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ties that bind us

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TIES THAT BIND

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
at Virginia Commonwealth University

By

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Abstract

ties that bind us

A thesis submitted in partial fulfillment of the requirements for the degree of Masters of Fine Arts at Virginia Commonwealth University.

By
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Director: A. Blair Clemo
Professor, Craft/Material Studies

Graduate Committee:
Susie Ganch, Professor, Craft/Material Studies Department
Jack Wax, Professor, Craft/ Material Studies Department

when objects converge in a space
they start a dialogue of their lives
 lives that become entangled with your life
 your memory

objects are the narrators of memory
 a stain, a chip, a tear
materials embed meaning and metaphor within the process of creating
 woven cloth, throwing lines, squeezed and pressed coils
 all become remnants of the hand

as I make, play, and collect materials and objects
questions are brought forward
How do these components talk to one other?
What are they saying?
How do I listen?

knowledge is generated in the transformation of material through the process of making with my hands.

a call and response
a conversation

an attentive listener // an intuitive maker

I seek to excavate spaces and analyze my findings
in hope of contemplation and examination
a moment where my art becomes artifact
where the unfamiliar appears familiar
connecting materials and objects that have anchored our human experience
to ask the unanswerable questions of human existence

to love
to grieve
to grasp onto memories
to let go
to admire fate
to mourn
to grow

Chapter 1: universal understandings // looking through the lens of you and me

*“Lemons:
all freedom, all ego, all vanity,
fragrant with scent we can't help but imagine when we look at them,
the little pucker in the mouth.
And redolent, too, of strut and style.*

*Yet somehow, they remain intimate,
every single one of them:
only lemons,
only that lovely, perishable, ordinary thing, held to scrutiny's light,
fixed in a moment of fierce attention.*

*As if here our desire to be unique, unmistakable,
and our desire to be of a piece were reconciled.*

Isn't that it, to be yourself and somehow, to belong?

For a moment, held in balance.

*To think through things,
that is the still life painter's work- and the poets.
Both sorts of artists require a tangible vocabulary, a worldly lexicon.*

*A language of ideas is, in itself, a phantom language,
lacking in the substance of worldly things,
those containers of feeling and experience,
memory and time.*

*We are instructed by the objects that come to speak with us,
those material presences.*

Why should we have been born knowing how to love the world?

We require, again and again, these demonstrations.”

(Doty, 10)

I am an intuitive maker and an attentive listener. I am a poet who composes sonnets through material language. My work is rooted in sculpture and utilitarian objects. I utilize methods of making that foster universal understandings to tie back to humanity. I imagine that

the first cup was two hands clasped together to collect water from a stream. A cup, carefully made and situated amongst my other pieces, is a metaphor that can be understood by everyone. It is an entry point that allows me to connect my audience to deeper questions about human existence; mortality, falling in love, grief.

The research journal, *Nature*, reported on Bronze and Iron age vessels that were uncovered in infant graves located in Bavaria, Germany. Non-human milk residue or “lipid fingerprints” was found inside of these ancient, spouted clay pots that sometimes featured animal feet and heads. Through chemical and isotope analysis, researchers were able to identify milk molecules which matched the ruminant family. Julie Dunne, lead archaeologist from University of Bristol said, "This is the first time that we've been able to identify the types of foods fed to prehistoric babies". One of the prehistoric baby bottles showed traces of multiple types of fat, one of the fats is hypothesized to be that of human breast milk. Dunne went on to explain, "There's no reason to suppose that women might not have expressed milk into one of these pots for use later, as we do today," There is clinical evidence supporting that when women are breast-feeding, they go through a period of infertility. The hypothesis is that if women weaned their young off their breast milk- through use of animal milk- they could have more babies during their lifetime which would increase the population size. This discovery may help explain what was behind a major prehistoric baby boom during the Neolithic era. (Dunne, 246- 248)

Objects have the power to shift the human species. Materials like clay, woven cloth, paper, and basketry were necessary for survival. The baby bottle from Dunn's research reinforced my claim that vessels can be traced back as markers of human evolution over time.

Objects have co-evolved with humans. They teach us how to live. They dictate our social interactions. By looking back at history whether personal or social, we can start to understand where we came from and where we will go.



Figure 1

My work “*In Dialogue*” (Figure 1) makes connections of the unfamiliar and familiar. I created an exhibition of pieces that invited viewers to contextualize the work using their own prior experiences and knowledge. My goal was to encourage the audience to make connections between objects as well as connecting personally to individual works.

Objects were placed throughout the space; on the wall, ground, and tables, reminiscent of a workshop or archeological dig. This invited the viewer to see the work from different angles and levels. Words that were associated based on feedback from the audience included: time, history, death, bone, fragments, objects for use, concave and convex, wood, waxed linen, clay, mixing of materials.



Figure 2

Cylindrical forms (Figure 2) were utilized to represent the beginning development of throwing on the potter's wheel. Embedding hidden messages into the work allowed specialized information that further personalized the work to the audience. In this way, I explored the specificity that individuals bring when viewing artwork. When making "*In Dialogue*", I thought back to my early work with clay. This research led me to Clary Illain's *A Potter's Workbook*

where the author wrote: “Cylinders are often viewed as a sort of warm up exercise before real pots are made, but cylinders are real pots capable of all the complexity of use and aesthetics as other shapes”. She described the lineage of wheel throwing, starting with a cylinder, the shape that is formed before all other shapes. (Illian,13) I reference this foundational form to talk about the process of making vessels while simultaneously talking about time and life. Both symbolically and metaphorically, this work started my exploration of the poetics of space, process, and material.

Chapter 2: abstraction of materials // how to build a poem

*“Perhaps we are always fascinated by the being of things,
however mundane and inconsequential.*

*Perhaps we are always fascinated by the thingness of things –
that is their duration in a dimension that connects us
but is different from us in its own temporality.*

*But the flows also depend on what we know about the connections of an object they are not just
based on the object itself,
however beautiful and absorbing it might be in its intricacies and craftsmanship.
I have often asked a classroom to handle a pottery shard without telling them how old it was.*

*The level of interest or wonder increases substantially, the sherd feels differently, when I tell them
the sherd is Minoan and 3500 years old.*

*So, the agency and flows of things depends on the thing itself and what we know, how we
perceive and imagine the thing.”*

(Hodder, 32)

I research how to navigate space through site specific areas, material conversations and object histories. A show that enriched this exploration of building material and object poetry was *Concerning Superfluties: Shaker Material Culture and Affinities* at the ESSEX STREET Gallery in New York City in 2019 (Figure 3).

An excerpt from the press release -
“

As the centuries unfolded, and the Shaker communities dwindled, they increasingly turned to selling their goods to the world for sustenance. The full and diverse range of furniture, objects, clothing, inventions, and technical structures and how they embodied societal and religious ideals, are respectfully known as Shaker Material Culture.

Shaker Material Culture is humble, streamlined, unadorned, industrial, and defined by its utility. Yet at the same time its perfection is geared toward the divine. Herein lies the seemingly central paradox of Shaker Material Culture, which is also the premise of the exhibition: the marriage of the technical with the transcendent. The exhibition does not attempt to draw out explicit connections between the Shakers and the included artists, though some have long studied

and collected Shaker Material Culture. Instead, it conveys resonances, tendencies and affinities.” (ESSEX STREET)

This exhibition featured historical Shaker furniture as well as 20th century and contemporary artists including Helen Mira, Agnes Martin, Robert Gober, and Jackie Winsor.



Figure 3

The dialogue that these objects had with one another spoke of time, place, craft, history, and lifespan. Objects throughout the space bordered the line between familiar and unfamiliar. The exhibition questioned reality while simultaneously individual objects offered feelings of comfort. I understood and recognized what I saw, only to realize that the feeling I felt was fleeting when I discovered what some of the pieces were made of.



Figure 4

“Untitled” by Robert Gober (Figure 4) was one work that shifted my perspective as I learned more about the material history embedded in the piece. The fabric on this piece looked warm and inviting, and I imagined wrapping it around me. In a gallery, where touch was forbidden, it was only later that I found out, through the material list, the piece was bronze.

Objects hold weight. Pulling back the layers of examining functional things, weight can be looked at analytically and metaphorically. Robert Gober’s piece did both. By making a soft, malleable, warm blanket out of a hard, cold metal material, he abstracted our understanding of its

function. The weight of the object is physically heavy, but the metaphorical undertones of a blanket's functional use is heavy as well.

The experience of going through this exhibition felt like walking around the inside of a still life painting. I became interested in generating similar experiences using material language, space, and objects to foster three-dimensional poetry.

*“As metaphor,
the object is a vehicle that carries its viewer into an expanded universe.*

*The more intangible properties of the objects-
materiality, tactility, domesticity, containment, ornament, utility-
are difficult to perceive,
though they bind us to an ever-evolving human tradition.*

*Containment is one of those subtle attributes of craft objects that may be explored in a
metaphoric sense.
The abilities to hold, to save, and to possess, are basic human desires that satisfied the earliest
human needs.
At one time, a container may have been the most valuable possession a family could own.”*

(Fariello, 156)



Figure 5

To Contain
To Hold
To Protect
To Shelter
To Store

The structure of my work is built the same way a poet builds a poem. I connect vessel language to emotions, interaction, and connection.

Noun- a jar (physical thing)

Verb- the action of making the object or multiple objects (to create)

Adjectives- words you associate with jar (to contain, hold, protect, shelter)

Font-The material in which I make the object (clay, wood, paper, string, netting)

Punctuation- The finishing on that object (gold luster, paper, glaze, raw clay)

Sentence Structure- composition of the piece. (the display of the work, the space the work inhabits, and how the audience interacts with the work.)

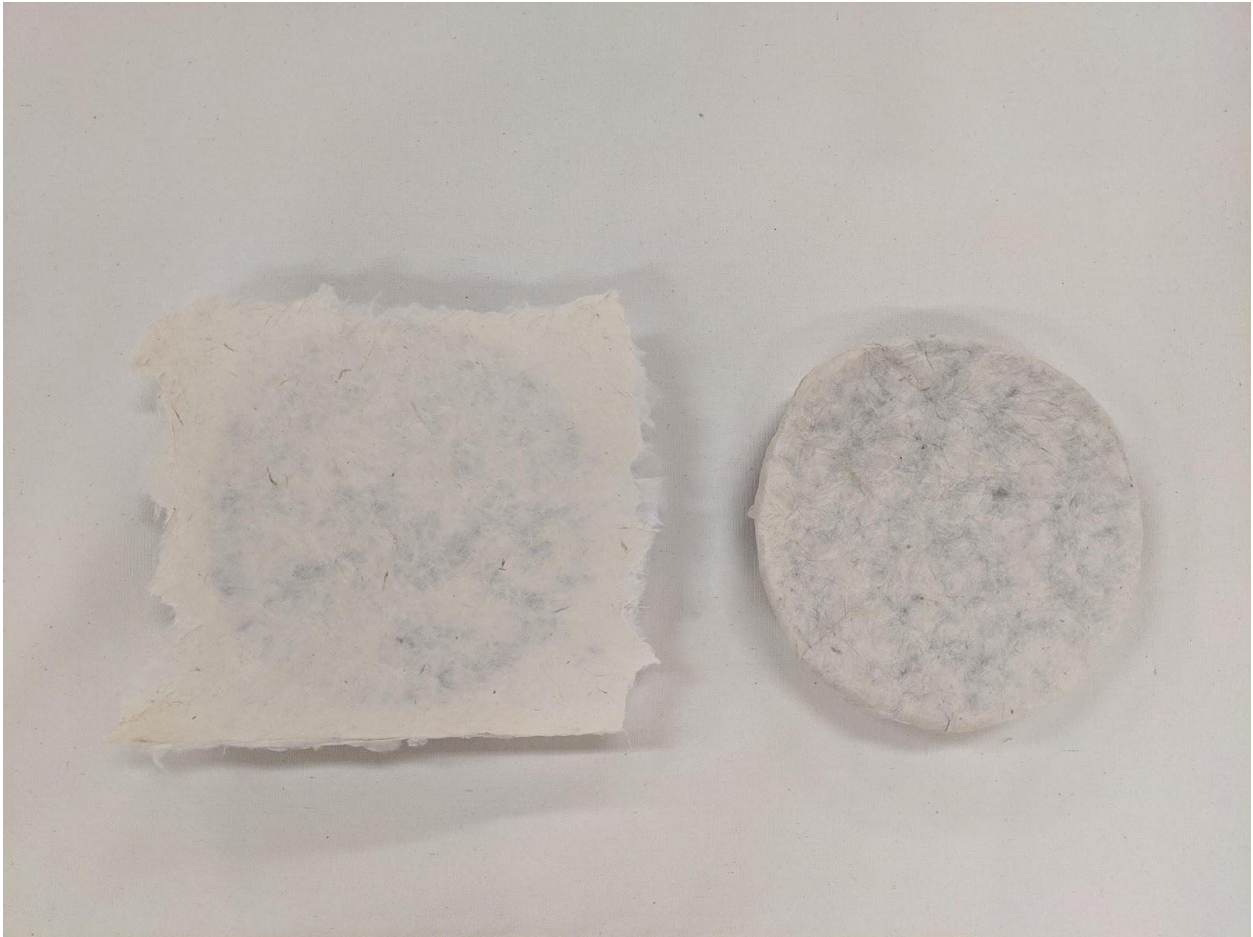


Figure 6



Figure 7

3. material as metaphor // objects as evidence

*“Craft makers and artists are reaching inside
and beyond the physical nature of the object.
At peak, at that moment of rightness,
there is transfiguration,
an exchange of presence between maker and object.*

*The object becomes itself the poet.
The object is seen and touched in the language of materials . . .
the object is the visual metaphor. . .
the object provides thereness, a physical place: it holds the space, marks the terrain, the
geography of the metaphor. . .
the artist-shaman invokes invisible forces through the interaction . . .
of the spirit of the material object.
They become our vehicles of workshop,
of fantasy, of remembering, of foreseeing, of power, of making.”*

(Slivka, 8-10)



Figure 8

My practice investigates transformative studio processes that mirror the human condition. I start with an idea, an experience, or a phrase and from that, I build a body of work (or a poem). My utilitarian practice making pottery and weaving cloth are ways of physically manifesting an idea. As an intuitive maker, I have learned that ideas come into focus through the action of making with my hands. Working through this notion, I use familiar material language to ask harder questions about humanity.



Figure 9

Ceramic, cloth, and paper are examples of familiar material language that the work utilizes to pull the viewer into the space. By using this as a starting point the object becomes the

connector, and the material is the metaphor for a human experience. An example of this is “*I know someone who kisses the way a flower opens, but more rapidly.*” (Figure 9) This sculpture is an unfamiliar form, but the material and the title card give poetic metaphor to enhance the sculpture into a space where contemplation and examination are activated for the viewer.



Figure 10

Metaphors and symbols depend on viewers’ knowledge of objects, what they are made from, how they are utilized, as well as an understanding of their contextual presentation in the spaces I use for exhibitions. *Ode to the material, without the material ((do I miss you?))* (Figure

10) questions my relationship to clay by using foam and paper to explore a material's ability to transfer its characteristics onto another. Paper dries in the form it is set on. Foam is an essential material used in clay studios for transporting clay from one surface to another. My use of foam becomes another symbol pointing back to themes of archeology that I had used "In Dialogue."

Chapter 4: collaboration and contamination // the power of two



Figure 11

There is a dialogue that forms between objects and materials in an exhibition space. By looking at this connection, the work also examines contrasting qualities between objects. There is a call and response from one object to another. Each piece is viewed as a sonnet in a larger poem throughout the space.

I invite my audience to build layers of metaphors. They consider details such as display, natural vs artificial materials, and time, comparing from piece to piece. I look for alternative methods of interacting with and viewing work that isn't a "white pedestal." These methods include clay hooks and shelves, wooden tabletops, sawhorses, and soundproof foam. I rely on the

audience to not only consume the work through an “art” lens but also through an anthropological lens.

The relationship between natural and artificial materials is utilized to convey deterioration without the constraints of time. Through material research, flocking not only creates a velvety surface but also creates an effect similar to an object capturing dust. I also increased the size and proportion limitations of clay by using a self-hardening epoxy clay. The use of these artificial materials mixed with natural materials deepened my concept and furthered my explorations that bridged unfamiliar and familiar themes in the work.

When thinking about how objects call and respond to one another, the question arises - is this contamination or collaboration? Contamination is defined as the action or state of making or being made impure by polluting or poisoning. Collaboration is defined as the action of working with someone to produce or create something. Although contamination is defined with a negative connotation, I see it as a word that can take away the purity of an object. Contamination is activated through fingerprints left on a reflective surface, the body incorporated in the space, dust and debris falling in a piece, viewer participation via technology. This method of making is tailored to contamination because it is through human interaction that the work becomes activated. Throughout my work, there are moments when the viewer sees evidence of touch. Other times they can read and view with their eyes only. Moments when they are part of the piece simply by existing in the space. These small acts create a response to other objects. A collaboration occurs when contamination happens.

5. object as history // stories embedded within

I sit back and let the pieces tell me parts of the story I may have missed. I start by creating the first pieces then others follow, building off one another, constructing visual sentences for my poems. In my work “*Investigation of the future through the past*” (Figures 12-17) I incorporated objects that had stories already embedded in their histories. I was drawn to family folklore and the ability for objects to tell stories. Was the narrative true? Or did it become like a game of “telephone” - lost in translation after years of being passed down? My goal was to give the viewer a chance to completely immerse themselves in a storyline. This work examined how objects come into a person's life; through making, through chance, through collecting, through heirloom, or through preserving.



Figure 12



Figure 13



Figure 14

**Shaker wooden chair
Circa 1830s**

Wooden chair with original caning on the seat was in Emily Dickinson's childhood home as she was growing up.

Her uncle then took the set of these chairs to furnish his house in Southamton, Massachusetts. This chair was passed down through his family until it ended up in a salty, draft ridden garage belonging to an unenthusiastic ancestor that wanted to sell it for a quick buck

It was then thieved by Emily Dickinson's alleged descendent saving it from its untimely departure and brought to Richmond Virginia where it currently inhabits.

**black woven fabric
circa 2020**

Hand woven by Emily Dickinson's alleged descendent. Thread was gathered and compiled into cloth while listening to Emily's poems and speaking to family members about their unique ancestral lineage.

Through this process the cloth binds the past with the future.

The back of the handmade wooden Shaker chair was used as a warping peg to wind the thread onto the rigid heddle loom.

a way of connecting



Figure 15



Figure 16

19th Century Mourning Dress
raw silk bodice,
sweat stains,
velvet sleeves,
boning inside the bodice,
water stain on hem
and a sizable patch on the lower bottom hem

denoting wear and repair
Circa 1887

Worn by Adelaide Harriot Lindsay after the passing of her husband, Mallon Henry Brown.

Holding onto the memory of her loss, this garment was passed down tenderly through the hands of family. After a brief period on display at the Historical Society in Derby, Vermont.

It was returned to Janet Brown-Orr and placed in a 2000s era GAP bag
and assigned lovingly to an old trunk.

After Janet moved into assisted living, her house was dismantled and the dress reemerged. It was given to her granddaughter, Christine Orr, because she loves sewing and fabric and it didn't seem to be worth much if sold on eBay.

It currently resides in Richmond Virginia,
in a closet,
unsure of what or where to be in the world.

Prolonged Hanger
Circa 2020

Squeezed and smooshed clay
harden with 21st century material developments
by the hands of Christine Orr

the confirmed descendent of Adelaide Lindsay
as well as
the alleged descendent of Emily Dickinson



Figure 17

Photograph of Adelaide Lindsay and Mallon Brown
Circa 1879
Wedding Photo

Handmade paper
Circa 2020

pulp was produced by the blending of digital correspondence and handwritten letters discussing the lineage of the mourning dress and its authenticity to the Historical Society in Derby Vermont.

Fingerprints are offered-
produced by the confirmed ancestor of Adelaide Lindsay

6. space as material // universal truths

My research led me to see how space is the sentence structure in the poems I generate. Raw spaces pull the audience out of the “white-walled gallery” mindset. The work is visually strengthened by natural light and an alternative setting. Within VCU’s Anderson Gallery I stumbled across a two roomed space, at the end of a hallway, down some side stairs and hidden behind a few doors. I found the place to house my thesis work. Idiosyncratic architectural features pulled the work away from the sterile atmosphere of conventional exhibition spaces. The setting where the work lives can help unveil universal truths through synergistic discoveries between my sculptures and the space. Paint flaking off the walls and collecting on my vessels point to deterioration, important themes operating in real time.

Using title cards with material lists gave agency to the materials I had utilized conveying the poetry of the process. The viewer can both examine and explore each piece while the text enhances the experience and overall understanding of my intent.



Figure 18

Universal truths play a significant role in my practice. Everyone was born and everyone will die. I use these truths to connect and unify our existence. I am pulled to this work because of the polarity that the United States of America and the world continue to face. My work points to the reality that we all cry, we all laugh and that we all need to feel safe. Through objects and familiar material culture, my work opens the door to conversations on equality and equity. When there is a common element, like a cup, we start to see where humanity lies. Humanity has co-evolved with utilitarian objects that filled a need whether to contain, pour liquid, or protect (to name a few). My work proposes that objects have evolved into teaching us what humanity needs; how to connect, how to listen, how to be fair. For example, my piece *Gain, Gather, Grow* (Figure 18) highlights supporting materials that are discarded after use because their job was to aid another piece. A drywall segment that goes through the kiln to prevent ceramics from cracking,

loom waste at the end of a weaving, and paper from a 1958 floor loom that used to hold the warp in place. These materials can tell us more than just their supporting role in building up and giving care to another object.



Figure 19

Chapter 7: ties that bind us // threading it all together

In my thesis exhibition, “*ties that bind us*”, I use symbolism and metaphor as an entry point into the work. Through process and material language, I use this work to analyze universal truths that are understood in our humanity.



Figure 20



Figure 21

The work . . . *GOLDEN* . . . (Figure 20) looks at how pattern plays a role in universal symbols. The simple under-over structure is found throughout our daily lives: a window screen, a brick pattern on a building, a grate over a sewer, a net, a weaving pattern. Gold leafing adds qualities of devotion and respect to this ubiquitous composition. Small particles of gold leaf sway in the breeze as viewers pass by, further demonstrating the vitality that audience participation brings to the piece. Through the duration of the exhibition, these particles of gold leaf start to fall off and collect on the floor, acting like dust floating through the space. When looking below, mirrors are offered as a way to view the piece from an alternate angle. (Figure 21) Through this type of presentation, the viewer's face becomes present in the small circular mirrors. A quiet nod to this notion of universality

Activation by existing.

Activation by breathing.



Figure 22

When working with utilitarian objects, cups became markers in a lifespan. In the series “*golden light*” cylindrical cups have gold luster at the feet (or bases) (Figure 22). When sunlight hits these pieces, the gold luster creates a halo effect on the mirrored surface it is sitting on. The lip (or rim) of each cup is raw unglazed clay which over time and through use will start to form stains from the liquids being consumed. Through these construction processes, this series will record its own history and utility. The main word associated with this work is reflection, and the notion that it has two definitions. The first “is the throwing back by a body or surface of light, heat, or sound without absorbing it” and the second refers to “serious thought or consideration”. Commemorating memory, this word was imperative as it points to different ways utilitarian objects act as poetic tools.

Reflect through use.

Reflect through existence



Figure 23

Examining the word reflection through the lens of looking back with serious thought or consideration, I began to investigate the process of weaving cloth. In the series *If I could have given you warmth I would have. This is what I have to offer now.* (Figure 23) everything from the warping mill to dressing the loom, came with consideration and patience. This work consisted of an antique warping mill, hand-pitched faux porcelain, a baby blanket, an elongated hanger, and

cloth in progress. The plain weave structure that was used to create the baby blanket and the cloth in progress was imperative as a way to make a connection to processing unresolved trauma and providing warmth to a former self. Utilizing the plain weave method (under/over/under/over) as a metaphor to the psychotherapy structure Eye Movement Desensitization and Reprocessing (EMDR). This work is examining methods of making to process traumatic memories or moments and to provide comfort to a former self. Tying back to universal truths, this work examines how looking back at the past, resolving those traumas and moving forward, are key elements to living as humans in this world.



Figure 24

The body plays a significant role in the work. It is referenced through ceramic objects in *I am trying to remember y(our) bones*. (Figure 24) These organic shapes, referencing bones are burnished with terra sigillata, or “sealed earth”. This work was conceived by thinking

about holding a person and feeling that their bones and body doesn't fit in yours anymore. Through adding multiple layers of terra sigillata, some of the application becomes cracked and peeled away. This process speaks to the care and time of burnishing and rubbing as well as deterioration through cracking and breakage. When displaying this body of work, it was designed to sit by the window, creating illuminating shadows and patterns from the window panes. Throughout the day, the natural sunlight shifts, so the work becomes activated at different times.



Figure 25

Within the space, natural light and shadow become a metaphor of time. When composing this poem in the gallery, I spent multiple days analyzing how the light shifted. I then positioned the work to be in line with the natural sunlight so that throughout the day, different pieces became highlighted while others lost their light. A special example of this, is *Vessel # 12* (Figure 26) where at 4:43pm - 4:47pm a small dot of light illuminates the inside of the vessel. This large, electric blue coiled vessel was created to hold this small, almost non-existent light.



Figure 26

a small light /

/ is still light

When making this body of work, investigation was at the forefront of the making process. Whether through artificial or natural materials and colors, the work was displayed throughout the space in a way that encouraged the viewer to consider each piece. Writing in the form of a material list was provided but not required to interact with the work. Some of the work isn't identified and titled in the materials list. This was done to foster exploration outside of the guidance provided through the writing component. The work can stand on its own but is enhanced by the writing.

Moving forward with my practice, I see the work continuing to build off written components and utilitarian sculptures to ask deeper reflections on humanity.

*“Craft is that act of perfected attention,
absolute skill,
with which the maker brings her/his rhythms to bear on the means,
whether material or words,
that will bring out,
find out the form.*

*Craft enables the object to do exactly what it wants to do
whether it be a pot or a poem or both.*

*When we willfully
-with our sense and our intellect-
transform that which is essentially ephemeral, temporal, and transitory
by giving it form,
we enter the state of art, the state of poetry.*

.....

*The world is made and realized in word and object,
word and object are made and realized in the world.”*

(Slivka, 13-15)

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Vita

Education

- 2019- 2021 **Master of Fine Arts** Craft/Materials Studies. Virginia Commonwealth University, Richmond, VA.
2017-2018 **Post Baccalaureate** Craft/Materials Studies. Virginia Commonwealth University, Richmond, VA.
2011-2015 **Bachelor of Fine Arts** New York State College of Ceramics at Alfred University, Alfred, NY.

Teaching Experience

- 2021 **Graduate Teaching Assistant** to Elissa Armstrong, Virginia Commonwealth University, Richmond, VA.
2020 **Adjunct Professor** Introduction to Ceramics, Virginia Commonwealth University, Richmond, VA.
2020 **Graduate Teaching Assistant** to K. Chase Folsom, Virginia Commonwealth University, Richmond, VA.
2019 **Graduate Teaching Assistant** to A. Blair Clemo, Virginia Commonwealth University, Richmond, VA.
2018 **Teaching Assistant** to Margaret Meehan, Virginia Commonwealth University, Richmond, VA.

Professional Experience

- 2020 **Studio Assistant** to Anna Hepler, Virginia Commonwealth University, Richmond, VA. Sponsored by the Craft/Materials Studies Department in conjunction with NCECA 2020
2016-2019 **Studio Assistant** to Ceramic Artists, Western MA and Richmond, VA. Taylor Ceramics, Robbie Heidinger, Mara Superior, Margaret Meehan, Frankie Slaughter
2016 **Studio Assistant** to Birdie Boone and Matt Repsher, Fall Concentration, Penland School of Craft, Penland, NC.
2016 **Artist in Residence** at Taos Clay Studio, Taos, NM.

Solo // Two Person Exhibitions

- 2021 **ties that bind us** *MFA Thesis Exhibition* Anderson Gallery, Richmond, VA.
2021 **Effect/Affect** Anderson Gallery, Richmond, VA.
2018 **Before and After: Post-Baccalaureate Show** Anderson Gallery, Richmond, VA.
2016 **A.I.R. Exit Show; Christine Orr** Taos, NM.
2015 **BFA Thesis Show; Circle Square** NYSCC at Alfred University, Alfred, NY.

Group Exhibitions

- 2021 **[Work]** True F. Luck Gallery at Visual Arts Center, Richmond, VA.
2021 **A Year Apart: Virtual All Media Show** Gallery5, Richmond, VA.
2021 **Interchange** (Traveling exhibition). NCECA exhibition. Ombre Gallery, Cincinnati, OH.
2020 **Second Chances** FAB Gallery, Richmond, VA.
2020 **InterChange** (Traveling exhibition). Philadelphia International Airport. Philadelphia, PA.
2020 **InterChange** (Traveling exhibition). NCECA Exhibition. Quirk Gallery. Richmond, VA.

- 2020 **Of Mud and Blood** NCECA Exhibition. Salvation Tattoo Gallery. Richmond, VA.
2020 **Tools of the Ceramic Trade** Shockoe Bottom Train Station Gallery. Richmond, VA.
2019 **[Work]** True F. Luck Gallery at Visual Arts Center, Richmond, VA.
2019 **Ceramic Contradictions** Artemis Gallery, Richmond, VA.
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Awards and Grants

- 2020-2021 **Virginia Commonwealth University Graduate Teaching Assistantship**
2020 **COVID-19 ARTS and Culture Relief Grant, CultureWorks RVA**
2019-2020 **Virginia Commonwealth University Graduate Teaching Assistantship**
2017 **Arrowmont/VCU - University Fellowship Award Recipient**
2014- 2015 **Alfred University Dean's Scholarship**
Alfred University School of Art and Design Professional Development Grant
Alfred Clay Collective Undergraduate Scholarship
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Publications, Interviews, Lectures

- 2020 **Artist Lecture** *CMS Graduates* Virginia Commonwealth University. Richmond, VA.
2019 **Artist Lecture** *in Dialogue: Christine Orr* Institute of Contemporary Art. Richmond, VA.
2019 **Interview** for video series *Sights & Ceramics*. Ceramic Arts Daily
(<https://ceramicartsnetwork.org/clayflicks/interviews-conversations/sights-ceramics-richmond-virginia/>)
2016 **Artist Lecture** *Questioning Function* Taos Clay Studio. Taos, NM.