



# THE QUARTERLY

**On the Cover: Sitdown with Prof. Kraft**  
**Inside: Student Spotlight: Kennedi Horn**  
**DOVA Alumni: Designing a Future**

*Check back for Gallery dates and Quick Facts!*

If you need this document in an alternate format for accessibility purposes (e.g. Braille, large print, audio, etc.), please contact Tiffany Prater at [tiffany.prater@ung.edu](mailto:tiffany.prater@ung.edu) or 352-488-5917.



# Sitdown with Professor Kraft

## **Tell us about your background and what inspired you to choose ceramics?**

As a kid, I knew myself to be an artist and that I wanted to grow up to pursue art as my career and dedicate my life to this journey. I went to art camp in the summers and was fortunate to touch clay as well as create with many other materials from a young age. I am originally from Tucson, Arizona and went to Northern Arizona University in Flagstaff for my undergrad degrees (BFA and BSed). I originally thought I would focus on painting and drawing for my degree but was quickly drawn to clay. The ceramics program there is very strong, especially for wood-fired ceramics. I was incredibly lucky to have great professors and classmates both in undergrad and again in grad school at the University of Montana (MFA). Much thanks to the creative atmosphere of these ceramics studios, I was driven to really develop my technical skills, gain a better understanding of the historical context of the work I was creating, and conceptually refine my inner voice so that what I had to say spoke to a larger audience.

## **What influenced you to become a professor?**

I always knew I wanted to be an artist but wanting to share this love of art with others is what drew me to teaching. As an advanced BFA undergrad, before starting my ArtEd degree, my professor asked me to teach a class for her while she had to be away unexpectedly for a few days. This was highly unusual and I worked hard to do my best to fill in. I quickly realized I really enjoyed teaching and that I hoped to become a ceramics professor myself one day. I am so incredibly fortunate that after many years of perusing this path, through grad school, a job at a museum, artist residencies, K12 and community education teaching, this dream came true. I am forever grateful to be able to be part of our incredible DoVA community!

## **What advice would you give students when they are trying to find their voice/style?**

Step one: Make, make, make. Don't overthink it while you are in the midst of your creative throws. And if it's for an assignment, really push yourself to take it to the next level. Don't just work for the "A." How can what you are making now really advance your progress as a professional artist? Can this assignment develop into a self-directed series?

Step two: If you have the luxury of time, let a piece sit for a few days or weeks. Take a break so that you can come back to it with fresh perspective.

Step three: Give yourself some space to think and talk to yourself about it. What works. What will you do differently the next time? Self-critique. Talk to others about what you have made. Talk to your professors and classmates. Reach out to an artist you admire on Instagram and ask if they would be willing to give you quick objective feedback. Also, ask people who are not in our field. Your grandma may have unexpected insight. Consider your audience.

Aside: Develop your network now, so that later, you can come back to trusted colleagues and ask their advice when you need feedback on future work and progress as an artist.

Step four: Write down points that stand out to you from this feedback and your responses. Some of what is said may not resonate with you. Why? That critique may be just as important as what you feel positive about. Sketch as needed to fully flesh out your notes. As you continue to cull these critiques and responses together, your writing can help you to develop further understanding of your personal direction, voice, and style. Are you a sophomore? Don't worry. You have plenty of time for this to develop organically. Just keep working.

Step five: As time passes, you will naturally have a series of work you feel confident in. Go back through your notes on past feedback to develop an artist statement related to your current work. You may be surprised to find connections long forgotten between previous and recent work.

Step six: Repeat. Make, make, make. Then make some more. If you take nothing else from my suggestions above, just make, make, make.

## **Tell us about your work.**

I create tableaux of layered memories, sensory reflections of passed moments that surmount details and erode specific meaning. I tend to gravitate between abstraction and semi-abstracted realism. Often there are specific decipherable symbols or "nouns" apparent, but an exacting narrative is not explicit within each work.

Pattern and botanical imagery are often present through organic abstraction of flora, fauna, and landscape. This pervades my interest in the physical being and is oriented towards the larger grander enterprise interpreted by the individual self. My current work employs layered multi-temperature oxidation glaze firings. I have developed a brightly colored, multi-surfaced glaze palette that unifies the formal qualities of my work with its content. I incorporate mono-printing, mishima, image transfer, other decorative treatments that further encourage a wide variety of surfaces.

Concepts relating to the explorations above are also evident in my two-dimensional and mixed media works. Craft as art and the DIY movement are referenced through the use and handling of materials in these works. I enjoy working in a variety of materials in order to portray a particular concept or idea.

Making functional pottery is an important part of my creative practice. I enjoy investigating form for everyday use. I incorporate decorative treatments that encourage a wide variety of surfaces. Through drawing in relation to form, I have developed a personal iconography that extends to archetypal symbol through my pots. Pattern and decoration seep into my sculptural forms by way of this venture. I find the connection between these seemingly separate endeavors continues to direct my research and growth.

## **What makes teaching worth it?**

The "Ah ha!" moments are just awesome. Here's an example: When I happen to witness a beginning student, who has been putting the time in and really focusing their efforts to get centering at the wheel down, and it clicks. All of a sudden, their muscle memory aligns with their inner understanding, it's at least partly subconscious, and everything just connects. To see their sense of personal accomplishment spread a smile across their face is priceless.

I'm also so proud of our graduates. It's wonderful to stay in touch and see where my students' creative paths lead. Often, it's to very unexpected and exceptionally interesting creative places. To see many of them continue to carve out paths with clay as a focus is extremely heartening. I just love learning from my students.





## Student Spotlight: Kennedy Horn



I'm a studio art major, and I'm getting ready to graduate in May. I started here at UNG in 2015. I got my AS in chemistry and then began working towards my BA in studio art. Growing up in North Georgia gave me a love of nature and the beautiful landscapes of Appalachia. Taking biology showed me that the inside of organisms is just as beautiful as the outside. I've found a surprising amount of crossover between science and art, and that's one of the themes I try to incorporate in my work.

### ***In your work, what is your preferred medium and what techniques do you use?***

I focus in ceramics and weaving. Right now, I'm experimenting with all the techniques I can. I tend to make functional items, so for my Advanced Handbuilding class, I'm making more sculptural pieces. I really enjoyed taking Ceramic System and Surface, where we learned how to make molds and replicate items in ceramics. My favorite structure to weave is twill, and I'm having fun making apparel right now.

### ***What are your plans for the future in terms of career?***

I'm working on launching my Etsy shop currently, and I'll continue selling my work in local sales. I would love to find a space to rent so I can establish a brick-and-mortar shop. Ideally, I'd like a studio with space to rent out to other artists and to hold workshops.

### ***What inspired your work and who are your influences?***

I like to make functional work because it's rewarding to create something that someone will interact with. One of my favorite potters is Florian Gadsby.

He makes functional ware that's simple and clean. I like to incorporate minimalism and precision, with an artistic flair.

### ***What sparked your passion for art?***

My favorite class in school was always art, and I was constantly learning new techniques on my own. I ended up gravitating towards fiber art and ceramics. I really enjoy the hands-on nature of both, and I wouldn't have known if I hadn't tried. That's why I want to offer a space for people to decide if they enjoy ceramics and weaving before making a big investment in the equipment.



Hello! My name is Madeleine Cook, and I am just a small town gal from Brooks, GA. I fell in love with graphic design and photography way back in high school, where I worked heavily in my school's Yearbook. It was then that I learned and created through the Adobe programs, and shortly knew it was an area of study I wished to pursue. I applied to many colleges, but fell in love with our little, Dahlonega mountain town. Graphic Design was originally not a major when I arrived at college in 2015, but when I saw it was available - I knew it was meant to be. Now in 2020, I am an alumni of UNG, where I majored

in Graphic Design with a minor in Business Administration. I am forever thankful for the DOVA and all the amazing professors I had who taught me invaluable information and skills to help me be successful in the real world. After I graduated, I was down in the dumps, terrified I would not get a job fast enough. However, after pushing myself to the extreme, cranking out applications, and being persistent with all available tools, I landed a job in Nashville, TN. As of 1 year now, I am now a graphic designer for JumpCrew's Military Brands. I love my company, team, and the creative work I get to produce on the daily.

## DOVA Alumni: Designing a Future



***What are you passionate about?*** My passions are not singular. I have many and try to utilize them each day. I find joy in creating, whether it be through graphic design, photography, painting, dancing, etc. But with those, I also have an endless love for being active in my local community. When I moved to Nashville, I planned to join a local adult disability organization, but due to covid it has been on halt. I'm hoping to volunteer with them when covid numbers go down, and it is safe to be around others again. Other than that, I keep busy with work, freelancing, and finding myself through living alone, exploring a new city, and finding joy in the small things of life! It's been a very blessed life amongst the madness that has been 2020/2021 thus far.

***Is there anything personal that you are currently working on?*** As of right now there are no personal pieces I am working on. However, I am currently creating an entirely new brand for my job and a few fun infographics. Branding is my favorite, so it has been a real pleasure!

***What was your plan after graduation and how did you react to the opportunities that were available to you?*** My immediate plan after graduation was to GET A JOB ASAP. Much like other students, I did

NOT want to move back in with my parents in my hometown, nor stay in Dahlonega. Also, my parents were very clear that they would not be helping me financially - so I had no other option but to get a job. I was determined to say the least. During my last semester, I made an effort each week to invest in myself and my future. I got a new macbook, a wacom tablet, and a website in which all would help me land my current job. I spent copious amounts of time working on my website to promote my portfolio and skills, applied to jobs EVERYWHERE daily, and kept a spreadsheet of each application and their current status. I made sure my resume, cover letter, website, and business cards were all cohesive and aesthetically pleasing to the eye. That first impression and overall view of them as a whole is so important. I also made an extreme effort to email recruiters/employers directly and follow up with a well-worded email.

A lot of people assume there are not many creative jobs out there, but there ARE! You just have to be determined, proactive, and not get discouraged easily. I encourage all new graduates to apply relentlessly, even to jobs you aren't necessarily qualified for because the recruiter will see you are young, impressionable, hard-working and willing to learn. I had a few applications that got far into

the interview process, but did not receive an offer for the position. I was upset, of course, but used those negative emotions to push me further - thus applying elsewhere, and eventually landing a role that was perfect for me! It is all about consistency, confidence, and staying positive through the process.

***Do you have any advice for those who are looking for similar careers?*** My best advice for other aspiring graphic designers is to have a BOMB resume and portfolio ready come graduation, stay actively applying to any and all roles you find interest in, and know that you will end up exactly where you are meant to be! You just gotta put in the work to see it all come to fruition.



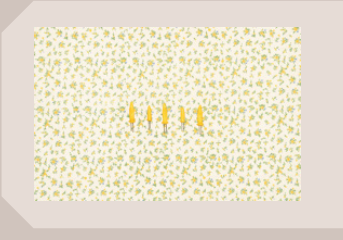


# Art Gallery Dates

## Dahlonaga:

Leftovers: Photographs by Amber Eckersly  
Feb 22 – March 19

Hal B. Rhodes III Student Exhibition  
March 30 – April 23



## Gainsville:

Wesley Harvey – Stupid love  
Feb 18 – March 12  
Artist talk – Feb 22 1-2pm

Scholarship Awards  
March 16 – March 26

Spring student art sale  
April 12 – 23

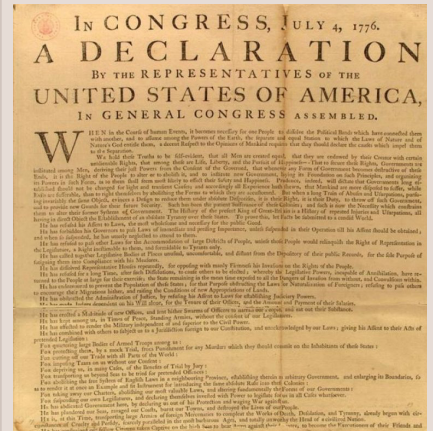


# Quick Facts I Must Declare

The first copies of the U.S Declaration of Independence were printed used the font Cason.

That font was designed by British typographer William Caslon.

In 1776, just before the 4th of July, a printer from Philadelphia called John Dunlap famously used Caslon Old Face when he printed the American Declaration of Independence.



## Meet the Quarterly Staff!

- Sara Wagler
- Shianne Yang
- Calista Odum
- Alexandra Sorto
- Cristian Virgil
- Hannah Richardson
- Kevin Runkle



@ung\_dova



@UNGDoVA



ung.edu/visual-arts