

# RADFORD UNIVERSITY

Department of Art

## MFA Thesis Exhibition

Spring 2018



*Featured Artists*  
Langley Anderson  
Emily Bowman  
Xiaomeng Li  
Will W. Sawyer  
Kaitlynn Slaughter





Do you dream of continuing to make art after you graduate from college? Of working as a graphic designer or becoming a college art professor? If your answer is yes, then Radford University has the program for you. The booklet you hold in your hands right now celebrates the final work of our most recent MFA graduates. The MFA in studio fine art offers the opportunity to specialize in painting, watercolor, pastels, ceramics, jewelry and metalworking, drawing, photography (digital or analog), and graphic design. With one print-making faculty member, we are in the process of developing that part of our program. Of course, no one does all of them but sometimes we have interesting cross-overs when a student comes here to study ceramics and discovers her love for watercolor. This year's group of graduates includes two photographers whose work is very different from one another as one explores the synthesis of scientific technology and subject matter with her aesthetic goals and the other explores the social value of photography, a graphic designer who wants to bring our attention to the hazards of spending too much time on a mobile phone, a master ceramicist, and a watercolorist exploring the interpretation of emotional expression in her paintings.

Catering to artistic ambition, our concentrations feature a combination of rigorous and traditional technique along with the opportunity to explore new uses of media in the pursuit of your personal and individual vision. Our small graduate program, generally between 10 and 15 students, allows for close working relationships with faculty mentors. Our program will accommodate your individual needs as a student and your personal goals as an artist.

With two spacious galleries, one on campus and one in a building on a commercial street (Tyler Street) that creates a border to the campus, and a smaller campus gallery dedicated to student projects, we have the space to bring in exhibitions of professional artists' work and special collections, exhibition spaces for the graduation shows of our students, and displays of work done in studio classes by students in their first or second years of the program. The gallery on Tyler, our newest

exhibition space, also has a second floor that will be the graduate studio space for all of our graduate students who want to use it. A large open space with large windows, it gives students an open space to spread out in and pursue their work when not in class. We are thinking about developing a low residency program and exploring the use of competency-based education in order to recognize the achievements of students who have been out of school and professionally engaged before deciding to seek the MFA degree.

Our painting faculty have international reputations and graduate students come from around the globe to study with these faculty members. In addition to strong exhibition records, they also explore and encourage experiential learning. Professor Feng, internationally acclaimed for his watercolor paintings, teaches courses in pastel techniques. Dr. Halide Salam, painting faculty, often teaches summer study abroad courses in a variety of countries. These collaborative programs frequently include faculty and students from other departments at the university. Other studio and art history faculty also lead summer programs with varying focuses. New programs are announced each fall. Check our web site to find out more about our faculty.

We also have a Graduate Teaching Assistantship/Fellowship program, which we think is one of our strongest features. Because we can divide assistantships among students, more than half the second and third-year students receive a stipend of some amount. Outstanding first-year students may also receive an assistantship or graduate scholarship.

If you think we might be the program for you, we would love to show you around and discuss your interests. Feel free to contact me or any of the faculty to arrange a personalized tour.

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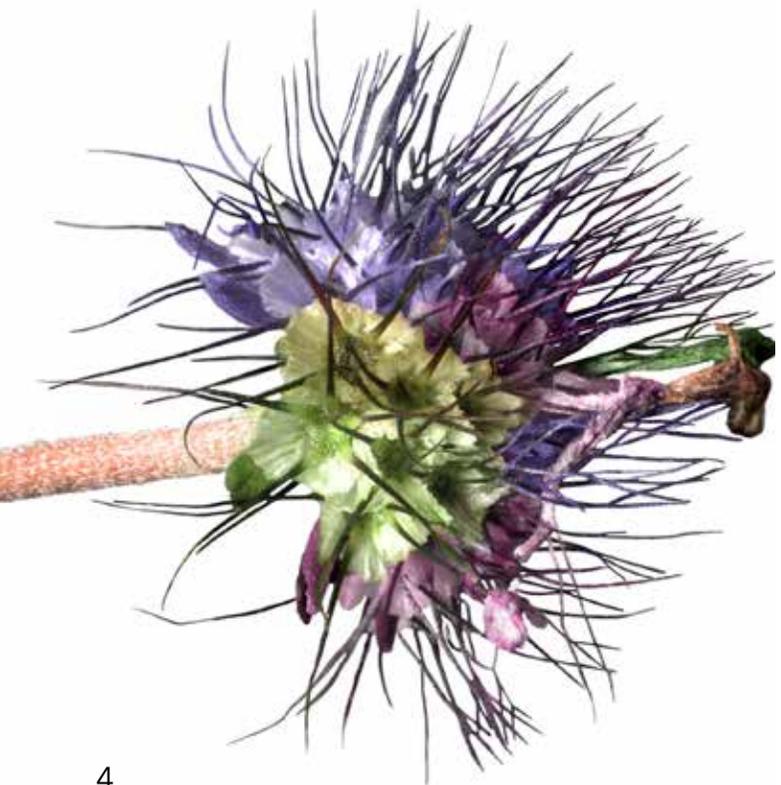
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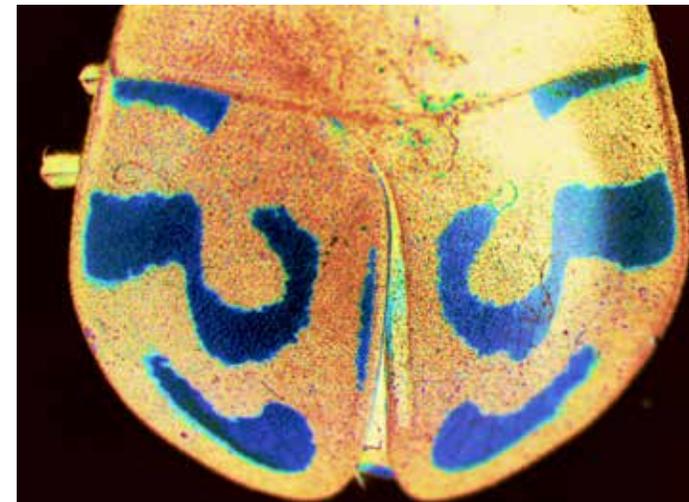
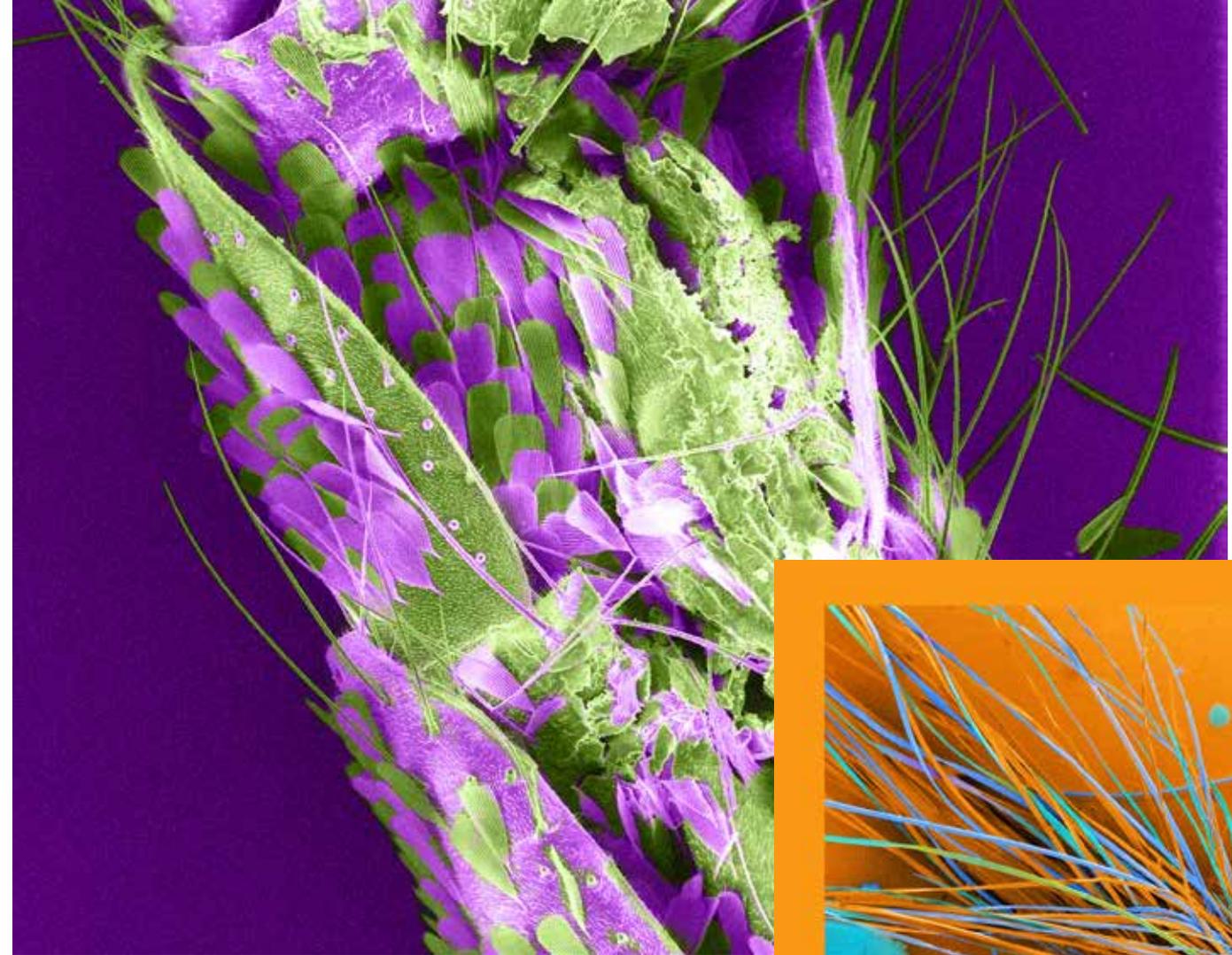
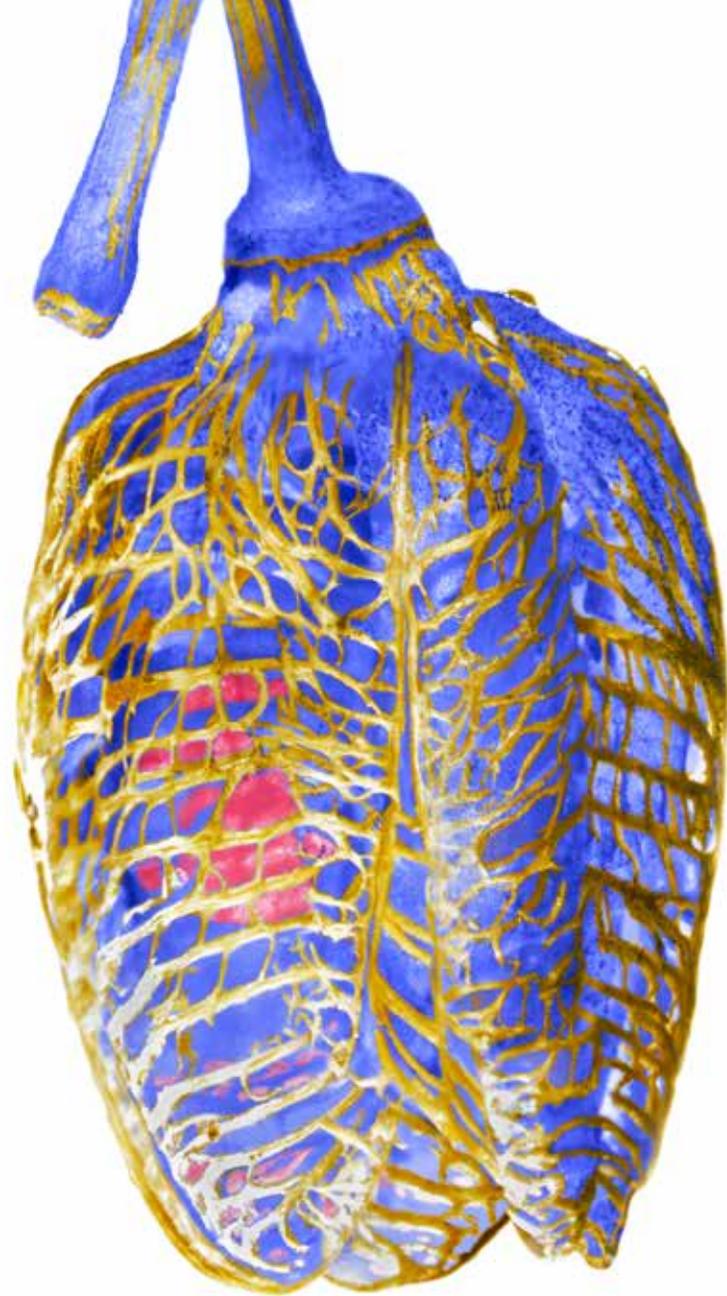
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Using scanning electron and stereo microscopes, I tightly image organic specimens. By digitally manipulating and enhancing my subjects' space and color, I merge actuality and abstraction, allowing unique, anatomical attributes to surface. With archival pigment and tri-color gum bichromate prints, I uncover a world of fascinating form. By blending science and art, I hope to portray the beauty that I find in the natural world, illustrating the mutualistic cycle that spins around the two, weaving them together.

Langley Anderson



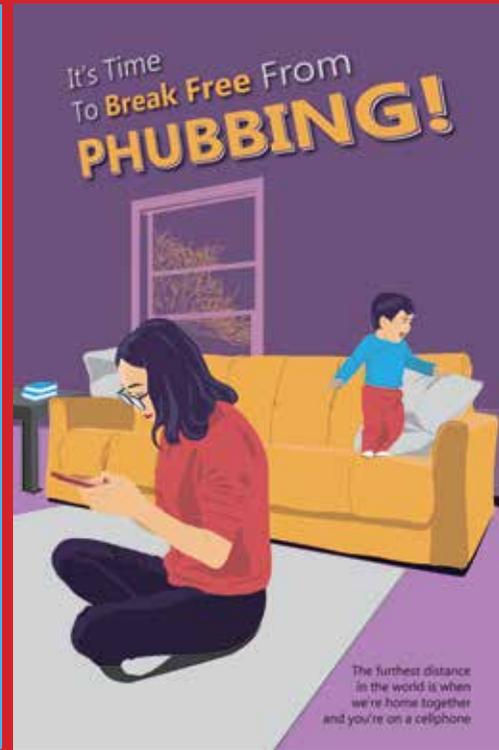
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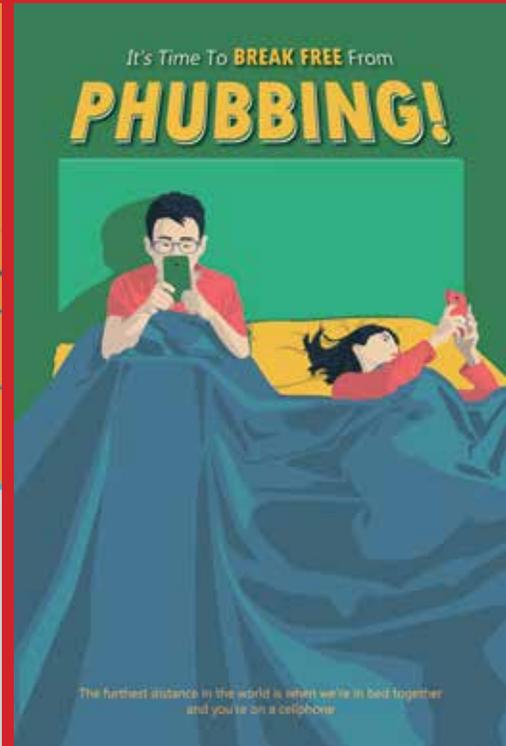
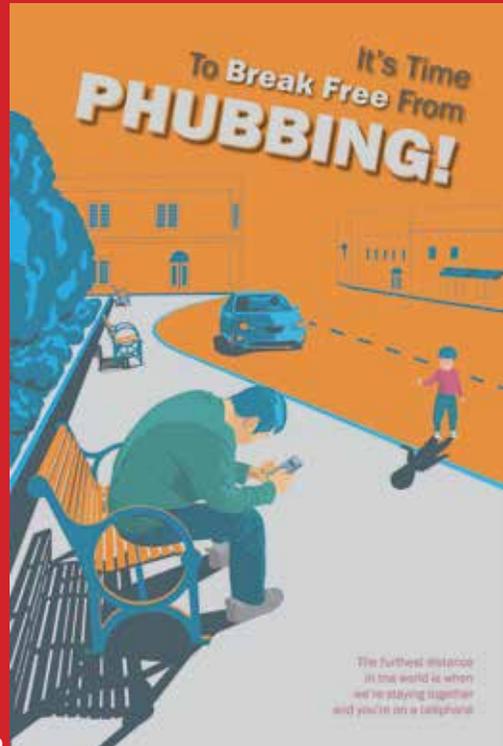
This project contains a series of original posters that focus on the phubbing problems in today's society. Phubbing, as a new word, is phone snubbing which basically defines the habit of ignoring someone in favor of a mobile phone. In my posters, I present phone snubbing behaviors around me, and I focus on 3 different subjects including parents & kids, friends and couples. I hope to appeal people to break free from phubbing and enjoy the time with their families and friends. In this work, vector art was employed to complete my series, because vector graphics realistically emphasize the phubbing subject in my posters, and it will help my posters to be exhibited without any loss of quality in reproduction. In addition, digital manipulation techniques have also been employed on my reference photos to get a strong composition in each poster.

Xiaomeng Li



*Schools of the Confederacy* was born out of a desire to bring to light the problematic ghosts of Virginia's Civil War past. The exhibit consists of photographs of public schools that still hold the names of figureheads of the Confederacy – Stonewall Jackson, Robert E. Lee, and J.E.B. Stuart, to name just a few. The schools in this series were photographed all over the state of a Virginia, showing that these reminders are not limited to just one geographical region of the state. These large-format prints invite the viewer to stand in front of the schools as if they are physically there. I see this as a subtle confrontation, and an opportunity for the viewer to recognize just how deep our state's ties to the history of the Civil War go.

Kaitlynn Slaughter





My subject matter consists of the human portraiture. My use of watercolor allows for myriad arbitrary colors in place of a wholly realistic palette. Artists can choose to record the purely physical aspects of a person, but I am more interested in exploring moods and emotions in my work. I work in a semi-realistic approach in order to stay somewhat focused and grounded. I attempt to depict the subject very close to how they look, but photo-realism is not my goal.

I chose to work in watercolor because it requires a certain amount of bravery. There is little room for hesitation as watercolor is not as forgiving as other media. The artist surrenders the need for complete control and instead acts as a guide when the pigment is applied on paper. A brush stroke is laid down and from that point it is primarily an independent force, left to interact with the water and paper in a spontaneous way. I much prefer to work in this manner because it allows me to view the piece in a wider focus. Watercolor is a medium that allows for a more spontaneous application, which I believe mirrors the aspects of human nature that I am trying to capture.

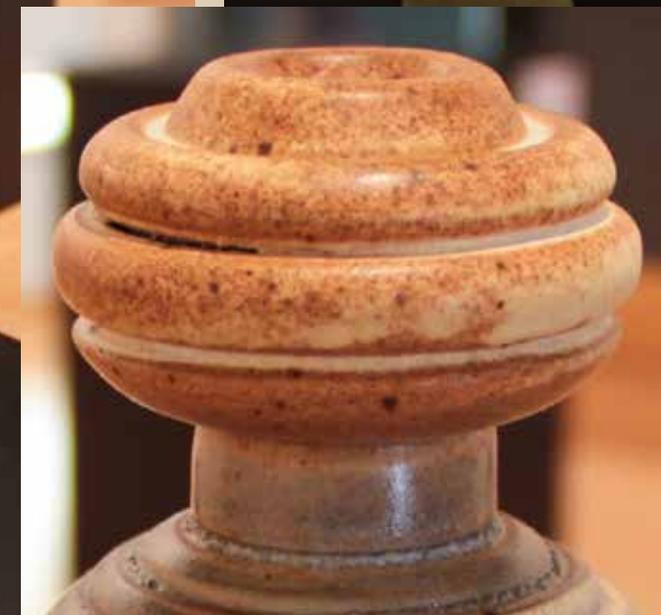
Emily Bowman





During the course of my study at Radford University, I have focused on the creation of ceramic works. My works are high-fire stoneware and are created to become stand-alone pedestal pieces. Each work is conceptualized to represent the human form and this is symbolized by the shape of the piece, the colors, and the blends of the glaze. I have many different inspirations for my work including, but not limited to Paul Soldner, Tom Turner, woodturning techniques, Cycladic figurines, and the Paleolithic *Venus of Willendorf* statuette. My pieces are unique in that I spend a large amount of time in the trimming process to create the ribbing feature displayed on many pieces, as well as creating a variety of lids with individual knobs. Overall I hope to display the human form and represent all different body shapes through my work.

Will W. Sawyer





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