Application Form

Sign and return this form with your application materials. Up to two additional pages (8 1/2” x 11”) may be added, if needed, to the application to complete the following items. Please type or write clearly. This form may be duplicated and completed on a word processor.

Recipients will be selected primarily on the basis of perceived artistic excellence and demonstrated professional achievement. Proposed residency plans will be used as support material by the jury.

NAME

CLAUDIA ALVAREZ

SIGNATURE

DATE 4.2.13

(please complete the following pages)

Schedule

Completed application forms and application materials must be received at Northern Clay Center in hard copy by 5 pm on Friday, April 19, 2013. THIS IS NOT A POSTMARK DEADLINE. No faxed, emailed, or late applications will be accepted. Applications will be reviewed by a three-member panel, that will select recipients on the basis of perceived artistic excellence and demonstrated professional achievement, using artist statement as support material. Applicants will be notified of the outcome of the selection process in May 2013.

For questions, contact Christian Novak at christiannovak@northernclaycenter.org or 612.339.8007 x 305, or visit our website at www.northernclaycenter.org/CREATE/MCKNIGHT_RESIDENCY.PHP.
CLAUDIA ALVAREZ
Applicant Name

DESCRIBE YOUR PLANS FOR YOUR RESIDENCY

My proposal for the residency is to create a group of figurative sculptures that interact with each other. I am extremely fascinated with the history of vessel making. I'm captivated how clay has the ability to record hasty movement, finger mark and various impressions during the building process.

I want to investigate the relationship between the history of vessel making in ceramics and the human form in clay. Through hand building and gesture created on the surface of the clay I intend to bring together elements related to weight and balance of hollow forms and the psychological characteristics of human emotion and character.

PROPOSED BUDGET FOR GRANT FUNDS

Itemized Proposed Budget for Grant Funds (travel, equipment, honorarium, living expenses, etc.)

<table>
<thead>
<tr>
<th>Amount</th>
<th>Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>$300</td>
<td>Airfare</td>
</tr>
<tr>
<td>$1,950</td>
<td>Apartment Rental $650 x 3 months</td>
</tr>
<tr>
<td>$500</td>
<td>Shipping Crate</td>
</tr>
<tr>
<td>$1,200</td>
<td>Shipping Sculpture</td>
</tr>
<tr>
<td>$3,100</td>
<td>Living Expenses</td>
</tr>
<tr>
<td>$300</td>
<td>Art Supplies, $1,000 Honorarium</td>
</tr>
</tbody>
</table>

HOW DO YOU ANTICIPATE THIS GRANT WILL AFFECT YOUR PROFESSIONAL DEVELOPMENT AS A CERAMIC ARTIST?

The grant will dramatically help to assist my professional development, as it will allow me to focus on a new body of work. Most importantly, it will give me the facilities and access to large kilns in order for me to create large works range in height of 40" to 45" that interact with each other.

The residency is a huge opportunity for me to work with the Northern Clay Center community. The grant will make it possible for me to create a new body of work that challenges elements related to...
Please rank your preferred residency dates* (1 = highest; 4 = lowest):

4. Winter: January 1 — March 31, 2014
2. Spring: April 1 — June 30, 2014
1. Summer: July 1 — September 30, 2014
3. Fall: October 1 — December 31, 2014

*There is limited flexibility for these dates; once you have committed to a residency period, the dates cannot be modified.

Are you willing to share studio space with one other person, if we are unable to accommodate all requests? **MY GOAL FOR THE RESIDENCY IS TO WORK WITH LARGE SCULPTURE THAT INTERACTS WITH EACH OTHER; THEREFORE I PREFER TO HAVE A PRIVATE STUDIO.**

List any other McKnight grants that you have received and the year of the award. **NONE**

**You must include with this application:**

- A disc with **10 digital images** and a printed copy of a corresponding image list. (Discs will not be returned.) Please do not display your name on the image. Images will be projected on the wall and viewed one at a time. Image files should be labeled with last name, first initial, and numbers, indicating your preferred viewing order (example: doe1.jpg). Do not include any other information in the filename. The image list must include artist name, date of work, dimensions of work, medium, and image orientation. Digital images must be saved as JPEG’s at 96 pixels per inch (ppi) and should not measure greater than 10 2/3 inches (or 1024 pixels) along the image’s longest dimension. For additional information regarding image size and format, please visit www.northernclaycenter.org/APPLY/DIGITAL.Images.php.

- A **current resume** (maximum of five 8 1/2” x 11” pages), with your name at the top of each page.

- An **artist statement** (maximum of 2 pages, unstapled, name on each page)

**Please do not staple or bind your application.**
Claudia Alvarez  
www.claudialavarez.org

Born
1969 Mexico, Mexican-American, Lives and works in New York City

Education:
2003 California College of Arts, San Francisco, California MFA
1999 University of California Davis, Davis, California BA

Solo Exhibitions
2014 *Cierra Tus Ojos*, CENART, Centro Nacional de las Artes, Mexico City, Mexico; forthcoming
2012 *Girls with Guns*, Scott White Contemporary Art, La Jolla, California  
*History of Immigration*, Metropolitan Community College, Omaha, Nebraska
2011 *Close Your Eyes*, White Space, The Mordes Collection, West Palm Beach, Florida  
*American Heroes*, Blue Leaf Gallery, Dublin, Ireland  
*Claudia Alvarez, Falling*, Museum of Nebraska Art, University of Nebraska, Kearney, Nebraska
2009 *Corn Eaters*, RNG Gallery, Omaha, Nebraska  
*Dirty Water*, Tugboat Gallery, Lincoln, Nebraska  
*Quemando Recuerdos*, Da Burn Gallery, Merida, Yucatan, Mexico
2008 *La Tormenta*, La Clinica Arte Contemporaneo, Merida, Yucatan, Mexico  
*El Silencio Del Agua*, Museo de Arte Contemporaneo Ateneo de Yucatan, Merida, Mexico
2007 *Boygun*, Nomad Lounge, Omaha Nebraska
2006 *Memories of A Child*, The General Store Gallery, Elkhorn, Iowa
2005 *Cosas de Un Nino*, El Museo Latino, Omaha, Nebraska
2004 *RED*, Labrys Contemporary Arts, Long Beach, California
2003 *The Bruised Sky*, Gallery W, Sacramento, California
2002 *Sojourn*, FUTUR, Rapperswil, Switzerland
2001 *Azulear*, Annex Gallery, Biola University, Los Angeles, California  
*Azulear*, Puccinelli Gallery, Gutenberg College, Eugene, Oregon  
*Azulear*, Gallery W, Sacramento, California
2000 *Thirsty Soul*, Sol Ceramica, Sacramento, California  
*Red Thread*, Installation, California College of Arts, Oakland, California
1999 *Claudia Alvarez*, Basement Gallery, UC Davis, Davis, California

Group Exhibitions
2013 *ENOUGH Violence: Artists Speak Out*, Society for Contemporary Craft, Pittsburgh, PA; forthcoming  
*The Figure*, Keramik Museum, Westerwald, Höhr-Grenzhausen, Germany; forthcoming  
*Stump*, Hunter College Project Space, New York, NY
2012 *The Coloring Book*, ABC No RIO, New York, New York  
*Separation Anxiety*, Pelham Art Center, Pelham, New York  
*So Moving*, St. Joseph’s College, Brooklyn, New York  
*Domestic Disobedience*, San Diego Mesa College Art Gallery, San Diego, California
2011 *Fluid Ground*, Gallery 616, Omaha, Nebraska  
*Motion Sensitive*, Corridor Gallery Brooklyn, New York
Provisions, Nathan Cummings Foundation, New York, NY
Separation Anxiety, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, California
Vida Breve, National Museum of Mexican Art, Chicago, Illinois
Wildly Different Things, The Observatory, Dublin, Ireland
2009 Panopticon, Lied Art Gallery, Creighton University, Omaha, Nebraska
6 Moduli, Centro de Artes Visuales, Merida, Yucatan, Mexico
Resident Artists, Galerie Aqui Siam Ben, Vallauris, France
2008 Presence, RNG Gallery, Omaha, Nebraska
10th Annual Art Auction, Bemis Center for Contemporary Arts, Omaha, Nebraska
Tiempo Y Espacio, Museo de la Ciudad, Merida, Mexico
El Regresó, Manolo Rivero Gallery y Frontground, Merida, Mexico
Paper Dolls, Pulp Gallery, Omaha, Nebraska
Figurative Four, Bemis Underground, Omaha, Nebraska
2007 Salty: Three Tales of Sorrow, El Camino College Art Gallery, Torrance, California
9th Annual Art Auction, Bemis Center for Contemporary Arts, Omaha, Nebraska
Line by Line, Sheldon Memorial Art Gallery, Lincoln, Nebraska
Love Terrors, University of Nebraska, Lincoln, Nebraska
Building a Legacy, Bemis Center for Contemporary Arts, Omaha, Nebraska
2006 Earthenware, Santa Fe Clay, Santa Fe, New Mexico
The Family of Clay: CCA Ceramics 1950-2005, Oliver Art Center, Oakland, California
8th Annual Art Auction, Bemis Center for Contemporary Arts, Omaha, Nebraska
2005 Pygmalion’s Gaze, Creative Alliance Gallery, NCECA, Baltimore, Maryland
2004 Watershed Benefit Auction, Toki Gallery, Berkeley, California
Small Voices, Adair Margo Gallery, El Paso, Texas
2003 Up and Coming, JAYJAY Gallery, Sacramento, California
California College of Arts, San Francisco, California
Walk-In, Barrington Gallery, Gordon College, Boston Massachusetts
Flor y Canto Galleries, San Diego State University, San Diego, California
2002 Lighten Our Darkness, McGilvary Gallery, Payap University Chiang Mai, Thailand
Collaboration, FUTUR, Rapperswil, Switzerland
2001 Art Bowl, B. Sakata Garo Gallery, Sacramento, California
Verging On, Nexus Gallery, Berkeley, California
2000 The Walk-In Show, Haggerty Art Gallery, University of Dallas, Dallas, Texas
Fuse, IPW Gallery, Oakland, California

Museum Collections

National Museum of Mexican Art, Chicago, Illinois
Sheldon Museum of Art, Lincoln, Nebraska
Museo de Arte Contemporaneo Ateneo de Yucatan, Merida, Mexico
El Museo Latino, Omaha, Nebraska

Selected Bibliography

2013 Jan Garden Castro, Claudia Alvarez at Scott White Contemporary Art, Ceramic Art and Perception March 2013
Joe Nalven, Claudia Alvarez, Girls with Guns, U-T San Diego, CA 09/14/2012
Sally Deskins, Claudia Alvarez, The Reader, Omaha, Nebraska, 03/14/2012
Leo Biga, *Immigration*, El Perico, Omaha, Nebraska, 03/2012
2011 Mary Day, *Catch a Falling Star*, The Reader, Omaha, Nebraska, 04/29/2011
Aidan Dunne, *A Fair View of Art*, The Irish Times, Dublin, Ireland 02/21/2010
Stacy Davies, *Separated by Birth*, Inland Empire Weekly, Corona, CA 11/2010
Leo Adam Biga, *Art for Art’s Sake*, City Star Blog, Omaha, Nebraska 8/14/2010
2009 Michael J. Kainak, *Whole-grain Goodness*, Omaha City Weekly, Omaha Nebraska
Jasmine Maharisi, *Grano de la Verdad*, El Perico, Omaha, Nebraska
Sarah Baker, *Mentor Spotlight*, The Reader, Omaha, Nebraska
John Pitcher, *Claudia Alvarez, Corn in all its Golden Glory*, Omaha World-Herald, Go Magazine, Omaha, Nebraska
Mikael Kainak, *Art Collectors Seek Their Treasure*, Omaha, Nebraska 2008
Maria Teresa Mezquita Mendez, *La Mutilada Fragilidad de la Infancia*, www.yucatan.com.mx Yucatan, Mexico
Ceramics Monthly, December 2008
Christian Nuñez, *El Silencio de Agua*, Unas Letras, Merida, Yucatan
Dane Stickney, *Omaha World Herold*, November 25, 2008 Omaha Nebraska
Michael J. Kainak, *Show Me the Art*, City Weekly, Omaha, Nebraska
Steven Zevitas, *New American Paintings Volume #74 Northeastern* 2007
Schwartz, Judith S. Ph.D. *Confrontational Ceramics*
Ryan Kathman, *Love Terrors*, Omaha City Weekly, Omaha, Nebraska
Rachel Albin, *Societal Conflicts*, Daily Nebraska, Omaha, Nebraska
2005 Interview, *Cosas de un Niño*, WKNO 91.7 Omaha Local National Public Radio
Artist's Gentle Works Reveal Spirit of Latino Youth Go, Omaha World Herold, December 2005, Omaha, Nebraska
Gerard, Kacie Culumpiádose con Memorias El Perico, Enero 5-11, 2006
The Reader, December 2005, Omaha, Nebraska
KIOS, Omaha National Public Radio, Local NPR
KETV, Omaha Channel ABC Community Calendar
Rosado, Marina Claudia Alvarez El Perico, Deciembre 15-21, 2005 Omaha, Nebraska
Brown, Glen Pygmalion's Gaze Ceramic Monthly, June July August 2005
King, Tina *The Business of Art* Omaha Metro Business Magazine, Summer 2005
*Latina Artists Nuestro Mundo* Monthly, June 2005
2004 *Texas Review*, Adair Margo Gallery, El Paso, Texas
2003 Sacramento News and Review, Jay Jay Gallery, Sacramento, California
2002 Sacramento Bee, Gallery W, photo, Sacramento, California
2000 Uptown Art News, Sacramento, California
Sacramento Bee, Sacramento, California
1999 KVIE Channel 6 Arts Bridge Interview, Woodland, California
Klionsky, Lisa *A Brush with Teaching* Dateline UC Davis November 1999

**Residencies**

2011 Art Students League of New York, New York
PV Art, Puerto Vallarta, Mexico
2009 AIR Vallauris, Vallauris, France
2008 Gruber Jez Foundation, Cholul, Mexico
2006 Visiting Artist, China Century Entertainment Inc., Shanghai, China
2005 Artist in Residence, Bemis Center for Contemporary Arts, Omaha, Nebraska
2002 Artist in Residence, FUTUR, Rapperswil, Switzerland, January-July
Claudia Alvarez
Artist Statement
Falling

I'm interested in the physical, psychological, and emotional aspects of the human condition and its intellectual implications to such structures.

For the past several years I've been motivated by how we act when confronted with an obstacle or conflict in our lives. This particular interest has been a catalyst to examining childhood culture and how exposure to customs, ethics, beliefs, and how it is communicated plays a significant role in how adults act. When I saw the first episode of NBC's The Apprentice I was captivated by how when confronted with a conflict, educated adults, business owners, lawyers return to childhood behavior and role-playing. The idea of personal desire (getting what we want) was the key factor to their decision-making.

This aspect of human behavior triggers ethical concession to how relationships with others work. The work titled Falling, address these concepts. To have the ability to completely let go emotionally, removing baggage; spiritually, reaching a higher level of human compassion and tolerance; intellectually, having the ability to step back from the personal in order to make an educated decision without judgment or personal gain.

To fall means to pass into some physical, mental, and emotional condition as in "to fall asleep". It appears to present itself as a natural state. Throughout history the meaning of falling or to fall has carried a negative connotation or a sign of weakness, as to be; overthrown, surrender, or succumb. The ability to surrender allows us to question or see differently. To completely let go of something can also pertain to forgetting or forgiving.

The archetypal symbol of surrender is to have arms and hands up in the air. It is also a sign of worship; in dance it communicates pure joy, and exaltation. As seen by children it could reveal vulnerability.
Claudia Alvarez
Biography

“I'm influenced by the characteristics of children. Their actions pose questions simply yet poignantly about complex issues in the world today. A child's viewpoint is innocent of cultural conventions. Their eyes and comments reveal to us just how corrupt social mechanisms are.”

Claudia Alvarez (Mexican-American, b. 1969) worked at UCD Medical Center from 1987-2000. Her work is deeply influenced by the children and elderly patients she worked with as a non-ambulance driver. Her work weaves the passage of time between child-like innocence and human vulnerability and the struggles of life experience of the aging.

Alvarez was born in Monterrey, Mexico. She immigrated with her family in 1972 at the age of three to the United States. She spent most of her childhood in Lodi and Sacramento, California. She now lives and works in New York City. She attended the University of California, Davis (BA 1999) and California College of Arts, San Francisco (MFA 2003). Her work has been exhibited in the United States, Europe, Canada, and Mexico.


Her work has appeared in *New American Paintings*, *The Irish Times*, *Art Pulse*, *NY Arts Magazine*, *Review Magazine*, *Ceramic Art and Perception*, *Ceramics Monthly* and *Confrontational Ceramics*. Collections include National Museum of Mexican Art, Chicago, Museo de Arte Contemporaneo de Yucatan, Merida, Mexico, Sheldon Museum of Art, Lincoln, Nebraska, El Museo Latino, Omaha, Nebraska, and *Whitespace: The Mordes Collection* West Palm Beach, Florida.
Image List
Claudia Alvarez

1. **Mirarla**, 2011, Ceramic, Floor Installation, 37" X 20' X 18'
   1. Con Sueños, (Girl with Red Jumper), 2011, Ceramic, 36" X 12" X 8"
   2. La Mirada, (Girl with Pink Dress), 2011, Ceramic, 36"X12 1/2" X 10"
   3. Mirame, (With White Suit), 2011, Ceramic, 35 1/2" x 13" x 12"
   4. Mirando, (Bright Pink Jumper) 2011, Ceramic, 35 1/2" X 12" X 10"
   5. Mirandote, Girl with white Unders), 2011, Ceramic, 34" X 15"X111/2"/2"
   6. Miro, (Girl with White/purple shorts), 2011, Ceramic, 37"x10 1/2" x 9"
   7. Mascara de Sueños, (Girl with Blue Dress and Mask), 35"X11 3/4" X12"

2. **Falling**, 2011, Ceramic, Museum of Nebraska Art, Kearney, Nebraska
   1. Falling 2 (Girl with Arms Out), 2011, Ceramic, 27" X 9" X 15"
   2. Falling 3 (Boy), 2011, Ceramic, 26" X 11" X 12"
   3. Falling 4 (Girl with Dark Hair), 2011, Ceramic, 28" X 11 1/2" X 12 1/2"
   4. Falling 5 (Boy with Arms up), 2011, Ceramic, 29 1/2" X 11" X 13"

3. **Falling, Detail**, Falling 2 (Girl with Arms Out), 2011, Ceramic, 27" X 9" X 15"

4. **Dia de Los Inocentes**, 2010, Ceramic, Floor Installation, 29 1/2" X 4' X 8'
   1. Boy in Prayer, 2010, 29 1/2" X 11" X 9"
   2. Boy Holding a candle, 2010, 26" X 10" X 10"
   3. Girl Holding Flowers, 2010, 29 1/2" X 11" X 9"
   4. Girl Bare Foot, 2010, 27 1/2" X 10 1/2" X 8"
   5. Girl with Pony Tails, 2010, 27" X 11" X 91/2"

5. **Girls Fighting**, 2012, Ceramic, 27" X 36" X 19"

6. **Pendencia**, 2012, Ceramic, Floor Installation 33 1/2" X 18' X 20'
   1. Girl on Floor, 2012, Glaze, underglaze, & oil on ceramic, 24" X 21" X 22"
   2. Bully 1, 2012, Glaze, underglaze, & oil on ceramic, 30 1/2" X 17" X 13"
   3. Bully 2, 2012, Underglaze on ceramic, 28" X 12" X 14"
   4. Niña Pendencia, 2012, Glaze & underglaze on ceramic, 33 1/2" X 14" X 10"

7. **Kids Fighting**, 2010, Ceramic, Floor Installation, 32 1/2" X 4' X 8'
   1. Boy on the floor, 14" X 13" X 29"
   2. Girl hitting Boy, 29" X 19 1/2" X 12"
   3. Girl with Open Arms, 32 1/2" X 19" X 9"
   4. Boy standing by, 26 1/2" X 14" X 8"
   5. Girl watching, 28 X 9 1/2" X 7"

8. **Little Squatter**, 2011, Ceramic, 18" X 12" X15'

9. **Girl Looking**, 2010, Ceramic, 30" X 11" X 9"

10. **Surrender**, 2010, Ceramic, 27" X 11" X 7"
**Applicatio Form**

Sign and return this form with your application materials. Up to two additional pages (8 1/2” x 11”) may be added, if needed, to the application to complete the following items. Please type or write clearly. This form may be duplicated and completed on a word processor.

Recipients will be selected primarily on the basis of perceived artistic excellence and demonstrated professional achievement. Proposed residency plans will be used as support material by the jury.

**NAME** Sanam Emami

**EMAIL**

**SIGNATURE** Sanam Emami  **DATE** 4/17/13

(please complete the following pages)

**Schedule**

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For questions, contact Christian Novak at christiannovak@northernclaycenter.org or 612.339.8007 x 305, or visit our website at www.northernclaycenter.org/CREATE/MCKNIGHT_RESIDENCY.PHP.
Northern Clay Center
2013 McKnight Artist Residencies for Ceramic Artists Application
Page 4

Sanam Emami
Applicant Name

DESCRIBE YOUR PLANS FOR YOUR RESIDENCY

. See next page

PROPOSED BUDGET FOR GRANT FUNDS
Itemized Proposed Budget for Grant Funds (travel, equipment, honorarium, living expenses, etc.)

. See next page

HOW DO YOU ANTICIPATE THIS GRANT WILL AFFECT YOUR PROFESSIONAL DEVELOPMENT AS A CERAMIC ARTIST?

. See next page
DESCRIBE YOUR PLANS FOR YOUR RESIDENCY

If awarded a residency, I plan to make a garniture of vases, tiles and tableware. Shapes, colors, patterns and presentation of the finished clay pieces will be based on the intersection of historical pottery forms, ornamentation and geometric patterns rooted in Dutch and Iranian art and architecture.

Three important sources will influence the work – a Delft tower-shaped flower holder (tulip vase), a Dutch garniture (matched set of vases or cupboard set) and an Iranian tiled wall whose centerpiece is a flower vase. The garniture, a concept that originated in China, and the tile wall provide a hybridized view where the vase is the centerpiece and principle around which interior domestic space is framed and organized.

The final outcome will be a large wall piece that references interior domestic space with two-dimensional patterns and incorporates wooden shelving and furniture to display the finished ceramic pieces.

PROPOSED BUDGET FOR GRANT FUNDS

$500 – Travel  
$2,500 – Living Expenses  
$500 – Vinyl Wall Pattern  
$1,000 – Fabricate and mill wooden shelving/furniture with patterns  
$1,000 – Ceramic materials/firings  
$500 – Miscellaneous Expenses/Honorarium

HOW DO YOU ANTICIPATE THIS GRANT WILL AFFECT YOUR PERSONAL DEVELOPMENT AS A CERAMIC ARTIST?

My ceramic background and initial training was rooted in the Leach/Hamada/Yanagi tradition. As a young student, I traveled around Minnesota and Wisconsin and visited many local potters. In 1997, I lived and worked in Houston, MN at the former home of Matthew Metz and Linda Sikora. My love and enthusiasm for history stretches back centuries to different cultures and time periods, it also includes the rich pottery tradition that is located in and around the Minneapolis region.

This grant would allow me a focused period of time for exploring new ideas and creating a body of work. I am on sabbatical next year and am interested in the opportunity to work in a creative and active studio environment, amongst other artists, students and teachers.

If awarded this grant, I would also take the time to revisit and interact with local and regional potters, and the collections of museums and potters in the area.
Please rank your preferred residency dates* (1 = highest; 4 = lowest):

2. Winter: January 1 — March 31, 2014
4. Spring: April 1 — June 30, 2014
       Summer: July 1 — September 30, 2014
       Fall: October 1 — December 31, 2014

*There is limited flexibility for these dates; once you have committed to a residency period, the
dates cannot be modified.

Are you willing to share studio space with one other person, if we are unable to accommodate all
requests?

No

List any other McKnight grants that you have received and the year of the award.

∅

You must include with this application:

☐ A disc with 10 digital images and a printed copy of a corresponding image list. (Discs will
not be returned.) Please do not display your name on the image. Images will be projected on
the wall and viewed one at a time. Image files should be labeled with last name, first initial, and
numbers, indicating your preferred viewing order (example: doe1.jpg). Do not include any
other information in the filename. The image list must include artist name, date of work,
dimensions of work, medium, and image orientation. Digital images must be saved as JPEG’s at
96 pixels per inch (ppi) and should not measure greater than 10 2/3 inches (or 1024 pixels)
along the image’s longest dimension. For additional information regarding image size and
format, please visit www.northernclaycenter.org/APPLY/DIGITAL_IMAGES.php.

☐ A current resume (maximum of five 8 1/2” x 11” pages), with your name at the top of
each page.

☐ An artist statement (maximum of 2 pages, unstapled, name on each page)

Please do not staple or bind your application.
Resume

EDUCATION

2000-2002  MFA Ceramics, New York State College of Ceramics, Alfred University, Alfred NY
1996-1997  Post-Baccalaureate Program, Ceramics, University of Colorado, Boulder CO
1989-1993  BA History, Ceramics Minor, James Madison University, Harrisonburg VA

ACADEMIC POSITIONS

2007-present  Assistant Professor: Pottery, Department of Art, Colorado State University, Fort Collins CO
2004-2007  Visiting Assistant Professor: New York State College of Ceramics, Alfred University, Alfred NY

SELECTED SOLO & GROUP EXHIBITIONS

2013  Duets, National Group Invitational, Clay Art Center, Port Chester NY
      Yunomi Invitational, National Group Invitational, Akar Gallery, Iowa City IA
      Art-Stream Nomadic Gallery, National Group Invitational at NCECA - National Conference on Education of Ceramic Art, Houston TX

2012  Cup: The Intimate Object VIII, National Group Invitational, Charlie Cummings Gallery, Gainesville FL
      Our Cup Runneth Over: Functional & Sculptural Ceramic Cups, National Group Invitational/Solo Installation, Invited artist to install wall of cups, The Society of Arts & Crafts, Boston MA
      Pots at Rest, National Group Invitational, Clay Studio of Philadelphia, Philadelphia PA
      Source-Material: An Exhibition on Water and the Ceramic Cup, National Group Invitational, Crimson Laurel Gallery, Bakersville NC
      Artist of the Month, Gallery Representation, Selected Gallery Artist, Northern Clay Center, Minneapolis MN
      Art-Stream Nomadic Gallery, National Group Invitational at NCECA - National Conference on Education of Ceramic Art, Seattle WA
      Art Stream Artist's, National Group Invitational, Gallery One, Ellensburg WA
      Sources and Influences: Clay Artists, Mentors and Students, National Group Invitational, Huntington Museum of Art, Huntington WV
      de la fleur, National Group Invitational, Mudfire Gallery, Decatur GA
      Tea for Two, National Group Invitational, Santa Fe Clay, Santa Fe NM

2011  Year of Turkey, Ceramics Material and Material Culture, National Group Invitational, Flushing Town Hall, Flushing NY
      Gifted: The Clay Studio’s Annual Holiday Exhibition, National Group Invitational, Clay Studio, Philadelphia PA
      Cups and Coffee, National Group Invitational, Clay Studio, Philadelphia PA
      6th Annual Simple Cup Invitational, National Group Invitational, KOBO Gallery, Seattle WA
      Artist of the Month, National Invitational, Lillstreet Gallery, Chicago IL
      Arabesques, Two-Person Exhibition, Invitational, Berger Art Center, Kansas City MO
      Islamic Influences, National Group Invitational at NCECA - National Conference on Education of Ceramic Art, Crossroads Gallery, St. Petersburgh College, Clearwater FL
2011

Yunomi Invitational, National Group Invitational, Akar Gallery, Iowa City IA
Sensual Ceramics, Regional Group Invitational, Carbondale Clay Center, Carbondale CO

2010

Form Follows Function, Group Invitational, Greenwich House Pottery, New York NY
Our Cups Runneth Over: Functional & Sculptural Ceramic Cups, Group Invitational, The Society of Arts & Crafts, Boston MA
Crafted: A Collector's Series, Group Invitational, The Society for Contemporary Craft, Pittsburgh PA
2010 American Pottery Festival, Group Invitational, Northern Clay Center, Minneapolis MN
Decalcomania, Group Invitational, Santa Fe Clay, Sante Fe NM
Conversations, Coincidences and Motivations, Group Invitational, The Snyderman-Works Gallery, Philadelphia PA
Art of the Pot, Group Invitational, exhibition and sale, Austin TX
Makers Market, Invitational curated by American Craft, The Noguchi Museum, R20th Century and Socrates Sculpture Park, Socrates Sculpture Market, Long Island City NY
Beyond the Brickyard, Juried Group, Archie Bray Foundation, Helena MT

2009

Paper or Pottery – Not Plastic, Group Invitational, Ferrin Gallery, Pittsfield MA
Holiday Sale, Group Invitational, Northern Clay Center, Minneapolis MN
Cups, Group Invitational, Santa Fe Clay, Sante Fe NM
Sanam Emami: New Work, Solo Exhibition, Brickhouse Ceramic Art Center, Long Island City NY
2009 Studio Pottery Invitational, Group Invitational, Ferrin Gallery, Pittsfield MA
The Art of Tea, Group Invitational, Metropolitan Center for the Visual Arts, Rockville MD
Teapots: Interpretations, Group Invitational, Ferrin Gallery, Pittsfield MA
Continental Divide, Invitational presented by National Council on Education for the Ceramic Arts (NCECA) and the Arvada Center, 47 Ceramic Artists from Wyoming, Montana, New Mexico and Colorado, Arvada Center for the Arts and the Humanities, Arvada CO
Makers Market, Invitational curated by American Craft, The Noguchi Museum, R20th Century and Socrates Sculpture Park, Socrates Sculpture Market, Long Island City NY
2009 Resident Artist Benefit Auction, Invitational, Archie Bray Foundation, Helena MT
Summer Auction, Invitational, Haystack Mountain School of Crafts, Deer Isle ME
Sanam Emami: Organic Precisionism, Solo Exhibition, Greenwich House Pottery, New York NY
Made in Clay, Group Invitational, Greenwich House Pottery, New York NY
La Mesa, Santa Fe Clay Group Invitational at NCECA, Wyndham Phoenix Hotel, Phoenix AZ

2008

The Archie Bray Foundation: Present and Past Residents, Group Invitational, Galaxie Chicago, The Nevica Project, Chicago IL
Drawn, Red Lodge Clay Center, Group Invitational, Red Lodge MT
Sanam Emami: New Work, Solo Exhibition, Red Star Gallery, Kansas City MO
Near East Meets West, Group Invitational, Sarofim School of Fine Arts, Southwestern University, Georgetown TX
The Artful Table, Group Invitational, Lyndhurst Museum, Tarrytown NY
Transformations: 6 x 6, Group Invitational, Clay Art Center, Port Chester NY
Artist of the Month, Selected Gallery Artist, Northern Clay Center, Minneapolis MN
2008

Pot Sketch, The Clay Studio of Missoula, Silent Auction Drawing Group Invitational, Missoula MT
Sip, Slurp, Gulp, Group Invitational, Sante Fe Clay, Sante Fe NM
The Functional Cup, International Group Invitational, Formargruppen Butik och Galleri, Malmö, Sweden
Shared Journeys: NCECA 2008 Traveling Exhibition, International Group Invitational, Pottery Workshop, NCECA/China Symposium, Shanghai, China
Made In Clay, Group Invitational, Greenwich House Pottery, New York NY
Table of Elements, Invitational, Manchester Craftsmen’s Guild, NCECA Group Exhibition, Pittsburgh PA
La Mesa, Sante Fe Clay Group Invitational at NCECA, Westin Convention Center, Pittsburgh PA
Soul On Fire, ASU Art Museum, Ceramics Research Center, Silent Auction, Group Invitational, Tempe AZ
Tactile Poetry, State of the Art 2008: National Biennial Ceramics Group Invitational, Parkland Art Gallery, Champaign IL
Generation: School of Art & Art History Alumni Exhibition, Invitational, Sawhill Gallery, James Madison University, Harrisonburg VA
Master Artist Exhibition, Group Invitational, Armory Art Center, West Palm Beach FL

2007

American Pottery Festival, Invitational, Northern Clay Center, Minneapolis MN
Plates & Platters, Group Invitational, Pewabic Pottery, Detroit MI
Alfred Now, Group Invitational, Lacoste Gallery, Concord MA
Cups Coming Together, Group Invitational, Clay Art Center, Port Chester NY
37th Annual Ceramics Exhibition, Group Invitational, Cross Art Gallery, University of Wisconsin-Whitewater, Whitewater WI
Flower Power: Vessels of Containment, Group Invitational, The Clay Studio, Philadelphia PA
Made In Clay, Group Invitational, Greenwich House Pottery, New York NY
For the Table, Group Invitational, Sante Fe Clay, Santa Fe NM

2006

6 Artists, Invitational, Sante Fe Clay, Sante Fe NM
In The Niche, Selected Gallery Artist: Solo Exhibition, The Clay Studio, Philadelphia PA
Artist of the Month, Selected Gallery Artist: Solo Exhibition, Northern Clay Center, Minneapolis MN
Inspired Utility: Exceptional Ceramic Vessels, Group Invitational, Main Line Art Center, Haverford PA
La Mesa, Sante Fe Clay Group Invitational at NCECA, Hilton Portland, Portland OR
8 Fluid Ounces II, 2006, Group Invitational, LSU School of Art, Alfred C. Glassell Jr. Gallery, Baton Rouge LA
Dinnerware, Group Invitational, Red Star Studios, Kansas City MO
Archie Bray International 2006: Former Bray Residents Show, Group Invitational, Turman Gallery, Helena MT
Ceramics Symposium 2006, Three Person Exhibition, Anne Kitrell Gallery, University of Arkansas, Fayetteville AR
Issues of Substance, Group Invitational, Lobby Gallery, General Electric Company, Fairfield CT
Group Teapot Show, Group Invitational, Harvey/Meadows Gallery, Aspen CO
2005

Fertile Earth, Group Invitational, Target Gallery, Torpedo Factory Art Center, Alexandria VA

White on White, Traveling Exhibition, Group Invitational, Elaine L. Jacob Gallery, Wayne State University, Detroit MI

The NCECA Exhibition at Sub-Basement Art Studios, Baltimore MD

Culturing Surfaces, Group Invitational, Homewood House Museum, Johns Hopkins Campus, Baltimore MD

Art of Fine Craft Conference Exhibition, Three Person Invitational, University Place Art Center, Lincoln NE

Northern Clay Center Winter Showcase, Group Invitational, Northern Clay Center, Minneapolis

PAPERS PRESENTED/SYMPOSIA/INVITED LECTURES/WORKSHOPS

Forthcoming:

2012

Summer Workshop, 2-Week Session, Haystack Mountain School of Crafts, Deer Isle ME

Summer Workshop, 1-Week Session, Oregon College of Art and Craft, Portland OR

2011

Visiting Artist, Invited Lecture, Central Academy of Fine Art – City Design School, Beijing China

Alfred Summer School, 4 Week Session, New York State College of Ceramics, Alfred University, Alfred NY

Visiting Artist, Invited Lecture & Workshop, Boise State University, Boise ID

2009

Visiting Artist, Invited Lecture & Workshop, Brickhouse Ceramic Art Center, Long Island NY

Visiting Artist, Invited Lecture & Workshop, Gettysburg College, Gettysburg PA

2008

Symposia, Panelist, The Culture of Ornament and Decoration, Penn State School of Visual Art, State College, PA

Visiting Artist in conjunction with The Culture of Ornament and Decoration, Penn State School of Visual Art, State College, PA

Summer Workshop, 2 Week Session, Haystack Mountain School of Crafts, Deer Isle, ME

Visiting Artist, Invited Lecture & Workshop, Blossom Summer Session, Kent State University, Kent, OH

2007

Symposia, Invited Lecture & Demonstration, National Council on Education for the Ceramic Arts, Louisville KY

Symposia, Panelist, Ceramics: Five Emerging Artists Survey the Discipline, College Art Association, New York NY

Visiting Artist, Invited Lecture & Workshop, 92nd Street Y, New York NY

2006

Symposia, Invited Lecture & Demonstration, University of Arkansas Ceramics Symposium, Fayetteville AR

2005

Symposia, Invited Lecture & Demonstration, The Art of Fine Craft Conference, University Place Art Center, Lincoln NE

Visiting Artist, Invited Lecture & Workshop, University of Colorado, Boulder CO

Visiting Artist, Invited Lecture & Workshop, Bowling Green State University, Bowling Green OH

Visiting Artist, Invited Lecture & Workshop, Murray State University, Murray State KY
RESIDENCIES

2010  Resident Artist, 3 Month Session, ART 342, Fort Collins CO
2006  Artists Invite Artists, 2 Week Session, Watershed Center for the Ceramic Arts, Newcastle ME
1998-2000 Resident Artist, Archie Bray Foundation for the Ceramic Arts, Helena MT

CURATORIAL ACTIVITIES

2010  Caravanserai: Carpets, Canvas, Calligraphy, Crafts from the Middle East and North Africa, Curated by Sanam Emami, Mary Vogl, Molly Eckman, Clara Hatton Gallery, Department of Art, Colorado State University

Elastic Expressions: Variations in Clay from Colorado Collections, Group Exhibition, Curated by Sanam Emami and Linda Frickman, University Center for the Arts, Fort Collins CO

GRANTS

2003  Grant Recipient for the Crafts, New York Foundation for the Arts Fellowship, New York NY

PUBLISHED WORKS

Books:


Journal Articles (about my work):
2013, "Sanam Emami, Channeling the Silk Road", Ceramic Monthly, April, Volume 61 Number 4, pp. 39-43
2013, "A Collision of Culture and Artistry", The Crafts Report, April, Volume 38 Number 444, pp. 30-33

Journal Articles (authored):
2010, "In Search of Boundaries", The Studio Potter, Summer/Fall 2010, V 38 NO 2, pp 6-11
Artist Statement

My pots and tiles are made with a specific intent - a function - but their meaning is layered with both factual and fictional narratives. Plates, cups and tiles are ubiquitous, recognizable. The vases and their multiple spouts are curious when empty, when filled with flowers their function is revealed. The tile is a background or canvas. The cup provides a counterpoint - the curves and movement of the form interact with the surface pattern and imagery.

The primary inspiration for my pots and tiles are intricate patterns found in Iranian and Islamic art and architecture. In these buildings and objects, fields of color and pattern create subtle layers of meaning. I also draw influences from different cultures and time periods: Barcelona tiles, Japanese textiles, Iranian miniatures, Dutch blue and white pottery. The work comes from an imagined sense of time and place. Ornamental and arabesque imagery placed alongside geometric Islamic patterns complicate assumed distinctions between representation and abstraction. The attempt to harmonize seemingly disparate elements within each object is part of the process that holds my attention in the studio.

Rewriting stories into objects is a contemporary journey. I am not going back into history; I am drawing history back into the present.
Image List

1. Sanam Emami, Bowl shaped flower holder: tulipiere, flowers, Meissen brown stoneware, 8"h, 2013
2. Sanam Emami, Bowl shaped flower holder: tulipiere, (detail with lid removed), Meissen brown stoneware, 8"h, 2013
   *The Society of Arts and Crafts, Boston*
   *The Society of Arts and Crafts, Boston*
5. Sanam Emami, Vase with spouts: tulipiere, Meissen brown stoneware, h 11" 2012
6. Sanam Emami, Trivet, Meissen brown stoneware, silk-screen transfers, 8"w, 2012
7. Sanam Emami, Vase with spouts: tulipiere, porcelain, silk-screen transfers, 13"h, 2009
   *Greenwich House Pottery, New York*
   *Greenwich House Pottery, New York*
    *Greenwich House Pottery, New York*
HELEN OTTERTSON

Description

Tactility and sensuality have always been central to my art making. My imagery is inspired by nature. Flowers and plants intrigue me with their seductive textures, elegant lines and fertile energy. Fascinating patterns repeat themselves in nature over and over again at macro and micro levels. Using this endless resource, I plan to create 6-8 large-scale sculptures. These sculptural forms will rely heavily on botanical imagery while the surface textures will reference biological influences. I will work with plaster molds as support structures and use slip cast molds for replicating forms that are the components of the sculptures.

Observing the simple recursive formulas of branching systems and leaf patterns, I will create sculptures that nestle side by side or inside the same/similar forms resulting in striking shapes that are similar, yet distinctive from nature. I plan to keep the palette simple by using porcelain to allow the forms and textures to take center stage and incorporate glass elements for touch of color.

The manor in which I work allows me to produce clay sculptures, fire them to their finished glaze firing before I begin working in wax to create the glass pieces. This method of working allows me flexibility with regards to the facilities that I have access to. While I plan to create the originals in wax during the residency, if there are heavy demands on the kilns I have the flexibility to finish the glass at a later date.

Proposed budget (3 month period)

Travel $260
Housing expenses $1500- $1800
Materials $500(clay, glass, plaster, epoxy)
Firing expenses $500(electric kiln)
Living expenses $3000

Outcome of Proposed Residency

The residency exhibit will give my work exposure to a new audience, as I have not exhibited frequently in the Midwest. Becoming a part of Northern Clay Center’s high caliber McKnight Artist Residency program will improve my reputation and bolster my applications for academic jobs and high profile grants and residencies.

With this body of work I will seek out additional gallery venues for solo exhibitions as well as group shows. Currently, I am working on a group exhibition proposal for NCECA 2017. The exhibition will include the work made during this residency and work from the following artists: Kate Maury, Angela Cunningham, Linda Huey, and Gary Erickson.

The personal impact that this residency will have is connecting me with my peers in the Twin Cities ceramic community. I currently live in a small city with a limited artistic scene and look forward to connecting with artists from my neighboring state. In addition to giving me a new location to create work, the residency will also allow me the opportunity to participate in the Minneapolis Art scene, visit museums, and participate in art events.
HELEN OTTERSON

EDUCATION

M.F.A University of Miami, Ceramics
B.F.A Kansas City Art Institute, Ceramics
B.A. Skidmore College, Studio Arts and Art History

ONE AND TWO PERSON EXHIBITIONS

2015 Untitled, Valley City State University Gallery, Valley City, ND
2014 In Bloom, California Building Gallery, Minneapolis, MN
2011 Coevolution, Nicolaysen Art Museum, Casper, WY
2007 Duality: Helen Otterson & Richard Parsons, Catherine G. Murphy Gallery, St. Paul, MN
2006 Helen Otterson: Halvorsen Artist-in-Resident, Contemporary Craft Museum & Gallery, Portland, OR
2005 Helen Otterson & Bonnie Seeman, Giles Gallery, Eastern Kentucky University, Richmond, KY
2003 Vital Balances: MFA Thesis Exhibition, Wesley Foundation, Miami, FL
1998 Two Women in Clay, Vermont Clay Studio Gallery, Montpelier, VT

EXHIBITIONS

2015 2015 Instructor Exhibition, Arrowmont School of Arts and Crafts, Gatlinburg, TN
      Art Meets Science Exhibit – 2015, MDI Biological Laboratory, Salisbury Cove, ME
      Greenscapes: Of/In/From the Garden Baltimore Clayworks, Baltimore, MD - Invitational
2014 Zanesville Prize for Contemporary Ceramics, Muskingum County Community
      Foundation, Zanesville, OH– Juror: Sherman Hall, Brad Schwieger, Angelica Pozo
      ICS Artist in Resident Exhibition, Károla Galéria, Keckeméret, Hungary
      In Full Bloom, Baltimore Clayworks, Baltimore, MD – Juror: Leigh Taylor Mickelson
      Red River Reciprocity: Contemporary Ceramics in Minnesota and North Dakota, Donath Gallery, Plains Art Museum, Fargo, ND
      35th Annual Contemporary Crafts, Mesa Art Center, Mesa AZ– Juror: Julie Muñiz, Independent Curator
      FMVA Art Educators Exhibition, Historical & Cultural Society of Clay County
      Hjemkomst Center, Moorhead, MN
      Art of the Cup, Ogden Museum of Southern Art
      Faculty Exhibit, Eugene E. Meyers Gallery, University of North Dakota, Grand Forks, ND
2013 54th Midwestern Invitational Art Exhibit, Rourke Art Gallery, Fargo, ND
      34th Annual Contemporary Crafts, Mesa Art Center, Mesa AZ– Juror: Jennifer Scanlan,
      Associate Curator at the Museum of Arts & Design, New York City
      ACGA National Clay & Glass Exhibition, City of Brea Art Gallery, Brea, CA
      Two by Two: Small-Scale Ceramics Sculpture Biennial, Eastern Washington
      University, Cheney, WA – Juror: Jae Won Lee
      of Fine Arts, Houston
      Perspectives, Oconee Cultural Arts Foundation, Watkinsville, GA
      A.I.R. Vallauris Exhibition Gallery Aqui Siam Ben & Cabanon Galleries, Vallauris France
Art Palm Beach, Represented by JF Gallery, Convention Center, West Palm Beach, FL
One 2 One, Florida Craftsmen, St. Petersburg, FL - invitational
The Art of it All: An All Media National Juried Exhibition, Shy Rabbit Contemporary Arts, Pagosa Springs, CO
Beth-El Art Festival, Temple Beth-El Main Gallery, St. Petersburg, FL

2011
Craft USA 2011, Silvermine Art Center, New Canaan, CT
MateriMastery, Norman R. Eppink Gallery, Emporia, KS
Watershed Resident Show, Gallery 101, Wiscasset, ME
SoFlo: Ceramics, Lighthouse Art Center, Jupiter, FL
SoFlo: Ceramics, Armory Art Center, West Palm Beach, FL
Florida Contemporary: Paintings, Photographs and Sculpture, Naples Museum of Art, Naples, FL - Invitational
The Inaugural Naples Contemporary Craft Exhibition, Longstreth Goldberg Art, Naples, FL - Juror: Mark Richard Leach
Hot and Humid, Florida Craftsmen Gallery, St. Petersburg, FL
32nd Annual Contemporary Crafts, Mesa Arts Center, Mesa, AZ
ACGA Clay and Glass National Juried Competition, City of Brea Art Gallery, Brea, California

2010
Fine Contemporary Crafts, ArtSpace, Raleigh, NC
Common Threads, Sarasota Art Center
Individual Artist Fellowship Traveling Exhibition, Bob Rauchenburg Gallery, Edison State College, FL
Individual Artist Fellowship Traveling Exhibition, Gallery for Innovation and the Arts, Tallahassee, FL
7th Annual Palm Beach Fine Craft Show, Palm Beach Convention Center, West Palm Beach, FL
Individual Artist Fellowship Traveling Exhibition, Mattie Kelly Fine Arts Center Galleries, Niceville, FL
Re-U-ni-fy, CAS Gallery, University of Miami, Miami, FL
Faculty Show, Armory Art Center, West Palm Beach, FL
Mish Mash Strikes Back: Contemporary Ceramic Art, The Noyes Museum of Art, Oceanville, NJ
Roots and Wings, Baltimore Clayworks Gallery, Baltimore, MD
8 Fluid Ounces 3: A Bi-annual Juried/Invitational Cup Show, LSU School of Art
Alfred C. Glassell Gallery, Baton Rouge, LA

2009
The Academy is Full of Craft, The Contemporary Museum of Craft, Portland, OR
Revolve: ceramic interpretations, EG/ Northwood, West Palm Beach, FL
30th Annual Contemporary Crafts, Mesa Arts Center, Mesa, AZ - Juror: Namita Wiggers
Beyond the Brickyard, Archie Bray Foundation, Helena, MT - Juror: Patti Warashina
Juror's Choice: 2008 Regional, Thomas Center Galleries, Gainesville, FL
Currents: Contemporary Craft, University of Florida, Gainesville, FL CT 2008
Premier Warm Glass, Armory Art Center, West Palm Beach, FL
New Work, Palm Beach State College Gallery, Palm Beach Gardens, FL
Food For Thought: Second Course, Palm Beach State College Gallery, Palm Beach Gardens, FL
Shake n Bake, Art Institute Phoenix, AZ in conjunction with the NCECA conference

2008
Craft USA '08 National Craft Triennial, The Silvermine Guild Arts Center, New Canaan, CT - Juror: Gretchen G. Keyworth * 2nd Prize Award
Beyond the Brickyard, Archie Bray Foundation, Helena, MT
Beyond Bio: Clay Bodies, Castle Gallery at The College of New Rochelle, NY Invitational
Symbiosis, Baltimore Clayworks, Baltimore, MD Invitational
Pink, St. Mary's College, Notre Dame, IN
Salt, Carbondale Clay Center, Carbondale, CO
Regional Juried Exhibition, Thomas Center Galleries, Gainsville, FL - Juror: Amy
Vigilante, Director of Gallery at University of Florida; Juror Choice Award
Armory Art Center Exhibit, Miami International University, Miami, FL
International Fiber Collaborative, Syracuse, NY
Juicy Terracotta, Sweetwater Arts Center, Sewickley, PA in conjunction with the NCECA conference
8 Fluid Ounces 3: A Bi-annual Juried/Invitational Cup Show, LSU School of Art
Alfred C. Glassell Gallery, Baton Rouge, LA
Cup Show, Red Star Studios, Kansas City, MO Invitational Curator: Lynn Smiser Bowers
National Juried Cup Show, Taylor Library Gallery, University of Arkansas, Monticello, AR
Food For Thought, Palm Beach State College, Palm Beach Gardens, FL
2007
Fluent Dichotomy, Gallery 2, Appalachian Center for Crafts, Smithville, TN
Small Works, Lill Street Gallery, Chicago, IL
Faculty Exhibit, Armory Art Center, West Palm Beach, FL
Ceramic Abstraction, Creative Arts Workshop, New Haven, CT – Juror: Paula Winokur
Clay: Applied Art vs. Fine Art? That is the Question, Gloria Kennedy Gallery, Brooklyn, NY
Figures In Clay Invitational, Amaco/Brent Contemporary Clay Gallery, Indianapolis, IN
Two by Two: Small-Scale Ceramics Sculpture Biennial, Eastern Washington University, Cheney, WA

COLLECTIONS

Plains Art Museum
Museum of Contemporary Craft
University of California, San Diego Cancer Center
Swidler Collection Crocker Art Museum
Ken Ferguson Teaching Collection, Kansas City Art Institute
University of Miami Ceramic Collection and Print Collection
University of Tasmania Print Collection

AWARDS

2013 Purchase Award, Two by Two: Small-Scale Ceramics Sculpture Biennial, Eastern Washington University, Cheney, WA
2008 2nd Place Award, Craft USA ’08, Silvermine Galleries, New Canaan, CT
Individual Artist Fellowship, Florida Department of State, Division of Cultural Affairs
Juror’s Choice Award, Thomas Center Galleries Regional Juried Exhibition, Gainesville, FL
2006 Juror’s Choice Award, Cup: Intimate Object V
Third Place Award, Jersey Shore Clay National, MT Burton Gallery
Merit Award, Crafts National 2006, Lancaster Museum of Art
2003 Outstanding Teaching Assistant Award, College of Arts & Sciences, University of Miami
UM Potter’s Guild Scholarship, University of Miami
First Place, Ceramics USA 2003, University of North Texas Art Gallery, Denton, TX,
Second Place, 7th Annual University of Miami Graduate Research & Creative Forum
Graduate Activity Fee Allocation Committee Award, University of Miami
2002 Alliance for Contemporary Glass Scholarship, University of Miami
2001 Posey Foundation Graduate Art Scholarship, Sarasota, FL
Krillof Graduate Student Travel Scholarship, University of Miami
First Place, 5th Annual University of Miami Graduate Research & Creative Forum
Provost’s Graduate Student Travel Award, University of Miami
Graduate Activity Fee Allocation Committee Award, University of Miami
2000 Full Tuition Graduate Scholarship, University of Miami
1994 Nontraditional Scholarship, Kansas City Art Institute
BIBLIOGRAPHY

North Dakota Museum of Art Annual Autumn Art Auction Catalog, pg 32
Armory Art Shows Ceramics As Art, Palm Beach Post, August 12, 2011 pg 3, 25
"An Arsenal for Art", Art & Culture of Palm Beach County, Spring/Summer 2010 vol 3, issue 4 pg 35-45
"South Jersey Shore Clay Tour" Clay Times, January-February 2010, 14
Photograph, Travel/Today, Palm Beach Post, June 27, 2010
Nature’s Beauty, Survival’s Pursuit, The Chautauquan Daily, August 8&9, 2009
Photograph, Spotlight, Palm Beach Daily News, February 6, 2009
Armory Exhibit Full of Natural Beauty, Palm Beach Post, February 1, 2009
Photograph, Beyond the Brickyard Catalog
Lawton, Jessica and Mimi Perreault, “Going through the Cooking Glass Class”, The Palm Beach Post, June 6, 2007, 12
Prudence Roberts, "Glassmateria' at Guestroom Gallery," ArtWeek, May, 2006
Photograph, Crafts National 2006 Catalog, Lancaster Museum of Art
Photograph, Ceramics Monthly, February 2006, 72
Photograph, Portland Tribune, January 27, 2006
Photograph, Inside the Box: A Shoebox Show Catalog
Gunter, Veronika. 500 Figures in Clay: Ceramic Artists Celebrate the Human Form Ashville: Lark Books, 2004 pg. 79 photograph
"Bryan Hiveley and Helen Otterson" Up Front, Ceramics Monthly, Summer 2002
Photograph, Gallery Section, Clay Times, December 2001
"NCECA’s Juried Student Exhibition" Up Front, Ceramics Monthly, May 2001
"Villa Julie’s Big Clay Adventure" The Towson Times, January 13, 1999
"Kansas City Art Institute Ties" Up Front, Ceramics Monthly, September 1999
Photograph, Arts & Entertainment Guide May 9 New Times, May 8-14 1997

TEACHING EXPERIENCE

2014-15  Adjunct Professor- North Dakota State University, Fargo
2012-14  Assistant Professor-University of North Dakota, Grand Forks
2011  Adjunct- Florida Atlantic University
2007-2011 Chair, Ceramics Department – Armory Art Center
2007-08 Adjunct- University of Miami
2007-08 Adjunct- Palm Beach State College
2006  Lecturer - Kansas City Art Institute
Adjunct - Portland Community College
2003-2004 Full-time Lecturer – University of Miami
2002  Teaching Assistantship/Instructor of Record – University of Miami
  Teaching Assistant – University of Miami – History of Photography
2001  Teaching Assistantship/Instructor of Record - University of Miami
2000-1999 Instructor - Baltimore Clayworks
1998  Instructor - Vermont Clay Studio
1997  Instructor - Kansas City Parks and Recreation Center
LECTURES AND WORKSHOPS

2015  “Beginning Cast Glass” workshop, Arrowmont School of Arts & Crafts, Gatlinburg, TN
      Art Activism Panel, University of North Dakota, Grand Forks, ND
      “Ceramics & Glass Casting” workshop, University of Nevada, Reno
2014  “In Full Bloom” lecture, Potek Glass, Minneapolis, MN
      Sculptural Glass: Kiln Casting Workshop, Potek Glass, Minneapolis, MN
2013  Lecture & Glass Casting Workshop, Office of the Arts at Harvard
      Handbuilt & Cast Glass workshop, Macalester College, St Paul, MN
2011  Lecture, Florida Atlantic University, Boca Raton, FL
2010  3-Day Workshop, Viewpoint School, Calabasas, CA
      Artist Lecture, Jupiter Library, Jupiter, FL
2009  Lecture, Chautauqua Institute of Art, Chautauqua, NY
2008  Workshop, Broward Community College, Plantation, FL
      Workshop, Miami International University, Miami, FL
      Workshop, Ceramic League of Miami, Miami, FL
2007  Workshop, Ceramics League of the Palm Beaches, West Palm Beach, FL
      “Duality” slide lecture, College of St. Catherine’s, St. Paul, MN
2006  Slide Lecture, San Diego State University
      Slide Lecture, Oregon College of Arts and Crafts
      Artist in Resident Lecture, Contemporary Craft Museum & Gallery
2005  One Day Workshop, Contemporary Craft Museum & Gallery
2003  Graduate Student Slide Lecture, National Council on the Education of the Ceramic Arts, San Diego
2001  Graduate Student Slide Lecture, National Council on the Education of the Ceramic Arts, Charlotte

ARTIST RESIDENCIES

2014-15  Artist in Residence, North Dakota State University
2014  Artist in Residence, International Ceramic Studio, Kecskemet, Hungary
2012  Artist in Residence, Project Art, Cummington, MA
      Artist in Residence, International Ceramic Studio, Kecskemet, Hungary
      Artist in Residence, Association A.I.R. Vallauris, Vallauris, France
2011  Fall Artist in Resident, Watershed Center for the Ceramic Arts
2009  Visiting Artist in Residence, San Diego State University
2006  Artist in Residence, San Diego State University
2005/06  Halverson Residency, Contemporary Craft Museum & Gallery
2004/05  Artist in Residence, Anderson Ranch Arts Center
1998/99  Artist in Residence, Baltimore Clayworks
1998  Artist in Residence, Vermont Clay Studio
HELEN OTTERTSON

ARTIST STATEMENT

My interest in biomorphic form originates from my experience with the human encounter with disease, which led me to observe organic growth and changes in cells. The extraordinary changes, the multiple forms and textures inspire tactile creations that reference the relationship between health and disease and explore the organic process of growth and replication.

As I turned to growth and change in plant life, I was drawn to the succulents of my native California landscape. Life is composed of the same basic elements and the same goals i.e. the survival of life. Both of my inspirational sources live in harsh environments. Disease creates a harsh environment in which the survival of healthy cells is precarious. The cells must split and transform to survive. Succulents live in dry, hot environments, and must generate leaves and tendrils that adapt for survival. Each struggle to live, and each creates in its humble way beautiful forms. These combinations of botanical forms and biologic imagery reflect the cohesive integration of form and function found in the natural world. My work is a hybrid of these cells and plant forms that share the drive to survive.

Both in art and nature, a single element repeat itself many times. Many plants follow in simple recursive formulas, generating their branching shapes and leaf patterns. One form may find itself nestled inside the same form, but in diminishing size, resulting in striking shapes. Capitalizing on nature's fractal patterns, I create organic forms that repeat, yet change and are similar, yet distinctive from nature.

Inspired by the mysteries of nature, my ambiguous hybrids of cellular and organic forms celebrate life. Creating forms with fluid movement, I combine materials such as clay, glass or bronze, to capture the beauty of nature’s organic form. These materials are ideal mediums to showcase the rich surfaces and curvilinear components found in nature. The bright color palette draws on aspects in natural world and reflects the celebration of the pursuit of life and beauty of the natural world.
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DESCRIBE YOUR PLANS FOR YOUR RESIDENCY

My current body of work is based on mundane objects from the domestic realm. During my residency, I intend to continue my exploration of the role that objects play in fulfilling our needs on a physical and emotional level. I plan on expanding my series functional pottery while doing a round of glaze colorant tests.

PROPOSED BUDGET FOR GRANT FUNDS

Housing: 3 months rent @ $750/month= $2250
Living Expenses: 3 months @ $500/month= $1500
Travel\ Moving Expenses $500
Shipping Artwork $500
Materials (clay): $500

TOTAL EXPENSES: $5250

CAREER IMPACT

As a university educator, my time in the studio to create my own artwork is often fractured by the demands of the classroom. A McKnight Residency at NCC would give me the exceptional gift of uninterrupted time, mental space, and financial support to focus and further develop my artwork.

This residency will have on positive impact on my professional development as a ceramic artist by continuing to increase my exposure to the field. This exposure will take many forms, through the publicity released in support of this award, as well as the opportunity to exhibit my artwork at NCC and in subsequent venues. In addition, an award of this caliber will aid in me in my pursuit of promotion & tenure at the University of Missouri as well as expand my opportunities within the field. It will also benefit my work as an educator by adding to my knowledge and exposure within the contemporary ceramics field. Thank you for your time and consideration.
Education

2006 University of Nebraska-Lincoln (UNL), Lincoln, NE
   Master of Fine Arts, Ceramics

1996 Northwestern University, Evanston, IL
   Bachelor of Arts: Anthropology & Urban Studies

Academic Teaching Experience

2011-present Assistant Professor (tenure track)
   University of Missouri (MU), Columbia, MO

2007-2011 Instructor
   Bowling Green State University, Bowling Green, OH

Selected Professional Experience

2013-2014 Resident Artist
   Roswell Artist-in-Residence Program, Roswell, NM [one year]

2013 Resident Artist
   Northern Clay Center, Minneapolis, MN [one-week]

2009 Resident Artist
   Watershed Center for the Ceramic Arts, New Castle, ME [2 week]

2006-2007 Resident Artist
   Archie Bray Foundation for the Ceramic Arts, Helena, MT [one year]

Selected Grants & Awards

2013 Research Leave, University of Missouri
   Summer Research Fellowship, University of Missouri
   College of Arts & Humanities Grant, University of Missouri

2012 College of Arts & Humanities Grant, University of Missouri

2011 Individual Excellence Award, Ohio Arts Council, Columbus, OH

Solo Exhibitions
2014  
*Useful & Useless*, Roswell Museum & Art Center, Roswell, NM

2013  
*Cultivate*, University of Nebraska-Omaha, Omaha, NE  
*Fulfillment*, Schaller Gallery, St. Joseph, MI  
*Featured Artist*, Lill Street Art Center, Chicago, IL

2012  
*Featured Artist*, Crimson Laurel Gallery, Bakersville, NC

2010  
*Collected*, Museum of Contemporary Craft, Portland, OR  
*Featured Artist*, Red Lodge Clay Center, Red Lodge, MT

2008  
*Sense of Place*, Clay Art Center, Port Chester, NY

2007  
*Down to Earth*, Fellowship Exhibition, Archie Bray Foundation, Helena, MT  
*Useful Objects*, Michelle Gantt Gallery, Bozeman, MT  
*Common Ground*, UC Gallery, The University of Montana, Missoula, MT  
*Implements used by Peasants*, Beigang Ceramics, Leeds, AL  
*Fellowship Exhibition*, Archie Bray Foundation, Helena, MT

2006  
*Poetics of the Commonplace*, Eisentrager-Howard Gallery, UNL, Lincoln, NE

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**Selected Two-Person Exhibitions**

2012  
*above ground / under water*, Turman Larison Contemporary, Helena, MT

2011  
*USE: Keiko Narahashi & Joseph Pintz*, Sheppard Gallery, University of Nevada, Reno  
*Beneath the Surface*, Hudson Gallery, Sylvania, OH  
*The Functional and the Aesthetic*, Lamont Gallery, Exeter, NH

2010  
*Along the Way*, Turman Larison Contemporary, Helena, MT

2009  
*Unearthed*, Dittmar Gallery, Northwestern University, Evanston, IL  
*Haviland & Pintz*, ROY G BIV Gallery, Columbus, OH

2008  
*Constructed Spaces*, James Gallery, Bedford Hills, NY

2007  
*To Make Haste Slowly*, Turman Larison Contemporary, Helena, MT

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**Selected Invitational Exhibitions**

2014  
*The ABC of Dinnerware*, Santa Fe Clay, Santa Fe, NM  
*Generation: Ceramic Art & the UNL Legacy*, Lux Center for the Arts, Lincoln, NE  
*Midwest Educators & Students*, Lill Street Art Center at NCECA Conference, Milwaukee, WI  
*La Mesa*, Santa Fe Clay Exhibition at NCECA Conference, Milwaukee, WI

2013  
*The Geography of Waiting*, University Museum, Groningen, The Netherlands  
*21st Century Sketchbook*, Red Lodge Clay Center, Red Lodge, MT  
*Gifted 2013*, The Clay Studio, Philadelphia, PA
Crafted, Society of Contemporary Craft, Pittsburgh, PA
Exquisite Pots II, Northern Clay Center, Minneapolis, MN
Fall Show, Turman Larson Contemporary, Helena, MT
Conversance: A Sculptural Ceramics Exhibition, FrontierSpace Missoula, Missoula, MT
Art & The Urban Garden, Lil Street Art Center, Chicago, IL
Object Focus: The Bowl, Museum of Contemporary Craft, Portland, OR
Clay Diverge United, Long Beach Island Foundation, Loveladies, NJ
Big Red, O’Kane Gallery, University of Houston-Downtown, Houston, TX
La Mesa, Santa Fe Clay Exhibition at NCECA Conference in Houston, TX
Noteworthy: Medici Exhibition, Eisentrager-Howard Gallery, UNL, Lincoln, NE
Interpretation of the Object, Red Lodge Clay Center, Red Lodge, MT
Duets, The Clay Art Center, Port Chester, NY

2012
Don’t Box Me In, Signature Contemporary Craft, Atlanta, GA
Guerilla Mug Assault, The Clay Studio, Philadelphia, PA
Box, Schaller Gallery, St. Joseph, MI
Pots at Rest, The Clay Studio, Philadelphia, PA
Built, Schaller Gallery, St. Joseph, MI
Art of the Cup, Ogden Museum, University of New Orleans, New Orleans, LA
Biennial Cups Exhibition, Lawrence Arts Center, Lawrence, KS
Gifted 2012, The Clay Studio, Philadelphia, PA
Sources & Influences, Huntington Museum of Art, Huntington, WV
Material Attraction: Diverse Reactions, Jacoby Arts Center, Alton, IL
Paper Plate, Plastic Plate, White Plate, Artist Plate, Penland Gallery, Penland, NC
La Mesa, Santa Fe Clay Exhibition at NCECA Conference, Seattle, WA

2011
Interpreting the Cup, Crimson Laurel Gallery, Bakersville, NC
6th Annual Simple Cup Invitational, KOBO Gallery, Seattle, WA
Gifted 2011, The Clay Studio, Philadelphia, PA
21st Annual American Pottery Festival, Northern Clay Center, Minneapolis, MN
20th Century Artifacts, Red Star Studios, Kansas City, MO
Functional Clay Invitational, River Gallery, Rocky River, OH
Romancing the Rustbelt, Pewabic Pottery, Detroit, MI
La Mesa, Santa Fe Clay, Santa Fe, NM
Plate It Up, Mary Lou Zeek Gallery, Salem, OR
For the Table, The Clay Studio, Philadelphia, PA

2010
Via Penland, Rebus Works, Raleigh, NC
35th Anniversary Holiday Show, Lil Street Art Center, Chicago, IL
Featured Artist, Red Lodge Clay Center, Red Lodge, MT
Art of the Cup, Ogden Museum of Southern Art, New Orleans, LA
La Mesa, Santa Fe Clay, Santa Fe, NM
Utility & Beauty, Mindy Solomon Gallery, St. Petersburg, FL
Gifted 2010, The Clay Studio, Philadelphia, PA
Form Follows Food, Greenwich House Pottery, New York, NY
Liquid Measure, Main Street Art Gallery, Edwardsville, IL
National Ceramics Invitational Exhibition, University of St. Francis, Fort Wayne, IN
Cups, Mugs, & More, Blue Heron Gallery, Deer Isle, ME
Table Manners, Lark & Key Gallery, Charlotte, NC
20th Annual American Pottery Festival, Northern Clay Center, Minneapolis, MN
Surface Embraces Shape, George Mason Gallery, Nobleboro, ME
Not Brown, Schaller Gallery, Red Lodge, MT
Constructed: A Handbuilt Review, Mudfire Studio, Decatur, GA
EWARE, Red Star Studios, Kansas City, KS
Bricks and Mortar, Santa Fe Clay, Santa Fe, NM
Functional Ornament, River Gallery, Rocky River, OH
Studio Ceramics 2010, The Signature Shop & Gallery, Atlanta, GA
Eight Fluid Ounces IV, Louisiana State University, Baton Rouge, LA
Made in Clay, Greenwich House Pottery, New York, NY
Disarming Domesticity, Community Art Center, Wallingford, PA,
La Mesa, Santa Fe Clay Exhibition at NCECA, Philadelphia, PA

Selected Juried Exhibitions

2013
NCECA Biennial 2013, Houston Center for Contemporary Craft, Houston, TX

2010
92nd Annual Toledo Area Artists, Toledo Museum of Art, Toledo, OH

2009
Strictly Functional Pottery National, Market House Craft Center, East Petersburg, PA
View: New Ceramics, Rebus Works, Raleigh, NC
Wichita National Craft Exhibition, Wichita Center for the Arts, Wichita, KS
91st Annual Toledo Area Artists, Toledo Museum of Art, Toledo, OH
National Juried Cup Exhibition, Lux Center for the Arts, Lincoln, NE
Clay & Context, Indiana State University, Terre Haute, IN

2008
Carbondale Clay National IV, Carbondale Clay Center, Carbondale, CO
Eight Fluid Ounces III, Glassell Gallery, Louisiana State University, Baton Rouge, LA

2007
Carbondale Clay National III, Carbondale Clay Center, Carbondale, CO
ANA 35, Holter Museum of Art, Helena, MT
Empty Spaces: Bowls, Carbondale Clay Center, Carbondale, CO
2nd Annual National Juried Cup Show, University of Arkansas at Monticello, Monticello, AR
15th Annual Strictly Functional Pottery National, Lancaster Museum of Art, Petersburg, PA
7th Annual National Juried Cup Show, Downtown Gallery, Kent State University, Kent, OH

Visiting Artist Lectures

2013
University of Nebraska Omaha, Omaha, NE

2011
University of Nevada, Reno, Reno, NV

2010
Museum of Contemporary Craft, Portland, OR

2009
American Pottery Festival, Northern Clay Center, Minneapolis, MN
Indiana University, Bloomington, IN
Ohio University, Athens, OH
Emerging Artists panel, NCECA conference, Phoenix, AZ

2007
University of Texas at Tyler, Tyler, TX
Cedar Crest College, Allentown PA

2006
Spokane Falls Community College, Spokane, WA
Southern Oregon University, Ashland, OR
Selected Workshops Presented

2013
Utah State University, Logan, UT [three-day]
Anderson Ranch Art Center, Snowmass Village, CO [two-week, hands-on]
Lil Street Art Center, Chicago, IL [one-day, hands-on]

2012
“Handbuilding II,” Potters Council Conference, San Diego, CA [two-day]
Greenwich House Pottery, New York, NY [three-day]

2011
American Pottery Festival, Northern Clay Center, Minneapolis, MN [one-day]
Exeter Academy, Exeter, NH [one-day]
University of St. Francis, Fort Wayne, IN [one-day]

2010
Oregon College of Arts and Crafts, Portland, OR
Arrowmont School of Art & Craft, Gaitlinburg, TN [one-week, hands-on]

Selected Bibliography

2014
“Ready to Serve,” American Craft, Feb/Mar issue, cover & p. 44-45 [Photo]

2013
Pharis, Mark “Red Handed,” Catalog Essay for exhibition Exquisite Pots II, Northern Clay Center, Minneapolis, MN page 4-8
Marquis, Andrea “Pots at Rest,” Ceramics Monthly, Volume 61, Issue 1, page 55 [Photo]

2012
The Best of 500 Ceramics, Lark Books, page 121 [Photo]

2011
Wiggers, Namita Gupta “Common Things,” Catalog Essay for exhibition at University of Nevada-Reno, page 9-12

2010
500 Vases, Lark Books, page 31 & 177 [Photo]
"Along the Way," Helena Independent Record: Your Time, 5/13, page 3

Collections

Anderson Museum of Contemporary Art, Roswell, NM
Nora Eccles Harrison Museum of Art, Utah State University, Logan, UT
Museum of Contemporary Craft, Portland, OR
Cedar Rapids Museum of Art, Cedar Rapids, IA
Archie Bray Foundation for the Ceramic Arts, Helena, MT
ARTIST STATEMENT

The minimal forms I create are based on mundane objects from the domestic realm, concurrently referencing traditional pottery and implements associated with the hand. Each is fashioned in a straightforward manner to highlight the unrefined qualities of the clay. By carving and scraping the surface of my forms, I produce a visual record that celebrates the fundamental desire to create handmade objects.

In contrast to the majority of images that bombarded us everyday, my vessels are quiet and strive for an unadorned simplicity. They captivate your attention through the juxtaposition of vibrant pastel colors and solid form while engaging you on multiple levels. On a formal level, they deal with the issues of mass, line, and volume; while on a utilitarian level, they serve food—an act that requires physical participation. The ritual of eating and serving from my vessels actively slows the viewer, allowing you to pay closer attention to the meal, the moment, and the company around the table. By creating a dialogue between the vessel and the food it contains, the value of quality over efficiency is reinforced. My ultimate goal is to create and share a sense of generosity, substance, and community through my work.
IMAGE INFORMATION

1) Teapot, earthenware, 6 x 12 x 5.5" (each), 2013.

2) Pair of Pitchers, earthenware, 9.75 x 8.25 x 4.5" (each), 2013.

3) Doughbowls, earthenware 4 x 19.75 x 10.25" (largest), 2013.


6) Servers, earthenware, 3.75 x 7.25 x 7.25" (each), 2013.

7) Double Dish, Small Dishes, Oval Bowl & Small Cup, earthenware, Double Dish: 1.25 x 7.5 x 6.75," 2013.

8) Pair of Flowerbricks, earthenware: 4 x 15.75 x 7.75" (largest), 2013.

9) Blue Lidded Box, earthenware, 6.25 x 9.75 x 6," 2013.

While at Northern Clay Center as a McKnight Resident, it is my intention to focus on making functional forms alongside some larger pieces of sculpture. As a maker who primarily uses clay in conjunction with found objects or materials it is of great interest to me to leave all the other “stuff” out for a while, and revisit what straight up clay has to offer.

Recently I have been approached to participate in a number of functional shows and am in a position to reconsider what it is I am putting out into the world. Historically I have been sending out the same batch of wares, colorful cups with decals and screen-printed plates, honestly I am a bit bored of the work myself. I hope to develop more work that is suited to a specific function, but might also act as sculpture when on exhibition, similar to my last slide Blue and White Wares. The form is to be used as a planter; the extended arm is to tie the plant to as it grows, but while on exhibition the work becomes a playground of materials and formal relationships. This body of work was developed in an effort to stop running out of chopsticks and the material intervention helped the planter not feel so empty when the plant dies or gets transplanted.

I have come to realize there is a relationship in my work that relies on working large and small, but have never done both simultaneously. The Blue and White Wares are basically a tabletop scale to my large work Bunny Hutch (slide 2). And that working on the many small BaskeTREES helped me find the solution to Pop-up. Who knew it was bean bags? I am anxious to work on large and small in tandem and at a pace that that the solutions and questions are constantly generating, feeding and talking to one another.
The Blue and White Wares were made while in residence, and I am now a firm believer in time and space outside of your normal studio and geographic location to really allow new ideas and ways of making develop. As a full time Assistant Professor my making has been reduced to quick spurts and mad dashes. I know that the time spent at Northern Clay Center will replenish my artistic arsenal and help me add to it, and allow me to have a batch of work ready to send out or build upon once back in my studio and normal pace.

**Budget**

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Thank you for the consideration of my application,

Amy Santoferraro
EDUCATION:
2010-2012 M.F.A. Master of Fine Art, Ceramics, New York State College of Ceramics at Alfred University, Alfred, New York
2004-2005 Post Baccalaureate Student, Ceramics, Louisiana State University, Baton Rouge, Louisiana
1998-2004 B.F.A. Bachelor of Fine Art, Ceramics, The Ohio State University, Columbus, Ohio
B.A.E. Bachelor of Art Education, The Ohio State University, Columbus, Ohio

UNIVERSITY TEACHING EXPERIENCE:
2012-present Assistant Professor of Art, Art 265 Ceramics 1, Art 465 Ceramics 2, Art 695 Ceramics 3, Art 690 Techniques in Teaching Art
Kansas State University, College of Arts and Sciences, Department of Art, Manhattan, Kansas
2013-present Ceramics Area Coordinator, Kansas State University, Department of Art, College of Arts and Sciences, Manhattan, Kansas
2011 Teaching Assistant To Ted Morgan, Freshmen Foundations, NYSCC at Alfred University, Alfred, New York
Teaching Assistant To Richard Slee, Junior Sculpture, NYSCC at Alfred University, Alfred, New York
Teaching Assistant To Walter McConnell, Junior Sculpture, NYSCC at Alfred University, Alfred, New York
2010 Teaching Assistant To Paul Higham, Introduction to 3D Modeling, NYSCC at Alfred University, Alfred, New York
Studio and Teaching Assistant, Alfred Summer School, NYSCC at Alfred University, Alfred, New York

ADULT TEACHING EXPERIENCE:
2006 General Pottery Instructor, The Ceramic Shop, Philadelphia, Pennsylvania
2005 Hand Building Instructor and Workshop Leader, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee
2004 Ceramics Instructor, Louisiana State Union, Louisiana State University, Baton Rouge, Louisiana

HIGH SCHOOL TEACHING EXPERIENCE:
2008-2010 Art Educator, Nazareth Academy, Philadelphia, Pennsylvania
2009 Visiting Instructor, Ss Neumann Goretti High School, Philadelphia, Pennsylvania
2005 Sevier County Arts Outreach, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee

ELEMENTARY & SECONDARY TEACHING EXPERIENCE:
2005 Sevier County Arts Outreach, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee
Children’s Class Instructor, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee
2004 Mudmobile: Community Outreach, Watershed Center for the Ceramic Arts, Newcastle, Maine

PROFESSIONAL EXPERIENCE:
2013 Curator, Americana: Zach Tate and Justin Rothshank, Chapman Gallery, Kansas State University, Manhattan, Kansas
Curator, Shirts and Skins, Chapman Gallery, Kansas State University, Manhattan, Kansas
Co-curator, Beautiful Alchemy: Jason Harper Memorial Exhibition, Chapman Gallery, Kansas State University, Manhattan, Kansas
Juror, Spring Residency 2014, C.R.E.T.A. Rome, Rome, Italy
Plate-o-matic, One Day Workshop, C.R.E.T.A. Rome, Rome, Italy
2010 Claymation Camp Instructor, The Clay Studio, Philadelphia, Pennsylvania
Studio Assistant to Walter McConnell, Philadelphia Museum of Art, Philadelphia, Pennsylvania
2006 Studio Consultant, JEVS Human Services, Philadelphia, Pennsylvania
Ceramic Technician, Del Val Potter’s Supply, Wyndmoor, Pennsylvania
2005 Gallery Exhibitions Crew Member, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee
Workshop Assistant to Matt Nolen, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee
2004 Ceramic Technician, Southern Pottery equipment and Supply, Baton Rouge, Louisiana
2003 Collectors Workshop Assistant to Linda Casbon, Watershed Center for the Ceramic Arts, Newcastle, Maine
Educators Workshop Instructor, Watershed Center for the Ceramic Arts, Newcastle, Maine
Summer Studio Manager, Watershed Center for the Ceramic Arts, Newcastle, Maine
Apprentice to Steven Thurston, Columbus, Ohio, A Columbus Parks Permanent Installation
2000-2002 Summer Work-Study Student, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee

SOLO EXHIBITIONS:
2013  Gifts for the Victors, C.R.E.T.A. Rome, Rome, Italy
2012  Please Stand By: MFA Thesis Exhibition, Fosdick Nelson Gallery, NYSCC at Alfred University, Alfred, NY
2009  Just Visit: (A Resident Artist Solo Exhibition), The Clay Studio, Philadelphia, PA
2009  Shame On Our Beards: (A Visiting Artist Solo Exhibition), Lantana Grange Arts Center, Cwmbram, Wales
2007  Right Outside @SpaceLAB, Spaces Gallery, Cleveland, OH
2006  Left Outside: (A Resident Artist Solo Exhibition), Arrowmont School of Arts and Crafts, Gatlinburg, TN
2004  Bric-a-Brac (An Undergraduate Solo Honors Thesis Exhibition), Studio 853, Columbus, OH

SELECTED EXHIBITIONS:

2014  
Common Thread  
*Curated by Greta Songe, Instructor of Art, Kirkwood Community College, Cedar Rapids, IA*
Kirkwood Community College, Cedar Rapids, IA

In the Palm Of Your Hand  
*Curated by Sara Barnes, Blogger, Illustrator, Curator*
EMP Collective Space, Baltimore, MD

Taming Nature  
*Curated by Paul Donnelly, Assistant Professor of Art, Kansas City Art Institute, KCMO*
In conjunction with NCECA 2014 Conference: Material World, The Pritzlaff, Milwaukee, WI
Traveled to Red Star Studios, Belger Crane Yard Studios, Kansas City, MO

2013
Craftastic  
*Curated by Gail Heidel, Gallery Manager, Pelham Art Center, Pelham, NY*
Pelham Art Center, Pelham, NY

Affably Amusing Featuring Amy Santoferraro, Brett Kearns, and Mikey Walsh  
*Curated by Michael Baxley, Gallery Manager, Red Star Studios, Belger Crane Yard Studios, Kansas City, MO*

Clay Prints  
*Curated by Charlie Cummings, Adjunct Assistant Professor, University of Florida, Gainesville, FL*
Fort Wayne Museum of Art, Fort Wayne, IN

Steinzeugkrug: Present Day Interpretations  
*Curated by Gillian Parke, Curator Claymakers’ Gallery, Durham, NC*
North Carolina Museum of Art, Raleigh, NC

Show Clay  
*Curated by Kathryn Narrow, Founding member of The Clay Studio, Philadelphia, PA*
Hess Gallery Elizabethtown College, Elizabethtown, PA

Best in Show  
*Curated by Peter Morgan, Founding member of Practice Gallery, Philadelphia, PA*
Practice Gallery, Philadelphia, PA

Three Courses: Getting a Snack  
*Curated by Margaret Carney, Curator of The Dinnerware Museum, Ann Arbor, MI*
Dinnerware Museum, Ann Arbor, MI

At Your Service  
*Curated by Lynn Duryea, Associate Professor of Art, Appalachian State University, Boone, NC*
Watershed Center for the Ceramic Arts, Newcastle, ME

Wrapable  
*Curated by Susan Stark-Johnson, Gallery Director, Lux Center for the Arts, Lincoln, NE*
Lux Center for the Arts, Lincoln, NE

20th Anniversary Clay on the Wall Invitational Exhibition  
*Curated by Glen Brown, Professor Of Art History, Kansas State University, Manhattan, KS and Juan Granados, Associate Professor in Ceramics, Texas Tech School of Arts, Lubbock, TX*
Landmark Arts, Texas Tech School of Arts, Lubbock, TX
2012

Contemporary Clay Invitational
Curated by Andrea Keys, Assistant Professor-Clay at Virginia Commonwealth University, Richmond, VA & Adam Paulek, Assistant Professor-Ceramics at Longwood University, Farmville, VA
J Fergerson Gallery, Farmville, VA

Wrapable
Curated by Susan Stark-Johnson, Gallery Director, Lux Center for the Arts, Lincoln, NE
Lux Center for the Arts, Lincoln, NE

Clay Pride
Curated by Kathy King, Acting Director and Instructor of the Ceramics Program, Office for the Arts At Harvard, Cambridge, MA
MudFire Clayworks and Gallery, Decatur, GA

Mounted
Curated by Jill Foote-Hutton, Curator, Red Lodge Clay Center, Red Lodge, MT
Red Lodge Clay Center, Red Lodge, MT

Arrowmont Surface Symposium Show
Curated by Jason Bige Burnett, Resident Artist, Arrowmont School of Arts and Crafts, Gatlinburg, TN
Baltimore Clayworks, Baltimore, MD

From the Wall, Stories Emerge
Curated by Liz Vorlichek, Studio Artist
Angie Newman Johnson Gallery, Alexandria, VA

Small Favors VI
Curated by Jeff Guido, Curator, The Clay Studio, Philadelphia, PA
The Clay Studio, Philadelphia, PA

Shirts and Skins
Curated by Jason Bige Burnett, Resident Artist, Arrowmont School of Arts and Crafts, Gatlinburg, TN
AMACO/Brent Gallery, Indianapolis, IN

The Ceramic Surface
Curated by Jason Bige Burnett, Resident Artist, Arrowmont School of Arts and Crafts, Gatlinburg, TN
Drury Gallery, Marlboro College, Marlboro, VT

20 Years: Arrowmont Resident Artist Exhibition
Curated by Bill Griffith, Director of Programs, Arrowmont School of Arts and Crafts, Gatlinburg, TN
Arrowmont School of Arts and Crafts, Gatlinburg, TN

2011

Eighth Annual Marge Brown Kalodner Student Exhibition
Curated by Marge Brown Kalodner, Exhibition Sponsor and Curator
The Clay Studio, Philadelphia, PA

Fresh Figurines: A New Look At A Historic Art Form
Curated by Gail M. Brown, Curator of Contemporary Craft
Fuller Craft Museum, Brockton, MA

Pouring Permanence
Curated by Kate Fisher and Wesley Harvey, Studio Artists
Interior Motives, St. Petersburs, FL

Horsing Around
Curated by Marco Rosichelli, Studio Artist
Transitory Spaces, Helena, MT

More Than The Mold: Contemporary Slip Cast Ceramics
Curated by Barbara Satterfield, Curator, Baum Gallery, Conway, AK
Baum Gallery, Conway, AK

ReMapping: The Expanding Landscape of Ceramics
Curated by Joe Page, Visiting Assistant Professor of Art, Whitman College, Walla Walla, WA
EXHIBITIONS:

2011

**Small Favors V**  
*Curated by Jeff Guido*, Curator, The Clay Studio, Philadelphia, PA  
The Clay Studio, Philadelphia, PA

**Top That**  
*Curated by Matt Burton, Curator, M. T. Burton Gallery, Surf City, NJ*  
M. T. Burton Gallery, Surf City, NJ

**Mountaineer**  
*Curated by Amy Bennett, Programs Coordinator, Wellsville Art Center, Wellsville, NY*  
Little Gem, Wellsville, NY

**Interpreting The Cup: Process, Influence and Intent**  
*Curated by Jason Bige Burnett, Ceramic Artist*  
Crimson Laurel Gallery, Bakersville, NC

**Liquid Measure**  
*Curated by Susan Bostwick and Melody Ellis, Ceramic Artists*  
Main Street Art Gallery, Edwardsville, IL

2010

**International Biennale of Contemporary Ceramics of Vallauris**  
*Curated by Yves Peltier, Independent Curator*  
Magnelli Museum, Vallauris, France

**State of the Art 2010: A National Biennial Ceramics Invitational**  
*Curated by Erin Furimsky, Ceramic Artist*  
Parkland Art Gallery, Champaign, IL

**Chiaroscuro Film Series**  
Urban Institute for Contemporary Art, Grand Rapids, MI

**Main-Lining Ceramics**  
*Curated by Glen R. Brown, Professor of Art History, Kansas State University, Manhattan, KS*  
Main Line Art Center, Philadelphia, PA

**Travel Show**  
*Curated by Peter Morgan, Visiting Lecturer, Gettysburg College, Gettysburg, PA*  
Dalet Gallery, Philadelphia, PA

**Here and Now**  
*Curated by John Williams, Ceramic Artist*  
The Clay Studio, Philadelphia, PA

**Souvenir Shop**  
*Curated by Joanie Turbek, Ceramic Artist*  
Art Star, PA

**Mish Mash Strikes Back: Contemporary Ceramic Art**  
*Curated by Matt Burton, Curator, M. T. Burton Gallery, Surf City, NJ*  
The Noyes Museum of Art, Oceanville, NJ

**Small Favors IV**  
*Curated by Jeff Guido*, Curator, The Clay Studio, Philadelphia, PA  
The Clay Studio, Philadelphia, PA

2009

**Material Afterlife**, Urban Institute for Contemporary Art, Grand Rapids, MI

**Citizen Jane Film Festival**, Stephens College, Columbia, MO

**Art Museum Models**, Walking Fish, Philadelphia, PA

**Philly Works**, Meyerson Hall Gallery, The University of Pennsylvania, Philadelphia, PA

**Gifted**, The Clay Studio, Philadelphia, PA

**Starting A Hare in Ceramics**, Pewabic Pottery, Detroit, MI

**Spoon It, Fork It, Cut It Up (Curated by Gail Brown, Curator of Contemporary Craft)**, Baltimore Clayworks, Baltimore, MD

**Art w/ Heart**, F.U.E.L. Gallery, Philadelphia, PA
**EXHIBITIONS:**

2008

- *The Clay Studio Residents Show*, M.T. Burton Gallery, Surf City, NJ
- *Small Favors III*, The Clay Studio, Philadelphia, PA
- *Gifted II*, The Clay Studio, Philadelphia, PA
- *Cutie Pie (Curated by Jodi Hayes, Gallery Director and Instructor, Tennessee State University, Nashville, TN)*
  - Tennessee State University Gallery, Nashville, TN
- *Reality Gallery American Slide-All*, New York Studio and Gallery, Chelsea, NY
- *New Year, New Residents*, The Clay Studio, Philadelphia, PA

2007

- *North Meets South*, Baltimore Clayworks, Baltimore, MD
- *Plates and Platters*, The Clay Studio, Philadelphia, PA
- *Small Favors II*, The Clay Studio, Philadelphia, PA

2006

- *Ceramic Residencies of the South (Curated by Ben Carter, Ceramic Artist)*, Carbondale Clay Center, Carbondale, CO
- *Arrowmont Artists in Residence Exhibition*, Finer Things Gallery, Nashville, TN
- *Eight Fluid Ounces II: A National Invitational Cup Exhibition* Alfred Glassell Jr. Gallery, Baton Rouge, LA
- *Past and Present: Arrowmont Artists in Residence Exhibition*
  - Grand Rapids Community College, Grand Rapids, MI

2005

- *Cross Currents*, St. Andrew’s-Sewanee School, Sewanee, TN
- *Clay on the Wall: 2005 Clay National*, Texas Tech University School of Art, Landmark Arts, Lubbock, TX
- *Feats of Clay XVII*, Gladding McBean Terra Cotta Factory, Lincoln Arts, Lincoln, CA
- *Special Student Showcase Showdown*, Louisiana State University, Baton Rouge, LA

2004

- *Taking Measure II, Jingdezhen: 1000 Years of Porcelain Celebration*, Jingdezhen, China
- *NCECA Regional Student Juried Exhibition*, Christel De Haan Fine Arts Center, Indianapolis, IN
- *Watershed Resident Artist Juried Exhibition*, Watershed Center for the Ceramic Arts, Newcastle, ME
- *A Midsummer's Picnic*, Aucosico Gallery, Portland, ME
- *Undergraduate Juried Exhibition*, Hopkins Hall Gallery, The Ohio State University, Columbus, OH

**GRANTS/AWARDS:**

2012

- *University Small Research Grant*, awarded by the Office of Research, Kansas State University, Manhattan, Kansas
- *Professional Development Grant*, New York State College of Ceramics at Alfred University, Alfred, New York

2011

- *Emerging Artist, Ceramics Monthly*, American Ceramic Society

2006

- *Kiln God Scholarship*, Watershed Center for the Ceramic Arts, Newcastle, Maine

2005

- *Lenore G. Tawney Scholarship*, Penland School of Crafts, Penland, North Carolina
- *Heather Cass Purchase Award*, Feats of Clay XVII, Lincoln, California

2004

- *Gatrell Student Art Award*, The Ohio State University, Columbus, Ohio
- *Marzetti's Student Scholarship*, The Ohio State University, Columbus, Ohio
- *Fergus Gilmore Travel Grant*, The Ohio State University, Columbus, Ohio

2003

- *Denman Undergraduate Honors Research Forum*, (First Place in Art/Architecture) The Ohio State University, Columbus, Ohio
- *Arthur E. Baggs Memorial Scholarship*, The Ohio State University, Columbus, Ohio
- *Fergus Gilmore Travel Grant*, The Ohio State University, Columbus, Ohio
- *Undergraduate Research Scholarship*, (Material and Tuition Grant), The Ohio State University, Columbus, Ohio

**COLLECTIONS:**

- *Magnelli Museum*, Vallauris, France
- *Dinnerware Museum*, Ann Arbor, Michigan
- *Jingdezhen Sanbao Ceramic Art Institute*, Shanghai, China
- *Arrowmont School of Arts and Crafts*, Gatlinburg, Tennessee
**PUBLICATIONS:**  

**BIBLIOGRAPHY:**


**VISITING ARTIST LECTURES:**

2014  
**Kansas City Art Institute**, Kansas City, Missouri

2013  
**C.R.E.T.A. Rome**, Rome, Italy

**Wichita State University**, Wichita, Kansas  
**Texas Tech School of Art**, Lubbock, Texas

2012  
**INVITE + IGNITE: 25th Anniversary Symposium**, Watershed Center for the Ceramic Arts, Newcastle, Maine

2011  
**Costal Maine Botanical Gardens**, Boothbay, Maine

2010  
**Kansas State University**, Manhattan, Kansas

2009  
**Marshall University, Huntington**, West Virginia


2008  
**University of Wales Institute**, Cardiff, Wales

**University of Glamorgan**, Pontypridd, Wales

**Pratt Institute of Art**, Brooklyn, New York

**Tyler School of Art**, Elkins Park, Pennsylvania

**Maryland Institute of Contemporary Art**, Baltimore, Maryland


2006  
**Appalachian State University**, Boone, North Carolina

**University of Western Kentucky**, Bowling Green, Kentucky

2005  
**Baton Rouge Community College**, Baton Rouge, Louisiana

**ARTIST RESIDENCIES:**

2014  
**Summer Artist in Residence**, Watershed Center for the Ceramic Arts, Newcastle, Maine

2013  
**C.R.E.T.A. Rome**, Rome, Italy

2012  
**Ceramic Surface Forum**, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee

2011  
**Summer Artist in Residence**, Watershed Center for the Ceramic Arts, Newcastle, Maine

2006-2010  
**Artist in Residence**, The Clay Studio, Philadelphia, Pennsylvania

2008-2010  
**Summer Artist in Residence**, Tiny Circus, Grinnell, Iowa

2008  
**Artist in Residence**, Fireworks Studios, Cardiff, Wales

2007  
**Summer Artist in Residence**, Watershed Center for the Ceramic Arts, Newcastle, Maine

2006  
**Artist In Residence**, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee

2005  
**Belden Brick Factory Residency (Initiated by Mary Jo Bole)**, Belden Brick, Sugarcreek, Ohio

2003  
**Summer Artist in Residence**, Watershed Center for the Ceramic Arts, Newcastle, Maine
PROFESSIONAL SERVICE:
2016  Exhibitions Committee Member, National Council for the Education of Ceramic Arts, Erie, Colorado
2014  Juror, Artist in Residence, C.R.E.T.A. Rome, Rome, Italy
       Juror, Kiln God Scholarship, Watershed Center for the Ceramic Arts, Newcastle, Maine
       Juror, Salad Days Residency, Watershed Center for the Ceramic Arts, Newcastle, Maine
2012-present  Faculty Advisor, Kansas State Universities Potter’s Guild, Kansas State University, Manhattan, Kansas
2010-present  Programs Committee Co-Chair, Watershed Center for the Ceramic Arts, Newcastle, Maine
2010-2012  Juror, Kiln God Scholarship, Watershed Center for the Ceramic Arts, Newcastle, Maine
2012-present  Juror, Salad Days Residency, Watershed Center for the Ceramic Arts, Newcastle, Maine
2010-2012  Faculty Advisor, Kansas State Universities Potter’s Guild, Kansas State University, Manhattan, Kansas
2012-present  Advisory Board Member, Watershed Center for the Ceramic Arts, Newcastle, Maine
2010-2012  Graduate Advisory Board Member, NYSCC At Alfred University, Alfred New York
2010-2012  Visiting Artist Committee, NYSCC At Alfred University, Alfred New York
2010-2012  Alfred University Graduate Student Senate, NYSCC At Alfred University, Alfred New York
2010-2012  Professional Practice Workshop, NYSCC At Alfred University, Alfred New York
2010-2012  Alfred Clay Collective, Graduate Advisor, NYSCC At Alfred University, Alfred New York
2006  Board Member/ Artist Representative, The Clay Studio, Philadelphia, Pennsylvania
2004  SLIC (Student League of Independent Ceramists) President, The Ohio State University, Columbus, Ohio
2003  SLIC (Student League of Independent Ceramists) Secretary, The Ohio State University, Columbus, Ohio

PROFESSIONAL REFERENCES:

Ezra Shales, Phd  Associate Professor of Art History
Massachusetts College of Art and Design

Freddie Fredrickson  Kiln Specialist
School of Art & Design
NYSCC at Alfred University

Richard Slee  Professor
University of the Arts
As a kid I secretly collected "shoe poison". I kept records of each pair of shoes that helped contribute to my coveted collection of gel silica. Diagrams, dates of purchase, sizes, colors, and materials were all meticulously catalogued in my Holly Hobby notebook. Only my Best Friends were invited to my top-secret laboratory/closet to view it and hear of my somewhat sinister plans to poison bad guys.

The collection remains my playground. Collections are spectacularly selfish satisfactions that are classless and limitless. Rich museum collectors in search of obscure works of art and unemployed QVC shoppers dialing in a hundredth crystal unicorn are essentially doing the same thing as me; strategically collecting objects to organize and make sense of our surroundings through interactions with the material world. Through these interactions I hope to further understand the need and affection for objects and ideas that questionably perpetuate the commemoration of places, feelings, and people.

Objects become charged with meaning, history, sentiment, and the authority to tell stories as I rowdily rummage through thrift stores, dollar stores, hobby stores, and hardware stores seeking objects and materials, whose usefulness has been exhausted or underutilized and await a new imagined life. I carefully handpick and catalogue objects and materials that are familiar or boast a degree of promise and beauty to me. I put objects and stories together piece by piece, relentlessly tinkering with objects and ideas until they fit and work in a way that is very mine. After all, I am the boss of them. Narratives, both personal and adopted third person, slip into and then take over the work. I am attracted and magically repulsed by the insertion and "standardized personalization" of remembrance and celebration feted in kitsch and souvenir vernacular. I beg these ideas and objects to buck-up; acknowledge and engage their own artificiality and hidden agenda of astute cute.
01. 
*Please Stand By*
Ceramic, wood, foam, fiberglass, found materials
2011
Dimensions vary

02. 
*Bunny Hutch*
Ceramic, wood, foam, found materials
2012
8’ x 4’ x 3’

03. 
*Pop Up*
Ceramic, wood, foam, bean bags, found materials
2012
14’ x 2’ x 12’

04. 
*Pop Up (detail)*
Ceramic, foam
2012
Dimensions vary

05. 
*Please Stand By*
Ceramic, wood, foam, fiberglass, found materials
2011
Dimensions vary (Large green base 3’ x 4’ x 2’ (dimensions are in feet)

06. 
*Please Stand By (Detail of Yarn Balls in Basket)*
Ceramic, expanding foam
2011
Yarn Balls are 6 inches in diameter

07. 
*BaskeTrees*
Ceramic, wood, foam, aluminum, resin, plastic, found materials
2012
Dimensions vary

08. 
*BaskeTrees: Rianna and Penny*
Ceramic, wood, foam, aluminum, resin, plastic, found materials
2012
Dimensions vary

09. 
*Bb Baskets*
Found Baskets, bb’s, resin
2012
Dimensions vary

10. 
*Blue and White Ware: Bricks and Bus*
Thrown and altered terra cotta
2013
Dimensions vary