



**Ashley Eriksmoen** born 1970 Orange County, California; Australian resident since 2012.

Over the past decade, Ashley has been salvaging timber and appropriating discarded wood furniture to construct her works. She is a strong believer in the power of visual arts practice as a means of tackling pressing environmental and societal issues. Ashley is currently a lead investigator on several collaborative research initiatives that form cross-disciplinary partnerships to address pressing environmental issues including natural resource use, consumer waste, deforestation and wildlife habitat reductions.

Ashley has an established a track record of breaking down disciplinary boundaries through her practice, which spans sculpture, contemporary craft and critical design. She has steered away from narrow disciplinary boundaries, pursuing furniture into the expanded field as a way of addressing the body, societal expectations, and various cultural perspectives of how we use and understand the space between a building's architecture and a person's skin. In 2019, her work was curated into the landmark international exhibit *Making a Seat at the Table: Women Transform Woodworking* featuring the women who have been at the forefront of the studio craft movement in wood.

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### Academic Role & Education

**CURRENT** Senior Lecturer (since 2012) [School of Art & Design, Australian National University](#)

**2000** Master of Fine Arts (MFA) [Rhode Island School of Design, Providence, USA](#)

**1998** Certificates of Achievement in Fine Woodworking I and II [College of the Redwoods, Fort Bragg, USA](#)

**1992** Bachelor of Science (BS) in Geological Sciences [Boston College, Boston, USA](#)

### Forthcoming Exhibitions (*confirmed*)

**2021** [Clarence Prize 2021](#) Rosny Farm, Hobart (June; jurors: Claire Beale (Design Tasmania), Dr Scott Mayson (RMIT))

**2021** [Birds and Language](#) University of Sydney + Sydney Environment Institute (August; curated by Dr Madeleine Kelly)

**2021** [Contact Call](#) Rosny Farm, Hobart (September; curated by Dr Raquel Ormella)

**2021** [Sculpture by the Sea](#) Sydney, NSW (October; jurors: Wendy Teakel, Malcom Bywaters, Geoffery Edwards, Eva Rodriguez Riestra)

### Solo Exhibitions

**2020** [Symbiotic Structures](#) Gail Floether-Stienhilber Art Gallery, University of Wisconsin, Oshkosh, WI, USA

**2016** [Feral: Rewilding Furniture](#) Gallery of Australian Design (GAD), Kingston, ACT and Helmuth Projects (2015), San Diego, USA

**2013** [Re-Forestation: How to Make a Tree from a Chair](#) Canberra Museum and Gallery, Canberra, ACT

**2006** [Studio Furniture](#) Museum of Craft & Folk Art, San Francisco, USA

**2002** [Mammals \(at home\)](#) Contemporary Crafts Gallery, Portland (OR), USA

### Select Group Exhibitions (*since 2011*)

**2020** [25 Years of the Windgate ITE Residency Program](#) Center for Art in Wood, Philadelphia, USA (curator: Jennifer-Nawa Milliken)

**2020** [Inner Sydney West Greenway Art Prize \(shortlist\)](#) Art Est Art School & Gallery, Sydney (jurors: L. Marshall, G. Deirmendjian, C. Fraga Matos)

**2019** [Making a Seat at the Table: Women Transform Woodworking](#) Center for Art in Wood, Philadelphia, USA (co-curators: L. Mays, D. Visser)

[Inner Sydney West Greenway Art Prize \(highly commended\)](#) Art Est Art School and Gallery, Sydney (jurors: S. Kouyoumdjian, M. Snape, C. Butler-Bowden) plus tour to Seaview Gallery, Dulwich High School of Visual Arts and Design, and Bankstown Arts Centre (2020).

[I thought I heard a bird](#) Craft ACT, Canberra, ACT (curator: Raquel Ormella)

[Boxes to Die For](#) Center for Furniture Craftsmanship, Messler Gallery, Rockport, USA (co-curators: Jennifer Anderson, Graeme Priddle)

[Gaia Hypothesis](#) Belconnen Arts Centre, Belconnen, ACT (curated by Ngaio Fitzpatrick)

**2018** [The World is Already Full: Unmaking Waste Exhibition](#) The Office for Design & Architecture Gallery, UniSA, Adelaide, SA

- [Permanent Residency](#) Googleworks Center for the Arts, Cohen Gallery, Reading, USA (curated by Albert LeCoff)
- [Guns: Artists Respond](#) Swords into Plowshares Peace Center and Gallery, Detroit, USA
- 2017 [Animastructions](#) Tuggeranong Arts, Greenway, ACT (co-curators: Ashley Eriksmoen, Raquel Ormella)
- [SMOOTH: Mangle Boards of Northern Europe & Contemporary Concepts](#) Center for Art in Wood, Philadelphia (curator: J. Raymond)
- [Making Design Research](#) ANU School of Art & Design, Main Gallery, Canberra, ACT (curator: Gilbert Riedelbauch)
- 2016 [The ACT Witness Tree Project \(curator\)](#) Gallery of Australian Design, Canberra, ACT
- [allTURNatives: Form + Spirit 2016](#) Center for Art in Wood, Philadelphia, USA
- 2015 [Chat 2: Exchange](#) Chiang Mai University Art Centre, Chiang Mai, Thailand
- 2014 [Sculpture on the Edge \(shortlist\)](#) Bermagui, NSW
- 2013 [Embracing Innovation III](#) Craft ACT, Canberra, ACT (co-curators: Avi Amesbury, Anne Radimin)
- [North Sydney Art Prize Exhibit \(shortlisted\)](#) Coal Loader Centre for Sustainability, Waverton, NSW
- 2012 [Your Personal Hang-Ups](#) Center for Art in Wood, Philadelphia, PA, USA (curator: Gail M Brown)
- 2011 [Family Tree: 65 Years of Woodworking in Northern California](#) Petaluma Arts Center, CA, USA (curator: Kathleen Hanna)

### Select Grants/ Awards/ Prizes

- 2014 CAPO Fuji Xerox Sustainability Art Award (\$2K)  
Australia Council Grant for New Works (\$20K)
- 2012 ACT Heritage Grant (\$18K) for Witness Tree Project
- 2006 Norwegian Marshall Fund Grant (\$5K)
- 2004 EMMA International Collaboration/ Saskatchewan Craft Council Scholarship, Canada

### Residencies/ Fellowships

- 2021 Artist-in-Residence [Hazelhurst Art Centre](#) Sydney, NSW (COVID delayed 2020)
- 2020 Fellowship and Collaboration [Wood Department Fellowship + Pringle Laboratory, University of Wisconsin](#) Madison, USA
- 2019 Artist-in-Residence [Architecture & Design, University of Tasmania](#) Launceston, TAS
- 2016 Windgate ITE Fellowship [University of the Arts + Center for Art in Wood](#) Philadelphia, USA
- 2015 Windgate Fellowship [San Diego State University](#) San Diego, USA
- 2014 Artist-in-Residence [Chiang Mai University](#) Chiang Mai, Thailand
- 2006 Visiting Artist [Lademoen Kunstnerverksteder](#) Trondheim, Norway
- 2002 Artist-in-Residence [Anderson Ranch Arts Center](#) Snowmass, CO, USA
- 2000 Artist-in-Residence [Oregon College of Art and Craft](#) Portland, OR, USA

### Collections & Commissions

- [Rhode Island School of Design Museum](#) (in progress), Providence, USA
- [ACT Government](#) (commission), Canberra, Australia
- [The National Arboretum](#) (commission), Canberra, Australia
- [The Bresler Collection](#) Rockville, MD, USA
- [The Ahmanson Collection](#) Newport Beach California, USA
- [Center for Art in Wood](#) Philadelphia, PA, USA
- [Private Collections](#) Australia and USA (list available on request)

### Select Media/ Press (since 2012)

- Monaghan, Peter. (2020, July 07) [Interview with Ashley Eriksmoen, Arts Café, #45](#) ArtSound FM 92.7. Posted at <https://artsound.fm/interviews/>
- [Life and Death in a City of Trees – The Urban Wood conundrum](#) (2019, September 19). Enabling Sustainability. Posted at <https://www.responsiblewood.org.au/life-and-death-in-a-city-of-trees-the-urban-wood-conundrum/>
- Mackay-Sim, Isabelle. (2019, April 8) [Canberra's birds in hand](#) Garland. Posted at <https://garlandmag.com/loop/canberra-birds/>
- Cousins, Kerry-Anne. (2019, April 8) [I thought I heard a bird and Cupped Hands at Craft ACT](#) The Canberra Times. Posted at <https://www.canberratimes.com.au/story/6006220/two-exhibitions-that-provide-a-dialogue-between-us-and-our-environment/>
- Keyes, Bob, (2019, March 17) [In Rockport, coffins and urns are a form of art for the departed](#) Portland Press Herald. Posted at <https://www.pressherald.com/2019/03/17/in-rockport-coffins-and-urns-are-a-form-of-art-for-the-departed/>
- Simard, Emma. (2019, January) [Boxes to Die For: The Center for Furniture Craftsmanship opens the Messler Gallery for a unique exhibition](#) Maine Home + Design. Posted at <https://mainehomedesign.com/showcase/boxes-to-die-for/#close>

- Pryor, Sally. (2016, June 9) [Back to the wild: Canberra-based woodwork artist Ashley Jameson Eriksmoen on 'feral' furniture](https://www.canberratimes.com.au/story/6048359/back-to-the-wild-canberra-based-woodwork-artist-ashley-jameson-eriksmoen-on-feral-furniture/) The Canberra Times. Posted at <https://www.canberratimes.com.au/story/6048359/back-to-the-wild-canberra-based-woodwork-artist-ashley-jameson-eriksmoen-on-feral-furniture/>
- Warden, Ian. (2016, April 11) [Gang-gang: Woodworker pays 'Witness Tree' homage to Charles Weston](https://www.canberratimes.com.au/story/6051240/gang-gang-woodworker-pays-witness-tree-homage-to-charles-weston/) The Canberra Times. Posted at <https://www.canberratimes.com.au/story/6051240/gang-gang-woodworker-pays-witness-tree-homage-to-charles-weston/>
- [Your Personal Hang-Ups \[catalog\]](#) (2015) Center for Art in Wood. Atglen, PA: Schiffer Publishing
- Dotson, S. and D. Congdon-Martin, eds. (2015) [Re-Forestation: how to make a tree from a chair](#) by Anne Brennan (republished). Rooted: Creating a Sense of Place. Atglen, PA: Schiffer Publishing, pp 131-132
- D'Argeavel, Stan, ed. (2014) [Next \[catalog\]](#) Bungendore, NSW: Bungendore Woodworks Gallery, pp 10-13, 46-47
- [The North Sydney Art Prize \[e-catalog\]](#) (2013) North Sydney Council. Posted to [http://www.northsydney.nsw.gov.au/Community\\_Services/Arts\\_Culture/Arts\\_Culture\\_Events/The\\_North\\_Sydney\\_Art\\_Prize](http://www.northsydney.nsw.gov.au/Community_Services/Arts_Culture/Arts_Culture_Events/The_North_Sydney_Art_Prize)
- Brennan, Anne (2013, May 23) [Re-Forestation: how to make a tree from a chair \[catalog essay\]](#) Craft ACT: Craft and Design Centre; Reviews and Essays. Posted to <https://www.craftact.org.au/reviews/>
- Raffan, Richard (2012, September) [US Connections](#) Australian Wood Review, no. 76, pp 70-73