



Recent Acquisitions

*Selections from the Past Five Years
of New Acquisitions into APSU's
Permanent Art Collection*

GALLERY GUIDE



About the APSU Art Collection

The Department of Art and Design, Austin Peay State University is committed to the stewardship, preservation, and research of the University Permanent Art Collection. The Department is committed to the development of several focused collections of fine art photography, folk art, contemporary drawing, and works of art with a historical and contemporary regional emphasis.

Mission

The Department of Art and Design is the primary repository for art on the Austin Peay State University campus. The Department's mission is to provide meaningful encounters with its objects through the acquisition, preservation, and interpretation of the collection to the university community of students, faculty, staff, alumni, and the region's general public.

Vision

Its vision is to provide meaningful educational experiences and encounters with the visual arts. The educational experiences will concentrate on exhibitions from the Collection to shape and enrich the quality of life for the residents and visitors of Austin Peay State University and to become a leader in the areas of art appreciation and interdisciplinary education for the local community.

Description of Collection

The Collection is comprised of approximately 3500 pieces of very diverse art objects: paintings, photographs, prints, sculptures, drawings, and historical objects. Works in the collection are from various sources such as gifts made by individuals and families in the community, donations from visiting artists, purchases made recognizing student artists and notable regional artists, and purchase awards from the Border to Border Biennial National Drawing Exhibition that ran from 1981-2005.

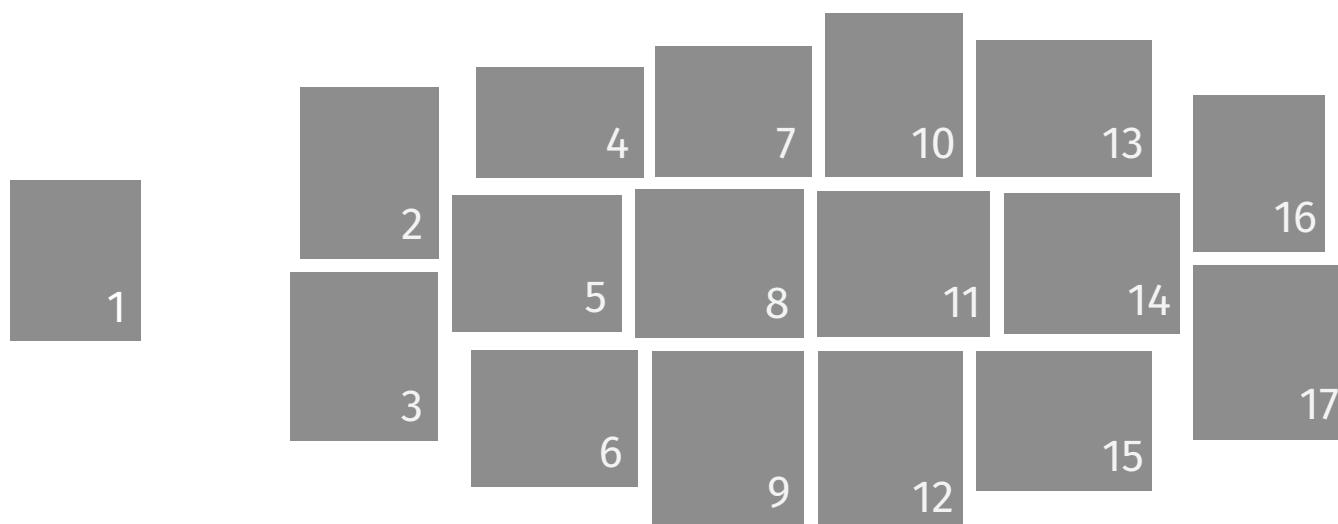
The Collection also has several smaller collections representing how the art pieces joined the collection. Most notably: the Mabel Larson Drawing Collection, which includes the drawings purchased from the Border to Border Biennial Drawing Exhibition and form the largest contemporary drawing collection in the region; The Robertson Collection, a collection of over 350 original photographs, donated by Jim and Nan Robertson, with pieces of historical value as well as examples of some of the finest art photographers in the world; The Folk Art Collection is an exceptional blend of folk and outsider art with the majority of pieces donated by Ned and Jacqueline Crouch and the Trahern family.

Donations of Artwork to the APSU Art Collection

If you are interested in gifting artwork to the APSU Art Collection, please contact:

Michael Dickins, Director/Curator of The New Gallery and University Art Collection, at dickinsm@apsu.edu or Jerica Swiger, Director of Major Gifts, University Advancement, at swigerj@apsu.edu.

Frank Paulin



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|---|--|---|--|--|---|--|---|--|--|--|---|--|---|---|--|---|
| <p>1. Michel Therisque * 1970
<i>Portrait- Pont Aven 1970</i>
Gelatin Silver Print 2020.0603.1</p> | <p>2. FRANK PAULIN * 1956
<i>Times Square</i>
Gelatin Silver Print 2020.02949</p> | <p>3. FRANK PAULIN 1956
<i>Billy Graham Rally, Madison Square Garden</i>
Gelatin Silver Print 2020.03223</p> | <p>4. FRANK PAULIN 1987
<i>Untitled (Two Women Bundled Up)</i>
Gelatin Silver Print 2020.03262</p> | <p>5. FRANK PAULIN 1981
<i>Family in Front of Waterfall, 1981</i>
Gelatin Silver Print 2020.01652</p> | <p>6. FRANK PAULIN 1956
<i>Times Square (The Ten Comendaments)</i>
Gelatin Silver Print 2020.03260</p> | <p>7. FRANK PAULIN 1952
<i>Stop on way to New Orleans</i>
Gelatin Silver Print 2020.00817</p> | <p>8. FRANK PAULIN 1998
<i>Untitled (Man Eating McDonalds)</i>
Gelatin Silver Print 2020.03259</p> | <p>9. FRANK PAULIN
<i>The Savoy</i>
Gelatin Silver Print 2020.02910</p> | <p>10. FRANK PAULIN 1956
<i>Untitled (Times Square, street scene)</i>
Gelatin Silver Print 2020.02851</p> | <p>11. FRANK PAULIN 1952
<i>Carousel, New Orleans</i>
Gelatin Silver Print 2020.01232</p> | <p>12. FRANK PAULIN 1955
<i>Fifth Avenue and 49th Street</i>
Gelatin Silver Print 2020.02942</p> | <p>13. FRANK PAULIN 1951
<i>Untitled (Lady in fur coat), 1951</i>
Gelatin Silver Print 2020.02388</p> | <p>14. FRANK PAULIN 1985
<i>Man on Garbage Cans, Halloween, New York</i>
Gelatin Silver Print 2020.03263</p> | <p>15. FRANK PAULIN 1956
<i>Untitled (Taxi and Motorcycle)</i>
Gelatin Silver Print 2020.02821</p> | <p>16. FRANK PAULIN 1951
<i>Chicago</i>
Gelatin Silver Print 2020.02450</p> | <p>17. FRANK PAULIN 1956
<i>Untitled (Souvenir Store Window)</i>
Gelatin Silver Print 2020.03329</p> |
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* bio information available on following page(s)

Michel Thersiquel, nicknamed Thersi, was born in Brittany in Bannalec. He is the son of a watchmaker who became a photographer. In 1966 at the age of 22, he opened his workshop in a shop equipped with a large glass roof in Pont-Aven, France, where he produced some of the portraits for which he was famous - one of which you see here.

In 1972, his work was spotted by Jean-Claude Lemagny, responsible for the photographic collections of the BNF, who exhibited him. His black and white portraits are deposited there. In 1975, he exhibited with the Club des 30X40 in Paris. He worked for the magazines *Chasse-Marée* and *ArMen*.

Michel Thersiquel died in 2007 in Concarneau, leaving more than 70,000 photographs in his studio. This workshop collection was entrusted by his sisters to the Port-Museum of Douarnenez - which is responsible for its conservation and digitization.

Since 2013, the *Association of Friends of Michel Thersiquel* has set itself the task of bringing this work to life. The Association organizes exhibitions in France and abroad and publishes books and magazines on her work.

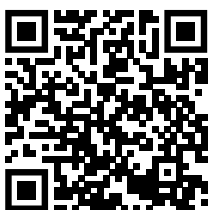
This work was donated in 2009 by Nan and Jim Robertson. But, along with artworks on the *Hidden Gems* wall behind you, it was stored away unaccessioned until Summer 2021.

Frank Paulin began his education in the arts at the age of 16 when he joined the Chicago-based Whitaker-Christiansen Studio as an apprentice in photography and fashion illustration. Shortly after, in 1944, Paulin joined the army and spent two years as a member of the Signal Corps in Europe. He began photographing the wartime devastation of German cities. After being discharged from the army, Paulin returned to Chicago to attend the Art Institute of Chicago and the Institute of Design.

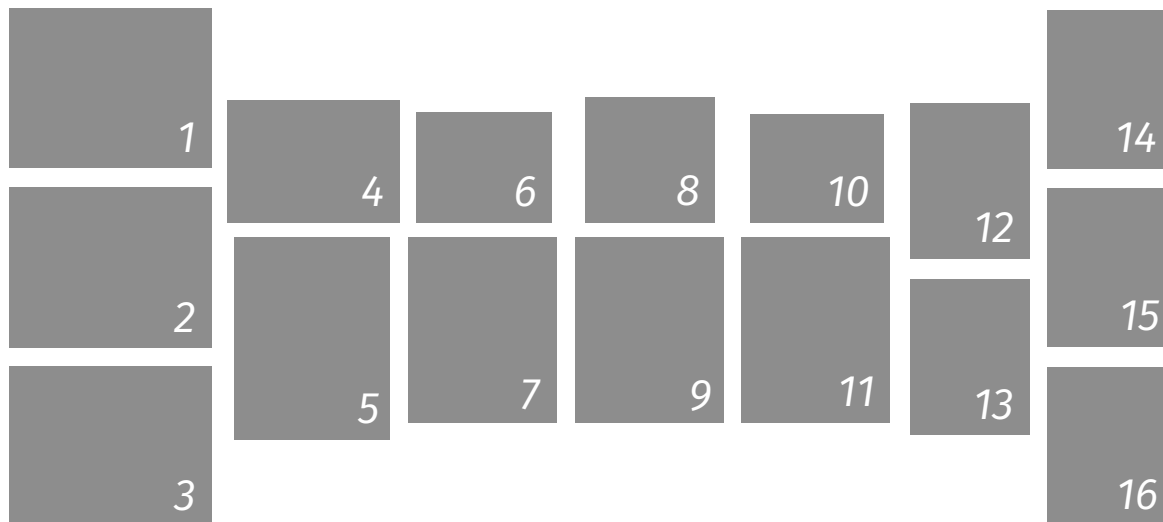
In 1953, Paulin returned to New York and continued as a freelance fashion illustrator. While most of his time was occupied with work, he began walking the city's streets at night and found a fascination for street and documentary photography. In 1957, Paulin had his first solo show at the iconic Limelight Gallery. Frank Paulin's work has been exhibited at numerous institutions including the Milwaukee Art Museum, Museum of Modern Art, Whitney Museum of American Art, and the Yale University Art Gallery.

This collection of Frank Paulin photographs were donated to APSU by Bruce and Silke Silverstein.

Scan the QR Code to learn more about this donation:

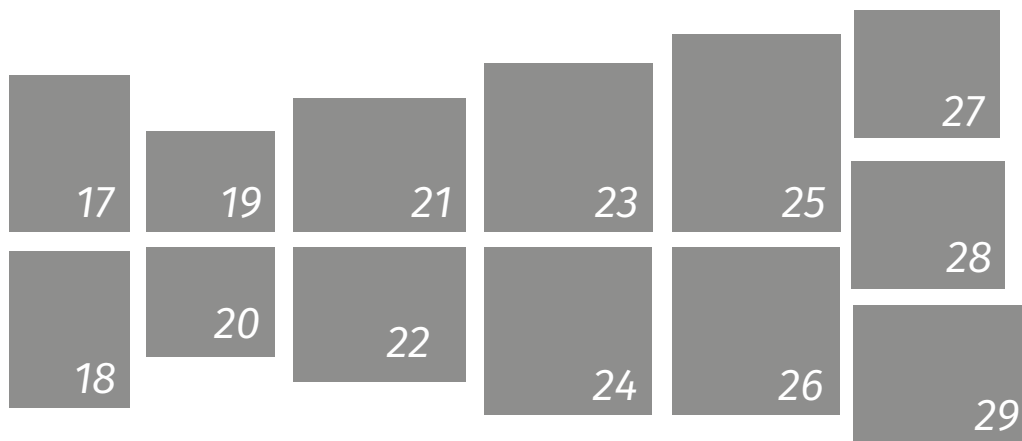


The Museum Project



1. KENDA NORTH *			9. DARRYL CURRAN	1995
<i>Desire</i>			<i>Carrotid Scan</i>	
Ultrachrome pigment prints	2019.0910.7		Archival Pigment print	2019.0903.3
2. KENDA NORTH			10. ROBERT VON STERNBERG	1971
<i>Bliss</i>			<i>Iao Valley, Maui, Hawaii 1971</i>	
Ultrachrome pigment prints	2019.0910.8		Inkjet	2019.1024.2
3. KENDA NORTH			11. DARRYL CURRAN	1995
<i>Red Shoes</i>			<i>Five Squash Blossoms</i>	
Ultrachrome pigment prints	2019.0912.1		Archival Pigment print	2019.0903.4
4. DARRYL CURRAN *	1980		12. SHEILA PINKEL *	
<i>Reunion</i>			<i>Light Bulb</i>	
Cyanotype	2019.0903.6		Xeroradiograph	2020.0122.3
5. DARRYL CURRAN	1974		13. SHEILA PINKEL	
<i>Encounter</i>			<i>Angel</i>	
gum pigment	2019.0903.8		Xeroradiography	2019.1107.1
6. ROBERT VON STERNBERG *	1974		14. SUDA HOUSE *	2012
<i>Holiday Scene, Santa Monica, California</i>			<i>Sea 3</i>	
Inkjet print	2019.1024.1		Chromogenic Print	2019.1031.4
7. DARRYL CURRAN	1995		15. SUDA HOUSE	2012
<i>Savoy Cabbage, Baby's Breath, Blade</i>			<i>Solace 3</i>	
Archival Pigment print	2019.0903.5		Chromogenic Print	2019.1031.3
8. ROBERT VON STERNBERG	1968		16. SUDA HOUSE	2012
<i>Dublin, Ireland 1968</i>			<i>Solace 6</i>	
Inkjet	2019.1022.2		Chromogenic Print	2019.1031.2

* bio information available on following page(s)



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|--|---|
| <p>17. SHEILA PINKEL
 <i>Artichoke</i>
 Xeroradiograph
 2020.0122.1</p> | <p>24. BONNIE SCHIFFMAN
 <i>Robin Williams 1986, San Fransisco, CA</i>
 Photographic Print
 2020.0127.6</p> |
| <p>18. SHEILA PINKEL
 <i>Thistle</i>
 Xeroradiograph
 2020.0122.2</p> | <p>25. BONNIE SCHIFFMAN
 <i>Steve Jobs 1986</i>
 Photographic Print
 2020.0127.7</p> |
| <p>19. MICHAEL STONE *
 <i>US Arms</i>
 Collage
 2009
 2020.0124.5</p> | <p>26. BONNIE SCHIFFMAN
 <i>Dennis Hopper 1987 Venice, CA</i>
 Photographic Print
 1987
 2020.0127.5</p> |
| <p>20. ROBERT VON STERNBERG
 <i>Palisades Park, Santa Monica</i>
 Inkjet Print
 1975
 2019.1022.1</p> | <p>27. BARRY ANDERSEN *
 <i>Sheep and Standing Stone</i>
 archival inkjet prints
 1995
 2019.0910.4</p> |
| <p>21. ROBERT VON STERNBERG
 <i>Bishop, California 2013</i>
 Inkjet print
 2013
 2019.1029.2</p> | <p>28. BARRY ANDERSEN
 <i>Connemara Mountains, Peat and Sky</i>
 Archival Inkjet Prints
 2004
 2019.0910.5</p> |
| <p>22. ROBERT VON STERNBERG
 <i>Rockview Trailer Park, Morro Bay, California</i>
 Inkjet Print
 2013
 2019.1024.3</p> | <p>29. BARRY ANDERSEN
 <i>Salt Flat Pool, Camargue</i>
 archival inkjet print
 2017
 2019.0910.6</p> |
| <p>23. BONNIE SCHIFFMAN *
 <i>Richard Pryor and Gene Wilder, 1989</i>
 Photographic Print
 2020.0127.8</p> | |

* bio information available on following page(s)

In 2012, Robert von Sternberg felt compelled to express his appreciation to the Museums and Universities that had long supported him in his career as an Artist and University Art Professor. His idea was, in gratitude, to donate works of art to institutions that would welcome these additions to their permanent collections. A group of like-minded artists, also willing to make donations, was mobilized, and **The Museum Project** was born.

Austin Peay State University is proud to be part of the select institutions to receive this gift. Artists included in this collection: Barry Andersen, Laurie Brown, Darryl Curran, Robert Fichter, Anthony Friedkin, Judith Golden, Betty Hahn, Suda House, Victor Landweber, Kenda North, Jane O'Neal, Sheila Pinkel, Bonnie Schiffman, Rena Small, Michael Stone, Robert von Sternberg, Melanie Walker, Todd Walker, and Nancy Webber

This is the first time that any of the 60+ pieces in this collection have been seen on campus.

Kenda North (born 1951 Chicago) is an American photographer. She attended Colorado College and the Visual Studies Workshop. Her work is included in the collections of the Smithsonian American Art Museum, the Art Institute of Chicago, the Minneapolis Institute of Art and the International Center of Photography.

A native of Chicago, North later became chair of the art department at the University of Texas at Arlington. She was awarded a fellowship from the National Endowment for the Arts in 1997.

In 2017 the Arlington Museum of Art showed a retrospective of North's work titled "Seeing is a Nervous Habit".

www.kendanorth.com

Darryl Curran has been active in the fine art photography field since 1965 as exhibitor, curator, juror and board member of several arts organizations. He joined the CSUF faculty in 1967 and initiated the Creative Photography B.A. and M.A. program and co-authored the M.F.A. curriculum. He served as Department Chair from 1989-99 and retired in 2001.

Curran's creative work is housed in major public collections and has been included in numerous important group shows such as *Photography into Sculpture and Mirrors and Windows*, Museum of Modern Art; *Vision and Expression*, International Museum of Photography/ George Eastman House; *Photography into Art*, British Arts Council; *Light and Substance*, University of New Mexico; *Extending the Perimeters of Twentieth Century Photography*, San Francisco Museum of Modern Art; *Photography and Art/Interactions since 1946*, Los Angeles County Museum of Art and Fort Lauderdale Museum of Art.

In 1995 he was invited to Madrid to represent the USA and the participating artists at the opening of *Empowered Images*, a cultural presentation of the United States of America, a traveling exhibition of contemporary photography.

www.dnjgallery.net/artist_dcurran.html

From the earliest efforts to irrigate the desert, to the postwar population explosion, to present-day suburban sprawl and conservation efforts, human enterprise has shaped the land-scape of Los Angeles. It is perhaps appropriate that **Robert von Sternberg**, who has lived and worked most his life in Los Angeles County, identifies human incursions into the natural world as a recurring theme at the heart of his photographic practice.

Avid travelers, von Sternberg and his wife Patricia are especially fond of road trips, where the photographer delights in the offbeat side of the American touristic tradition. Far from focusing on the most canonical or scenic tourist destinations, the artist seizes on the visual possibilities of overlooked roadside attractions and chance conjunctions. The surreal artificial lighting that illuminates the American nighttime often provides the "definitive photographic images" that von Sternberg seeks in his travels: an incandescent gas station, the lurid red glow from a paper lantern, a grid of ceiling lights that mimic distant stars. Camera-toting fellow tourists also become subjects as they seek their own "definitive images"—which sometimes also include the photographer himself.

More often, though, von Sternberg captures scenes in which human figures are distant or absent. In this, his "decisive moments" are very unlike the densely populated ones pictured by Henri Cartier-Bresson. Still, von Sternberg's roadside moments are crowded despite their ostensible vacancy. Through the roads, fences, signage, buildings, and all the other material structures of civilization, humanity marks the land; even in our bodily absence, we make our presence insistently known.

www.robertvonsternberg.com

Sheila Pinkel (born 1941) is an American visual artist, activist and educator whose practice includes experimental light studies, photography, conceptual and graphic works, and public art. She first gained notice for cameraless photography begun in the 1970s that used light-sensitive emulsions and technologies to explore form; her later, socially conscious art combines research, data visualization, and documentary photography, making critical and ethical inquiries into the military-industrial complex and nuclear industry, consumption and incarceration patterns, and the effects of war on survivors, among other subjects. Writers identify an attempt to reveal the unseen—in nature and in culture—as a common thread in her work.

Pinkel has been awarded grants from the National Endowment for the Humanities, Center for the Study of Political Graphics and National Endowment for the Arts, among others. She has exhibited internationally and her work belongs to public collections including those of the Los Angeles County Museum of Art, Centre Pompidou, Hammer Museum, and Museum of Contemporary Photography.

In addition to her art, Pinkel has written for journals including *Leonardo*, *Afterimage* and *Heresies*, and taught at Pomona College in Claremont, California. She lives and works in Los Angeles.

www.higherpictures.com/artists/sheila-pinkel/

Suda House is a photographer of national and international reputation living and working in San Diego. She has taught photographic processes since 1977, first in the Los Angeles area. Since 1980 she has been a professor of art and photography at Grossmont College, where she has also served as Art Department chair and coordinated the Digital Media Arts Lab. Presently she is a trustee with the Museum of Photographic Arts (MOPA), where she chairs the Visual Learning–Education Committee.

House received her BFA from USC in 1973 and MA from Cal State Fullerton in 1976. She was a recipient of an NEA Emerging Photographer's Fellowship and has written extensively about photography, including her book *Artistic Photographic Processes* (Amphoto, 1981). Her work is represented in collections at institutions including the MCASD, LACMA, Creative Center of Photography, Tucson, and Santa Barbara Museum of Art. In addition to her academic background, early on House worked in the photographic industry.

During the past 45 years of image making, House's interest has been in portraying the plight and strength of women.

www.sudahouse.com

Michael Stone was born in Detroit, Michigan, but he moved to Los Angeles in the late 1960s, earning a BA, MA as well as an MFA from the University of California. As a photographer he combines his work with various artistic techniques: sculpture and painting, digital imagery, and elements and media that would traditionally not be used in photography. While his approach to photography is generally playful, it is also often a satirical comment on current political issues.

Michael Stone's photography won him several awards and recognitions. Moreover, he taught photography at various art schools and universities.

For more than thirty years, **Bonnie Schiffman** has photographed actors and directors, comedians, athletes, and musicians. The list of celebrities she worked with is long, and includes, among many others, Michael Jackson and Iggy Pop, Joni Mitchell and Salma Hayek, Muhammad Ali and Andy Warhol, Will Smith and Whoopi Goldberg.

Her works covered the *Rolling Stone*, *Newsweek* and other magazines. The artists she worked with praise the energy Bonnie Schiffman brings to her sets as well as her ability to make her models feel at ease. As a result, we get a new, direct, spontaneous, and honest perspective on her subjects.

www.bonnieschiffmanphotography.com

For more than thirty years, **Barry Andersen** has been focusing on landscape photography with a special interest in the visible human impact on the land. Over the years, this has widened his pictorial and personal concept of beauty. In his most recent work, he explores the possibilities of digital technologies in landscape photography. By removing, replacing, altering, and enhancing he seeks a playful pictorial approach to photography. While some of the photographs within a series remain unedited records of the land, others are slightly manipulated in order to elucidate the visual experience.

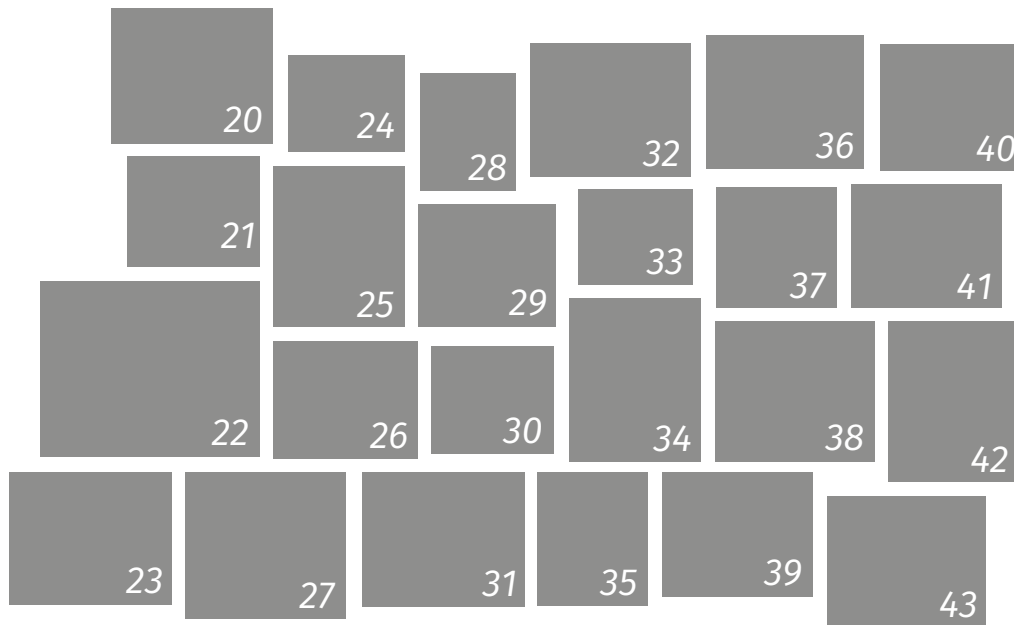
Barry Andersen is an Emeritus at Northern Kentucky University where he was a Professor of Art from 1975 to 2012.

www.barryandersen.com

Hidden Gems



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|---|---|
| <p>1. PHILIPPE SALAUN * 1978
<i>Canal Saint-Martin - Paris 1978</i>
gelatin silver print 2021.0603.39</p> | <p>11. JOHN RUNNING 1976
<i>Dancer, 1976 Flagstaff, Az</i>
gelatin silver print 2021.0603.49</p> |
| <p>2. PHILIPPE SALAUN
<i>unknown</i>
gelatin silver print 2021.0603.31</p> | <p>12. JOHN RUNNING 1978
<i>Dancer, 1978 NYC</i>
gelatin silver print 2021.0603.51</p> |
| <p>3. JOHN RUNNING * 1977
<i>Dancer, 1977 Flagstaff, Az</i>
gelatin silver print 2021.0603.54</p> | <p>13. WARREN H. ANDERSON * 1979
<i>Vernon Avenue Detour</i>
cibachrome print 2021.0603.38</p> |
| <p>4. REED THOMAS * 1979
<i>Maid of the Harvest</i>
gelatin silver print 2021.0603.43</p> | <p>14. REED THOMAS 1980
<i>Plowed Field</i>
gelatin silver print 2021.0603.45</p> |
| <p>5. DEBORAH GOULD HALL * 1980
<i>Greenhouse #4</i>
gelatin silver print 2021.0603.42</p> | <p>15. BERNARD PLOSSU * 1975
<i>Niger 1975</i>
gelatin silver print 2021.0603.21</p> |
| <p>6. JOHN RUNNING 1976
<i>Dancer, 1976 Flagstaff, Az</i>
gelatin silver print 2021.0603.48</p> | <p>16. REED THOMAS
<i>Paint Table, Los Angeles, 1979</i>
gelatin silver print 2018.701.25</p> |
| <p>7. DEBORAH GOULD HALL 1981
<i>El Tarahumara Curios Rosarito, Baja</i>
gelatin silver print 2021.0603.37</p> | <p>17. JOHN RUNNING 1978
<i>Dancer, 1978 NYC</i>
gelatin silver print 2021.0603.50</p> |
| <p>8. REED THOMAS
<i>Table and Chairs, Bodie, CA 1979</i>
gelatin silver print 2018.701.33</p> | <p>18. HAROLD EDGERTON *
<i>.30 Cal Thru Soap</i>
gelatin silver print 2021.0603.23</p> |
| <p>9. PHILIPPE SALAUN 1977
<i>Canal Saint-Martin - Paris 1977</i>
gelatin silver print 2021.0603.24</p> | <p>19. ERIC KRONENGOLD *
<i>Solar I</i>
gelatin silver print 2021.0603.55</p> |
| <p>10. PHILIPPE SALAUN
<i>unknown</i>
gelatin silver print 2021.0603.30</p> | |



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| <p>20. REED THOMAS 1979
 <i>Frost, Mono Cemetary, Mono County, CA</i>
 gelatin silver print 2021.0603.35</p> | <p>28. DEBORAH GOULD HALL 1979
 <i>Tree House</i>
 gelatin silver print 2021.0603.41</p> | <p>36. JAY DUSARD * 1972
 <i>Wall (assemblage / double print)</i>
 gelatin silver print 2021.0603.33</p> |
| <p>21. JOHN RUNNING 1976
 <i>Dancer, 1976 Flagstaff, Az</i>
 gelatin silver print 2021.0603.52</p> | <p>29. HUNTINGTON WITHERILL * 1986
 <i>Dune Form #4 - Death Valley - 1986</i>
 gelatin silver print 2021.0603.15</p> | <p>37. DEBORAH GOULD HALL 1978
 <i>Windows and Pipes</i>
 gelatin silver print 2021.0603.40</p> |
| <p>22. DAVID MUENCH * 1980
 <i>Lee's Ferry - 1980</i>
 gelatin silver print 2021.0603.47</p> | <p>30. LARRY WOODALL *
 <i>A Grinder of the Corn</i>
 gelatin silver print 2021.0603.14</p> | <p>38. ALAN ROSS * 1975
 <i>Jackson Lake, Clouds Grand Teton National</i>
 gelatin silver print 2021.0603.18</p> |
| <p>23. PHILIPPE SALAUN 1976
 <i>Nimes</i>
 gelatin silver print 2021.0603.19</p> | <p>31. BERNARD PLOSSU 1976
 <i>A Senegalese Woman Senegal, 76.</i>
 gelatin silver print 2021.0603.13</p> | <p>39. PHILIPPE SALAUN 1976
 <i>Canal Saint-Martin - Paris 1976</i>
 gelatin silver print 2021.0603.29</p> |
| <p>24. ERIC KRONENGOLD
 <i>Solar IV</i>
 gelatin silver print 2021.0603.57</p> | <p>32. REED THOMAS 1977
 <i>Dunes in Rain Death Valley 1977</i>
 gelatin silver print 2021.0603.44</p> | <p>40. PHILIPPE SALAUN 1973
 <i>Copenhagen Juin 1973</i>
 gelatin silver print 2021.0603.26</p> |
| <p>25. JOHN RUNNING 1978
 <i>Hopi Butterfly Dancer, 1978</i>
 gelatin silver print 2021.0603.4</p> | <p>33. ERIC KRONENGOLD
 <i>Solar II</i>
 gelatin silver print 2021.0603.56</p> | <p>41. PHILIPPE SALAUN 1975
 <i>Broeck-in-Waterland (Hollande)</i>
 gelatin silver print 2021.0603.32</p> |
| <p>26. BERNARD PLOSSU 1976
 <i>Fulani hut in Senegal 1976</i>
 gelatin silver print 2021.0603.22</p> | <p>34. WILLIAM C. ODIORNE *
 <i>Strolling in Paris</i>
 platinum print 2021.0603.17</p> | <p>42. REED THOMAS 1980
 <i>Mr. Goodwrench</i>
 gelatin silver print 2021.0603.34</p> |
| <p>27. JOHN SEXTON * 1983
 <i>Merced River and Forest Yosemite Valley,</i>
 gelatin silver print 2021.0603.16</p> | <p>35. JOHN RUNNING 1978
 <i>Dancer, 1978 NYC</i>
 gelatin silver print 2021.0603.53</p> | <p>43. REED THOMAS 1980
 <i>Boat Dock and Fog</i>
 gelatin silver print 2021.0603.36</p> |

Hidden Gems is a collection of photos from the APSU Art Collection that have never been seen before on campus. These photographs were part of a donation by Nan and Jim Robertson in 2009. While most of the donation was accessioned into the collection and displayed around campus, several of the photographs were stored in flat files in the Collection Archives. With the assistance of this year's Hazel Smith Summer Research Fellow, Katie Boyer, we were able to accession these works into the collection. We spent the summer documenting, cataloging, researching and framing the selection of works you see here. Other works from this summer's research will be available for viewing around this building and others on campus.

Philippe Salaün was born on 4 March 1943 in Plonévez-du-Faou in Finistère. He spent much of his childhood living in Réunion before returning to mainland France, living in Châteauroux. He first took up photography during his service in the Algerian War and became infatuated with it during a photo exhibition in Le Havre in 1968.

After learning a black and white printing method, Salaün decided to open his own workshop. He received a scholarship from the French National Foundation of Photography and studied in the United States alongside Ansel Adams and Jerry Uelsmann at the University of Arizona.

Upon his return to France, Salaün worked in his workshop on Rue Beaurepaire in Paris, where, throughout his career, many different artists entrusted their photographs to him. He regularly photographed during his global travels, saying "For a long time, I had above all a predilection for day to day images and a humorous tone, but in recent years, I am seduced by the surprises that travel photography has in store, in particular portraits". In South America, he traveled to Colombia, Peru, and Bolivia. He also shot photographs of U.S. Route 66, Vietnam, China, Japan, Mali, and Réunion, where he retraced the footsteps of his childhood.

After he turned 60, Salaün displayed 60 different photographs in an exhibition titled *60 X 60*, a collection of which was published by *Éditions Alternatives*, *Maison européenne de la photographie*, and *Éditions Paradox* in October 2006.

Philippe Salaün was a master printer that printed for other French photographers. He printed the Michel Thersiquel print behind you. He died due to cancer in Paris on 4 October 2020 at the age of 77

John Running was born in Buffalo, New York, November 19, 1939. His father worked while his mother was a homemaker. Running had one older sister, Pat. After graduating from high school in 1957, he studied briefly at the New Mexico School of Mines, intending to become a geologist. He left in 1960 before graduating, however, and started on the path to becoming a photographer, though he didn't really know it yet. While working for a year as a roughneck in New Mexico's oil fields, he pawned the twelve gauge shotgun his father had given him on his twelfth birthday and bought his first camera. He took it with him when he joined the U.S. Marine Corps in 1961. His tenure in the Marines took him to North Carolina, where he developed a deep-sea diving habit, and to the Mediterranean, where he learned to develop photographs aboard ship under a blanket-draped bunk while other crew members watched movies. Stationed in Trinidad for two years, he continued to dive and would sometimes get a buddy to cover his guard shift so he could use the darkroom. He was honorably discharged in 1964. He married Trinidadian Helen Lau, and the two of them moved to Flagstaff in 1965, where Running attended Northern Arizona University, with a major in anthropology.

In the early 1980s, Running began a professional and personal relationship with fellow Flagstaff photographer Sue Bennett. They remained collaborators and life partners until her death in 2003.

Running's work has been featured in numerous magazines, including *Better Homes and Gardens*, *Arizona Highways*, *Holiday*, *New Woman*, and *Shape*. Additionally, he has been featured in photography magazines such as *Camera Arts*, *Modern Photography*, *Camera*, *Picture Magazine*, and *Popular Photography*. Magazine covers include *Harper's Magazine*, *Outside*, *Adventure Travel*, and *Communication Arts*. He has also published several books of photographs, and his photographs have been featured in numerous other books.

John Running died of complications from a brain tumor on January 7, 2018, at the age of 78.

Reed Thomas (AMERICAN B. 1937) is an American photographer known for his exquisite formal compositions and print quality. Little has been written about Reed Thomas, though he is commonly praised by his contemporaries: Bruce Barnbaum, Jay Dusard, Alan Ross and Deborah Gould Hall.

Deborah G. Hall is a third-generation artist who pursued photography from the early 1970s through the late 1990s. Those two decades proved to be the foundation for what has become a life-long pursuit of other equally creative explorations. The “west coast” large format, black and white “school” of photography, back then, deeply influenced her dream of making images come alive from negative to paper. Eschewing a formal art education, she chose instead the photography workshop system as her greater source for aesthetic inspiration.

As it turned out, many other tremendously talented and dedicated artists who either taught or studied at these workshops were indispensable resources. Photographers like Reed Thomas, Bruce Barnbaum, Harrison Branch and Jack Waltman made it easy for her to gain “in the field” creative momentum. Plus, a photography workshop was where she met her future husband, Bruce Hall.

Deborah’s own list of workshop credits as first student, then assistant instructor includes: The Ansel Adams Workshops with Ansel, John Sexton, Olivia Parker, Al Weber, Marsha Burns, David Kennerly, Roy De Carava, Morley Baer, J. Bradley Burns, Alan Ross and many others. Also, the Owens Valley Photography Workshops with Bruce Barnbaum, Ray McSavaney, Norman Locks, and Roger Minick. Eventually she and her husband, Bruce, developed their own series of Death Valley Photography Workshops.

Deborah’s work has been widely exhibited across the country and is in many private collections. Also, she is part of Seattle’s Frye Museum *Washington State Photography Exhibition to China*, on permanent display in that country. Additionally, her list of credits includes a photographic essay for the Illustrated London News, a cover photograph for the Seal Press book, *The Things That Divide Us: Stories by Women* and guest lecturer at the inaugural Womanfest Fall Retreat on the North Olympic Peninsula in Washington

Deborah states: “Photographs exist in a world of ambiguity that fluctuates between what is real and what is imaginary. Within this context are endless possibilities for self expression and boundless opportunities of unquestionable creative worth from which to learn.”

Warren H. Anderson, 1925-2005, obtained a Master of Arts degree from the University of Iowa and ten years later he received a Ph.D. from Stanford University in art education. From 1956 until 1986 Anderson was a Professor of Art and founder of the Department of Art Education at the University of Arizona.

In 1981 Anderson published a book, *Vanishing Roadside America*, in which his art documented the fading roadside grandeur that he witnessed on his trips across the country. Anderson’s assemblages, photo collages and richly detailed drawings chronicle the vanishing American roadside as seen in the remains of gas pumps and globes, automobiles and tourist-related signage. He painstakingly crafted his Prismacolor drawings in the manner of vintage high chroma linen textured postcards.

Bernard Plossu (born in 1945), a migratory photographer, has been traveling the world since his first trip to the Sahara with his father in 1958. A lover of 50 mm lens, he immortalizes the Far West of America, California, Mexico, etc.

Inspired by film making, American counter-culture, and the aesthetics of the New Wave, Plossu started his photographic career in the 1960s, crafting a beautiful aesthetic that conveys the intimacy of observing the world through the romance and solitude of travel. He has been cherished and compared to Jack Kerouac through his bohemian appeal. Plossu’s romantic vision encompasses coquettish women, peasants at work, fog-wrapped trails in the jungle, and waves lapping at sandy beaches. Yet Plossu is acutely aware of poverty and the challenges facing a modernizing society, and his photographs capture the nobility of all his subjects. Plossu mainly contributes to European travel magazines and uses a 35mm camera with a 50mm lens. Working in both color and black and white, his color prints have been made exclusively by the Fresson method for the past thirteen years.

Born in Fremont, Nebraska, **Harold “Doc” Edgerton** (1903–1990) began his graduate studies at MIT in 1926. He became a professor of electrical engineering at MIT in 1934. In 1966, he was named Institute Professor, MIT’s highest honor.

With his development of the electronic stroboscope, Edgerton set into motion a lifelong course of innovation centered on a single idea—making the invisible visible. An inveterate problem-solver, Edgerton succeeded in photographing phenomena that were too bright or too dim or moved too quickly or too slowly to be captured with traditional photography.

In the early days of his career, Edgerton’s subjects were motors, running water and drops splashing, bats and hummingbirds in flight, golfers and footballers in motion, his children at play. By the time of his death at the age of 86, Edgerton had developed dozens of practical applications for stroboscopy, some that would influence the course of history.

The strides that Edgerton made in night aerial photography during World War II were instrumental to the success of the Normandy invasion and, for his contribution to the war effort, Doc was awarded the Medal of Freedom. During the Cold War, Edgerton and his partners at EG&G (Edgerton, Germeshausen, and Grier) made it possible to document nuclear explosions, an advance of incalculable scientific significance. In the last three decades of his life, Edgerton concentrated on sonar and underwater photography, illuminating the depths of the ocean for undersea explorers such as Jacques Cousteau, who dubbed his good friend "Papa Flash."

Doc's genius for revealing slices of time to the naked eye also engaged the public imagination. In part, this had to do with his astute choice of subject matter: Mickey Rooney and Judy Garland, the acrobats of the Moscow Circus, British tennis star Gussie Moran. But Doc's most famous study—and possibly his favorite—the milk-drop coronet, transcended its simple subject. The image, formed by the splash of a drop of milk, not only introduced the poetry of physics into popular culture, but forever altered the visual vocabulary of photography and science.

Eric Adolph Kronengold was born on June 29, 1935, in Long Island City, New York. From 1960 to 1962 Eric studied at Tulane University in New Orleans, Louisiana, United States. In 1965 he received a Bachelor of Arts from San Francisco State University in San Francisco, California, United States. In 1970 Eric became a Master of Arts. Kronengold is a photographer, professor of art at Arizona State University in Tempe, Arizona.

David Muench was born on June 24, 1936 in Santa Barbara, California. A freelance photographer since the 1950s, his formal schooling includes the Rochester Institute of Technology, Rochester, New York, The University of California at Santa Barbara and the Art Center School of Design, Los Angeles.

His first Arizona Highways cover was published in January 1955 at the age of 18, and he has continued to work with the magazine since then. In December 2015, to celebrate seven decades of collaboration, Arizona Highways dedicated an entire issue of the magazine to Muench, the first time they had done so for a single person.

At the recommendation of Ansel Adams, more than 200 images by Muench are archived in the collection of the Center for Creative Photography. Although he has done a few exhibits, Muench chose the coffee table book as the main vehicle for his photography. He is the author of more than 60 books.

In 1975, Muench was commissioned by the National Park Service to photograph 33 large murals on the Lewis and Clark Expedition for the Jefferson National Expansion Memorial in St. Louis, Missouri, including 350 smaller photographs to accompany the murals. In 2000, Muench received the National Parks Conservation Association's Robin W. Winks Award for Enhancing Public Understanding of National Parks.

John Sexton (American b. 1953) is an American fine art photographer who specializes in black and white traditional analog photography.

Sexton worked for Ansel Adams from 1979 to 1984 (when Adams died), first as Technical and Photographic Assistant, then as Technical Consultant. Sexton served as Special Projects Consultant to the Ansel Adams Publishing Rights Trust following Adams' death.

Sexton has taught at numerous photographic workshops in the past, and continues to do so, with his wife Anne Larsen, a talented photographer in her own right, through his long-running eponymous fine art photography workshop program.[1] For many years he was a co-director of the Owens Valley Photography Workshops with fellow co-directors Bruce Barnbaum and Ray McSavaney.

Sexton also has lectured at many museums and universities. His work is in numerous permanent collections and exhibitions, and he has been the subject of many articles in the photographic press.

Born in Syracuse, NY, in 1949, **Huntington Witherill** moved with his family to California, in 1953, where he began taking piano lessons at the age of four. With intentions of eventually becoming a concert pianist, Witherill entered college as a music major in 1968, but soon thereafter became interested in the study of two-dimensional design. That shift in artistic pursuit eventually led to a career in fine art photography beginning in 1970.

Having studied photography in the early 1970's with such notables as Ansel Adams, Wynn Bullock, Steve Crouch and Al Weber, Witherill has remained faithful to his classical roots while progressively transitioning toward a more contemporary approach to the medium. Over the past fifty years, his work has been featured in more than one hundred individual and group exhibitions in museums and galleries throughout the world.

Indicative of a diverse approach to the medium, Witherill works in both black & white, and color, and his subjects

include classic landscapes, studies of pop-art, botanical still-life, urban architecture, classic and exotic automobiles, cultural icons, and other assorted visual anomalies and curiosities. More recently, Witherill has developed a form of digital collage involving a combination of sketching, drawing, and photography, through an imaginative series of abstract images titled: Enigmata.

Witherill's photographs have been the subject of three award winning hardcover monographs titled: *Orchestrating Icons* (2000), *Botanical Dances* (2001), and *Photo Synthesis* (2010) and in 1999, he was the recipient of the "Artist of the Year" award presented by the Center for Photographic Art, Carmel, California.

Witherill's work is also maintained in numerous distinguished public art collections including; the United States Department of State: Art in the Embassies, Fundacióe Van Gogh d'Arles, Arles, France, the National Museum of Modern Art, Kyoto, Japan, Museum of Fine Arts, Boston, MA, Everson Museum of Art, Syracuse, NY, Santa Barbara Museum of Art, Santa Barbara, CA, and the Monterey Museum of Art, Monterey, CA, among others.

Since 1975, Witherill has also continued to teach photography for a variety of institutions and workshop programs throughout the United States, including the University of California, the Friends of Photography, the Center for Photographic Art, the Oklahoma Arts Institute, and the Ansel Adams Gallery, among others.

Huntington Witherill lives on the Monterey Peninsula in Central California.

By 1919 **William Odiorne** had worked as a photographer in Boston, Chicago, and New York; in Chicago for well-known pictorials Eugene Hutchinson. He returned to NYC in 1932, and worked as a photographer for the Metropolitan Museum of Art and had a commercial studio.

In the late 1940s he moved to San Francisco and by the mid 1950s to Los Angeles, where he made a living as a re-toucher for a Beverly Hills studio. He retired in 1977. Works by Odiorne are held in the collections of Center for Creative Photography; Museum of Fine Arts, Boston; New Orleans Museum of Art; Canadian Centre for Architecture; others.

This particular photograph is one of 12 photographs he made during this trip to Paris to join his friend William Faulkner.

Jay Dusard, of Douglas, Arizona has photographed the quiet, subtle aspects of the landscape for thirty years, yet he is most well known for his portraits of cowboys. This is a direct result of his first book, *The North American Cowboy: A Portrait*, the product of a 1981 Guggenheim Fellowship.

Following the publication of that classic book, Jay published *La Frontera*, a collaboration with writer Alan Weisman about the U.S./Mexico border from the Gulf of Mexico to the Pacific. Following that, he published *Beyond the Rangeland Conflict: Toward a West that Works*, a collaboration with writer Dan Daggett, is proving to be a pivotal book in the history of land stewardship in the West, detailing examples of outstanding ranching practices designed to improve the land, the livestock and the wildlife. The book was nominated for a Pulitzer Prize. *Open Country*, published in 1994, features additional landscape studies. His latest book, *Horses*, is a small-format book praising those wonderful creatures that have been such an integral part of the West for centuries.

Alan Ross is an internationally respected master photographer and educator who worked side-by-side with Ansel Adams as his photographic assistant. He knows Adams' approach and technique perhaps better than any other photographer today.

As an artist, Alan is best known for his tonally exquisite black-and-white photographs of the American west; his photographs hang in collections and galleries around the world.

As a photographic educator, he specializes in helping photographers at any level, and using all formats and styles, realize and express their photographic vision.

Alan lives in visually captivating Santa Fe, where he pursues his own work, teaches one-on-one workshops in the art of seeing and master printing, and writes articles and blogs sharing his vast knowledge of the art and craft of photography.

He also continues to be the exclusive printer of the Yosemite Special Edition negatives, an assignment Adams selected him for personally in 1975. Alan makes each print by hand from Adams' original negatives using traditional darkroom techniques.

Albert Watson

These nine pieces by Albert Watson are all part of a series Watson created while on a trip he took to the Calgary Rodeo in 1978. Austin Peay has eighteen (18) photographs from this series. To learn more about how APSU came to own these works, scan the QR code below:



www.albertwatson.net / IG: @albertwatsonphotography

Albert Watson has made his mark as one of the world's most successful and prolific photographers since he began his career in 1970, blending art, fashion and commercial photography into some of the most iconic images ever seen. From portraits of Alfred Hitchcock and Steve Jobs, beauty shots of Kate Moss, to Las Vegas landscapes and still-life photographs of King Tutankhamen artifacts, Albert's diversity and body of work are unparalleled. His striking photographs and stunning hand-made prints are featured in galleries and museums around the globe. The photo industry bible, *Photo District News*, named Albert one of the 20 most influential photographers of all time, along with Irving Penn and Richard Avedon, among others.

Albert has won numerous honors, including a Lucie Award, a Grammy Award, three Andys, a Der Steiger Award, a Hasselblad Masters Award; and the Centenary Medal, a lifetime achievement award from the Royal Photographic Society. Queen Elizabeth II awarded the Scotsman an Order of the British Empire (OBE) in June 2015 for his lifetime contribution to the art of photography.

Over the years, Albert's photographs have appeared on more than 100 covers of *Vogue* worldwide and been featured in countless other publications, from *Rolling Stone* to *Time* to *Harper's Bazaar* many of the photos iconic fashion shots or portraits of rock stars, rappers, actors and other celebrities.

Albert also has created the photography for hundreds of ad campaigns for major companies, such as Prada, the Gap, Levi's, Revlon and Chanel. He has shot dozens of Hollywood movie posters, such as "Kill Bill" and "Memoirs of a Geisha," and has also directed more than 100 television commercials. All the while, Albert has spent much of his time working on art projects for museum and gallery exhibitions, which feature his well-known portraits and fashion photographs, along with powerful shots from his travels and interests, such as a snake charmer in Morocco, a dominatrix in Las Vegas or the dramatic mountains on the Isle of Skye in Scotland. Albert has published five books: "Cyclops" (1994, Bullfinch); "Maroc" (Rizzoli, 1998); "Albert Watson" (Phaidon, 2007); "Strip Search" (PQ Blackwell/Chronicle 2010); and "UFO: Unified Fashion Objectives" (PQ Blackwell/Abrams 2010.) His latest book, "Kaos," was published by Taschen in the fall 2017.

In addition, many catalogs of Albert's photographs have been published in conjunction with museum and gallery shows. Since 2004, Albert has had solo shows at the Museum of Modern Art in Milan, Italy; the KunstHausWien in Vienna, Austria; the City Art Centre in Edinburgh; the FotoMuseum in Antwerp, Belgium; the NRW Forum in Dusseldorf, Germany; the Forma Galleria in Milan; Fotografiska in Stockholm, Sweden; and the Multimedia Art Museum in Moscow. A major retrospective, with a new body of work Albert shot in Benin, Africa, was shown at the Deichtorhallen in Hamburg, Germany, in 2013. Albert's photographs have also been featured in many group museum shows, including at the National Portrait Gallery in London, the Metropolitan Museum of Art in New York, the Pushkin Museum of Fine Arts in Moscow, the International Center of Photography in New York, the Brooklyn Museum, and the Deichtorhallen. His photographs are included in the permanent collections at the National Portrait Gallery, the Metropolitan Museum of Art, the Smithsonian, the Scottish Parliament, the Deichtorhallen, the Multimedia Art Museum, and the Museum Folkwang in Essen, Germany, among others.

Born and raised in Edinburgh, Scotland, Albert studied graphic design at the Duncan of Jordanstone College of Art and Design in Dundee, and film and television at the Royal College of Art in London. Though blind in one eye since birth, Albert studied photography as part of his curriculum. In 1970, he moved to the United States with his wife, Elizabeth, who got a job as an elementary school teacher in Los Angeles, where Albert began shooting photos, mostly as a hobby. Later that year, Albert met an art director at Max Factor, who offered him his first test session, from which the company bought two shots. Albert's distinctive style eventually caught the attention of American and European

fashion magazines such as *Mademoiselle*, *GQ*, and *Harper's Bazaar*, which booked him for a shoot with Alfred Hitchcock, the first celebrity Albert ever photographed. Soon after, Albert began commuting between Los Angeles and New York, and in 1975, he won a Grammy for the photography on the cover of the Mason Proffit album "Come and Gone." In 1976, Albert landed his first job for *Vogue*, and with his move to New York that same year, his career took off.

Albert's visual language follows his own distinctive rules and concepts of quality. With their brilliance, urgency, even grandeur, his photographs stand out so clearly against the world of today's images. His way of lighting subjects, especially the fetish objects and portraits, creates a nearly meditative atmosphere in the photographs. Without a doubt, Albert Watson is an artist who greatly enriches our perception with his unique photographic view. Though the wide variety of his images reflects an effortless versatility, they are nevertheless identifiable as Albert Watson photographs by their sheer power and technical virtuosity — whether it's a shot of a forest in Scotland, a Yohji Yamamoto dress on a supermodel, a close-up of the spacesuit worn by Astronaut Alan Shepard on the moon, or the iconic black and white portrait of Steve Jobs. This single-minded commitment to perfection has made Albert one of the world's most sought-after photographers.

Anthony Quinn was born under the gunfire of the revolution in Chihuahua, Mexico in 1915 to a half-Irish father and a Mexican-Indian mother. Francisco Quinn and Manuela Pallares Oaxaca were both on the battlefield, fighting as soldiers and "soldadera", under the banner of Pancho Villa when Manuela became pregnant with Anthony and was forced to return home to Chihuahua.

Anthony's interest in art developed early on and recognition was quick to follow. He began drawing sketches of movie stars he would see when his father would take him along to the studio. He mailed one sketch to Douglas Fairbanks, and much to his surprise, received a check for twenty-five dollars in return. At age nine he began sculpting and within three years entered a California statewide competition and won with his plaster bust of Abraham Lincoln.

Anthony entered another contest during his junior year in high school, with an architectural plan for a marketplace and again, he was named a winner — the prize was to study and work with the famous architect, Frank Lloyd Wright — an encounter which was to change Anthony's life forever.

Wright taught him that the average man does not know how to live, and that it is the job of the architect to teach, and to build, not to the physical size of the man, but to the size of man's spirit. He observed Anthony's shyness and a slight impediment in his speech and recommended correcting it in order to be a more effective architect. He advised him to see a doctor, who then performed a simple tongue-tie surgery called a lingual frenectomy.

Speech therapy was recommended post-surgery, so he sought help from Katherine Hamil, who ran an acting school for young adults in Hollywood. He worked as a janitor to pay for his lessons and when one young actor fell ill, Ms. Hamil asked Anthony to take his part in the school play. He received wonderful reviews and thus began his interest in acting. For several years he acted in small theater productions, then in 1936, got his first non-speaking part in a film called *Parole!* and a few more small roles quickly followed. Later that year, he was offered a contract to work for Paramount Studios for \$75 a week and was conflicted because he had dreamed of becoming an architect. He called his mentor, Frank Lloyd Wright for advice. Wright told him he would be crazy not to take the offer and that there was always time to become an architect later.

After more than sixty years of performing — on stage, for television and films — a career that included the creation of truly classic characters in *La Strada*, *Viva Zapata*, *Lust for Life*, *Requiem for a Heavyweight* and *Zorba the Greek* — and as recipient of two Academy Awards and six nominations, international acclaim and respect of his peers and the public, Anthony Quinn will always be remembered as the consummate actor.

Although he had painted and sculpted since the age of six, it was not until the 80's that Anthony discovered he could have another career as an artist. He had always sculpted small pieces of stone and wood he found while he was working on film locations in the deserts of North Africa and in the Middle East. In the 80's he began to enlarge these "maquettes" into full-sized sculptures for the sole purpose of adding beauty to his living spaces. To his surprise, people started asking him where they could buy the artwork. He was given a one-man exhibition at a gallery in Honolulu, Hawaii and every piece in the show was sold.

He continued making movies and in his free time would forage among the dunes gathering and saving stones, pieces of rock and scraps of wood. During his time off and between scenes, he would transform the objects — which most people would consider just rocks and stones, into works of art. In everything he saw he found beauty.

Anthony finished his last motion picture, *Avenging Angelo*, with Sylvester Stallone, in Toronto in May 2001. In June of the same year, he died of respiratory failure at the age of 86.

The works included the **CECA Visiting Artists** section were donated to the collection directly from CECA sponsored artists. The artists on this wall have either exhibited in The New Gallery, were part of the CECA Visiting Artist Speaker Series or honored as CECA TN Artist Fellows.

The following artists in this section were artists in The New Gallery:

John Douglas Powers. This piece is one of three (3) that were donated to the University. This piece was created using one of Powers' automatic drawing machines that were featured in his exhibition.

Powers was born in Frankfort, Indiana in 1978. His sculptural work has been exhibited nationally at venues including Crystal Bridges Museum of American Art, The MIT Museum, The Mariana Kistler Beach Museum of Art, The Huntsville Museum of Art, The Wiregrass Museum of Art, The Alexander Brest Museum, The Masur Museum, The Gadsden Museum of Art, Jonathan Ferrara Gallery, Brenda Taylor Gallery, The Georgia Museum of Art, The Vero Beach Museum of Art and Cue Art Foundation. His videos and animations have been screened internationally.

Powers studied art history at Vanderbilt University and earned his MFA in sculpture, with distinction, at The University of Georgia. His work has been featured in *The New York Times*, *World Sculpture News*, *Sculpture Magazine*, *Art Forum*, *The Huffington Post*, *Art in America*, *The Boston Globe* and on *CBS News Sunday Morning*. He is the recipient of the 2013 Virginia A. Groot Foundation Award, a Joan Mitchell Foundation MFA Grant as well as a Southeastern College Art Conference Individual Artist Fellowship, an Alabama State Council on the Arts Fellowship, and the Margaret Stonewall Wooldridge Hamblet Award. Powers currently lives and works in Knoxville, Tennessee and is Assistant Professor of Sculpture at The University of Tennessee.

Gamaliel Rodriguez. The piece featured on the title wall is a limited edition print that was drawn onto a lithography stone by Rodriguez during his exhibition installation in The New Gallery. Editions of this print can be purchased via CECA. Funds raised from the sale of these prints support exhibitions in The New Gallery.

Rodríguez was born in Bayamón, Puerto Rico in 1977. He received his BA from the Universidad del Sagrado Corazón, San Juan Puerto Rico in 2004 and an MFA from the Kent Institute of Art and Design in the UK in 2005. He attended the Skowhegan School of Painting and Sculpture in 2011. He has participated in numerous residencies and fellowships such as The MacDowell Fellowship in 2012 and The International Studio & Curatorial Program Residency in 2013. In 2016, Rodríguez had a solo exhibition at SCAD Museum in Savannah, Georgia which featured Figure 1737, a 45-foot long ballpoint pen drawing. He has also exhibited his work at Museo de Arte de Puerto Rico, San Juan and the Bronx Museum of the Arts in New York. He is represented by Nathalie Karg Gallery, New York.

The following artists in this section were part of our **CECA Visiting Artist Speaker Series**:

Tad Carpenter. During Carpenter's visit/workshop with students, a 'mini-gallery' was installed upstairs that featured many of Carpenter's concert posters and limited edition screen prints.

Tad Carpenter is a designer, illustrator, author and educator based in Kansas City, Missouri. Carpenter co-runs the design and branding studio, Carpenter Collective with his wife, Jessica Carpenter where they focus on bringing powerful messages to life through branding, packaging, illustration and design. They have worked with clients ranging from Target, Coca-Cola, Macy's, Old Navy, Conan O'Brien, Adobe and MTV among many others. Carpenter has worked with numerous bands on posters and tour campaigns for over 10 years, including John Mayer, Bob Dylan, Radiohead, Paul McCartney and Dave Matthews Band to name a few. Carpenter has written and illustrated over twenty children's books in our marketplace today intended for adults and children of all ages. Tad also currently teaches graphic design at the University of Kansas.

The following artists in this section are **CECA TN Artist Fellows**:

Benjy Russell - 2020-21 CECA TN Artist Fellow

Benjy Russell is a Choctaw artist who grew up in rural Oklahoma, and currently reside in rural Tennessee. Living as a gay man in these rural landscapes can often feel impossible, yet here he finds a thriving and diverse community of queer and trans people to vision the new world along with him. The friendships that form his community have become important not only as subject matter, but also as inspiration and source material, with much of his work created in collaboration with artists who specialize in different media and forms than his own.

As an artist, he is compelled by the conversation that happens at the intersection of philosophy, science, and art— a way to see the world prismatically and to unlearn harmful, antiquated social structures. He's always looked to science fiction as a model for how we can shape the future we want. By creating a fictionalized version of the future we desire, we take the first step towards its existence.

Most of his work utilizes in-camera effects, using sculpture, studio lights, and mirrors to allude to magical realism. By creating a physical moment of impossibility, he can hold it up to the rest of the world to show what else is possible. His work points to some of the joy inherent in this life, showing it to be as much of the present moment as it is of the future.

Karen Seapker - 2020-21 CECA TN Artist Fellow

Karen Seapker lives and works in Nashville, TN. She has an MFA in Painting from Hunter College in New York City and a BA in Studio Art and Art History from Muhlenberg College in Allentown, Pennsylvania. She has exhibited her work nationally and internationally— in New York, Miami, Pittsburgh, London, and Shanghai. She is a member of the curatorial collective, COOP in Nashville, TN and has curated and co-curated several exhibitions— in Nashville, Pittsburgh, and Brooklyn. She is represented by Zeitgeist Gallery in Nashville.

Carl Moore - 2020-21 CECA TN Artist Fellow

Moore's work deals with Color an identity. His goal is to compare social ideologies about race, stereotypes, and belief systems to everyday colors and the perception of these colors in our environment.

As part of his process, black has always been a color of identity for Black people, Black American, African American, etc. Just as White, for Caucasian or those of European descent, and Brown for the South and Central American population. The color black has always been perceived as negative, so he's taken the color black and made it the narrative, and used it as part of the emotional conversation. The goal is to make the dialogue more about the artwork and less about the color of the characters, even though the characters are part of that narrative.

He uses media-based events as the primary theme of his work, reducing situations down to their most basic narrative. He uses color and content to redefine the conversation by developing a social connection between the characters and their environment. The color becomes an important part of that dialogue, and the content becomes part of the social statement.

He considers his work to be a form of visual communication using simplicity and depth to express social and ethical issues. He wants to create a conversation between both the personal and public by using color and composition to express mood, situation and ideas. By placing people and objects in common and uncommon situations, it allows me to deal with specific subjects from various perspectives.

Moore lives and works in Memphis, TN.

Purchase Awards

The student works featured in the exhibition (designated on individual labels) were purchased by both CECA Gallery funds and from the Hazel Smith Student Collection Endowment.

Each year during the Annual Juried Student Exhibition, \$1000 of the gallery budget is set aside for purchase awards. Each piece in the juried exhibition marked 'for sale' is forwarded to the Art+Design faculty for ranking of first choice, second choice, etc. The votes are tabulated, and those works receiving the most votes with the highest rankings are purchased at the 'for sale' price.

The Hazel Smith Student Collection designates us to purchase a three-dimensional piece from the juried student exhibition priced up to \$300.

These works before you are a selection of pieces that have been purchased within the past five years.

