

**A PROPOSAL TO THE OURC/BAKER COMMITTEE**

TITLE OF PROJECT: mid-career survey exhibition, Holter Museum of Art

NAME OF APPLICANT: Tom Bartel

STATUS: \_\_\_\_\_ Asst. Prof. \_\_\_\_\_ Assoc. Prof. \_\_\_\_\_ Prof.  Administrator

DEPARTMENT: Ceramics/SOA+D

E-MAIL ADDRESS: bartelt@ohio.edu

RE-SUBMISSION: \_\_\_\_\_ YES (Original Submission Date \_\_\_\_\_)  
 NO

BUDGET: Total Request \$ 13,468.64 (May not exceed \$15,000)

**IRB AND IACUC APPROVAL:**

To ensure that the University is in compliance with all federal regulations, complete the checklist below. Note: your proposal can be approved prior to IRB or IACUC approval, but funding will be withheld until notification of approval or exemption.

Yes	No	Office of Research Compliance	Policy #
		Human Subjects in Research (including surveys, interviews, educational interventions): Institutional Review Board (IRB) Approval #: Expiration Date:	19.052
		Animal Species: Institutional Animal Care & Use Committee (IACUC) Approval #: Expiration Date:	19.049

**SIGNATURES**

Applicant's Signature		Chair/Director's Signature	
Signature	<i>Tom Bartel</i>	Signature	<i>Julie Dummermuth</i>
Name	Tom bartel	Name	Julie Dummermuth
Dept/School	Ceramics/SOA+D	Unit	School of Art +Design
Date	Feb. 2/23	Date	02/01/23
Dean's Signature			
Name	<i>Shaftu</i>	Signature	<i>Shaftu</i>
College	COFA	Date	2/1/23

**Optional: yes**

If selected for funding, I give permission to the Office of the Vice President for Research and Creative Activity to use my proposal as an example during training and workshop exercises.

Signature: *Tom Bartel* Date: February 2, 2023

### OURC/Baker Fund Proposal Checklist

Applicants **must** complete and sign the checklist. The checklist should be included as the second page of the application (following the cover page).

<input checked="" type="checkbox"/> Cover page	use Baker form
<input checked="" type="checkbox"/> Checklist	use Baker form
<input checked="" type="checkbox"/> Abstract*	1 double-spaced page
<input type="checkbox"/> Introduction ( <i>for continuations or resubmissions only</i> )*	1 double-spaced page
<input checked="" type="checkbox"/> Discussion	10 double-spaced pages
<input checked="" type="checkbox"/> Durable Impacts & Sustainability*	1 double-spaced page
<input type="checkbox"/> Glossary/Definition of Terms* ( <i>not required</i> ) ✓	2 double-spaced pages
<input type="checkbox"/> Bibliography ( <i>not required</i> ) ✓	3 pages
<input checked="" type="checkbox"/> Biographical Information ( <i>applicant(s) and key personnel</i> )	3 pages per person
<input checked="" type="checkbox"/> Other Support ( <i>applicant(s) and key personnel</i> )	1 page per person
<input checked="" type="checkbox"/> Budget and Justification	no limit specified
<input checked="" type="checkbox"/> Appended Materials	10 pages; no more than 10 minutes of footage
<input checked="" type="checkbox"/> Recommended Reviewers	5 required
<input checked="" type="checkbox"/> Electronic copy of proposal	Single Acrobat file, containing entire proposal and required signatures

\* These sections should be written in language understandable by an informed layperson to assist the committee in its review.

**\*\*Please note: The committee has the right to return without review any proposals that do not conform to these format requirements.\*\***

Applicant signature: Tom Bartel

**ABSTRACT:**

With essential support from the Baker Fund I will install, and present my landmark exhibition, *Figures from Earth: The Ceramic Sculpture of Tom Bartel*, at the Holter Museum of Art, Helena Montana. I will complete approximately 12 new ceramic and mixed-media figurative sculptures for a total of 25 works that will be exhibited. I will continue to examine and explore the human condition through the complexities of identity, mask, disguise, and transformation. The primary goal of this research is the completion of a significant career milestone; mid-career-survey exhibition as well as a national publication/exhibition review. This will be the most meritorious and comprehensive exhibition of my creative work to date. The contract is finalized and the exhibition will be presented for three months, July 1- September 30<sup>th</sup>, 2024. Exploring 25 years of work, this personal and reflective exhibit will present and examine 25 carefully selected sculptures. I will dedicate resources from the Baker Fund for the following essential project expenses, which are detailed in the project description, budget and justification.

- Raw ceramic materials, colorants, commercial glazes and underglazes for the creation of 12 ceramic/mixed media sculptures.
- Wood and hardware for the construction of sculpture bases.
- Orchestration of the documentation of the exhibition.
- Packing materials for the safe transport of the exhibition.
- Freight charges for the shipping of the exhibition.
- Travel, per diem, lodging to install and de-install the exhibition and attend the exhibition reception.
- Student wages to cover a range of vital/direct project assistance.

## **DISCUSSION:**

### **A. Specific Aims:**

#### **1. What do you intend to do?**

I will complete the remaining, essential work for the most significant, and impactful exhibition of my career. For my forthcoming Solo Exhibition, *Figures from Earth: The Ceramic Sculpture of Tom Bartel*, at The Holter Museum of Art, Helena, Montana. I will mount a comprehensive, mid-career-survey exhibition that showcases the development and impact my work continues to have within contemporary ceramics. The exhibition contract is finalized (image 11. Appendix) and the three-month exhibition will be presented July 1st through September 30<sup>th</sup> 2024. Half of the 25 sculptures are finished and shipping ready. I will complete approximately 12 new figurative sculptures during the grant period. This new work will further expand research and themes I have been examining for decades. Through this work I will continue to explore the human condition through the complexities of identity, mask, disguise, and transformation.

Presenting an exhibition of this scope is a meritorious career achievement. As is customary and necessary for a mid-career exhibition of this scale, this carefully curated body of work shall include a small number of seminal works (approximately 3-5 works) from public and private collections, (image 1. see appendix), a selection of recent work that I have completed during my tenure at Ohio University (approximately 8-10 works). The forthcoming ceramic and mixed-media work (approximately a dozen sculptures) will be completed over the next 20 months (see project timeline for details). I will be on sabbatical 2024-2025, and will devote critically important time and energy to complete this project. Critically important support from the Baker Fund as well as the time and space a sabbatical provides will be used to complete this project.

## **2. Why is the work important to furthering the field?**

### **B. Significance:**

This three-month, mid-career-survey exhibition is a distinct career milestone that would elevate my research and stature in my field as a leading ceramic sculptor. One of the primary ways that studio-based faculty conduct their research/creative activity is by presenting their work further afield. This project is given further legitimacy within the context of place, and audience. It is essential for visual art to be seen and experienced in order to be completed. The Holter Museum of Art is three miles from the Archie Bray Foundation, considered the nation's premier center for contemporary ceramics, that attracts a large summer audience due to their dynamic programming. This audience includes artists, educators, critics, authors, technicians, designers, collectors, etcetera. The Archie Bray Foundation is internationally recognized as a gathering place for emerging and established ceramicists. As an organization it is actively committed to promoting, celebrating, and sustaining the ceramic arts and community engagement, diversity and inclusion on a local, national, and international scale.

As stated above, the Holter Museum and its proximity to the Archie Bray Foundation will provide a large, informed, and highly critical audience for my research to be seen and reviewed. The exhibition and subsequent writing/articles will be seen by many more on the national and international stage via online modalities (e.g. publications/exhibition reviews/social media). I have been speaking with Artist/Writer, Zach Tate, who will be in the region during the 3 month exhibition and he is committed to writing an article about the exhibition (image 2. Appendix). Currently we are penciled in for *Studio Potter Magazine*, fall 2024 and *American Craft Magazine* is reviewing our proposal. Additionally, he and I have also pitched a piece to *Ceramics Monthly*, and *New Keramik* (international). For the sake of clarity, Baker Funds will

not be used for writing fees or otherwise used for these publications.

### **3. What has previously been done in the area? What still needs to be done?**

#### **C. Preliminary Studies of Applicant:**

Over the course of my career I have presented my research/creative activity in over 300 exhibitions, and have work included in many public, private collections. I have been published extensively nationally and internationally through exhibition reviews, feature articles, books, exhibition catalogs, professional journals and online modalities.

This significant, museum-exhibition-centered project was initiated during my last sabbatical in spring of 2018 during my month as an invited visiting artist at The Archie Bray Foundation, Helena, Montana. Through ongoing studio visits and discussions during my month at the Bray I was invited to present a solo exhibition by the Executive Director of the Holter Museum of Art, Chris Riccardo. I am currently in the final stages of completing a new body of creative work that I have been planning and developing for the last 5 years.

I am interested in the fragmentation, simplification and exaggeration of human form, especially how these decisions elicit engagement and empathy. The notion of “the fragment” is both powerful and timely. It can be argued that the figure is given legitimacy as a subject by having something missing from it. Within this context, I invite the viewer to consider that which is absent, modified or “abnormal” as being significant as that which is usually present or “normal”. My attraction to heavily worn surfaces is a by-product of living in the Midwest. As a research source, I am intrigued by heavily worn surfaces that I view first and foremost as formally beautiful, while also serving as poignant reminders for the ephemeral qualities of life; signifying how all things change over time. I develop patterns and surfaces by layering and washing away varying degrees of ceramic colorants (colored slip, glaze, underglaze, and oxides).

Using material and process, I aim to reinforce the content of my work through its outermost “skin”. Within this context, I view the marks I make on the figure as corporeal manifestations for the many ways humans are affected by the passage of time and accumulation of experiences. Throughout life, our appearance slowly changes and in the process our skin records this story. I am cognizant of how powerful time is and I am intrigued by the ways in which we are affected by its passage. This has become all the more poignant as I see my two small children develop, and as I observe myself and those I care dearly about age.

***Figure Afflicted with Hearts, Ceramic/Wood, 36" x 12" x 10" 2018*** (image 3. Appendix).

Through the creation of objects and images of human form, difficult questions have been asked throughout time by nearly every culture/civilization. In Meso-American culture, these seemingly contradictory parts of life coexisted; death was necessary to life. For example, the Aztec God of agriculture, Xipe Totec, is the symbol of the death and rebirth of nature (satisfying both roles as a god of growth and sacrifice). Xipe Totec is also identified as the god of sacrificial pain and is often represented wearing the flayed skin of a sacrificial victim. *Figure Afflicted with Hearts* is confrontational to most, through asking questions about mortality, ideas of love and loss. Questions pertaining to the human condition have been posed for millennia and have no easy solutions. The signifiers used are corporeal. The vivid red ceramic colorants connect to the bodily (blood/viscera), while the eroded exterior surface (skin) suggest the passage of time and riffs on the archetype of Xipe Totec. The heart symbol refers to over sentimentalized notions of love as well as more meaningful ideas of loss.

***Fertility Figure: (Egg Mask), Ceramic/Wood/Paint, 38" x 22" x 30, 2019*** (image 4.

Appendix). *Fertility Figure (Egg Mask)* is purposefully ambiguous. Simultaneously a boy, a girl, a child, and an adult. The colors used are strictly binary; black and white. A large scale egg is in



place of the head (identity) and is offered for the viewer to consider. The egg offers a strange overture toward fertility as well as the cycle of life. For decades my work has examined the complexities of identity through ideas of mask, disguise, and transformation. I feel my work is most engaging when lines become unclear and the audience is enticed to engage with the subject matter on their own terms.

#### **4. How will the work be done? How will it be evaluated/analyzed?**

##### **D. Methods:**

I will outline or otherwise describe the creative process for non-experts as well as to clarify the nature of the work and what percentage of the project is underway. Currently, two of the remaining 12 sculptures are in progress, (image 5. Appendix). As also stated in the project timeline I am requesting a 6 month extension due to the scope and nature of the work underway.

##### **STAGE 1 - BUILDING:**

I will construct a cinderblock and wood armature that ensures proper stability and support for the clay as the piece is constructed by hand, carefully, one coil of clay at a time and can take weeks or months to complete depending upon a host of variables. (image 5. Appendix).

##### **STAGE 2- SURFACE:**

I will apply ceramic colorants (colored slip, glaze, underglaze, and oxides), a helpful analogy is “paint with ceramic colorants,” in order to build layers of surface and content on the unfired clay sculptures (related to intent of both the aesthetics and content of the work). (image 6. Appendix).

##### **STAGE 3 - FIRING:**

I will carefully fire the work several times in a kiln (my process involves 2 or more firings in order to build the layers of surface information each piece requires). Some pieces require additional firings and or “cold” (non-ceramic) surface treatments to complete. Every



sculpture requires different variables, time and development to fully resolve. As a faculty member at Ohio University I have access to one of the best equipped kiln facilities in the USA.

#### STAGE 4 - FABRICATION OF WOODEN BASES:

I will design and construct a wooden base/plinth that physically and conceptually supports each new work. Depending on the content of the work, scale and other factors, each sculpture will require a different base solution e.g. (size/format/color) (image 7. Appendix).

#### STAGE 5 - PACKING AND SHIPPING THE EXHIBITION:

I believe it is constructive to state and important to clarify that in some disciplines one's research activities can be completed in some cases by the push of a laptop key. In many studio-based object-making disciplines, especially in ceramics, this important part of one's creative activity requires significant and specialized work (time/labor/expertise and resources). Through the presentation of the work new conclusions will be made. The investment in packing and shipping creative work is an important component related to being professionally active.

Each of the new sculptures will be professionally packed as follows. Sculptures will be carefully wrapped with bubble wrap to protect the ceramic forms, then placed inside a sturdy shipping box, and packed with other packing materials. This interior box is then securely taped closed, and labeled and placed inside another, slightly larger shipping box which is also lined with packing materials. Once this exterior box is secured it is also labeled for the purpose of intake/inventory control for the museum staff. Each sculpture will require a variety of packing strategies. Larger works require wooden crates for safe transport. Ultimately the entire exhibition will be stacked box-by-box onto 5-7 wooden pallets and then strapped and wrapped for safe transit (image 8. Appendix).

#### STAGE 6- UNPACKING, ASSEMBLING AND INSTALLING THE EXHIBIT:

For an exhibition of this scope, It is critically important the realization of the work to travel to the venue and work with museum staff to install the exhibition. It's critical that I am present to orchestrate the proper unpacking, arrangement and installation of my work. The modular nature of my work and the fragile nature of ceramics requires being present to make sure the work assembled and arranged successfully. Any gallerist will confirm that it is critically important for the artist to be on-site and be directly involved with the process of unpacking work, the design/layout of the work, etcetera. To the overall success of the exhibit, especially one of this scale, the specialized time, labor and expertise required from the artist during this final stage of the creative process is tantamount to creating the work. To conclude, packing and coordinating the shipment of this work (image 9. Appendix) is as important as making the work (it is part and parcel of the research activity-its importance is equally weighted with making the work).

#### STAGE 7 - DOCUMENTING THE EXHIBITION:

In the visual-arts creative activity is completed only when the work is experienced, this includes the documentation of the work. This exhibition will be professionally documented (hi resolution digital photos). I have made arrangements to work with Katie Beth Knight, a photographer who has worked with the Holter Museum as well as the Archie Bray Foundation. The importance of professional documentation of visual art cannot be stressed enough and is critical to future success of this project being featured at other museums, galleries, and art centers as well as in print or web formats. As a result of having past work professionally documented, my research has been featured in a variety of national and international publications. Having images of one's visual art published and or otherwise distributing images of one's creative activities (catalogs/magazines/professional journals/the web/etcetera) is one of the

primary ways in which visual artists work is seen and future opportunities are earned. This is one of the most important facets of ongoing success for visual artists (image 10. Appendix).

### **Project Progress And Timeline For Project's Completion & Exhibition:**

I am pre-emptively requesting the allowable/recommended 6-month extension since the project is now underway, funding is essential for project completion yet the project will not be completed within the traditional 12-month window from time of award application.

Winter/Spring/Summer, 2023: Ceramic studio production underway (12 figures).

Summer/Fall, 2023: Continued studio production. Firing ceramic ongoing.

Fall/Winter, 23-24: Completion of clay production. Firing ceramic ongoing.

Winter/Spring, 2024: Design and fabrication of wooden bases.

Work with Museum to finalize selection of works to be included in the exhibition.

Summer/May, 2024: Packing works and begin shipping/freight coordination.

Summer/June-July, 2024: Schedule exhibition shipment pick up. Unpack and install exhibition

July, 2024: Exhibition Photography/documentation.

Fall/September 30th- October 7th, 2024: Exhibition concludes, coordinate exhibition return shipment and travel to de-install and pack exhibition.

### **Holter Museum of Art Timetable:**

*Figures from Earth: The Ceramic Sculpture of Tom Bartel,*

April, 2024: Due date for updated resume, and an artist's statement for PR, exhibition postcard, newsletter, and website publication.

May 15, 2024: Due date for a list of work to be exhibited, including title, dimensions, medium,

date, and price or insurance value.

June 22, 2024: Date your work should arrive at the Museum.

TBD, late June/early July: unpack and installation of exhibit.

Date TBD, 2024: 6 - 8 pm, opening reception/artist lecture.

July, 2024: Exhibition photography/documentation.

September 30, 2024: Last day of the exhibition.

October 1- 5, 2024: De-installation of Exhibit, return pack/ship

Thank you for your time and your review of this proposal.

#### **DURABLE IMPACT AND SUSTAINABILITY:**

As an Ohio University faculty member I am honored, highly motivated and energized by the scale and scope of this mid-career-survey museum exhibition project. This project will feed my studio and creative practice for many years. An edited iteration of this exhibition is scheduled to travel to other venues in 2025-2026 (see appendix). I have several exhibitions The completion of this meritorious exhibition presents the opportunity to permanently and officially record my contributions in the field for posterity. All the professional activities I am continuously engaged with are important to the sustainability of my career. This exhibition will serve as a springboard for future work and future exhibition projects. Important and long term professional dividends are a certain outcome.

I feel strongly that one's past professional efforts help to illustrate a pattern for one's future accomplishments. I am a nationally recognized, and active member of the contemporary ceramics community who continues to gain exposure through ongoing national and international professional activities (exhibitions, lectures, residencies, symposia, workshops and publications).

My extensive exhibition record, spanning over twenty years includes over 30 solo exhibitions throughout North America, as well as participation in exhibitions in the Czech Republic, Japan, Korea, China, Hungary and Taiwan. I will continue to apply for internal awards (professional activity & travel funds) that will support my ongoing research/creative activity as well as highly competitive, specialized external funding opportunities such as the Ohio Arts Council Fellowship and other visual-arts based grants. I am fully committed to continue to help support future iterations of this exhibition at other select venues. I have approached several museums and galleries outlined in the appendix.

### **BIOGRAPHICAL INFORMATION:**

OU- School of Art + Design, 515 Seigfred Hall,  
Athens, OH 45701 (270) 535 9666, [bartelt@ohio.edu](mailto:bartelt@ohio.edu), <https://tombartel.net/>

Tom Bartel is a ceramic sculptor who maintains a studio in Athens, Ohio where he serves as Professor and Ceramics Chairperson at Ohio University. His extensive exhibition record includes over 40 solo exhibitions, exhibitions in the Czech Republic, Japan, Korea, China, Hungary, Taiwan and throughout the United States. Press and publications for his work includes De Klein K (Netherlands), Ceramics Monthly, The Nashville Scene, The Columbus Dispatch, Neue Keramik, The Cleveland Free Times, The Oregonian, American Craft Magazine, The NCECA Journal, Ceramics Art and Perception, Confrontational Ceramics, A&C Black, London, Graphic Clay: Ceramic Surfaces and Image Transfer Techniques, Clay, Ceramics and the Human Figure, A&C Black, London, among others. He is the recipient of residencies at The Archie Bray Foundation for the Ceramic Arts, Watershed Center for Ceramic Arts, McKnight Artist Residency, The Northern Clay Center, Belger Crane Yard Studios, Red Lodge Clay Center, The 21st International Symposium of Ceramics, Bechyne, Czech Republic, Japan, Korea, America: Contemporary Art Ceramics, Seoul Korea and Tokyo Japan. Bartel has exhibited extensively, select exhibits include the ASU Art Museum Ceramics Research Center, South Bend Museum of Art, Canton Museum of Art, Northern Clay Center, Urban Institute for Contemporary Arts, Santa Fe Clay, Seattle Design Center, Fuller Craft Museum, Brockton, MA, the Buddy Holly Museum, Grand Rapids Art Museum, Albany Institute of History & Art, NY, Clay Art Center, Port Chester, NY, AMOCA (American Museum of Ceramic Art), The Archie Bray Foundation for the Ceramic Arts, Jingdezhen International Contemporary Ceramic Exhibition,” China Ceramic Museum, Jingdezhen, Taipei County YingKo Ceramics Museum, Taiwan, FuLe International Ceramic Art Museums, China and Keramikmuseum Westerwald, Germany.

### **EDUCATION**

1996, Master of Fine Arts, Indiana University, Bloomington, IN  
1993, Bachelor of Fine Arts, Kent State University, Kent, OH

## **ACADEMIC APPOINTMENTS**

Professor, Ceramics Area Chair, Ohio University, Athens, OH, **2017-present**  
Chair Tenure + Promotion Committee, SOA+D, Ohio University, Athens, OH, **2020-22**  
Director: Study Abroad Program, The International Ceramics Studio, **2011**  
Associate Professor, Ohio University, Athens, OH, **2010-17**

## **SELECTED INVITED SHORT-TERM TEACHING**

2023 ArtLAUNCH Mentor (Wingate Foundation Grant), UA Little Rock, school of Art & Design  
19-21 Low Residency, Faculty, Wilson College in Chambersburg, PA  
2020 Arrowmont School of Arts and Crafts, Gatlinburg, TN  
2019 Pocosin Arts, Head & Surface Sculpture with Tom Bartel, Columbia, NC  
2017 Assembling the Figure, Arrowmont School of Arts and Crafts, Gatlinburg, TN

## **SELECTED ARTIST'S RESIDENCIES AND SYMPOSIA**

2017 Guest Artist in Residence, Archie Bray Foundation for the Ceramic Arts, Helena, MT  
2017 Fellowship Artist in Residence, Belger Crane Yard Studios, Kansas City, MO

## **SELECTED SOLO EXHIBITIONS**

2022 Solo Exhibition, Signature Contemporary, Atlanta  
2021 Solo Exhibition, Red Lodge Clay Center, Red Lodge, MT  
2018 Solo Exhibition, Roscoe Ceramic Gallery, Oakland, CA  
2017 Solo Exhibition, The Lawrence Arts Center, Lawrence, KS  
2017 Solo Exhibition, Canton Museum of Art, Canton, OH

## **SELECTED INVITATIONAL EXHIBITIONS**

2020 Featured Artist, Eutectic Gallery, Portland, OR  
2020 Curated/National Ceramics Invitational, Abel Contemporary Gallery, Stoughton, WI  
2019 Invitational Cup Exhibit, Abel Contemporary, Staughton, WI  
2019 Invitational Group Exhibition, Arrowmont School of Arts and Crafts, Gatlinburg, TN  
2019 Featured Artist/Exhibit, Lillstreet Art Center, Chicago, IL  
2019 Featured Artist/Exhibit, Northern Clay Center, Minneapolis, MN  
2019 An Impolite Aesthetic, National Invitational Exhibit, Hartford Art School, University of Hartford, Joseloff Gallery - Silpe Gallery, CT, Mark Burns, Curator.  
Material Impulse, Invitational Exhibit (NCECA Conference Exhibit)  
2019 From Darkness to Light: Figurative Works from the Permanent Collection, ASU Art Museum Ceramics Research Center, Arizona State University, Herberger Institute for Design and the Arts, Tempe, AZ

## **SELECTED INVITED ARTIST'S LECTURES AND WORKSHOPS**

2020 NCECA, Pre-Conference workshop, lecture and Panel, Art Center of Richmond, VA  
Workshop and Artist's Lecture, Bowling Green State University, Toledo, OH  
2019 Workshop and Artist's Lecture, Week-Long Workshop, Arrowmont School of Arts and Crafts, Gatlinburg, TN  
2017 Workshop +Artist's Lecture Archie Bray Foundation for the Ceramic Arts, Helena, MT

- Visiting Artist, Southeastern Louisiana University, Hammond, Louisiana  
Visiting Artist, Nicholls State University, Thibodaux, Louisiana  
2018 Lecture, South Bend Museum of Art, South Bend, IN

### **SCHEDULED EXHIBITIONS**

- 2024 Mid-Career-Survey Exhibition, Figures from Earth: The Ceramic Sculpture of Tom Bartel,  
The Holter Museum of Art, Helena, MT  
2024 Solo Exhibition, McCoy Gallery, Walton Arts Center, CCC Community Creative Center,  
Fayetteville, AR  
2025 Solo Exhibition, Red Lodge Clay Center, , Red Lodge, MT  
2025 2-Person Exhibition, Abel Contemporary, Stoughton, WI  
2025 Invitational Exhibition, Muskegon Museum of Art, MI

### **SELECTED PUBLICATIONS / REVIEWS**

- 2022 International Publication. Bloom. Mels, DeKlein K, “The Ravages of Time, # 91,  
July 2022, (20 + images)  
2019 Garcia. Edith, Ceramics Monthly, “The Counterculture Ceramics of Tom Bartel”,  
February, 2019 (8 Images)  
2018 Robbins. Melissa, “ASU exhibition explores the complexity of human emotion through  
ceramics,” The State Press, Exhibition Review/Interview, October 26,  
2018 Hutson. Laura, “Pink Carpet and Ugly Ceramics Make Elephant Gallery the Place to Be,”  
The Nashville Scene, February 8, 2018 (1 image).  
2017 Utter. Douglas Max, CAN Journal, “Dark Forms at The Canton Museum of Art,”  
<http://canjournal.org/2017/09/dark-forms-canton-museum-art/>, September, (1 image)  
Turner. H. Anderson, “Art Review: Adventurous Art Evokes, exaggerates the Body in  
Canton,” Akron Beacon Journal, September, (1 image)  
Wachunas. Thomas, On The Cusp of Becoming, (5 images)  
Pitelka. Vince, “Clay: A Studio Handbook” The American Ceramic Society, USA.  
Wachunas. Tom, “On the Cusp of Becoming,” ARTWACH,  
Exhibition Review, Friday, August 25, 2017, (5 images)  
Gibson. Andrea, “Figures from Earth and Fire,” Perspectives Magazine, Ohio University,  
Vol 20, Issue 2, Fall/Winter (6 images)

### **SELECTED FELLOWSHIPS/GRANTS/AWARDS**

- 2021 Individual Excellence Award, The Ohio Art Council, Columbus, OH, \$5000  
2011 Individual Excellence Award, The Ohio Art Council, Columbus, OH, \$5000  
2004 Individual Artist Fellowship, The Kentucky Arts Council, Frankfort, KY, \$ 7,500.00

### **GRANTS/AWARDS/HONORS**

- 2022 Professional Activity Award, Ohio University, Athens, OH  
2022 Travel Award, Ohio University, Athens, OH  
2021 Travel Award, Ohio University, Athens, OH  
2019 School of Art + Design Professional Development Fund, Ohio University, Athens, OH  
(In support of presenting creative work at 3 NCECA conference Exhibitions)  
2018 School of Art + Design Professional Development Fund, Ohio University, Athens, OH



- (In support of presenting creative work at 2 NCECA conference Exhibitions)  
Dean’s Discretionary Fund, (In support of international exhibition/shipping crate)  
Pittsburgh International Airport, Art in the Airport program  
(In conjunction with the 2018 NCECA Conference)
- 2017 College of Fine Arts Creative Research Award, College of Fine Arts, Ohio University, Athens, OH (Solo Exhibition, Roscoe Gallery, Oakland, CA)
- 2016 Faculty Fellowship Leave, (sabbatical), College of Fine Arts, Ohio University  
Ohio University Research Council (OURC) Discretionary Funding  
College of Fine Arts, Ohio University, Athens, OH (South Bend Museum of Art)

**OTHER SUPPORT:**

- 2022 Creative Activity Award, COFA, Ohio University, Athens, OH  
(In support of presenting creative work at 3 NCECA conference Exhibitions)
- 2022 Travel Fund Award (PTA), COFA, Ohio University, Athens, OH  
(In support of presenting creative work in Exhibitions)
- 2022 Undergraduate Summer Intern Grant, Ohio University, Athens, OH
- 2021 Travel Fund Award (PTA), COFA, Ohio University, Athens, OH  
(In support of presenting creative work in Exhibitions, travel, freight costs)
- 2021 Individual Excellence Award (Fellowship), The Ohio Art Council, Columbus, OH
- 2020 \*(cancelled due to Covid-19), Creative Activity Award, COFA, Ohio University, OH  
(NCECA, Pre-Conference workshop, lecture and Panel, Art Center Richmond, VA).

**BUDGET AND JUSTIFICATION:**

All items in the budget are essential for project completion and are outlined in 4. D (Methods)

<b>A. Equipment</b>	\$ 100.00
<b>B. Consumable Supplies</b>	\$ 4029.14
<b>C. Shipping/Freight</b>	\$ 2649.50
<b>D. Student Wages</b>	\$ 1,500.
<b>E. Travel</b>	\$ 4190.
<b>F. Photography</b>	\$ 1000.
<b>G. TOTAL</b>	<b>\$ 13,468.64</b>

**A. Equipment**

Transportation and securing of packed artwork to skids:

U haul local truck rental (transport all artwork and palettes to central receiving dock).	\$ 100.00
Poly Cord Strapping Tensioner - 1/2 - 3/4," U-LINE	<del>\$ 69.00</del> Cost sharing
5-7 ea. Recycled/donated palettes	\$ 0 Cost sharing
OU Shipping: No charge – dock space and use of industrial strapping machine	\$ 0 Cost sharing

**B. Consumable Supplies:**

**Packing materials:**

Interior Corrugated Boxes- 6 x) 46" x 21" x 18" @ \$9.95	\$59.70
Exterior Corrugated Boxes- 6 x) 24" x 20" x34" @ \$7.95	\$47.70
Interior Corrugated Boxes - 6 x) 24" x 24" x20" @ \$7.15	\$42.90
Bubble Mask Roll – 7 x) 24" X 125', 1/2", Perforated @ \$60	\$420
Green Anti-Static Peanuts - 5 ea. x) 20 cubic foot bag, @ \$27)	\$135
6 rolls, Industrial Tape Convenience Pack - 2 Mil, 2" x 110 yds, Clear, x 3 ea.	\$ 75.00
Tacking tape/Multi-Surface 6-Pack 1.88-in x 60 Yard(s) 6 x 36.98	\$ 221.88
Nylon, palette strap bulk roll, 5/8" (for skids up to 2,000 lbs.)	\$ 150.00

**Consumable Supplies continued:**

<b>Wooden base materials</b>	<b>Qty.</b>	<b>\$ ea.</b>	<b>Cost:</b>
2-in x 2-in x 3-ft Square Edge Unfinished Red Oak Board. (wood base construction)	32	\$ 12.98	\$ 415.36
1-in x 2-in x 8-ft Square Edge Unfinished Red Oak Board. (wood base construction)	16	\$ 17.98	\$ 287.68
3/4-in x 4-ft x 8-ft Red Oak Sanded Plywood. (wood base construction)	2	\$ 89.78	\$ 179.56
Minwax Color-Matched 6-oz Golden Oak Wood Filler. (wood base construction)	1	\$ 9.28	\$ 9.28
Titebond III Ultimate Wood Glue Brown Waterproof, Interior/Exterior Wood Adhesive, 128-fl oz. (wood base construction)	1	\$38.98	\$38.98
Grip-Rite #8 x 1-1/4-in Yellow Zinc Interior Wood Screws. (wood base construction)	1		\$ 44.98

<b>Item/vendor: Axner Pottery Supply</b>	<b>Qty.</b>	<b>\$ ea.</b>	<b>Cost:</b>
Mason Stain, Cerdec Orange	1 lb.		\$ 66.11
Mason Stain, Yellow, 6450 Proseudymium	1 lb.		\$ 19.80
Mason Stain, Cerdec Red	1 lb.		\$ 94.76
500 Lbs. Earthenware Clay			\$ 250.00

<b>Item/vendor: Columbus Clay</b>	<b>Qty.</b>	<b>\$ ea.</b>	<b>Cost:</b>
Mason Stain, 6001- Pink	1 lb.		\$ 24.20
Mason Stain, Best Black	1 lb.		\$ 29.79
Mason Stain, Pea Green	1 lb.		\$ 26.40
Mason Stain, Clover Pink	1 lb.		\$ 23.10
Mason Stain, Chartreuse	1 lb.		\$ 28.66
Mason Stain, Avocado	1 lb.		\$ 25.30

<b>Item/vendor: American Art Clay Co.</b>	<b>Qty.</b>	<b>\$ ea.</b>	<b>Cost:</b>
AMACO LUG, underglaze, Black, Pt.	4	\$33	\$ 132.00

AMACO LUG, underglaze, white, Pt.	3	\$ 33	\$ 99
AMACO LUG, underglaze, Light Blue, Pt.	3	\$ 33	\$ 99
AMACO LUG, underglaze, Chartreuse, Pt.	3	\$ 33	\$ 99
AMACO LUG, underglaze, Warm Green, Pt.	2	\$ 33	\$ 66
AMACO LUG, underglaze, Pink, Pt.	3	\$ 33	\$ 99
AMACO LUG, underglaze, Bright Yellow, Pt.	2	\$ 33	\$ 66
AMACO V-underglaze, Medium Blue, Pt.	3	\$ 33	\$ 99
AMACO V-underglaze, Avocado, Pt.	2	\$ 28	\$ 56
AMACO V-underglaze, Bright Red , Pt.	2	\$ 58	\$ 116
AMACO V-underglaze, Radiant Red, Pt.	2	\$ 58	\$ 116
AMACO V-underglaze, Flame Orange, Pt.	2	\$ 58	\$ 116
AMACO V-underglaze, Intense Yellow, Pt.	2	\$ 58	\$ 116
AMACO V-underglaze, Turquoise, Pt.	2	\$ 28	\$ 84
AMACO V-underglaze, White, Pt.	2	\$ 28	\$ 84

### C. Shipping/Freight

<p><b>Shipping Quote/Estimate, via Eve Talley, DS Stone.</b> <i>I have worked with Eve for years, for all large shipping needs. She is one of the best in my field and affordable.</i>  <u>June, 2024.</u>                  From Athens, OH (OU shipping dock) to Holter Museum of Art, Helena, MT.  <u>October 2024.</u>                  From Holter Museum of Art, Helena, MT to Athens, OH (OU shipping dock) .</p>	<p><del>\$ 4,403.10</del>                  - \$ 2,000 (Holter shipping contribution).                  = <b>\$ 2403.10</b></p>
<p><b>Via Jeff Brooks, Manager, Receiving/dock, Ohio University.</b>                  .40c per foot = nylon palette strapping cost.                  \$ 35.20 each palette x 7                  22 ft x 4 straps = 88 ft per palette.                  88 x .40c = \$ 35.20 / per pallet x 7</p>	<p>\$ 246.40</p>
<p>Free dock space, donated wooden shipping palettes, and use of industrial grade palette strap machine.</p>	<p>\$ 0                  Cost sharing</p>
<p>7 Recycled/donated shipping palettes</p>	<p>\$ 0                  Cost sharing</p>

### D. Student Wages:

Item:	Qty.	\$ ea.	Cost:
SOA+D Undergraduate Assistant (summer 24') \$ 15/standard for undergraduate assistant. Especially for labor intensive work (e.g. mixing clay/loading kilns, packing sculpture, etc.)	100 hrs.	\$ 15	\$ 1,500

### E. Travel

\*Essential for project completion, Installation and de-installation of Exhibition.

Flight – Round trip	\$ 700
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Late June - 1 <sup>st</sup> week of July, 2024' (unpacking + installation and coordination of shipping to Holter Museum).	
Flight – Round trip Late September - 1 <sup>st</sup> week of October, 2024' (packing /de-installation and coordination of work return shipping to OU ).	\$700
Per diem \$64/day rate x 10 days (2, five day periods, install + de-installation).	\$ 640
<b>*Affordable and close proximity to the Museum</b> <u>\$ 150 rate x 10 days total.</u> Hotel, Helena, MT, two, separate, 4 day bookings for install + de-installation of exhibition. a) 5 days. Late June - 1 <sup>st</sup> week of July, 2024' (unpacking + installation and coordination of shipping to Holter Museum). b) 5 days. Late September - 1 <sup>st</sup> week of October, 2024' (packing /de-installation and coordination of work return shipping to OU ).	\$ 1,500
Rental car, Economy size, two five day rentals \$ 65 rate x 10 days	\$ 650

#### F. Photography

Digital Documentation of Exhibition	\$ 1000
Katie Beth Knight, Photographer, Helena, MT \$ 50/hr, 20 hours total.	

#### G. Total Support Requested:

<b>Total Cost of Project</b>	<b>\$ 13,469.13</b>
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#### APPENDED MATERIALS:

##### 1. Selection of seminal works:

(L – R,) *Memento Figure (Diapers & Glasses), Wild boy, Fertility Figure: Things that get you Up/Things that get you Down.*



2. **Zach Tate, Article:**

Hello Tom,

I want to confirm my ability to review and write an article for your mid-career survey exhibition. So far I am working with Studio Potter and American Craft to see which publication would work best for this piece. We are penciled in for Studio Potter for fall 2024 and American Craft Magazine is reviewing my article proposal.

**In Progress Images Mid-Career Survey Exhibition:**

3. *Figure Afflicted with Hearts, ceramic/wood, 36" x 12" x 10, 2019*



4. *Fertility Figure: (Egg Mask), ceramic/wood/paint, 38" x 22" x 30, 2019*





**5. In progress work:**



**6. Ceramic surface examples:**





**7. Example, wooden bases:**



**8. Example of packed artwork (boxes) on palette/skid.**

The exhibition will require 6-8 palettes of work total.

72" H x 50" L x 36" D, 315 lbs.



**9. Freight Quote/Estimate:**

Eve Talley, via Diversified Transportation Services



Diversified Transportation Services  
19829 Hamilton Ave.  
Torrance, CA 90502  
dispatch@dtstone.com

Mailing Address  
19829 Hamilton Ave.  
Torrance, CA 90502  
Tel. 310-521-1200  
Fax. 310-521-1212

**Rate Quotation and Confirmation**

**Customer Information:** Quote Date: 9/12/2022 Load #: 1831043  
Company: Ohio University Phone: 740-597-6446 Est. Delivery: 9/20/2022  
Carrier: T Force Fax: -- Pickup: 9/12/2022

**Quote Generated By:** Eve Talley Email: [etalley@dtstone.com](mailto:etalley@dtstone.com)  
Phone: 406-871-2113 Fax: 406-205-0393

**Shipper Information:** Ohio University  
120 South Shafer Street  
Athens, OH 45701  
**Consignee Information:** Holter Museum of Art  
12 E Lawrence St  
Helena, MT 59601

Shipping Units	HM*	Kinds of Packaging, Description of Articles Special Marks and Exceptions	CLASS	WEIGHT
8 Pallets		Fragile Decor (Ceramics) , nmfc: 56290-4 Dims: L:50Inches W:34Inches H:72Inches Dim Weight:630.9 Density:4.41 PCF	175	2500 lbs
1 Crates		Fragile Decor (Ceramics) , nmfc: 56290-6 Dims: L:49Inches W:23Inches H:23Inches Dim Weight:133.6 Density:8.93 PCF	100	134 lbs
1 Crates, 8 Pallets - on 8 Pallets(Non Std)				
Shipment Value: \$10,000.00 (\$3.80 per pound)			Total Weight:	<b>2634</b>

**Charge Detail:**  
Class 175 Wt 2500 \$3,155.94  
Class 100 Wt 134 \$0.00  
Fuel Surcharge \$804.76  
HICST \$161.00  
Insurance \$113.40  
Lift Gate Delivery \$91.00  
Limited Access \$77.00  
Pickup  
**Total: \$4,403.10**

PO Ref: vbl

**Additional Notes:**  
FRAGILE! DO NOT STACK! DO NOT COMPRESS!  
DO NOT TIP OR DROP!! No Excess carrier liability  
required. Call before delivery

Payable in US Dollars

**RATE QUOTE: \$4,403.10 Fuel Included**

This rate quote is based on the information you provided when you requested your rate quote. Please review the shipment information for accuracy. Additional charges may apply for extra services, such as changes in product classification or increased weight. The fuel surcharge may vary from the time you get your quote and you ship your product. If you have any questions about this quotation please contact your sales representative or email us at [dispatch@dtstone.com](mailto:dispatch@dtstone.com). Our goal is to provide you with the most accurate billing in the transportation industry. Please refer to the notes below.

1. This rate quotation is based on the shipment information you have provided and is subject to the classifications and lawfully filed tariffs in the NMF 100 in effect as of this date as well as the terms and conditions outlined at [www.dtstone.com](http://www.dtstone.com). Quotes are valid for 30 days and are subject to equipment availability. Expedited quotes are valid for 30 minutes.
2. Please notify Diversified Transportation Services immediately of any specific delivery requirements and the consequences for non-performance. In the absence of prior notice, claims for special damages generally will not be considered by the carrier.
3. Payment is required within 30 days of pick up. Delinquent freight bills may be subject to loss of discount.
4. Late payments are subject to late fees and interest charges of 1 1/2 % per month and 18% per annum. Any collection costs, including attorney fees will be added to unpaid invoices. Checks returned as unpaid by bank will be subject to a \$35.00 fee.
5. Maximum liability may be limited to .10 cents lb. per package, and is subject to the selected carrier's coverage and or subject to \$100,000.00 total liability per shipment. Please contact Diversified Transportation Services immediately for shipments that exceed this liability limitation to ensure that your shipment is adequately insured. Supplemental insurance is available upon request.
6. All freight claims must be presented to the carrier within nine (9) months of the delivery date. Diversified Transportation Services and the carrier must be notified immediately of all concealed damages and in no case later than fifteen (15) days of delivery date for any cargo claims to be considered.
7. All freight charges must be paid irrespective of the outcome any alleged freight claim. Transportation services provided herein and resultant cargo claims are two (2) separate matters and accordingly, freight charges may not be offset against an alleged cargo claim.
8. The venue and jurisdiction for any dispute arising out of this agreement and for relationship between Diversified Transportation Services and other parties to this agreement including but not limited to disputes over individual shipments, shall be brought in the courts in the County of Los Angeles, State of California.

Printed on Wednesday, September 14, 2022

Quote Accepted: \_\_\_\_\_ Date: \_\_\_\_\_

**10. Photography Quote/Estimate:**

Katie Knight Photography quote:

Tom Bartel, School Of Art + Design, "Mid-Career Exhibition, Holter Museum of Art," Baker Spring 2023

Hi Ramsay, thank you for getting in touch about the photography for Tom Bartel. I would be happy to photograph his exhibition. My rate is \$50 per hour (20 hours total). Please give him my contact information. Thank you so much for reaching out to me.

Katie Knight  
406-465-5261

[katiebethknight@gmail.com](mailto:katiebethknight@gmail.com)

### **Exhibition Lenders:**

Collectors/Museums I have contacted that will loan the work for the mid-career survey exhibition.

Public Collection:

- **The Mutter Museum**, Philadelphia, PA

Public Collection:

- **The South Bend Museum of Art**, South Bend, IN

Public Collection:

- **ASU Art Museum Ceramics Research Center**, Herberger Institute for Design and the Arts, Tempe, AZ (via the Diane and Sandy Besser Collection).

Public Collection:

- **The Kinsey Institute**, Bloomington, IN

Private Collection:

- **Gallerie Hertz**, via Tom Schnepf and Billy Hertz, Louisville, KY

Private Collection:

- **Mindy Solomon Gallery**, via Mindy Solomon, Miami, FL

### **Confirmed Exhibition Venues 2025-2026:**

2024 Mid-Career-Survey Exhibition, Figures from Earth: The Ceramic Sculpture of Tom Bartel, The Holter Museum of Art, Helena, MT

2025 Red Lodge Clay Center, MT – Solo Exhibition

2025 Abel Contemporary, WI, 2 – Person Exhibition

### **Possible Exhibition Venues 2025-2026:**

McDonough Museum of Art, OH

Erie Art Museum, PA

South Ben Museum of Art, IN

Blue Spiral Gallery, Asheville, NC

## **11. Holter Museum Exhibition Contract:**





## HOLTER MUSEUM OF ART EXHIBITION AGREEMENT

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**TERMS:** The term of this Exhibition Agreement shall be for the Dates of Loan stated below. The Artist/Lender hereby warrants that he/she has the full right, power, and authority to enter into this Agreement with the Holter Museum of Art (the Museum).

**TRANSPORTATION:** The Museum will be responsible for reasonable costs associated with transportation to the Museum one-way, unless other transportation arrangements have been made. The Artist(s) is responsible for remaining transportation one-way. The Artist is responsible for providing proper and secure packing to ensure safety of artwork during transit or shipping both ways. When arrangements are being made on behalf of the Museum, written notification of costs is required two weeks before costs are incurred.

**PUBLICITY:** The Artist/Lender is required to provide visual materials, a resume or curriculum vitae, an artist statement, and other supporting materials by the deadline designated by Museum staff prior to the scheduled opening of the Exhibit. The Museum will provide press and publicity information for the Exhibit. The Museum's mailing list extends to museum members, regional galleries, colleges, and arts organizations statewide. The Museum is responsible for all expenses and details pertaining to publicity for the Exhibit. Any imagery provided by the artist may be used by the Museum for promotion of the Exhibit, or promotion of the Museum as a whole. The Museum will not reproduce images for sale without written consent by artist, and/or a separate consignment agreement in place. The Museum may allow photography or video of the exhibit for educational purposes.

**RELATED EVENTS & PROGRAMMING:** Receptions, events, or programming related to the Exhibit will be developed and scheduled at the discretion of the Museum. The Museum is responsible for all expenses and details pertaining to events and programming related to the Exhibit.

**SECURITY:** The Museum is protected by a sound and motion activated security system during hours it is unoccupied. When the Museum is open, exhibition galleries are monitored by staff via a closed-circuit camera. The Museum will exercise the same care with the loaned object(s) as that taken in the safekeeping of the Museum's own objects. The Museum may allow photography or recording of the Exhibit for publicity or educational purposes only.

**INSURANCE:** The Museum will insure art work wall-to-wall under its fine arts policy for the amount indicated against all risks of physical loss or damage from any external cause while in transit and on location during the term of this Agreement. This Agreement is subject to the terms of that insurance policy. If an object which has been industrially fabricated is damaged and it can be repaired or replaced to the artist's specifications, the Museum's liability shall be limited to the cost of such repair or replacement. The Artist/Lender agrees that, in the event of loss or damage, recovery shall be limited to such amount, if any, as may be paid by the insurer, hereby releasing the Museum and its agents and employees from liability for any and all claims arising out of such loss or damage.

12 E LAWRENCE | HELENA MT 59601 | P 406.442.6400 | F 406.442.2404 | HOLTERMUSEUM.ORG

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### Exhibit Timeline

Artist/Lender Name	Tom Bartel	Artist/Lender Phone	270.535.9666
Artist/Lender Address	9366 SR 690, Athens, OH, 45701	Artist/Lender Email	tomxbartel@gmail.com
Payment Amount:	\$2000	Date Payment Due	April, 2024

Exhibit Title	TBD		
Exhibit Dates	July 5, 2024 – September 29, 2024	Dates of Loan	July 1 – October 3 (to ship), 2024
Scheduled Delivery of Works	July 1, 2024	Scheduled Return of Works	Ship back Oct. 3, 2024
Reception/Artist Talk	<i>(not required)</i>		

  
Executive Director,  
Holter Museum of Art 2/27/22

\_\_\_\_\_  
Exhibition Manager,  
Holter Museum of Art

  
\_\_\_\_\_  
Artist

