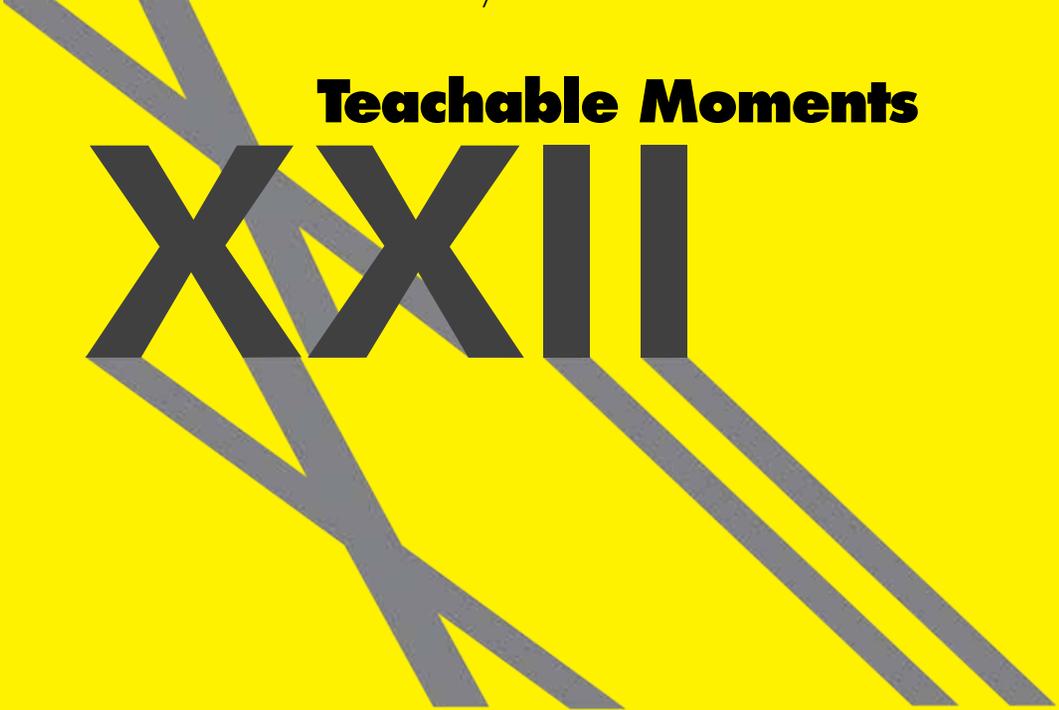


School of Art, Design
and Creative Industries
XXII Faculty Biennial

Teachable Moments

XXII



September 12–December 8, 2019
Polk/Wilson Gallery

Exhibiting Faculty:

Ted Adler, Associate Professor of Ceramic Media

Barry Badgett, Associate Professor of Sculpture Media

Kristin Beal, Gallery Manager

Robert Bubb, Associate Professor of Painting and Drawing

Tanna Burchinal, Art Studio Manager

Kelsy Gossett Dennis, Lecturer, Foundations and Photo Media

Marco Hernandez, Foundations Coordinator/Assistant Professor of Print Media

Kirsten S. Johnson, Associate Professor of Graphic Design

Gary Lincoln, Lecturer, Ceramic Media

Hallie Linnebur, Lecturer, Foundations

Claudia Pederson, Assistant Professor of Art History

Jeff Pulaski, Director/Associate Professor of Graphic Design

Jennifer Ray, Assistant Professor of Photo Media

Lori Santos, Associate Professor of Art Education

Larry Schwarm, Distinguished Professor of Photo Media

Megan St. Clair, Lecturer, Foundations and Drawing

Levente Sulyok, Associate Director/Associate Professor of Painting and Applied Drawing

IN MEMORIAM

Kathy Hull

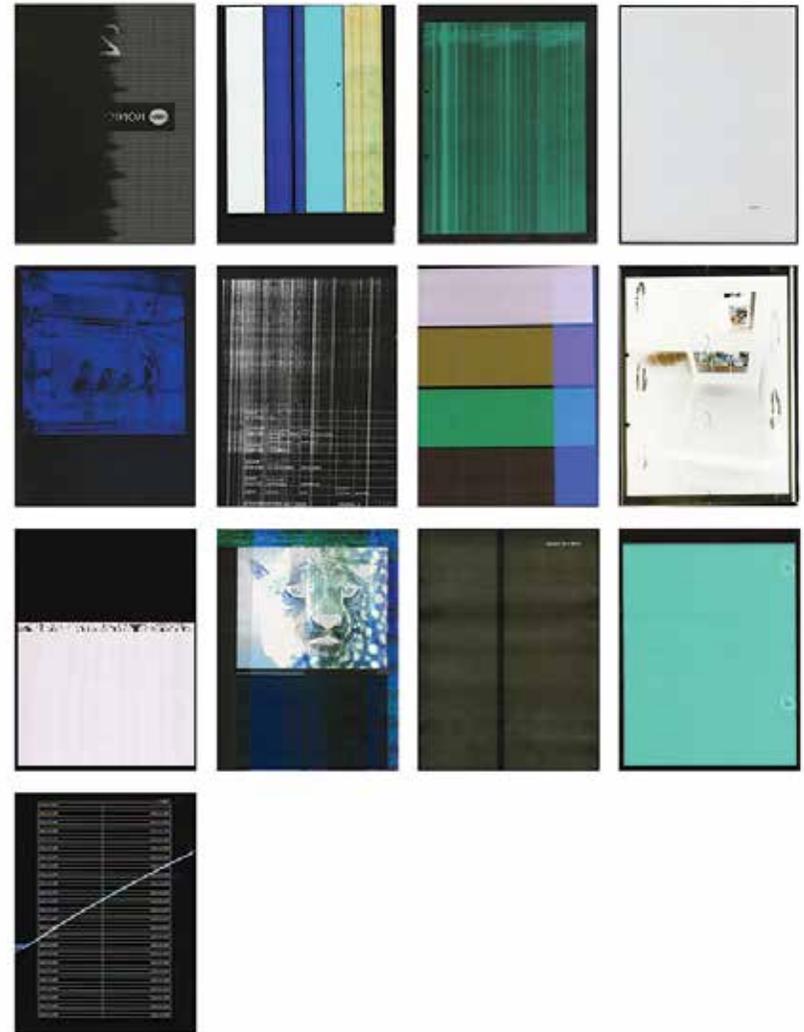
1957–2018

For 29 years, Kathy Hull served the School of Art, Design and Creative Industries as its visual resources coordinator. During her tenure at WSU,

Kathy managed the art history slide library and student printing services. She was an artist, writer, dancer, musician and educator.

In many ways, Kathy was a woman before her time. Long before Wichita's mural craze took hold, she designed a mural inspired by El Día de los Muertos (Day of the Dead) and invited community members to help her paint it. In 2002, Kathy collaborated on "Sacred Space," a decorative painting exhibition at the Ulrich Museum of Art.

Kathy was an essential member of the Wichita State art and design community, and it is fitting to remember her as we launch the 22nd iteration of the faculty biennial. She lives on in the memories of students and colleagues.



Levente Sulyok,
13 Follies, 2019.
Image courtesy of the artist.

Levente Sulyok

I seek to understand the process between the outward projection of human desire, its immediate reproduction as object or idea, and the final consumption of this product by its very source as something it lacks. I do this by absorbing existing but carefully selected information in order to reverse-engineer the process of its creation. This is a gesture of resistance and a type of abstraction that exposes intention and various power-dynamics in the cycle of production and consumption. If there is a moment of illumination in this process, it is fleeting since it is always captured as new information that reenters the cycle. While seemingly futile, this process is necessary to avoid coagulated consciousness which is what ideology feeds on.

13 follies is based on thirteen images I found online that illustrate various printer malfunctions. The collection is a dictionary of glitches, where each type of malfunction disturbs the image differently. I modified each of the original images by first “mirroring” them, and then by “inverting” their color. If the glitch turns an image into an anti-image, then the reversal of the anti-image turns the glitch into a positive gesture. The resulting gesture is faithfully rendered in acrylic paint. This mode of working is in resistance to the power of the image, where the image is always understood as a carrier of ideology, and the final work may be seen as contemporary icon painting where “worshipping the glitch” parallels the depiction of saints.

Speaking to the importance of the accident seems appropriate in the contexts of teaching. Accidents are teachable moments. According to Marcel Duchamp’s “art coefficient,” works of art are the result of the intentionally unexpressed and the unintentionally expressed. The former has to do with intent and the creation of poetic objects which invite and even rely on viewers’ participation; the latter might simply be described as an accident. We aim for the ideal viewer to discover the meaning of a piece of art through the process of its viewing, but the artist herself needs to be open to the possibility of receiving meaning in the process of making. Meaning may emerge accidentally from even the most conceptually calculated set of gestures. Routine leads to stagnant consciousness, but accidents may lead to new knowledge, or they may provide a new way of seeing and understanding what has been in front of us all along.

Teachable Moments: The XXII Faculty Biennial

September 12–December 8, 2020,
Polk/Wilson Gallery, Ulrich Museum of Art,
Wichita State University

A tradition in its forty-fourth year on the WSU campus, the Faculty Biennial represents the breadth of creative work and research being undertaken by the faculty of the School of Art, Design and Creative Industries.

This year’s biennial showcases the faculty’s work in art history and education, ceramics, drawing, graphic design, painting, photography, printmaking, sculpture, and new media. The Ulrich is grateful to all the participating faculty members: Ted Adler, Barry Badgett, Kristin Beal, Robert Bubp, Tanna Burchinal, Kelsy Gossett Dennis, Marco Hernandez, Kirsten Johnson, Gary Lincoln, Hallie Linnebur, Brittany Lockard, Claudia Pederson, Jeff Pulaski, Jennifer Ray, Lori Santos, Larry Schwarm, Megan St. Clair, and Levente Sulyok. We are particularly appreciative of Jim Hellman’s efforts in working with the museum staff to design this brochure as his contribution to the biennial.

The biennial’s theme, *Teachable Moments*, seeks to start conversations about the role of formal education and informal learning in creative work. In the artists’ statements found inside this brochure, the faculty reflect on the relationships between their own art-making and research and the time spent mentoring WSU students in and out of the classroom.

The exhibition is accompanied by short, informal lunchtime talks to be given by the participating artists. Talks will take place on Tuesdays from 12:00-1:00 p.m. between September 17th and November 12th, with two talks happening each Tuesday. For the complete schedule of talks, please see the *Ulrich Update* or go to www.ulrich.wichita.edu

Additionally, on October 1st at 6 p.m., Dr. Brittany Lockard, Assistant Professor of Art History, will present her research in a talk titled “The Secret Language of Food and Women’s Art.”

The exhibition is sponsored in part by Ron and Lee Starkel.

**Ted
Adler**

Clay is interesting to me as both a material and a metaphor. When making, I look to engage a sense of “made-ness” through the plasticity of the material and the fluid, sensuous volumes of the vessel. The rich, varied surfaces of wood-firing convey the change and flux of the kiln environment. These processes tend to capture the sense of clay’s protean malleability that enhances the way that the objects might be interpreted as a metaphor for the fugitive nature of experience. By using the vessel as an analogy for selfhood and subjecting it to processes of forming and firing that lend themselves to a sense of transformation (which is both actual and figurative), I hope to elicit a sense that our relationship to ourselves and the world around us is more slippery than we ordinarily like to admit.



Ted Adler, *Untitled Vessel*, 2019.
Image courtesy of the artist



Ted Adler, *Large Vessel*, 2019.
Image courtesy of the artist.

**Megan
St. Clair**

Portal. The root definition of “portal” – porta – translates to “gate or entrance.” A portal can also be defined as “an unseen doorway, a purported gateway to the spirit realm.” It is the intersection between the physical and spirit worlds that I have come to question; between what is known and what is unseen.

Using objects, video, projections, and sound *Portal* explores the possibilities of the collapsing of space and time, and the idea of doorways opening into other realms. Using cinematic tropes in horror of hauntings and passageways, I investigate the fear of things that are alien to us.

In *The Perverts Guide to Cinema*, Slavoj Žižek describes the tension between illusion and reality residing in the space when a foreign dimension intrudes into reality, becoming an object of anxiety. For this investigation, I have researched the hallway/passageway trope used by Stanley Kubrick in *The Shining*. The hallway acts as an architecture haunted by the unseen intruder. I also pull inspiration from more contemporary horror that utilizes the trope of the hallway. Rob Zombie’s *Halloween II* opening scene takes place within a hospital. The overhead fluorescent lights flicker and reflect on the tile floor throughout the hallway as the sister of Michael Myers relives the nightmare of being chased by her brother. The way in which Rob Zombie portrays trauma, as the sister of Michael Myers is forever haunted by the events of her past, is in direct connection to Julia Kristeva’s concept of the abject: disgusting memories of a forgotten life.

This installation of projections, objects, and sound act as metaphoric portals into other realms, creating windows and doorways into a space haunted by another place.



Megan St. Clair, *Portal*, 2019. Image courtesy of the artist.

Larry Schwarm

I became interested in photography as a way to record memory. Things I saw every day could be captured and held forever. That concept evolved to an understanding that the photographic image had the power to record more than the eye could see at any given moment and could hold deeper and more universal meanings than originally perceived.

Being a naturally curious person, I photograph everything. But relationships between man and nature, with its inherent cycles of destruction and renewal, have been the enduring theme in my photographs. I try to find order and grace in my subjects while expressing the dichotomy of the disturbing and beautiful.



Larry Schwarm, *Larry and Lupi*, 2019. Image courtesy of the artist.

Barry Badgett

Uncovering relationships that are not initially detected is one of the goals of my work. I create objects referring to different or unrelated events, objects, and technologies and cause them to exist on the same level as if they were inseparable. My work takes ideas from different contexts and/or very distant but parallel time lines and crosses them in ways that wouldn't normally occur.

The works in the show are examples of the two current directions in my work: The first is addressing how we deal with situations that put us in a state of transition: the unrest that precedes points of clarity. I think of the scenario as the dissolving and reforming or the hazy becoming clear. In the second I show physical effects that express the influences of external stressors. In both I combine forms and images into one object, and I strive to make the work appear to be logical even though the references are out of place. I begin an idea with a loose narrative, but that fades as I work and the development of the idea takes priority; I take the familiar and cause a new context for understanding. Whether the current circumstances are based in insecurity, confidence, reflection, or any other situation that upsets the status quo my sights are set on an unorthodox resolution.

The wide variety of materials and techniques and their manipulation are very much part of my art making experience. Much of the application is to change the normal context and add to the shift in perception by fueling the sculpture and its content. The visual relationships are foremost in developing a peculiar and puzzling resolution. These combinations set the stage for the content, which unites the experience.



Barry Badgett, *Tension*, 2019. Image courtesy of the artist.

Kristin Beal

Kristin Beal leads the WSU Placemaking initiative, oversees WSU ShiftSpace gallery and is a Lecturer of Community & Social Practice. ShiftSpace is an off-campus gallery located in Wichita's downtown arts district, which functions as a vehicle for applied learning opportunities. Beal sees the gallery as a laboratory for students to program, curate, show and perform. Under her mentorship, students learn about gallery management and arts administration. As a public-facing entity, ShiftSpace can be a powerful link between creative placemaking on campus and the larger community dialogue around public art, urban planning and civic engagement.

Beal is the co-founder and program director for Harvester Arts, a nonprofit organization that provides a platform for visual arts experimentation and community engagement. She studied at the Kansas City Art Institute, Wichita State University (BFA Drawing and Painting) and Virginia Commonwealth University (MFA Painting and Printmaking). Beal has worked extensively as a grant facilitator with local artists to realize projects through Harvester Arts with the Wichita Arts Council, The Knight Foundation and the NEA. She has exhibited nationally and internationally and explored various means of collaboration and creative action via community-based art projects.

In the past year, Beal has developed opportunities for Wichita State students through her work with *Jump!Star*, which has received generous support from the Office of the Provost. *Jump!Star* is an initiative led by artist George Ferrandi and facilitated by Harvester Arts with support from the NEA in partnership with Symphony in the Flint Hills, Chamber Music at the Barn and WSU. *Jump!Star* is a celebration of the eventual changing of the North Star and seeks to plan that celebration now. George Ferrandi introduced the project to the Wichita State community during the 2018–19 Academic Convocation.

Beal is interested in integrating placemaking into the academic experience. Students taking her Introduction to Community and Social Practice (CSP) in fall 2018 had the opportunity to collaborate on one of the first campus placemaking efforts. Over the course of six weeks, students created "Wulip Garden," a field of 500 oversized, semi-permanent black and yellow flowers made from chicken wire and bamboo. Students worked with local artists Meghan Miller, Mike Miller and Hallie Linnebur as well as Hallie's 3D design class to make the oversized flowers before they were passed on to the WSU paintshop to be painted. The garden (which the students also named) was initially "planted" on the east

Lori Santos

I see art as a central human expression. We use art as a tool to explore the intersection between place and self. It is a means to transmit one's personal and social experiences. As an artist, I strive to use art as a collaborative and dialogic tool that creates conversations, builds community, and enacts positive change. I am interested in stories that inspire connectedness as well as honoring difference.

Painting for me is a meditative activator. I enjoy the exploration of texture and color and the power creating has to communicate an idea. Painting is a pathway for the reconnection with self and reveals to others something that can not be expressed in words. It is an emotional state of being that allows us to grapple with our purpose.

Our purpose is challenged, as we express our visual journey, we reveal to others our inner, often subconscious, sense of being. Painting allows me to take others on a visual discourse that they might not reach on their own.

It is this power that painting gives us that has propelled me to be an artist. I know I cannot often express in words what I feel and how I connect to the world. Painting provides the freedom and knowledge to express through the visual a way to create beauty and peace in the world.

My recent work explores art as a catalyst for social and eco stewardship. Artmaking can help us creatively reflect and process the how, what, and why of life on a personal and community level, bringing into focus our roles in developing healthy and sustainable social and ecological environments.



Lori Santos, *Water is Life*, 2018. Image courtesy of the artist

Jennifer Ray

At its surface, my ongoing project *In Range* is a documentation of objects I find at open shooting ranges - improvised targets that have been abandoned, leaving traces of their previous owners. I manipulate these found objects, treating them as sculptural material and photographing them on-site as if I were in the studio. The choice of targets reveals a pleasure in destruction that I find simultaneously understandable and disturbing. Most disquieting are the objects that were once alive, or that seem to serve as proxy for flesh – the wound in the globe of a cantaloupe, a mangled Polaroid, the leftovers of a game carcass.

With my arrangements I draw on the real, as well as the implied. I work to connect the present fact to the histories of violence in the United States, implicating many of us. Though there are clues to their identities, I avoid photographing the shooters themselves. I want to look beyond simple matters of demographics toward the more fundamental reasons for our nation’s obsession. I’m interested in what unresolved strains of fear, anger, inequality, and hatred undergird our obsession with guns. I hope to imbue the viewing experience with a similar tension as is inherent in the activity itself, where aesthetic pleasure is tempered by implicit violence.



Jennifer Ray, *Watermelon Carnage*, 2018. Image courtesy of the artist.

bank of Braeburn Pond, bringing attention to a an in-progress retail development that is part of the campus expansion. The following semester students in Beal’s Intro to CSP class moved the Wulips to the Alumni Center to call attention to Brady Hatter’s Earth Pod; and then on to the front lawn of Morrison Hall to mark the spot for a Pop-Up May Day Picnic the intro to CSP class also planned in collaboration with the Ulrich Museum of Art and WSU Police.



Kristin Beal,
Wulip Garden, 2018-19.
Images courtesy of the artist.

Robert Bulp

I use multiple media, often crossing into social practice, to explore the politics, history, and processes of mapping and social spaces through narratives that are less-known, secretly historic, problematic, or contested.

I typically use in situ, performative research that implies a destabilized, transitional situation. Beginning from my status as a tourist, a local, or a faux visionary/thinker, I search for and document experiences and situations via direct recording, mapping, and collected ephemera. The resulting artworks, whether metal map forms, drawings, photos, or videos, are intentionally fragmentary, reflecting the asynchronous nature of presences (including myself) and/or situations that are out of compliance.

Via play, invention, collaboration, survival, political expression, and resistance, the process reflects my own search for dissonance, the subtle and overt transgressions that represent disorder and friction in the face of homogeneity.

In *Geo Logic: Spatial Dissonances, Los Angeles, 2016*, my movements searching for public actions that question boundaries of “appropriate” uses of public space are documented. In *Geo Logic: A Small Selection of Manhattan POPS, 2018*, just a few of the over 550 public spaces that are actually privately owned (and regulated) are drawn as emptied “former” spaces—many of which have held protest and celebratory activities in their pasts that would not be allowable under current private ownership.



Robert Bulp, *Geo Logic: Spatial Dissonances, Los Angeles, 2016, 2019*. Images courtesy of the artist.

history and use physically on its face. If a piece of wood type has dents or gouges taken out of it, there is very little you can do to change it. If a piece of metal has been dropped or dented, the result lives on. It adds character to the type, gives it the feel we expect in letterpress today.

These characters, made manifest in three-dimensional form, are the basis of my attraction to letterpress. I am fascinated by the craft involved in producing them. In the beginning, each letter at each point size, is individually crafted by hand. Metal punches are filed down to create the individual letters. All the letters in a font must match in size, weight and design. The craftsmanship involved in its production is astounding.

The work I have included in the faculty biennial represents the beginning of a new project. It is meant to celebrate both the craftsmanship and history of the symbols that add knowledge and richness to every aspect of our lives.



Jeff Pulaski, *30 point Hellenic Wide, 2019*. Image courtesy of the artist.

Jeff Pulaski

In his book *A Short History of the Printed Word*, Warren Chappell states, "A page of printed type is one of the most abstract pieces of communication I can imagine. Symbols of most ancient origin can be put together in ways that stimulate the eye, through pattern, and the mind, through thought."

I work with type. I work with its form, its meaning and its history. One of the things that distinguish graphic design from other forms of art is the intentional use of type to communicate meaning. This is not to say that type is required for a work to be considered graphic design or that any piece of art displaying type is a piece of graphic design, but we are the only discipline that concerns itself so intently with the use of typography in visual work. I feel that an understanding of type and how to use it effectively is fundamental to the education of every graphic designer. Letterpress excites the typographer in me.

Letterpress was the dominant commercial printing process used from the mid 1400s by Gutenberg through the early 1900s. It survived as a viable commercial process until the early 1970s. Basically, it is a relief printing process where a raised surface is inked with a roller and then pressed directly into a piece of paper with significant pressure to transfer the ink. Because the raised surface is pressed directly into the surface of the paper, not only is there a visual result, but depending on the pressure there can be a tactile result also.

Much of the material used in letterpress today is made up of individual pieces of type cast in metal or cut into wood. Many of these pieces are more than a century old. They are dusty and dirty, sometimes covered in ink. The type shows its



Tanna Burchinal

In my latest work, I have taken inspiration from a recent trip to Iceland. I create landscapes with grid patterns. For me it is important to marry them for an intersection of implied infinity and sublimity to occur together. My style is pared down. Elements I use at times come in competition with one another. This is balanced by scale and dimension. One's individual placement in a broad sense of the word is what this work is about. In a way, I feel that this is a continuation of the theme of empathy I use in other bodies of work.



Tanna Burchinal,
I Needed You, 2018.
Image courtesy of the artist.



Tanna Burchinal,
The Machine has Empathy (detail), 2014.
Image courtesy of the artist.

**Kelsy
Gossett
Dennis**

My work is often is a tongue-in-cheek analysis of topics often not discussed in polite company. That is, power, pleasure, sex, and the way women are portrayed on-screen. Whether in movies, porn, or advertisements, the female body is one to be desired, consumed and fetishized. It's beautiful. It's pristine. It's petite. It's packaged nicely with a cute, lacy pink bow and set in the corner. It's not real. Raw feminine sexuality is still rarely shown. Instead, the idealized woman as object (from the sexiest of angels and softest of light) is served up on a plate of pleasure for easy consumption. All the viewer need do is open their mouth (or eyes if we're being literal) and swallow.

My work questions societal ideals of female sexuality by engaging blatant subversion from the expectation of how two women's bodies should perform on screen and brings awareness to a more realistic, complex understanding of queer women. I reference specific personal experiences of love and heartbreak in my own romantic life, while still speaking to a greater universal experience. I make short, performative videos in which I use my own body often along side another artist, Andi Alexander, who acts as a stand-in for my own romantic partner.

Using myself in artworks gives me a greater understanding of what its like to be looked at. It can both feel incredibly vulnerable to showcase your body (insecurities included) to others, but it can also be extremely powerful and freeing. This dichotomy is something I'm really interested in exploring. Who maintains power in these situations? Can both the viewer and the one being viewed maintain power or is there always more power in looking?



Kelsy Gossett Dennis,
Cycle, 2019.
Image courtesy
of the artist.

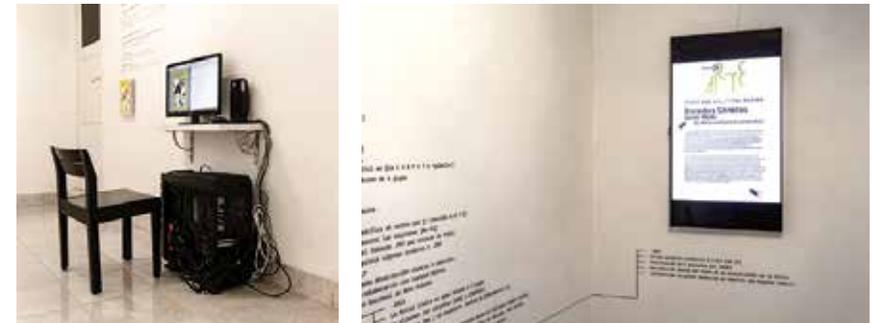
**Claudia
Pederson**

Enredos Sónicos/Sonic Plots (2019) is a collaborative sonic exchange between the US and Cuba. The project was curated by Claudia Pederson (US) and Nestor Siré (CU), and co-created by invited media artist Adriana S. Knouf (US) and composer Jenny Olivia Johnson (US), and Fruta Bomba, a feminist music collective in Havana that includes the musician/poet/teacher Damarys Benavides and transdisciplinary writer Lizabel Mónica.

Enredos Sónicos/Sonic Plots was constructed to counter the antagonistic narrative of "sonic attacks" between the US and Cuba. It links the curators' interest in alternative forms of art production and distribution and the artists' exploration of the potentials of sound and musical composition for creating new queer spaces.

The project was presented alongside the Havana Biennale in 2019, and circulated through the *Paquete Semanal** along with the latest Cuban music productions. More info at: <http://sonicplots.net/sonicplots.net> (EN) and <http://enredossonicos.net/> (ES).

*The Paquete Semanal is a means of informal distribution offline with national reach and a size up to 1 terabyte. This digital phenomenon is an alternative means of information sharing that thrives under the complicit silence of Cuban society. The Paquete is updated daily and its



Adriana Knouf and Fruta Bomba, curated by Claudia Pederson, *Enredos Sónicos/Sonic Plots*, 2019. Image courtesy of the artists.

Hallie Linnebur

Hallie Linnebur is an interdisciplinary visual artist who creates immersive and fantastical environments, dons elaborate costumes and stages surreal happenings as one half of the artist duo Linnebur & Miller. She is also a fiber artist, muralist, illustrator and purveyor of kitschy vintage oddities. Hallie's artistic practice often skirts the line between arts-n-crafts and fine art, utilizing materials such as felt, tissue paper, cardboard and glitter to create objects, spaces and characters that are simultaneously enchanting, bizarre and irreverent. Hallie earned a Bachelor of Arts (Studio Arts) from Wichita State University in 2009 and a BFA in Elementary Education from Fort Hays State University in 2014. She is a 2017-18 Harvester Arts Community Fellow. Linnebur & Miller's work has appeared in dedicated exhibitions at the Steckline Gallery (Newman University) and Rine Gallery (Friends University) as well as in group exhibitions at Harvester Arts and Diver Studio. They have produced art installations, photo booths, workshops and/or performances for the Wichita River Festival, Autumn and Art, the Wichita Art Museum and its annual Art & Book Fair, the Ulrich Museum of Art, Chamber Music at the Barn, VibrantICT and Botanica. In 2016, Hallie returned to WSU as a lecturer for ADCI Foundations courses.

My current work aims to marry elaborate, gaudy costume to landscape, architecture or other inhabitable space. Using objects and materials that



are special, personal, and beloved to me, I create sculptural pieces that give the impression of regalia and wearability, while also referencing a nest, shelter, shrine or other personal, sacred place. With this work, my goal is to examine the ways in which, in my own life, costumes, masks, and alternate personas are innately tangled up with feelings of security, comfort, protection, and escape.

Hallie Linnebur,
Harlequeen (detail), 2019.
Image courtesy of the artist.

Marco Hernandez

My current body of work explores issues associated with the societies and politics of contemporary Mexican and Mexican American cultures. I am inspired by my personal experiences growing up as a Mexican immigrant in California and the Midwest. Mexican and Mexican American symbols play a large role in my prints. The symbols span from ancient Mesoamerican imagery to contemporary popular culture items, such as the Valentina hot sauce. Life experiences and a traditional Mexican upbringing have influenced my thoughts and beliefs and ultimately have inspired the imagery and meaning in my current work.

I immigrated with my family to the United States when I was very young. I was introduced to a new culture, language, and other struggles that would have to be overcome. I felt a loss of my cultural roots during these early years. While living with family in the United States I watched Spanish news programs that would report about Mexico's social problems, generally caused by corruption and drugs. These experiences influenced my thoughts and beliefs about my unique personal identity. Being born in Mexico and raised in a traditional Mexican family has taught me to be proud and embrace my roots.

The art of printmaking provides me with a flexibility of technique and process necessary for my content development. Experimenting in the studio is as important as historical research in my search for content and ideas. The initial inspiration for my current work comes from several sources, including black and white photographs of the Mexican Revolution (1910-1920), Francisco Goya's *Los Desastres de la Guerra (Disasters of War)* etchings (1810-1820), and contemporary interpretations of Mexican



folk legends. With these images in mind, I use printmaking to visually create powerful and interesting compositions with an emphasis on highly delicate printmaking techniques. Inspiration, technique, and print medium may vary between prints but my curiosity, hard work ethic, and patience always remain constant.

Marco Hernandez, *Volando Arriba del Caracol*, 2017. Image courtesy of the artist.

Kirsten S. Johnson

In college, my teachers told me I was either too studio art-oriented or too design-oriented. I have always had a problem with categorization or specialization. When I was in college in 1976-1980, there were no personal computers, no Adobe Photoshop and Illustrator. In order to show something that was not real – it had to come from one's imagination (or trick photography.)

I chose illustration in college, as I loved to draw the human figure and had seen Frank Frazetta's book cover illustrations. While working in a studio and later freelancing, my images sometimes had type placed across them or they were printed in colors I could not control. I decided to eliminate the middle man and applied to the Graduate Design program at Indiana University.

It was there that I was in charge of the Letterpress Lab and learned typography from working with metal type. This experience combined with my love of books developed into book design, illustration and studying with a bookbinder. To me, working with typography and design is very similar to my drawing and illustration. It requires research and visual solutions. It is all applied art.



It is all applied art.

I am interested in practically everything around me and believe I learn from each piece I produce. I find creating art very exciting and hope I impart my enthusiasm to my students.

Kirsten S. Johnson,
KSJ 1994, 1994.
Image courtesy of the artist.

Gary Lincoln

I come from a woodworking background where the completed piece must have the fit and finish to allow the observer and/or user to interact with the object unhampered by thoughts of faulty workmanship. I bring this thoughtful craftsmanship to my clay pieces so the user can fully enjoy drinking from the mug, dishing food from the casserole or placing flowers into the vase.

My appreciation of physics has made it very clear that movement is the essence of all matter, and this is everywhere in my thoughts. Clay brings this movement to a very tactile level. The wheel gives emphasis and a beginning to my ceramic pieces, Each aspect of the throwing process—the centering, the controlled uncontrolled, the fluidity and the movement of the clay in my hands—plays in my mind and body.

The gestural marks both in and on the clay bring the form closer to completion. The first marks on a freshly thrown piece are spontaneously yet purposefully placed. Initially glaze was only used on the relatively flat surfaces of bowls as this added movement without altering the clay; but I also saw it as a chance to add further dimension to my much worked taller forms. The glaze is applied counter to the initial intrusions into the clay and creates a tension which I find aesthetically appealing. The glaze application is also a reaction to abstract art forms and in particular the work of abstract expressionists such as Motherwell, Pollock, and Kline.

The atmosphere, be it from smoke firing, wood, soda, salt, and/or reduction, is the crowning glory. I consider the clay body, the form, the surface, the choice of kiln atmosphere and temperature to attain the desired result; but, the fire has the last word. I have taken all the steps toward what I think will bring glee to my ceramic sensibilities but not until the kiln is opened is there confirmation.

Function is important to me and although I have made sculptural pieces, most of them of wood or metal and liturgical in nature; my main focus is with functional ceramics. I enjoy the grounding of utility; I savor the thought of my work being thoughtfully used and aesthetically engaging.



Gary Lincoln, *Tea Set*, 2019. Image courtesy of the artist.