

August 22 through October 24, 2021

Bethany College

Art Faculty Exhibition

works by **Kayla Borell, Sarah Mathia, Ed Pogue, Beckie Schneller, and Jim Turner**

Kayla Borell's Statement and Biography

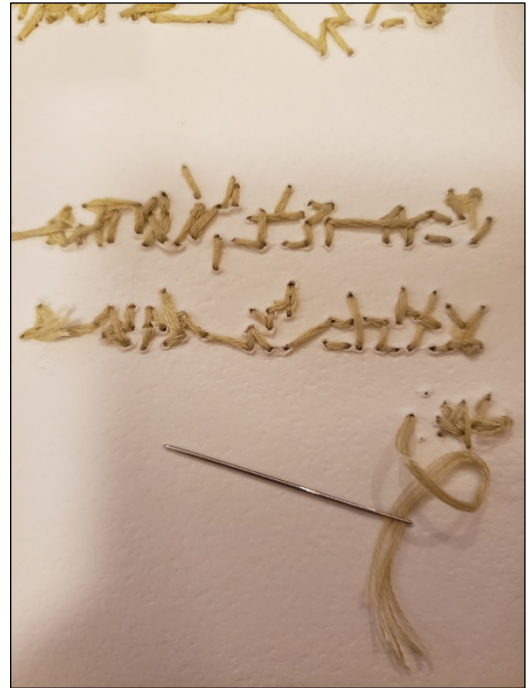
Through obsessing over organic forms and words to layering abstractions of plants, text, and organic forms, I use repetition, colors, textures, and lines to empower a diversity of exploration and experimentation of materials working together on a painted surface. I am drawn to poetry and expressing aspects of the environment, personal growth, life cycles, and plants.

As a part of my creative process, I have been investigating the living hardships of what's it like to be human and about healing through the process of making art—using this as a catharsis to understand myself and all the things I can't control. My work has been evolving around the idea of life, death, and emotional states of being in a challenging and trying time. I am simultaneously focusing on developing organic ideas from the power of words and their meaning when obscured. At the same time, each piece expresses an understanding of growth, reincarnation, discovery in one's identity, and a reconciliation to a particular emotion.

This new work is filled with hours of hand-stitched sentences to covered written text that is hidden among color and organic forms. The self-written text is cut from other's written words then, placed to form another identity, and their meaning changed into a different context and rhythm.

I attended Bethany College, earning a B.A. in Studio Art: Painting/Ceramics in 2019. I also majored in Visual Art Administration and am working towards an M.A. in Arts Management and Leadership at Wichita State University. Currently, I am the full-time Director of Education at the Salina Art Center and am an adjunct art instructor at Bethany College – teaching ceramics and intro-level art classes. I enjoy books, plants, and home improvement projects.

I was born and raised on a farm and ranch in Western, Kansas. Being a farmer's daughter, my artistic inspiration comes from the appreciation of the land and nature around us. Art was always an escape for me. A way to truly express myself when the worries became too much and the words too hard. Words have always been hard for me – paint coating the surface seemed to help ease those thoughts or feelings. A catharsis. A way to purge the emotions I wish to voice or understand through another language or reality escape. I have always been an emotional person, I didn't know what to do with it until I turned to art which became a way of life. Now I use that idea in my creative process to work through understanding different emotions from personal experiences, memories, and places in life."



Sarah Mathia's Statement and Biography

As an assistant lecturer of art for the Digital Media Arts Department at Bethany College, my love of the natural world can be seen not only in the digital 3D environments I create, but as inspiration for my jewelry designs and photography. From discovering the creatures that lived underneath the rocks with my father on a rocky beach in Washington when I was six years old, to hiking in the Colorado mountains in college, I have always had a love and fascination for the creativity and beauty of nature. My father was a professional nature photographer and design engineer at Boeing and was my

photography mentor and instructor for many years. My mother has also been a huge influence in my knowledge and love of nature, art, and jewelry throughout the years and continues to be my biggest supporter and best friend. My parents encouraged me to go after my dreams and to pursue many interests in my life. I grew up in Derby, Kansas, and was fortunate enough to go on many adventures with my family to some of the most beautiful places throughout North America.

It was on one of these adventures when I was thirteen years old, that my parents took me to Walt Disney World, where I had a workshop with the Disney animators. Up until then, I wanted to be a marine biologist. I had always loved to draw and had a love for movies, but didn't know there was a career path for it until then. Ten years later I earned a Bachelor's Degree in 3D animation from Rocky Mountain College of Art and Design and I specialize in visual effects and creating 3D environments. While in college and living in Colorado, my passion for photography and jewelry making also grew. It was there that I was introduced to chainmaille jewelry, and with the help and encouragement of my mother, became proficient in a variety of jewelry making techniques, mainly chainmaille, bead work, and wire wrapped jewelry.

My parents always encouraged me to create something with my hands and I fell in love with the intricate patterns and designs and beauty that could be created by weaving simple metal rings and wire together. It was then through a series of chance meetings, hard work, and life events, my path led me back home to Kansas and to share my knowledge of art and animation through teaching at Bethany College. I have been teaching for Bethany College for eight years for the Digital Media Arts program and I love sharing my knowledge with others. My fascination and curiosity of the world and its uniqueness continues to be my main influence and inspiration in all aspects of my work.



Ed Pogue's Statement and Biography

Good sculpture like good stories need good beginnings, strong endings, and intersecting plots. I feel the column lends itself well for the display of such attributes. The intersecting plots are derived from my experiences with the land. Stackable notations of time and experiences upon the column, the obelisk, the totem pole, the cross, the piling of stones on a Jewish grave, artifacts and fossils embedded in natural rock formations, are all fascinating markers of a past existence heavily influencing my work. As of late, I have given the columnar form special attention. As a religious Jew it serves for me as metaphor for the importance of singularity, formal simplistic universal order, symbolic intercessor between heaven and earth, all powerful narratives for designs.

More specifically, rock formations and the indigenous peoples of the desert southwest and their approach to these sentinel beings are of special interest to me. Upward reaches of “Mother Earth” to “Father Sky” these formations tell stories, indicate time and presence. My work utilizes recognizable formations as well as nonobjective forms. Many works are inspired from time spent on desert walks and my travels to Utah, California, and Arizona. The seeming emptiness of the desert, its scale, the richness

of its flora and fauna, its history and mythologies, impact the imagination. Stones, twigs, horns, bones, river channels and plateaus developed by wind and rain, suggesting gateways to former interactions.

Cast and fabricated metals have remained primary components in my work, avenues to document in more public spaces my concerns for the environment and our responsibilities for preservation of water, sky, and wood. The revelations presented via the lost wax technique of casting, its potential for surface treatment, defiance of gravity, and its authority of weight, both actual and conceptual exert a presence. The inter-relatedness of process, material, and subject matter; how these aspects of sculpture making define a form's context and understanding, are still mysteries to me that need exploration.

I have discovered sculpture to offer a comprehensive means to articulate a deeper response to the precarious balance of nature and industry, allowing a sharing of these discoveries with others.

Ed Pogue came to Bethany College with his wife Julia in 1999 from San Francisco, California. Ed was the Assistant Director of the Sculpture Center at the Academy of Art University. He studied sculpture and ceramics with Don Osborn at Arkansas State University from 1980 to 1985 where he graduated with honors. Ed went on to study with Tom Walsh at Southern Illinois University in Carbondale graduating with his MFA degree in 1988.

Ed moved to California (Palm Springs) in 1989 to teach at the College of the Desert where he met Julia. In 1990 Ed was asked to be the Director of the California Sculpture Center. His work can be seen across the country where he has exhibited with galleries in California, Tennessee, Illinois, New York and Utah.



Beckie Schneller's Statement and Biography

I work primarily in painting, representing both the human figure and nature. My early experiences exploring the outdoors are conveyed in my representation of the forms of the natural world. Nature, light, and gesture are outward symbols of internal experience in my artwork, making the intangible concrete. I seek to distill an emotion, thought, or narrative into paintings inspired by interactions with my surroundings.

Painting for me is an intersection of visual inspiration and introspection. Some of the most compelling imagery I find comes from observation of foliage, wildlife, and seasonal changes during outdoor walks. My underlying concept for a painting is a combination of this natural imagery with a current thought or theme in my life, connecting the rhythms of nature to the rhythms of my circumstances. I find satisfaction in aligning my outer and inner worlds on canvas. In doing so, I create another space where present realities and future possibilities meet, and where my ponderings have a chance to breathe and take on a life of their own.

Oil paint is primarily my medium of choice, as I enjoy both the tactile and traditional essence of the medium and the range of mark-making it allows for. I am inspired by the rich history behind the oil painting medium, and some of my favorite artists are those who embrace the physical nature of the oil paint, utilizing its qualities through a painterly style to convey narrative or symbolic imagery. In my



approach to painting, I seek to create an understandable visual world and also appreciate the properties of the paint through layers, glazes, and brushstrokes. In some paintings I feature the tactile nature of the medium more prominently, and other times choose to focus most of my attention on the subject matter.

I find satisfaction in the connection between the seen and unseen that painting creates. Imagery brings thought to the surface and thought in turn creates more imagery. Delving into the language of painting through the medium itself and both personal and commonly recognized symbolism is an engaging process. Finding the balance between expression and contemplation is a quest that drives my artwork forward.

Beckie Schneller is assistant professor of art at Bethany College, where she has worked since the fall of 2019. She received her M.F.A. in painting from Stephen F. Austin State University in 2019 and attended McMurry University for her B.A. in studio art in 2015. Her work has been most recently featured in the 2021 Smoky Hill Art Exhibition and the Figurative Art National Juried Exhibition at Dallas Metro Arts Contemporary. Beckie's show *Emergence* was featured as the homecoming 2020 alumni exhibition at McMurry University, and she exhibited as a visiting artist at Bethany College in 2019.

Jim Turner's Statement and Biography

Jim Turner's pieces in the exhibition are all botanicals and use film based silver photography.

Turner is a Lindsborg native and attended Bethany College. He is also a US Navy veteran and was trained as a photographer's mate. After leaving the Navy, he purchased Hoag Studio in 1972, an existing photography studio in Lindsborg. It had been originally begun by G.G. Grondal in the late 1800s. Turner is still active in commercial photography and teaches analog film photography as an adjunct in the art department of Bethany College.



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