



DEEM 20

TWENTY YEARS OF THE DEEM
DISTINGUISHED ARTIST LECTURE

Cover Image: Willie Cole, *Pressed Iron Blossom No.3*
(detail), 2005, 5-color lithograph on paper, 36 x 48
inches, published by Tamarind Press, The Art Museum of
West Virginia University Collection

Edited by: Kristina Olson
Catalogue Design: Kofi Opoku
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This catalogue was published on the occasion of the exhibition, *Deem 20: Twenty Years of the Deem Distinguished Artist Lecture*, curated by Robert Bridges, at the Paul Mesaros Gallery (programmed by The Art Museum of West Virginia University), Morgantown, West Virginia, January 23 – February 27, 2014.

The Art Museum of West Virginia University organizes a diverse and exciting schedule of exhibitions throughout the year for the Mesaros Galleries. The galleries are committed to showing experimental work that is innovative both in terms of media and content. The galleries and the School of Art and Design also host contemporary artists of important or growing reputation who work in all media in the Visiting Artist program. See: artmuseum.wvu.edu and artanddesign.wvu.edu/mesaros_galleries.

Design and publication of this catalogue was made possible through the support of the Myers Foundations to the School of Art and Design in the College of Creative Arts at West Virginia University.

CONTENTS

3	Foreword
5	History of the Deem Lecture
6	Curator's Statement
8	Pam Longobardi
10	Buzz Spector
12	Diana Cooper
14	Carmon Colangelo
16	Judy Glantzman
18	Willie Cole
20	Ann Hamilton
22	Mel Chin
24	Andrea Polli
26	Works in Exhibition
28	List of Lectures

FOREWORD

Foreword

On behalf of the College of Creative Arts of West Virginia University it is my pleasure to welcome everyone to the twentieth edition of the Deem Distinguished Visiting Artist Lecture. With gratitude and heartfelt appreciation, we are forever grateful to Alison and Patrick Deem for their dedicated and undying support for this important series of lectures. Over the years, significant and prominent artists have visited our campus to present and lecture about their work. Such a marvelous experience for our students and faculty has been made possible through the generosity of Alison and Patrick.

Visiting artist lectures help provide front row seats into the world of art and art history constituents from the university and from the community may never be able to experience. It is precisely this type of activity, which is incumbent upon a university to provide, that helps bring artistic knowledge, appreciation, and an enhanced quality of life to all.

Among the many lectures that exist in the College, the Deem Distinguished Visiting Artist Lecture is sure to be a highlight in any given year. This year's lecture by Andrea Polli will not disappoint. We extend thanks to the Deems for their continuing support of this program and of the College.

Paul K. Kreider

Philip J. Faini / Falbo Family Dean
College of Creative Arts
West Virginia University

Foreword

It is my privilege and joy to be able to host the Deem Distinguished Visiting Artist Lecture each year in the School of Art and Design. Alison and Patrick Deem's generosity has enabled the school to successfully present lectures and events by international, national and regional artists, and to fulfill our educational mission to enrich the aesthetic environment of the University and community. This series makes accessible a vast cultural resource to the public at large. We are able to challenge and promote the contemporary discourse of living artists and their work. I want to recognize the importance of what the Deems have helped us accomplish by giving us a platform where artists can share their stories. This often leads to transformational experiences for our students. These lectures serve to enhance their skills, conceptual ideas, and ultimately guide them in developing a strategic career path.

Personally, the Deem lecture evening is my favorite night of the year for the School. The Deem's contribution has enhanced the lives of our students, faculty, and community. Thank you to Alison and Patrick!

Alison Helm

Director
School of Art and Design
College of Creative Arts
West Virginia University

History of the Deem Lecture



Twenty-four years ago, in 1990, the future of what was then called the Division of Art, now the School of Art and Design, became immeasurably brighter. That brightness, which symbolized a new era of promise for the students, faculty, and staff, came in the form of two new friends to the

College of Creative Arts. Those friends, Alison and Pat Deem, would become advocates and patrons of the arts at WVU, and, from the start, they were inspirational to us.

Over these years, Alison and Pat Deem have become true leaders in advancing the arts at WVU, and, most especially, the education of our students. Their collective insight, foresight, and selfless generosity have assisted generations of students in the fulfillment of their dreams to be competitive in their chosen professions in the arts. In the School of Art and Design, our students' education is strengthened by endowments funded by Alison and Pat Deem which provide for scholarships, student travel, and new studio equipment. Their Distinguished Visiting Artist Lecture Series, which we celebrate with this catalogue and exhibition, has brought internationally-recognized artists and their work to our campus, fostering not only student and faculty engagement, but also free public lectures by these artists, allowing community access to the thought-provoking examples of contemporary art. An Endowed Professorship, funded by the

Deems, allows members of our Art and Design faculty to readily pursue their goals as artists as well as teachers. And, their guidance and patronage have become a cornerstone of the new Art Museum, which, when it opens in 2015, will advance the cultural well-being of both our University and the citizens of West Virginia and surrounding areas.

In addition to this most appreciable level of support, Alison Deem has excelled in her passionate dedication as an advocate for the College of Creative Arts. She has served on the Visiting Committee of the College since 1990, and also participates on the Pittsburgh Symphony Orchestra/College of Creative Arts Partnership Committee and the Friends of the Museum Organizing Committee. In all of her volunteer positions, Alison has proven to be an effective leader in helping the College of Creative Arts achieve its strategic goals. In 2012, Alison Deem was recognized with the highest honor that one can receive from WVU, as she was inducted into the Order of Vandalia. And, in 2013, Alison's tireless efforts to advance the arts and education in the arts were recognized when Dean Paul Kreider honored her with the Distinguished Friend of the College of Creative Arts Award.

Together, Alison and Pat Deem vigorously promote the understanding that the arts play a most significant role in the life of our WVU campus and in our community. They are true champions for the arts, and their friendship and counsel enhances the quality of education for our students, while also brightening the lives of so very many of us.

Bernie Schultz

Director of Education and External Affairs, Art Museum
Professor of Art History, School of Art and Design
and, former Dean, College of Creative Arts
West Virginia University

Curator's Statement

The Deem Distinguished Visiting Artist Lecture Series has brought the voices of contemporary artistic practice to West Virginia University for twenty years. These important lectures and exhibitions have contributed to fulfilling the University's mission to be engaged with the leading edge of practice in all disciplines, including the visual arts.

The selected artists in this exhibition share more than the distinction of being linked through the Deem Series, they also share a commitment to their practice and a distinctive vision in the art world. The Deem artists included here—Mel Chin, Carmon Colangelo, Willie Cole, Diana Cooper, Judy Glantzman, Ann Hamilton, Pam Longobardi, Michael Mercil, and Buzz Spector—are some of the most highly-regarded artists working today. In addition to producing carefully crafted works, they use their art to comment on important issues affecting the world today. Pam Longobardi's painting,

for example, addresses the devastation of recent man-made and natural disasters. Buzz Spector has long used books to comment on cultural history. His piece in this exhibition, *My Fiction*, turns the strategy on himself in an exploration of personal identity. And Willie Cole uses the iconic imprint of a steam iron to address the serious history of domestic labor in this country that is contrasted with the cheerful composition of a large flower.

This exhibition of internationally-recognized artists fulfills the Deems' desire to contribute to the cultural life of the University and the education of its students. As a group, the contemporary art presented here does what the great art of any era has done: provides a place for reflection, poses questions for investigation, offers objects that delight and challenge, and suggests insights into the human condition.

Robert Bridges

Curator

Art Museum of West Virginia University

DEEM 20

TWENTY YEARS OF THE
DEEM DISTINGUISHED ARTIST LECTURE

Pam Longobardi | Deem Lecture – 2000

Pam Longobardi's work involves painting, photography, fabricated objects and installations to address the psychological relationship between humans and the natural world. A startling encounter in 2006 on a Hawaiian beach awash in garbage led to a new focus for her work. Her research-based practice now centers on ocean plastic found around the world. Longobardi uses collected waste as the raw material for her installations and documents it in her Drifters Project, www.driftwebs.com, an ongoing collaborative initiative focusing on marine debris and plastics pollution. Paintings, such as *Untitled for Japan (tempest)* offer an antidote to her emotionally-taxing environmental work. Here, she borrows the composition of nineteenth-century Romantic painters, like J.M.W. Turner, to comment on contemporary circumstances. She creates a watery landscape where large cultural artifacts—buildings, ships, electrical towers—are tossed like so much ocean flotsam, a reminder of humankind's insignificance in the face of the overwhelming force of nature.

Born in New Jersey in 1958, Pam Longobardi lives and works in Atlanta where she teaches at Georgia State University. She has exhibited all over the world and has been commissioned to make site-specific installations for the Benziger Winery, the Hyatt Corporation, the Atlanta Hartsfield International Airport, Fulton County Medical Examiner's Facility and the First Tennessee Bank in Memphis. She was invited to exhibit at NY Arts/Beijing during the 2008 Olympics. She was awarded residency fellowships at the Franz Masereel Center in Belgium and Red Cinder in Hawaii. She has received a SAF Regional NEA Visual Artist Fellowship in Painting, a Tennessee Arts Commission Visual Arts Fellowship, and was chosen in 1996 as Alternate for the SAF/American Academy in Rome Fellowship. She was awarded the UT Knoxville College of Arts and Sciences Faculty Excellence in Research Prize, the Chancellor's Award for Research and Creative Achievement, and was named recipient of Georgia State University's Outstanding Faculty Achievement Award.

Pam Longobardi

Untitled for Japan (tempest), 2011

cyanotype, ink, gouache, acrylic and devalued
currency collage on paper over wood

22 x 30 inches

Courtesy of the artist



Buzz Spector | Deem Lecture - 2002

Buzz Spector's work makes frequent use of the book, both as subject and object, and is concerned with relationships between public history, individual memory, and perception. *My Fiction* is a self-portrait consisting of six framed, oversized Polaroid photographs. The separate photos form the single image of the artist as he sits naked among stacks of books. The short focal depth and slight skewing of the viewer's gaze recalls a cubist composition. In the image, the artist stares into the camera, head resting on fist as in a book-jacket author portrait surrounded by his own library of fiction titles. Are we to take the artist at his word that this is in fact his fiction or has he created a fiction for himself?

Franklin "Buzz" Spector was born in Chicago in 1948 and lives and works in St. Louis, Missouri, where he is Dean of the College and Graduate School for the Sam Fox School of Design & Visual Arts at Washington University. He is an artist and writer whose work has been shown in museums such as the Art Institute of Chicago, Los Angeles County Museum of Art, Museum of Contemporary Art in Chicago, Corcoran Gallery of Art, and the Mattress Factory in Pittsburgh. He has issued a number of artists' books since the mid-1970s, including, most recently, *White Insistence*, a limited edition collaboration with poet Michael Burkhart (2009), *Time Square*, a limited edition letterpress book hand altered by the artist (2007) and ABBA at Arizona State University in Tempe, *Between the Sheets*, a limited edition book of images and text (2004), and *Details: closed to open*, an artist's book of photographic details from images in the Swarthmore College Peace Collection (2001). Spector was honored with an Artist's Fellowship from the New York Foundation for the Arts, a Louis Comfort Tiffany Foundation Award, a Visual Artist's Fellowship from the Illinois Arts Council, and three fellowship awards from the National Endowment for the Arts.

Buzz Spector
My Fiction, 2000
interior dye diffusion prints (Polaroid)
63 x 72 inches installed
Courtesy of the artist and David Bruno Gallery



Diana Cooper | Deem Lecture – 2003

Drawing is at the root of Diana Cooper's artistic practice executed in a variety of media including works on paper, painting, sculpture, and installation. She considers her drawings to be "doodles"—improvisational constructions that are both personal and playful. Her structured drawings, such as *From Here to There*, create a dense, hand-drawn and layered graph that references systems of information and mapping. The saturated, mono-chrome palette suggests an emotional intensity and helps to control the chaos of the competing patterns.

Diana Cooper was born in 1964 and lives and works in New York City. She has a MFA degree from Hunter College and a BA from Harvard. She has exhibited extensively in the United States and abroad and is represented by Postmasters Gallery in New York. In 2003, she was included in the group exhibition *Frozen Architecture* in the Mesaros Galleries at West Virginia University in conjunction with her Deem lecture. She has been the recipient of the Rome Prize, a Guggenheim Foundation Fellowship, a Pollock-Krasner Grant, and a New York Foundation for the Arts Fellowship.

Diana Cooper
From Here to There, 2002
lithographic collage on paper
16 x 18 x 1.5 inches
Published by Jungle Press
The Art Museum of West Virginia University



Carmon Colangelo | Deem Lecture – 2004

The innovative prints of Carmon Colangelo combine a variety of techniques, styles and imagery to explore the artist's concern with everything from sweeping issues affecting the world today to the markedly personal. Compositions, like that found in the doubled print *Laughing Ladies*, balance a vertiginous perspective of floating forms with neatly-anchored and symmetrical geometric elements. The work is from his *Global Diptych* series that employs multiple printmaking techniques to reflect on the mixed nature of grounded, real-world engagement with dis-embodied, digital interaction that is so definitive of the human experience in the early twenty-first century.

Carmon Colangelo was born in 1958 in Toronto, Canada. He lives and works in St. Louis, Missouri, where he is the Dean of the Sam Fox School of Design & Visual Arts at Washington University. From 1984-1997 he served on the faculty and as Chair of the Division of Art (now the School of Art & Design) at West Virginia University. His work has been exhibited widely in the United States and abroad in Argentina, Canada, England, Puerto Rico, and Korea. His prints are in the collections of the National Museum of American Art, the Whitney Museum of American Art, and the Fogg Art Museum at Harvard University. His solo exhibition, *Phantasmagoria*, was held in the Mesaros Galleries in 2004 to celebrate the 10th anniversary of the Deem Distinguished Artist Lecture.

Carmon Colangelo

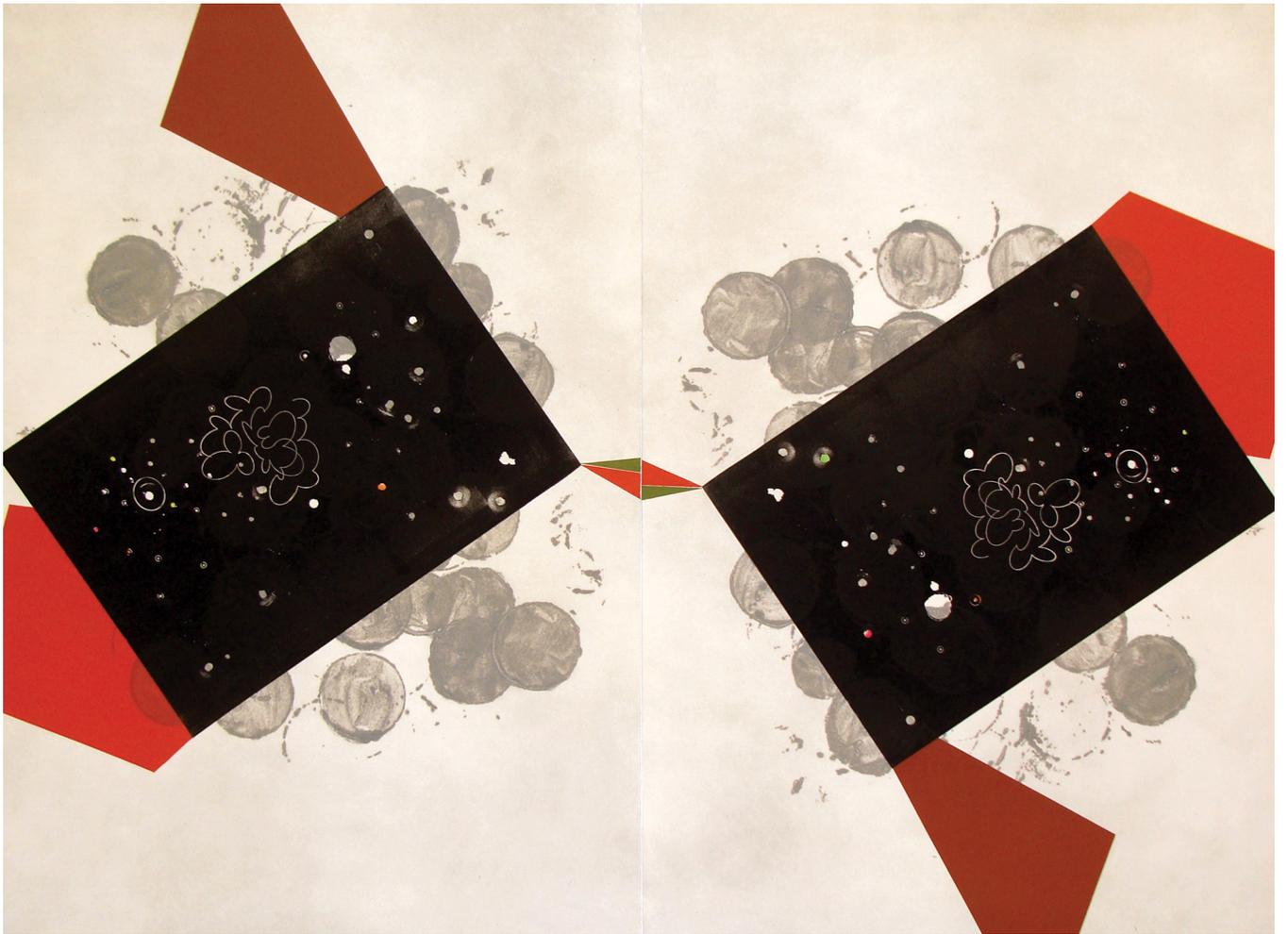
Laughing Ladies, 2012

collagraph, relief, and hand color on paper

44.5 x 60 inches (diptych)

Published at Pele Prints

Courtesy of the artist and Bruno David Gallery



Judy Glantzman | Deem Lecture – 2005

In the 2013 work on paper, *Survivors Wreckage*, Judy Glantzman has built a surface that vibrates with intensity. A central figure emerges from the cage-like background to stand calmly in front of this dense chaos. Glantzman's recent work has focused on war and this subdued drawing still radiates violence, with the ripping of the collaged paper and the dripping of the wet medium.

Judy Glantzman was born in 1956 on Long Island, New York, and received her BFA from the Rhode Island School of Design. She is represented by the Betty Cuninghams Gallery, New York City, and lives and works there. Glantzman first exhibited in the East Village in the 1980s while she was represented by Gracie Mansion and Civilian Warfare Gallery. She has exhibited widely, including with the Blum Helman Gallery and Hirschl and Adler Modern, in New York City. She has received grants from the John Simon Guggenheim Foundation, Anonymous is a Woman, and the New York Foundation for the Arts. Her work is in many public and private collections including the Tampa Museum, the Phoenix Museum of Art, the Frye Museum in Seattle, and the Art Museum of the University of California at Santa Barbara.

Judy Glantzman

Survivors Wreckage, 2013

gesso, acrylic, walnut ink, india ink, chalk, Sharpie, and graphite on paper

79.5 x 60 inches

Courtesy of the Betty Cuninghams Gallery and the artist



Willie Cole | Deem Lecture - 2006

In his lithographic print, *Pressed Iron Blossom No. 3*, the artist employs a steam iron imprint and repetition to create an erupting flower form. Cole has used irons and the marks made by them (either by scorching or inking) in his work since the mid-1980s. This print and his other work using irons brings layers of references to African-American domestic servitude, Dada ready-made sculptures—like Man Ray's 1921 transformed iron, African and Asian masks, and everyday items of American pop culture.

Willie Cole was born in Newark, New Jersey, in 1955. He attended the Boston University School of Fine Arts, received his Bachelor of Fine Arts degree from the School of Visual Arts in New York in 1976, and continued his studies at the Art Students League of New York from 1976-79. The artist has received numerous awards including the Joan Mitchell Foundation Award, The Louis Comfort Tiffany Foundation Grant, and the David C. Driskell Prize, the first national award to honor and celebrate contributions to the field of African-American art established by the High Museum of Art in Atlanta, Georgia. Cole's work is found in numerous private and public collections and museums around the world, including the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, the Birmingham Museum of Art, the High Museum, the Albright-Knox Art Gallery, the New York Public Library, the Museum of Contemporary Art in Chicago, and the Walker Art Center.

Willie Cole

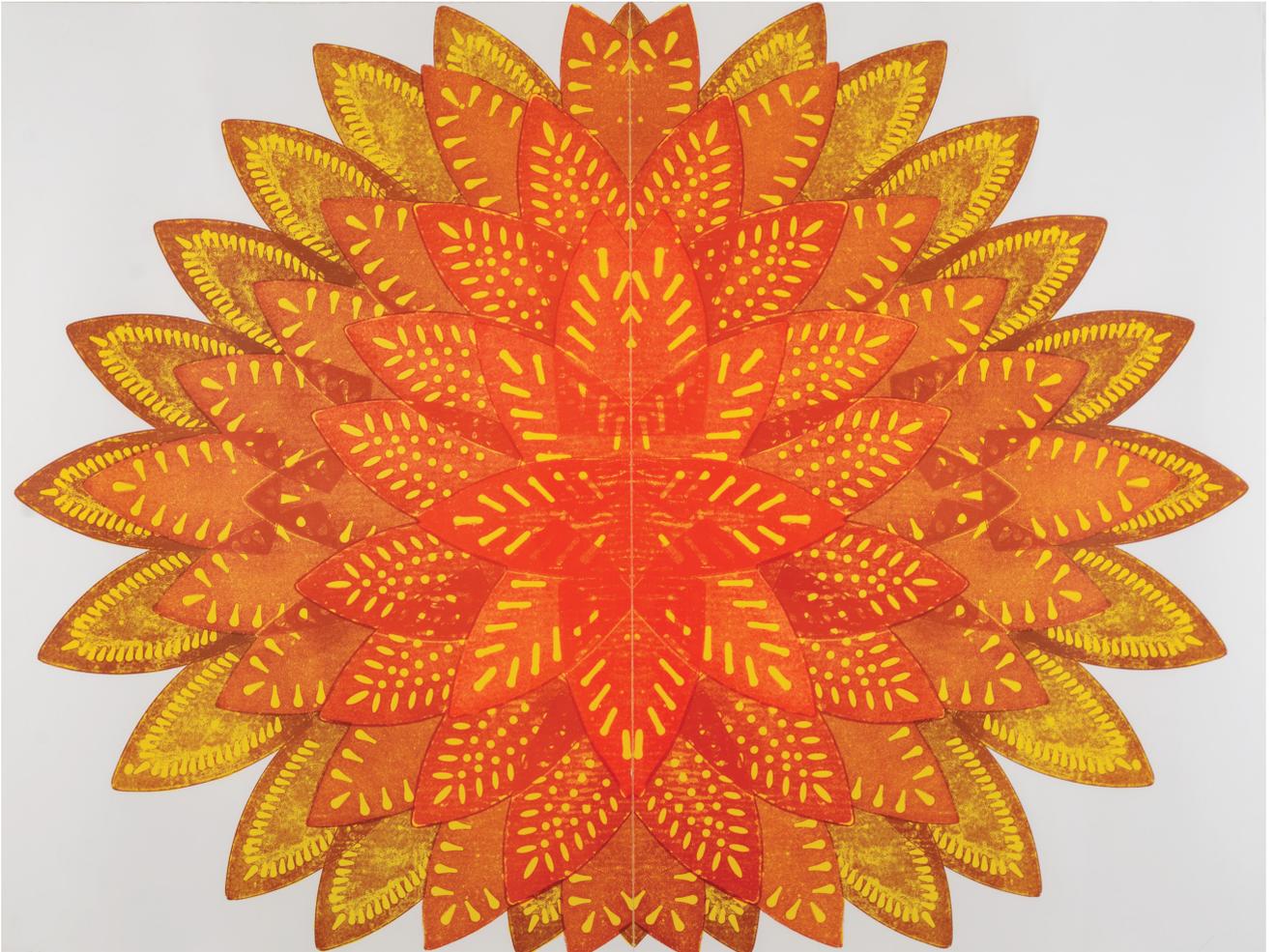
Pressed Iron Blossom No. 3, 2005

5-color lithograph on paper

36 x 48 inches

Published by Tamarind Press

The Art Museum of West Virginia University



Ann Hamilton | Deem Lecture – 2007

It is not an overstatement to claim that Ann Hamilton's work refocused the possibilities for contemporary artistic practice, bringing together tactile, hand-manipulated media and performance in site-specific installations that address history, language, meaning, and time. Like many of her larger works, *near-away* puts the body (in the form of the suspended hand) in relation to the printed word. A second work, *seam*, creates a subtle juxtaposition between the cropped head of a bird and a suggestive abstract stain. Though often incorporating text, no linguistic equivalent can capture the effect of Hamilton works. Her poetic compositions offer a delicate experience for the mind and senses.

Ann Hamilton was born in 1956 in Ohio and works all over the world from her home base in Columbus where she teaches at The Ohio State University. She has an MFA in sculpture from the Yale School of Art and a BFA in textile design from the University of Kansas. The artist has been commissioned by a number of institutions to create public artworks, such as the Seattle Central Library, the San Francisco Public Library Commission, Headlands Center for the Arts in Sausalito, the University of Minnesota, and the Commonwealth of Puerto Rico. Her work has been featured at major museums and galleries, including Historiska museet, Stockholm, Sweden, MASS MoCA in North Adams, Massachusetts, the Irish Museum of Modern Art in Dublin, and the United States Pavilion at the 48th Venice Biennale. She has been awarded the Skowhegan Medal for Sculpture, grants from the National Endowment for the Arts, the Guggenheim Foundation, and the Louis Comfort Tiffany Foundation. In 1993, she was a recipient of the MacArthur Fellowship.

(Left Image)

Ann Hamilton

seam, 2011

archival pigment print

Gampi tissue, Asuka paper, cheesecloth, BEVA adhesive, and fabric

17 x 13 inches

The Art Museum of West Virginia University

(Right Image)

Ann Hamilton

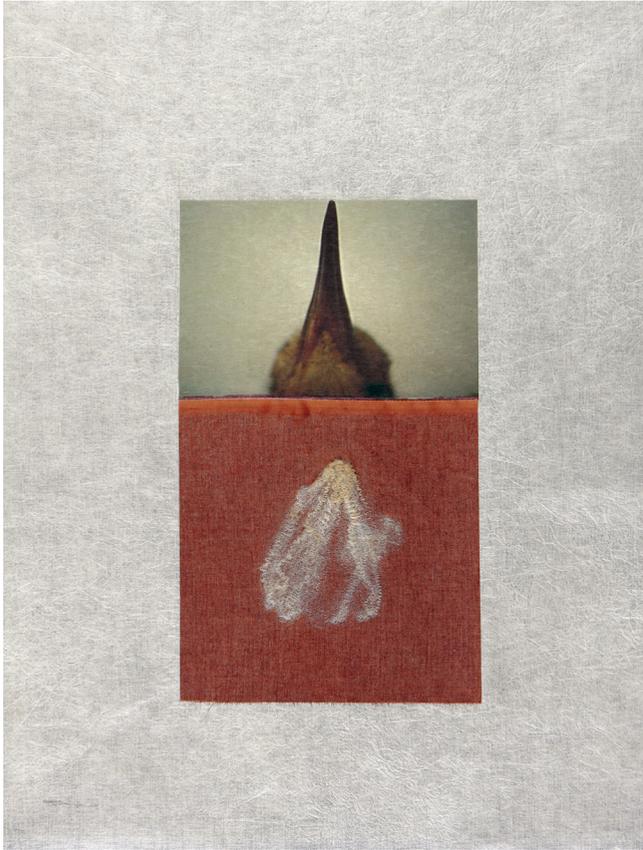
near-away, 2013

paperback book slices, cheesecloth, string, bookbinder's glue, methyl cellulose, steel wire, and newsprint

23.25 x 18.5 x 4 inches

Courtesy Ann Hamilton Studio

Photo by Jenny Fine



Mel Chin | Deem Lecture - 2013

In his drawing, *Bat and Dove*, Mel Chin addresses the difficulty of cross-cultural understanding. The symbolic figures of the dove and the bat are locked in an embrace, but is the embrace one of love or conflict? The animals are drawn as light and dark, evoking the positive and negative. Historically the white dove represents the Christian Holy Ghost and is also a symbol of peace. The bat is an auspicious Chinese symbol of happiness and longevity as well as one that represents ghosts or deceased relatives. In China, the symbol for bat is “fu” – which can also mean “good luck.” In Western culture the bat is viewed negatively and associated with death. The drawing’s strength is its expression of this ambiguity.

Mel Chin was born in Houston, Texas, in 1951 and began making art at an early age. He is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas. He developed *Revival Field* (1989-ongoing), a project that pioneered the field of “green remediation,” the use of plants to remove toxic metals from the soil. A current project, *Fundred Dollar Bill/ Operation Paydirt*, focuses on making cities lead-safe. The artist is also well known for his iconic sculptures, works that often address the importance of memory and collective identity, and for inserting art into unlikely places—including destroyed homes, toxic landfills, and even popular television—investigating how art can provoke greater social awareness and responsibility. His work has been exhibited extensively in the United States and abroad and was documented in the popular PBS program, “Art of the 21st Century.” He has received numerous national and international awards, including four honorary doctorates. A retrospective of his work will open at the New Orleans Museum of Art in 2014.

Mel Chin

Bat and Dove, 2007

pigment, ink, egg yolk on paper

10.5 x 13 inches

Courtesy of the artist



Andrea Polli | Deem Distinguished Artist Lecture - 2014

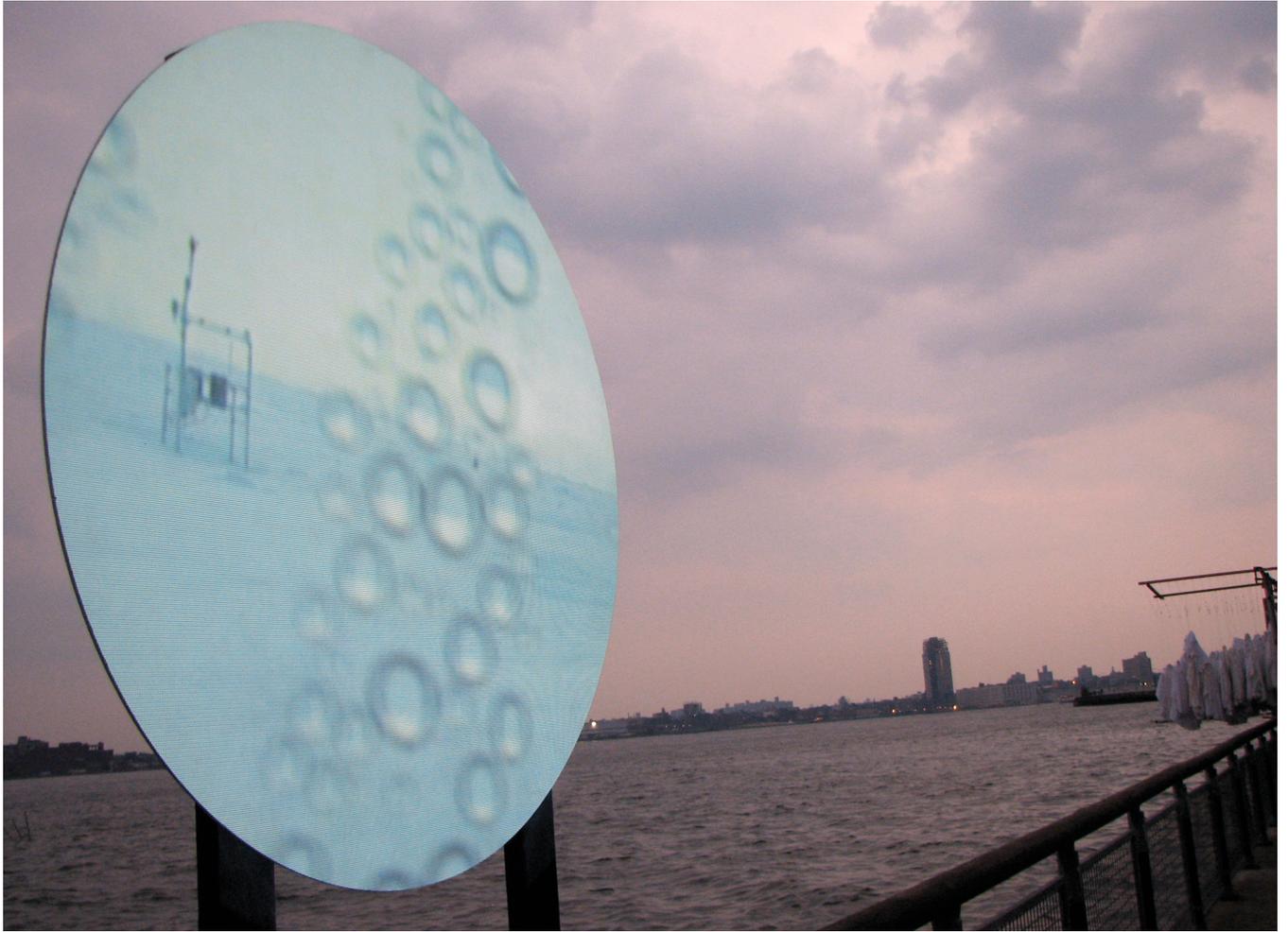
Exhibition, Breathless: Andrea Polli, in the Laura Mesaros Gallery in conjunction with the Deem 20 exhibition in the Paul Mesaros Gallery

Considered among the leaders of the so-called “extreme” ecological art movement, artist Andrea Polli presents a series of works based on the scientific measurement of air quality. Through a process known as “sonification” and others, sensitive computer systems were developed to understand different natural phenomena. In *Breathless*, atmospheric pollution, melting glaciers, global warming, and a simple storm, are living testimony to the climate change happening in the world today. The climate variations, analyzed and interpreted by Polli in this projected installation, can also be seen as signs of the cultural changes that have accompanied the history of human evolution. They amount to an investigation of the impact of the climate on the future of life, at both the local and the global level.

Andrea Polli was born in 1968 and is an artist working at the intersection of art, science and technology whose practice includes media installations, public interventions, curating and directing art and community projects, and writing. She is currently an Associate Professor of Art and Ecology with appointments in the College of Fine Arts and School of Engineering at the University of New Mexico. She holds the Mesa Del Sol Endowed Chair of Digital Media and directs the Social Media Workgroup, a lab at the University’s Center for Advanced Research Computing. Among other organizations, she has worked with the NASA/Goddard Institute Climate Research Group in New York City, the National Center for Atmospheric Research and AirNow. She holds a doctorate in practice-led research from the University of Plymouth in the United Kingdom. Her latest book is *Far Field: Digital Culture, Climate Change and the Poles* published by Intellect Press.

Andrea Polli N., 2007

video projection of an artistic visualization and sonification (direct translation of data to sound) of near real-time Arctic data dimensions variable



Works in the Exhibition

Mel Chin

Bat and Dove, 2007

pigment, ink, egg yolk on paper

10.5 x 13 inches

Courtesy of the artist

Carmon Colangelo

Laughing Ladies, 2012

collagraph, relief, and hand color on paper

44.5 x 60 inches (diptych)

Published at Pele Prints

Courtesy of the artist and Bruno David Gallery

Willie Cole

Pressed Iron Blossom No. 3, 2005

5-color lithograph on paper

36 x 48 inches

Published by Tamarind Press

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From Here to There, 2002

lithographic collage on paper

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Survivors Wreckage, 2013

gesso, acrylic, walnut ink, india ink, chalk, Sharpie, and graphite on paper

79.5 x 60 inches

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paperback book slices, cheesecloth, string, bookbinder's glue, methyl cellulose, steel wire, and newsprint

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Ann Hamilton

seam, 2011

archival pigment print

Gampi tissue, Asuka paper, cheesecloth, BEVA adhesive, and fabric

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The Art Museum of West Virginia University

Pam Longobardi

Untitled for Japan (tempest), 2011

cyanotype, ink, gouache, acrylic and devalued currency

collage on paper over wood

22 x 30 inches

Courtesy of the artist

Michael Mercil

shine, 2013

found shoe shine box, silver leaf

15.25 x 11.75 x 14.75 inches

Michael Mercil

parable, 2013

wire basket, electric light cord, incandescent bulb,

23k gold leaf

18 x 17 inches (basket)

Buzz Spector

My Fiction, 2000

interior dye diffusion prints (Polaroid)

63 x 72 inches installed

Courtesy of the artist



The Deem Distinguished Visiting Artist Lectures

2014 ANDREA POLLI

2013 MEL CHIN

2012 AMY FRANCESCHINI

2011 MICHAEL MERCIL

2010 HASSAN M. ELAHI

2009 MARK KLETT

2008 JAMES LUNA

2007 ANN HAMILTON

2006 WILLIE COLE

2005

JUDY GLANTZMAN

2004

CARMON COLANGELO

2003

DIANA COOPER

2002

BUZZ SPECTOR

2001

JOHANNA DRUCKER

2000

PAM LONGOBARDI

1999

CHRIS DUNCAN & PETER DUDEK

1998

JUDY LINN

1997

HACHIVI EDGAR HEAP OF BIRDS

1996

ANN AGEE

1995

PHOEBE ADAMS

The School of Art and Design is a dynamic program with a growing reputation whose mission is to contribute to the greater good of art, education, and culture. The graduate program is nationally ranked by *U.S. News & World Report* with the Ceramics Program at #18. It is the only institution in the state that offers professionally-accredited (NASAD) programs including a Bachelor of Fine Arts in Visual Art, a Bachelor of Art in Art History, Master of Fine Art, Master of Art in Studio Art, Master of Art in Art History and Master of Art in Art Education. Teacher Certification is also offered.

The School offers a unique series of courses that are part of its **Global Positioning Studies (GPS)** initiative. GPS courses position students at the crossroads between a local sense of place and a global understanding of that place in the world. Through direct experience, GPS courses encourage students to engage the world as a fertile ground for art making and critical research. It offers exciting opportunities for interdisciplinary teaching and learning outside of the traditional classroom. Further information can be found at artanddesign.wvu.edu/gps.

The School of Art and Design

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