

**Connections Between Language, Form and Ideology**

**A Supporting Paper**

**Submitted to the Graduate Faculty of the Department of Art  
University of Minnesota**

**By Nicholas Wells**

**In partial fulfillment of the requirements of the Master of Fine Arts Degree  
in Art**

**May 12, 2016**

**Committee:**

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**'Create, artist, do not speak.'** This speech has been made to us all too often by people who claim to speak for us, think for us and act for us: politicians, intellectuals, industrialists, teachers, art critics and others. And we have always been betrayed. (Asger Jorn in his opening speech to the first World Congress of Free Artists in Alba, Italy. September, 2 1953.)

With *Albissola Reimagined* I propose nothing more than a subtle, underhanded parallelity between the effects of language and overbearing political and economic ideologies on our experience of works of art. This applies especially to the ideals of craft and design sensibility we experience as incursions on the development of an artistic practice. Prolonged periods of speaking about artwork, while not making it, give one a sense of the almost absolute power words have of shifting perceptions of visual art's "physical realities". After one such period of about three months, I began to feel distanced from the "sublinguistic" state in which I had been working. I had visited exhibitions, amassed photos, written about my experiences, spoken to other artists and students about our work, and reread what I had written, but never touched any physical materials. This resulted in a number of drastic shifts in the way I thought and felt about my own work; work which, if we are to follow modernist thinking, is its own truth emanating from deep within the soul of the artist. If a small amount of temporal remove and a series of conversations can change these "truths", then they are not true. Upon digesting these shifts in thought, I set out to create works which engage an audience's linguistic, literal impulse to decode a work of art in order to know its truth, but ultimately frustrate it.

In *Albissola Reimagined*, I have taken the text for *The Second Experiment of the Bauhaus Imaginist*, by Asger Jorn, as my point of departure for these acts of translation. The *Second Experiment* was undertaken by Jorn in Albissola, Italy, a town with a deep tradition of pottery production, and more recent Futurist influences. Jorn's experiment was "the decoration of about a hundred pieces of tableware in *terre-blanche* by a group of children" in order "to demonstrate that any child under school-age is more capable of utilizing modern techniques to make a surface full of homogenous and vital imagery than all the professionals of artistic, craft, architectural or industrial decoration." (p 101)

This experiment by Jorn was an effort to resist the influences of The Ulm School of Design which, building on the Bauhaus tradition, sought to produce artists and designers who were primarily highly skilled craftspeople. These students were to be aware of material complexities, industrial production methods, and the psychological and physiological interaction between consumer or audience and objects. Jorn and his avant garde cohort saw this as antithetical to their goal of establishing an artist institute which coopted industrial means in pursuit of pure imagination and experimentation.

(Jorn 5-6)

***"Pulse Width Modulation, or PWM, is a technique for getting analog results with digital means. Digital control is used to create a square wave, a signal switched between on and off."*** (<https://www.arduino.cc/en/Tutorial/PWM>) I imagine myself continually flipping a two-position switch, the generic, stainless steel and red plastic kind used in aftermarket automotive electrical work, which toggles back and forth rapidly between encoded linguistic thought and our embodied realities. Just as PWM achieves its analog result with high frequency switching,

**my sweaty fingers toggle ever faster, trying to blur the line between these two modes of understanding.**

As a fine art student whose studio, materials and wages are dependent mainly on my assistance in classes of non-art students concerned with developing craft skills, I am in a unique position to engage this historical moment through my process. Making one's way in the academic ceramic community is a constant process of reckoning with the ever-present craft and design specter which has haunted the field for decades. This is a field where craft skills, utilitarian design sensibilities, and technological innovation, as a pursuit in and of itself, are often valued over truly free thought and philosophical innovation. With the *Second Experiment*, Jorn leveraged his access industrial means of object production (the potteries) to challenge the extant views on value creation in arts education. With *Albissola Reimagined* I am utilizing the industrial means of production and craft sensibilities of classroom structure to translate and recontextualize the historical moment of the Imaginist Bauhaus for my current position as a graduate student in the Department of Art.

These works are the results of acts of physical translation in which the embodied reality of an object or situation infringes on its blatantly linguistic origins. Although these pieces stem from textual citations, they are not text works in the vein of Glenn Ligon or Bruce Nauman. Nor do they exist as purely formal works which reference language in the manner of Haim Steinbach or Cy Twombly. These pieces occupy a third space which comes into being through an embodied translation. They are mumbling vocalizations which retain all of the hallmarks of direct, sincere linguistic communication but resist the viewer's efforts to decode their meaning. The bodily, spatial and material

circumstances of their creation, or translation, impedes on any impulse to “read” the work. Put simply, instead of creating an art object and allowing for its translation into concrete words, I have taken the accompanying text of a true historical moment and translated it into physical art objects which embody the content of the text.

**He [Charles Babbage] researched, computed, and published a Table of the Relative Frequency of the Causes of Breaking of Plate Glass Windows, distinguishing 464 different causes, no less than fourteen of which involved “drunken men, women, or boys.” But the tables closest to his heart were the purest: tables of numbers and only numbers, marching neatly across and down the pages in stately rows and columns, patterns for abstract appreciation. (Gleick 82)**

Some months ago, a project began in my studio. At the time, I was interested in how a sincere act of communication on my part could be misconstrued or augmented by presenting it in different forms. These forms of the singular act could be imagined to exist within what I call different contexts. Each of these contexts depends on different systems for encoding and interpreting meanings. A handwritten note has always appealed to me as the most sincere and direct form of communication. In person, verbal communication often becomes clouded by body language. Email allows for easy editing and careful word choice with no evidence of the deliberation. A note scrawled on whatever scrap of paper is at hand can be regarded as truth due to its balance of immediacy and permanence.

**It occurs to me that metaphor and symbolism are more direct than simple statements and actions. It seems counterintuitive. When I say direct, I mean literal, concrete, prescriptive, unidirectional. I am using these adjectives here as negative descriptors. They may appear in a different light later in this text. When one uses metaphor in writing or artwork, the comprehension of this act requires the viewer or reader to internally construct a linguistic framework. Examples of this might be “Thing A represents thing or concept F, so now I will consider F.” In light of this, the catalogue of art historical and literary symbolic meanings becomes a hegemonic presence in the act of experiencing art. Almost no object, image, or material can be removed from its symbolic framework that has been encoded in millions of essays, books, and conversations, and taught in thousands of classrooms, museums and galleries. The more one knows about this encoded framework, the more unbearably weighted the decision to use or represent a thing in one’s work. I am not claiming to have freed viewers of my work from the burden of the art historical cannon.**

For the last two years, I have lived with a small wall in my studio. It was added to the space to separate my half from the other. It is about eight feet tall, ten feet long, and bolted into the existing structural wall and the concrete slab of the floor. There was a certain point in time when the wall became a fixture within the space. It was no longer an addition. The daily activities that I pursued around this wall had given it added meaning, more gravity. Pinning images to the wall, placing objects adjacent to it, and butting my desk against it gave it a presence that I was only able to grasp once the entire space became mine. The wall still belonged despite the fact that it had outlived its intended purpose.

**One of the entries under *translation (noun)* in the online version of the Merriam-Webster Dictionary reads: “*The act or process of changing something from one form into another.*” Each form of the thing communicates its thingness within a separate system for constructing meaning. Presumably there is a certain equivalency between each form of the thing. The phrase “lost in translation” speaks to the idea that one cannot depend completely on an equivalency between these forms. Taking this into account, one concludes that the systems for constructing and understanding meaning contain gaps, or insufficiencies.**

I placed a window in this wall with the intention of throwing a brick through it. The installation process took about four days, off and on. The window was purchased from a fellow named James. James had recently replaced it with a double paned window for increased r-value and greater energy savings over the long Minnesotan winters. When I mentioned that I was planning on breaking it for an art performance, he shrugged, raising both eyebrows and dropping the corners of his mouth simultaneously. I read this as his disinterest in both the future of his former window and art performances. I had paid him five dollars, cash.

**The fact of the matter is that the “real world” is to a large extent unconsciously built up on the language habits of the group... We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation.**

**-Edward Sapir (Carroll, Levinson, Lee p.173)**

Once the window was installed and painted, it was very pleasant. I decided to wait a day or two before throwing the brick through it. I had other things to attend to as well. Over these few days, I began to enjoy the soft light that it cast over the space where I kept my desk, and wrote. Its slightly rippled, dirty pane tempered the bright, direct light that floods the rest of the space through a large, north-facing window and an expanse of glass block. A fondness for this adopted window had grown inside of me. In the face of the work I had done installing the window, and the time I spent in its presence, the prospect of throwing a brick through it became fraught. I dedicated myself instead to writing notes to be tied to a brick and sent through the window. I crafted five sincere notes that I believed could be worthy of sending through my window. Each note was paired with a piece of a brick amounting to no less than one third of a brick and no more than one half of a brick.

These notes sat tied to their bricks with thin twine for another four days. All five were lined up on the concrete floor with their sides parallel to each other. Occasionally I would move one note and its brick from the end of the lineup and place it in a second, still parallel row I imagined to exist five inches farther away from the wall. This resulted in a form somewhat similar to an “L” which was pleasing but did not seem to make sense. After a few hours, or upon my return to the studio, I always moved it back to its original position.

**No attempt was made to protect this covering from excessive heat or the contact of flame. After a period of use, the fire below one of the stills spread to the “limestone,” which to everyone’s great surprise burned**

**vigorously. Exposure to acetic acid fumes from the stills had converted part of the limestone (calcium carbonate) to calcium acetate. This when heated in a fire decomposes, forming inflammable acetone. Behavior that tolerated fire close to the covering was induced by use of the name “limestone,” which because it ends in “-stone” implies non-combustibility. (Carrol, Levinson, and Lee p. 175)**

I considered the notes I had written at great length. I could never bring myself to untie the notes from the bricks, unfold them, and read what I had written. I considered what I had written from a privileged but removed space. Aware that I had forgotten the exact wording in some of the notes, but having thoroughly mulled over the emotional content, I felt comfortable placing the bricks in the “L” formation again. The brick I moved to form the short side of the L was chosen purely for its aesthetic appeal.

After several more days observing the bricks in their tidy L, the complexity of the decision ahead of me was overwhelming. I methodically worked my way through the note-brick combinations and weighed the pros and cons of each. The brick that formed the small leg of the L shape was the only brick which made this formation more than a mere line of bricks. The brick at the corner of the formation, where the two legs met, was crucial and therefore throwing it through the window was out of the question. Crucial comes from a Latin word which means “cross”. The brick which sat at the top of the L formation demarcated the end of the formation. Without this brick the form would be lesser, both aesthetically and literally. The two bricks in the center of the longer leg of the L formation were my only options.

**An electric glow heater on the wall was little used, and for one workman had the meaning of a convenient coat hanger. At night a watchman entered and snapped a switch, which action he verbalized as ‘turning on the light.’ No light appeared, and this result he verbalized as ‘light is burned out.’ He could not see the glow of the heater because of the old coat hung on it. Soon the heater ignited the coat, which set fire to the building. (Carroll, Levinson, Lee p. 176)**

Admittedly, my final decision on which brick to throw through the window was an act of personification on my part. Of the two bricks in the center of the longer leg, I chose the one closer to the brick which formed the crux of the two legs. This left two pairs of two bricks each; one oriented perpendicular to the wall and the other parallel. I thought this was a more humane choice than to leave the remaining bricks in one group of three with one more brick sitting alone at a distance of about eleven inches.

**Throwing a brick through a window is a violent act, and one we are all familiar with from one side of the window or the other. It worries me that this violence might be perceived, or felt, as if aimed at someone, even in the context of an art studio, gallery, or museum. There are times when the following quote from Dieter Roth assuages this worry. “I’m not going to let anybody tell me not to be unmoral. Why shouldn’t we be pigs? Why shouldn’t I experience the fall? Why shouldn’t I be allowed to express it, why shouldn’t I be silly? It’s all in the context of so-called art so it doesn’t hurt anybody.” (Lebeer-Hossmann 2002, pp. 115-116.)**

While watching and re-watching film of myself throwing a note-brick through my window, I decided that Dieter Roth's words were not a sufficient foothold for scaling my issues with violence. The HD video format created too direct a connection between myself, the act, and my potential viewer. Another level of recontextualization was necessary to distance myself.

**Video in the .GIF format loops endlessly when embedded in html code. The color resolution is greatly reduced and the image is usually highly pixelated. This is especially true as we encounter the majority of GIFs on social media platforms which impose a size limit on uploaded media. The content of a GIF is generally reserved for videos of cats behaving badly and people falling on hard, slippery surfaces. The latter seems significant to me. When I watch GIFs of other human beings sustaining a possibly significant injury, my stomach turns during the first two to five loops, depending on the severity of the accident. After these initial loops, however, the repetition dulls my brain. As Sally McKay describes it in her essay "The Affect of Animated GIFs (Tom Moody, Petra Cortright, Lorna Mills)", "it can induce a light trance, taking over the perceptual system by temporarily shutting down emotion and cognition."**

My brother had a lamp on his bedside table when we were children. It was baby blue and had a white polar bear on one side. The bear was depicted in a simplistic manner, no more than an absence of the blue color which defined the rest of the body of the lamp. The bear was standing on his hind legs. I assume this was meant to communicate that the bear was either dancing or walking, as if anthropomorphized. Without this act of assumed anthropomorphizing, the bear can be understood in two

alternate ways. According to my experience with bears in film, they rear up on their hind legs in order to intimidate and roar at humans before charging and attacking. This is quite a fearsome image to insert into the bedroom of a child. According to the National Park Service's online article "Understanding the Bear's Mindset", "A bear that rears up onto its hind legs is trying to gather more information through scent, sight, and sound to determine what you are and what your intentions are. To get a better scent, the bear may circle down-wind of you." This interpretation requires a very nuanced understanding of bear behavior for a child. Additionally, the idea of a bear gathering information on you, and encircling you to better get your scent is potentially more frightening than it roaring. It was a more handsome lamp than the one I possessed, which was entirely baby blue.

**Such examples, which could be greatly multiplied, will suffice to show how the cue to a certain line of behavior is often given by the analogies of the linguistic formula in which the situation is spoken of, and by which to some degree it is analyzed, classified and allotted its place in that world which is "to a large extent unconsciously built up on the language habits of the group." And we always assume that the linguistic analysis made by our group reflects reality better than it does. (Carrol, Levinson, Lee p.177)**

Morse code establishes the possibility of communicating through the simple presence or absence of an electrical current. It is not a true binary. Slightly before I began the project *Morse Lamp*, I had resolved to make a work that had a connection to

my childhood. I frequently hear artists refer to childhood experiences as significant in their work. It seems like a satisfying experience; using our reverence for the wonder and imagination that presumably factors heavily into childhood to fill in the gaps between concrete artistic statements. I am envious of artists who are able to do this with sincerity. When I began the project *Morse Lamp*, “I was interested in how a sincere act of communication on my part could be misconstrued or augmented by presenting it in different forms.” (Wells 1) These two established goals of sincerity and connection to my childhood revolved around each other in my mind as I wandered the cluttered aisles of a thrift store. I was sure there was a lamp in the store that would fulfill both.

**[Samuel] Morse had bootstrapped his system from a middle symbolic layer, the written alphabet, intermediate between speech and his final code. His dots and dashes had no direct connection to sound; they represented letters, which formed written words, which represented the spoken words in turn. (Gleick pp.21-22)**

During the course of a particularly spirited fight, either my brother’s lamp or mine was knocked off of its table. Either the bulb or the socket was partially damaged in such a way that the light would blink on and off. The blinking was of such an erratic nature that I was never able to determine its cause. I could not screw the bulb in or out to make the connection more consistent, nor could I tilt the lamp in any direction to affect any change in the filament. I would try to achieve this tilt by propping the base of the lamp with books, spoons, folded paper, whatever I had near me. Due to the persistence of the

blinking light, and its erratic nature, I imagined that it was a method of communication. I never speculated on the content of the message, or its source, outside of the lightbulb, its socket, the lamp body, and the series of events that had led them to be knocked from the table. I likened this method of communication to morse code in that it depended on the presence and absence of an electrical current, and was not a true binary.

**One cannot study the behavioral compulsiveness of such material without suspecting a much more far-reaching compulsion from large-scale patterning of grammatical categories, such as plurality, gender and similar classifications (animate, inanimate, etc.), tenses, voices, and other verb forms, classifications of the type of “parts of speech,” and the matter of whether a given experience is denoted by a unit morpheme, an inflected word, or a syntactical combination. (Carrol, Levinson, Lee p.177)**

The genesis of *A Reconstructed Narrative, Reverse Engineered* was a brief interaction I had with another artist. This interaction began through text, and eventually took place through speech. About six months ago I spent one month working in a studio in Germany. The prior occupant of this space had been a younger artist, a woman with a very slight build. It is less important that she was a woman, and more important that one considers how very small she was. Annika was her name. Annika had gone to great lengths to clean her belongings and all traces of her presence from the studio space; save for painting any of the walls, picking up any trash, or sweeping the floor. Notable

among the many traces of Annika's presence was a large tree stump. Perhaps less of a stump and more of a round, as it had been cut at both ends and had no roots.

When I moved into the studio, the stump was propped in the corner. It had a handwritten note taped to it. The note was written in green crayon on a piece of drawing paper that had been torn from a spiral bound notebook. It read something like: *Es tut uns leid, das war sehr schwer, so dass ich nicht verschieben*. This short sentence was punctuated with a heart drawn in purple crayon. I spent nearly the entire month with the stump and its note in the studio without meeting Annika or having any knowledge of her struggle with the stump. During this time, it gradually became unclear to me whether this was simply a cumbersome object or a piece of art. Upon meeting her, Annika assured me that the stump was too heavy for her to move by herself, so she crayoned an apologetic note for it and left it at that.

**...we must face the fact that science begins and ends in talk; this is the reverse of anything ignoble. Such words as 'analyze, compare, deduce, reason, infer, postulate, theorize, test, demonstrate' mean that, whenever a scientist does something, he talks about this thing that he does. (Carroll, Levinson, Lee p.282)**

When I executed this piece, I placed an extremely large and heavy round from a tree in the corner of the gallery and placed a handwritten note on it which read: *Sorry, this was too heavy to move, so I left it here*. This is a reconstructed narrative, reverse engineered.

Work is less about what the work is about, and more about how the work is about it. I have a deeper concern with context than content. I am interested in the systems we use for encoding and decoding the meaning of messages, objects, and gestures. The meanings themselves come and go. One can decide to explain an action or describe an object an infinite number of ways. This description can change multiple times within whatever one considers to be a short span of time. I am reminded, at times, of arguments I have had with a significant other via text messaging. There is a sickening feeling I get when I know I am in the wrong, or when I have hurt someone. This is made worse by winning the argument through re-narrativizing past events. Using syntax, word choice, punctuation and a manipulated temporal framework is a reasonable strategy for writing an engaging novel. Using these tactics to convince a person that you did not, in fact, do something terrible is a curious and dark corner of our linguistic impulse.

## Works Cited

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Print.

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## Artist Statement

I am interested in making art that explores the epistemological relationships between form and coded meanings. I try to discern the border between the embodied knowledge of material and space and our cerebral interpretations of words and symbols. This approach is used to expose the predominance of one type of “knowing” or the other in a specific cultural or historical instance. I have pursued an expanded sculptural approach that employs video, performance, spatial intervention, and direct conceptual engagement with art history. My background in ceramics and my efforts to push the boundaries of the field have lead to a practice that is couched in deep material knowledge and experimentation.

My recent installation *The Didactics of Power* (2015), deals with visual language being used to categorize, contextualize and ultimately make sense of political and geographical events. I utilized a world map and the BBC World News as a framework to position, classify, and describe an essentially meaningless object from my studio. The lack of a legend for the graphics plays on the desire to construct a “truth” based on the information provided. This poses the potential for manipulation and deception within didactic systems.

With *Noted* (2015), I threw chunks of brick with written notes through staged domestic windows; an act of transgression, protest and terrorism which still carries implicit agreement on the written word as grounds for communication. This piece exists as a series of photographs, an animated .gif and live performance. Each iteration highlights different levels of the violent act in competition and concert with the literal meaning of the note.

My MFA thesis, *Albissola Reimagined* (2016), is a recontextualization of Asger Jorn’s *Second Experiment for the Bauhaus Imaginist* from 1955. Jorn’s experiment was “the decoration of about a hundred pieces of tableware in *terre-blanche* by a group of children” in order “to demonstrate that any child under school-age is more capable of utilizing modern techniques to make a surface full of homogenous and vital imagery than all the professionals of artistic, craft, architectural or industrial decoration.” This work draws connections between the effects of linguistic description and the economic ideologies of craft and design on experimental art. Working directly from Jorn’s original text, the resulting pieces are sculptural acts of translation; mumbling, bodily attempts to reproduce his words in soft clay, a .gif of pinched “emojis” made by my beginning ceramics class, and an accurate reproduction of Max Bill designed furniture used as a plinth. They engage the viewers linguistic impulse to assign literal meaning but ultimately frustrate it with the predominance of the embodied formal information.

This most recent project, especially my collaboration with non-art-major students, has spurred an interest in questioning the accepted definitions of artistic practice today. Just as Asger Jorn resisted the design ideologies of the Bauhaus, I apply my research in parsing formal vs encoded meanings to challenge the modernist baggage that still structures mainstream notions of artistic production.

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## **CV**

### **Education**

- 2016 MFA candidate in Sculpture and Ceramics, University of Minnesota Twin Cities, Minneapolis, MN (Expected graduation: August 2016)
- 2012 Post-Baccalaureate, School of Art and Art History, University of Florida, Gainesville, FL
- 2008 BA Studio Art and Spanish, Lewis and Clark College, Portland, OR

### **Awards, Grants, Residencies**

- 2015 Beijing Cultural Exchange, Beijing, PRC
- 2015 University of Minnesota Department of Art GRPP Travel Grant, Amsterdam, NL
- 2015 Exchange, Staatliche Akademie der Bildenden Künste, Karlsruhe, DE  
Class of Leni Hoffman
- 2014 Second Place Award, *NCECA National Student Juried Exhibition*, Milwaukee Institute of Art and Design, Milwaukee, WI

### **Solo Exhibition**

- 2016 *Union Made*, Kunstverein Letschebach, Karlsruhe, DE (Upcoming)

### **Group Exhibitions and Projects**

- 2016 *Moving Image Fridays!*, Schau\_Raum, Museum für Neue Kunst Freiburg, DE (Upcoming)
- 2016 *is a Loop. This*, MFA Thesis Exhibition, Katherine E. Nash Gallery, University of Minnesota Twin Cities, Minneapolis, MN
- 2016 *Beat Farming*, Area 23, Karlsruhe, DE. Curated by Axel Heil
- 2016 *SWAP MEET - The Shipping Show*, Mucharaum, Kunstakademie Karlsruhe, DE
- 2015 *Freedom is a State of Mind*, Arts East Quarterly 2015/Fall. Curated by Didem Yazici
- 2015 *Plowshare*, National Conference on Contemporary Cast Iron Art, Sloss Historic Furnaces, Birmingham, AL

- 2015 *Sommerausstellung*, Staatliche Akademie der Bildenden Künste Karlsruhe, DE
- 2015 *The Human Impact*, Beijing Film Academy, Beijing, PRC
- 2014 *For A Limited Time Only*, Quarter Gallery, University of Minnesota, Minneapolis, MN
- 2014 *D'Werkolator*, Gallery Hangman, Minneapolis, MN
- 2013 *NCECA National Student Juried Exhibition*, Milwaukee Institute of Art and Design, Milwaukee, WI
- 2012 *CURRENTS: Phenomena of the End*, Focus Gallery, University of Florida SAAH, Gainesville, FL
- 2012 *Eutectic*, Icehouse Studios, McIntosh, FL

### **Lectures, Talks, Teaching**

- 2016 Instructor of Record, Beginning Ceramics, University of Minnesota Department of Art, Minneapolis, MN (Upcoming)
- 2016 HKDM School of Art and Design Freiburg, Class of Andrea Mihaljevic, Freiburg, DE (Upcoming)
- 2015 Artist Talk, Beijing Film Academy, Beijing, PRC
- 2015 Artist Talk, Beijing Dance Academy, Beijing, PRC



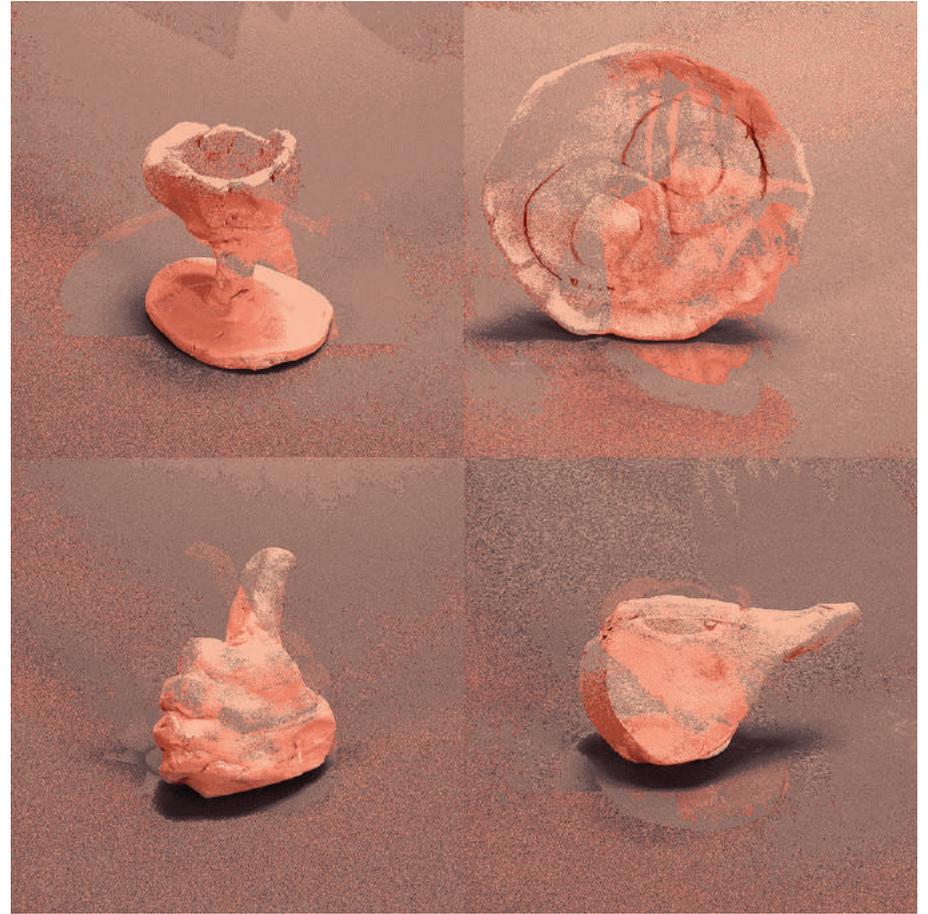
# Nicholas Wells

## Image List

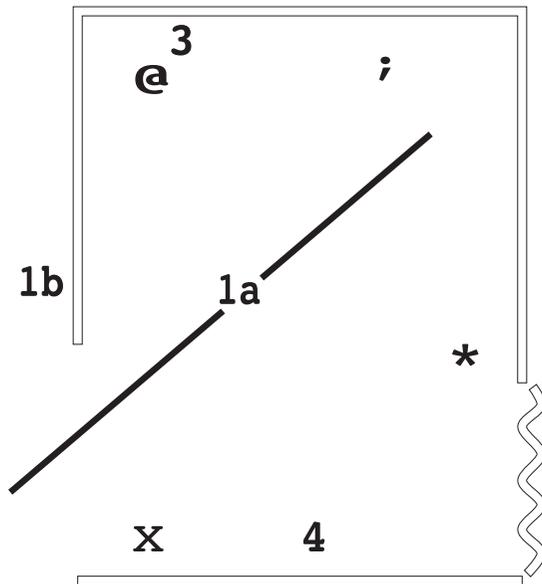
1. Albissola Reimagined (detail, pens::plows) 2016  
Ceramic, paint, mixed media  
Dimensions Variable
2. Albissola Reimagined (installation view, pens::plows) 2016  
Ceramic, paint, mixed media  
Dimensions Variable
3. Albissola Reimagined (installation view) 2016  
Ceramic, paint, plywood, .gif  
Dimensions Variable
4. Albissola Reimagined (.gif stills) 2016  
.gif, student made ceramic emojis  
54 Seconds, <https://vimeo.com/163608105>
5. Albissola Reimagined (wall text, legend) 2016  
Vinyl  
18 inches x 36 inches
6. Albissola Reimagined (installation view, pens::plows) 2016  
Ceramic, paint, mixed media  
Dimensions Variable
7. Albissola Reimagined (detail, latent morse) 2016  
Ceramic, paint, morse code, mixed media  
Dimensions Variable
8. Noted (stills) 2015  
.gif  
3 seconds
9. The Didactics of Power (installation view) 2015  
Cast Iron, world map, stickers, wood, paint  
34 inches x 36 inches x 12 inches
10. Untitled Circumference (Kunstakademie Eingangshalle) 2015  
Charred wood, steel, hardware  
144 inches x 144 inches x 144 inches
11. Untitled Stairwell Circumference (For a Painting Practice) 2015  
Wood, drywall, epoxy, spraycan, paint, hardware  
110 inches x 110 inches x 30 inches
12. Untitled Stairwell Circumference (Detail, For a Painting Practice) 2015  
Wood, drywall, epoxy, spraycan, paint, hardware  
110 inches x 110 inches x 30 inches
13. Untitled Drawing (Ball) 2015  
Plaster, Steel  
40 inches x 288 inches x 48 inches
14. Calcareous Time 2015  
Plaster, Ceramic, Video (10min, 24sec.)  
Dimensions Variable
15. Metering (Film Still) 2015  
Digital Video  
3 Minutes, 10 seconds  
<https://vimeo.com/163442601>
16. Untitled Circumference (For Three Planes) 2014  
Terra Cotta, Steel, Hardware  
96 inches x 96 inches x 96 inches
17. Apparatus for Describing a Circle 2014  
Terra Cotta, Slate, Steel, Wood, Magnets  
40 inches x 72 inches x 72 inches
18. Etcher With Porcelain Object (detail) 2014  
Found porcelain teacup, motor, motion sensor, steel, wood, hardware  
48 inches x 12 inches x 10 inches
19. Etcher With Porcelain Object 2014  
Found porcelain teacup, motor, motion sensor, steel, wood, hardware  
48 inches x 12 inches x 10 inches
20. Shadow Symbol Collage 2014  
Ceramic, MDF  
Dimensions Variable







## Albissola Reimagined (Second Experiment of the Bauhaus Imaginist)



The second experiment undertaken by the International Movement for an Imaginist Bauhaus in 1955 in Albissola was the decoration of about a hundred pieces of tableware in *terre blanche* by a group of children.

-Asger Jorn

**1a.** Pens :: Plows *Arthur Rimbaud*

**1b.** An Age of Hands *Arthur Rimbaud*

**3.** Latent Morse 3

(IMIB Declaration: Experimental Artists/Industrial Means)

**4.** Albissola Reimagined: A .gif of fifty emojis made by beginning ceramics students (Section 006) displayed atop an Ulmer Hocker (*Max Bill*, 1954)





