

MAINE COLLEGE OF ART & DESIGN

Me and My Imaginary Friends

by

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**A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF**

Bachelor of Fine Arts in Ceramics

Professor Adriane Herman

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to my parents,

who have always encouraged me
to be creative

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beginning

maker-self

For my thesis body of work, I have created manifestations of imaginary friends that encourage the viewer to engage in deep play and reconnect with their inner child. Through the creation of these sculptures, I ask the viewer to dive into a world of whimsy that is most accessible during childhood. The characters I create yearn to jump out of my imagination and onto a notebook page and then manifest in three-dimensional reality. My work originates from sketches that I end up drawing over and over again as if I were a child obsessed with replicating a certain scribble. *Hob and the Miaousprits* (Fig. 1) is an example of this. I first drew these friendly critters one year ago and the image of little cat spirits sitting on a goblin dressed in a colorful patterned shirt and pink corduroy pants would not leave me alone. The “miaousprits” stare at Hob, each of them dressed in colorful cloaks and tiny birthday hats, and the space between them and the goblin becomes activated. The works I have created for my thesis body of work, *Hob and the Miaousprits* included, are mainly ceramic and also feature bits of tactile materials. For example, I have used iridescent cellophane as the crinkly wings that pop enthusiastically out of a mosquito fairy’s raincoat (Fig. 2). Kinship, play, and

cherished memories are explored and discovered through my pieces. With these sculptures, I create potential space: a designated area for deep play and imaginative thinking, such as a playground.¹ This space encourages the viewer to reconnect with their wonder-self: the inner child who looks out from inside, viewing the world with fresh and uninhibited eyes, unabashedly in love with each and every bit of magic the adult-self is predisposed to miss.

As I become enraptured in the potential space created by the making process in my studio, my focus is entirely on the little movements of my hands and the way in which the material responds. I am fully immersed in an intense playful environment that I often experienced in moments of great and adventurous childhood passion. Regardless of the content I include in the work, the character I visually describe in the making process first exists as an imaginary friend who nags at me to manifest it through incessant sketches and doodles. After deciding to sculpt one of these creatures, I begin to handbuild the components of the work in low-fire clay using parts of cylinders, coils, and strips. This process is the most arduous, as the characters' bodies require careful positioning. I sometimes construct my work in two pieces to create more stability, especially in cases where the sculpture would have been too large to fit into the kiln in one piece. Once I am finished sculpting, I apply underglaze and terra sigillata—a

pigmented clay slip—onto the surface. I then bisque fire the work once it is fully dry.

Following this first firing, I paint glaze onto specific parts of the work, such as buttons or birthday hats, which will become shiny after the second firing. I anxiously await the completion of the glaze firing as if I were a child waiting for my favorite stuffed animal to come out of the wash. Finally, I apply and attach mixed materials to the work. The finishing touches for the display of my sculptures often include creating environments for my imaginary friends to play in, such as paper-mache and poly-fill structures painted green to mimic the texture and color of grassy hills. The process of completing a sculpture is very rewarding as I am able to look at my original sketch of the imaginary friend, *Pink Blankie* for example, (Fig. 3) and compare its likeness to the ceramic being I have been slowly constructing (Fig. 4). In many ways, I am initiating the creation of my own transitional objects, objects that help me move from an imaginary fantasy realm into human reality.²

wonder-self

My wonder-self, the inner child, is very present in my body of work. Personal histories and childhood memories inform my work, and many of these stories live within specific sculptures. This is the case for *Little Bug and Her Friends* (Fig. 2), a large sculpture of a blue mosquito fairy in a yellow raincoat leaning down to release a worm back into the grass where it came from. When I was little, I would always run around in the garden while my mother would tend to the plants in our front yard, but I wasn't much help; I was more of a jumping and dancing distraction. It was common for me to wander outside and lift up the rocks that surrounded the pear tree in the center of our front yard to look at the tiny pillbugs, ants, and worms who lived there (Fig. 5). I was always seeking to discover the natural world's treasures and small wondrous animals.

I remember one recurring instance vividly when my mother would call out "Grub Patrol!" when she found a grub on one of her garden's plants. These grubs would eat leaves and flowers and it was my job to kindly relocate them. I would yell "Grub Patrol!" back to my mom and come running with a swinging yellow bucket in hand to collect the squirming bugs. I remember gently plucking them from their leafy lunch and placing them in my bucket with a soft plunk. After the small creatures had been collected, I would take them to the edge of the forest where the pine needles and leaves obscured

the ground and place them on the forest floor, watching them wriggle under the fallen leaves and into the sandy soil of the woods.

Steeped in my experience as an only child, another memory expresses the mannerisms I had when I was a kid. This narrative lives in *Pink Blankie* (Fig. 4). In this work, a small imp-like child sits on the edge of a chair, her body covered by a soft pink blanket holding a birthday cupcake in her hands while wearing floppy rainbow toe socks. When I was really young, I was very attached to a silky, waffle-textured bubblegum-pink blanket. This blanket was given to me when I was born and I brought it everywhere with me (Fig. 6). *Pink Blankie* sits on this very blanket (see Fig. 4). As an only child, it was natural for me to seek the attention of my parents every moment of the day—even after bedtime. After being tucked in, I would sneak down the hallway to the kitchen where my parents were talking. I would stand in the kitchen in plain sight with my pink blanket over my head until they would start to say things like “I wonder if Sydney is still in bed...” or “Did you hear something?” to rouse a giggle from me. For a while, they assumed I thought they could not see me, but I knew my threadbare blanket was not an invisibility cloak and instead I would do this to get their attention. The socks that *Pink Blankie* wears are reminiscent of a pair of rainbow-striped toe socks my parents had given me when I was about 7 or 8 years old, but I can only recall wearing

them once as the fabric between my toes was incredibly uncomfortable. I wish I still owned them, just to see if I have grown out of my fabric-between-the-toes irritability. These tidbits of magical childhood recollections inspire me in my practice, and I capture these moments within the space between fantasy and reality, between me and my imaginary friends.

middle

magic words

Much of the inspiration for my work is embedded in my psyche in the form of experiential childhood ponderings. I would imagine I was looking for the little gnomes and sprites such as those seen in Brian Froud and Alan Lee's book *Faeries*. My work uses childhood as its frame of reference, so it makes sense for me to introduce *Faeries* as a contextual contemporary influence. I was drawn to Froud's illustrations of strange pixies and odd creatures with unusual hats (Fig. 7). I *knew* these creatures lived in the forest neighboring my childhood home's backyard. As soon as I crossed the threshold of our green patchy lawn onto the sandy-soiled forest floor, I imagined I entered the faerie world. The particular image of a jumbled crowd of woodland goblins and faeries, some holding mushrooms and others nestled in the forest detritus, is iconic for me (Fig. 8). I remember staring at it for hours as a child. I think what was fascinating to me was the depth of color in the image, and I adored the weird little critters who Froud exquisitely pictured. As much as the illustrations in *Faeries* are inspirational to me, the concept of these creatures and the role Froud assumes while documenting them in this book are especially contextual for my work. The faeries that live in Froud's drawings are ones I

feel I have created in my studio. I have unknowingly begun to document the creatures I imagine in my mind by physically manifesting them through sculpture and giving their essences a grounded body. Froud, in a similar way, documents creatures in *Faeries* that have lived in historical texts and legends. He gives them identities that the reader can easily picture. I would like to believe that I exist as the translator and decipherer of the faeries who live within my mind's creative domain. They become somatic realizations when I make sculptures of them—similar to how Froud breathes life into these magical creatures in the act of illustrating them.

I was exposed to a lot of creative content as a child which amplified my passion for expressing myself through creative pursuits. Much of this content was crafted by animator, director, and producer Hayao Miyazaki. I looked longingly at the roomscape and environments presented in his animated films, specifically Boh's pillowy roomscape (Fig. 9) from *Spirited Away*, as well as the scenes from *Howl's Moving Castle* of idyllic rolling hills (Fig. 10) and the magical curation of objects found scattered in Howl's room (Fig. 11). These magical images have lived with me so vibrantly throughout my life that I feel as though I have begun to try and create these scenes within my own work. These environments felt so otherworldly that one could almost jump through the flat movie

screen and escape the drone of the everyday, and the colors and dynamic nature of these places awakened my young mind's creativity.

More recently, I have derived inspiration for my work from the eccentric illustrations of contemporary artists. Mina Chaquet, whose illustrations of jesters are evocative of mischief and fantasy, is a French artist who most often works in traditional illustration media. Her depictions of vibrantly dressed devious characters have inspired me to incorporate this same whimsy into my work (Fig. 12). AK Kidd is a contemporary illustrator and ceramic artist whose pared-down work is reminiscent of intuitive children's drawings. Their playful pictures of pierrots and ghost-like clowns are definitive and seemingly drawn quickly, though the odd forms of their characters are carefully articulated (Fig. 13). The muted jewel tones and collections of rainbow colors that appear in Chaquet's illustrations and AK Kidd's drawings appeal to me, and I aim to capture the same feeling within my ceramic sculptures.

Janis Mars Wunderlich has been an inspiration in my practice since the beginning of my ceramic explorations, but her work has only been directly contextual for me in the past year. She is a sculptor and ceramic artist who focuses heavily on lineage, motherhood, and the fragility of relationships. Wunderlich creates extraordinarily complicated compositions in her pieces, many depicting strange human

and animal characters climbing on top of each other (Fig. 14). In her artist statement, she says:

My figurative sculptures depict both the joy and struggle of relationships and the intense search for balance and purpose despite our human failings and fragility . . . I create detailed layers of meaning as my fingerprints literally become part of the surface texture. Playful and energetic figures emerge, their features blending animal and human characteristics to create a collective identity as they interact in complex narratives.³

The tension of relationships she incorporates in her work appears to the eye as a complex mess of vibrant rainbow colors. The textural surfaces she develops are full to the brim with attentive mark-making. In an interview I conducted with her in May of 2021, she explained that her strained life as a young mother forced her to balance motherly and artistic responsibilities constantly. She explained that her continuous urge to make work was difficult to satiate while raising five children.⁴ A photograph of the sculpture *Sassy Pants and Mother Goose* (Fig. 15) has been pinned to my studio wall since I started working seriously in ceramics in 2020, and this image always seemed to encourage me to work bigger, create depth, and emphasize complexity in my ceramics. The precedent she sets as a woman, maker, and mother gives me great motivation to take risks and encourages me to continue to be a dedicated maker in my studio. These inspirations are the *magic words*, whispers, and mystical tellings that motivate me to

make; the endless possibilities that are contained within a single pencil or lump of clay are personified by my works which take inspiration from these sources.

playing pretend

In the mid-1900s, D. W. Winnicott completed extensive psychological research on the subjects of transitional objects, true and false selves, and potential space. His text, *Playing and Reality*, was a synthesis of the research he conducted on the development of one's psyche from childhood to adulthood. Winnicott believed that the true self was an uninhibited childlike version of oneself. In certain circumstances, the false self would emerge. He said the false self was an orderly external self that conformed to human ideals and rules, in direct opposition to the creative and emotional true self.⁵

Focusing on the characteristics of true and false selves, I can directly apply these to my reason for making. By beckoning the viewer from their analytical, direct, and conformist tendencies and encouraging them to embrace their inner child's emotional and creative urges, my work becomes an object through which the viewer can transition into their true self. I additionally utilize Winnicott's conceptualization of the transitional object in the creation of my manifested imaginary friends. These objects, such as a teddy bear or blanket, help a child move from the comfortable and internal fantasy realm into the uncomfortable external reality. Winnicott states:

I have introduced the terms 'transitional object' and 'transitional phenomena' for designation of the intermediate area of experience, between the thumb and the teddy bear, between the oral erotism and true object-relationship, between primary creative activity and projection of what has already been introjected,

between primary unawareness of indebtedness and the acknowledgment of indebtedness.⁶

I see the imaginary friends I craft in my studio as opportunities for myself and others to connect to the inner child, the wonder-self, in order to more easily transition to a comforting fantasy world. In creating these sculptures, I am making my own transitional objects by using the tactile motions of building with clay as if I were constructing fairy houses, building sandcastles, or jumping in muddy puddles. I yearn to create potential space with my work, conceptualized through D. W. Winnicott's research.

The ideas Winnicott brought forth of the make-believe and transitional space are reiterated by author Claire A. Woods, who in her book explains that children "indulge in what we tend to describe as fantasy or make-believe play, in dramas and games that echo their own worlds and experiences."⁷ In the way Woods articulates this, it is easy to see that the places created by the young mind are those of internal fantasy brought into reality as play. Potential space exists between internal and external reality, and Winnicott claims that it is initially established between a mother and child while playing, creating an experience between objective and subjective realities—a sort of transitional area more comfortable for the child to exist in.⁸ My work utilizes the idea of

potential space; the sculptural children-like figures act as facilitators of the space by immersing the viewer into a wonder-filled playground.

playing deeply

The ideas curated by Diane Ackerman in her book *Deep Play* are informative to my work and help me explore why I continue to make. This writing indulges in the idea of deep play, a rapturous state one may take on when engaging in an activity of extreme passion. Ackerman's concepts and language give my work contemporary context as my sculptures are born out of deep play, and this is the activity I wish to encourage for others through their making. I engage in this type of play in the making process and after my work is complete, I encourage others to do the same by sharing space with my sculptures. Ackerman presents the definition of deep play on the front cover of the book as "A state of unselfconscious engagement with our surroundings", "An exalted zone of transcendence over time" and "A state of optimal creative capacity".⁹ While working in the studio, I become so enraptured in my work that my thoughts are secondary to the decisive movements of my hands. Placing this into the realm of childhood, it might be obvious that children often become so involved in what they are doing that they cannot become distracted. I tap back into this childlike sensibility while I sculpt and move clay around in my hands. In application to play, Ackerman says:

For humans, play is a refuge from ordinary life, a sanctuary of the mind, where one is exempt from life's customs, methods, and decrees. Play always has a sacred place—some version of a playground—in which it happens . . . It happens outside ordinary life, and it requires freedom.¹⁰

This explanation presents the most applicable context for my work, in which my studio becomes the playground and the activity of making a refuge from my everyday life.

Viewing my making process through the lens of deep play establishes a context for my work regarding the act of and reason for making. The role I assume in the manifestation of my imaginary friends is informed by these contexts as I document them in the studio, my personal playground. With these makers and thinkers, I am able to better understand what I am making and how I play a role in this process.

end

imaginary friends

I aim to declare a potential space that, with the help of my imaginary friends, immerses the viewer into playfulness. As I have mentioned, D. W. Winnicott described potential space as a place for play in its purest form. I have personally defined this potential space as a designated area for deep play and imaginative thinking, and in application to my work, I establish potential space between the sculptures I create and the viewer who encounters them. There is also much potential space that exists between me and the sculptures of my imaginary friends while I am crafting them. Winnicott states in *Playing and Reality* that “This area of playing is not inner psychic reality. It is outside the individual, but it is not the external world.”¹¹ Following this stream of thought, my work aims to bring the individual who engages with my work into the transitional place in which internal fantasy and external reality exist as one. Through the manifestation of my imaginary friends, I am able to create an inviting space of play in which the viewer may feel comfortable slipping in and out of fantasy and reality.

Through the understanding of deep play, this space I establish becomes magical. One of my strongest motivations is that my work might allow others to engage in this

deep play within a designated area where they can forget about their normal and often stressful environments. Diane Ackerman in *Deep Play* explains that:

“Being able to temporarily step outside of normal life—while keeping one’s senses alert—is indeed like being reborn. To erase all memories and yearnings—to be vigorously alive without self-awareness—can provide a brief return to innocence”.¹²

A step away from stress, worry, and normality is exactly what deep play insinuates.

Embracing the strange, finding fun in the odd, and becoming a part of this wondrous landscape I create with my sculptures is what I have attempted to accomplish with my thesis body of work. When I was a child, the idea of imaginary friends excited me and I ended up with an entire family of them. Of course, I couldn’t actually see them, but recognizing this pulled me out of my play-state, so I ignored it and instead played pretend. This time, I am not ignoring the fact that I cannot see them and they have been brought into visual, dimensional reality because of this. Now, I can see them, and so can everyone else.

Though I may be out of touch with the imaginary friends I played with as a child, I have created more in an attempt to continue a cycle of deep, rapturous play within my studio. Each imaginary friend is different in their appearance and presence, but all of them encourage the viewer to step into their fantasy realm and embrace their true self.¹³

The sculptures that make up the body of work for my thesis include *Hob and the*

Miaousprits, Little Bug and Her Friends, GRUB PATROL!, a selection of puppets from *Puppet Collection, Moon (of The Twins), Lidelle and the Cloud*, and *Pink Blankie*, all illustrating personal childhood memories. Though these memories are not fully encapsulated in each of these works, and may not be blatantly obvious, the work itself—through both the making process and viewing of them—helps me to move from the studio into a quiet but rapturous play space where my creativity runs wild. My thesis exhibition exists as a potential space for those who feel they need to be given permission to play, myself included. The imaginary creatures that have overwhelmed my studio practice now dance around as containers of childhood memory, and bringing them into the physical world allows me to share these moments with others.

so there!

So there! My reasons for making are specific and personal to me, though I aim to open the narratives illustrated through my work by establishing potential space full to the brim with opportunities for mental play. Following the explanations of childhood narratives, illustrative and ceramic inspirations, D.W. Winnicott's extensive research, and Diane Ackerman's exploration into deep play, I am able to fully articulate for whom and for what reasons I am making my work. Tidbits and remnants of stories from when I was growing up reveal that I am truly attempting to capture these precious moments as if I were waving at them with a butterfly net, and I use ceramics and illustrative techniques within the medium to accomplish this. Inspirations that have originated from both my childhood and growing years as an artist act as my motivations for the continuity of my practice, while the ideas developed in D. W. Winnicott's *Playing and Reality* have allowed me to confidently define my work's purpose. Diane Ackerman's *Deep Play* is one of the most important puzzle pieces within all of this work, as I engage in deep play during my making process. Within the space between fantasy and reality, between me and my imaginary friends, I open a realm where play becomes absolutely essential.

citations and references

figures



(Fig. 1) Sydney Berkeley. *Hob and the Miaousprits*. 2022. Low fire clay, underglaze, wool roving, pom pom. 9" x 11" x 17.75".



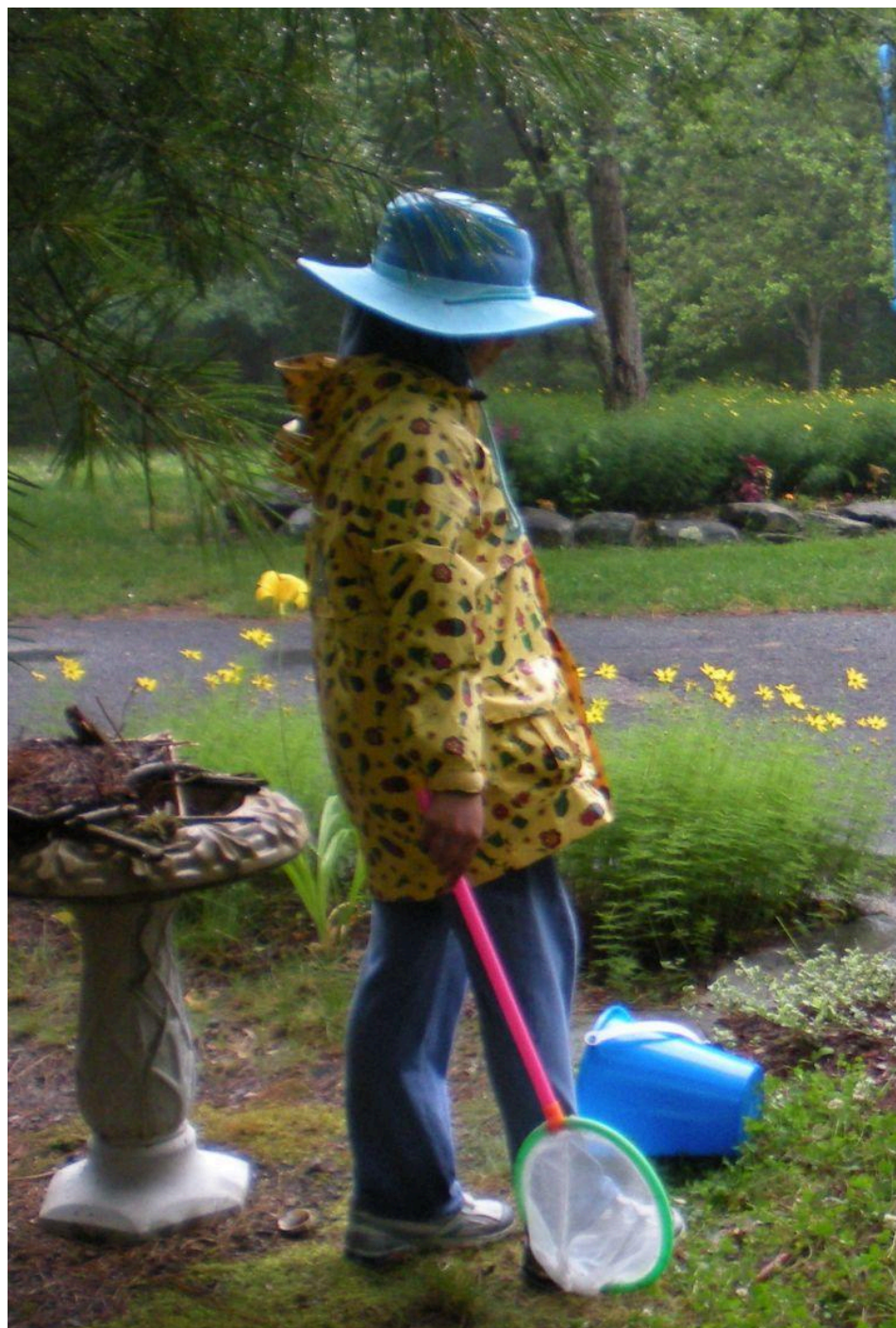
(Fig. 2) Sydney Berkeley. *Little Bug and Her Friends*. 2022. Low fire clay, underglaze, terra sigillata, mixed materials. 17" x 19" x 33".



(Fig. 3) Sydney Berkeley. Initial sketch of *Pink Blankie*. 2022. Digital rendering.



(Fig. 4) Sydney Berkeley. *Pink Blankie*. 2022. Low fire clay, underglaze, pipe cleaners, pom poms. 11.75" x 8" x 18".



(Fig. 5) Photo by Nettie Berkeley. Collecting bugs in the front yard. 2009.



(Fig. 6) Photo by Nettie Berkeley. Me and my pink blankie in the car. 2004.



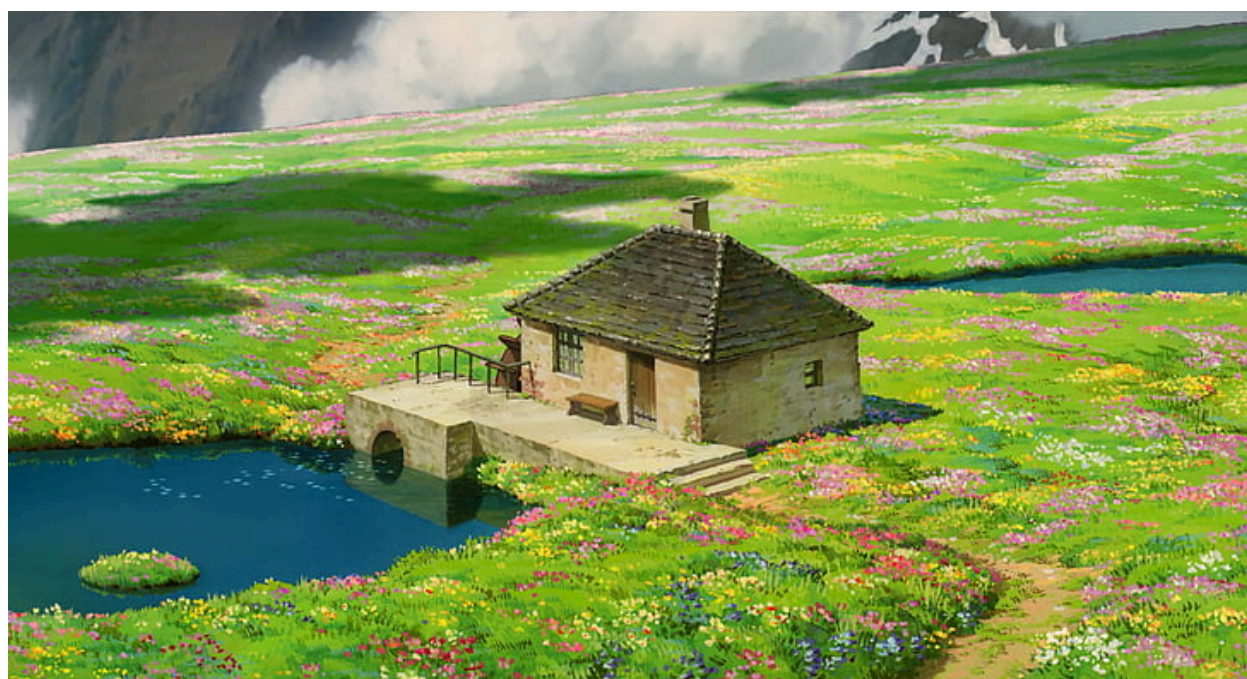
(Fig. 7) Brian Froud. Illustration of pixies in *Faeries*.



(Fig. 8) Brian Froud. From *Faeries*.



(Fig. 9) Hayao Miyazaki. Still from *Spirited Away*. 2002.



(Fig. 10) Hayao Miyazaki. Still from *Howl's Moving Castle*. 2005.



(Fig. 11) Hayao Miyazaki. Still from *Howl's Moving Castle*. 2005.



(Fig. 12) Mina Chaquet. *Le Petit Fou*. 2019. Watercolor and colored pencil on paper.



(Fig. 13) AK Kidd. *Arlecchimiao*. 2021. Marker on paper.



(Fig. 14) Janis Mars Wunderlich. *Apron Strings*. 2019. Earthenware, slips, underglaze, glaze, melted glass.



(Fig. 15) Janis Mars Wunderlich. *Sassy Pants and Mother Goose*. Multi-fired, hand-built earthenware, slips, underglaze, glaze. 16" x 7" x 9".

notes

1. See sections “**playing pretend**” (12) for Winnicott’s definition of potential space and “**playing deeply**” (15) for Ackerman’s definition of deep play.
2. See section “**playing pretend**” (12) for Winnicott’s definition of transitional objects.
3. Janis Mars Wunderlich, “Artist Statement,” Janis Mars Wunderlich, December 21, 2020, <https://www.janismarswunderlich.com/home/artist-statement/>.
4. Berkeley, Sydney, and Janis Mars Wunderlich, Interview with Janis Mars Wunderlich, Personal, May 2, 2021.
5. Winnicott, D. W. *Playing and Reality*: By D.W. Winnicott, New York, New York: Basic Books, 1971, page 102.
6. D. W. Winnicott, “Transitional Objects and Transitional Phenomena” (Institute of Contemporary Psychoanalysis), accessed February 27, 2022, <https://icpla.edu/wp-content/uploads/2013/02/Winnicott-D-Transitional-Objects-and-Transitional-Phenomena.pdf>.
7. Claire A. Woods, “On the Seashore of Worlds: Play and Potential Space in English”, in *English Education* 18, no. 4 (1986), page 198, <https://shibbolethsp.jstor.org/start?entityID=https%3A%2F%2Fidp.meca.edu%2Fopenathens&dest=https://www.jstor.org/stable/40172623&site=jstor>.
8. Claire A. Woods, “On the Seashore of Worlds: Play and Potential Space in English”, in *English Education* 18, no. 4 (1986), page 200, <https://www.jstor.org/stable/40172623&site=jstor>.
9. Diane Ackerman, *Deep Play* (New York, New York: Random House Inc., 1999), front cover.
10. Diane Ackerman, *Deep Play* (New York, New York: Random House Inc., 1999), 6-7.
11. Winnicott, D. W. *Playing and Reality*: By D.W. Winnicott, New York, New York: Basic Books, 1971, page 51.
12. Diane Ackerman, *Deep Play* (New York, New York: Random House Inc., 1999), 31.
13. See section “**playing pretend**” (12) for Winnicott’s conceptualization of the true self.

bibliography

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Woods, Claire A. "On the Seashore of Worlds: Play and Potential Space in English." *English Education* 18, no. 4 (1986): 197–208.
<http://www.jstor.org/stable/40172623>.

Wunderlich, Janis Mars. "Artist Statement." Janis Mars Wunderlich, December 21, 2020. <https://www.janismarswunderlich.com/home/artist-statement/>.

image list



1.

Hob and the Miaousprits

2022

Low fire clay, underglaze, wool roving, pom pom

9" x 11" x 17.75"



2.

Hob and the Miaousprits (detail)

2022

Low fire clay, underglaze, wool roving, pom pom

9" x 11" x 17.75"



3.

Little Bug and Her Friends

2022

Low fire clay, underglaze, terra sigillata, mixed
materials

17" x 19" x 33"



4.

Little Bug and Her Friends (detail)

2022

Low fire clay, underglaze, terra sigillata, mixed
materials

17" x 19" x 33"



5.

GRUB PATROL!

2022

Low-fire clay, underglaze, mixed materials
Variable and adjustable size



6.

GRUB PATROL! (detail)

2022

Low-fire clay, underglaze, mixed materials

Variable and adjustable size



7.

Puppet Collection

2021

Low-fire clay and mixed materials

Each 4" x 4" x 12.5"



9.

Pink Blankie

2022

Low fire clay, underglaze, pipe cleaners, pom poms

11.75" x 8" x 18"



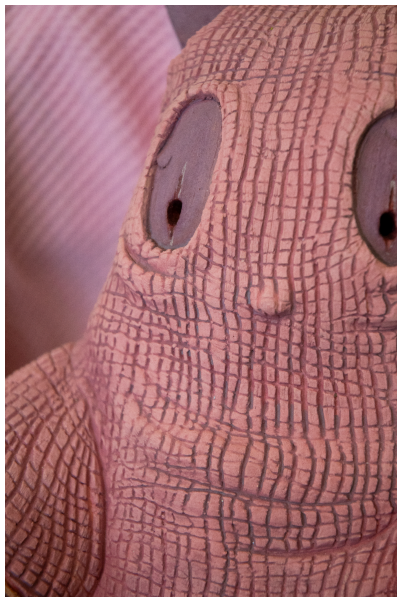
10.

Pink Blankie (detail)

2022

Low fire clay, underglaze, pipe cleaners, pom poms

11.75" x 8" x 18"



11.

Pink Blankie (detail)

2022

Low fire clay, underglaze, pipe cleaners, pom poms

11.75" x 8" x 18"



12.

Moon (of *The Twins*)

2021

Low fire clay, underglaze, mixed materials

15" x 12" x 19"

who, what, why

My work integrates playful qualities of childlike illustrations into sculptural ceramic objects. The characteristics of children's drawings are realized through my work, mimicking the textures of crayon on paper through clay. This gives me the ability to explore storytelling and childhood memory; my aim is to encourage myself and others to open themselves to youthful wonder. The work provides intrigue to blissfully escape, reconnect, and empathize. In order to give the viewer a space to experience a moment of self-healing, I present colorful imaginary friends who appear to live in a world away from our own. I paint the sculptures with matte underglaze and selectively glaze buttons and birthday hats to describe make-believe surfaces. The making of these objects transforms imaginative realms into physical manifestations. Juvenile kinship, empathy, and cherished memories are expressed through sculpted jesters wearing colorful tunics, nonhuman creatures befriending bugs, and scenes of clay animals eating pretend birthday cakes. My work infers the abstract of childhood memory as its foundation. Ceramics bestows to me an opportunity of malleable freedom to beckon the viewer from their reality into a wonder-filled stage that nurtures their inner child. The work establishes a world of intrigue to escape everyday stressors, creating a space in which play becomes essential to living.

resume

EDUCATION

2018-2022 Maine College of Art & Design - Portland, Maine

GRANTS & SCHOLARSHIPS

2020-2022 Laurence & Judy Sisson Endowed Fund - MECA&D - Portland, ME
2018-2022 Presidential Scholarship - MECA&D - Portland, ME
2021 Above & Beyond Grant - MECA&D - Portland, ME
2019 Cecilia Siemen Scholarship - South Yarmouth Library Association - MA

SOLO EXHIBITIONS

2021 *Transitional Objects* - MECA&D - Portland, ME
2017 *A Senior Portrait: Solo Showcase* - DYRHS - Yarmouth, MA

JURIED EXHIBITIONS

2021 *Gather* - University Hall Gallery, UMass Boston - Boston, MA
Curated and Juried by: Sam Toabe, University Hall Gallery Director

GROUP EXHIBITIONS

2021 *BFA Exhibition* (Best Work by a Senior) - MECA&D - Portland, ME
Disrupt(ed): Junior Seminar Show - MECA&D - Portland, ME
2020 *BFA Merit Exhibition* (Honorable Mention) - MECA&D - Portland, ME
2017 *DYRHS Photography Contest* (1st Place) - Yarmouth, MA

AWARDS & ACHIEVEMENTS

2018 Heart of the Arts Award - Massachusetts Interscholastic Athletic Association
Scholastic Art and Writing Competition (Silver Key) - DYRHS - Yarmouth, MA
2017-2018 National Art Honor Society Member - DYRHS - Yarmouth, MA
2016 The Cultural Center of Cape Cod Student Showcase - Yarmouth, MA

WORKSHOPS & ADDITIONAL EDUCATION

2019 Water-Based Painting for Illustration, Continuing Studies at MECA
2017-2018 ArtWorks Program - Cape & Islands Workforce Development Board

WORKSHOPS & ADDITIONAL EDUCATION (CONTINUED)

- 2017 School of Creative and Performing Arts - Champlain College - Burlington, VT
Oil Painting with Craig Caldwell - The Cultural Center of Cape Cod
- 2016-2017 Figure Drawing with Sarah Holl - The Cultural Center of Cape Cod
Drawing with Craig Caldwell - The Cultural Center of Cape Cod
- 2016 Pastels with Betsy Payne Cooke - The Cultural Center of Cape Cod
- 2013-2014 Art on the Edge at the Provincetown Art Association and Museum

WORK EXPERIENCE

- 2018-2022 Work Study Assistant: Artists at Work - Maine College of Art & Design
 - Gathering information for monthly newsletters to the college, putting together small community projects
- 2021 Ceramics Studio Assistant: Scargo Pottery - Dennis, MA
 - Operated the pugmill, reclaimed clay, mixed glazes, cleaned the studio
- 2021 Receptionist in Admissions: Cape Cod Museum of Natural History - Brewster, MA
 - Greeted and admitted guests to the museum
- 2020-2021 Intern: Illustration Institute and NASHBOX - Portland, ME
 - Assisted in numerous illustration-based and community projects including exhibition installation
- 2020 Florist: Stop & Shop - South Yarmouth, MA
 - Created floral arrangements and bouquets, watered and pruned plants, operated the cash register
- 2018-2020 Greenhouse & Garden Associate - Hyannis Country Garden - Hyannis, MA
 - Managed the greenhouse, engaged in customer service, watered and pruned plants
- 2013-2017 Artist Assistant: Teen Artist Coalition of Cape Cod - Cape Cod, MA
 - Helped during set-up for workshops and classes
- 2014-2015 Volunteer: New England Society for Abandoned Animals
 - Took care of and helped to socialize rescued cats and dogs

TECHNICAL EXPERTISE

- Experienced in firing electric kilns
- Experienced as a ceramics studio assistant, clay reclaim and pug mill operation
- Experienced in Adobe Photoshop and Lightroom

REFERENCES

- Jessica Tomlinson, Director of Artists at Work, Maine College of Art & Design, Portland, ME - 207.699.5016 - jtomlinson@meca.edu
- Mark Johnson, Ceramics Professor (Program Chair), Maine College of Art & Design, Portland, ME - mjohnson@meca.edu
- Dr. Gan Xu, Art History Professor, Maine College of Art & Design, Portland, ME - gxu@meca.edu