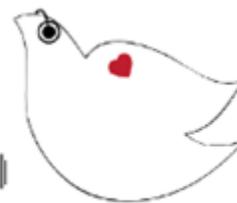


Dunker Punks Podcast



Transcription details:

Episode Number: 84

Episode Name: How Great Thy Art

Date: May 25, 2019

Episode Description: The spiritual realm has influenced art for millennia producing some of the world's most known and lasting themes and images. Is the Church still producing art like it used to? To talk about how the spirituality and social justice aspects of being Brethren influence her creativity, Jessie Houff sits down with Ben Bear for a wonderful conversation on art in the modern age.

Speakers in audio file:

S1: Jacob Crouse

S2: Ben Bear

S3: Jessie Houff

Transcription:

Jacob: Hey Dunker Punks. The “Big C” Church has influenced art for millennia. But how is it doing so today? Stay tuned to find out more.

[intro music]

J: Welcome to the Dunker Punks Podcast. My name is Jacob Crouse, I'm your host today. In today's episode, we're gonna take a look at the artist's prospective. How do Christian beliefs and practices, more specifically Brethren ones, influence an artist. Ben Bear is with us again today, and he's interviewing Jessie Houff, who identifies with the Church of the Brethren and is working on her Masters' thesis in Community Art. Before we listen to their discussion, I wanted to give you something to kind of think about. Regardless of how professionally artistic you are, how does Brethrenism effect you creatively in your day to day. Uh, what sort of art would you like to see the church producing in this modern era? To drop us a comment on the Dunker Punks podcast Facebook page or tweet us at Dunker Punks Pod with your ideas and comments. And, let's take a listen to Ben and Jessie.

[guitar music]

Ben: Hey there, Dunker Punks! It's Ben Bear checking in again, and I have with me one of my former housemates and super-awesome fellow Brethren people, Miss Jessie Houff, and we're going to talk about some of the cool work that she is doing. So, let's go ahead and check in with, who are you?

Jessie: Hi Ben! [Until noted, all further "J" designations will be Jessie Houff]

B: Hey (laugh)

J: Hi. Um, I'm Jessie Houff.

B: Ok, and what are you doing these days?

J: These days, I, am in graduate school.

B: Where at?

J: At the Maryland Institute to College of Art, and that is in Baltimore, Maryland. And I'm in my second and final year, fourth and final semester, getting ready to graduate in May.

B: Woohooo! (whistle/cheer, followed by laugh)

J: It's very exciting. So that's keeping me occupied, most of the time. Doing some cool stuff.

B: (unintelligible) J: yep

B: So, what's your focus of your studies there at MICA, Maryland Institute College of Art?

J: Yes. Um, so I'm studying to get my Masters of Fine Art in Community Art, um, so MFA in Community Art. Uh, and, it's a program that is focused on, um, work in community, um, mostly based on, uh, social justice issues, um, it's a lot of studying Baltimore since we're based there, uh, working with different nonprofits in the area. Um, but it's also an MFA, Masters in Fine Arts, so it's focusing on, art practice and what it means to be an artist and, kind of coupling my work in community and the stuff I've done in community with my personal art practice. So kind of marrying those two things.

B: Cool.

J: Ya.

B: Have you had any particular revelations about, something (J: (overlapping) In the first year, the program is really focused on) about Baltimore that you didn't realize or hadn't expected (unintelligible).

J: (continuing after overlap) Baltimore's history. Um, the people there, um, a lot of different organizations and like where it came from. It's a lot of focus on racial issues, um, Baltimore is like roughly sixty percent Black, so, uh we have a lot of really incredible, um, Black professors. Um, right now actually all of our professors, like 100 percent of our staff are Black leaders in the Baltimore community, and it's incredible and I'm learning so much from them. Um, so we're learning a lot about really tough issues, um, you know, an extremely racist and oppressive past, um, and kind of debunking the myth that Baltimore is this dangerous, scary, place. You know, a lot of people that go to Baltimore, when people tell them, "Oh, I'm moving to Baltimore", kind of the first reaction is "Ohh...(with surprise)" (B: rueful giggle). "Well, you've seen 'The Wire', right? (B: laughter) And oh gosh, do you have a bullet vest?" Like, extremely terrible things. You know, but people don't know any better and people don't know what they don't know, and if all you've seen is negative media, that's all you're going to think about it. So, um, it's learning the beauty of Baltimore and learning a lot about the people there and connecting on a deep level with people that are native Baltimoreans and learning the culture and learning that Baltimore is more than just the Inner Harbor and Camden Yards.

B: Ya. So, this is kind of an interesting topic for a podcast, in that we had been talking at one point about your studies, and it, you had mentioned it was tying into some of your faith history formation, all of that. We'll talk about that in a little bit. But, it's interesting as a podcast because a lot of what you are working on is visual art, and we are using an aural media, we're talking and listening to what's going on. And so, so it'll be interesting, but, that said, I'd like you to say a little bit about what your thesis is, over at MICA.

J: Great. That's a really good point, actually. Fun facts, um, last year and this year, actually started over the summer, I started listening to the Dunker Punks podcast, and like going through each one (Both: WooHoo!!) (B: laugh) back home, and I started doing that because, at young adult conference last May, shout out, everyone come to YAC this year. Um, Emmett and Jacob Crouse, Emmett Eldrid and Jacob Crouse, really, um, talked about the podcast and I never really listen to any podcasts. But I was like, you know what, I ride the bus a lot, I walk around a lot, I'm going to start listening to them. And so I did. And so, a lot of the beginning ideas of what my thesis could look like started with thinking about who I am as a young adult in the church community, um, and I'm on the Young Adult Steering Committee, so I'm already thinking a lot about my place in the church and the young adult place in the church as whole. So, a lot, and I knew that I wanted my thesis to be rooted in some sort of Church of the Brethren-y type... thing, whatever it was. So I was like, well, let me just start with a Dunker Punks podcast. So, listening to people like Dana Cassell, and, um, Elizabeth Ullery Swensen, and you. You have several stuff (giggle) on there. (B: Aww...) Um, so, ya, with, with the Community Arts, um, thesis, we have, um, a paper that we have to write. So, it's like a, a written paper about like our experience in the program and also how it relates to where we are now, blah blah blah.

Um, and then we also, since it's an MFA, an art exhibition that we have, um, in April. And, it has to embody, you know, the work that we have personally been making as it relates to community, and, all this stuff, so, um, I decided that the root of my thesis was going to begin with my upbringing in the church. Um, and, how my life as I live it today is very rooted in Church of the Brethren values. So, I am constantly going back to the motto of "Continuing the life of Jesus Peacefully, Simply, Together". Several of my pieces have even that, or at least one of them, has that text, in like an art, a visual... display. So, in rooting the background of like, my

brain, I was really struggling to figure out how I was going to do it, and I was thinking of a lot of different angles to come out it, come at it. Um, I thought of different, like reference points, I was doing a lot of research on a bunch of different things, and my professor, um, I was meeting with him and I just completely broke down and was like “I don’t know what I’m doing, I don’t know where my, my (mutual laughter) progress is going, I don’t know how it manifests visually, I don’t know what it looks like, how much of like, my community work do I pull in.” So he was like, “Jessie, you need to shut up, and you need to make something.” And I was like “(meekly) ok”. So (mutual laughter) so I shut up, I put in my headphones, I blasted, I think it was a Reliant K cd that I had, I was feeling super angsty, so I like blasted this music and I made just a bunch of drawings. Um, they’re called reaction drawings, you just like, draw something and like, for no more than thirty seconds you make a drawing, you toss it aside, you make another drawing, you toss it aside. So, by the end of the cd I had like, you know, thirty, forty drawings.

It kind of, looked kind of creepy, because it was black pastels, so my hands were covered, my arms were covered, all of these like weird drawings were all over my studio floor. Um, and from that, manifested all of this work that kind of just came out of me, I don’t even know where it came from. Um, but the first piece, the first actual piece that’s actually going to be in my thesis, I think, um, is this really big, um, portrait of me, my whole body, that’s like 8 feet tall, um, and inside of my stomach is this volcano, and it’s a very visceral, very kind of deep, uncharacteristically Jessie Houff piece. Um, that’s like really intense, and it, um, surrounding the aura of the piece is um, excerpts from the 1983 Church of the Brethren statement on Human Sexuality From a Christian Perspective, which is still upheld today. Um, fun fact, 1983. Where, is it two thousand nineteen now? Um, so, and at the time that I made this piece was when the Brett Kavanaugh hearings were happening.

B: Uh huh.

J: So, all of this crap was boiling up inside of me, and I was like, so angry and frustrated, that I, I was expressing my frustrations with a professor of mine, she was like “You need to make art out of this.” So I made this piece, which was pretty interesting, ‘cause I don’t usually make art from like a really deep, visceral feeling, it’s just not how I’ve made art in the past, but that’s very much what this piece was. And, that just started this like, what do you call it, um, rabbit hole of feelings and, um, expressions, that I just kind of vomited out, and I have all of these pieces, that are, um, really rollbacked to how I grew up, um, my frustrations on like, how the church’s perspective on homosexuality because I’m gay, and so that’s where this volcanic piece came from. Um, and so everything I’ve made has become more and more personal, um, while still thinking of a way to involve community, because this piece is very much Jessie Houff um, but I’m not studying Jessie Houff art, I’m studying (mutual laughter) Community Art, (B: Ya) so I, so, but it was necessary to start in that very...um...

B: Start at the center and (J: Ya) and move out.

J: Ya, that’s, yes, beautifully said. So, ya, everything that I’ve been focusing on has been, um, kind of like, connections that I’ve made with the church, with specific people, with friends, with family, um, how they’ve affected me positively, um, and how they’ve helped me get to where I am today. Uh, they’re very, you know, specific people that are the reason that I’m at MICA, even, which is good and bad, and heartbreaking, but also positive, because I’m able to

kind of take everything that's happened to me, and with me, and through studying and stuff. So, um, that's kind of like, the base, the core of my stuff and where it's at.

B: So that's a pretty (J laughter) intimate, it, intimate and personal topic (J: ya) and, and so I would imagine what you, you kind of alluded to this, what you started with isn't exactly where it is now. How has it (J: Right) evolved over (J: Ya) the course of that time?

J: Ya. Totally. So, it's, it's become more of a, interactive, um, conversation. So, whereas the volcanic piece was very, um, personal and visceral, um, and, when you see it you have a reaction, but you kind of need to know a little bit more about it to appreciate it, more. Um, so I've, I've taken that idea and kind of blown it up to be more than just a feeling. Because that piece is ver, it's just a feeling. It's a, an experience. It's a reaction. Um, to something that is frustrating to me. Some, many things that are frustrating to me. Um, and so now I've focused more on, how other people experience trauma, how other people experience relationships, whether they be, um, like romantic relationships or just friendships or, how they connect with their family or don't connect with their family. Um, and so I, uh, really been into the idea of, repetition and accumulation as it relates to: the things that happen to us, the things we get. Um, and I've represented that visually with, um homemade paper.

So, a big thing I'm into right now is making my own homemade paper. With like, super-pristine equipment. Um, MICA has a rockin', awesome, can't-talk-about-it (B: giggle) enough paper-making studio that I geek out about so hard. It's got a hollander beater!, it's got vats, it's got all kinds of big buckets that you can put the paper slurry into, I could talk about it all day. Um, but I'll, I digress. Uh, and won't use, obnoxiously geeky, paper-making vocabulary. But, the idea that, and I use, um, recycled paper to make new paper sheets. Um, so basically, for those of you that want to know more, if you want to make paper, you basically just rip up any kind of fibrous material, put it in the blender with some water, and filter it out with a screen. Is basically all you need to do. And I'm all about it, and so, I've taken, um, paper that I've received over the last year or two from my program. So like, handouts, lesson plans, articles, mail, you know junk mail, receipts; I've taken everything that I've accumulated over the last year or two now, and I'm turning it into something that can be reused.

Um, so, it's, it's, it's, not just taking paper that like, I have randomly, it's more of a deep, kind of, representation of, oh this is a lesson plan for a class, or these are a bunch of lesson plans for a class that was really stressful. It's all this stuff that is really, um, intense, and there's a lot of crap that comes with it, and a lot of stress. But I also have this, like, letter from my mom that I, is very sweet, but I don't need to keep forever. So, it's kind of taking, like, positive things, stressful things, putting it all together and creating something new out of it. As kind of like a therapy. And so I've created all this homemade paper, um, and I've created new pieces out of homemade paper.

Um, as well as books that I've gotten, because I'm also a book artist and do a lot of altered book stuff. Um, so it's become a much bigger thing, and, my biggest piece that is an interactive piece is, a bunch of crumpled paper that is accumulated into this giant pile that people can play in, sit in, juggle with, throw around like snowballs, um, and contribute to. So, I want to have people write down things that they're feeling: positive, negative, stressful, happy, whatever. Crumple it up, throw it into the pile. And just enjoy. Um, so it's kind of my way of incorporating peoples um, reactions to a piece that you're not just looking at and going "oh, that's pretty" and

then walking away like a museum. But it's an encouraging, it's collaboration, and it's, um participation that you don't get with a lot of gallery artwork that you see.

Ya, that was a really long answer. (laughter)

B: That's fine (laughing). It was thorough, I liked it. So, this, this type of a thesis is a little different than maybe what you might find with some masters level programs in that there is a lot of you personally; emotionally, spiritually, just the, your feelings that come out of you that go into this work. As opposed to something like, if you were to get uh, an MBA, a Masters of Business Administration. You're putting a lot of your energy into it, but you're not necessarily interjecting yourself into the work quite as much. Is, do you find that it's difficult to keep a steady energy going into this?

J: Yaa.

B: And, I mean, because there's so much, just emotionally taxing about it. Like, when I hear you talking about it, I think, "(Sigh) I don't know if I could do that (laugh)". For...

J: Yes.

B: ...an entire semester, a year, however long.

J: It's pretty intense. One, one thing that um, we talk about a lot in the Community Arts program is self-care. And how important it is. Um, because, uh, a lot of the stuff that we do is working in collaboration with other people. Whether it's working with one other person on a project or working with thirty middle-school youth on a project in addition to your supervisor and your co-teachers and stuff. Um, and collaboration, let's all think back for a moment at that time in school when we were asked to do a group project, and um, how most people don't like group projects. Because you have to work with people (laugh) that you didn't necessarily choose. Um, not everybody has the same perspective and work ethic. Um, and it's stressful. And working with people is really hard. And that's no different in working in community with people in collaboration. Um, even if it's people that you choose, it's not always easy.

Um, in addition to all of this like, personal stuff that we're constantly going through, um, you know, whether it's, we have to think about our morals or our ethics. Um, or we're just busy, and we are working 15 hour days, five days a week and have all these responsibilities on us, so self-care is a huge thing, especially in working with so much, like, mental, mentally draining issues like being gay in a church, um, denomination. Uh, yes. It's very mentally taxing, it takes a lot of um, R and R, and knowing when to say no. I say no a lot, and I'm really good at it, and not everybody is.

B: (laughter) I'm not.

J: (laughter) And, I've, I've, I've come to learn that it's an absolute necessity for survival to say no. Whether it's saying no to hanging out with friends that like, cause you stress or hanging out with people that you wouldn't, that maybe you don't necessarily want to hang out with, but you feel obligated to. Or whether it's saying no to a project that your boss asks you to do, that you don't have time for. So, it's a lot of learning how to say no. It's a lot of Netflix and

cooking good food and tea, and just trying to take care of yourself in the midst of doing grad school full time, having a residency mostly full time. On top of like, having social life as much as you can, so you don't go crazy. (laughter)

B: Ya. How has this work that you've been working on this semester and this year and these two years, how has that been formative in your faith formation?

J: It's been really huge. I'm really glad that I've decided to go, um, for the direction that pieces, my pieces is in. And like, thinking about my Church of the Brethren upbringing because it's really helped me personally think about, just myself as an adult. Um, still a young adult, but very much approaching some real life adult decisions that I have to make. And, gotta pay off my student loans pretty soon, and so, it's been really huge, um, because I'm constantly thinking about, um, who I am and where I fit in, kind of quote unquote, fit ins. I hate using that term because, I feel I don't really fit in anywhere, or rather I can fit into so many different places that I just need to figure out, like, where best I feel comfortable. Um, but it's been really important, I've learned so much about myself in the process of making artwork but also just like, being in a new city, making new friends with people that are not in the Church of the Brethren denomination, um, and some people in my cohort are, uh, you know they've grown up in a Christian setting but aren't necessarily still in that. Um, they have a lot of trauma, and they have a lot, a lot more negative...

B: Associations...

J: Associations. Ya. That's, ya. They have a lot more like, trauma with uh, their church. Whereas my church upbringing was pretty, relatively healthy and happy and (sigh) you know, I have really good connections, but, it wasn't until I got older. Actually, it wasn't until I got into BVS, um, and it really did ruin my life (laughter), um, for a lot of great ways, but also a lot of um, rocky ways. It woke me up in a lot of ways. Um, and exposed me to, life outside of middle class, white America. You know, in, in the United States it's such a different way of life, and so I travelled a lot and got a lot more different perspectives and, learned from people that have different faiths as I do. Um, and so it's, it's opened me up, it's, it's made me question a lot of things in my faith, but for most part it's rooted me in the basic belief of... how important it is to continue the life of Jesus peacefully, simply together. Because that, motto is just incredible. And I think, um, underrated. And I think not all Church of the Brethren people live that out.

Um, and it's this process of making art and writing about it and talking about it and reflecting about it with people that have not been in the Church of the Brethren world, has been really important and has really helped formulate like, how confident I am, (laughter) I say that very unconfidently (mutual laughter). That like, how confident I am and where I am in my faith, because it's my relationship with God alone, and how important it is to talk with other people, be in dialog and conversation with other people, not just in the church. Um, but, anywhere that I go.

B: To sort of wrap it up, if you were to want someone to get something from the work that you have created, whether it is the written thesis or the visual art, or uh just the cognitive awareness that you've gained from this experience, what would you want people to get from this?

J: I...want, this might sound strange, um, but I kind of want people to be uncomfortable when they view my work, or if they read my work. Um, I want people to be uncomfortable.

B: Where do you want that discomfort to stem from?

J: I want it to stem from...their expectations on what art is. Um, my frustration with, of the art world in general, is, the idea that art is a nice, pretty thing that is hung on a wall and purchased to hang on another wall to be enjoyed by many. And that's great, that kind of art's fine, there's nothing wrong with that kind of art, there really isn't. Um, but I find that I'm much more connected, and have a much deeper appreciation for the art, um, that is nontraditional in terms of aesthetics, in terms of how it is set up. Um, so installation spaces really speak to me because it's immersive and it's um, different, and it's not just a painting that you see in a museum and you walk by and you forget about a half an hour later. Um, or like maybe take a picture of and like "oh, it's pretty". Um, and my, my pieces are installation based, I have homemade paper crumbles that are hanging from the ceiling, I have this giant corner that I am encouraging people to go into, contribute to. I have this giant, screaming woman with a volcano coming out of her...chest. I have another piece that hangs on a wall where I'm flicking off, whoever's seeing it.

Um, so I have like, some pretty controversial pieces, uh, especially with uh, you know, this like (sing-song tone) nice, nice girl from Bridgewater, Virginia, likes studying art and focusing on Church of the Brethren values. So, I kind of wanna, stir the pot a little bit, I want... But not in a, oh I'm here to just, you know, mess things up and say, "K, by, deal with your feelings". Like, I'd rather it be, "oh, wow, that piece is jarring, I wonder what this is about, let's have a conversation about it". And then, be able to like, talk about not just what the artwork is, but where the feelings come, came from. Why I did it. Um, ya, I just, I want people to, to think about it, and I want people to see my art for what it is, and um, be able to interpret it for themselves. Um, that there's my pieces, came from a labor of love, for sure, and came from a lot of stress and a lot of papercuts and (laughter) a lot of, um, you know, late nights and rough hands. So, I, I, I want people to, appreciate something that is not, quote unquote "normal".

B: You're kind of stirring the pot, trying to make the world a better place. And you kind of sound like a Dunker Punk.

J: Oh, (excited tone) gee thanks!

B: Oh, cool!

J: That's, that's, ya, I'm all for that.

B: Ok. One last thing, if someone wanted to catch up with your art, do you have any ways for them to be connected in, as far as like an Instagram or anything like that?

J: Well, I sure do! What kind of Millennial would I be if I didn't have any social media out, (B: laughter) outlook. Yes. Jessiehouffart um, is my Instagram name.

B: J E S S I E H O U F F A R T.

J: And if you forget, you can just remember that it's Jessie Houff art, um, if you forget. That's two f's. Um, that was on purpose. (B: laugh). And, you can also go to jessiehouffart.com to see all of my works, both from my undergrad all the way through my thesis. I guess by the time this airs, all my stuff on my thesis will be up, so you should definitely check out the pieces that I was talking about.

B: Cool.

B: Thanks for...

J: (speaking at the same time) (unintelligible)

B: Go ahead.

J: I also have um, a Facebook page, which is just [jessiehouffart](http://jessiehouffart.com). When in doubt, google Jessie Houff Art. You'll find me. It'll be great.

B: Well great. Thanks for taking the time to talk, and I really enjoyed getting to hear a little bit more about it, and it's really made me think a little more deeply about the, the way that art can be a catalyst for change, and different ways from what I normally would have thought.

J: Ya, well thanks so much, this has been so much fun, and thanks for giving voice to another Dunker Punk in the community.

[Music starts, then fades to background]

Jacob: As a Brethren artist myself, but on like, the musical side, what Jessie said really resonates with me. I feel the constant tug to use my talents to advocate for social justice, or to comment on society. And challenge my community. To see these ideas visualized is so inspirational. Seriously, check out Jessie's installations on her website. Uh, jessiehouffart.com J E S S I E H O U F F A R T dot com. They're powerful in picture, and I'm sure even more so in person, I hope to see them someday, up close. It's so true that non-traditional art is memorable because it's not normal, it's thought-provoking because it's uncomfortable. Honestly, it kind of reminds me of sermons. I mean, who remembers a vanilla sermon, really? Uh, which ones have stuck with you and spoken to you for, you know, more than a week. For me, it's been uncomfortable and challenging ones. The ones that flip what I thought was normal on its side, and the unusually formatted ones.

Um, some that come to mind are where this very podcast originated from. It came from a challenging sermon, sure there was like the tension and inspiration for Dunker Punks podcast, under the surface. But it needed something to set it off. And when Jared McKenna reminded us of the hardcore, countercultural practices of the early Brethren, we were inspired as Dunker Punks to embrace that part of our tradition. Hold each other accountable to live into that. Dunker Punks. Sermon that offer perspective and relay ancient texts to a modern context often stick with me, as well. Um, I wrote a song called "Heed the Prophet" after my friend Bryan Hanger preached a sermon at Washington City Church of the Brethren on how people have trouble listening to prophets throughout Biblical times and today we still stand proudly ignorant to the signs, in modern Christian and Brethren society. Um, you can find that whole sermon on uh,

washingtoncitycob.org. But here's an excerpt that I kind of find more and more applicable to us the closer we get to Annual Conference this year, and our compelling vision conversation that we'll be having. So, here's Bryan.

"As I have started to learn more, and reflect more about this, I wondered who were the prophets in my world, and in my life, that I heard, or simply heard and not heeded. I know that I am hearing some now, and I pray our church is hearing them as well. But if we are, we need to be aware that heeding the prophet, whether it be Ezekiel, or Martin Luther King Jr, can lead you into unknown territory. And with this unknown territory, comes uncertainty, redefinition, and ultimately new life. In terms of the church, I imagine what it would be like to question some of our most basic ideas, and seeing what comes of it."

[background music begins]

As much as powerful words and challenges stick with me, visuals and setting play a role in involving the rest of our spiritual bodies. Jessie and Ben mentioned Young Adult Conference, which is actually happening right now, um, as this podcast is being posted, at Camp Blue Diamond. (woop woop!) And one of the coolest and most memorable Love Feasts I've ever attended was at the 2013 Young Adult Conference. Kay Geyer (spelling?) had just preached on Jesus turning the tables, and we'd been worshipping seated at tables, which we'd flipped over during that sermon. Um, so we sat on the floor, on upside-down tables, and our food for communion was veggies and humus. For the footwashing, we each took a turn walking through, walking barefoot through puddles of paint. Then across a canvas. And then, to our neighbors to wash the paint off of each other's feet.

I think why all this comes to mind, all these different sermons in the context of Jessie's story, is that your belief affects all parts of your life, and it's ok to embrace and express that fact. Anabaptists are weird, radical countercultural group. Dunker Punks especially so. So that should show up in our worship, that should show up in our music, and that should show up in our art. So Dunker Punks, you do you, Boo. And if it ever feels too awkward or uncomfortable, listen back to these podcasts, or reach out to the Dunker Punks community. We're a small, spread out community, but we're doing big things, and we're here for each other.

[music]

Dunker Punks podcast is produced by a collective of cool, creative cats concocting copacetic conversations of reconciliation. Ben Bear sent us our interview today, big thanks to Jessie Houff for sharing her story with us. Please take some time, support her, and check out her art on her website, jessiehouffart.com. J E S S I E H O U F F A R T .com. Or on Facebook and Twitter at [Jessiehouffart](https://www.facebook.com/jessiehouffart). Our executive producer is Suzanne Lay, I am today's host and music and audio editor, Jacob Crouse. Kerrick Van Asselt produces graphics and shareables for us, Zechariah Houser is our production intern, and Dean Feasenhiser transcribes our episodes. You can find those transcriptions, and other information about Dunker Punks, and the podcasts on our website, arlingtoncob.org/dpp. Big thanks to Arlington Church of the Brethren for supporting us and giving us a platform to host our podcast. Dunker Punks! Got some sweet, sweet announcements for ya. We have one more episode left, after this one, before we start a special summer broadcast in our new series format. For the first series, our hosts will revisit a four-part series chosen by you, through the Dunker Punks podcast survey. We're producing small-group

curriculum and discussion prompts that go with it, so stay tuned for the first episode tipping off June 29th, this summer. If you didn't get a chance to fill out the survey and would still like to, it's still open. Check it out at bit.ly/DPPsurvey. That's B I T dot L Y slash capital D capital P capital P lowercase survey.

It's been real hanging out with you Dunker Punks. Until next time.

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