

Lisa Conway

Education

- 1993 MFA, Louisiana State University, LA
 1991 Skowhegan school of Painting & sculpture, Skowhegan, ME
 1990 BFA, University of Michigan, MI

Selected Solo Exhibitions

- 2009 *illumination*, Beet Gallery, Portland, OR
 2006 *New Work: Succulents*, Oregon College of Art and Craft, Portland, OR
 2002 *New Drawings and Ceramic Sculpture*, L&B Viewing Room Gallery, Portland, OR
 1999 *Physical Presence*, Harcourt House Gallery, Edmonton, Alberta
 1998 *Solo Exhibition*, Alaska State Museum, Juneau, AK
 1997 *Produce*, Fairbanks Art Association, Anchorage, AK
 1995 *Dried Fruit*, Contemporary Crafts' Gallery, Portland, OR
 1993 *Rotten Fertility*, Foster Hall Gallery, Baton Rouge, LA

Selected Group Exhibitions

- 2012 *Lisa Conway & Stacie Chappell*, Gallery IMA, Seattle, WA
 2011 *Group Ceramics Exhibition*, A.L. Swanson Gallery, Helena, MT
 2010 *Ceramics PDX*, Portland Community College, Portland, OR
 2009 *Biennial Juried Ceramics Exhibition*, Northern Arizona University, Flagstaff, AZ
Touch, Columbia City Art Gallery, Seattle, WA
Sitka Center Invitational Exhibition, World Forestry Center, Portland, OR
The Academy is Full of Craft, Museum of Contemporary Craft, Portland, OR
 2008 *Small Wild Things*, The Art Gym, Portland, OR
Pink, St. Mary's College, Notre Dame, IN
Pacific Northwest Art Annual, University of Oregon, Eugene, OR
 2007 *Core Sample*, James Patrick Gallery, Maine
 2006 *Regional Ceramic Educator's Invitational*, Lewis & Clarke College, Portland, OR
2005 at the Bray, Lewis & Clarke College, Portland, OR
 2005 *Portland Metro Women Ceramic Educators* PDX International Airport, OR
Governor's Mansion Group Ceramic Exhibition, Salem, OR
Ceramics Invitational, Newport Arts Center, OR
Natural Elements, Contemporary Crafts Gallery, Portland, OR
Bray Residence Exhibition, Kolya Gallery, Spokane, WA
Color, Western Oregon University, Monmouth, OR
 2004 *Art About Agriculture*, Oregon State University, Coryalis
Saluting Six Decades of Artists in Residence, Museum of Contemporary Craft, Portland
 2003 *Oregon Biennial*, Portland Art Museum, Portland, OR
NCECA Clay National, R.B. Stevenson Gallery, San Diego, CA
ArtObjects: PDX, PDX International Airport, OR
Sculptural Clay at the Modern Zoo, Cathedral Park Place, Portland, OR
Craft Biennial, Oregon College of Art and Craft, Portland, OR
 2002 *Materials Hard and Soft*, Denton Arts Council, TX
Visions and Inspirations of the Oregon Potter's Association, Contemporary Crafts' Gallery
Contemporary Northwest Ceramic Sculpture, Bushbarn Art Center, Salem, OR
 2001 *Craftsforms*, Wayne Art Center, Pennsylvania
Perspective & Perception, Lincoln Arts Center, CA

Awards

- 2011 Professional Development Grant, Regional Arts and Cultural Council, Oregon
Career Opportunity Grant, Oregon Arts Commission
- 2007 Travel Grant, Regional Arts and Culture Council, Oregon
- 2003 Finalist, Society for Contemporary Crafts, Pennsylvania
Biennial Artist, Portland Art Museum
- 1997 Chancellor's Acquisition Fund Purchase, University of Alaska

Publications

- 2010 Ceramics Handbook Series, 'Dry Glazes'
- 2009 Lark Books, '500 Sculptures'
- 2004 Oregon Home Magazine 'Voluptuous Vessels'
- 2003 Statesmen Journal 'Art on the Edge'
The Oregonian, 'A Question of Commitment'
The Portland Tribune, 'State of the Arts'
- 2002 Crafts Report, 'Inspiration in Pacific Northwest Crafts'
- 1999 Icebreakers: Alaska's Most Innovative Artists
- 1997 Ceramics Monthly, 'Up Front Profile'
Anchorage Daily News, 'Different Artists/Common Connection'
Anchorage Daily News, 'Feeling of Sustenance'

Selected Private and Public Collections

Name of Corporation or individual, City, State
Harborview Medical Center, Seattle, WA
Alaska State Museum, Juneau, AK
University of Alaska, Anchorage, AK
Archie Bray Foundation, Helena, MT
Museum of Contemporary Crafts, Portland OR

Artist Statement

I want to make beautiful objects that engage the viewer on a physical level. I want my pieces to remind us of our own bodies, whether they be blushing or sagging, ticklish, tender, erect or deflated. I hope that by strongly referencing the plant world in my work, I can avoid direct references to any specific human anatomy. My goal is to create pieces that evoke these physical sensations, and ultimately the subtle emotions and human relationships that go along with them. Like plants growing towards the sun, I believe sexuality is a major force around which we gravitate.