

FROM WORLDS: CREATIVE PRACTICE AS CARRIER BAG

by

Carlin Elizabeth Flores

APPROVED BY SUPERVISORY COMMITTEE:

xtine burrough, Chair

John J. Pomara

Andrew Scott

Marilyn Waligore



Copyright 2021

Carlin Elizabeth Flores

All Rights Reserved



To my world.



FROM WORLDS: CREATIVE PRACTICE AS CARRIER BAG

by

CARLIN ELIZABETH FLORES, BA

THESIS

Presented to the Faculty of

The University of Texas at Dallas

in Partial Fulfillment

of the Requirements

for the Degree of

MASTER OF FINE ARTS IN

ARTS, TECHNOLOGY, AND EMERGING MEDIA COMMUNICATION

THE UNIVERSITY OF TEXAS AT DALLAS

December 2021



ACKNOWLEDGMENTS

Thank you professors xtine burrough, John Pomara, Andrew Scott, and Marilyn Waligore for your wisdom and guidance throughout my school years. You believed in me when I didn't and gave me the hard lessons when I needed them. Learning from you all has been a privilege and a blessing.

I want to acknowledge family members (mom, bonus dad, dad, bonus mom, Grace, Tristan, all the rest) for their support in my artistic expression from the earliest days all the way to now. You have worn all the hats, from cheerleader, editor, sponsor, and project assistant.

Thank you to my friends (including but not limited to) Emma, Cynthia, T, Meg, Austin, James, Piper, and Trent for your endless patience when I vented my frustrations or spammed you with pictures of my works in progress.

You are all my world and I love you so much.

September 2021

FROM WORLDS: CREATIVE PRACTICE AS CARRIER BAG

Carlin Elizabeth Flores, MFA
The University of Texas at Dallas, 2021

Supervising Professor: xtine burrough

The following thesis investigates a body of sculptures called “chimeras” for the myriad tensions between materiality, form, and content they embody. Using synthetic materials shared with post-minimalists such as Eva Hesse and Lynda Benglis, as well as Dallas-based artist Dan Lam, the chimeras cultivate an intimate dialogue between each other and challenge the definition of beauty.

Following the tentacular thinking binding Donna Haraway’s *Cthulucene* and Ursula K LeGuin’s *Carrier Bag Theory of Fiction*, the chimeras build a world inspired by speculative fiction, pop culture, and the natural world.

TABLE OF CONTENTS

ACKNOWLEDGMENTS	v
ABSTRACT	v
LIST OF FIGURES	vii
CHAPTER 1 INTRODUCTION	1
CHAPTER 2 CREATIVE PRACTICE AS CARRIER BAG	3
CHAPTER 3 HOW TO MAKE A CHIMERA.....	5
REFERENCES	17
BIOGRAPHICAL SKETCH.....	19
CURRICULUM VITAE.....	20

LIST OF FIGURES

Figure 1: Flores, Carlin. (left) *Space Caviar*. 2020. Foam, silicone, pigment. 16" x 12" x 8" and (right) *The Quiet Things That No One Ever Knows*. 2021. Foam, resin, pigment 4' x 4'7

Figure 2: The installation of *From Worlds: The Creative Practice as Carrier Bag* at UT Dallas' SP/N Gallery in Summer, 2021.....7

Figure 3: A decoden phone case on mowgen.com.....8

Figure 4: Flores, Carlin *Recoil*, 2020, foam, silicone, pigment. 12" x 10" x 8"8

Figure 5: Lam, Dan. *Feedback*. 2020. Urethane foam and mixed media.....9

Figure 6: Flores, Carlin. *Reach*. 2020, foam, silicone, pigment. 18" x 10" x 12"9

Figure 7: Flores, Carlin. Left to right: *Languid, Sinew, Soft Armor, Reach*. 2020. Foam, silicone, pigment..... 10

Figure 8: Hesse, Eva. *Several*. 1965. Papier mâché over rubber hose. 7' x 11" x 7" 11

Figure 9: Flores, Carlin. *Space Caviar*. 2020. Foam, silicone, resin. 12 " x 12" x 8"11

Figure 10: Flores, Carlin. *I Often Feel Like a Trespasser in My Own Mind*. 2021. Foam, silicone, pigment, flocking powder. 3' x 3' x 18" 12

Figure 11: Flores, Carlin. *There is a Void Behind My Teeth I Cannot Seem to Fill*. 2021. Foam, resin pigment, wool. 4' x 2' x 2' 14

Figure 12: Flores, Carlin. *Rest Awhile, You Surely Need It*. 2021. Foam, resin, pigment, wool. 4' x 2' x 2' 14

Figure 13: Flores, Carlin. *The Quiet Things That No One Ever Knows*. 2021. Foam, resin, pigment. 4' x 4' x 8"15

CHAPTER 1

INTRODUCTION

As a young person obsessed with speculative fiction, I remember searching for more than what the story gave. Through understanding the fictional worlds, I deepened my understanding of the hero, separated them from the story of action and killing, and humanized their cause beyond entertainment. Knowing what tied the hero's world together tied them to me and my world.

I did not understand why I was drawn to a deeper knowing, but Ursula K. LeGuin's *The Carrier Bag Theory of Fiction* resolved my questions years later. Her essay recontextualizes stories from a perspective of action and hero to a perspective of worlds and life. Worlds contain humans and humans may become heroes through stories told about their deeds. Like their world, a hero may hold more than their story, if one may first conceive of their humanness.

Not to say that stories are bad. Telling stories is often a human's attempt at connecting, or "making kin", as Donna Haraway coined in *Staying with the Trouble: Making Kin in the Cthulucene*. Haraway writes that storytelling, "storying", is crucial to a connected world, but emphasizes that the stories that tell the stories are as important as the stories themselves (Haraway, 39). The stories that tell stories and the thoughts that think thoughts change the meaning of the story. Haraway discards the "killing story", citing LeGuin throughout her book as she envisions a world connected like a spider's web. If science fiction novels and the

Anthropocene can be reimagined as “something that holds,” (LeGuin, 2) then I could reimagine the way I approach art. Under the surface lies a mycelium, connecting within and without, and this network of bindings suffuses my practice.

CHAPTER 2

THE CREATIVE PRACTICE AS CARRIER BAG

Applying the carrier bag theory to my art practice allowed me to bridge the gaps between the interests that sparked my creativity to myself, and thus to my practice. Previously assuming a context of story, not from world, followed me from fiction to real life. The classic model of hero against conflict became student against thesis and artist against art in a vicious cycle as I tried to force an expression I didn't yet understand. "An [art practice] is a medicine bundle, holding things in a particular, powerful relation to one another and to us," (LeGuin, 3) and an art practice designed as a carrier bag helped contextualize my role in my process, as someone that "makes with" her art on every level.

Attempting to list every piece of speculative fiction that imprinted on my younger self would require a much longer thesis and linking an early love for dragons and *Spongebob Squarepants* to my current practice feels like a hefty undertaking. As I grew, my interests broadened to include the macabre and taboo, finding beauty in the television serial killer that grew fungus on his victims in a search for "true" human connection (Gray and Fuller) that sparked an interest in the connectivity of fungi that led me here.

Investigating fungi preoccupied the early stages of my thesis and as I made my way to my practice as it exists now, I discovered some desires that drove me to collect concept art books and rewatch movies until I knew them by heart: Connection. Fungi consume, but they also share.

Fungi connect entire ecosystems with a network of mycelium (reference) that mimic the string figures and tentacularity of Haraway's Cthulucene (Haraway, 37). If Haraway's secret to navigating the Cthulucene is together, with altered thinking and storying, (Haraway, 40) then I aim to navigate myself with the same intention. I used, still use, fiction as a point of reference for my place in the world and now the carrier bag theory helps to situate myself in relation to the work I produce.

CHAPTER 3

HOW TO MAKE A CHIMERA

The name “chimeras” applies to my sculptures for their ambiguously organic qualities. In Greek mythology, a chimera is a beast made of multiple animals, and in similar fashion my sculptures represent multiple life forms such as fungus, coral, or alien creatures. The body of work presented at my thesis exhibition in the university’s SP/N gallery can be categorized into three parts: The smalls, *I Often Feel Like a Trespasser in My Own Mind*, and three resin-encased works: *There Is a Void Behind My Teeth I Cannot Seem to Fill*; *Rest Awhile, You Surely Need It*; and *The Quiet Things That No One Ever Knows*.

Foam, silicone, and resin intersect this body of work in varied ways. Urethane foam has a short working time, 30-60 seconds depending on how it is mixed, and pouring it over base armatures requires decision and non-attachment. Two-part epoxy resin possesses the same fluidity as the uncured, freshly mixed urethane foam components, but with a working time closer to an hour. Clear epoxy resin can be altered with tints or shimmering pigments, and similarly to the urethane foam, will drip and cure in unexpected ways. Urethane foam and resin also act as binders, the resin encasing and the foam sticking. Silicone caulk is perhaps the most forgiving of the three as it can be shaped, diluted, painted on, or scraped off the form and reused if time allows. But silicone’s transformative tendencies to stick to anything when uncured but allow nothing but silicone to stick once cured demand more confidence in its placement.

Once the layers cure, I agonize over every detail to make the pieces appear as the organic, glistening explosions of color and texture they are in my mind's eye: a paradox of trying very hard to seem untried. The fourth material bridging the body of work gives each chimera their mesmerizing colors. Cosmetic-grade pigments work in tandem with the other materials but in measured quantities or as a final layer buffed into cured silicone. I separate the pigments from foam, resin, and silicone because the pigments serve to enhance the materiality of the other three by enhancing contrast or texture. These pigments are used with control and intention not possible with the fluidity of the other materials. Metallic, iridescent, and multichromatic colorations can be found in nature in rare instances but using them on large scale sculptures with unrecognizable forms makes them alien and strange.

Foam, resin, and silicone are typically associated with closed molds and contained pours that lend the user control over the finished result, but I use them in open air applications for the qualities others seek to avoid. Encouraging the materials behave as their own entities connects my work to post-minimalist artists such as Eva Hesse and Lynda Benglis. As post-minimalists, Hesse and Benglis celebrated materiality as much as content or process and committed to play and imperfection in their art practices. Hesse threw out projects if they looked too perfect (Lippard, 106) and avoided working with assistants or fabrication companies because the physicality of the work dominated her practice (Lippard, 20). During her early work, Hesse wrote in her diary, "Making art... the history, the tradition, is too much there... I don't want to know the answer before but want an answer that can surprise," (Lippard, 29) citing the frustrating

conditions she encountered at Yale and mirroring my struggles to understand motivations I couldn't define before finding carrier bag. Benglis' practice rejected the monochromatic color stories of her minimalist peers in the 1970's and concentrates on material exploration to this day (Sheets, 2011). Influences of the natural landscape of Louisiana that surrounded Benglis as a young person can be seen in the heaving masses that resemble frozen waves. The chimeras resemble fauna such as fungus, slime molds, or imagined critters out of science fiction. Both Hesse and Benglis trusted their materials as much as their artistic prowess, working with the sculptures to arrive at organic abstractions, and chimeras taught me the same methods.



Figure 1: Flores, Carlin. (left) Space Caviar. 2020. Foam, silicone, pigment. 16"x12" and (right) The Quiet Things That No One Ever Knows. 2021. Foam, resin, pigment 4'x4'



Figure 2: The installation of From Worlds: The Creative Practice as Carrier Bag at UT Dallas' SP/N Gallery in Summer, 2021

The seven small pieces in my thesis exhibition feel concise next to their larger siblings (Figure 1). Their size gave me space to experiment with colors, textures, and conversations with and between each piece (Figure 2). Continuing their composite beginnings, I blend seemingly unrelated techniques and crafts into new methods. Decoden is the Japanese craft of decorating phone cases and other small accessories with tinted silicone, glitter, and baubles (Figure 3).

Crafters squeeze silicone out of cake icing bags, using the decorative tips to achieve maximum cuteness and mimic the look of a professional dessert (Figure 2). I encountered decoden on social media and I was captured by the gooey silicone and flashy colors, but my technique differs in that I avoid the look of perfect cake icing. I prefer to let my silicone drip and mangle my piping tips to produce irregular shapes (Figure 4). The result is a form of organic uniformity, like clusters of barnacles or bark on a tree. Rejecting perfection makes space for the odd or volatile, and thus the beautiful.



Figure 3: A decoden phone case on mowgen.com



Figure 4: Flores, Carlin Recoil, 2020, foam, silicone, pigment. 12" x 10" x 8"

I depart from the minimalism of Hesse and Benglis in my attempts to make the chimeras “beautiful.” Peter Schjeldahl describes beauty as something with a “touch of strangeness or novelty,” (Schjeldahl, 53) or something he is attracted to, but at the same time makes him feel repulsed (Schjeldahl, 54). Another Dallas-based artist, Dan Lam, investigates similar contrasts in her works she calls squishes, blobs, and drips (Figure 5). Lam’s sculptures “play with the line between beauty and ugliness,” (Nasher, 2021) and references Benglis’ experiments with

urethane foam. Chimeras differ in that they embody dubious lifeforms with varied levels of agency, as if *Crawl* would actually peel itself off the wall, or *Reach* attempt to touch passersby (Figure 6). I intend for the crude agency to encourage reflection, as if something so naturally unnatural could make one more aware of the reality around them and the world they share.



Figure 5: Lam, Dan. Feedback. 2020.
Urethane foam and mixed media



Flores, Carlin. Reach. 2020, foam,
silicone, pigment. 18" x 10" x 12"

The small chimeras feel the most like living creatures to me and I reinforce this with names like *Recoil*, *Sinew*, and *Languid*. If they are alive, they are temporary and faceless, moving without a goal. My intention to build a world leaves no room for specific characters to single themselves from the crowd. In his fantasy world art, Trenton Doyle Hancock records the battles between the Mounds and the Vegans (Onyewuenyi, 2019). Their mythology focuses on recurring

characters and themes whereas my mythology stops at creation, allowing viewers to tell their own stories about the chimera's origins and motivations. Chimeras are too amorphous to be considered characters with a goal or a backstory. As I grew comfortable in the ambiguity of my work, I ask viewers to find the same clarity.



Figure 7: Flores, Carlin. Left to right: *Languid*, *Sinew*, *Soft Armor*, *Reach*. 2020. Foam, silicone, pigment

Many of the chimeras occur phallic, which is bound to happen when their base armatures are made of Papier mâché over long balloons or hoses, a technique I later learned I shared with Hesse. Hesse did not twist the balloons together, choosing instead to bundle the forms in suggestive clusters (Figure 8) and I enjoy the absurdity in my forms in the same way Hesse was encouraged in her own absurdity by her peers (Lippard, 35). Hesse made *Several* in 1965, approaching anti-form two years before the official movement began (Lippard, 53). Allowing the “sausages” to hang randomly suggests a familial relationship between the separate lengths, like a den of hibernating garter snakes or net of eels, moving against each other in a frenzied slickness frozen in time. The fetishistic qualities of the chimeras are tempered into sensuality by the surface treatments and unnatural colors, inviting touch but warning against it at the same

time (Figure 9). Some of the most baffling and/or dangerous organisms on Earth are beautiful and many use bright, flashing colors to attract friends or ward off predators. It is unclear which goal is the chimeras' aim.



Hesse, Eva. *Several*.
1965. Papier mâché
over rubber hose. 7" x
11" x 7"



Figure 9: Flores, Carlin. *Space Caviar*. 2020. Foam, silicone,
pigment. 12" x 12" x 8"

The blue and pink mass of bulbous, shimmering growths, *I Often Feel Like a Trespasser in My Own Mind (Trespasser)*, is everything I wanted it to be. An armature of resin-enforced Papier mâché and novelty Easter eggs made a perfect canvas for multiple layers of expanding urethane foam. After the foam set, it was time for another adapted craft. I learned about diluting silicone caulk with mineral spirits into a "paintable" substance from a Youtube video about aquarium décor (Hiteshew, 2018). Once the silicone paint layer cured, I buffed multi-chromatic pigments into the surface for the shifting, oil slick finish. *Trespasser* allowed me to work with materials that I found comfortable and intuitive but presented me with the opportunity to try something new



Figure 10: Flores, Carlin. *I Often Feel Like a Trespasser in My Own Mind*. 2021. Foam, silicone, pigment, flocking powder. 3' x 3' x 18"

as the piece matured. Wanting to push the limits of texture brought me to flocking (Figure 10). Crowning *Trespasser* with fuzzy, pink baubles contrasts the textures in the base mass but continues the underlying round and organic forms.

With all work in my practice, I do not want to make something people are comfortable with glancing at once. *Trespasser* resembles a deep-sea coral or a giant puffball fungus preparing to release a cloud of spores, harkening back to the fungus that binds my research. Like all of the chimeras, *Trespasser* demands attention and cultivates questions. Does the fuzzy pink grow from the green matrix, or is the green produced by the pink clusters? Is the green slime encroaching on the pink baubles' territory, or is the pink a parasite that feeds on stolen resources? Contrasting colors and textures suggest one or the other does not belong, but the two parts are so enmeshed in the other it creates a conflict of experience. One trespasses against the other but there's no way to know which is doing the trespassing, reflecting the feelings of otherness or discomfort I sometimes experience as I navigate my art practice.

From start to finish, *Trespasser* took the longest time to complete out of the other artworks in the thesis because of the long periods of rest it required. Every sculpture in my thesis spent weeks to months untouched as I learned to be comfortable in “creative uncertainty,” and the thoughts I needed to “think-with” bridged their way across concepts (Haraway, 34). By waiting and listening, I allowed the intimacy between the chimeras and myself to grow and strengthen the ties between the chimeras themselves.

The final three sculptures in my thesis differ from the rest due to their resin topcoats. Silicone and resin both produce glossy finishes, but silicone stays flexible while resin encapsulates in a hard shell. Resin enhances the materiality of urethane foam, preserving and magnifying the textures forever. The two hanging chimeras, *There is a Void Behind My Teeth I Cannot Seem to Fill (Void)* (Figure 11) and *Rest Awhile, You Surely Need It (Figure 12)* challenged me with their size and free-floating display. Handling urethane foam as it cures results in gristly sinews and the mix ratio created thousands of pores in the foam’s surface as it expanded. These textures added to the obscenity, and after both chimeras were painted red and coated in glittering resin, I had two shockingly visceral figures swinging gently from their supports. Both hung from the gallery ceiling with clear monofilament, appearing to float and rotate at eye level. Their large size and wide limbs confront the viewers as much as their viscera. To soften the impact and give the presence of something more alive than dead, I added handmade wefts of wool roving to mimic fur. This technique comes to me from yet another appropriated craft: dollmaking. Doll makers use brushed yarn to make wefts for fur details or wigs by gluing the ends

of the fibers at one end and then layering the pieces strategically over their work. The third in the trio, *The Quiet Things That No One Ever Knows (Quiet Things)*, was finished last as my confidence in my practice grew and my path veered towards large-scale wall pieces (Figure 15). The round, oozing clusters represent a colony of living things spreading across a cave wall, their motives and sentience, or lack thereof, a mystery.



Figure 11: *Flores*, Carlin. *There is a Void Behind My Teeth I Cannot Seem to Fill.* 2021. Foam, resin, pigment, wool. 4' x 2' x 2'



Figure 12: *Flores*, Carlin. *Rest Awhile, You Surely Need It.* 2021. Foam, resin, pigment, wool. 4' x 2' x 2'

Titling the larger chimeras with longer phrases gives the viewers a starting point for the intended message. I do not demand a specific takeaway; the chimeras are too contradictory to allow for anything but the viewers' unique experiences of their forms. However, in the way I used speculative fiction as a point of reference for my place in the world as a young person, I can provide a start for viewers with titles. A "void behind one's teeth" implies a hunger or ache, and

as the chimera resembled offal more and more, my hunger to understand my practice grew. *Void* and *Rest Awhile* are not representative of the dead, but of the raw and new. They are in a constant, frozen state of assembly, building skin and sinew the way my practice builds itself. As separate pieces, they answer each other: Never stop searching, but rest for now. Quiet Things' title eluded me until the piece was nearly finished. By then, I had learned to be content with waiting for an appropriate title to present itself. As I sat in my studio, emphasizing the textures of urethane foam with acrylic paint, I received upsetting news about my cousin. I associate this cousin with the music group Brand New, and *The Quiet Things That No One Ever Knows* is the name of the first song this cousin ever showed me when I was very young. The title stuck, and now *Quiet Things* carries a quiet secret that no one will know unless I share the story with them.



Figure 13: Flores, Carlin. *The Quiet Things That No One Ever Knows*. 2021. Foam, resin, pigment. 4' x 4' x 8"

True to their name, the chimeras bind multiple connections across my practice and stem from so many different sources that they themselves become carrier bags, holding a different

experience for anyone that investigates their shimmering textures. Another definition of a chimera is “a thing that is hoped or wished for but in fact is illusory or impossible to achieve” (Merriam-Webster), expressed through multiple points of contrast embodied by the sculptures. The inherent permanence of silicone, resin, and foam creating a paradox of materiality. As much as I yearn to build a world and navigate my art practice as a constantly stretching carrier bag, as soon as I give it permanence, it ceases to be a world. The absurdity deepens as the toxicity of the materials forces me to protect myself from my own creations with respirators and gloves during the process of creating them. Using toxic materials echoes the dangerous fauna the chimeras resemble, such as poisonous fungus or a venomous sea coral.

Through building so many contradictions into the chimeras, I create footholds for viewers to navigate their experience of the sculptures. My role as artist recedes and the chimeras suspend themselves from a web of ambiguities that binds each chimera to the others in their own world that exists with and in spite of my involvement. Suffusing the chimeras with ambiguity forces viewers to ask their own questions and come up with their own story to impart onto the world the chimeras embody. As the stories branch from the central hub of the chimeras, viewers are bound and connected to each other through an invisible mycelium as permanent as the materials from which the chimeras are made.

REFERENCES

- Bishop, Kate. "Laura Catherine Soto - Coeval Magazine." *COEVAL*, COEVAL, 4 May 2020, www.coeval-magazine.com/coeval/laura-catherine-soto.
- "Chimera." *Merriam-Webster.com Dictionary*, Merriam-Webster, <https://www.merriam-webster.com/dictionary/chimera>. Accessed 21 Sep. 2021
- Danger Gray, Jim, and Brian Fuller. "Amuse-Bouche." *Hannibal*, season 1, episode 2, NBC, 11 Apr. 2013.
- Haraway, Donna Jeanne. *Staying with the Trouble: Making Kin in THE Chthulucene*. Duke University Press, 2016.
- Hiteshew, Dan. "Thinning and Dyeing Silicone to Make Rubber 'Paint.'" *YouTube*, YouTube, 16 Nov. 2018, www.youtube.com/watch?v=Vc9bhM2b0vE&list=LL&index=151.
- Lippard, Lucy R. *Eva Hesse*. Da Capo P., 1992.
- K., Le Guin Ursula, and Donna Jeanne Haraway. *Carrier Bag Theory of Fiction*. IGNOTA Books,
- Mowgen, Jasmine. "Japanese Sweets Decoden Phone Case [Made to Order] from Mowgen." *Storenvy*, 2021, www.mowgen.com/collections/1733082-phone-cases/products/23944608-japanese-sweets-decoden-phone-case-made-to-order.
- Nasher Sculpture Center. "Nasher Public: Dan Lam." Nasher Public: Dan Lam - at the Nasher, Nasher Sculpture Center, 2021, www.nashersculpturecenter.org/art/nasher-public/exhibition/id/234.
- Onyewuenyi, Ikechukwu. "TRENTON DOYLE Hancock Talks about 'Mind of THE MOUND: Critical Mass.'" *The Online Edition of Artforum International Magazine*, Artforum, 1 Apr. 2019, www.artforum.com/print/201904/trenton-doyle-hancock-talks-mind-of-the-mound-critical-mass-78967.
- Schjeldahl, Peter. "Notes on Beauty." *Uncontrollable Beauty: Toward a New Aesthetics*, edited by Bill Beckley, by David Shapiro, Allworth, pp. 52–57. 2020.
- Sheets, Hilarie. "A Life of Melting the Status Quo." *The New York Times*, The New York Times, 10 Feb. 2011, www.nytimes.com/2011/02/13/arts/design/13benglis.html.
- Tanuki. "Decoden." *The Gyaruu Wikia*, 2016, gyaru-109.fandom.com/wiki/Decoden.

VanderMeer, Jeff. *Annihilation: Book 1 of the Southern REACH Trilogy*. Farrar, Straus and Giroux, 2014.

Artist's Works:

Hesse, Eva. *Several*. 1965.

http://projects.mcah.columbia.edu/courses/fa/htm/fa_ck_hesse_1.htm

Lam, Dan. *Feedback*. 2020. <https://www.bydanlam.com/sculptures/feedback>

BIOGRAPHICAL SKETCH

Carlin Flores specializes in mixed media sculptures inspired by science fiction and world building. Using a diverse arsenal of materials such as textiles, fiber, resin, silicone, expanding foams, and cosmetic-grade pigments, Carlin produces surreal sculptures, dubbed Chimeras, that are as beautiful as they are disturbing. Carlin's process is driven by biomorphic form and experimental textures as she balances the agency and narrative the Chimeras embody.

Born and raised in Texas, Carlin received both her BA and MFA from The University of Texas at Dallas. She finds inspiration in nature, speculative fiction media, and pop culture.

CURRICULUM VITAE

Carlin Elizabeth Flores

Cef140030@utdallas.edu

Carlinflores.com

G: @Carlin_Elizabeth_

EDUCATION

BA from the University of Texas at Dallas Class of 2018

MFA from the University of Texas at Dallas Class of 2021

PROFESSIONAL EXPERIENCE

The Dallas Contemporary: Visitors Services Representative. May 2021-Present

The Dallas Contemporary: Volunteer. Spring 2015-Fall 2019

The Box Co.: Contracted Art Handler. June 2021-Present

TEACHING/RESEARCH ASSISTANT EXPERIENCE

ATEC TA Award Fall 2019 to Spring 2020

ATEC Instructor of Record Fall 2020 to Spring 2021

AWARDS

2019 ATEC Pop Up Locker Exhibition 2nd place

EXHIBITIONS

Group show: SP/N Gallery Spring Showcase 2018

2019 ATEC Pop Up Locker Exhibition

Group show: SP/N Gallery MFA/PhD Exhibitions 2021