



GRADUATE STUDIES

# ART & DESIGN

WEST VIRGINIA UNIVERSITY | SCHOOL OF ART & DESIGN

 West Virginia University

Cover Image: Xia Zhang, *The Thoroughness of Your Seediness* (detail),  
2015, Video projection/installation, ceramic, nail polish, red thread, steel,  
found object

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 West Virginia University

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# SCHOOL OF ART & DESIGN

The School of Art & Design at West Virginia University has a progressive graduate program with a growing reputation. The school is ranked by *U.S. News & World Report* and accredited by the National Association of Schools of Art and Design (NASAD).

Recent student successes in both the MFA and MA programs include winning a Fulbright Fellowship, being selected to present work at the College Art Association conference, participating in national and international conferences, receiving a SPROUT grant to start a regional criticism website, being accepted into prestigious Doctoral programs, participating in an independent film festival in Colorado, having a solo exhibition at the Pittsburgh Center for the Arts, presenting an academic paper in London, publishing work in *New American Paintings*, teaching at universities around the country, having an internship at a New York gallery, and receiving the Outstanding Student Achievement in Contemporary Sculpture Award from the International Sculpture Center. Graduate students at all levels are eligible for funding through assistantships, waiver hours, research and travel grants to support these achievements.

The School of Art & Design is looking for additional students who embrace our mission to contribute to the greater good of art, education and culture with the goal of propelling them to similar success in their own work.

## GLOBAL POSITIONING STUDIES

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](http://artanddesign.wvu.edu/gps).

### HIGHLIGHTS FROM OUR GPS COURSE OFFERINGS INCLUDE:

ART AND ENVIRONMENT: HAWAII

19TH CENTURY LANDSCAPE PAINTING AND PHOTOGRAPHY IN FRANCE

CERAMICS IN CHINA

DESIGN FOR SOCIAL CHANGE: EL SALVADOR

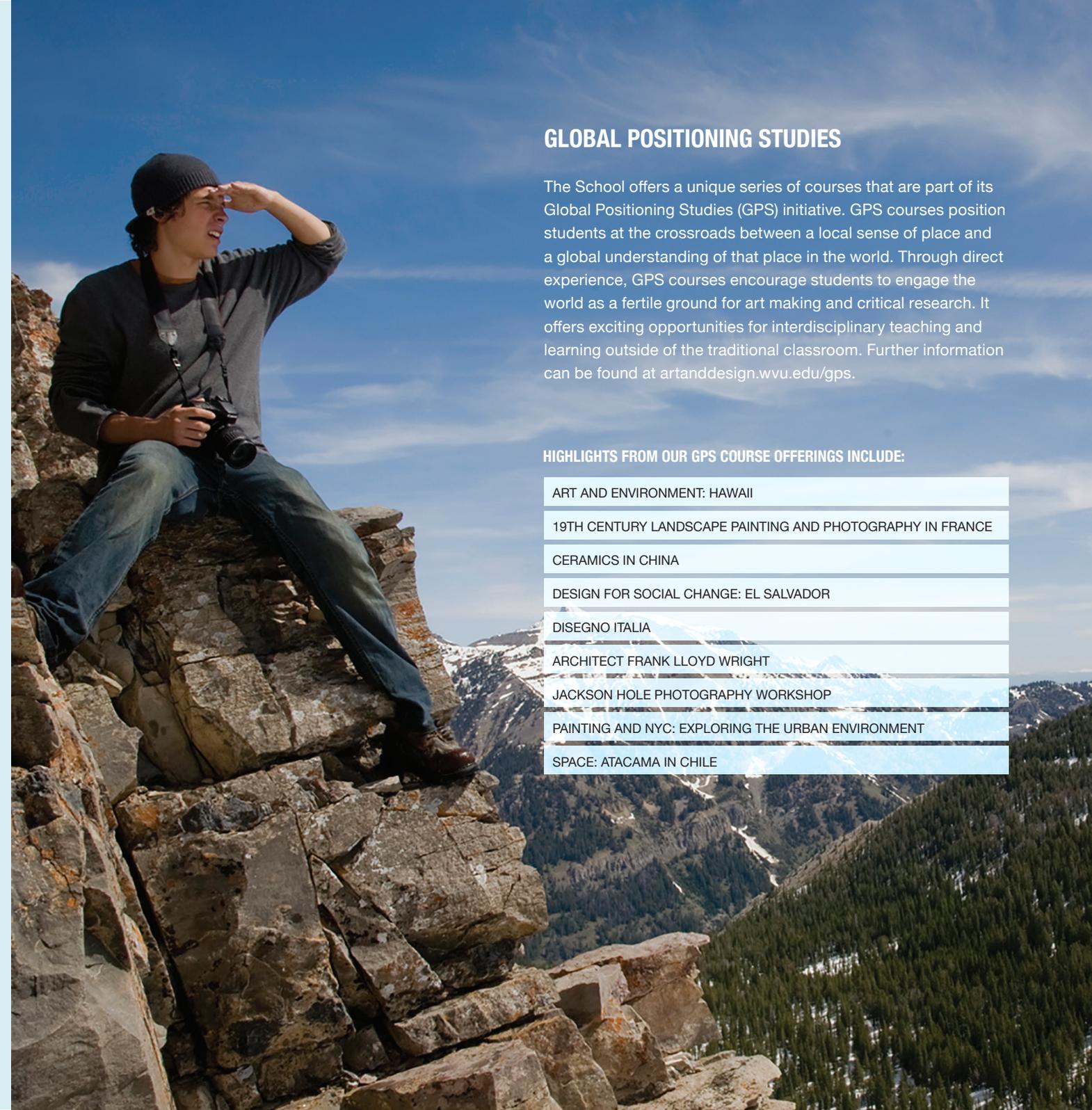
DISEGNO ITALIA

ARCHITECT FRANK LLOYD WRIGHT

JACKSON HOLE PHOTOGRAPHY WORKSHOP

PAINTING AND NYC: EXPLORING THE URBAN ENVIRONMENT

SPACE: ATACAMA IN CHILE





## SMALL TOWN, BIG NEIGHBORS

Within easy traveling distance of Washington, D.C. and New York City, to the east, Pittsburgh, Pennsylvania, to the north, and Cleveland, Ohio, to the northwest, Morgantown was rated the “No. 1 Small City in America” by BizJournals.com. *Business Insider* named Morgantown the ninth best college town in America. Kiplinger.com included Morgantown in their ten great places to live list and as one of the “50 Smartest Places to Live”; *Sporting News* designated it one of the “Best Sports Cities”; *Forbes* called it the fifth “Best Small Metro” and gave it second-ranking for “Best College Town for Jobs”; and *Inc.* called it the twelfth “Hottest Small City”.

West Virginia University is classified as Doctoral/Research University-Extensive and it is the state’s only comprehensive doctoral-granting, land grant institution with more than 184 graduate and undergraduate programs. The state is known for its rugged beauty and readily-available outdoor adventure activities.

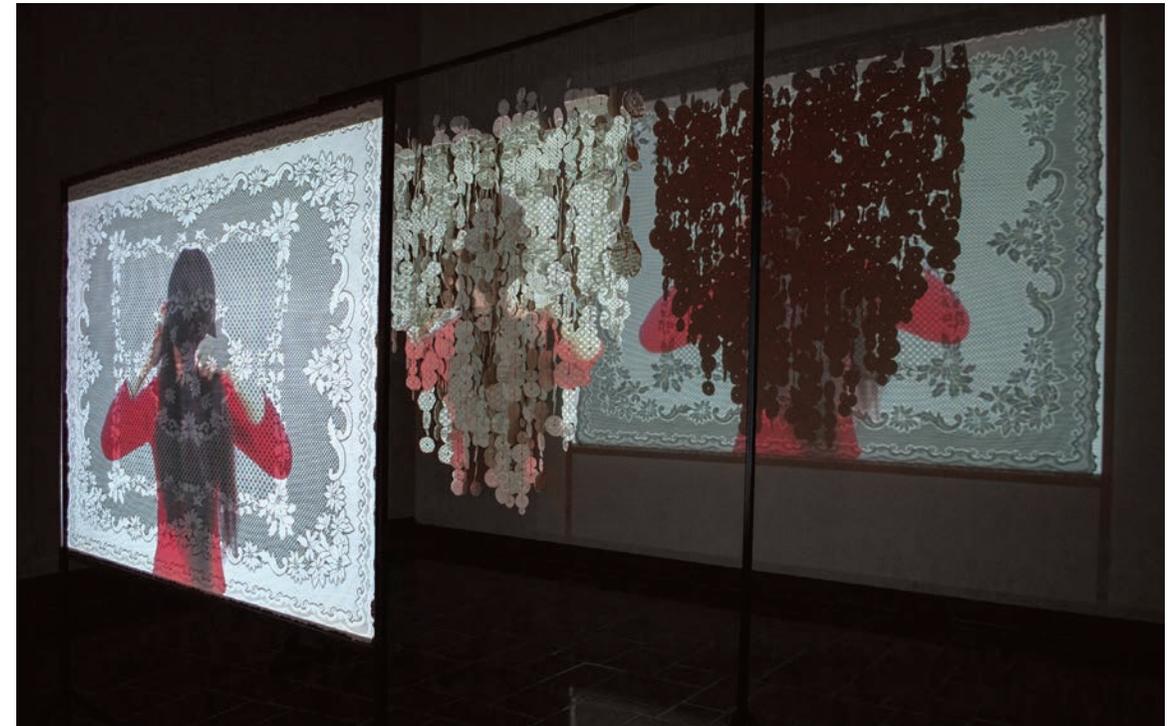


# CERAMICS

“I have a vast amount of materials and equipment at my disposal to experiment with such as welding, woodworking, 3-D printing and video recording in addition to traditional ceramics facilities.”

At the beginning of my time at WVU, I primarily worked in creating formal compositions using repetitive ceramic objects to convey a visceral experience, but since then, I've developed my work to revolve around my conceptual ideas. The fast-paced momentum of the program has allowed me the ability to quickly create, resolve, and further develop my work. I have a vast amount of materials and equipment at my disposal to experiment with such as welding, woodworking, 3-D printing and video recording in addition to traditional ceramics facilities, all of which I've recently incorporated into my work during my time in the program. I use these mediums to further document the importance of time spent over a process using my primary tools: my hands. Being able to discover through experimentation has been a focal point in my graduate experience.

XIA ZHANG



*To Be "attractive in a delicate way"*

Video projection/installation  
Ceramic, lace, steel, red thread

2015



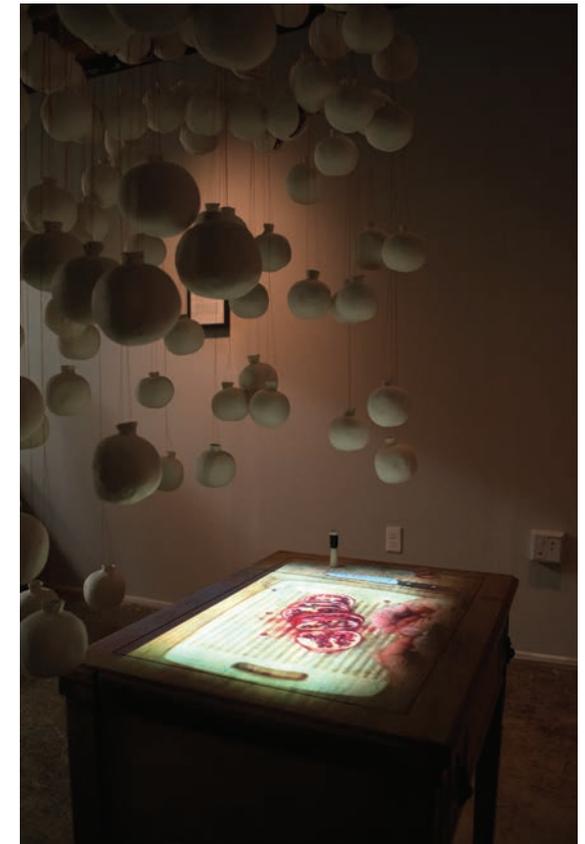
The Ceramics Program MFA begins with a fall-semester spent at the Pottery Workshop in Jingdezhen, China. The Ceramics Technology Global Research Center on the WVU campus promotes creative inquiry at the intersection of advanced technology and ceramics. Projects integrate high-end technology into the art making process through cross-disciplinary collaboration and community involvement.



*Effects*

Ceramics, steel, light bulbs, red thread, honeysuckle wax  
168" x 48" x 30"

2014



*The Thoroughness of Your Seediness*

Video projection/installation  
Ceramic, nail polish, red thread, steel, found object

2015





The graduate program in Graphic Design encourages students to embrace the fact that design today is more than web sites, print media, exhibits and branding. It is about informing, stimulating, persuading and empowering social change. The curriculum exercises design for good at each level and includes special opportunities like the Design for Social Change in El Salvador summer class or working on conferences like Designing for the Divide.



**Headed for Home**  
 HD Video, 1280 x 720  
 Runtime: 5:00  
 2013

# INTERMEDIA / PHOTOGRAPHY

“My graduate experience at WVU was the richest and most fulfilling because I was able to experiment and materialize some strong ideas in a large body of work.”

My graduate experience at WVU was the richest and most fulfilling because I was able to experiment and materialize some strong ideas in a large body of work. At WVU, I had the chance to work with dynamic and supportive professors who encouraged me to use my past life experience of growing up under a communist dictatorship as a source for my artwork. I began to realize that the past plays an important part in my creative process. My role as an artist became that of an archaeologist digging through layers of history. My recent work has been influenced by the loss of collective culture and memory. I believe that the theme that I developed at WVU is very strong to the extent that I will be able to build upon it for the rest of my artistic career.

**VLAD BASARAB**



*The Archaeology of Memory*  
Recycled barnwood, clay and water  
22 x 15 x 4 ft  
2013



The Intermedia and Photography Program allows for experimentation in digital and traditional photographic processes, digital video, animation, installation, interactivity and sound design. The program hosts the West Virginia International Short Film Festival and summer courses in the remote desert of northern Chile and the stunning wilderness around Jackson Hole, Wyoming.



*The Censorship of Memory*

Performance, video and installation. Bookspages, clayslip.

20 x 8 x 9 ft

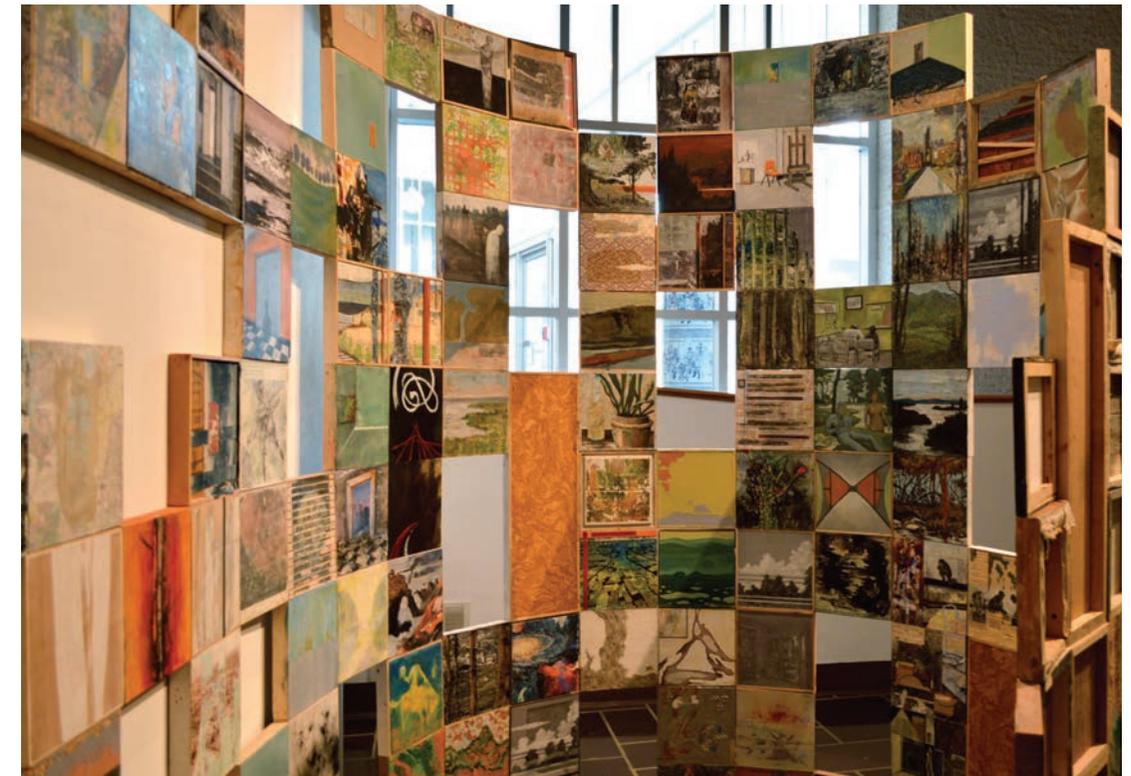
2012

# PAINTING

“Graduate school gave me the tools needed to explore not only how art can deepen my connection with the world but also how that connection can be most effectively communicated.”

One of the greatest things about graduate school is the natural excitement and growth that comes from being around so many other people who have dedicated themselves to the arts in some fashion. Having taken ten years off after completing my undergraduate degree, graduate school has been an extremely rewarding and informative experience. It has been exciting to have the opportunity to collaborate with others in my field and explore my place in the world of art. This interaction led me to expand my definition of painting and take a multidisciplinary approach, incorporating aspects of sculpture and installation into my work. I have always felt that art is an integral part of the search for a deeper and wider kind of truth about the world. Graduate school gave me the tools needed to explore not only how art can deepen my connection with the world but also how that connection can be most effectively communicated.

**SILAS SPELLMAN**



*Building Blocks series*  
Mixed media  
Dimensions variable  
2012



Students in the Painting Program are invited to consider interdisciplinary media and multicultural sources of inspiration for their work. A unique summer program in China allows students to study landscape painting in the Chinese ink style and Tangka (Tibetan scroll painting) while the painting in New York City course introduces students to the gallery market, trends in critical thinking, and the incorporation of digital technology with more traditional processes.



*Wood Works*  
Mixed media  
32" x 32"  
2013

# PRINT- MAKING

“Attending graduate school at West Virginia University has allowed me to build my artistic practice and engage in the creative risk taking and cross-disciplinary experiences that have influenced my thinking and construction.”

As an artist, I have found that process is a fundamental part of my work. In practice, this means I may have ideas about where my work is going, but often the physical process of the work informs what actually happens whether that is through a print or a sculpture. The process by which an artist prepares the material to be transformed into a print transfers directly to object making. Attending graduate school at West Virginia University has allowed me to build my artistic practice and engage in the creative risk taking and cross-disciplinary experiences that have influenced my thinking and construction. My work has since moved away from traditional printmaking into sculpture and photography, but printmaking continues to influence my process. My time as an MFA candidate has allowed me to sharpen my professional and artistic skills needed to promote my creative research and develop an individualized career path in the arts.

**BRETT HERRON**



*Pallet 1*  
Found pallet  
22" x 36"  
2014



While the Printmaking Program is outfitted with equipment to run traditional prints, students are also encouraged to seek out collaborative or non-traditional experiences. One such experience is our special relationship with Artists Image Resource, a non-profit print shop and gallery located in Pittsburgh, where students have the opportunity to show, intern, and volunteer.



*Capacity of an Insert*  
Etched steel, pine, drywall, concrete  
2014

# SCULPTURE

“I find the interdisciplinary nature of the WVU graduate art program very liberating and love that I am not confined to a preconceived notion of what sculpture should be.”

Since coming to WVU, I have definitely become more confident in my artistic practice. The interdisciplinary nature of the program really encourages experimentation. Having the opportunity to take different courses on sound mixing, printmaking and multi-media has helped get me out of my “sculptural comfort zone.” I also feel that teaching as a graduate assistant, has given me the confidence to explore my more performance-based work. More than anything graduate school at WVU has enabled me to not only unapologetically create but to look at my work more holistically.

KAITLYN HUNTER



*Separation Anxiety*  
Quilted fabric, wood, wire  
2013



As part of encouraging hands-on practice, the Sculpture Program regularly hosts iron pours giving students the opportunity to engage in this collaborative practice related to the industrial history of the region.



*Cacomorphobia*  
Performance based sculpture  
Dyed/sewn fabric  
2014

# ART EDUCATION

“I have not only realized my responsibility as an art educator to help students create art but also to influence social change within the community.”

My understanding of the role of an art educator has changed greatly since I began my graduate studies at West Virginia University. Before attending WVU I spent the summer teaching art to children within my community. This was an extremely fulfilling and rewarding experience that ignited a desire to devote a lifetime to art education. Since beginning my studies at West Virginia University I have not only realized my responsibility as an art educator to help students create art but also to influence social change within the community. This realization has been truly empowering as today's societal concerns warrant further understanding of human experiences. Through my involvement with the pre-service division of the National Art Education Association I attended my first national art education conference. I was especially privileged to attend lectures on current research and to meet renowned scholars and educators within our field. I returned to my studies knowing that WVU is providing opportunities, knowledge, and experiences that will adequately prepare me as both an art educator and as an agent of social change.

**EMILY HAMPSTEAD**





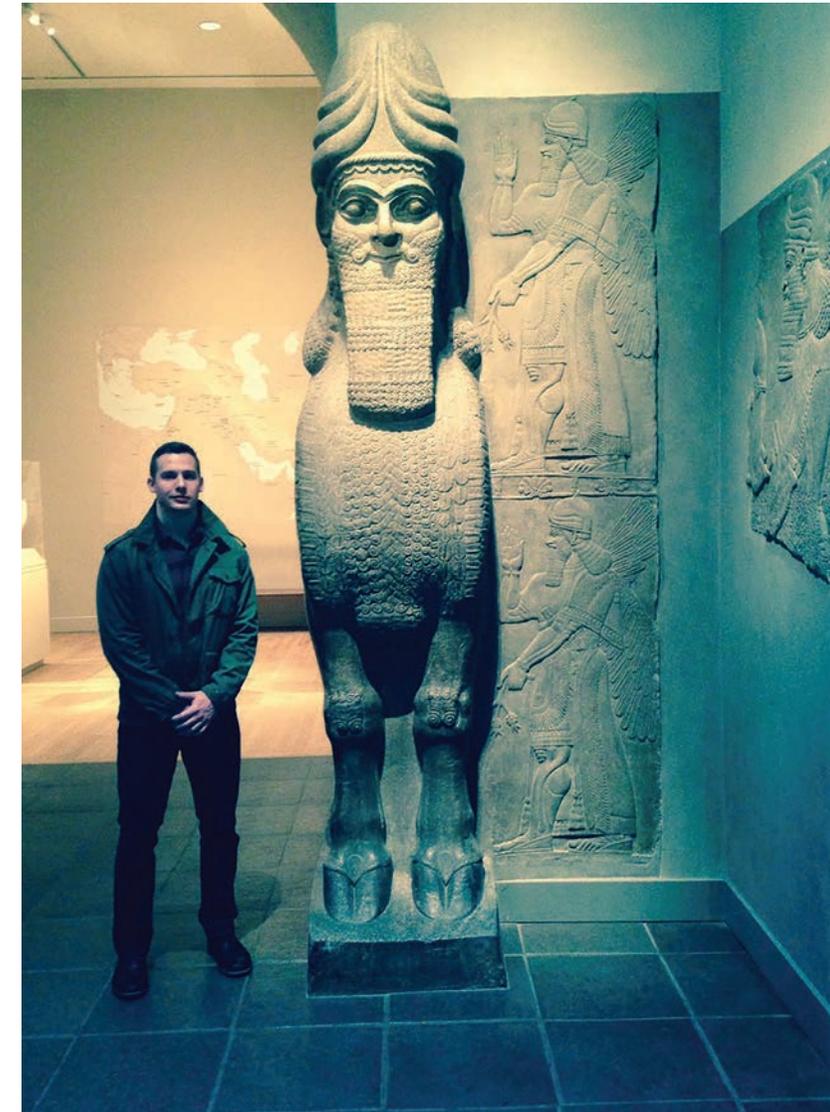
Students in the Art Education Program have the option to pursue teacher certification while working on their graduate degree. Additionally, the new graduate-level certificate in Visual Arts Therapy can be earned in conjunction with the MA. This innovative, hybrid program helps art teachers foster awareness, encourage emotional growth, and enhance relationships among their students.

# ART HISTORY

“I have discovered the necessity for an art historian to be engaged in cross-cultural, cross-period and cross-disciplinary study, and have been given the tools to be successful in that endeavor.”

The strength of the WVU graduate program in Art History is its coursework. As a student, I have had opportunities to participate in classes based around the idea of visual analysis, theory, exhibition review and construction, and research writing. This combination has allowed me, as an emerging art historian, to view art and objects in ways which were impossible previous to WVU. This has been immensely helpful in my own work, as I have been able to undertake research which ties together and investigates diverse time periods. From the coursework at WVU, I have discovered the necessity for an art historian to be engaged in cross-cultural, cross-period and cross-disciplinary study, and have been given the tools to be successful in that endeavor. As a result, I have achieved a myriad of skills and knowledge which will position me to have a successful career as an art historian.

**CLAYTON KINDRED**





The Art History Program emphasizes direct engagement with works of significant aesthetic and cultural value. Graduate students can have that experience locally with works in the collection of the new Art Museum of West Virginia University or apply for generous funding to travel to museums, archives, and cultural destinations important to their study around the world.

# VISITING ARTISTS/ SCHOLARS

Ann Agee

Beehive Design Collective

Phyllis Bramsom

Mel Chin

Willie Cole

Dr. Roger Crum

Johanna Drucker

Hasan Elahi

Jason Freeny

Bill Gilbert

Judy Glantzman

How and Nosm

Ann Hamilton

Hachivi Edgar Heap of Birds

Carol Hummel

Dennis Ichiyama

Dr. Joni Kinsey

Janet Koplos

Jacob Lewis

Nicola López

James Luna

Chaz Maviyane-Davies

Tim McFarlane

Thaddeus Mosley

Richard Rezac

Buzz Spector

Xiaoze Xie



School of Art & Design students assist visiting artist Carol Hummel with installing her crocheted tree covering for the West Virginia University campus. The collaborative project involved students and faculty from the School of Art & Design as well as groups from around the university and Morgantown communities.

# FACULTY



**SHOJI SATAKE** Associate Professor, Coordinator of Ceramics



**ROBERT (BOOMER) MOORE** Associate Professor, Ceramics



**EVE FAULKES** Professor, Coordinator of Graphic Design



**KOFI OPOKU** Assistant Professor, Graphic Design



**JOSEPH GALBREATH** Assistant Professor, Graphic Design



**GERALD HABARTH** Associate Professor, Coordinator of Electronic Media



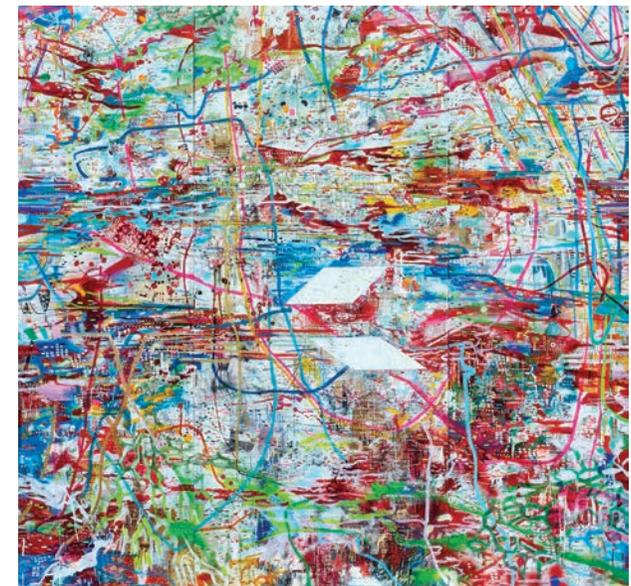
**MICHAEL SHERWIN** Associate Professor, Coordinator of Photography



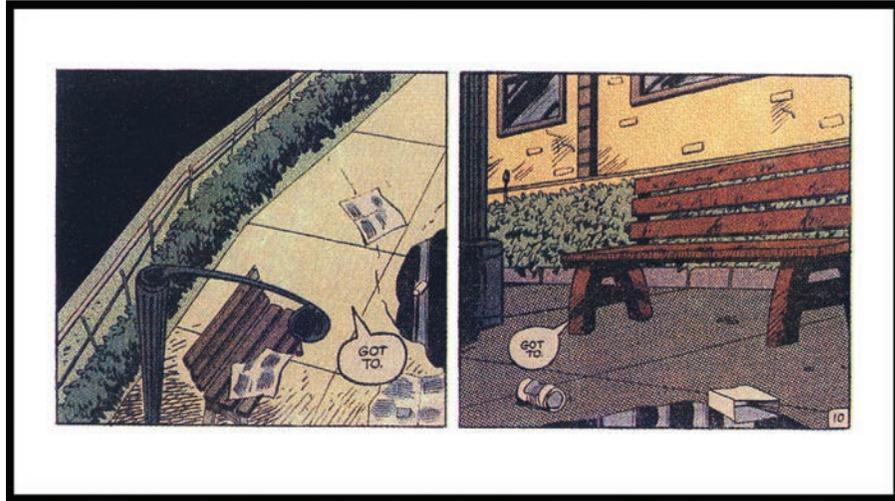
**NAIJUN ZHANG** Associate Professor, Coordinator of Painting



**JEFFREY MOSER** Teaching Assistant Professor, Interactive Design for Media



**AMY SCHISSEL** Assistant Professor, Painting



**JOSEPH LUPO** Associate Professor, Coordinator of Printmaking and Graduate Coordinator



**DYLAN COLLINS** Assistant Professor, Coordinator of Sculpture



**ALISON HELM** Director and Professor, Sculpture



**JASON LEE** Associate Professor, Sculpture and Coordinator of Foundations

Art History

**JANET SNYDER, Ph. D.**

Professor, Coordinator of Art History

*Ancient and Medieval Art and Architecture, Northern Renaissance, Native American Visual Culture.*

**KRISTINA OLSON, M. A.**

Associate Professor, Associate Director

*Modern and Contemporary Art and Architecture, Art Theory and Criticism, Curatorial Practice.*

**RHONDA REYMOND, Ph. D.**

Associate Professor, Coordinator of Graduate Studies in Art History

*Baroque, Nineteenth Century, American and African-American Art and Architecture.*

**BERNARD SCHULTZ, Ph. D.**

Professor, Art History

*Italian Renaissance Art and Theory, Art and Anatomy.*

Art Education

**TERESE GIOBBIA, Ph. D.**

Assistant Professor, Coordinator of Art Education

*Design and Technology Education, Fashion as Public Art, Design and Fashion in K-12 Art Curricula.*

RECENT MA THESES

*An American "Duchess" in Disguise: John Singleton Copley's Turquerie Portrait of Margaret Kemble Gage*

*Changing Displays of Assyrian Art in Nineteenth-Century England*

*Improvisation and Visual Thinking Strategies in Art Education*

*The Sacred in the Profane: Understanding Andy Warhol's Relationship with the Visual Image*

*Charles Le Brun's Expressions for the Glory of the King: le salon de la Guerre and le salon de la Paix at the Chateau de Versailles*

*The Influence of Humanism on the Handwriting of Michelangelo Buonarroti*



GRADUATE PROGRAM CURRICULUM

|  |  |  |   |  |  |  |  |  |    |  |  |    |  |  |
|--|--|--|---|--|--|--|--|--|----|--|--|----|--|--|
| 3 YEAR<br>72 TOTAL CREDIT HOURS<br><b>MFA STUDIO ART</b> |  |  | 2 YEAR<br>30-36 TOTAL CREDIT HOURS<br><b>MA ART EDUCATION</b> |  |  | 2 YEAR<br>30 TOTAL CREDIT HOURS<br><b>MA ART HISTORY</b> |  |  |    |  |  |    |  |  |
|  |  |  | THESIS 6 HRS  |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | GRADUATE SEMINAR 3 HRS  |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | TEACHING PRACTICUM 3 HRS                                      |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | STUDIO ELECTIVE 15 HRS  |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | ART HISTORY 9 HRS   |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | STUDIO CONCENTRATION – 36 HRS                                 |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | ART 602 MASTERS IN ART ED. PROJECT 6 HRS                      |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | ART EDUCATION OR APPROVED STUDIES 12 HRS                      |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | STUDIO / ACADEMIC ELECTIVE (NON ART EDUCATION) 18 HRS         |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | THESIS 3 HRS  |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | COGNATE CLASSES 6 HRS   |  |  |  |  |  |    |  |  |    |  |  |
|  |  |  | ART HISTORY LECTURE OR TOPICS 21 HRS                          |  |  |  |  |  |    |  |  |    |  |  |
| HOURS  |  |  | 9   |  |  | 18   |  |  | 27 |  |  | 36 |  |  |

ASK  
VISIT  
APPLY

To request information, set up an on-campus visit or find out more about the application process visit [ccarts.wvu.edu/graduate-degree](http://ccarts.wvu.edu/graduate-degree) or contact:

Joe Lupo  
Graduate Coordinator  
School of Art & Design  
[joseph.lupo@mail.wvu.edu](mailto:joseph.lupo@mail.wvu.edu)

Graduate School Applications are due in January.

## SCHOOL OF ART & DESIGN

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