



Susan Beiner: *Synthetic Reality*







SUPPORTERS OF  
SYNTHETIC REALITY

Arizona State University Herberger College of the Arts

Ceramic Leaders at Arizona State University

The Independence Foundation, Philadelphia,  
Pennsylvania

Beiner Family members

Joseph Dung

Midge and Jerry Golner

Phil and Marge Kalodner

Sara and David Lieberman

*Synthetic Reality*, gallery installation at the Ceramics Research Center.

Glazed ceramic, foam, polyfil, 2008





## INTRODUCTION

What you see is not always what you get. In our digitized, Photoshopped world, reality is often altered and manipulated. Reality TV shows seem unreal. With today's technology, many products we use daily are manufactured with artificial materials or manipulated DNA, reshaping what was once all natural. Ethical issues continue to challenge these advancements. What are the costs of scientific efficiency versus environmental and health concerns?

Taking over a year to complete, *Synthetic Reality* is the most ambitious mixed-media installation project created by Arizona State University ceramic faculty member Susan Beiner. The project was presented in the summer of 2008 at the ASU Art Museum's Ceramics Research Center and was an unqualified success by engaging our visitors on multiple levels: sheer beauty, complexity of design and scale, and stimulating public discourse on local and global issues which impact us all.

With her recent investigation into fields of scientific inquiry that are sometimes contradictory, she employs an artistic strategy that mirrors those variables: natural and contrived, minimal and baroque, and handmade versus industrial. The repetition of forms, similar to cloning, becomes an artificial environment transporting the viewer into another world, at times familiar yet foreign. *Synthetic Reality* is a tour de force, an heroic effort having the potential to enlighten us on the growing complexities of our lives.



Trained in classical ceramic forms, Beiner's career has steadily progressed from an object maker influenced by eighteenth century European court porcelains to the creation of large scale environments. Leading a trend in the ceramics field where artists are not confined to the past but embrace an interdisciplinary postmodernist

approach to their studio practice, Beiner utilizes any materials that are appropriate to realize her vision.

I would like to thank Susan for her dedication to and execution of *Synthetic Reality*. Her boundless energy directed to this project was an inspiration for everyone involved. Kathleen Vanesian, a Phoenix-based arts writer, collector and advocate, provides the reader with an insightful perspective on Beiner's work and how artists find inspiration from myriad sources. Both Darien Johnson and Daniel Swadener did a splendid job in photographing the work. Given the complexity of the installation, they rose to the challenge admirably. A project of this magnitude provides both challenges and rewards, requiring the support of many people. As always, staff members of the ASU Art Museum were true collaborators, undaunted by unforeseen problems. Lastly, to all the investors and patrons who supported Susan's efforts and for the presentation at ASU, my heartfelt thanks.

Peter Held, Curator of Ceramics  
ASU Art Museum, Ceramics Research Center

*Allegory*, 8 x 9 x 6 in. Glazed porcelain, 2004





## ACKNOWLEDGEMENT

*Synthetic Reality* would not have been realized without the involvement of some key individuals who played an important role in my career development. The focus and intensity to complete this project was very demanding at times, but thanks to some very special



individuals, I was able to possess the wherewithal to complete it.

Foremost, thank you Peter Held, Curator of Ceramics at the ASU Art Museum's Ceramics Research Center, for providing the opportunity to exhibit and produce this catalogue.

My heartfelt thanks to Jeff Guido, Artistic Director of The Clay Studio, Philadelphia, for nominating me for the Independence Foundation Artists Grant and for all his invaluable encouragement in the development of the idea for this project, his undying friendship and support for getting me back on track.

My deepest appreciation goes to Darien Johnson for his devotion into this project's development, facilitation and documentation. In so many ways, you helped me consistently throughout the entire project while working on your own artwork. It has been a very special experience working together, one which I will always cherish. Most of all, thank you for being my friend, my coach and teaching me the "rules."

Additional thanks goes to Stephen Johnson, Chief Preparator for the ASU Art Museum, for his more than perfect installation of the exhibition and Rico Piper for his constant support and fast building skills. Special thanks to Ryan Murray for his keen sense of invention in assembling and installing. Thanks too, for all the students who contributed their time and energy on various tasks: Mary-Beth Buesgen, Evan Pomerantz, Whitney Espinosa, Ben Tixler, Jennifer Brandon and Kurt Thompson.

I'm honored to have the generous financial support from many foundations, institutions and individuals, ensuring the success of this project. The Independence Foundation, Philadelphia and Arizona State University's Herberger College of the Arts awarded artist grants enabling me to realize this project. Thank you to all the investors and supporters that contributed to the production of this catalogue, listed on page 2.

This project has been the culmination of two years of intense yet satisfying work, which has motivated me to reach further into the next phase of hybridized plant life.

Susan Beiner

*Untitled Drawing 1*, 42 x 54 in. Mixed media on paper, 2008,  
Collection ASU Art Museum, Gift of the artist





*Synthetic Reality*, wall section (side view), 28 x 9 feet









*Synthetic Reality*, wall section, 28 x 9 feet, 2008 (detail left)



## FORM AND DYSFUNCTION: *The Synthetic Reality of Susan Beiner*

by Kathleen Vanesian

For thousands of millennia, human beings have felt driven to experiment with and outright exploit the world around them. Too often, the result of such unrestricted experimentation and exploitation dead-ends in irreversible destruction.

Humanity's overall track record in this regard has been unflinching. By the late Pleistocene period, rudimentary man, armed merely with crudely sharpened flint- and obsidian-tipped sticks, began his unconscious campaign to wipe out most of the megafauna roaming the earth at that time.<sup>1</sup> In more recent industrial days, he has gloried in creating toxic plastic substances incapable of biodegradation,<sup>2</sup> has mowed down rain forests, has burned fossil fuels at such accelerated rates that the earth's ozone layer has been diminished and wreaking havoc with global climate, and has irrevocably poisoned and polluted air, land, lakes and seas. Not content with devastating the macrocosm, post-modern techno types have begun splicing, dicing and rearranging genes, manipulating molecular structures and biochemically modifying food crops, inevitably contaminating traditional plant and animal sources and affecting consumers in yet unforeseen ways.<sup>3</sup>

It is this inexplicable and often unbridled human compulsion to experiment without regard to harmful consequences that informs the extraordinary sculptural installation of ceramic sculptor Susan Beiner in *Synthetic Reality*, an exhibition originally mounted at Arizona State University Art Museum's Ceramics Research Center from March 15 to August 2, 2008. Fired by the artist's



fascination with biotechnology and its untoward ramifications, *Synthetic Reality* is Beiner's first installation work and the largest piece she has ever created. Her monumental environment, composed of glazed clay, Plexiglass and polyester-filled vinyl, was made possible by an Independence Foundation grant she was awarded in Philadelphia, where she was living at the time she conceived her project.

According to the artist, *Synthetic Reality* is essentially "... about what has been happening in our world and environment, and how technology has combined with the naturally-occurring and organic. Biotechnology's current use of cloning, hybridization, artificial selection and other technologies in the quest to make 'something better' in reality has created unexpected ramifications that have and will make our world a worse place in which to live."<sup>4</sup>

The effect of industrialization on her personal vision of the world is clearly evident in Susan Beiner's art. Born in Newark, New Jersey, she was raised in the mid-central New Jersey suburb of Elizabeth, which she describes as a place with a hint of industrialism, a factor she believes connects to everything in her life.<sup>5</sup> Her father, a laboratory chemist in the pharmaceutical industry, hybridized and grafted flowers as a hobby when the artist was growing up; early on, Beiner shared her father's interest in growing things and manipulating nature.

*Stoneflower*, 18 x 16 x 11 in. Glazed porcelain, foam, polyfil, 2006

*Stems*, variable dimensions, Glazed ceramic, foam, polyfil 2008 (right)







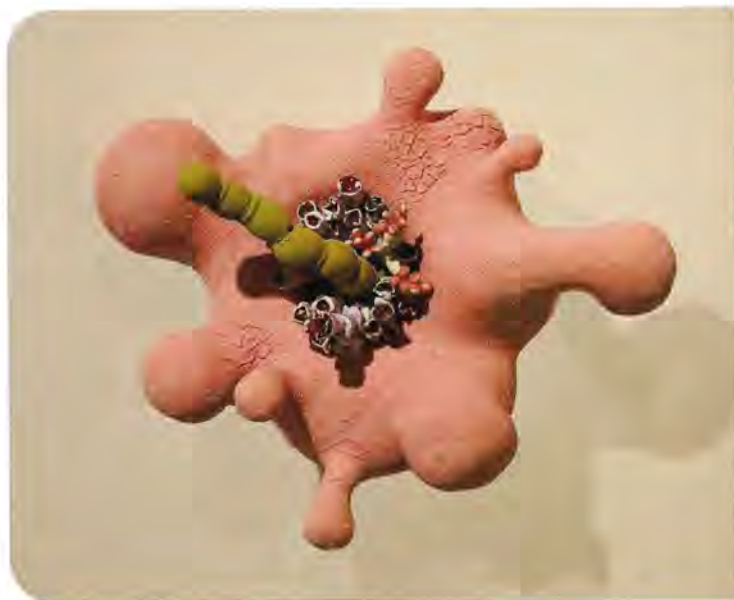




Later, as the artist became acutely aware of pressing environmental, health and food safety issues, father and daughter would discuss the similarity of materials used in both drugs and ceramic glazes.

Susan Beiner attended Rutgers University in Newark, New Jersey (ironically, the heavily industrial birthplace of the first commercially made plastic, known as celluloid). Before the artist focused on ceramics, she had been trained as a painter. Dissatisfied with the lack of dimensionality in painting, she quickly gravitated towards clay with its endless malleability and ability to render objects in three dimensions. Beiner's graduate ceramics studies at the University of Michigan at Ann Arbor – within easy driving distance of Detroit, America's legendary Motor City – was yet another profound visual influence for the artist.

In Beiner's visionary dystopia brought about by unchecked technological tweaking, gigantic nuts, bolts and screws as well as twisted alien life forms and sinister sword-like "grass" blossom menacingly from a 28-foot wall, transforming into a mysterious, strangulating expanse sprouting against a venomous chartreuse backdrop. Disorienting and overwhelmingly chaotic, Beiner's attractively configured world morphs from land-rooted garden of mutations to swaying underwater vista,<sup>6</sup> depending on the inclination of the viewer. The artist's wry, perhaps unintentional, visual pun about "screwing with nature" is inescapable to even the most casual observer as he attempts to take in Beiner's baroque panorama. In addition, not content with merely covering a gallery wall, the artist has fashioned a field of strange, hand-sewn vinyl floral forms in Hello Kitty pink and sulfuric acid yellow that snake skyward from the floor, rooted in plexiglass domes through which the viewer, like Alice in Wonderland, must carefully navigate. These domes are suggestive of greenhouses and



controlled artificial breeding, to which mollusk-like creatures (or mutant leaves or disembodied lapping tongues, depending on one's imagination) cling. Susan Beiner's seemingly limitless forms, each jockeying for a prominent position in the artist's surreal landscape, have such striking presence that the viewer might easily expect them to begin moving at any time.

Like Postwar Japanese artist Yayoi Kusama, Susan Beiner is driven by obsession with the infinity of repetition and accumulation. However, in Beiner's case, it is more the infinity of non-repetitive form that powers her work, in which she continually restructures common objects the way contemporary scientists currently modify the genetic building blocks of plants and animals. And only the artist's all-consuming compulsion towards her deadly serious subject could have pushed her to complete such a physically daunting project in the less than hospitable physical environment of Arizona's desertscape. Over an unbroken period of a year and a half, Beiner used a primitive assembly line to cast a number of individual

*Synthetic Reality*, wall detail, 28 x 9 feet, 2008

*Probe*, 16 x 18 x 8 in. Glazed porcelain, 2008



clay bases from molds, to which she adhered slip-cast clay objects she then individually sculpted into unique, non-repetitious shapes. For her, the ensuing forms, often beginning as scavenged trash like Styrofoam take-out containers, hardware and other found objects, are “. . . new hybrids of shapes that are related to technology, as well as organic shapes.”<sup>7</sup> Like some mad cake decorator, she wielded pastry bag-like applicators filled with clay slip and paste to affix thousands of these reshaped components to her base forms.

In a stifling spray booth under an unrelenting Arizona sun, the artist then built up multiple layers of glaze on her impenetrable thicket of futuristic forms, beginning with a white base glaze, on top of which she added various other colored glazes to reproduce the iridescence one sees on an oil-slicked puddle after a good rain. Her consequent candy-colored surfaces, nuanced and seductive, are overtly gestural and outright painterly, slipping and sliding in rivulets of luscious hues. Reminiscent of the rich, free-flowing Tang Dynasty glazes of the Sancai (literally “tri-colored”) ceramic tradition (618-907 A.D.), Beiner’s masterful color glazing prevents her work from being irredeemably negative or oppressively didactic.

Susan Beiner’s concern with biotech tampering is nothing new in the world of visual arts. Other artists, most notably Critical Art Ensemble, a collective of five artists working in various media, with the self-proclaimed objective of “. . . exploring the intersections between art, technology, radical politics and critical theory,” have skewered biotechnological “progress” via mordantly satirical art pieces since 1987.<sup>8</sup> However, Beiner’s much more subtle approach is essentially antithetical to CAE’s, relying on ornate, yet ominous, visual beauty, ironically grounded in the organic medium of clay as well as



*Vector 2*, 2007, 15 x 7 ½ x 7 ½ in. Glazed porcelain, foam, polyfil, 2007  
*Pear Bottom Teapot*, 9 x 13 x 7 in. Porcelain, silver luster, 1999 (right)



mythological presentation to make her well-honed point. Without judgment, she presents her vision of a world hobbled by the rush to technological testing, as alluring as it is toxic.

*Synthetic Reality* is an elegant, yet cautionary tale that could be considered a lyrical, post-modern take on the Greek myth of Pandora's Box. This centuries-old myth is the classic allegorical presentation of how evil, sin, disease and destruction were introduced to the world. Like Eve in Judeo-Christian history, according to the ancient Greeks, Pandora was the first woman on earth, created by order of Zeus and crafted by his son, Hephaestus, the god of fire, craftsmanship and technology, who was worshipped in early Greek manufacturing cities. All the gods in the pantheon bequeathed upon her various qualities including beauty, grace, persuasion, musical talent even deceit. Multi-talented Pandora, compelled by her sense of curiosity, another gift from the gods, eventually opened a jar<sup>9</sup> she was specifically told by Zeus not to open. In doing so, she unleashed every evil and misery, known and unknown, to humankind, into the world. The only thing remaining in her jar after the escape of the horribles was hope.

Like the evils uncorked by the curious Pandora, biotechnology's tinkering with nature has set loose uncontrollable forces into the natural world, ones that cannot be stuffed back into the jar. Indestructible synthetic polymers, nuclear waste, untreatable toxic poisoning of land and water, industrial blight – the litany of technology's questionable contributions to human history is long and the prognosis for recovery not particularly sunny. Like the last remaining item in Pandora's jar, all we have is hope, which, in the face of the horrors that modern science has wrought and continues to wreak, just may not be enough.



<sup>1</sup> For a comprehensive overview of this phenomenon, as well as other problems created by industrialization and biotechnology, see Weisman, Alan, *The World Without Us*, New York: Thomas Dunne Books/St. Martin's Press, 2007.

<sup>2</sup> According to Dr. Anthony Andrady, a senior research scientist at North Carolina's Research Triangle, "[e]xcept for a small amount that's been incinerated, every bit of plastic manufactured in the world for the last 50 years or so still remains. It's somewhere in the environment." That half-century's total production now surpasses 1 billion tons." *The World without Us*, p. 126

<sup>3</sup> Cf. Eakin, Emily, "The Way We Live Now: Questions for José Bové – Unhappy Meals," *New York Times*, January 6, 2002.

<sup>4</sup> Interview with Susan Beiner June 10, 2008.

<sup>5</sup> Ibid.

<sup>6</sup> Beiner's installation eerily echoes man's efforts in the 1970s to rebuild dying marine reefs off the coast of Broward County, Florida, by dumping over 2 million truck tires onto the reefs, destroying the coral reefs and ecosystem in the area after storms moved the tires toward shore. See <http://www.dep.state.fl.us/waste/categories/tires/pages/osbornepilot.htm> for details of this project.

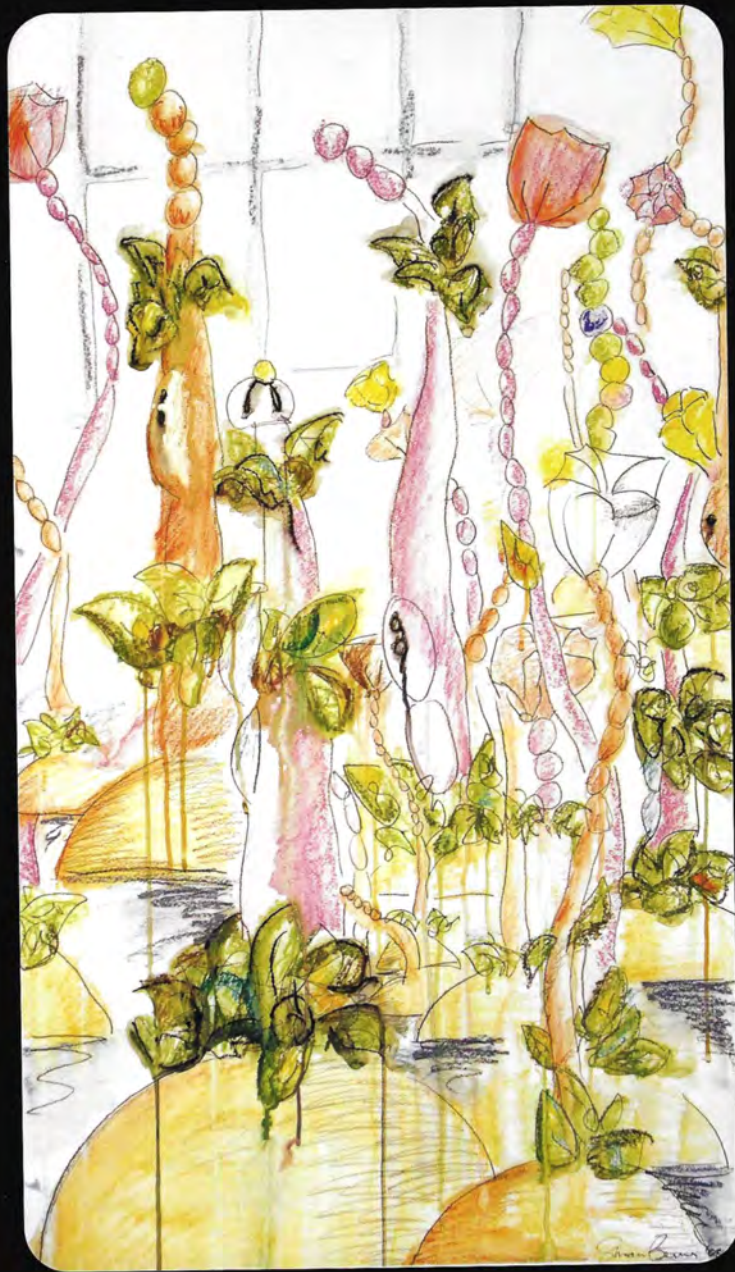
<sup>7</sup> Interview with Susan Beiner June 10, 2008.

<sup>8</sup> See, [www.critical-art.net](http://www.critical-art.net). The group has grappled with such subjects as biological warfare agents, genetically modified food and the ethics of eugenic and transgenic research. One of CAE's artists, university professor Steven Kurtz, was arrested for bioterrorism and charged in 2004 with felony mail and wire fraud in connection with his ordering of biological materials Kurtz was using in connection with a performance/installation piece he was creating. After 4 years on May 22, 2008, Kurtz was finally acquitted of all charges, which had arisen as a result of overzealous application of the Patriot Act.

<sup>9</sup> Controversy over the details of the Pandora myth rages on today. According to some sources, the mistranslation of the Greek word, *pitbos*, meaning jar, as "box" is usually attributed to the sixteenth century humanist Erasmus of Rotterdam when he translated Hesiod's tale of Pandora into Latin.

Kathleen Vanesian is an arts writer and critic currently living in Phoenix, Arizona. A graduate of the University of California at Irvine and Pepperdine University School of Law, Vanesian has also worked as a professional studio photographer. She has covered and reviewed the visual arts scene in the greater metropolitan Phoenix area since 1993. Her work has appeared in the *Phoenix New Times*, *Arizona Republic*, *Java Magazine* and *CityAZ*, as well as a number of national publications, including *artUS*, *Artnews*, *Fiberarts*, *American Craft*, *Ceramics Monthly* and *America West Magazine*.





*Untitled Drawing II*, 42 x 24 in. Mixed media on paper, 2008

*Stems*, Glazed ceramic, foam, polyfil, variable dimensions, 2008 (right)









## ARTIST STATEMENT



The most recent concerns in my work deal with making what is organic synthetic. In today's world, most everything is manufactured of artificial materials. This extends to what was once all natural; genetically altered foods, cloned animals and the hybridization of everything. Clay and ceramic materials, for the most part, are derived from nature, elements that are naturally mined from the earth. This has led me to use additional materials that are a result of an industrial process such as foam, Plexiglass and rubber. My use of excess has evolved to issues similar to those in urban sprawl – the sense of being surrounded by a manufactured and engineered environment.

My current work displays a shift from being a single-object maker to ideas about installation, covering an expanse of space. Installation allows me to reassemble shapes, attributes, qualities and quantities on a much larger scale, suggesting an essential connection to our physical space. My interest is fueled by elements of layering, fragmentation, multiplication, juxtaposition and complication. Intense, brilliant color reveals an obviously artificial manmade reality. Color is swirled together in rhythmic sequences mirroring the movement of microscopic organisms or aerial topography. The encrustations are abstracted from real plant life, allowing the viewer to proceed into the interior pattern of a stylized manufactured environment. As the viewer, you are challenged by your own perceptions of what is authentic and what is not.

*Synthetic Reality, (detail right)*













*Synthetic Reality*, (detail left)

*Vertical Transfer*, 43 x 28 x 18 in. Glazed porcelain, foam, polyfil, 2007



# ARTIST BIOGRAPHY AND SELECTED EXHIBITION HISTORY

Susan Beiner, Born in Newark, New Jersey, 1962

## EDUCATION

1993 *Master of Fine Arts, Ceramics*

University of Michigan, School of Art, Ann Arbor, Michigan

1985 *Bachelor of Fine Arts*

Rutgers University, Mason Gross School of the Arts, New Brunswick, New Jersey

2006-present

Assistant Professor, Ceramics Department, Arizona State University, Tempe, Arizona

## SELECTED ARTIST RESIDENCIES

Archie Bray Foundation for the Ceramic Arts, Helena, Montana

The Clay Studio, Philadelphia, Pennsylvania

European Ceramics Workcentre, Hertogenbosch, Netherlands

Experimental Pottery Work shop, Jingdezhen, China

International Ceramic Center, Guldagergard, Skaelskor, Denmark

John Michael Kohler Arts Center, Arts/Industry program, Sheboygan, Wisconsin

Watershed Center for Ceramic Arts, New Castle, Maine

## SOLO EXHIBITIONS

2008 *Synthetic Reality*, ASU Art Museum, Ceramics Research Center, Tempe, Arizona (catalog)

*Inspirations from Denmark*, LaCoste Gallery, Concord, Massachusetts

2002 *Out of Bound*, Robert Fullerton Art Museum, San Bernardino, California

*Screwed Teapots*, Avante Gallery, Cleveland, Ohio

The Clay Studio, Philadelphia, Pennsylvania

1997 Pewabic Pottery, Detroit, Michigan

*Opulence*, Clay Art Center, Port Chester, New York

## SELECTED GROUP EXHIBITIONS

2008 *Shared Journeys: Chinese/American Ceramic Art*, Jingdezhen Ceramic Institute, China

*All Fired Up – A Celebration of Clay in Westchester New York*, The Art Gallery of Lyndhurst, Tarrytown, New York

*Small Favors III*, The Clay Studio, Philadelphia, Pennsylvania

*Full and Spare*, Florida State University Museum of Fine Arts, Tallahassee, Florida (catalog)

2007 *Contemporary Castings*, University of Richmond Museums, Richmond, Virginia

*Mastery In Clay*, The Clay Studio, Philadelphia, Pennsylvania

*Faculty Exhibition*, ASU Art Museum, Tempe, Arizona

*Out of Hand*, Society of Contemporary Craft, Pittsburgh, Pennsylvania

*Tea*, Santa Fe Clay, Santa Fe, New Mexico

2006 *Craft Forms Invitational*, Wayne Art Center, Wayne, Pennsylvania

*Natural/Culture*, Santa Fe Clay, Santa Fe, New Mexico

*The Yixing Effect: Echoes of the Chinese Scholar*, Holter Museum of Art, Helena, Montana

*The Art of the Teapot*, Kalamazoo Institute of Art, Kalamazoo, Michigan

*Watershed 20<sup>th</sup> Anniversary*, The Society of Arts and Crafts,

Boston, Massachusetts

SOFA/Chicago, Ferrin Gallery, North Hampton, Massachusetts

2005 *Mastery in Clay 2005*, The Clay Studio, Philadelphia, Pennsylvania

*Clay From Molds*, John Michael Kohler Arts Center,

Sheboygan, Wisconsin

XXX, Santa Fe Clay, Santa Fe, New Mexico

2004 *Kilnopening.edu*, American Museum of Ceramic Art, Pomona, California

SOFA/Chicago, Thirteen Moons Gallery, Santa Fe, New Mexico

*Forms without Function*, Thirteen Moons Gallery,

Santa Fe, New Mexico

*Celebrating Nature*, Los Angeles, Craft and Folk Art Museum,

Los Angeles, California

*Steamin'*, Gallery Materia, Scottsdale, Arizona

SOFA/NYC, LaCoste Gallery, Concord, Massachusetts

2003 *Deliciously Decadent*, Princessehof Keramiekmuseum, Leeuwarden, The Netherlands

*Releasing the Mold: New Applications in Contemporary Ceramics*,

State University of New York, Brockport, New York

*21<sup>st</sup> Century Ceramics*, Columbus College of Art and Design,

Columbus, OH

*American Potters Working in the Realist Tradition*, Arkansas Art Center, Little Rock, Arkansas

*59<sup>th</sup> Ceramics Annual Exhibition*, Ruth Chandler Williamson Gallery,

Scripps College, Claremont, California (catalog)

2002 *Teapots Transformed: A Group Show*, SOFA/Chicago,

Ferrin Gallery, Northampton, Massachusetts

*Mastery in Clay*, The Clay Studio, Philadelphia, Pennsylvania

*Annual Resident Artist Exhibition*, The Archie Bray Foundation

Warehouse Gallery, Helena, Montana

*The Artful Teapot: 20<sup>th</sup> Century Expressions from the Kamm Collection*, national tour, (catalog)

*Embellished with Gold*, Arkansas Art Center, Little Rock, Arkansas

2001 SOFA/Chicago, Ferrin Gallery, N. Hampton, Massachusetts

*The Yixing Effect*, The Art Complex Museum,

Duxbury, Massachusetts (catalog)

*Excess*, Pewabic Pottery, Detroit, Michigan

*International Infusion III*, Sybaris Gallery, Los Angeles, California

*The Science of Craft*, Craft Alliance, St. Louis, Missouri

2000 *Our Cups Runneth Over*, The Society of Arts and Crafts, Boston, Massachusetts

*Color and Fire: Defining Moments in Studio Ceramics 1950-2000*,

Los Angeles County Museum of Art, Los Angeles, California (catalog)

*Sublime Servers*, Baltimore Clayworks, Baltimore, MD,

Jane Hartsook Gallery, Greenwich House Pottery, New York;

James Michener Museum, Doylestown, Pennsylvania (catalog)

## SELECTED PUBLIC AND CORPORATE COLLECTIONS

American Museum of Ceramic Art, Pomona, California

Archie Bray Foundation for the Ceramic Arts, Helena, Montana

Arizona State University Art Museum, Tempe, Arizona

The Clay Studio, Philadelphia, Pennsylvania

Currier Museum of Art, Manchester, New Hampshire

Danmarks Keramikmuseum, Guldagergard, Denmark

Detroit Institute of Arts Museum, Detroit, Michigan

Fine Arts Museum of San Francisco, San Francisco, California

Jingdezhen Ceramics Museum, Jingdezhen, China

John Michael Kohler Arts Center, Sheboygan, Wisconsin

Long Beach Museum of Art, Long Beach, California

Los Angeles County Museum of Art, Los Angeles, California

Princessehof Keramiek Museum, Leeuwarden, Netherlands

Racine Art Museum, Racine, Wisconsin

Renault, Corporate Design Techno Centre, France

San Angelo Museum of Fine Arts, San Angelo, Texas

XL Screw Corporation, Wheeling, Illinois

Yixing Ceramics Museum, Yixing, China



## AWARDS

2007 Artists Grant, Herberger College of the Arts, Tempe, Arizona  
Best Artwork, Arizona State University, Tempe, Arizona  
Mini Grant, Arizona State University, Herberger College of the Arts, Tempe, Arizona  
2006 Honorable Mention, The 4<sup>th</sup> World Ceramic Biennale, Korea  
Independence Foundation Artist Grant, Philadelphia, Pennsylvania  
Craft Forms Exhibition, 2<sup>nd</sup> Place Award  
Cups of Merit, Commission Award NCECA  
Teaching Study Skills Award, California State University, San Bernardino, California  
Red Heat: Contemporary Work in Clay Exhibition, Honorable Mention  
Viewpoint Ceramics Exhibition, 1<sup>st</sup> Place Award  
2001 Teaching Study Skills Award, California State University, San Bernardino, California  
The Art of Tea Exhibition, 2<sup>nd</sup> Place Award  
Handcrafted Exhibition, Best of Show Award  
Viewpoint Ceramics Exhibition, 3<sup>rd</sup> Place Award  
Zanesville Art Center, International Juried Exhibition, Purchase Award  
The 2000 International Orton Cone Box Show, Purchase Award  
Viewpoint Ceramics 2000 Exhibition, Honorable Mention  
1999 Craft Forms 99' Exhibition, Jurors Choice Award  
Michigan Ceramics 98', 2<sup>nd</sup> Place Award  
Feats of Clay XI, Merit Award  
Crossroads in Clay Competition, Merit Award  
12<sup>th</sup> San Angelo National Ceramic Competition, Merit Award  
1997 Feats of Clay X Exhibition, Purchase Award  
Clay Cup VI Exhibition, Southern Illinois University Museum, Purchase Award  
1996 Michigan ceramics 96' Exhibition, Detroit Institute of Arts, Purchase Award  
Feats of Clay X Exhibition, Purchase Award  
1995 Celebrate Michigan Artists Exhibition, Honorable Mention Award  
Michigan Ceramics 95', Merit Award  
University of Michigan, Redstone Discretionary Grant  
Central Michigan University, Alumni Student House award

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