

LIN MCJUNKIN

Statement

As an artist and science educator, I focus the heat of my environmental commitment, as well as that of my kilns and welding torches, to transform recycled metal and glass chunks into sculptural elements that advocate for the health of our planet and its inhabitants.

I'm a bit embarrassed to say that the pandemic has not had much effect on my art practice, although I did incorporate pleas for sanity and safety, as well as compassion, in my newest work. I live a pretty secluded life anyway, so being asked to shelter at home hasn't really affected my schedule.

I am fortunate to have had several public art projects to work on this year that were commissioned last year, and I didn't lose any funding due to cancellations. My gallery work is also thriving with online and even in-person exhibitions. I do miss the interaction with potential clients that we once had during the currently forbidden art openings.

I'm looking forward to the next iteration of the art world for myself and my colleagues, many of whom have not been as fortunate as I have been.



Bio

San Francisco native Lin McJunkin entered the warm glass art world through traditional stained glass. The gift of a small kiln hooked her on glass's narrative potential, and after many years of experimentation, a summer at Pilchuck International Glass School, and a much larger kiln, she employs four glass-forming techniques in her current work: cluster-fused, cast, kiln-carved, and pate de verre. She currently creates in her studio beside the Skagit River in Conway, Washington.