

## Proposal

I propose to use time in residence at Northern Clay Center to help me get to the next stage in my work by increasing my knowledge of surface techniques to align my knowledge of painting with my vision for my surfaces, I'd like to learn new ways to achieve pattern and texture of surface quickly and with the ability to replicate.

## Plan

In order to do this, I propose to investigate two major experimental paths...

- 1) Learn to cast slabs or press slabs on plaster molds.
  - a) Reasons: painting color, oxides, slips, etc. directly on slab to achieve painterly effect; to quickly address a large surface capable of making many pots; to create efficiencies in creation of my work; to learn to work with plaster and mold making; to learn to carve plaster and to create molds from carved clay; to increase knowledge of oxides and colorants.
  - b) steps:
    - i) experiment with pouring slip on plaster,
    - ii) experiment with building with resultant slabs,
    - iii) experiment with casting plaster molds from pre-textured slabs,
    - iv) explore using oxides, underglazes, and slips on plaster prior to casting slab to create painterly surfaces
    - v) create molds to create finished slabs from.
  - c) obstacles: I have limited knowledge of casting plaster molds and working with underglaze.
  - d) steps to mitigate obstacles: there are several existing NCC studio and teaching artist who I could call on for advice on making plaster molds, such as Elizabeth Coleman. The NCC library is also a wealth of information on ceramic techniques. I will seek out opportunities to work with established artists in the regional network, who use plaster, underglaze, and other colorants in their work for individual study and advice.
- 2) Create custom rollers and stamps using a laser cutter, 3-D printer, or other easily manipulated technology.
  - a) reasons: to easily replicate commonly used patterns and textures; to create my own non-commercially available stamps and rollers; to learn to bring new technology to my work; to create efficiencies in creation of my work.
  - b) steps:
    - i) learn how to design stamps and rollers using relevant software
    - ii) create sample stamps and rollers
    - iii) experiment with stamps and rollers to achieve desired results
  - c) obstacles: access to laser cutter (currently have access at the University of Minnesota), access to relevant software. I have access to a 3-D printer already.

## Anticipated impact on professional development

I've had a mismatch between my skills and knowledge as a painter, and my technical knowledge of ceramic processes to achieve similar results. Having dedicated time, resources, and space to gain experience with new methods of surface treatment will increase my vocabulary of methods and add

complexity, sophistication, and interest to my work. Working with new processes will stimulate new ideas for forms, and decoration, and will certainly shape my aesthetic going forward.

Receiving the Anonymous Potter Studio Fellowship specifically would be important to my professional development for several reasons. Northern Clay Center gives amazing support and exposure to residents that would help me expose my work to a high-level and professional national audience and create a platform for further development.

Residents are in a unique position to learn from and contribute to the collected knowledge of the NCC community, and make lasting connections to other residents and studio artists. I would highly value exposure to new processes and the opportunity to have new viewpoints on my work and ways of moving forward professionally. I have a deep interest in how creative practitioners find role models for sustaining a practice -- the Clay Center is teeming with these people, and I'd really love to learn how they make what they make, and how they live their lives making what they make.

The studio would provide a workspace, unlike the common space, where I could keep reference material, leave in-progress pieces, and have additional storage for glaze and other tests. This would allow me to undertake a series of experiments to further develop repertoire of surface treatments and increase my knowledge of firing techniques. It would be less disruptive to creative process and will allow me to keep my ideas around me.

Tentative timeline, working approximately 10 hours per week will be:

- September & October: explore plaster casting techniques and design initial stamps and rollers, seek out possible sources of mentorship and education;
- November to April: experiment with and refine stamps and casting techniques;
- April to May: Continue working with stamps and casting;
- June to August: Finalize plan for exhibition and create work.

**Amanda Dobbratz**

<b>EDUCATION</b>	2007-08	<b>Master of Research</b> , Creative Practices (with merit) The Glasgow School of Art, Glasgow, UK
	2004-05	<b>Postgraduate Diploma</b> , Fine Art The Glasgow School of Art
	2000-04	<b>Bachelor of Fine Art</b> Studio Art, painting & ceramics, magna cum laude) University of Wisconsin - Stout, Menomonie, WI
	2003	<b>Fine Art Exchange Program</b> Northbrook College, Worthing, UK
<b>TEACHING</b>	2010-12	<b>Volunteer Business Advisor to Kelvinside Academy</b> Young Enterprise Scotland, Glasgow
	2005-08	<b>Continuing Education Teacher</b> , drawing, painting, and installation Department of Continuing Education, The Glasgow School of Art
	2001-04	<b>Teaching and Lab Assistant</b> , Ceramics Department School of Art and Design, University of Wisconsin - Stout
<b>PROFESSIONAL EXPERIENCE</b>	2014-present	<b>Web &amp; Communications Associate</b> Northern Clay Center, Minneapolis, MN
	2014-present	<b>Writer</b> Maker & Schemer, <a href="http://www.maker&amp;schemer.com">www.maker&amp;schemer.com</a>
	2013-present	<b>Vice President of the Board</b> Minnesota Women Ceramic Artists
	2012-14	<b>Executive Associate</b> Arts Midwest, Minneapolis, MN
	2008-12	<b>Director and Founder</b> Ironbbratz Artist Studios & Gallery, Glasgow (Now MANY Studios & the Telfer Gallery)
<b>EXHIBITIONS</b>	2015	NCC Members Exhibition, Northern Clay Center, Minneapolis, MN (May) Creativity, Craft, Community, Baltimore Clayworks, Baltimore, MD (May)
	2014	Catball Party, Gallery Hangman, Minneapolis, MN (solo)
	2013	Artists of NCC, Northern Clay Center, Minneapolis, MN
	2011	Vault Art Glasgow, The Briggait, Glasgow, UK Weeks: three, Studio 41, Glasgow
	2010	Shame (exhibition in response to Glory), IRONBBRATZ, Glasgow IRONBBRATZ Studios Launch, Glasgow VERSUS, Market Gallery, Glasgow

- The Unloved, Welcome Home, Glasgow
- 2009 Art Wives, 300 Duke Street, Glasgow
- 2008 PLACE03, Park Circus, Glasgow  
Empty Nest, 300 Duke Street, Glasgow  
1 + 2 ~ 3, The Vic Gallery, Glasgow
- 2005 Interim Exhibition, Mackintosh Gallery, Glasgow School of Art, Glasgow
- 2004 Wal-Art, Art Maker's Market, Menomonie, WI  
End of the Year Student Show, juried, Furlong Gallery, UW-Stout  
Prometheus Exhibition, juried, Furlong Gallery, UW-Stout  
Temporary Clarity, BFA Degree Exhibition, Gallery 209, UW-Stout  
Daily Act of Rebellion, Benny Ha Ha's, Eau Claire, WI

## TALKS

- 2013 **Panel member**, Blue Devil Productions Alumni Perspectives, UW - Stout
- 2011 **Presenter**, Artists DIY Soapbox, Collective Gallery, Edinburgh  
**Invited speaker** - "Keeping close communities," Business Banter, Social Media Week, Glasgow  
**Panel member**, Art and the Economy, Vault Art Glasgow  
**Presenter** - Position statement session, Vault Art Glasgow  
**Invited speaker** - "Bootstrap, Barter, Beg," Scottish Institute for Enterprise (SIE) Bootcamp, Sterling, UK  
**Host**, Young Entrepreneurs Panel, SIE Student Enterprise Summit, Glasgow  
**Invited speaker** - "Creative Enterprise," University of Glasgow Student Enterprise  
**Invited speaker** - "Bootstrap, Barter, Beg," Robert Gordon University Entrepreneurship course, Aberdeen, UK  
**Invited speaker** - "Bootstrap, Barter, Beg," University of Glasgow Entrepreneurship and New Venture Planning course  
**Invited speaker**, Working with Galleries Seminar, The Glasgow School of Art
- 2010 **Presenter**, Pecha Kucha, SIE Glasgow Global Entrepreneurship Week  
**Presenter**, Pecha Kucha, GSA Hub, Glasgow School of Art  
**Panel member**, Young Entrepreneurs Panel, SIE Bootcamp, Sterling, UK  
**Invited speaker**, Life After Art School: What Now?, The Glasgow School of Art  
**Invited speaker**, Creative Enterprise, Glasgow University Student Enterprise

## PUBLICATIONS

- Featured**, *The Skinny*, 'Market Value,' August 2011  
([http://www.theskinny.co.uk/art/features/103226-vault\\_market\\_shares](http://www.theskinny.co.uk/art/features/103226-vault_market_shares))  
**Author**, *Ignite*, 'Creative Enterprise,' August 2011  
**Case Study**, 'SIE: Supporting Scotland's Entrepreneurs,' *the3rdimagazine*, August 2010 (<http://www.the3rdi.co.uk/august10/SIE.html>)  
**Featured artist**, *New American Painting*, Vol. 53, August 2004

## ACTIVITIES & AWARDS

- Member**, Future Leaders Network, 2015  
**Volunteer judge**, Minnesota State Odyssey of the Mind Tournament, 2014-15  
**Volunteer**, 48th Annual Conference, NCECA, March 2014  
**Recipient**, Shell LiveWIRE Grand Ideas Award, August 2010

I make both paintings and functional ceramics. The common element in both media is a well-developed affection for complex surfaces. I bring techniques from my paintings to my ceramic surfaces including gestural elements; heavy patterning with geometric shapes and symbols; unexpected contrasts in luster and luminosity and diverse color combinations.

My work is most successful when I am able to introduce a sense of play and humor. The sources that I reference include the desert landscape, tribal body ornamentation, and historical textiles. I distill the shapes and colors from my sources into a personal taxonomy of symbols--perhaps drawing the lobes of a cactus into the form of a basket, or the dot patterns found on the face of a member of the Omo tribes of East Africa into a glaze treatment. My impulse is always to add more - more context, more layers, more color, more texture, and more pattern. However, to blend wit and wildness with approachability and decorum, I strive to balance the tension between excess and restraint. I may for example use a narrow range of colored glazes, or limit the type and number of decorative elements, to achieve this equilibrium.

I have been working with ceramics as my primary media for about two years. As a painter, I was published in *New American Paintings* and have shown and spoken about my work regularly in the UK. As a ceramicist, I've spent most of the last year developing a range of functional tableware and have discovered that my primary joy in making resides in exploration of playful, absurd forms, with very specific function, such as my recent series of wall baskets for cacti.

In the next several months, my artistic goals include developing these ideas further, creating a new line of work, in addition to my range of tableware, that features increasingly complex forms, such as a double planter with ceramic chain, hanging pendant lamps, and perfume bottles.

Image list

1. *Splattery Plate*, 2014, .75" x 8" x 6", cone 04 earthenware, slip, stain, glaze.
2. *Berry Bowl with Tray*, 2015, 8" x 5" x 6", cone 04 earthenware, slip, copper stain, glaze.
3. *Gold Cactus Basket*, 2015, 11" x 6" x 4", cone 04 earthenware, slip, copper stain, glaze.
4. *Cactus Pot*, 2015, 6" x 5" x 5", cone 04 earthenware, slip, copper stain, glaze, cactus.
5. *Pink Cactus Basket*, 2015, 8" x 5" x 5", cone 04 earthenware, slip, copper stain, glaze.
6. *Jack Jar*, 2014, 8" x 5" x 5", cone 04 earthenware, slip, stain, glaze.
7. *Triangle Bowl*, 2015, 4" x 11" x 7", cone 04 earthenware, slip, copper stain, glaze.
8. *Wind Chime*, 2015, 16" x 5" x 5" cone 04 earthenware, slip, copper stain, glaze, leather.
9. *Double Cactus Basket*, 2015, 20" x 10" x 6", cone 04 earthenware, slip, copper stain, glaze.
10. *Double Cactus Basket (detail)*.

April 18, 2014

Northern Clay Center  
2424 Franklin Avenue East  
Minneapolis, MN 55406

Christian Novak,

Hello, my name is Michelle Summers, and I am a MFA student at the University of Minnesota graduating this May. At the end of June, I will be without a studio and equipment to work with. I hope to be one of the recipients of the Anonymous Potter Studio Fellowship to have a place to continue my work this September.

During my time at the University, I began making some major breakthroughs in my work and would like to continue to advance these bodies of work. Access to a studio that is set up with everything I need and has a supportive atmosphere of other ceramic artists would facilitate the advancement of my work. The benefits of using the studio would contribute to maintaining the momentum of my work. I would also be able to make work for shows and for sale, which would help build my career path as a ceramic artist.

Being a resident at the Clay Center would enable me to fully utilize all the resources it has to offer in terms of networking with other artists, learning how artists in this region make a living, and what possibilities there are for me to add to the ceramics culture in Minneapolis. While at the Clay Center, I would look forward to learning more about the operation of a gallery, how a show comes together, and about the amount of work an arts organization receives through volunteering by being there daily to observe the process from beginning to end. As a resident of the Clay Center, I would add to the community by bringing my skills and knowledge as an artist to be a resource for others to learn from. Also, I would be excited to teach or assist with ceramic classes to students of any age. I have experience teaching a sliding age range of students and have enjoyed it.

Thank you for considering me as a candidature for the Fellowship. I appreciate the opportunity to apply.

Sincerely,

Michelle Summers

# MICHELLE SUMMERS

## EDUCATION

University of Minnesota, Minneapolis, Minnesota  
2014 Graduating with M.F.A

Alfred University, Alfred, New York  
2005 B.F.A.

## PROFESSIONAL EXPERIENCE

2011 – Present

Teacher and Teaching Assistant – University of Minnesota, Minneapolis, Minnesota

2007 – 2011

Ceramic Lab Technician – Portland Community College, Portland, Oregon

2008 – 2011

Community Education Ceramic Teacher – Portland Community College, Portland Oregon

2005 – 2006

Head Instructor, Ceramics Studio – Buck's Rock Creative Arts Camp, New Milford  
Connecticut

## EXHIBITIONS

### SOLO EXHIBITIONS

2009 – “Curious Cabinet” Feed Gallery – Bloomington Clay Studio, Bloomington, Indiana

### GROUP EXHIBITIONS

2014 – “*Brown Study*” UMN MFA Group Thesis Show, Minneapolis, Minnesota  
– “*Immersive Stages*” NCECA, Milwaukee, Wisconsin

2013 – “*Drink This!*” *The Workhouse International Ceramic Cup Show*, Lorton, Virginia

2012 – “Winter Ware: A Pottery Dessert Formal” Circa Gallery, Minneapolis, Minnesota  
– “Minty Fresh” Quarter Gallery, Minneapolis, Minnesota  
– “Friends with Benefits” Quarter Gallery, Minneapolis, Minnesota

2011 – “Cups of Fire - National Ceramic Cup Competition” Clay Gallery,  
Ann Arbor, Michigan  
– “One and Only” John Michael Kohler, Sheboygan, Wisconsin  
– “Fresh Works” Quarter Gallery, Minneapolis, Minnesota

2007 – “Impressions” – A Group Exhibition of Contemporary Ceramics, Angie Newman  
Johnson Gallery, Alexandria, Virginia

## PUBLICATIONS



- 2013 – “Michelle Summers” Interview - Dpi Magazine, March 2013, Volume 167  
– “Exposure”, Ceramics Monthly, February 2013, Volume, Number 1, Page. 69
- 2011 – “M.F.A Factor – University Of Minnesota”, Ceramics Monthly, October 2011,  
Volume 59, Page 51

#### AWARDS

- 2013 – Best of show: “Drink This!” The Workhouse International Ceramic Cup Show,  
Lorton, Virginia

Michelle Summers

I am awed by the complexity of the mind hidden beneath the surface of the body. Through my work I depict the abstract spaces and characters that exist within the confines of one's conscious and subconscious. I often touch on topics of identity, perception, fantasy and escapism. My work at first glance seems innocent and playful, and sometimes it is simply that. But often there is a message waiting to reveal itself to the viewer if they take the time to question and reflect upon what the images might mean. Whether or not a narrative emerges to the viewer, the feeling of a weightless dream like world is always present in my work.

Michelle Summers

Image List

Image file name		Details Title/Material/Dimensions/Year of Creation/
1	summers_1	Thinking, porcelain, 4"x3", 2014
2	summers_2	Transparent, porcelain, 3'x3", 2014
3	summers_3	Faces, porcelain, 8"x 3 ½", 2014
4	summers_4	Journey, porcelain, 10"x4", 2012
5	summers_5	Landscape side one, porcelain, 12"x 6", 2014
6	summers_6	Landscape side two, porcelain, 12"x 6", 2014
7	summers_7	Geode plate, porcelain, 7"x3/4", 2011
8	summers_8	Dinner with Friend, porcelain, 5"x4", 2012
9	summers_9	Dreamscape backpack, porcelain, 4 ½"x5", 2014
10	summers_10	Elements, porcelain, 4"x3", 2013

Iren Tete

Dear Northern Clay Center Artist in Residence Selection Committee,

I am writing to express my interest in the Anonymous Potter Studio Fellowship at the Northern Clay Center. I am currently enrolled in a post baccalaureate program at the University of Missouri in Columbia, Missouri. I became impassioned with clay four years ago at the College of the William and Mary and became the studio assistant in order to engross myself with clay to the fullest. During the two years spend as a studio assistant, I learned how to fire reduction and soda kilns, make clay and glazes, and perform various studio upkeep tasks. While taking a multitude of biology and chemistry classes in preparation for medical school, I unexpectedly discovered the compelling nature of clay. The tactile quality of the material that enables people to physically connect with objects, as well as the philosophical aspect that raises a plethora of questions to both makers and users of ceramic objects, appealed to me from the beginning. Because of my thirst for adventure and knowledge, I volunteered at Watershed Center for the Ceramic Arts for their 25<sup>th</sup> Anniversary Event in the summer of 2012. The ten days, spent camping atop a bed of pine needles, were filled with hard, yet rewarding, work which revealed the importance of community that is so essential in the clay world. This past summer I spent four weeks as a work study at The Arrowmont School of Arts and Crafts. The experience enabled me to meet many talented artists, with whom I was able to discuss subjects, ranging from art and philosophy to social and environmental issues. After concluding my work study, I started a post baccalaureate program at the University of Missouri in order to challenge myself with a completely new environment and absorb knowledge offered by the instructors and graduate students. I am grateful for this opportunity because Bede Clarke's artistic talent, philosophical knowledge, and unquestionable support have been inspiring both personally and artistically. I was recently honored to have two pieces accepted into the 2014 NCECA National Student Juried Exhibition in Milwaukee, Wisconsin.

Although I have delved in both sculptural and functional arenas, I have a strong commitment to the vessel. I am drawn to the interactive nature of utilitarian objects as well as to their physicality that beckons the user, who is then able to discover hidden layers of information left behind by the maker. The process of discovery is essential to me-- I aim my objects to stimulate the user's curiosity and to question the vessel at hand. In order to create objects that possess more than their intrinsic functionality, I draw from a multitude of sources. I am enamored with architecture, particularly Victorian and Modernism. These architectural styles exhibit a sense of elegance and strength through formal architectural elements and color. I am also inspired by the joyful character of the circus, especially by its weathered equipment that contains layers of information, which influences me to make work that is

Iren Tete

celebratory and playful. While I strive for my forms and surface line decoration to capture the elegance of Victorian windows and arches, I intend my color palette and proportions to address the quirkiness presented by circuses. To further address color relationships through variations in the patina, I want to continue my investigation of wood fired and atmospheric fired surfaces. The way that a wood kiln simultaneously obscures and reveals surfaces is magical. I aim to counter the conscious control of the creation process through a firing process that brings about humble humanity to my vessels. Similarly to my appreciation of architecture that has contrasting characteristics, I am captivated by work that has a contrasting aesthetic. I am fascinated with the Japanese Shagaraki ware's rich wood fired surfaces and the Korean Silla ware's humble forms with geometric incisions. Simultaneously, I find the Korean Goryeo ware's intricate surfaces and graceful forms mesmerizing. I strive to express my aesthetic by creating work that exhibits both elegantly quiet and playfully whimsical characteristics in a harmonious manner.

I believe that the Northern Clay Center would be an ideal place for me. Given the opportunity, I will explore various forms and surface treatments in order to prepare a strong portfolio for graduate school. I am excited to continue my investigation of clay while sharing my passion and knowledge with others. I want to be challenged, questioned, and pushed to make work that is enchanting because of its spectacular craftsmanship and innovative nature. I am a driven individual who yearns to contribute to a thriving ceramics community, has energy to spend countless hours consumed by art-making, and possesses the motivation to absorb knowledge.

Thank you for considering my application. I look forward to hearing from you.

Sincerely,

Iren Tete

## EDUCATION

### University of Missouri

Post—Baccalaureate Program – Ceramics, 2013-2014

Columbia, MO

### College of William and Mary

Bachelor of Science; Kinesiology & Health Science, May 2013

Minor in Studio Art with a focus in Ceramics

Cum Laude, GPA 3.58

Williamsburg, VA

## ART RELATED WORK OR VOLUNTEER EXPERIENCE

### Steven Hill Workshop, Assistant, November 8 – 10 2013

Alec Ramlow Studio Columbia, MO

- Mixing glazes
- Assembling spraying equipment
- Helping with cleaning tasks

### Arrowmont School of Arts and Crafts, Work Study, July – August 2013

556 Parkway, Gatlinburg, TN 37738

- Assisting workshop artists
- Completing kitchen and garden duties

### William and Mary Ceramics Studio, Studio Assistant, August 2011 – May 2013

P.O. Box 8795. Williamsburg, VA 23187

- Making sure that the studio is running smoothly
- Abilities include: mixing glazes and slips from scratch, loading and firing kilns including electric and gas (reduction and soda)
- Familiarity with: clay mixer, pug mill, spray booth, extruder, and slab roller
- Effectively communicating with the instructor in order to accomplish the tasks at hand

### William and Mary Ceramics Studio, President of Ceramics Club, December 2011 – May 2013

P.O. Box 8795. Williamsburg, VA 23187

- Organizing fundraising events
- In charge of activities pertaining to visiting artists and other club –related events

### Watershed Center for the Ceramic Arts, Volunteer, June 2012

19 Brick Hill Road Newcastle, ME 04553

- Unpacking artwork and setting up gallery spaces
- Kitchen duty and helping the kitchen staff
- Ensuring that the 25<sup>th</sup> Anniversary event runs smoothly

Iren Tete

## **PUBLICATIONS AND SHOWS**

**2014** Small Favors IX – The Clay Studio, Philadelphia, PA  
**2014** Mug Shots National Juried Cup Exhibition - LUX Center for the Arts, Lincoln, NE  
**2014** UNF National Juried Exhibition – University of North Florida, Jacksonville, FL  
**2014** College Student Art Show – Gallery Zeke, Steelville, MO  
**2014** NCECA National Juried Student Exhibition - Milwaukee, WI  
**2013** Article in University of Missouri Webpage  
**2013** The Gallery Magazine, images of my ceramic work  
**2013** Genesis Show - Peninsula Fine Arts Center, Newport News, VA  
**2013** Art Minors Show - College of William and Mary, Williamsburg, VA  
**2013** Bowl Invitational – Studio 550, Manchester, NH  
**2012** The Gallery Magazine, images of my ceramic work

## **AWARDS**

**2014** Honorable Mention – Mug Shots National Juried Cup Exhibition – Lux Center for the Arts, Lincoln, NE  
**2014** 2<sup>nd</sup> Place Undergraduate Student Award - NCECA National Student Juried Exhibition; Milwaukee, WI  
**2013** Honorable Mention - Genesis Show; Peninsula Fine Arts Center; Newport News, VA

## **WORKSHOPS, CRITIQUES, AND CONFERENCES ATTENDED**

**2014** NCECA Conference, Milwaukee, Wisconsin  
**2014** Stephen Heywood – Lecture, University of Missouri, Columbia, Missouri  
**2014** Trevor Dunn – Lecture, University of Missouri, Columbia, Missouri  
**2014** Debra Fritts – Two Day Workshop, University of Missouri, Columbia, Missouri  
**2013** Meredith Brickell – Two Day Workshop, University of Missouri, Columbia, Missouri  
**2013** Sunshine Cobb – A weeklong class, Arrowmont School of Arts and Crafts  
**2013** Jenny Mendes – A weeklong class, Arrowmont School of Arts and Crafts  
**2013** Steven Hill – Two Day Workshop/Critique, College of William and Mary  
**2013** Dara Hartman – One Day Workshop, College of William and Mary  
**2013** NCECA Conference, Houston, Texas  
**2013** William Tate – Critique, College of William and Mary  
**2013** Courtney Murphy – One Day Workshop, Old Dominion University, Norfolk, Virginia  
**2012** NCECA Conference, Seattle, Washington  
**2011** Deborah Schwartzkopf – Two Day Workshop, College of William and Mary  
**2010** Anna Metcalfe – Two Day Workshop, College of William and Mary

## **OTHER EXPERIENCE**

**Department of Kinesiology & Health Sciences**, Lab Researcher, December 2012 – May 2013  
William and Mary, 251 Ukrop Way Williamsburg, VA 23185

- Conduct research on the neuromuscular junction
- Focusing on how the structural plasticity of the neuromuscular junction responds to exercise and aging-induced remodeling

**WCWM College of William and Mary Radio Station**, Music Director, August 2012 – May 2013

- Establishing contact and corresponding with artists, bands, and band labels
- Representing the radio station during interviews, fundraisers, and other events

Iren Tete

**Ellanor C. Lawrence Park**, Volunteer, May 2011 - August 2011  
5040 Walney Road Chantilly, VA 20151

- General ground- keeping – mulching, taking care of the flower gardens
- Upkeep of the vegetable gardens
- Preservation of the wildlife

**Sentara Williamsburg Regional Medical Center**, Volunteer, Mar 2011 – Jan 2012  
100 Sentara Circle, Williamsburg, VA 23188

- Attending to the needs of the patients as well as to those of the medical staff
- Answering phones and communicating with the nurses and doctors

#### **LANGUAGE SKILLS AND TRAVEL EXPERIENCE**

- Fluent in Bulgarian
- Travel to Bulgaria, Turkey, Austria, Denmark, and Sweden

#### **ORGANIZATION AFFILIATIONS AND AWARDS**

- **MUCK** – University of Missouri Clay Club
- **National Society of Collegiate Scholars**: a merit-based honors society intending to capture the top twenty percent of each class
- **Meridian Coffeehouse, Events director**: a coffeehouse, as well as an organization, which supports art and music in the Williamsburg community
- **Trampoline National Champion**, I was able to win the Junior Olympic Trampoline Nationals after 10 years of hard work and dedication to the sport



## Iren Tete – Artist Statement

Fundamental to my creation of utilitarian work is the sense of touch. I aim to produce objects that are luscious and sensual, therefore seducing those who interact with them while creating a celebratory experience. By capturing clay's expressive capability, I strive to create a playful environment that enhances daily rituals.

I am simultaneously captivated by Victorian architecture and enamored with the joyful nature of circuses. The strength and appealing line quality of the former and the extravagant nature of the latter influence my forms, color palette, and surface treatment in a way that enhances the festive quality of my work while maintaining a quirky elegance.

Iren Tete

Measurements (Height x Width x Depth)

1. Tete\_Iren1- Mug - 3.75 in x 4.5 in x 4 in; porcelain; 2013
2. Tete\_Iren2 - Mug - 3.5 x 4.1 x 3.5; porcelain; 2014
3. Tete\_Iren3 - Tall Tumbler - 5 x 4 x 4; porcelain; 2013
4. Tete\_Iren4 - Clover Bowl - 3.25 x 5.25 x 5.25; porcelain; 2014
5. Tete\_Iren5 - Square Jar - 6.75 x 4 x 4; porcelain; 2013
6. Tete\_Iren6 - Jar - 7.5 x 7 x 7; porcelain; 2014
7. Tete\_Iren7 - Whiskey Bottle - 7.5 x 5 x 4; porcelain; 2013
8. Tete\_Iren8 - Whiskey Bottle - 8.75 x 5.75 x 4.25; porcelain; 2014
9. Tete\_Iren9 - Teapot - 6.5 x 6.25 x 5; porcelain; 2014
10. Tete\_Iren10 - Teapot – 5.5 x 6.25 x 5; porcelain; 2014

Joshua Woof

April 18, 2015

Northern Clay Center  
2424 Franklin Avenue East  
Minneapolis, MN 55406

Dear Jury Members,

My name is Joshua Woof, and I had the privilege of having met you at NCECA this year. I am writing to you concerning the opportunity for the residency program at Northern Clay Center and wish to express my interests and abilities.

In May 2015, I will graduate from the School for American Crafts (Rochester Institute of Technology) with a Master of Fine Arts in Ceramics. My immediate interests lie in the residency program at NCC – A perfect place for growth and development in my studio work and professional career through community involvement and professional activities: such as gallery practices, workshops, and group exhibitions.

While at NCC, I hope to continue developing my current body of work by exploring large sculpture and installation work. My work explores the dichotomy between humans and nature, juxtaposing inorganic and organic elements in a larger composition to create content. I have two series of work, "Nature as Commodity" and "Landscapes Re-Imagined" that I would like to further explore while at NCC.

My studio practice is proficient in a variety of areas, especially in wheel-throwing and slip casting. I also have experience teaching classes in these areas, and would be very interested in having the opportunity to teach. I would gladly volunteer my time to teaching others any time during the residency, as well as help wherever needed. I put my best efforts to accomplish all tasks that I am given, and promise to do a first rate job.

As a young professional, I actively pursue art exhibitions, gallery showcasing, and regular attendance at national conferences and fairs. My

investment at NCC will be to continue these activities and equip myself for the next career stage, either in teaching or continuing to create work.

Attached is my CV and images of my work for your review. I would sincerely appreciate your consideration for the position, as I am eager to expand on new possibilities and accept the challenges in furthering a professional career in ceramics. I would like to thank you for your time, and I look forward to hearing from you soon.

Sincerely,

Joshua Woof

# Curriculum Vitae 2015

JOSHUA WOOF

[www.joshuawoof.com](http://www.joshuawoof.com)

## EDUCATION

Rochester Institute of Technology - Rochester NY	2013-2015
School for American Crafts	Candidate
Masters of Fine Arts, Ceramics	
University of Wisconsin - Green Bay WI	2012
Bachelor of Arts, Studio Arts	
Minor: Design Arts	

## ACADEMIC POSITIONS

Graduate Teaching Assistant (Instructor of Record)	August 2013
School for American Crafts, Ceramics Department	-Current
Adjunct Instructor, Ceramics Department	September 2012
Northeastern Wisconsin Technical College, Green Bay WI	-May 2013
Ceramic Studio Assistant	August 2012
Limited Term Employee	-May 2013
UW-Green Bay Ceramics Department	
Ceramics Instructor	August 2012
Summer Art Workshops, The ArtGarage, Green Bay WI	

## HONORS & AWARDS

School for American Crafts Scholarship	2013 & 2014
UW-Green Bay Academic Semester High Honors	Spring 2012
Craig Mueller Art Scholarship	Spring 2011

## AFFILIATIONS

NCECA Student Member	2014
National Counsel on Education for the Ceramic Arts	-Current

## PROFESSIONAL EXPERIENCE

Graduate Studio Assistant	August 2013
School for American Crafts, Ceramics Department	-Current
College and Career Days Workshop Instructor	July-August 2014
School for American Crafts, Ceramics Department	

Imagine RIT Innovation & Creativity Fair Demonstrator School for American Crafts, Ceramics Department	May 2014
School for American Crafts Ceramic Alumni Show, Coordinator Katie Gingrass Gallery, 2014 NCECA conference	March 2014
Artist's Assistant Prof. Carol Emmons	December 2012 - May 2013
Resident's Assistant Invitation (1 week) Kohler Arts Industry, Kohler WI	May 2012
Undergraduate Studio and Teaching Assistant UW-Green Bay Ceramics Department	2010 – 2012
<ul style="list-style-type: none"> <li>▪ Assisted Professor with instructing introductory and advance ceramic courses</li> <li>▪ Maintained studio facility and materials</li> </ul>	
President & Funds Officer Art Agency Student Organization	2010 – 2012
Raku Workshop Ashwaubenon High School, Green Bay WI	April 2012
UWGB Student Success Program	Spring 2010
<ul style="list-style-type: none"> <li>▪ Conducted educational presentations to Franklin Middle School students</li> <li>▪ Instructed students on goal setting, note taking, reading and time management</li> </ul>	

## EXHIBITIONS

<i>Great Expectations: Graduate Student Group Exhibition</i> Gallery R, Rochester NY	2014
<i>History in the Making 13<sup>th</sup> Annual National Juried Exhibition</i> Firehouse Gallery at Genesee Pottery, Rochester NY	2014
<i>School for American Crafts Open House</i> Rochester Institute of Technology, NY	2014
<i>The Art of Deception</i> Gallery R, Rochester NY	2014
<i>Greentopia, National Juried Art Exhibition</i> High Falls Museum, Rochester NY	2013
<i>Two by Two: Small-Scale Ceramic Sculpture International Biannual</i> Gallery of Art, Eastern Washington University, Cheney WA	2013
<i>Art Contingency Invitational Exhibition</i> Art Garage, Green Bay WI	2012

<i>Undergraduate Exhibition</i> Lawton Gallery, Green Bay WI	2012
<i>Arti Gras</i> by Arts Events Inc. Shopko Hall, Green Bay WI	2012 & 2013
<i>Pink Week Invitational Exhibition</i> 407 Gallery, Green Bay WI	2011
<i>39<sup>th</sup> Juried Student Art Exhibition</i> Lawton Gallery, Green Bay WI	2011

#### CHARITABLE EVENTS

<i>Annual Empty Bowls Fundraiser</i> , Art Agency	2011 & 2012
<ul style="list-style-type: none"> <li>▪ As President of Art Agency, I contacted university administrators and local restaurants to organize and request donations for local food pantries</li> </ul>	
<i>6<sup>th</sup> annual Black Tie and Blue Jean Extravaganza</i> , Bellin Health Foundation	September 2011
<ul style="list-style-type: none"> <li>▪ Donated five centerpieces for Bellin Expressive Arts in Medicine fundraiser</li> </ul>	

## PROFESSIONAL REFERENCES

Richard Hirsch  
School for American Crafts  
Professor Emeritus of Art, Ceramics  
Rochester Institute of Technology

Minkyu Lee  
University of Wisconsin-Green Bay  
Associate Professor of Art, Ceramics

Jane Shellenbarger  
School for American Crafts  
Assistant Professor of Art, Ceramics  
Rochester Institute of Technology

Juan Carlos Caballero-Perez  
School for American Crafts Chair  
Advisor Professor of Art, Metals and  
Jewelry Rochester Institute of  
Technology



4/18/15

## Artist Statement

Nature has always been a place for my exploration and curiosity to flourish. Moments of contrast in natural phenomena that become records of time are what draw me to nature. My work is an exploration to understand my connection to these ephemeral moments.

I communicate these experiences using formal sculptural language, rather than recreating nature itself. I do not feel the need to capture or dominate, but manifest in abstracted forms the intangible elements I wish to make tangible. I want my work to reference places I have been, seen, and touched- places that had a profound impact on my spirit. By recreating these experiences, I am able to reflect and respond in new ways with my environment.

- Joshua Woof

- (01) *'Nature as a Commodity'*  
steel pallet and press-molded kaolin fractals, gold luster, cone 3-018, 2015  
(12h"x 28l"x 28d")
- (02) *'The Ecology of Chaos'*  
slip-casted porcelain, glaze, cone 10, 2015  
(multiple dimensions)
- (03) *'Our Fragility'*  
extruded stoneware and press-molded kaolin fractals, glaze, cone 10-3, 2015  
(58"x 58")
- (04) *'Our Fragility'* (Detail)  
extruded stoneware and press-molded kaolin fractals, glaze, cone 10-3, 2015  
(58"x 58")
- (05) *'Intangible Elements (series 1)'*  
slip-casted porcelain, glaze, cone 10, 2015  
(Multiple Dimensions)
- (06) *'Reimagined Landscapes: Surfaces'*  
solid construction stoneware and bone china, glaze, cone 10, 2014  
(8h"x 28l"x 5d")
- (07) *'Reimagined Landscapes: Surfaces'* (Detail)  
solid construction stoneware and bone china, glaze, cone 10, 2014  
(8h"x 28l"x 5d")
- (08) *'Reimagined Landscapes: Horizon Line'*  
stoneware, glaze, cone 10, 2014  
(3h"x 72l")
- (09) *'Reimagined Landscapes: Midnight Silhouettes'*  
solid construction stoneware, glaze, cone 10, 2014  
(8h"x 26" x 5d")
- (10) *'Five Pounds, Thirty Seconds'*  
wheel-thrown stoneware and slip-casted porcelain base, glaze, cone 6-04, 2014  
(6.5h"x 15l"x 10d")