The Lapse

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Profs. Quick, Mimlitsch-Gray, Friday

MFA—Final Thesis

5/14/2015
How do the objects that surround us become a means of sensory communication?

How do objects provide a unique experience through the details perceived by human faculties?

How do objects become the means by which humans perceive the passage of time? How does our attachment to these objects influence our lives?

Shape, material, color, texture, orientation, brightness, direction, movement, utility; each of these components compose an object and allow us to identify it. Each feature provides a reference by which the viewer can relate to it, provoking sensory stimulation as well as memories and associations. Individual perceptions of an object permit the exchange of ideas, stories, memories, and consequently values, by the meanings conveyed by that object. Whether natural or man-made, objects are enduring documents of the common circumstances of human existence. Humans endow objects with their significance, imposing an anthropocentric order upon the universe. Through those objects, and their man-made importance, we become acquainted with the minutiae of every day life.

As we become acquainted with things they can, over time, produce feelings of comfort. As we become attached to objects, whether or not they have a practical or functional use, they become relics; they become reminders of times past and a trigger for our memories. I’m fascinated by the human capacity to register memories within an object, and our consequent ability to prolong the life of a memory by projecting it upon an object and permitting it to reside there.

My work is inspired by daily life, and an exploration of both fashion and jewelry. My research includes an exploration of the success or failure of the wearability of a piece in terms of comfort and self-assurance. What brings more comfort than being surrounded by the things we
know and have become attached to? Often, for reasons explored in my work, we make objects around us into amulets and talismans, carrying them with us, hiding them from possible intruders, giving them personal and private meanings. The memories related to these objects become a psychological shelter.

My pieces are both clothing, meant to shelter the body, and an adornment, meant to fortify the wearer’s psychology. My goal is to investigate the moment when an adornment becomes a relic, something more than mere ornamentation. Regarding the way we perceive jewelry today, Suzanne Ramljak brings up a point of interest in her book On Body And Soul:

It is conceivable that all jewelry has amuletic origins. Jewelry’s portability, tactility and close proximity to the body gives it a unique potency in regard to our sense of well-being... Most jewelry does help to fortify its wearer, however implicitly the very act of placing a piece of jewelry on one’s body can boost self-assurance, if only through sentimental association. (8-9)

If an amulet fortifies its wearer with a unique strength, how can jewelry be bestowed with the same energy in a practical, natural way? My body of work reflects the idea of a psychological defense mechanism, in which our memories, and the objects which house them, are the foundation of self-protection, the same protection promised by an amulet. However, when can adornment be considered an amulet, and what properties permit something to be identified as an amulet? The concept of amulet is not immediately identifiable in my pieces, but is suggested by the instability of the materials’ specific features—for example, the fissures and rust on the fabric’s surface. Specifically, each piece talks about the failure of our memories. Everyone has memories related to specific moments of life that they might wish to forget. However, some may simultaneously provide shelter, so we must accept and deal with them.

My works call attention to the point of failure in the functionality of an object. When a coat of armor fails, it reveals the vulnerable and fragile human skin beneath. By choosing objects
that belong to our daily life, like an apron used for work or a dress for a special occasion, I suggest different ways methods of self-protection. The commonplace nature of the objects expedites the viewer’s ability to forge a relationship with it, using their own associations.

For example, my piece titled *The Gown* (img 8) is made from a patchwork of small sections of material. The weight of the material, combined with its fragility, has stretched sections of the gown to a breaking point, causing tears to develop. The holes and cuts metaphorically represent the failure of memories, through repression, denial, or other psychological defense mechanisms. In this way, what was once a submission, obeying the whims of one’s subconscious, becomes an acceptance. Its composition, which resembles a quilt, is a quality of *The Gown* that evokes nostalgia, a sense of time passed. Thus, the act of donning the gown becomes a stance on the way we are similarly covered by memories and clothing.

Conversely, in the performance *Cut Piece* by Yoko Ono, which she performed across the world during the mid-60s, it is the act of doffing clothing, rather than donning, that a stance is taken. During the performance, she sits still and waits for people to cut off pieces of her clothing until she is almost naked. One by one, each person cuts as much fabric as they want leaving her vulnerable and exposed. It is a piece that addresses one’s sense of protection, vulnerability, but also one’s firmness and strength. Each hole in the fabric symbolizes an engagement with someone ready to invade her space in order to expose her to others. With this performance, Ono goes beyond certain conventional norms. The deprecative action of the cutting gives importance to both her dress, as it slowly disappears, and to her body, which becomes increasingly exposed and vulnerable. What is missing or what is damaged becomes the trigger to make the viewer interact with the piece. With my pieces, I have created an unconventional and alluring beauty, pointing out imperfections and dis-functionalities.
From a distance, the sight of the material deceptively suggests a solid or hard substance. This aspect reveals the paradox hidden in the work: the material, which at first sight appears a stiff and hard, is only a facade that hides its flexibility and softness. Therefore, the true nature of the material, and thus the piece, is something ephemeral and unstable, and only by touching the piece—by coming into a close and personal proximity—can our perception of it change. The material is iron fabric, made of black iron oxide, iron filings, and silicone as a binder, which allows the iron to be cast into a shape. Unchangeable memories become a flexible fabric ready to be manipulated.

While *The Gown* serves as a good theoretical introduction to the major efforts of my work, my series of pieces begins with *The Collar (img 2)*. It has a seam that has a scar-like quality as the main feature. By depositing iron onto the scar, which is also the joint, and allowing it to rust, it suggests a healing process. As such, the bulky seam becomes the preciousness that interrupts the uniformity of the pattern. In her work *Rust Diaries*, artist Alice Fox explores the meaning of marks and stains made by rusty metal. She states:

*Rust Diaries* is a series of works exploring the potential marks and stains made by found rusty metal. These objects form a record of activity, collected on an almost daily basis. Small found objects collected whilst walking are stitched around and over; trapping, covering and embedding them with stitch or layers of cloth. The resulting pieces are then exposed, either to the elements outside over a period of time, or to the chemical action of tea. The resulting stains on the surrounding cloth and stitch develops over time and with no further intervention. This is slow markmaking, which explores the potential of the everyday discarded object. (Fox)

In my work, the rust works in the same way, as a recorded trace.

*The Necklace (img1)*, the next piece in my series, was made by sewing each element to each other, also like a quilt. As the parts came together the three-dimensional form of the object changed. Before they were sewn together it was easy to identify the shape of each element. They appeared clearly, as big and voluminous balls suggesting the form of a nest—an emblem of
protection. In the end, the weight on the joints made the piece stretch, emphasizing the fabric-like quality of the material.

The next piece, a necklace titled *The Scarf (img 4)*, is composed of material that was cast into a carved mold in order to give it an obvious resemblance to fabric. The exterior shell subtly resembles knitted textile, which subliminally confers comfort to the viewer through its association with warmth and softness. Another artist with a similar project is Joseph Beuys, who made a suit of felt. According to Beuys, in an interview conducted by Jörg Schellmann and Bernd Klüser, his piece *Felt Suit*, “No [sic] even physical warmth is meant…Actually I mean a completely different kind of warmth, namely spiritual warmth or the beginning of an evolution” (Schellman, Klüser). Felt is a soft and warm material, used metaphorically in this case, as a means of internal nourishment.

Rather than anything that provides warmth, the interior of *The Scarf* is made of iron filings that protrude from the silicone more visibly, making it more itchy and uncomfortable upon contact, subverting its conventional appearance. It is a matter of curiosity. It is a matter of allure followed by revulsion. Each piece invites the viewer to get closer, to see the imperfection.

The imperfection in my next piece, *The Apron (img7)*, is its weight and bulkiness, which limits movement and prevents the wearer from performing the customary work associated with an apron. It is, essentially, a dysfunctional apron. Usually aprons are comfortable and are used to perform specific tasks. They are protective devices within both the domestic and industrial realms. Like *The Gown, The Apron* is supposed to prepare the wearer for a certain situation, either a special event or the chores of work.

My pieces take every day adornments and make them to symbolic defense mechanisms, the concept of defense mechanisms. It is interesting to think about Sigmund Freud’s concept that
human beings are driven by the pleasure principle, and, as stated in his essay “Beyond the Pleasure Principle,” also by the death-drive. These instincts, self-preservation and self-destruction, are in opposition to each other, yet also complement one another. This idea is represented materially in my work through the paradox of the crafted flaw, the ostensible ‘mistake’ contained in piece. In such a way, the crafted flaw, as I have called it, addresses the relationship between the human drives toward death and pleasure: by donning an adornment, meant to comfort the wearer and please the viewer, which bears a deliberate mistake, the wearer is burdened by the weight of each piece and bears a mark or imperfection which reminds one of our own transience.

Although humans have created adornments, such as the ones that have a place in my series, which add to the body for particular occasions, skin is the permanent barrier that functions as the boundary between the complex human interior and its physical environment. In this regard, the skin acts as the medium through which we are able to interact with our surroundings: “The original pleasure-driven ego wants to introject into itself everything that is good and to eject from itself everything that is bad” (Menninghaus 366).

Similar to my own emphasis on the crafted flaw, which embraces the imperfections inherent in human life, is the work of artist Aron Demetz. In his work Keimzeit, Demetz's sculptures sublimate some of the complex feelings of the human condition, which he articulates as the “human position,” to address the delicacy of the human body. The sculptures depict standing human bodies made from wood that has been manipulated to create contrasting patterns. Demetz asks the viewer to reflect on the simultaneous fragility and endurance of the human body. Some of the sculptures are instead covered with resin, concurrently expressing
vulnerability and strength. They are archaic and primitive figures; mummified bodies standing in a state of rebirth and death.

Steel nails are cast into place in my work *The Armor* (img 3). This feature animates the surface of the neckpiece. It has some general features similar to armor, such as the way it broadens the wearer’s shoulders and chest. The nails point out of the piece, enforcing a distance between the wearer and the other. Like traditional armor, the weight of *The Armor* does not permit to the person to wear it for long. This piece represents a device for the wearer to create private space, avoiding contact with other people. Similar to Demetz’s ability to simultaneously display fragility and endurance, the visual likeness of my piece to armor conveys a sense of strength while the soft, malleable quality of its material betrays a sense of fragility. Additionally, although certain aspects of the piece resemble armor, the neck and throat, one of the more vulnerable spots on the human body, remains exposed.

The next piece that I made is *The Shield* (img 6). This piece functions as a portable shelter, which the wearer can retreat in and feel protected by wearing it. The soft material that it is made of provides for a illusional shield, it works as a psychological devise of protection, a second skin. Suzanne Ramljak describes, how humans have been trying to create their own exoskeleton for millennia. According to Ramljak,

> Human skin is a soft and porous organ that offers little protection from the harsh outer world. Born without a natural exoskeleton, we seek fortification from the beginning of recorded time. An ingenious array of materials and forms have been devised to foster our invincibility, covering everything from the head (helmet) to toes (sabaton). With such encasement we aspire to the relative safety of insect or crustacean, both finely shielded creatures by design. (*On Body and Soul* 87)

She defines this need of an external protection as an aspiration. *The shield* represents the failure of this aspiration: the shield covers only a portion of the body, leaving it vulnerable.
The common element that unites the work in this series is the material: iron dust frozen in silicone. Iron, a symbol of hardness and strength, becomes soft and weak when used in the form of filings. Silicone, regarded for its flexibility, becomes the binder that gives shape and durability to the iron. The stiffness of the iron surrenders to the elasticity of the silicone. What happens if we turn this certainty upside-down? Can iron be used in a way that shifts our perceived ideas from strength to fragility and ephemerality? To transform its strength into fragility, while creating a language that pushes the work beyond this apparent contrast is my primary goal.

There is a consistent gap, a lapse, between what is commonly associated with an object and what this unique appearance suggests. This lapse manifests in the odd detail, texture, or pattern in the material, both conceptually and physically. These abnormalities defy our assumptions about the materials that compose the work. Thus, my series of pieces is titled The Lapse, which also refers to the narrative aspect of the project. Broadly evoking the nostalgia of an unspecified moment in time, the vagueness of suggested memories leaves the viewer to construct their own narrative, based on their own history.

The black material and the dark aura released by each of my pieces gives the body of work a morbid character. The repetition of texture, pattern, and shape suggests what Roland Barthes calls “The punctum, prick or wound of the photograph” a personal trauma, in this case, concealed in the iron dust. In Camera Lucida, Roland Barthes interprets photographs through the logic of Freud’s death drive: the uncanny concealed in them is in the static of the image (qtd. in Foster 28). This is a reality that will never change, a perpetual modification that is different from real life. The opposition of death and life is the trigger that is alluring to the viewer.

The pieces suggest a photographic effect, an uncanny trace of a former state (Foster 27).
Both the iron and silicone are products of a unique evolution. The iron filings are the result of a crushing process, and the silicone transitions from a liquid to a solid state. The iron filings are so small that we perceive them as dust. This perception negates iron’s common association with strength and resilience. The dimension and the format changes but the material retains the same physical properties. This could be considered a drawback but also an advantage by which it becomes possible to work differently with metal.

The visual qualities of The Lapse contain specific features and associations, but the function and concept can open completely different dialogues. In her essay “The Sense of Our Time,” Gabi Scardi explains that garments and, more generally, clothes can be seen from different perspectives according to the meaning they conceal. Similarly, the material created to construct The Lapse, made from iron dust and silicone, communicates meanings beyond the form of the work. Dust is generally unwanted. While dust itself is something to clean up, it also implies that the objects covered in it are abandoned or unused.

At another point in the same text, Scardi gives the reader different interpretations of the meaning of clothes, mentioning numerous artists, one of which is Louise Bourgeois who argues,

> Clothing is the product that, more than any other, bears witness to life and to the materialization of creation. It narrates the body and its fears, its need to cover and protect itself. Dress is also the item that comes face-to-face with sexuality, interrogating the past and challenging the artist’s unconscious… Introspection is not a defection from life, that only by searching inside oneself, throwing light in dark corners, joining up the threads of the past and following them to the present, it is possible to survive the inalienable and traumatic memories that are preserved within our bodies. (15)

Bourgeois suggests that the body, clothes, and memories are meant to be unified. The body is a site to build our identity by using other bodies made of our past, present, and future perspectives.

In The Lapse, the weight given by the iron filings alludes to the security of armor while the flexibility of the silicone fabric provides comfort. The series urges the viewer to ask how we
perceive comfort, and, further, when do humans consider something safe? We each react differently according to the situation and the people we are dealing with; we activate different masks based our experiences, reactions, and instincts. Everyone develops his or her personal armor to help reveal or conceal an identity.

As stated by Suzanne Ramljak in her book *On Body and Soul*:

Our instinct of self-preservation has spawned all manner of defensive measures, and much cultural development is fueled by this drive to stay alive. Through various forms of adaptation—biological, behavioral, structural—our species has prevailed in the face of great peril...Homo Sapiens are characterized by a number of salient features, foremost an upright carriage and hefty brain...with a finely tuned intellect, we are equipped for symbolic language, problem solving and self-awareness. Nonetheless, as endoskeleton creatures we remain vulnerable: our exposed flesh is easily battered and torn. Accordingly, we have contrived various artificial shells and extension for greater protection and strength. We carry the knowledge of our mortality like a physic wound. (6)

Scars, marks, and wrinkles are all evidence of our growing, aging, and dying process. It is a witness of passing time, and the sole witness to all of our experiences. The skin is a record that tracks of our physical experiences and can be thought of as a metaphor for memory. As such, memories are a metaphor for psychological protection that operates in correspondence with the present, permitting us to trace and utilize our past. Things damaged and transformed into the realm of the unusual, and therefore destroying uniformity. All these lapses in form or irregularities in texture allude to a certain discomfort or discrepancy that leaves the viewer in want of something more. Paradoxically, the unexpected becomes the main topic. The viewer is simultaneously attracted to this iron fabric by its enigmatic qualities and repelled by its unexpected rubbery consistency.

By using iron in its most fragile and ephemeral format, iron filings, as the so-called skin of my pieces, I create a counter-intuitive association for the viewer. While it is still elementally iron, it takes on a form that we do not customarily associate with it. I invoke its material quality
to suggest that this material, iron dust, is a metaphor for our memories, something that shapes our strength and our foundation, but also something we hide away, avoid, and sometimes forget.

Iron and its derivatives are all around us. It is a material that signifies accessibility because it is relatively inexpensive and readily available. At the same time, iron is associated with strength and heaviness. According to the article “The Alchemy of Iron” by Gary Griffin, iron is an “ambivalent” material. Historically, it has been used as a symbol of civilization and progress. Many objects are made from it, such as tools and instruments that help humans in daily life. But, it is also the material of destruction, a primary material for the construction of weapons. Thus, iron simultaneously evokes both the civilized and the primal human (75). Griffin states, “Iron is tinged with wonder, but also with awe and fear” (76).

Rather than iron, Tamsin Van Essen investigates imperfections in objects and the human body using the medium of clay. By exploring the stigma of disease he questions the contemporary obsession with perfection and beauty. In Medical Heirlooms, he emulates physiological processes, encouraging faults, defects, and blemishes in the clay. The ceramic pieces construct a metaphor of the body as a vessel, becoming containers for disease, rather than the anecdote. By naming the work “heirlooms”, Van Essen suggests that the jars can be passed down through generations in the same way a hereditary medical condition is passed genetically.

The final piece in my series, The Brooch (img 5), is a suite of brooches that magnetically attach to the body. The set of twelve circular containers are each sewn and treated differently. Each brooch varies in the amount of rust on its surface, and the hand-sewn process allowed for minor differences in shape. This piece represents the success of the imperfection—hollow objects that change the shape according to the way they are held—within the series as well in our lives, which is why it concludes the series. All together the brooches are a metaphor for moments
lived and left behind us, lapses in time that we are unable to get rid of; time as a virus that invades the body. These are symbolic of indelible memories.

This research culminates in my thesis exhibition at the Dorsky Museum. For my graduation show, I have constructed a series of dysfunctional, ineffective, and unexpected armors. The body of work of jewelry is displayed on wooden panels covered by sheets of roofing shingles. This material, used for building roofs, has a similar visual texture to my pieces. The work camouflages into the display, evoking a defensive device found widely in the animal kingdom, to emphasize the works connection to protection. Each piece is supported on the panels by nails along the inner edges of each piece. The nails create a visual contrast to the materials involved in the display. Also incorporated into the display is a series of black and white photographs which emphasize the ambiguity of the subject matter. Details of various parts of the body were shot from unconventional perspectives using a macro lens to emphasize the vulnerability and fragility of the skin in contrast to metal structures. The images explore the illusion of armor, which has been projected upon the body, through a projector.

My project aims to highlight the agency of each object through an emphasis of their materials and the metaphorical adaptation of adornments. In doing so, the vulnerability inherent in the elemental composition of my objects becomes apparent. Silicone and iron filings are proposed as the skin and skeleton of an undefinable body. Made from an unconventional fabric that works and acts as a second skin, the material metaphorically becomes a shapeable witness of time. It stands against and endures the unpredictable circumstances of daily life. Its cracks and holes give life to the material by suggesting the object has lived a life, and endured the hard passage of time—toward decay or repair. How do we consider a hole, a stretch mark, a gap or a cut? They are relics of action, something that has occurred, a document, a trace. The holes are
like proof that the garment has endured time, and act as evidence of something that has been overused. These holes are the witnesses of our experiences, standing for a lapse in functionality and our perception of beauty.

The Lapse is a translation of metal into something wearable. As cloth, as skin, as something which belongs to us, but also as something that, in certain circumstances, such as diseases or any kind of discomfort, becomes foreign to us. Metal becomes a second skin, an instrument by which we both experience and avoid specific moments. Memories are a defensive mask we wear every day, an armor composed of our past, our memories, our knowledge. This armor is the result of a process of adaptation and growth. By growing up our environment, as well as our own perspective, changes; and thus, inevitably, we change.
Works Cited:


[http://www.walkerart.org/archive/0/9C43F5AB0D3D8FBE6167.htm](http://www.walkerart.org/archive/0/9C43F5AB0D3D8FBE6167.htm)


LIST OF IMAGES:

1) *The Necklace*
   Year: 2015, Materials: Silicone, black oxide iron, thread

2) *The Collar*
   Year: 2015, Materials: Silicone, black oxide iron, thread

3) *The Armor*
   Year: 2015, Materials: Silicone, steel, black oxide iron, iron filings, thread

4) *The Scarf*
   Year: 2015, Materials: Silicone, black oxide iron, iron filings, thread

5) *The Brooches*
   Year: 2015, Materials: Silicone, black oxide iron, iron filings, thread, magnet

6) *The Shield*
   Year: 2015, Materials: Silicone, steel, black oxide iron, iron filings, thread

7) *The Apron*
   Year: 2015, Materials: Silicone, steel, black oxide iron, iron filings, thread, magnet

8) *The Gown*
   Year: 2015, Materials: Silicone, black oxide iron, iron filings, thread
1) The Necklace
2) The Collar
3) The Armor
4) The Scarf
5) The Brooches
6) The Shield
7) The Apron
8) The Gown
BIOGRAPHY

Francesca Urciuoli is a jewelry artist who focuses on exploring unconventional properties of different materials such as metals, silicon and fabric; using the unique properties of her materials, Francesca radically defamiliarizes everyday objects; the unexpected becomes the main topic in her work. Her works represents an unconventional skin, that functions a second skin. She makes adornments for the body, comfortable soft armor, made of iron fabric. Her inquisitive approach on her work pushes her to experiment and incorporate new materials in order to find the right solution concerning her subject matter.

She has shown her work in different venues around Europe, such as Italy, Greece and Spain. She also participated in different fairs as well, such as Joya, in Barcelona and Sieraad, in Amsterdam.

Francesca studied at Alchimia, School of Contemporary Jewelry, and she is currently finishing her MFA at SUNY New Paltz.
ARTIST STATEMENT

My body of work is concerned with the idea of the psychological defense mechanisms by which our memories, and the objects which evoke those memories, are the foundation of our self-protection. This concept is translated by the dis-functionality suggested by certain features—for example, the holes and rust in the material used—the lapse that interrupts the uniformity. More specifically, each piece talks about the failure of our memories. Everyone has memories related to specific moments of life that they might wish to forget. However, they simultaneously provide shelter, so we must accept and deal with them. One way is to wear them.

My goal is to embrace that moment of failure, and the consequent instinct of the mind defending itself against it; to reform this ‘compensation’ into a quality of beauty in the object. When ‘the armor of the object’ (whatever that may be) fails, it reveals the vulnerable and fragile human skin beneath. Then, memories become our armor. My project aims to highlight the agency of each object through an emphasis of their materials and the metaphoric adaptation of adornments. In doing so, the vulnerability inherent in the elemental composition of my objects becomes apparent. Silicone and iron filings are proposed as the skin and skeleton of an undefinable body. Made from an unconventional fabric that works and acts as a second skin, the material metaphorically becomes a shapeable witness of time. It stands against and endures the unpredictable circumstances of daily life. Its cracks and holes give life to the material by suggesting the object has lived a life, and endured the hard passage of time—toward decay or repair. How do we consider a hole, a stretch mark, a gap or a cut? They are relics of action, something that has occurred, a document, a trace. The holes are like proof that the garment has endured time, and act as evidence of something that has been overused. These holes are the witnesses of our experiences, standing for a lapse in functionality and our perception of beauty.
CV

EDUCATION:
2013 - 2015: MFA Metal SUNY New Paltz
2010-2013: BFA Degree in contemporary jewellery at
             Alchimia, school of contemporary jewellery, Florence, Italy
2009 - 2010: High school degree at Istituto psico-socio pedagogico
              A.Pieralli, Perugia (IT)
2009 - 2010: Interior design at the RUFA ,Rome University of Fine
              Art Rome (IT)

INTERNSHIPS:
2014: Internship to college teaching (Basic metal class), Teacher’s Assistant
      at
      SUNY New Paltz, USA

EXHIBITIONS:
2011: Final exhibition Alchimia, Florence Italy
2012: Final exhibition, Alchimia, Florence Italy
      “Hazardous Experiments” curated and organized by the class of the second year of Alchimia, Valencia, Spain
      Fair Joya Barcelona, Spain
      Fair of contemporary Jewellery Sieraad, Amsterdam, Holland
      Beginning, Middle, Endless at Alchimia, Florence, Italy
2013: Installation “The absence of...” at Alchimia Florence Italy
      “Beginning, Middle, Endless “- Brant Gallery, Massachusetts College of Art and Design
      Graduation show ”Humans we are”, Alchimia, Florence Italy
      Exhibition “Pattern” at Marneri Gallery, Athens Greece
      Fair Joya Barcelona, Spain
      Fair of contemporary Jewellery Sieraad, Amsterdam
2015: “Emergence: New Questions in Craft and Object Making” curated by Arthur Hash; at the Winthrop University Galleries; SC, USA
      “The Lapse”, MFA Graduation show, Samuel Dorsky museum of Art, SUNY New Paltz, NY, USA
      “Alchimia, an Anthology”, SNAG, Boston
GRANTS, AWARDS, AND HONORS:
2014 RCPA funding (Research and creative project award)

PUBLICATIONS:
2012: Revista Còdigo

2013: 500 Necklaces Lark books (Necklace “Hands and feet”)
       Morning Calm Magazine, June 2013 (Creative freedom)