

Fine Art MUSEUM

AT THE FINE & PERFORMING ARTS CENTER
WESTERN CAROLINA UNIVERSITY



THE SCHOOL OF ART & DESIGN

Biennial Faculty Exhibition 2008



Patricia Bailey | *Moonrise, Maine* | charcoal on paper, 18" x 24" | 2007



Joan Byrd | *Oribe Redux: Gold* | earthenware, 4.5" x 5" | 2007



William Clements | *Dancer* | plaster, resin, flock, 17" x 4" x 3" | 2006

Artist Statements

Patricia Bailey, MFA

Associate Professor of Art
Area Head, Painting and Drawing

I have recently been fortunate to spend some time on an island in Maine, close to nature, in the presence of a tidal landscape. One is never bored. The invitation is to experience a familiarity with constantly changing qualities. One evening in October, over the usual view, the sunset glow was painting everything with color, including trees laden with apples. Everything seemed in ripe suspension, and the full moon suddenly appeared in the still-light sky as if to signal the fullness of the passing season. A year close to nature is not enough to repair our current fundamental estrangement with nature, but ordinary miracles can sometimes still surprise us.

Joan Byrd, MFA

Professor of Art | Area Head, Ceramics

Although all my serious work to date has been in stoneware and porcelain, I am currently exploring earthenware in an effort to lessen my carbon footprint as a potter. My new work is a free translation of the high-fired Oribe ware, which originated in Japan around 1600. A relaxed and often whimsical style, Oribe is characterized by the use of white slip, splashes of clear and copper green glazes, and underglaze iron brushwork. I find myself drawn to its energy and spontaneity. I hope that my "Oribe Redux" series captures some of this vigor and charm at low-fire temperatures.

William Clements, MFA

Instructor | 2-D Design and Foundations

The only statement I seek to make in my work is one of beautiful confluence between subject, form, and the manner made. I want to be surprised by the work, I believe in the search. What matters in the end is simply, "how does it look?" In this way I am somewhat old-fashioned.



Marie T. Cochran | *Murmurs at dusk*
mixed media drawing on paper, 30" x 30" | 2005



Karen Dunn | still from, *Transient* | video | 2007



Martin DeWitt | *redwhiteblu series* | latex enamel on canvas, 36" x 48" | 2004-06



Cathryn Griffin | detail from, *As Simple as the Dove and as Wary as the Serpent: News Without Promise* | inkjet print and photocopy typed letter | 2007

Marie T. Cochran, MFA

Assistant Professor | World Cultures

The focus of my career has been grounded in collaborative projects that document historical events and create contemporary dialogue. The themes have addressed issues ranging from social justice to cultural memory. With this piece, I present more elusive subject matter – stepping away from the community-at-large to consider a personal moment in time.

Martin DeWitt, MFA

Founding Director and Associate Professor
Fine Art Museum

My recent paintings have evolved over fifteen years of experimenting with the nature of abstraction. In attempting to create a visual expression that offers a developed “referential space” cued to abstraction, I try to establish a formidable experiential presence. The arc configuration, whether a visual component of the painting or utilized to structure the painting hierarchy, offers opportunity to engage the viewer physically and emotionally.

Now... the new “redwhiteblu” series of paintings come at a complex, confusing time – the Iraq war, now Iran, many questions, few answers... occupation, perceptions of good and evil, just cause, ‘pre-emptive strikes’ – banners, flags, patriotism, death, extremists, terrorism, and torture... the abstraction has substantially more metaphor, content... more meaning for me personally...”

Karen Dunn, MFA

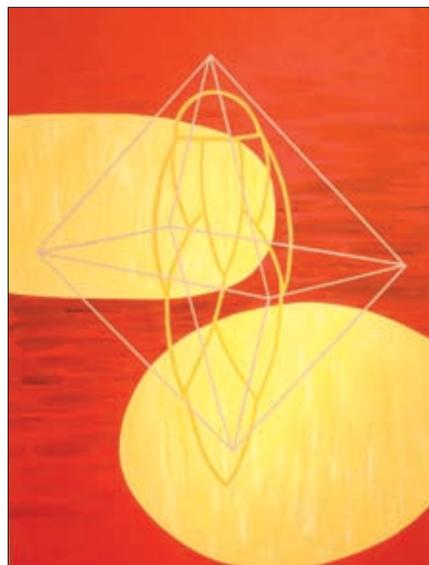
Instructor | Digital Media and Video

Do we ever really visually process any great City, especially one like New York, dominated by its verticality? *Transient* gathers visual snapshots at a rapid pace on rapid transit, in cabs, on foot, mirroring the rapidity with which we see/don't see what's in or not quite in our line of vision. Even in stillness, so much interplay is present. The velocity of overlapping imagery is mirrored on the left side of the frame by the right side's visual information abstracted into vertical color fields creating a polyphonic meditation of motion and light.

Cathryn Griffin, MFA

Professor of Art | Area Head, Photography

These photographs and letters are from a larger body of work entitled, *As Gentle as the Dove and as Wary as the Serpent*. I am exploring images of Catholic symbolism paired with letters from Father Osgood's extensive church file. My focus is on the intersection of image and document and the meaning of both. Catholics believe that priests are God's representatives on earth, a supernatural being granted special powers by the Pope. Their very hands are sanctified to hold the body of Christ. That power over the faithful is what enabled the church to silence victims and simultaneously further the perverted agenda of the predatory priests.



Jon Jicha | *Bingo Court* | oil on linen, 60" x 46" | 2007



Matt Liddle | *Nasty Beasty* | rubber stamp on handmade paper, 4" x 6" closed, 4" x 26" stretched out | 2007



Kevin Kirkpatrick | *Untitled* | paper, wire, 20" x 144" | 2007



Susan Martin | *Refrigerators #3* | archival digital print, 19" X 25" | 2006

Jon Jicha, MFA

Professor of Art | Area Head, Graphic Design

The relationship between metaphysical and empirical realities continues to be central to my artistic investigation. Juxtaposed against each other and claiming their respective places, and possible interpretations my imagery plays on modernist foundations with whimsical intent. Of particular interest to me is the language of semiotic signs as social agreements. My paintings are polemic environs which include subjective, formal connotations of iconic, theoretical, and referential idea.

Kevin Kirkpatrick, MFA

Studio Tech/Instructor | Sculpture

Art is a matter of familiarity and taste. Like mushrooms – if you've never tasted one, how would know if you liked it? And if you didn't taste all of the ones you came across and had the courage to taste, how could you make a judgment as to which might be better? Or art is like NASCAR. You're ability to appreciate it might have something to do with the viewers familiarity with the back-story or history. Preference might be for one thing or another; the question is why is one thing preferred over an other, and is it an informed preference?

Matt Liddle, MFA

Professor of Art | Area Head, Printmaking and Book Arts

I call book arts my field because it is a broad enough category to encompass most of the things that interest me. Paper, in its profound simplicity, is simultaneously ephemeral and durable, and also infinitely transformable. Printing adds the look and texture of the graphic image, and the power of something produced in multiple. Words are both a vehicle for communication and source of dynamic visual forms. Binding brings together the various elements in a physically interactive presentation. I like the cleverness of book structures and the playfulness of folded paper arts, but aspire to create work that integrates the multiple elements of image, word and material to take something as simple as paper and transform it into something rich with content.

Susan Martin, BFA

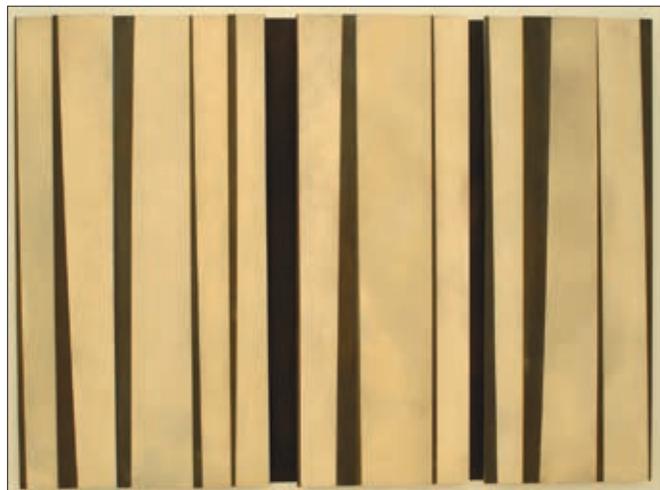
Instructor | Photography

These are part of a collection of images that I use in my photo-based 3-D work. The overall project examines local manifestations of larger problems with environmental and economic unsustainability. Here, refrigerators in a junkyard in Asheville are caught between being signs of comfort and signs of consumption.





Kelly Popoff | *The Yolk of Earth's Dirt*
oil and dirt on panel, 48" x 42" | 2007



Greg McPherson | *North of Tulsa* | pigment on wood, 49" x 66" | 2008

Greg McPherson, MFA

Instructor | Photography and Art Foundations

I am looking toward the landscape for visual impact in my work. Paint begins and ends in the deep recesses of pictorial space. I revere both the hard and soft edge. The poetry of process weighs heavy in the evolution and construction of my paintings. They are snapshots of experience, variation and endless sanctuary. I am pushing material systems and illusionist space in each piece. I strive to capture the rhythmic energy of reinvention in contemporary abstraction.

Katya Moorman, MFA

Associate Professor | Digital Media and Video

It is sometimes difficult to create "design." A certain preciousness can happen where you spend too much time deliberating every element and over-thinking your decisions. In an effort to break this cycle I gave myself the following challenge: to create a new postcard-sized piece everyday for 28 days. The only requirement was, like a postcard, to "wish you were here." I have completed my 28-day program, and what you see is the results.



Katya Moorman | *Wish You Were Here: 28 days of Creative Rehab*
color photographs, 4" x 6" each photo (28" x 40" overall) | 2007



Barbara Nussdorfer-Eblen | *Tuckasegee near Rock Bridge*
oil on canvas, 30" x 26" | 2007

Barbara Nussdorfer-Eblen, MFA

Instructor | Painting and Drawing

As a painter of the landscape I used to have a more objective view gathering together the elements in order, clarity and with certain energy. My view is more reflective now. As a collector reflects on objects finding hidden meaning in dents and patina, I build the painting from an anticipatory place. The painting becomes a way to realize a sensation of memory. Memory, like the dream world, drifts half realized and imagined. It is this quality I seek in painting from the landscape. The paintings are from a real place and time; but I find that each pulls a different selection of emotional responses causing me to respond as to each individual, in a different way.

Kelly Popoff, MFA

Instructor | Painting and Drawing

When I paint, I search. I try to get into my subconscious. I am interested in this place because I think it is where I find my truest self. I feel honest there and more like a child. These paintings were part of a series that was developed without a plan. I like not having a plan for these reasons: When I'm dealing with my subconscious, I can not possibly know what the end results will be. And, I do not like to see an end to what I've started. When I envision possible ends to the work, searching, wondering, and curiosity stop. It's like seeing how your life will end—I'd much rather find it unexpectedly, while I'm thinking about something else.





William Henry Price | *Tanager*
egg tempera, 17" x 12" | 2006



George Rector | *Pitcher*
stoneware, salt and soda glazed, woodfired, 12" x 4" x 3" | 2007



Marya Roland | *Obsession*
steel, granite, fabric screen, bungee cords, 144" x 36" x 60" | 2002

William Henry Price, MFA

Instructor | Art Foundations

When you spend a lot of time out in nature, something happens to your awareness, especially if you're drawing. It all opens up to you. It's no longer scenery. A small trout darts like a shadow. The sun moves steadily above. You smell the damp earth. A white-throated sparrow calls. You're in the midst of a symphony of presences, and each thing is an inflection or note within the greater tone of life. I want to show the intense, psychedelic vibrancy of things. Part of the impetus of my work is to awaken in us the capacity to be awed and astonished by life. The basis of every painting is that all things are alive and awake and conscious.

George Rector, MFA

Instructor | Ceramics

My pots are thrown on a treadle-style kick wheel and fired in a wood kiln. Producing work by hand, one piece at a time, establishes a work rhythm that may seem archaic, especially when viewed from a cultural perspective which values information and services largely for the speed of their delivery. Honest craftsmanship, by contrast, moves at a more measured pace and demands time and attention. I hope that anyone who uses one of my pots will pause and reflect, if only briefly, on the humanizing aspects of good craftsmanship and regard it as an enduring value which enhances our experience of life.

Marya Roland, MFA

Professor of Art | Area Head, Sculpture

Nominally a sculptor, I am attracted to a practice of using materials and media best suited to manifest a particular expression or idea. Themes in my work are intended to broaden awareness and engage the viewer beyond an aloof visual experience. The body, in both its actual and implied relationship to form, often appears by way of physical and/or electronic interactivity, as in "Obsession" and "Ephyrian Circle."



Norma B. Smith | *History of the Forest*
plaster, mixed media on fiber board, 48" x 24" | 2007



Richard Tichich | detail from, *Sidewalk #1*, 3 photographs, 17" x 22" each | 2008



Erin Tapley | *The Dolphinzation of Logic* | 24 monotypes, mixed media,
36" x 24" each panel, 16' x 10' x 15" overall installation | 2007

Norma B. Smith, MFA

Instructor | Drawing and Painting

This work is an exploration of our present age, looked at through the lens of the past. What social structures, systems of thought and ideas have created the strata upon which current thought and philosophies exist? I can only understand this technological age of whirling ideas, transient thoughts and spiritual disconnects by asking, how it is we have come to this place historically? This body of work is a contemplation of the delicacy of past civilizations while at the same time looking at this present age, wondering what will remain of us and our works when our time has become another time.

Erin Tapley, PhD

Professor of Art | Area Head, Art Education

I was trained in the formal art of printmaking, yet upon my MFA graduation I combined my love of scale and experimental printing into a form I now term: "printstallations." Printstallations entail making large prints to fit a space, and in the past decade I have filled over 25 galleries in 19 different states with "printstallations." The printstallation shown here was formed with a monotype method using stencils for each word on the 24 prints. I've titled it "The Effect of Dolphinzation" because in academia, erudite language can be used so often to temper reality. With dolphins – language is considered loving and mysterious.

Richard Tichich, MFA

Professor of Art | Director, School of Art and Design

For Andy Goldsworthy, photography is the way he talks about his sculpture. Often in the past, I have taken long international trips resulting in photographs of authority figures such as the French Foreign Legion, or the Royal Canadian Mounted Police. In a Goldsworthy sense, these photographic portraits are a way I talk about myth and reality. These two new series exhibited in the museum are the exact opposite. They are natural settings right outside my office. No exotic travel, no myth involved. If you are there at the same time and watch where you step, the canvases are just beneath you. If you do not look, they are merely support for one step into or out of the building.

Faculty Biographies

Patricia Bailey is an artist with more than 35 years experience in arts education and administration. She received her BFA from the University of Texas at Austin and studied at the New York Studio School before receiving her Master of Fine Arts degree from Pratt Institute. A founding member of the Prince Street Gallery, she has exhibited in New York over the past 30 years at the First Street Gallery, and numerous other venues. Her most recent solo show was at the Painting Center in New York City in 2001.

Prior to coming to Western Carolina, Patricia worked at the Metropolitan Museum of Art, served as Director of the MFA Program in Painting at Parsons School of Design and was founding faculty for the Associate of Fine Arts Degree Program at Sussex County Community College in New Jersey. Patricia has received a Scholarly Assignment Grant for 2007-08. She has written for various publications, including criticism for Art/World in the 1980's. She was Associate Producer of a documentary film on the life of artist John Heliker and is President and Director of the Heliker-LaHotan Foundation. Together with Foundation Trustees, Bailey has developed an artist residency program on Great Cranberry Island in Maine.

Joan Byrd heads the WCU ceramics program. She received her MFA degree in glass and ceramics from the University of Wisconsin, Madison, and has studied pottery at the Banff Center in Alberta, Canada. Her work has been shown in North Carolina at the Southeastern Center for Contemporary Art, Greensboro, as well as in the Northeast and Midwest.

Byrd has written exhibition catalogues for the High Museum of Art, Atlanta; the Asheville Art Museum; and the Glasmuseum, Ebeltoft, Denmark. Her magazine articles have appeared in American Craft, New Work, Glass and Neues Glas, and the Archives of American Art Journal of the Smithsonian Institution, among others. She is currently completing a biography of acclaimed glass artist Harvey K. Littleton.

William Clements received his MFA from Western in 2006. He studied at the New York Studio School from 1996-2001. In addition to teaching at Western, he has exhibited his work in prints and sculpture throughout the region that include a recent exhibition at the Green Hill Center for North Carolina Arts in Greenboro, NC and the Turchin Center for the Arts in Boone, NC. He is founder of the Asheville Standard Press and served as master printer and program coordinator for Semi-Public Gallery and Print Workshop in Asheville.

Marie T. Cochran is a mixed-media community-based public artist, exhibition curator, arts advocate and interdisciplinary project consultant. She received a BFA degree in 1985 from the University of Georgia, and received an MFA degree at the School of the Art Institute, Chicago, IL, in 1992. Cochran has exhibited extensively throughout the region and nation to including the Lyndon Johnson Presidential Library & Museum, Austin, TX; Howard University Art Gallery, Washington, DC; Center for African American History and Culture, Smithsonian Institute, Washington, DC; Studio Museum of Harlem, NYC; High Museum of Art, Atlanta, GA, among others.

She has received numerous awards to include the Artist as Catalyst Grant, Mid-Atlantic Arts Council, Baltimore, MD; Lilly Teaching fellowship, University of Georgia travel/study to Havana, Cuba; NEA/Southern Arts Federation Fellowship, Sculpture; Cultural Olympiad Regional Designation Award, (from the Atlanta Cultural Olympics Committee in honor of the 1996 Summer Olympics).

Martin DeWitt has worked in the museum profession as director and curator for 25 years. Before assuming the position as founding director and curator of the Fine Art Museum at the new Fine and Performing Art Center, he was director of the Tweed Museum of Art, University of Minnesota Duluth. In addition to arts administration, he continues to be a practicing artist exhibiting his work in painting and mixed media constructions throughout the region, nation, and internationally. DeWitt's art work is collected worldwide by public, private and corporate patrons and institutions.

He received an MFA degree from Illinois State University in 1978 and was a Max Beckmann Fellow in painting at the Brooklyn Museum School. DeWitt has been curator and served as project director for over 200 contemporary and historical art exhibitions and cross-cultural collaborations to include the inaugural exhibitions program for the new Fine Art Museum at Western.

Karen L. Dunn, co-Founder and Principal Partner of Studio2K, has her undergraduate degree from UCLA Film School and graduate degree in Interactive Performance Art from the BANFF Centre for Fine and Performing Arts, and an MFA from Western Carolina University. As one of the principal directors of the Bel Canto Opera Company in New York City for six years she spearheaded the use of early interactive technologies, integrating screen and stage. Her work has been widely shown in such places as PS122, The Kitchen, and Williamsburg Art Nexus in New York City, as well as in Detroit, Los Angeles, Toronto, Sarajevo-Bosnia, New Delhi-India, and the Krakow Festival in Poland. She has been a visiting artist at USC, Wayne State University and an Artist-in-Residence at the BANFF Centre. She is the recipient of multiple grants including: Brooklyn Arts Council Grant, The Canada Council, and The National Endowment of the Arts.

Cathryn Griffin received her MFA from Yale University and a BFA from Massachusetts College of Art. She has exhibited her photographs in major exhibitions throughout the region and nation to include most recently, the University of North Carolina Asheville, NC; the Green Hill Center for North Carolina Arts, Greensboro, NC; The Pace/Magill Gallery, New York; the High Museum of Art, Atlanta, GA; and the Knoxville Museum of Art, TN, among numerous others. Griffin's photographs are in public and private collections throughout the country to include the Museum of Fine Arts, Boston; the Decordova Museum, Lincoln, MA; and the Ogden Museum of Art, New Orleans, LA. Cathryn Griffin has received numerous awards for her photography to include a Ford Foundation Award and a Massachusetts Arts grant.

Jon Jicha received his MFA at Kent State University. His prints and paintings have been included in exhibitions throughout the region and nation to include the Brno Biennial, Moravian Gallery, Brno, Czech Republic; the American Institute of Graphic Arts, New York, and numerous others. His art work is included in several public and private collections to include, the Library of Congress, Washington, DC; the Coburg Museum, Bavaria, Germany; and the South Carolina Arts Commission, Columbia, SC. In addition to his teaching, Professor Jicha has been curator for several exhibitions to include, Cleveland Rocks: The Photographs of George Shuba; Tibor Kalman: Process; Chew on It: New Genre Hybrid Language; and Drawing: Points of View, among others. His published articles are included in Metropolis Magazine, Print Magazine, and Art Direction.

Kevin Kirkpatrick, a native of western North Carolina, is currently the Studio Technician/Instructor for the School of Art and Design at Western Carolina University. He has been teaching in the school since Spring 1997. Kevin received his MFA from The Milton Avery Graduate School of the Arts at Bard College in Annandale, NY. While in graduate school, he lived in NYC and maintained a studio. He also worked in various design studios and for galleries such as, Ronald Feldman Fine Arts, and museums, such as, the National Academy of Design.

Matt Liddle Originally from Albany, NY, he has been living in Sylva, NC since 1995. He is a professor at Western Carolina University in Cullowhee, where he teaches printmaking and book arts in the School of Art and Design. He received a BA from Dartmouth College (1983) and an MFA in Printmaking/Book Arts from The University of the Arts (1991). In addition to teaching, he has held a variety of jobs related to art, design and printing, and has pursued an interest in book arts since his early days working with artists Barry Moser, Steve Miller and Bill Schade.

Susan Martin received her BA in anthropology from the University of Arizona in Tucson, AZ. After working for many years as a scientific illustrator and photographer, she returned to school in the fine arts. She is currently an MFA candidate at the San Francisco Art Institute in San Francisco, CA. Recently she has had solo shows at the Faculty Club and Law Library at Stanford University, and group shows at the Swell Gallery and Diego Rivera Gallery in San Francisco. At Western Carolina University she teaches Introduction to Photography and History of Photography.

Greg McPherson received an MFA degree from Western Carolina University in 2006. His work in painting has been exhibited regionally to include the Wedge Gallery, Asheville; Blue Spiral Gallery, Asheville, among others. McPherson's paintings are included in the Fine Art Museum permanent collection at Western and in public and private collections regionally. In addition to teaching at Western, he works as an independent art exhibit designer and fabricator, working for clients such as the Fine Art Museum at Western; the Asheville Art Museum; and Southern Highlands Craft Guild, Asheville. McPherson and his wife Jenny have recently purchased a building in downtown Sylva, which they are converting into a mixed use living and working space for artists and commercial business.

continued next page...



Katya Moorman, co-Founder and Principal Partner of Studio2K, has her undergraduate degree in Dance from SUNY Purchase and MFA from the Cranbrook Academy of Art.

Her interactive and web design work has been published and received awards from output:06 International Design Annual and I.D. International Design Magazine. Her video design and interactive performance pieces have been seen in such places as PS122, The Kitchen, Webster Hall, The Ohio Theater-Soho and Williamsburg Art Nexus in New York City, as well as the Forum Gallery at Cranbrook, Toronto, Atlanta, Sarajevo-Bosnia, New Delhi-India, and the Krakow Festival in Poland.

Barbara Nussdorfer-Eblen was born in Zurich, Switzerland, and raised outside of Philadelphia in Media, Pennsylvania. She received her BFA from the Maryland Institute College of Art and an MFA from Parsons School of Design. She has been the director of the Arts Council of Henderson County where she initiated and coordinated a long-running arts festival in Henderson County. In addition, she coordinated and developed public school arts programs and served on the Mountain Art Program and Regional Artist Project Grant jury for the western region. Her paintings are in collections from California, Tennessee, and Connecticut to The Yorkshire Dales. In 1994, thirteen oil and water color paintings and drawings were purchased for the new Henderson County Courthouse. She has exhibited in a variety of museums and galleries in the South.

Kelly Popoff received her MFA in Painting from The University of North Carolina – Chapel Hill in 2001. She holds a BFA in both painting and ceramics from Miami University, Oxford, Ohio. She works in a variety of mediums including oil, ink and other water media, encaustic, collage, clay, and textiles. Notable awards include Individual Artist Fellowship from The Greater Columbus Arts Council (2004) and Individual Artist Fellowship from The Durham Arts Council (2002). Selected solo and two-person shows include Sleepyhead, Rebus Works Gallery, Raleigh, NC (2006); Paint and Ink, Roy G Biv Gallery, Columbus, OH (2003), among numerous others.

William Henry Price received his MFA degree at Rutgers University, where he studied with Leon Golub and Joan Semmel. Previously he received an BFA degree at Boston University, studied classical figurative art there, and was greatly influenced by Phillip Guston. Early in his career, Price studied painting with Robert Brackman. Price taught art at Seton Hall University for seven years before becoming co-director of the Cross-Cultural Institute in New York.

For many years Price was a realist landscape painter, spending time every year on the coast of Maine or in the Adirondaks. His urge to depict his experiences in nature along with his lifelong spiritual pursuits prompted him to finally let go of objective realism, and he began painting abstract, organic fields of color and texture around 1990. This in turn has given way to mythological imagery.

In addition to being a student and practitioner of Sacred Geometry, the art and music of many non-Western cultures, especially Asia and Persia, have influenced his work. Price is also a musician, playing both ethnic and classical music.

The paintings of William Henry Price have been exhibited in many galleries and museums including the Zimmerli Art Museum, NJ; Yale Art & Architecture Gallery, CT; Waverly Gallery, NY; National Academy of Design, NY; Allentown Art Museum, PA; Pierro Gallery, NJ; and the Fayetteville Museum of Art, NC.

Marya Roland received her MFA degree in sculpture from the University of Washington, Seattle, and a BA in art history from the University of California, Berkeley. She has exhibited her work in mixed-media sculpture regionally and nationally to include the William King Regional Art Center, Abingdon, VA; CAGE, Cincinnati, OH; and Gallery Northwest, Indiana University. In addition, Roland has exhibited in numerous group exhibitions to include, Eyedrum, “Fingers + Codes: The Contemporary Portrait” Atlanta, GA; Saltworks Gallery, “Sisyphian Desires Systems and Devices” Atlanta, GA; Duke University, Durham, NC; zone one contemporary, Asheville, NC; Nexus, Philadelphia, PA; and Weatherspoon Gallery, Greensboro, NC.

Critical writing about her work has been in publications such as the Atlanta Journal-Constitution, “‘Gender in Motion’ and ‘Green’ speak volumes about the power of feminist values” Jerry Cullum. Roland has written extensively about contemporary art to include a “David Nash” review, Art Papers.

Marya Roland has received several grants and awards to include a Western Carolina University Summer Research Grant; and the State of North Carolina Arts Council Artist Fellowship, among many others. More information about Marya Roland’s current research can be viewed on the web at www.sisyphusproject.net

Norma B. Smith has been teaching at Western Carolina University since 2001. She attended the Columbus College of Art and Design, 1974-1977, received a BFA from Ohio University in Painting and Drawing in 1979, an MA in Studio Arts from Western Carolina University in 2001, and has just completed her MFA in Studio Arts from Johnson State College, Vermont, 2007. She was inducted into the Phi Kappa Phi honor society in 2001. Norma regularly exhibits in a variety of venues in North Carolina and Georgia and has done residencies in the USA and France. She is active in community art programs; was a founding member of the Highlands Art Association and most recently founded Studio 598 in Sylva, which hosts community art classes, workshops, and life drawing open studio.

Erin Tapley received her BS in Art from Skidmore College, her MFA in printmaking from the University of Alabama, and her PhD in Art Education from the University of Iowa. She has penned 15 peer reviewed articles and book chapters and has had 22 solo installation or print-based shows in the last 15 years. Erin began teaching at Western in 2005 and tries to encourage her art education students to be great art teachers by remaining engaged in the art-making process.

Richard Tichich currently serves as the founding director of the School of Art & Design at Western Carolina University. He has held similar academic positions at both East Carolina University and Georgia Southern University. As an accomplished artist, his photographic portrait series of Pacific Island Chiefs and Mexican Commandantes have been widely exhibited—including exhibiting at the OK Harris Gallery in New York. In 1995 he was awarded the American Council on Education Fellowship. He was awarded the Master of Fine Arts Degree from the University of Texas, San Antonio. His work in higher education has included a Fulbright award and numerous acknowledgements for community service. He is currently on both the College Art Association’s education committee and the nominations committee. He serves as a site evaluator for the National Association of Schools of Art and Design. He is a long-standing member of the National Council of Arts Administrators and served as their president in 2007.

Credits

THE UNIVERSITY OF NORTH CAROLINA
UNIVERSITY ADMINISTRATION
Erskine Bowles, *President*

WESTERN CAROLINA UNIVERSITY ADMINISTRATION
John W. Bardo, *Chancellor*
Kyle R. Carter, *Provost, Vice Chancellor Academic Affairs*
George W. Wooten, *Vice Chancellor Administration & Finance*
Clifton B. Metcalf, *Vice Chancellor Advancement & External Affairs*
Samuel Miller, *Vice Chancellor Student Affairs*

Robert Kehrberg, *Dean, College of Fine & Performing Arts*
Richard Tichich, *Director, School of Art & Design*
Paul Lormand, *Director, Fine & Performing Arts Center*

FINE ART MUSEUM STAFF
Martin DeWitt, *Director and Curator*
Hillary Brett, *Assistant Curator*
Kevin Kirkpatrick, *Studio Technician*
Laura Sellers, *Secretary*
Jan Parker, *Security*
Larry Phillips, *Security*
Greg McPherson, *Contract Exhibit Design*
Dawn Behling, *Graduate Student Assistant*
Carola Jones, *Graduate Student Assistant*
Lisa Erato, *Museum Intern*
Gretchen Nivers, *Museum Intern*

DESIGN AND PHOTOGRAPHY
Office of Advancement & External Affairs, Western Carolina University
Rubae Sander, *Director, University Publications*
Katie Martin, *Graphic Designer, University Publications*
Ashley Evans, *University Photographer*

SCHOOL OF ART & DESIGN, BIENNIAL FACULTY EXHIBITION
January 23 - March 15, 2008

No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage and retrieval system, without prior permission in writing from the Fine Art Museum, Western Carolina University.

Western Carolina University is a University of North Carolina campus and an Equal Opportunity Institution. 3,000 copies of this public document were printed at a cost of \$3,897.00 or \$1.30 each. Office of Public Relations/ Publications: June 2008 08-063

WESTERN

CAROLINA UNIVERSITY

A University of North Carolina campus

the college of
FINE & PERFORMING ARTS

The Fine Art Museum
At the Fine & Performing Arts Center
Cullowhee, North Carolina 28723

www.wcu.edu/fapac/galleries
(828) 227-2553

Museum Hours

10am-4pm, Tues-Wed-Fri
10am-6pm, Thur
1pm-4pm, Sat
Closed—Sun, Mon, and University Holidays

THE SCHOOL OF ART & DESIGN
www.wcu.edu/3313.asp

