Do you want to: Become a vital cultural force in your community, **NOT** only maintain a professional studio practice; Reframe problems to find new solutions **OR** see the possibilities that exist in multiple contexts; Respect varying opinions, **BUT** question assumptions and forge critical ideas; **AND** see the value of others in your work?
The University of Tennessee

Master of Fine Arts

The School of Art at the University of Tennessee, Knoxville, one of the nation’s leading public research institutions committed to excellence in art and design, is seeking strong applicants to apply to the MFA program. With each graduating class, The School of Art affirms the value of creative individuals with a wide range of practices, styles and interests. We encourage our degree candidates to develop a sustainable practice that expresses beauty, evokes wonder, confronts injustice, asks questions, and tests values – because art and design can be a catalyst for personal growth as well as social reform.

Faculty
Together, faculty members in the School of Art bring a unique depth and breadth of experience to the University of Tennessee’s arts community. Their energy and resourcefulness, products of years of experience, are always challenging, entertaining, and enlightening.

Success Record
The MFA program has an excellent record of current and former students getting into prestigious residency programs and exhibitions and finding top-notch professional positions. Therefore the program seeks committed and enthusiastic students interested in a collaborative learning environment and focused on the next part of their journey.

Students
Graduate students in the School of Art are best characterized by exuberance, drive, and creative spirit. The program at the University of Tennessee provides a safe place for students with countless opportunities to incorporate art, design, and scholarship into all aspects of life.

Establishing a Foundation
The School of Art embraces and encourages serious inquiry and research. We believe society is best served by individuals who possess a solid liberal arts foundation, independence and inquisitiveness of mind, and practical working skills in making and studying art and design.

Smoky Mountains
The University of Tennessee, Knoxville provides a diverse and serious learning community – with the Great Smoky Mountains National Park, the most visited national park in the country just 45 minutes away. You can hike, camp, fish, ride horses, see black bears and deer, or just marvel at the fiery fall color displays.

Restaurants
Restaurants for all tastes and at every price point abound in Knoxville. You can find Thai, Japanese, Vegetarian, German, Egyptian, Vietnamese – and the very best Southern ribs – just minutes away from campus.

Cost-of-Living
Knoxville’s cost-of-living is surprisingly low, so housing is very affordable. In addition, a growing network of bicycle paths and public transportation feed the downtown and UT campus area with easy access to and from major metropolitan cities.

Downtown Arts Scene
Knoxville’s vibrant downtown arts and design scene is always abuzz with great music, performing arts, and gallery openings. The School of Art is indirectly affiliated with three Knoxville galleries: The Ewing Gallery, in the Art and Architecture Building on campus; The UT Downtown Gallery, a cornerstone of Knoxville’s Arts District; and Gallery 1010, the only off-campus student-run exhibition space in the state of Tennessee.

Welcome to the MFA Program at the University of Tennessee.

Can you tell me more about Knoxville?
HOW IS THE MFA PROGRAM STRUCTURED?

The University of Tennessee offers a NASAD-accredited, 60 credit-hour, three-year, terminal MFA degree in Studio Art with concentrations in Printmaking, Transmedia Design, Ceramics, Sculpture, Painting and Drawing.

The MFA program includes workshops and lectures that cover the fundamental skills artists and designers need to develop and sustain a professional life. Embedded into the common curriculum are experiences that help our students to plan, promote, fund, organize and build community as part of their creative practice. The three-year degree gives students a full year to devote to working on a thesis project that will serve as a career springboard.

CURRICULUM OVERVIEW

MFA STUDENTS AT UT WORK CLOSELY WITH THE FACULTY IN STUDIO COURSES THROUGH REGULAR CRITIQUES AND SCHOOL-WIDE GRADUATE REVIEWS EACH SEMESTER. IN ADDITION, MFA STUDENTS TAKE COURSES OUTSIDE OF THE SCHOOL OF ART – IN DIVERSE AREAS SUCH AS CINEMA STUDIES, ECOLOGY, LITERARY CRITICISM, MUSIC, AND AGRICULTURE – THAT RELATE TO AND EXPAND THEIR CREATIVE HORIZONS. OFF CAMPUS CONNECTIONS ARE STRONG TOO. NEW FACULTY PARTNERSHIPS WITH THE ESTEEMED OAK RIDGE NATIONAL LAB ARE BECOMING MORE GEARED TO GRADUATE WORK.

WHAT IS THE BREAKDOWN OF CREDIT REQUIREMENTS?

PROJECT IN LIEU OF THESIS

Project in Lieu of Thesis is a semi-independent study. All coursework must be completed before registration for 599. These credits are taken in your third and final year. Students can consider taking another class in addition to their 20 hours during this 3rd year, but it must be discussed with your committee chair and be related to your thesis project.

STUDIO SEMINAR

A minimum of 16 hours (up to 20) of studio in a concentration area must be completed the first two years of the 3-year degree. Each concentration has its own specific course sequence and requirements. Consult with a faculty representative from your area of interest.

THEORY

Theory and Practice of Art Fundamentals:
This rigorous class prepares you for teaching in our foundations classes. These three hours are considered to be elective.

NON-STUDIO

Graduate students in Art are required to take a minimum of nine hours of graduate-level academic (non-studio) courses, of which at least six hours must be in Art History.

ELECTIVES

This component consists of a minimum of 14 elective hours which may include any combination of courses offered by the University.

FIRST SEMESTER

The first semester of study, every incoming MFA student takes a 111 hour Seminar to introduce you to the School of Art faculty and their research.

NON-STUDIO
WHAT ARE THE AREAS OF CONCENTRATION AT UT’S SCHOOL OF ART?

PRINTMAKING

Encouragement to explore traditional and innovative techniques and concepts, including monoprints, combinations of print and non-print methods, and photo-print processes.

Individual studios as well as a dedicated graduate studio with facilities to support intaglio, lithography, relief and screenprinting as well as letterpress, digital methods and papermaking.

A history of innovative collaborative projects with both visiting artists and with peer graduate programs. Participation in an active, student-lead UT Print Club.

Ranked #3 by U.S. News & World Report (2012)

SCULPTURE

Encouragement of advanced aesthetic and conceptual development through self-directed exploration and an interdisciplinary approach.

Emphasis on independent studio work balanced with intensive investigation of critical, conceptual, and historical issues in Sculpture.

Excellent facilities include large metal shop, foundry, and wood shop.

Individual studios.

Participation in active Sculpture Club.

TIME-BASED ART

Provision of valuable intersections between divergent forms of media to develop personal vision and social discourse.

Encouragement of critical research, and investigation into contemporary issues transforming Time-Based Art.

The development of creative strategies that utilize interdisciplinary approaches to work that spans many areas, including but not limited to animation, creative coding, film/cinema, performance, physical computing, sound, transmedia storytelling and/or video.

Advanced research into systems, sequencing, and space.

Individual studios.

PAINTING & DRAWING

Encouragement of advanced aesthetic and conceptual development through self-directed exploration and an interdisciplinary approach.

Emphasis on independent studio work balanced with intensive investigation of critical, conceptual, and historical issues in Painting & Drawing.

Individual studios.

CERAMICS

Encouragement of advanced aesthetic and conceptual development through self-directed exploration and an interdisciplinary approach.

Emphasis on independent studio work balanced with intensive investigation of critical, conceptual, and historical issues in Ceramics.

Individual studios.

WHAT ARE THE AREAS OF CONCENTRATION AT UT’S SCHOOL OF ART?
PAINTING & DRAWING

Encouragement of open and cross-disciplinary study with an eye toward training professional and practicing artists.

Emphasis on personal, social, and art historical contexts.

Focus on discussions of readings and student presentations applicable to the contemporary art environment.

Rigorous feedback offered from diverse faculty.

Abundant exhibition opportunities and generous individual studios.

CERAMICS

Encouragement of advanced aesthetic and conceptual development.

Sculptural focus.

Spacious kiln facilities.

Independent studio work balanced with investigation of critical, conceptual, and historical issues.

Individual Studios.

WHAT WILL I DO AFTER I COMPLETE MY DEGREE?

STUDENT RECOGNITION

Are you interested in an M.F.A. program that has an outstanding focus on career development to facilitate movement from school to professional life?

Recent M.F.A. program students are now artists-in-residence, adjunct and assistant professors, studio assistants, creative directors, gallery directors, and printmaking technicians working throughout the United States and Canada.

The hard work of our grads has been recognized during their studies at UT by summer residencies at prestigious locations such as Haystack Mountain, Anderson Ranch, Art Channel China, the University of Alberta, Google NYC, Bemis Center for Contemporary Crafts and the Academy of Fine Arts in Wrocław, Poland. They have landed fellowships at Skowhegan and been awarded scholarships to Design Inquiry in Maine, Penland School of Crafts in NC, Frogman’s Print and Paper Workshop at the University of South Dakota, SIDER (Student Interaction Design Research) in Sønderborg, Denmark, and the Dalit Foundation in New Delhi, India.

While in graduate school recent M.F.A. program students have had work selected for juried exhibitions and museum shows and have been awarded major art scholarships. A short list includes: AIGA SEED, the International Print Center in New York, Highpoint Center for Printmaking in Minneapolis, SGC International Juried Exhibition, International HDW Awards, NCECA, Mid-South Sculpture Alliance, the Okanagan Print Triennial in Kelowna, BC Canada, and the United College Designers Association.
WHERE WILL I CREATE MY WORK?
The School of Art provides support for your work—with space, time and both traditional and non-traditional materials and processes.

Each graduate student is provided with an individual studio space and 24-hour access to the Art and Architecture Building. In addition, the following areas are open to all MFA students to encourage interdisciplinary opportunities.

PRINTMAKING STUDIO
Printmaking studio: Covers 5,000 square feet with comprehensive resources in intaglio, lithography, relief printing, screen printing, papermaking, book arts, and digital methods. Includes a dedicated pressroom for graduate students and faculty (depicted left) with a 60 x 120-inch American French Tool Press and a 40 x 60-inch AWT screenprint press.

VIDEO AND SOUND
The Media Pool provides a range of audio and visual equipment, including video and audio recorders, cameras, DVD players, projectors, lighting kits, speakers, tripods, green screens, and more.

COMPUTER LABS
The University of Tennessee campus features an extensive wireless system with access throughout the Art and Architecture Building and a dedicated computer lab managed by the University Office of Informational Technology. The Hodges Library, a short walk from the Art and Architecture building, provides additional resources for image, video and sound production.

SEWING STUDIO
The School of Art manages a modest sewing studio, complete with cutting table, sewing machines, iron and ironing board. The studio is available to students at all levels and in all areas.

SCULPTURE STUDIO
Includes dedicated areas for metal fabrication, a casting support area for full ceramic shell, and a foundry with two burn-out kilns, two melt furnaces, vented booths and a large outdoor workspace.

CERAMICS GRADUATE STUDIO
Includes a variety of top-loading electric kilns, a bricked-door car-and-gas-fired test kiln, a Raku kiln, and cross-draft-style soda wood kilns, as well as adequate space and materials for environmental and primitive firing methods.

WOOD SHOP
Operated by the College of Architecture and Design, this full-service woodshop features a CNC router and three laser cutters.

PHOTOGRAPHY LAB
Encompasses both traditional black-and-white wet-lab processes and digital print methods with two large-format Epson printers.

LETTERPRESS PRINTING STUDIO
A joint initiative between the design and printmaking programs, the studio includes a selection of metal and wood type, a Vandercook SP15 Proof Press, and a Challenge Proof Press.

SEWING STUDIO
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LIGHTING STUDIO
This studio has equipment for photographing art work with a professional lighting set-up, green screen, and a high-end digital camera.
WHERE CAN I SEE – AND PRESENT – ART?

UT DOWNTOWN GALLERY
Located on Gay Street in the heart of downtown Knoxville, the UT Downtown Gallery presents a series of innovative solo and group exhibitions, some of which are linked to the School of Art Artist-in-Residence program. Recent exhibitions include contemporary Japanese printmaking, knitted fiber works by Mark Newport, collage and video by Holly Zausner, and wet clay ceramic sculptures by Walter McConnell.

GALLERY 1010
Gallery 1010 represents University of Tennessee artists as well as artists from other universities and community programs. Incoming M.F.A. students showcase their work at either Gallery 1010 or the UT Downtown Gallery in the fall of their first year. New exhibitions are presented every week. Graduate students apply to serve as the gallery director and assistant director, and students coordinate the screening of all exhibition proposals. Experience overseeing Gallery 1010 has helped some School of Art M.F.A. students secure museum and gallery-related positions after graduation.

OTHER MUSEUMS AND GALLERIES
Others in Knoxville include the Knoxville Museum of Art, which has world-class exhibition programming; the Emporium Center; 2 Many Pixels; a1 lab arts; and Florescent Gallery.

THE EWING GALLERY
The Ewing Gallery serves as a unique cultural resource for the University of Tennessee, the School of Art, and the Knoxville community. The gallery coordinates exhibitions that focus on both historical and current attitudes in art and architecture and supports the academic goals of the University’s programs. Each spring, the gallery hosts M.F.A. Thesis shows, providing a space to showcase student achievements and research.
WILL I INTERACT WITH OTHER CREATIVE PROFESSIONALS FROM AROUND THE WORLD?

ARTIST-IN-RESIDENCE

Our Artist-in-Residence (AIR) program in the Painting/Drawing concentration, initiated in 1982, has brought artists to Knoxville from New York, Chicago, and Los Angeles and elsewhere to teach and work. Recent AIRS include Richard Aldrich, Judith Eisler, Jackie Gendel, Josephine Halvorson, Tom McGrath, Keltie Ferris and George Rush.

VISITING ARTISTS

The School of Art also oversees a host of visiting artists’ programs. Scores of artists from a variety of disciplines visit campus each semester for lectures, critiques, and week-long collaborations.

OVER THE PAST FIVE YEARS, STUDENTS FROM 25 DIFFERENT STATES HAVE ATTENDED THE MFA PROGRAM AT UT.

PRINTMAKING CONCENTRATION RANKED #3 BY U.S. NEWS & WORLD REPORT

OVERALL MFA PROGRAM RANKED #17 AMONG PUBLIC UNIVERSITIES BY U.S. NEWS & WORLD REPORT.
EQUAL CONSIDERATION FOR ADMISSION IS GIVEN WITHOUT REGARD TO RACE, COLOR, NATIONAL ORIGIN, RELIGION, SEX, PREGNANCY, MARITAL STATUS, SEXUAL ORIENTATION, GENDER IDENTITY, AGE, PHYSICAL OR MENTAL DISABILITY, OR COVERED VETERAN STATUS.
HANNAH SHORT

The objects I create are ambiguous to most, but have a deep relationship to me and my upbringing. Some objects include contour lines, forms, or blurred images from my subconscious, while others are more direct memories. Still others are produced through intuitive compulsions to squeeze or pinch clay in conjunction with processed materials like metal or wood. I am most interested in the process of fabricating and hand-building these objects.

The manipulation of materials reminds me of playing as a child and creating something out of nothing. These compositions may seem playful, phallic, and perhaps functional; they may resemble a Midwestern landscape or raise emphasis on contour.

Objects that bear questionable functions fascinate me.

Objects that have close contact with the body hold traces of both contamination and intimacy. Pillows are soaked in dreams, spit, and tears from cushioning our heads when we are at our most vulnerable. Towels wipe our skin and accumulate our external detritus; utensils are allowed passage into the interior of the body.

Chair's both cradle and mimic the human body, just as a worn handle recalls the hand that used it. Our bodies leave marks that are both seen and unseen. My art recalls places of imagined time, where the histories buried in the object are fabricated and the future is anticipated.

When I create my art, I imagine what materializes from the shadows left behind and the body that would exist in a world that is falling apart. The form is a fabrication amorphous, ambiguous, and fragmented. It is a ghost inhabitant, absorbing, imitating, and inventing.

The implied death in the object makes room for a potential new being, yet this possibility is not synonymous with hope. It is a space of instability where there is no one to secure the boundaries. Meaning has collapsed—and without anyone to assign them, definitions no longer apply.
Where is the boundary between mind and body? I grew up immersed in methods of alternative and holistic healing: Reiki on a wounded knee; hydrogen peroxide in the ears at first sign of a cold; muscle test for allergies; realignment of Chi when fatigued; and always, always, always clear residual energy from former lives and experiences. This was my upbringing. But now I have questions: Questions of body, mind, and the oscillating relationship between the two.

In this current series of work, I answer my questions with more questions. Some of these pieces deal directly with recontextualized healing devices. Others are my own explorations between form, function, and implications. All are rooted in a quest to understand the body as it relates to situational belief and the limits therein.

REBECCA MIXON

Art is communication, an opportunity to communicate across divisions, across subject matter, across the barriers of language, between individuals and between the conscious and subconscious. My work is diagrammatic, a means to combine disparate information into something understandable. My installation is a diagram of liminal space; the thin space that exists between life and death, order and disorder, macroscopic and microscopic, internal and external, benign and malignant. While this subject matter is my own personal wrecking ball, my hope is that others will gain a universal understanding of the debris and destruction that comes along with human loss of any kind.

JESSICA ANDERSON
The French philosopher Jacques Ellul identifies two kinds of propaganda: agitation propaganda, which serves the purpose of inciting rebellion, and integration propaganda, which aims to convince people of the benefits of adjusting to desired patterns. The former is typically used to disrupt the status quo while the latter is most often used to support existing power structures.

In creating my series of prints, I assume the role of a poster designer, producing propaganda for a cause somewhere in between Ellul’s disparate notions of agitation and integration. Partly due to my personal experiences and family history, and partly in response to the contemporary social, political, and economic climate, I have conflicted feelings about agriculture, industrial technologies, and war. I am deeply moved by the polemic nature of these topics.

While new digital technology revolutionizes every aspect of society, it leads us into a world that is often defined as a “Post-” Society: Post-Historic, Post-Religious, Post-Civilized, Post-Industrial, Post-Capitalist, Post-Modern. We are experiencing a new society, variously known as an Information Society, a Knowledge Society, a Cyber-and-Virtual Society—all with extreme emphasis on constant, rapid, and invisible change.

My works are based on an analysis of the world’s transformation. The new age here refers not to the new era, but literally to the “age” of the data itself. Working on codes at the binary level, behind the façade of the image interface, the information stored in the magnetic and optical devices was manipulated, sometimes changed by just one bit. This change—mostly random, destroyed and reconstructed, broken and distorted data—imitated the unpredictability that the information would undergo with disaster or aging. The images used in the project are of famous artworks, which are social and cultural icons of their times. The change of information leads to the terrible loss of history—which is finally reinterpreted through these new images and would be conceived as the “true” images in the absence of the original.
I Have Always Been Good at Telling Lies (above)

REN CUMMINGS

Using I Ching and traditional Chinese philosophies as guidelines for my art, I express my feelings about joy and pain and life and death: the circle of life. I examined my own consciousness to determine what brings happiness and sadness into my life. I examined emotion and the psychology of self and related these findings to the core Chinese philosophies. As a first generation immigrant, my worldview has changed dramatically since I moved to the United States. The shift of environment not only made me re-evaluate my life goals, but changed the way I think. My priorities change as I struggle to assimilate myself into a new culture. As an artist, I feel a strong urge to express these feelings. Video has always been my medium of choice. However, Samsara mixes 3D & 4D elements, immersing the viewer in my changing world. This project, I Have Always Been Good at Telling Lies, focuses the fears and failures of my past and present as I create a strong future in life and in work. The project tells a story about the despair I feel toward the constant flux within my work. The objective of the series is to portray a sense of inner terror—but also to promote a humorous perspective. The demonic imagery is a manifestation of self-doubt and inner struggle. It is in this time of reaction that choices are made to fight rather than be buried in the depression that is so often associated with transitional periods. Fear and failure will always exist during re-establishment and development.

HARRISON PANG

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The collective experience of time has been warped into hyper-speed by electronic media and the internet. Because of the incredible amount of information we are presented with each day, we aren’t afforded the opportunity to achieve cognitive harmony. Our tangible relationships with peers and our surrounding physical environments are increasingly disconnected and superficial. My project can be understood as a visual narrative depicting 6 months of the most current topics in American pop-culture, news, and politics. I created an open-source website (www.relentlesstransient.com) that showcased my daily writings, weekly visualizations and printable posters of the most relevant news and pop culture events—all generated by Google search trends and National Public Radio updates. Anyone could download what I was making, and use it for their own purposes. The website became a living organism, constantly changing, growing, and shedding unnecessary information. I too, changed in the process—finding it impossible to remain objective towards the news items I was depicting visually.

Dear Winston (top)
Relentless Transient Web Catalogue (Bottom right)

JARRED ELROD

My travel to Denmark last spring re-inspired my social and environmental values as an impetus for visual communication. My project engages design in tackling one of the many issues challenging our times: the scale and consequences of our industrial food system. I was moved by statistics about the relationship between food and fossil fuels in my preliminary research on global warming, and I began to focus on the task of visualizing the invisible in our everyday eating habits. In what ways can the design of an exhibition prompt people to change individual habits for the common good? My goal is to increase the consumption of local and regional foods. I assert that it is critical not only to raise awareness about issues such as the scale and consequences of our industrial food system, but also simultaneously to facilitate a response to this newfound understanding. Therefore, I present both information graphics (the “why”) and prototypes (the “how”) that could enable incremental changes in food purchasing and eating habits. My solutions toward this twofold end have ranged from the nauseating visualization of 1.1 million dots on a wall to the design of a calendar charting the seasonality of foods growing in this locale. The latter demonstrates my commitment to making this exhibition specific to a Knoxville audience.

HILARY WILLIAMS

The University of Tennessee

TIME-BASED ART

The collective experience of time has been warped into hyper-speed by electronic media and the internet. Because of the incredible amount of information we are presented with each day, we aren’t afforded the opportunity to achieve cognitive harmony. Our tangible relationships with peers and our surrounding physical environments are increasingly disconnected and superficial. My project can be understood as a visual narrative depicting 6 months of the most current topics in American pop-culture, news, and politics. I created an open-source website (www.relentlesstransient.com) that showcased my daily writings, weekly visualizations and printable posters of the most relevant news and pop culture events—all generated by Google search trends and National Public Radio updates. Anyone could download what I was making, and use it for their own purposes. The website became a living organism, constantly changing, growing, and shedding unnecessary information. I too, changed in the process—finding it impossible to remain objective towards the news items I was depicting visually.

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BEN SEAMONS

There is mystery in the act of making art. It can begin as one idea but that idea can end up as something very different. I choose to let what I am working on guide me. It is an experience that is similar to having a conversation. If it begins with a clear idea of what it will become—and the not knowing is exciting to me. As I work there is a sense of possibility and openness as this conversation begins.

Through searching, seeing, and discovering during the process of creating, a deeper understanding of this conversation develops. My ideas come from my interest in art, my life, and my experiences with my tools and materials. My vocabulary drifts from the representational to the abstract.

ELEANOR ALDRICH

Choosing to work representationally, I explore the relationship between materiality and illusion. I look to the objects and spaces around me for the potential to host such an encounter. Painted-over-brick walls and embroideries provide me with a grid system that allows me to both render and make intuitive marks on their surface. This enables me to paint intuitively and achieve a level of abstraction—but still retain a sense of realism through texture. I am fascinated by the possibility of actuality in painting: when a picture begins to oscillate between a representation and a physical manifestation. Paintings, like poetry, must move beyond the confines of their language. Poetry uses the sounds of its words, their relationships to each other, and cadence to extend the power of language. This is a useful metaphor for my work.
WHAT ARE THE OPPORTUNITIES AVAILABLE BEYOND THE BORDERS OF THE REGULAR CLASSROOM?

TEACHING
Opportunities abound at the School of Art. An Art Foundations Pedagogy course supports students developing teaching skills in their first semester. The course introduces the innovative foundations program and prepares students to teach in their own classroom. The School of Art offers graduate teaching assistantships (GTAs) that provide stipends and tuition waivers. During their second and third years, most GTAs are an instructor of record in either foundations or a specific concentration.

COLLABORATION
The School of Art has a long history of collaborations and exchanges with art academies in China, including the Art Academy in Shanghai. And more: Each year two graduate students in printmaking spend the month of May as Artists-in-Residence at the Eugeniusz Geppert Academy of Fine Arts in Wrocław, Poland, where they present an exhibition of their work. Two students from Poland come to the University of Tennessee each September to work in our studios and exhibit their work.

The School of Art also has had a variety of collaborative exhibitions and exchange projects with the University of Cincinnati, Ohio University, the University of Georgia and Northern Illinois University.

TRAVEL
There are a host of opportunities available to students who wish to study abroad. An outstanding example: Opportunities for graduate credit are available from a three-week course through the Santa Reparata International School of Art in Florence, Italy.

ARROWMONT
Arrowmont School of Arts and Crafts lies 40 miles east of the University of Tennessee in Gatlinburg, Tennessee. This internationally known arts school is renowned for its intensive one- and two-week workshops. University of Tennessee students have the opportunity to apply for scholarships and work-study opportunities at Arrowmont or serve as studio assistants.

HOW DO I APPLY?
Applications are due January 15th for Fall Admission

We have a comprehensive online application process. All your application materials, text, references, etc., are uploaded at Graduate Admissions:
http://graduatedadmissions.utk.edu/
Portal images can be uploaded using slideroom.

MFA School of Art contact information:
Website: http://art.utk.edu
Office: 865.974.3407
Email: uwilson3@utk.edu
School of Art
1715 Volunteer Blvd.
The University of Tennessee
Knoxville, TN 37996-2410

WHAT ARE THE OPPORTUNITIES AVAILABLE BEYOND THE BORDERS OF THE REGULAR CLASSROOM?

SUMMER RESEARCH
The School of Art offers scholarship opportunities to support travel, materials grants, and summer residencies. Students also have opportunities to work with School of Art faculty through Summer Graduate Research Assistantships funded by the University’s Office of Research.

CONFERENCES
In the past the School has organized several conferences that help define and lead their areas of expertise. Some examples are the AGA Intent/Content conference for the advancement of Design Education, The Southern Graphics Council International Conference and GLITC/H an annual international new-media event. In March 2015, the School of Art Printmaking program will host the Southern Graphics Council International Conference once again. The gathering of more than 1,500 delegates is the largest meeting of printmakers in the world.

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WHO ARE THE PROFESSORS WHO WILL GUIDE ME OVER THE NEXT THREE YEARS?

UT SCHOOL OF ART PROFESSORS HAVE BEEN INCLUDED IN COLLECTIONS AND EXHIBITIONS AT:

- MUSEUM OF MODERN ART / New York, NY
- IRISH MUSEUM OF MODERN ART / Dublin, Ireland
- CERAMIC CENTER / Berlin, Germany
- BRONX MUSEUM / The Bronx, NY
- BALTIMORE CLAY WORKS / Baltimore, MD
- WALKER ART CENTER / Minneapolis, MN
- CENTER FOR BOOK ARTS / New York, NY
- DALLAS VIDEO FESTIVAL / Dallas, TX
- INMAN GALLERY / Houston, TX
- LINCOLN CENTER / New York, NY
- ROTTERDAM INTERNATIONAL FILM FESTIVAL / Rotterdam, The Netherlands
- PHILADELPHIA MUSEUM OF ART / Philadelphia, PA
- SMITHSONIAN MUSEUM OF AMERICAN ART / Washington, D.C.
- SMITHSONIAN FOLKLIFE FESTIVAL / Washington, D.C.
- THEATRE DES AMANDIERS / Paris, France
- VIVIAN AND GORDON GILKEY GRAPHIC CENTER / Portland Art Museum, Portland, OR
- WHITNEY MUSEUM OF AMERICAN ART / New York, NY
- ARCHIE BRAY FOUNDATION / Helena, MT
- LAWNDALE ART CENTER / Houston, TX
- OFF THE STRIP: NEW GENRE FESTIVAL / Las Vegas, NV
- CHICAGO UNDERGROUND FILM FESTIVAL / Chicago, IL
- NORFOLK MUSEUM OF ART / Norfolk, VA
- PRESTON CONTEMPORARY ART CENTER / Mesilla, NM

ACCOMPLISHMENTS

The professional accomplishments of our faculty are notable. Recent accolades include an NEH Fellowship, a Fulbright Research Award to Oslo, Norway, a Fulbright Lectureship to Poznań, Poland, two John Simon Guggenheim Fellowships, a MacDowell Colony Fellowship, a Ucross Foundation Residency, a Chinati Foundation Award, an AIGA Fellow Award, a Solo Show at the Wexner Center, as well as awards for Best Young Videographer at the Ann Arbor Film Festival, Best Experimental Film at the L.A. International Film Festival, and advance book contracts with University of Chicago Press and Penn State Press.

CLOSE CONNECTIONS

The M.F.A. program faculty at UT include professionally active artists, designers and scholars—all of whom maintain studios and offices on the UT campus.