Professional Practices: Faculty of the University of Tennessee School of Art (Exhibition Catalogue)

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PROFESSIONAL PRACTICES

FACULTY OF THE UNIVERSITY OF TENNESSEE
SCHOOL OF ART
FROM THE EWING GALLERY

PROFESSIONAL PRACTICES showcases the art of the studio faculty at the University of Tennessee School of Art. In October 1982, one year after the opening of the Art + Architecture Building, I coordinated the first Department of Art Faculty Exhibition held in the Art + Architecture Gallery. Much has changed for the university and the department since that time. The gallery was named in honor of the department’s first Head, C. Kermit Ewing in 1986, and in 2001 the department became the School of Art.

Since our last faculty exhibition in 2014, members of the faculty have changed and new programs have emerged, but the School of Art continues to embrace an environment that promotes diversity, scholarship, and national/international networking of educational and professional opportunities. This catalogue documents the work and achievements of twenty-two faculty members in the School of Art. Additionally, it reflects the range of practices and breadth of research found not only in our school, but also throughout the US and abroad.

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

Sam Yates
Director and Curator
Ewing Gallery of Art + Architecture

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“Stop slopping shit around and making it all about feeling and shit no one cares about but you… putting your dirty laundry out for people to see in your art. Stop painting for the bad. Try painting something good for once what the actual F*ck ! Wake up Josh, I don’t care what you do with your art. Put that on your list for the next 10 years… what should I paint?? Something that makes others smile. I see your art. I hate it. It’s sad. It’s angry.. is this u ? Is this your life ? Sad and Angry ? You paint the stuff. I hate looking at it. I see no reason to trick people with art that has no written explanation attached to it, explaining some profound reason why something so horrible and why the hell the painter wanted you to feel angry and sad. ?? It’s your life man. Paint what u want. I’m just trying to show you the light.”

- Some thoughts on my work, June 25, 2021

While the subsequent text that followed was hurtful, I appreciated that he took the time to look at the work, and think about the work… I do think he understands the work, which makes me feel a little less sad actually.
Surface: The uppermost layer of something. This work imagines that we can undo the collateral damage of dissection.

Surface: To rise up from below. An act of hope, necessity, and vulnerability.
Beneath consciousness lies that great area of the soul ... which is still a total mystery, but which demonstrates its workings in dreams, in the somnambulistic state under hypnosis and which existed before one’s earthly life and which will exist after death. From there arise ... [anxiety], the passions, love, hate, and all that which occurs without reflection.

—Gerhard Von der Lippe Gran, 1893

My work focuses on simple abstract form. I am fascinated with the associations that we make as we interpret the world around us, and I create objects with broad and ambiguous references. My works draw on references to human form, to nature, and to mass-produced objects.
My artwork explores mountainous landscapes and rural cultures through a series of projects that question the controversial practice of mountaintop removal coal mining that is prevalent throughout Southern Appalachia. This destructive mining practice has dramatically changed our regional landscapes throughout rural Tennessee, West Virginia, Virginia, and Kentucky.

I want to engage viewers in a conversation about the environmental cost of energy extraction from the earth as it relates to our human wants and needs in a consumer culture. This includes site-responsive projects in landscapes affected and altered by mining, fracking and oil & gas exploration. Geometric elements in my sculptures, especially triangular shapes and tetrahedron structures produce “manufactured” hybrid landscapes.

The objects that I fabricate are intended to mimic the landscape around me through a combination of materials and scale shifts in form. Bright colors mimic commercial and industrial elements and also serve as warning signs for ecological damage and disruption in natural systems.

JASON SHERIDAN BROWN
Associate Professor, Sculpture

Red Flag, 2021
steel, paint, vinyl
50 x 42 x 36 inches

Receiver, 2020
Tennessee marble, steel, aluminum, pant, tree branch, carpet
24 x 32 x 192 inches
Mary Campbell is the School of Art’s specialist in American art. Campbell covers the entire history of American art from first colonial contact to the present day. Although she teaches a course entitled “African American art” and specializes in the field, she bristles at the implication that images and objects made by people of color fall outside the supposedly neutral category of “American art.” Her courses tackle such assumptions head-on, examining the ways in which the work of Black, brown, queer, female, non-binary, and regional creators has always played a crucial role in defining who we are as a nation.

Having survived three years of law school, the New York bar exam, and stints as a big-firm lawyer in Manhattan and San Francisco, Campbell also teaches an art law course. In addition to covering the laws that govern the creation, circulation, and criminalization of certain works of art, this class challenges students to think critically about cultural understandings of creativity itself.

Finally, Campbell loves teaching the introductory survey course—ideally in the museums of Paris. Students who take her ARTH 173, Paris class in July study some of the masterworks of the Western canon in the Louvre, the Musée d’Orsay, the Pompidou Center, and other French museums while also savoring the pleasures of a major metropolitan city. Like Beauford Delaney himself, they take “the unusual door” from Knoxville to Paris, throwing themselves into what Delaney’s supporter Iris Clert called an “artventure.”
The work of Rubens Ghenov lies at the intersection of fact and fiction where painting, storytelling, and sound comprise the preponderance of his work. Their vernacular and potential inexorably constitute the architecture of his praxis. As an immigrant turned naturalized citizen, Ghenov has become accustomed in localizing the past and the present in this precarious juncture where fact coupled with memory compose fiction.

Within this nebulous triad, the work takes its form attempting to procure a form of poetry where all interests collide, confabulate and concoct a work for the familiar to assimilate and deliquesce into the abstract, and vice versa. A metabolism where fact slowly coalesces with or into fiction and the latter disassembles itself in verisimilitude and the invented. The vocabulary of still life and abstraction amalgamate, although remaining somewhat undissolved in the work to form another type of idiom, a kind of broken bilingual language.

For Corners, 2019
acrylic, graphite and inkjet on canvas
40 x 30 inches

Alaüza e Zumzum, 2020
acrylic and flashe on linen
20 x 16 inches
All I hope to say in books, all I ever hope to say, is that I love the world. – E.B. White
My research has encompassed many areas of interest, from nineteenth-century Germanic painting, literature and philosophy to more contemporary photography, film and dance. If there is a thread that runs consistently through these enquiries, it is the discovery of how avant-garde artists have advanced society by revealing aspects of human nature that lie beneath the surface. With heightened acuity, artists have drawn attention to the conventionally unseen or unimagined, thereby encouraging us to perceive anew and question established tropes, stereotypes and belief systems.
JOHN C. KELLEY
Assistant Professor, Time-Based Art

Trying to Describe “The Work” in 2021:

People grossly underestimate the psychedelic potential of the American South.

In writing artist statements, I’ve had trouble with the word “examine”. To me, it implies order, purpose, and intellectual curiosity. I’m afraid that isn’t the way the work happens at all.

Lately, I feel the better word is “encounter” —my work “encounters” technology, family, identity and personal darkness. “Encounter” suggests that the meeting is unexpected, maybe hostile. Making the work is more like that too—like finding a wild animal in a suburban front yard: out-of-place, somehow beautiful and feral.

So then, I guess, the work is like a void—and I’m describing the edges of it. Let me explain:

Sometimes, after it gets dark I’ll stand in the backyard while the dog sniffs around. When she gets way down towards the back of the yard, I can’t really see her anymore. It’s too dark. I can only hear her. I noticed at some point that I can actually see her better if I look off to the side—then she comes into focus somehow. For a moment, she only exists in the periphery.

The surreal rarely overlaps with the tragic, outside of maybe David Lynch or a prestige horror movie. Or rather, are they innately related? Is tragedy intrinsically uncanny in the way it enters and exits our lives without meaning? The Weird and the Eerie is sitting on my bookshelf. I just haven’t found the time.

Okay, then maybe the work is reaching the back of the yard; a disappearance.

Apocalyptic Visions of Water: Slick with Fever, 2020-21
pine, electronics
MARY LAUBE

Assistant Professor, Painting + Drawing

My work explores the transformative nature of identity and culture within the context of the adopted Korean diaspora. Each work is prefaced by careful study of museum artifacts, architecture, or landmarks related to historic preservation. Objects such as wrapping cloths, ink stones, Buddhist statues, and shaman symbols surface in my paintings as synthesized forms that appear flattened, off-kilter, and often unnamable. I use abstraction as a device for re-shaping seemingly embalmed fragments of history into mutable ideas. Considering my immigration to the U.S. as inseparable from a much longer history of global politics, my work explores the dynamics between individual identity and collective formations of culture. Through re-imagining historical objects, my paintings become artifacts of displacement, reunion, decolonization, memorial, and myth.

Statue, 2019
acrylic on panel
12 x 12 inches

Shadowbox, 2018
acrylic on panel
14 x 11 inches
Do security cameras and other safety imaging devices make us feel more secure? Or are their detailed and time-stamped, freeze-framed images faithful witnesses to the aftermath of violent events? This series of digital collages are inspired by images of violence captured on security cameras. As the cameras attempt to reveal the hidden identity of the perpetrators, their ubiquity also masks the fear that we all have come to accept in our daily lives.

The series addresses the omnipresence of security surveillance cameras and how they desensitize our concerns for civil liberty. The domestic images of curtain fabric, quilts, wallpaper and rugs, things that we live with and often take for granted, become metaphors for how we are living with the constant presence of surveillance.
For more than four decades my studio work has explored various forms of academic parody, fabricating and documenting imaginary worlds. My subjects have included archaeology, folk art, medicine, zoology, always including biographical elements. Prints are central to much of my work, as printed culture is foundational to science and history, and printed information engages in questions of authority and authenticity. Today, in a world where people often believe various forms of humbuggery and “alternate facts,” I hope my works call attention to what and how we understand the world. For this faculty exhibition, I am showing a small selection of lithographs and printed ephemera from Circus Orbis, a hypothetical early 20th century American circus founded by Thaddeus Evergood from Jacksboro, Tennessee. As a kind of visual prank, this project seeks to provide a tangible, visual record of an imaginary time and place.
The focus of my research in ceramics explores solutions of utility through the ceramic vessel. I produce assemblies through placement and construction of hand-formed components from plastic clay that are conceived for special celebration or everyday use. The weight, texture, and plastic self-adhesive nature of the clay along with the varied speed, cadence, and centrifugal forces of the potter’s wheel allow my hand to shape volume sequentially combining forms to elicit the containment of volume. The resulting objects created are cultivated from the process in the investigation of the interaction through form, applied glaze and surface which is celebrated in the viewer connection in its volume and use. Subjective interpretations of patterns, rural architectures, the garden, and the landscape setting itself, also influence the outcome.
For the last decade, my work has explored questions about the nature of reason and our ability to understand the world around us. In particular, I have been interested in the mundane ideals that we encounter in our day-to-day lives and how they structure our understanding. Using a variety of fundamental processes from science and mathematics, I have attempted to achieve many of these ideals through simple, repetitive, and labor-intensive projects. Whether attempting to draw perfectly straight lines or map the body, my work is produced as I attempt to perform these processes over and over again using only my hands, eyes, and basic tools. The resulting objects and drawings stand as a record of my striving to achieve perfection and having that desire frustrated over and over—despite the knowledge that the ideal was unachievable to begin with.

Consistency V, 2019
graphite on paper
18 x 25 inches

Thirty Pieces (Exhuming Charles Kettering), 2012
lead, plexiglas, wood
8.5 x 6.5 x 6.5 inches
I use deception, desire and ornamentation to form questions on the topics of truth, fascination and attraction. Often, using hair as material or image I exercise its role as embellishment and as signifier of racial identity. Investigating assimilation and individuality, truth and false, this edition of CNC-milled relief prints are inspired by color, surface and texture. The work is intended to capture the realistic appearance of hair and suggest the object and action of braiding.
In many ways the questions embedded in my creative work are ancient questions. What are the animating forces that drive our world? What is the relationship between the invisible and the visible? What lies beyond death (or outside of life)? Working from these inquiries I often find my path winding through ancient narratives, both mythological and historical. The resultant creative work takes many forms, including kinetic sculptures, installations, drawings, prints, video, animations, sound compositions, carvings and assemblages. The topics that give rise to these works can also be quite diffuse. Classical myth, Buddhist philosophy, landscape, and visions of the afterlife intersect freely with interests in technology, music, history, language, and geometry.
Witnessing the opioid epidemic in my own backyard was a painful experience. As the body count of my former classmates continued to climb, I craved stories of hope that countered stigma and stereotypes, but the media was perpetuating stories of despair. When storytellers come to a place like Appalachia, they’re coming here because the overdose rates are high. That’s their angle, rather than trying to find resilience. As a filmmaker based in Appalachia, this “othering” ultimately motivates me to create nuanced portrayals of the region to discover and document the good, bad, ugly, along with what’s beautiful, too. Through *Recovery Boys* I wanted to explore the strength, brotherhood, and courage of four men over 18 months. *Recovery Boys* aims to transcend shocking statistics that make headlines, and give viewers a deeply personal look into the unseen lives of those working toward transformation.
As an artist I make paintings that exist in the sliver of space between abstraction and representation. My work compresses time into the surface of painting, that old technology. Increasingly, flora, fauna, and natural phenomena hold my attention as I wrestle with this imagery that we daily experience through our technology. Birds, plants, flowers, stones, and fires dissolve into the light of the screen, the digital lens, and the glowing tablet. There is something elegant and tragic about the light of the screen pressing the image of a delicate flower into one’s memory. Light, flower, and technology are here and also fade away.
I had thrown my body in for art
I had thrown myself into this game for art
I was not a very good artist,
but this was one thing I could do.
— Eve Babitz, June 14, 2000
On playing chess nude
with Marcel Duchamp in 1963

What if paintings are inherently games? What if games paint pictures of the world? Scholars and makers alike have posed these questions about art’s ontological foundation in play from the Renaissance to today. Residues of play past—gameboards and rulebooks, prints and paintings, archival documents or their silent absence—offer glimpses of the embodied experiences of early modernity. No less visual and material than a fresco or old master print, no less used or apart of daily life than a maiolica dish, no less performative than a triumphal entrance or procession—objects of study already well incorporated into art history—games are apt for art historical study both in form and content. My work explores how play and the rhetoric of its visual and material substrates has engendered inventive yet ideological world building from early modernity onward. Games not only entertained, but also served as systems for recapitulating and reimagining art and nature, literature and science, politics and society.
My primary research focus is print culture of late Ming and early Qing-dynasty China. I have long been attracted to transparently functional objects, the use of which can be documented and unambiguously related to social practices; this led first to the study of woodblock-printed letter paper designs, as well as related objects, and more recently of printed playing cards for drinking games. The latter, which provide players visual models as well as explicit instructions within the context of the game, have spurred an interest in the concept of performance in relation to Chinese culture and in particular the ways that visual imagery, including theatrical images and illustrations in manuals, may provide pictorial models for various kinds of behavior. Woodblock-printed materials also raise intriguing questions about the relationship of image and text, as printed pictures often illustrate and may appear within texts of one sort or another, as well as issues of visual literacy and ephemerality.

KOICHI
YAMAMOTO

Ellen McClung Berry Professorship
Professor, Printmaking

These intaglio burin copper engraving chine collé monoprints are descriptions of magnetic fields around architectural structures. Mass objects react to surrounding electric current and static objects influence the circulation of electrons. I am interested in this motion and evidence from the effect. My graphic works and kites represent an investigation for discovering dynamic quality from static symmetry compositions. For communication, my choice of vehicle is the kite and the language is printmaking.

Folding print: this is an efficient way to create bisymmetric images. Intaglio printing releases an ample amount of ink from plate to paper and this makes it possible to reprint from paper to paper. Often this is called ghost print or second-generation transfer. Usually the “ghost” impressions are less contrast than the first impression. My approach is to create a deep engraving line to increase more space for the ink to make the second transfer as high contrast as the first impression. Next phase of development is to create another image on top of each other. Since two images have compositional agreement of bisymmetry, even an arbitrary combination can justify the synthesis. Visually balanced composition can be seen simultaneously and within the process of comprehension, the human mind tends to make sense of the whole. Third phase is to visualize the combination possibilities. The objective is to create “match making” with an available number of images. The potential combination is infinitive. I find this pattern is similar to genetic variability that occurs in the natural world. I use this idea to produce combinations of images.
As Director and Curator for the Ewing Gallery of Art + Architecture and the UT Downtown Gallery, I organize exhibits that reflect the diversity of the various disciplines and programs taught in the School of Art, the College of Architecture and Design, and the university at large. By networking with colleagues nationally and internationally, we have been able to offer our university community exhibitions of national and international quality even within budget constraints. Many of the exhibitions originated by the Ewing Gallery have had successful national tours. Our initial exhibition in 1981, Walter Hollis Stevens: A Retrospective, toured to five regional venues and since then, over thirty eight exhibitions have toured to over one hundred fifty venues in 38 states and the District of Columbia. Some of these exhibitions include Redefining the Multiple: 12 Japanese Printmakers; Built for the People of the United States: Fifty Years of TVA Architecture; The Intimate Collaboration: Prints of Teaberry Press; Affinities with Architecture; Fact, Fiction, Fantasy: Narrative Art in the Southwest; Shape Shifter: Mary Beth Edelson; Deep Swimmers; Robert Stackhouse; Life in the City: The Art of Joseph Delaney; Jewelry / Means / Meaning: The Enduring Presence; Recent New York Abstraction; Chakaia Booker: Auspicious Behavior; Angle / Edge / Plane: The Sculpture of Ronald Bladen, and others. This traveling exhibition program has resulted in an expanded national audience and national press thus bringing awareness and recognition for the professional scholarship of the Ewing Gallery, the School of Art, the College of Architecture and Design, and the University of Tennessee.
PAUL HARRILL holds an MFA in Film & Media Arts from Temple University. His films have screened around the world in cinemas, museums, on television, and on-line platforms. Venues include Sundance, Edinburgh International Film Festival, the Museum of Modern Art, Centre for Contemporary Art (Galway), Neuland, MFA, PBS, and Cinemex. Harrill’s interest in the field of animation led to his BA in Telematic Arts & Design. Harrill’s animation has been featured in the 2020 Arnoldiales, 2020 Latvia National Film Centre, Coolidge Corner Theatre, and the QueerFilm Festival.

TIMOTHY W. HILES is an Associate Professor of Art History, and the Associate Director of the School of Art. He received his Ph.D. from the University of Southern California. Hiles was named a Fermilab Fellow in 2019, an invited speaker at the 2020 National Science Foundation “Science and Art” symposium, and a guest speaker for the 2020 Art & Physics symposium at the Exploratorium. His work has been published in numerous national and international journals and he has participated in over 50 national and international conferences. Hiles is currently working on a book-length study of the intersection of art and science.

JOHN C. KELLEY is an artist living in Knoxville, TN. His award-winning work in film and animation have screened in international film festivals around the world, including the Sundance Film Festival, GLAS Animation Festival, the Ottawa International Animation Festival, the London International Animation Festival, the Palm Springs International Animation Festival, and many others. His recent animated short, GUSTER (2019) received a “Best Animated Short” Award from Indie Shorts Film Festival and a “Critics’ Pick” Award from Independent Animation Festival in Black Mountain. His recent short film, NEW DAY (2020), was selected to be screened at the Florida Animation Festival. His Looping video and sound installations have been exhibited at the Spartanburg Art Museum in South Carolina, the CIAA Museum in Guizhou, China, and in gallery spaces at Unrequited Leisure in Nashville, and Trippie Projects in Kent, Ohio.

Mary Laube is an artist living and working in Israel, and was born in Hong Kong and spent his early childhood in Macau. He currently teaches and works in Bloomfield, NJ. Laube has exhibited at The University of Tennessee Art in Bloomfield, New Jersey, Studio One, Atlanta, New York, and the United Nations. He received a BFA from Hamilton College, New York and an international Baccalaureate from the United World College of the Atlantic, Llandudno, Wales.

Paul Lee’s work has been featured in group and solo exhibitions in galleries and museums in New York, Los Angeles, Chicago, Seattle, Denver, Philadelphia, Pittsburgh, the National Museum of Women in the Arts, Nashville, Alabama, Illinois, Singapore, and Vienna. His work has been included in private and public collections, including the Philadelphia Museum of Art, Shanghai Jewish Refugees Museum, Cranbrook Art Museum, Wing Luke Museum, Cleveland Museum of Art and Washington State University Art Museum and The Evergreen State College. Lee was the recipient of many grants and awards, including a National Endowment for the Humanities Senior Research Fellowship to China and two Rockefeller Foundation Travel Grants. He also received artist residencies from the New York State Council on the Arts, the Bronxville Workshop in the Arts, and the University of the South in Sewanee, Tennessee.

Beauvais Lyons is a Chancellor’s Professor at the University of Tennessee, Knoxville where he has taught printmaking since 1985. Lyons received his MFA degree from Arizona State University in 1983 and his BFA degree from the University of Wisconsin-Madison in 1981. Lyons’ one-person exhibitions have been presented at over 80 museums and galleries in the United States and abroad. He has written about his work in LERNERED, Journal of the International Society for Art, Sciences and Technology, Contemporary Impressions, The London-based journal Printmaking Today, The Chronicle of Higher Education, Archeology, and G&F Film and Art Edition Magazine published in Madrid, Spain. His work with the Rakes Archives is featured with multiple citations and reproductions in Antiquarian Lantagne’s 2021 book Etching in the Tite Art, Ammo and Procurativepublished by Doeopleter House. His prints are in numerous public collections including the Smithsonian Museum of American Art, Washington, DC, The Philadelphia Museum of Art, Philadelphia, PA, The North Carolina Museum of Art, Raleigh, NC, and Philadelphia, PA, and a Fulbright Fellowship to teach at the Fine Arts Academy in Poznan, Poland. Lyons is the recipient of a 2014 Foundation Award, and a 2017 SECC Excellence in Teaching Award. He currently serves as faculty representative to the LTI Advisory Board.
FRANK MARTIN earned his MFA at Cranbrook Academy of Art and BFA from the Kansas City Art Institute. Martin is currently an Associate Professor at the University of Tennessee’s School of Art. He’s a past recipient of an Individual Artist Fellowship through a Tennessee Arts Commission Award. Martin’s work has been exhibited in The State of the Art 2008: National Biennial Ceramics Invitational at Parkard Art Gallery, Champaign, Illinois and The Art of Tennessee at the Frist Center for the Visual Arts in Nashville, Tennessee. His works are in the permanent collections of the Charles A. W. Museum of Fine Art; Racine, Wisconsin, UND Permanent Collection; Grand Forks, North Dakota; Crocker Art Museum, Sacramento, California and the Schein-Joseph International Museum of Ceramic Art; Alfred, New York. His work is in American Pottery, The Best of IIID Ceramics: Celebrating a Decade in Clay; SSD Views: Contemporary Explorations of a Timespace Form, SSD Platform & Challenge: Innovative Expressions of Function & Style, Electric Kiln Ceramics: A Guide to Clay and Glazes. The Ceramic Design Book, and Make it in Clay.

CHRISTOPHER MCNULTY is a visual artist who creates sculptural objects, video, and works on paper. His work has explored the limitations of human thought and performance, and the tensions that exist between our ideas and everyday lives. His current work explores how environmental space penetrates the body, creating relationships among individuals, species, and objects. He has exhibited work in galleries and museums throughout the U.S., including the Blue Star Contemporary Art Center, Atlanta Contemporary Art Center, Southeastern Center for Contemporary Art, Rochester Art Center, and Saltworks Gallery in Atlanta. His diverse art practice has been featured in many publications including Art Papers, New American Paintings, The Atlanta Journal Constitution, and The Week. McNulty has received many grants and awards including a Hemen Foundation Fellowship, Atlanta State Council on the Arts Grant, Mountain Artists Grant, and Broaddown Fellowship. He has completed artist residencies at the MacDowell Colony, Marble House Project, the Hambidge Center, and the Vermont Studio Center.

ALTHEA MURPHY-PRICE received her BA in Fine Art from Spelman College before receiving her Master of Arts in Printmaking and Painting from Purdue University and her Masters of Fine Arts from the Tyler School of Art, Temple University. Her work has been featured in such publications as Art Papers Magazine, Art in Print Magazine, Printmaking Today (UK), CAD (Versailles, Japan), Printmaking: A Complete Guide to Materials and Process, and Printmaker Today. She has been exhibited widely both nationally and internationally in cities such as China, Spain, Japan, Italy, and Sweden. Her work has also been published in the public collections of the Hunterville Museum of Art, the Marlene and Bernard A. Zukerman Museum of Art. Murphy-Price’s work has been acknowledged for its non-conventional approach to the traditions of printmaking. Utilizing lithography, stalking methods, photography, and digital printing, her work can be described as representing a broad survey of contemporary printmaking.


ELAINE MCMILLION SHELDON received her MFA in Visual and Media art from Emerson College, and a BS in Journalism from West Virginia University. McMillian Sheldon is an Academy Award nominated, and Emmy and Peabody winning documentary filmmaker. She is the recipient of the 2020 John Simon Guggenheim Fellowship in Film and 2021 Creative Capital Awardee. In 2018, she received a highly-competitive national “Breakthrough Award” and Fellowship from Children and Egg Pictures. Other honors include being named a 2018 USA Fellow by United States Artists, recipient of a 2019 New York Independent Film by Filmmaker Magazine, a 2019 IDA People Changing The South by Southern Living Magazine, and grants from Sundance, Tribeca, Catapult, Chicago Media Project, and Field of Vision.

JERED SPRECHER received his MFA from The University of Iowa. He has had solo exhibitions at Jeff Bailey Gallery, New York; Gallery W, San Francisco; Stephen Zachs Gallery, Boston; Kinlad Contemporary, Los Angeles; and the Grinnell Museum of Art. His work has been exhibited at the Drawing Center, Brooklyn Museum of Art, Irish Museum of Modern Art, Norman Museum of Contemporary Art, Des Moines Art Center, No`eau Visual Arts Center, Makawao, Hawaii (2016). Yamamoto earned tenure at Utah State University (2000-2006) and taught at the University of Delaware (2006-2007) before coming to University of Tennessee Knoxville.

SAM YATES received his MFA from the University of North Carolina-Greensboro in 1968 and joined the faculty at the University of Wisconsin-Oshkosh. There he taught painting, drawing, art appreciation, and served on the art department’s exhibition committee. In 1973 he assumed the position of director and curator for the University’s Alan Priebe Art Gallery. In 1978 he became the director and curator of Gallery 200 and Swarthmore College’s Gallery at Northern Illinois University, DeKalb, Illinois. Since 1980 he has served as the Director and Curator for UT’s Exley Gallery of Art and Architecture and the UT Downtown Gallery since its opening in 2004. During his career he has organized numerous exhibitions including solo exhibits for artists Alice Neel, Peter Saul, Betty Andrews, Wil Iley, Robert Stackhouse, Lois Leveson, Joseph Delaney, Dennis Oppenheim, Mary Beth Edelson, Gilbert Carpenter, Sanford Wurmfeld, Richard Zemsky, Richard Hass, Frank Lloyd Wright, Chaka Booker, Ronald Bladen, James Little, and others. Yates has been the head designer of six Tennessee regional history museums, and he has won awards for excellence in contemporary exhibition programming and museum design.