

In The Making



Sarah Kemp

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Thank You

Thank You to everyone within my family for supporting me all these years, my parents: Jan & Marilyn Kemp, Charles & Amy Clark, as well as my sister, Emily Davis.

I would also like to thank all my wonderful professors over the years at The Cleveland Institute of Art: Ben Johnson, Matthew Hollern, Zac Gorell, Seth Nagelberg, Alberto Veronica Lopez, and Kathy Buszkiewicz.

My highschool commercial art teacher who helped me be who I am today, and wouldn't have gone to this school or pursued art as a career at all without, a huge thank you to Andy Shannon.

A special thank you for all his help and support, Evan Blaker.

My Glass Family.

And everyone else who has been by my side and helped me through this journey and given me the opportunities I have had being apart of this school and art community.



Artist Statement

Sarah Kemp

The process of making helps me practice mindfulness. Through my artwork I aim to share my experiences and feelings with others. Being able to create objects with my hands is crucial within my own self-identity, and I can't imagine life without it. The work I make takes shape through the processing of my emotions and mixes with my inspirations in a way that gives me spiritual fulfillment.

My work stems from my passion to always be making and learning. Some common themes that inspire me are: animals, nature, sweets, spirituality, and totems. Being enveloped in the natural world allows me to connect with myself. The making of personal totems binds me to my spiritual qualities. While my dependence on sugar enables me to cope with my emotions through temporary, induced happiness. These ideas, concentrated through different craft materials, is my catharsis.

My curiosity with materials drives me. Glass, ceramics, and mixed media are my concentrations. Working in glass challenges my way of thinking with its intricacy and process. Making art with glass usually translates into more abstract form of processing, while making art with ceramics feels more fluid and natural, depicting emotions more expressively. This duality between challenging and fluid working forces me to learn from each medium and carry that knowledge to the next. This inspires me to use a medium's strengths and mix medias to achieve my desired outcome. Through it all, making work shapes me.

Thesis Problem

Making provides mindfulness, exposes self-discovery & vulnerability.

Thesis Problem Statement

Using the fluidity of glass to create and the meditative process of making art with clay, brings me joy. My goal is to bring personal consciousness through contemplation and higher reasoning. My work is designed to look elegant and even cute, but meant to provoke thought into deeper meaning. I aim to create a conversation or an interaction that allows the viewer to think deeply about life. These pieces have allowed me to navigate the constructs within myself and making this work allows me to connect with my audience. Making art inspires me, as the act itself, is a state of meditation. In this meditation I can choose to distance myself from the emotion in an abstract sense, or tackle the healing through a direct approach with expressive work. I work in mediums I am deeply passionate about to connect with the world through the objects of my labor and hope to bring mindfulness through vulnerability of self-exploration.

Self-Discovery

I use art as a way to discover myself through creative mediums, in order to find out my own essential characteristics. While going through the process of making, I am figuring out what aspects of myself I can discover.

This meditative process of making allows me to also reflect upon my conditioned personality based upon my upbringing, education, and other unique experiences in my life. Many of these influences still affect me emotionally. To cope, I make art about these experiences to help the healing process within trauma and daily life. Doing so brings me mental clarity and freedom.

Making art also aids me in becoming more mindful of the world around me. Practicing this allows me to experience life in a more spiritual way, balancing my mind and body within my life as I work toward my goals. Making improves my overall health and wellbeing through the processes of art.

Artwork is shaped through the emotions of the artist. Our own true self is discovered through our work as it reflects us in this ever changing world. Each of us develops a language of our own through continuous research, interests, and experimentation, that makes everyone's art distinctly their own, as exemplified in my work, "In the Making".

"In The Making" is a piece I created to express how the materials I work in shape who I am. The piece shows the vulnerability of feeling incomplete, as well as welcomes the idea of continuous constructions of one's self. The ceramic bust form depicts the physical form of my self in creation and the glass orbs represent the spiritual forms that dwell inside the body. Expressing how I continue to shape who who I am through my creations.



Sarah Kemp, "In The Making" 2023

Inspirations

My pieces draw inspiration from what I seek comfort in and desire. As someone craves sugar as a form of happiness, I try to supplement that yearning with making art about how I feel emotionally that leads me to desire food consumption. My pieces are made to show the role sweets have on my idea of happiness. This sugar fixation helps me cope as well as hinders my overall well-being.

Other pieces refer to my interest within animals and the comfort in plush forms. The simplification of an animal from its ears, to eyes and mouth, allows a more approachable appearance and friendlier face. Science within the comfort of stuffed animal forms reveals how they allow us to feel more secure in our everyday lives. My pieces use these similar forms and facial features to give a sense of familiarity and happiness as I connect them with spiritual purpose, allowing me to lessen the load of a heavy topic when making a more vulnerable piece.

My art is also inspired by my own self-discovery through material exploration. I question every little detail about myself, as if I never knew even the basics of my own personality. Allowing myself to meditate through making helps me become more mindful within my own self-discovery. This awareness inspires my overall work and helps me cope through life, as demonstrated in my collection of drawings.

Some of the drawings shown to the left, as an example, depict different emotions as illustrations connected through my objects. They demonstrate the inspiration for my work. From the connection to pain, artificial-temporary happiness, one's spiritual self, and the feeling of emptiness. I illustrate these emotions of inspiration to gain a better understanding of my own self-awareness.



Sarah Kemp, "Drawings 1-4", 2023

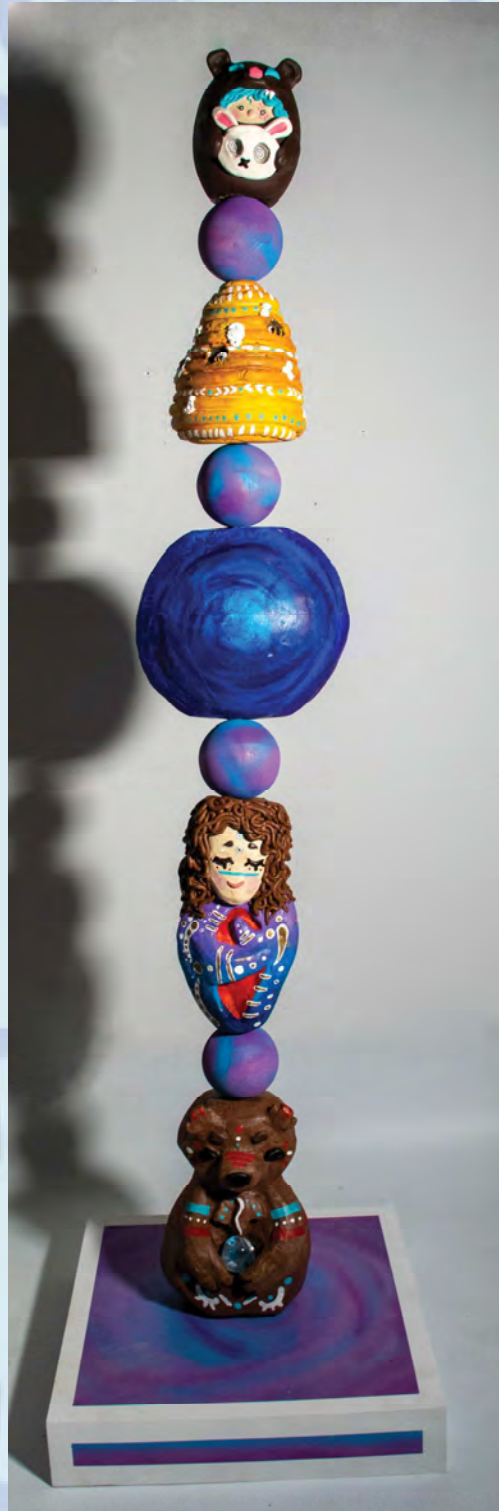
Mindfulness

As human beings we separate the world around us in ways that allow our minds to see things as more tangible. We choose to keep objects and people we care about closer to us and push away subjects that may cause us distress. But within the nature of things, everything in this world contributes to the evolution of it all. Big to small and down to yourself. Everything done has had an effect on the present and everything present has an effect on the future.

The duality of pain and joy within life plagues my mind from seeing it as one. This pain and pleasure duality stems from the mind focusing on the present issue at hand, and not the bigger picture. Mindfulness allows me to be present with my feelings and see how everything is spiritually connected through the influences of life around us. Practicing this helps me to properly respond to different stimuli. Instead of labeling experiences or responses as good or bad. I learn to open myself up and allow for my emotions to exist as they truly are.

As humans we desire an explanation and a definition to everything we see and feel around us. The subtle shifts in the spectrum of what we see as good or bad help define who we are based on how we react to them. And sometimes, allowing ourselves to be emotionally detached and calm helps us find ourselves, instead of giving undue energy to extreme emotions. This mindful understanding of my own emotional state helps me cope through life's endeavors and helps me define who I am becoming. This is embodied by my "Totem Pole", as it shows my own personal story and growth.

The objective of a totem pole is to tell a story. The tale told through my totems show my spiritual connection to bears, learning to love myself, to see truly see myself as reflection, a hive of my hardwork and resilience, topped with no longer hiding who you are. Each of these piece represent the qualities of myself that I have discovered over this past year in making, learning, and growing.



Sarah Kemp, "Totem Pole", 2023

Spirituality

Being spiritual allows my body to be more in tune with the world around me. It inspires me to seek out curiosities in the universe and the materials with which I work with, as well as search for internal happiness, a purpose in this life, and to feel more connected with everything around me.

My spirituality does not connect to a religion or given rules, but rather my own personal morals and self-discovery. This internal curiosity allows me to wonder what life is about, and what my role is on this planet, which helps ground me to reality. It also allows me to heal from past trauma, cope with the stressors of the day, and restores my outlook on life.

In my everyday life I use runes, crystals, and affirmations to keep myself motivated, healthy, and happy. I believe that these symbols, minerals, and words produce vibrations that increase my quality of life. Through the making of my art I relieve excess energy, whether in the form of joy or pain. The object holds emotional value and progress in my spiritual understanding.

When connecting spirituality and art I commonly think of Amanda Sage's work. Her paintings explore humanness and the interconnectivity of the world to one's self. Amanda uses her work as a tool to develop her own spirituality and planetary growth. Just like in Sage's work, I strive to show my emotions in a capacity that is beyond my physical form, into objects of my creation. I want to remember where I came from and who I am through my vulnerability and self-discovery. My work currently copes with the emotions flowing through me in everyday life, but they serve as milestones in my own journey to finding my higher-self. Her work depicts the spiritual self and one's emotions similarly to how I strive to achieve in my own work (shown in figure a).

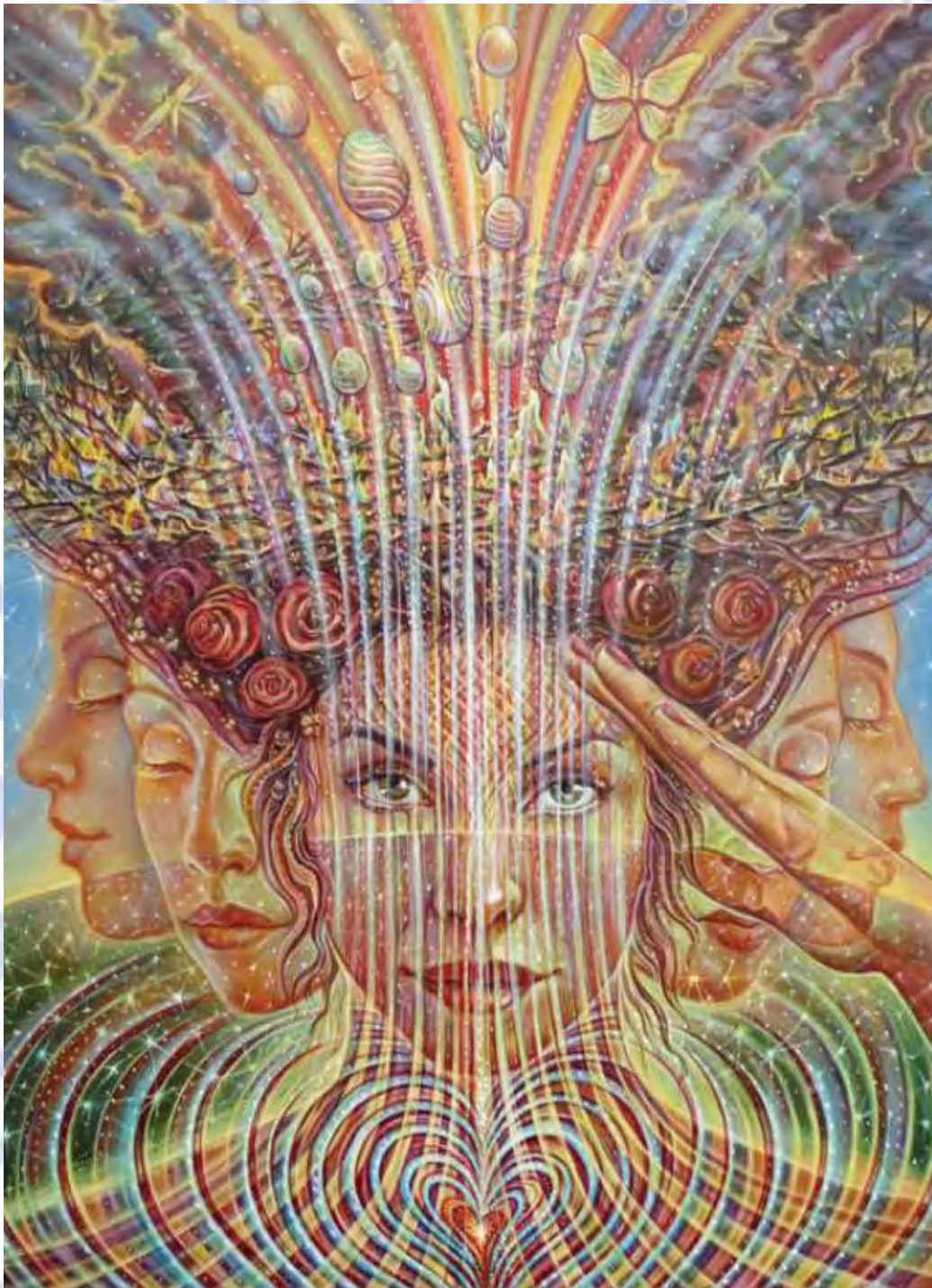


Figure a. Amanda Sage, "Arise", 2014.

Coping Through Art

Art is my therapeutic outlet. I use art as a way to cope with internal and external conflicts within my life. The making process allows me to clear my mind and express these struggles in a way that helps me regulate my emotions and reach clarity. Being an artist allows me to navigate through my emotions and release them through catharsis.

In the process of making art, we release our emotions in a safe environment. When I am working in ceramics I feel as though it acts out like a conversation. I have an idea and as I sculpt the product changes under my fingertips. The piece starts to better express my emotions and allows me to release that energy into the work. When I work in glass, I go in knowing every little detail of the process in order to bring my piece to life. Though fully planned out, I try to welcome change to a piece's ideal outcome, sometimes intentionally and other times solely based on skill or time. Glass allows me to speak my ideas after hours of practice but I also feel as though my ideal outcome or concept isn't always achieved. This challenges me to keep practicing and learning all I can about glass, while ceramics allow me to embody the material and transform the clay as an extension of my own being.

Nothing else allows me to be vulnerable to others and express my emotions like creating art does.

Enjoying The Process

Making art isn't always about the outcome, I believe it is more about enjoying the process. When we focus solely on the outcome of a piece it discounts the role and importance we have as artists.

Focusing on how an artwork will look in the future and not on the importance of the process, discounts the role we play as artists in society. Not everyone can stay an artist and study the skills it takes in order to be a successful one. As craftsmen, we spend years learning, practicing and building skills that allow us to make our work.

Craft is a vital part within culture, the history of art, and the development of man. We as makers should always remember the importance of our role among society and treasure the skills we have acquired through hard work and dedication.

Enjoying the process allows us to appreciate our dedication. Without our time and effort invested within the craft, the outcome would have not been achievable in the first place. As artists we tend to forget to take a step back and look how far we have come within the learning process, even through the discomfort of growth. Being an artist makes you learn self-discipline to put in the time, research, and effort it takes to advance within the field. I believe that we need to appreciate what we have learned regardless of the outcome.

Within the process there are many challenges to making a piece. Valuing the process allows us to celebrate those many, mini victories it took in order to make the work. When we focus on the outcome alone we tend to get discouraged when it isn't exactly how we imagined it to be. If we become more mindful of our making journey, the process might seem more enjoyable than the outcome of the piece itself.

As an artist I want to be able to truly know my role within the world, the importance of the process, giving myself credit for all the little achievements, and enjoy the making of a piece to its fullest potential. I believe enjoying the process is what inspired us to be artists in the first place.

Technical Skills/Techniques

Glass

When working in glass I usually focus on 3 main techniques: vessel making, hot sculpting, and casting. When I make vessels I usually have a conceptual idea behind them, rather than just for the sake of function. For example (figure 1), when making my piece “Pain”, I focused on making a vessel with a torso-like shape that was then flattened and a needle was poked into the surface 16 times. Focusing on the creation of a vessel form is a way to practice how to make functional items that usually sell well within the production and functional ware aspects of glassblowing.

When I am making a piece that consists of hot sculpting, I am focusing on how additives to an original form increase the object’s appeal in a sculptural way. I can also add to an object’s overall appearance by assembling different parts or different materials. I enjoy using aspects of hot sculpting with different techniques like graals. These can be shown in figure 2 of my piece “Empty”, a bullicante (bubbles trapped within glass) vase.

I also love making glass castings. I start these castings by making a positive out of clay, usually to make an open-face cast mold. I then make the mold out of plaster and silica to withstand the glass melting temperatures. After curing, demolding, and loading the kiln, I then program my schedule based on the Glass Notes: Annealing Castings Chart. After many hours, leading to days, for as long as 300 hours. I can take my casting out, assess and finish the piece according to what needs to be done. Some castings reflect fissures, and some get finished with mixed mediums. As reflected in figure 3, this process is far from perfect, but great results are still achieved.



Figure 1. Powder application & crazy wrap (left). Needle assemblage on vessel (right).



Figure 2. Hot sculpting with graal (left). Assembled sculpture of bullicante vase and marbles (right).



Figure 3. Clay positive before mold (top left). Molded Negative before final clean up (top right). Mold after breakage and make shift repair (bottom left). Casting sandblasted & colored with acrylic before polishing of face (right).

Ceramics

The techniques I prefer to use when making art in ceramics are hand building, wheel-throwing and porcelain mold casting. When making my sculptural pieces I like to use slabs and coils to make these monumental objects. Using newspaper and supports to hollow out the form as I build to make the piece lighter and easier to dry without cracking or exploding in the kiln. An example of me handbuilding my ideal form is in figure 4.

My totems were created using a method of working with ceramics as a form of making molds. The base mold I use for them is created in Rhino 3D modeling software and then 3D printed to make a positive for mold making. I then made a 2 part mold of this form to replicate. I use this base like a Mr. Potato Head of sorts. I paint, or sculpt whatever details I desire from this egg-like doll form. As this is shown in figure 5.



Figure 4. The coil construction of the bear totem (left). The sculpture front half of the totem pole piece (right).



Figure 5. The mold, a blank, and a finished piece from the casting.

Drawing & Mixed Media

All of my objects are created from an idea, usually a concept that is shown in a literal or abstract sense. I draw to reconnect with my pieces by from the making of that and conclude the processing of the emotion(s). Drawing is highly important to how I make work, how I ideate, and how I plan out the best way to get my concept across. My drawings reflect how these objects on a spiritual level, as the objects show them on a physical.

As well as drawing, I tend to use mixed media a lot in my work. I never strive for purism of material, and would rather have the materials I use speak for themselves. Along with different materials, I use techniques that aren't usually done within typical art but rather cake decorating, wood carving, drywalling, and even light fixture making. I enjoy using techniques from different crafts and professions in ways that challenge their original intent and bring new ways of working with materials. Shown in my pieces of figure 6.



Figure 6. Painted ceramics, frosting piped spackle, and fake clay sprinkles (left). Assembled glass and ceramic rings, frosting piped spackle, and fake clay sprinkles (right).

These are just some of my main concentrations within making, but I enjoy practicing art in every shape and form, learning everything I can. I wish to keep learning different techniques within different mediums, experimenting in every way I can, and always be making art somehow. My work shows the lengths I go to in order to push every material as far as it will go and seek new materials to push my ideas even further. My greatest technical skill of all is my ability to always keep making.



Conclusion

Throughout the course of my time within undergrad, I have learned more about myself. I have learned that making art helps me understand my own emotions, trauma, and process everyday life, as well as concentrate my creativity to achieve catharsis. In the creation of my totems, the qualities of myself I find are important and preserved as reminders of my mindfulness. Other pieces that express and process emotions allow me to connect with those around me through vulnerability.

I feel as though I have answered a great deal of personal questions I have had for myself through my work. I have used my abilities to make art with glass and ceramics to learn from and process various traumas, relationship issues, and personal struggles. With many questions answered in ways of mindful understanding, not always a clear answer. What will I do artistically after school? What direction will my work go in next? How will I advance my spiritual understanding of myself through continued practice of vulnerability and mindfulness?

I am not completely sure who I am going to become or where I am fully headed in this life, but I am glad I have learned to accept what will be. In this education journey I've gained a community and my own found family, who have shaped me beyond beliefs and continue to be my biggest supporters. Though, as an artist I will always keep making art, learning, experimenting, and continuing to discover who I am.



My Glass Community (Left to Right) Liz Clarke, Ian Rapp, Annie O'Brien, Crystal Palka, Zac Gorell, Sarah Kemp (Me), Ben Johnson, and Sylvia Altman



Totem Pole

2023

Hand-built Ceramics, Acrylic Paint, Sculpted
& Cut Glass, Wood, and Steel

24" x 24" x 85"

Inspired by Native American Totem Poles, this piece is my self-discovery totem pole. It has five main totem forms and four spherical dividers.

Each totem piece form has its own spiritual meaning. From bottom to top. The bear represents my guided spirit animal, showing strength, courage, healing, and connection to the Earth. The woman represents finding one's self spiritually and learning to love who you are. The flattened sphere represents the universe that surrounds us. The bee hive represents hardwork and resilience to one's environment. Finally, the top bear child represents no longer hiding behind a mask for others.



Original Ideation Sketch





Sarah Kemp, "Totem Pole" Details, 2023



Bear Totem

2022

Cast and Sculpted Porcelain Ceramics

6" x 5" x 9"

This piece was inspired by the self-discovery and connection I found with the Bear as a spiritual totem animal. This object is a stand along totem that represents my connection with my inner guidance of healing and connection to the Earth. The fur carvings rippling into celestial blues and the gold moon motif on a sleeping doll reflects my spiritual nature.



Original Ideation Sketch



Inner Child Totem

2022

Cast Porcelain Ceramics

6" x 5" x 8"

Inspired by the mindful discover of nurturing one's inner child. This totem represents the protection of one's child self and the importance of allowing your inner child to live freely, even in adulthood. The doll cradles and protects the radiating child form from within and allows it to shine through under its protection.



Original Ideation Sketch



Phoney Well-Being

2023

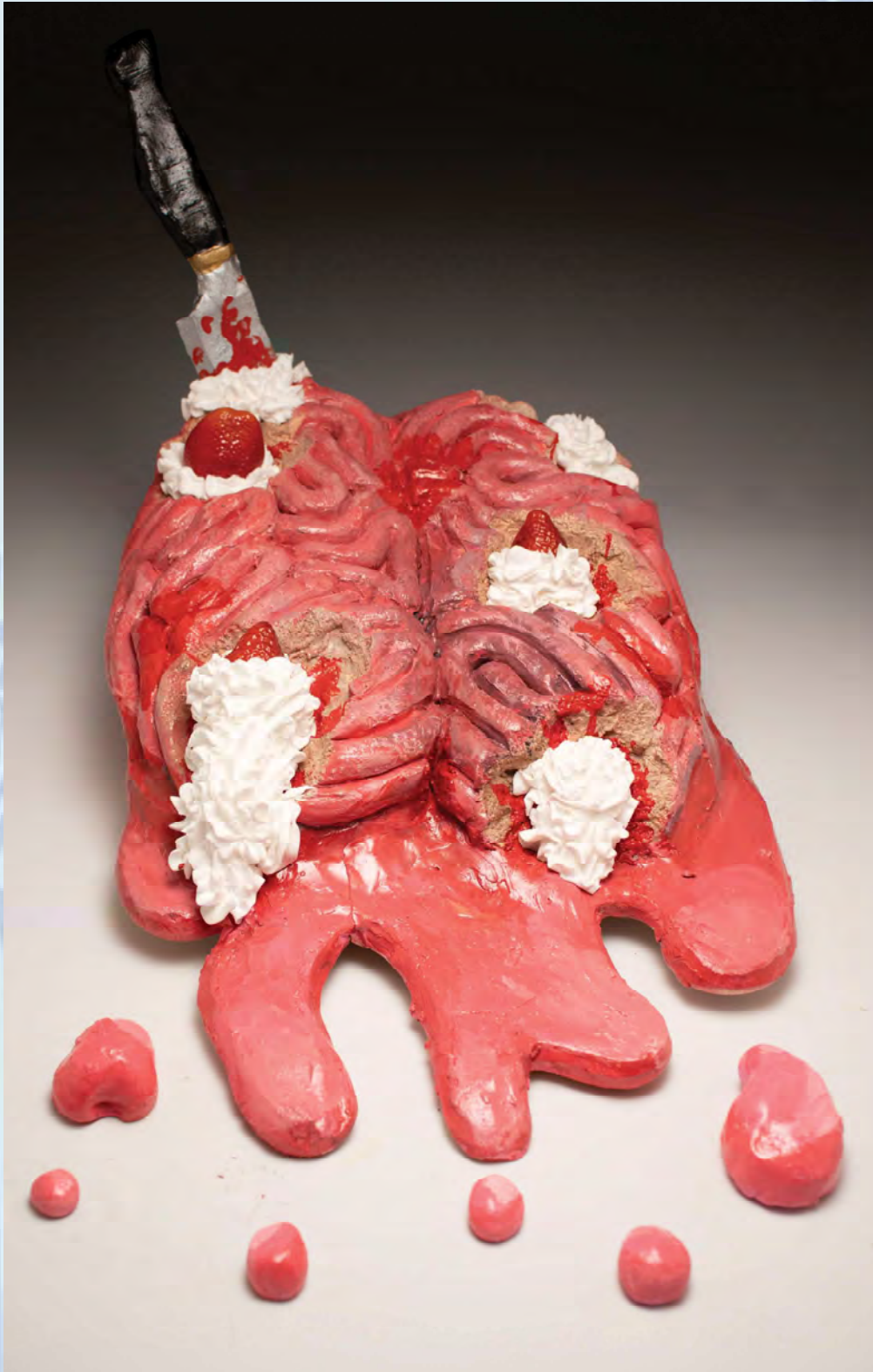
Ceramics, Acrylic Paint, and Spackle

11" x 14" x 6"

This piece was created after a mindful realization that I am addicted to excessiveness, sweets, music, objects, anything to fill a void. This internal void in my heart is filled with an array of different substitutes for lack of loving myself and needing to be more mindful of the world around me. Being vulnerable in showing how I use objects and words as temporary happiness.



Original Ideation Sketch



Take a Bite Out of Me

2023

Ceramics, Acrylic Paint, and Spackle

14" x 29" x 12"

This piece was inspired by how I felt toward the end of this year. I made this piece to be more aware of my feelings and why I felt like everyone kept taking pieces of me. I learned that people will come in and out of your life and take part of you with them, but they leave a part of themselves behind as well.

My brain being picked at, even offering up parts of myself I shouldn't like cutting into my own brain, but little fruit of others are left behind. All of this helps shape my mind.



Original Ideation Sketch



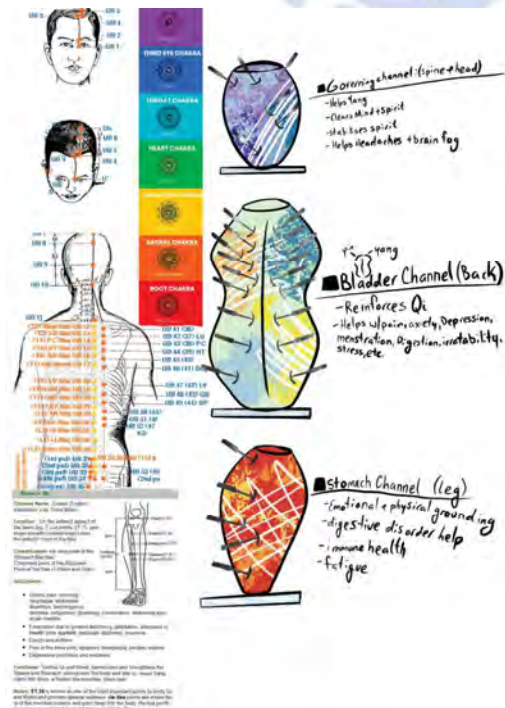
Pain

2023

Assembled Glass and Metal Needles

10" x 10" x 14"

Initial inspiration for this piece was acupuncture and it's ability to heal one's physical and mental pain. Through the creation of this piece I wanted to highlight the pain someone feels more than the healing aspects of my idea. The vase mimicks the shape of someone's back with an indentation to refer to one's spine. The needles show points in acupuncture that connect with stress relief, pain, digestion, menstruation, and irritability. All aspects in life that can make you feel more miserable and less mindful of everything around you, making you only focus on the pain.



Original Ideation Sketch



In The Making

2023

Ceramics, Acrylic Paint, and Assembled

Glass

15" x 9" x 21"

Inspired by the idea that experiences shape who you are. This piece shows how ceramics and glass help shape who I see myself as, being a maker. The mindful awareness that one may feel incomplete and still under construction, and welcoming that change. I made this piece to show that I am still being shaped by everything around me, in additive and subtrative ways, I will change and I want to celebrate that and it's beauty.



Original Ideation Sketch



Empty

2023

Assembled Blown Glass

6" x 5" 13"

This piece was inspired by a collection of poems in the book, "Homebody" by Rupi Kaur. I refer back to reading poetry when I need inspiration or to think about certain emotions more deeply. This vase shows how digging for happiness in places you won't find it will leave you empty. The spheres represent the falsehoods you use to try to fill that hole. Reflecting the feeling of looking for happiness in places and possessions that will never hold.



Original Ideation Sketch



Self-Healing Totem

2021

Assembled Blown and Sculpted Glass,
Clay and Wire
8" x 7" x 11"

This piece was created as my first ever totem. It represents the fracturing of one's self as you pretend to be okay. The form inside is inside this breaking barrier with all the chaos. The mask is cracking from the facade and reveals a sad interior through the glass. All inscribed with an intention, "May this totem serve as a reminder to trust my healing journey. Learn through my love and pain. All on my journey to being happy, healthy and free."



Original Ideation Sketch



Inscription On The Back



Drowning

2023

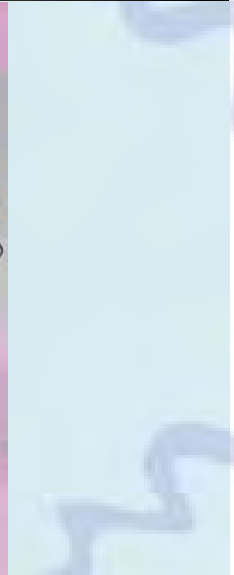
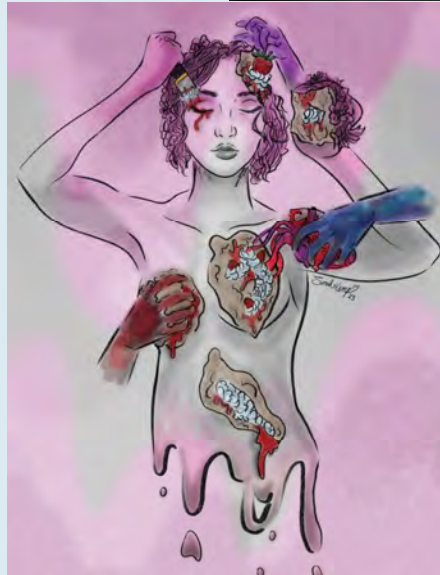
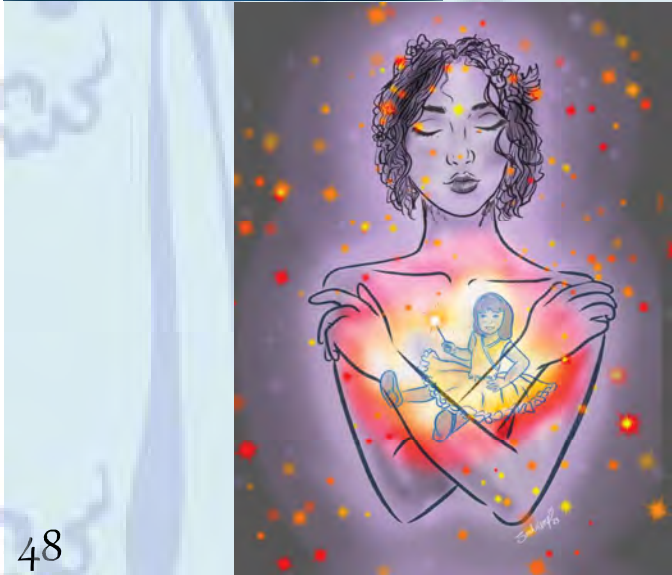
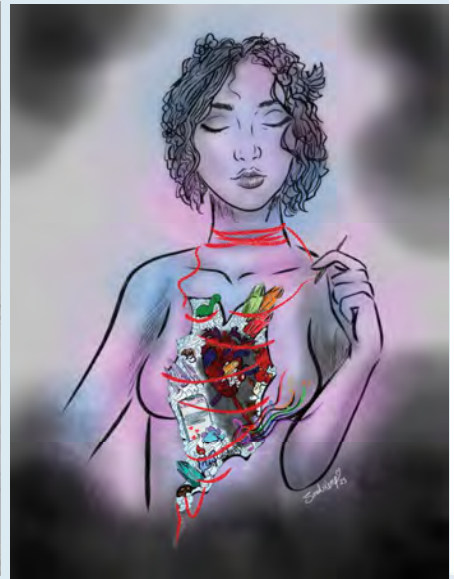
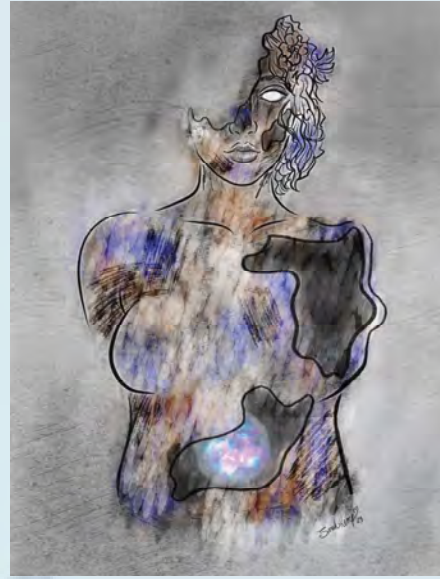
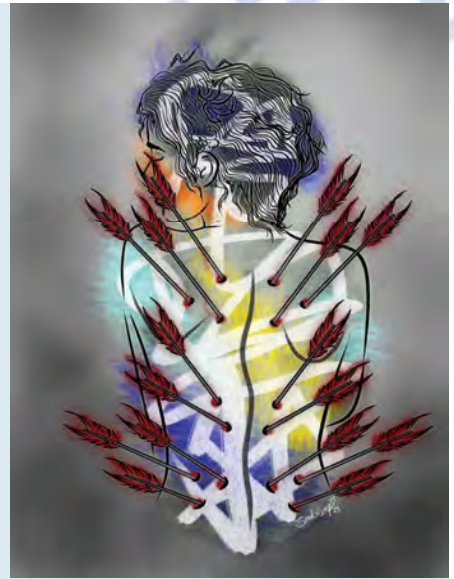
Cast Glass And Acrylic Paint

14" x 6" x 19"

Inspired by the feeling of being overwhelmed with everything around us. I made this piece to relate how living sometimes feels like your drowning. The weigh of everything is heavy on your shoulders and you can't seem to find which way is up. I chose to make this monumental casting to represent this feeling with a massive presense and appearance to everything else. The hand inpressed into the glass shows the helplessness we feel as we are consumed by everything around us. Showing how we can get lost from mindfulness, and feel lost.



Original Ideation Sketch



Mind-Scape: A Collection of Drawings

2023

Each 8" x 11", formatted in a 42" x 46" space

Digitally Illustrated Drawings

This collection of drawings was created because of a need. I needed to reconnect with my objects after completion because they felt unfulfilling. The emotions were processed, but no longer felt connected to me. These drawings connect my emotions to the objects I created, each to a respective piece. Through their creation I feel more personally connected to these objects again, and their purpose within my self-discovery.



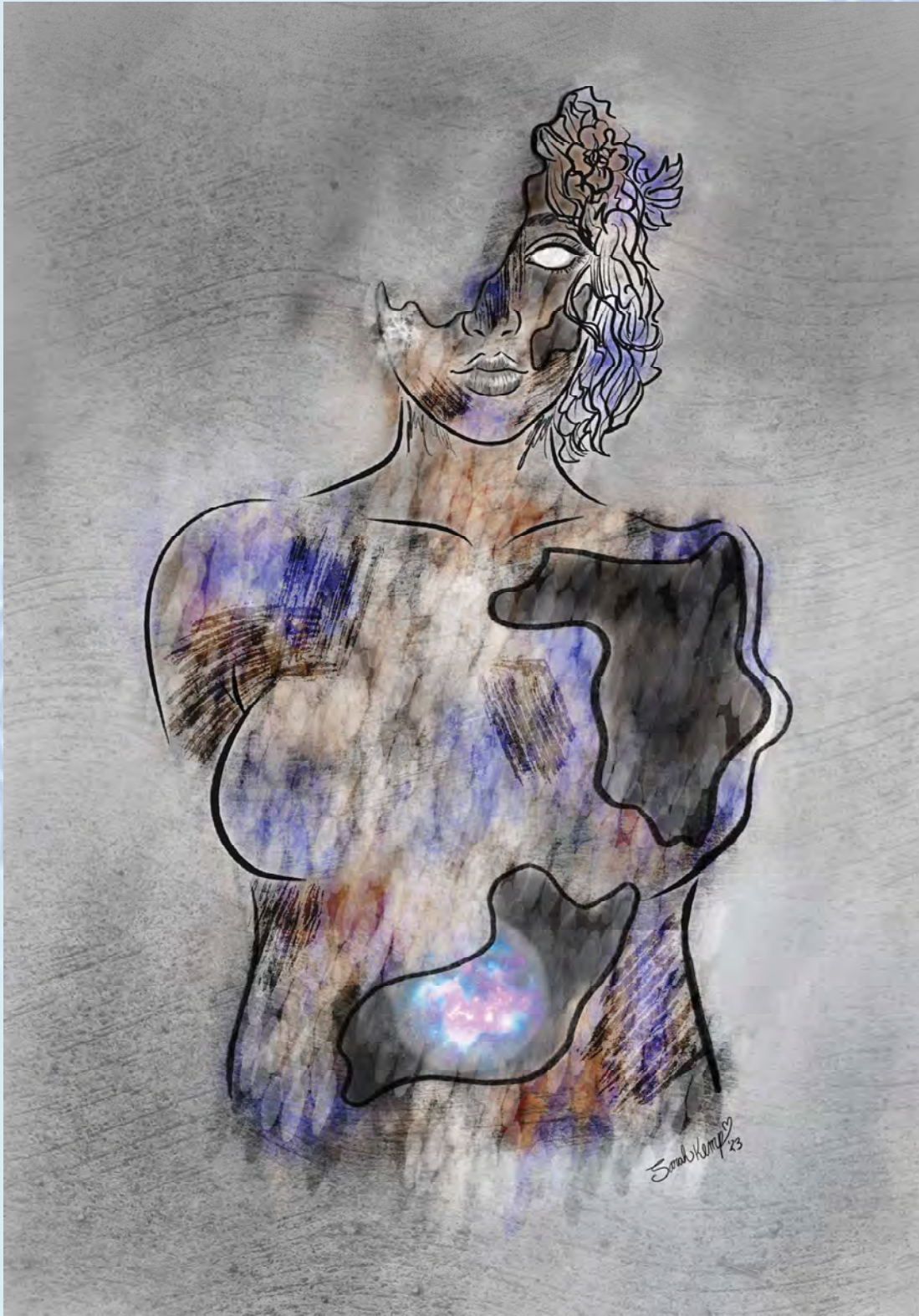


Sarah Kemp, "Bear Totem", 2023



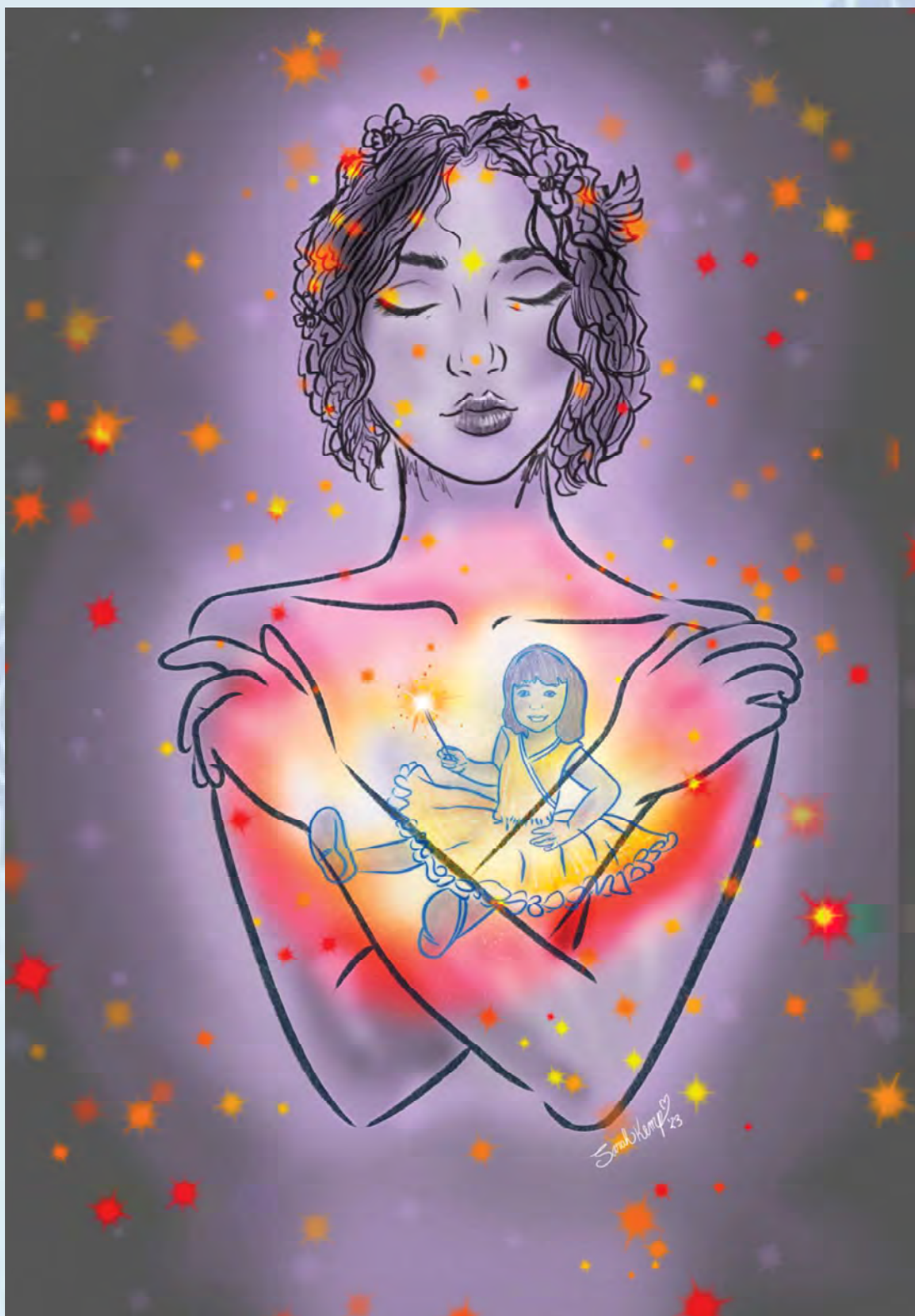


Sarah Kemp, "Empty", 2023





Sarah Kemp, "Phoney Well-Being", 2023





Sarah Kemp, "Take a Bite Out of Me", 2023

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Sarah Kemp, "Ocean's Wonder", 2022



Sarah Kemp, "Cereal Bears", 2023



Sarah Kemp, "Magic Cake Vase", 2022



Sarah Kemp, "Luv Desserts <3", 2021



Sarah Kemp, "Cherry Pie", 2022



Sarah Kemp, "Family of Hands", 2021



Sarah Kemp, "Banana Puddin", 2021



Sarah Kemp, "Wall Vase", 2021



Sarah Kemp, "Breaking Free", 2023





Sarah Kemp, "Decanter & Snifter Set", 2021

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EDUCATION

Cleveland Institute of Art, Cleveland, Ohio
Bachelor of Fine Arts in Glass
GPA at Graduation: 3.7

May 2023

EXPERIENCE

Cleveland Institute of Art, Cleveland, Ohio

Holiday Sale Vendor

December 2022 and 2021

- Designed and produced a range of products in glass, ceramics, and acrylic in the form of cups, bowls, vases, sculptures, and jewelry
- Ran register and floated to converse with customers in the support of myself and the other artists selling working

Teaching Assistant, CIA Continuing Education Program

April-February 2022

- Assist with adults students in basic and advanced glass blowing

Lowe's, Sandusky, Ohio

November-April 2021

Customer Service Representative

- Interact with customers and aid in all customer service objectives in person and on the phone
- Handle refunds, complaints, aid and understanding, as well as maintain system programs in stock and storage

AWARDS/HONORS

Cleveland Institute of Art
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Awarded based on merit and GPA

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EXHIBITIONS

Cleveland Institute of Art, Cleveland, Ohio

Risk + Discovery, Cleveland Institute of Art

June-April 2023

- Contributed one piece to the show as a current student in glass as the show showcased 50 years of glass at the Cleveland Institute of Art

2023 Spring Show, Cleveland Institute of Art

April 28-25, 2023

- Participated in the display of glass and ceramic art with one piece of glass and mixed media

Values of Craft, Cleveland Institute of Art

February 2022

- Co-curated and participated in a junior craft show, contributing five glass and mixed media pieces

LEADERSHIP

Cleveland Institute of Art, Cleveland, Ohio

May 2023-November 2021

Glass Guild Secretary

- Assisted with the production of all glass items to sell and raise money for education trips, raising over 12k to go to the Corning Museum of Glass, attend the Glass Art Society Conference in Tacoma, Washing in 2022. Also funding a trip to Murano, Italy in 2023.
- Attended all school club meetings and took notes of upcoming events and issues within the school or club environment

PUBLICATIONS

Cleveland News, Cleveland, Ohio

April 20, 2023

- Fifty years of creativity in studio art glass explored in Cleveland Institute of Art exhibition. Cleveland Plain Dealer, Steven Litt. Cleveland Institute of Art, Cleveland, Ohio.

CONFERENCES AND WORKSHOPS

Pilchuck Glass School

Session 4: Inclusions with James Devereax and Louis Thompson July 2023

- Glass blowing techniques of adding inclusions through hollow solids and solid sculpted forms, James Devereax & Louis Thompson, Pilchuck Glass School, Stanwood, Washington

Glass Art Society 2023 Conference

May 2022

- 2022 GAS Conference, Glass artwork demonstrations, lectures & vendors, Glass Art Society, Tacoma, Washington

MEMBERSHIPS

Glass Art Society

August 2024 - August 2020

Student Liaison, Cleveland Institute of Art

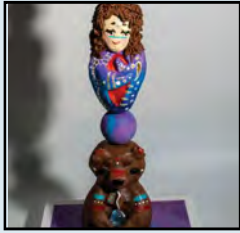
May 2023 - August 2020

- A non-profit organization dedicated to connect, inspire, and empower the global glass community

SKILLS

- Manual Skills in Glass: Knowledge of hotshop, cold-working, casting, kiln-working equipment in glass(furnaces, reheating chambers, kilns, torches, belt sander, etc.)
- Manual Skills in Ceramics: Knowledge of potter's wheel, mold-making, porcelain casting, glaze mixing, and kiln firing equipment (pottery wheel, kilns, wood-fire kilns, scales and glaze mixtures, etc.)
- Basic knowledge in welding and woodworking
- Digital Skills using: Adobe Illustrator, Rhinoceros 7 (3D Modeling), Procreate, Glowforge (laser printer), and Cura (3D Printing in PLA and Resin)

Portfolio and references available upon request



01



02



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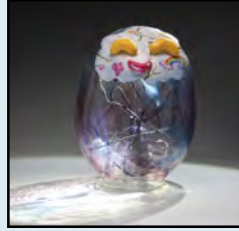
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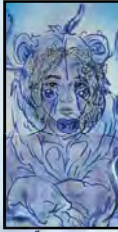
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11a



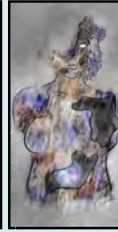
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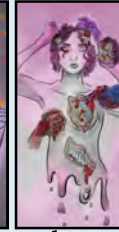
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11g



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Thesis Work Contact Sheet

01- "Totem Pole", 2023, Hand-built Ceramics, Acrylic Paint, Sculpted & Cut Glass, Wood, and Steel, 24" x 24" x 85"

02- "Bear Totem", 2022, Cast and Sculpted Porcelain Ceramics, 6" x 5" x 9"

03- "Inner Child Totem", 2022, Cast Porcelain Ceramics, 6" x 5" x 8"

04- "Phoney Well-Being", 2023, Ceramics, Acrylic Paint, and Spackle, 11" x 14" x 6"

05- "Take a Bite Out of Me", 2023, Ceramics, Acrylic Paint, and Spackle, 14" x 29" x 12"

06- "Pain", 2023, Assembled Glass and Metal Needles, 10" x 10" x 14"

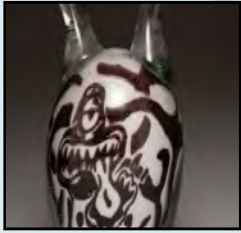
07- "In The Making", 2023, Ceramics, Acrylic Paint, and Assembled Glass, 15" x 9" x 21"

08- "Empty", 2023, Assembled Blown Glass, 6" x 5" x 13"

09- "Self-Healing Totem", 2021, Assembled Blown and Sculpted Glass, Clay and Wire, 8" x 7" x 11"

10- "Drowning", 2023, Cast Glass And Acrylic Paint, 14" x 6" x 19"

11a,b,c,d,e,f,g,h- "Mind-Scape: A Collection of Drawings", 2023, 8" x 11", formatted in a 42" x 46" space, Digitally Illustrated Drawings



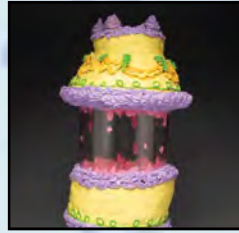
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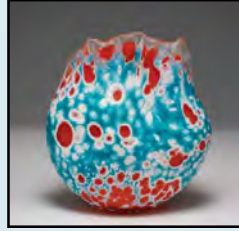
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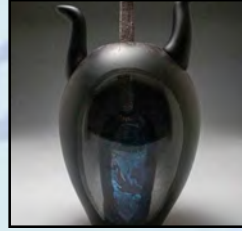
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Other Work Contact Sheet

13- "Monster Bunny", 2022, Blown Glass, 5" x 4" x 14"

14- "Ocean's Wonder", 2022, Blown Glass, 5" x 4" x 10"

15- "Cereal Bears", 2023, Ceramics, Spackle, Acrylic Paint, Glitter, & Resin Encased Cereal, 11" x 18" x 8"

16- "Magic Cake Vase", 2022, Assembled Blown Glass, Ceramics, and Acrylic Paint, 8" x 8" x 23"

17- "Luv Desserts", 2021, Sand Casted Glass and Resin, 9" x 9" x 3.5"

18- "Cherry Pie", 2021, Assembled Pate De Verre and Flame-Worked Glass 10" x 8" x 2.5"

19- "Family of Hands", 2022, Casted Glass, 36" x 6" x 11"

20- "Banana Puddin'", 2021, Assembled Pate De Verre, Kiln-Formed Glass, and Spackle, 10" x 5" x 2.5"

21- "Wall Vase", 2021, Blown Glass, 6" x 2" x 6"

22- "Breaking Free", 2023, Assembled Glass, Acrylic Paint, and Rail Road Spike, 16" x 8" x 14"

23- "Strawberry Shortcake Bear", 2022, Blown glass, 5" x 5" x 11"

24- "Decanter & Snifter Set", 2021, Assembled Blown Glass, 11" x 6" x 16"