



francis akosah

Exploring Socio-Cultural Heritage: An Artist's Journey

ACCOLADES:

3 YR GTA

33 EXHIBITIONS during 2023—2025

National Society of Leadership and Success

Dille Award for Best Graduate Student

SLOSS Metal Furnace Visiting Artist Residency Birmingham, Alabama

Artist in Residence at Center for National Cultural Center, Kumasi, Ghana In my artistic practice, I am profoundly fascinated by the diverse cultures of the West African continent. Each community, tradition, and historical artifact embodies a story that reveals a complex cultural identity. Through my work, I embark on a deeply personal journey of discovery, delving into the socio-cultural heritage of West Africa and exploring the hidden gems of history that lie beneath the surface.

My current mixed-media project reflects this exploration. I aim to illuminate the diverse array of historical items from ancient artifacts to traditional crafts that have shaped West African societies and ultimately my own voice as a contemporary artist.

Hit serves as a call to action and an invitation to engage in dialogue about the profound impact these historical items have on society. By presenting these artifacts in a contemporary context through exhibitions, installations and public interventions, I aim to spark conversations about their significance, meaning, and enduring relevance in today's world.

As an artist, I feel it is both my privilege and responsibility to share these stories with the world to give voice to those who have long been silenced. Using a variety of materials and techniques including cast iron, aluminum, bronze, wood carving, stone carving, leather masks, welding and fabrication, plaster, 3D printing, intaglio, and weaving, I capture the essence of my heritage, honoring previous generations while hopefully inspiring future ones.

Only through understanding, appreciation, and

respect for our differences, can we truly come

together as a global community.

SCULPTURE CONCENTRATION + ART HISTORY MINOR





Exploring Socio-Cultural Heritage: An Artist's Journey









© gaby hurtado-ramos Tomorrow Night: Imagining the future

ACCOLADES:

3 YR GTA

Teaching Artist, Writing for Studio Workshop,

Cimarron National Works on Paper, Oklahoma State

Penland School of Craft,

Student Lightning Talks, Panel Chair, SGCI Conference. Puertograbando,

"Queerness is primarily about futurity and hope. That is to say that queerness is always in the horizon."

-JOSÉ ESTEBAN MUÑOZ

How can spaces of connection, especially queer dance parties, gay bars, karaoke, and the environments they create enable us to imagine the future? In this exhibition, I explore the significance of club and living room dance floors alike and what it feels like to look back and savor sweet moments. In my most utopian dreams, a queer dance party embodies everything that is craved and missing from the day-to-day, carving space for a world that is accepting and beyond its current constraints. I make layered drawings, photographs, and prints to explore the multiple

outcomes possible in both the physical process of making repeated imagery and the disciplined hopefulness necessary for a better future. Through my work, I imagine places like a dance floor or a karaoke bar as ways to dream up what we wish tomorrow could possibly be.

PRINTMAKING CONCENTRATION

Tomorrow Night: Imagining The future







^{[1] &}lt;u>Pictures on the Windowsill</u>, 2024, drawing, airbrush, relief, screenprint, inkjet printed photographs, and mixed media, 56" wide shelf, heights variable

^[2] Gossip (As Community Building), 2025, inkjet, spraypaint, screenprint on evolon paper, 20"x 28"

^[3] Whisper Diary, 2025, inkjet, spraypaint, screenprint, flocking on evolon paper, 22"x 30"

^[4] Two Dancers, 2025, inkjet, spraypaint, screenprint, flocking on evolon paper, 20"x 28"

- 3] Pictures on the Windowsil, 2025, Detail
- [4] Thanks For Coming In, 2025, offset print on
- [7] Want a Balloon II. 2025, inkiet, screenprint, 16.5" x 275



[4]



[6]

[5]







🍥 hannah jun langer

Dispersal: The Choice of Rediscovery

ACCOLADES:

3 YR GTA

Instructor of Record; Foundations Studio Art: Space and Intro to Ceramic Sculpture

2023—25 23 Group Exhibitions

Artist in Residence, Watershed Center for Ceramic Arts, Edgecomb, ME

Artist in Residence, Cub Creek Foundation, Appomattox, VA, summer

2024 Dogwood Regional
Exhibition

On December 8th, 1998, I was abandoned in front of the Civil Affairs Bureau of Changfeng County, Anhui Province, China. Eleven months later, I was adopted by a Caucasian couple from Beverly, Massachusetts. As a transracial adoptee, I feel that a portion of myself was left in China, resulting in a lifelong struggle to understand a sense of home, culture, and race. Through Dispersal: The Choice of Rediscovery, I explore the loss of relating to my origin. My early life can be read through documentation of my adoption from China.

These records show who I was, but can never tell the story of who I am now or who I could have been. As the viewer travels through the installation, the connection between creation and destruction is formalized as seed and parent wood are reflected in the mounted documentation. I am a seed that grew elsewhere, and in this installation I look carefully at the records of my origin, grappling with what is both revealed and hidden, but also embracing the moments when discovery occurs.

CERAMICS CONCENTRATION



Dispersal: The Choice of Rediscovery

[2]





[1] <u>Dispersal</u>, 2025, Gallery view, wood fired ceramics, pinestraw, 24" x 216" x 402" [2][3] <u>Dispersal</u>, 2025, Detail, wood fired ceramics, pinestraw, 24" x 216" x 402"









kyle cottier

everything not saved will be lost

ACCOLADES

3 YR GTA

Elizabeth Raphael Founder's Prize Award Finalist

Shaping the Future: National Showcase of Emerging Sculptors, 623 Smithfield St, Pittsburg, PA

Form + Space, Museum of Art—DeLand, DeLand, FL

NCECA Juried Student
Exhibition, Cincinnati, OH

Sculpture Magazine,
January/February '25 Issu

My sculptures are composed through slow accumulation—thousands of small parts held in tension, tracing a process of continual becoming. Working primarily with wood and photography, I construct open, latticed forms that carry both presence and absence, grief and repair.

These porous structures speak to the instability of memory, the fragmentation of the natural world, and the blur between handmade and artificial systems. I'm drawn to the spaces between—what lingers, what slips, what's held. Weaving serves not only as a method, but as a way of thinking: a logic of interdependence, containment,

and preservation. Through gestures of repetition and mending, the work resists resolution and instead welcomes the imperfect, the precarious, and the intimate. everything not saved will be lost becomes both a warning and a meditation—one that speaks to the inevitability of loss and the quiet magic of holding things together, piece by piece, even as they threaten to fall apart.

SCULPTURE CONCENTRATION

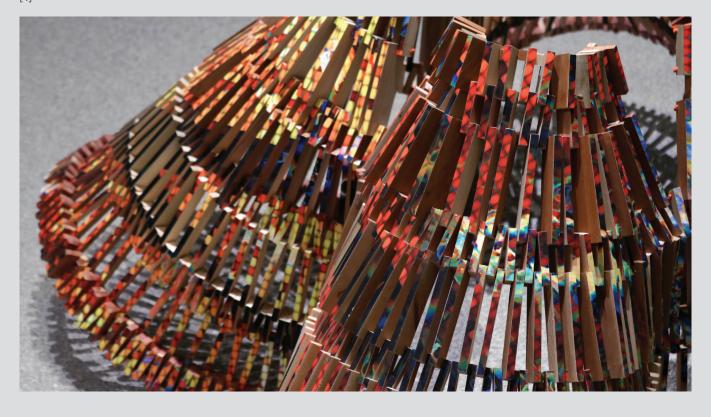




everything not saved will be lost



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Memory to Materials and Objects

ACCOLADES:

3 YR GTA

During 2023—25 11 Grants + Awards 10 Curated Exhibits 7 Workshops Led

Gallery Manager/Curator, Frieson Black Cultural Center Gallery, University of Tennessee, Knoxville, TN

"Savor," The Curated Gallery,

"Extended Materiality," Tri- Star Arts, Knoxville, TN

"Materiality Matters," Umpqua Valley Arts, Roseburg, OR My work is an ongoing dialogue between the past, present, and future, centered on honoring self-representation, family legacy, and the resilience of Black identity. I form assemblage collages, sculptural forms, and ceramic bodily works.

Using found objects and materials that carry traces of lived experiences to display curated memories. These fragments—old photographs, textiles, ceramics, and everyday artifacts—form a material language through which I explore memory, materials, personal history, and cultural traditions.

Family, in all its complexities, is the heart of my creative practice. I look to family photos past and present to and matrilineal storytelling. Each piece serves as an archive of intimate stories evoking the textures of lived experiences. Central to my research is the concept of memory—how it is preserved, interpreted, and remade over time.

Drawing from my family's heritage, particularly the quilting traditions of my great-grandmother, I integrate photo repetition, material layering, and quilting techniques to recontextualize personal and collective histories.

Using found materials, I am creating a story about the community around me. Found materials, fabric, and ceramic forms are layered and repeated, much like the photo transfer process, to create compositions that are both intimate and expansive. Materials become vessels of memory, infused with the tension between what is preserved and what is lost. In my work, objects become vessels of life. My small sculptures are selected forms surrounding love and healing. The act of making—cutting, layering, searching, mixing, boiling, stitching, firing—becomes a process of repair and reclamation, an homage to resilience and continuity within the shared African American experience.

INTERDISCIPLINARY MEDIUMS













'असंख्य से गुणा { Multiplied by Infinity }

ACCOLADES:

3 YR GTA

2022—2025 11 Exhibitions 2 Film Festivals 13 Scholarships + Awards

Art + Research Intern Iewish Museum New York

Art Educator
Knoxville Museum of Art

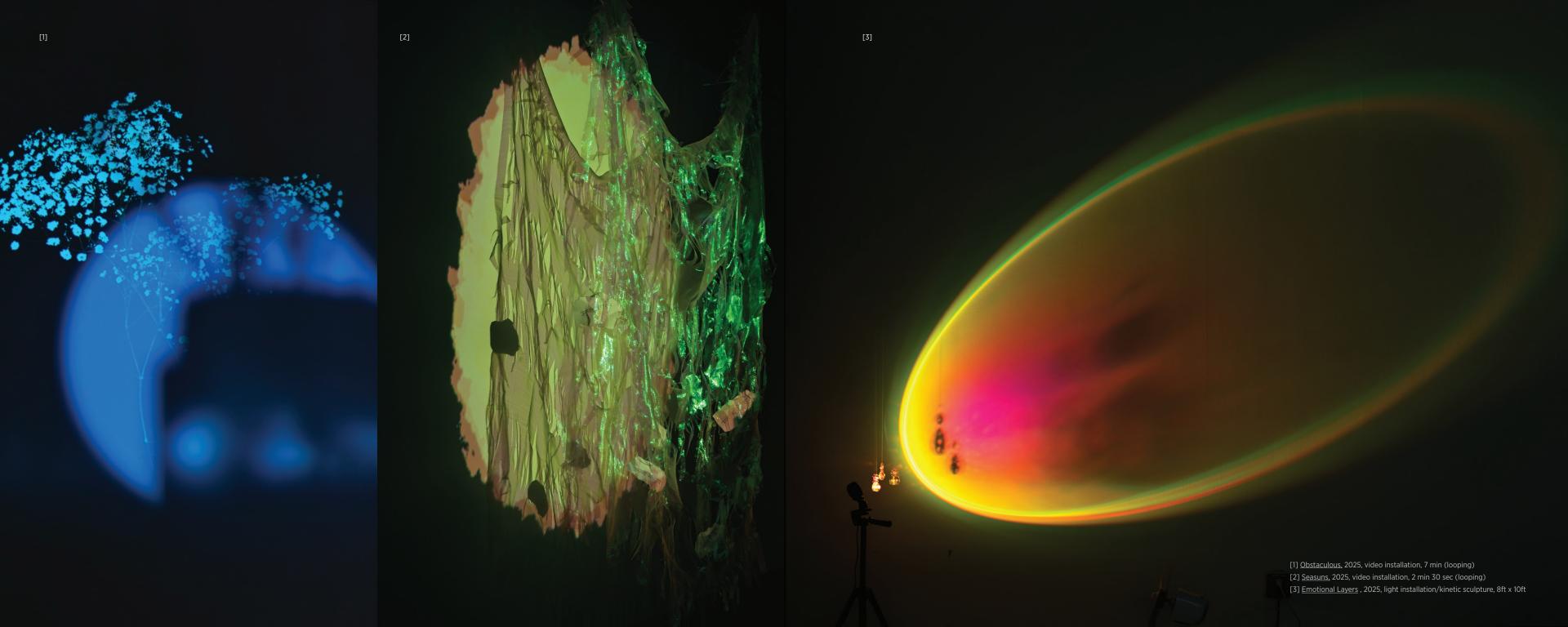
L'Institut Superiéur des Arts Appliqués (LISAA School of Design) This exhibition invites you to slow down, breathe, and immerse yourself in the often-overlooked beauty of the everyday. The work is deeply influenced by Indian philosophy, which teaches us that the divine resides in the everyday. The act of paying attention becomes a creative act, a means of shifting your awareness and, in turn, your perception of reality.

 $n \times \infty = \infty$, in common cases when any 'constant' number is multiplied by infinity, it results in an undefined/infinite value. Therefore, when we multiply our consciousness with infinity it results in seeing a world with infinite possibilities.

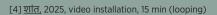
This idea is well described in Indian philosophy, hence the title – 'असंख्य से गुणा (Multiplied by Infinity).

To see the world with a fresh perspective and an eye for curiosity, one requires childlike wonder. With this work, I aim to rekindle that sense of wonder, inviting you to look at the world with the same open-hearted curiosity and delight that a child does. It's a reminder that the world is full of magic, if only we take the time to notice it.

TIME-BASED ART FOCUS + ART HISTORY MINOR







[5] 'असंख्य से गुणा (Multiplied by Infinity), 2025, Gallery view







Family Obscura

ACCOLADES:

3 YR GTA

28 Juried Exhibitions during 2022—2025

Frogman's 2025 Graduate Student Scholarship, Awarded solo exhibition and one Print Workshop Summer Course, Iowa City, IA

"Echoes of the Unconscious," The Artists Gallery, Los Angeles. CA

"30th Arts North International Hopkins Center for the Arts, Hopkins, MN

"Manhattan Graphics Center National Exhibition," New York, NY This exhibition explores the complexities of family histories. The work challenges the viewer to reflect on how two distinct traditions and individual experiences inform cultural narratives, personal identity, and memory.

I was raised with the expectations and traditions of two socioeconomically divergent families.

Although they differ in class and outward presentation, they are similar in how their internal affairs, values, and social etiquette are represented.

The two sides of my family are physically separated within the exhibition space by two church pews, while a range of printmaking methods differentiates

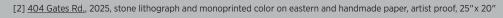
the content. My mother's side is depicted using intaglio copper plate etchings layered over digital reproductions of original source photographs. In contrast, my father's side is represented through hand-drawn stone lithographs and a monoprinted color layer on handmade paper.

The differences in materials and methods of presentation embodies the social, cultural, and emotional distinctions between the two sides of my family, offering insight into evolving perceptions of my heritage.

PRINTMAKING FOCUS + ART HISTORY MINOR







^[3] Granny, 2025, stone lithograph and monoprinted color on eastern and handmade paper, artist proof, 25" x 20"



^{[4] &}lt;u>Jeffery Scott</u>, 2025, stone lithograph and monoprinted color on eastern and handmade paper, artist proof, 25"x 20"



ACCOLADES:

Chance Encounters: Roadside

When I was three months old, my parents acted in the Christmas Nativity as Mary and Joseph, and I was baby Jesus. So, at least starting then, I was involved in the church. The church acted as a guidepost for life decisions, a necessary pillar in so many lives. It also holds a position of power and influence. It acts as a tether, both grounding and restricting.

My community falls in the Blue Ridge belt of the Southern Highlands, which lies in the unique intersection of rural Appalachia and the Deep South. The regional and cultural language of this area has resulted in strong ties to and love for my community, but also a want for a more inclusive and equitable experience.

In Tethered, I ruminate on the tension between the pursuit of community and the pressures of gendered conformity within religious spheres of rural Appalachia. The work is grounded in an open conversation around social issues, drawing viewers in with enticing forms.

I employ familiar forms as allegories for these struggles. Using animals in place of human subjects acts as a grasp at atonement. Familiarity is crucial in my work as intimate forms, materials, and symbols act as cultural iconography. Drawing my viewers into something they are comfortable with and giving them room to sit with the parts they don't recognize. The work is made first and foremost to communicate with my community directly.

CERAMICS CONCENTRATION













"I've been able to be as multidisciplinary as I've wanted to be, starting with Painting and Drawing and then within sculpture and ceramics— I've been able to collage and fiber materials. My experience here has been one of the most fulfilling I've ever had, I am forever a VOL!"

LAKESHA LEE / MFA GRADUATE











