Moments Materialized

~Rebecca Morton

Master of Fine Arts Thesis

Ceramics at SUNY New Paltz

May 2017
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Artist Statement

Through movement, I am aware that my mind quickens my body and my body invigorates my mind. Movement, for me, is a response to a particular place in time similar to an improvisational dance. I’m interested in large amounts of volume in clay and the elation I feel during the making process within my own body. Excitement comes from working at a larger scale. The physicality of the material awakens my body.

I create large, hand-built sculptures that reference movement, lightness, and curves. Delicate, soft creases and folds inform my attempt to create continuous flowing sensual forms. Cycles seen in nature, and especially fertility, are often my foremost focus. I aspire to portray these moments and simultaneously suggest ongoing ceaseless motion.
Introduction

The routine of working in clay often reminds me of the numerous hours I once put into ballet. Ballet was the first studio I ever knew. Studying classical ballet for many of my childhood years and then modern dance in my late teens allowed me to learn how to test the limitations of my body. The practice of ballet taught me humility and the importance of perseverance and discipline. It provided me with a certain consciousness of my own body literacy and has proven to me that I am happiest when my body is in motion. Probably most important, ballet taught me how amazing life can be when you are truly passionate about something. The purpose of my art is to communicate feelings through the embodiment of many ideas.

My research is driven by the history of modern dance and how my personal experience with dance informs the work. I’m also fascinated with cycles seen in nature, a woman’s fertility, and how I am able to embrace these sensual qualities and naturally allow them to reveal itself in my work. My research is also invested in second-wave feminism and how the importance of reproductive rights, especially Fertility Awareness, continues to be relevant in the present time. And finally, although it is not always appreciated in contemporary times to create beautiful interpretive art, I will further explain why beauty is an important aspect of my work and support its significance.
Physicality

Finding clay felt natural to me the moment I began to work with it. The material begged from me a similar dialogue between my body and mind that dance required. Glenn Adamson expresses this beautifully during a lecture on craft,

You can think very effectively in a manner that is non-linguistic. Conventionally, you say you think with your hands, that is not actually what is going on. It’s much more that you discover things with your hands and then your whole brain gets involved with that process of discovery. So, it’s like your hands are a means of gathering information and then testing it in a kind of feedback loop. And, I think once you start thinking along those lines it’s very difficult to see craft as a purely pejorative term.¹

Whether I am moving my body to dance, or to create sculpture, the physicality is extremely alluring. I most often gravitate towards working on a large scale. Although I am quite small in stature myself, I love to create work that is at least half my size, if not more. I thrive in pushing my body to its limits, creating an aliveness within myself that often pushes me beyond what I once perceived as mental and physical barriers.

My work is deeply influenced by modern dancers such as Loie Fuller, Isadora Duncan, and Martha Graham. Loie Fuller was an international sensation and an inspiration to many aspiring expressive dancers.² I’m especially intrigued by how she experimented with dramatic colored lighting and the shadows of light on fabric as she swirled across a stage almost appearing as if she was floating. An example of this is Loie Fuller, c.1902. Library of Congress. It amazes me how

¹ LDSOA, Glenn Adamson on Craft, Online Video Clip.
² Margaret Fuhrer, American Dance, 79.
Fuller was able to move her body in ways that would allow her costumes to fan out in very organic, sensual forms. These curves and undulations are lines that I often try to reproduce in clay.

Loie Fuller, c. 1902. Library of Congress

Isadora Duncan was another modern dancer who had a profound influence on American dance and American life. Although she did not invent any certain technique, she laid the groundwork for many future women. In describing Isadora Duncan, Margaret Fuhrer explains, “her progressive ideas about movement, beauty, education, and women’s freedom not only established the foundation for modern dance, but also contributed to an evolution in social mores that would transform the twentieth-century world.”

Fuhrer goes on to say, “Isadora Duncan believed that dance should be natural and spring from emotion. Though she moved with great fluidity, dances were rooted in simple walking and

\[3\] Margaret Fuhrer, American Dance, 80.
running. So much is articulated through the movement of our bodies without a single word needing to being spoken. There is, of course, importance in direct verbal communication but I gravitate towards nonverbal communication because of how naturally the body lends itself to it.

Isadora Duncan, ca. 1915-1923. Library of Congress

We all have innate ways of moving in the world, without speaking, which are direct expressions of ourselves. As Louis Horst and Carroll Russell explain, “we accept unthinkingly the essential importance of communication between us marked by involuntary movements of hands, of eyes, of breath, etc., which express human emotions directly.” The movement and grace that these modern

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4 Margaret Fuhrer, *American Dance*, 82.
dancers were able to achieve captivate me, and I get lost in the flowing fabric draped across their bodies. An example is the famous photograph taken by Barbara Morgan, called *Letter to the World*, which captures Martha Graham at a moment of exquisite balance and movement. It makes me want to know more, and most importantly, it makes me want to feel more. The way Martha Graham’s dress fans out in *Letter to the World* into creases and folds is remarkable. The next two images demonstrate the influence of her work on me by showing my work in its raw, wet stage before firing. In order for these choreography of moments to happen, I must calm myself and be open to the sensitivity of my body and mind so that I can obtain these forms by way of poetic sense.

Barbara Morgan, *Letter to the World*, 1940
Work in progress, details
Nature

I’m taken with the beauty of a milkweed; its silken seeds emerging from a pod, frozen water forming translucent drips on branches after an ice storm, fern-like patterns forming on glass after a blustery cold night that resembles my own saliva fern patterns, that can only be seen at microscopic levels during ovulation. I love vines that relentlessly climb structures to get closer to the sun, and irises, that when looked at closely; between the inner folds and creases, reveal a soft layered beauty. I’m conscious of Earth’s cycles and the natural rhythms of life: lunar phases, ocean tides, the migration of birds, and how a folded bud anticipates the birth of spring. Rocks, glaciers, plants, and animals all evolve in concert with these processes. Humans too, exist within this cycle of nature. I’m conscious of my own female reproductive system that operates in a similar cyclical rhythm. Charting my fertility signals such as basal body temperature, cervical mucus, and cervical position each day allows me to be in harmony with nature’s wider cycles. My work captures the connection between humans and nature through subtle representations.

Of course, we all have associations with these life cycles. It is easy to be mindful of these cycles, but a phenomenon that intrigues me is how far they often are from most people’s foremost focus. My intentions are for my work to provoke thinking about this, encouraging viewers to have a dialogue within themselves and with others. I purposefully make subtle creases that resemble labia or delicate flower folds that bend and swell into an organic form that seems both
familiar and unfamiliar. I delight myself in making these hidden surprises just literal enough for those viewers who are paying close attention.

**Fertility Awareness**

Fertility Awareness is having a basic understanding of how female and male reproductive systems work, how to observe and chart a woman’s fertility signals, how to determine whether a woman is fertile or infertile, and how to use charts to gauge gynecological health. The Fertility Awareness Method is based on a woman’s daily observations and charting of her fertility signals. These three fertility signals are basal body temperature, cervical mucus, and cervical position. Cervical mucus and cervical position are two indicators that can tell a woman when ovulation is approaching while basal body temperature tells a woman that ovulation has occurred. This knowledge is a vital life skill and should be widely available for anyone who wants to learn it. The problem is this information is rarely introduced to women and therefore not passed on from mothers to daughters, doctors to patients, or teachers to students. Fertility Awareness Educator and author, Toni Weschler, writes,

Although many women learn to chart their menstrual cycle signs in order to use contraceptive devices such as condoms, diaphragms, or spermicides, etc., my primary fascination with this topic has to do with its value as a tool for self-knowledge. Fertility Awareness is about so much more than merely understanding female hygiene and menstruation. At its core is a philosophy of taking control of, understanding, and demystifying the menstrual cycle and all its effects on you. The self-knowledge available from Fertility Awareness is a valuable resource for all kinds of personal decision-making. Perhaps most important, it
encourages women to value and trust knowledge provided by their own bodies.⁶

The Fertility Awareness Method is an effective natural form of birth control. It is inexpensive and safe, with no side effects. It can also be used to consciously achieve pregnancy. The Fertility Awareness Method enables a woman to have greater body literacy and empowers women to take greater control so they don’t have to rely on chemicals, devices, surgery, doctors, or pharmaceutical companies. All women throughout their reproductive life can use Fertility Awareness, regardless of whether or not they are breastfeeding, approaching menopause, or experiencing irregular cycles.

I find being conscious of my fertility cycle fascinating. Being exposed to Fertility Awareness when I was 24 was life altering. I couldn’t believe that no one ever taught me this information before. Of course, I was taught the general principals of reproduction but learning in depth knowledge of my own body and how my fertility cycle works was incredibly inspiring. It remains important to me that I don’t stifle the desire to incorporate this subject matter into my work intuitively, no matter how subtle or literal.

I often lather thick slip onto the surface of my work. This fluid and viscous marking left behind resembles cervical mucus. The slip creates lines that flow in and around the crevasses of the porcelain forms, often adding another soft dimension. I cannot imagine a more appropriate material than clay to achieve this.

⁶ Toni Weschler, Taking Charge of Your Fertility, 34.
There has always been sexual suggestiveness in my work. Sometimes I am totally concerned with female shapes – clusters of breasts like clouds – but often I merge the imagery – phallic breasts, male and female, active and passive.\(^7\) Louise Bourgeois

In the early sixties I was scared to show my work around: you were put down if you were doing female genitalia… My art is a very female thing: it is about multilayered forms, and it’s organic, like flowers. If women can allow their feelings and fantasies about their own bodies to emerge, it could lead to a new kind of art.\(^8\) Hannah Wilke

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\(^7\) Amelia Jones, *Sexuality*, 49, quoting Louise Bourgeois.

\(^8\) Amelia Jones, *Sexuality*, 51, quoting Hannah Wilke.
Clay is the material I choose because it engages my senses. I love making objects that express my surroundings, where my sense of beauty and form is evident. What I make are not merely objects; they are expressions of me: what I see, what I feel, and what I think. By using clay, I capture a moment in time, in my attempt to communicate life experiences.

I have a strong affinity to women artists that reference sensuality in their work. In their published essay *Female Imagery*, Judy Chicago and Miriam Schapiro stated, “There is now evidence that many women artists have defined a central orifice whose formal organization is often a metaphor for a woman’s body.” A great example of this is the artist Georgia O’Keeffe. During her lifetime she always denied any reference to vulva or vaginal imagery within her paintings. Perhaps this was because when women began to speak about themselves in this era, they were not understood. “Men had established a code of regulations for the making and judging of art which derived from their sense of what was or was not significant.” In O’Keeffe’s painting *Black Iris III*, one can easily see traces of female anatomy depicted by the iris. This painting is so powerful and thought provoking. It is beautiful and has several connections to feminism such as sexuality, reproduction, and emotion. It is not surprising that I gain so much inspiration from this painting.

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9 Amelia Jones, *Sexuality*, 73, quoting Judy Chicago and Miriam Schapiro.
10 Amelia Jones, *Sexuality*, 73, quoting Judy Chicago and Miriam Schapiro.
I find myself wondering, if I keep making shapes that relate to my thesis inquiries, will the form that I imagine ever be truly seen and acknowledged by others? And immediately I’m reminded of a quote by Georgia O’Keeffe, A flower is relatively small. Everyone has many associations with a flower – the idea of flowers. You put out your hand to touch the flower – lean forward to smell it – maybe touch it with your lips almost without thinking – or give it to someone to please them. Still – in a way – nobody sees a flower – really – it is so small – we haven’t time – and to see takes time, like to have a friend takes time… So I said to myself – I’ll paint what I see – what the flower is to me but I’ll paint it big and they will be surprised into taking time to look at it.11

O’Keeffe’s reasoning for painting flowers at a large scale has had a profound impact on my choice of scale. The reaction of viewers would certainly

not be the same if I made the work very small. The work would not speak of the bodily experience that I find myself so eager to articulate and express through large scale forms.

And then there is beauty, the word that is often taboo in the art world. I will not deny that beauty is an important part of my work. But certainly, as is already evident, being beautiful is not the only thing that my work is about. I see beauty as a form of rebellion and strength. Similar to how modern dancers viewed ballet; ballet is taking movement and turning it into feelings. Modern dance is just the opposite. It’s taking your feelings and turning it into movement. It’s all about expressing oneself and doing it from the heart, similar to how I use clay to turn my feelings into art. The philosopher, Arthur Danto, explains that we use beauty as an inflector in art. “But at least inflection helps explain why we have art in the first place. We do so because, as human beings, we are driven by our feelings.”

I breathe deeper and more slowly in the presence of beauty. It touches a nerve, makes me pause, and in such a chaotic world full of uncertainties I often desire more. For these reasons, I search for ways to create my own version of beauty and share it with the world, while never losing sight of the truth that the meaning of beauty varies from person to person. I find strength in challenging myself by taking my own personal hardships and turning them into what I determine is beautiful. The author Elaine Scarry states, “however uncertain we are about whether the absence of beauty from our own lives is a benefit or a deficit, once we see the subject from a distant perspective, it instantly

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becomes clear that the absence of beauty is a profound form of deprivation."\(^{13}\)

While there is certainly a place for art that is considered anything other than beautiful, I find it difficult to make anything that does not bring pleasure to the human senses when looking at it.

**Methodology – Description of Process**

*It’s 1:08 am… I rub my eyes and check again. Yes, it truly is 1:08. Twelve hours have gone by, and I am still in the studio. I wonder how this is possible. Slowly the natural high and stimulus of creating begins to fade and the ache in my arches becomes increasingly apparent as I start to wrap things up. I cannot stop looking at it. I begin to clean up the mess all around me that I’ve made but decide to leave it until morning. This is something I rarely do because I love entering a clean space at the beginning of the day. I reconsider, wring out a sponge, but my hands do not have it in them. I look once more. Did I create that piece looking back at me? Of course, I know that I did, but this sensation always runs through me when I am fond of a piece I make. As tired as I am I feel light on my toes. I am now standing directly at eye level at the piece, and I cannot stop staring at the flowing, wet, draped, sensual form that now takes center stage in my studio. My mind is still, my body exhausted. I begin to leave but take one last long look at the piece now wrapped carefully in many layers of plastic. I almost uncover it, to take one more glimpse, but decide that tomorrow is another day…*

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\(^{13}\) Elaine Scarry, *On Beauty and Being Just*, 118.
Like a dancer learning a new routine, I rely on repetition to teach my brain. I do not know what I have never done, and so through the process of making I continually learn. It is not necessarily the end result that interests me most. The process is what I find most intriguing. The most important thing is that I keep starting... again and again, and yet again.

I began my process for my thesis work by learning how to create large plaster molds on the potter’s wheel. These molds range from 30-70 lbs. Using the interior of these plaster molds I draped large thin clay slabs into them to create multilayered porcelain forms. These slabs were supported within the plaster molds by many layers of foam. I was determined to use porcelain for its smooth, buttery surface and early on I decided that adding nylon fibers to provide more strength was crucial. Many attempts were made using the molds to create pieces that were fired to cone 6 in a gas kiln. Although I was able to achieve a soft, satin shade of pink, I struggled with achieving favorable results due to too much stress on the forms, which caused excessive cracking. I came to the conclusion that it would be best to lower the temperature from cone 6 (2232 degrees) to cone 3 (2106 degrees). After thorough testing to determine the right shade of pink, I decided that with the addition of 5% 6020 mason stain blended directly into my clay body, I could achieve a more desirable pink without glazing. I was determined to find the right shade of pink because of its reference to ballet, flesh and the body, flowers, and its common association with the female gender. These changes allowed the clay to move less in the firing and was therefore less prone to cracking. Although initially I deeply desired these forms to have
absolutely no cracks I realized that this is perhaps not possible. Rather than give up the idea and begin fresh with a new technique entirely, I pushed forward and allowed myself to work with the cracking. Making the decision not to glaze the work meant I needed to decide on a way to complete the surface otherwise. I spent many hours sanding the work by hand. Using different grades of sandpaper after the bisque firing, I was able to alter the forms. I could make the entire surface really soft and smooth. The work was then fired to cone 3 and more time was spent sanding, using wet/dry sandpaper to create an extremely polished surface.

Slabs of clay supported by foam in a plaster mold
Preparing for a cone 3 gas firing
I would like to acknowledge the wonderful community within SUNY New Paltz. There were so many people always willing to help. I could never have achieved this work alone. The following seven images are a glimpse, behind the scenes, of the final results.
Exhibition

*Moments Materialized* was an exhibition of five porcelain sculptures. The titles were *Breadth of Being, Bodily Consciousness, Blossom as Self, Translating Fertility*, and *Retinal Arabesque*. These sculptures were placed on top of table-like pedestals (38” in height) to create a stage-like setting. I chose a dark gray color for the pedestals to resemble a performance stage. I placed one 24” x 24” sheet of mirror glass on top of each pedestal to create a flush, clean surface for the sculptures to sit on. This created a similar effect to that of a dancer who uses a mirror for immediate visual feedback; a way to study all parts of the body while moving. Although the sculptures did not move, they sat on the mirrors ever so slightly, barely resting heavily on any one given area. This created the illusion that the pieces were floating. I enhanced this further by designing the pedestals with an extra piece of wood at the bottom to create a slight space between the gallery floor and the base of the pedestals. Although each piece had multiple angles of viewing, the mirrors provided easy access to enable viewers to see all sides without having to strain one’s body to do so. The track lighting in the museum created a soft spotlight effect creating wonderful shadow play so one’s eye could easily travel from the sculptures, down to the mirror into infinity, and then back up to the sculptures. There was approximately three and a half feet between each sculpture so viewers could effortlessly move between each piece. I thoroughly enjoyed watching viewers weave in and out of the space as they experienced one piece until the next caught their eye. They created a form of
movement in how they chose to move their body across the floor while experiencing one piece to another.

Prior to the exhibition, I thought a lot about how I could engage the viewers by giving permission to touch the sculptures. Rather than suggesting they could touch all the work, I decided to place a piece on my show card table that had a label inviting the viewers to touch. The piece was much smaller than the five sculptures but it allowed viewers to experience the velvety soft, polished surface, through the sense of touch that provided a gratifying experience.

Moments Materialized, installation view 1
Moments Materialized, show card pedestal display
Moments Materialized, installation view 2
Moments Materialized, installation view 3
Bodily Consciousness, unglazed porcelain, 18” x 22” x 22”, 2017
Bodily Consciousness, detail
Bodily Consciousness, detail
Breadth of Being, glazed porcelain, 14” x 28” x 24”, 2016
Breadth of Being, detail
Blossom as Self, unglazed porcelain, 17” x 40” x 32”, 2017
Blossom as Self, unglazed porcelain, 17” x 40” x 32”, 2017
Translating Fertility, unglazed porcelain, 15” x 21” x 20”, 2017
Translating Fertility, unglazed porcelain, 15” x 21” x 20”, 2017
Translating Fertility, detail
Translating Fertility, detail
Retinal Arabesque, unglazed porcelain, 14” x 26” x 25”, 2017
Retinal Arabesque, unglazed porcelain, 14" x 26" x 25", 2017
Bodily Consciousness, detail
Moments Materialized, show card piece details

The artist invites you to touch this piece.
Moments Materialized, installation view 5
Conclusion

Through the process of making my thesis work, I gave myself permission to fail horribly, succeed wildly, and everything in between. I feel I’ve just begun to touch the surface for what this technique can offer. I have tried many other mediums besides clay. I have even considered entering a new field entirely. But I keep coming back. When I don’t work in clay, there’s this immense void that I feel. Truthfully, I’ll do anything to keep my hands in clay. I know how much pleasure it gives me, and I strive to communicate this with others through my art. Perhaps the purpose of my art is nothing more than communication. Art has the potential to stimulate by encouraging people to think, see, and feel. I believe my thesis work is successful at this because I have found a way to incorporate my love of dance, nature, and fertility into one cohesive body of work. The work captures movement, praises many aspects of nature, and oozes sensuality.
Bibliography


Announcement

Show card (front)
Moments Materialized

~Rebecca Morton

Master of Fine Arts Thesis Exhibition

www.rebeccamorton.com
rebeccafmorton@gmail.com

May 12 - 16, 2017 | 11 am - 5 pm
Opening Reception:
May 12 | 5 - 7 pm
Samuel Dorsky Museum of Art
SUNY New Paltz
North Gallery
1 Hawk Drive
New Paltz, NY 12561

Show card (back)
~Rebecca Morton
www.rebeccamorton.com

EDUCATION

2017 Candidate Master of Fine Arts, Ceramics, State University of New York at New Paltz, New Paltz, NY

2001-2004 Bachelor of Fine Arts, Ceramics, Minor Art History
New York State College of Ceramics at Alfred University, Alfred, NY

1999-2001 Kutztown University, Kutztown, PA

1998-1999 East Stroudsburg University, East Stroudsburg, PA

EXPERIENCE

6/05-present Studio Practice

8/03-5/04 Museum Collections Assistant, assisted Susan Kowalczyk
Schein-Joseph International Museum of Ceramic Art, Alfred, NY

5/03-6/03 Summer Internship in Ceramics, assisted David Fredrickson
Alfred University, Alfred, NY

9/01-5/03 Visual Resource Assistant, assisted Mandy Economos
Scholes Library, Alfred University, Alfred, NY

5/02-6/02 China Ceramic Cultural Exchange, International Summer School Program

TEACHING EXPERIENCE

Fall 2016 State University of New York at New Paltz
Instructor of Record
ARS 110 Introduction to Ceramics

Spring 2016 State University of New York at New Paltz
Instructor of Record
ARS 110 Introduction to Ceramics

Fall 2015 State University of New York at New Paltz
Internship in Teaching College Art
Teaching Assistant to Professor Bryan Czibesz
ARS 210 Basic Ceramics
EXHIBITIONS

2017
Moments Materialized, MFA Thesis Exhibition, Samuel Dorsky Museum of Art, New Paltz, NY
Press:Pause, SUNY New Paltz MFA and Alumni, Williamsburg Art and Historical Center, Curated by Shannon Stratton, Chief Curator Museum of Arts and Design, Brooklyn, NY

2016

2015
2015 New Members’ Exhibition, National Association of Women Artists, Inc., N.A.W.A. Gallery, New York, NY
Wide Open 6: BWAC National Juried Exhibition, Brooklyn Waterfront Artists Coalition, Juror: Rujeko Hockley, Brooklyn, NY

2014
Looking at Ourselves: A Survey of Contemporary Figurative Sculpture, Baltimore Clayworks, Juror: Adrian Arleo, Baltimore, MD
Art Comes Alive, Art Design Consultants, Cincinnati, OH Sterling Cut Glass Purchase Award

2013
Art Comes Alive, Art Design Consultants, Cincinnati, OH Sterling Cut Glass Purchase Award
Vase Forms: Sculptural and Utilitarian Ceramics, Studio 101, Arts Alliance of Georgia, Juror: Matt Mitros, Woodstock, GA
The Vagina Monologues, Mary L. Welch Theatre, Lycoming College, Williamsport, PA
The Vagina Monologues, Thomas Great Hall, Bryn Mawr College, Bryn Mawr, PA

2012
Vasefinder Nationals, Seventh Annual Online Exhibition, Vasefinder.com

2011
Images 2011-Central PA Festival of the Arts, Robeson Gallery, Penn State University, Juror: Ron Rumford, University Park, PA
Vasefinder Nationals, Sixth Annual Online Exhibition, Vasefinder.com

2010
Vasefinder Nationals, Fifth Annual Online Exhibition, Vasefinder.com

2009
Vasefinder Nationals, Fourth Annual Online Exhibition, Vasefinder.com

2008

2007
Small Rays of Hope and Fragments of a Larger Idea, Rhonda Schaller Studio, New York, NY
Beginnings, The Magpie Gallery, Lewisburg, PA
A Great Awakening, Rhonda Schaller Studio, New York, NY
Vasefinder Nationals, Third Annual Online Exhibition, Vasefinder.com
2006  
*Vasefinder Nationals*, Second Annual Online Exhibition, Vasefinder.com  
*Juried Craft Gallery*, Long Beach Island Foundation of the Arts and Sciences, Loveladies, NJ

2005  
*Vasefinders Nationals*, First Annual Online Exhibition, Vasefinder.com

2004  
*Bachelor of Fine Arts Exhibition*, Harder Hall, Alfred, NY

2003  
*Ceramic Interns Show*, Robert Turner Gallery, Alfred, NY

2001  
*13th Biennial Northeast Regional Exhibit*, Susquehanna Art Society, Selinsgrove, PA

2000  
*Stroll through the Arts*, Lewisburg Arts Council Exhibit, Lewisburg, PA

**RETAIL SHOWS**

2011  
Morristown Craft Market, National Guard Armory, Morristown, NJ

**AWARDS**

2017  
Research and Creative Projects Award, SUNY New Paltz, New Paltz, NY

2016  
Windgate Scholarship, Penland School of Crafts

2015-2017  
ANDRAH Ceramics Fellowship, SUNY New Paltz, New Paltz, NY

**PUBLICATIONS/ARTICLES**

2006  

**PRESENTATIONS**

2010  
Follow-up presentation of artwork after Ilene Richman’s (Fertility Awareness Center) Fertility Awareness introduction class at Om Wellness, New York, NY
PERMANENT COLLECTIONS

Marlin and Ginger Miller, Reading, PA

MEMBERSHIP

2015 N.A.W.A. National Association of Women Artists, Inc.