



GINGER GEYER

The Porcelain Reformation

Richard R. Brettell

1 ::

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The McKinney Avenue Contemporary
The University of Texas at Dallas,
Brettell Fund for Curatorial Research

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2 ::



3 ::

The career of Ginger Geyer is, in my experience, rare for such an accomplished, professionally trained artist. She has created a very large and important body of work more-or-less completely outside the art world—that is, without the sustained support of a gallery, with no major museum exhibition, and with friends or at least acquaintances as collectors or, in some cases, gift recipients of her works. In an important sense, this has been a matter of choice, because it has allowed her to develop as an artist with few of the pressures to produce saleable work and with little esthetic control on the part of a dealer or curator. She is, in an important sense, utterly independent, and, if that has resulted in a career that has not seen large public recognition, it has also produce the conditions for an important body of work that would not have been possible in what Cynthia and Harrison White called “The Dealer-Critic system” of capitalist art history.

Ginger Geyer is both a friend and a challenger to me—and to most people she knows. I was once her supervisor in 1988-90 at the Dallas Museum of Art, and she constantly questioned me and others in her quest to write a brilliant program for a building that became The Hamon Wing of the DMA. Trained neither as an architect nor an art historian, she was not the obvious person to choose for this task, but her deep knowledge of museums, her ability to canvas the complex human world of staff, curators, trustees, and visitors, and her impressive understanding of art history made her selection all but inevitable. I didn’t want a “consultant” from New York or Boston when envisioning a program for a new wing to the Dallas Museum of Art. Rather, I wanted someone who actually understood Dallas and the particularity of its museum. At the time Ginger and I worked together at the museum, I had no idea that she was an artist. She kept that carefully to herself and her close-knit world of friends, and it was not until she left Dallas for Austin that I learned about her actual voca-

tion. By then, I was enough afraid of her not to want to risk seeing her work. What if I hated it? What would I say? Wouldn't it be wiser simply to leave her art alone?

But, as this exhibition and brief publication demonstrate, I braved the waters and decided to visit Ginger at her home-studio-lab and immerse myself in her work. The Geyer house is a modest vernacular modernist house, like many in Austin, built of local materials and situated at the end of a cul-de-sac in a hilly section of the city next to a wooded, and usually dry, creek. Her art is both everywhere and discreetly disguised as non-art. I remember walking by major pieces without noticing them, and, the longer I spent, the more intoxicatingly complex and exciting the adventure became. When visiting Ginger, anyone who loves art realizes that she is both an utterly serious and a technically brilliant artist. She is also an artist whose work gains from repeat visits and whose effect on the memory of the viewer is insidious.

What is most remarkable at first about Ginger Geyer's art is its virtuosity, which is, paradoxically, why it can disappear. Her medium is porcelain—JUST porcelain and various glazes, and her tools are those of both a sculptor and a painter. She shapes the porcelain into forms, then glazes it, finally fires it, crosses her fingers and her heart, and hopes for the best. No artist who works in a direct medium can know what it must be like to put a semi-soft, painted object into a large kiln and have it emerge as something both hard and differently colored than it was when it went in. AND IT IS BREAKABLE. This condition of making means that the artist envisions something and, as often as not, produces something else, and the nearer the two can be to each other, the more successful the work.

This essay is short enough to serve only as a general introduction to Geyer's work. Indeed, full explication of the individual works awaits a master's degree or even a dissertation. What it will do is to deal with the overlapping signifiers of her art—the mundane world of daily life, the history of art, and religion. Each piece is a delicate dance among these three arenas of human experience and thought, and many of the pieces inject into this heady mixture a dose of childhood. Indeed, the little girl, Chlora, who is Geyer's artistic alter-ego, is one of those children one simultaneously seeks and runs from—stubborn, complex, evasive, intelligent, and opinionated. Geyer's Chlora is the child-savant—smarter than her adult caregiver and

searing in her observations of the adult world. Geyer's inner child is outer-directed and brainy enough to be dangerous.

Before returning to Chlora, let's deal with the three aspects of Geyer's esthetic one-at-a-time. First the esthetic of the "everyday." For this, her house is the first clue, because almost everything she makes is something that one might easily find in it—in the same size and shape. In this way, many of her works have the quality of porcelain "replicas" of banal objects of everyday use. We have a brush-stuffed paint can, an old tool box, a colander, a wheelbarrow, music scores, a berry pie, a folded quilt, a trumpet in its case, cardboard boxes, pens, pencils, an old manual typewriter, erasers, and the list could go on and on. The extent to which they ARE replicas is the extent to which they disappear in the house. The gray porcelain colander sits on a shelf near the sink in the kitchen as if ready for a bunch of radishes or Brussels sprouts to be rinsed. The toiletry set is in the guest bathroom, and we are encouraged to look through it in search of cologne, scented soap, Q-tips, or the like. The wheelbarrow is in the living room, but close enough to the sliding glass door to the garden that one suspects it has just been wheeled with its harvested cargo. And on and on. It is, in the end, the sheer ubiquity of the objects she "represents"—or actually replicates in porcelain—that gives these works their esthetic character. Geyer uses a medium associated with the most luxurious and expensive of aristocratic and haute-bourgeois tableware and, with it, makes the most mundane useful objects. No fancy soup tureens or candelabras for her.

In this, Geyer is in a long tradition of "realist" artists who attempt to invest ordinary objects and the experiences associated with them with a new force THROUGH representation. This may be a colander, but, when we pick it up, we realize that it is not made of tin or aluminum, but of porcelain and is "dented" not through use in the kitchen but through an accident of firing. And then, if Geyer is present, she gives us its title, which reminds us that, even if we live in an "ordinary world"—the world of the colander, this world is touched by grace or imagination or something that is NOT ordinary. Her point is, in this way, the opposite of realist artists like Courbet or even Monet, who show us something banal in a way that glories in its very banality. Instead, Geyer replicates banal objects and injects them with a super-human significance through her carefully calibrated use of art history and religion.

Religion first. I select it as the second of the three major arenas of Geyer's esthetic, because it is the meat in the sandwich, the two pieces of bread being the ordinary world and the art world. I say that it is the meat not because I know that it is, but because I suspect that it is. Like many modern secular people who have lead lives largely untouched by religion, I am the least likely person to explicate the deep religious significance of Geyer's work. She herself has lectured and even written about this better than I can, and others from the Christian communities in which she lives and works have written persuasively about this central condition of her artistic vocation. If some religious people express their moments of apotheosis—or those of doubt—in words, Geyer does so in porcelain and glazes. She is drawn to objects charged with religious significance or with a quality of transcendence or transformation. Her paint box, her typewriter, her tool box are all effective "mediums" of religious creation. In this, she is like other modern artists like van Gogh, Chagall, Mondrian (for whom theosophy was a religion), or Newman (who designed major works for synagogues). Yet, what allows me actually to respond to her work AS art is that its religious impetus, while essential to the artist's ideology and, hence, process, is not a "deal breaker" in her work. Rather, her work is complicated and enriched by religion without being confined to its systems of belief and doctrine. As the artist's bibliography in this publication demonstrates, Geyer herself has published about the religious aspects of her work in publications such as *The Christian Century* and *Image: A Journal of the Arts and Religion* as well as the Christian website, www.thehighcalling.org. And others more attuned to these issues have also investigated these aspects of Geyer's dazzling oeuvre. These include Deborah Sokolove, Tim High, Judith Valente, and Gregory Wolf; and Betty Sue Flowers will soon publish what one hopes will be a definitive exegesis of Geyer's work.

For me, it is the conjoining of high art and everyday life that is the particular challenge of Geyer's art. She is, in my experience, unique among contemporary artists in being truly steeped in the great artistic traditions enshrined in museums, churches, and palaces. In addition, like many contemporary artists, she owns hundreds of art books that cram the shelves of her Austin home-office, and she is what one might call a "museum junky," fearlessly traveling to major and minor museums through the US and Europe in a restless search to confront her own mental images (usually derived from

photographs) with the actual works they reproduce and to search out new works to add to her image arsenal. And, unlike many artists, she carefully reads the art historical literature surrounding these objects, coming to a profound understanding of the lives of their makers and the various "meanings" of their works. When I asked her to create a list of works that she has reproduced or referred to in her work, she sent such a long and impressive list that it would rival that of any artist in the history of art. This kind of plundering in the "graphic traffic" of images is one of the principal strands of modern art, and scholars have studied the borrowings and allusions of artists like Manet, Degas, Cezanne, Matisse, Picasso, and other luminaries. We also know that a particularly wealthy contemporary artist, Jeff Koons, lives not with the art of his own time, but surrounded by old master paintings acquired from the proceeds of the sale of his own post-modern work.

This condition of modern image-saturated anxiety is at the core of Geyer's work. But, far from being anxious about these precedents, as are most other post-modern appropriators, she is completely liberated by them and plays in the fields of art history with an almost child-like joy and abandon. I have decided to include her long list of the works she has borrowed both because it is so interesting and because its character again reveals the profoundly Christian nature of Geyer's esthetic. She is simply incapable of making an object for its formal properties alone. Instead, each work of art is an engagement with her life, her evolving faith (and the corollary doubts), and her belief in the power of art and its histories. Nothing is casual about anything she makes, in spite of the apparently mundane nature of her subjects and of their relentlessly quotidian rhythms. Everything she makes demonstrates something—even if that something is as simple as "grace"—the recognition that, if religion is to "work" in our lives, it must be embodied not just in high art and "pure form," but in our encounters with the actual. The combination of realism and associative art practice that one finds in each of her works is unique to her. There is simply no other artist who is quite like her, and to have achieved this level of uniqueness in an art-saturated world is, in itself, an achievement.

But, now that she has achieved her unique vision, it has never contented her enough to stay still. Rather, she continuously expands the range of both her religious and her art associations and of the nature of her "found objects." To use Duchamp's word for the selecting

of objects and their appropriation as "art" is to locate a certain side of Geyer's practice in the oeuvre of the high priest of modernism. But, when we reflect on this connection, it unravels. Duchamp, in buying his bottle rack or his bicycle wheel or his corkscrew did no more to those objects than to "relocate" them, to alter their meaning by altering their physical context. By contrast, Geyer remakes or replicates each of her "found objects" in porcelain. It is not simply her selection of her objects, but her tour-de-force mimicry. In this, her work calls to mind more the painted bronzes of ordinary objects "by" Jasper Johns, whose can of brushes she refers to first by replicating an actual can of her own tools in porcelain, then by painting a delightful replica of Gustav Klimt's *The Kiss* on the can, and finally by turning that "replica on a replica" into a base for a little middle-class lamp topped by a porcelain replica of Michelangelo's *Pieta*! The mind reels at the philosophical and esthetic ramifications of these acts. The juxtapositions of secular "love" (Klimt) and sacred "death" (Michelangelo), of life and art, of functionless and functional, of light and darkness, of reproduction and "original" crowd our mind's eyes.

It is, actually, that phrase, "mind's eyes" that tells us the deeper truths about Geyer's esthetic. She does not make anything that is, in the usual limited sense of the word, "optical." Instead, her art is "mental." We have long known of modernism's philosophical bent, and the work of philosopher critics like the late Arthur Danto provides us with direct links between the world of "ideas" and that of art making. Yet, for most artist-philosophers or "critic-philosophers," the game is utterly secular—a mind game of hermeneutics and word-image associations linked to figures like Wittgenstein or even Chomsky. Geyer has no such interest. She eschews the philosophical for the religious, and the questions she raises have more to do with "Why?" than with "How?." She both replicates objects and reproduces art, the latter without copyright permission, because her "reproductions" have more the status of copies. She paints her Grunewalds, her Giotto's, and her van Goghs, and all of these acts are at the service of larger ideas.

Chlora's Scarecrow is among the more complex of these works that question "Why?" in the context of the mundane. First of all, we have to go to her website to learn about Chlora, a kind of alter-ego child, wise beyond years, but playful. And Chlora's scarecrow is also a *Sower Costume*, as if for next Halloween. Hence, we are at once "scary"

and "scared." The scarecrow allows crops to grow by preventing birds from eating the seeds that the sower has tossed expertly into an invisible ploughed field, and the sower costume both clutches and is covered by works of art that bring other associations to this visual double entendre. Roger van der Weyden's *Deposition* from the Prado is partially visible in the scarecrow's straw hat, linking Christ's death and its witnesses both to a middle class Halloween in American and to a sown field. The lifeless body of Christ is contrasted to a scarecrow—with no body. Yet, just like the scarecrow in the *Wizard of Oz*, this one somehow has life, clutching as s(he) does a little bag with seeds and several reproductions of works of art that represent both Christ and his corollary, the sower. We see van Gogh's copy of Millet's *Sower*, a drawing made in preparation for his own *Sower with the Setting Sun*, and also Pissarro's realist reading of Millet's *Sower* in his painting of 1876, *The Sower at Montfoucault*, which Geyer saw at an exhibition at the Dallas Museum of Art. *The Head of Christ* by Rouault separates the two sowers and forces us to look at another Rouault *Sower* reproduction tucked into the folded pant leg of Chlora's Scarecrow. The latter is entitled *The Beautiful Task of Sowing Barren Land*, and, in looking at it and reflecting about these levels, we almost want to hear an enraptured performance of Olivier Messiaen's *La transfiguration de notre seigneur Jesus Christ*. Indeed, of the four artists referred to in this work, three, van der Weyden, van Gogh, and Rouault, were profoundly Christian. Only Pissarro, the secular Jew who married a lapsed Catholic and turned to Anarchism as his new religion, falls outside a centuries-long community of Christians.

Each of Geyer's works almost begs for explication. Some, like *There is no Free Lunch*, function almost as one-liners, allowing us the luxury not so much of profound looking, but of long periods of thought as we mull over the bizarre link of the *Crucifixion* in Grunewald's Isenheim Altarpiece as it has seemingly been applied to a red grade-school lunchbox. Others, like *Work in Progress* and *Women's Work is never Done*, are highly complex and take up to 10 minutes simply to scan and to identify each of the objects and their attendant works of art, which include Michaelangelo, Raphael, Arcimboldo, Bouts, Frankenthaler, and Vigée Lebrun, only two of which are overtly religious. In this work, she is concerned more with the representation of "making," and the paintbox with its squeezed tubes and bottles is a necessary "pair" of the palette, with its glaze-painted illusion

of a study for one of Mme. Vigée Lebrun's many self-portraits—a stand-in for the artist herself. In this, Geyer presents herself not as a porcelain sculptor, but as a porcelain painter and links herself to a tradition of painting that includes the youthful Diaz de le Peña and Renoir in addition to thousands of little-known women artists.

The fragility of Geyer's work is extreme, because she pushes the medium of porcelain to its physical limits, creating thin sheets of paper, long brittle brushes and pens, and numerous complex objects with so many small protrusions that they almost invite breakage. In certain cases, we feel that, if we breathe on them, they will break. Her green typewriter with a jaunty red bow (proving that it is meant to be a gift) is "typing" a sheet of paper with one of Frida Kahlo's animated self-portraits, and this is so thin that it barely made it unbroken from the kiln. Oddly, the very idea of porcelain's fragility is part of its appeal to Geyer, who effects such a casual attitude toward her creations that she is perfectly capable of repairing them, altering them, or rethinking them when a crucial element breaks.

This glorying in the extreme qualities of her chosen medium is joined by a delight in complexity and layering which makes many of her works so visually variegated that they are almost dizzying. Yet, what is interesting about this complexity is that it is a manifestation of complexity of thought. This is not true, of course, of all pieces, and another relatively simple work illustrated here is the collection of toiletries gathered on a circular silver (probably silver plate) tray that sits in Geyer's guest bathroom and is illustrated here. Geyer elected to "deconstruct" one of the 20th centuries most famous—and most contested—paintings, Picasso's *Guernica* of 1937, made for the Spanish Pavillion of the Paris World's Fair of that year, loaned long term to the Museum of Modern Art, and finally restituted to Spain, where it hangs in the Reina Sophia Museum in Madrid. Geyer knows all of this—and has also read the extensive art historical literature discussing this complex modern history painting. And, as if to acknowledge its multiple identities and meanings, she selected to divide the painting into parts and to paint the segments on bottles and jars of different sizes and shapes that are arranged on the silver-plate tray. We fantasize that, if we rearrange them enough times, we will see the "whole painting." Yet, just when we think we "get it," we read the work's title, *Skyline*, which creates a further series of visual associations, all of this have to do with architecture and urbanism. Suddenly,

the tray becomes the encircling freeways around all the major Texas cities, and the little bottles transform themselves into the models of the variously shaped and sized towers in these "downtowns." Like the towers in Disneyland or the city of Oz, this collection of bottles reminds us that cities too are collections of differently shaped, sized, and labeled buildings on "display."

Geyer's oeuvre attempts to be inexhaustible—and succeeds to a remarkable degree. This will be the first time that her major works—and a delightful sample of her simpler and smaller "replicas"—will be gathered in one room, and their sheer virtuosity, when combined by the formal and iconological complexity, will either dazzle or bewilder her viewers—hopefully the former—encouraging repeated visits. Their appeal is to diverse audiences—ceramic sculptors and collectors of ceramics; Christians of all denominations and degrees of commitment, museum goers and art historians, sculptors, painters, and people who long to be challenged by art. At first, her art seems friendly and nurturing—its objects evoke a middle-class household as experienced by an intelligent and sensitive child at the brink of puberty. Hence, it is a de-sexualized world, which is, in our hyper-sexualized popular culture, is novel and, as such, fascinating. Yet, if sex is not its issue, gender is, and Geyer raises over and over questions about the experience of the world by women and the modes of representing their experience. We do have the odd chain saw, holster, or fire hydrant, none of which are obviously "feminine," and, the world she creates for her alter-ego Chlora is that of a tomboy, not a particularly "feminine" little girl. And, rather than fantasizing about "boys," she takes up activities and objects associated as much with boys as with girls.

But, as we all know, the world of the child is as full of dangers—perceived and real—as that of adults, and Chlora's world, populated by breakable ceramic objects of extraordinary range and character, is not an easy one. Death lurks everywhere. There is disease and decay. Fruits burst forth in sticky magnificence, rotting before our eyes. Eggs fry in the heat of day—something familiar to all Texans. Crows fly over the grainfields painted on Chlora's school backpack as they do in van Gogh's last paintings that seem so clearly to foreshadow death. Indeed, even Chlora's toys are visually and conceptually booby-trapped, and, as we attempt to decode them, we struggle

as we wonder whether they are made by or for Chlora . . . are they the creations of a somewhat warped child or of a similar adult?

Fortunately for me, Ginger Geyer is as eager to explain her work as most artists are to say nothing about it. Her website gingergeyer.com, is almost up-to-date and can, in a certain way, be used as an adult version of an adolescent video game. We are treated to a plan of Chlora's house, with each room identified and then allowed to explore each object "in" that room. If we want to understand any of the objects, we simply click on them, and Geyer's eloquent and witty essays about them appear. It all is so homey and funky that it gives any modernist hives, and, from this, we learn that Ginger Geyer is not a modernist in the sense of Richard Meier Houses, Mies furniture, and important paintings and sculptures acquired at a-list galleries in New York, London, or Cologne. Her mind is modern like that of a doubting Christian, mid-Victorian autodidact, furiously reading and looking and just as furiously trying to make what s(he) is presently reading and looking at make sense in the terms of all the other stuff s(he) has read or looked at in the past. Her house is cluttered, as is her mind and her memory, and, from this clutter, she makes sense by making replicas . . . and more replicas . . . and combining them in new and ever inventive ways. She herself uses the delightful French term, "trompe l'œil," but it isn't quite correct. There is only "trompe l'œil" or "fooling the eye" in painting, not in object making. What one does in making a "trompe-l'œil" painting is to paint a painstakingly accurate reproduction of "real" objects, with all the detail, shadows, and other elements of illusion that makes them undistinguishable from their source material. No, Ginger Geyer makes NOT "trompe l'œil" objects, but porcelain replicas—of postcards, typing paper, pens, backpacks, pictures, frames, bottles, boxes, trumpets, tablets, quilts, stray hats, flannel shirts, and on and on. Though, like "trompe l'œil"—they fool the eye, they do more than that. They fool the mind.

My final words of advice for anyone who wants to understand Geyer's brilliant and frustratingly complex work is "GO TO THE WEBSITE, gingergeyer.com!" Yet, I have this feeling that, when these works are taken from the context of Ginger's house—and of Chlora's house, they will take on new meanings, many unintended by their maker. When they do, they succeed as art.

WORKS



▲ **Chainsaw Catechism**

2009, glazed porcelain with acrylic
21" x 45" x 26"

Adaptations of Durer's *Last Supper* woodcut, Kathe Kollwitz's *Brot!*, Gauguin's painting, *Where Do We Come From? What are We? Where Are We Going?*, and San Vitale mosaic, *Christ Separating the Sheep from the Goats*.

◀ **Chlora's Scarecrow/Sower Costume**

2008, glazed porcelain with gold
60" x 24" x 10"

Adaptations of Rogier van der Weyden's *Descent from the Cross*, Rouault's *Jesus Christ (Passion)*, and *The Beautiful Task of Sowing Barren Land*; Van Gogh's *Sower at Sunset*, Pissarro's *Le Semeur a Montfoucault*.



▲ **Mercy, Mercy, Mercy**

2010, glazed porcelain with white gold, oil glaze
2 3/4" x 10 3/4" x 10 3/4"

Adaptations of Lucas Cranach the Elder's *Last Supper from the Wittenburg Altarpiece*, and Grant Woods' *Parson Weems' Tale*.

▶ **Work in Progress and Women's Work is Never Done**

2010, glazed porcelain with gold and white gold
Paintbox: 8" x 15" x 14 1/2" Palette: 1 3/4" x 15 1/2" x 12 1/2"

Adaptations of Michelangelo's *Manchester Madonna*, Arcimboldo's *The Sense of Smell*, Bouts' *Anointing of Jesus' Feet*, Frankenthaler's *Interior Landscape*, Raphael's *Miraculous Draught of Fishes*, and Vigee LeBrun's *Self-Portrait in a Straw Hat*.





▲ **Binding Abundance**

2009, glazed porcelain with oil glaze

10" x 18" x 14 1/2"

Adaptation of Poussin's *Autumn: Spies Returning from the Promised Land*

◀ **Chlora's Wheelbarrow**

2004, glazed porcelain

15" x 15" x 29"

Adaptation of Georgia O'Keeffe's *Sky Above Clouds, III*
(Collection of Mary McDermott Cook, Dallas)



▲ **Ex Nihilo**

2010, glazed porcelain

15" x 14" x 10"

Adaptations of Andrea Pisano's *Creation of Adam*, of *Eve* from the Florence Duomo, and from Egyptian Tomb of Rekhmire, *Hebrew Brickmakers*.

▶ **All in One**

2009, glazed porcelain with gold and white gold

29" x 12" x 12"

Adaptations of Klimt's *The Kiss*, and Michelangelo's *Pieta*.





23 ::



▲ **Patchwork Hospitality**

2001, glazed porcelain with acrylic
6 1/2" x 18" x 24"

32 adaptations from art history, including Vermeer, Field, Tanner, Duccio,
Van Gogh, Rembrandt.

(Collection of Tyson Foods, Inc., Springdale, Arkansas)

◀ **Skyline**

2002, glazed porcelain with white gold and gold

11 1/4" x 14 1/4" x 10 1/4"

Adaptation of Picasso's *Guernica*.



There's No Such Thing as a Free Lunch

1994, glazed porcelain with overglaze and platinum

7" x 7 1/2" x 4"

Adaptation of Grunewald's *Crucifixion* from the *Isenheim Altarpiece*
(Collection of Sherry Smith, Austin, TX)

EXHIBITION HISTORY

Solo Exhibitions

- 1993 *Porcelain Sculpture by Ginger Geyer*, Austin Presbyterian Theological Seminary, Austin, Texas
- 1996 *Everyday China*, Concordia University Gallery, Austin, TX
- 1997 *Wholly Porcelain*, Dadian Gallery at the Luce Center for the Arts and Religion, Wesley Theological Seminary, Washington, D.C.
- 1998 *Parables in Porcelain: Sculpture & Verse*, Lyons-Matrix Gallery, Austin, Texas
- 1999 *Homecoming: Sculpture & Verse*, Walton Arts Center, Fayetteville, Arkansas
- Ginger Geyer: Recent Work*, (with Gail Siptak) Edith Baker Gallery, Dallas, Texas
- The Holy in the Common: Reflections on the Eucharist*, Episcopal Theological Seminary of the Southwest, Austin, Texas
- 2000 *Visual Parables*, The Cody Center Gallery at Laity Lodge, Leakey, Texas
- 2001 *The Chlora Stories*, Episcopal Theological Seminary of the Southwest, Austin, Texas
- 2002 *Patchwork Hospitality and Other New Work*, The Cody Center Gallery at Laity Lodge, Leakey, Texas
- 2003 *New Work* (with Pamela Nelson), Cidnee Patrick Gallery, Dallas, Texas
- Ginger Geyer & Jim Janknegt: "The Prodigal Son and Other Parables: Two Artists and Their Spiritual Journeys"*, St. Stephen's Episcopal School, Scanlan Gallery, Austin, Texas
- Featured artist*, Hope Chapel Arts Festival, Austin, Texas
- 2005 *"Ginger Geyer Porcelain"*, Austin Presbyterian Theological Seminary, Austin, Texas
- Featured artist*, Trinity Arts Conference, University of Dallas, Haggerty Gallery, Irving, Texas
- 2006 *Ginger Geyer, Wayne Forte*, The Cody Center Gallery at Laity Lodge, Leakey, Texas
- 2010 *The Porcelain Reformation*, McKinney Avenue Contemporary, Dallas, Texas
- Ginger Geyer Porcelain Sculpture*, Valley House Gallery, Dallas, Texas
- What Art Supplies*, Abilene Center for Contemporary Art, Abilene, Texas

Group Exhibitions

- 1994 *Have Yourself a Merry Little Christmas*, Tarrytown Gallery, Austin, Texas
- 1996 *Arte Sagrados*, Concordia University Gallery, Austin, Texas. (national show, juried by Mary McCleary)

- Serendipity: An Introduction*, Edith Baker Gallery, Dallas, Texas
Hope Show, Edith Baker Gallery, Dallas, Texas
Faculty Annual Exhibition", Concordia University, Austin TX
 1997 *Women in Art: 12 Texas Women*", Contemporary Art Center, Ft. Worth, Texas
New Work, Lyons-Matrix Gallery, Austin, Texas
Dog Days of Summer, Lyons-Matrix Gallery, Austin, Texas
Aberrations, Artist's Coalition of Austin, juried by Steve Brudniak (Juror's Prize), Austin, Texas
Celebrations, Edith Baker Gallery, Dallas, Texas
 1998 *Tenth Anniversary Show: Now & Then*, Concordia University Gallery, Austin, Texas
41st Delta, Arkansas Arts Center, Little Rock, Arkansas (national show juried by Peter Frank)
Texas Tea, NCECA conference exhibition at Edith Baker Gallery, Dallas, Texas
Family Ties, Lyons-Matrix Gallery, Austin, Texas
 1999 *Mask-erade*, Edith Baker Gallery, Dallas, Texas
Up Close & Personal, Edith Baker Gallery, Dallas, Texas
 2000 *Next Text*, Arlington Museum of Art, Arlington, Texas
International Show: Second Annual, Kairos Celebration Barn, Fredericksburg, Texas
Shape & Surface: World Ceramics, St. Stephen's Episcopal School, Scanlan Gallery, Austin, Texas
A Cool Summer Garden, Edith Baker Gallery, Dallas, Texas
 2001 *A Presence Seen*, University of Dallas, Haggerty Gallery, Irving, Texas (CIVA national conference exhibition, juried by Mary McCleary)
Funk-ional, Edith Baker Gallery, Dallas, Texas
Ordinary Time, The Cody Center Gallery at Laity Lodge, Leakey, Texas
 2002 *Pamela Nelson, Brenda Kingery, Ginger Geyer*, The Cody Center Gallery at Laity Lodge, Leakey, Texas
Tragedy and Transformation: Artists Respond to September 11th, Episcopal Theological Seminary of the Southwest, Austin, Texas
 2003 *Be Still*, University of Dallas, Haggerty Gallery, Irving, Texas
 Yale Divinity School, Center for Faith & Culture (long term loan)
Stations of the Cross, Hope Chapel, Austin, Texas; traveled to University of Dallas, Haggerty Gallery, for Trinity Arts Conference, Irving, Texas
April in Wonderland, Episcopal Theological Seminary of the Southwest, Austin, Texas
 2004 *Mythmakers & Storytellers*, St. Stephen's Episcopal School, Scanlan Gallery, Austin, Texas
 2005 *Play*, The Cody Center Gallery at Laity Lodge, Leakey, Texas
The Matter of Devotion, University of Houston Library, and Xnihilo Gallery, Houston, Texas (for IMAGE national conference)

- Between Work and Worship*, The Cody Center Gallery at Laity Lodge, Leakey, Texas
 2006 *Group Show*, Episcopal Theological Seminary of the Southwest, Austin, Texas
 2007 *People's Gallery Exhibition*, Austin City Hall, Austin, Texas
Body of Christ, Washington Theological Consortium, Washington, D.C. (traveling show)
 2008 *"Transforming Culture"*, (exhibition for national conference on art and faith) First Evangelical Free Church in Austin, Texas
Pairings, The Cody Center Gallery at Laity Lodge, Leakey, Texas
 2009 Artist-in-residency, University of British Columbia, Vancouver, BC (sponsored by by/for.org)
America at Work, Valley House Gallery, Dallas, Texas
In The Making", Regent College, Vancouver, and other venues in Seattle, Washington

Public Collections

Seminary of the Southwest, Austin TX
 Tyson Foods, Inc., Springdale AR,

Private Collections:

Betsy Anderson, Los Angeles, CA
 Edith Baker, Dallas
 Sandy Besser, Santa Fe, NM
 Clint Boelsche, Austin
 Rick Brettell, Dallas
 Jack Carr, estate, Washington, DC
 Mary McDermott Cook, Dallas
 Grace Cook, Dallas
 Marcus Corley, San Mateo, CA
 Robert & Maureen Decherd, Dallas
 Ed & Pat Ducayet, Dallas
 Frank & Rosemarie Dyllick-Brenzinger, Freiburg, Germany
 Betty Sue Flowers, NYC
 Helene Gordon, Ohai, CA
 Kim Granger, Austin
 Luci Baines Johnson, Austin
 Stephen & Johnna Jones, Austin
 Carol Jordan, Dallas
 Shel Kasmir, Dallas
 Irina Langhans, Houston
 Ted Lusher, Austin
 Dave & Camille Lyons, Austin
 Mac & Juli McGinnis, Dallas
 Ellen & John McStay, Dallas

28 ::

David W. Miller, Princeton, NJ
 Carol Murdock, Kerrville, TX
 Kathleen Niendorff, Austin
 Bettye Nowlin, Austin
 Richard Osler, Victoria, BC
 Mary Kathryn Paynter, Austin
 Roger & Suzii Paynter, Austin
 Mark & Cindi Rachofsky, San Diego, CA
 John Reoch, Dallas
 Chula Reynolds, Austin
 Pat & Tom Ricks, Laguna Beach, CA
 Deedie Rose, Dallas
 John & Gene Anne Sandbach, Austin
 Ed & Molly Sharpe, Austin
 Judy Shure & Jim Mattingly, Dallas
 Jeff & Sandy Smith, Austin
 Ron & Kay Smith, Austin
 Sherry Smith, Austin
 Deborah Sokolove, Washington DC
 John & Nancy Solana, Dallas
 Alexa & Blaine Wesner, Austin
 Melba & Ted Whatley, Austin

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WORKS OF ART IN GEYER'S PORCELAIN SCULPTURES

* works of art Geyer has seen in person

Ancient

29 ::

Egyptian relief of God Min—painted on postcard in *Other People's Souvenirs*.
 Egyptian wall painting, *Hebrew Brickmakers*- sgraffito on *Ex Nihilo*.
 Ancient Greek, *Hephaestus at his Smithy*—painted on *Fighting Fire with Fire*.
 *Ancient Greek sculpture, *Laocoon*—painted on postcard in *Other People's Souvenirs*.
 Ancient Greek pot, *Sprinters*—painted on boots on *Launch of the Lark*.
 Ancient Greek pot, *Runners*—painted on boots on *Launch of the Lark*.
 Sumerian cylinder seals, *epic of Gilgamesh*—6 relief carvings on *Gilgamesh Repeating Himself*.

Byzantine

*Arian baptistery, Ravenna, 6th c. mosaic, *Baptism of Christ*—painted on *Chlora's Watering Can*.
 *Saint Apollinaire Nuovo, Ravenna, mosaic, *The Three Maji on their Way*—painted on *Patchwork Hospitality*.
 *San Vitale, Ravenna mosaic, 5th c. *Abraham & the Three Visitors*—painted on *Patchwork Hospitality*.
 *Saint Apollinaire Nuovo, Ravenna, mosaic, *Separation of Sheep & Goats*—painted on *Chainsaw Catechism*.
 Istanbul, St. Saviour in Chora, (Byzantine fresco), *Anastasis*—painted on *There is Nothing Comfortable about Thrones*.
 6th c. Icon, *Christ Pantocrator*—painted on *Imago Dei*.
 Sant' Angelo, Formis, Capua. Fresco, 1072, *Jesus in the House of Simon*—painted on *Patchwork Hospitality*.
 Icon of St. Luke.

Medieval

German 6th c Vienna Genesis manuscript illustration of *Eliezar & Rebecca*—painted on *Patchwork Hospitality*.
 7th c. Syrian, Reliquary of the True Cross, *Nativity*—carved and painted on *Building Blocks*.
 7th c. Syrian, Reliquary of the True Cross, *Crucifixion*—carved and painted on *Building Blocks*.
 8th c. Syrian, Rabbula Gospels manuscript illustration of *Resurrection*—carved and painted on *Building Blocks*.
 8th c. Syrian, Rabbula Gospels manuscript illustration of *Pentecost*—painted on *Patchwork Hospitality*.

12th c. manuscript illustration from *Gospel book of St. Pantaleon*—sgraffito on *Sign Language Is Often Misinterpreted*.

Abbess Hitda's *Gospel Book, Christ Asleep During the Storm on Sea of Galilee*—painted on *Chlora's Diary*.

Swabian Woodcut, 1480-90. *The Washing of Feet*—painted on *Patchwork Hospitality*.

Romanesque mappamundi—abstracted pastiche painted on *The Earth is the Lord's Footstool*.

13th c. Italian manuscript illustration of *Elijah on the Chariot of Fire*—painted on *Chlora's Bandwagon*.

*Barnabas Altarpiece, Kimbell Art Museum—painted on *Madonna del Latte*.

Gothic manuscript, *John & Mary at Cross*—painted on *Birdhouse for Chirpy Christians*.

Limbouhgh Brothers, *Deposition, from The Belles Heures of Jean, Duke of Berry*—painted on *Chlora's Diary*.

13th c. York Psalter, *Jonah and the Whale*—painted on sign for *Chlora's Survival Gear*.

Medieval manuscript of *Moses Receiving the Law*—painted on *Moses Mezuzah*.

14th c. English manuscript, *The Beaufort/Beauchamp Hours, Annunciation*—sgraffito on *Power Line*.

13th c. frontispiece of Bible Moralisee, *God the Geometer*—painted on pencil case for *In the Making*.

Gothic manuscript, *Foot washing*—sgraffito on *Reliquary for Saints' Feet*.

Virgil Solis, German(?), woodcut, 1562, *Zaccheus*—painted on *Patchwork Hospitality*.

French 14th c. manuscript painting, *Rahab the Harlot*—painted on *Patchwork Hospitality*.

Nuremberg Bible, German, manuscript illustration, 1483 *Noah's Ark*—painted on *Patchwork Hospitality*.

Master of the Manna, *Gathering of Manna*—painted on *Manna in a Mayonnaise Jar*.

Cloisters 14th c. French manuscript, *St. John Eats the Book*—painted on *Stuffed Animus*.

15th c. Spanish Manuscript, *Jesus in Carpenter's shop*—painted on *All Around the Carpenter's Shop*.

*Floor labyrinth, Chartres cathedral—sgraffito on *Wheel of Life*.

Rublev, icon of the *Trinity*—painted on *Broadman Meets the Beatles*.

Coptic stone relief, *Entry into Jerusalem*—relief carving on *The Welcome Mat is Out*.

Giselbertus/ Autun Cathedral, stone relief carvings of hell—4 carvings on *The Earth is the Lord's Footstool*.

Saint Sernin, Toulouse stone relief, *Christ in Mandorla*—sgraffito on *Cookie Cutter Christ*.

Bronze door relief, Hildesheim Cathedral, *Expulsion from Paradise*—2 relief carvings on *The Pot Calling the Kettle Black*.

Canterbury Cathedral, Stained glass, 12th c. *The Sower*—painted on *Patchwork Hospitality*.

Renaissance

*Duccio, *Wedding at Cana*—painted on *Patchwork Hospitality*.

*Duccio, *Raising of Lazarus*—painted on *The Lord, Lysol and Lazarus*.

*Cimabue, *Crucifix*—painted on *Shield*.

*Ghiberti, *Joshua panel from Gates of Paradise*—relief carving on *Mourning Has Broken*.

*Giotto, 6 Christmas scenes from the Arena Chapel—painted on *Christmas Cubed*.

*Giotto, *Adoration of the Magi from the Arena Chapel*—abstracted on face of *Giotto's Jolly Camel*.

*Giotto, *Pentecost*, from Arena Chapel—painted on *Holy Roller*.

*Giotto, 7 vices & virtues from the Arena Chapel—painted on *Placeholder for Hope*.

Giotto, *Massacre of the Innocents from Church of St. Francis of Assisi*—painted on *Buzzard's Mending Kit*.

*Fra Angelico, *Sermon on the Mount from San Marco, Florence*—partially painted on *The Trajectory of Love*.

Fra Angelico, *Last Supper*—painting on *Patchwork Hospitality*.

*Fra Angelico, *Christ in Glory among Angels & Saints*—detail painted on halo for *Chlora's Snowman*.

*Botticelli, *Mystical Nativity*—painted on back of *Chlora's Creche*.

*Masaccio, *Expulsion from Paradise from the Brancacci Chapel*—painted on pattern for *God's Sewing machine*.

*Mantegna, *Agony in the Garden*—painted on *Faith and Reason Sleeping Together*.

*Piero della Francesca, *Baptism of Christ*—painted on *Birdbath for Hawks & Doves*.

*Signorelli, *Resurrection of the Flesh from Orvieto Cathedral*—painted on mute for *Mourning Has Broken*.

*Ghirlandaio, *Calling of the Apostles from the Sistine Chapel*—painted on lid of *Minnnow Bucket for Fishers of Men*.

Arcimboldo, *The Sense of Smell*—painted on turpentine can, *Work in Progress*.

*Michelangelo, *Manchester Madonna*—painted on *Work in Progress*.

*Michelangelo, *Pieta*—3D sculpture as finial for *All in One*.

Andrea Pisano, *Creation of Adam*, and *Creation of Eve*, Duomo, Florence—2 relief carvings on *Ex Nihilo*.

Raphael, *Miraculous Draught of Fishes*—painted on card for *Work in Progress*.

Raphael, *Flight from Sodom & Gomorrah from the Vatican Suite*—painted on *A Lot of Salt*.

Giordano, *Good Samaritan*—painted on *Chlora's Good Samaritan Dr. Kit*.

Northern Renaissance

Nicholas of Verdun altarpiece (*Ascension*)—painted on card for *Chlora's Hope Chest*.

*Bosch, *Garden of Earthly Delights*—painted on strips for *Calculating Grace*.

Durer, *Last Supper* woodcut, 1523—sgraffito on blade of *Chainsaw Catechism*.

*Van Eyck, *Arnolfini Wedding*—abstracted for *Monkey Mind Marriage*.

*Robert Campin, *Merode Altarpiece*—painted on *All Around the Carpenter's Shop*.

*Grunewald, *Resurrection*, from *Isenheim altarpiece*—detail painted on *Fighting Fire with Fire*.

*Grunewald, *Crucifixion*, from *Isenheim altarpiece*—painted on *There is No Such Thing as a Free Lunch*.

*Bruegel, *The Harvesters*—abstracted for *Fields White for Harvest*.

*Bruegel, *Parable of the Blind*—painted on *Chlora's Peanuts*.

*Bruegel, *Children's Games*—painted on *Jacks Bruegel Bag*.

*Van der Weyden, *Descent from the Cross*—painted on hat for *Chlora's Scarecrow Sower Costume*.

*Geertgen ton sint Jans, *Nativity at Night*—painted on *Broadman Meets the Beatles*.

Bouts, *Anointing of Feet*—painted on linseed oil bottle in *Work in Progress*.

Cranach the Elder, *Wittenburg Altarpiece*, *Last Supper*—abstraction painted on pie crust of *Mercy, Mercy, Mercy*.

16-19th C. European Miscellaneous

Callot, 17th c. engraving, *Jesus & St. Peter on the Water*—sgraffito on *Compassion May Require Scuba Gear*.

Delacroix, *Storm at Sea*—abstracted for *Jesus Asleep in Your Boat*.

*Delacroix, *Liberty Leading the People*—painted on postcard for *Other People's Souvenirs*.

*Poussin, *Autumn: Spies Returning from the Promised Land*—painted on *Binding Abundance*, and detail on *Patchwork Hospitality*.

*Caravaggio, *Dinner at Emmaus*—painted on sign for *Amos' Basket of Summer Fruit*.

Tiepolo, *Jesus & the Woman Caught in Adultery*—painted on *Patchwork Hospitality*.

Parmigiano, *Madonna with the Long Neck*—painted on *Texas Longneck*.

*Giorgione, *The Tempest*—painted on *Tempest on a Teapot*.

Titian, *Sacrifice of Isaac*—painted detail on sign for *Chlora's Lil Lamb*.

*Bernini, *Apollo & Daphne*—3D abstracted for *Chlora's Hope Chest*.

Rubens, *Ascent to Calvary*—painted on *Patchwork Hospitality*.

van Hemessen, *Arise, Take Up Thy Bed &*—painted on *Patchwork Hospitality*.

Rembrandt, etching *Prodigal Son's Return*, 1636—painted on *Patchwork Hospitality*.

Rembrandt, *Return of the Prodigal Son*—abstraction of painting on *Gift to the Elder Son*.

Rembrandt, *Holy Family with Angels*—painted on *All Around the Carpenter's Shop*.

*Rembrandt, *Bathsheba*—painted on *In the Spring When the Kings go to War*.

Vermeer, *Christ in the House of Mary & Martha*—painted on *Patchwork Hospitality*.

*Vermeer, *Woman in Blue Reading a Letter*—painted on *Return to Sender*.

*Gericault, *Raft of the Medusa*—painted on *Broadman Meets the Beatles*.

Rubens, drawing of *Judgment of Solomon*—painted on *Rochambeau*.

*Vigee-Lebrun, *Self Portrait in a Straw Hat*—painted on *Women's Work is Never Done*.

Spanish 16-19th C.

*El Greco, *Purification of the Temple*—painted on *Readymade Reddi-Wip*.

*Goya, *The Sleep of Reason Produces Monsters*—painted on *Faith and Reason Sleeping Together*.

Goya, *The Third of May, 1803*—painted on *Chlora's Holster*.

*Sanchez Cotan, *Quince, Cabbage, Melon & Cucumber*—painted on shoebox of *Goody Two Red Shoes*.

*Velasquez, *Rokeby Venus*—painted on *Does Your Make up Drawer Look Like This?*

*Velasquez, *Sybil with Tabula Rasa*—painted on *Tabula Rasa Magic Slate*.

English

*Constable, *The Hay Wain*—painted on *Chlora's Bandwagon*.

Blake, *Joseph Making Himself Known to His Brothers*—painted on *Patchwork Hospitality*.

Blake, *God Calling Job in the Whirlwind*—painted on *Call Waiting*.

Blake, *The Wise & Foolish Virgins*—painted on jar for *Imago Dei*.

16th c. English embroidery, *Jacob's Dream*—slip painting on *Jacob's Latter Pillow*.

Pre-Raphaelite

John Everett Millais, *Christ in the Carpenter's shop*—painted on *All Around the Carpenter's Shop*.

Ford Madox Brown, *Elijah and the Widow of Zarephath*—painted on *Patchwork Hospitality*.

Holman Hunt, *Shadow of Death*—painted on *All Around the Carpenter's Shop*.

*Holman Hunt, *Light of the World*—painted on *Patchwork Hospitality*.

Impressionist, Pre & Post

Courbet, *The Stonebreakers*—painted on rock for *Rochambeau*.

*Millet, *The Gleaners*—painted on *Patchwork Hospitality*.

Millet, *The Sower* (lithograph)—painted on card for *Chlora's Scarecrow Sower Costume*.

*Manet, *Luncheon on the Grass*—painted on *Chlora's Easy Bake Oven*.

Pissarro, *Sower at Montfaucault*—painted on card for *Chlora's Scarecrow Sower Costume*.

*Cezanne, *Card Players (Musee d'Orsay version)*—painted on cards for *Adam's Hat Trick*.

- *Monet, *The Seine at Lavacourt*—painted on *The Fake Monet*.
- *Monet, 4 versions of *Rouen Cathedral*—abstracted on cards for *Time & Transfiguration*.
- *Monet, haystacks—abstracted in 3D for *Parable in a Hayfield*.
- *Monet, *Impression: Sunrise*—painted on card for *Mourning Has Broken*.
- *Monet, *Morning* (waterlilies)—abstracted in pieces for *Mourning Has Broken*.
- Van Gogh, *Sower with Setting Sun*—painted on card for *Chlora's Scarecrow Sower Costume*.
- Van Gogh, *Good Samaritan*—painted on *Patchwork Hospitality*.
- Van Gogh, *Wheatfield with Lark*—painted on *Backpack* from *Launch of the Lark*.
- *Van Gogh, *Starry Night*—abstracted on rocket from *Launch of the Lark*.
- *Van Gogh, *Bedroom at Arles*—altered painting on *Chlora's Writing Room*.
- *Gauguin, *Old Women of Arles*—detail painted on *Chlora's Writing Room*.
- *Gauguin, *Vision after the Sermon*—painted on *Sherry's Strength*.
- *Gauguin, *Where Do We Come From, Who Are We, Where Are We Going?*—painted on bags of *Chainsaw Catechism*.
- *Seurat, *Sunday Afternoon on the Island of Grande Jatte*—abstracted on *Linear Pointillism*.
- Klimt, *The Kiss*—painted on *All in One*.

Modern

- Dali, *Last Supper*—painted on blindfold for *Chlora's Piñata*.
- Chagall, *Descent from the Cross*—painted on *Patchwork Hospitality*.
- Rouault, *The Beautiful Task of Sowing Barren Land* (lithograph)—painted on card for *Chlora's Scarecrow Sower Costume*.
- Rouault, *Jesus Christ, Passion*—painted on card for *Chlora's Scarecrow Sower Costume*.
- *Matisse, *Dance*—painted on *Chlora's Hope Chest*.
- *Matisse, *Nasturtiums and the Dance*—painted on *Broadman Meets the Beatles*.
- *Matisse, *Ivy in Flower*, collage—abstracted on scissors in *Rochambeau*.
- Nolde, *Christ Among the Children*—painted on *Patchwork Hospitality*.
- Nolde, *Dance around the Golden Calf*—abstracted on *Chlora's Creche*.
- Klee, *Fear*—abstracted on *Chlora's Survival Gear*.
- *Picasso, *Guernica*—abstracted on *Skyline*.
- Kollwitz, *Kathe. Brot!* (lithograph)—painted on *Chainsaw Catechism*.

American

- *Hicks, *Noah's Ark*—abstracted on *Chlora's Umbrella*.
- 19th Anonymous clip art, American, *Vision of Peter*—painted on *Patchwork Hospitality*.
- 19th c. American, *Good Shepherd*—abstracted on sign for *Chlora's Lil Lamb*.

- Remington, *The Emigrants*—painted on *Chlora's Bandwagon*.
- Biggers, *The Upper Room*—painted on *Patchwork Hospitality*.
- Tanner, *Annunciation*—painted on *Patchwork Hospitality*.
- Grandma Moses, *Family Picnic*—abstracted on *Chlora's Picnic Basket*.
- *Georgia O'Keeffe, *Sky Above Clouds, II*—abstracted in pieces on *Chlora's Wheelbarrow*.
- *Eakins, *Portrait of Gertrude Murray*—painted on *Chlora's Girl Scout Stuff*.
- *Grant Wood, *Parson Weems' Fable*—detail painted on pie server for *Mercy, Mercy, Mercy*.

Contemporary

- Tobey, white writing—abstracted on *Chlora's Ice Skates*.
- Meinrad Craighead, *Lydia*—painted on *Patchwork Hospitality*.
- *Tressa Hawkins, *Madonna of the Desert*—painted on *Tressa's Egg*.
- *Jasper Johns, *Severin Can*—abstracted for *All in One*.
- **Christ of the Ozarks*—3D, for *Other People's Souvenirs*.
- Frankenthaler, *Interior Landscape*—abstracted on paint rag for *Work in Progress*.

Asian/Islam

- Islamic prayer rug—abstracted on *Chlora's Bathmat*.

African

- Alemayehu Bizuneh, Ethiopian, *Feeding of the 5000* from Miserero "Hunger Cloth"—painted on *Patchwork Hospitality*.

Latino

- Carmen Lomas Garza, *Posada*—painted on *Patchwork Hospitality*.
- Frida Kahlo, *The Wounded Deer*—painted on *Typo?*

GINGER GEYER

Austin artist Ginger Geyer grew up in Arkansas, earned BFA and MFA degrees from SMU, and worked for 13 years at the Kimbell Art Museum and Dallas Museum of Art in the areas of conservation, collection management, and planning. In Austin, she began making porcelain sculpture and received a Masters of Arts in Pastoral Ministry from the Episcopal Theological Seminary of the Southwest. She has been Adjunct Professor there and at Concordia University. She curates exhibitions and organizes artists' workshops for Laity Lodge, a retreat center supported by the H.E. Butt Foundation. Her sculpture involves considerable research in art history and theology, mixed up with playful and probing stories. Also a writer and speaker, her work has been featured in numerous publications, with primary exhibitions in Texas, D.C., Arkansas, and Vancouver. See www.gingergeyer.com for an ever-expanding body of work that pokes at sacred cows and political pork, while also claiming the "nevertheless factor"—that we are astonishingly blessed.