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an exhibition of contemporary art from pre-tenure women faculty
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September 19 – 23, 2011
Patti and Rusty Rueff Galleries
Yue-Kong Pao Hall | Purdue University
INTRO The process of exchange—of ideas, thoughts, emotions, experiences—is inherent to conversation. And conversation is at the heart of the production of knowledge at universities—in the classroom, in the lab and in the studio. In the realm of artistic production, Grant Kester has researched the significance of conversation as a theoretical concept, suggesting an alternate framework for understanding contemporary art that is a departure from mainstream modernist interpretations. 1 His approach represents an explicitly social understanding of art and thus, creates a space to ask critical questions about the power relations that run through the production, viewing and valuing of art. In the case of the Conference for Pre-tenure Women, as participants consider the often fraught process of tenure, the questions for artists might be more specific: How is value assigned to artwork in a promotion file? Are there any limits to the conversations in which artists at universities can engage and how is this revealed? Looking within art and design departments around the Midwest, who is missing from the conversation and most importantly why is this so? I have borrowed Kester’s title for this focus and because the experiences produced by contemporary artists are always embedded within larger historical, political, and/or cultural discourses. Art is neither disconnected from the world around us, nor can it wholly ignore the institutions which shape expectations for artistic creation. The imaginative, analytical and metaphorical ways in which artists engage the world ultimately result in new ways to reflect on our social and cultural environment. As Ernst van Alphen puts it: “art thinks.” 2 Furthermore, the title is intended to make a clear connection between this exhibition and the Purdue Pre-tenure Women Conference of which it is part. The participants in the conference have come together to engage in a process of exchange. I hope this exhibition will make a positive contribution to this process. Even within a traditional gallery setting, artworks and audiences are connected, not just through the more passive individual act of “seeing,” but also in acts of conversing through which meaning, value and possibly new ideas are constructed and disseminated. This is an active understanding of “viewing” or experiencing art and one that means that the artwork is not finished when it appears on a gallery wall or pedestal, but has just begun its life in the public realm by unleashing a dialogical process through which significance is negotiated.

How can artists contribute to the many conversations that will take place over the next two days of the conference? I hope you will find answers to this question yourselves by spending time with the pieces in the exhibition and by talking with the artists who produced them. It is my hope that this catalog, still available online long after the exhibition ends, will also be a resource for continued conversation. 3 Exhibitions are always a collaborative effort. Thank you to everyone who contributed to the realization of Conversation Pieces. In particular, I would like to thank Katie Pope, who with the generous support of the Office of the Provost and the Susan Bulkeley Butler Center for Leadership Excellence, provided me with the opportunity to curate an exhibition for the Pre-Tenure Women Conference; the artists who enthusiastically agreed to participate and provide work of national and international significance; Ryan Gibboney for her design of the exhibition postcard and catalog; Liz Erlewine for her support in planning and installing the exhibition; Fabian Winkler for his support, patience and editing skills; and all those who helped with installation and take down!

3 http://www.cla.purdue.edu/vpa/etb/events/conversation_pieces.html
CAPITALIST AND COMMUNIST PLATE SERIES

My artwork is a combination of studio-based painting and installation display informed by studies in historical propaganda and the role of decoration in the construction of political identity. I am interested in the intersection of contemporary global reality with an often idealized American past.

The slogans painted on the Capitalist Plate Series are from contemporary American workers’ blogs, while the visuals are inspired by Soviet propaganda. Conversely, the Communist Plates Series borrows from Soviet slogans and American big box store plateware designs. The purpose of this investigation is to seek out collusions and contradictions within concepts of labor in capitalism and communism.

As a young woman in the academic world, the politics of labor is a provocative topic full of complexities. This project seeks to highlight ordinary hopes and fears about the complex politics of work, while simultaneously questioning gendered forms. I believe that art can disrupt order and provide new models for the individual and society. My hope is to encourage the viewer to identify (and perhaps reconsider) their own relationship with work.

BIO Lauren Frances Adams was born in North Carolina, and received a BFA from the University of North Carolina at Chapel Hill and an MFA from Carnegie Mellon University. She is an assistant professor of art at Washington University in St. Louis, Missouri, and founder and director of Cosign Projects, a site-specific gallery space in St. Louis. She has collaborated on numerous projects involving painting, video, sculpture, and curatorial work. Her art has been exhibited widely, including at the North Carolina Museum of Art, Raleigh; the Andy Warhol Museum in Pittsburgh, Pennsylvania; an ex-Turkish bathhouse in Belgrade, Serbia; Fraction Workspace in Chicago, Illinois; and the CUE Art Foundation in New York City. She was awarded a residency at the Skowhegan School of Painting and Sculpture in 2009, and at the Cité Internationale des Arts in Paris in 2010. Upcoming exhibitions include a solo project at Conner Contemporary, Washington, D.C., and SECCA in Winston-Salem, NC.

More of Lauren’s work can be viewed at: www.lfadams.com.
Vacant Quarters was a precursor to the Internet in its dissemination of fact and fiction to those who lacked exposure to global culture. In the late 19th and early 20th centuries, Peru, Indiana served as the winter quarters for the grand Haggenbeck-Wallace Circus. After the Great Depression, the popularity of the circus declined as public entertainment shifted away from live spectacle. With fewer shows on the road, Peru, Indiana was left with an excess of unused circus carts. Vacant Quarters re-envisions a 1941 burning of 150+ extraneous circus wagons. This burning of modular homes that were once revered as glorious works of craftsmanship, traveling museums, and parade pieces, suggests the decline and abandonment of homes in the 21st century housing market. In Vacant Quarters, participants accelerate the burning of carts as they stand to watch the train roll by.

BIO Victoria Bradbury is a new media artist weaving electronic signals, code, and fibrous materials to create temporary abodes. Bradbury has screened and exhibited her work at the Albright Knox and Hallwalls Galleries in Buffalo, New York, Artist Television Access in San Francisco, the Loop Festival in Barcelona, and at the China International Fiber Arts Biennial in Beijing. She has designed sets for The Juilliard School, Under the Table Theatre, The New York Clown Festival, and Fluren Festugen in Aarhus, Denmark. She collaborates with glass artist Mark Hurst to process and manipulate live video in sculptural space. Bradbury was a 2008 Artist in Residence at Imagine Gallery, Beijing. She holds an MFA in Electronic Arts from Alfred University and a BFA from The Maryland Institute College of Art. She is currently Assistant Professor of Electronic Art and a Fellow for the Institute for Digital Intermedia Arts at Ball State University.

More of Victoria’s work can be viewed at: www.victoriabradbury.com.
MIGRATE
New Kingdoms imagines the aftermath of biotechnology in a post-human era where man-made life forms have adapted to the natural world. Genetically engineered beings infiltrate the Earth’s surface creating new habitats in the landscape. As the entities in these photographs populate our planet, the evolution of these unique species usher the Earth into a new biological epoch in the history of life. Survival of the fittest, hybridization, reproduction and extinction play out in these scenes. Influences for this work stem from contemporary issues in technology, science, ethics, and evolution, as well as man-made biological creation and its controversial status.

BIO Alison Carey’s work explores earth’s uncharted territories; in her studio she constructs landscapes of the ancient past as well as landscapes that may exist in the possible future. Carey has exhibited her work in museums and universities throughout the United States; she is currently represented by Michael Mazzaro Gallery in NYC. Carey was a Roswell Artist-in-Residence Fellow during 2005-2006 and a Junior Artist-in-Residence at the Oregon College of Art & Craft in 2007. Current 2011 exhibitions include a solo show of “New Kingdoms” at the Griffin Museum of Photography in Winchester, MA during the months of September and October. Carey is currently an assistant professor of photography at Columbia College Chicago. More of Alison’s work can be viewed at: www.alisoncarey.com.
Bio
Laura Drake has been an Assistant Professor of Industrial Design at Purdue University since 2007. Her specialty is furniture design. Her work has been exhibited internationally at venues such as: MIT in the Furniture Society’s outdoor furniture exhibit; the DesignQuest furniture competition exhibit in Grand Rapids, MI where she won the grand prize for her “Pierced Chair;” the Yodex Exhibit in Taipei, Taiwan; the International Contemporary Furniture Fair in New York City; Neocon World Trades Fair in Chicago; The Becca Gallery in New Orleans, LA; The Fine Furnishings Show in Milwaukee, WI; and throughout the Chicago area in exhibits affiliated with the Chicago Furniture Designers Association. Drake has an MA in Industrial Design from Purdue University and an MFA from Southern Illinois University at Carbondale. Prior to her current professional efforts, Laura Drake was represented by the gallery “Art et Industrie” in New York City for 15 years.

Pierced
“Pierced” is one in a series of chairs that was inspired by the ergonomic fiberglass seats of Eero Saarinen and Charles and Ray Eames. My goal was to develop a digital format for this series with the first few chairs being the format. The Pierced Chair is made from 3/8” aluminum plate that is water jet cut and glued with an industrial epoxy. After extensive research on different types of coatings for the aluminum, I chose a hand burnished finish with the water jet cut edge exposed. It was designed by making multiple scale models, full size mockups and trial prototypes that were either cut out of plywood on a band saw or a CNC machine. The software I used was Rhino. My furniture pieces prior to this series were developed as three dimensional ornament through the making of this piece I discovered that what drives me now is a real passion for process and function.

Title: Pierced
Date: 2009
Dimensions: 20”W x 33”H x 24”D
Waterjet cut Aluminum plate, epoxy
(Photo by Tim Fuller)
Now there are more

The Marshall strawberry, once deemed by James Beard, father of American gastronomy, as the most delicious strawberry ever grown, is now on Slow Food’s top 10 most endangered foods list. The Marshall was discovered in Boston in 1883, then grown widely in Washington, Oregon and California until the 1960s, when it was phased out due to its modest production, delicacy, and therefore incompatibility with modern industrialized agricultural practices.

In an attempt to revive a taste from our past, in 2007 I requested and received runners from what were then the last three remaining plants in existence at USDA’s Germplasm Repository in Corvallis, Oregon. Since then I have been growing and nurturing these plants, which now number sixty-seven. I’m working now to secure a new permanent home for the Marshall through a new public art installation entitled “Rising Fields”, dedicated to increasing numbers even further. The strawberries harvested thus far, are the fruits of my dreams.

Title: Marshall Strawberry, Now There are More
Date: 2011
Dimensions: 5ft’ x variable
Live plants and mixed media

Leah Gauthier was born in Chicago, and lives and works in Bloomington, Indiana. She received an MFA from the School of the Museum of Fine Arts Boston and Tufts University and a BFA from the School of the Art Institute of Chicago. Her work straddles sculpture, relational art and performance art. Using natural, handmade, and repurposed materials, as well as live plants and food, she explores ideas of sustainability, self-sufficiency and community building. Her work has been exhibited nationally and internationally in museums, galleries and alternative spaces. Leah has been an Artist-in-Residence at the MacDowell Colony, Burren College of Art (Ireland) and Eyebeam (New York City), and the recipient of grants and awards from the National Endowment for the Arts, Efroymson Contemporary Arts Fellowship, Berkshire Taconic Community Foundation and The Puffin Foundation. More of Leah’s work can be viewed at: www.leahgauthier.com.
Bio

Beate Geissler was born in Germany, and lives and works in Chicago, Illinois. She received an MFA from the Hochschule für Gestaltung in Karlsruhe, Germany. Geissler’s photographic artworks are realized in collaboration with Oliver Sann. Her work has been exhibited nationally and internationally in museums, galleries and alternative spaces including the Renaissance Society Chicago, the Museum of Contemporary Photography, Chicago, the nGBK (new society for Visual Arts) Berlin and the Fotomuseum Winthertur in Switzerland. She has been the recipient of a number of prestigious grants and awards: the Videonale Award, Museum of Art, Bonn, Germany; Herman-Claasen-Award Cologne, Germany; and the Dean’s Research Prize, School of Art and Design, University of Illinois at Chicago. Currently, Beate Geissler is an Assistant Professor of Art at the University of Illinois at Chicago.

More of Beate and Oliver’s work can be viewed at: www.geisslersann.com.

THE REAL ESTATE

When the artists Beate Geissler (German, b. 1970) and Oliver Sann (German, b. 1968) moved to Chicago from Germany in early 2008, the current economic crisis was well under way. The percentage of the nation’s homes that were vacant and for sale or rent was at historic highs. Foreclosure rates were rising, while home prices, which had begun to fall in 2006, continued to plummet. Nationwide, the number of homes that have been foreclosed over the past four years is estimated at more than six million. Many of these homes remain empty; most of them represent a family or person that has been displaced.

In this disheartening environment the Geisser/Sann family began to search for a place to live in Chicago. Out of necessity they spent their days consumed by real estate, surrounded by evidence of the housing crisis. Eventually they felt a need to react to the situation and began photographing foreclosed properties all over Chicago, ranging from homes worth a few thousand dollars to 3.5 million–dollar mansions. This endeavor resulted in their photographic work the real estate (2008–09), a series of sixty color photographs of vacated interior spaces. Geissler and Sann did not set out to create a social documentary project. Instead, they were interested in probing the concepts of home and ownership. Feeling somewhat displaced themselves as new arrivals to the United States, they began to reflect more deeply on what it means to be uprooted, and to explore the link between familiarity and feeling at home.

In the German language, the words heimlich (canny/homey) and unheimlich (uncanny/unhomey) have a complicated, dialectical relationship. Heimlich can mean both familiar and friendly, but also secretive, unfamiliar, and impenetrable—as the familiar would be unfamiliar to the person outside of the home. Unheimlich, as the negation of heimlich, means unhomey, and can also translate as “eerie,” or even “unconcealed,” in the way that something that is supposed to be kept secret can be inadvertently revealed. In 1919 Sigmund Freud published an essay called “Das Unheimliche,” in which he discussed the complexity of the word unheimlich. He explained that the propensity of the familiar to turn on its owners and suddenly become unfamiliar can provoke feelings of anxiety and dread.

(Excerpted from the original by Karen Irvine, Curator, Museum of Contemporary Photography, Columbia College Chicago for the exhibition.)
The Gates
The Gates pairs media footage of the bridal and funeral processions of Princess Diana as both carriages emerge from the gated walls of Clarence House and Kensington Palace, passing before an endless stream of people who have lined the streets to stare in awe and cry. Both images have been slowed down and paired so that the movement from past to present appears to unfold in one continuous shot panning from left to right. Inspired by Francesco Pesellino’s Renaissance wedding chest panels “The Triumphs of Love, Chastity and Death”, and “The Triumphs of Fame, Time and Eternity”, The Gates is also a comment on the codependency that exists between the camera, celebrity, and the public.

Title: The Gates
Date: 2011
6 minutes, NTSC video, sound

BIO Maura Jasper is a visual artist whose works encompasses drawing, experimental video, performance and participatory projects. Primarily interested in portraiture and the passage of time, her work investigates how pop cultures and histories shape and inform identity. She has exhibited and screened work at venues such as Artist’s Space, New York City, Threadwaxing Space, New York City, the Institute of Contemporary Art in Boston, and the Centre for Contemporary Images in Geneva, Switzerland. She is probably best known for her work as a co-founder of Punk Rock Aerobics, the DIY workout and her album art for Dinosaur Jr. She currently lives and works in Indiana, where she teaches video and intermedia arts at Ball State University. More of Maura’s work can be viewed at: www.maurajasper.com.
Jane Eyre walks through a haunted Victorian realm that shares a dimensional membrane with a present day museum. Unable to exit her world Jane communicates with marble figures in the exhibition space, while crowds of children led by female teachers (like herself) visit the marble gallery.

The subtitled sections present a conversation between two women, who are editing the moving image verbally, talking about woman-woman antagonisms and outcomes of female internalized misogyny in capitalist structures dominated by men. They describe a perfect pair for Deleuze and Guattari’s most dangerous character, the bachelor, (perfectly exemplified by Josef K.), as a young woman, unpredictable and of her own will, for men want her and women despise her.

**ANOMIE**

Irena Knezevic is a Chicago-based Serbian artist. Her work occurs in various performative forms, materials, venues, and media to construct programs for the public and institutions. One-person projects and performances have taken place at the Museum of Contemporary Art, Chicago, ThreeWalls, Chicago; White Columns, New York; Galerie im Regierungsviertel, Berlin; Harvard University; Northwestern University; University of Pennsylvania; Wellesley College; Jan Van Eyck Academie, Netherlands; Blum and Poe, Los Angeles; Whitney Museum of American Art, New York and Bradley University, Peoria. Upcoming solo projects will be shown at Illinois State University Galleries; FotoFest 2012 Biennial, Houston; and Hyde Park Art Center, Chicago.

A monograph of scores, programs and manifestos, Victory Of Literary School X, including writings by Anthony Elms, Matthew Jesse Jackson and Kendra Paitz will be published in 2012 by University of Illinois Press.

More of Irena’s work can be viewed at: www.allyouknowistrue.net.
Bio

Born in South Korea, Min Kim Park explores issues surrounding gender, ethnicity and identity using performance, video, photography, sound and video installation. Her work draws much from her experience as a journalist in Chicago for the Korea News Daily and Korean American Broadcasting Co. Park’s work has been exhibited nationally and internationally. Her recent video work, Perfect Asian Woman is included in “Artdisk” a DVD magazine, which was screened at two venues: Miami MOCA at Goldman Warehouse and Artificial Light 2006 during Art Basel Miami 2006. In addition, she has exhibited a collaborative interactive video installation in a group exhibition at the Museum of Fine Arts in Santa Fe in Spring 2007. She has also exhibited her work at Arizona State University, University of Houston, Sam Houston State University, and Emory University. Her new work, Zummarella was screened at White Box, New York City in 2010. Park has been an artist in residence at the Bemis Center for Contemporary Art and the recipient of a Rosenquist residency at North Dakota State University in 2009. She received an MFA degree in Photography from University of New Mexico in 2007. She has taught at the School of the Art Institute of Chicago, Northwestern University and St. John’s University.

More of Min Kim’s work can be viewed at: www.minkimpark.com.

Zummarella

Zummarella caricatures the absurdity and arbitrariness of the relation between the authority and the subordinate. It also explores subordination, bodily imposition, and power struggle, assumed positions of authority and social hierarchy. I employed makeshift props and costumes, through which a fragmented, episodic poetic narrative is played out between three women who pantomime acts of healing through erotic subjugation and maternal scolding, blurring the line between aggressor and victim, depicting an inescapable societal hierarchy.

Title: Zummarella
Date: 2010
9 minute video
Maura Schaffer is an Assistant Professor of Interior Design at Purdue University, West Lafayette, Indiana, where she teaches Interior Design. Maura received a Bachelor’s degree in Interior Design from Southern Illinois University- Carbondale in 1992 and began her professional career as an Interior Designer working in architecture firms in Chicago and St. Louis from 1992-1997. She began the transition to a career as an artist at Southern Illinois University Edwardsville receiving a Bachelor of Fine Arts degree in ceramics with a minor in weaving in 1997. In 2000 she completed her Master of Fine Arts degree at Florida State University where she began working with sculpture and installations. While teaching she has remained active as an artist and participates in national and international shows where she exhibits her sculptures and installations and has received grants as well as awards for her work. Her work focuses on the table as well as other furniture as a means of expressing ideas about human relationships.

**THE GAME**

For the past few years I have been working on a series of sculptures using tables, chairs, and beds as a vehicle for expression. I enjoy using the familiar trappings of domestic life to convey aspects of the human condition. The resulting anthropomorphic pieces of furniture are caught in the act of fighting, dancing, lovemaking or dreaming. Others share angst-ridden meals in a poetic and painfully funny series of tableaux. The chairs allude to human actions without the presence of human figures. The wire structure and translucent white hand-stitched fabric give each installation a ghost-like presence and a purity that invites the viewer to reconsider these transformed mundane objects in a broader social context.

**BIO**

Maura Schaffer is an Assistant Professor of Interior Design at Purdue University, West Lafayette, Indiana, where she teaches Interior Design. Maura received a Bachelor’s degree in Interior Design from Southern Illinois University- Carbondale in 1992 and began her professional career as an Interior Designer working in architecture firms in Chicago and St. Louis from 1992-1997. She began the transition to a career as an artist at Southern Illinois University Edwardsville receiving a Bachelor of Fine Arts degree in ceramics with a minor in weaving in 1997. In 2000 she completed her Master of Fine Arts degree at Florida State University where she began working with sculpture and installations. While teaching she has remained active as an artist and participates in national and international shows where she exhibits her sculptures and installations and has received grants as well as awards for her work. Her work focuses on the table as well as other furniture as a means of expressing ideas about human relationships.

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**Title**: The Game  
**Date**: 2005  
**Dimensions**: 48”W x 82”D x 50”H  
**Materials**: Wire, fabric
In a society where nudity is scandalous, regulated, and wrong, we have become increasingly uncomfortable with the human body in its natural form. Our children are taught that nudity is shameful, and their curiosity with others’ bodies is often hushed. This has caused us to be afraid of our bodies, leaving us more susceptible to the influences of the ever-present images of media created ideals.

In much of my work, I push my own comfort levels with my body. However, with those self-portraits, I am ultimately in control of the images presented to the viewer. In reaction, I create large drawings of other people that push the comfort levels of those who are not in control of anyone or any imagery. By asking individuals to literally dive into a pile of naked bodies, I ask them to trust both the other models and me. A bond is formed between these strangers while their skin is pressed against one another, and again between them and me as I react to their bodies with the artwork. They both acknowledge and dismiss each other’s nudity. It is my goal to record this tension between awkwardness and comfortability in drawings that stretch far beyond figure studies into stimulating, honest, powerful objects.

**Title:** Mountain 2  
**Date:** 2011  
**Dimensions:** 72”H x 96”W  
**Charcoal and Acrylic on Paper**

**BIO**  
Christine L. Wuenschel was born in 1980 in Akron, Ohio. In 1998, before enrolling in university studies, Christine traveled to Europe where she participated in pre-baccalaureate studies at Central Saint Martin’s College of Art and Design, The London Institute. She then went on to study painting and drawing at Myer’s School of Art at the University of Akron and received her BFA in 2004. She rounded out her education at the Herberger College of the Arts at Arizona State University with an MFA in Drawing and Painting in 2008. Christine is most recognized for her self-portrait work dealing with identity and body image. Her large scale figurative drawings have won several exhibition awards and appeared in numerous national and international exhibitions including Kink: The Seduction of Art at Koplin Del Rio Gallery in Culver City, CA; The 7th Annual National Self-Portrait Exhibition at 33 Contemporary Gallery of Zhou B. Art Center in Chicago, IL; and Drawing Discourse: A Contemporary Exhibition in Drawing at S. Tucker Cooke Gallery at the University of North Carolina Asheville. Christine currently serves as Assistant Professor of Art in the Patli and Rusty Rueff’s school of visual and Performing Arts at Purdue University.
Sigrid Zahner was born and raised in London into a family of musicians. She has lived in four different countries and raised two boys, one of whom is in the military and has served in Afghanistan. Zahner is interested in the universal ideas of war, religion, children, animals, how we interact with and judge each other, and our misuse and misinterpretation of them all. She feels that in this society of technology and cyberspace there is no better reminder of our physical, worldly presence than the use of “the material” to search for spiritual answers.

There is nothing Zahner could not or would not use in a piece, but she finds that clay is the most transmutable of all materials, hence her more extensive use of it. Her use of it is also a political statement, as it is a material that is usually relegated to the craft arena by the fine arts and as such carries the same sort of stigma that is assigned to the lower echelons of society: this reaction to such a prosaic material that is so easily dismissed in the art world is a reminder of our sometimes unequal treatment of each other according to our origins, and what is fashionable within or toward a certain demographic that year.

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**FUTURE EMPTY**

“The point is not to “detect order behind chaos,” but rather to detect the form, the pattern of chaos itself, of its irregular dispersion.” *

I make work out of fragments as I feel that this is a metaphor for the way our lives are… seemingly disjointed and unrelated pieces that together make up a cohesive whole. My goal is to supply the audience with a source for thought and personal speculation rather than present a didactic point of view; an attempt on my part to allow the audience (and myself) to experience the poetics of ambiguity.


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**Title:** Future Empty  
**Date:** 2011  
**Dimensions:** 22”H x 8”W x 7”D  
Handbuilt slipcast and screen-printed white earthenware with underglaze, clear glaze and gold luster, wooden base with flocked screen printed images.
Thank you

The overall goal of my design for the Conversation Pieces exhibition catalog was to interpret the works included and create meaning from the title Conversation Pieces. By having the freedom to create a catalog with ideas of what conversation means to me, I incorporated the idea of connecting with the outside world through lines of conversations. My idea of conversation consists of words, images, and sounds traveling through space via telephone lines or across a physical space. From the postcard design to this catalog, I have attempted to portray this idea through the use of lines and connecting points.

As I enter into my own career in academia, I look forward to challenging myself to balance design assignments, research, and most importantly working to educate young designers. While producing this catalog, I have been able to understand the relationships of being a creative artist while simultaneously working as a professional educator. Currently in my first semester of teaching, this experience has proved to be a great learning opportunity to understand my future career as a creative professional educator.

I have been greatly inspired by the artists and their work within this catalog. Though at the time of writing, I have yet to meet many of them in person, I feel a personal connection to their work and the statements used to explain their intentions and methods. A special thank you to Shannon McMullen and Katie Pope for allowing me to interact with these artists and their work through the medium in which I work.

Bio

Passionate for all things design, I love to experience life and the art of collaboration in communication. Since leaving my hometown in 2001, I have become a bit of a gypsy residing in 11 different homesteads across four different states. It was during this time I figured out just how much I thrive off of life and the fleeting moments in time that cannot easily be captured in words or photos.

In my work I focus on creating emotional responses to these moments in life. Designing through the fusion of traditional fine art and modern technology, I am a perfectionist in the details of each project from the handcrafted mock-ups all the way to pre-press production, including the choices of papers and inks. The challenge of getting to a final piece is what drives my creativity. The process of working through mock-ups, the dialogue and negotiation that transpires with clients, and the overall collaboration that takes place creates a life within each assignment. And the best part of my job, the pressure of a deadline! Though some would argue that this is the least favorable part of designing, deadlines allow me to focus on delegating my creative energy.

I am a graduate of the Savannah College of Art and Design (BFA in Graphic Design), and currently study Visual Communications Design at Purdue University. I plan to complete my MFA in 2013 and hope to make a positive contribution to the future of design by educating the next generation of designers.

More of Ryan’s work can be viewed at: www.ryangibboney.com.