

STATE OF THE ART 2011-2012
National Biennial Ceramics Invitational

Curated by Suze Lindsay



Parkland**Art**Gallery

State of the Art 2011-2012: National Biennial Ceramics Invitational

Exhibition: November 14, 2011 - February 4, 2012

Participating Artists

Margaret Bohls
Jim Brashear
Kathryn Finnerty
Douglas Herren
Maren Kloppmann
Neil Patterson
Jane Shellenbarger
Jenny Lou Sherburne
Janice Strawder
Holly Walker

Curated by Suze Lindsay

Cover: Kathryn Finnerty, *Algonquin: By the Light of the Silvery Moon*, flower holder with base, earthenware, 13" x 8" x 10", 2011



This program is partially supported by a grant from the Illinois Arts Council, a state agency.

Curator's Statement

I received the most amazing educational opportunities as I began to work with clay. Not only did I get to study with some of the most prominent ceramists in our field, but I was able to interact with talented fellow students whose inspiration was invaluable to my personal and professional development as an artist. Because of our shared conversations and their critical feedback, I discovered new ways of thinking about form and design and began to understand the wide range of formal and informal approaches to art-making and contemporary craft.

This was, in fact, the leading force behind my idea for the 2011 National Biennial Ceramics Invitational: to invite ceramists who were former students at two very different educational institutions, Penland School of Crafts in Penland, North Carolina, and Louisiana State University in Baton Rouge, Louisiana. Active participation in these school settings was a great gift of time and opportunity, both for them and for me.

Each school offered something special to us. At Penland, which opened its doors in 1929, ceramics was one of the first media taught. Functional work remaining central to its clay program, Penland's classes ranged from sculpture and tile mosaics to introduction to historical sources and clay heritage. Teachers and students



Suze Lindsay
Footed Bud Vase
salt-fired stoneware,
hand-built, thrown,
assembled
8" x 7" x 11"
2011

worked side by side in its workshop environment; such exposure to full-time studio potters and academicians nurtured and fed our goals to become professionals in the field. As a two-year-long Core Fellow, I was influenced and supported by Neil Patterson, Jane Shellenbarger, and Maren Kloppmann. Process, use of materials, and craftsmanship enlivened our ideas and constituted an educational experience that combined the technical with the aesthetic.

Graduate school at LSU made me dig deeper, asking questions about why I was making what I was making; confirming my commitment to functional pots; and helping me look beyond my own sensibilities. Here again, my peers—fellow graduates Jim Brashear, Kathryn Finnerty, Jenny Lou Sherburne, Neil Patterson, Doug Herron, Janice Strawder, Margaret Bohls, and Holly Walker—were exceptionally talented students who worked long hours in the studio and inspired one another. Although we were making the functional pot using a variety of approaches, our skill and techniques became more refined, running parallel to ideas about content and meaning. Classes in art history as well as exposure and practice in working with other media helped us define our choices about what to make.

This select group of former classmates is still working within the realm of pottery, some addressing its straightforward utility, others using pottery form as a springboard when approaching conceptual vessels. It has been exciting to observe these artists start with a seed idea, watch the work become refined, and then, as the idea evolves, see how it may lead to the next cycle of pieces they make.

The ceramists in this invitational are all exceptional in our field; it has been amazing for me to watch their work grow and develop over the last 21 years. Their lifetime pursuits have made significant contributions to contemporary ceramics.

In memory of Tom Rohr

—Suze Lindsay, curator

Margaret Bohls

"Interior volume is a key element in functional forms. It defines the potential for containment. This body of work combines a strong sense of interior volume with a net or grid-like surface of textural lines that contains and shapes that volume, creating buoyant, full, yet architectural forms. These seemingly upholstered forms are draped with a series of rich, complex glaze surfaces, many of them crystalline, lustrous, or having deep visual texture. These surfaces are sometimes further adorned with sprigs, floral glaze decals, or metallic lustres. Porcelain forms are often placed in or on earthenware baskets or trays. The result is a layering of disparate and complex elements that become integral. These pieces, in form and in the details of form, are created to visually communicate their use or function. Their complex shapes and rich surfaces embellish and enhance this use."

Margaret Bohls has recently moved to Lincoln, Nebraska, to begin teaching ceramics at the University of Nebraska. She previously taught at the University of Minnesota in Minneapolis and at Sam Houston State University in Texas. She has also taught as visiting faculty at Penn State University, Ohio University, and NSCAD University in Halifax. She received a BFA from Rhode Island School of Design and an MFA from Louisiana State University. She has been an artist-in-residence at the Archie Bray Foundation for the Ceramic Arts in Helena, Montana. Margaret has given lectures at universities across the U.S. and has taught hands-on workshops at art centers such as Greenwich House Pottery in New York, Anderson Ranch Arts Center in Aspen, Colorado, and Penland School of Crafts in North Carolina. Her work has been shown in over 100 group and solo exhibitions since 1995 and is included in the permanent collections of the Minnesota Museum of American Art, the American Museum of Ceramic Art (AMOCA), and in the Sonny and Gloria Kamm Teapot Foundation Collection. She has written articles for the *Journal of the National Council for Education on Ceramic Arts and Pottery Making Illustrated*, and her ceramic work has been featured in periodicals such as *Ceramics Monthly* and *Studio Potter Magazine*.

Margaret Bohls
Pink Rose Tea Set
porcelain and earthenware
7½" h x 10" w x 7" d
2011



Jim Brashear

"The current pots that I make are derivative of my past work and continue my exploration of clay. The work evolves from my love of the ceramic process and forming techniques both on and off the potter's wheel. I choose the vessel because it is timeless and universal. Recently, I have been playing with forms and surfaces that are enhanced by the wood firing process. I enjoy how each pot that comes from the wood kiln is unique in its surface, color, and flame pattern."

Jim Brashear is a professor of art at the University of Alaska Fairbanks. He received his MFA ('90) from Louisiana State University and his BFA at Indiana University of Pennsylvania ('87). He has taught at the University of Alaska, Syracuse University, and Clarion University of Pennsylvania. His work has been exhibited in galleries throughout the United States. Brashear maintains a studio and resides in Fairbanks.

Jim Brashear
GI Joe and Barbie Series
wood-fired white
stoneware
14" x 7" x 5"
2009



Kathryn Finnerty

"I have always been drawn to 19th-century English pottery and use it as an inspiration for my work. I specifically enjoy the playful, ornamental aspects of Victorian Majolica and the decorative sprigged surfaces of salt-fired stoneware and porcelain wares. I find these classically inspired designs partnered with shapes derived from natural forms and enriched with jewel-toned glazes oddly charming. In my practice I attempt to understand and interpret these influences to create a body of work relevant to our contemporary times, while fulfilling my personal creative impulses. The work is primarily hand built from slabs and enhanced on the potter's wheel to create a sense of volume and containment. The surface patterns are created when I incise hand-made plaster tablets with images and designs which, when transferred to the clay surface, produce a raised-line relief. In addition to this integrated decorative treatment, I sprig and sgraffito images onto the clay surface. Vessels for flower arranging, tea sets, condiment services, and jars are a few examples of the domestic forms that I explore."

Kathryn Finnerty is a full-time instructor of ceramics and studio potter living and working in Pleasant Hill, Oregon. Her pottery is ornately decorated with surface patterns and images that draw on her love of the historical traditions of European decorative ceramics. Each piece is hand-built from clay slabs and formed into a variety of domestic forms such as jars, teapots, and vessels for flowers.

Born and raised in Toronto, Canada, she received her BFA ('89) from the University of Nova Scotia College of Art & Design and her MFA ('93) from Louisiana State University. Kathryn has taught ceramics at a number of colleges and universities, including the University of Manitoba, Alberta College of Art and Design, Ohio State University, Ohio University, and the University of Alaska Fairbanks.

In 2000 Kathryn moved to Oregon to establish Pleasant Hill Pottery with her husband, potter Tom Ronr, and since 2009 she has been teaching at Lane Community College in Eugene, Oregon.

Kathryn's work is exhibited in galleries across the U.S. and Canada. Her work also has appeared in numerous publications.

Kathryn Finnerty
Nuclear Cherry Blossom
 teapot with stand
 cone 3 mid-range
 earthenware
 10" h x 13" w
 2011



Douglas Herren

"My current work derives from my training as a functional potter. I create oversized vessel forms—teapots, vases, platters, etc.—that are infused with an industrial sensibility. These are sectional forms that must be pieced together because of their scale. While there is still the echo of function in these pieces, that function and purpose can only be guessed at and intuited.

I depart further from my past work as a potter in the treatment of surfaces. Rather than use traditional pottery glazes for finishing, I strive to replicate the surfaces of abandoned machinery. Here I employ sign-painter's paints in multiple layers applied over a black-matte glazed surface. Then I scrub the surfaces with steel wool to erode and distress planes and edges, exposing under-layers of color. The result gives an extra punch to the overall color palette. While the work is about abandonment and decay, the final result actually comes off as something more playful and boisterous.

The scale of this body of work is another important departure from my past pottery. Most of the work is enlarged beyond a scale of usefulness. In this sense, the work invites a playschool sense of proportion. While the scale is imposing, the bright color palette enlivens what could easily become grim and overbearing pieces. Playfulness really is what is primary to the work, and in the context of a full show, the atmosphere affected can only be described as circuslike.

An important part of displaying my larger work is the fashioning of my own stands to present my work upon. These stands are often actual tables with three or four legs of ceramic attached to wood tops I also make. These are pieces in their own right, and are extensions of the same aesthetic employed in the work they present."

Pratt, Kansas native Douglas Herren received his BFA in Fine Arts/Ceramics in 1988 from Wichita State University in Kansas, where he studied with Chris Staley. He then went to Louisiana State University in Baton Rouge, studying with Linda Arbuckle, Joe Bova, and Bobby Silverman, and received his MFA in 1992.

Herren served as artist-in-residence at the Archie Bray Foundation for nearly three years. He was then able to partake in a residency at The Clay Studio in Philadelphia for five years. Herren continues to reside in Philadelphia with his wife Kukuli, who is also an artist, and his daughter Vida.

Douglas Herren
Grey Teapot
 stoneware and enamel
 paint
 13" h x 15" l x 10" w
 2010



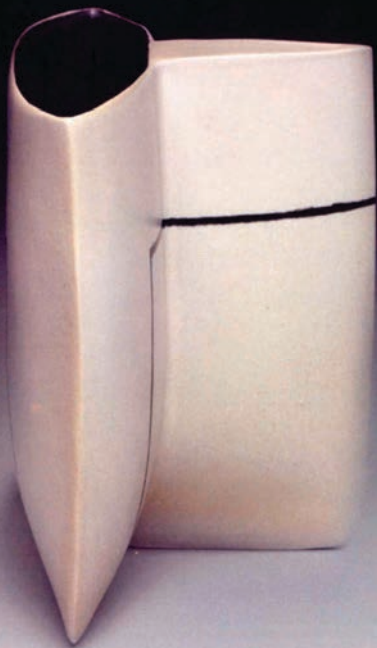
Maren Kloppmann

"The premise of my work is to express a refined essence of constructed porcelain forms that combine references to architecture and archetypal shapes. My intention is to balance a visual dialogue between the qualities of man-made and organic structures. The constructions of the pieces in combination with two-dimensional compositions express abstract architectural allusions. Process and material lend subtle organic edges to energize a character of austerity and perfection. In my choices of aesthetics I relate to Modernism by accentuating imperative visual elements and to Minimalism by applying contrasting color fields to augment formal simplicity. A distinctive palette of terra sigillata and glazes provides the perimeter for a reductive vocabulary to emphasize mass, volume, and line. Through proportion and scale, I intend to emphasize a confluence between volume and surface, and to articulate concepts of architectural and sculptural space."

A full-time studio artist, Maren Kloppmann's repertoire includes functional tableware, vessel sculptures, and wall installations made of porcelain. She describes her work as Contemporary Modernism merging craft, art, and design. Trained as a production potter in her native country of Germany, Maren came to Minneapolis in 1993 to attain her MFA degree from the University of Minnesota. She is the recipient of numerous grants and fellowships and exhibits her work nationally and internationally.

Maren Kloppmann
Pillow Vessel I/II
porcelain
9" w x 6" d x 9" h
2010

Photographer: Peter Lee



Neil Patterson

"What is important in life? What in this earthly world is sacred anymore? What should we celebrate through music, dance, painting, and form? Growth. The impulse toward creation. Our five senses as a beginning. Honoring the handmade object and the simple daily rituals of using them in our lives. A celebration of primal materials (clay). All of these touchstones are evident in this body of my work.

I am lucky enough to have discovered early in my life that I am a potter. I feel certain that for as long as I am alive I will take the Earth's body into my hands and form it into containers for sustenance. To have an intimate connection to the hand-formed object is vital to a full life. To experience the potter's attention to volume, texture, weight, color, and space while savoring a cup of coffee or a bowl of soup is one of life's sublime pleasures.

My more sculptural work enables me to extend the conversation and allows the participants to bring more of themselves to the dialogue. I am not here to give all of the answers but to raise points that I feel our world is in need of pondering.

We live in a violent world, one that suffers from a lack of imagination. Since last year I have been making sanctuaries to creation in addition to pots. I consider it my mission to help create a world where handmade objects matter deeply, where they enrich our lives. To create a world where destruction, consumption, and violence are overcome by creation, respect, and non-violence. To create a world worthy of our perfect natural one. One piece of clay at a time."

Neil Patterson has been making pots for over thirty years. He has a BFA from the Cleveland Institute of Art and an MFA from Louisiana State University. He was a Core student at Penland for two years and spent a year studying ceramics at the Cardiff Institute of Higher Education in Wales. He has been an artist in residence at The Clay Studio in Philadelphia and teaches part-time at Tyler School of Art. Together with his wife, Sandi Pierantozzi, Neil has taught workshops nationally; they maintain a studio in Philadelphia.

Neil's work strives to show the vitality of clay, especially through the use of texture. Most of his forms are begun on the potter's wheel and then altered (faceted, ridged, cut, and re-assembled). In his functional work, Neil wants to make pots that are beautiful to look at and comfortable to use.

Neil Patterson
Celadon Teapot
wheel thrown and
assembled, stoneware
with a woven reed
handle, cone six, glaze
8" x 9" x 7"
2011



Jane Shellenbarger

"I am interested in the connection between hand and eye and memory. My work focuses on a vessel aesthetic, incorporating historical references with domestic objects. The pieces are thrown and altered with highly personal surface treatments. While function continues to be an essential concern, I am most intrigued with the ability of pots to transcend themselves as objects and convey information. Form, surface treatment, and the ability for the work to draw relationships to history through imagery, content, and pattern hold my fascination. I work in porcelain and stoneware clays, firing with atmospheric kilns. Often the pieces undergo multiple post firings to achieve a depth of surface.

Pots are intimate by nature. They have the ability to choreograph domestic experience affecting people in a deep and interactive way. This is unparalleled by other objects. There is a need to keep these interactions vital. The rhythm of making pots is, for me, an endless pursuit to express ideas and define interactions through form."

Jane Shellenbarger was born in Detroit, Michigan, in 1964. She was a Core Student at Penland School of Crafts in Penland, North Carolina, from 1987 to 1989. Jane received her BFA degree from the Kansas City Art Institute, and her MFA from Southern Illinois University Edwardsville. Following graduate school, she worked as a resident artist at the Archie Bray Foundation for the Ceramic Arts in Helena, Montana (1996-97). She established her studio, Mill Station Pottery, in rural Hale, Michigan, in 1997. Currently, she is an assistant professor at Rochester Institute of Technology in the School for American Crafts. She has taught at Northern Michigan University, Kansas City Art Institute, the University of Northern Iowa, Penland School of Crafts, and Haystack Mountain School of Crafts. Jane has exhibited her work in several galleries around the country including Leslie Ferrin Gallery, Lacoste Gallery, Lill Street, AKAR Gallery, Sante Fe Clay, Philadelphia Clay Studio, Red Lodge Clay Center, and Baltimore Clayworks among others. Her work is in the permanent collections of the Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington D.C.; the Archie Bray Foundation for the Ceramic Arts; and the University Museum, Southern Illinois University Edwardsville.

Jane Shellenbarger
Teapot
 soda fired black
 stoneware
 11" x 9" x 6"
 2010



Jenny Lou Sherburne

"I make mid-fired functional pots. The forms are playfully extreme and stretch the boundaries of function as well as the limits of clay. I make thrown and pinched forms that I stack, carve, and augment and then glaze with bright slips and glazes. My inspirations range from garlic cloves to onion domes, from the Isle of Crete to the Land of Oz, from Antonio Gaudi to Dr. Seuss. I want my work to be imbued with an attitude of presence that is full of humor, vigor, and joy. As I work I try to let go of old habits and assumptions, to let my intuition and enjoyment of the process guide me. After almost twenty-five years as a studio potter, I am still captivated by the belief that I can sustain inspiration through the pressures and tedium of day-to-day living. In this way, my work teaches me about how to live my life."

Jenny Lou Sherburne has been a studio potter for 30 years and teaches and exhibits nationally. Through the years she has been the recipient of several grants and numerous awards and published repeatedly in trade magazines and books. She currently resides in Bakersville, North Carolina, with her husband and two sons.

Jenny Lou Sherburne
Cream and Sugar Set
on Totsy
white stoneware
10" x 6" x 3¼"
2011



Janice Strawder

"My forms are rooted in the notion of function and the details of craftsmanship that make pieces truly enjoyable to use. These include the physical aspects of weight and balance; the visual qualities of line; and the appropriateness of shape and volume. I am also concerned with the aspect of function that applies to the presentation, or to the environment in which a piece of ceramics will most likely be used. Therefore, I strive to be sensitive to surface treatments that will enhance that particular experience. This leaves me with many choices and with the ongoing challenge to define and clarify my personal vision in clay."

Janice Strawder received her MFA in Ceramics from Louisiana State University and her BFA from Wichita State University in Kansas. She spent three years as artist-in-residence at the Florida Gulf Coast Art Center in Belleaire, Florida, and moved to Philadelphia in 1994 for an artist residency at The Clay Studio, where she continues to teach. Janice has been instrumental in bringing national ceramic exhibits to the greater Philadelphia area and has worked as curator and special projects coordinator for several national ceramic exhibitions and conferences. Most recently, Janice opened Manayunk Pottery, in the Manayunk section of Philadelphia where she produces her own work, offers classes, and is developing a line of "Manayunk Pottery."

Janice Strawder
Dinnerware Set
slip decorated
earthenware

Plate: 1½" h x 11½" dia.

Cup: 4" h x 4½" dia.

Saucer: ¾" h x 7" dia.

Bowl: 2¾" h x 9" dia.

2011



Holly Walker

"My pots are hand-built, pinching up each layer of rolled coil to build form. Pinching is a slow, rhythmic process that allows time to envision a piece while working. I enjoy the directness of touch with pinching, and the quality of light on the dimpled surface.

My first studio pursuit was in painting, and I continue to be inspired by both contemporary and historical paintings. I approach the surface of a pot as a painter, brushing colored slips over the raw terracotta surface, layering multiple glazes after bisquing. When looking at a finished piece, I like to see back through the layers to the beginning of the process. I aim for the speed, the pulse, and the tempo of making to be revealed in the pot. Throughout my years of working with clay, I have tended to work intuitively, encouraging a great deal of collaboration with the clay. Experiencing the clay as a living material keeps each piece fresh for me.

The materials I am most drawn to are clay, food, soil, and plants. All are malleable, responsive to direct touch, are impacted by weather and the seasons, and all are of the earth. Why earthenware? The physicality of earthenware clay—the image of it eroding and tumbling, washing, and settling with organic matter—appeals to my poetic nature. Earthenware is the common clay; its ubiquitous nature means that it is nearly always nearby or underfoot. The red brown of terracotta clay provides a rich, warm hued base for expressive slip work and lends itself to an extraordinary palette of glaze color. Earthenware clay remains open; it can still breathe when fired.

In my studio, I aim for a balance of grace, simplicity, and playfulness. Beauty and truthfulness are part of my equation. My hope is that each pot reflects the exuberance of making, and brings light and joy to the person appreciating it."

Holly Walker exhibits and teaches workshops nationally. She formerly served in varying capacities at Penland School of Crafts in North Carolina and as director of Watershed Center for the Ceramic Arts in Maine. Her 2011 events include serving as visiting critic/artist at Rhode Island School of Design and the University of Colorado, Boulder; co-teaching a summer workshop at Penland School of Crafts; and being a featured artist in the annual "Art of the Pot" exhibition in Austin, Texas. She co-authored "Visual Translations" in *The Studio Potter* (2010) and is a featured artist in *Masters, Earthenware* by Lark Books (2009).

Palette: Confections
red earthenware, coil
pinch and slab form,
handpainted slips and
glazes
14 7/8" x 8 7/8" x 2 3/8"
2011



Acknowledgements

Parkland Art Gallery is pleased to offer the State of the Art 2011-2012: National Biennial Ceramics Invitational catalog to accompany this very distinctive grouping of work. Suze Lindsay serves as guest curator for this exhibition, which features artwork from ceramists from all over the country. This exhibition is curated based on the interwoven connection of artists influencing one another. The concept that institutions are organic environments where students come together and impact the identity of one another as well as the school is vital in this connection.

Parkland Art Gallery focuses on contemporary artists, and this unique grouping of colleagues brings to our campus and community an opportunity to reflect upon the medium of ceramics in a new perspective. After roughly twenty years of artistic evolution, Suze Lindsay has brought together these artists who have studied together and influenced one another. She has a history with each of the artists and inherently understands the connections between them and the threads that loosely tie them together. Rather than focus on an individual teacher or academic institution, this exhibition consists of ten artists who shared a camaraderie and common experience and highlights the diversity of their individual work. Artists include Margaret Bohls, Jim Brashcar, Kathryn Finnerty, Douglas Herren, Maren Kloppmann, Neil Patterson, Jane Shellenbarger, Jenny Lou Sherburne, Janice Strawder, and Holly Walker.

Parkland Art Gallery thanks all of the artists participating in the exhibition, as well as to visiting curator Suze Lindsay for her insight and commitment. Furthermore, without the support of our patrons and funding from the Illinois Arts Council, this catalog would not be possible.

The Gallery recognizes Lynn Weckhorst, graphic designer in Parkland's Marketing and Public Relations department, for catalog design and promotional material. Paula McCarty, our exhibitions coordinator, and Josh Fairbanks, our installations specialist, both deserve special mention for their patience, organizational skills, and dedication to this project. Lastly, but certainly not least of all, the Gallery thanks its community members and all of the Parkland students, faculty, staff, and administration who have been so supportive of gallery showings. It is a great experience to have people come to visit, become engaged in learning, and recognize the importance of art.

—Lisa Costello, director, Parkland Art Gallery

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