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A Face in the Crowd

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A face in the crowd

By

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A.G.S. Indiana University Northwest, 2005
B.A. Indiana University Northwest, 2008

A face in the crowd

For the Degree of Master of Art
With a major in Ceramic Sculpture

2011
Abstract

A face in a crowd is a series of ceramic busts portraying both famous and lesser known artists. I am doing portraits of artists because people tend to separate works of art from those who created them. I am trying to connect a face with a name. Most of the greatest artists that I am drawn to are no longer living. So doing this series is bringing me closer to them. Also, some of them are people that I look up to as well as some of the greatest professors or should I say mentors, which have helped me along the way.
**A face in a crowd** is a series of ceramic busts portraying both famous and lesser known artists. I am doing portraits of artists because people tend to separate works of art from those who created them. I am trying to connect a face with a name and their works. Most of the greatest artists that I am drawn to are no longer living. So doing this series is bringing me closer to them. Some of the artists are people that I look up to as well as some of the greatest professors or should I say mentors, which have helped me along the way.

No one thought I would ever go to college. Growing up with dyslexia, a learning disability and physical disabilities of the legs, I was told by a teacher that I would not amount to anything more than a hamburger flipper. This grim outlook provoked me to work very hard and to excel to prove her wrong. I attended high school by day, knee therapy for one hour each afternoon, and then four hours of night school every night to pass the SAT.

I have spent the last 20 years, looking for a better part of me! Starting at Indiana University Northwest in 1991, I found the passion of my life was clay. Continuing at Governors State University since 2008 has helped me refine the sculptures that I create in clay.

Being from a performing arts back ground, singing and playing the piano; I tend to find songs that seem to be all about my life. I listen to the same music every day while I create a group of art work. This time I found my life and the name of the show from a song by David Cooks called “*Time of My Life*”. This song has said it all for me.

[Fig 1]

*David Cooks Time of My Life some of the lyrics*

..... Until I let go
Gave into love and watched all the bitterness burn
Now I’m coming alive
Body and soul
And feelin’ my world start to turn
And I’ll taste every moment
And live it out loud
I know this is the time,
This is the time
To be more than a name
Or a face in the crowd
I know this is the time
This is the time of my life
....

The things that influence my work are sculptures from ancient Greece, ancient Rome, and some sculptures of today. When I go to the Chicago Art Institute I spend a lot of time in the sculpture park looking at the people. I can spend hours looking at the facial expressions in the sculptures. I look how the nose and the eyes are made and how they vary from my work. Today I also spend a lot of time looking at these 2 books Everyday Life in Ancient Greece People and Places Art Architecture Theatre Gods and Myths Culture by Nigel Rodgers printed by Hermes House 2010 and World Architecture Greece from Mycenae to the Parthenon by Henri Stierlin Taschen 2009. I also love to look at all the sculptures of Augustus (Spivey, 2005)

I look a lot to Philippe Faraut, Bruno Lucchesi, and Tuck Langland. All of them are living sculptors who work in clay.

- Philippe Faraut, Has an instructional series on you tube, where I first learned about him. The series on you tube was very fast so I eventually bought his videos. In the videos it was very educational and helped to correct some technique issues I was having.

- Bruno Lucchesi, has a book series that I started to study at the beginning of my sculpting phase. It inspired me to do better and I could see how far I could take building people in clay.

- Tuck Langland worked at Indiana University South Bend when I was there in the nineties. I did not get to see him but his sculptures of women were at almost every
Indiana University campus there was always a large amount of excitement when a new piece arrived from him. I always ate my lunch in view of his sculptures (Langland, 1999) (Finn, 2003) (Faraut & Faraut, 2004)

In 2005 I went to the ceramic art studio at Indiana University, all the lights were off in the studio except a single spot light that was focused on the wheel I usually threw on. On my wheel was a nude model throwing and the drawing class was sitting around her drawing her during her glorious effort at throwing. So when I got in the room I realized I wasn’t going to be able to throw that day. I decided to try my hand at sculpting her because we had a nude model. I have worked with sculpting the figure.

As to the reason I have chosen specific artists; in the summer of 2006 I was taking a contemporary / modern art class. We had an assignment to create a piece of artwork that was based on artwork from 1900 to the present. In my research for this project I found that Picasso had done art work of breast feeding mothers all throughout his life in all of his various styles I then went ahead and tried to recreate 4 different tiles based on his breast feeding moms. The fifth tile in this series was of Picasso’s face. At the review of the piece in class some of the students remarked that they had never seen what the man actually looked like. This was amazing to me because the class was full of art students. This was my catalyst for my study of artists as my models I work in the media I love which requires it to be sculptures.

I chose the artists for my sculptures I did because these artists are the people that I admire and are some of the greatest mentors of my life. I am doing artists because a lot of people have separated art work from those who created it. I am trying to put a face with a name. I have been studying who they were, as I was going along. It is also about me growing as an artist and trying to be more than a face in the crowd. I have put the artist in order by age.
Georges-Pierre Seurat [fig2] was a French Post-Impressionist painter and draftsman. His work was called Pointillism which used math with optical color mixing to create *A Sunday Afternoon on the Island of La Grande Jatte* (1884–1886), his most famous painting. This altered the direction of modern art by initiating Neo-impressionism and is one of the icons of 19th century painting.

*A Sunday Afternoon on the Island of La Grande Jatte* by Georges-Pierre Seurat is my favorite painting. As a little fourth grader I went to the Art Institute of Chicago on a school trip. We all had blind folds on and in groups my teacher took us to see the painting. She put us very close to it and had us remove the blind fold, all I saw was dots! Then she had us step back; it was breath-taking and magical. The dots transitioned into people, water, trees, dogs, and a monkey. This was the first painting that moved me and I still love it today. I picked him because I want to put a face on the man who took my breath away. (Farthing, 2008, p. 270-71)

Georgia Totto O'Keeffe [fig 3] is widely considered one of the greatest American female artists for most of the 19th century. She is most notably known for her sensuous depiction of flowers, rocks, shells, animal bones, and landscapes in which she synthesized abstraction and representation. She painted with crisply contoured forms that are replete with subtle tonal transitions of varying colors. She found most of her artistic inspiration in the landscapes of New Mexico.

I did Georgia Totto O'Keeffe because, like her, I too have been entranced by the landscapes of New Mexico. I went to a Native American reservation for ten days and can’t get it out of my mind. When I see her work, it takes me back to that happy time in New Mexico. I also love her because she did what she wanted to do and did not care about what everyone else was doing. She stayed true to herself. (King, 2010, p. 491) (Farthing, 2008, p. 354)
Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Ruiz y Picasso known as Pablo Ruiz Picasso [fig 4]. He did it all; painter, draftsman, sculptor and ceramist. However he is best known for co-founding the Cubist movement, and for the large variety of artistic styles that he helped develop and worked in. His most famous works are the proto-Cubist *Les Demoiselles d'Avignon* he finished in 1907, and *Guernica* that he made in 1937, according to Edmund B. Feldman who says that it is “perhaps his greatest works” (Feldman, 1995, p. 148). It is a portrayal of the German bombing of Guernica, a very small city that was bombed during the Spanish Civil War. The bombing was considered a terror bombing and the government reported 1654 civilians were killed.

I chose Picasso because of his experimental nature, he tried everything. He played with different theories, techniques, and ideas. Picasso’s revolutionary accomplishments made him universally known throughout his life, making him one of the best-known artists in the 20th century. My favorite works of Picasso are his sculptures in ceramics. He has such a playful way with them. It looks like he has just having fun and was not being very serious with them, but still doing it in his own style. (Farthing, 2008, p. 322-24)

Dame Barbara Hepworth [fig 5] was a great large scale English sculptor. I choose to put Barbara Hepworth in my collection because of her immeasurable contribution to sculpture. Her work exemplifies Modernism. She helped to develop how we think of modern art (sculpture in particular) today.

I love seeing her work outside and watching the landscapes through the holes in the work. (Farthing, 2008, p. 402)

Salvador Domènec Felip Jacint Dalí i Domènech, Marquis of Dalí de, known as Salvador Dalí [fig 6]: He was a prominent Spanish surrealist painter best known for the striking and
bizarre images in his art works. His painting skills have often been attributed to the influence of Renaissance masters. Dalí’s best-known work, *The Persistence of Memory*, was completed in 1931. Dalí's large repertoire includes film, sculpture, and photography; He worked in collaboration with a large range of artists in a variety of media.

I chose Dalí for his highly imaginative way of grabbing people’s attention in public. His actions in public sometimes drew more attention than his artwork. I love how he bugs out his eyes in most of his pictures. In short, he makes me laugh. (Kleiner & Mamiya, 2005, p. 998-9)

Lee Krasner [fig 7] studied at the Cooper Union and the National Academy of Design, and worked on the WPA Federal Art Project from 1935 to 1943. Starting in 1937, she took classes with Hans Hofmann, who taught the principles of Cubism. His influence helped to direct Krasner's work toward Neo-cubist Abstraction. When commenting on her work, Hofmann stated, "This is so good you would not know it was painted by a woman." Lee Krasner was an influential abstract expressionist painter in the second half of the 20th century. She was married to the artist Jackson Pollock. According to Professor Mike Hart from Governors State University “She did a heck of a lot more than just marrying Pollock- he wouldn’t have had a career without her” I agree with Professor Mike Hart if she didn’t take Pollock out of the city, he would have not been the great artist we think of him today. By putting him in the country, getting him away from alcohol and giving him a lot of space to work, she helped him find his artistic voice.

I picked Lee Krasner because no one knows who she was. I wanted to know more about her and I found a very strong woman, who was not respected as an artist because she was a woman. She painted for therapy. The saying that I love from her is, “I think my painting is so autobiographical if anyone can take the trouble to read it.” (Farthing, 2008, p. 418)
My next artist is Meret Oppenheim [fig 8] at the age of 18 she went to Paris. There she study art at] the Academie de la Grande Chaumiere. She was obsessed with Surrealism and was invited by Giacometti and Arp to exhibit with the Surrealists in 1933. Most of her work consisted of everyday objects arranged in a way that they were referenced to female sexuality and feminine exploitation by the opposite sex. Oppenheim's best known piece is Object (Le Déjeuner en fourrure) (1936). I love this description the Museum of Modern Art in New York gave it,

“This Surrealist object was inspired by a conversation between Oppenheim and artists Pablo Picasso and Dora Maar at a Paris cafe. Admiring Oppenheim's fur-covered bracelet, Picasso remarked that one could cover anything with fur, to which she replied, "Even this cup and saucer." Soon after, when asked by André Breton, Surrealism's leader, to participate in the first Surrealist exhibition dedicated to objects, Oppenheim bought a teacup, saucer, and spoon at a department store and covered them with the fur of a Chinese gazelle. In so doing, she transformed genteel items traditionally associated with feminine decorum into sensuous, sexually punning tableware.” (Museum Of Modern Art, 2010)

I picked Meret Oppenheim because of this piece of art work and the story told. Ever since I heard the story of the work (Le Déjeuner en fourrure) I had to find out who she was. I love how she takes an everyday object and makes it about female sexuality. A lot of her work was based on inside jokes. I tend to do a lot of inside jokes in my art too.

Paul Jackson Pollock [fig 9] known as Jackson Pollock was born angry. Trapped and strangled by the umbilical cord during birth, he forever had to deal with motor difficulties and a mild learning disability, he was dyslexic. He dealt with his anger in two ways: alcohol and art. He died at the age of 44 in an alcohol-related car accident August 11, 1956. In his life he was an influential American painter and a major figure in the Abstract Expressionist movement. He painted with his canvases on the studio floor, pouring and dripping paint to make his art. He is thought to be one of the origins of the term action painting.
"On the floor I am more at ease, I feel nearer, more a part of the painting, since this way I can walk around in it, work from the four sides and be literally 'in' the painting."

- Jackson Pollock, 1947

In 1945, he married the artist Lee Krasner, who became an important influence on his career and on his legacy.

I picked Jackson Pollock due to his learning and physical disabilities. Jackson Pollock however was not good with his disabilities and it made him angry. He dealt with his fury in one good way, art. Art to me has always been my therapy too. However since he also dealt with his fury with alcohol which led to his early and tragic death, he has always been my example of what not to do. Taking your anger for having a dyslexic learning and physical disabilities out with alcohol is not a solution. (Layton, 2009) (Farthing, 2008)

Ruth Duckworth [fig 10] lived in Chicago for most of her life and was a modernist ceramics sculptor. She is best known for Clouds over Lake Michigan, a wall sculpture but most of her art is untitled.

I picked Ruth Duckworth because she is a sculptor in ceramics; she was doing things out of the norm for a woman and artist. She was a trailblazer she changed the perception that ceramics can only be useful. I love how she was not afraid to make clay sculptures and then put them on the wall. Most sculptures in ceramics are put on a pedestal. I like that her work is very thin and light and the forms are very sensuous at this time when ceramics were only thought of as a craft and useful. (Kennington News, 2009)
Toshiko Takaezu [fig 11] is an American ceramic artist. Toshiko Takaezu made early in her career, functional wheel-thrown vessels. Later she switched to abstract sculptures with freely applied painted and poured glazes to her very large work.

I feel she is one of the greatest female ceramic artists of our time. I have recently found a new appreciation for her work, because of how large her work is. I have been trying to build a very large head which is 28 inches by 24 inches and I had a lot of trouble keeping it from cracking and getting it in the kiln. I have seen a lot of her art that was twice as large, as mine and I see no cracking. (Perimeter Gallery, 2010)

My next artist is Charles Thomas "Chuck" Close [fig 12]; who has the learning disability of dyslexia which impairs a person's fluency or accuracy in being able to read, speak, and spell. Even with dyslexia he received his B.A. from the University of Washington in Seattle, and MFA from Yale University, in 1964. He is an American painter and photographer who achieved fame as a photorealist through his large scale portraits. Photorealism is the genre of painting based on use of photographs in creating a painting that appears to be very realistic like a photograph. Though a catastrophic spinal artery collapse in 1988 left him severely paralyzed, he is still painting and produces work that remains very sought after by museums and private collectors.

He is a great artist that I look up to. He brings a never quit attitude, even though he has learning and physical disabilities. If he can make art with dyslexia and being severely paralyzed so can I. I may have learning and physical disabilities but I still have use of my limbs. He is the best example, of what is good about art to me because I can relate to his struggles and triumphs. (Farthing, 2008, p. 542-3) (Sandler, 1996, p. 195)

Jeffrey "Jeff" Koon’s [fig 13] is an artist known for reproductions of banal objects. One of his art works is *Rabbit*. The piece is a balloon animal produced in stainless steel with mirror
finish surfaces. Critics are very much divided on their views of Jeff Koons. Some view his work as pioneering and of major art-historical importance. Others dismiss his work as kitsch. They feel that his art work is based on cynical self-merchandising. Koons has stated “that there are no hidden meanings in his works”

I picked Jeff Koons because at first I loved his work, while doing a paper that discussed the lawsuit of Art Rogers vs. Jeff Koons and what is covered under the law of copyrighted materials I found he stole some ones hard work. I no longer admire him. I found out he doesn’t do his art others do it for him, another reason I no longer like or respect him. (Farthing, 2008, p. 586-7) (Fineberg, 2000, p. 473)

The artist Maya Ying Lin [fig 14], is an architect who is known for her work in sculpture and landscape art. Her best know art work is the Vietnam Veterans Memorial in Washington, D.C., 1981. She was 21 years old and was still an undergraduate at Yale University at the time this was created.

I picked her because of her perseverance, and monumental visions of how the world can heal after war. I also picked her because of how well she handled the bad publicity that she had during the process of building the piece, in the language of war she showed courage under fire. Maya Ying Lin said about the Vietnam Veterans Memorial,

“‘Should be honest about the reality of war and be for the people who gave their lives.’ She decided she ‘didn’t want a static object that people would just look at, but something they could relate to as on a journey, or passage, that would bring each to his own conclusions…. I wanted to work with the land and not dominate it. I had an impulse to cut open the earth… an initial violence that time would heal. The grass would grow back, but the cut would remain… In light of the tragedy of war, this un pretentious memorial’s allusion to a wound and long-lasting scar contributes to its communicative ability” (Kleiner & Mamiya, 2005, p. 1042)
Next is Matthew Barney [fig 15] who is an American artist who works in sculpture, photography, drawing, and film. His best work was the *Cremaster Cycle*. He made the Cremaster Cycle series between 1994 and 2002. The series was five films of performance art described by Jonathan Jones in *The Guardian* as "one of the most imaginative and brilliant achievements in the history of avant-garde cinema.


The next four artists are my friends:

- Sue Regnier [fig 16] is a ceramic artist whose themes are generally about love and how love hurts. Sue is a friend from IUN and is the person that keeps me calm through all of this work. At all of my gallery openings she takes my cell phone so I don’t get mad with the 14 calls an hour. I picked Sue Regnier because she was a challenge to do; she has scars from a cleft palate at her birth. Scars are something that I have not done a lot of so I had to do it.

- Betty Delinck [fig 17] is a watercolor artist that does huge paintings of cats. She was the reason I came to Governors State. I came to GSU to see her grad thesis and fell in love with the place. She is also a gallery friend from the Corner Stone Art Gallery in Whiting, IN. I picked Betty Delinck for her hair. My favorite thing to do is hair, Betty has great hair.

- Richard DePiro [fig 18] is a ceramic artist who does large non functional thrown objects. He is my go to guy with questions about ceramics. He has been doing
ceramics for a long time, and he is also a friend from the Corner Stone Art Gallery in Whiting, IN. Richard DePiro is an older man, so I chose him for his wrinkles. I love doing wrinkles and have not had the opportunity to do them often, and he has a lot.

- Jan Stewart [fig 19] is also a ceramic artist. She also, does people in clay, they are very whimsical and very political. She is the one that got me a spot in the art group 18artists. I picked Jan Stewart because she was a challenge to do; she has scars on her face and nose. Scars are something that I don’t see a lot in the face and nose so I had to try.

The last five people I did are my great mentors who are also artists. The 5 people are Professor Neil Goodman, Professor David Klamen, Professor Derrick Walters, Professor Mike Hart and Professor Carrie Ohm. I did them because I respect all of them. I could not do artists without doing them. When I think of the last 5 it takes me to a song from Wicked: *For Good*, the Lyrics are by Stephen Schwartz.

[fig 20]

…I've heard it said
that people come into our lives for a reason
bringing something we must learn
and we are led
to those who help us most to grow
if we let them
and we help them in return

well, I don't know if I believe that's true
but I know I'm who I am today
because I knew you...

My first art mentor was Professor Neil Goodman [fig 21] from IUN, who helped me discover that the passion of my life was clay and gave me the feeling that maybe I could do
something. He was there at the start of all of my art, working in 1991 he taught me hand building with clay, and then we moved on to functional wheel-thrown vessels. I also took classes in 2005 to 2007 from Neil in 2D, 3D, and bronze casting.

In 2005 I started with Professor Derrick Walters [fig 22] from IUN, he built on all of what Neil had taught and worked with helping me reach for higher goals to get a lot better. I was in his ceramic classes until 2008. Professor Derrick Walters helped me find clay again; throw clay and challenging me to do better and helping me grow as both an artist and craftsperson. Professor Derrick Walters help to receive my Bachelor of Arts from IUN in 2007.

Professor David Klamen [fig 23] was my professor at IUN in 2007 for 2D and art theory. Art theory was a hard class but he would not give up on me and helped me a lot out of class on his time. Art theory was a very hard class for me and I needed a lot of help understanding the concepts.

In 2008, I started at GSU with Professor Mike Hart [fig 24] and Professor Carrie Ohm. They have been the greatest professors or should I say mentors in my life. I have been able to refine the sculptures that I do, and gained the self confidence to grow as an artist.

Professor Mike Hart at first was very tough on me, however in the end I have found a real kindred spirit in him. He was the first person ever that understood what I was doing. Professor Hart helped me get to the place that I am now. If I needed a stand, he helped me make it (I guess that goes to the old parable if you give a man a fish he will eat for a day, but if you teach a man to fish and he will eat for a life time.). If the nose did not look right he showed me how to do it right. I was trying to do the nose from a book, 2D versus 3D; it helped seeing it in real life. He also would come in on his own time to help me. The sculpture of Professor Mike Hart is a large head that is giving the stink eye. For the last year Mike and I have been fighting over a chair. It is
very soft on my butt that had a lot of stitches from a hysterectomy I had in March 2010. The sculpture is of him catching me in his comfy chair again!

Professor Carrie Ohm [fig 25] when I started Governors State University in 2008, grad school was very tough. I felt like I did not fit in. Professor Carrie Ohm, the ceramic professor, helped by being patient and let me settles in without giving up on me. Professor Carrie Ohm is also a large sculpture. I made her in two pieces so I can put one piece on each side of the wall in the gallery.

My last piece is a large sculpture of me [ fig 26]. I am sleeping on the Gallery floor, with a spilled glass of tea that is drowning my cell phone. There are also a lot of picture hangers, with regular and bent nails all over the floor. This piece is of me after hanging the grad show, it shows how long and hard I worked to get it done. I will be in the middle of the gallery being watched as I sleep by all of the artist and my great mentors.

Someone asked me, why clay? I told them, “I love everything about clay; the smell the tactile nature of the medium, and the plasticity of it. I am trying to stretch it and me, to its maximum point. In seeing how far and how big I can take it; with every new sculpture I am finding who I am. I have found the courage to do more. This clay thing has changed my whole life. It has given me inner strength to go on, and do more. It is like a drug, that I cannot get enough of.

I work in a method which differs from most ceramic sculptors. The inceptions of these pieces starts out with an armature that I put bubble wrap on in the shape of the persons head then I get a large block of clay cut it into slices then drape it over the bubble wrap; I take a paddle and beat until I get the desired shape. Then I sculpt the persons face with my hands. When the visual image I desire is done and the front is dry enough to flip over without damage to
the features; I flip it over on foam and the grunt work starts. The excess clay from the back is painstakingly carved out until the piece is uniformly thick in all areas. I leave two pieces in the center in which I place a hole to put a wire through for hanging. It is important to create the hangers from the original clay to provide the strength and support needed to suspend and support up to 25 pounds of clay at a time.

Through the work I have found a new appreciation for all the artists that I have sculpted. It has brought me closer to all of them and has helped me to put a face with a name.
References


song by David Cooks called \( \text{\textit{Time of my life}} \)

\( \text{\textit{Time of my life}} \)

David Cooks time of my life lyrics

I’ve been waiting for my dreams
To turn into something
I could believe in
And looking for that
Magic rainbow
On the horizon
I couldn’t see it

Until I let go
Gave into love and watched all the bitterness burn
Now I’m coming alive
Body and soul
And feelin’ my world start to turn
And I’ll taste every moment
And live it out loud
I know this is the time,
This is the time
To be more than a name
Or a face in the crowd
I know this is the time
This is the time of my life

Holding onto things that vanished
Into the air
Left me in pieces
But now I’m rising from the ashes
Finding my wings
And all that I needed
Was there all along
Within my reach
As close as the beat of my heart

So I’ll taste every moment
And live it out loud
I know this is the time,
This is the time to be
More than a name
Or a face in the crowd
I know this is the time
This is the time of my life
Time of my life

And I’m out on the edge of forever
Ready to run
I’m keeping my feet on the ground
My arms open wide
My face to the sun

I’ll taste every moment
And live it out loud
I know this is the time,
This is the time to be
More than a name
Or a face in the crowd
I know this is the time
This is the time of my life
Time of my life

More than a name
Or a face in the crowd
This is the time
This is the time of my life.
This is the time of my life

[fig2] Georges-Pierre Seurat
Ceramic
[Fig 3] Georgia Totto O'Keeffe
Ceramic

[Fig 4] Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Ruiz y Picasso
“Pablo Ruiz Picasso”
Ceramic

[fig 5] Dame Barbara Hepworth
Ceramic
Salvador Domèneç Felip Jacint Dalí i Domènech, Marquis of Dalí de

“Salvador Dalí”

Ceramic

Lee Krasner

Ceramic

Meret Oppenheim

Ceramic
[Fig 9] Paul Jackson Pollock

“Jackson Pollock”
Ceramic

[fig 10] Ruth Duckworth
Ceramic

[ fig 11] Toshiko Takaezu
Ceramic
[fig 12] Charles Thomas Chuck Close

“Chuck Close”

Ceramic

[fig 13] Jeffrey Koon’s

"Jeff Koon’s"

Ceramic

[fig 14] Maya Ying Lin

Ceramic
[ fig 15] Matthew Barney

“The Cremaster Cycle”

“Goat Boy”

Ceramic

[fig 16] Sue Regnier

Ceramic

[fig 17] Betty Delinck

Ceramic
[fig 18] Richard DePirro

Ceramic

[fig 19] Jan Stewart

Ceramic
Wicked: For Good Lyrics by Stephen Schwartz

Elphaba):
I'm limited
Just look at me - I'm limited
And just look at you
You can do all I couldn't do, Glinda
So now it's up to you
For both of us - now it's up to you...

(Glinda):
I've heard it said
That people come into our lives for a reason
Bringing something we must learn
And we are led
To those who help us most to grow
If we let them
And we help them in return

Well, I don't know if I believe that's true
But I know I'm who I am today
Because I knew you...

Like a comet pulled from orbit
As it passes a sun
Like a stream that meets a boulder
Halfway through the wood
Who can say if I've been changed for the better?
But because I knew you
I have been changed for good

(Elphaba):
It well may be
That we will never meet again
In this lifetime
So let me say before we part
So much of me
Is made of what I learned from you
You'll be with me
Like a handprint on my heart
And now whatever way our stories end
I know you have re-written mine
By being my friend...
Like a ship blown from its mooring
By a wind off the sea
Like a seed dropped by a skybird
In a distant wood
Who can say if I've been changed for the better?
But because I knew you

[ From: http://www.metrolyrics.com/for-good-lyrics-wicked.html ]

(Glinda):
Because I knew you

(Both):
I have been changed for good

(Elphaba):
And just to clear the air
I ask forgiveness
For the things I've done you blame me for

(Glinda):
But then, I guess we know
There's blame to share

(Both):
And none of it seems to matter anymore

(Glinda):
Like a comet pulled from orbit
As it passes a sun
Like a stream that meets a boulder
Halfway through the wood

(Elphaba):
Like a ship blown from its mooring
By a wind off the sea
Like a seed dropped by a bird in the wood

(Both):
Who can say if I've been
Changed for the better?
I do believe I have been
Changed for the better

(Glinda):
And because I knew you...
(Elphaba):
Because I knew you...

(Both):
Because I knew you...
I have been changed for good...

[fig 21] Professor Neil Goodman
Ceramic

[fig 22] Professor Derrick Walters
Ceramic
[fig 23] **Professor David Klamen**

Ceramic

[fig 24] **Professor Mike Hart**

“Stink Eye”

Ceramic
[fig 25] **Professor Carrie Ohm**

Ceramic

[fig 26] **Brenda Sue Farris**

“B.S Farris”

Ceramic