

# Cultivating Structural Memories

A Supporting Paper  
Submitted to the Graduate Faculty of the Department of Art  
University of Minnesota  
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Committee Members: Tetsuya Yamada, Mark Pharis, Clarence Morgan, John Archer

Throughout my childhood, my sister and I traveled every weekend to and from my separated parents' houses, watching the landscape and scenery change on the car ride. The trip from Binghamton's white middle class suburbs, to a rural cabin home every weekend, was a significant journey for an eight-year-old version of myself. I looked for some type of comfort to remind me of the other home I wasn't spending time in; stuffed animals, pictures, trinkets, clothes, jewelry, books, or indicators of the nearness of the destination on the journeys to and from. My career after completing undergraduate school has moved me to many new states and opportunities to travel. Each place contained some extreme difference in their landscape and scenery from the previous. I utilize memory in my daily life as well as in my studio. If our present day living doesn't include a stable home, I believe our memory is essential to creating a "safe haven of recognition" by other means (Csikszentmihalyi, 1979). We give significance, unknowingly, to objects or spaces that carry some emotional gratification because they are attached to some distant experience we have had with that object or form. It is something that many may not be aware of as they travel or go about their daily lives. There is something intriguing about what it is that we gravitate towards to and why we have this seemingly constant necessity to feel at home. This is what I study through my process of creating sculptural installations. As I continue to move, I carry this need to find comfort in new locations as they differ so immensely from the other places I have been. Subconsciously, I look for occurrences in structural situations that create feelings of nostalgia, reminding me of an earlier version myself. I hope to be reminded physically of previous places I have lived. In these moments, the architecture and various shapes in structures create moments that bring me back to comforting times with feelings of excitement, content, wonder, and remembrance.

We are all influenced by the powers of disorientation, by either moving, traveling, or being in completely different environments than we are familiar with. In the disorientation, we figure out how to adjust ourselves in the new scenario we inhabit. Everyday objects and scenarios can produce memories from a previous time that will generate a comfort in the new space. If we can use the act of “recognition” of our inner selves in the home setting, we can then utilize “aesthetic perception more acutely outside of it” (Cscikszentmilyai, 179). This doesn’t just apply to our physical home but if we find the sense of comfort in other spaces, this concept can be applied to them. In my personal life, which is so closely attached to my studio work, I find home in the architecture and structures present in my daily life that turn into intimate spaces. Specific characteristics of spaces I am drawn to re-appear in new environments. This is influenced by my process of gathering imagery for personal gratification and for my studio practice: archways, repeated line, layering of information, color, the illumination of light, abstract forms. The emotive power of architecture for me is overwhelmingly reassuring. As I learn more about how I function as a human being in this world, my quest to understand the influence architecture has on my emotional well being as I search for a feeling of ‘home’, is never ending. In my daily life I “cultivate” the investigation of such spaces to push forward in my journey (Cscikszentmilyai, 4). I desire to make work that examines these experiences and ideas. My installations evoke curiosity and are suggestive to viewers to contemplate the built spaces I create.

On a sunny morning run through town in Oaxaca, Mexico last summer, I approached the façade of an adobe house. I felt immediate relief in that moment. I purposefully placed myself, alone, in this completely new environment in hopes of investigating my reactions to an extremely unfamiliar landscape I’d ever encountered before. My surroundings in Oaxaca were full of history, culture, color, and numerous people, celebrating a festival of heritages from the many surrounding

villages on that particular week. Feelings of being disoriented and slightly uncomfortable came up, yet I was able to find moments of understanding and encouragement in the structures that I encountered on my walks through the city. On this particular morning, venturing on a road that overlooked the valley of Oaxaca, questions of doubt rose up in my mind. I was determined to overcome this fear and realize the invigorating experience it could be. Turning the corner down the street, my eyes were filled with the homes and businesses of the Oaxacan residents. A particular adobe home halted my run and I only felt excitement.



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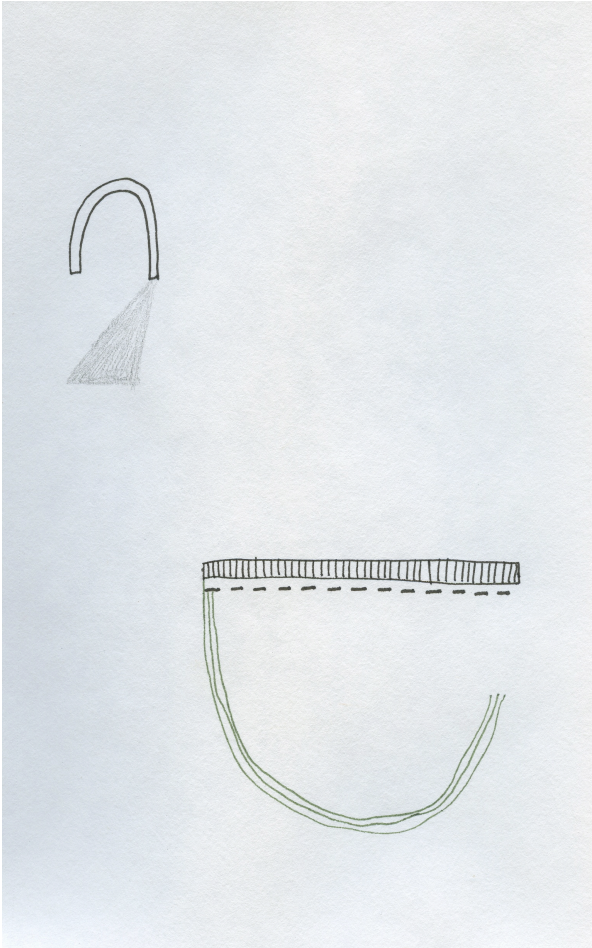
The archways drew me in. An aged stone wall was topped with an aqua, cement railing. A small step up to the left led to the staircase, directing you to a black, wooden-door. The staircase, lined with the same aqua arches as well, mirrored the ones above. Behind the staircase, a red-bricked wall with dark brown moss grew on its surface. On top of the red-bricked wall, a series of planted pots, small tree, water heater, and a quaint tin shack were pleasantly aligned. The texture of the

stone wall in contrast to the layering of the red brick felt similar to spaces that I had seen before. Old buildings on the small streets in Florence and waterfront structures in Portland with walls of brick; this new experience moved me through my own memories. In that moment in Oaxaca, my fears eased, I felt an understanding of my surroundings, and the experience turned into information that would influence me in my studio.

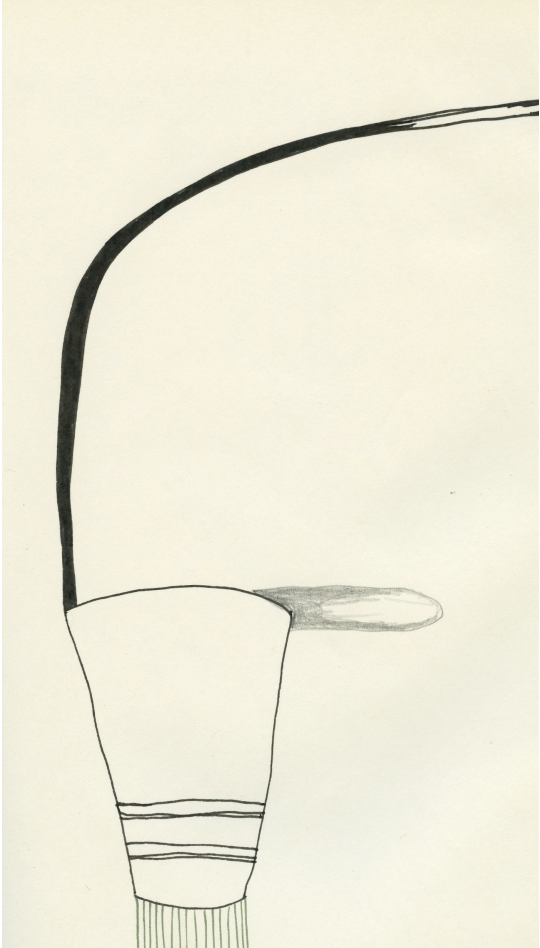
When my practice developed in college, I started to document particular architectural spaces habitually in various locations and I referenced them in my studio. I dissected the spaces, turning the photographs themselves into drawings and gouache paintings. It made sense at that time to incorporate my translated imagery into my ceramics work by introducing similar drawings to the vessels themselves. This practice gradually became simplified and turned to abstracted pieces of information. As I developed more of an attraction to specific forms and textures in the scenes and less to the entirety of them, the information that went into the work was increasingly pared down. The conceptual ideas that came from being in these spaces started to become apparent. I progressively became more attached to certain shapes in the places I encountered as well as certain information that was going into my drawings. My awareness of the memories that surfaced through the process of analysis gradually developed.

From here, my ideas were taken off of the utilitarian pot. I felt that abstract hand built objects would allow my exploration of memory to be more expressive in my work. The multiple processes that happen in my studio before my installations are created, are essential to my practice. I engage with the transformation my experiences in architectural spaces go through and observe how they turn into visual reinterpretations of the memories. After traveling or moving, I bring an abundance of new information to my studio and write about the reactions that were

experienced in specific spaces. I go through a period of drawing and making quick sketches that incorporate forms I have written about and from my collected images.

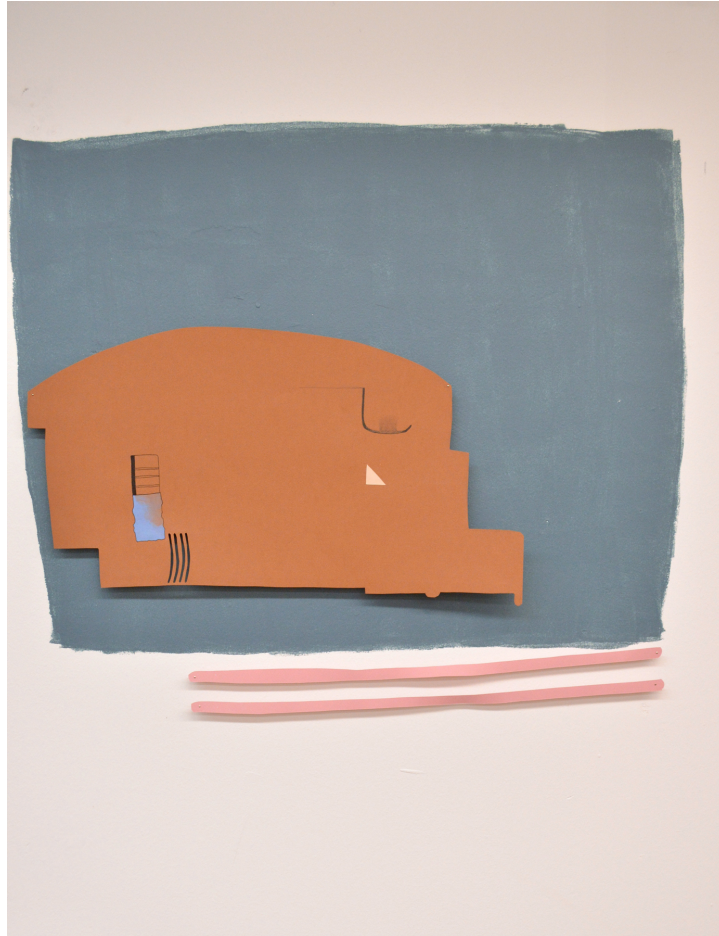


2. Sketch; 2013



3. Sketch; 2013

After, more refined abstract gouaches are painted and placed in my studio as I remember the experiences they came from.



4. *Blue*, 2015

There is a thorough investigation of these spaces that takes place as the images are dissected and abstracted. While these processes happen, I also draw in my sketchbook the shapes that could become large, ceramic objects. The forms I am drawn to reveal themselves as I write, sketch, and paint. They become important and necessary to me emotionally, motivating me to build them out of clay. The different processes I go through that lead me to hand building influence the ceramic pieces to reference my drawings and have a connection to their style. My objects develop a strong connection to my memories as my technical understanding of working large progresses. I become more aware of my own evolution as a person and this energy is manipulated into the clay. Because of this, there is a personhood that presents itself in the pieces. After the progression of

working on the piece for an extended period, the completed objects require a place to live. My spatial installations evolved as a way to place the sculptural forms into an environment. In them I also incorporate other constructed components using wood, foam, wire, paper, cement, rope, fabric, paint, and light. These elements are essential in forming the new settings where my ceramic pieces live.

In my installation, *When we can feel that over here*, the large hand built object has an anthropomorphic presence.



5. *When we can feel that over here*; 2014

The object becomes a character in the space because of its cast shadows and the components in it that reference potential limbs. With the addition of other materials in the installation, the space shifts and viewers are asked to consider the environment beyond the large piece. On the opposite



wall, there is shadow from a wooden object in view as an assembled wood stand is placed in the right corner, holding two smaller ceramic pieces.



*6. When we can feel that over here; 2014*

The stand next to a yellow wall and provides a quiet moment in relation to the dramatic gesture across the room. All of the pieces are essential to the viewers' thoughts of architectural spaces and their own selves as they experience this installation.

Richard Tuttle, a prominent artist in the 60's in the post minimalist art movement, has been influential to my practice. Tuttle is attentive to the power spatial relations have on the aesthetic experience in his work as well as the experiences he develops his work from. He creates work using a variety of material; bubble wrap, plywood, and paint, to wire, plastic tubing, and cardboard. The way he incorporates these material and found objects into a space, visually changes the room that the installation is situated in. When viewers encounter his work, "The focus in their vision changes" (Maybach). It forces people to examine the negative space surrounding the objects, the cracks in the walls, and the areas that may be overlooked.



*7. Source of Imagery V (1995)*

In my own pieces, I aim to address similar subtleties in the space. The way in which my objects and Tuttle's pieces inhabit a room, addresses the empty space in a quiet way.



*8. Really. Just look with me on the other side. 2014*

The idea of nothingness is prominent in his practice and work. “The fact that something was made where there was nothing before” is the drama and intrigue of his work (Maybach). There is a language that forms between the space of nothingness before and the space filled with the “crummy materials” after (Maybach).



9. *Looking for the Map*; 2014

The dialogue that he encourages between objects in the space he calls “nothingness,” is in line with my interest in the dynamics of the relationships between two structures in my own installations. Although his ideas do not deal with architecture, there is evidence of memory and what specific forms may suggest. He focuses on the contemplation and quieter moments in life that take us back to a comforting place. There is a reference to space beyond the physical that plays with the viewers’ past experiences. Perhaps in Tuttle’s work as well as my own, there is a certain line quality that reawakens a past part of our lives.

Through documentation and the study of the information in my studio, my pull towards comforting structures is a desire to feel at home. There is something familiar about the visual

information in their presence. There are layers of different materials, juxtaposition of color and form, and pictorial qualities that are captivating. In Florence, Italy, history that was so completely inherent in the construction of the city was overwhelming and I noticed the formal qualities that ran like a thread from one space to the next. A memory and sensation was also connected to each situation. The memory was of a past I didn't know, but I also felt a bodily connection to the space as I grew curious in what the history of the structures were. In this relationship that formed, the situations I encountered became intimate spaces. My own connection to the forms and objects in view were made, creating new memories and a history of my own. In Marc Treib's book, Spatial Recall, Juhani Pallasmaa wrote an essay on spaces that have existential qualities for some people. He says,

“Architecture has to safeguard memories and protect the authenticity and independence of human experience. Architecture is fundamentally the art form of emancipation that makes us understand and remember who we are” (Treib, 35).

Architecture is able to hold specific memories within its structures and trigger emotional importance. The physicality of the structures and the evidence of use enhance the experiences we can have with them. The fact that it is not a natural landscape but a man-made setting, makes a substantial difference. The buildings hold clues to other people, other times, the influence of the natural world, and recognition of specific societies. Objects hold importance in similar ways, yet they do not hold the power of bodily relationship that architecture gives. It decays and reacts to use in different ways. When I recognize the connections of past buildings I've encountered with new ones in my present situation, “what is perceived interacts with what is remembered” (Treib, 38). With these memories, I feel a sense of security and am able to engage with the moments in the new environments. The ways in which I comprehend new towns will always be the same as I move and travel. By accumulating memories that comfort us, “we are able to relive the memories of

protection” in the spaces that may seem wary (Bachelard, 6). I am aware of my own emotional development in these processes and my work is a way in which I record and understand the adjustments I’ve made to myself.

In memory, indistinct or with significant recognition, there is a suggestion of all that has gone before (Treib, XIII). It may be a certain structure in the town in which we live or buildings with similar personalities that appear in multiple settings, which can bring up certain emotions. For different people this may be apparent or unknown. Those who are aware of these encounters may find comfort and understanding of their physical location more quickly than others. The way people interpret their environment is particular for each individual, as they bring their own individual experiences to the situation. We influence the space with our presence just as much as we are influenced by it. We apply meaning and significance to architectural spaces we encounter, which are controlled by our own memories and intentions (Treib, 22). My work is based on these beliefs as I investigate the moments themselves. The past memories I reflect on in a space create a physical, memory driven experience in my installations. Viewers are not expected to relive the inspiring situations in which I am referencing. Rather, I give them a space to contemplate, search, and examine in a similar way I do in moments that reveal self-understanding. When confronted with a new space, I remember multiple moments from my past. I contemplate time, my own personhood, and the feelings I experience that are connected to the many places I have been. My body also recalls the influence architecture has on my engagement with it. I have a bodily connection to the structures because the “act of memory engages our entire body” (Treib, 28). I am more physically connected to the potential of a place that can bring me to a place of discovery. My installations contain this physical relation, directing the mood and thoughts that arise for those in the space. There are implications of structures and perspective with in the shapes as well as a pictorial

investigation. The bodily engagement between the larger structures and the smaller, flatter objects on the wall forces viewers to question where the space may exist and from where it came. In their search for understanding, viewers never land on a defined place, time, or memory. They move through the space examining and exploring the possibilities of how the multiple pieces of information connect.

Luis Barragan, a Mexican architect, was interested in moments of embodied contemplation. His work strove to create situations where one could have quiet considerations. In the structure of his home in Mexico City, one courtyard simply contains five flat walls in the space.



10. *La Casa Luis Barragan*; 1948

One is orange, two pink, and the other two remaining cement beige. With these simple formal considerations, he was able to make viewers pause and reflect. The light adjusts over the course of a day, changing the space of the courtyard. With the varying shadows, slight shifts in the experience occur just by the use of moving, natural light. The space calls for new consideration as the day passes on. An intense, sharp shadows in one area and muted light in another, changes to a

shadow of an overhanging tree on one wall and a new extreme shadow form on the ground on the opposite corner. Barragan's work incorporates the act of contemplation in a subtle way, suggesting suspended time to "allow the experience of the encounter, of destiny, and of chance" (Usabiaga, 11).

When we allow ourselves to react to a setting that impacts us and completely reside in that moment in time, we can feel our emotions more honestly. Jane Bennett termed these moments "the agency of assemblages." Assemblages are defined as the materials and objects that inhabit the world around us in a formation and scene. The entirety of the space is not solely our human bodies confronting the situations, which affect our comprehension of the scene. But our physical selves are part of the grouping as well and influence the totality of the experience. The assemblages come to life when we "collaborate" with them in these moments. At the same time that our bodies are influenced by the materials that are in the situation, we are also adding to the information in the scene. We change the environment and understanding of that space with our presence. It is important to acknowledge what the events are that produces honesty within us in some form. When we are open to what is before us, we are able to observe our true selves. As I explore architectural assemblages, I am able to be truthful to myself in the moments I am contemplating them. In our society, there is constant change and movement towards the next goal, task, event, or venture. It is easy to become detached from ourselves and become disoriented in our surroundings. If we can recognize when we feel oriented in our bodies and what it is that initiates us to take in the experience with more thought, we can find comfort in the familiar information before us. The clues that pull us to these moments repeat themselves. If we are drawn into a feeling of understanding, as I am when I approach an arched form, we continue to subconsciously search for these signs to help guide us to that experience. I cultivate formal

elements of my surroundings, allowing myself to form honest memories. These experiences are then brought into my artistic practice increasing their importance. The significance they acquire in the processes in the studio is felt in my installations. Although I don't share my personal memories explicitly, there is evidence that the information in my ceramic objects and built environments comes from an intimate place.

Thinking about these concepts of aesthetic perception, reorientation, agency of our environments, and ability of architecture to preserve personal memories, it is our emotions that direct us to what situations we put ourselves in front of. Although we may be placed in circumstances that are out of our control, we use our emotions to guide us to hints of certain pieces of information that can put us at ease. While we are on a search to "find our way" and "feel at home" as Sara Ahmed says, we look towards what is familiar. Even if the familiar is the act of getting lost, that can become something that we understand and draw ourselves towards. We "reach toward objects that are already within reach" and to the actions that help us in our orientation (Ahmed). This applies to everyday objects and our homes, but also the spaces beyond them and to the structures that inhabit our daily lives. As we give these various pieces of information a level of aesthetic attention, they "attain significance through our psychic activity" (Csikszentmihalyi, 173).

It is easy to become highly focused inward on ourselves that we may pass by moments within our environments. We must be aware of the potential to give substance to the moments though as our "aesthetic dimension is vitally important in how we relate to the world" (Csikszentmihalyi, 176). My own personal understanding of the world relies on my attention to the familiarity of architecture. I translate the emotive pull I have towards them and incorporate it into my ceramic pieces and the environments they exist in in my installations. In my ceramic

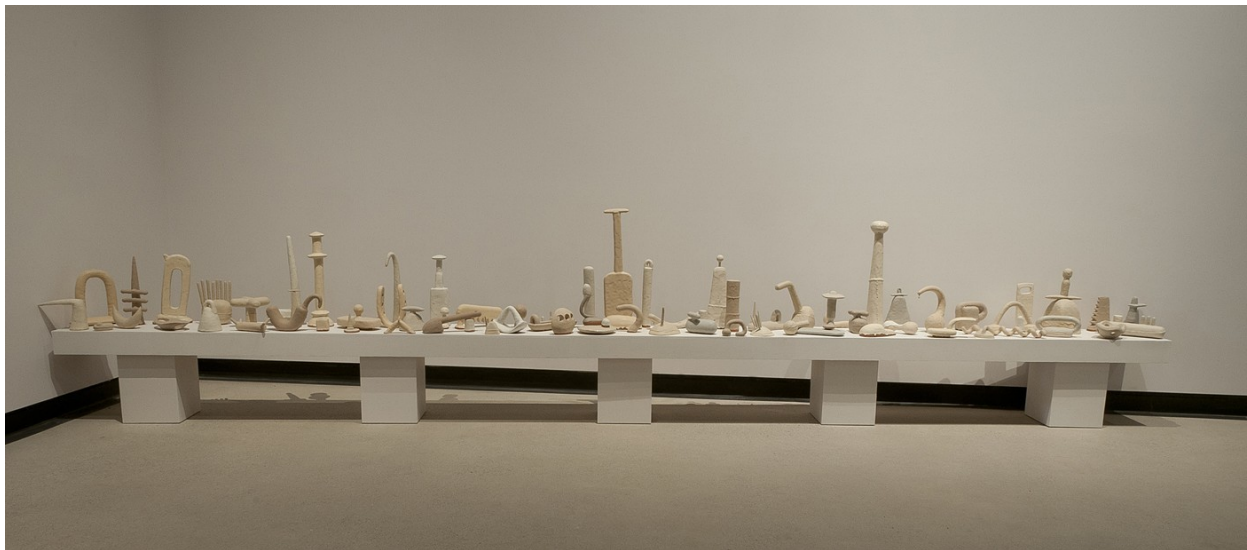


forms and built environments, I connect my viewers to the energy source of how they were created. “If artistic objects reflect personal identity...their function is important because they serve to unite experiences in symbolic form” (Cscikszentmilyai, 178).

Zeimra Beiner, a contemporary ceramic artist, puts significance to objects in the way I do to architecture. In his statement he says,

“the everyday is interpreted, re-contextualized and abstracted as a reflection of life passing through me....I’ve become increasingly interested in scale, composition, and the relationship between objects to space. Therefore the way objects sit on objects, rest on the floor, and are supported in space requires careful consideration.”

For example, in his piece *Grey Alphabet*, he created forms that referenced possible tools or potential objects, yet their specific connection to real items in the world is unclear.



11. *Grey Alphabet*, 2014

They are all similar in dimensions, seeming to be able to be handled like a tool that one can pick up and utilize. Although the forms differ significantly from one another, they relate in their texture, surface, color, and context. Your eye moves along the long table easily, trying to relate one piece to the next, and find their possible function and connection. You never land on a specific purpose for any of the forms. It is apparent that a maker handles the pieces, leaving a trace of subjectivity

and personal experience, translating into their formation. There is an underlying curiosity to see if the objects could reference those from our personal life. Much of Beiner's work lies in this realm. He is constantly translating his everyday life into his work, interpreting the objects that exist in his daily life into pieces of work. He acknowledges the idea Csikszentmihalyi speaks of, about one being aware of the "psychic activity" revolving around an object or instance in one's life. Although Beiner doesn't investigate architecture and space as I do, he is interested in memory in a similar way. Him and I alike, investigate the translation the objects made in our studio go through because of our experiences we project onto them as they are being created. We are looking at our own formation through the understanding of our recollected memories.

Today in my studio, the practice of documenting spaces is crucial to my process. Traveling to new places, as well as recognizing the spaces that surround my daily life, is necessary to what is produced in my studio. My eyes are trained to simply see these pockets of information without a search. The abstract forms in these situations have a specific necessity to the functions of that space and the image that I capture. I am intrigued to continue investigating similar looking spaces and how my installations evolve as my understanding of the phenomenology of architecture develops. This process of exploration and interpretation turns into a cyclical practice. As Pallasmaa said, "We are in a constant exchange; as I settle in a space, the space settles in me...We are in a constant exchange with our settings; simultaneously we internalize the setting and project our own bodies...upon the setting" (Treib, 27). The past explorations I've gone on, actions in my studio, and installations, get projected into the new. I am continuously inserting information in front of me because of the repetition of inquiry in my practice.

The work in my thesis show is a recollection of the series of experiences I have had up until this moment in my life. Although a lot of the imagery is influenced by my most recent trip to

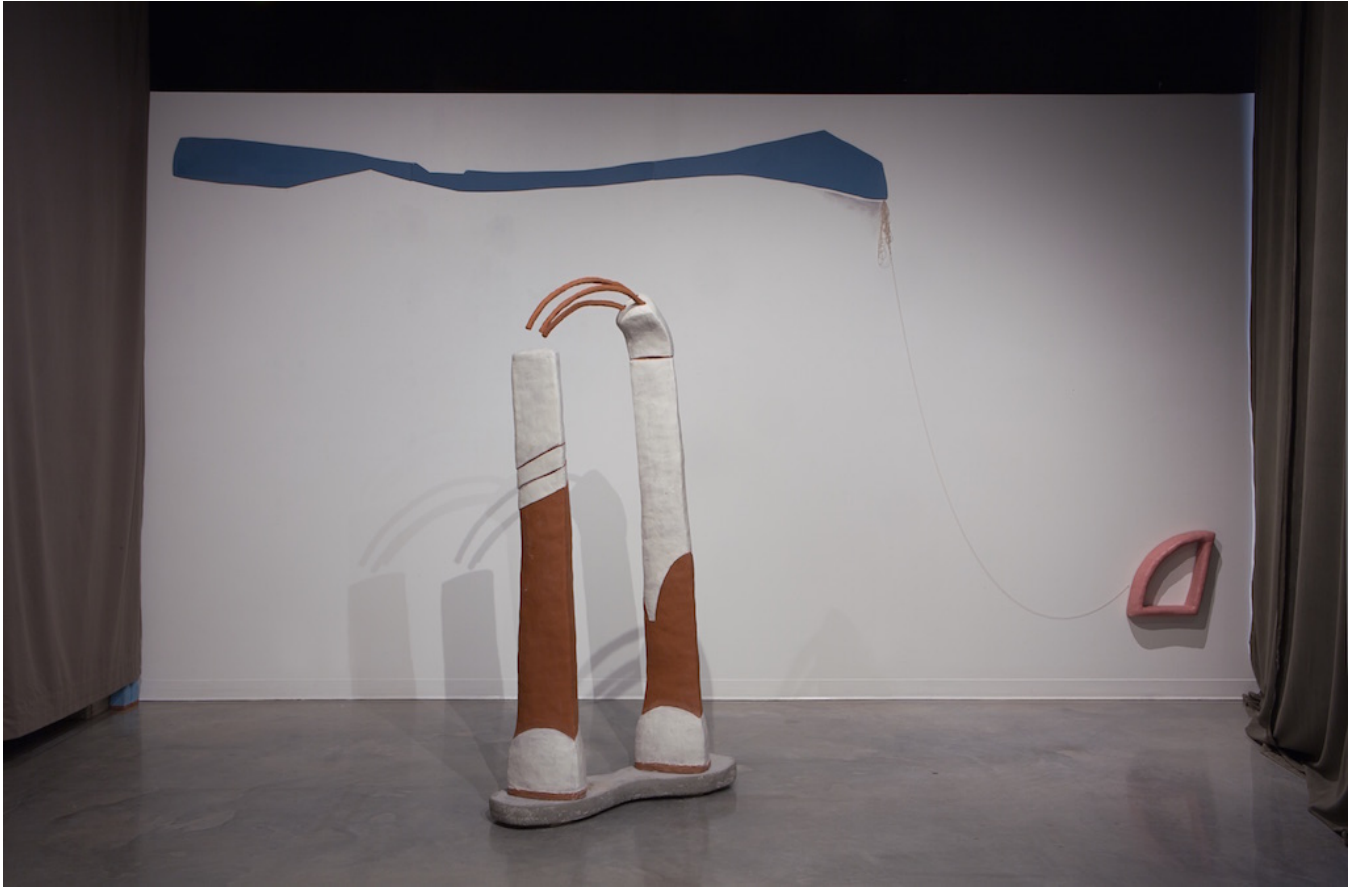
Oaxaca, Mexico, there are reoccurring ideas that come from different stages in my life. This installation formed by gathering visual and emotional information from all of the influential places I have been. It is a subtle representation of how I understand myself presently because of it. Visually, archways and color inform the space. The moveable wall and curtain occupy the room in altered orientations. Although there are large gestural pieces in this installation, I leave room for quiet moments with small hand built objects, canvas that casts a shadow, and other materials that give a softer presence. I employ the emotions that came up in the formation of the structures to inform the installation portion of my process. The room is transformed into a new environment with implications of personal meaning. There is a struggle to land in one spot though, and come to a distinct conclusion to the installations statement. As my own travels have not brought me to a place to settle or call home, I am still searching in the structures and architecture that surround me to become a more intimate space that will make me feel more content in my environments and help me better understand who I am.

“Belief in the significance of architecture is premised on the notion that we are, for better or for worse, different people in different places and on the conviction that it is architecture’s task to render vivid to us who we might ideally be.”

-Alain de Botton



12. *Can you look where I'm pointing? If you focus hard enough, this is where it all feel right.* (detail); 2015.



13. *Can you look where I'm pointing? If you focus hard enough, this is where it all feel right. (detail); 2015.*



14. *Can you look where I'm pointing? If you focus hard enough, this is where it all feel right. (detail); 2015.*



15. *Can you look where I'm pointing? If you focus hard enough, this is where it all feel right.* (detail); 2015.

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## Appendix A: Image List

1. Oaxacan Home; Digital Photograph; Oaxaca, Mexico; 2014
2. *Sketch*; Ink and Graphite Drawing; 8"x 5"; 2013.
3. *Sketch*; Ink and Graphite Drawing; 8"x 5"; 2013.
4. *Blue*, Acrylic, gauche, pen, cut paper; 3' x 2'; 2015.
4. *When we can feel that over here*; Clay, wood, cement, fabric, acrylic, hardboard, string, moveable walls; Variable Dimensions: Room installation; 2014.
5. *When we can feel that over here*; Clay, wood, cement, fabric, acrylic, hardboard, string, moveable walls; Variable Dimensions: Room installation; 2014.
6. *Source of Imagery V (1995)* (Richard Tuttle); Galleri Nicolai Wallner, Copenhagen, Denmark; (Courtesy artnews.org); 2010.
7. *Really. Just look with me on the other side.*; Clay, wood, brick, cement, string, fabric; Variable dimensions: Room installation; 2014.
8. *Looking for the Map* (Richard Tuttle); Pace Gallery, New York, NY. (Courtesy Pacegallery.com); 2014.
9. *La Casa Luis Barragan* (Luis Barragan); Mexico City, Mexico; (Courtesy Sketch42.com); 1948.
10. *Grey Alphabet* (Zeimra Beiner); (Courtesy Zeimrabeiner.com); 2014.
11. *Can you look where I'm pointing? If you focus hard enough, this is where it all feel right.* (detail); Clay, cement, steel, acrylic, wood, foam, fabric, drywall, string, wire, hardboard. Variable Dimensions: Room Installation; 2015.
12. *Can you look where I'm pointing? If you focus hard enough, this is where it all feel right.* (detail); Clay, cement, steel, acrylic, wood, foam, fabric, drywall, string, wire, hardboard. Variable Dimensions: Room Installation; 2015.
13. *Can you look where I'm pointing? If you focus hard enough, this is where it all feel right.* (detail); Clay, cement, steel, acrylic, wood, foam, fabric, drywall, string, wire, hardboard. Variable Dimensions: Room Installation; 2015.
14. *Can you look where I'm pointing? If you focus hard enough, this is where it all feel right.* (detail); Clay, cement, steel, acrylic, wood, foam, fabric, drywall, string, wire, hardboard. Variable Dimensions: Room Installation; 2015.

## Appendix B: Artist Statement

“Belief in the significance of architecture is premised on the notion that we are, for better or for worse, different people in different places and on the conviction that it is architecture’s task to render vivid to us who we might ideally be.”

-Alain de Botton

My work explores the recollection of experiences I have had with architectural structures and spaces that are prominent and influential to me. I am interested in the memories of the meaningful occurrences I have with them and how they have formed my memory and studio practice in a particular way. Through the progression of moving, finding familiar situations in new surroundings, feeling more settled and oriented, and becoming more aware of my own emotional development, my work is a way in which I can record and understand the changes and adjustments I’ve made.

I am curious as to how my recollection of seemingly insignificant spaces morphs and changes according to these experiences I hold. My translation of them into abstract ceramic objects creates a sense of remembrance yet with an unknown specificity. The ambiguous forms are placed in context with other materials and built structures, developing new relationships and meaning from their arrangement. My installations evoke curiosity and are suggestive to viewers to contemplate the built environment I create, similar to my search for a feeling of understanding as I encounter particular architectural spaces. Presented is an unfolding of a story and idea rather than addressing a specific moment. As I learn more about how I function as a human being in this world, my quest to comprehend the influence architecture has on me is never ending.

## Appendix C: CV

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### **Education**

- 2012-present University of Minnesota; 2015 MFA Candidate: Ceramics; Minneapolis, MN
- 2009-10 Colorado State University; Post Baccalaureate Study: Concentration in Ceramic Art; Fort Collins, CO
- 2004-08 New York State College of Ceramics at Alfred University; Cum Laude  
BFA: Concentration in Ceramic Art and Painting; Alfred, NY  
Minors: Art History, Music
- 2007 Lorenzo De' Medici; Concentration in art; Florence, Italy

### **Exhibitions/Related Experience**

- 2015 Underlined Action; U of M MFA Thesis Exhibition; University of Minnesota Nash Gallery; Minneapolis, MN; 2015.  
Stool Sample; Co-Curatorial Exhibition with Chris Groth; Midnight Brigade Gallery Minneapolis, MN; 2015.
- 2014 Featured Artist: Lillstreet Art Center; Chicago, IL.  
Blinking Fresh: New work by U of M Graduate Art Students; University of Minnesota Quarter Gallery; Minneapolis, MN  
For A Limited Time Only; Invitational Installation Exhibit; University of Minnesota Quarter Gallery; Minneapolis, MN  
Recipient of Summer Travel Fellowship; University of Minnesota Art Department  
*A Formative Artistic and Personal journey in Oaxaca, Mexico*
- 2013 Yunomi Invitational; AKAR Gallery; Iowa City, IA  
Fresh Laundry: New work by U of M Graduate Art Students; University of Minnesota Quarter Gallery; Minneapolis, MN  
Pairing Pottery Dining Experience; Four Course meal paired with handmade dinnerware; Collaborating artists: Nick Moen, David Swenson, and Victoria Dawes; Sapor Café; Minneapolis, MN  
Winter Wares; Circa Gallery; Minneapolis, MN  
Let There Be Light: Holiday Exhibition; Lillstreet Art Center; Chicago, IL.
- 2012 Clingman Café Cup Show: Invitational; Clingman Café; Asheville, NC  
Made for Each Other: Juried Show; Studio 550 Art Center; Manchester, NH

- Containment III: *A Nesting Instinct*; Invitational; Crimson Laurel Gallery; Bakersville, NC  
 Combined Forces; Odyssey and St. Pete Clay Resident Exchange show; Asheville, NC  
 Minty Fresh; New work by U of M Graduate Art Students; University of Minnesota Quarter Gallery; Minneapolis, MN
- 2011 Odyssey Resident Artist Open House; Odyssey Center for Ceramic Arts; Asheville, NC  
 Southern Highlands Craft Guild Show: July and October; Asheville Civic Center; Asheville, NC  
 Collect(ive) Components: Resident Artist Show; Odyssey Center for Ceramic Arts; Asheville, NC  
 Cup: The Intimate Object VII; Charlie Cummings Gallery, Gainesville, FL
- 2010 Southern Highlands Craft Show; Asheville Civic Center; Asheville, NC  
 Post Baccalaureate Ceramic Students' Show; CSU Art Department; Fort Collins, CO
- 2009 First Friday Art Walks: First of every month; Four Square Studios; Portland, ME  
 Teapot Show; Portland Pottery; Portland, ME
- 2008 BFA Thesis Exhibition, Harder Hall; Alfred, NY  
 Window Installation, Women's Studio Workshop; Rosendale, NY  
 Holiday Show; Portland Pottery; Portland, ME
- 2007 Utilitarian Digest; Turner Student Gallery; Alfred, NY  
 "Ciao Ragazzi", Turner Student Gallery; Alfred, NY  
 Summer Interns Exhibition, Turner Student Gallery; Alfred, NY  
 Lorenzo De' Medici School Exhibition, Lorenzo De' Medici School Library; Florence, Italy  
 ZanZara City Wide Art Competition; St. James Church; Florence, Italy

***Professional Experience***

- 2014 University of Minnesota: Teaching Assistant; Minneapolis, MN  
 Spring Semester Beginning Ceramics: Mark Pharis  
 Fall Semester Beginning Ceramics: Anna Metcalf  
 Intermediate Wheel: Stephanie DeArmond
- 2013 University of Minnesota: Teaching Assistant; Minneapolis, MN  
 Spring Semester Beginning Ceramics: Tom Lane  
 Intermediate Hand building: Tetsuya Yamada  
 Summer Semester Beginning Ceramics: Terry Hildebrand
- Penland School of Craft- Studio Assistant for Tetsuya Yamada: Object and Context Workshop; Penland, NC

