

Resonant Disclosures

Joshua Watts



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Joshua Watts

December 4, 2015 - February 6, 2016

Cressman Center for Visual Arts

Hite Art Institute

University of Louisville

Cover Image: *Ghost in the Field Timelapse Video*,
Duration: 1:16 40°18'51.99"N, 89°38'24.44"W
(San Jose, IL), 2014

Images, Joshua Watts
Interview, Jessica Bennett Kincaid
Editor, Chris Reitz
Book Design, Molly Bumpous

See more from Joshua Watts at:
www.joshuawatts.net
www.youtube.com/user/JoshuaWattsFineArt

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Director's Foreword

The University of Louisville's Hite Art Institute is honored to host "Resonant Disclosures," Joshua Watts' first U.S. solo exhibition since relocating to Dubai in 2008. Watts has spent his career exploring printmaking in the expanded field. His most recent series of light boxes—shown for the first time as part of this exhibition—continue his longstanding interest in audience activation, movement, and place. By incorporating motion and light sensing technologies, Watts' work engages and extends a post-minimalist tradition of site and audience reflexivity. However, Watts' gesture is not one of institutional critique, but of collaboration—these works constitute an expat's search for connection and communication. The Hite Art Institute and our Cressman Center for Visual Arts is happy to join in Watts' conversation, bridging not only artist and audience, but also Louisville and the United Arab Emirates.

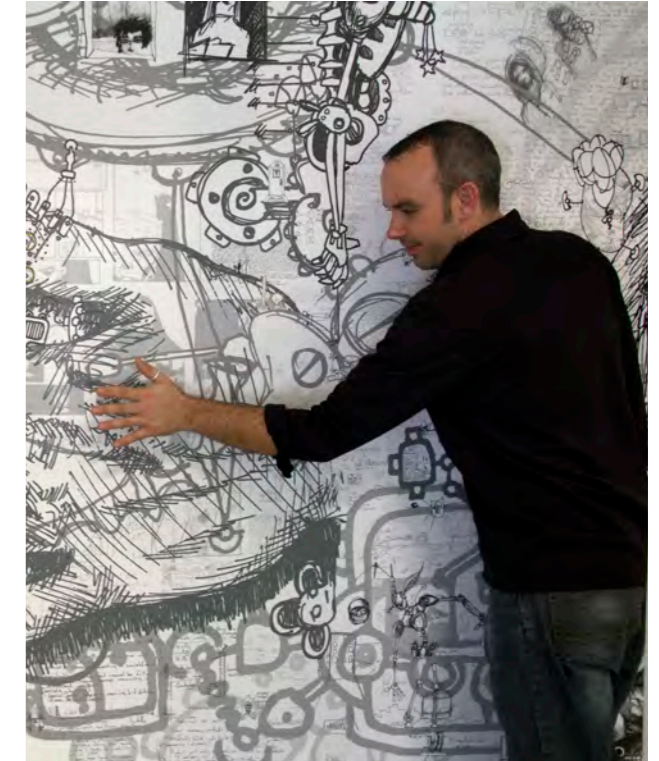
Our thanks are due to the artist, Joshua Watts, Zayed University, as well as the faculty, staff, and students of the Hite Art Institute, particularly Molly Bumpous, who designed this wonderful catalogue. Very special thanks are due to Jessica Bennett Kincaid, the exhibition's curator, for organizing and executing this tremendous exhibition.

Chris Reitz

Gallery Director and Assistant Professor,

Critical and Curatorial Studies

Hite Art Institute, University of Louisville



Pictured above: Joshua Watts

In Conversation with the Artist

This interview was composed from fragments of conversations—ordered and reordered—that took place between October 22 and November 6, 2015 and between Louisville, USA and Dubai, UAE. The occasion, Joshua Watts’ exhibition “Resonant Disclosures” at the University of Louisville’s Hite Art Institute, prompted discussions about (mis)communication, isolation, transitivity, and the limits of a common language. “Resonant Disclosures” explores the communicative potential of the work of art and the possibilities for dialogue with isolated viewers. Our conversations, undertaken in isolation in our respective offices and studios, seemed the most appropriate route in to the work.

—Jessica Bennett Kincaid

Jessica Kincaid: You refer to your solar-powered light boxes as site specific. Do you select your sites before you create the work? How is your work activated by its location?

Joshua Watts: The installation site is never the driving force behind the work. I don’t think of the works as fixed in a particular location, or even a particular time. However, I do see the location as essential for contextualizing some of the work.

Kincaid: There is an apparent division, both in terms of material and content, between the work you create in Dubai and the work you create in the United States. While there may not be a fixed location for each finished project, it seems that place

informs the work’s production. The Dubai projects, for example, read to me as more socially engaged, while the work made in the United States concerns the familial or interpersonal.

Watts: Of course where you’re making work influences you, but it influences me more than I really would have considered before moving overseas. Making this body of work has been a unique process. It is very split, and feels as if it is coming from two different places. Not just physically, but mentally as well.

The work I make in the U.S. is much more spontaneous and develops a little more organically. In many ways, the work that I create while home in the U.S. is autobiographical. I often find myself examining and exploring memories and ideas tied to specific experiences in specific places. That’s not so much the case in Dubai, where I’ve only lived for about eight years. It is a much shallower pool of experience to draw from.

I take on a different role when I’m in Dubai and I find it difficult to shed that. The work I make there is more deliberate and my practice is much more measured. I approach the content of these works more analytically, especially work dealing with laborers. People coming from other countries for work, moving away from their families on this massive scale—I hadn’t encountered anything like it before. So this subject matter is a new development in the Dubai work. And indeed, this work is more socially engaged than what I usually produce, but the

displaced labor force is so commonplace in this environment it’s unavoidable.

Kincaid: Is the role you adopt in Dubai that of an outsider? An expat in a community of expats? If so, how does that shape your thinking socially, politically, and ethically? I’m thinking here specifically of the images of workers that keep reappearing.

Watts: I think my outsider position has helped to inform a lot of the work. In Dubai, something like 85% of the population are expats, so you have a high concentration of people who could be classified as ‘visitors’ regardless of their individual investment in the location. I see many of my subjects as isolated, and so issues of communication and connection become important themes. There are one hundred and sixty-some countries represented in the UAE, and most of the population uses English as a common language, at least in the circles I travel. But not every version of English is the same. Basic communication can be a huge challenge. I often find I have to edit what I say or reduce my grammar or vocabulary in order to be understood. This kind of self-translation can be very isolating. It shapes every interpersonal interaction, and makes genuine connection and contact more precious and significant.

In terms of the images of the workers, they emerge out of more than just an aesthetic interest. I did audio and video recorded interviews with workers from different industrial districts. I felt a very strong connection with their stories—stories about leaving their families in other countries for jobs in Dubai. There’s such a sense of normalcy to that here. The workers’ stories are more extreme than mine, but I feel such a strong connection to them



Seeing the Lost
Viewer-Activated Mixed Media Light Box
23 x 19" (48 x 59cm), 2015

because they are, at some basic level, every expat’s story. After you live in Dubai for six months, or a year maybe—it’s the strangest thing—you notice that many in the professional class treat these workers as if they’re invisible. I’ve begun to see traces of that in myself and try to actively counter this way of thinking, which is what really motivates the worker series.

Kincaid: The “Resonant Disclosures” exhibition is the first time you’ve installed the motion-activated pieces in a gallery. Can you talk a little bit about the shift from site sensitive, environmental installations to objects that hang in a gallery setting?

Watts: It’s hard for me to predict how somebody will engage with my work. I don’t see each box as two separate pieces, the unlit version and the lit version, but as one piece that

transforms in reaction to changes in time and space. To see the work is to see the moment of transformation, when the internal lighting re-contextualizes the image; to experience this re-contextualization in real time is to see the work in its entirety. Or to put it another way, it is the experience of this change itself that interests me. That was the impetus for the development of the time-lapse videos. Time lapse is a tool that lets me communicate durational experience to an audience that isn't able to sit and watch something for a 24 hour cycle. However, I eventually wanted to reproduce this experience without recourse to a secondary mediation like time-lapse video. That's when I began to experiment with the infrared motion sensors.

I converted many of my solar boxes into these infrared objects, and they can go back and forth. The solar boxes are out there—like little creatures that live on their own—that turn on every night whether somebody is there to see it or not. They could be put out in the middle of the desert and left to function independently. When they are solar boxes I really see them as autonomous, just put out there for people to take or leave. The infrared ones are much more direct and more demanding in some cases. They demand that viewers engage in order to make sense of them.

Kincaid: Are these works performative? The fact that the infrared sensors require moving, physical bodies implies a kind of performance.

Watts: I don't know that I would call my work performance per se, but I definitely draw out connections to performance. The time-lapse videos serve as documentation of a performance in a sense. But where a television screen or video projection

acts as a kind of filter that allows you to separate yourself from the work—to separate yourself from what you see—my work requires an active viewer in order to function.

Kincaid: What happens to the work when it is brought into the gallery space? We encounter objects much differently in the white cube than we do on the street or hung from a telephone pole. Do you think your work loses something in the translation to the gallery? Something like surprise or even something like authenticity?

Watts: In a direct exchange in a gallery or museum space there is an implied distance or a division between the sacred art objects on the walls and the people who look at them.

When I install a work out in a public space, people approach it in a much more casual way. They take ownership of it. They feel they are allowed to touch it, examine it closely, tap on it, bring a friend over to be with it. I'm sure many people don't look at these works as art objects and therefore approach them much more informally. The distance that's imposed in a gallery setting disintegrates when you encounter the work in a public space.

One way to facilitate direct engagement within the gallery setting is to have the viewers function as the activating elements. If they want to see the piece in its totality they have to physically involve themselves. As a result, they start to become more invested in the experience that's happening in front of them. I hope that by showing these pieces in a gallery space and by requiring the viewers to actively participate in the work I can begin to break down that distance and encourage another kind of looking.

Kincaid: Your practice of appropriation is not limited to incorporating the viewer as an element of the work. In a more conventional sense, you often incorporate re-purposed materials and construct your assemblages out of found objects.

Watts: It's something I've been doing for a while. For me, found objects come encoded with information, much of it unknown. There's a mystery involved in the use of found objects. They come loaded with content, and it's my job to find a way to bring that content to viewers. It's almost like unearthing the history



The Diver (Helping Hand)
Viewer-Activated Mixed Media Light Box
30 x 33" (76 x 84cm), 2015

rather than adding to it. It isn't something that I need to paint, or represent, or draw, there's no need for me to define it in new ways because it's expressed by the object itself.

Kincaid: The *Diver* series is particularly compelling because you apply this practice of appropriation to yourself and to previous work. You usually appropriate objects and materials with which you have no prior contact, so this series upends that practice in a way, appropriating it, as it were, as a found object.

Watts: The biggest difference between my use of found objects and my self-appropriation is that there isn't really any mystery in the case of the latter. Each *Diver* is a self-portrait representing me at different times and in different places. I created them using portions of a previous work called *Daily Rituals*. The original piece began as an attempt to more thoroughly engage my environment. I used a twenty foot long sheet of watercolor paper and every day I would write down a single line, a thought or comment, or something that happened. I'm not in the habit of keeping a journal, so it was a novel exercise for me. I began to wonder and anticipate what I was going to write about each day, and it became this adventure. It changed the way I examined my environment. I became more perceptive, and went out of my way to notice things so that I could include them in the work. After it was exhibited it sat in my studio for the longest time. I was never really satisfied with it as a finished artwork. I enjoyed the process, but the process was much more valuable than the outcome. I started to re-read it a while back and began to consider ways I might be able to reimagine it. I decided it was the perfect material to use in creating the *Diver* series because it expands the idea of the self-portrait.

Kincaid: Are there any artists you feel particularly close to? Artists working with time and space in similar or maybe challenging ways?

Watts: I'm influenced by the Abstract Expressionists and have been for quite some time. I understand my work to be the product of a creative act performed by an individual. I don't know if it's still popular to say that—it's a very modernist way to look at making art, but I find that any alternative becomes too much like an assembly line. If I know what a piece is going to look like before I start I lose all interest in it. The creative process is what makes me an artist. The artwork itself is just a byproduct of discovery and exploration—something left over from the creative act. Even the failures are part of the process. Probably 60-70% of my time in the studio is spent making mistakes and then learning from them. Trusting the mistakes and trusting that my process will lead to interesting results is what drives me. That said, an artwork doesn't always find its way. I have works in progress—I do consider them in progress, not abandoned—that have been sitting for maybe twenty years at this point and may never find their voice.

Kincaid: You place a greater emphasis on the process than the product, and given your fondness for mistakes in the studio, how do you mark the end of a work? When it is finished? When have you succeeded in creating something?

Watts: For me, nothing is ever done. Paul Gardner once said something like, "art is never finished, it only pauses in interesting places," and I find that to be true. I look at everything I do—past, present, and future—as infinitely adjustable. It can be difficult to determine when to pause.

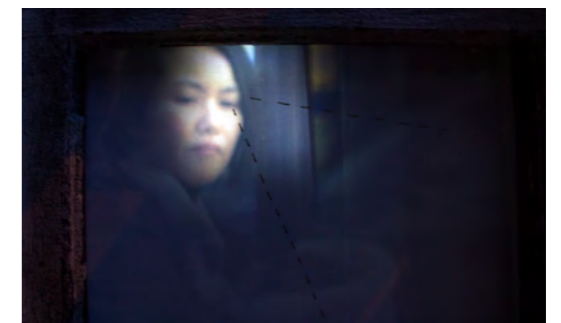


Seed (Traversal)
Viewer-Activated Mixed Media Light Box in Found Window Frame
27 x 28" (69 x 71cm), 2015

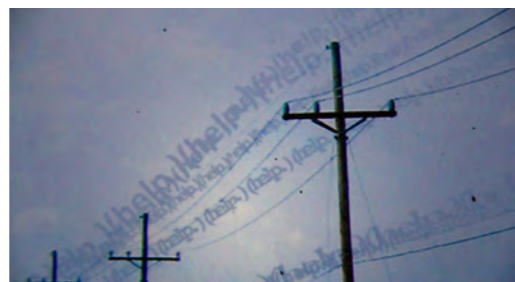
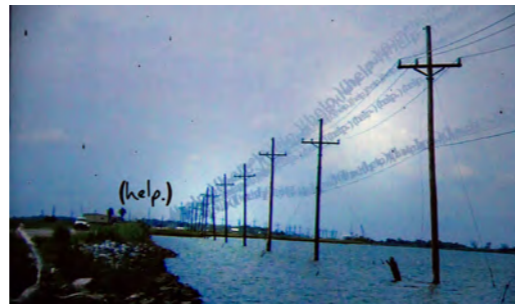
The mistakes I refer to don't just happen in the studio, they happen in my professional practice as well. I've put pieces out that weren't ready. They didn't engage viewers. They weren't 'finished.' If you do that enough you eventually learn how little or how much you need to put into a work before it can speak for itself. It's something that develops over years and I don't think it's something that is ever fully complete. There's always going to be work that reveals too much or too little. But as long as I'm negotiating these concerns then at least the work is ready for public consumption. Usually, when I'm questioning whether I should make my message more direct or more ambiguous—when I'm riding that line between saying too much and saying nothing at all—I decide it's a good time to stop.



A Nation Within
 Viewer-Activated Mixed Media Light Box in Found Window Frame
 57 x 11.5" (145 x 30cm), 2015



Constellation
 Viewer-Activated Mixed Media Light Box in Found Window Frame
 31 x 40.5" (79 x 103cm), 2015



Flood
 Viewer-Activated Mixed Media Light Box in Found Window Frame
 34.5 x 27.5" (88 x 70cm), 2015



Totem (Listen)
 Viewer-Activated Mixed Media Light Box in Found Window Frame
 57 x 11.5" (145 x 30cm), 2014

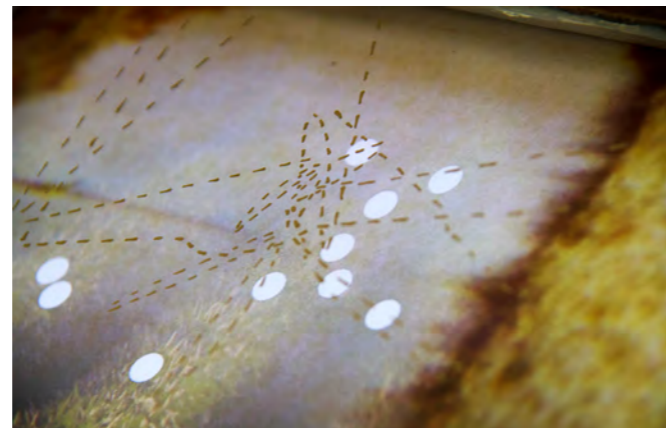




Generational
 Viewer-Activated Mixed Media Light Box in Found Window Frame
 8 x 18.5" (97 x 47cm), 2015



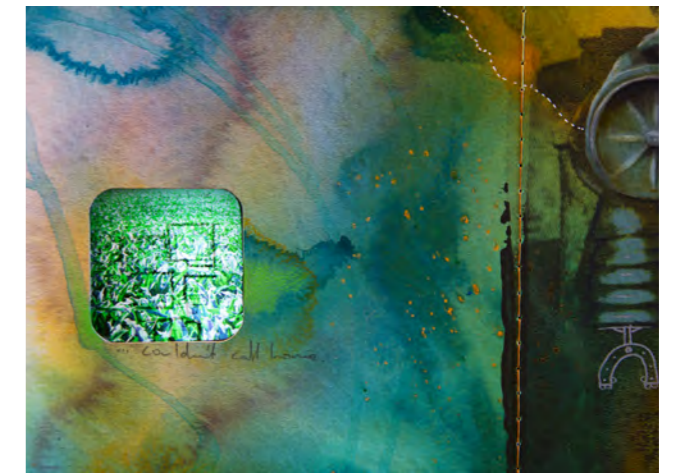
Grasp
 Viewer-Activated Mixed Media Light Box in Found Window Frame
 27 x 30.5" (69 x 77cm), 2015



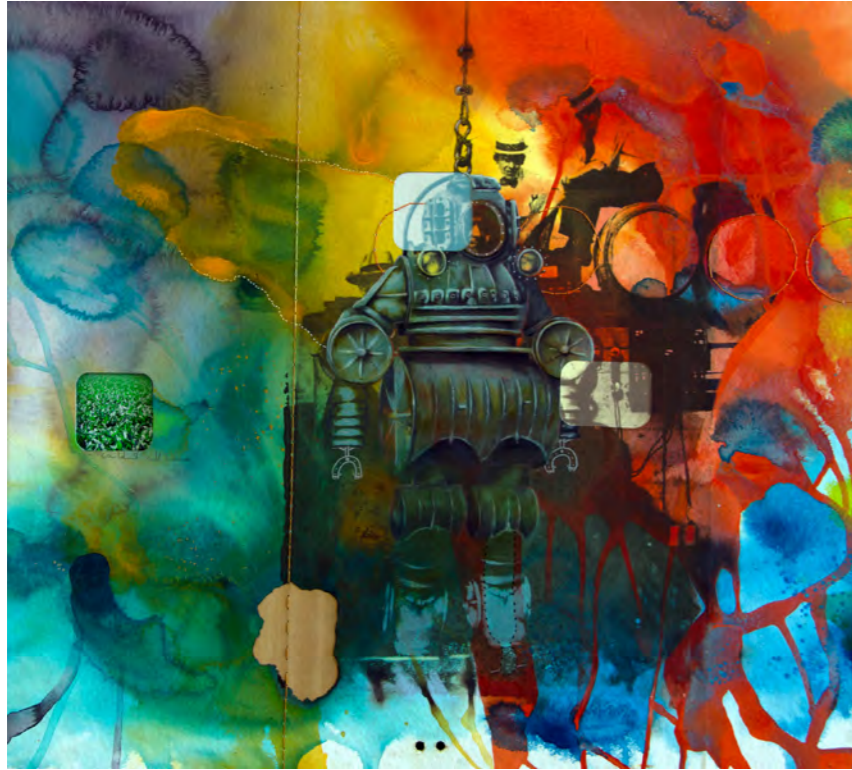
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Veiled (Speaking)
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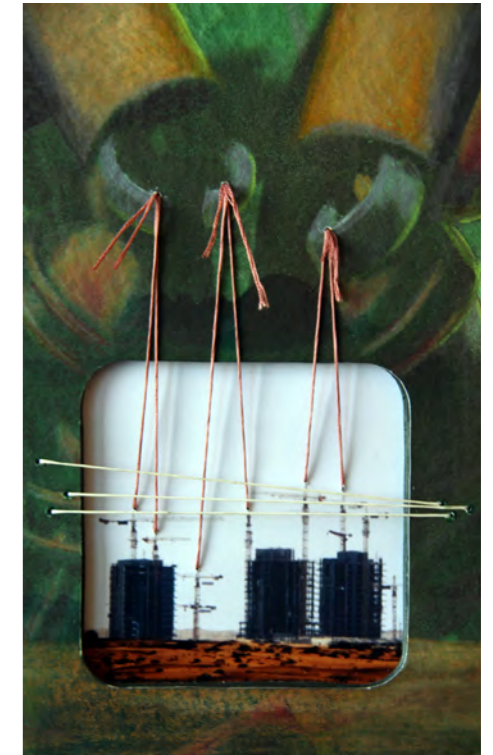
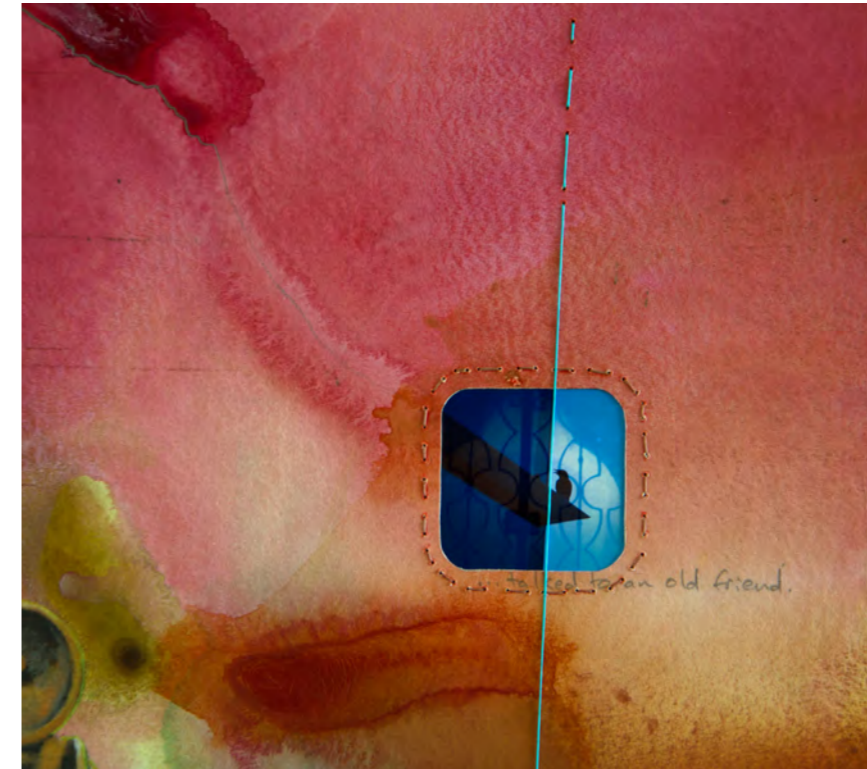
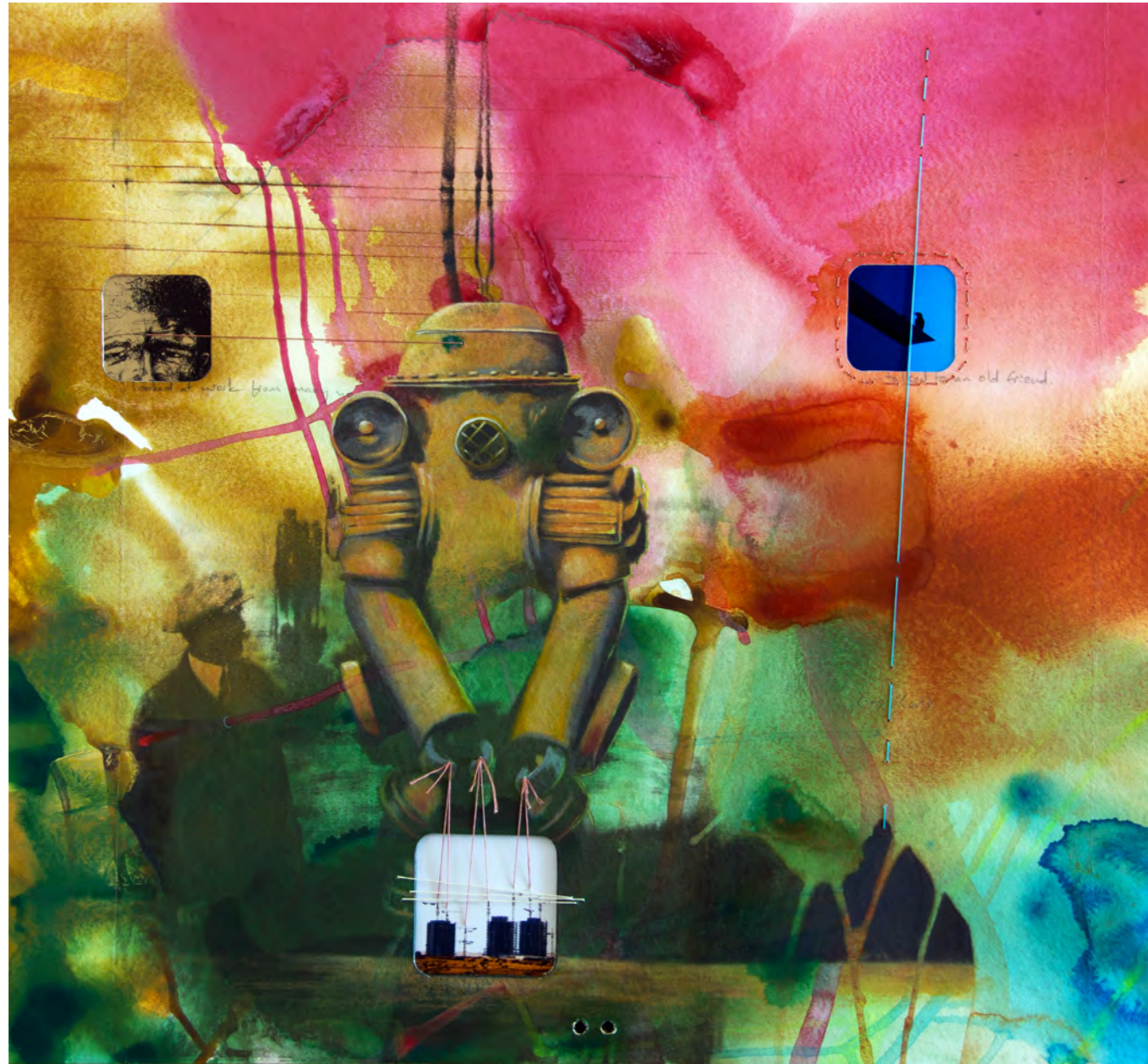


The Diver (Helping Hand)
 Viewer-Activated Mixed
 Media Light Box
 30 x 33" (76 x 84cm), 2015



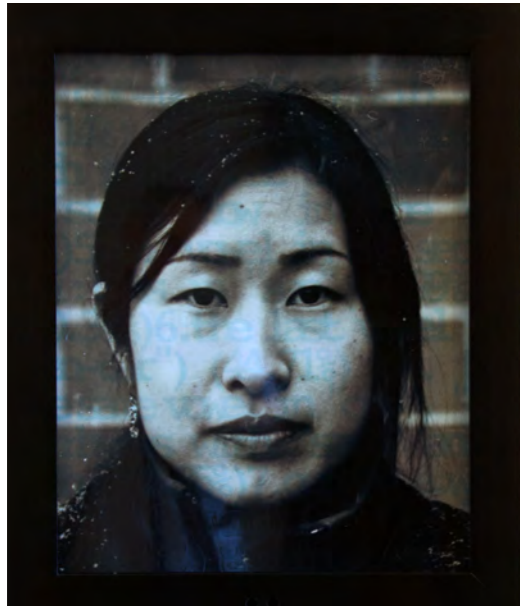
The Diver (Home is Far)
Viewer-Activated Mixed Media Light Box
30 x 33" (76 x 84cm), 2015





Diver (Shaping a Reality)
 Viewer-Activated Mixed
 Media Light Box
 30 x 33" (76 x 84cm), 2015



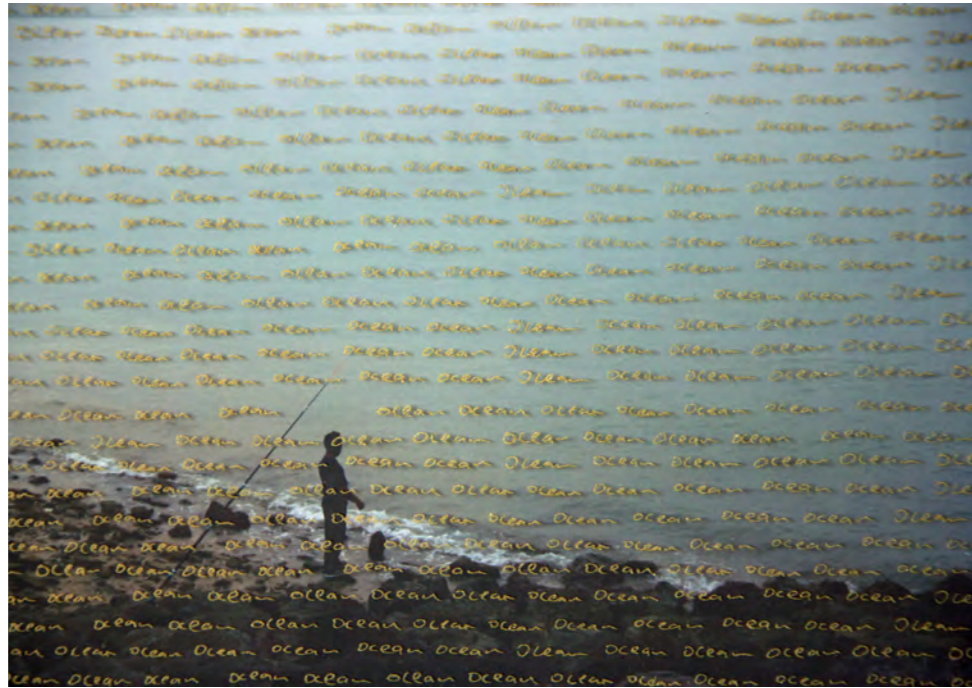


Dialectic
 Viewer-Activated Mixed Media Light Box
 19 x 23" (48 x 59cm), 2015



High Water Mark
 Viewer-Activated Mixed Media Light Box
 23 x 19" (48 x 59cm), 2015

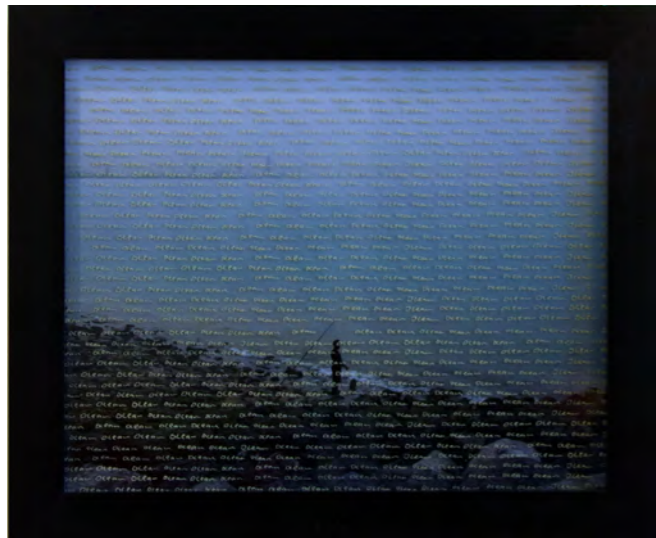




Ocean > Fish
 Viewer-Activated Mixed Media Light Box
 23 x 19" (48 x 59cm), 2015



Seeing the Lost
 Viewer-Activated Mixed Media Light Box
 23 x 19" (48 x 59cm), 2015





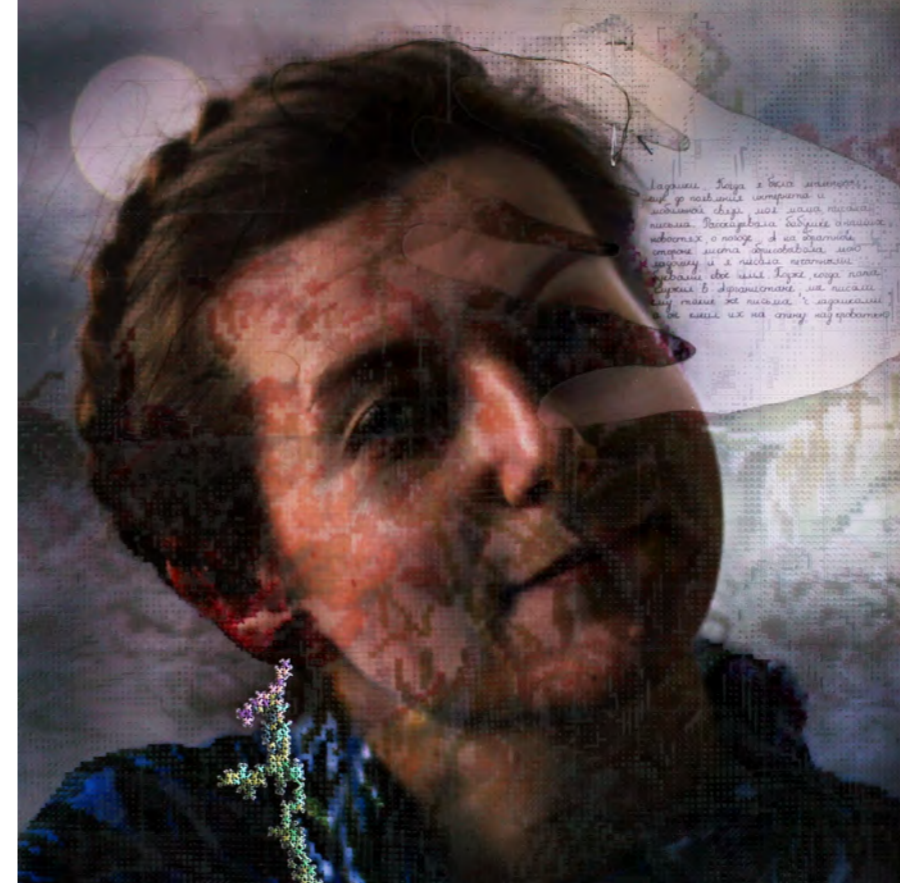
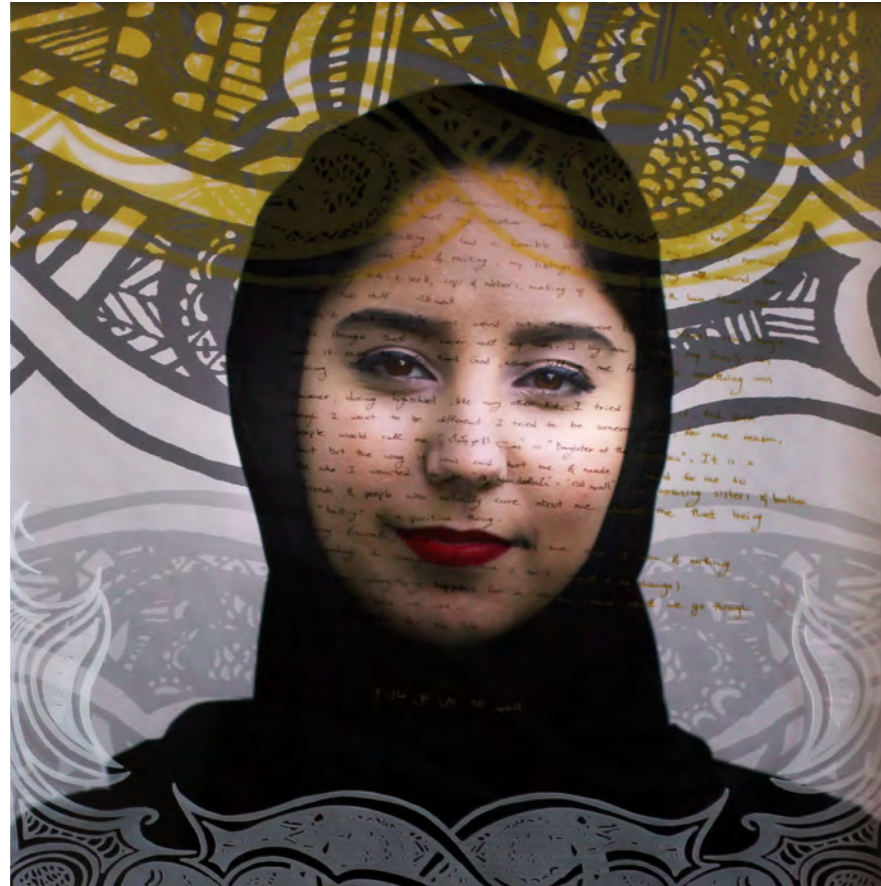
Flight
Viewer-Activated Mixed Media Light Box
23 x 19" (48 x 59cm), 2015



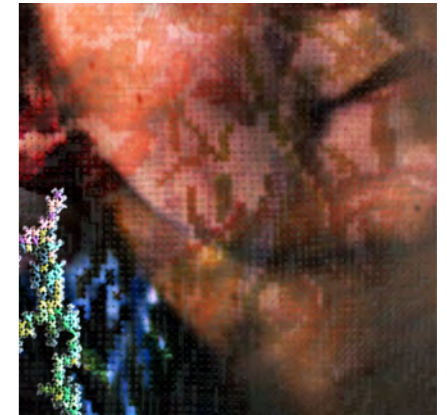
Countless (Grains of Sand)
Viewer-Activated Mixed Media Light Box
23 x 19" (48 x 59cm), 2015



Daughter of the American
 (Collaborative Portrait of Hamda Jassim)
 Viewer-Activated Mixed Media Light Box
 23.5 x 23.5" (60 x 60cm), 2015

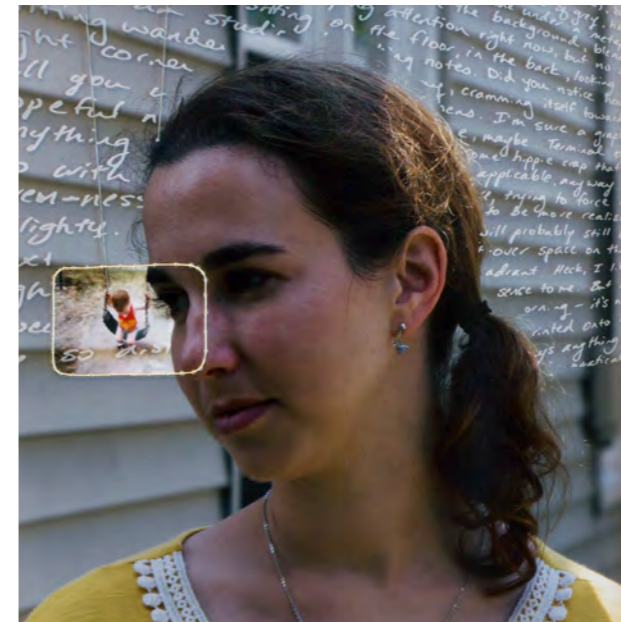
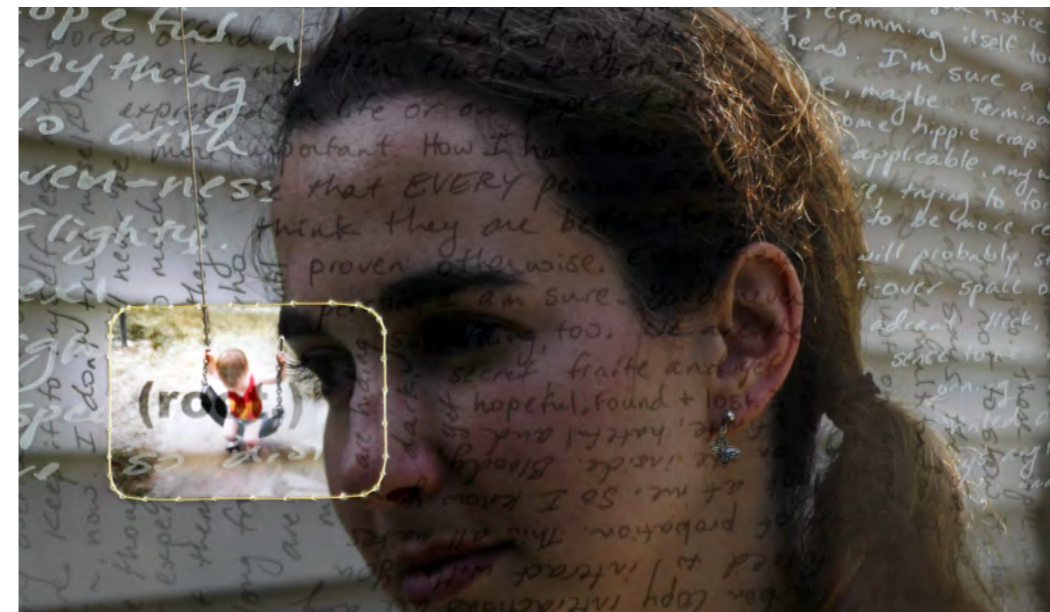


Stitch by Stitch (Collaborative Portrait of Inna Mashkovska)
 Viewer-Activated Mixed Media Light Box
 23.5 x 23.5" (60 x 60cm), 2015





The Beach (Collaborative Portrait of Amina Mazrooei)
 Viewer-Activated Mixed Media Light Box
 23.5 x 23.5" (60 x 60cm), 2015



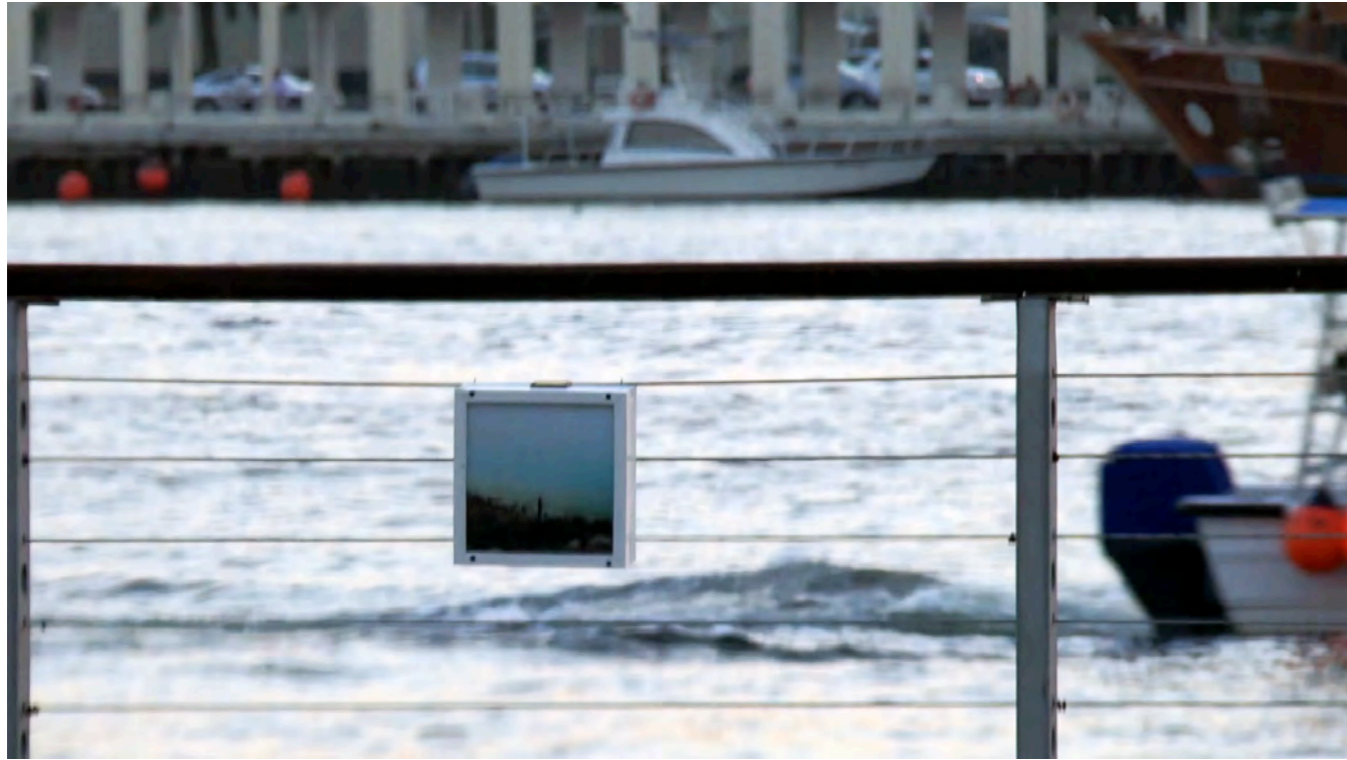
Tapestry (Collaborative Portrait of Jennifer Barber)
 Viewer-Activated Mixed Media Light Box
 23.5 x 23.5" (60 x 60cm), 2015



Mission
Time-lapse Video,
Duration: 1:13
39°51'38.89"N, 90°21'44.73"W
(Concord, IL), 2013



Mother and Child
Time-lapse Video,
Duration: 0:46
25°11'23.87"N, 55°015'41.49"E
(Dubai, UAE), 2013



Ocean > Fish
Time-lapse Video,
Duration: 1:08
25°15'44.76"N, 55°18'42.42"E
(Dubai, UAE), 2013

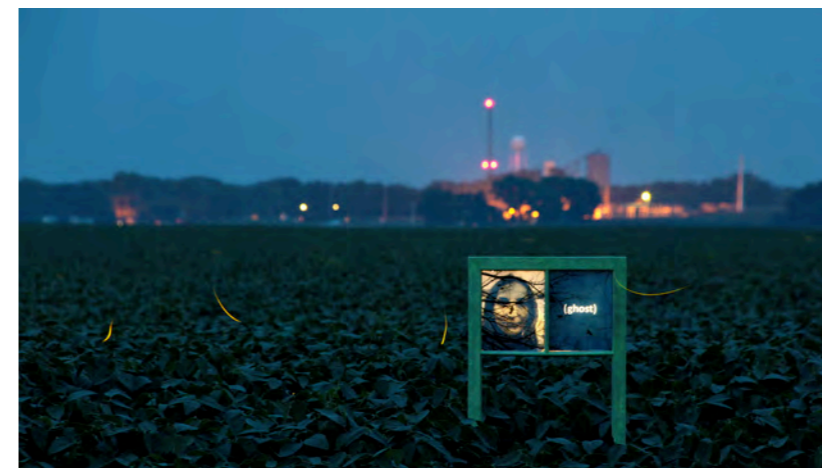


Towards (Away ...)
Time-lapse Video,
Duration: 1:15
35°41'22.91"N, 139°42'5.71"E
(Tokyo, Japan), 2014

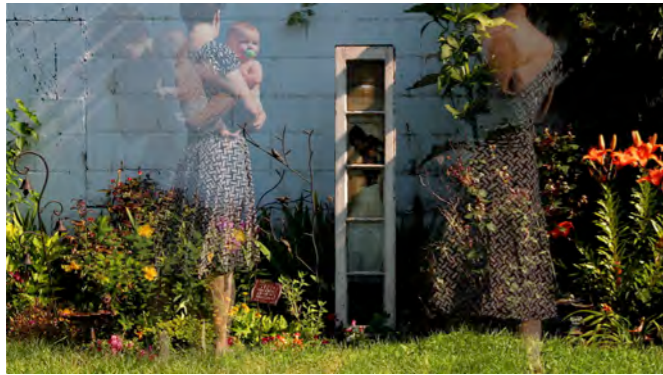




Flight
 Time-lapse Video,
 Duration: 1:58
 25°11'6.SI"N, SS015'20.98"E
 (Dubai, UAE), 2014



Ghost in the Field
 Time-lapse Video,
 Duration: 1:16
 40°18'51.99"N, 89°38'24.44"W
 (San Jose, IL), 2014



Totem
Time-lapse Video,
Duration: 4:45
40°33'36.09"N, 89°38'27.05"W
(Pekin, IL), 2015



The Beach
Time-lapse Video,
Duration 1:46
25°10'43.69"N, 55°13'13.44"E
(Dubai, UAE), 2015

Exhibition Checklist

1.) <i>A Nation Within</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 57 x 11.5" (145 x 30cm), 2015	11.) <i>The Diver (Home is Far)</i> Viewer-Activated Mixed Media Light Box 30 x 33" (76 x 84cm), 2015
2.) <i>Constellation</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 31 x 40.5" (79 x 103cm), 2015	12.) <i>Diver (Shaping a Reality)</i> Viewer-Activated Mixed Media Light Box 30 x 33" (76 x 84cm), 2015
3.) <i>Flood</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 34.5 x 27.5" (88 x 70cm), 2015	13.) <i>Dialectic</i> Viewer-Activated Mixed Media Light Box 19 x 23" (48 x 59cm), 2015
4.) <i>Totem (Listen)</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 57 x 11.5" (145 x 30cm), 2014	14.) <i>High Water Mark</i> Viewer-Activated Mixed Media Light Box 23 x 19" (48 x 59cm), 2015
5.) <i>Generational</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 38 x 18.5" (97 x 47cm), 2015	15.) <i>Ocean > Fish</i> Viewer-Activated Mixed Media Light Box 23 x 19" (48 x 59cm), 2015
6.) <i>Ghost in the Field</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 20 x 25" (51 x 64cm), 2014	16.) <i>Seeing the Lost</i> Viewer-Activated Mixed Media Light Box 23 x 19" (48 x 59cm), 2015
7.) <i>Grasp</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 27 x 30.5" (69 x 77cm), 2015	17.) <i>Flight</i> Viewer-Activated Mixed Media Light Box 23 x 19" (48 x 59cm), 2015
8.) <i>Seed (Traversal)</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 27 x 28" (69 x 71cm), 2015	18.) <i>Countless (Grains of Sand)</i> Viewer-Activated Mixed Media Light Box 23 x 19" (48 x 59cm), 2015
9.) <i>Veiled (Speaking)</i> Viewer-Activated Mixed Media Light Box in Found Window Frame 57 x 11.5" (145 x 30cm), 2015	19.) <i>Daughter of the American</i> (Collaborative Portrait of <i>Hamda Jassim</i>) Viewer-Activated Mixed Media Light Box 23.5 x 23.5" (60 x 60cm), 2015
10.) <i>The Diver (Helping Hand)</i> Viewer-Activated Mixed Media Light Box, 30 x 33" (76 x 84cm), 2015	

20.) <i>Stitch by Stitch (Collaborative Portrait of Inna Mashkovska)</i> Viewer-Activated Mixed Media Light Box 23.5 x 23.5" (60 x 60cm), 2015	28.) <i>Ghost in the Field</i> Time-lapse Video, Duration: 1:16 40°18'51.99"N, 89°38'24.44"W (San Jose, IL), 2014
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22.) <i>Tapestry (Collaborative Portrait of Jennifer Barber)</i> Viewer-Activated Mixed Media Light Box 23.5 x 23.5" (60 x 60cm), 2015	30.) <i>The Beach</i> Time-lapse Video, Duration 1:4625°10'43.69"N, 55°13'13.44"E (Dubai, UAE), 2015
23.) <i>Mission</i> Time-lapse Video, Duration: 1:13 39°51'38.89"N, 90°21'44.73"W (Concord, IL), 2013	
24.) <i>Mother and Child</i> Time-lapse Video, Duration: 0:46 25°11'23.87"N, 88°01'41.49"E (Dubai, UAE), 2013	
25.) <i>Ocean > Fish</i> Time-lapse Video, Duration: 1:08 25°15'44.76"N, 88°01'42.42"E (Dubai, UAE), 2013	
26.) <i>Towards (Away ...)</i> Time-lapse Video, Duration: 1:15 35°41'22.91"N, 139°42'5.71"E (Tokyo, Japan), 2014	
27.) <i>Flight</i> Time-lapse Video, Duration: 1:58 25°11'6.SI"N, 88°01'20.98"E (Dubai, UAE), 2014	

Selected Exhibitions

"SGCI Travelling Exhibition," Knoxville, TN and additional international venues, 2015 - 2018
"ISEA 2014," Al Fahidi District: Dubai, Maraya Art Park: Sharjah, Al Furnoon Gallery: Abu Dhabi, UAE, 2014
"7th Douro International Printmaking Biennial," Douro Museum: Douro, Portugal, 2014
(solo) "A Sense of Place," Rewak Gallery: University of Sharjah, UAE, 2013
"Art Dubai," Madinat Jumeirah: Dubai, UAE, 2012
"Library Thoughts," Hungarian Multicultural Center: Budapest, Hungary, 2011
(solo) "Between the Lines," Tashkeel Studios: Dubai, UAE, 2011
"Penang International Print Exhibition," Penang State Museum & Gallery: Penang, Malaysia, 2010
"50th International Juried Exhibition," Museum of the Living Artist: San Diego, CA, 2009
"Colorprint USA 2006," Texas Tech College of Visual and Performing Arts: Lubbock, TX, 2006

Hite Art Institute Faculty & Staff

Faculty

Ying Kit Chan, MFA
Professor and Chair

Moon-he Baik, MFA
Associate Professor, Interior Design

Todd Burns, MFA
Associate Professor, Ceramics

Kyoungmee Kate Byun, MFA
Assistant Professor, Interior Design

Mary Carothers, MFA
Associate Professor, Photography

Mitch Eckert, MFA
Associate Professor, Photography

James Grubola, MFA
Professor, Drawing, Director of
Graduate Studies in Studio Art

Barbara Hanger, MFA
Associate Professor, Art Education

Scott Massey, MFA
Associate Professor, Sculpture

Gabrielle Mayer, MFA
Associate Professor, Painting

Mark Priest, MFA
Professor, Painting

Ché Rhodes, MFA
Associate Professor, Glass

Rachel Singel, MFA
Assistant Professor, Printmaking

Steven Skaggs, MS
Professor, Graphic Design

Leslie Friesen, BA
Power Creative Designer-in-Residence
Graphic Design

Maggie Leininger, MFA
Assistant Professor,
Fiber / Mixed Media Director,
International Honor Quilt Project

Philip Miller, MFA
Assistant Professor, Foundations

Christopher Fulton, PhD
Associate Professor, Art History

Benjamin Hufbauer, PhD
Associate Professor, Art History

Susan Jarosi, PhD
Associate Professor,
Women's and Gender Studies
and Art History

Pearlie Johnson, PhD
Assistant Professor, Pan-African Studies
and Art History

Jongwoo Jeremy Kim, PhD
Associate Professor, Art History Director
of Graduate Studies in Art History

Delin Lai, PhD
Associate Professor, Art History

Cristina Carbone, PhD
Assistant Professor, Art History

Chris Reitz, PhD
Assistant Professor, Director of Graduate
Studies in Critical and Curatorial Studies,
and Gallery Director, Hite Art Institute

Peter Morrin, MFA
Associate in Fine Arts

Part-time Faculty

Steven Cheek, MFA

Jennifer Dumesnil, MS

Wendy Dunleavy, MA

Brian Faust, BFA

Bill Gilliss, MFA

Megan Kocisak, MA

Matthew Landrus, PhD

Sharon Leightty, MFA

Bess Reed, PhD

Mark Rosenthal, MA

Professor Emeriti

John Begley, MFA

Thomas Buser, PhD

Stow Chapman, MArch

Henry Chodkowski, MFA

Dario Covi, PhD

Julia Duncan, MA

Linda Gigante, PhD

Lida Gordon, MFA

Jay Kloner, PhD

Stephanie Maloney, PhD

Suzanne Mitchell, MFA

William Morgan, PhD

Nancy Percy, MA

John Whitesell, MFA

Staff

Theresa Berbet, MA
Academic Coordinator, Senior
Graduate Program Assistant

Janice Blair
Program Assistant, Senior,
Art History Program,
Graduate Program Assistant

Jesse Gibbs, BFA
Sculpture Shop Technician

Amy Fordham, MA, MLIS
Curator of Visual Resources

Jessica Bennett Kincaid, MA
Exhibitions Assistant

Renée K. Murphy, BFA
Administrative Assistant

Linda Rowley
Unit Business Manager

The Hite Art Institute

The Department of Fine Arts at the University of Louisville was founded in 1937. In 1946, the Department was endowed as the Hite Art Institute in recognition of the bequest of Allen R. and Marcia S. Hite. The Institute currently has 24 full-time faculty members, a full-time staff of six, and 400 undergraduate and graduate majors in the combined studio, art history, and critical & curatorial studies areas.

As the most comprehensive Fine Arts program in the state of Kentucky, we offer majors the opportunity to earn a BA, BFA, MA or MFA in a variety of disciplines. Areas of study include art history, ceramics, critical & curatorial studies, drawing, fiber, glass, graphic design, interior design, painting, photography, printmaking and sculpture.

The University of Louisville, founded in 1798, is one of the oldest municipal universities in the United States. With a current enrollment of 22,000 students, the University of Louisville is Kentucky's major urban university and one of the most rapidly expanding universities in the United States.

The Hite Art Institute maintains six art galleries which feature rotating exhibitions by nationally and internationally renowned artists and designers, as well as students and faculty of the Institute. Schneider Hall, on the Belknap campus of the University of Louisville, is home to the Morris B. Belknap Gallery, Dario A. Covi Gallery, and Gallery X, as well as a library dedicated to fine arts scholarship. The Cressman Center for Visual Arts, located in the heart of the downtown arts district, houses the John B. and Bonnie Seidman Roth Gallery, Leonard and Adele Leight Gallery, and the Alice S. and Irvin F. Etscorn Gallery for ongoing exhibitions, and provides the public with an opportunity to observe the daily operations of the glass studio.

University of Louisville

The University of Louisville is a state supported research university located in Kentucky's largest metropolitan area. It was a municipally supported public institution for many decades prior to joining the university system in 1970. The University has three campuses. The 287-acre Belknap Campus is three miles from downtown Louisville and houses seven of the university's 12 colleges and schools. The Health Sciences Center is situated in downtown Louisville's medical complex and houses the university's health related programs and the University of Louisville Hospital. The 243-acre Shelby Campus is located in eastern Jefferson County.

Mission Statement: The University of Louisville shall be a premier, nationally recognized metropolitan research university with a commitment to the liberal arts and sciences and to the intellectual, cultural, and economic development of our diverse communities and citizens through the pursuit of excellence in five interrelated strategic areas: (1) Educational Experience, (2) Research, Creative, and Scholarly Activity, (3) Accessibility, Diversity, Equity, and Communication, (4) Partnerships and Collaborations, (5) Institutional Effectiveness of Programs and Services.

College of Arts and Sciences

The mission of the College of Arts and Sciences is to improve life in the Commonwealth and particularly in the greater Louisville urban area, creating knowledge through its research, sharing knowledge through its teaching, and guiding all its students to realize their potential.

We believe that an excellent education in the liberal arts and sciences is the best preparation for life and work in a world of increasing diversity and ever-accelerating change because its prepares our graduates to be informed and critical thinkers, creative problem-solvers, and confident communicators.

Our students learn by doing: They conduct research and express their creativity, include ethical considerations in their thinking, and experience the world from the perspectives of other cultures. The College brings the heritage of intellectual tradition to bear on the challenges of the future.

