

The



Ulrich
Museum
of Art

Presents



Transmissions:
The XXIV Faculty Biennial

January 26 - April 22, 2023

A B O U T T H E E X H I B I T I O N

The Faculty Biennial is a venerable tradition on the WSU campus and the longest-running series of exhibitions at the Ulrich Museum. The Biennial represents the breadth of creative work and research being undertaken by the faculty of the School of Art, Design and Creative Industries (ADCI). The 2023 edition showcases the work of faculty who specialize in art history, art education, ceramics, drawing, fiber, graphic design, painting, photography, printmaking, sculpture, and mixed and new media. The biennial's theme, *Transmissions*, seeks to prompt reflections and start conversations about the altered creative landscape in which artists and educators, like the rest of us, find themselves in the wake

of nearly three years of disruptions and changes. Making art in response to global paradigm shifts has set new challenges and opened new pathways for creative reflection. The theme invites a dialogue among ADCI faculty & Ulrich audiences on rethinking art practice in response to a participatory post-digital landscape, the de-centering of long-standing historical narratives, and the transcendence of familiar boundaries and borders.

FACULTY ARTIST TALKS

In February, March, and April, each artist will speak in the gallery near their artwork for about 20-25 min. The talks will be in pairs with a total time of a 1 hour.

FEBRUARY						
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Day, Date, Time	Artist(s) and/or Talk
Tuesday, Feb. 7th @ 5:30 pm Reception 6 pm Program	Brittany Lockard - Art Historian Talk
Wednesday, Feb. 15th @ 10:00-10:45am	Tim Stone - Tyler Stonestreet
Wednesday, Feb. 22nd @ 11:15am-12:15pm	Tina Murano - Joshua Smith
Wednesday, Mar. 1st @ 11:15am-12:15pm	Jeff Pulaski - Barry Badgett
Tuesday, Mar. 7th @ 11:15am-12:15pm	Jennifer Ray - Amanda Pfister
Wednesday, Mar. 22nd @ 11:15am-12:15pm	Adelia Wise - Ernst Kind
Tuesday, Mar. 28th @ 11:15am-12:15pm	Irma Puškarević - Levente Sulyok
Tuesday, Apr. 4th @ 11:15am-12:15pm	Robert Bubp - Marco Hernandez
Wednesday, Apr. 12th @ 11:15am-12:15pm	Ted Adler - Tanna Burchinal
Wednesday, Apr. 19th @ 10:00-10:45am	Tatiana Larsen - Lori Santos
Tuesday, Apr. 25th 5:30 pm Reception 6 pm Program	Claudia Pederson - Art Historian Talk

FACULTY ARTISTS & STATEMENTS

LISTED BY FIRST NAME

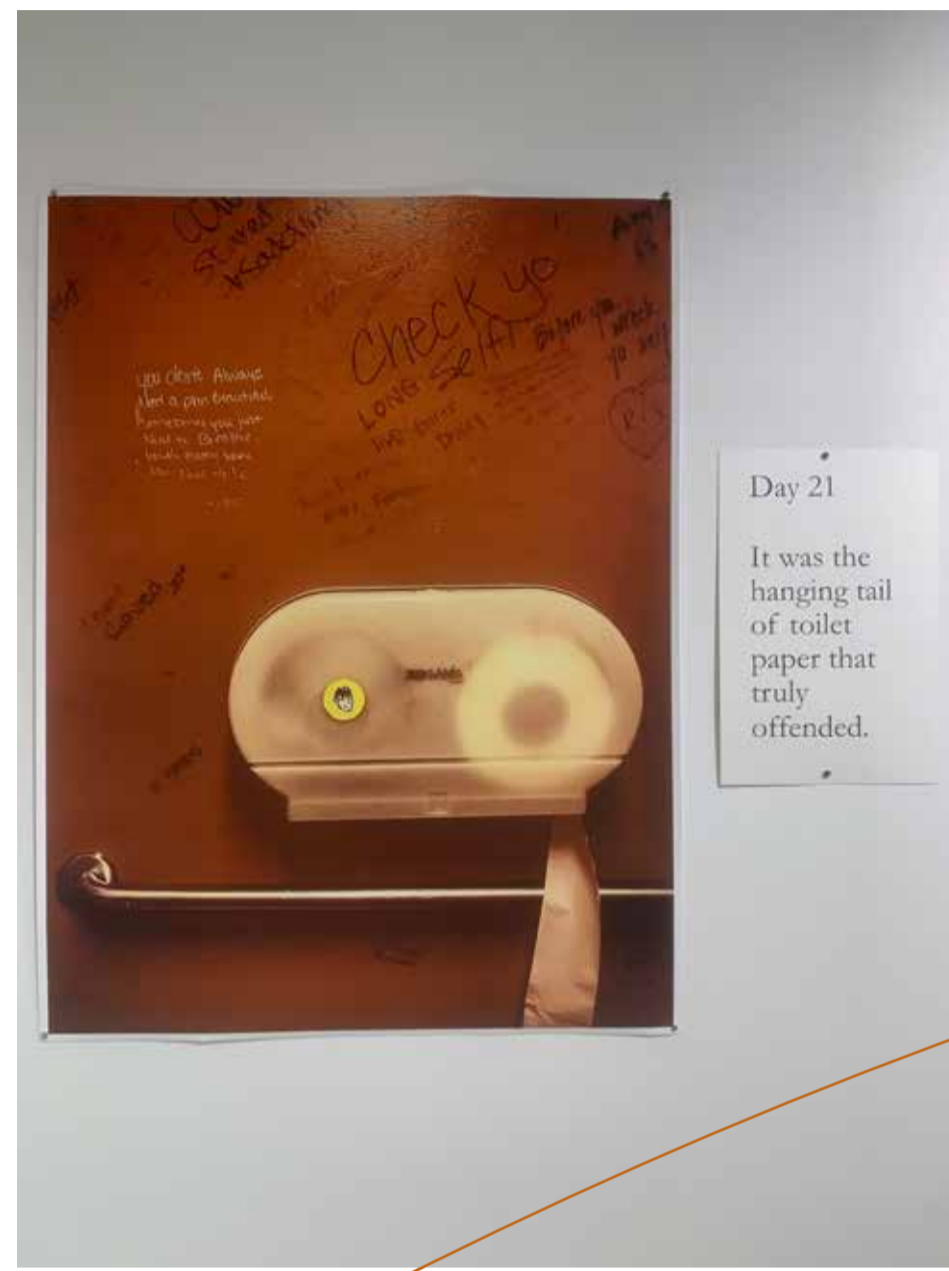
ADELIA WISE



By using charcoal on a large scale, I hope to invoke the raw vitality it possesses, its mobility and ephemerality, in juxtaposition with flesh and the human form. Paper celebrates our physicality with a vulnerable skin-like texture and represents limited resources, simplicity, and fragility. The world is constantly adapting and evolving around us, and we are forced to respond within the confines of our individual situations. The importance of scale is to surpass life-size and envelop the viewer, forcing intimacy on them. In doing so, I attempt to confront my audience with the underlying connections between our shared humanity and, in turn, humanity's connection to nature.

A M A N D A P F I S T E R & A P R I L P A M E T I C K Y

This project is a collaboration between the photographer Amanda Pfister and the poet April Pameticky. It's 365+ photos taken over the course of year, posted originally on Instagram, and then printed for an exhibition in varying sizes. April wrote 50+ Ginsberg Sentences (17-syllabi haikus) is response to the photos. The work speaks about motherhood, monotony, feminism. The poems can be read as "stand-alones" or sequentially. The relationship between image and word encourages a greater dialog about motherhood and art.



B A R R Y B A D G E T T

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 within various contexts and crosses them in ways that would not normally occur.

Currently, I have been experimenting with the interaction of physical forces to cause tension or pressure on an existing situation. By showing stressors

as physical forces, it creates a precarious balance—on the edge of failure or pushing back against the pressure. I want them to read as a moment in time that could change at any second, with the parts inseparably linked together. Combining forms and images into one object, I strive to make the work appear to be logical even though the references are out of place. The use of translucent surfaces enhances my goal of giving physical form to intangible ideas. Whether the current circumstances are based in insecurity, confidence, or any other situation that upsets the status quo, I set my sights on an unorthodox resolution.

The wide variety of materials and techniques and their manipulation are very much part of my art practice. I use materials such as fabric to represent skin or a wooden bow to create tension to change the normal context and add to the shift in perception by fueling the sculpture and its content. Decision-making throughout the process is critical for the reference or starting point of the piece and the visual relationships are foremost in developing a unique and puzzling resolution. These relationships set the stage for the content, which unites the experience.

Look at her! I don't think so. A Narrative Meditation on Power, Beauty Standards, and Sexual Assault

In the past decade, several high-profile accusations of sexual affairs and assaults have been publicly ridiculed based on the conventional attractiveness (or lack thereof) of the accusers. In 2018, then-president Donald Trump scoffed at the idea that he participated in an affair with adult-film actress Stormy Daniels. “Look at her,” he said at a rally in Florida. “Look at her words. I don't think so.” A particularly egregious case in Italy has drawn public protests, as an appeals court overturned a rape verdict in 2019 by arguing that the woman was “too ugly to be a credible rape victim.”

In this talk, Dr. Lockard draws on her own lived experiences through reflexive and autoethnographic research methods as a starting point to investigate contemporary attitudes about sexual assault, especially as they relate to the Western world's increasingly unachievable beauty standards, gender, fatness, queerness, and other marginalized identities. The talk will explore the discourse surrounding sexual assault in the news, popular culture, and even the art history classroom to ask how we can do better in the future.

Please be aware that the talk will include frank discussion of sexual assault. Attendees should prioritize their own mental health and safety.



Dr. Brittany Lockard is Associate Professor of Art History and Creative Industries at Wichita State University. Dr. Lockard's research interests include the body, food, eating, gender, and sexuality. Her publications can be found in *The Senses and Society* and *FKZ*, as well as several edited volumes.

Mapping Entanglements



Mapping Entanglements is an online media exhibition for FLEFF (Finger Lakes Environmental Film Festival) at Ithaca College that was co-curated in 2021 by ADCI faculty member Claudia Pederson and Dale Hudson (New York University Abu Dhabi). The text below is a description of the project by the curators.

Mapping Entanglements, Augmented Reality, Augmenting Place

Twisting and Enmeshing

In celebration of the 25th Anniversary of the Finger Lakes Environmental Film Festival theme “Entanglements,” this exhibition, *Mapping Entanglements* focuses on five documentary projects and artists/artists’ collectives that explore the augmentation of local places to produce new environmental thinking, experiences, and insights.

These projects explore questions of entanglements, probing how different environments, ideas, imaginaries, places, politics, practices, registers, and species twist into and enmesh with each other.

AR vs VR

These five projects are resolutely place-based and located in the physical world. Augmentation is typically associated with Augmented Reality (AR) which uses mobile apps, audio, and other devices to intensify and deepen one’s engagement and interaction with a particular place. It conjures layers

of history, cultures, struggles, buildings, and people.

AR’s located-ness stands in contrast to Virtual Reality’s (VR) denatured disembodiment and abstractions. If VR fashions new spaces to explore alone with a headset, AR puts the user into place with others, entangling the virtual with the real. Put another way, VR is place-agnostic whereas AR is place-centric.

Questions of place—the regional, local, and hyperlocal—have taken on new significance amid the global COVID-19 pandemic. The invisibility of viral spread and anxieties over contagion, quarantine, and travel limitations intensify relationships with small, accessible places where we live and work.

Augmentation as Community-led Process

Augmentation implies increasing the size of a thing.

In music theory, augmentation refers to lengthening of the time value of a note. In new media, Augmented Reality projects deploy a wide array of strategies of augmentation to generate richer, more complex layers of historical thinking. The political strategy is to think in collaboration rather than to use media to interrupt, intervene, or erase our sense of place.

Augmented projects bring together participants, places, technologies, archives, and histories in a community-led process that is often multi-plat-formed. These projects propose new ways of doing and enacting cartography as an embodied, living, and iterative practice.

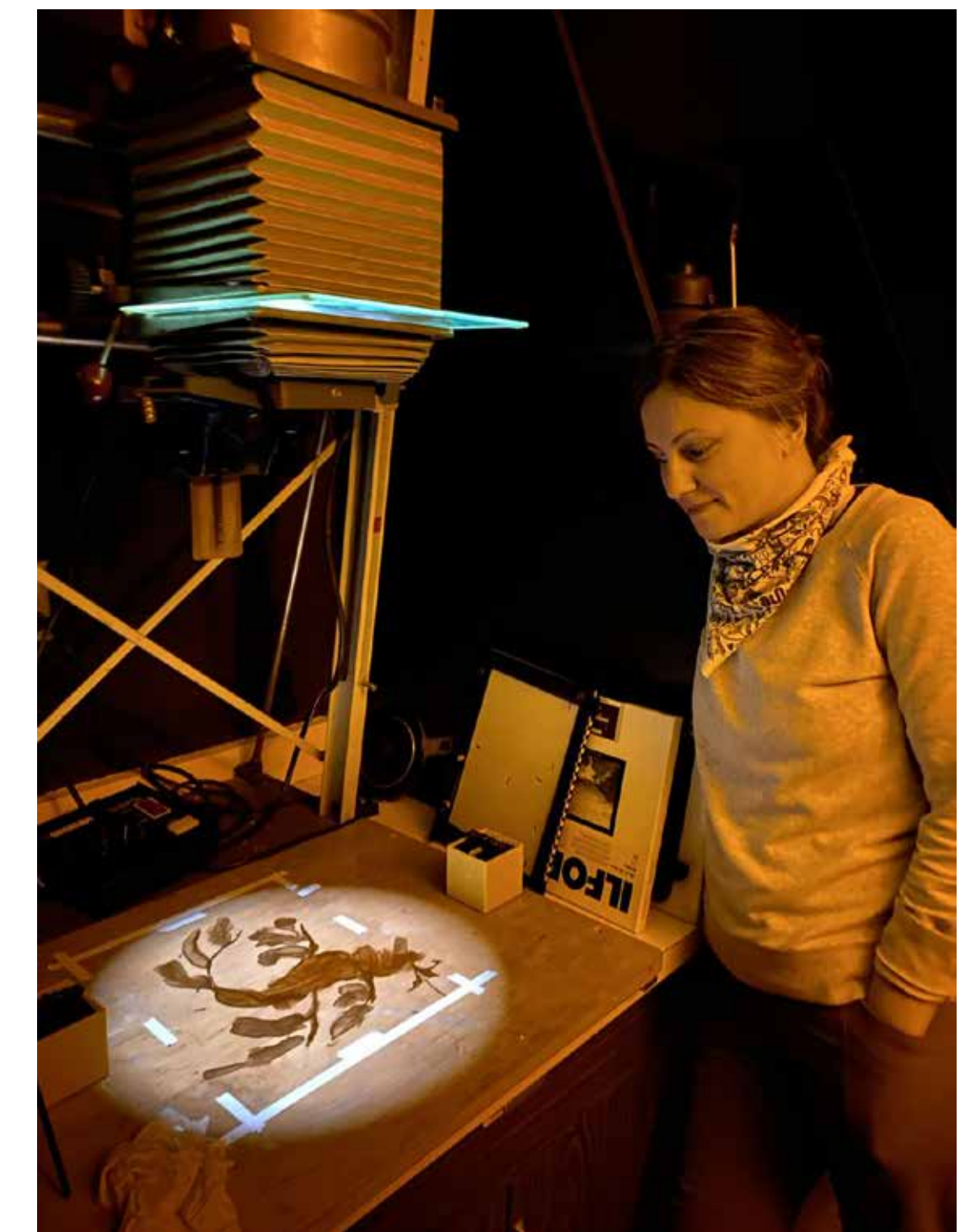
In their 2021 Visible Evidence panel entitled “The Politics of Augmented Places: Hyperlocal Landscapes in Emergent Forms of Documentary,” Liz Miller, Topiary Landberg, and Dorit Naaman argued that augmentation enmeshes bodies, places, and technologies to produce polytemporalities, multiple senses of time and histories. They locate augmented place-based work in the long histories of hiking, land art, biking, walking tours, and radical cartography as a way of thinking with the land.

Microlocal Scale

Focusing on the scale of the microlocal, augmented media projects create pathways for mediated dialogues with the human and the non-human, with nature and the built environment.

These projects all suggest a three-stage process of how to think with place in an environmental way. First, they engage micro-places that are entangled environmentally. Second, use conceptual thinking, innovative aesthetics, and different media modes to disentangle and understand more deeply. Third, and finally, these projects entangle once again to produce new formations, new creative interventions, and new maps.



Crabbylegs artists' statement by Jennifer Ray and Irma Puškarević

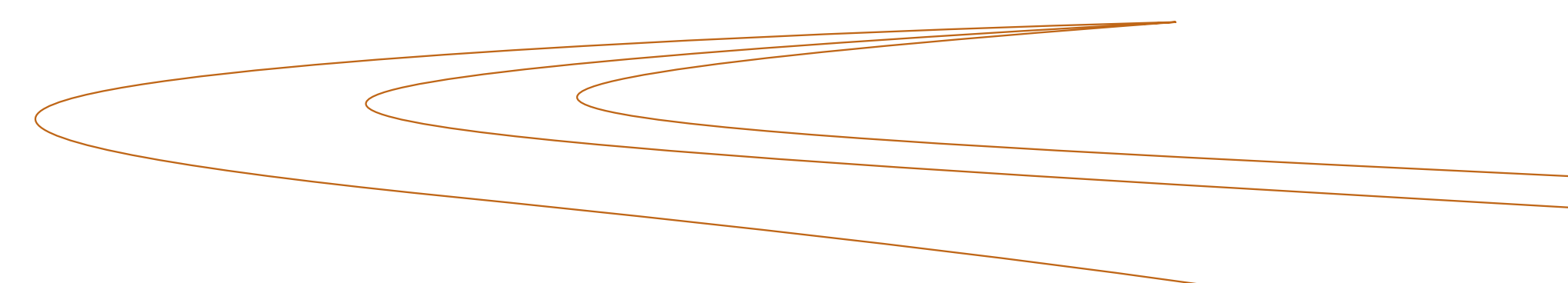
Crabbylegs and the Three Shells is a children's book that was written by Jeremy Thomas, illustrated by ADCI faculty members Jennifer Ray and Irma Puškarević, and translated into Spanish by Tim Scott. It was published by the Wichita-based organization Arts Partners in 2022.

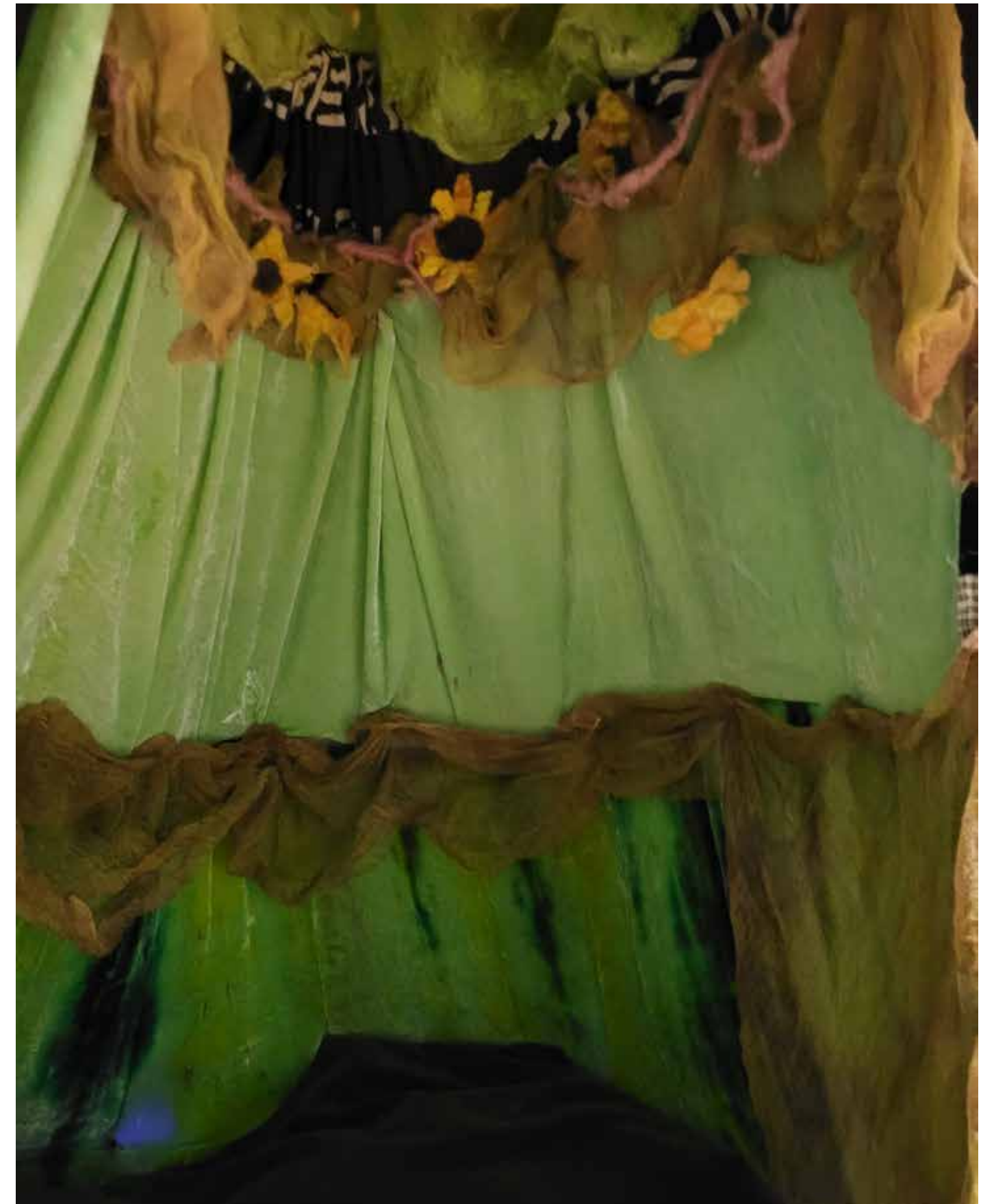
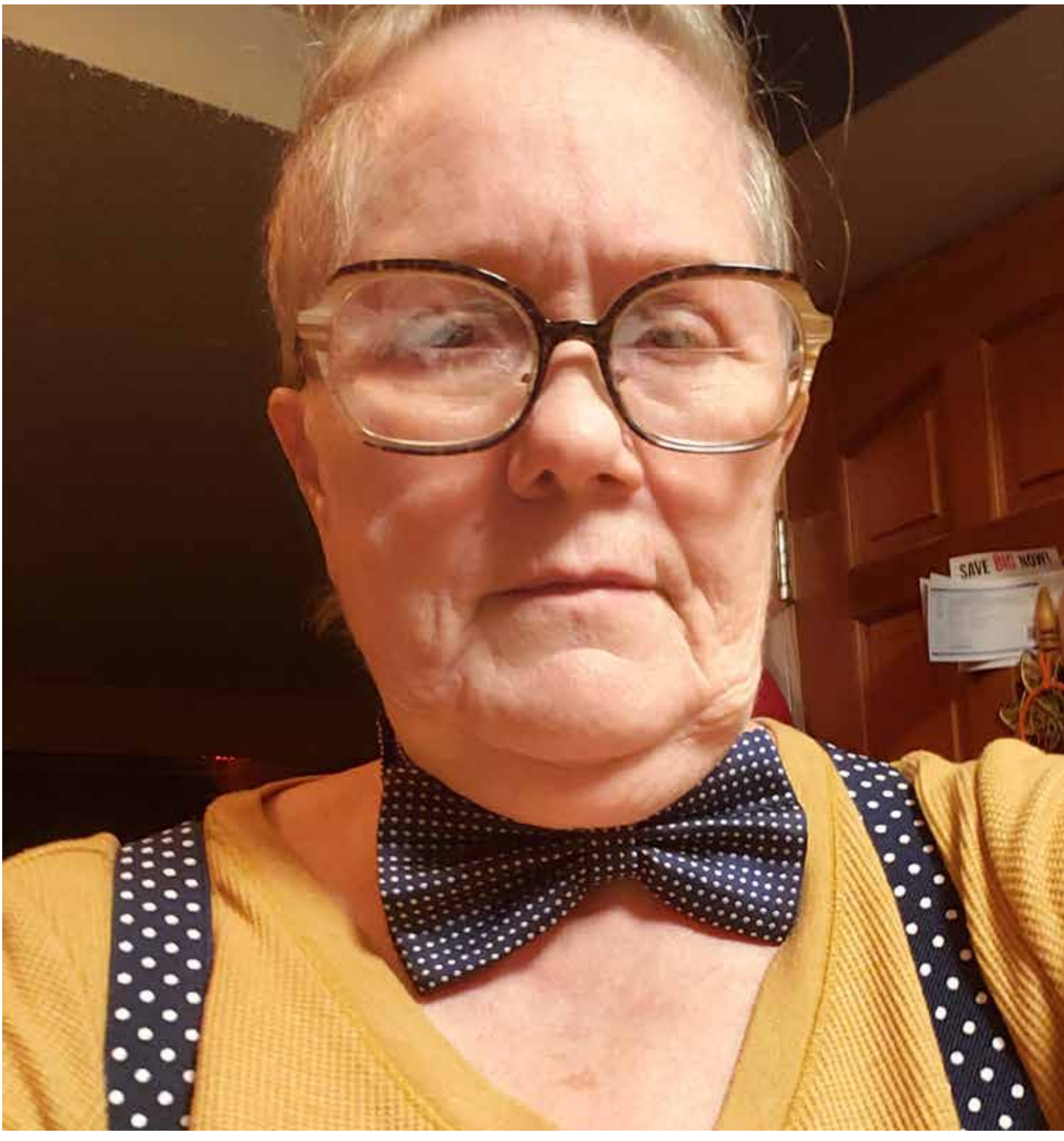
The book tells the story of Crabbylegs, the eponymous hermit crab, who lives on a polluted beach and uses a soap dispenser pump as her shell. We follow her on an ocean journey to find a real shell, meeting interesting and helpful creatures along the way.

Artistic play, experimentation, and collaboration underpinned our illustrative process for *Crabbylegs*. We produced all of the imagery in the darkroom, most as photograms, which simply entails placing objects directly on light sensitive paper and then exposing it. Mirroring our heroine's resourcefulness and reinforcing the environmental message of the book, we used trash collected from our neighborhoods and other humble everyday objects to create our illustrations. Despite being the entry point for many beginning

photographers into working in the darkroom, the photogram process is underrepresented in art, and, in our research, has never been used to illustrate a published children's book.

The display on view in the Faculty Biennial offers a glimpse into the process of developing the illustrations: the vitrine shows some of the materials we used to create our characters, settings, and letterforms; the wall collage is comprised of our darkroom tests, experiments, and failures; and the QR code links to a video of behind-the-scenes clips and short demonstrations.





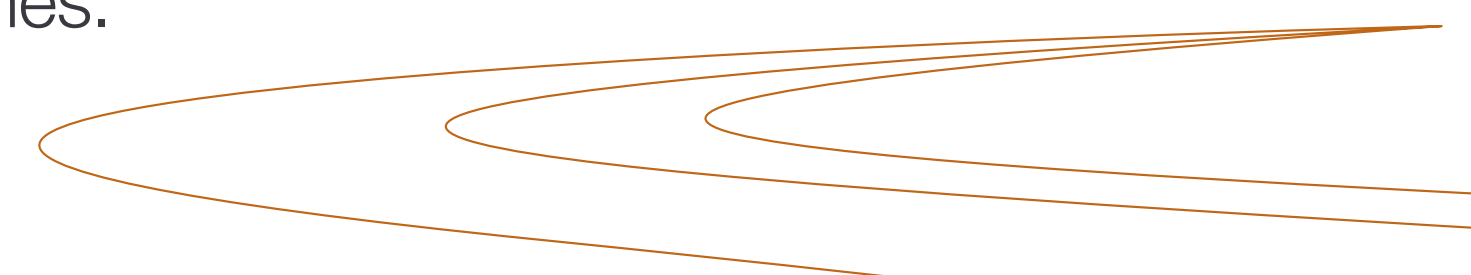
A long-time Wichita artist, I moved to Wichita in 1976 and started my art business, Wit Art, in 1995. I changed my gender identity and name in June 2022. I came out as gay and prefer he/him as gender identifiers.

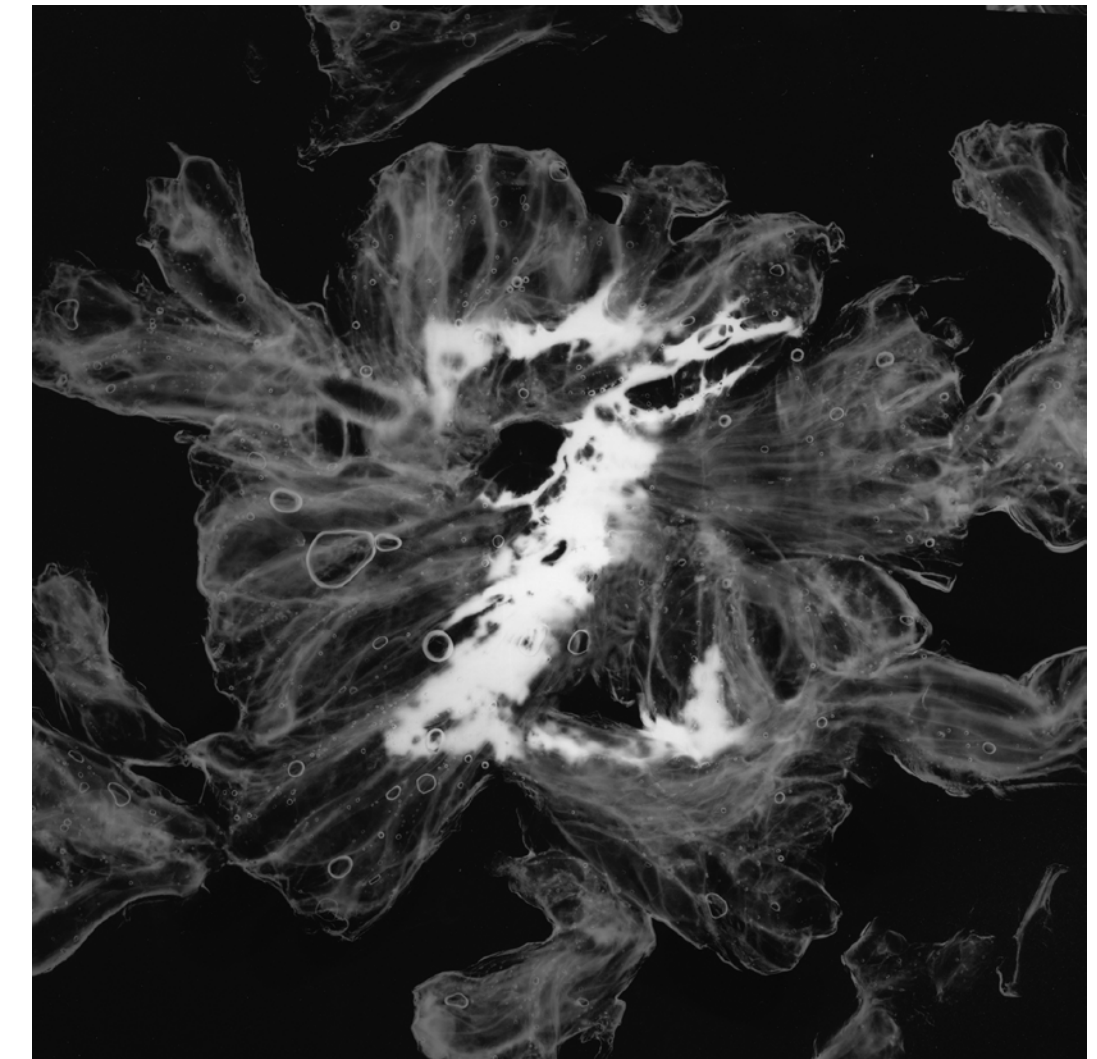
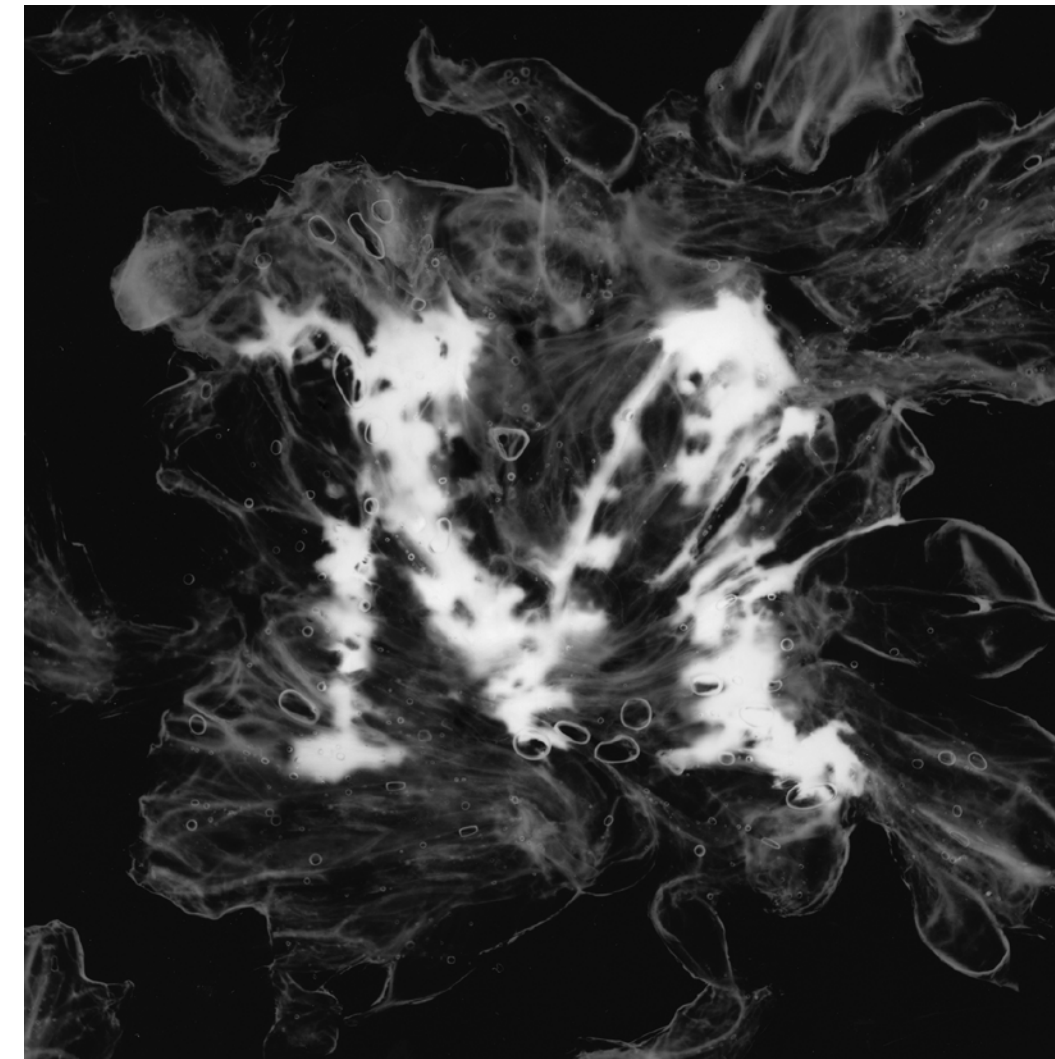
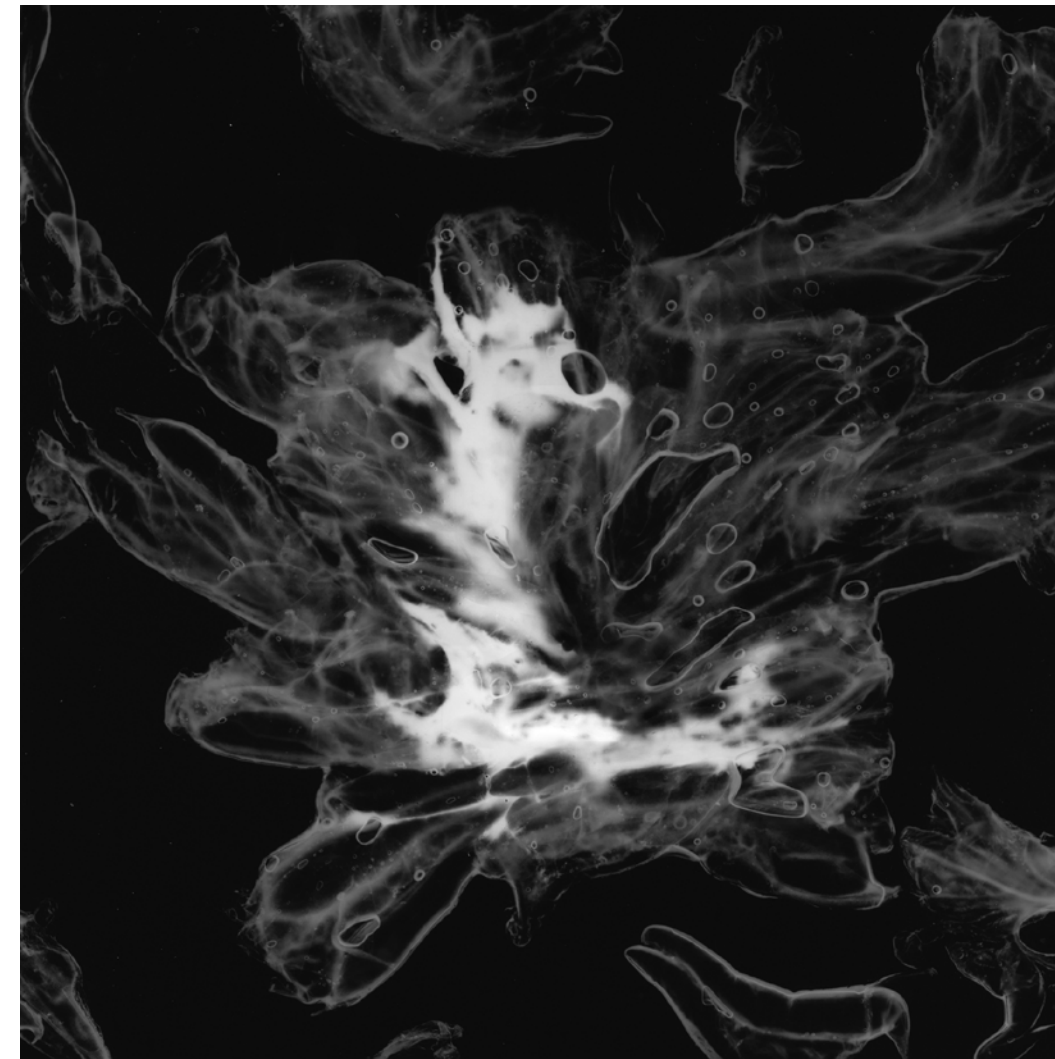
I started in fibers 12 years ago with felting. Learning to spin, dye, and weave 10 year ago, all with a bent to enhance my design process and method in creating art, as well as enhancing my teaching capabilities. I make purses, hats, and scarves, with some weaving in my spare time. I am past President of the Wichita Weavers, Spinners, and Dyers Guild (2020-21) and teach through their Fiber Center of Wichita. I presently teach Stimulating Creativity and Fiber Exploration at Wichita State University.

I hold BFAs in Ceramics and Sculpture from WSU and am a Certified Decorative Painter, studying under Diane Thomas Lincoln. A Masters in Sociology reflects my desire to understand how societal systems work.

I maintain a private studio space in the Studio/School. I enjoy working with organizations that work for social change and awareness through the arts. I am a member of MakeICT, as well as a lifetime member of the Wichita Weavers, Spinners, and Dyers Guild. I am a new member of the Alliance board for the Ulrich Museum. Most recently, I joined a group of tech artists known as techartict.org. We work to create immersive art experiences using technology and art. Computer programming, design, and electrical engineering, as well as work with paper, plastic, and organic fibers create a social interactive environment for the public to experience. *Cyber Space* at Town West Mall, *An Experimental Show* at the Arnold Gallery, and, most recently, *Dreamgrass* for Tallgrass Film Festival are immersive art shows my work has appeared in for 2021-2022.

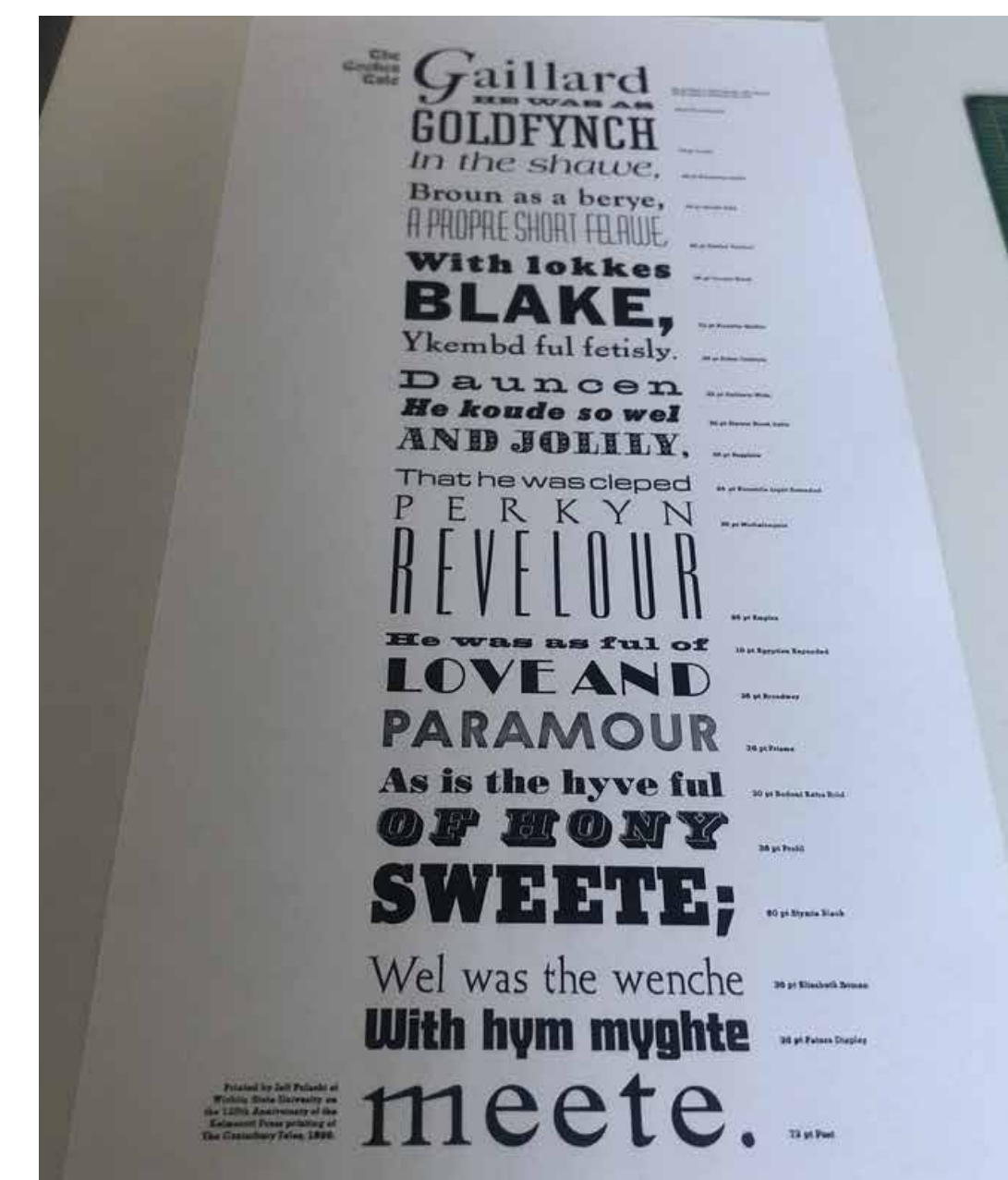
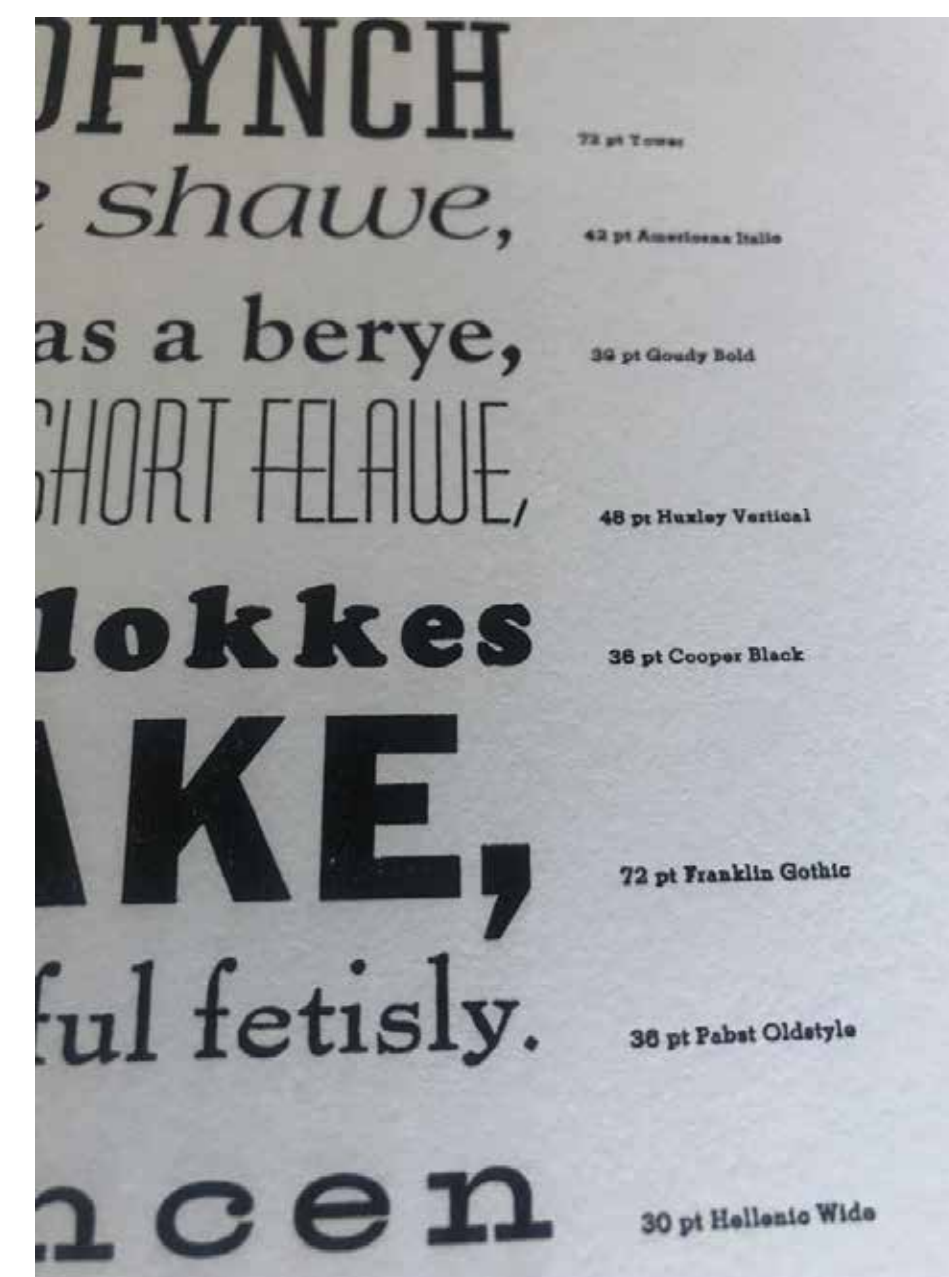
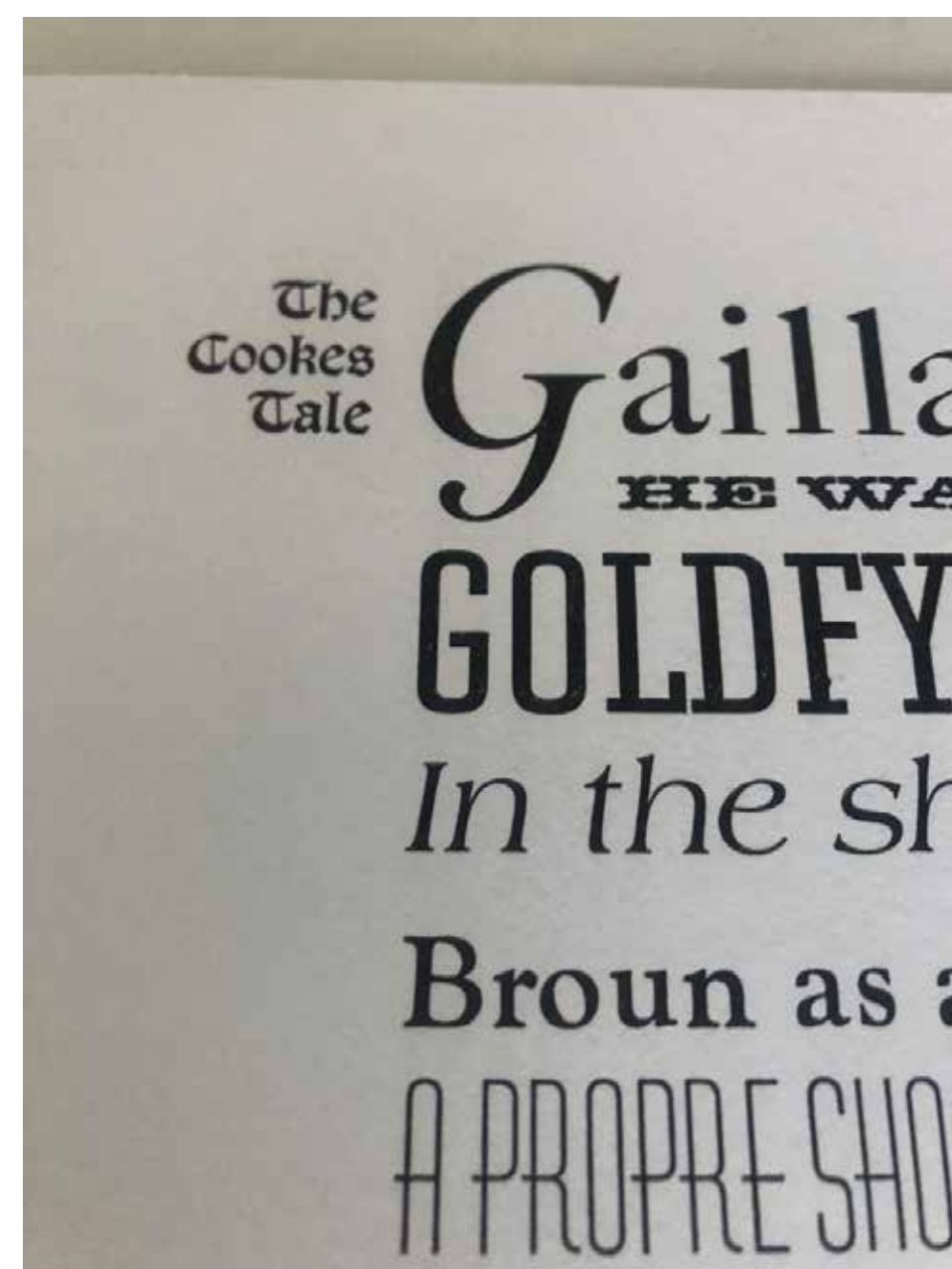
Living as a woman, I felt unable to speak. The work was about process and method with little content or meaning. Being an old gay man, on the other hand, I have something to say. The joy that comes with it is ominous. These three pieces are representative of my real voice. I want to share the sense of joy and wellbeing I find in nature. ***Pinnie the Pin Cushion Mouse*** (all 7.5 feet of him), where you can hear the sounds a mouse hears in the forest. Have a seat. You might find a quiet, peaceful, reflective moment. ***The Felted Neck Scarf*** is a quieter form of my process and method. ***My Apron: A Gender Adaptation*** is the real me, an old mostly happy gay man, totally naked underneath. One and a half times human size, with black tulle, transparent green flowery stuff, black satin, and a shiny black codpiece with rhinestones.





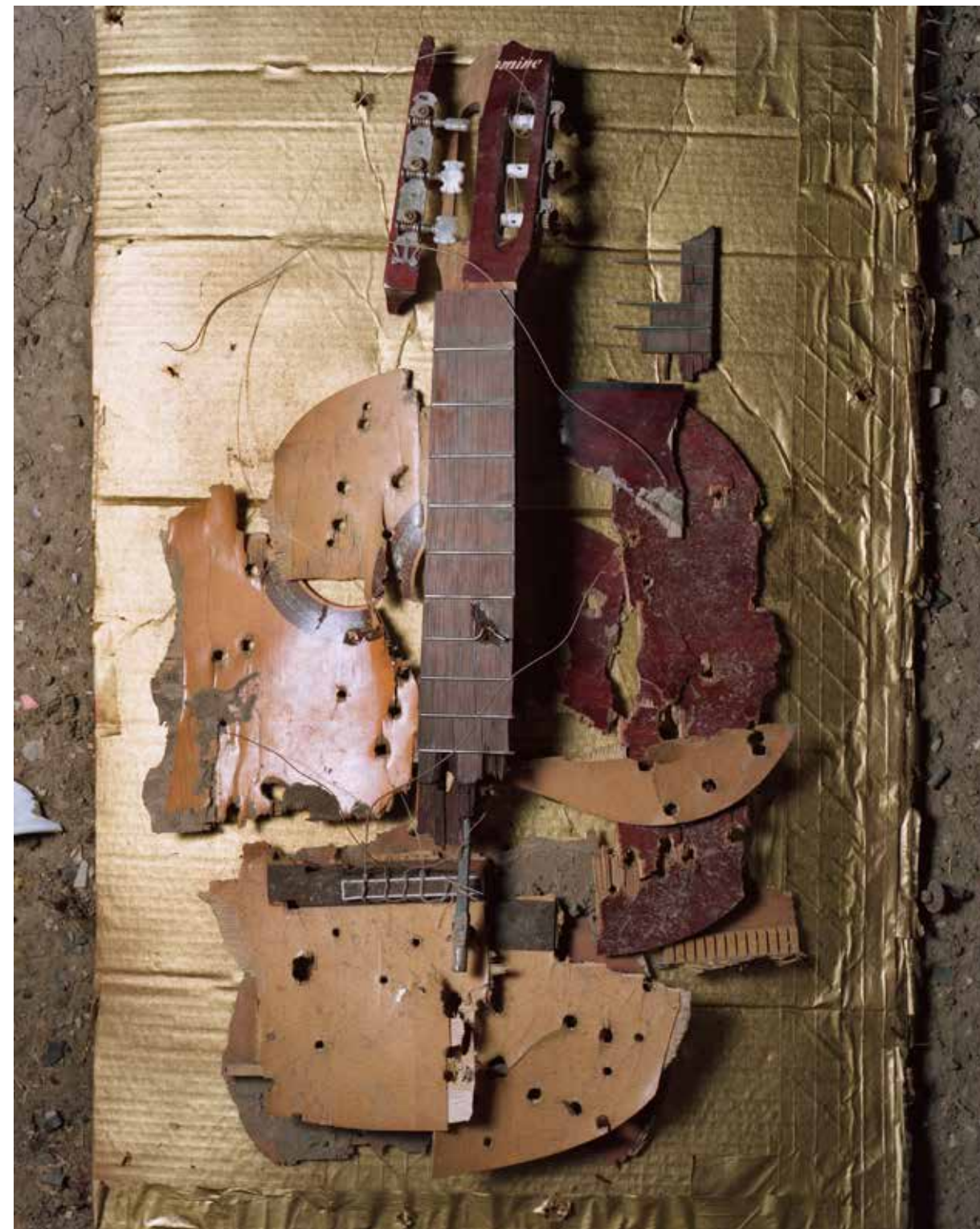
The culturally and historically shared space of the South Slavic communities provides rich, authentic, and complex outcomes. This uniqueness is mirrored in the languages and writing systems which have developed within this space and are very much tied to cultural identity. Organic routes of language and alphabet development enabled numerous changes, transformations, and reforms, producing vibrant inter-cultural communication “synapses” across the region. However, the most recent post-conflict narrative has been more and more in support of cultural fragmentation and nationalistic “purity.” One of the means towards this

regional destabilization has been the politicization of languages and writing systems. Through my work, I investigate the semiotization of regional alphabets through collective and personal history and memory.



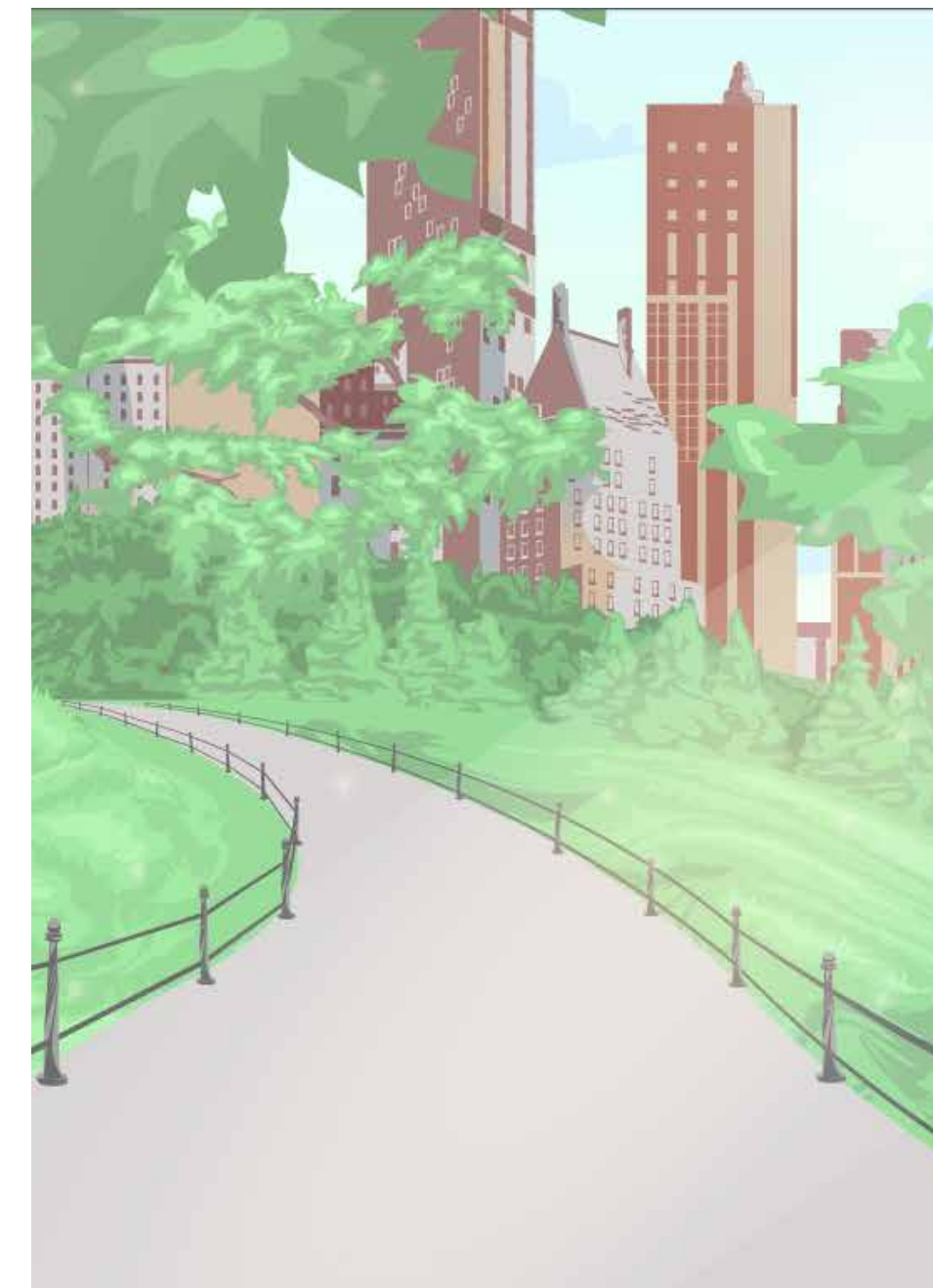
In his book *A Short History of the Printed Word*, Warren Chappell states, “A page of printed type is one of the most abstract pieces of communication I can imagine. Symbols of most ancient origin can be put together in ways that stimulate the eye, through pattern, and the mind, through thought.”

I work with type. I work with its form, its meaning, and its history. One of the things that distinguishes 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.



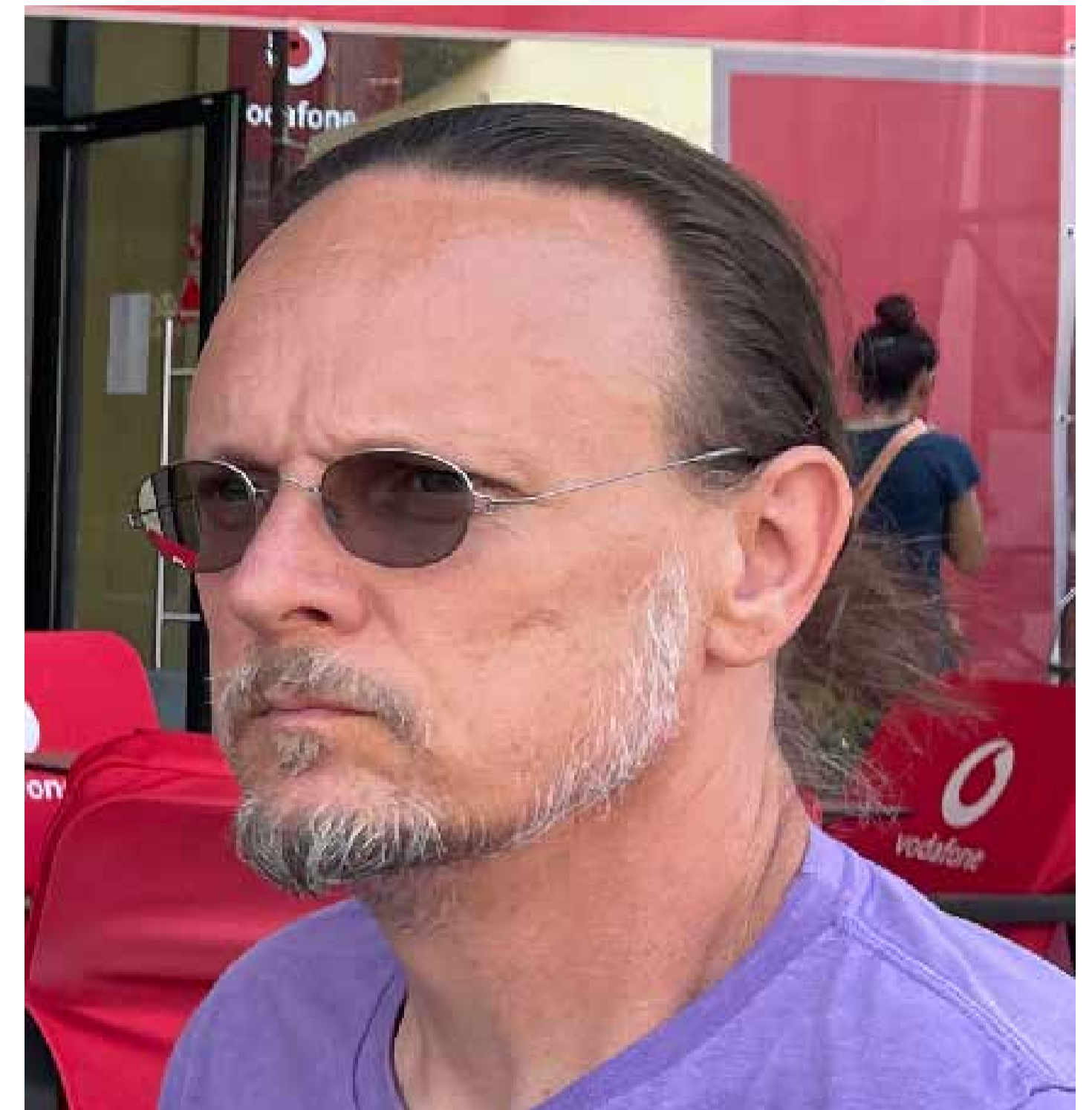
In my project *Shouting Fire*, I tackle our violent past and present. Working with objects that have been used as shooting targets and left behind, I photograph on Wyoming state land used as unregulated gun ranges. Though this body of work bears a relationship to traditional documentary, I use lighting and my arrangements to assert particular narratives and make pointed references. I reference memento mori still-lives, episodes in 20th century pop culture, gendered advertising, Manifest Destiny, racialized violence, tropes of masculinity, and alt-right symbolism. Sometimes the meaning is simply generated through the fact of the object or the place, but more often that meaning arises through the uncomfortable collaboration between myself and the shooters.

The United States is clearly at a crisis point; the stakes are perhaps existential. The gun industry, in pursuit of ever-increasing sales, has been a major driver of the fear, hatred, and falsehoods that have so eroded any shared understanding of who we are collectively. Guns have become political signifiers in ways that far outstrip their utility; they serve as an ever-present threat towards those that might disagree. *Shouting Fire* demands a clear-eyed engagement with our past and challenges the extremism of the present.



In his book titled *The Gift*, Lewis Hyde defines Art as a cultural essential service. The infinite forms of Art are “Value Paid Forward” toward a shared experience so that we can be reminded that we are all in this together. “And this is what artists do in culture — artists provide that gift to the culture, so that people have something in common. If I like Mozart and you like Mozart then our capacity to [hate] one another has been diminished.”

Non-profits, cause-focused but limited in budget, have the potential to serve a greater need than the advertising realm. I have enjoyed the incredible opportunity over this last year to use my art/design work to support the ideals of one such non-profit organization, the New York Council of Child and Adolescent Psychiatry. Sponsored by the New York Department of Education, the dual-lingual animation was illustrated, animated, edited, & produced by me. It was written & voice-over in English, by Kimberly E. Kleinman, PsyD, Senior Psychologist and Assistant Professor within the Department of Pediatric Psychiatry at NewYork-Presbyterian Hospital/Columbia University Medical Center. The Spanish version was voiced by M. Carolina Zerrate, MD, a board-certified adult, child, and adolescent psychiatrist, Assistant Professor in Psychiatry at Columbia University Medical Center, the Medical Director of the Washington Heights Youth Anxiety Center at New York-Presbyterian Hospital (NYPH), and past president of the NYCCAP.



My work investigates the relationship between the present, the past, and ultimately the future in terms of shifting cultural and physical borders. As our concepts of culture and place become increasingly homogenous, the desire to “return” to some origin can lead to the reemergence of an authoritarian brand of nationalism. I explore nationalism in the context of Hungary, with a focus on late 19th century (1880-1920) folk traditions as a starting point. In terms of borders, 1920 marks the last major event in Hungarian history when Hungary as a state lost 70% of the territory that had historically been under its control due to the emergence of neighboring nation-states in the aftermath of World War I and the collapse of the Austro-Hungarian Empire. This historical fact, like so many others in the evolution of nation-states since their relatively recent emergence, complicates notions of cultural origin and produces a condition in which politically extreme narratives thrive.

Within One (Million) and Three Chairs (of Hungarian Origin), I take a poetic look at “borders,” which in this instance also includes the “line” between general concept and specific objects. I do this by appropriating a seminal conceptual artwork, *One*

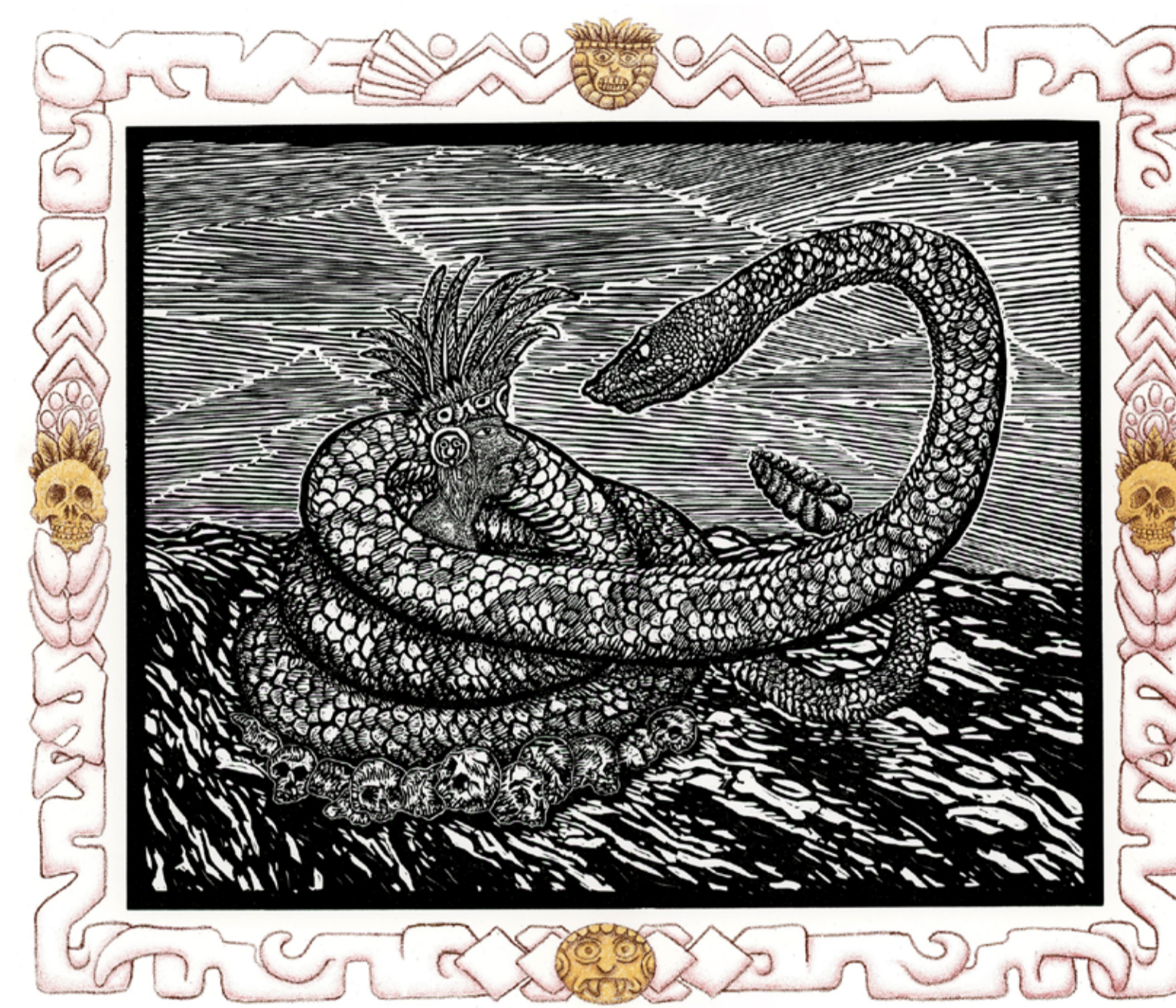
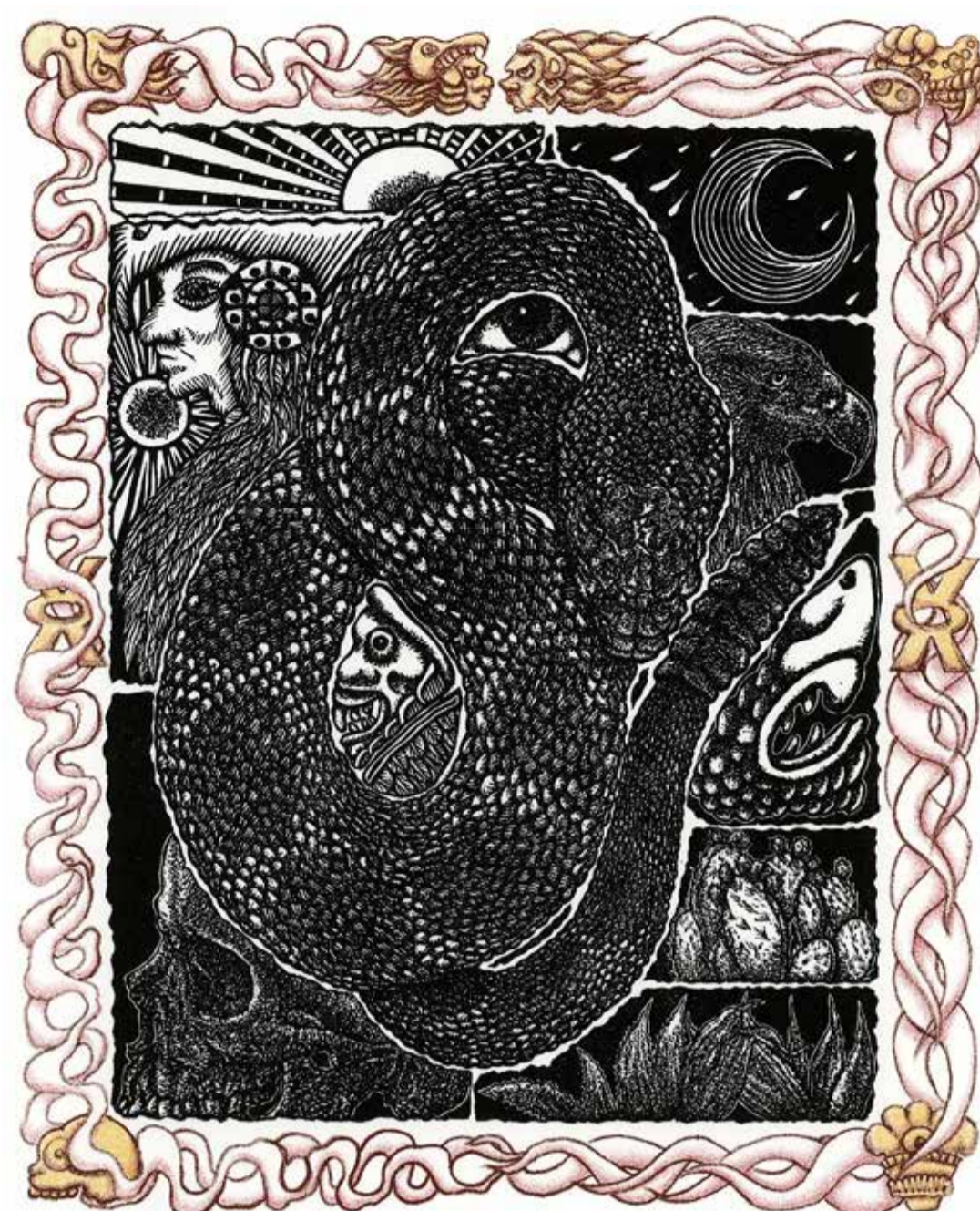
and Three Chairs (1965), created by Joseph Kosuth, who is, in fact, an American artist of Hungarian origin. I inject cultural and political particularity into the principles of conceptual art rooted in philosophical questioning, self-referentiality, and a lack of context-specificity.

Ultimately, this project points to the differences between the cool and philosophically rooted Conceptualism of the 1960s and today’s emphasis on context specificity, identity politics, and the focus on “origins” in a climate of nationalism. Both perspectives are extremes, the former reaching for meaning beyond specific contexts while the latter searches for authenticity that is increasingly more problematic to map.



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 been inspirational to 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.



Incantare

Land Water Witch Grave

Land Water Witch Grave

Land Water Witch Grave

The children drew what they saw — the lady with the crooked neck haunting them all.

Incantation in Latin translates “to enchant.” *Incantare*. *Cantare* means “to sing.” This connection between chanting and music is deeply rooted in magic and ritual.

This work explores the haunting of the Harrisville farmhouse, the location that inspired the first *Conjuring* film, as well as the trope of the Witch from both cinematic and historical references.

It is purported that a witch named Bathsheba haunts the land surrounding the farmhouse.

Carolyn Perron (the mother and homeowner of the Harrisville farmhouse from 1970-1980) and Lorraine Warren (world-renowned psychic and paranormal investigator) were the first to name

Bathsheba as the demonic presence that haunts the house. Bathsheba Sherman lived on the surrounding farmland from 1814-1885; however, there are no reports of any wrongdoing

attached to her or her family. After researching the history of the land, Perron came across Bathsheba’s name and decided that she must be the entity haunting the house. Warren then

had a vision of Bathsheba with a needle and a child’s skull, and the story developed that

Bathsheba murdered a child. The two women dragged Bathsheba’s name through the grave.

Is Bathsheba connected to this house through the land, the water in the well or simply by name? After the Perron family moved out, the next woman of the house used the space as a day care facility. There are drawings from the children in the basement — the same room with a well, of a lady with a crooked neck. Could this be Bathsheba continuing to haunt the home?

In this work, I recontextualize my findings from the Harrisville farmhouse while exploring the power of incantations through neon, poppets, video, and sound.



For the last two decades, I'd made artwork about being outside of my house, away someplace, often somewhere new or unfamiliar to me. "Public" was part of the requirement. It was never private, even when centered from my own experience.

The pandemic changed that. It necessitated making work about place in different ways. I had not yet explored "place" and "public" via the web and social media. The video *Learning to Love the Apocalypse Now* combines representation of real

domestic and physical environments with virtual spaces (footage stolen from social media)—both actual and vicarious participation in important events of the day, sometimes while stuck in one's room or in between dog walks. What does it mean to consider the actual and virtual domestic environment(s) as a place or places in themselves?

Extending the idea of quarantine/remain in place, I've gathered materials from my immediate environment: the basement, the garden, the studio, as well as the virtual. Very old artworks, lying around, asking me when I'll make new ones. There's internet-based images from dreaming of going somewhere amidst the dog hair and coffee. But mostly there's grit, grime, inner thoughts, banality, and doing it all over again the next day.



Before the pandemic, my work came from a place of growing up as a young woman in restrictive familial structures, enduring and sharing the double-edged lessons commonly found in cautionary fairytales. After a yearlong struggle with her health, my mother passed away during the COVID pandemic. It is that struggle and the pieces left behind that this work was made from. My mother's story was a connective structure that held me that I now hold in her absence. The



Altar is an inventory of my mother's childhood, accounting for what is not my own but now I am tasked with keeping. This work, although specific to my mother, is not unfamiliar to those that have lost someone while the world was burning around them, putting the grief and accounting on hold for a later date.



By Fall of 2020, I had been practicing CrossFit for about a year and a half. The beginning of the COVID pandemic disrupted the social nature of both my art and exercise routines, so I started focusing on Olympic weightlifting, painting, and working from home. Olympic weightlifting focuses on developing intentional, efficient movements, which, over time, become more accurate as the athlete grows in strength and precision. As a result, the athlete can lift more weight. This exercise seems very simple and repetitive, but it requires a lot of discipline and daily work to perfect. It is very meditative in nature, and it helps with extending the athlete's physical and mental limits. I think of weightlifting as an analogy to life, where growing in physical and mental strength enables one to overcome obstacles.

Each time I am able to lift more weight, I push my own limits, I conquer my weaknesses. Sometimes I win and sometimes I lose. It's a daily struggle and I am constantly trying to improve my physical and mental strength.

In *Fortitude* I found a visual way to permanently record a movement in time, one of the thousands that it takes to gain mastery of movement and oneself. The displayed movement is unique, still imperfect, and it reflects where I am on my journey at the moment of making the mark.

With continued effort, this simple gesture will shift slowly toward perfection over time.



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 sensuous, fluid volumes of the vessel. Intentionality is embedded in the process, where each touch evokes a response from the clay which, in turn, prompts the next gesture. The vessel finds its way as the corollary of an open-ended inquiry.



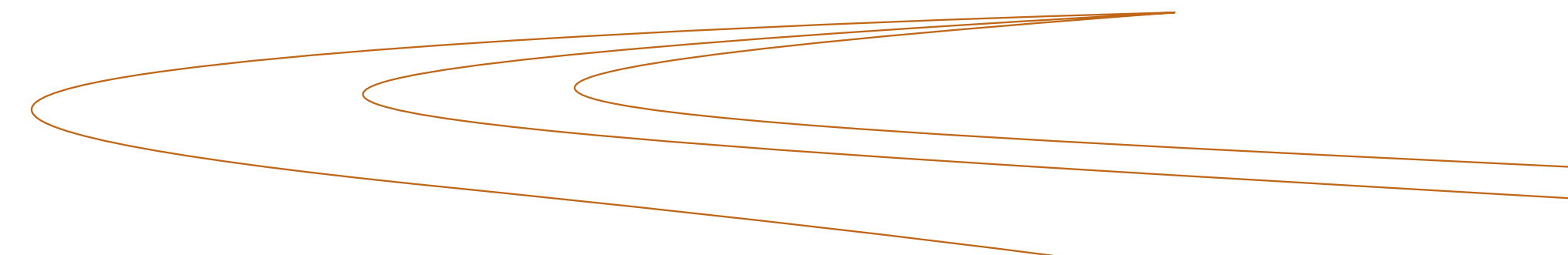
I create a painterly language that emphasizes the hybridization between our physical and digital experiences. I replicate, imitate, and steal digital languages to express how confusing and lost it can feel to operate in a world that is both super connected and isolating, mediated through a screen. The algorithmic ways of processing information through coding and keywords seems rather abstract to me, even unintentional or misunderstood. My work sutures digital efficiency and painterly inefficiency through physical marks and colors that are rambunctious, fiery, and ambiguous in their affect. There is tension between the ordinary and the superlative, and between what is natural and artificial. I examine how bemusedly liminal our physical and digital spaces have become.

My new piece *Clouds* is a continuation of exploring the hybrid digital and physical space we must navigate daily. It presents an image of nature used for a computer desktop background. Nature is being manipulated and coaxed to serve as a stripped version of its authentic self for our mediated access to it. By whimsically using a digital window icon to represent actual clouds, I am emphasizing how destructive and short-sided our use of nature is today. I am also referencing “the cloud” and how abstract and confusing that idea can be.

Over the past few years during the pandemic, like many, I've experienced bouts of isolation and had the opportunity to contemplate different states of mind I experience in life. At times, my mind and body are stuck or frozen, and I'm unable to proceed with projects and ideas. I've concluded that many times, this frozen state corresponds with the state of my nervous system—whether it's activated or disrupted with thoughts of perfectionism, insecurities, confrontation, fear of failure, shame, guilt, etc. While learning more about my nervous system and practicing techniques to calm my body, whether it be through growing plants, doing yoga, connecting deeply with loved ones, spending time outdoors, dancing, or simply moving my body—I am then able to move into a state of flow, movement, and creativity. Have I perfected my flow through life? No, but I am more aware of my states of mind and continue to develop techniques for calming my nervous system.



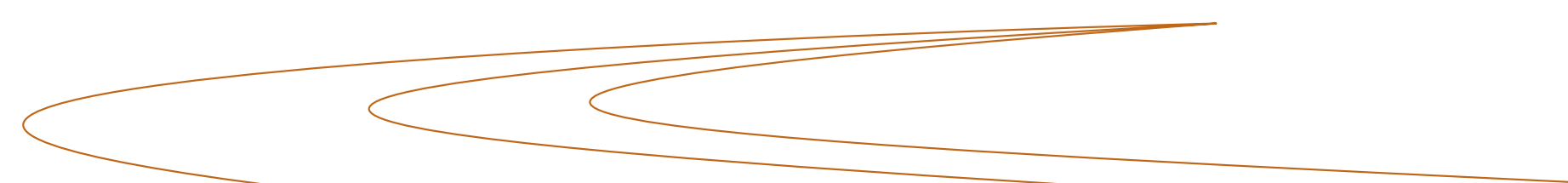
My work in the Faculty Biennial is simply a visual representation of different states of mind ~ an awareness of being stuck ~ an awareness of healing strategies to calm my nervous system ~ an awareness of the beautiful flow state available to each of us ~ at any moment.



TYLER STONESTREET



We connect ourselves to others through stories that form meaningful relationships. These connections are often paired with objects that we choose to express our identity/culture. I am inspired by the history of ceramics and its power to connect us to the past and teach us of culture. The pots that I make are an extension of me and my stories that have shaped me as a person.



Ted Adler*Interstitial Vessel I*, 2022*Interstitial Vessel II*, 2022*Interstitial Vessel III*, 2022*Interstitial Vessel IV*, 2022*Interstitial Vessel V*, 2022

All porcelain with feldspar inclusions

Courtesy of the artist

Robert Bulp*Pandemic Domestic Experiments (Each Time I Looked Around, the Walls Moved In a Little Tighter)*, 2022

Acrylic, graphite, coffee, garden dirt, leaves, transfer, dog hair, found blueprints, old artworks laying around the studio, on paper mounted on board

Courtesy of the artist

Learning to Love the Apocalypse Now, 2020

Video, 6 minutes 20 seconds

Courtesy of the artist

Barry Badgett*Opposing Demands*, 2022

Wood, cast iron, mixed media

Courtesy of the artist

Tanna Burchinal*An Altar for My Mother's Childhood*, 2022

Wood, mixed media

Courtesy of the artist

Marco Hernandez*Atrapado pero Valiente*, 2022*Mi Cultura*, 2022

All relief and silkscreen

Courtesy of the artist

Tatiana Svrčková Larsen*Fortitude*, 2020

Black ink and acrylic paint on paper, barbell with paintbrush, video

Courtesy of the artist

Ernst S. Kind*Pinnie the Pin Cushion Mouse, a place for reflection and peace*, 2022

PVC sheeting, spongy foam, fabric, felted wool, metal pipe and fasteners and wire, camping chair, LED lights, Bluetooth speaker, phone with jack, forest sounds

Courtesy of the artist, with thanks to Techartict.org for technological support and The Sewing Center (wichitasewing.com) for inspiration

Felted Neck Scarf, 2022

Wool with silk and glass beads

Courtesy of the artist

Apron: A Gender Adaptation, 2022

Tulle, polyester voile with factory embroidery and embellishments, plastic, glass beads, buttons, hand-beading

Courtesy of the artist

Tina Murano*Freezing ~ Healing ~ Flowing*, 2022

Mixed media

Courtesy of the artist

Amanda Pfister and April Pameticky*She Cast Her Gaze*, 2020

365+ photos, 50+ poems, metal tacks, magnets

Courtesy of the artists

Jeff Pulaski*The Cookes Tale (from the Canterbury Tales)*, 2021

One-color letterpress

Courtesy of the artist

Irma Puškarević*Ćirilica ponovo 'posvađala' Beograd i Zagreb (Ćirilica once again 'alienates' Belgrade and Zagreb)*, 2022*'Bosanski' je politički, a ne lingvistički jezik ('Bosnian language' is political and not linguistical)*, 2022*Glagoljica – ekskluzivno hrvatsko pismo (Glagolitic script – an exclusive Croatian script)*, 2022*Latinica je okupatorsko pismo (Latin script is a script of the occupiers)*, 2022*Arapski alfabet je stran (Arabic script is alien)*, 2022

All digitally edited photographs

Courtesy of the artist

Lori Santos*Unknown Transmissions*, 2022

Mixed media, pastel, collage, paper

Courtesy of the artist

Mother Tongue, 2022

Mixed media, paper, watercolors, colored

pencil, collage

Courtesy of the artist

Jennifer Ray*Manifest Hate*, 2022*Shatter*, 2022*Deconstructed Guitar (after Picasso, who deconstructed his women)*, 2022*Pierce*, 2022*Tread/Trod*, 2022*T&P*, 2022

All archival inkjet prints

Courtesy of the artist

Joshua A. Smith*The Invisible Suitcase*, 2021-2022

Animation made with Adobe Illustrator and After Effects

Courtesy of the artist.

Project sponsored by The American Academy of Child Psychology, The New York Council of Child and Adolescent Psychology, The New York Department of Education, The NewYork-Presbyterian Ambulatory Care Network, and The School-Based Mental Health Prevention Program. The work was written & voiced-over (English) by Kimberly E. Kleinman, PsyD, Senior Psychologist and Assistant Professor within the Department of Pediatric Psychiatry at NewYork-Presbyterian Hospital/Columbia University Medical Center. The work was produced & voiced-over (Spanish) by M. Carolina Zerrate, MD, a board-certified adult, child, and adolescent psychiatrist, Assistant Professor in Psychiatry at Columbia University Medical Center, and the Medical Director of the Washington Heights Youth Anxiety Center at NewYork-Presbyterian Hospital (NYPH).

Tim Stone*Clouds*, 2022

Acrylic paint, oil stick, spray paint on paper

Courtesy of the artist

Adelia Wise*Imposter*, 2022*Cocoon*, 2022

All charcoal on paper

Courtesy of the artist

Tyler Stonestreet*Drinking set*, 2022

Porcelain, cone 6, wheel thrown (cups)

Stoneware, soda fired, cone 9, reduction

cooled (stand)

Courtesy of the artist

Mug set, 2022

Porcelain, cone 6

Courtesy of the artist

Irma Puškarević**Jennifer Ray***Crabylegs Production Ephemera*, 2022

Soap pump, bubble wrap "eel," masking tape "crabs," faceted glass bowls and dishes, photographs of honey letters, photographs of oranges and lemons, trash items, pressed

leaves, Coke bottle, light bulb, honey bottle, corn syrup bottle

Courtesy of the artists

Crabylegs and The Three Shells, illustrated by Irma Puškarević & Jennifer Ray, text by Jeremy Thomas, 2022

Full color hardback book, 32 pages

Courtesy of the artists

Crabylegs: Behind the Scenes, 2022

Digital video

Courtesy of the artists

Megan St Clairin collaboration on sound with *Wild Buffalo**Woman**Incantare*, 2022

Neon, textiles, video, and sound

Courtesy of the artist

Levente Sulyok*One (Million) and Three Chairs (of Hungarian Origin)*, 2022

Installation with chairs

Courtesy of the artist

Crabylegs: Process Collage, 2022

Silver gelatin prints, straight pins

Courtesy of the artists