

KU GRADUATE ARTS ASSOCIATION EXHIBITION

# AT THE THRESHOLD

JUNE 3 - AUGUST 14, 2021



*DIVERGE* 「分かれる」 | Photolithography | 17 x 23 inches | Tiana Nanayo Kuuleialoha Honda

## OPENING RECEPTION

Thursday, June 3, 2021 | 6 - 8 PM

## CLOSING RECEPTION

Saturday, August 14, 2021 | 3 - 5 PM

\*Thresholds are dangerous places, neither here nor there, and walking across one is like stepping off the edge of a cliff in the naive faith that you'll sprout wings halfway down. You can't hesitate, or doubt. You can't fear the in-between.\* - Alix E. Harrow, *The Ten Thousand Doors of January*

### LEEDY-VOULKOS ART CENTER

2012 Baltimore Ave | Kansas City, MO 64108 | 816-474-1919 | Weekly Hours: Thur -Sat 11am-5pm

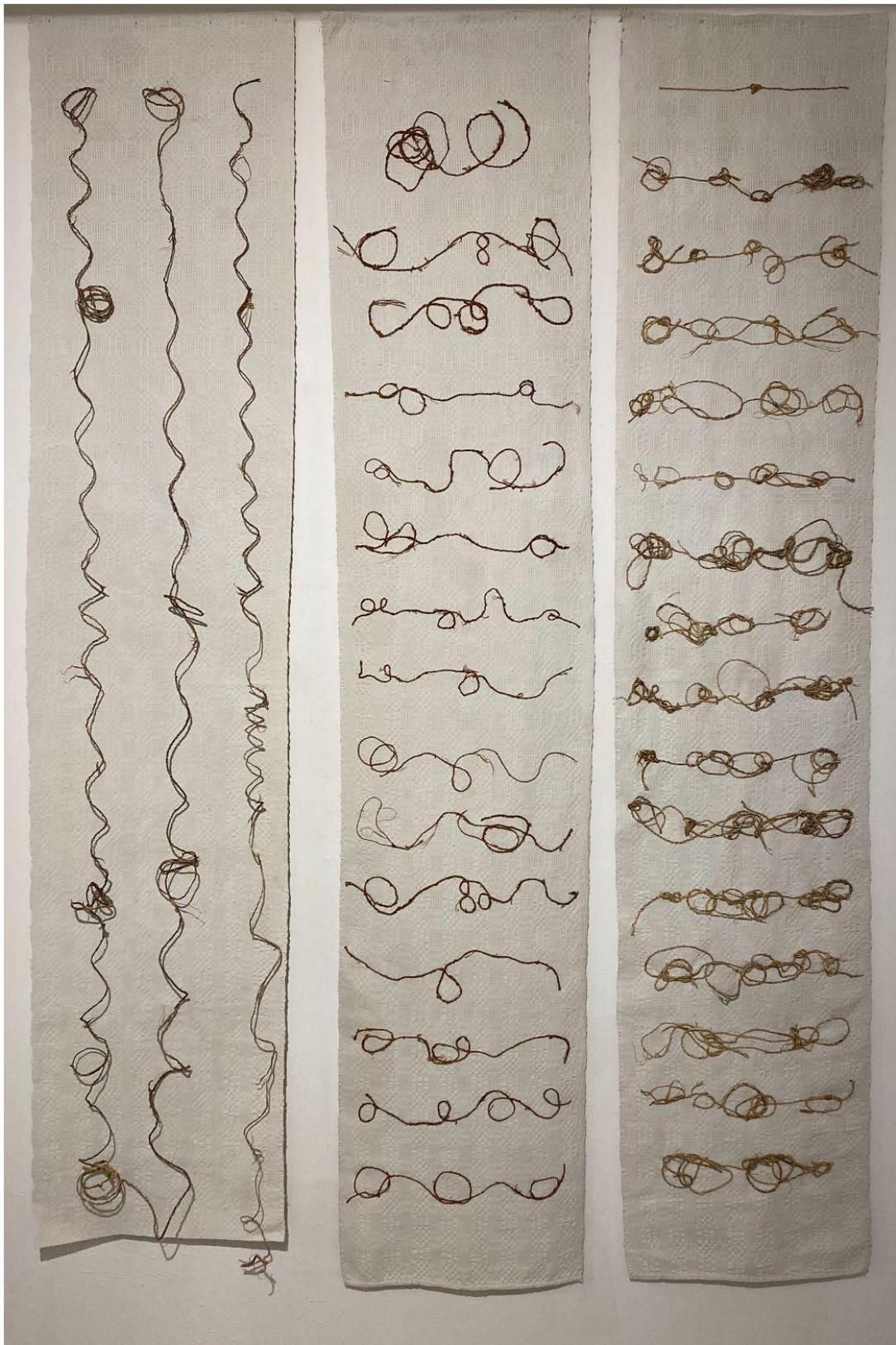












Dora Agbas  
*Enunciations*, 2021  
60" x 40"  
Cordage on linen  
\$600

doraagbas.com @doraagbas

Click [link](#) to view bio/artist statement.



Dora Agbas  
*Prairie Scroll*, 2020  
15" x 64"  
Cyanotype on joomchi  
\$600

doraagbas.com @doraagbas

Click [link](#) to view bio/artist statement.



Dora Agbas  
*Skirting Abstraction 1 & 2, 2020*  
20" x 16"  
Embroidery on wool  
\$200 (ea.)

doraagbas.com @doraagbas

Click [link](#) to view bio/artist statement.



Debbie Barrett-Jones

*Woven Memory*, 2021

Est. 8" x 7-14" ea.

Handwoven, hand dyed, watercolor,  
deconstruction

NFS

wovenrepeat.com @debbiebarrettjones

Click [link](#) to view bio/artist statement.





Debbie Barrett-Jones

*Control and happenstance*, 2021

55" x 45"

Hand woven using supplementary warp, acrylic,  
dye, deconstruction

\$1,800

wovenrepeat.com @debbiebarrettjones

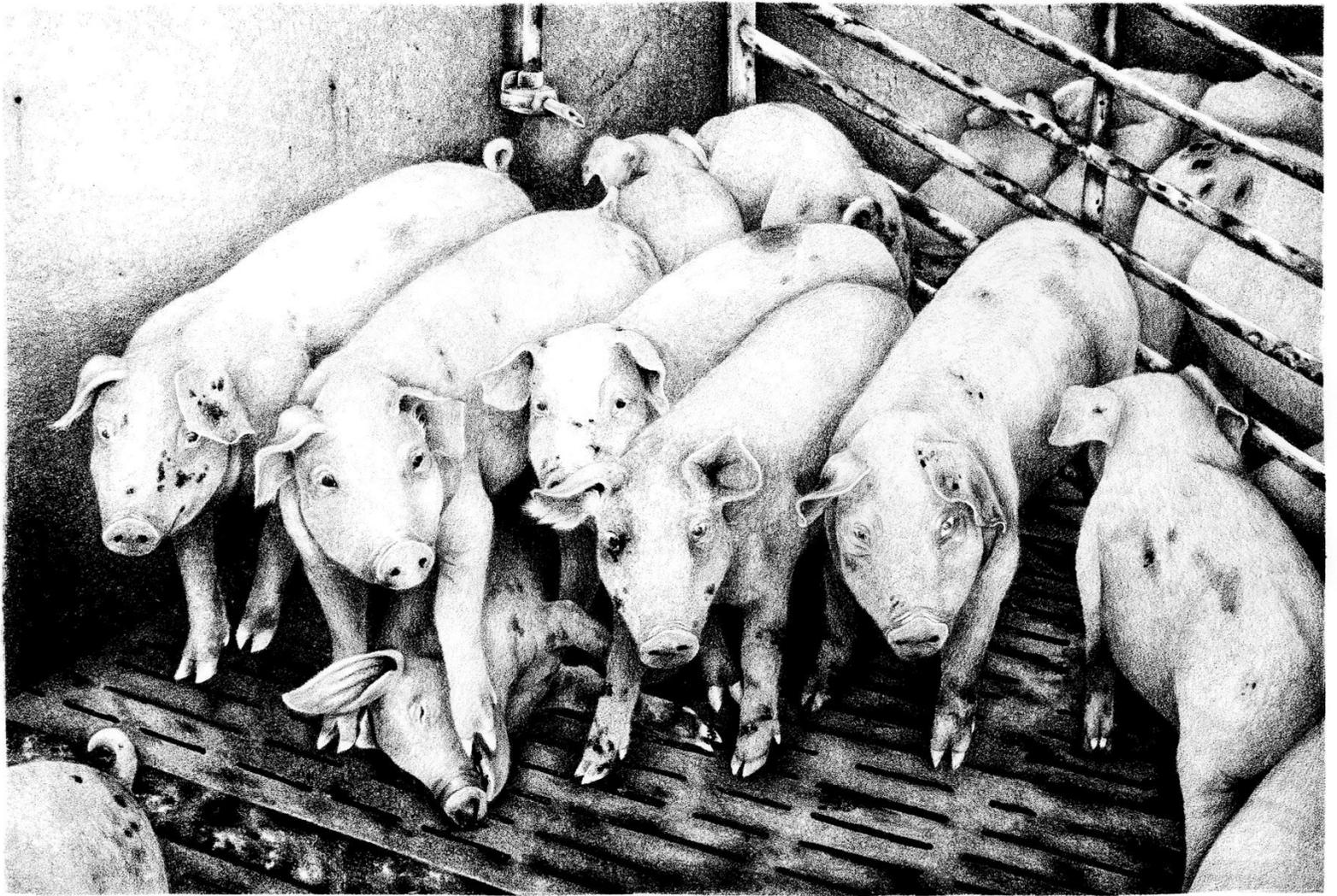
Click [link](#) to view bio/artist statement.



Mark Fitzsimmons  
*Seam*, 2021  
18" x 21" x 10"  
Concrete, sand, burlap  
\$2200

studiofitzsimmons.art @docfitzy

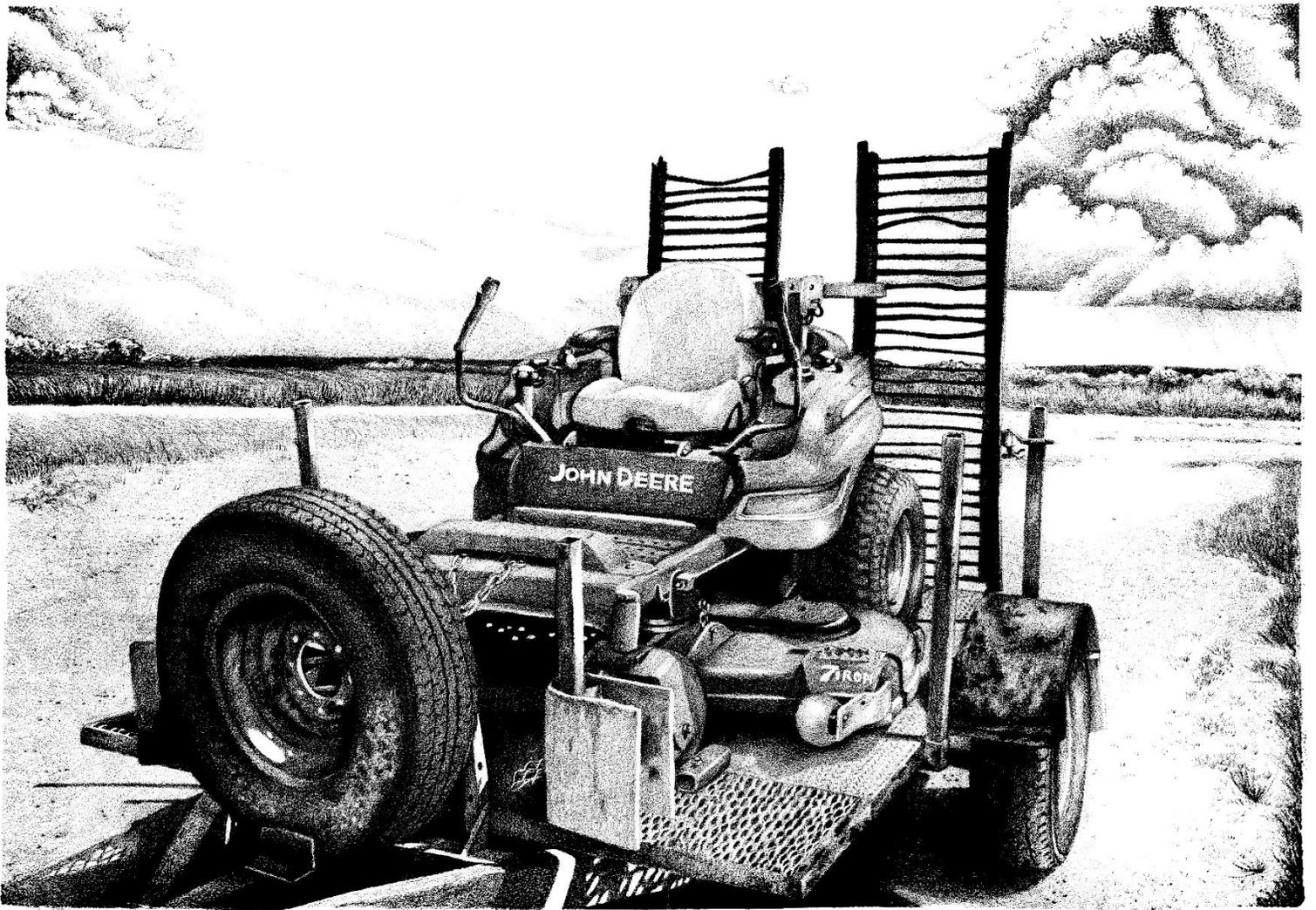
Click [link](#) to view bio/artist statement.



Sadie Goll  
*Pig Pen*, 2021  
9" x 13"  
Lithograph  
\$1,200

@sadiesgoll

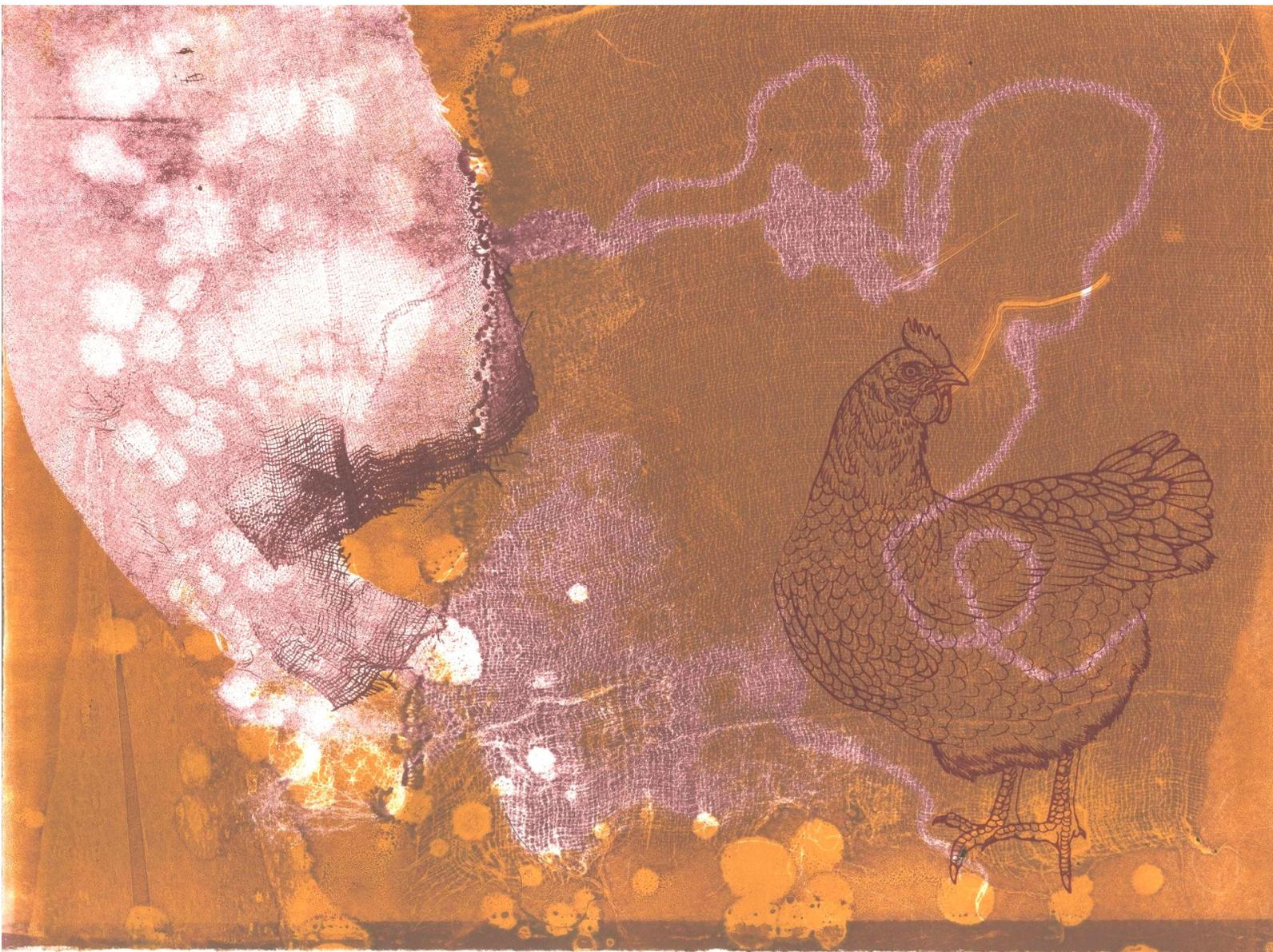
Click [link](#) to view bio/artist statement.



Sadie Goll  
*My Mower*, 2021  
9" x 13"  
Lithograph  
\$1,200

@sadiesgoll

Click [link](#) to view bio/artist statement.



Sadie Goll  
*Clothes on the line and chickens in the backyard*, 2019  
11" x 15"  
Monoprint, silkscreen  
NFS

@sadiesgoll

Click [link](#) to view bio/artist statement.



Tiana Honda  
*REGRET*「後悔」, 2021  
22"x 27"  
Photolithography, relief  
\$900

@tianyaah

Click [link](#) to view bio/artist statement.



Tiana Honda  
*DIVERGE* 「分かれる」, 2021  
17" x 23"  
Photolithography  
\$750

@tianyaah

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Allison Ice  
*Big Girls Don't Cry*, 2021  
Inkjet Print  
32" x 10" (10" x 10" ea.)  
\$120 each

(contact artist with jewelry inquiries)  
icebyallisonice.com @icebyallisonice

Click [link](#) to view bio/artist statement.



Allison Ice  
*Big Girls Don't Cry*, 2021  
Inkjet Print  
32" x 10" (10" x 10" ea.)  
\$120 each

(contact artist with jewelry inquiries)  
icebyallisonice.com @icebyallisonice

Click [link](#) to view bio/artist statement.



Allison Ice  
*Scream Beads*, 2021  
36" x 24"  
Inkjet Print  
\$400

(contact artist with jewelry inquiries)  
icebyallisonice.com @icebyallisonice

Click [link](#) to view bio/artist statement.



Allison Ice  
*Scream Beads*, 2021  
36" x 24"  
Inkjet Print  
\$400

(contact artist with jewelry inquiries)  
icebyallisonice.com @icebyallisonice

Click [link](#) to view bio/artist statement.



Hannah Lindo  
*An Eye not Told*, 2021  
56" x 56" (Painting), 24" x 17" x 21" (Sculpture)  
Oil on canvas, Mixed media  
\$1000 (Painting), \$500 (Sculpture)

[hannahlindoart.com](http://hannahlindoart.com) @hannahlindoart

Click [link](#) to view bio/artist statement.



Hannah Lindo  
*Lost in Transition*, 2021  
64" x 108"  
Oil on canvas  
\$5000

[hannahlindoart.com](http://hannahlindoart.com) @hannahlindoart

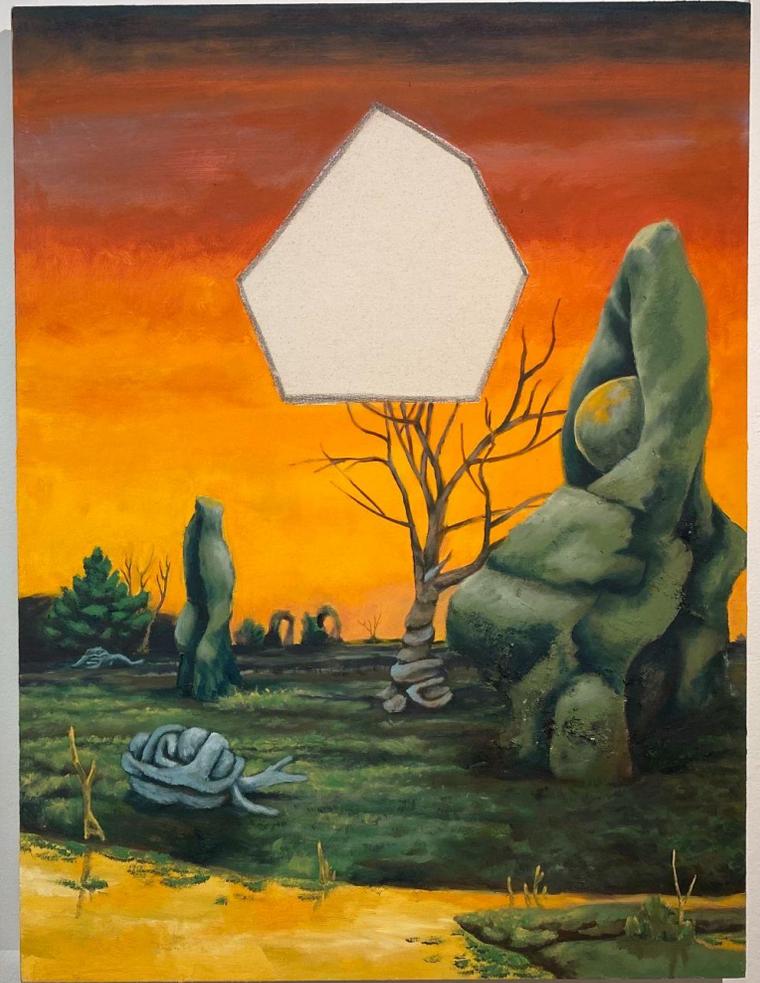
Click [link](#) to view bio/artist statement.



Tristan Lindo  
*Discoverer Unraveling*, 2021  
48" x 60"  
Oil on canvas  
\$1000

tristanrobertlindo-artist.com @trisroblind

Click [link](#) to view bio/artist statement.



Tristan Lindo  
*Prospect Horizon*, 2021  
45"x 66"  
Oil on canvas  
\$850

tristanrobertlindo-artist.com @trisroblind

Click [link](#) to view bio/artist statement.



dillen peace  
*the glittering world*, 2021  
36" 48"  
Oil, charcoal on panel  
\$4000

dillenpeace.com @dillenpeace

Click [link](#) to view bio/artist statement.



dillen peace  
*gáagii (raven)*, 2020  
24" x 18"  
Oil on linen  
\$2000

dillenpeace.com @dillenpeace

Click [link](#) to view bio/artist statement.



Sarah Pickett  
*The Beginning of Forgetting*, 2021  
34.5" x 26"  
7-color photolithograph, hand embroidery  
\$1,100

@sprintingincolor

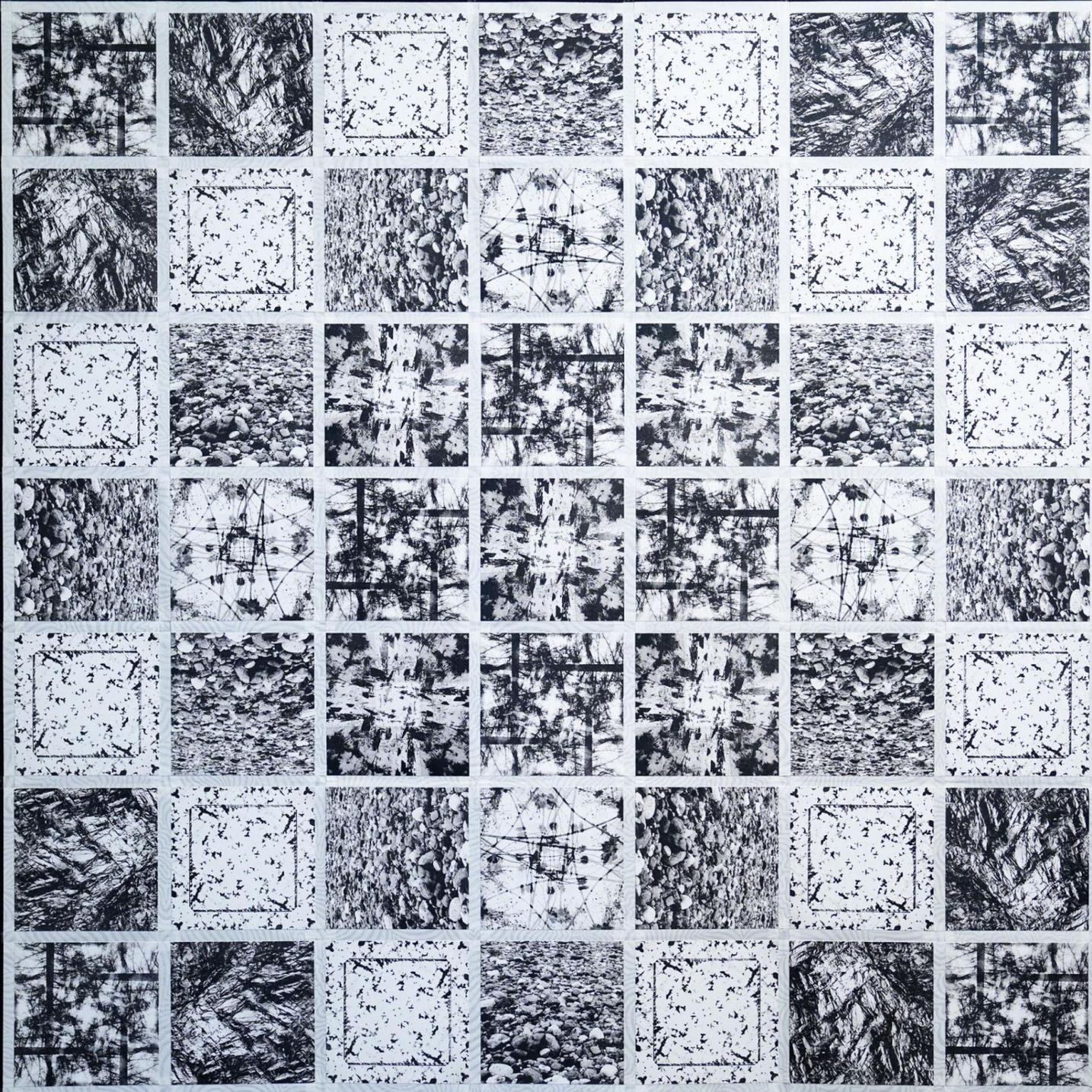
Click [link](#) to view bio/artist statement.



Sarah Pickett  
*Stopping on the Trail*, 2021  
22" x 28"  
22-color photolithograph, hand-embroidery  
\$900

@springincolor

Click [link](#) to view bio/artist statement.



Sarah Pickett

*Blurred Memories*, 2021

57" x 57"

Assembled photolithographs, relief prints

NFS

@sprintingincolor

Click [link](#) to view bio/artist statement.



Sophia Reed  
*Piles*, 2021  
56" x 20" (25" x 21" ea.)  
Airbrush and color pencil on paper  
\$800 ea.

sophia-reed.com @sophiapaints

Click [link](#) to view bio/artist statement.



Sophia Reed  
*Muscle Man*, 2021  
72" x 84" x 30"  
Oil, Airbrush on Panel with Plaster Clubs  
Painting" \$600 ea. Plaster Clubs: \$500 ea.

sophia-reed.com @sophiapaints

Click [link](#) to view bio/artist statement.



Kirsten Taylor

*Light and Leaves*, 2020

101" x 89" x 91"

Handmade papers, silver leaf, cotton thread, monofilament

NFS

x10studios.com @x10studios

Click [link](#) to view bio/artist statement.



Kirsten Taylor

*Light and Leaves* (detail), 2020

101" x 89" x 91"

Handmade papers, silver leaf, cotton thread,  
monofilament

NFS

[x10studios.com](http://x10studios.com) @x10studios

Click [link](#) to view bio/artist statement.



Jenny Welden  
*Jubilee Coral*, 2019  
23" x 48.5"  
Textile  
\$2100

[jennywelden.com](http://jennywelden.com) @jennyweldenart

Click [link](#) to view bio/artist statement.



Jenny Welden  
*New Heraldry*, 2019  
11.5" x 43"  
Textile  
\$1650

[jennywelden.com](http://jennywelden.com) @jennyweldenart

Click [link](#) to view bio/artist statement.

**Dora Agbas**

doraagbas.com

doraagbas@gmail.com

## Statement

Attentive walking and collecting stems from my deep reverence for nature.

I am drawn to the beauty, silence and motionless energy of plants. I collect materials, which intrigue me by their color, form or uniqueness. These materials also inform me about the place I inhabit and strengthens my emotional attachment to it.

The collected materials are sorted, arranged and experimented with in order to investigate their properties and to realize the possibilities of their manipulation and reconfiguration. My practice is a continuously evolving conversation with material. I prefer feeling material with my own hands. Touch is an important way for understanding. I use simple, primeval techniques to work with different fibers, paper, wire. I consider overlooked or discarded materials curious and sometimes I like to find a new purpose for their existence. I am fond of using plant fibers and dead plant remains, like fallen leaves and stalks, branches or seed pods. I want to elevate and celebrate these simple natural materials by treating them reverentially.

The results of these experiments lead to layers of associations to emerge both for me and for the viewer. My process helps me to understand the world around me. My life experience guides my creative play and my artworks are the testaments of my life.

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## Debbie Barrett-Jones

wovenrepeat.com

### Artist Statement

As a weaver, I am able to see and be a part of the transformation of a white cone of yarn into a colorful piece of woven art. My work represents the tension between control and happenstance, controlled next to the uncontrolled. When I am at the loom, I find comfort in its structure and order, then working with paints and dyes, I try to have less structure, not overthinking ideas and expectations.

Deconstructing is an act of looking back at the past to help discover how something was made. While doing this process I cannot help but think of past memories, not just my own pain, grief and loss but others as well. As I am pulling and acknowledging specific memories and feelings, this act is also an act of letting go. What comes next are feelings of acceptance, courage, gratitude, joy and more love. Thread by thread, beat by beat of the loom, pulling one thread at a time and applying dye or paint to my work, with each process of creating a finished piece, I hope what I create inspires harmony, hope, healing, and contemplation.

### Artist Bio

Textiles artist, Debbie Barrett-Jones left her small town in Iowa so she could pursue an education at the Kansas City Art Institute (KCAI) and since graduation, has exhibited her work throughout the United States, including the Kansas City area locations, such as; Children's Mercy Hospital in North Kansas City, Truman Medical Center, Community Christian Church, Lead Bank in the Crossroads of Kansas City and The Kemper Museum of Contemporary Art. And in late 2016, she collaborated with the Kansas City Ballet for an art installation and performance called *Unspoken*. Barrett-Jones is currently working on her Masters of Fine Art at the University of Kansas focusing on textiles.

In 2016, she began to envision the "Healing with Weaving" initiative, to highlight the importance of how art, specifically weaving, can be a therapeutic tool for healing. While my work has been placed in hospitals and places of worship, providing solace and reflection for visitors, finding ways to teach people in these spaces how to weave themselves, giving them direct experience of the healing powers of the process. The first Healing with Weaving Community Outreach Program's pilot project at Children's Mercy Hospital Adele Hall Campus in Kansas City, MO. The project provides 200 Healing with Weaving Frame Loom Kits with instructions to be used by patients, family members and staff to explore the meditative and therapeutic benefits of weaving.

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**Mark Fitzsimmons** (b. 1983) is an interdisciplinary artist, working primarily with sculpture and performance in site specific interventions and installations. He is an Honorably Discharged veteran of the United States Army as of 2014. He earned a BFA from the Rocky Mountain College of Art and Design in Fine Art in 2018 and is expected to receive his MFA from the University of Kansas in 2022. His work has been included in solo shows at CORE Art Space Annex and Dateline in Denver, Co, with group shows at the Dairy Arts Center of Boulder, Co, Pirate Contemporary and RULE Galleries in Denver.

My work is to contextualize the warrior class, American symbols of adoration, and the textures of a combat zone. Those who serve the United States are made to believe violence is a virtue and, in most cases, the optimal resolution. They have either aspired to behave in a protectionist manner and assess all things as threats, or their training tells them to behave this way. I'm an artist that went to the military as opposed to coming from it. No one deserves to die in America's wars for profit, so I joined as a medic – what seemed to be the only morally tenable position – to actively combat the worst outcomes of being in one of our war zones. I was also keenly aware that people would believe my criticisms of armed conflict over a civilian because of the wholesale veneration of those who serve.

I actively engage my traumatic memories in the hopes of finding a resolution. My memory has been fragmented due to emotional stresses of childhood trauma and exacerbated by the horrors of military service. There are crystal clear memories of the first steps into Iraq and Afghanistan, but everything before I turned 12 is a fog. The things that I do remember are physical sensations. The physiological responses to being in traumatic scenarios, how a dissociative episode feels and the boundless energy of being hyper focused on a goal, which are all symptoms of Post-Traumatic Stress Disorder. There is a physicality to memory.

There is a confrontation of base materiality and the human experience in my work. The moment you arrive in a theater of war, every sense gives you a hyper awareness of your body in space. Our outposts have a texture that implied death, felt claustrophobic, yet completely reassuring – at least to the people that lived within these barriers. The walls around you are for and you love them for it: It is a safety blanket that is hard to leave. Their undulating cubes full of dirt, impossibly tall concrete walls, and the slow leaking of sandbags that fill in the gaps. All of them begged to be touched or caressed. Most of the structures that we inhabited were built by novice or completely unskilled carpenters, something that is reflected in my process.

War and violence is always depicted as noble and necessary in our media. The good guy always overcomes and lives happily ever after. My work tells the reality of such activities: It tends to spread oppression, inequity, and trauma. Even when the textures of combat feel comforting, no one involved comes out better for it.

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## **Sadie Goll**

### Artist Statement

My experience working on a hog farm compelled me to examine the ethics and morality with industrial farming and explore the distance between consumers and producers through my artwork. While mowing around these hog confinements, I have encountered rats, nearly overflowing lagoons full of waste, compost piles of dead pigs, and the unforgettable smell of these places that I could never get used to. These vivid memories drive me to analyze the relationship between large scale agriculture and other societal systems. In my work, I show the good, the bad, and the ugly sides of industrial farming.

## **Tiana Honda**

### Artist Bio

Tiana Nanayo Ku'uleialoha Honda was born and raised on the Big Island of Hawai'i in the small town of Hilo. She earned her Bachelor of Arts in Art at the University of Hawai'i at Hilo in 2019. She currently resides in Lawrence, Kansas as a Master of Fine Arts candidate at the University of Kansas.

### Artist Statement

In all of my work, I approach the idea of creating by focusing on the present day and how I navigate the world. I keep in mind my actions, conversations and interactions with familiar and unfamiliar faces, and especially with the world around me. From this I imbue each piece that I create with whispers of my perceived experiences. The emotions that I often internalize and struggle to vocalize, is best represented through my hand and what my subconscious mind allows myself to put forth on paper.

My venturing far from home has affected my grasp on my cultural identities as it waxes and wanes. My discomfort and unfamiliarity of new surroundings, new people and new ways of living life has shifted my focus towards home in a new light. Though I live on a daily basis with a sense of displacement, I find solace in creating works that not only strengthens my connection to home but leads to a path of re-establishment and rediscovery to ties that I have long left underappreciated.

Allison Ice

STATEMENT:

The algia in the word nostalgia is derived from the Greek work for “pain” or “ache.” The nost in the word means “homecoming.” By employing sensory materials of objects from the recent past, I inject value into the interactive pieces that I create. My work combines familiar aesthetic and tactile elements of growing up, like the bright and shiny plastic of an action figure, or the shiny metal and silky pearls from an heirloom piece of jewelry. I compose these elements into bizarre objects and unexpected wearables. By interacting with their audience, my crafted commercial oddities question and satirize the deeply human experience of valuing a nostalgic object regardless of material worth. In doing so, I am seeking to trigger and inspect the comforting pain of coming home.

BIO:

I am currently based in my hometown, Lawrence, Kansas while I pursue a Master of Fine Arts degree from the University of Kansas. This year will conclude my second year of teaching introductory classes to undergraduate jewelry students, the most recent of which was a beginner’s Computer Aided Design & Digital Art course that I designed in order to help the department adapt to the conditions of the coronavirus pandemic.

I’m an expert in CAD, proficient in most 3D modeling programs, and have six 3D printers for my at-home studio practice--on the other hand, I also prioritize utilizing many traditional metalworking techniques, like hand-fabricating silver or gold settings and mechanisms. I’m passionate about cultivating a reciprocal relationship between the latest 3D technologies and traditional craft practices.

Together, my partner and I have over twenty years of jewelry experience. With My passion for art, community, and design, and his technical goldsmithing savvy, our short term goal is to build a fully equipped jewelry studio in the midwest. Until then, we accept occasional custom work, and are currently working toward launching an online shop with a full line of our own designs.

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**Hannah Lindo** was born and raised in Garden City, KS. She received her Bachelor's of Fine Arts at Fort Hays State University in 2017 and is currently working on her Master's of Fine Arts at the University of Kansas.

I am a painter who paces through color, forming unknown spaces of collected marks. These internal landscapes are documentations of my wanderings that are compulsive and immersive. I often feel lost in the transition of one state of being into the next, feeling anxious yet intrigued. When I paint these unknown spaces, formed from familiar colors and shapes that linger within my hand, I remind myself to embrace the discovery that comes with change.

Acknowledging unexplored places, questions, and memories leaves room for me to walk a little further and experience something I might have hid away from or never came across on my own.

My paintings are constructed from collected observations of the world I notice around me, memories, and from the history of paint. I keep collected references at a distance when I work so I don't attempt to replicate what I am seeing, but instead, respond to the painting with them. The element of space between myself (the artist) and the source (images, collages, memories), and the final piece (the combination of both) is what I am most interested in exploring. This space is an unknown transition where anxiety, excitement, confusion, and inspection alter the state of my being and my painting.

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## Tristan Lindo

### Statement

My current body of work is focused around my perspective on the mysterious origins of our universe and life itself. When I think about how everything around us came to be, it baffles me but also encourages me to be a better person within the enigma of life. Billions of years ago, all life on Earth came from a singular source that was a result of specific reactions- which I find to be gorgeous in relation to building relationships with people and being a witness to the human condition.

The primary mediums I utilize are paint-related (oil, acrylic, and watercolor), but I also explore the adaptation of music and video within my work. Music and visual art has always had a special bond together, and as I have grown up, I have made the conclusion that my visual art could not exist without my exploration of music- just as my music could not exist without my visual art.

### Bio

Tristan Robert Lindo was born and raised in Garden City, Kansas. He received his Associate's of Fine Arts degree from Garden City Community College and his Bachelor's of Fine Arts from Fort Hays State University. Currently, Tristan is entering his thesis year at the University of Kansas where he is working to receive his Master's of Fine Arts degree.

bio

- Born of indigenous (Diné) and anglo descent, Dillen Peace (b. Fort Defiance, Az 1996) was raised near the landmark Tsé Bitsii' (Rock Has Hair) on the west side of Rock Point, Arizona. Dillen received his B.A. in Studio Art and Native American Studies from Dartmouth College in 2019. Dillen currently resides in Lawrence, Kansas as an M.F.A. candidate in Visual Art at the University of Kansas.

artist statement

- Beginning with impulse and instinct, I work to mark out the way I experience our present day. Through my practice, I navigate the intersections of differing worldviews and ways of being to make sense of my evolving relationship with time and place. As a Diné person, my identity and point of view is rooted in the lands I come from. As I make my way in our changing world, I carry home with me as a touchstone to being and understanding. In making, I consider most what is embedded in our nature; the world we inhabit and that which functions within our very being - sensation, intuition, sense of place, belonging, love, fear. I create to question the ways in which we - as peoples and individuals - find meaning in our relations with self, place, and other beings.

## **Sarah Pickett**

### Artist Bio

Sarah grew up in Dallas, Texas interested in everything from swimming to saxophone. Art was always present in her life thanks to her parents, but in an effort to differentiate herself, she majored in biology at Trinity University in San Antonio. While there, she was a high jumper on the track team and lead alto in jazz band, but more importantly, was introduced to printmaking. After graduating, she spent the summer working on a trail crew in southeast Alaska through the Student Conservation Association. That experience—along with her biology background—continues to influence her art. She coached swimming while expanding her printmaking skills at Brookhaven College. In 2018 she came to the University of Kansas and has just completed her MFA in Printmaking.

### Artist Statement

In my studio I think a lot about time and place—both how we experience new environments and the ways we remember them. These pieces explore remembering and forgetting: the challenges that can come with recalling an old memory and the ways different memories can intermingle with one memory leading to another.

My work is an attempt to understand the world, what came before and what is happening in the present. I focus on the prevalence of and importance given to certain images which perpetuate harmful normative ideologies in the west. Certain images are given more value and are shown more than others. This fixation of ideals and purity that began in Western Europe was taken to new extremes in America. A false ideal was established, storing itself in images and symbols which reinforce a single and dominant experience. Who a person should be and what a person should look like relied on myth to carry what was never truth forward.

These limiting narratives have become the main characters in my work: the knight, angel, court jester, noble woman, and muscle man. As I examine what these characters mean and what ideologies they carry with them, I hold them up to my life. Each speaks to hidden myths, larger ideologies that problematically exist inhibiting our movement forward. I challenge these images and the underlying power structures that have influenced my life. My artistic process begins by drawing these characters over and over, spending time with them, and trying to understand what they represent. Agency, in an established world, is found by cutting up these drawings and reconstructing them to create a different story. Limitations of the past are cut apart and rearranged, challenging what once was, opening space for something new.

## Bio

Sophia Reed was born and raised just outside of Kansas City, Missouri. She currently lives in Kansas City, Kansas and commutes to The University of Kansas where she is working on her Master of Fine Arts degree. She has an upcoming solo exhibition at Leedy-Voulikos this fall.

## **Kirsten Taylor**

### Artist Statement

In my studio practice I ask questions about my connection to nature by exploring my developing relationship with the landscape. I begin by walking outside taking the time to see around me and focusing on the more-than-human world. In my practice I meditate on the visual manifestations of my relationship with the landscape, such as trails. A trail represents a relationship based on time formed by the repeated action of foot meeting ground. They are the visual product of coming back to a place again and again. I work in nature and in my studio with natural materials as another way to get to know the landscape around me. Through my hands I learn the intimate details of leaves, twigs and petals. As I spend time in nature the questions I am asking myself are, how I can gain a deep connection with nature? What does a respectful existence with the landscape look like? How am I changed as my relationship deepens?

Kirsten Taylor was born in North Texas and grew up exploring her family's 12-acre property. She received a scholarship to attend Baylor University where she earned a BA in Studio Arts. She moved to Utah and was a post-baccalaureate student in ceramics at Utah State University for two years. She was a resident artist at Sycamore Ridge Ceramics and worked as an Exhibition Assistant at Grunwald Gallery while living in Bloomington, Indiana. Currently she attends University of Kansas in Lawrence, Kansas as an MFA student in ceramics. Taylor has exhibited nationally at venues including the Indianapolis Art Center, Starbrick Gallery, and the Foundry Art Centre. She received a commission from the Spencer Museum of Art in the fall of 2020.

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## ARTIST STATEMENT

When I assemble many pieces together, I honor the beauty and complexity of truth. I honor the individual in the community; I honor the moment in the history; I honor the singular perspective in the world of possibilities. Fixating on tiny things, connecting them together, and making something large and unified helps me to become intimate with entities too complex to be understood from any singular vantage point.

My work assembles fragments to build something meaningful. Piece by piece, tiny fragments collage together, transforming from mundane to monumental, from unimportant to essential—upon integration into the bigger network of story.

Whether a written page, an open stage, a garden bed, a city wall, or a giant quilt, I like to fill open spaces with tiny, interconnected parts. This approach underscores the way I experience time, space, and community as a living collage.

## BIO

Jenny Welden is a multimodal artist exploring intimacy, distance, and meaning through the collection and amalgamation of fragments. Her practice includes visual, spatial, and time-based processing such as travel, movement, dance, free-motion quilting, photography, poetry, painting, writing, and gardening. She walks through daily life with the spirit of a traveler: truly interacting with her surroundings, engaging in reciprocity with her environments and their inhabitants, and celebrating the bounty and sufficiency of life's moments, fully aware of the continual relinquishment of all experiences into the river of time.

Jenny has been compiling an autobiographical archive since she was a young child, sensing even then that her entries were vessels for a future time, potentially a time beyond the scope of her own life. From the age of four she has maintained her prolific journaling practice, filling volumes of emotive experiences that explore her sense of place in the physical, spiritual, and relational world. A vivid dreamer, her writings often travel in the liminal spaces between wakefulness and sleep, exploring primitive emotions between subconsciousness and the body through dreams.

Embodied research is a key component to her practice, and she values the body as a sacred site of knowledge. She maintains daily movement practices, including walks and swims, which help maintain daily momentum and connections to her multilayered sense of home.

She has lived and worked in many places, across land and sea, including Mexico, Germany, China, Italy, Guatemala, and Spain. She has traveled to at least 17 countries and 34 US states. These multicultural exchanges are her most cherished life experiences, deepening her scope of the world, enriching her with quirky skills and stories, grounding her in the present moment, connecting her with amazing individuals and beautiful art, and helping her be open to a variety of perspectives and places.

Jenny grew up in and around the Rocky Mountains of Colorado. Hot Springs are her favorite mountain adventure. After teaching in a variety of capacities and places, she currently teaches Textiles in the Department of Visual Art at the University of Kansas. She lives with her husband, Sheldon, in Lawrence, Kansas, in a 90+ year-old apartment with old wooden floors. It is the home to their growing windowsill garden of potted plants and it is the place she begins and ends her walks every day.