

The Relevance of Clay

Artist Bios

Jeanne Quinn

was born in Lemoore, California. She received her BA *cum laude* in art history from Oberlin College; she received her MFA in ceramics from the University of Washington. She has exhibited widely, including the Denver Art Museum, the Kemper Museum of Contemporary Art, the Museum of Contemporary Art, Denver; Robischon Gallery, Denver; Grimmerhus Museum, Denmark; Formargruppen Gallery, Malmö, Sweden; Sculpturens Hus, Stockholm, Sweden; and the Taipei County Yingge Ceramics Museum, Taiwan. She has been a resident artist at the MacDowell Colony, the Archie Bray Foundation, the European Ceramic Workcentre, the International Ceramic Center in Denmark, and the Kahla Porcelain Factory and the Ceramic Center-Berlin in Germany. Her work is included in the books *The Map As Art*, by Katherine Harmon; *Confrontational Ceramics*, by Judith Schwartz, *Contemporary Ceramics*, by Emmanuel Cooper; *The Artful Teapot*, by Garth Clark; *Postmodern Ceramics*, by Mark Del Vecchio; *Sex Pots*, by Paul Matthieu; and *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*, by Peter Held. She has lectured widely at institutions such as UCLA, USC, Columbia University, the Kansas City Art Institute, the School of the Art Institute of Chicago, the University of Minnesota, Alfred University, and many others. She is an Associate Professor in the Department of Art and Art History at the University of Colorado. She lives and works in Boulder, Colorado. <http://www.jeannequinnstudio.com>

Kim Dickey

Artist Kim Dickey explores how we construct environments both physically and psychologically while in response to what is natural vs. cultural, interior vs. exterior. The artist's intensely assembled, glazed terracotta and porcelain works consist of many thousands of unique, yet seemingly uniform elements. Dickey creates reflexive sculptural landscapes that refer to their own construction while beguiling us toward an elaborate reverie. Using gardens as her reference, ordered plots in the natural world, Dickey freely reinterprets decorative ceramic traditions such as *bocage*: the closely clustered, miniature flowers traditionally used in the Rococo. The effect of such elements viewed in resplendent multiples is further visually amplified by her shifting palette and ignited image-making. Dickey's theatrical sensibility and historically inspired forms, position her sculpture in the in-between space of presence and absence, the real and the ideal while mirroring past cultures and the natural world.

Artist and Professor at the University of Colorado at Boulder, Kim Dickey received her BFA from Rhode Island School of Design and her MFA from Alfred University. She has exhibited her work in museums such as: MASS MoCA (MA), the Everson Museum of Art (NY), the Museum of Arts and Design (NY), and the Contemporary Art Museum, Honolulu (HI), among others. Dickey has created permanent installations at the Museum of Contemporary Art, Denver (CO), The Lab at Belmar (CO), for the Danish Ministry of Culture (DK), and a commission for the Denver International Airport (CO), in addition to many private site-specific commissions. She has also participated in invitationals in Australia, Germany, Japan, Korea, Sweden, Taiwan, the United Kingdom, and the United States. She has had solo shows in New York, Los Angeles, Kansas City, and Denver and shown with galleries such as Garth Clark, Jack Tilton, Pierogi, White Columns, and Sherry Leedy. Dickey is represented by Robischon Gallery in Denver, CO. <http://www.kimdickeystudio.com>

Katie Caron

Born 1978 in Manchester, Connecticut; lives in Littleton and works in Denver, Colorado

Katie Caron is presently Head of Ceramics and Sculpture at Arapahoe Community College in Colorado. Caron graduated from Boston University in 2000 with a Bachelor of Science in English Education and minor in Theater Arts. After graduation, she decided to pursue her art fulltime and moved to Colorado. In 2007, Caron was accepted to the graduate program at Cranbrook Academy of Art in Michigan and graduated with a MFA in Ceramics and Sculpture. While teaching for the Cranbrook Art Institute in 2009, a 900lb. wall collapsed on Caron, crushing her spine and pelvis. During the recovery period, Caron created two bodies of work documenting her experience: Mending Series and Heartland Drawings. A short time after her surgery in 2010, Caron started working on Apoptosis in collaboration with Martha Russo for the Denver Art Museum's exhibition Overthrown: Clay Without Limits in 2011. She has since completed numerous site-specific installations for Project Miami, University of Michigan, Redline Art Space and Republic Plaza in Denver. She was reviewed for Drosscapes, an immersive environment, in Sculpture Magazine's June 2013 issue and will be profiled in Boulder Magazine in January 2017 issue for her new body of work Autonomic Healing at Naropa University. Caron is represented by William Havu Gallery and has a studio at the Temple in Denver. Katie Caron resides in Littleton, CO with her family. <http://www.katiecaron.com>

Jasmine Baetz

Jasmine Baetz is a ceramics student and teacher. She has made things out of clay from a young age, and it remains her primary tool for making sense of the world. She holds a BA in religious studies from the University of Toronto, a diploma in Fine Arts from Langara College in Vancouver, and a BFA in 3D Fine Arts from Massachusetts College of Art and Design. She began her MFA in Ceramics at CU Boulder in fall 2017.

The materiality and recyclability of clay makes it well suited for her methods of building: addition, experimentation, and revision. Her work includes clay objects that are fired, unfired, on pedestals, under ground, under water, joined with other materials in installation, and implemented in ritual or performance. Using her place in a materially-based craft discipline and community, she seeks to illuminate the systemic problems within it that create and perpetuate colonial and misogynistic assumptions, discourses, and objects. Defining her work, practice, and teaching against these tendencies, she uses clay to investigate history, repetition, belief, and identity. She is wary of tradition. <http://jasminebaetz.com>

Michelle Fox

I am a communication designer. As a designer, I believe that design thinking, systems thinking, and creative communications can deliver innovative solutions to some of the world's most complex and immediate socio-ecological challenges. I develop design and communications as a product of engagement, research, and collaboration. I whole-heartedly believe that creative communication is the key to bridging the divide between intercultural and interdisciplinary teams, and the communities they seek to serve. In my portfolio you will find a diversity of products that I have developed, from publication design to simple hands-on games that teach people about complex system dynamics.

I am a small business owner. In 2009, after several years of freelancing, I established my company, The Bridge Studio. We provide creative communications, research, and design services to clients all over the world. We partner with organizations that are pursuing research and delivering solutions to improve the quality of life for all living things. We also love working with artists and makers to help them build their brands. If you would like to know more about The Bridge Studio, check out our website www.thebridgestudio.org

I am a researcher. With my research I am investigating the role of localized fine craft in promoting global sustainability and resilience. I'm also investigating frameworks for systems level change, and how change at the individual scale can support change at the global scale (and vice versa).

I am a maker. Among many forms of expression, I consider myself a maker. I'm a member of the Boulder Potters' Guild in Boulder, and am thrilled to be part of a membership driven organization that is working to continue this ancient tradition of making in our start-up, tech driven community. Art and craft is much more to me than an accessory to daily life. To me, art and craft have deep ties to the sustainability and resilience work that I pursue as a communication designer, and while the two fields may seem disparate, I am actively working to bring these two passions together.