

Annie B. Campbell

Research Appendix

Supporting Materials. Research Portion.

Dossier for Tenure and Promotion to Associate Professor.

2021

A note for reviewers before beginning:

If you would like a comprehensive overview of my work before reviewing these supplementary materials, the virtual gallery talk linked below is from my most recent solo exhibition. It covers the previous 10 years and my current body of work. All together, the talk is 30 minutes. If you would like to view just the current work: watch videos 6, 7 and 8. If you prefer to wait and view this content in-sequence, the videos will be linked again in the Exhibitions section of this appendix. Thank you.

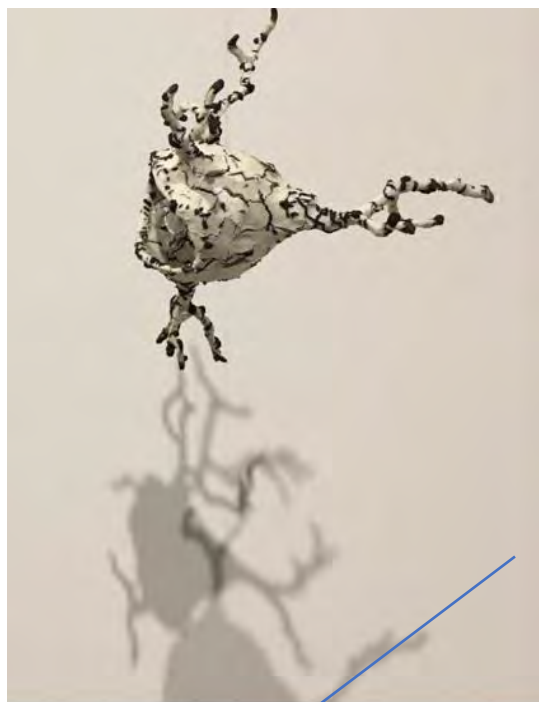
<https://youtube.com/playlist?list=PL7qRUy-z60jf6BBEFdaOcOjalgZsTmtV3>

❖ Dossier Section: 1.d.i. Exhibition Awards

- **10x10xTieton Juried Exhibition and Juror's Award-Sculpture/hybrid category, Tieton, WA. \$150. 2020**

Work Awarded: *Incubate II*

Virtual Gallery: <http://www.tietonarts.org/10x10x10xtieton-2020-virtual-exhibit>



Annie Campbell - Jurors Award: Sculpture/Hybrid

INCUBATE, SUSPENDED VIEW, 2019

Porcelain, Stoneware, Steel and High-Fire Wire, Monofilament

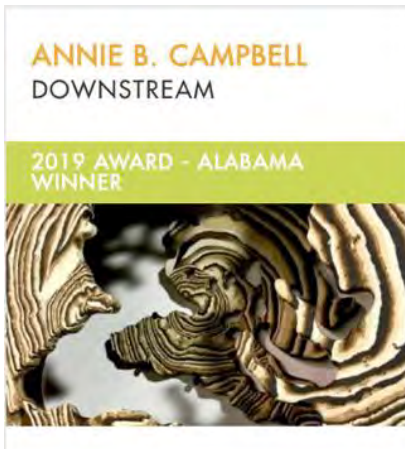
Jurors: Marina Pacini & Timothy Standing:

Pacini retired as Chief Curator and Curator of American, Modern, and Contemporary Art in 2019 after 18 years at the Memphis Brooks Museum of Art. Among the exhibitions she organized are *Marisol: Sculptures and Works on Paper* (2014), which travelled to El Museo del Barrio in New York, and was accompanied by a catalog co-published by Yale University Press; *Red Rooms: Traveling Correspondent* (2016, with catalog); *Photographs from the Memphis World, 1949-1964* (2008, with catalog); and *The Soul of a City: Memphis Collects African American Art* (2012).

Timothy J. Standing is the Gates Family Foundation Curator of Painting & Sculpture at the Denver Art Museum. Since he began at the Denver Art Museum in 1989, Standing has led a significant initiative to make art and art history accessible to a broader public and has served the museum in many capacities. He has curated over eighteen exhibitions at the museum—most notably *Rembrandt: Painter as Printmaker*, *Degas: Passion for Perfection*, *Wyeth: Andrew and Jamie in the Studio*, and *Becoming Van Gogh*—and has published widely in the *Burlington Magazine*, *Master Drawings*, *the Print Quarterly*, *Artibus et Historiae*, *Renaissance Quarterly*, and *Apollo*. His writings reflect interests that include 17th-century Roman patrons, monographic studies on European artists, British watercolor sketching, Poussin's early works, Van Gogh's drawings, Degas's monotypes, and contemporary realist artists such as Daniel Sprick, T. Allen Lawson, Scott Fraser, the works of Andrew and Jamie Wyeth and Pere and Josef Santilari.

- *Artfields 2019*, Lake City, SC, Alabama State Prize, \$1,000. for *Downstream IV*:

Award Winner's Gallery: <https://www.artfieldssc.org/galleries/art/2019/downstream/192041>



ArtFields started in 2013 with a simple goal: honor the artists of the Southeast with a week's worth of celebration and competition in the heart of a traditional Southern small town. The competition and exhibition offers more than \$140,000 in cash prizes. The winners of two People's Choice Awards are determined by the votes of people visiting ArtFields; a panel of art professionals selects all the other awards, including the \$50,000 Grand Prize and \$25,000 Second Place award.

Up to 400 works of art will be on display in locally-owned venues, from renovated 1920s warehouses and professional art spaces such as Jones-Carter Gallery and TRAX Visual Art Center to the library, the history museum, the Ronald E. McNair Life History Center, restaurants, boutiques and other shops. During ArtFields, what was once one of South Carolina's most prosperous agricultural communities becomes a living art gallery as we recognize, celebrate and share the artistic talent of the Southeast.

2019 Jury Panel:

MICHAELA PILAR BROWN Columbia, SC

ARTIST, ARTFIELDS 2018 GRAND PRIZE WINNER

FARZAD KOHAN Los Angeles, CA

ARTIST

HOLLY KOONS Arlington, VA

EXECUTIVE DIRECTOR OF THE ARLINGTON ARTS CENTER


DANIEL STETSON Baton Rouge, LA

EXECUTIVE DIRECTOR OF THE LSU MUSEUM OF ART

LILLY WEI New York, New York

INDEPENDENT CURATOR, WRITER, JOURNALIST, CRITIC

- *First Nations Contemporary Biennial*, and honorable mention, \$75. Tubac, AZ, 2018
Work Awarded: *Opaque Topographies*

PAY TO THE ORDER OF		NO.	22563
Annie Campbell		DATE	11/14/18
		\$	75.00
Seventy-five and 00/100***** DOLLARS			
ADDRESS	Annie Campbell 813 Foral St Opelika, AL 36801		
 CLEARED			
MEMO	Honorable Mention "Opaque Topography" First Nations Exhibit		

❖ **Dossier Section 1.d.ii. Internal Support for Creative Research**

- ***College of Liberal Arts Competitive Collaborative & Interdisciplinary Research & Humanities Grant. \$2,000.***
For travel to Edinburgh University, Dept. of Neurology and Edinburgh Sculpture Workshop to work with art and science collaborators on the *Kindling Project*. 2021



COLLEGE OF LIBERAL ARTS
OFFICE OF THE DEAN

February 24, 2021

Annie Campbell
Department of Art and Art History

Dear Professor Campbell:

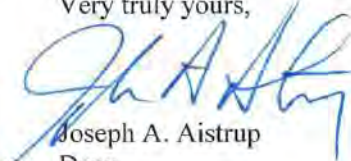
Congratulations, it is my pleasure to announce that you have been awarded a 2021 College of Liberal Arts Competitive Collaborative and Interdisciplinary Research and Humanities Grant for \$2,000 to support research-related travel/expenses. The three conditions attached to this award are:

1. Provide to the College a brief report on the progress of the work accomplished on the project in the faculty annual review.
2. Submit an abstract of your work for presentation and participate in the Research Forum or at a professional event such as a conference.
3. Acceptance of the award means you agree to be featured in the College's publications. In doing so, you will be required to have a professional photograph taken through AU Photographic Services and will submit requested biographical information in the timeline established by the CLA Office of Communications and Marketing. A member of the College of Liberal Arts staff will contact you regarding your photograph and your biographical information.

If you accept this award, please sign below and return the signed letter via the link emailed to you through the Smartsheet system.

As the recipient of this esteemed award, if circumstances permit, you will receive recognition at the CLA Annual Awards Ceremony and Reception on April 15 at Pebble Hill. If you have questions, please email or call Gail Riese at 334-844-5151 or gail@auburn.edu. Please submit your letter by Friday, March 5.

Very truly yours,


Joseph A. Aistrup
Dean


Cynthia J. Bowling
Associate Dean for Research

I agree to accept this award and agree to the conditions that apply.

Signature Annie Campbell

321 TICHENOR HALL
AUBURN, AL 36849-5223

TELEPHONE:

334-844-4026

- *New Faculty Summer Research Grant*, Auburn University, AL. \$6,000. 2019



COLLEGE OF LIBERAL ARTS

OFFICE OF THE DEAN

13 February 2019

Annie Campbell
Department of Art & Art History

Dear Professor Campbell:

Congratulations, it is my pleasure to announce that you will receive a College of Liberal Arts New Faculty Semester Release from Teaching Grant for Fall Semester 2019 pending a positive annual review. The five conditions attached to this award are:

1. No teaching or administrative duties during the semester of the paid leave, however you must be available for normal duties, such as attending department and committee meetings.
2. Provide a brief report of the project's progress with your faculty annual review materials for the year of the grant.
3. Submit an abstract of your work for presentation and participate in an AU research event or professional event such as a conference.
4. Funding for research related expenses and/or travel must meet the requirements specified by AU policy.
5. Serve as a member of the Auburn faculty for one year after the award (if you do not meet this obligation, reimbursement to the college is required for the paid leave time).

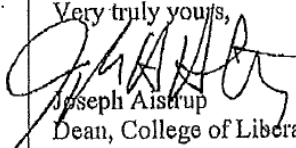
You will continue to be paid your full salary during the time of the semester you are released from teaching, and an additional \$1,000 to support research related travel/expenses. Your department will receive funding to hire replacement instructors to cover two courses. If you accept this award please sign below, return one copy to Dr. Bowling, and take a signed copy of this letter to your office administrator so they can prepare the transfer of funds. Please e-mail Dr. Bowling at bowlicj@auburn.edu to confirm your acceptance of this award.


321 Tichenor Hall
Auburn, AL 36849-5223

Telephone:
334-844-4026

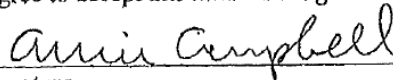
Fax:
334-844-2378

Very truly yours,


Joseph Aistrup
Dean, College of Liberal Arts


Cynthia J. Bowling
Associate Dean for Research

I agree to accept this award and agree to the conditions that apply.



Signature

CC: Lori Bush
Sharon France
Alicia Still
Christopher McNulty

- *New Faculty Semester Research Release*, Auburn University, AL. \$1,000. 2019



COLLEGE OF LIBERAL ARTS

OFFICE OF THE DEAN

13 February 2019

Annie Campbell
Department of Art & Art History

Dear Professor Campbell:

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1. No teaching or administrative duties during the semester of the paid leave, however you must be available for normal duties, such as attending department and committee meetings.
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3. Submit an abstract of your work for presentation and participate in an AU research event or professional event such as a conference.
4. Funding for research related expenses and/or travel must meet the requirements specified by AU policy.
5. Serve as a member of the Auburn faculty for one year after the award (if you do not meet this obligation, reimbursement to the college is required for the paid leave time).

You will continue to be paid your full salary during the time of the semester you are released from teaching, and an additional \$1,000 to support research related travel/expenses. Your department will receive funding to hire replacement instructors to cover two courses. If you accept this award please sign below, return one copy to Dr. Bowling, and take a signed copy of this letter to your office administrator so they can prepare the transfer of funds. Please e-mail Dr. Bowling at bowlicj@auburn.edu to confirm your acceptance of this award.

321 Tichenor Hall
Auburn, AL 36849-5223

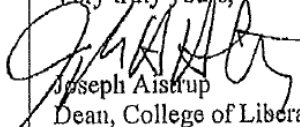
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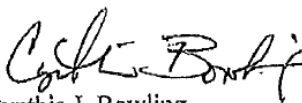
334-844-4026

Fax:

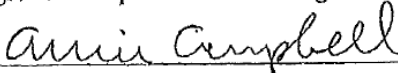
334-844-2378

Very truly yours,


Joseph Aistrup
Dean, College of Liberal Arts


Cynthia J. Bowling
Associate Dean for Research

I agree to accept this award and agree to the conditions that apply.


Signature

CC: Lori Bush
Sharon France
Alicia Still
Christopher McNulty

❖ **Dossier Section 1.d.iii. Residencies, Fellowships, Scholarships**

- *Reach Scotland International Artist in Residence*, Edinburgh Sculpture Workshop, UK, 4 months, 2019.



18/12/2018

Annie B Campbell

813, Floral Street

Opelika, Alabama 36801

USA

Dear Annie,

Reach Scotland Application

I am pleased to inform you that your application for a Reach Scotland Residency at Edinburgh Sculpture Workshop (ESW) has been successful. A studio and apartment will be made available to you from July 1st to October 31st 2019.

As part of the residency we would be delighted if you are able to give a talk about your work and input formally and informally to the ceramic working at ESW.

At the end of the residency it would be also be useful if you were willing to present the work made during the residency and talk about your experience while based at ESW.

I look forward to meeting you in 2019,

Best wishes,

Gordon

Gordon Munro

Assistant Director

❖ Dossier Section 2.2.c. Lectures & Artist's Talks

- **Gallery Talk, *Kindling***, Solo Exhibition, Eichold Gallery, Spring Hill College, Mobile, 2021
(Link on card is clickable)

SPRING HILL COLLEGE EICHOLD GALLERY

KINDLING
Annie B. Campbell

September 14 2020-
March 15 2021.

Virtual Gallery Talk:

<https://anniebcampbell.com/section/488517-Neurology-Themed-Work-2018->

Please observe
social distancing.

Gallery hours are Monday - Friday, 9 a.m. - 4:30 p.m.
For more information call 251-380-3863.



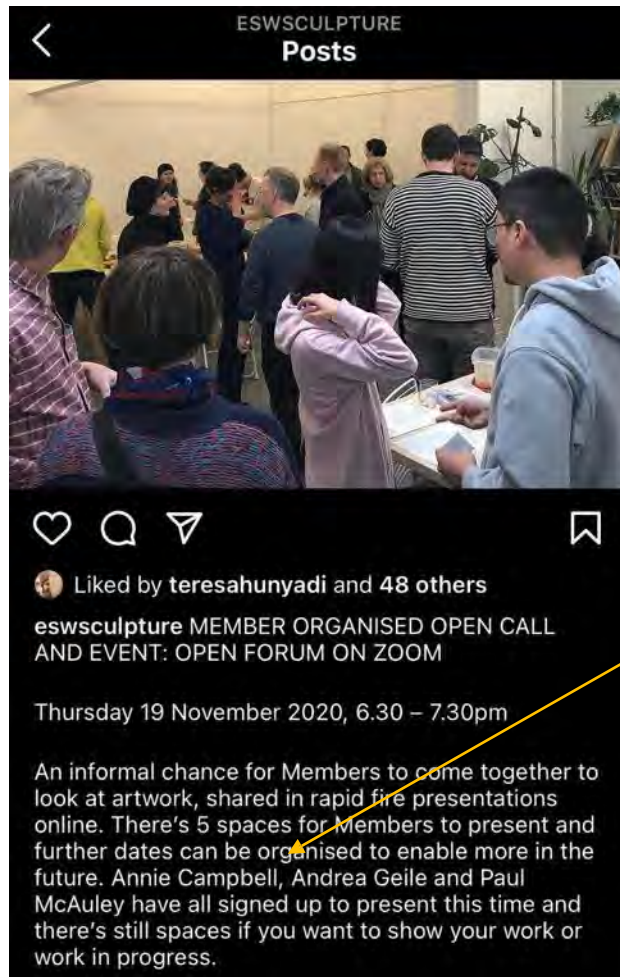
SPRING HILL
COLLEGE

SPRING HILL COLLEGE EICHOLD GALLERY

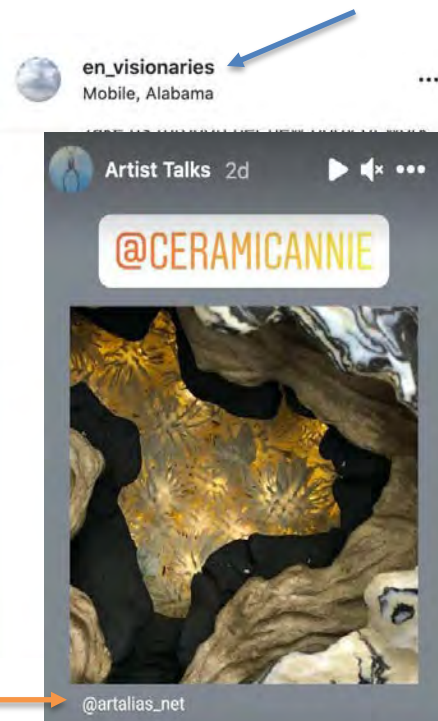
4000 Dauphin St. • Mobile, AL 36608



- **Virtual Artist's Talk**, Edinburgh Sculpture Workshop Monthly Meeting Open Forum. 2020



- **Virtual Artist's Talk**, with Envisionaries and Art Alias, US based online art groups. 2020



- **Virtual Studio Visit** with Fusion, Art and Science Club, based in Edinburgh, UK, 2020



THURSDAY, SEPTEMBER 17, 2020 AT 10 AM CDT

Show and Tell

Free • Online Event

Event Ended

...

Event by **Penelope Kay** and **Fusion: Art meets Science discussion group**

Online Event

Price: Free

Group • Members of Fusion: Art meets Science discussion group

What To Expect

Dear Art and Science Enthusiasts,

The second Show and Tell is coming up!

Following the success of the previous Show and Tell event, we will be hosting the second online 'Show and Tell' meet up for artists and scientists.

In these sessions, participants 'show' an item – this could be an artwork, a piece of research, an object or an image; and then 'tell' the story of this item, the inspiration behind it, and how it links art to science. After each contribution, the floor will be open for questions, discussion, and reflection. Our hope is to create an opportunity to share art and science, to collaborate, and get to know each other.

Fliss Inkpen will be our host and will introduce our invited guests Professor of Art, sculptor and ceramicist Annie B Campbell, and Technical Director of the Asteria Space and Satellites Innovation Programme, Gonzalo Gil.

The session will be limited to an hour. After our invited guests have discussed their work, the floor will be open to anyone to share an item or take

- **Artist's Talk, Fusion Art and Science Club**, Institute for Advanced Studies in the Humanities, Edinburgh University, UK. 2019 (In-Person)

Penelope Kay <p.kay@lineone.net> [Unsubscribe](#)
to FUSION

Sat, Oct 12, 2019, 10:01 AM



Hello Art and Science enthusiasts,

And welcome to our new members!

We are meeting once again at IASH, the Institute for Advanced Studies in Humanities, though this month we are taking the larger room upstairs. For those that haven't been to IASH before, the buildings are close to the Meadows with entrance through the archway on Meadow Lane that leads to Hope Park Square. Once inside, you have to knock at the door on the right, no 2. In case of doubt I'll put up directions at the entrance.

Put the date in your diary

Wednesday, 23rd October 2019

Fusion meeting 4.30 - 6.30pm

at The Institute for Advanced Studies in the Humanities
The University of Edinburgh
Hope Park Square
Edinburgh
EH8 9NW

At this meeting I am delighted to introduce visiting US artist Annie Campbell, who has a busy residency at the Edinburgh Sculpture Workshop. Her delightful work will be of special interest to neurologists as she explains below. Annie has agreed to give us a short presentation to show us her work and there will be plenty of time afterwards for discussion and our usual refreshments.

We also have to organise ourselves for the campaign to meet the scientists and we will be looking to our new members to help the next event along. The last part of the meeting will establish the agenda for the event that can be held (hopefully) at Inspace in November.

- **Gallery Talk, *Cluster*, Solo Exhibition**, Edinburgh Sculpture Workshop, UK. 2019



ANNIE CAMPBELL: CLUSTER, UNTIL 2 NOVEMBER 2019



Research Space, Edinburgh Sculpture Workshop

Until 2 November

Tuesday – Saturday 9.30am – 5.00pm

Reach Scotland Resident Annie Campbell presents her work in progress and experiments in ceramic and mixed media, made during her residency at ESW over the summer of 2019.

Annie B. Campbell is an American sculptor on sabbatical from Auburn University in Alabama where she is an Assistant Professor of Fine Art in ceramics. She has been in residence at the Edinburgh Sculpture Workshop since July. Her current ceramic and mixed media sculpture addresses environmental degradation using a visual vocabulary inspired by neurology. For the last 15 years, she used tree structures to symbolize the broken relationship between humans and nature, including specific fossil fuel disasters in North America. But then a life-altering event changed the visual direction of her work.

In 2016 her son was born with a rare neurological condition that sent her down a path of research involving seizures, neuro-plasticity, and a general study of brain structures. Since arriving in Edinburgh, she has been developing a body of work inspired by the drawings of Spanish neurologist Santiago Ramón y Cajal (1852-1934). Due to his great artistic abilities, Cajal's illustrations are still considered to be some of the best representations of microscopic brain structures.

<http://www.Anniebcampbell.com>

Artist Talk and Preview: Monday 28 October, 6.00 – 8.00pm



- **Salon Talk**, Edinburgh Sculpture Workshop, Scotland UK, 2019



Art Salon Talks

Annie Campbell (Reach Scotland Resident: July – Oct 2019)

Monday 8 July 2019

6-7.30pm

Annie B Campbell is a ceramic sculptor and tenure-track Professor of Art in the Department of Art & Art History at Auburn University and she lives in Opelika, Alabama, USA. At Auburn she teaches all levels of hand-building and wheel-thrown ceramics. She received her Bachelor of Fine Art from the Department of Crafts and Material Studies from Virginia Commonwealth University in 2004, with a focus in ceramics. She received her Master of Fine Art in Studio Ceramics from Indiana University, Bloomington in May 2010. She has completed artist's residencies at Watershed Center for the Ceramic Arts in Maine (2005), The Scottish Sculpture Workshop, UK (2011), Studio 550 in New Hampshire (2012) and was a Distinguished Fellow at Hambidge Center for the Creative Arts and Sciences in Georgia (2015). In the Summer and Fall of 2019 she will be heading back to Scotland with her family for an artist's residency at Edinburgh Sculpture Workshop, culminating in a solo exhibition. She maintains an active studio practice and continues to exhibit her sculpture and installations nationally and internationally.

Her newest body of work, made from porcelain, stoneware, wire and mixed media, is inspired by human neuronal forms. The dendrites of the neurons (brain cells) reference tree branches and root systems. But these forms serve as a metaphor for, and symbol of, society's dysfunctional relationship with nature. They are malformed, diseased and deteriorating, their connections weakened by abnormal impulses; a dissonance caused by a detachment from their origins.

Instagram: @ceramicannie

Facebook: facebook.com/ceramicannie


Website: anniebcampbell.com

These talks are opportunities for ESW Members to meet artists associated with the ESW Programme and Building.

Each event will take the form of a 'round table' in the Research Space, with a short presentation by the invited speaker and then a chance for questions and discussion amongst the group. Some links to information about the artists' projects will always be available in advance, so you can get to know more about their work.

If you would like to come along, please email: lesley@edinburghsculpture.org

- **Invited Artist's Lecture, *Disconnected: Exploring the Broken Relationship Between Humans & the Natural World Through Sculpture*, "Can Art Save the Planet? A Symposium on Art & Planetary Health",** Jule Collins Smith Museum of Fine Art at Auburn University, 2019



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Jule Collins Smith Museum of Fine Art holding symposium on art's role in planetary health

Published: Apr 08, 2019








On Thursday, April 11, the Jule Collins Smith Museum of Fine Art at Auburn University will present "Can Art Save the Planet? A Symposium on Art and Planetary Health." The day-long event will feature several nationally recognized speakers whose presentations explore the many ways art can affect a positive, nurturing influence on wildlife conservation, public health and ecology. The Jule Collins Smith Museum of Fine Art, always seeking new cross-disciplinary collaborations to promote the university's overall mission of research, outreach and instruction, believes this ambitious endeavor between the museum and School of Forestry and Wildlife Sciences will open up new perspectives for students and faculty alike.

"This symposium exemplifies the Jule Collins Smith Museum of Fine Art's guiding belief in the transformative power of art," said Scott Bishop, curator of academic and public programs at the museum. "We believe that this event will challenge attendees to think a little more broadly about the interdependent relationship between people and nature."

The symposium begins at 8:30 a.m., with a 9 a.m. welcome and introduction to planetary health by Bishop and Sarah Zohdy, assistant professor of disease ecology in the School of Forestry and Wildlife Sciences who co-developed the symposium with Bishop and Ph.D. student Kayleigh Chalkowski.

"We want Auburn students and faculty from across disciplines to attend the event and become active participants in this conversation about planetary health and the arts," said Zohdy. "This can be a catalyst for future work and research at the intersection of these often disparate disciplines."

Zohdy says the symposium will provide ample opportunity during the day for students, faculty and anyone else to become involved. Along with morning and afternoon presentations by world class speakers, a lunchtime panel discussion allows participants to converse and take notes with the lecturer of their choice at small-table breakout sessions, and the day concludes with a "Conservation Conversations" happy hour, where all are welcome to continue the discourse over drinks and light fare.

Professor David Gere delivers the first of two morning lectures. Gere, who directs the Art & Global Health Center at UCLA, has dedicated years of his life as an arts critic, curator and educator to devising unconventional and creative ways to stop the spread of HIV/AIDS. His talk, titled "Can Art Save Lives?", explains how the efforts of diverse art initiatives can reduce stigma surrounding HIV/AIDS and help stop its spread.

Kate Folb, director of the USC Annenberg Norman Lear Center's Hollywood, Health & Society program, follows Gere's presentation with her talk "Saving the World One TV Show at a Time."

"Her organization works with Hollywood, Bollywood in India and Nollywood in Nigeria," Zohdy said. "They have received funding from public health agencies to work with the entertainment industry and scientists to develop educational TV and film storylines and evaluate their impact." Folb's talk focuses on the potential of popular media to affect public health and social awareness for the better.

After the conclusion of the lunch hour panels, Lindsay Tan, director of the Design Ecology Lab at Auburn University and the W. Allen and Martha Reimer Reed Associate Professor and Program Coordinator for Auburn's nationally ranked interior design program will present her lecture "Design Ecology: Interventions for Global Health" on the various strategies and approaches design ecology employs in the modern ecosystem to improve public health.

Annie B. Campbell, assistant professor of ceramics in Auburn University's Department of Art and Art History, discusses ideas in sculpture and how they relate to people's interactions with the natural world in "Disconnected: Exploring the Broken Relationship between Humankind and Nature through Sculpture."

Campbell, who will begin a semester as an artist in residence at the Edinburgh Sculpture Workshop in Scotland in Summer 2019, finds the human body to be a mirror to other systems in nature, a perspective evident in much of her work. "She has been exploring how human beings impact the environment we live in," said Bishop, "and how the body is not separate, but actually a part of the environment."

- **Gallery Talk, *Faculty Exhibition 2019*, Jule Collins Smith Museum of Fine Art at Auburn University**

Wonderful, Annie. You are on the calendar!
Thank you,
Scott

From: Annie Campbell <abc0064@auburn.edu>
Date: Friday, February 15, 2019 at 12:14 AM
To: Scott Bishop <bsishops@auburn.edu>
Subject: Re: artist talk in [gallery](#)

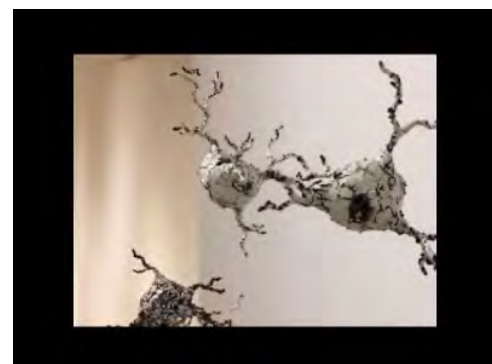
Hi Scott,
Yes, I'd like to do this.
April 4th will work for me.
Thanks,
Annie

From: Scott Bishop <bsishops@auburn.edu>
Date: Thursday, February 14, 2019 at 11:51 AM
To: Annie Campbell <abc0064@auburn.edu>
Subject: artist talk in [gallery](#)

Hi, Annie.

I think we spoke briefly about the possibility of your giving a brief (15ish minutes) talk about your work in the [faculty exhibition](#) on a Thursday after Lunch Music ends, which is usually around 1:00. Would you still be interested. So, far we have had 5 to 12 people

Video of *Incubate I, II, III* at Jule Collins





- Exhibiting Artist's Talks, *Artfields 2019*, The Bean Market, Lake City, SC, 2019

Jamison Mady jamison@artfieldscc.org xlg g0f11@gmail.com

Ex At

to me -

Thanks, Annie! Looking forward to it!

Jamison

From: Annie Campbell <anniebcampbellceramics@gmail.com>

Date: Friday, April 5, 2019 at 1:16 PM

To: Jamison Kerr <jamison@artfieldscc.org>

Subject: Re: ArtFields 2019 Lunchtime Crunchtime

Hi Jamison

I'm writing to confirm my 1:00 talk.

Thank you!

Annie

On Thu, Apr 4, 2019 at 6:54 PM Jamison Kerr <jamison@artfieldscc.org> wrote:

Hello! ArtFields 2019 is almost here!

We are very busy with preparations here in Lake City and can't wait to see you here soon. Thank you so much for signing up for Lunchtime Crunchtime, one of my favorite events during ArtFields. I have included a guide for participation and a link for a video of examples from last year's event below.

Please confirm that you are available at your specified time (included in the guide below) as soon as possible. I would love to announce participating artists as early as I can, but I won't be able to do that until you have all confirmed.

- **Featured Artist Lecture**, Southern Studies Conference, Auburn University at Montgomery, AL. 2018

ANNIE B. CAMPBELL
"EXTRACTED"
 JAN. 29 - MARCH 23, 2018



Friday, February 9th
Artist Talk
 4:45-5:45 pm
 Goodwyn Hall 109

Exhibition Reception
 5:45-6:45 pm
 Goodwyn Gallery

Annie B. Campbell
 Assistant Professor of Art
 Auburn University

Goodwyn Gallery | Auburn University at Montgomery
 Goodwyn Hall, AUM, Montgomery, AL 36117
 Open Monday-Friday 8:30-4:30
goodwyngalleryaum.wordpress.com

SESSION 3
 (3 p.m.-4:30 p.m.)

A. Imagining the Southern American Landscape
 (Goodwyn Hall 110)
 Chair: Naomi Slipp, Auburn University at Montgomery

Michael Martin, Nicholls State University
 "Summits, Caverns, and Falls as Predisposed Landscapes: The European Sublime and the Testing Ground of Mid-19th-Century Appalachia"

Nicholas Serrano, North Carolina State University
 "The Confederate House Restaurant Garden and the Aestheticization of Nature in Landscape Architecture of the Post-War American South"

Rachel Sedlacek, Wheaton College
 "Recasting History: The Role of Public Art in the American South"

B. Literature and the Civil War
 (Goodwyn Hall 111)
 Chair: Kyle Edwards, Auburn University at Montgomery

Kristy Cleveland Burkart, University of Alabama at Birmingham/ Wallace State Community College
 "Supporting the Confederacy through Singledom in Augusta Jane Evans's *Macana*"

Robert C. Petersen, Middle Tennessee State University
 "Books About War, to be Read by Men": Reconstructing the American Civil War in Novels by Stark Young, William Faulkner, and Shelby Foote"

Michelle Sherwin, University of Georgia
 "White Feminism and the Imagined Moral High Ground in Mary Chesnut's Civil War"

C. The Patterns and Intersections of Race and Politics in the South
 (Goodwyn Hall 112)
 Chair: Thomas C. Terry, Utah State University

Kristi M. Simon, Florida State University
 "Insanity" and the Slave Community"

Rebecca S. Ardrey, University of South Alabama
 "The Historiography of the Great Migration"

Thomas C. Terry, Utah State University
 "Flames of Duty Leaping Madly: Leslie Thompson's Voice against the Klan Amidst the Serenities of Jim Crow, 1980-1993"

Christopher A. Cooper, Western Carolina University
 "Leaving the (Political) Party in the South: Unaffiliated Voters and the Future of the Southern Electorate"

Break (4:30 p.m.-4:45 p.m.)

Artist Talk (4:45 p.m.-5:45 p.m.)
 Annie B. Campbell, Auburn University
 Goodwyn Hall 109

Reception (5:45 p.m.-6:45 p.m.)
 registrants and invited guests
 Goodwyn Hall Gallery

Social mixer (7:00 pm)
 After the Gallery reception, those who are interested in doing so are invited to join us at the Tipping Point for a social mixer.

- **Short Course Gallery Talk Series**, *Uncommon Territory; Contemporary Art in Alabama*, Montgomery Museum of Art, AL, 2017

MMFA
Uncommon Territory: Contemporary Art in Alabama, November 18 to January 21

Panel Discussion, Thursday November 20, 7 P.M.
 Exhibition curator Dr. Jennifer Jankauskas with **Jürgen Tarrasch**, Birmingham-based abstract painter; Huntsville-based printmaker and multi-media artist, **Katie Baldwin**; Tuscaloosa-based installation artist **Claire Lewis Evans**; and Birmingham-based sculptor **Stacey Holloway**

Short Course, Tuesdays, December 5 & 12, January 9 & 16, 12 noon

December 5 **Elisabeth Pellathy** multi-disciplinary artist and **Annie B. Campbell** sculptor

December 12 **Irby Pace** photographer and **Carlton Nell** oil painter

January 9 **An overview of other artists in the exhibition by curators**

January 16 **E. Bruce Phillips Jr.** mixed media artist and **Darius Hill** sculptor

The exhibition is sponsored by Joan Loeb, Sterling Bank, and Warren Averett and made possible in part by a major grant from the Alabama State Council in the Arts in celebration of the Bicentennial of the State of Alabama.

❖ Dossier Section 2.2.d. Exhibitions

i. International- Solo- Competitive:

- *Cluster, Ceramic and Mixed Media Sculpture by Annie B. Campbell*, Edinburgh Sculpture Workshop, Reach Scotland Artist in Residence Solo Exhibition. 2019.



Images from *Cluster*, Edinburgh Sculpture Workshop, 2019:

(Note: Half of the gallery had dim lighting to enhance illuminated work, so some images will appear darker than usual. These pieces can be seen with various light levels later in this appendix)

Reception Shots: Left: dark side, right: light side.





Cluster I, II, III, full dimensions of trio: 30”h, 54”w, 4”d. Materials: Stoneware, porcelain, LED, graphite on paper.





Cluster III, Elderberry. This piece is inspired by pyramidal neurons, the most numerous in the brain and have dendrites up to 12" long. The internal structures are elderberry dipped in porcelain. The light source is strand lights encapsulated in polymer clay and powered by a hidden battery pack. This form references the cells of a drowned human. The open spaces resemble ruptured vacuoles within the cell body (soma).
Dimensions: 32inX18inX6in Materials: cone 6 porcelain & stoneware, graphite on paper, LED, polymer clay





Cluster I, Thistle pods. This piece is inspired by pyramidal neurons, the most numerous in the brain and have dendrites up to 12" long. The internal structures are halved and hollowed thistle pods dipped in porcelain. The light source is strand lights inserted into the porcelain shells and powered by a remote-controlled battery back. The lights fade in and out in a slow, then fast breath-like pattern.

Dimensions: 34inX18inX7in.

Material: cone 6 stoneware & porcelain, LED lights

Video of the lights in action: <https://youtu.be/Jg9xpWDdH7c>





Cluster II, Thistle Leaves, This piece is inspired by astrocytes, a type of brain cell that repairs, cleanses, nourishes and supports neurons. While many of my sculptures reference damaged cells, astrocytes represent optimism and resilience. The white structure was created by dipping thistle leaves in translucent porcelain. All the botanical elements in the Cluster trio were collected near the Edinburgh Sculpture Center.

Dimensions: 22inX24inX3in.

Material: cone 6 porcelain & stoneware, graphite on paper





Soma, Slip cast and carved porcelain neuron forms. Illuminated from with-in by LED lights. Battery pack hidden with-in pedestal. Slip-dipped and fired poppy pod membranes scattered around base. This work is inspired by neuroscience with a conceptual basis in climate crisis.

Dimensions: 12in h. 8in w. 8in d.

Material: porcelain, stoneware, wire, LEDs





Spark, One of the first pieces made exploring the idea of mis-firing, dis-connection, and dissonance. The bits on the pedestal are leaves dipped in porcelain and fired.

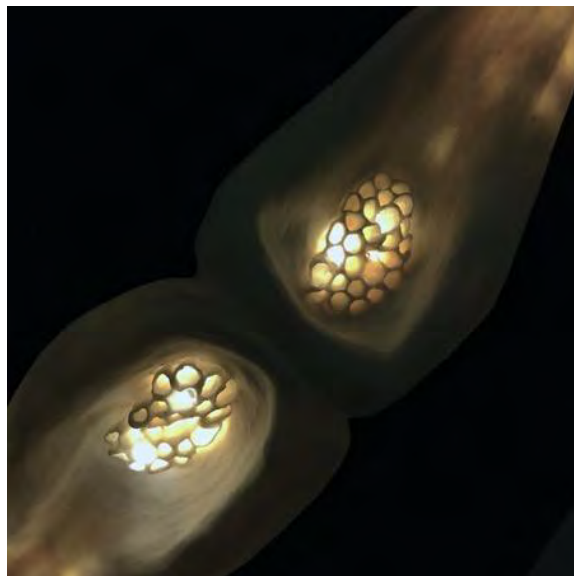
Dimensions: 10”h, 16”w, 16”d

Materials cone 6 stoneware & porcelain, LED, steel wire, polymer clay





Divide, Lights on & off, Dimensions: 14”h, 9”w, 3”d. Materials: Cone 6 porcelain and stoneware, LED





Almost, Dimensions: 9”h, 18”w, 8”d, Materials: cone 6 porcelain and stoneware, LED, polymer clay

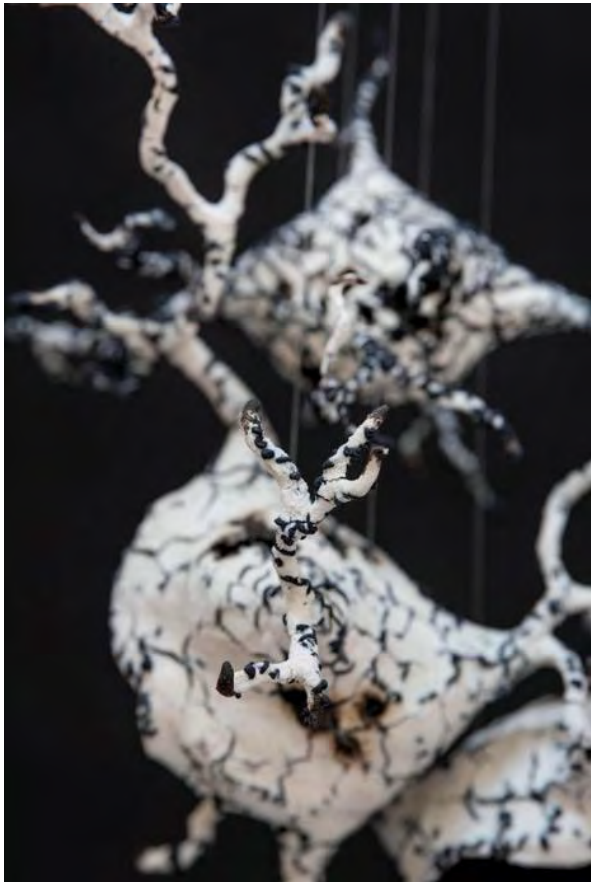




↑ *Incubate I, II, III*, the form(s) inside each neuron are paper wasps' nests that have been coated in stoneware slip and fired. They represent a latent danger.

↓ Dimensions: all 3 together: 18"h, 13"w, 10"d

Materials: cone 6 porcelain and stoneware, high temp and steel wire, monofilament.





Tidal, Day 1 The seaweed's air bladders along the fronds bared a close resemblance to the dendritic spines of neurons. Filled the gallery with a briny smell.

Dimensions: 40"h, 46"w, 2"d,

Material: Seaweed collected from Loch Duich





Points of Origin, Research and process as installation.

Dimensions: 26", 66", 3". Materials: organic, found material, porcelain, stoneware, wire





i. International- Group - Competitive:

- **Current**, The White Space Gallery, Edinburgh, UK, Edinburgh Arts Festival, July 30-Aug 4, 2021

I am the curator as well.

Works to be exhibited: *Spark*, *Almost*, (pictured above) *Lancet Astrocyte* (working title, pictured below), and in-progress works.



Lancet Astrocyte (working title). Commissioned by Dr. Arpan Mehta for the March '21 issue of *The Lancet, Neurology* (see later entry for more info). Will have LED encased in resin inserted for *Current* exhibition.
Materials: Porcelain and black underglaze. Dimensions: 10.5" x 9" x 2.5"



<div>WHITESPACE</div> <div>76 East Crosscauseway EH8 9HQ www.whitespace76.com info@whitespace11.com</div>
26/03/2021
Invoice No. 440
To: - Annie Campbell anniebcampbellceramics@gmail.com
Hire Dates: 30 th July till 5 th August 2021 at 76 East Crosscauseway, total cost £450
Thank you for your deposit payment of £90 for hire of Whitespace. Remaining amount of £360 is due on or before day of entry (bank details for payment are below). Hire is from Friday 9am till Thursday 4pm.
Total due.....£360
Thank you
 (leigh Chorlton)

- *Creep Show II*, Clay Center of New Orleans, LA. Work Selected: *Soma*. 2020

Link showing Soma's lights in action at the exhibition: <https://www.instagram.com/p/CGdb2-hnAru/>



Annie Campbell <anniebcampbellceramics@gmail.com>

Congratulations!

1 message

alerts@entrythingy.com <alerts@entrythingy.com>
 Reply-To: info@nolaclay.org
 To: anniebcampbellceramics@gmail.com

Sat, Mar 14, 2020 at 3:28 PM

Congratulations Annie!

A piece you entered for 'Creep Show II' at the Clay Center of New Orleans has been accepted! Please check your EntryThingy account to see which piece was chosen for the exhibition.

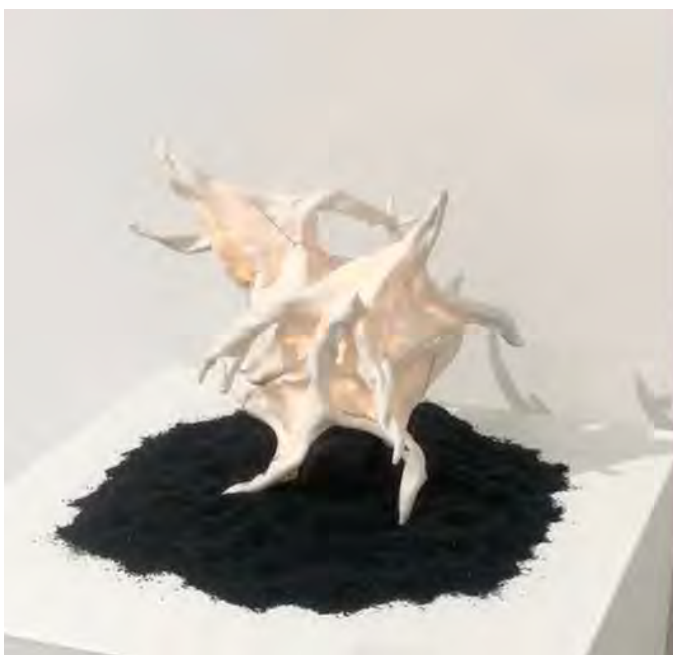
Accepted artists will receive shipping and exhibition information directly from the Clay Center of New Orleans.

Ceramics Monthly • January 6, 2020 • [Add Comment](#)

international exhibitions

February 15, 2020 entry deadline

Louisiana, New Orleans "Creep Show II" (October 2–31) open to ceramic vessels, sculptures, and wall-mounted works that can be described as creepy, scary, spooky, or downright terrifying. Submitted pieces must be original artworks made within the last two years, and must not have been previously exhibited at the Clay Center gallery. Fee: \$30. Juried from digital. Jurors: TBD. Contact Clay Center of New Orleans, 1001 S. Broad St. #116, New Orleans, LA 70125; info@nolaclay.org; 504-517-3721; www.nolaclay.org.



claycenternola

...



claycenternola Eerie and compelling, Annie Campbell's "Soma" is a slip-cast and carved porcelain neuron form internally illuminated by LED lights, set in a bed of black sand.

See this piece and many others in "Creep Show II," on display now through Halloween! Open Fridays/Saturdays 12-6 pm, and 24/7 at www.nolaclay.org

Artist: Annie Campbell (AL)
 Title: Soma
 Dimensions: 12 x 8 x 8 inches
 Materials: Porcelain, stoneware, wire, LEDs
 Price: \$900
 Year: 2019



260 views

OCTOBER 17, 2020



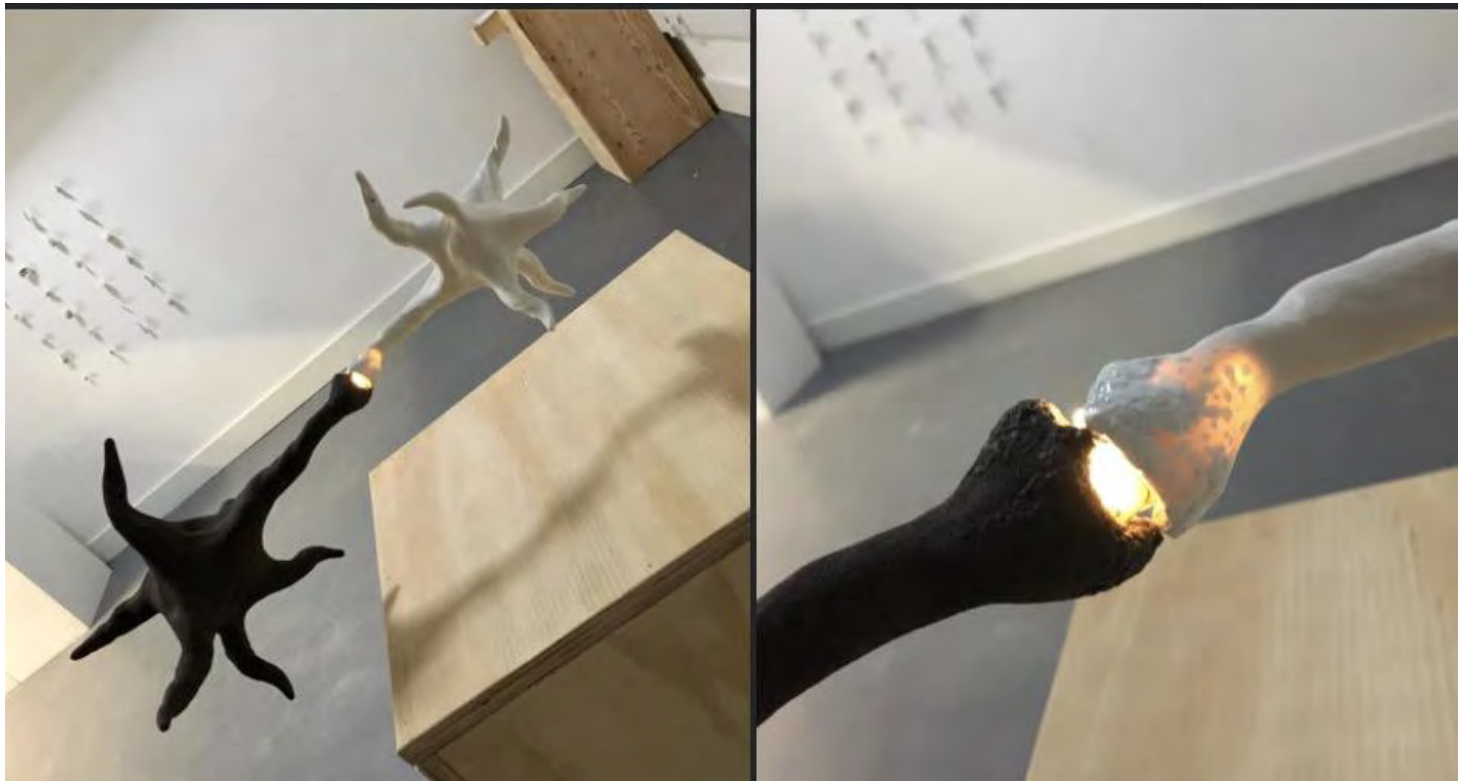
- **10x10x Tieton**, Mighty Tieton Warehouse Gallery, Tieton, WA 2020
Work selected: *Incubate II*
Virtual Gallery: <http://www.tietonarts.org/10x10x10xtieton-2020-virtual-exhibit>

EXHIBITION VIEW



- International- Group – Invited

- **Fired**, Research Space Gallery, Edinburgh Sculpture Workshop, Scotland, UK 2019
Exhibition for the blind and partially sighted. Work created for exhibition: *Almost*



For the second of the year's events, the focus moved to sculptures made out of ceramic, with exhibiting artists: Annie Campbell, Pablo C Delgado, Jenny Pope, Hans K Clausen, Kjersti Sletteland. Works shown were in porcelain, both glazed and unglazed, stoneware and terracotta, and a work in progress in buff clay that was still wet, with visitors encouraged to make their own impressions on the surface.



Today and tomorrow! "Fired" Exhibition for the blind, partially sighted, and sighted @eswsculpture. Of fired and unfired clay. Our first guests are a group Of kids from the Royal School for the Blind. We are booked up for guided touch-tours, but visitors may drop in to observe the work. If you do come to visit without a booking, please be cognizant of the guided tours taking place. You'll notice a few differences from a typical exhibition: of course the braille info sheet and labels. The positioning of the labels, and the positioning of the pedestal under my work in particular is placed such that a person following the guide dots along the wall can then reach out to find the pedestal, the label and then find the piece in the air. It was a Fascinating experience to design something to be experienced Primarily by touch. The inclusion of the light, is specifically included for partially sighted people (like Emmett) who perceive light and a myriad of ways. Also, notice the blindfolds and glasses that enable people to experience what life is like a vision impairment. The glasses with the fins on the left side emulate Emmett's vision loss, homonymous hemianopia, or a complete loss of the left vision field from the center all the way over to the left. #artfortheblind #ceramicsculpture #artistinresidence #artismama #inclusivearts #royalschoolfortheblind




INTOUCH TOUR
 Exhibitions for Blind, Sighted
 and Partially Sighted people

Annie B. Campbell
 Pablo C. Delgado
 Jenny Pope
 Hans K. Clausen
 Kjersti Sletteland

Fired

Fri 4 & Sat 5 Oct 2019
 11- 3pm at Edinburgh
 Sculpture Workshop

- **Gist Street International Ceramics Bash**, James Simon Studio Sculpture Studio, Pittsburgh PA. 2018
National Council Education for the Ceramic Arts (NCECA) Conference. Work selected: *Downstream IV*
Organized by James Simon, Whitney Smith and John Fleenor.
Link to NCECA 2018 program. Pg.5. <https://nceca.net/wp-content/uploads/2018/03/WEB-POST.2018-Exhibition-Listing-3.6-with-exhibitions.pdf>

Downstream IV, at the NCECA *Gist Street International Ceramics Bash*.

The fourth and final instalment in a series of work about coal ash spills in Appalachia.

Materials: Stoneware, porcelain, epoxy paste

Dimensions: 22" x 18" x 6"



Annie Campbell

nceca 2018Pittsburgh

The Gist Street International Ceramics Bash:

Friday March 16, 7:30PM until 1:00AM

The incredible Vanessa German will present a fashion show at 9:30

Live Music starts at 10:00 PM **FEATURES THE INCREDIBLE "Bombici" Psychedelic Balkan Music!**

EXPECT: Amazing live music and great drinks; Ceramic Art, Public Art, Fashion, Photography and Dance! Organized by James Simon, Whitney Smith, and John Fleenor. Podium furniture created by Master Iron Worker John Walters.

AT 305 GIST STREET, 15219 — a well known art street 9 minutes from downtown, where artists John Fleenor and James Simon both live and work. John's 2,500sf garage will host the clay exhibit and fashion show.

Simon's three-story warehouse-studio-home, directly across the street will host the after-party. **MORE INFO: 412-434-5629 www.simonsculpture.com**

The 52nd Annual Conference of the National Council on Education for the Ceramic Arts will take place March 14-17, 2018 in Pittsburgh, Pennsylvania.

Painting by: Luis Castellanos Valui



ARTISTS:

Ben Carter – CA

Heesoo Lee – MT

Forrest Lesch-Middelton – CA

Christa Assad – CA

Eric Kao – CA

James Simon – PA

John Fleenor – PA

Whitney Smith – CA

Vanessa German – PA

James Shipman – PA

Lisa Nappa – WA

Chris Vivas – NY

Julie Elkins – NC

Diana Fayt – CA

Josie Jurczenia – CA

Birdie Boone – VA

Sara Paloma – CA

Chelsea Smith – CA

Justin Rothshank – IN

Touchstone Center for Crafts – PA

Kala Stein – CA

Katie Stone – PA

Annie Campbell – AL

Chelsey Albert – NY

Claire Russell

Thibodeau – NY

Uptown

James Simon Sculpture Studio 305 Gist St., Pittsburgh, PA, 412-434-5629, simonsculpture.com, Hours during conference week: Tue-Sat 1-6pm (Wed 10am-5pm). Reception: Fri, Mar 16, 7:30pm-1am. ♿ Wed Southeast Timed Tour; Fri Southeast Reception Timed Tour

The Gist Street International Ceramics Bash, An eclectic group of artists take part in a celebration of nature and community through the ceramic arts, combined with public art, music, dance, and photography. And a big party. Ben Carter, Heesoo Lee, Forrest Lesch-Middelton, Christa Assad, Eric Kao, James Simon, John Fleenor, Whitney Smith, Annie Campbell, and Vanessa German. Organized by James Simon and Whitney Smith. Mar 13-18.



Downstream IV, Detail

ii. National - Group - Competitive

- *Botanical Abundance*, 17th Annual Ceramics Juried Open Exhibition, McGroarty Art Center Tujunga, L.A. County, CA. Work selected: *Cluster II- Elderberry*, *Cluster III-Thistle*
In-person planned, virtual due to COVID. 2021

- Online Gallery: <https://www.mcgroartyartscenter.org/all-artists>

- Direct link to my work: <https://www.mcgroartyartscenter.org/campbell-annie>

- **Firing Imagination**, Carnegie Art Center, Turlock, CA. <https://www.carnegieartsturlock.org/19-20>

Work Exhibited: *Divide* and *Soma* (pictured in previous entries)

Converted to online but gallery link no longer active.

lisa@carnegieartsturlock.org

TO ME

Tue, Mar 10, 2020, 4:48 PM



Congratulations! Your work, listed below, has been accepted for the upcoming exhibition at the Carnegie Arts Center.

Divide
Soma

I'm sorry for the delay in getting notification to you; we've had a few technical issues and illness this weekend, and we fell a little behind schedule.

Artists whose entries are accepted must **deliver their work to the CAC in Turlock**. Deliveries will be received **Friday, March 20 through Sunday March 29. Delivery hours are between 10 a.m. and 5 p.m., Wednesday through Saturday; noon – 4 p.m. on Sunday (or by appointment)**. If you are shipping your work, please be sure it is adequately packed and a pre-paid return shipping label is included. Please include a label on the back or underside of your work to indicate name of artist and title of work. If the Curator determines that the work is not as represented in the digital image submitted, she has the authority to remove the work from the exhibition.

Exhibition Details

The exhibition will be on view from April 8 - May 24, 2020. Gallery hours at the Carnegie Arts Center are:

10 a.m. – 5 p.m. Wednesday –Saturday

10 a.m. – 8 p.m. Friday

Noon – 4 p.m. Sunday

The CAC is closed on Monday/Tuesday.

Admission to the exhibition is \$7 general; \$5 students/seniors; children under 12 & CAC members are admitted free.

Reception and Awards Presentation

An artists' reception, including the presentation of awards, will be held on Thursday, April 9, 2020, 6-8 p.m.

If you have any questions, please give us a call. Our main office number is (209) 632-5761, x104.

Lisa McDermott

Director

lisa@carnegieartsturlock.org

Virtual Exhibition Gallery



Firing Imagination: Contemporary Ceramics & Glass is a juried exhibition intended to highlight the demanding technical aspects and the wide variety of creative exploration possible in these challenging media. Works in any glass or ceramic technique, including mixed media works that feature glass or ceramic elements, were considered eligible for the show. During the winter, entries were accepted from throughout the Western United States. The show was juried by well-known artists Susannah Israel and Otto Rigan in early March, with 51 works by 26 artists selected for the exhibition.

• **Earth Devised: A National Exhibition of Ceramic Art**, D'Art Center, Norfolk, VA. 2019
Work exhibited: Incubate III



Annie Campbell <anniecampbellceramics@gmail.com>

Earth Devised Notification

4 messages

Amanda Bradley <abradley@d-artcenter.org>

To: srjceramics@hotmail.com, kasia.doule@gmail.com, lyndseymcintyre522@gmail.com, Lisa Reardon <lisareardon101@gmail.com>, chihenc@gmail.com, "Meyer, Matthew" <matmey@siue.edu>, michaelj1@wit.edu, diana@dianamadruga.com, Charlotte Fitz <charlottefitzdaniels@gmail.com>, delghton.t.abrams@gmail.com, curtsifrederickfineart@gmail.com, martinmcd@gmail.com, studiotakada@gmail.com, Walt <waltthardy@earthlink.net>, marina_sm2001@yahoo.com, patrickbellclay@gmail.com, lunchboxguy@cox.net, kilnlore@gmail.com, kevernicus@gmail.com, rawrianna@gmail.com, goodwin68@hotmail.com, Marikoabrown@gmail.com, maileiwanaga@gmail.com, danicallahan@gmail.com, hgkaplan@gmail.com, pattykochaver@sbcglobal.net, verizon <kobart@verizon.net>, anniecampbellceramics@gmail.com

Thu, May 2, 2019 at 4:53 PM

Hello All!

This is a mass email, so it may not apply to you if you have already contacted me, if you have already told me your work is on the way, if you have already dropped off your work, or if you have already made arrangements with me to drop off your work.

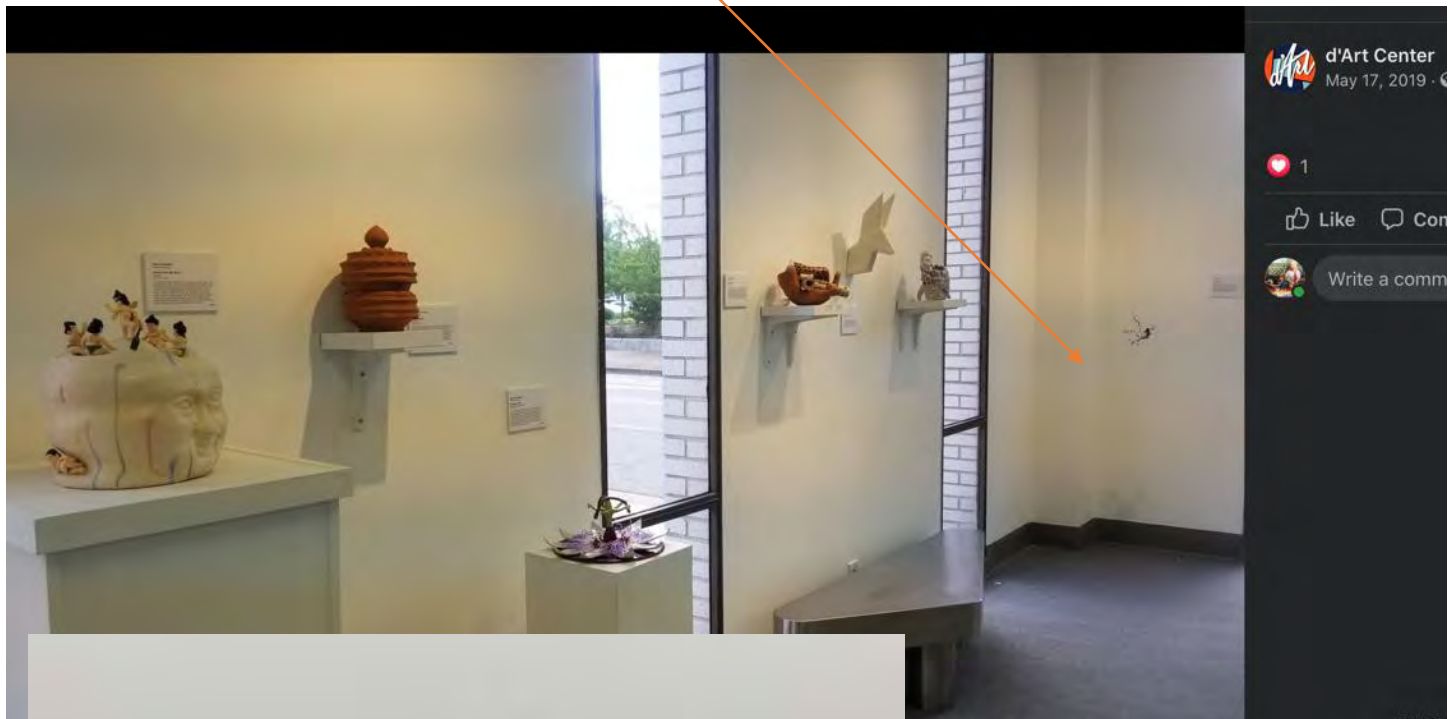
I just wanted to drop a friendly reminder that work for Earth Devised needs to arrive at our center by 5pm Tuesday, May 7th. The exhibition opens Saturday May 11th.

I hope to see many of you at the opening reception Thursday, May 16th from 5:30 - 7:30. This exhibition features 30 works, from 28 artists, from 13 states! Check our social media pages after the reception for photos, or email me directly if you do not have social media.

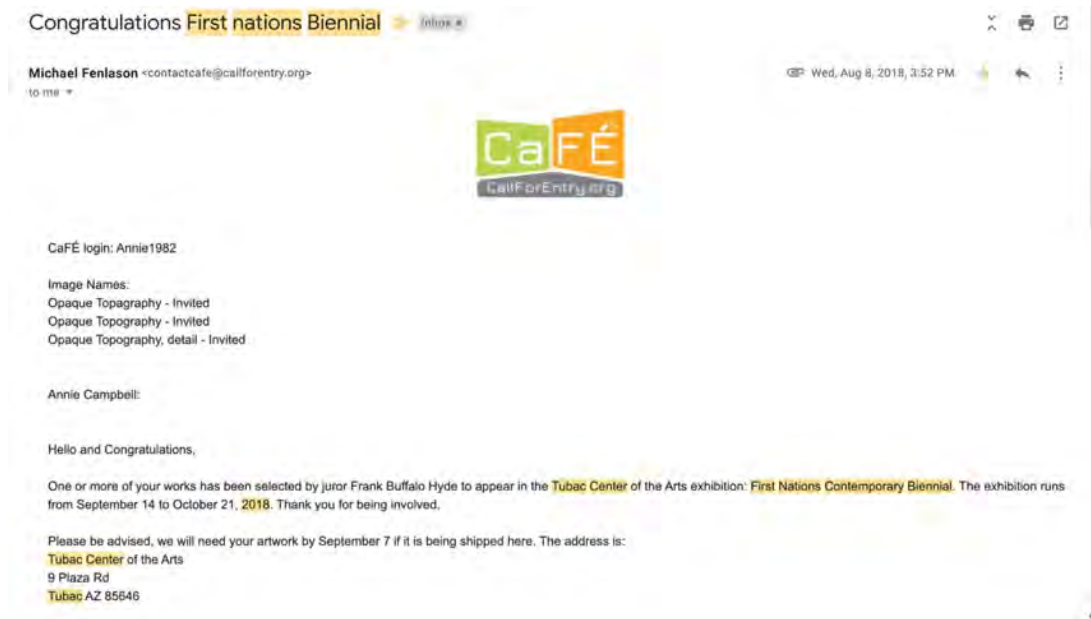
Thank you!

Amanda Bradley

Communications, Marketing & Gallery Manager
D'Art Center, 740 Duke St. Norfolk, VA 23510
757-625-4211
www.d-artcenter.org



- ***First Nations Contemporary Biennial***, Tubac Center of the Arts, Tubac, AZ.
2018 Work exhibited: *Opaque Topographies*.





Opaque Topography. Medium: Stoneware, porcelain, steel wire.
Dimensions: 9", 10", 6"








- ***Nature: Surface, Form, Content***, The Clay Studio of Missoula, MT. 2017
Work exhibited: Downstream IV. (Previously pictured)


Reception - Nature: Surface, Form, Content

 Event by **The Clay Studio of Missoula**

 **The Clay Studio of Missoula**

 Price: Free - Duration: 3 hr 30 min

 Public · Anyone on or off Facebook

Nature: Surface, Form, Content, at the Clay Studio of Missoula, is an exhibition showcasing ceramic work that explores the connections to nature in either formal or conceptual approaches. Juried by Adrian Arleo - an internationally recognized ceramic sculptor living in Lolo, Montana - 25 works were selected from 115 entries submitted by nearly 60 artists from North America.

Three general (though sometimes overlapping) genres emerged from the works submitted for consideration; sculpture inspired by organic or landscape forms, narrative/figurative sculpture, and vessels that incorporate imagery and/or materials/processes from nature. A number of featured works touch on environmental degradation and loss, but just as many seem to take refuge in the value of beauty in nature, and whimsy in human nature.

This exhibit features works by Lauryn Axelrod, Annie Campbell, Susan Carlson, Kyla Culbertson, Shelsea Dodd, Whitney Forsyth, Jennifer Hill, Betsey Hurd, Aleksandra Krasutskaya, Marina Kuchinski, Stephanie Lanter, Kim Lingo, Carolyn Mimbs, KyoungHwa Oh, Douglas Peck, Pedro Ramirez, Lauren Sandler, Steven Schaeffer, Elizabeth Shriver, Katie Stone, Suzanne Graham Storer, Charles Timm-Ballard, Katie VerKuilen, Denise Woodward-Detrich, and Shiyuan Xu.

Nature: Surface, Form, Content will be on display at the Clay Studio of Missoula from February 3-24, 2017, with an opening on Friday, February 3, from 5:30-9pm. Gallery events are free and open to the public.

- ***Southern Miss Ceramics National Juried Exhibition***, Biennial, Gallery of Art and Design, Southern Mississippi University, Hattiesburg, MS. 2016

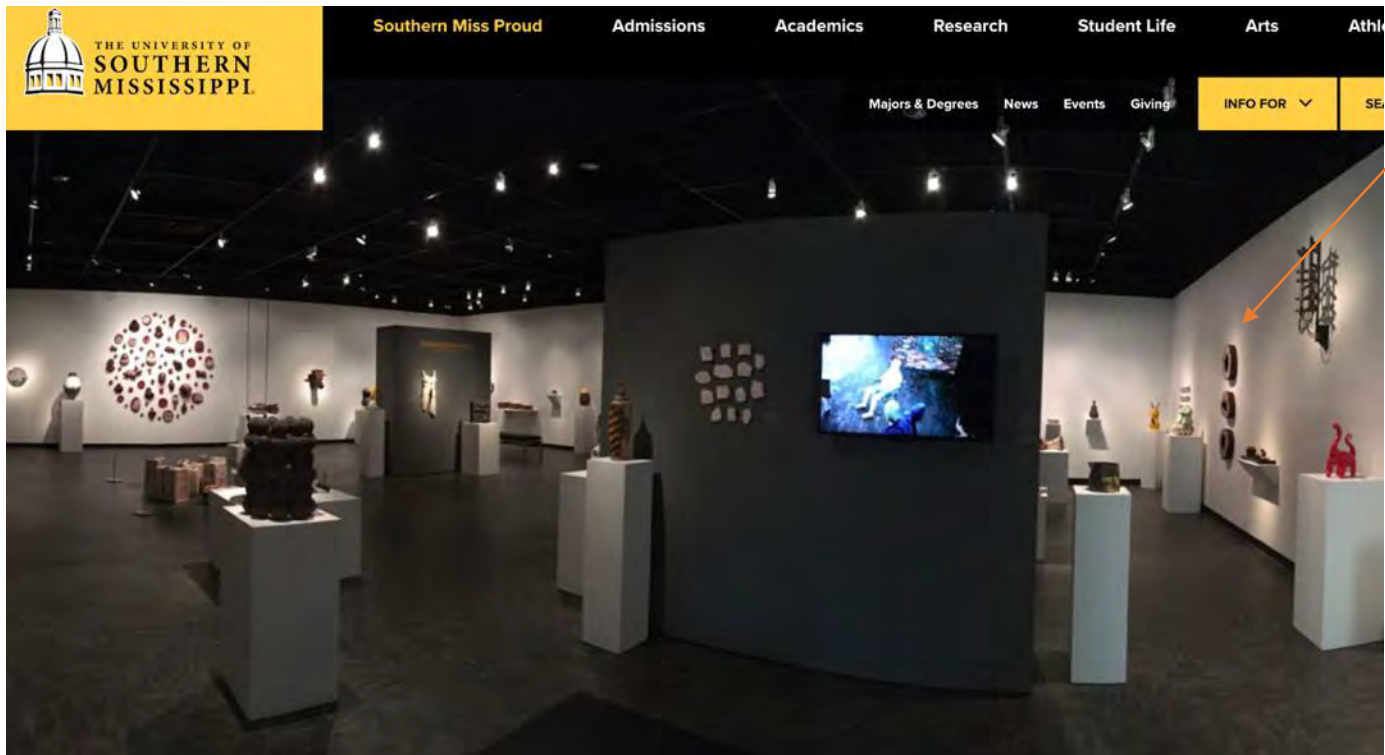
Work exhibited: Downstream I,II,III



CaFÉ login: Annie1982
 Image Name: Downstream - Invited

Annie Campbell:

Congratulations! We are pleased to inform you that one or more of your entries has been accepted into the Southern Miss Ceramics National. Out of 394 total entries submitted, 67 works were selected for the show. Please find attached a letter to all applicants from the juror, Brian Harper.



Downstream I, II, III, installed in vertical orientation.

- National-Group-Invited

- *Water_Shed*, Calvin Morris Gallery, Chelsea, New York City, NY.
Originally scheduled for Fall 2020, delayed due to COVID and relocating to a new space. Latest update

Cavin-Morris Gallery

Follow

Cavin-Morris Gallery has been exhibiting artists from around the world for 30 years. We specialize in the work of self-taught artists who make art independently of the art world canon. We represent past and new generations of self-taught artists whose work remains authentic and visionary. We show an eclectic selection of tribal art from all the major regions of the world, especially focusing on the arts of masking. We also concentrate on both functional and non-functional contemporary ceramics. We are especially interested in the way certain ceramists push the envelope in their expression of traditional forms and cultures. The common thread that connects all this art is its uniqueness, its integrity and authenticity, and its reflection of cultural homeland.

Date Monday, March 9, 2020, 8:43 AM
From Phyllis Sullivan pkuddsull@gmail.com 516 768 0229

I am guest curating an exhibition for the Cavin-Morris Gallery in Chelsea, NYC. Tentatively titled *Water_shed*, the exhibition will focus on artists who have been residents at Watershed Center for the Ceramic Arts and whose work relates conceptually to the theme of water. I am particularly interested in your Neuron Series and your Map Tracing Series. The exhibition is scheduled for October, 2020. The reception will be scheduled for October 22 or 23 to coincide with a NYC Watershed event, LEGENDS, that will take place on October 24 at the Museum of Arts and Design.

I would like very much to include your work. If you are interested, perhaps we could discuss further. The exhibition has the potential to draw a large audience of clay-lovers and collectors who are in town to honor our three LEGENDS of ceramic art. I hope you will be able to participate.

Hi Annie,

Thank you for your email. I love your work and I'm so glad you are interested in an exhibit in Cavin-Morris Gallery.

Long story; short..... you did not miss the Watershed exhibition. Everything was put on hold due to the pandemic. At first Shari Cavin and Randall Morris wanted to do the exhibit as an on-line event. They altered course and then decided they would prefer an in-situ, and on-line, exhibition. As it stands now there isn't a set date for the exhibition.

I share your frustration with technology. The same thing happened to me. I found an invitation from a guest curator in my spam folder a month after it was sent. Luckily, I was able to participate but could have easily missed the entire thing.

At some time, I may need images of work that is available. Shari and Randall will make the final selections on exhibition work.

I will keep you posted,

Dhudie

🕒 Tue - Fri: 10:00 - 18:00, Sat: 11:00 - 18:00

📍 210 Eleventh Avenue, Suite 201, New York, United States

🌐 <http://www.cavinmorris.com/>

📞 +1 (212) 226-3768

Sign Guest Book

- **Groundwork**, Main Gallery, Anderson Building, Richmond, VA.
An official exhibition of the 2020 NCECA RVA Conference.
Work selected: *Cluster I, II, III*
Entire conference cancelled due to COVID. No online programming; early stages of the pandemic.

VCU Alumni Exhibition for NCECA 2020

Alfred Clemo <abclemo@vcu.edu>
to me

Wed, Jul 17, 2019, 2:00 PM

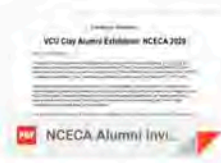
Hi Annie,

Blair Clemo here, Clay Area Head at VCU. I'm writing to invite you to participate in *Groundwork*, a VCU Clay Alumni and current faculty exhibition, on view for the NCECA 2020 conference in here in Richmond. Attached is the invitation. Hope you can participate and help celebrate VCU Clay with your work.

Blair

A Blair Clemo

Assistant Professor & Ceramics Area Head
Craft and Material Studies, Virginia Commonwealth University



<https://nceca.net/wp-content/uploads/2020/03/NCECA-2020-Conference-Exhibitions-and-Tours.pdf>

Page 9

NCECA-2020-Conference-Exhibitions-and-Tours.pdf 9 / 28 115%

6

7

8

on language and identity. Samuel Brown, Abigail Grix, Beatrice Evans, and Christine Orr. Curated by Chase Westfall.

GROUNDWORK
Features a curated selection of work by current VCU clay faculty and alumni of the Craft / Material Studies department working at the intersection of Clay and Craft. A. Blair Clemo, Kelcy Chase Folsom, Hannah Shaban, Ben Jordan, Soojin Choi, Adam Welch, Julie Malen, Molly Anne Bishop, Quinn Hunter, Marisa Finos, and others. Organized by A. Blair Clemo.

ARTIFACTS OF EXPECTATION
A collection of objects by Matt Mitros from a series of deconstructed mugs made over the course of two years that re-examine how we perceive the role of pottery.

SALVATION TATTOO GALLERY
819 W Cary St., Richmond
804.683.2760
SALVATIONGALLERY.COM
Tue-Sun 12-7pm
ON VIEW Mar 24-29.

OF MUD AND BLOOD
This collaborative exhibit explores

Tue-Wed 10am-5pm
Thu 10am-9pm Fri 10am-8pm
Sat 10am-5pm
RECEPTION: Thu Mar 26, 5-9pm
ON VIEW: Mar 24-28

ACROSS THE POND AND BACK: TRAINING, MAKING AND MENTORING
Work from the Winchcombe Pottery, Dan Finnegan and six of his former assistants will illustrate how tradition changes with each generation. Ray Finch, Eddie Hopkins, Dan Finnegan, Christina Bendo, Andrew Coombs, Jason Hartsoe, Beth Sperlazza, Misha Sanborn, and Julie Wiggins. Organized by Dan Finnegan.

FAN DISTRICT
1.5 miles from the Convention Center
THE BURDENS OF HISTORY, 2020 NCECA ANNUAL EXHIBITION
Installed within two venues, Visual Arts Center of Richmond and Glave Kocen Gallery, the 2020 NCECA Annual exhibition, *The Burdens of History*, curated by Anna Walker, blends attributes of invitational and open juried models of exhibition development. Walker's vision initiated with six invited artists.

- **Clay Embodied**, Silos Art Collective, Richmond, VA.
An official exhibition of the 2020 NCECA RVA Conference.
Work selected: *Soma*, *Divide*
*Entire conference cancelled due to COVID. No online programming; early stages of the pandemic.

<https://www.facebook.com/thesilosrva/>

<https://nceca.net/wp-content/uploads/2020/03/NCECA-2020-Conference-Exhibitions-and-Tours.pdf>

Page 13:

MANCHESTER

1.5-2.7 miles from the Convention Center

ARTSPACE

Zero E 4th St., Richmond
804.232.6464
ARTSPACEGALLERY.ORG
Tue-Fri 10am-5pm (Thu until 9pm)
NJSE Thu Mar 26, 5-9pm;
Community Fri Mar 27, 5-9pm
ON VIEW: Mar 24-Apr 19

2020 NCECA JURIED STUDENT EXHIBITION

NCECA's cornerstone exhibition is open to students in higher education programs throughout the U.S., Canada, and Mexico. More than 300 artists submitted a total of nearly 1,000 images for consideration by ceramic artists Virginia Scotchie and Salvador Jiménez-Flores. Collyn Ahren, Isolina AIVA. Chris Alvishere, Audrev An, Kayla Barta,

SUSPENDED

Six ceramic sculptors whose work migrated from pedestal to wall, challenging the traditional view of sculpture and embracing the perceived limitations and fragility of clay. Laurel Lukaszewski, Lisa Battle, Amy Dov, Tamara Laird, Judit Varga, and Jodi Walsh. Organized by Laurel Lukaszewski, and Lisa Battle.

CARAVATI'S

104 E 2nd St., Richmond
804.232.4175
CARAVATIS.COM
Tue-Fri 8:30am-5pm (Thu until 9pm)
Sat 10am-5pm
RECEPTION: Thu Mar 26, 5-9pm
ON VIEW: Mar 24-28

MONOCACY RIVER POTTERY GROUP: A CONSCIOUS COLLECTIVE

A vibrant wood fire community from Maryland showcases their eclectic

THE SILOS ARTIST COLLECTIVE

2 Manchester Rd, Fl.2, Richmond
574.261.7103
FACEBOOK.COM/THESILOS RVA
Tue-Fri 12-5pm (Wed open at 10am)
Sat 12-5pm, 6-12am
RECEPTION: Sat Mar 28, 6pm-12am
ON VIEW: Mar 24-28
Not wheelchair accessible

CLAY EMBODIED

Features sculptural works from some of the most innovative ceramic artists in the United States, exploring clay as an echo of life on our planet, moving yet static. Christopher David White, Marta Finkelstein, Calvin Ma, Tim Mather, Malcolm Mobutu Smith, Annie Campbell Belcher, Keira Norton, Richard James, Rob Kolhouse, Katie Jacobs, Christie Cooper, Jason Harper, and more. Organized by Marta Finkelstein and Christopher David White.

- **Mother's Project Exhibition**, Clara M. Eagle Gallery, Murray State University, KY. 2020
Work selected: *Cluster III-Elderberry*
* Postponed due to COVID. Fall 2021 date TBD.

Mother's Project Exhibition Inbox

Ariel Simpson-Johnson <simpsoar@gmail.com>
to: l.martin33, bcc: Ammiecampbelceramics =

Hello wonderful ladies!

I am excited to be emailing you about a first major programming event I've organized for **Mother's Project**. I have been working with the gallery director of the Clara M Eagle Gallery at Murray State University to coordinate an **exhibition** in tandem with a panel talk and a poetry reading. (Other programming may be added as we're still a bit in the brainstorming stages.) **Mother's Project** will be getting the main gallery space for exhibiting the work of interviewees. The **exhibition** dates right now are projected to be August 18 - September 21 2020, with other programming happening within that timeframe.

I am reaching out to you all to confirm your interest in participating in this on some level. We have talked about breaking the gallery up into sections independently designed to showcase the work of visual artists, writers, and performers and incorporating a children's area/reading room.

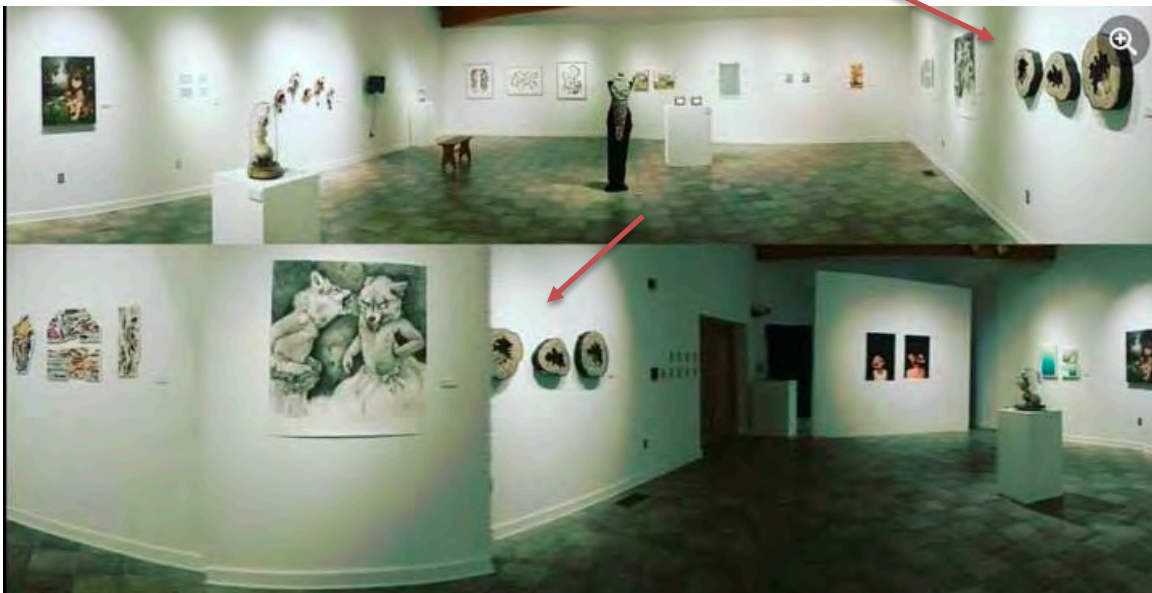
The panel talk will likely include Murray State professors of Psychology Amanda Joyce and Esther Malm to discuss some recent findings in neuroscience on the maternal brain in tandem with first hand experiences of motherhood with interviewees.

If you could, please respond to this email to confirm your interest in participating. Also please include how you would like to participate: 1)visual art submission 2)book/essay submission 3)poetry reading 4)panel talk 5) other. (I would love to hear other ideas for work inclusion!)

I have applied for grant funding to assist with the costs for this **exhibition** and programming, but, at this time, I cannot guarantee monetary support for your participation. However, please don't let that deter you from participating. Your inclusion in this event will help to strengthen the voice and message of the event, and the podcast!

I look forward to hearing from you!

- ***Mama Made***, Elizabeth Holden Gallery, Warren Wilson College, Asheville, NC. 2017
Work exhibited: *Downstream Series I, II, IV*.
<https://www.elizabethholdengallery.com/>



- iii. Regional - Solo - Invited

- ***Kindling, Ceramic and Mixed Media Sculpture by Annie B. Campbell***, Eichold Gallery, Spring Hill College, Mobile, AL. 2020-21

Works exhibited: *Tip I,II, Pith I,II,III, Helix, Deepwater, Downstream I,II,III, Opaque Topography, Derailed, Overburden, Divide, Soma, Cluster I,II,III,III,IV, Incubate II,III.*

Virtual Gallery Talk: Watch all 9 videos to see the 10-year progression to my current work. All together, the talk is 30 minutes. If you would like to view just the current work: watch videos 6, 7 and 8

On my website (the first 9 pictures take you to the videos):

<https://anniebcampbell.com/section/488517-Neurology-Themed-Work-2018-present.html>

On Youtube:

<https://youtube.com/playlist?list=PL7qRUy-z60jf6BBEFdaOcOja1gZsTmtV3>

-
- ***Extracted***, Cason McDermott Gallery*, Auburn University at Montgomery AL. 2018
Featured Artist: Southern Studies Conference.
Works Exhibited: *Derailed, Helix, Downstream I, II, III, Overburden, Tip I,II, Pith I,II,III*
*Formerly known as the Goodwyn Gallery.

- Images of the exhibition:

<https://goodwyngalleryaum.wordpress.com/2018/01/29/extracted-annie-b-campbell-solo-exhibition/>



- Regional - Group - Competitive:

- **Art of Healing Exposition**, Curb Center of Art & School of Divinity Dean's office, Vanderbilt University, TN. Dates: Sept 21-Dec 22. Virtual links forthcoming. Sept 2021-Dec 2022.
Work exhibited: *Cluster I, I, III* (virtual), *Soma & Incubate I, II, III* (virtual & physical exhibition)



Art of Healing Selection Panel

- Mike Benevenia - Artist
- Catherine Berresheim - Associate Professor of English, Volunteer State Community College
- Jay Clayton - Professor of English, Director of the Curb Center for Art Enterprise & Public Policy at Vanderbilt
- Andre Churchwell, MD - Vice Chancellor for Equity, Diversity, & Inclusion and Chief Diversity Officer at Vanderbilt
- Raheleh Filsoofi - Assistant Professor of Ceramics, Vanderbilt
- Danielle McDaniel - Artist and Owner, Clay Lady Studios
- Brandon Hulet - Associate Professor in Military Science and Associate Professor of Arts and Sciences
- Jenny Lewis - Cultural Enrichment, Vanderbilt University Medical Center
- Kendra Oliver - Assistant Professor, Pharmacology (VUMC) and Designer and Leader, Vanderbilt ArtLab
- Vesna Pavlovic - Associate Professor of Art at Vanderbilt
- Mark Scala - Chief Curator, Frist Museum of Art

They selected ~210 Best Of pieces, which will be hung across Vanderbilt University Medical Center, Vanderbilt University, and select sites in the community.

-
- **ArtFields 2020**, Lake City, SC. Virtual due to COVID. 2020.
Work exhibited: *Cluster I, II, III*

- Online gallery: <https://www.artfieldssc.org/galleries/art/2020/cluster/203353>

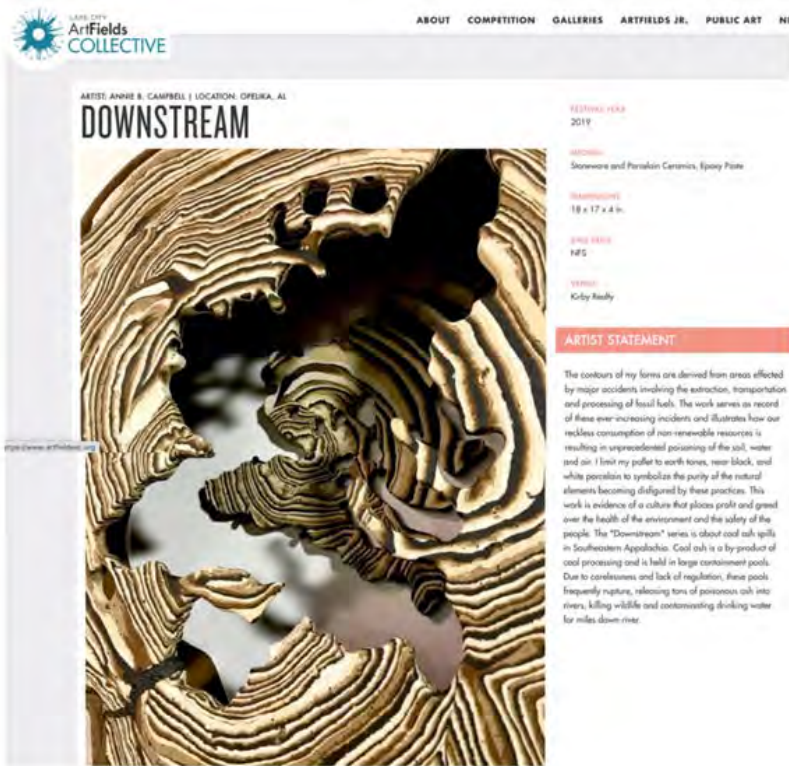
The 2020 Exhibition Selection Panel

- Shanequa Gay, Artist, Atlanta, GA
- Erika Hirugami, Founder and CEO of CuratorLove, and the Executive Director of Art Historians of Southern California (AHSC), Los Angeles, CA
- Don Kimes, Professor and Head of Studio Art, American University, Washington, DC
- Dana-Marie Lemmer, Executive Director and Curator at Wiregrass Museum of Art, Dothan, AL
- Renee Margocee, Executive Director, The Tamarack Foundation for the Arts Charleston, WV

- **ArtFields 2019**, Lake City, SC.

<https://www.artfieldssc.org/galleries/art/2019/downstream/192041>

Work exhibited: *Downstream IV*



2019 Selection Panel

Paul Barrett, Birmingham, AL
Independent curator

George Blakely, Tallahassee, FL
Professor Emeritus, Dept. of Art, Florida State University

S. Marquette Folley, Washington, DC
Project Director at National Museum of the American Indian

Brian Lang, Little Rock, AR
Chief Curator and Windgate Foundation Curator of Contemporary Craft, Arkansas Museum of Fine Art

Pam Wall, Charleston, SC
Curator of Exhibitions at Gibbes Museum of Art

- **Activating the Apparatus, Vol 2, Women of the South**, B Complex, Atlanta, GA. 2018

Exhibited works: *Helix*

StrangeMatterATL <art@strangematteratl.com>
To: anniebcampbellceramics@gmail.com

Mon, Sep 17, 2018 at 1:27 AM

Congratulations! We would like to invite you to participate in the upcoming *Activating the Apparatus Vol. 2*. Review the following information and attached PDF. Also **PLEASE REPLY TO THIS EMAIL AND LET ME KNOW IF YOU WILL BE DROPPING OFF OR SHIPPING YOUR WORK**. Any Issues please let us know.

PIECES SELECTED:

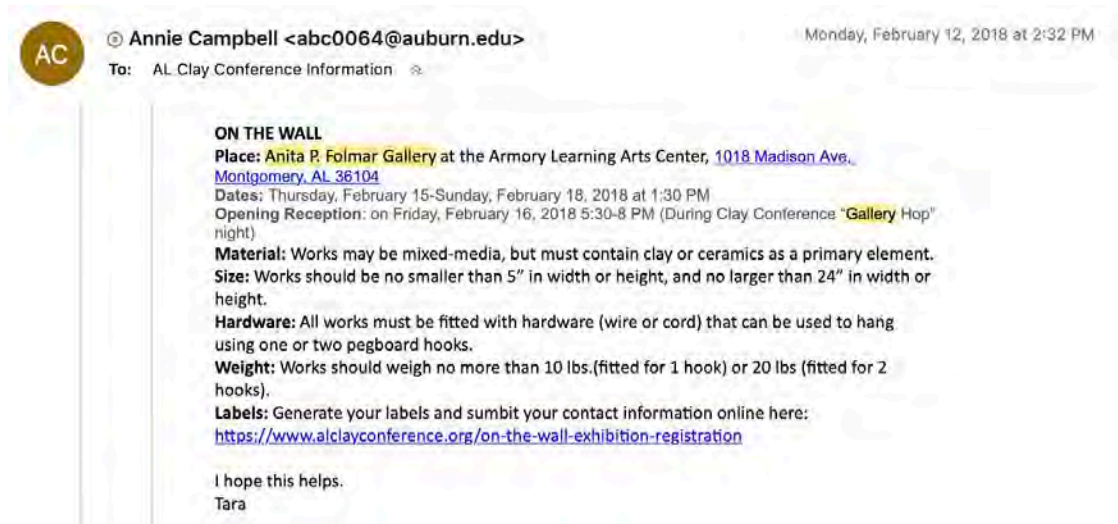
1. *Helix* (Comes with Black Metal Stand or sits on the floor?)



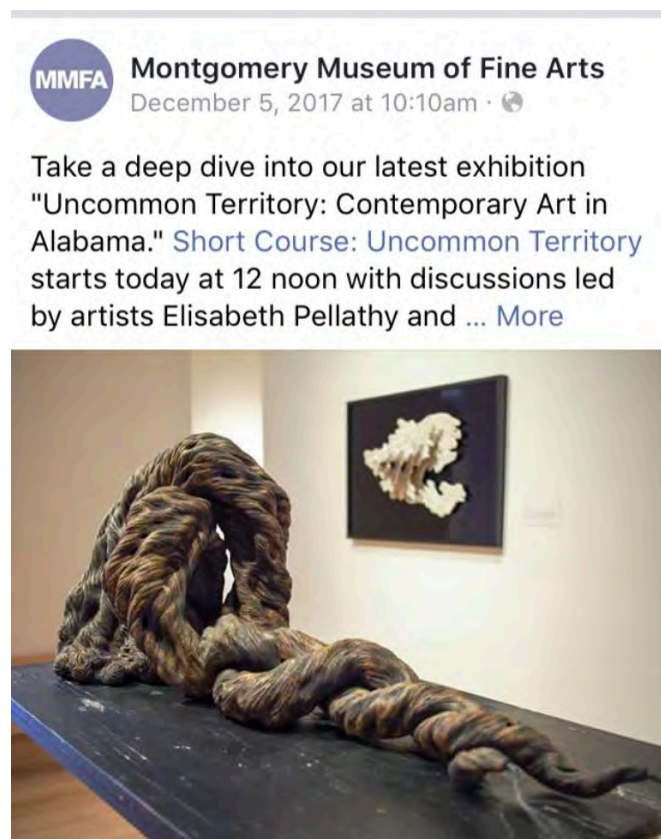
- Regional – Group - Invited

- ***On the Wall***, Anita P. Folmar Gallery, The Armory Gallery, Montgomery, AL. 2018

Work exhibited: *Deepwater*



- ***Uncommon Territory; Contemporary Art in Alabama***, Montgomery Museum of Art, AL. 2017
Works Exhibited: *Helix*, *Deepwater*.



- Local - Group - Competitive

- **Showcase. *The Work of Creative Scholarship***, multi-discipline, Jule Collins Smith Museum of Fine Art at Auburn University, AL.

Work exhibited: *Deepwater*

Online Gallery:

<https://www.cla.auburn.edu/theatre/showcase-2018/exhibition-faculty-guest/annie-campbell/>



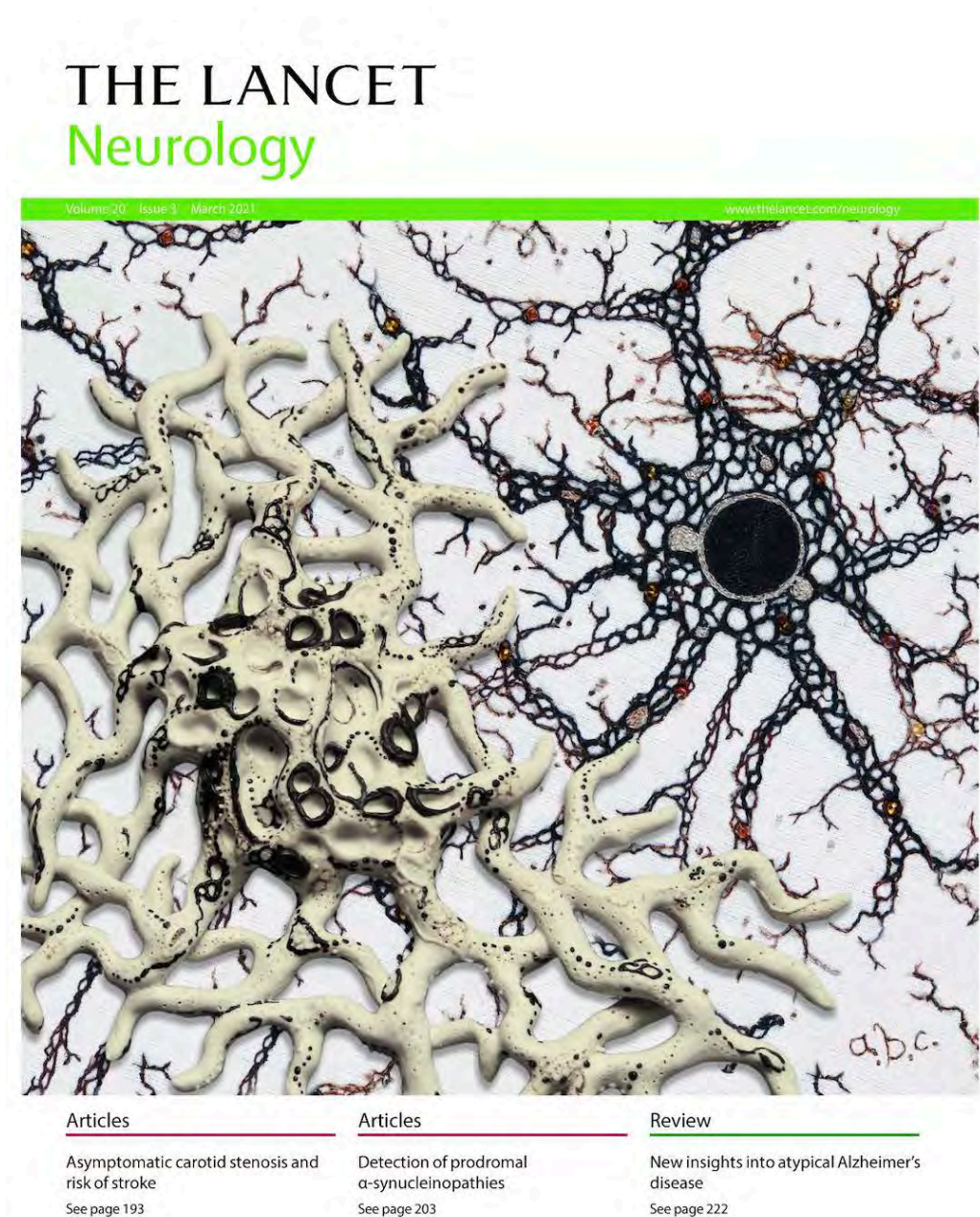
❖ Dossier section: g. Other research/creative contributions.

i. Other Contributions

The Lancet Neurology cover art selection and commission. Vol 20, Issue 3 (March 2021).

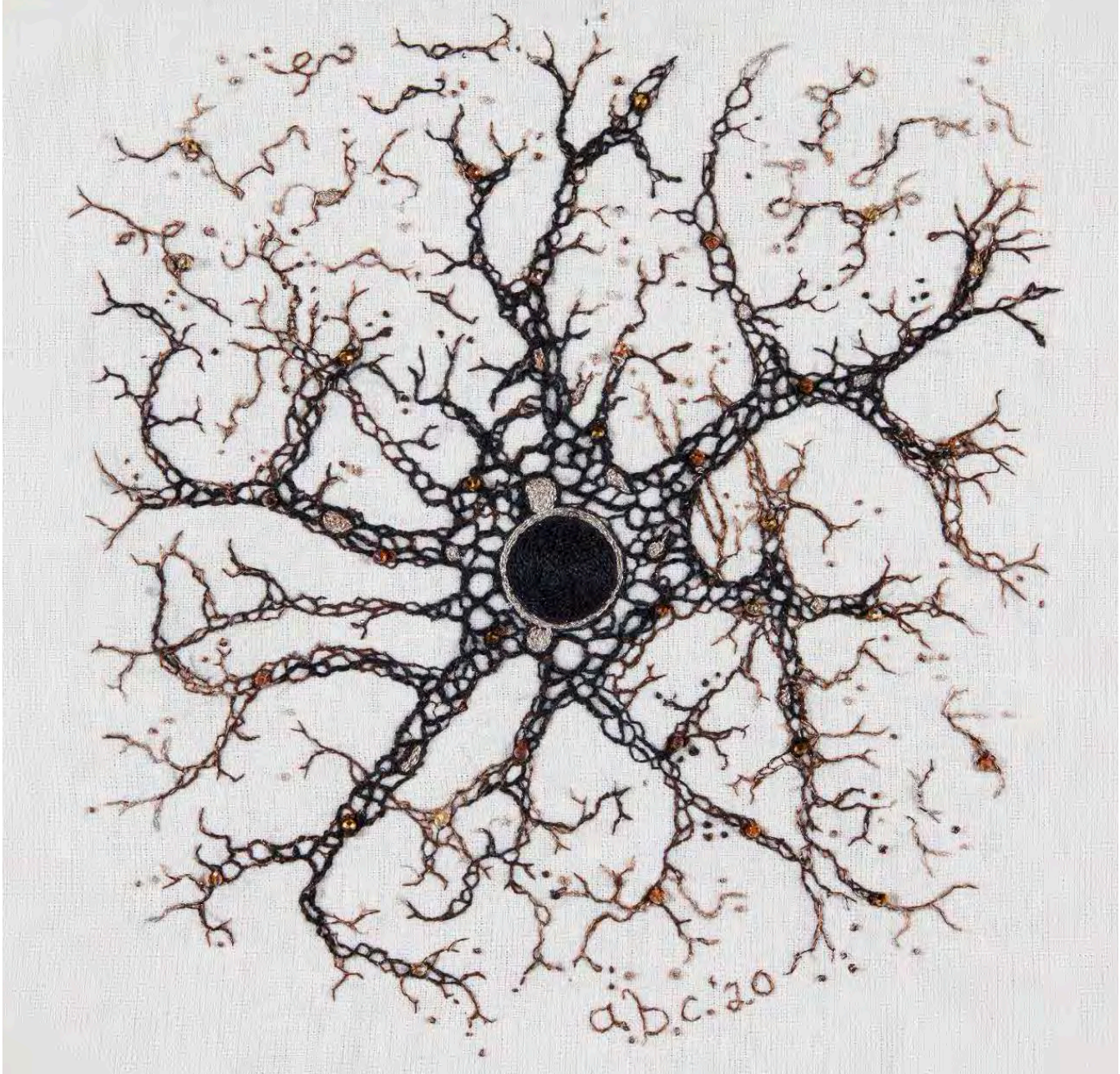
1 of 12 embroideries selected from 58 from the *Cajal Embroidery Project* for 2021 cover art. Pieces selected by project organizers in the Fusion Art & Science Group.

Commissioned by Dr. Arpan Mehta, organizer of the Cajal cover art series, to create a bespoke ceramic piece to accompany embroidery on the cover.

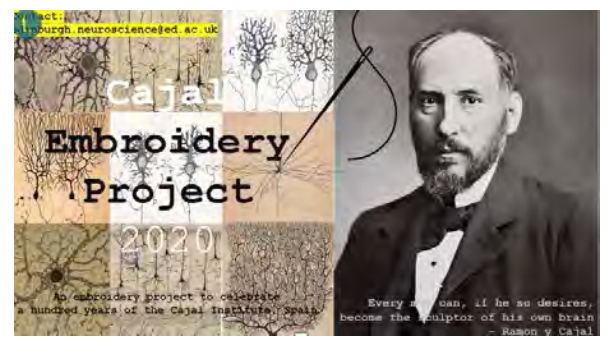


The Cajal Embroidery Project, an international, collaborative textile art project commemorating the research & drawings of 19th cent. neuroscientist Santiago Ramón y Cajal.

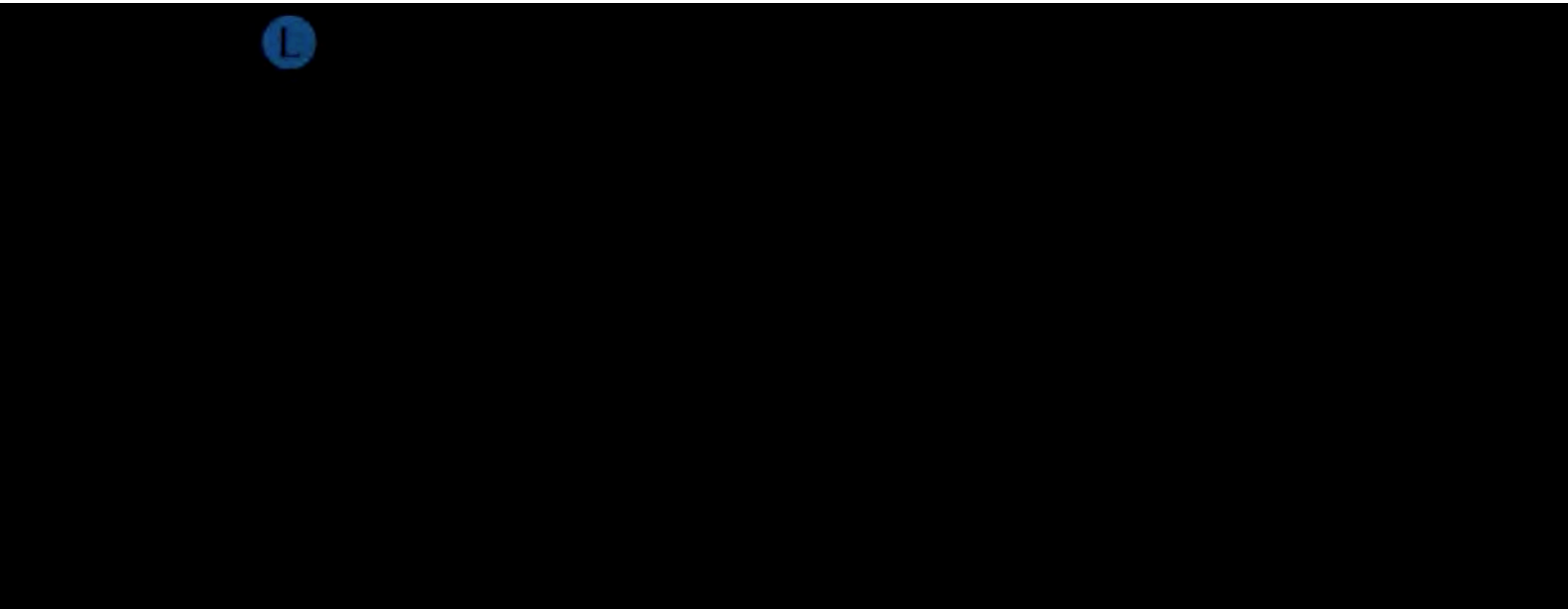
- Exhibited at the Virtual 2020 FENS (Federation of European Neuroscience Societies) Conference, Glasgow, UK. Currently on display in the Clinical Neuroscience Department of the Edinburgh Hospital for Sick Children and Young People, UK, Spring-Summer 2021.



Hand-stitched embroidery, cotton and metallic thread, glass beads, on linen
Approx. 9"x9"



Video describing the Cajal Embroidery Project
(hover over black bar and play button will appear.)



i. Press/Media

- **Campbell, Annie, “Kindling: Neurology-Inspired Sculpture”, *The Lancet Neurology*, Vol 20, Issue 3, (March 2021).174** -A short article (c.1800 words) on my creative practice and current body of work.

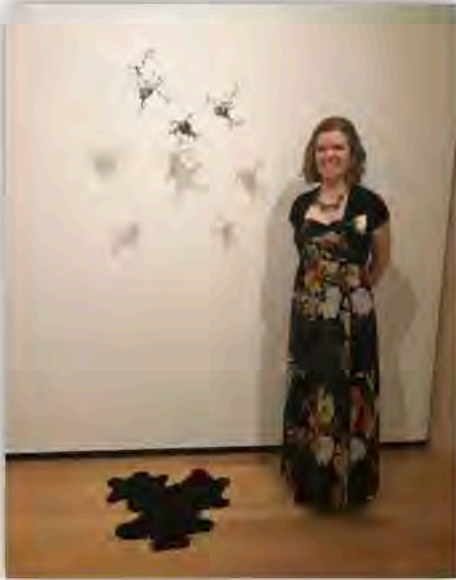
<https://opp-m.com/sites/16720/assets/CYDFWzEZ3yzPpQH5.pdf>

Full article on following pages

Kindling: Neurology-inspired sculpture

Annie B. Campbell

Assistant Professor of Fine Art (Ceramics), Auburn University, Alabama, USA



Campbell with *Incubate*, 2019



Detail of cover artwork, porcelain and stoneware, 2021

The catalyst for my current work was a traumatic personal event that unfolded in 2016 and 2017. My son, Emmett, was born with a rare brain malformation, hemimegalencephaly of the right hemisphere that caused him to experience dangerous, intractable epilepsy. The only solution was a complete hemispherectomy in which the entire affected hemisphere is disconnected from the healthy left side to stop the seizures. My current work is informed by extensive research into brain (mal)functions, structures, seizure, and neuroplasticity in which I immersed myself while trying to understand what was happening to my baby. I became fascinated by brain cells, in particular what happens when they become physically damaged or ravaged by seizure activity. What began as catharsis evolved into a new visual vocabulary within my long-time conceptual focus on environmental degradation. My previous work, pictured below, explored tree forms whose roots, trunks, and limbs drew connections between the human form, nature and society's broken relationship the natural world. Therefore, the transition to neurons, with their branching dendrites, was not a far leap.



Ventricle, 2013, stoneware



Helix, 2015, stoneware



Escape, 2010, stoneware, steel

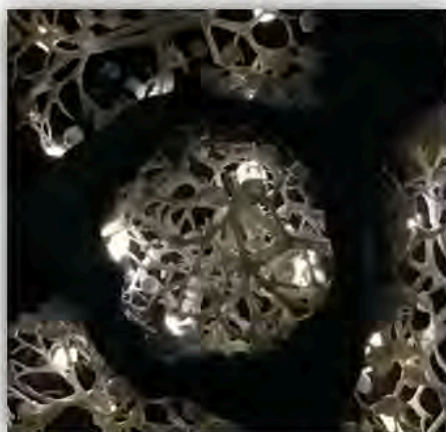
Within two years of the surgery, life settled into a new “normal”, no longer ruled by seizures. I felt a strong impulse to pull away from personal trauma as a conceptual focus and return to the urgency of the climate change crisis, the main drive behind my artistic practice. Around this time, I was introduced to the drawings of the pioneering early 20th-century Spanish neuroscientist Santiago Ramón y Cajal. As most *Lancet Neurology* readers are aware, his renderings of brain structures are so comprehensive and illuminating that the 100+-year-old drawings are still used in neurological education today. They represent a beautiful union of art and science that I strive to incorporate in my sculpture.

In the summer of 2019, I had the great fortune of being selected as a “Reach Scotland” Artist-in-Residence at the Edinburgh Sculpture Workshop (ESW). With the support of my home institution, Auburn University, my family and I lived for four months at the facility. This allowed me to be close to Emmett, while immersing myself in my work in a way that I had not been able to do since becoming the mother of a child with special needs. This experience yielded two very important results: a solo exhibition of complete, in-progress, and experimental work that will carry me through years of exploration and membership in the Fusion Group, a club composed of artists and scientists in the Edinburgh area. Through Fusion, I have made valuable contacts in the art scene and the Department of Clinical Neurosciences at the University of Edinburgh, UK. I can still see in my mind’s eye the image of the first living neuron I ever observed at the department. It was one of the most beautiful things I have ever seen.



A light-sensitive protein embedded in neuron membranes emits a fluorescent signal related to the amount of voltage in the cell. The method permits the study of neurons in real time. Reprinted (with minor modification) by permission from Springer Nature Customer Service Centre GmbH: Springer Nature, *Nature Chemical Biology*, A robotic multidimensional directed evolution approach applied to fluorescent voltage reporters, Piatkevich & Jung *et al.*, © 2018.

At ESW, the conceptual connection between the neurological imagery and environmentalism began to coalesce. I began making sculptures consisting of delicate structures created by dipping local plants like elderberry, thistle pods and leaves, and wasps' nests into porcelain slip that becomes translucent when fired. These fragile components are encased in black and brown stoneware "cell bodies" for strength and to aid in the insertion of LEDs within the porcelain shell. Each piece was modelled after different types of brain cells (astrocytes, pyramidal neurons, *etc.*). I also incorporate mixed media, such as wire, sand, translucent polymer clay, and graphite on paper. The lights are meant to represent seizure activity in the brain (without being seizure-inducing themselves) and the neurons are modelled after damaged cells in Cajal's drawings, *i.e.*, scar tissue, or ruptured vacuoles in the cells of a drowned man. The damage and irregular brain activity symbolically represent the collective cognitive dissonance required to perpetuate environmental degradation in the face of its effects.

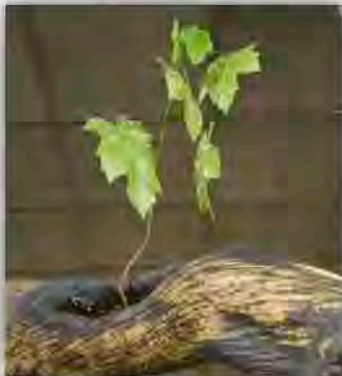


Cluster, Elderberry and Thistle Pod, both porcelain, stoneware & LED, 2019.

Back home in the states, in early pandemic lock-down, I was delighted to learn of the *Cajal Embroidery Project*. I had taken up embroidery as a relaxing hobby while in Edinburgh, and here was an opportunity to expand my skills, and soothe my anxiety, while replicating the work of my main source of inspiration in my sculpture work. I find the act of stitching and mending to be meditative and reparative. This second quality got me thinking about including stitching in my sculptural work. This

current body of work includes experiments with thin wire, conductive thread, and resin, with the goal of finding cohesive ways of incorporating lights within the work. As evidenced by the cover-art of this issue of *The Lancet Neurology*, the conceptual space between my embroidery and my sculpture is getting smaller, perhaps in no small part due to the undeniable impact of seeing Emmett's incision for the first time after his hemispherectomy. We braced ourselves for something horrific...but we were shocked to see the incision, secured by hundreds of stitches that encircled the entire side of his skull, had not a speck of blood or swelling. Instead, it resembled the hem of a fine garment hand-stitched with silk thread. (Credit and endless gratitude to the amazing, world-class surgical team at UCLA Mattel Children's Hospital).

While my work has always addressed the distressing, life-threatening issues of environmental degradation, I try to infuse signs of hope. In the old work, it could take the form of a sapling growing from an abused and dying tree. In the current work, the stitching and the astrocytes represent an *attempt* at reparations and hope for a better future.



Detail, *Bound*, MFA thesis exhibition, 2010. Detail, *Cluster*, Thistle-leaf Astrocyte, 2019.

Emmett lifting his head for the first time ever just days after his hemispherectomy at UCLA, 2017.

Astrocytes and microglia have a special, positive meaning in the work because of their amazing qualities. For the non-neurology reader: they are the most numerous cells in the brain and they protect damaged neurons by creating scar tissue, provide energy to neurons, aid in communication by “cleaning” synaptic exchanges, and even attack viruses. This is why I chose Cajal's beautiful depiction of a single astrocyte for my contribution to the collaborative embroidery project, and why I jumped at the opportunity to create a porcelain piece inspired by my embroidered version, custom-made for this cover. After our traumatic experience with Emmett, I am grateful and in awe of what the billions of astrocytes are doing in his brain every nanosecond.

The following series of images describes how the porcelain piece on the cover was created.



Planning the shape. I designed the piece to complement the embroidered astrocyte, but also stand alone.



Cutting out the dendrites after imprinting. Some porcelains are gray before firing.



Forming complete, time for refinement.



I have added a coat of ivory porcelain. Since adding the textures and vacuoles took 2 days, I had to keep the rest covered, so it would dry evenly and prevent cracks.



The thinned, refined dendrites with some liquid black clay stippled on.



Here the black and brown clay additions are finished. This is what The clay looks like before being fired to approx. 2232 °F / 1222 °C.



The yet-to-be-titled glia made for this issue. Porcelain and stoneware, 2021.

I have designated 2021 as the beginning of a 3 phase, approximately 4-year project. I am currently seeking funding opportunities at my home institution, with more ambitious goals down the line, to support this plan.

Phase 1 (2021-22) focuses on research and technical skills development (microcomputer programming, soldering) to create custom, programmable light circuits within my work. I want to create light patterns that mimic Emmett's chaotic EEGs from 2017 (*if* I can do so without putting any people with epilepsy at risk). The outcome will be an international 3-person exhibition titled *Current* that focuses on climate change at The White Space, Edinburgh, July 30 – Aug 5, 2021. I am the primary organiser of this exhibition and it will include a gallery talk and interactive/collaborative activities with visitors.

Phase 2 (2022-23) involves learning to use portable EEG equipment worn by viewers to enable their brain waves to control the light patterns within the sculptures. I intend to apply for the 2023-24 *Fulbright-Scotland Visiting Professorship at the University of Edinburgh, College of Arts, Humanities and Social Sciences* program to further develop interdisciplinary connections and aid in the progress of this project.

Phase 3 (2023-25) includes plans to mount solo exhibitions and conduct lectures in the USA and Edinburgh with my completed creative research and participate in the Fulbright Program, if accepted. As part of this solo show, I would like to create a large, suspended, tapestry-like installation inspired by Cajal's cross-section of the retinal cells. This piece would be viewed in the round, and include all of the aforementioned elements, including the EEG-controlled light circuits.



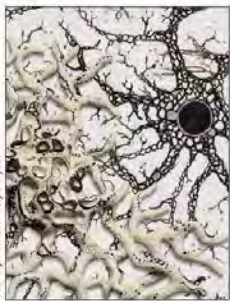
Cajal's rendering of retinal cells.

- **Mehta, Arpan, “Cajal’s Illustrations Inspire Reparative Acts”, *The Lancet Neurology*, Vol 20, Issue 3(March 2021) 174.** This is a short piece on my research.
[https://www.thelancet.com/journals/laneur/article/PIIS1474-4422\(21\)00045-4/fulltext](https://www.thelancet.com/journals/laneur/article/PIIS1474-4422(21)00045-4/fulltext)



Sculpture

Cajal’s illustrations inspire reparative acts



“...todo hombre puede ser, si se lo propone, escultor de su propio cerebro... [Every man can be, if he so desires, the sculptor of his own brain]”

Santiago Ramón y Cajal, 1899¹

Annie B Campbell is an American sculptor and Assistant Professor of Ceramics at Auburn University in Alabama, USA. She works in ceramics and mixed media. Her son, Emmett, was born with hemimegalencephaly and developed intractable epilepsy, requiring a complete hemispherectomy when he was 7 months old. This personal journey led Campbell’s artwork to become infused with neurological imagery and specifically influenced by the illustrations of Santiago Ramón y Cajal.

Campbell uses brain injury and malfunction as conceptual symbols to represent the broken relationship between human beings and the environment, and the cognitive dissonance required to perpetrate environmental degradation (appendix). To help manage the stresses associated with raising a child with additional needs, she took up embroidery as a hobby in 2019; thus, when the Cajal Embroidery Project

came about during the spring of 2020 and the pandemic lockdown,² her art work was a natural fit.

Campbell has contributed the cover of the March issue of *The Lancet Neurology*. She chose a drawing of an astrocyte accompanied by a ceramic rendition, because of the positive attributes of this cell type: healing, cleansing, sustenance, and communication. She has most recently begun to add stitching into her ceramic sculptures through the inclusion of wire and conductive threads, to allow for the inclusion of light within the work. She uses the stitching to represent healing, as it is a reparative act. The artist distinctly recalls a feeling of awe when seeing her son’s incision for the first time after surgery. Expecting something grotesque, she was amazed at how beautiful it actually was, describing it akin to the “silk-stitched hem on a designer garment.”

Arpan Mehta

- 1 Ramón y Cajal S. Reglas y consejos sobre investigación biológica (Los tónicos de la voluntad). 1899. Imprenta de Fortanet, Madrid.
- 2 Mehta AR, Abbott CM, Chandran S, Haley, JE. The Cajal Embroidery Project: celebrating neuroscience. *Lancet Neurol* 2020; **19**: 979.

See Online for appendix

- Sanders, Laura, “Science Visualized: Famous Brain Sketches Come to Life Again as Embroideries.”, *Science News*, Vol. 199, No. 4 (Feb 2021). Interview with me and other participants regarding participation in the Cajal Embroidery Project and how stitching has influenced my ceramic work.

<https://www.sciencenews.org/article/famous-brain-sketches-cajal-come-life-again-embroideries>

ScienceNews

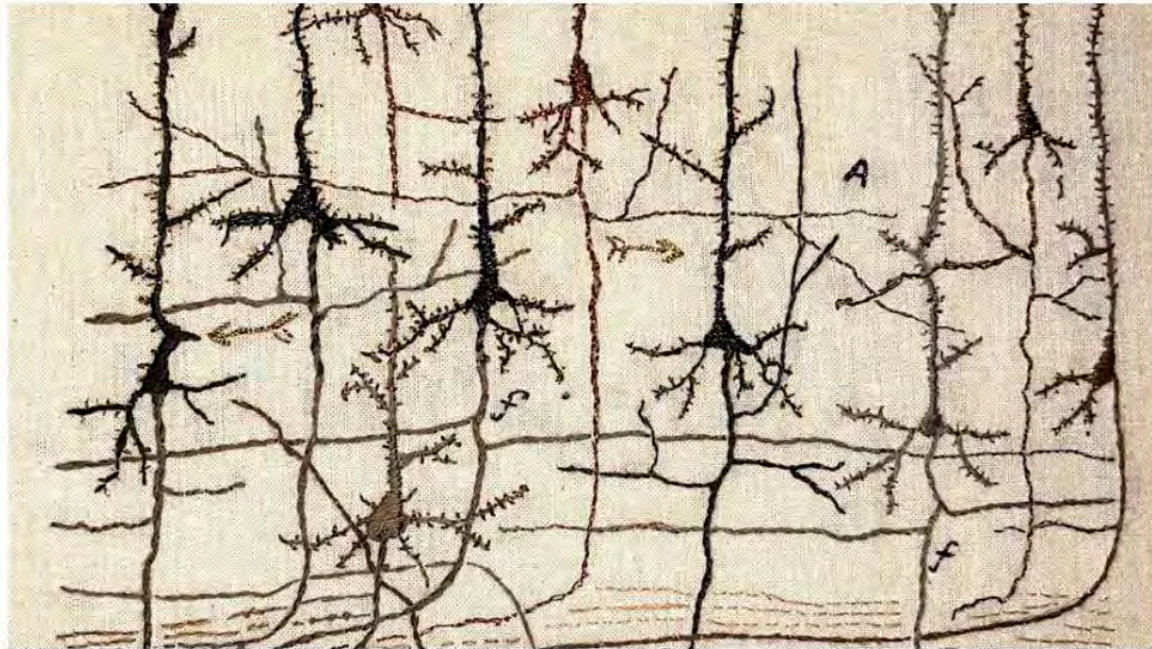
INDEPENDENT JOURNALISM SINCE 1921

SCIENCE VISUALIZED

NEUROSCIENCE

Famous brain sketches come to life again as embroideries

Volunteers re-create iconic drawings by Spanish neuroscientist Santiago Ramón y Cajal



<https://www.sciencenews.org/article/famous-brain-sketches-cajal-come-life-again-embroideries>

1/5

6/24/2021

Famous brain sketches come to life again as embroideries | Science News

Santiago Ramón y Cajal's detailed drawings clarified the idea that the brain holds individual nerve cells. Here, pyramidal neurons were stitched by Jane Haley, the scientific coordinator for Edinburgh Neuroscience.

JANE HALEY/CAJAL EMBROIDERY PROJECT

By [Laura Sanders](#)

FEBRUARY 4, 2021 AT 8:00 AM

In the late 1800s, Santiago Ramón y Cajal, a Spanish brain scientist, spent long hours in his attic drawing elaborate cells. His careful, solitary work helped reveal individual cells of the brain that together create wider networks. For those insights, Cajal received a Nobel Prize for physiology or medicine in 1906.

Now, a group of embroiderers has traced those iconic cell images with thread, paying tribute to the pioneering drawings that helped us see the brain clearly.

The Cajal Embroidery Project was launched in March of 2020 by scientists at the University of Edinburgh. Over a hundred volunteers — scientists, artists and embroiderers — sewed panels [that will ultimately be stitched into a tapestry](#), a project described in the December *Lancet Neurology*.

Catherine Abbott, a neuroscientist at the University of Edinburgh, had the idea while talking with her colleague Jane Haley, who was planning an exhibit of Cajal's drawings. These meticulous drawings re-created nerve cells, or neurons, and other types of brain cells, including support cells called astrocytes. "I said, off the cuff, 'Wouldn't it be lovely to embroider some of them?'"

The project had just begun when the COVID-19 pandemic upended the world. But stitching at home amid the shutdowns was a soothing activity, says Katie Askew, a neuroimmunologist at the University of Edinburgh. "Having something that can occupy your hands so you're not scrolling through your phone looking at the news is great," she says. Askew chose to re-create a type of neuron known as a Purkinje cell from a human cerebellum, a structure at the back and bottom of the brain that helps coordinate movement. Purkinje cells collect signals with lush thickets of tendrils, before sending along their own quieting signals. Cajal's

<https://www.sciencenews.org/article/famous-brain-sketches-cajal-come-life-again-embroideries>

2/5

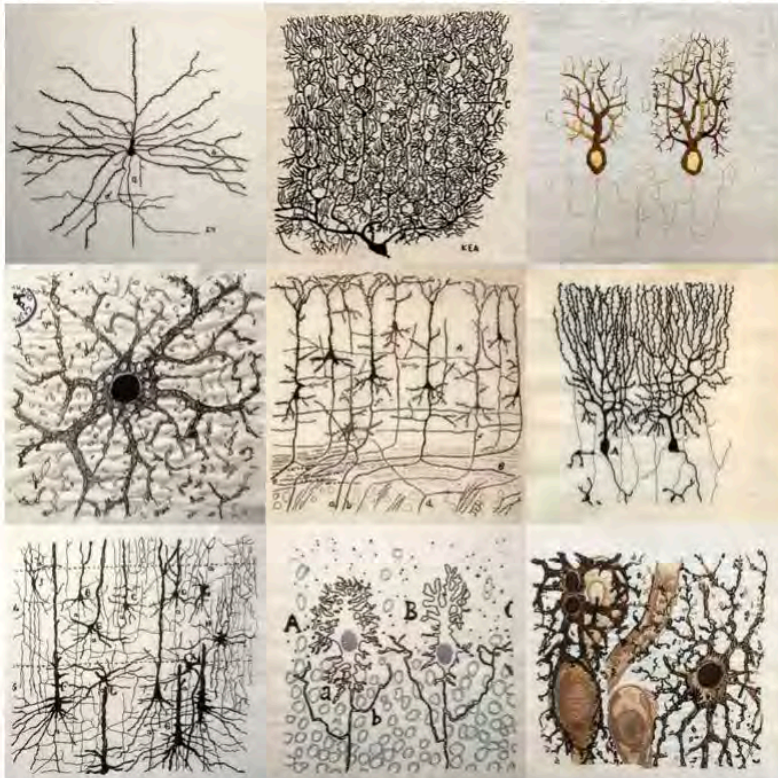
24/2021

Famous brain sketches come to life again as embroideries | Science News

particular specimen nearly filled Askew's fabric panel. "They are amazing cells," she says. Spending months staring at a single cell has led her to spot similar branches in trees, she says.

6/24/2021

Famous brain sketches come to life again as embroideries | Science News



To honor the insights of Santiago Ramón y Cajal, embroiderers re-created nine of his iconic drawings, which spanned an array of cell types in the brain.

CAJAL EMBROIDERY PROJECT; TOP ROW (LEFT TO RIGHT): LIZ RIBCHESTER, KATIE ASKEW, JANET PHILP; MIDDLE ROW: CAROL COLEMAN, JANE HALEY, EMMA PERKINS; BOTTOM ROW: NIKI STYPIDOU, MELANIE STEFAN, ALISON TODD

<https://www.sciencenews.org/article/famous-brain-sketches-cajal-come-life-again-embroideries>

4/5

6/24/2021

Famous brain sketches come to life again as embroideries | Science News

Cajal's artistic eye is obvious in his drawings, says Annie Campbell, one of the volunteers who contributed a square. "His images live in this liminal space between science and fine art," says Campbell, who is herself an artist at Auburn University in Alabama.

"He was making aesthetic decisions about what to leave out so that somebody could look at that and say, 'Oh, that's a neuron without all its dendrites so I can see the astrocyte wrapped around it.'"

Campbell decided to embroider an astrocyte with looping tendrils "for the beauty of the shape," she says. As she sewed, she also began to learn more about the cells, which perform a variety of crucial jobs in the brain, including healing injuries.

Cajal's drawings are still relevant today, says Abbott. "What strikes me the most is how completely timeless they are." Even with powerful, high-resolution microscopes, scientists today see cells in a similar way. "It's almost depressing to think that even with all of this fancy equipment, we're not all that far ahead," she says. "But I like that. I like that there is this direct connection to 100 years ago."

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That thread ties the embroiderers today to Cajal's work, Abbott says. "We are looking at the same thing and feeling the same sense of wonder."

- **Mehta, Arpan, et al, “The Cajal Embroidery Project: Celebrating Neuroscience”, *The Lancet-Neurology*, Vol 19, Issue 12 (Dec 2020) 979. Listed as consortium member in the supplementary appendix.**

[https://www.thelancet.com/journals/laneur/article/PIIS1474-4422\(20\)30348-3/fulltext](https://www.thelancet.com/journals/laneur/article/PIIS1474-4422(20)30348-3/fulltext)

Exhibition

The Cajal Embroidery Project: celebrating neuroscience



“It is no exaggeration [...] to say that he [Cajal] with his pupils, especially Achucarro, Hortego [sic], and de Castro, opened a fresh era of knowledge. [...] Never has anyone started out on a great research more single-handed than at his beginning did he. But as the years went by, if ever man had a school it was Cajal; a school of colleagues and pupils.”

Charles S Sherrington (1935)

The Cajal Embroidery Project celebrates the centenary of the 1920 Royal Decree that established the illustrious Instituto Cajal in Madrid, Spain. Over 75 volunteers collaborated across six countries to create 81 intricate, exquisite hand-stitched panels of Ramón y Cajal's images, which were then curated and displayed by Edinburgh Neuroscience at the virtual FENS 2020 Forum. The Project pays homage to the fascinating history of the institution and its founder, Santiago Ramón y Cajal (1852–1934). He is well known for his pioneering, consummate, and informative illustrations of neurons and their arborisations that ultimately demonstrated the notion that brain cells are distinct, diverse units, which communicate with one another. That acknowledgment—of individuality and interconnectedness—is borne out in our Project (figure). Some volunteers chose to emulate even the circular blue-ink stamp with the words ‘Museo Cajal, Madrid’ and a number handwritten by Pedro Manzano, the caretaker who first catalogued Ramón y Cajal's drawings.

Ramón y Cajal performed many of his neuropathological studies in solitude, in a laboratory fashioned in the attic of his own house. Contributors to our Project (appendix), many of whom were introduced to neuroscience or embroidery *de novo*, toiled in similar circumstances, owing to the lockdown measures mandated by the COVID-19 pandemic. In an attempt to give coherence to the Project and resemblance to the original depictions, we stipulated that the fabric used should be ivory or cream cotton or linen, and that the thread should be black or dark brown. However, when haberdashers shut up shop, our volunteers had to be creative and adventurous, improvising with new techniques; thus, some cut up old sheets, dyeing them with teabags to achieve the sepia-coloured background, to good effect. Ramón y Cajal himself refined fellow Nobel Laureate Camillo Golgi's *la reazione nera* staining technique by applying silver nitrate to specimens via two brief pulses, rather than soaking them for two days.

The Cajal Institute, which continues to flourish, put Spain at the forefront of neuroscience research, with several scientific giants graduating from it, such as Pío del Río Hortega (1882–1945), who discovered oligodendrocytes and microglia. Even now, many neuroscientists both in Spain and elsewhere have a sense of belonging to the tradition and



Figure: The Cajal Embroidery Project

The top three rows show pairs of an original Ramón y Cajal illustration (left) and an embroidery artwork panel (right). The bottom three rows show embroidery artwork panels in more detail. Overall, the 81 panels (each 9 × 9 inches, or 23 × 23 cm), when stitched together, create a masterpiece exceeding 4 square metres.

values laid down by Ramón y Cajal. The output of the Cajal Embroidery Project (video) serves as a memento of such accomplishment and the power of our neuroscience community to embrace our rich history.

Arpan R Mehta, Catherine M Abbott, Siddharthan Chandran, Jane E Haley, for The Cajal Embroidery Project

For more on the Instituto Cajal and its history see

Anat Rec 2014; 297: 1785–802

For more on Edinburgh

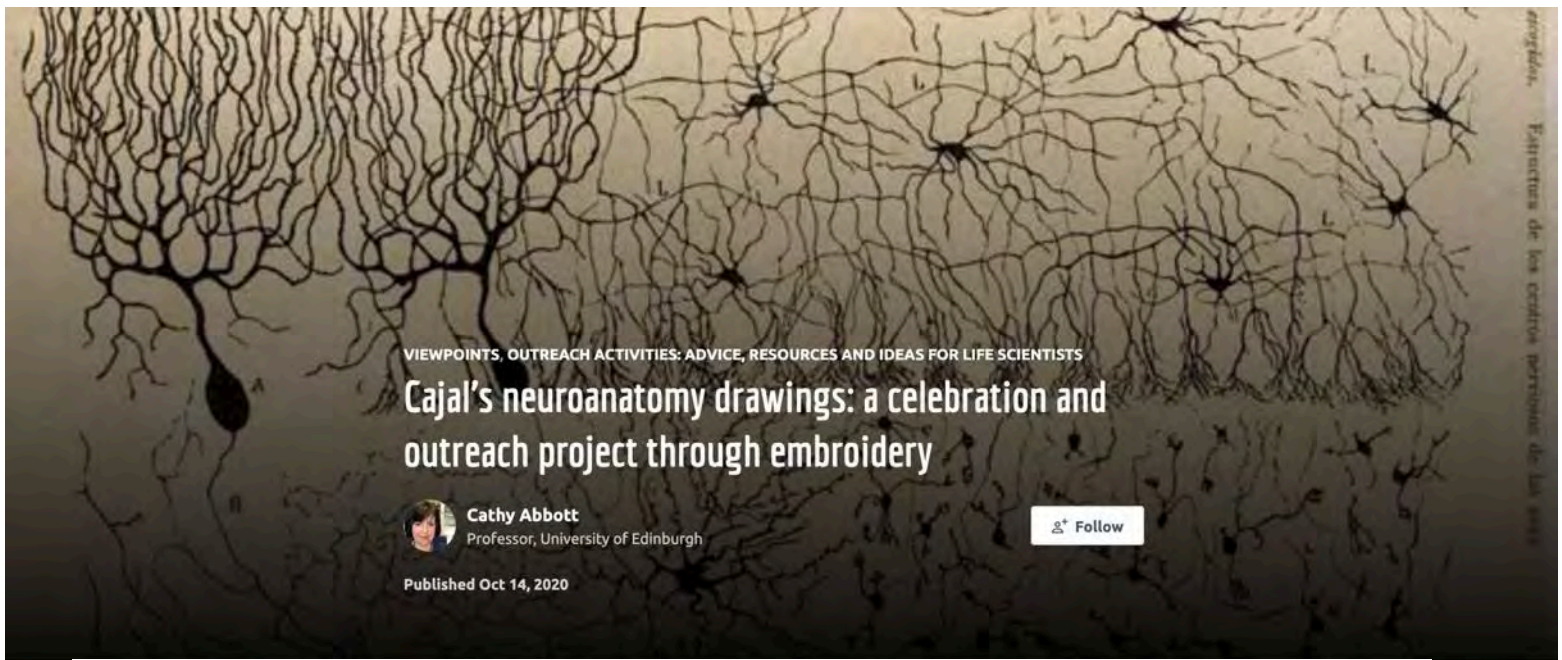
Neuroscience see <https://www.edinburghneuroscience.ed.ac.uk/>

See Online for appendix

See Online for video

- **Abbott, Cathy, “Cajal’s Neuroanatomy Drawing: A Celebration and Outreach Project Through Embroidery.”** *Federation of European Biochemical Societies*, website article (October 2020). Mentioned as consortium member.

<https://network.febs.org/posts/cajal-s-neuroanatomy-drawings-a-celebration-and-outreach-project-through-embroidery>



Santiago Ramón y Cajal was born in 1852 in Spain. He grew up to become a medical doctor and Professor of Histology and Pathological Anatomy, but today is widely recognised as someone who really *saw* neurons for the first time. From 1880, Cajal published a series of scholarly articles and books in which he described many of the neuroanatomical structures we take for granted today, showing that the nervous system contained a series of individual cells, neurons, connected by what we now know are synapses. He discovered dendritic spines, identified the process of axonal growth in response to guidance cues and described what happens when neurons are damaged, winning the Nobel Prize for Physiology or Medicine in 1906.

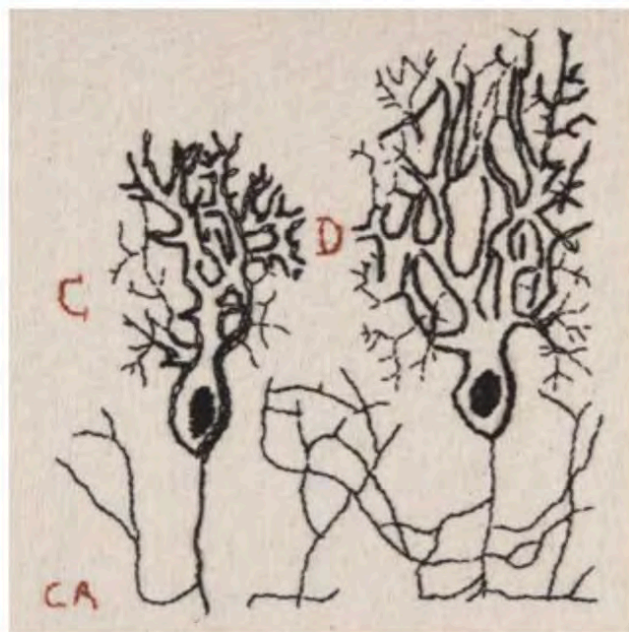
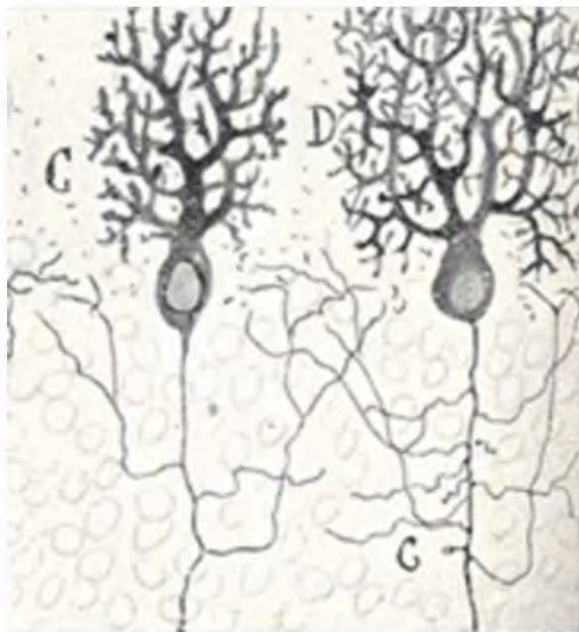
What most of us think of when we hear his name, though, is the drawings. During his career, Cajal drew a few thousand pictures in pen and ink. This was of course long before the super-resolution microscopy we use today and yet these beautiful pictures, with their intricate detail, are instantly recognisable to modern-day neuroscientists.

In 1920, 14 years before Cajal died, the Cajal Institute was founded. It remains the largest neuroscience research institute in Spain, and houses all Cajal's exquisite drawings. The year 2020 will doubtless be remembered for other reasons (of which more below) but it also represents the centenary of the founding of the Cajal Institute, and celebrations were planned to take place at the FENS (Federation of European Neuroscience Societies) Forum in July in Glasgow, Scotland. In conversation with Jane Haley of Edinburgh Neuroscience (a virtual Neuroscience institute at the University of Edinburgh, Scotland) I wondered if it might be possible to create a large tribute piece, made up of embroidered versions of some of the drawings, which would then be assembled into a large textile piece. The individual panels would be made by a team of volunteers, both scientists and stitchers. The initial idea was to exhibit the final piece at the FENS Forum. Of course, Covid intervened but the project took wings and will, we hope, make a beautiful and lasting tribute.

Obviously stitching together many random bits of embroidery would be challenging, and hard to make into a coherent piece, so what was the plan? I wrote out some instructions aimed at entry-level stitchers, and we asked people to make their panels a set size and use a colour palette for fabric and threads that would reflect Cajal's drawings – essentially cream/brown/black. To give the piece some coherence, I put together a (very) rough plan and we asked people to sign up so that we would end up with nine embroidered versions of each of the nine drawings and a finished piece just over two metres by two metres. It was important that the final piece be of a manageable size in terms of construction and portability, in the hope that it could ultimately be exhibited in a range of venues.

Volunteers came from all walks of life and corners of the globe – some neuroscientists new to sewing, some artists new to neuroscience, in other cases neighbours or even schoolfriends of neuroscientists who just liked the sound of the project. All were attracted by the idea of a community project and the challenges variously of teaching themselves to embroider or of learning about the brain. Slightly disappointingly, but not perhaps surprisingly, every volunteer was female, but by no means all were from Europe – we had contributors from as far afield as the USA and Australia.

At this point of course, Covid intervened and just as everyone started planning their pieces, we went into lockdown. People found imaginative ways to circumvent the shop closures: using a window in place of a lightbox to trace the drawing and sending each other threads and fabric. In one lovely instance a contributor borrowed a neighbour's late mother's sewing basket only to learn that the basket owner had been a member of the Embroiderers' Guild. A ceramics professor from the USA, Annie Campbell, noted the difficulties of teaching ceramics online and the pleasure of finding an alternative artistic outlet. She had been making beautiful sculptures based on Cajal's drawings and, inspired by her son's experiences with a rare neurological disorder, brought this into her embroidery, incorporating silver thread to convey the idea of electrical impulses.



(left) Part of a drawing by Santiago Ramón y Cajal, from *Láminas ilustrativas, Recuerdos de mi vida*, Centro Virtual Cervantes, [here](#) (Fig. 23); (right) my embroidery panel. The images show successive stages of Purkinje cell development with more elaborate branching as we move from C to D.

So which panel did I choose? Well, I work on a neuronal translation elongation factor called eEF1A2. Mutations in this gene cause epilepsy and intellectual disability, but can also cause movement disorders, and we had just been looking in more detail at brain sections visualising expression of eEF1A2. We saw really high levels of

expression in the cerebellum, and particularly in Purkinje cells, so that's what I chose to stitch. You can see some of the images, including the short video made for FENS Forum, on the Edinburgh Neuroscience website [here](#). We are nearly there – still a few panels short but very close to the full 81, at which point the real work of assembly will start. We hope to be able to display the final work in a variety of locations, and photographs of some of the individual panels will even be gracing the cover of *Lancet Neurology*.

I hope Cajal would be proud to know that he was still such a source of inspiration, and not just to neuroscientists!

Top image of post: Drawing of the cells of the chick cerebellum by Santiago Ramón y Cajal, from "Estructura de los centros nerviosos de las aves", Madrid, 1905?. Public domain. Source: [wikipedia.org](#), [here](#).



Cathy Abbott

Professor, University of Edinburgh

- **Haley, Jane, “Cajal, COVID, Coping”, *British Neuroscience Association Bulletin Magazine* (Summer2020) 14-15.** Quoted as consortium member.



Analysis

Cajal, COVID, Coping

An embroidery project has brought people together at a difficult time, says **Jane Haley**.

Conceived as a homage to honour the centenary of the founding of the Cajal Institute in Madrid in 1920, and to celebrate the FENS Forum coming to Glasgow in July 2020 (where the Host Society Committee had planned an exhibition of original Cajal drawings), the Cajal Embroidery Project was launched in early March 2020.

The brainchild of **Cathy Abbott** (Edinburgh), our vision was to create an 81-panel embroidery consisting of nine individual renditions of nine different Cajal images, which would be assembled and displayed during the FENS Forum. We knew it would require an army of volunteers to have everything ready by 11 July, so time was always going to be a challenge. Nineteen days after our project took flight, its wings were suddenly clipped by COVID-19 as the UK went into lockdown. This hadn't been in our project timeline!

It turns out that 19 days was all we needed to get the project off the ground. We had 100 volunteers from seven different countries offering to embroider a panel. We are a diverse community – some are neuroscientists keen to embroider their favourite brain cell (yes, glia were included!) while others

are artists or embroiderers who wanted to join the collective effort: 29% were expert embroiderers while 9% were complete novices (most, like me, had only done a little bit of embroidery at school). They were all women, though – turns out this project was too tough for the men...

With shops shut, people had to improvise; some cut up old sheets, dyeing them with teabags to get a sepia-coloured background mimicking those of the original illustrations. We set up a Facebook group which allowed people to share advice and follow everyone's progress. And so, our army of volunteers set to work.

And then something started happening. Something else that wasn't in our original plan.

A few people couldn't continue because of new responsibilities but most of our community have found the project has helped them cope with lockdown. So, the project has evolved – from a homage to a help.

• **Jane Haley** is Edinburgh Neuroscience Coordinator. More about the project can be found at its Facebook Group: <https://www.facebook.com/groups/2540203086298579/>

“The meditative act of stitching, along with gardening, has been a major contributor to the stability of my mental well-being during this time. Also, as the mother of an additional-needs child, so much of my daily work is “invisible”. But this project has given me a sense of accomplishment and creative productivity. Knowing that it will be part of larger whole has kept me motivated.”

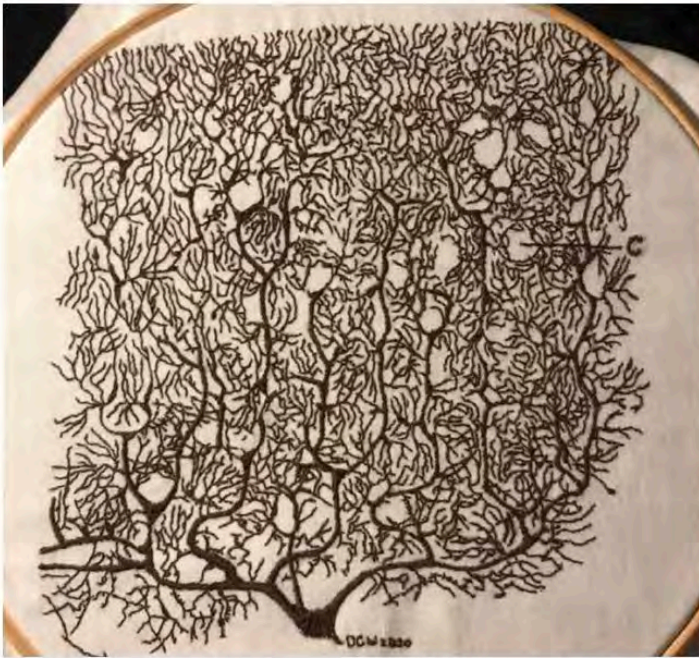
Annie, Alabama USA, Intermediate

“This group lifted up my spirits and I could, at my turtle pace, manage to get it done. At least there was a sense of accomplishment during these unprecedented times. Thank you for this wonderful project.”

Madhusmita, Helsinki Finland, Novice

“In a time when you couldn't be with the people you were normally with it was fitting that a neural network connected us all together.”

Janet, Edinburgh, Intermediate



Contributions from Deanna, non-scientist and expert (left) and Alison, neuroscientist and novice (right).

"I had to abruptly stop my lab work and throw away or freeze down cells I'd been growing for almost three months. Stitching some new cells made me feel a little bit better. It's also been lovely watching everyone's panels progress too!

Marianne, Birmingham, Novice

"I am a self employed textile artist and the sudden lockdown meant a total loss of all my bookings and I was very disappointed as it was a big loss of income and promotional opportunities for the future and I lost my desire to work towards my own bookings further down the line... it has felt good to be part of a community project such as this."

Carol, Aberdeenshire, Expert

I found the embroidery itself very mindful. I embroidered at lunchtime when the light was good, outside in the garden if the weather was warm. I hadn't a clue about what exactly I was embroidering of course and my colleagues joked that this was a novel approach to learning about neuroscience!

Karen, Edinburgh, Novice

I had just started working from home, in a new job, with little idea of what I was supposed to be doing, so it was particularly helpful to be involved in a project which not only linked me to other people, but also to neuroscience, which fascinates me

Claire, Brisbane Australia, Expert

- **“I Contain Multitudes.”** *The Mother’s Project Podcast*; Celebrating the relationship between motherhood and the creative work mothers do. July episode. 2019
<https://mothersprojectpodcast.com/2019/06/27/i-contain-multitudes-annie-campbell/>
-

End of Research Appendix