

KRISTIN BEAVER



Meadow
Brook ART
GALLERY
Oakland University



Meadow Brook Art Gallery
Department of Art and Art History
College of Arts and Sciences
208 Wilson Hall, Rochester, MI 48309-4401
(248) 370-3005
www.oakland.edu/mbag



Body Language 2002 oil on canvas 90" x 73"

KRISTIN BEAVER

MEADOW BROOK ART GALLERY
Oakland University

March 11 – April 16, 2006

curated by
Dick Goody



KRISTIN BEAVER Essay

Kristin Beaver's lens-based portraits are as much informed by the painterly exuberance of John Singer Sargent's virtuoso brushstrokes as by the unabashed lushness of fashion photography. Growing up, the sway of full-color fashion spreads had a powerful allure. Photographic paradigms were the primary portal through which she first conceived the visual power of images. Her formative years were spent in flat, agricultural, central Illinois and the glamour of photography was a window into the commodity fetishistic urbane cosmopolitan world beyond, a seemingly seductive culture fueled by taste, style and an unquenchable desire for novelty. Kristin Beaver soaked this up, becoming something of a connoisseur.

Photographic images are the basis of her paintings; the ethos (and satire) of fashion photography facilitate a strategy of appearances in which she utilizes the figure in postures that suggest the paradigm of portraiture rather than purely academic figure painting. The photographs she takes as a source for her work and the relationship between photography and lens-based painting warrant further scrutiny. Beaver makes this disclaimer:

"I do not claim to be a photographer or know exactly how to use a camera; in fact it is this amateur way of working that often leads to serendipitous moments."

By back-loading photography in this way, by placing all emphasis on painting, the source of her work (photography) is given free reign to exploit a number of surreptitious discourses.



Striped Shirt (self-portrait)
2004 oil on canvas 24" x 24"

Portrait painting isn't what it used to be. Today, the realm of contemporary portraiture chiefly utilizes photography rather than painting. Traditional commissioned portrait painting was still viable well into the middle of the 20th century and remains so today, albeit to a dwindling circle of practitioners. Specifically, when the baton of portraiture was passed from painter to photographer is arbitrary, but around the time Picasso painted his portrait of Gertrude Stein in 1906, avant-garde painters saw little point in making portraits other than for purely formalistic reasons. Perhaps the last painter to render the unabashed bon-vivant of a spirited *personality* was Toulouse-Lautrec.

Photography is the medium of portraiture. In recent years, spurred by the prolific ubiquity of fashion photography, contemporary portrait photography, in reaction, has exploited a pluralistic range of interests from exuberant to austere. The nineties saw a variety of approaches from the outré/candid, exclusive/inclusive work of Wolfgang Tillmans, to the cooler suspenseful panoramas of Sam Taylor-Wood, to the vernacular "street" portrait/text work of Gillian Wearing. Counter to this was a more formalistic tendency toward a reductive reading of the human form, exploiting contrary issues of engagement and estrangement. Photographers like Thomas Ruff and Rineke Dijkstra have produced a variety of objective deadpan images, bearing comparison to the passport portrait paradigm in their circumspection and lack of emotional engagement.

In comparison, there is nothing circumspect about Kristin Beaver's portraits. Their extravert sources are the photographs she makes of herself and her friends. These frontal photographic portraits are shot against her studio wall. In this regard they contain the same compressed space of Caravaggio, albeit one lit by vaudevillian saturated light; her friends have been invited for one reason only: to perform for the lens.

That Beaver is a lens-based painter is critical to any reading of her work, but the relationship between her photography and her paintings is curiously fractured. She luxuriates in conducting these photographic sessions. On the other hand her paintings are more about the substance of paint than the narrative interaction of human beings.

Her photographic sources are visibly social and engaging, if somewhat artificial. Friends arrive at her studio for a photo shoot knowing the shtick expected of them. In the photographs, the bodies are posed for mimicry, appointed to act-up and perform. Specifically, they are mimicking the paradigm of the fashion photo shoot, but crucially the performers are amateurs — not super-models or actors. Very much in the realm of Wolfgang Tillmans' portraits, they are friends of the artist, which, from a narrative perspective, invites speculation on the autobiographical authenticity of the work. Of course, artists tend to befriend artists, so these are not average people. They are self-aware and knowledgeable. They understand the power of an image and strut their stuff accordingly being there exclusively to be photographed — to be *portraitized*. Paradoxically Wolfgang Tillmans studied fashion photography, but his images look more candid than rehearsed, in other words *unposed*. Beaver's *sitters* stand before the lens as poseurs. Possessing the allure of youth and stylishness, at the same time, they have an untrained

rawness (different from innocence) initiating a fracture between the orthodox hyper-reality of the fashion world and the easy bonhomie implicit in photographing one's friends.

The allure of youthfulness is critical; its entitlement and swagger guarantee an ease of projection. Beaver is calling the shots, but at the same time, these hipsters have license to improvise. Obliquely, the projection of their personalities could be compared to Gillian Wearing's photographs of incidental people who were accosted and asked to write their thoughts/dreams on a piece of paper and then hold them up to the camera. Similarly Beaver's friends project a unique sense of self, but she tightly controls the *mis en scene*. This fosters a specific paradigm of behaviors facilitating a concrete strategy of appearances. Her subjects parade on a virtual *red* carpet, miming campy burlesque gestures, lifting their hems, primping and posturing. Ultimately it is as much cult of youth as it is the photographer (Beaver) that sanctions these performances.

If glamour is constructed from chic, dynamic paradigms (like the fashion model — the fashion model also being a paradigm of beauty), Beaver's paintings tend to satirize rather than pay homage to it. Her sitters, functioning as non-professional models, exude ironic guises which counteract the counterfeit hyper-reality of the fashion world while at the same time firmly reference it as a critical source. Also, their voluntary participation makes their guises less cool, less calculated and less manipulative than professionals would and there is something touching about them too — a projection of the crude vulnerability of the everyman.



The importance of the photographic paradigm in Beaver's work cannot be trivialized. She makes hundreds of color photographs which document these photo-sessions, but such images do not line the walls of her studio, rather they are discreetly entombed in albums. All one sees upon entering her studio are dynamic monumental paintings of the figure. This could indicate that she is not, after all, a portraitist; rather that she is perhaps a figure painter. Regardless, as an image-maker she is a formalist and here lies the fracture between photography and painting in her work. The photographs are narrative; the paintings are not. However, she is still painting particular people; they are not anonymous models, which effectively strengthens her painting's allegiance to portraiture. Because she is terminally a painter, once the photographs are printed and utilized they must become dead to her. Until the next time, she ceases to have any interest in being a practitioner of photography and is cognizant only of the formalism of composition, color, surface and brushstrokes. But the important thing here is control because while she may be appropriating photographic genres, the prototypes are hers alone — she demands absolute command over her process from the first captured image on film to the final brushstrokes.

Portrait photographers, according to Roland Barthes are agents of death; in preserving the actuality of life, in making photographs of the living they assert a premonition of death:

"This is the way in which our time assumes death: with the denying alibi of the distractedly 'alive,' of which the photographer is in a sense the professional... For death must be somewhere in society; if it is no longer (or less intensely) in religion, it must be elsewhere, perhaps in the image which produces death while trying to preserve life... Life/Death: the paradigm is reduced to a simple click, the one separating the initial pose from the final print."

Roland Barthes, *Camera Lucida*

The figures in Beaver's photographs will never again be as young or beautiful; in a Barthesian sense they are on a trajectory leading to death. But in her paintings the final print has been long discarded and transmogrified into a vivacious formalistic painterly icon. Reversing the deadly Barthesian paradigm, she reinforces the latent sensuality of the body, further fracturing her paintings from their static photographic sources, forming a rich dynamic illusion of the *distractedly* living.

The chief reason that Beaver ultimately discards her photographic paradigms is her love of paint and the craft of painting. She does not use a projector to size up her images. Her draftsmanship and pride prevent it. In the tradition of Manet and Velázquez, her figures are squared up onto a flat neutral ground and built-up, fat over lean, in thin layers allowing the painted surface to develop rich physical rhythms, which operate seamlessly between opacity and transparency.

Sassy Sarahs 2005 oil on canvas 94" x 70"

Loosely adapted from Manet, the illusionistic space in her paintings is born exclusively in the figure. The figure protrudes from the same flat plane as the background. In her recent work, she has begun to crop, honing in on specific parts of the body, particularly the head and torso. This makes the space in her paintings appear even flatter — topographical almost. The background holds the embedded figure in place and all the illusion focuses *iconically* on the body which further concretizes her formalist critical agenda.

Sargent is one of her heroes and in her most recent work she pursues a similar virtuoso painterly finish. However, her images are too monumental and egalitarian to be able to support a protracted allegiance to the superficial allure of Sargent's brushstrokes. In this respect, she is closer to the more robust paintings of her contemporary, Jenny Saville. Both artists construct with paint rather than via painterly flourish and both are painting the meat and flesh of mortal bodies derived from photographic sources. That Beaver also admires the late Euan Uglow is another indication of her formalistic fastidiousness. Uglow constructed his paintings of figures as if they were geological formations. Beaver's paintings have a similarly assured structural attentiveness.

Lens-based painting is ubiquitous. Perhaps the portrait practitioners closest to Kristin Beaver in the international scene are painters like Jenny Saville, Elizabeth Peyton and Richard Phillips. Saville and Phillips share her predilection for structure and monumentality. The pop appeal of Beaver's subject matter precludes her from comparison with the polemic bite of Richard Phillips' work, but can be easily compared to Peyton's subjects. Besides celebrities, Peyton also paints her friends, but there is little connection between Beaver and Elizabeth Peyton in terms of paint handling. Also Peyton prefers her subjects in repose rather than theatrically acting-up. Peyton is all lightness. Beaver expresses herself through a stratum of painterly layers, only in the finishing stages allowing a *Sargentesque* flourish to assert itself.

Is it premature to dismiss a political reading of Kristin Beaver's work? There *is* something frivolous about a collection of *twenty-somethings* playing dress-up in front of a camera. Yet these engaging characters are a cultural mirror reflecting back our sense of ease, entitlement and surplus. While this does not amount to a cultural critique, the cynical stance of her people is far from passive. Evoking the ethos of kitsch, they mock the hyper-reality of the fashion world in both physique and dress, pointing out that the simulation and simulacra of Madison Avenue is too fantastic to take seriously.

Kristin Beaver's recent self-portraits are slightly more circumspect and smaller in scale than her other work. Stripped of paraphernalia, she crops closely, focusing on her face. These intimate images also hone in on the psychology of the mirror image. Still based on photographs, her self-portraits permit us to confront the artist as she confronts herself. We see her subjective position exposed, reduced, and raw revealing a poignant frank assertion that the soul is still the fundamental essence of the self. Lately, she has been honing in on single iconic figures. Doing so foretells

the trajectory of her latest interest, which is to reveal through the psychology of looks the essential nature of personality, strengthening once again her affiliation with the tradition of portrait painting.

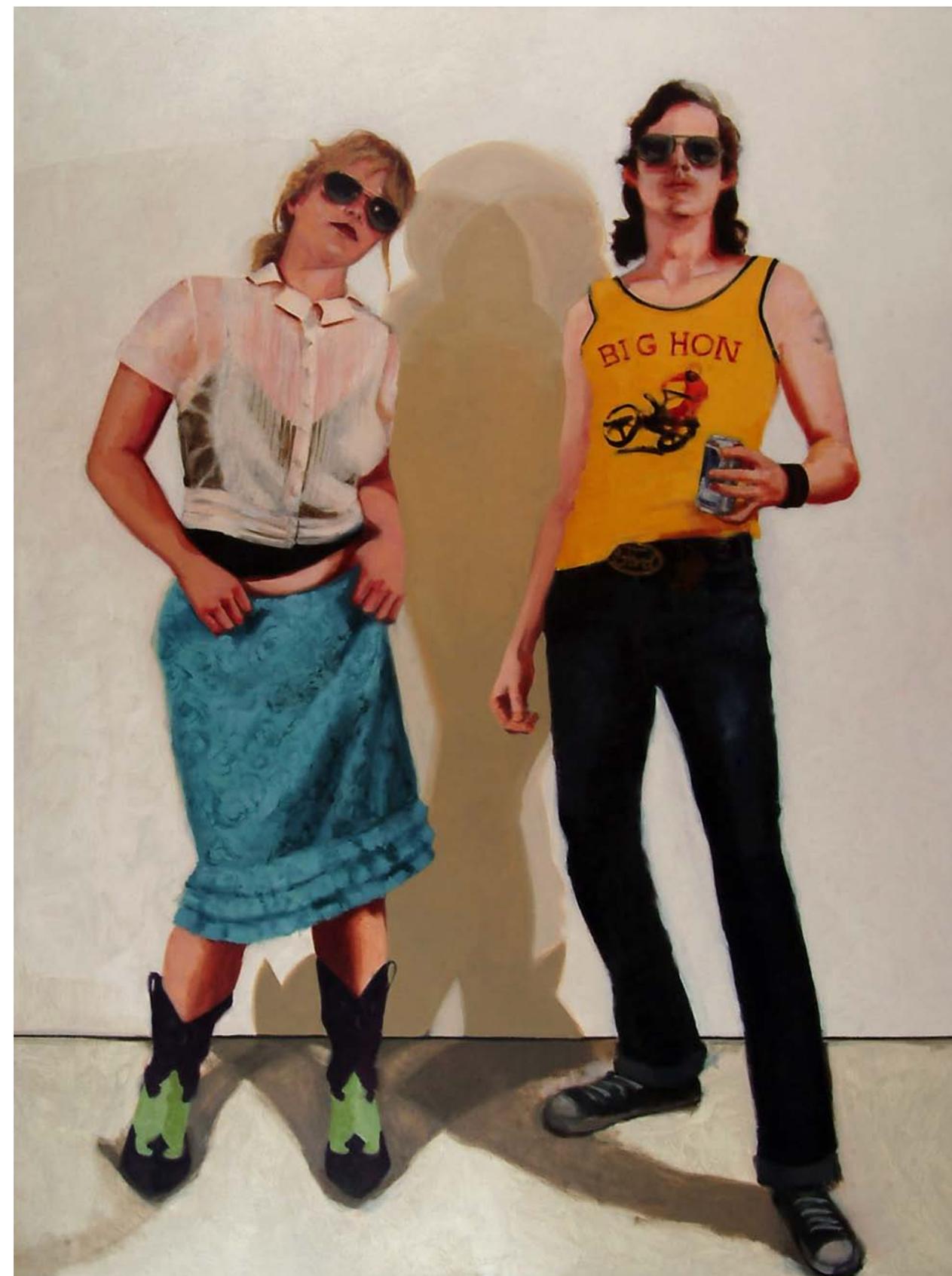


Jo Beth I (self-portrait) 2005 oil on canvas 18.5" x 22"

Essentially Beaver's sphere of interest is chiefly formalistic (with psychological and anthropological undercurrents) rather than conceptual or political. She is interested in the figure and its materiality. Her platform is to inextricably link the sensuality and formalism of the figure through painting. The fragile materiality of the figure is a vehicle for light, form, color and composition where the image becomes fractured from its photographic source and is transformed into something vivacious, iconic and monumental.

In North America, painting is not quite enjoying the renewed interest and attention that it is currently gleaning in Europe. Painting here is under pressure from new and digital media. As a result, many painters feel compelled to adopt an illustrative approach, adapting their work to be more congruent with these new forms. Regardless, this is a very exciting time to be painting and Kristin Beaver's work is a case in point. She rises to the challenge of working with existing and new paradigms and recognizes that while adaptation is important, it is equally crucial to push all the advantages of painting — its flexibility, spontaneity, *objectness* and scale — to make work that shows the richness that the medium has always projected, that is its lushness, physicality of surface and unique psychological and conceptual range.

— Dick Goody, January 2006



Big Hon Lil' Mama 2004 oil on canvas 91" x 72"



Sparkle Motion 1 2006 oil on canvas 54" x 66"



Sparkle Motion 2 2006 oil on canvas 54" x 66"



The Sarahs 2005 oil on canvas 94" x 70"



Self-Portrait with Dilettante 2003 oil on canvas 90" x 73"



Big Gulp 2005 oil on canvas 72" x 89"



Hocus Pocus 2005 oil on canvas 60" x 71"



Her From Planet Fur 2005 oil on canvas 48" x 60"



Green Party 2004 oil on canvas 38" x 45.5"



Jo Beth I 2005 oil on canvas 18.5" x 22"



Jo Beth 2 2005 oil on canvas 18.5" x 22"



C-Rocket 2005 oil on canvas 48" x 60"

KRISTIN BEAVER \ DICK GOODY Interview

You've been described as "the queen of sexy," for your "swollen hipster portraits." How do you react to this?

I am not sure I was described as "the queen of sexy..." I was described as being the queen of this type of portrait. It made me laugh and I love the word "swollen" as a descriptor. I discussed the meaning of this word with two of my close friends who often model for me, and we came to the conclusion that it could imply "drunk, bloated, and sexual." I think all of those interpretations are valid in relation to the paintings. As far as being the "queen" of these paintings, I proudly accept the title, although I sometimes cringe at the word "hipster."

How do you see your work in relationship to formalistic purists like Jenny Saville and Euan Uglow?

Although I am automatically drawn to Jenny Saville's paint handling and color, I think there is much more to her paintings than just formalism. You cannot escape the overwhelming depiction of her self-image through all of those luscious folds of

flesh. When I think of painters like Euan Uglow or Susanna Coffey I am endlessly satisfied by their interest and scrutiny of their subjects. With Uglow, the act of painting is more important than content. His evidence of map or grid making interests me as a young painter (who might suffer from a slight lack of attention), because it shows the importance of being precise; the end results are fascinating. These painters as colorists are inspirational and always impress me when I see their work. Like most artists, I have gathered bits and pieces of references from admired artists like these and other completely random sources and molded them together to make (what I think is) a seductive arrangement of formal qualities. My interests are rooted in formal and traditional genres of painting; however, my subject matter is more contemporary and flamboyant.

A formalistic reading of your work makes sense; it's very much in the tradition of large, flat painting from the sixties — particularly Pop Art — but it looks very contemporary in its reference to the world of fashion. There's also something idiosyncratic happening,

something autobiographical. How do you reconcile formalism with the psychology of your work?

I feel fortunate to have come from a small town with a very traditional art community. I might as well have been living under a rock, never hearing any of the "painting is dead" nonsense. I began with an appreciation for painting from observation and thought painting was a productive way to spend my time. I was looking at old painters, such as Cezanne and Manet, learning how to use paint and form dynamic compositions. I remember hearing discussions about painting being an invalid way of working and thinking, "it doesn't matter, because I am going to do it anyway."

I think it was necessary for me to have formal painting skills before I could successfully tackle psychology. The last thing I want viewers to deal with is a roadblock in the execution. I want them to be able to enjoy the image and the formal qualities simultaneously.

You use flat open color reminiscent of fashion spreads; what lies at the heart of your use of color?

Currently, I paint directly from photographs that I shoot. I am obsessed with the way photographs manipulate form and color. I do not claim to be a photographer or know exactly how to use a camera; in fact it is this amateur way of working that often leads to serendipitous moments. I am attracted to banal color in candid photos, as well as juxtapositions of bright punchy retro color. Reproducing color one would not necessarily see in life to match or heighten photographs is truly rewarding.

I am interested in a certain amount of minimalism and economy of form in painting. Flat, almost screen-printed color is more of a challenge for me than brushy wet-in-wet painting. Sometimes I like to see if the two can exist in one painting. Photographs inevitably encourage a smooth surface and cause me to paint more graphically.

Is your work a reflection of a decadent, hyper-real culture like the one described by Jean Baudrillard?

I am creating an illusion by placing my friends in artificial contexts. They are then viewed in a gallery, which automatically grants them importance, like that of celebrities. The reality I create can relate to the way mass media creates false reality and value. Although Baudrillard's ideas are interesting to me, I am not actively thinking about them while I am making my work.

Your work is unashamedly "lens-based." Can you discuss your work in relationship to other lens-based painters like Andy Warhol, Luc Tuymans, Elizabeth Peyton, Richard Phillips, Chuck Close, and Merlin Carpenter?

Although I am a fan of all of these artists, the one to whom I am relentlessly compared is Elizabeth Peyton, because she paints her friends and celebrities. The two are often rendered in very similar ways, both endearingly, as if she knows them personally, equally as well. Our work differs in that I am doing what I have always done since I was a youngster at slumber parties, playing dress-up with my friends, which involves a great deal of humor. I am entertained by the irreverent dialogue between my subjects and me that occurs only because we are close friends.

Roland Barthes said that the photograph "represents an anthropologically new object" — "a new form of hallucination: false at the level of perception, true at the level of time." How do you view your painting in this context?

A photograph is a constructed fiction, whether or not the artist's intent is to accurately represent reality. The "reality" of the photo may have little to do with what was actually happening the day the picture was shot. My interaction with the model is an ephemeral performance. The attitude or feeling portrayed in a painting may be different from what actually happened during the photo shoot. Barthes also related photography to death, meaning a subject only exists up until the point of the picture being shot. My paintings can feel as if they are from another time, place, or moment that is forever gone but immortalized because of being set in paint.

Your painting is inextricably linked to your photographs. When you take photographs, and you take hundreds of them specifically as prototypes for your paintings, upon what paradigms are you basing your aesthetic decisions?

When I set up a photo shoot I am first concerned with situational ideas. A lot depends on the interaction or "performance" with the subject. I think about what type of character they could be, what era they could come from, or maybe what their names might be. Lighting is everything in the photos. The shadows created are definitely an important compositional element in the paintings. They start to become other figures behind the actual figure. A lot of the time I think in terms of pairs. There will either be two people or two paintings in a mini-series. Sidekicks or people who consistently run around together fascinate me. I think those relationships are intimate and interesting. They always seem to interact well in a photo shoot.

Can you talk about the properties of paint and why this interests you more than any other medium — more than photography?

Every once in a while, I stop painting and realize what I am doing after I've gotten lost in the paint, and sometimes it seems ridiculous, other times it seems like a very natural, innate activity. I enjoy the push and pull of mark making. There is great satisfaction from manipulating a buttery substance and producing a compelling image. It is primitive, and I feel very much in control when I am doing it. On the other hand, I generally feel out of control when I am shooting pictures. There is a machine in between the model and me, then another machine that develops them.

Your paintings reference fashion photography. The fashion world feeds on sexiness, class, taste and the cultural zeitgeist. Specifically, what sort of cultural connections are you referencing from this world?

I am using similar aesthetics from fashion photography, but using my poor friends! I reference old album cover portraiture, specifically old country music portraiture. Those pictures are loaded with heartbreak, emotion, pride, debauchery, and wonderful hair! Wigs or hair have multiple associations, depending on the part of society from which you hail.

Parallel with your work, Wolfgang Tillmans' early work references both the fashion world and a sort of anecdotal photojournalistic reportage, which features his circle of friends (which also had a lot to do with the allure of youth culture). Why do you paint your friends?

These people are those with whom I am most comfortable and know most about their idiosyncrasies. I know what they are capable of and how they can push their characters to other versions of themselves. I am documenting contemporary archetypes using close friends. My paintings, in turn, are very autobiographical. In looking back a few years, I realize I was documenting that time in my life. I don't think I would enjoy painting strangers nearly as much or be able to achieve similar results.

The people in your paintings are not paradigms of beauty — that is, if the contemporaneous paradigm of beauty is the fashion model. What sort of paradigms do you think your "characters" reference?

They reference a counter-culture in our society, which has rebelled against contemporary paradigms of beauty. I am used to staring at unapproachable alien supermodels, wearing clothes I can only dream of owning, in well-known fashion magazines. Thrift store culture was a reaction to couture in that young "poor" people could look fabulous and unique at a fraction of the cost; now that look is a part of pop-culture and has, in turn, influenced couture. Lately I've run across new fashion magazines in which the models are very real, and young, and almost homely at times.

Your work invites us to decode it — we're presented with very specific signifiers. For example, your characters don't wear street clothes, they're dressed in a sort of parody of kitsch high fashion. Is this a form of satire?

Yes, in the sense that the clothing my models wear sometimes is a parody of high fashion. In certain work the costuming was directly inspired by the kind of music I was listening to. I did an entire series of girls wearing western shirts or boots when I was immersed in country music. Regardless, we are all masquerading in these paintings to some degree.

Some of the fashion is directly from these models' drawers. The "Big Hon" muscle shirt or the "Oh-la-la" belly shirt with the 80s neon workout pants were astonishingly found in these people's possession!

If your work is a social/cultural critique of commodity-fetishism, what exactly is it targeting?

It is not. I can see how someone could see this in my work, but it doesn't have anything to do with it for me. The work could be about desire: the desire of people, clothing or image. Part of my decision-making is intuitive. I am not interested in making a social critique, and although there may be humor involved, there is no self-righteous commentary.

How do you relate to the formalist post-industrial thrust of much of Detroit painting?

All of the regional documentation of urban decay made me run the other way. I think the bright punchy color was a reaction to all of that. I could easily get depressed here otherwise.

With encyclopedic exhibitions like the *Triumph of Painting* (Saatchi Gallery, London 2005-2006), why do you think painting is currently more viable in Europe than in North America?

I am sure that painting, after centuries of its highly appreciated history in European mass culture, is more widely accepted and advertised. It seems as if contemporary artists in Europe are household names, whereas in the United States it takes intense interest or education on an individual's part to become acquainted with them. I think there is a trend, however, of people becoming more romantic about things in terms of painting, drawing, advertising and fashion. Maybe some of these pure painting biennials will grace our galleries and museums. Every painter I know owns a copy of the book *Vitamin P*. We are all excited when people concentrate on painting!

Your paintings are stylistically familiar — we know they're yours — how did this evolve?

My paintings are a conglomeration of influences — painting, my education, fashion photography, music, album covers, old yoga or exercise photos, cinema stills, images of middle America, and everything else that has helped to evolve my sense of style. One painting leads to the next. I tend to think of my body of work as a big series. I am not one to take drastic leaps — so, therefore, the paintings probably have a recognizable look.

Your epic figures lure us in. In a Lacanian sense, they draw our gaze (I'm referencing Jacques Lacan's theory of vision). They are alluring. When you paint yourself how is it different from painting others?

I am really only using myself as another model. Some are titled with other girls' names. I am familiar with all of my expressions and I can manipulate myself in photos more intentionally than I can direct others. While it works more effectively in one situation, it may seem more contrived in others.

The epic scale of your works gives it an immediate unabashed grandeur. Why is scale so central to your process?

I want my paintings to cause people to stop in their tracks. Images can be more striking if they aren't so polite in scale. It is also about empowering my characters. They command more attention on a heroic level, being larger than life.

You use a painterly, rather than illustrative, method of rendering. This presents a paradoxical disconnect from the primary source of your work which is photography. As a painter, you now seem closer to Fragonard and Sargent than more lens-based purists like Jason Brooks and Richard Phillips. How do you see the trajectory of your painting in this context?

As I stated earlier, photographs inevitably encourage a smooth surface, and I am seduced by duplicating that to some extent. However, I think I will always dabble in painterly mark making because of my love of traditional painting, so it will be interesting to see where the work is in 20 years.



Tabitha Fur 2006 oil on canvas 48" x 60"



KRISTIN BEAVER

SOLO EXHIBITIONS

- 2004 WSU Community Arts Gallery, Detroit, MI: *MFA II*, (MFA Thesis Exhibition)
- 2000 WIU Art Gallery, Macomb, IL: *Senior BFA Exhibition*

GROUP EXHIBITIONS

- 2006 The Gallery Project, Ann Arbor, MI: *American Icons*
Curator, *New Romanticism at the Marygrove Gallery*, Detroit, MI
- 2005 The Gallery Project, Ann Arbor, MI: *Collaborators: 2*
555 Gallery Detroit, MI: *New Views From Old Main*
The Contemporary Art Institute of Detroit, Detroit, MI: *Actual Size Biennial*
WSU Community Arts Gallery, Detroit, MI: *Wayne State University Faculty Exhibition*
The Gallery Project, Ann Arbor, MI: *Frames of Mind*
4731 Gallery, Detroit, MI: *Their Art, Our Building*
Curator, *Eastside/Westside at the Gallery Project*, Ann Arbor, MI
Detroit Artists Market, Detroit, MI: *Members Invitational Biennial 24/7*
- 2004 Detroit Artists Market, Detroit, MI: *Five Shows in Five Days (ver. 4.0)*
Detroit Artists Market, Detroit, MI: *Biennial*
WSU Community Arts Gallery, Detroit, MI: *Wayne State University Faculty Exhibition*
The Detroit Club, Detroit, MI: *Arts in the City*
The Tangent Gallery, Detroit, MI: *Go Figure* (three person show)
- 2003 Ann Arbor Art Center, Ann Arbor, MI:
*The Annual: All Media Exhibition 81st Anniversary, *Best of Show**
Saginaw Art Museum, Saginaw, MI: *All Area 2003 Statewide Multi-Media Juried Exhibition*
- 2002 WSU Community Arts Gallery, Detroit, MI: *Juried MFA/MA Graduate Student Show*
- 2000 Springfield Art Association, Springfield, IL: *Emerging Women Artists*

EDUCATION

- 2001-2004 MFA, Painting, Wayne State University, Detroit, Michigan
- 1997-2000 BFA, Painting and Drawing, Western Illinois University, Macomb, Illinois

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