

**1. To Get To the Other**

collaboration with Charlie Schneider  
unfired stoneware, wood, resin, water  
2011

*This collaboration references the form of a crosswalk and uses the reflective quality of water to create visual and physical connections between the two artists, between the artists and the viewers, between the exterior space beyond the windows and the gallery space within, and between life and death. Roughly one thousand pounds of wet clay surround the wooden troughs, cracking and separating as it dries, producing a visceral sensation of impending collapse and flood.*

**2. City Souvenirs**

porcelain, steel, artist, public participation  
2010 – Present

*Identifiable by an embroidered uniform, hand-fabricated steel cart, and blocks of wet porcelain, I walk through neighborhoods in search of signature architectural details that visually and culturally define each place. By making direct impressions of these hallmarks in clay and inviting passersby to do the same, I build collections of objects that evidence the relationship between individuals and the urban landscape.*

**3. City Souvenirs (Museum of Contemporary Photography, Chicago)**

porcelain, steel, wood, sand, photographs from the collection  
2013

*The clay acts as a conduit to heighten an individual's sensation of touch and physical connection to their surroundings, and the resulting impressions become records of particular moments between people and places. Installed in the gallery these fired porcelain objects become an interactive map and archive of the character of each particular place.*

**4. Snow Growth (Belden Ave., Chicago)**

Snow, aluminum flashing and other custom tools  
2011

*Chicago's fiercest blizzard in 30 years provided ample material for making ephemeral sculpture. As I built these forms on a street corner in Lincoln Park, several pedestrians stopped to have conversations about the project and some even helped to build it. The very next day, however, it became clear that whomever was responsible for clearing that portion of the sidewalk took their job very seriously—the snow cones were obliterated and only small chunks of them could be found amongst the snowdrifts.*

**5. Snow Growth (Belden Ave., Chicago)**

Snow  
2011

**6. Tools for Snow Growth**

paper, vellum, wheat paste, aluminum flashing, duct tape, plastic  
2011

*I abstracted the ephemeral experience of Snow Growth from city streets onto the walls and floor of a gallery with wheat paste. Viewers could walk through and on this space to more closely examine the handmade tools for this project.*

**7. The [Un]Employment Studio (Natsoulas Gallery, Davis CA)**

porcelain, glass, paper, quarters, public participation  
2012

*The [Un]Employment Studio is a participatory project that questions and conflates the value of money, labor, and the art object. Provided with a pound of porcelain and two quarters as a mold, participants are invited to work under contractual agreement at The [Un]Employment Studio on an hourly basis. During this time, employees use a hand replication process to make as much porcelain money as possible, thereby constituting their hourly wage for which they will be compensated in equivalent US currency. Sets of the porcelain money are, in turn, sold to collectors and investors who value the handmade, the time, and the discipline necessary to produce unique objects.*

**8. The [Un]Employment Studio**

porcelain, glass, paper, quarters, public participation  
2012

*During the exhibition, porcelain quarters are sold for 25 cents each. This money is used to pay the wages of employees at The [Un]Employment Studio. Most employees report a sense of elation after making money, regardless of when or whether their minted wages come through. There is ongoing conversation while making money about what employees do to make money in 'real life', economic struggles, the value of labor, etc.*

**9. Moment to Moment (Flash Atolye Project Space, Turkey)**

terracotta, public participation  
2013

*Moment to Moment was a participatory project at Flash Atolye in Izmir, Turkey. Gallery attendees were invited to take multiple handfuls of wet clay from a container labeled 'present' ('simdiki zaman'), form them into balls, and throw them at the text target 'future' ('gelecek zaman') on the wall. Over the course of the Opening, roughly 175 kilos of the 'present' were aimed at the 'future.'*

**10. Moment to Moment**

terracotta  
2013

*Like a ball of wet clay pressed into your hand, the present can be a sticky thing. Like a ball of wet clay clumsily hurling through the air, the path of our movement forward is shifting and irregular. Like the surprising texture of wet clay splattering against a wall, the future is unknown. Everything is temporary: the wet clay hardens, peels and falls, thereby revealing a future that has already become a past.*