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Craft Cyborg

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Art at Virginia Commonwealth University.

by:

Laina M. Seay

BFA Western Kentucky University 2009
MFA Virginia Commonwealth University 2011

Major Thesis Advisor: Shay Church
Professor, Department of Craft/Material Studies

Virginia Commonwealth University
Richmond, Virginia
May, 2011

Acknowledgement

To Mike Seay and Jan Helms, my loving parents, I thank whole heartedly for helping provide the means for my education and providing a balance of advice from my father's unflinching logic to my mother's always sympathetic ear. To Jeanne Seay, my step mother, who opened her heart to me and weathered this whirlwind and to my grandmother, Helen Rhoden, who has always been the strong, stable foundation in my life and my family.

My academic family has been equally impactful to my career as a maker. Firstly I thank my roots, Paul and Patricia Ferrell, who from a tender age of five always provided clay to play with. To Tom Bartel, my first professor of ceramics, who pushed, prodded, provoked, questioned, and challenged me; his 'voice' is permanently burned into the back of my brain. Also a special thanks to Western Kentucky University faculty Kristinia Arnold, Joon Sung, and Brent Oglesbee.

Faculty at VCU I thank for pushing me beyond my limits so to find new ones, especially Shay Church, Debbie Quick, and Susie Ganch, my committee. For further support I thank Nancy Blum for making the beginning of grad school a little less intimidating and LJ Robert for being passionate about craft theory and imparting that to me. Lastly, I must mention the support of my fellow craft graduate students, especially my studio mates, Gian Pierotti, Mary Elkins, Jackie Walter, and (adopted from glass) Amanda Briede.

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Abstract

Craft Cyborg

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By merging the ancient associations that clay has with the human form and prosthetic science I question the relevancy and role of the human body in the future. As prosthetics heighten the awareness of the body through absence these additive limbs further this relevancy by presence. With greater advances in genetic engineering and plastic surgery biology will no longer dominate and these ridged clay extensions could become flesh.



1.) Past: Matriarchs- the Cyborg and the Potter

There are two clear divisions in the history of my life. My youth was spent in a very rural setting, tied to nature, and connected to a way of living that has quickly become a relic of the past; even so, I'm very much of the internet generation. So, where do I exist now, where will I exist in the future, is there a balance between these two life styles? As I answer these questions I realize that I can trace the origins of my interests in clay, the body, and technology to two women, the Cyborg and the Potter; extremely different yet inescapably connected.

Patricia Ferrell, lifelong family friend, plays the role of the Potter. She is the catalyst for my life as a ceramist and is the central figure when I think of my more rustic heritage. Patricia, and her husband Paul, embody the notion of rural back-to-nature craftspeople. Living out in the Kentucky countryside their home functioned as dwelling, farm, a place to make work, gallery, and store. It was all-inclusive in many ways. As a readily 'adopted' daughter, I was very much a part of their lives as craftspeople from clay production to selling their wares to harvesting crops. Having this very close connection to nature and object making forced me to question the need and role of advanced computer technology in daily life.

Second the Cyborg, my mother, made of flesh and steel. When I see my mother as a cyborg I'm thinking of the term in the most fundamental way: biological organism with mechanical parts. During a very successful career as a computer consultant she established a horse farm and wild animal rescue in rural Kentucky. Unfortunately, it was this habit of working with dangerous animals that led to her life as a cyborg. A tragic horseback riding

accident, months in the hospital, a reconstructed pelvis, and years of physical therapy changed her. I remember the surreal feeling of seeing her x-rays for the first time, the ghost outline of the bone overlaid by the hot white of metal. Even after years of re-teaching herself to walk, I can still detect this metal addition in the slight awkwardness of her gait. So this abnormality, this foreign addition, has become the norm.

These two women, under very different circumstances represent a fissure in the way I view the world. One part of me wants to reject technology and live the simplistic lifestyle presented by the Ferrells, the other is fascinated by the implications and advances technology poses for our lives and for the body. This conflict and questioning is manifesting in my work.

2.) Influence: Art, Historical and Contemporary

What I consider as the most important element of my historical research is looking at the associations clay has had with the human body. Few materials have older or more influential ties to the history of human evolution than clay. Some of the oldest ceramic objects were ceremonial figurines dated from 29,000-25,000 BCE¹(Figure 1). Though the specific significance of these



Figure 1: Venus of Dolni Vestonice
25,000 BCE

early Venus figures are largely debated by the academic community it is clear that these objects were associated with the fertility of the human body and the fertility of the environment on which these early people depended. The first pottery appeared around 6500 BCE, and it is no surprise that the jargon used for describing the different parts of vessels directly correlated to anatomy, i.e. foot, belly, shoulder, neck, lip, handle; these labels have continued with contemporary potters. As with pottery, humans, equating their bodies with clay continue today through surviving religions like Christianity and Hopi culture. Both hold the belief that their creation deities made their bodies from clay and will return to that state after their deaths². While my own work does not have direct evidence of

religion or pottery it does draw on this ancient association that clay has with the human body using figurative imagery.

Contemporary artists that inspire my work include Tony Oursler, Rebecca Horn, and Thomas Grünfeld. Oursler was of particular influence early in my graduate

¹ The American Ceramics Society, *History of Ceramics*, <http://ceramics.org/learn-about-ceramics/history-of-ceramics/>.

² Dolphin, Lambert, *Pots, Potters, and Clay*. <http://ldolphin.org/clay.html>, 1996.

experience while I was seeking to combine my ceramic objects with my video work. He provided the example of how video can give a sculptural object an emotional and physiological charge. In his interview with Elizabeth Janus, Oursler states:

*I was trying to create mental space through the use of narratives and images.... Basically, I have no respect for solely technology based work. The cultural value of these technologies is always a distorted reflection of desire, which perhaps is what I was attracted to video in the first place and why I continue to use it.*³

Now, almost at the end of my time at VCU, I realize what makes his work so beneficial to my own practice is his use of technology to talk about some of the basics of human nature.

Probably the clearest influence on my work is Rebecca Horn's body extensions. These objects explore transformation, "ready to tell how bodies change into other bodies"⁴. What



Figure 2: Rebecca Horn, body extensions, 1970's

³ Janus, Elizabeth. *Talking Back: A Conversation with Tony Oursler*. Williams College Museum of Art. 2010.

⁴ Winterson, Janette. *The Bionic Woman*. <http://www.guardian.co.uk/artanddesign/2005/may/23/art>, 2005.

attracts me to this body of work is the surreal quality these objects imbue onto their wearers. Drawing attention to movement Horn redefines the parameters of our bodies through these fantastical creatures who hang somewhere between human and myth. Another project of Horn's that has influenced my work is her *Overflowing Blood Machine*. This object invokes a sense of a



Figure 3: Rebecca Horn, *Overflowing Blood Machine*, 1970.

medical apparatus while the function remains a mystery. Andrew Murphy describes her work as a reduction of the whole that can conserve and highlight affects and interactions. Using fragmentations of machinery, animals, and the human from Horn reintroduces us to her subjects. The remnant objects carry the percepts of the performance while 'vibrating' within themselves⁵. Like her body extensions and Blood Machine, my work creates a strong relationship between these relatively low-tech objects and science. My objects are fragments of the performance of my making them while I've taken on the persona of 'biological engineer'. It has never been my desire to play this role of crackpot/visionary in public but the objects carry that intent with them.

Lastly, the Misfit series of Thomas Grünfeld embodies a disturbing yet playful quality that I'm searching for in my own work. His beautifully taxidermied creatures are a mix-and-match of different animals that are reminiscent of something coming from a child's imagination.

⁵ Murphy, Andrew. *The Dusk of the Digital is the Dawn of the Virtual*. Enculturation, Vol. 3, No. 1, Spring 2000. pg 5.

Grünfeld is also questioning the future of biology and genetic engineering. Subverting the human need to classify and quantify other organisms, these new species act somewhat as early markers for possible genetic engineering in the future. The artistic license Grünfeld has taken by not imposing clearly definable rule to these combinations adds to the feeling of mischievous biologic tinkering.

3.) Early Graduate Studies: In the Beginning...

Before I arrived at VCU everyone told me that the first instinct of someone in graduate school is to go back to their roots; as doubtful as I was of this theory it, nonetheless, happened. My fascination with the body and medical science was rekindled through remembering the experiences of a severely injured family member. I started to explore the nature of trauma, how the body is reconstructed afterwards, and the physical and psychological marks left behind. During my first semester, I did material studies and multiple object pieces focused on these ideas. Pictured in this detail are companion pieces using slip cast porcelain rib bones (*Figure 4*).



On the left, Order, is a 9' column of evenly spaced rib bones that mimic a natural rib cage. On the right, Chaos, which is the same type of ribs bound together with sinew without regard to balance or structure. These very formal looking pieces were a type of before-and-

Figure 4: Rib Column Detail: Order, Rib Column Detail: Chaos, 2009.

after of trauma. Order represents a healthy body supporting itself without the use of additional material producing a structure that is aesthetically pleasing. Chaos is its opposite.

Fired at a lower temperature the ribs for Chaos were very brittle so while I was binding them together many broke but instead of replacing them I just wound more sinew over the top of the break. I felt this binding was an analogy for how modern medicine can only do so much to cure a serious injury; the repercussion of such trauma never fully disappears or goes unfelt.

During this time, I was searching for people outside my immediate family who had suffered a serious injury. When I found a bunch of used crutches at a local thrift store I knew that through these objects I could connect with the people I was trying to find. I was struck by the pads on these objects and how the marks of their use spoke about the people who used them



Figure 5: Two Hands, Two Hands Detail, 2009.

and how long this contact lasted. The piece Two Hands explored that contact by the framing of use crutch hand pads (*Figure 5*). The crutch has always

been a symbol of hope that the person undergoing this trauma would be healed enough not to need the device; this was my thinking when my own mother was using walkers and crutches after her injuries. After doing multiple reincarnations of the crutch project I became very attracted to the aesthetics and narratives of medical devices. The work between this first semester and the last deals with similar interests in the construction of the body, memory, trauma, and the time it takes to heal; however, I feel I've come full circle through this process back to my interest in these devices that enhance or facilitate change in the body.

4.) Asymmetrical Craft/ Asymmetrical Body

Functional craft objects are bound up with or immersed in an event-body, art and process are intertwined in the most literal way, and the 'meaning' of such objects is only completed by use over time- Polly Ullrich⁶

I am a craftswoman. My ceramic objects carry an implied function which manifests to its fullest extent when my audience tries to imagine these manipulations, in use, attached to their own body. There are several aspects of craft theory that are invoked within this thesis body of work; the most relevant is craft relating to the body, craft reactions to technology, and craft as 'otherness'.

As mentioned in my history, my connection with craft and the craft community began with Patricia Ferrel and her family of traditional object makers. Through this early education, I came to realize that craft is the matriarch of human object making and that our evolutions are joined. In the words of Bruce Metcalf: "A potter who learns to throw with great skill is exercising a biological aspect of the mind.... Skilled work is, in fact, a manifestation of intelligence". Metcalf goes on to relate Howard Gardener's theories of multiple intelligence, which form through evolution, strongly suggest multivalent approaches to art and craft. These systems provide foundations for future aesthetic systems⁷. These connections come from a functional object's ability to connect to the human body in a very intimate way. A jeweler, a potter, a furniture maker all help in building an individualistic persona and fulfill a basic need

⁶ Ullrich, Polly. *Workmanship: The Hand and Body as Perceptual Tools, Objects and Meaning*. Scarecrow Press, Lanham, Maryland, and London, 2004.

⁷ Metcalf, Bruce. *Evolutionary Biology and Its Implications for Craft, Objects and Meaning*, Scarecrow Press, Lanham, Maryland, and London, 2004.

through the consumption of unique hand crafted objects. This work questions the evolution of object, body, and the resulting relationship.

The correlations I'm making between craft and advanced technology might seem odd due to craft's association with tradition and simplistic lifestyles. However, by debunking these outdated perceptions it is easy to see these connections. This problematic association is best described in the Mary Douglas article *Craftsman as Yeoman* because of its blatant patriarchy and the overabundance of nostalgia relegating craft to a bygone era. It also creates a rigid standard for the image of craft leaving little room for new ideologies⁸. At this point, it is important to remember that the true nature of craft is as fluid as our own evolution and the connotations associated with it change depending on context. In this hi-tech age craft plays the part of bridging human interactions for our society, which is to a great extent mediated said technology. In fact, craftsmanship provides a way to critique the status of materiality in this media based post-modern culture.

It is this act of critique that is vital to my work. By rearranging the anatomical geography of the body, I question the changes in body politics in a world of hyper advanced genetic engineering. Will the graphing of extra body parts become a common cosmetic enhancement like Botox is today? Will Apple© brand an arm? Suzanne Ramljak stated in her article *Intimate Matters: Objects and Subjectivity* that:

Within our own high-tech culture the opportunities for intimate, personal encounters are becoming rarer as mediated experience supplants direct contact and public and private

⁸ Douglas, Mary. *The Craftsman as Yeoman: Myth and Cultural Identity in American Craft*. Haystack Institute 1994.

*realms increasingly converge. The function of objects at the turn of the millennium should be assessed against the back drop of this growing depersonalization and blur of modern life.*⁹

These craft objects that I'm making purpose to subvert this idea of technology by creating the most intimate scenarios that could possibly exist by way of physically changing the body; in essence creating a new technology.

Craft is asymmetrical to art, even with an abundance of cross pollination it is not the 'same but separate'; it is its own entity with different parameters, audiences, and agendas. Craft embodies 'otherness'. This separation can be traced back to issues presented earlier by Mary Douglas, the difference in economic value, and by the association with women's work and minorities. On the other hand, the strength of these differences is the power to reveal alternative voices. Because my work purposes a futuristic body normative that has yet to undergo the rigors of cultural acceptance, strong correlations emerge with disability and deformity or 'the other'. These purposed body interventions are dancing in the margins between the cosmetic and the grotesque. It is the tension that occurs when the brain rejects, or has difficulty with, the idea of having said additives that link with the contemporary identity crisis of craft. Both are trying to speak a new language of fluidity.

⁹ Ramljak, Suzanne. *Intimate Matters: Objects and Subjectivity, Objects and Meaning*, Scarecrow Press, Lanham, Maryland, and London. 2004.

5.) Mice Grow Ears: The Future of the Physical Self

Is it really so sad and dangerous to be fed up with seeing with your eyes, breathing with your lungs, swallowing with your mouth, talking with your tongue, thinking with your brain...? Why not walk on your head, sing with your sinuses, see through your skin....Where psychoanalysis says, stop, find yourself again, we should say instead, "Let's go further still....Find your body without organs. Find how to make it- Gilles Deleuze and Felix Guatari, A Thousand Plateaus: Capitalism and Schizophrenia"¹⁰

The idea that people would want to alter their body through adding flesh is not a farfetched one; we alter our bodies regularly now and have been for thousands of years. This is



Figure 6: Ancient Egyptian skull alteration 3000BCE

Figure 7: Metal Implants 2009AD

clearly demonstrated by the examples in Figure 6 and 7. These objects that challenge our relationships with our bodies begin with a question of ‘what do

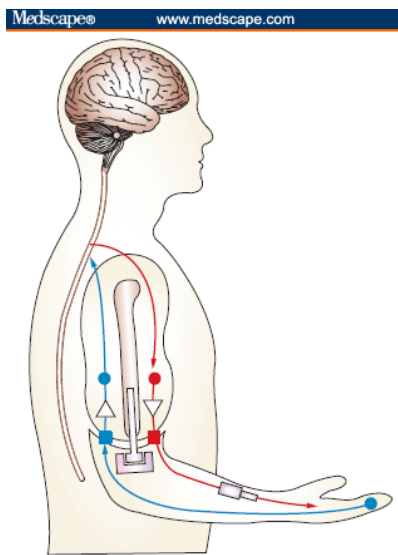
I want’; it is the same thing asked by anyone wishing to alter themselves. However, it is the advancement of medical science that will provide an almost limitless frontier of body manipulation, completely forgoing biological standards to the will of the individual.

¹⁰ Smith, Marquard; Morra, Joanne. The Prosthetic Impulse: From a Postmodern Present to a Biocultural Future. MIT Press, Cambridge, Massachusetts.2006.

Genetic cell re-coding for independent organ growth and electrode-robotic prosthetics are contemporary practices that marks some of the beginnings of scientific physical alteration.

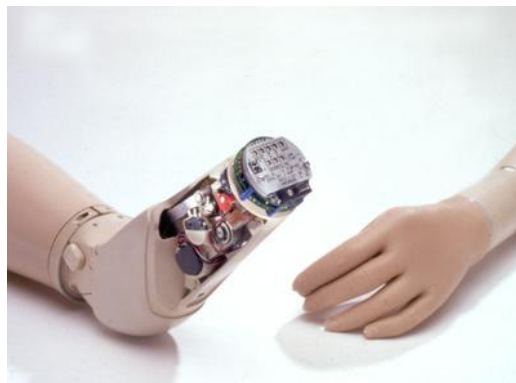
Organ farming laboratories are functioning all over the world; these facilities are the forefront of tissue engineering working to grow organs perfectly matched to their recipient eliminating the need for immunosuppressant drugs. These organs are in Phase III testing and will be available for commercial consumption is the *very* near future.¹¹ The implications of this advance are huge considering cosmetic surgery always originates from a more practical application. It's the birth of the pick-and-grow body; again coming down to the issue of individual want.

Secondly, I must consider prosthetics implanted into the user's body, a surgical hardware to software marriage. Since the 1950's scientists have insisted that the brain and nervous systems are not rigid and hardwired but plastic and malleable; therefore, nerve endings can be



Source: Nat Clin Pract Neurol © 2007 Nature Publishing Group

Figure 8: Utah Arm Prosthetic



used as a sort of plug into the wiring of the body. One of the first and more successful of these 'plugged in prosthetics' is the robotic Utah Arm developed by Motion Control Inc in the 1980's. The wearer controls the addition through nerve impulses in his or her remnant limb. By 'relearning' a limb the

¹¹ Halley, Drew. *Growing Organs in a Lab*. <http://singularityhub.com/2009/06/08/growing-organs-in-the-lab/>. June 8th 2009.

body forms new neural pathways suggesting that our bodies can radically reorganize in ways previously thought to be impossible.¹² For me the reforming of these pathways lets me know that the body is capable of learning structures outside of the one head, four limbs, and ten/ten digits system. It comes down to simple learned adaptation with biological consequences.

When I began the exploration of these body additions I never really believed that my ‘limb wantings’ was anything more than an outlandish fiction; however, through this research I’ve proven myself wrong. Most surprising in this discovery is that I not only proved myself wrong, I learned that the future I was imagining is on the edge of contemporary scientific discovery. Knowing the eminency of these changes I can no longer consider these objects I’m making with the same light heartedness. I look at them now with an uneasy anticipation of desiring the possibilities that these objects represent and the knowledge that I might not know what’s best for me as I manipulate the design of anatomy.

¹² Cartwright, Lisa. Goldfarb, Brian. *On the Subject of Neural and Sensory Prostheses, The Prosthetic Impulse From a Postmodern present to a Biocultural Future*. MIT Press, Cambridge, Massachusetts.2006.

6. A Thesis Body and Conclusions

During the production of this body of work I've been thinking of my studio as a laboratory, my ceramic limb factory with each object's beginning is seeded in a wanting. My wanting to know a body different, yet irremovably connected, to my own. I will say that these items are a representation of a whim or a suggestion, rather than a sincere attempt to change my body because the more I think about the implication of these decisions the more I fear the result. This conflict manifests primarily in the contradiction of my subject and rendering material.

Clay's ancient history correlating with the body and its rigidity as ceramic material provides a comfort zone. It reassures me through my familiarity with the material, its literal down-to-earth-ness and the fact that in many ways these things cannot work as functioning prosthetics while they are rendered this way. What started out as a delighted quandary into body alteration has turned into slight paranoia with me, not so secretly, happy about the inability of these objects to complete my fantasy. This transition in feeling plays out best in the difference between the optimism contained within the 'planning' drawing and the starkness of the physical objects.

One of the biggest surprises of my artistic career came in the middle of making this work which cemented this contradictory feeling I have about science and the body. While working on the large half figure I turned the palm of the hand upwards, in that moment the act of wanting was no longer reserved just for me, the maker. I realized in that asking hand gesture that these objects wanted the viewer to complete them just as much as I wanted to make them. In this new

communication between my objects and myself is an undercurrent of conflict. They want a wearer; they yearn from their vacant cavities that say ‘insert yourself here’. I deny them this in material and display, I want them to remain in conflict without a wearer. While I remain in control of my objects and what scientific implications they point to I do not have an impactful say in the reality of biological engineering. I expect to see the twitch of a real second set of hands in my lifetime; do I know what this means for humanity and the future of the body? No. All I can do is speculate through these objects which is an inquiry rich enough in fear and wonder to sustain me as a maker.

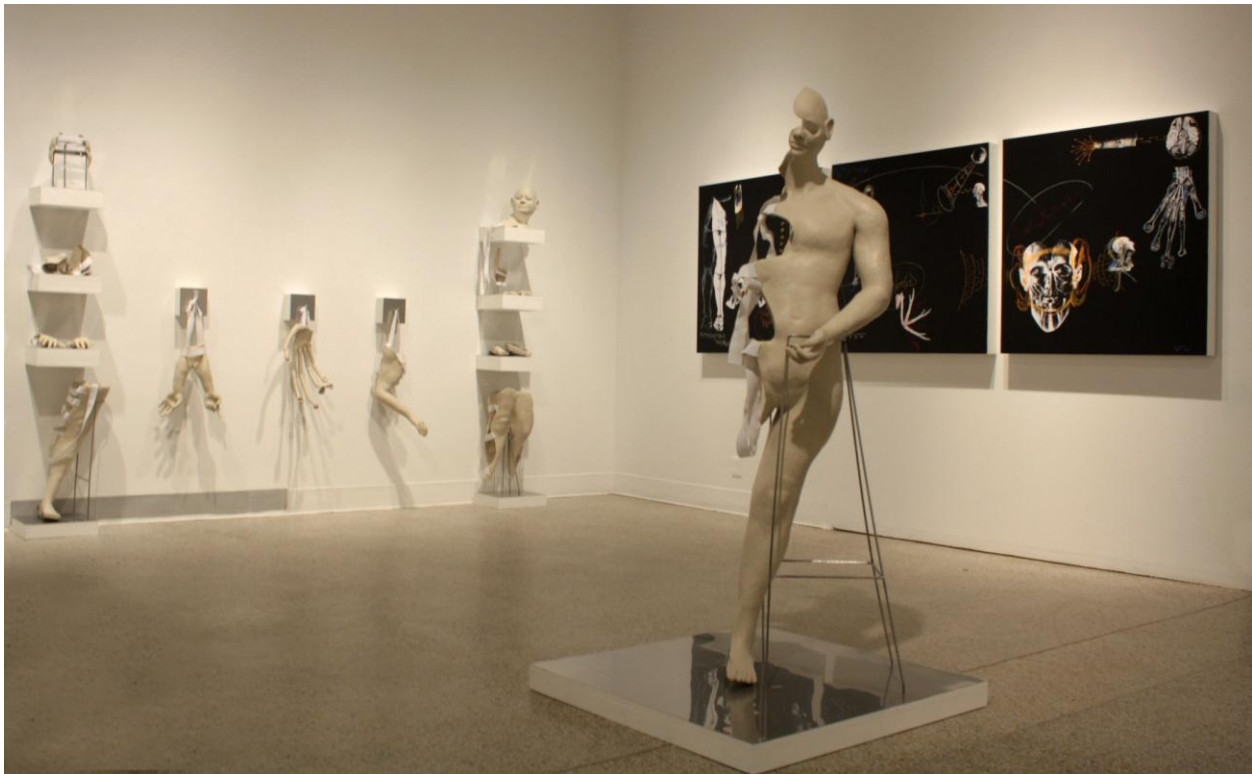


Figure 9: Craft Cyborg, Installation shot

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<http://www.guardian.co.uk/artanddesign/2005/may/23/art>, 2005.
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Curriculum Vitae

Education:

- 2011 M.F.A emphasis in Crafts and Material Studies candidate; Virginia Commonwealth University
 2009 B.F.A emphasis in Ceramics, B.A. Sculpture, minor in Art History; Western Kentucky University.
 2007 The Washington Center for Internships and Seminars
 2003 The Governor's School for the Arts
 1999 Brushy Fork Creek Studio and Gallery

Solo Exhibitions:

- 2009 Deliberation: Ceramics and New Media by Laina Seay, Twist Gallery, Nashville TN
 Western Kentucky University Senior Thesis Show Bowling Green, KY
 Mid-Term BFA Presentation Show, Western Kentucky University,
 2008 Election Year, Cube Gallery, Western Kentucky University, Bowling Green, KY
 Alter of Sociological Pressure, Cube Gallery, Western Kentucky University, Bowling Green, KY
 Reflective Memory, Cube Gallery, Western Kentucky University, Bowling Green, KY
 Shattered Space, Cube Gallery, Western Kentucky University, Bowling Green, KY

Juried Exhibitions:

- 2010 NCECA National Student Exhibition, Rosenwald- Wolf Gallery, University of the Arts, Philadelphia, PA
 2008 Annual Western Kentucky Student Show, Bowling Green, KY
 17th annual All Kentucky Fine Arts Exhibition, Capital Arts Center, Bowling Green, KY
 Art in a Tube, Student Art Exchange with Southern Illinois University, Bowling Green, KY
 Unusual Animals, Gallery 930 Main, Louisville, KY
 Women in the Arts Presented by the Medical Center, Bowling Green, KY
 2007 NCECA Regional Student Exhibition, 2007 NCECA Clay National Biennial Conference, Louisville, KY
 16th annual All Kentucky Fine Art Exhibition, Capital Arts Center, Bowling Green, KY
 Annual Western Kentucky University Student Show, Bowling Green, KY
 Drawing With/In/On Clay, Olive DeLuce Gallery, Northwest Missouri State University, Maryville, MO
 Council for Post Secondary Education, yearly lending program, Lexington, KY
 2006 Annual Western Kentucky University Student Show, Bowling Green, KY

Group Exhibitions:

- 2010 The One in the Middle is the Green Kangaroo, SECAC Craft/Material Studies Graduate Show, Virginia Commonwealth University, Richmond, VA
 2009 Alter Ego, Collaborative with Lauren Abrams and Kristoff Kamrath, FAB Gallery, Virginia Commonwealth University, Richmond, VA
 US Bank Regional Exhibition, Kentucky Museum, Bowling Green, KY
 2008 Defining Line, Cube Student Gallery, Western Kentucky University, Bowling Green, KY
 Virginia Monologue Art Showcase, Western Kentucky University, Bowling Green, KY
 US Bank Regional Exhibition, Kentucky Museum, Bowling Green, KY
 2007 US Bank Regional Exhibition, Kentucky Museum, Bowling Green, KY

Everybody Needs a Little Fiber, Cube Student Gallery, Western Kentucky University, Bowling Green, KY

Final Exam, Cube Student Gallery, Western Kentucky University, Bowling Green, KY

2006 US Bank Regional Exhibition, Kentucky Museum, Bowling Green, KY

Awards and Grants:

2010 State Council of Higher Education of Virginia Grant
Thesis Dissertation Grant , Virginia Commonwealth University

2009 Regina Brown Fellowship, NCECA
3rd place, Ceramics, US Bank Regional Exhibition, Kentucky Museum

2008 Muss Scholarship Award, Western Kentucky University Art Department
Friends of Arrowmont Scholarship Award, Arrowmont School of Art and Craft
Best in Show, Student Juried, Show Western Kentucky University
Merit Award for New Media, Student Juried Show, Western Kentucky University

2007 Mielke Scholarship Award, Western Kentucky University Art Department

2006 1st Place, Fiber Art, US Bank Regional Exhibition, Kentucky Museum

Academic Awards/ Activities:

2010 Graduate Teaching Assistantship, Virginia Commonwealth University

2009 Graduate Teaching Assistantship, Virginia Commonwealth University

Magna Cum Laude Recognition Western Kentucky University

2008 Dean's Scholars List, for GPA's higher than 3.8

Phi Eta Sigma Honor Society Member, membership based on maintaining a 3.6 GPA

National Honor Society Member, membership based on maintaining a 3.6 GPA

2007 AQF High Quality Student Scholarship for study with the Washington Center for Internships and Seminars, District of Columbia, US.

2004 Charles Galton Scholarship based on 4.0 GPA for high school graduates.

Art Activities:

2010 Contemporary Craft society Member, Virginia Commonwealth University

2008 Ceramics Club Member: Treasurer, President, Western Kentucky University

Art Guild Member: Treasurer, Vice President, Cube Gallery Director, Western Kentucky University

Print Club Member, Western Kentucky University

2007 Ceramic Studio Teaching Assistant, under area department head Tom Bartel, Western Kentucky University

Relevant Work Experience:

2010-11 **Shay Church**

Glaze Development, Studio Assistant

2009-10 **Virginia Commonwealth University**

Graduate Adjunct Professor

2008-09 **Western Kentucky University**

Ceramic Studio Technical Assistant

2007 **The Alexandria Commission for the Arts: Alexandria, Virginia**

Research Associate for Public Art Programs

2004 **Commissioned Artist**

Independently Contracted Artist

Collections:

Western Kentucky University Public Collection

Tom Bartel, Athens, OH

Roxanne Jackson, Portland, OR

Kim Chalmers, Bowling Green, KY

Katherine King, Bowling Green, KY

Henry Reynolds, Central City, KY

Commissions:

- 2009 Cathy Perry, dinner ware, Bowling Green, KY
2008 Steve Aler, mural, Adrian, MO
2004 Muhlenberg North High School, mural, Greenville, KY
Henry Reynolds, painting, Central City, KY
Shirl Welborn, mural, Breman, KY