in place for approximately one year. A color catalogue and poster, design by **Richard LeFevre,** are available in the Art Office and the Ewing Gallery. A free map outlining the 1987 Tour is also available at the same locations, and is kept up to date as works for the 1987-88 Tour began to make their appearance on the campus.

PROFILE: CHEN BO-JIN

Visiting artist/scholar in painting/museology from Shanghai, China

Chen Bo-jin has been working as a conservator-painter in the Department of Art Restoration, Shanghai Museum since August, 1981, making facsimiles of ancient Chinese paintings, which date from the Tang Dynasty (7-9th centuries) to Qing Dynasty (1644-1911). She is one of only twenty such museologists in China. To date, she has made more than fifty facsimiles. These are displayed in the Shanghai Museum replacing the originals as a means of conservation. Some have also been shown in exhibitions in the United States, Italy and Japan.

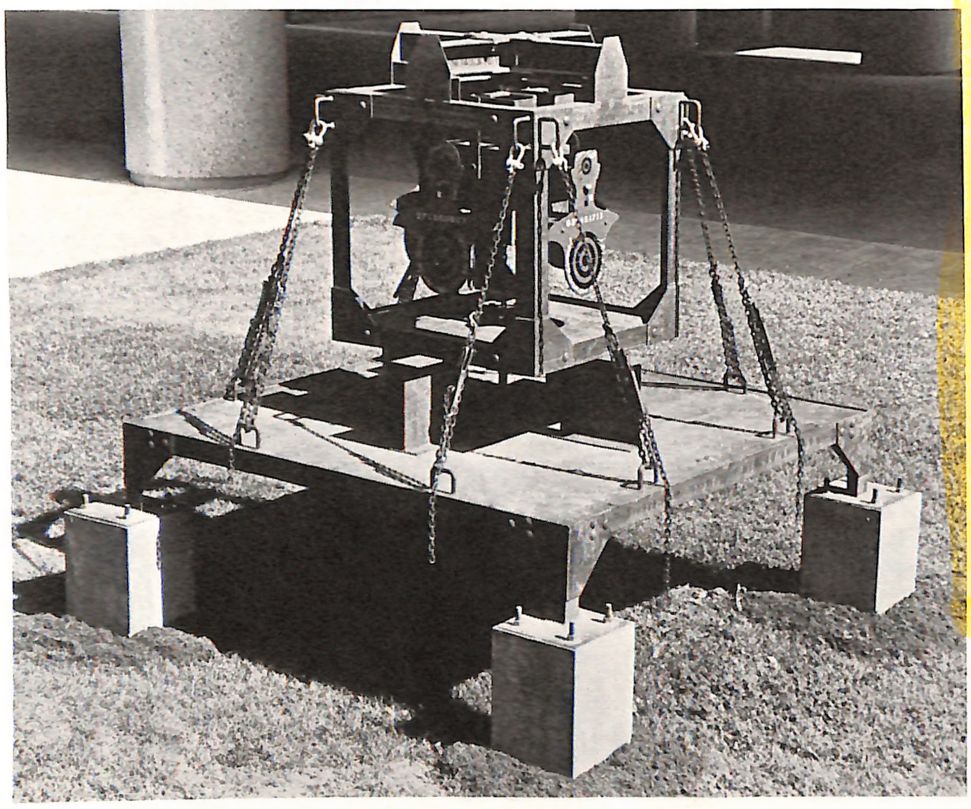
Chen Bo-jin ws born and grew up in Shanghai, People's Republic of China. She started her art training in western painting early in her childhood and later turned to Chinese painting with the hope to combine the two different art forms and to create a Chinese painting style of her own. Her art talent was greatly cultivated while she was a student at the Shanghai Arts and Crafts School in Shanghai from 1978 to 1981, under **Cheng Shifa** and others, and she was widely recognized later on when she started working at Shanghai Museum in 1981.

Ms. Chen came to the United States in December, 1986 on an invitation by the Art Department of the University of Tennessee, Knoxville. She is currently teaching Chinese painting in the Departmnet and is warmly received by her students. Ms. Chen's paintings consist of two major parts, namely facsimiles of ancient Chinese paintings and traditional and contemporary Chinese paintings of her own, which include landscape, flowers and birds and figure paintings. Her own paintings touch upon both traditional as well as modern themes and techniques.

The class "Traditional and Contemporary Chinese Painting", will also be offered in the Fall Quarter, 1987, (9-12 TR).



Chen Bo-jin of the Shanghai Museum teaching Chinese painting, spring, 1987.



Jim Buonaccorsi, *Armor Pierce.*

ARROWMONT

Arrowmont will host the American Craft Council-Southeast Conference, "Craft in The 80's: The Medium and the Market", October 14-17, 1987. The overall focus is becoming more professional in one's medium and marketing one's products. The first day will feature a production emphasis, the second day an architectural orientation, and the third day a singular one-of-a-kind art/craft object emphasis. To facilitate the exchange of ideas and technical information, the conference will offer a varied program of demonstrations, slide lectures, seminars and panel discussions. Concurrent with the conference will be the juried exhibition, "Spotlight '87: Southeast Crafts", in the Arrowmont Gallery. For further information contact Arrowmont School of Arts and Crafts, Box 567, Gatlinburg, TN 37738. (615) 436-5860.



Basketry Instructor John McQueen (left) talks with a student about her work during a one-week basketry workshop at the Arromont School of Arts and Crafts in Gatlinburg, Tennessee.

Arrowmont School-Educational/Gallery Programs

Arrowmont School of Arts and Crafts, Gatlinburg, is hosting one and two week workshops sessions June 8-August 14, 1987. Sixty visiting faculty teach a variety of media offerings in the following areas: clay, fiber, fabric, metal, blacksmithing, enamel, stained glass, wood, basketry, drawing, painting, photography, papermaking and book arts.

These courses, offered at beginning, intermediate and advanced levels, may be taken for credit through the University of Tennessee-Knoxville, Department of Art, or students may wish to audit. For additional information contact Arrowmont School of Arts and Crafts, Box 567, Gatlinburg, Tn 37738 (615) 436-5860.

The Arrowmont Gallery provides changing juried or invitational exhibitions throughout the year. The gallery is open Monday-Saturday, 8:30-4;30, free to the public.

ALUMNI NEWS

Margaret Carothers (BA 81) has been accepted and given a scholarship for graduate work in art history at Washington University, St. Louis.



Debbie Johnson

Ceramic students watch as Instructor Mary Roehm (third from left) demonstrates handle making during a summer pottery workshop at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee.

ARROWMONT GALLERY EXHIBITIONS

May 29—August 14, 1987	**Arrowmont Faculty Mixed Media Exhibition**
August 19—Oct. 3, 1987	**"New Photo Graphics"**
Oct. 14—Dec. 5, 1987	**"Quilt Invitational" (Atrium)**
Oct. 14—Dec. 5, 1987	**"Spotlight '87", American Craft Council Southeast Juried Exhibition**

Stephen Wicks (BA 86) has just completed a catalogue of all Asian art materials in the UTK Special Collections which will be published in the *Library Resources* series.

Kathy Haas (BA 86) has been accepted for graduate work at the University of Virginia.

Robert Hobbs *(BA 69) is Director of the Museum of Contemporary Art in Houston, Texas.*

Deanna White Elgart *(BA 82) is teaching courses in Classical and Byzantine art at Memphis State University.*

Eric Coleman *(BA 86) is hard at work with* John Huntington in Buddhist art at Ohio State.

Sally Ham (BFA 81) won a $1,000 purchase award in the annual Tennessee All-State Art Exhibition at the Parthenon in Nashville. She is now employed at Whittle Communications as an Associate Art Director.

Carolyn McDonald (BFA 76, MS 81) teaches applied arts at David Lipscomb College in Nashville, Tennessee.

LeeAnn Mitchell (BA 83) received her M.F.A. from the University of Colorado, Boulder in 1986. While there she received a Colorado Doctoral Fellowship and an Excellence in Teaching Award. She is currently employed by the University of Tennessee as Assistant Coordinator for the Outdoor Sculpture Tour.

David Squibb (BFA 82) and Joanna Wiebe formed the graphic design firm of Wiebe and Squibb, based in Norwalk, Connecticut, in August of 1986.

ART HISTORY

Dale Cleaver is working on a fifth edition of his textbook, *Art, An Introduction.* He is collaborating with **Sam Yates** on an exhibition of American landscape painting since 1980 and with **Don Kurka** on the Southeastern College Art Conference to be held at U.T. in October.

Dottie Habel presented a papaer entitled, "The Projected Palazzo Chigi al Corso and S Maria in Via Lata" at an international conference held in Rome last June. The conference, sponsored by the Canadian Academic Centre in Italy and convened in honor of **Richard Krautheimer,** on the occasion of his retirement, is titled "Rome: Tradition, Innovation and Renewal". She is also the recipient of a U.T. Faculty Research Award and will remain in Rome this summer to continue research on **Bramante's** plan for the rebuilding of St. Peter's.

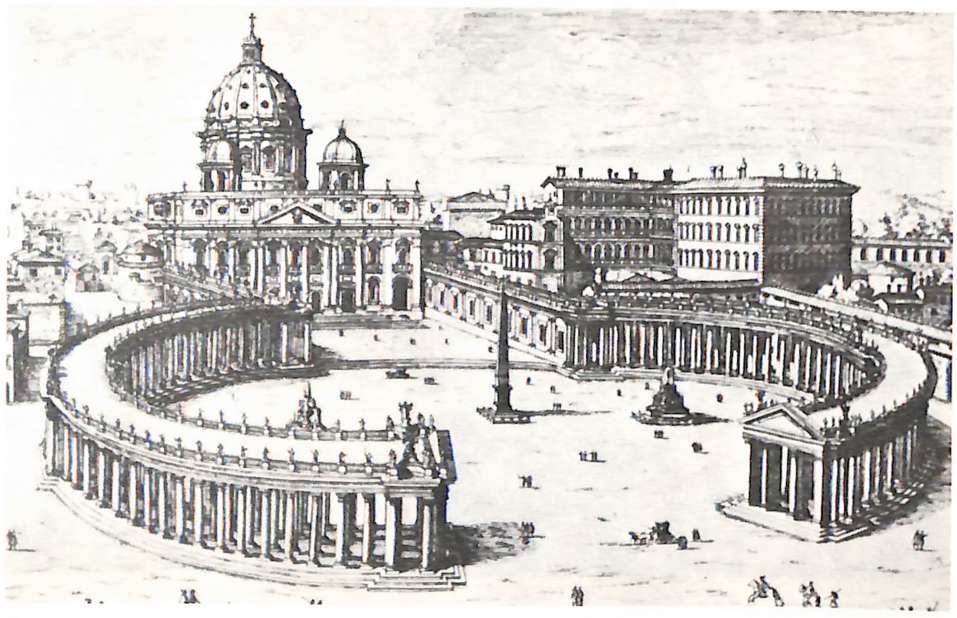
Fred Martinson, together with others in Art and Asian Studies at U.T.K. and Maryville, were successful in the nomination of **J. Edward Kidder** as both Lindsay Young Visiting Professor and Jackson Fellow for the fall of 1986. He is both art historian and archaeologist at International Christian University, Tokyo, and an expert on early Japan. Martinson has also worked with Tom Riesing and others in painting and drawing to set up a course for **Chen Bo-jin,** painter-conservator in the Shanghai Museum, in Chinese painting. She is only one of twenty Chinese artists who make facsimiles of masterworks. Martinson was guided by Ms. Chen in the Shanghai Museum in the summer of 1986 before he made a journey to Anjui Province to set up an experimental language exchange program for U.T.K. students in Chinese and for Hefei Polytechnical University students in English. U.T.K. students **Valera Doherty** (Individialized Program) and **Mike Huberty** (Chinese history grad student) worked hard with two Georgia State students to develop this opportunity. Trips to Buddhist art sites in Nanjing, Langyashan, and Jiuhuashan provided Fred Martinson with some new research material not to mention some beautiful views of Huang Shan. **Mr. Zheng Ruoquan,** Vice Chair of Huang Shan Painting Society, was kind enough to demonstrate his painting technique and show his work in Hefei. Martinson spent the early fall in Taipei continuing Chinese language study at the Mandarin Training center of Taiwan Normal University and researching material on Song Dynasty and Chan painting in the Palace Museum and its Library.

Amy Neff has had two articles accepted for publication. One, attributes a medieval Latin text to a thirteenth-century Franciscan author; it will appear in the "Archivum Franciscanum Historicum" early next year. The other is titled "Wicked Children on Calvary and the Baldness of St. Francis". In it, the children who appear in Passion scenes in early Italian and Northern painting are revealed to be, allegorically, both the children who in the Old Testament mocked the prophet Elisha and the mockers of St. Francis. This article has been accepted by the **Mitteilungen des Kunsthistorishen Instituts von Florenz,** a major journal published by the German art historical institute in Florence.

The past year has been a record year for our slide collection. Our slide curator, **Sandra C. Walker,** reports that 2,603 new slides have tains over 100,000 slides. This makes it one of the larger university art slide collections in the Southeast. Sandy attended the International Congress in the History of Art which met August 10-15 in Washington, D.C., and presented a paper entitled "The Videodisk Revolution: Pros and Cons for Slide Curators" at the Southeastern College Art Conference last fall in Tuscaloosa, Alabama. Sandy's review of the microfilm set, *Royal Archives at Windsor Castle: Victorian Photographic Collection*, has just been published in *Visual Resources: An International Journal of Documentation.* Over 550 people have attended the **Friday Features,** which Sandy coordinates, which continues this year.



Mr. Zheng Ruoqun, Art Editor of the *Anhui Province Daily* and President of the International Huang Shan Painting Society, meetinng with the UTK-Georgia State group in his studio in Hefei.



Bernini, *St. Peter's Piazza,* 1656-67.

CERAMICS

Ted Saupe was in a two person show in **Mercedes Saldarriage** "Conversations" at the Sublett Gallery in Knoxville, TN. Both artists showed drawings and ceramic sculpture. He was also in the "Members of 200 East Group Show" at the Oak Ridge Art Center where he showed wood constructions and an installation piece. Ted attended the "Alabama Clay Conference II at Montevallo University in Alabama, and presented a slide lecture of his recent work to the Art Department at the University of Georgia in October 1986.

Judith Condon had a one woman show at the University of Georgia Gallery in Athens, GA of her drawings and sculpture. She also had a one woman show at the Lander College Gallery in Greenwood, South Carolina.

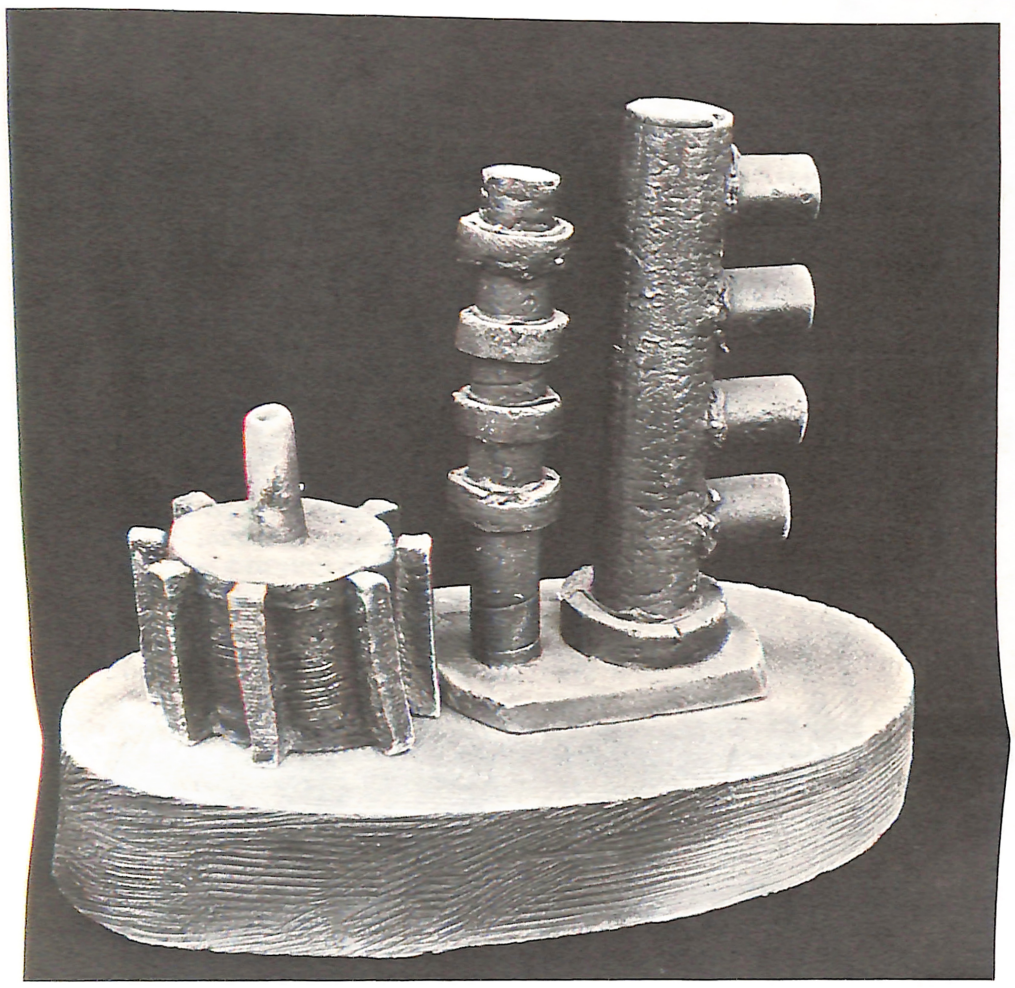
J. Lintecume was included in the South Carolina Public Libraries "Traveling Exhibition" and participated in the Mayors Art Auction in Knoxville, TN.

Robin Surber received the "Friends of Arrowmont Scholarship", participated in the Mayors Art Auction. She attended the Alabama Clay Conference II, and had a one woman BFA Show at the University of Tennessee Architecture Library, where she exhibited drawings and ceramic sculpture.

Barry Crowder our College Scholar is completing his thesis project on salt fired ceramics and a paper on the traditional pottery of the Southeast.

Arron Benson is alive and doing quite well after a victorious fight with a motor boat.

Clark Stewart had two One Person exhibits this past year at the University of West Virginia, Morgantown, and Brevard Community College in Melborne, Florida. His work was also featured at the "11th Annual National Invitational," Emporia, Kansas; "Clemson Print and Drawing Exhibition;" and the "Mid America Biennial Exhibition," Owensboro, Kentucky. In addition, his work was chosen for the "Art Quest" video exhibit, originating in Los Angeles.



Ted Saupe, *Double Column with Cog*, terra cotta, 10″ h. × 7″ w. × 12″ l., 1986.

DRAWING

In addition to the Invitational Exhibition at the University of Nebraska, **David Wilson's** work was featured at 200 East Gallery, the "Continuum VI" at the Dulin Gallery and "Ten in Tennessee-Plus Nine" curated by **Peter Frank** and Sponsored by the Dulin Gallery.

His large charcoal drawings were also included in "A Sense of Humor and Subversion" at the Nexus Contemporary Arts Center in Atlanta. He is currently exhibiting at Cleveland State University and will be included in a Neo-Expressionism show this summer at Southeastern Center for Contemporary Art.

The entire Drawing and Painting faculty began their year with a group invitational at the University of Nebraska Richard's Gallery in a "Works on Paper" exhibition. **Marcia Goldenstein** was also accepted into a number of competitive exhibits: "National Works on Paper," Dulin Gallery: "Visual Arts Southeast," sponsored by Georgia State University; and the "Delta Annual," Arkansas Art Center in Little Rock. "Landscape, Four Views" was an invitational exhibit at the Portfolio Gallery in Atlanta in which she was included and "Vivid Pastel," an invitational exhibition at the Islip Museum in Long Island, NY, which was reviewed in the *New York Times*. Her summer activities were highlighted by a One Person exhibit at the American Gallery in Bern, Switzerland.

FIBER/FABRIC

The **Fiber/Fabric** area began the fall quarter in its new studio, room 241c. Currently, the studio is exhibiting fiber, fabric, and paper works by students enrolled in 1987 Winter Quarter courses. The exhibition will continue through October 1987.

During the 1986 Fall Quarter, **Richard Daehnert,** associate professor of Fiber/Fabric, juried an exhibition of wearable art at the Dunedin Cultural and Fine Arts Center in Dunedin, Florida. During his weekend stay there, Richard also presented a two-day workshop in the use of disperse dye transfer printing on cloth. This medium and process is one used by Professor Daehnert in the production of his own fabric art pieces which have been exhibited in "Fiber Directions '86 of Contemporary Fiber Art," a national juried exhibition held in Rosary College, River Forest, Illinois; in "Space: New Form/New Function," a national juried exhibition of fine art at Arrowmont School of Arts and Crafts Gallery; in the traveling exhibition "Art Reach, Exhibition 280," sponsored by the Huntington Galleries, Huntington, West Virginia; and in "The Gifts of the Spirit Exhibition" held in conjunction with the celebration of the creative arts at Church Street Methodist Church, Knoxville, Tennessee.

Professor Daehnert was invited by the *Deutsches Textilforum* magazine, Hannover, Germany to submit slides of his current fabric works for consideration as inclusion for an article on British and American contemporary stitchery. The final article, "Stick-Kunst," in the March 1987 issue included the work of Daehnert together with 23 other artists.

Richard taught a six-week papermaking workshop during the winter series of pre-college workshops sponsored by the Dulin Gallery of Art and the Department of Art at the University of Tennessee. During the 1987 summer session of Arrowmont School of Arts and Crafts, Richard will be teaching a one week course, "Image in Tapestry" which will emphasize the pictorial aspects of woven tapestry.

GRAPHIC DESIGN/ ILLUSTRATION

Both students and faculty of the Graphic Design/Illustration area have been very active since the last newsletter.

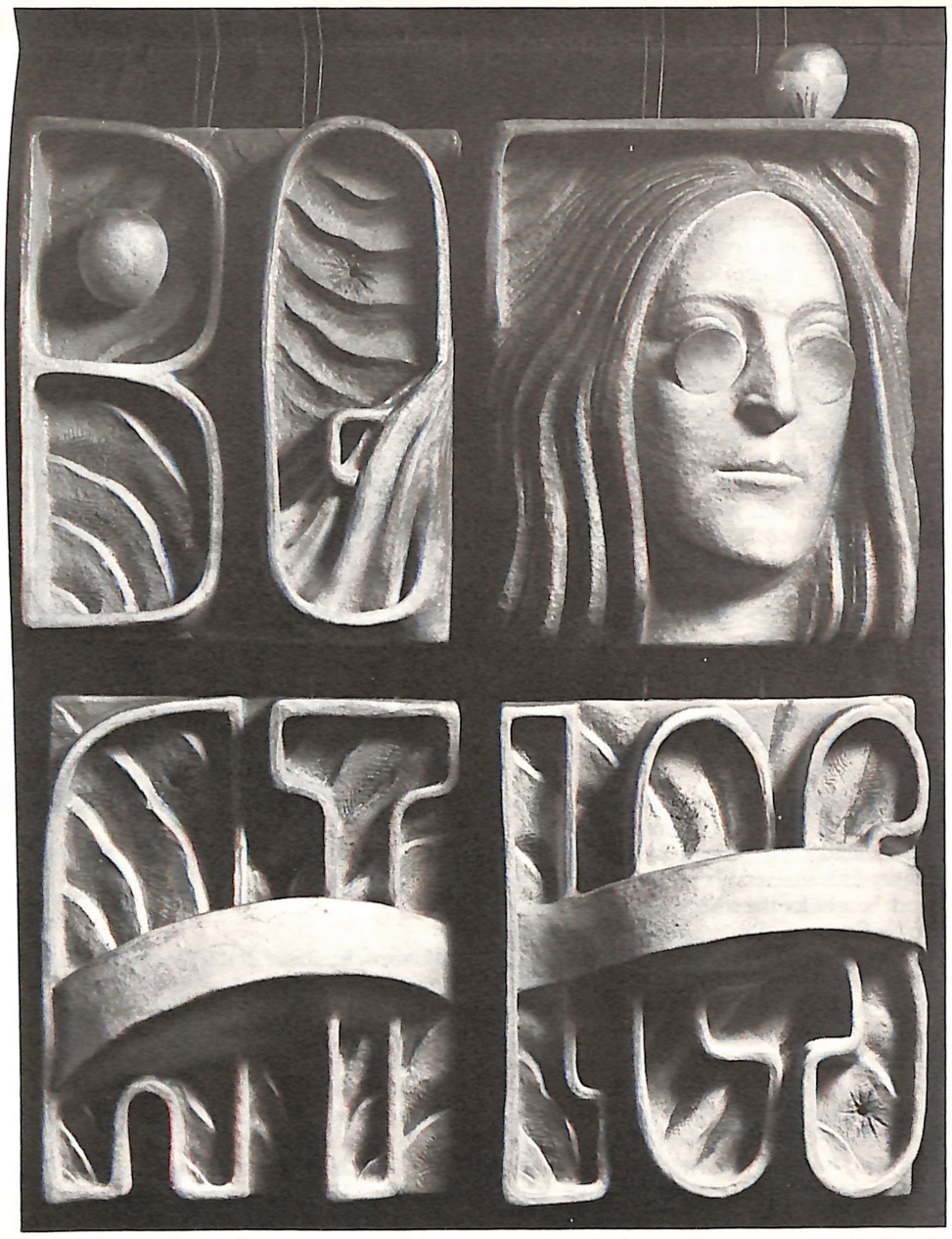
The students have started a Graphic Design Club. In the few short months the club has been active the members have enjoyed the following activities: a tour through Whittle Communications, a Retreat to Norris Dam State Park, a talk by **Susan Metros** about portfolio arrangement, building a new locked display for student work, a poster design for the Knoxville Art Directors Club. The club has future plans for speakers, tours and fund raisers. The faculty applauds their fine efforts!

In winter quarter 1987, **Richard Clarke** taught a new sophomore level course, Beginning Microcomputer Graphic Design. It was received enthusiastically by the students involved who made four preliminary illustrations on the MasIntosh Plus computers before creating specific designs such as ad layouts, maps, editorial or advertising illustrations, newsletter designs, logos, and other print materials. Enrollment in the course was limited to the number of MasIntosh computers available so that each student would have full class time for hands-on experience.

Richard Clarke is making preparations to offer a course in computer animation. This area is not entirely new for him in that he taught such a course several times using an animation program called "Felix' which was developed by **Michael Moshell,** a former professor in computer science at U.T. Two different approaches are available for developing animated sequences using MacIntosh computers: (1) ready-made animation programs of which "VideoWorks" is an example and (2) programming animation in the language called Basic. The former involves no programming as such, the latter does. Clarke projects that the course will be available to a limited number of students next academic year.

In May, Clarke conducted a workshop on uses of the airbrush for teachers in the Oak Ridge, TN. schools.

Susan Metros has had an active year. Last summer she organized the "Graphic Design in London" program. Metros has written an article on research published by McMaster University, Canada in their *Problem Solving News*. She has also signed a contract with Prentice Hall, Inc., to write a book on computer-enhanced design entitled "Design-On-Line." The first full scale computer-enhanced design laboratory is now operational with an academic program that will integrate the new technology within the existing art curriculum. The area has used as adjunct **Shelley Williams,** Art Director, Whittle Communications, "Publication Design", **William Benedict,** Art Director, Ross/Fowler, "Corporate Design, and **Michael Richards,** President, The Richards Group, "Design Management", as well as a talk given



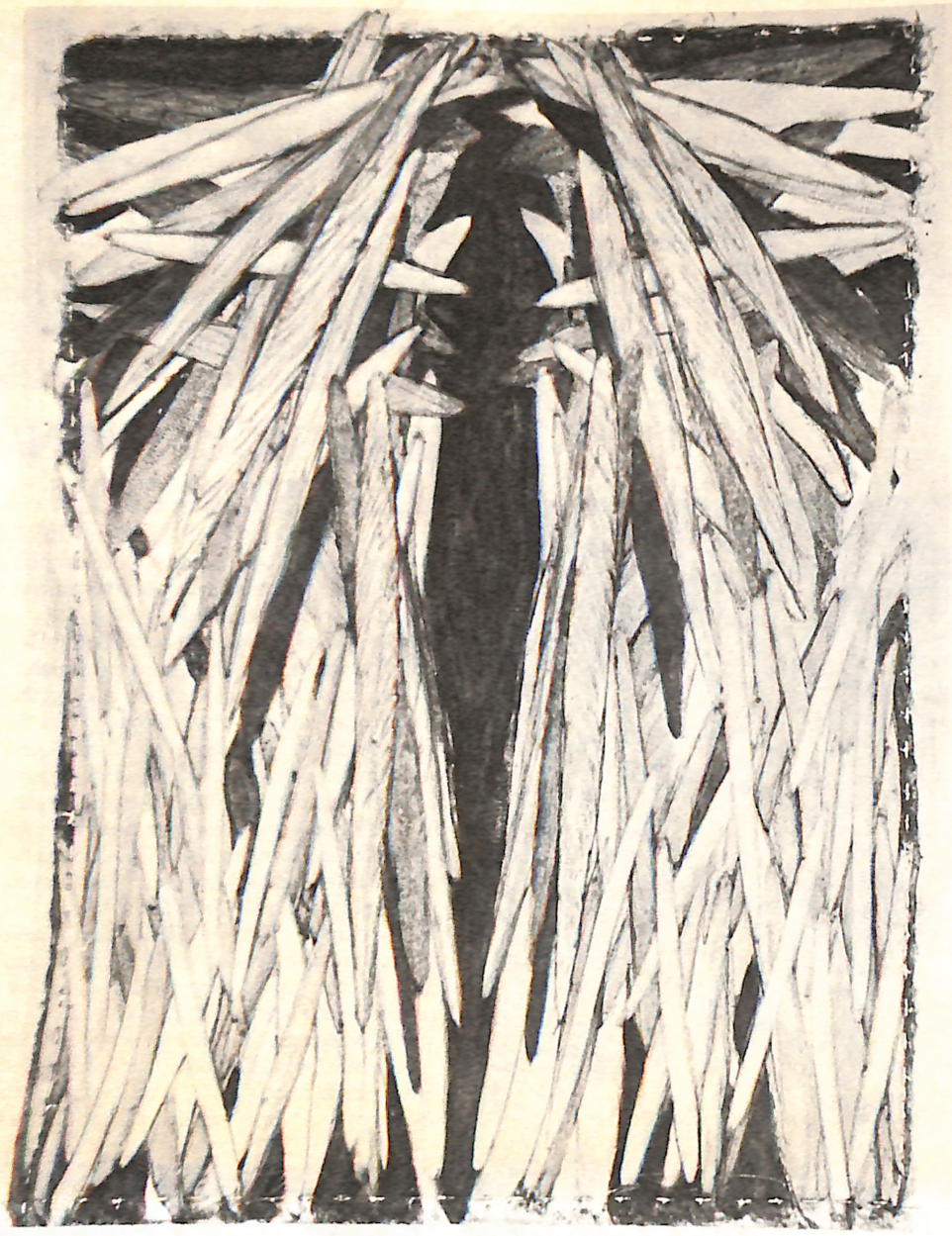
Valery Maloletkov, *John Lennon,* 1985. This Russian artist from Moscow attended a Yugoslavian Symposium with ceramics professor Jim Darrow in 1986.

by **Bill Johnson,** Senior Art Director, CBS Records, Nashville.

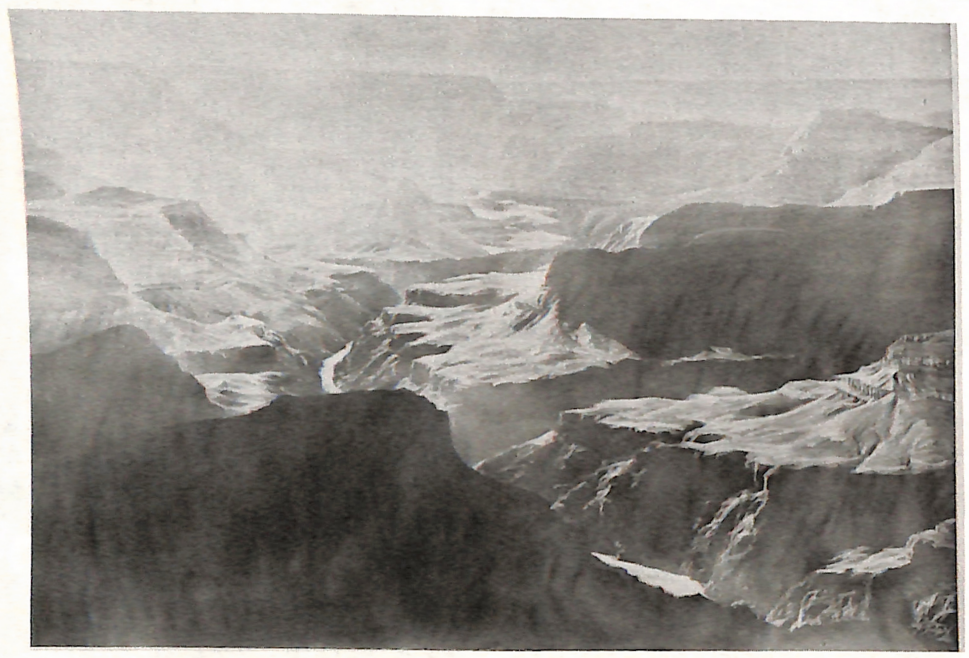
Addy awards were received this year by **Susan Metros** and student **Elizabeth Helvey.** Cash awards for scholarships and endowments were given by the Greater Knoxville Ad Club, Shelly Williams, and the Richards Design group. Many thanks to all of you!

The Greater Knoxville Advertising Club has donated $2500.00 for scholarships. Awards have been given to Martha Chamblee, Margaret Hambright, Julie Parker, Catherine Vogt and Marcia Winters. Shelley Williams of Whittle Communications has given a $500.00 scholarship which will be awarded to a 1988 senior. Many thanks to our supporters!

The Business College Magazine "Survey of Business" received an award from the University and Business and Economic Research for the best continuing publication. **Richard LeFevre** serves as art director for this publication. The coming academic year will be our last year on the quarter system. We are all working hard to make the transition to semesters (Fall 1988) a smooth one. The new curriculum that has been designed should prove to be an exciting challenge for both students and faculty.



Whitney Leland, *1987 IV*, crayon and turpentine, 30" h. × 22" w.



Thomas Riesing, *View to East, Hopi Point, Grand Canyon,* charcoal on paper, 42-1/2" h. × 62" w., 1986.

Visitors to ***Michael Tomlinson's*** *studio this spring were able to see a collection of 75 photographs of work done by artists under his instruction in the metalsmithing program. New work shown in the "40th Annual Student Art Competition" at the Ewing Gallery included award winning pieces by* ***Jeff Whitehead*** *and* **Melinda Arnett,** which demonstrated the highest achievements in skill and innovation. Whitehead took the Metals Cash Prize with a technological interpretation of the traditional phallic metaphor: cleanly constructed vase in nickle silver punctuated by copper detailing. And the Enameling Cash Prize went to Arnett for her study of a fragmented figure drawn in cloisonne and richly modeled by successive firings of layers of liquid transparent and dusty opaque colors. Her work exemplifies the program's goal to develop new styles through methods that intentionally violate the vocabulary of worn out technical traditions.

In November of 1986, **Anne Turpin,** a former student with an exceptional talent in metalsmithing, opened "Main Street Goldsmiths", her own jewelry studio in Atlanta, Georgia.

Exhibitions of note this year for Tomlinson were at Galerie Mattar, Cologne, West Germany, Cardillac, Karlsruhe, West Germany, and Spektrum, Munich, West Germany.

PAINTING

Whitney Leland was included in "Watercolor U.S.A. 1986, The Monumental Image." The exhibition was invitational and marked the twenty-fifth anniversay of this exhibit. He had work bought for the collections of the Alabama Power Company, Birmingham, Alabama; Tennessee Valley Authority, Sequoyah Nuclear Plant; and the Arkansas Arts Center in Little Rock, Arkansas. Whitney had work accepted in the competitive exhibition "29th Annual Delta Art Exhibition," the Arkansas Arts Center, Little Rock; "Hoyt National Drawing and Painting Show," Hoyt Institute of Fine Arts, New Castle, Pennsylvania; and "The Madison National Watercolor Exhibition," Edgewood College, Madison, Wisconsin. Whitney served as juror for the Montgomery Art Guild's Annual Competition in Montgomery, Alabama, exhibited in the Montgomery Museum of Fine Art.

Michael Brakke will have a one-person show at the High Museum of Art, Atlanta, and the Marianne Deson Gallery in Chicago. His new work includes images generated by the new computer system purchased with the aid of funds from an N.E.A. grant.

Tom Riesing's recent large-scale drawings have been included in several exhibitions over the last year. Most notably, he had a "One-Man Exhibition" at the Franz Bader Gallery in Washington, D.C. and was included in two invitational exhibitions representing artists from across the nation. The first, "Drawing," was organized by Gallery 201 in Atlanta where it opened before touring to the Georgia State Museum in Athens, and finally on to the Ewing Gallery here at U.T. The second, "Vistas: Approaches to the Panoramic Landscape," was an exhibit organized by New York curator and critic **Peter Frank** and was shown at the G. W. Einstein Gallery in New York City.

Riesing's work has also been included this year in the collections of I.B.M. and Coca-Cola. On the local level, he exhibited at the Oak Ridge Art Center as part of the "Members Exhibition-200 East Art Gallery." He also concluded a three-year tenure as member of the Board of Directors of the Dulin Gallery of Art and continues to serve as a member of the planning committee for the new Knoxville Museum of Art.

PHOTOGRAPHY

All is going well in the photography area. The most exciting development, pardon the pun, is the addition of a new class which deals with large format photography. The acquisition of four 4 x 5" view camera outfits has enabled us to offer an advanced level course to those students who have already exhausted our rather short list of available courses. Photography continues to grow with the good fortune of being able to hire **Rusty Honicker** to teach an extra section of introductory photography for the winter and spring quarters.

Many thanks are due **Sam Yates** and the Ewing Gallery for bringing the centennial celebration exhibition of the work of the master American photographer **Edward Weston.** The educational opportunities accompanying this show were immeasurable for students in photography and the public as well, as demonstrated by a very large turnout for a lecture given on Weston's work by **Baldwin Lee.**

Through the efforts of **Dr. Donald Kurka,** a visiting artist who makes photocollages, **John O'Reilly** spoke with and showed work to the photography students. Mr. O'Reilly's potent, provocative and highly personal images stimulated a strong response from the students.

It has been a good year for **Baldwin Lee.** One of his prints is on permanent display at the Museum of Modern Art in New York. In addition he had shows at the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina and at Western Carolina University at Cullowhee, North Carolina. In May, he gave a presentation on his work in the Centripetals series at U.T.

PRINTMAKING

The past school year there has been a diversity of activities and continued growth in the printmaking program. Enrollment is at an all-time high since our move into the new building and we are looking forward to the appointment of **Pam Longobardi** to teach intaglio and intermediate color design in 1987-1988 as a Visiting Assistant Professor. Pam worked at the Experimental Print Workshop in San Francisco last year and she obtained an MFA from Montana State University and a BFA from the University of Georgia. Her work has been included in several important juried competitions as well as winning first place for printmaking in the Art Quest '85 competition in Los Angeles. Pam's appointment is to replace Brian Wells, who submitted his resignation in 1986. Beginning in September 1988 we hope to fill this line with a tenure track position.

Last fall **Ruth Weisberg,** a printmaker/painter from Los Angeles joined us for a one-day visitation co-sponsored by the Women's Coordinating Council. In addition to being a professor at the University of Southern California, Ruth is a Contributing Editor for *Artweek* and a Board Member for the College Art Association. Included in the visitation was a group critique with graduate students and two lectures: "Women and Post-Modernism" and a presentation of her recent body of work "A Circle of Life." In conjunction with the visit, Ruth presented several prints and paintings at the University Center Barton Music Lounge.

During the winter quarter we were fortunate to have San Francisco printmaker

Eleanor Rappe teach intaglio and monotype through our Artist-in-Residence program. Eleanor has taught printmaking for the past 17 years at the Fort Mason Art Center and has exhibited extensively in major national juried and invitational printmaking exhibitions. In February of 1988 both Eleanor and **Beauvais Lyons** will serve as panelists for a studio session on "Artists' Visions of Imaginary Cultures" at the College Art Association meeting in Houston, Texas.

Asst. Professor Beauvais Lyons' traveling exhibition "The Excavation of the Apasht" was exhibited last year at East Carolina University Greenville, NC; Concordia College, Morehead, MN; the Triton Museum of Art, Sanata Clara, CA; and the College of Notre Dame, Belmont, Ca. The Triton Museum showing included a handsome brochure on the exhibit with an essay by curator George Rivera. To accompany each exhibition Beauvais conducted lectures on archaeological fiction as well a public tour of the exhibition as the "eminent Dr. Lyons, Director of the Hokes Archives." In January, Beauvais also presented an honorarium lecture at the University of Southern California. This fall at the SECAC meeting, Beauvais is curating the portfolio viewing in printmaking, presenting a lecture/demonstration on photo-printmaking with **Elizabeth Grabowski** from UNC-Chapel Hill and moderating a studio session on "The Conference Paper as an Art Form."

Undergraduate **Diedre Austin,** who studied beginning lithography and itaglio in 1986 is currently one of four assistant printers at the prestigious Gemini Studio in Los Angeles. Diedre's recent printing projects have involved working on editions for **Malcolm Morley, Saul Steinberg** and **Roy Lichtenstein.** Recent BFA recipient **Laurie Fitzpatrick** is pursuing her master's degree at the Tyler School of Art where she has been awarded an assistantship.

Last year 19 faculty, students, alumni and invited artists participated in the second annual exchange portfolio on the theme of "Maps." Works completed include lithographs, intaglios, relief prints and screen prints. "Faces," the first annual portfolio was exhibited at the University Center Concourse gallery in February 1987. Several complete sets of both portfolios are available for $500 each. Anyone interested should contact **Beauvais Lyons** at 974-3201.

SCULPTURE

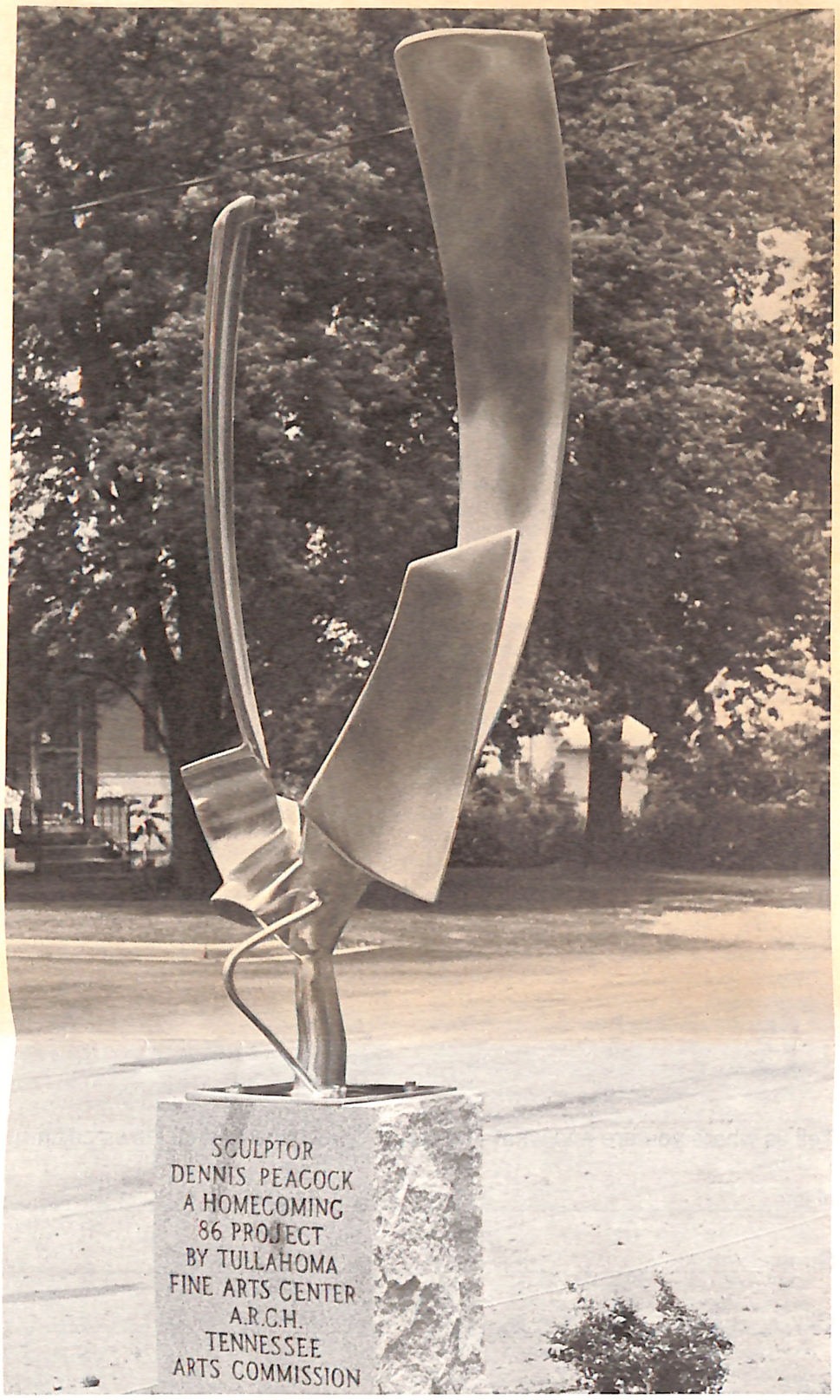
The East Tennessee Foundation has awarded its first individual art fellowships to two members of the University of Tennessee art faculty. **Philip Livingston** and **Joe Falsetti.** Both professors of art, each will receive a $2,500 grant. Both will use the grant to enhance their profession.

Joe Falsetti also has participated in several invitational shows including the People Magazine sponsored show at Southeastern Center for Contemporary Art in Winson-Salem, North Carolina and The Anniston Museum in Alabama. Joe also participated in an invitational show of large outdoor sculpture at Arkansas State University and at Cleveland State College Sculpture Invitational. His main effort, however, was the installation of a major sculpture, 23' high by 25' long sculpture in painted steel at Pickwick Dam for the Tennessee Valley Authority as a result of a seven state competition. The installation took place in May 1987. Joe is also participating in the UTK Sculpture Tour for 1987.



C. Hale

Joe Falsetti, *Installation at Pickwick,* painted steel, 20′ h. × 28′ w.



Dennis Peacock, *Tullahoma,* stainless steel, 5′ h., Tullahoma Fine Arts Center, Tullahoma, Tennessee.

Philip Livingston has been working very hard on a major one-man show at the Sonia Zaks Gallery in Chicago. The opening was June 19 and continuing through July. Good luck to Philip on his show!

Phil Nichols and **Dennis Peacock** are busy with new installations.

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