

## **Marcus Davis**

### **Ceramics**

Born in Richmond, Virginia and raised in the Washington D.C. suburbs, Marcus Davis is a graduate of Earlham College in Richmond, Indiana where he received a B.A in art. Here he studied under master potter Michael Thiedeman. He also studied his craft in Cornwall, U.K at Wenford Bridge Pottery under Seth Cardew, son of internationally known master potter Michael Cardew. Marcus currently works out of his home in Richmond.

### **Artist statement**

Whether it is sculptural "High Art" or it's the handmade coffee mug you use every morning, there is an intimate relationship established between a potter and the consumer of everyday art. A dialog being conducted which transcends words and goes places where common communication cannot go. This is often a quiet, contemplative conversation. Yet it is not without its passion or drama. To me, clay is without a doubt the most versatile and universal medium of expression. I find I have an exquisite fascination with the malleability and expressive potential inherent in the use of clay, and it is here where my art and need for expression come in to their own.

## **Julia Jensen**

### **Digital images**

I moved to Indiana when I was seven. My father, an Iowan by birth, always said that this was the closest he'd ever live to New York City. I've been a Hoosier ever since, always learning more about the complex rhythm and flow of this part of the world.

I majored in English and minored in history at Indiana University, specializing in the literatures and cultures of Medieval Europe.

After a terrifying experience in a high school programming class, I swore off computers for years, opting instead for a low-tech machine for writing my college papers. I received my first computer — a Mac IIsi — in 1993 after my sadly abused word processor died, and went to work at a greeting card company for a time. A few classes in art and design followed, and I've been exploring ever since.

### **Artist's Statement**

Some would say my Libra birth sign describes me to a T: Perfectly comfortable with duality and ambiguity, I often find myself carefully weighing different viewpoints. I've always harbored a profound mistrust of rigidity, so the ever-mutable nature of digital art suits me better than any other medium. At the same time, extensive reflection seasoned with irreverence and humor informs my work more than anything else. There's nothing more satisfying than challenging the status quo, lampooning ossified worldviews, or exploring — and maybe exploding — the ideas that have shaped our society's collective myth. In a nutshell, I have a hard time taking the world very seriously.

**Palline Plum****Photography**

Palline Plum is a sculptor, poet and photographer and was born in 1942 in Washington D.C. Began making sculpture at age 6. Resisted making poems as long as possible.

Holds a Bachelor of Fine Arts from the University of Michigan and a Master's of Fine Arts from Queens College, NYC. She also studied abroad at the State Graphic Institute in Vienna, Austria and the Sculpture School of the Royal Danish Academy of Fine Art in Copenhagen, Denmark.

She has a long showing record as a visual artist in this country and abroad and has work represented in collections of art critics and other artists.

Visual work reviewed in *Art in America*, *Art News Magazine* and the *New York Times*. Poems published in a variety of journals and anthologies. A book-length manuscript of collected poems and stories (currently titled "Gossiping with God") is seeking a publisher.

**Artist statement**

My primary interest has been in photographing people in relationships. I find it fascinating to watch the structure of these relationships emerge as the sittings progress. Often the very last frame I shot was the most profound.

Lately, I have been working with a new digital body coupled with an old lens and getting lost in the details of flowers. Some of the mistakes interest me more than the ones that come out "right".

For me, black and white film captures structure and spirit, whereas color taps emotional subtleties. All the work, regardless of medium or the level of experience tapped, reflects a deep interest in touch and the flow of energy through the points of connection we have with the Earth, each other and the Divine.

**Carvin Rinehart****Painting, Ceramics**

Carvin Rinehart graduated from Indiana University East, and attended Earlham College and Herron School of Art in Indianapolis, where he majored in Visual Communication and minored in photography and art history. He has had several solo shows and has won awards at many juried competitions. He helped found the Whitewater Artists Guild after hearing other artists expressing their need for a support group that focuses on the business side of art.

Rinehart works in three major areas of art and design -- graphic images for commercial use, art photography and painting -- though often their boundaries are blurred. For example, his graphic design work includes logos, advertising and posters, but they are often presented as fine art

instead of strictly commercial designs. Layers of art and cultural references can be found in his work, regardless of the medium.

### **Artist statement**

Although painting and graphic design are my focus at this time, I've had the opportunity this past year to explore ceramics and glass painting. It's a good thing for an artist to occasionally get out of their comfort zone! A year ago I wouldn't have guessed I would be exhibiting ceramics again, but thanks to our Whitewater Artists Guild co-chair, Diane Lebo, several of us have had the opportunity to work in this medium.

In all my work, I like to draw from, and make references to, diverse cultures, styles and traditions. My current paintings are inspired from many sources: folk painting, 20<sup>th</sup> century Modernists such as Klee, and mystical symbols of spirituality, growth and healing. Painting immediately gets me in touch with the playfulness of my inner child!

### **Dan Sims**

#### **Stained Glass**

I was born in Sitka, Alaska in the lush temperate rainforest of the southeastern panhandle. Sitka is a small town on a large island, and had only 7 miles of road at that time, encouraging intimacy with the natural world. I moved with my family to Indiana when I was 3 and grew up in the Richmond area. I graduated from Earlham College and went on to earn Masters and PhD degrees in Botany at the University of California, Davis. Since then I have worked as a post-doctoral research associate in diverse areas of the country (Pullman, WA; Durham, NC; Atlanta, GA; Reno, NV; Los Angeles, CA; Muncie, IN; and Bloomington, IN).

I moved back to Richmond in 2003 to care for aging parents and found a group of like minded local artists in the Whitewater Artists Guild. I am currently focusing on my stained glass art ([www.ardencreations.com](http://www.ardencreations.com)). My wife Jan and I bought a beautifully restored Victorian home in the Starr historic district in 2007 where I have a stained glass studio in the basement. Many of my artworks are displayed throughout the house, which we hope to develop into a place that fosters community and explores connections between the arts and spirituality. In addition to my artistic and research work, I enjoy growing a wide variety of unique flowers, fruits and vegetables in our several gardens.

### **Artist statement**

Throughout my career in botanical research, I also pursued my interests in art and developed my own style in media that fit my artistic inclinations. Early interests in pattern and design lead to a focus on stained glass and marquetry. Science and art, while employing very different techniques, spring from similar motivations to understand and express the truths of the world around and within us. In my scientific work, I develop numerical models that capture the relationships between plants and their environment. In my artistic work, I create physical models in glass that endeavor to capture the spirit of the natural world. My objective is not so much to bend the material to my own will, but rather to become intimate with the material so that I can

bring out its natural beauty. Stained glass sheets bring their own beauty and patterns that can inspire the creation of a work of art. The figure and portrait work featured in this show is a departure for me from my previous focus on trees and flowers. Whereas my other work focuses on creative analogies in art, for instance seeing the way stained glass leading can be used to depict tree trunks or veins in a leaf, the additional challenge in these pieces is to capture the emotion of the subject in the relatively simple structure of a stained glass panel.

### **India Cruse-Griffin** **Painting**

A life-long resident of Wayne County, Indiana, and active member of the community, India Cruse-Griffin graduated from Richmond High School and earned her Bachelor of Science Art Education at Ball State University. She has work in most regional public permanent collections and continues to receive numerous awards and honors for her work. Her paintings are often part of local and national exhibitions.

### **Artist statement**

“What I create in my paintings is my personal truth.  
When I paint what is in my soul, I believe in it.  
My soul embraces it from my own reality.  
Life forces me to be honest with my art  
and to find that unique balance of what I know to be true  
painting secures my knowledge of my truth.  
It is at that point and that point alone  
when I maintain balance within my world.  
Seeing the truth in my inner self  
Everything just falls into place”\_

### **Clara G. Whitman Parrett** **Ceramics**

My training in clay and ceramics began with Steve Mickey at Earlham College in 1983 and 1984. After applying to a couple of MFA programs and failing to be accepted, I stopped working with clay for a couple of decades. In the late 1990s, I did a six-month apprenticeship with Scott Schafer of Centerville. About five years later, I decided to pursue clay full-time and have been since 2003. I have sold pots to galleries and at juried and non-juried shows and have been part of several exhibitions. Some of my pots are in private collections.

My interest in clay began as a child in East Lansing, Michigan. Some of the local streets near our home were torn up in order to replace gas and water lines. The huge mounds of dirt and clay were a source of immeasurable curiosity as were the old kerosene lights marking the road. My friends and I would make small pinch pots out of clay and try to “fire” them over the smoky fires from the kerosene balls. I remember how the little pots would crack and harden over the little fires.

To this day, I like this kind of immediacy and hands-on approach when working with clay. There is something in the work and exploration of technique, which engages my imagination and technological bent. The work almost always leads me to further questions and new landscapes of exploration. I find the discipline of clay as a place to answer a question, both specifically and very broadly: what work makes me human and how do I do that work?

Clay forms, glazes and firing techniques, intrigue me. There is a marvelous range of expression and history of clay. Clay and our work with clay have such an immense and largely unspoken part of our human and geological history. These expressions and history engage me, evoke my curiosity, and draw me to explore.

So, for now, I work primarily with a high iron clay body. Some would classify it as low-fire red stoneware and some as high-fire earthenware. It is a “fat” clay body with no grog. It is my own clay recipe. Most of the pots are thrown on the wheel. I make the glazes and many of the slips and engobes. They are primarily boron based with sodium, potassium, calcium and phosphorous for durability and stability. There is no lead in the glazes. The pots are raw glazed and electric fired to cone 03. It is usually about a 36-hour firing cycle.

I live with my husband, Lloyd, in Centerville, Indiana. He is a dynamic support and an energetic and intelligent conversation partner. Without him, I would not have found the courage to work clay fulltime. We also pursue organic gardening, raising chickens and tending to our small farm, often engaging the question separately and between us, what work makes us human and how do we work?

### **Diane Lebo Ceramics**

I started very early to attempt to imitate my uncle, Ray Stevens, an artist (and musician) who would draw cartoons to entertain me as a child. I can remember lying on the floor on Sundays with pencil and paper, trying to copy a character out of the Sunday funnies, something he could do with ease. This was back in the 1940s!

I began working in oils in high school in Winamac, IN. My instructor was teacher, Ed Reutebuch. I continued classes while raising a family and studied with Josephine Kimmell in Kendallville, IN. After moving to Richmond, I was fortunate enough to study with Elmira Kempton. I began painting in water colors about this time. I also took classes with Richmond artists, Esther Nussbaum and Betty Muhl.

My watercolor paintings won prizes at both Richmond and Winchester Art shows. This occurred so far in the past that I can only date these by the fact that my children, now adults with children of their own, were in elementary school at this time.

I became interested in clay about 15 years ago and began classes at Riverbend in Dayton, Ohio. I studied with Carolyn Sorrell and Mariella Owens, and exhibited in the Riverbend shows. Since then, I have worked mostly in clay.

### **Artist statement**

I don't really have an "artistic statement." I do what I enjoy, what is exciting to me. This takes me down many strange and often bewildering paths. I feel that as art, clay is an art of the material. The actual feel of the clay in one's hands as the process begins is as much a part of the completed work as the color of the glaze or the finished form.

Lately, I have been reading about the clayworks of Shigaraki, Japan--the "Old Kilns." I find Japanese claywork very exciting and interesting and, in the U.S., I like the work of Carl Beamer, ceramics instructor at Bloomburg State University, Bloomburg, PA., along with many, many other ceramists and artists.

## **Michele Walker**

### **Digital Images**

I was born in 1968 during a time when computers were a recent invention – the so-called “dawn of the information age.” I have always been fascinated by the intersection of technology and visual imagery.

Communicating via written symbols also intrigued me. I learned calligraphy at an early age and studied various alphabets, cuneiforms and hieroglyphs.

In 1993 I earned my Bachelor in Fine Arts degree from Ball State University. I specialized in Graphic Design because it allows me to earn a living by blending my love of technology, visual communication and creativity.

In 1999 I left a management position in a lucrative advertising agency in Indianapolis in order to pursue a more fulfilling way of life. By 2003 I had returned to Richmond, Indiana – the area near where I grew up. I am now much happier teaching computer graphics and working with start-up companies, not-for-profits and small local businesses.

### **Artist statement**

Although I occasionally work with traditional media including ceramics and stained glass, my primary media is digital. I create digital collages by scanning found objects and interesting textures and combine them with photos using Photoshop software.

My work often contains themes of uncertainty, mystery and confusion, and the contrast of darkness and light.

As the technology of visual communication has progressed from the static page to multi-media, I am even more excited by what can be accomplished. I am drawn to web design, because there is a democratizing energy to it. I still believe that in many ways, “information wants to be free.”

## **Terry Hreno**

### **Painting**

Terry Hreno is a resident of Connersville, Indiana, and a retired art teacher whose current interests include watercolor, acrylic and oil painting. His subject matter often includes railroad and historical material.

Terry has a B.S. from Ball State University and an M.S. from Indiana University in art education. He has also studied ceramics at the University of Indianapolis. He exhibits regionally and has won numerous awards. He also offers classes in paintings and is available as a speaker.

His interests also turn to more common subjects. Many of his railroad paintings are of older subjects, which have seen better days. He particularly enjoys finding the special charm and magic in ordinary homes and older buildings.

### **Artist statement**

The arts are the soul of society. The values of a culture are best reflected in its arts. A good work of art should express not only something about the subject, but also about the artist's feelings and passions for the subject.

### **Susanna Tanner Photographer**

Susanna received her Bachelor of Arts degree, with an emphasis on television studio production and photojournalism, from Indiana University in Bloomington, IN. She worked as a photographer for television newsrooms in Indianapolis, IN, Kansas City, MO and Lexington, KY before switching her artistic endeavors to digital photography. She has participated in group exhibitions in the local area as well as various art auctions for local businesses.

Her work as a graphic designer in the Office of Communications and Marketing at Indiana University East contributes to her talent and abilities to create visually effective communication pieces for individuals and businesses alike. She is a member of University and College Designers Association (UCDA), Whitewater Valley Artists Consortium and former member of National Press Photographers Association.

In 2005, Susanna was a recipient of the Individual Artists' Grant through the Indiana Arts Commission. She furthered her photographic education via the grant at the Maine Photographic Workshops in Rockport, Maine.

Again in 2009, Susanna was awarded with another Individual Artist Grant through the Indiana Arts Commission. More than 200 Hoosier artists competed for just over \$65,600 available in grant funds and 33 were chosen. She will be attending a photography workshop in Santa Fe, NM in 2010. Also in 2009, Susanna was asked to exhibit her work during the Indiana Governor's Art Awards, held in Muncie, Indiana.

Susanna strives to create evocative imagery for use in exhibition, print or on the web. Primarily interested in places and people, Susanna's style is a mix of photojournalism and casual posed shots, incorporating motion, available light, simplicity and depth.

### **Artist Statement**

I don't choose the images or stories I photograph, they choose me. Coming from an intuitive place within, images begin to take shape and I feel compelled to record them. It is simply something I have to do.

Even as child I have always been "the observer." My camera captures what I see, but it's up to me to develop and incorporate composition and form, to capture and control light, and to convey the sense of movement or stillness I witness with my eyes. I strive to explore, demonstrate and celebrate our sensory connections to the world. I work in a very physical way, taking photographs from unusually high or low angles and close vantage points.

I find I'm drawn to black and white imagery. Without the additional detail of color to distract the viewer, the heart and soul of an image is able to speak louder when less information is present. Shadows are allowed to dance, variations in tonal quality give depth and breadth, and the subject matter is able to speak more loudly and clearly to the audience. As viewers, we are given the privilege of witnessing an honest moment in time.