

## Contributors

**Glen R. Brown** is an art historian, critic and full professor of modern and contemporary art history at Kansas State University. He holds an M.A. and Ph.D. in Art History from Stanford University; an M.A. in Art Criticism from the State University of New York at Stony Brook; and a B.A. in Art from The Colorado College. He completed additional postgraduate studies in art history and theory at the University of Warwick and the University of Essex and recently earned a certificate in Arts Management through the University of Massachusetts–Amherst.

An elected member of the International Academy of Ceramics in Geneva and an Associate Fellow of the International Quilt Study Center at the University of Nebraska–Lincoln, he has dedicated much of his research to marginalized media in contemporary art. More than 40 of his essays have appeared in books and exhibition catalogs, most recently *Object Factory: The Art of Industrial Ceramics*, the Gardiner Museum, Toronto. His latest project, *500 Ceramic Sculptures*, will be published by Lark Books in spring of 2009. He has also authored nearly 300 articles and reviews for magazines such as *Ceramics: Art and Perception*; *Sculpture*; *Ceramics Monthly*; *Ceramics Technical*; *American Ceramics*; *American Craft*; *Cerámica*; *Ceramic Review*; *Kerameiki Techni*; and *World Sculpture News*.

In addition to ceramics criticism and theory, his current interests include the relationship between contemporary art and science, the impact of architectural concepts and urban planning

issues on contemporary sculpture, and the need for sustainability in contemporary industrial ceramic design and production.

**Bob Condia**, AIA, Professor of Architecture at Kansas State University is a professional educator of 25 years; a principal at Condia + Ornelas Architects with projects in Kansas, Oklahoma, and California; a collected illustrator in watercolor and pencil; an author of papers and texts; and a reluctant editor. He believes in drawing by hand, the possibility of architecture as palpable spaces, and the unlimited potential of students. He is a certified fly casting instructor: if not completely certifiable.

**R. Todd Gabbard** is an Assistant Professor at Kansas State University, where he teaches architectural design and environmental systems courses, as well as elective classes in advanced building assemblies and sustainability. He is particularly interested in the connection between narrative and building systems. Currently an advisor of *Oz*, he has been involved in writing about architecture since a student. He was one of the founding members of the ArchVoices Essay Competition. While attending his alma mater, the University of Florida, he served as the editor in chief of *Crit*, the national journal of the American Institute of Architecture Students.

**Howard C. Hughes** received his bachelor's degree from the Pennsylvania State University in 1971 and his Ph.D. in Behavioral Neuroscience

from The Ohio State University in 1976. After receiving his doctorate, he took a National Eye Institute Postdoctoral Fellowship at the University of Pennsylvania School of Medicine from 1976–1978, and was appointed Lecturer in Anatomy and Pennsylvania Plan Scholar at the University of Pennsylvania from 1978–1980. He was appointed Assistant Professor of Psychology at Dartmouth College in 1980, was promoted to Associate Professor in 1986 and Full Professor in 1992. Professor Hughes served as Chair of the Department of Psychological and Brain Science at Dartmouth from 1999–2004. He has also held visiting appointments at the Swarthmore College, the University of California at San Diego, the University of Rio de Janeiro in Brazil and the University of Otago in Dunedin, New Zealand.

Professor Hughes has published over 70 articles on topics including visual perception, visual neuroscience, the control of eye movements and polymodal sensory integration. His work has been supported by the Alfred P. Sloan Foundation, the Air Force Office of Scientific Research, and the National Institutes of Health. His first book, entitled *Sensory Exotica: A World Beyond Human Experience* (MIT Press) was named the 1999 Best Book in Biological Sciences by the Scholarly Division of the Association of American Publishers.

Born in the UK in 1946 and resident in New York since 1973, **Anthony McCall** is known for his solid-light films, a series of sculptural installations that

began in 1973 with “Line Describing a Cone.” Recent solid-light works include “Breath,” “Between You and I,” and “You and I, Horizontal.”

Over the past few years he has had solo exhibitions at Sean Kelly Gallery, New York; the Serpentine Gallery, London; Centre Pompidou, Paris; Galerie Thomas Zander in Cologne; and Galerie Martine Aboucaya in Paris. He has also been represented in exhibitions such as “Into the Light: The Projected Image in American Art, 1964–77” (2000–2001) at the Whitney Museum, New York; “Projections: Beyond Cinematic Space” at Hamburger Bahnhof, Berlin, 2006–2007; and “The Cinema Effect: Illusion, Reality and the Projected Image” at the Hirshhorn Museum, Washington D.C. in 2008.

Publications include the monograph “Anthony McCall: The Solid Light Films and Related Works” by Branden W. Joseph (Northwestern University Press and New Art Trust, and Steidl, 2005); and the exhibition catalog “Anthony McCall: Elements for a Retrospective” by Olivier Michelon (Serpentine Gallery, Musee de Rochechouart, and Monografik Editions, 2007).

**Juhani Pallasmaa** (born 1936), architect SAFA, Hon. FAIA, and professor, runs his architectural office in Helsinki. He has been active in urban planning, architecture, exhibition, product and graphic design. He has held many positions, including Professor and Dean, Helsinki University of Technology; Director of the Museum of Finnish Architecture; and Rector of the Insti-

tute of Design, Helsinki. He has held several visiting professorships in the United States and lectured widely in Europe, North and South America, Africa, and Asia.

Pallasmaa has published 19 books and over 300 essays in 30 languages, including *Encounters: Architectural Essays* (2005), *The Architecture of Image: Existential Space in Cinema* (2001 and 2007), and *The Eyes of the Skin: Architecture and the Senses* (1995 and 2005).

**Sebastian Schmaling** and Brian Johnsen founded Johnsen Schmaling Architects in 2003 and have since established a reputation as distinctive emerging voices in contemporary American architecture. Featured in numerous design publications and galleries here and abroad, their work has garnered critical attention for its conceptual clarity, formal discipline, astute detailing, and its unequivocal commitment to architectural innovation and sustainability.

Schmaling, who is originally from Berlin, holds graduate degrees in architecture and urban design from the Technical University Berlin, the University of Wisconsin, and from Harvard University, where he graduated with distinction. He was a Teaching Fellow at Harvard University, where he received the Distinction in Teaching Award, and regularly teaches as an adjunct professor at the University of Wisconsin–Milwaukee School of Architecture and Urban Planning.

**Matt Teismann** received a Bachelor of Architecture degree from Kansas State University in 2007. He studied at Italart Centro Studi in Italy where he had a particular emphasis on the integration of architecture and the ground plane using vernacular building techniques. Teismann holds professional experience at BMDG, a small design firm in New York, working on architectural and urban design projects in Dubai and Egypt, and is currently working as a Junior Architect at Murray O’Laoire Architects in Dublin, Ireland.

**Hai Zhang** is a Chinese-born photographer with a Master’s degree of Architecture. While taking photographs and practicing in architecture, Hai Zhang has been living and working in New York, Washington, D.C., Miami, and Alabama.

From the first solid body of work, “Aphasia” to the newest projects, “To Kill a Mockingbird” and “Chinese, Overshadowed by China,” Zhang has been consistently and closely observing and examining humanity, whether focusing on an intimate personal subject or taking wider concerns of society. While the photos are as much about the photographer as they are about the subject, the images could not be more honest. Merging the personal experience with the subject has added weight to Zhang’s work. Rather than unilateral presentations, these photographs suggest dialogues.

Zhang’s photographic works have been exhibited in Kansas State University, Asian American Arts Center in New

York City and other galleries and institutions in New York City, Washington, D.C., and China. Recently, Zhang worked on the movie, *Letter on the Blind for the Use of Those Who See*, directed by the acclaimed artist/filmmaker Javier Tellez and featured in the Whitney Biennial 2008. Zhang’s works have been included in private and public collections throughout the United States and Great Britain. Currently, he resides in New York City.



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