

CARRIE FOLIO
PORTFOLIO
REVEL'S



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ABOUT THE ARTIST



Carrie is an artist, a daydreamer, an over-achiever, and a strong believer in Lactose Intolerance being a state of mind. She grew up in the greater Memphis surrounding area from Hernando, Millington, to Arlington in her teens and finally within the city itself as an adult. She has a deep love for fantasy and studying ancient folklore. Her favorite comfort movies include *The Labyrinth*, *The Princess Bride*, and *Howl's Moving Castle*. During the summer, she can be found visiting Renaissance Fairs and Comic Cons with her equally nerdy girlfriend. As a queer woman, LGBTQ and women's rights are incredibly important to Carrie's identity as an artist, and her work explores themes influenced by the perspective this grants her in life.



EXHIBITIONS



In the last year, since starting her education at The University of Memphis, Carrie's work has been seen in multiple places around campus, West Tennessee, and out of state!

Black and White Juried Show and Exhibition

01/25/25-02/26/25

The MVA Gallery in Bethlehem, PA

Showcased piece: "Requiem of Sappho"

Bellwethers Annual Juried Exhibition of Collegiate

Student Art.....10/21/24-11/15/24

The University of Tennessee at Martin

Showcased piece: "Cliffhanger" in oil

Frances Dancy Hooks Art Awards and Exhibition

10/10/24-10/29/24

Benjamin L. Hooks Institute for Social Change at The University of Memphis

Showcased piece: "Senescence"

2024 Juried Showcase and Sale with The Memphis Germantown Art League08/01/24-08/31/24

WKNO 1091 Gallery

Showcased piece: "Cliffhanger" in oil

41st Annual Juried Student Show

02/03/21-03/23/24

Art Museum of The University of Memphis

Showcased pieces: "Senescence", "Ryu" and "Monster Me."

Award: The Dixon Gallery Award for Third Place for "Monster Me"

SENESCENCE



Senescence is a cardboard skeleton sculpture made of recycled and second-hand materials. In its cardboard hand is a bouquet. During its first display, the flowers were fresh and alive and the slow decay and preservation of the flowers added to the overall message of the sculpture. The definition of senescence is the condition and process of deterioration with age. I was inspired by both memento mori but on another level, how everyone meets the same end despite their walks in life. To a degree, skeletons stand as a universal icon of human existence. It may be man or woman, rich or poor, black or white, gay or straight. The depiction of a skeleton is devoid of all markers of distinction to draw prejudice from. Senescence was seen at the 41st Annual Juried Student Show and the Frances Dancy Hooks Art Awards and Exhibition. Now in its retirement, I am starting a new project to film the sculpture in a stop motion video as it is set outside and succumbs to the elements. As the sculpture is made from recycled materials, I have been granted permission by the University's community garden to film this process in their space. What materials are left over will be recycled. Being able to film the sculpture "die" completes the memento mori message behind the piece and I will be excited to venture into video art as a new medium.



MONSTER ME



Monster Me is a self-portrait of myself with my face distorted and dissected. While monstrous, it is also ethereal and inspired by the imagery of biblically accurate angels with their many eyes and disembodied parts. The process of creating the imagery for this drawing was done by printing out several copies of a picture of myself. It actually happened to be my student ID picture at the time. Then I cut up one copy of the photograph by eyes, lips, face, and even hair. I used the clippings and glued them back down onto the uncut image. From there, I pushed the theme and added the tendrils coming out from my head and the spiraling eyes that make the bottom of the drawing.



CLIFFHANGER



Cliffhanger is an oil painting that I completed over the summer between school semesters. It is the largest painting I've made so far and only my fourth attempt at oil painting as a medium. It has been seen at two exhibitions and submitted to another, pending acceptance. Cliffhanger is based on a photo taken of me and my brother as we sat at the edge of a Huey's parking lot. The restaurant had just been built so the back of the parking lot was still a demolition site that opened up to a cliff and stream. We hung our feet over the cliff and threw pebbles down to the water. It was a notable memory because before settling at Huey's we'd gotten into a big argument as I was supposed to go with him to get his tires done at Walmart. All for him to fumble scheduling the appointment and we ended up at Walmart for four hours. I hate being stuck at Walmart so we decided that if we were going to be stranded for hours, we'd be better off getting food. It's a bittersweet memory but a fond one.



RYU



Ryu is a large-scale multi-layered wooden sculpture inspired both by Japanese folklore and artist whereisjooj. Each piece was cut out with a band saw, a tool I learned specifically to be able to make this piece. It was then sanded, painted, and assembled. Ryu was seen at the 41st Annual Juried Student Show at The University of Memphis. Then later this year it was sold to a buyer who'd seen it at the show and reached out to me privately.



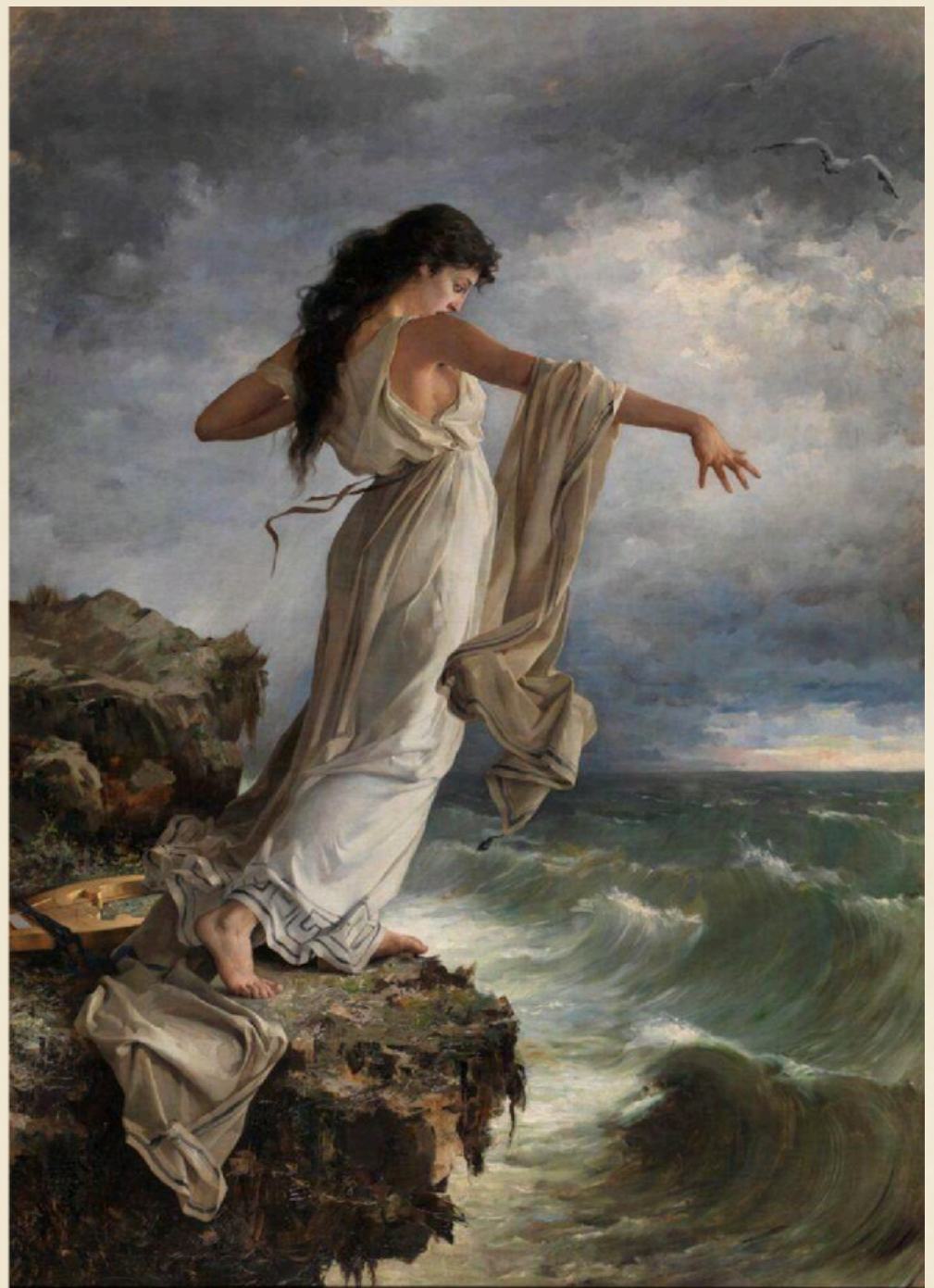
REQUIEM: SAPPHO



As a fan of classical literature, mythology, and queer romance, the myth and legend of the poet, Sappho of Lesbos, had a significant impact on me as a young lesbian, learning about queer culture and history. To know that there were sapphic women so far back in history really helped me in figuring myself out. Its inspiring to know that years and years and years ago, women had the same feelings I know now and on such a relatable and romantic level, too. Her poetry is illustrative. melodic and raw. Many of my favorite quotes from poems come from her.

“You may forget but
let me tell you this:
someone in some future time
will think of us” — Sappho, The Art of Loving Women

In this piece, I put myself in Sappho’s place in a remaking of The Death of Sappho by Miguel Carbonell Selva.



A BIRD HOUSE, NOT A HOME



My parents divorced when I was young. I grew up falling asleep to the sounds of arguing. Then, I lived with my mother for my teenage years, who would then fall into another toxic marriage again later. My stepfather was an explosive man and my mother was a manipulative narcissist. Child protective services were called on several times throughout my childhood. However, there was never substantial enough proof to make them take action. Beginning at the age 13, I fought very hard to get my custody changed to live with my dad but because I had no solid proof of abuse, it took a series of legal battles that went until I was 17. This piece reflects my experience of growing up in an abusive household that cleaned up their tracks. There's no blood on the wall, no broken bones. Nothing jumps out to the viewer and screams abuse! Instead, clues are sprinkled about the home that perhaps only a knowing eye would catch and think about. A child playing alone outside, a neglected bike, maybe not taken care of since it was bought, trash piling up, a mother's makeup covering up a black eye. It otherwise looks like a cute birdhouse full of vibrant stylized characters. A Bird House, Not A Home is a multi-media sculpture. The structural part of the sculpture is made up of a wooden base, then surface treated with clay to give it a Claymation-style effect. The furniture is also made of a wooden base treated with clay and the figurines are entirely clay. I drew stylistic inspiration from the works of Scott Benson and Claude Borass.





INFESTATION / MESSY HOME



Many changes have happened in this last year. One of the big ones is that I moved out of the campus dorms into my own apartment with my girlfriend. It stirred a lot of emotions, some were expected but many were unexpected. Me and my girlfriend function very well together which is all well and good but it made me reflect on just how dysfunctional a life I lived with my parents, whether that be when I lived with my abusive mother or when I was recovering at my dad's house. Dirty dishes or clutter could be a trigger that made the world end at my mother's home, a ticking time bomb sitting out on the counter. My father's house is an old 80s building that was poorly built out in the countryside and absolutely infested with ants. He refuses to get an exterminator out there and just keeps treating the land for ants while they're already in the house, in the walls. If you leave out a plate of food or a sweet drink for an hour and come back, it's covered in ants. I woke up several times with ants in my bed while I lived there. I no longer have to be constantly on guard and on edge every time I feel a hair disturbed on my leg. I explored this same feeling more in the second drawing 'Messy Home', a reflection on how despite there being clutter and mess around our apartment, the feeling of comfort and homey-ness prevailed whereas in my past life, it'd of been a catalyst for disaster. I've been met with a strange position of feeling so at home in my new space and reconciling the habits I made living in a space that was not my own.



SKULLS: COLLECTION



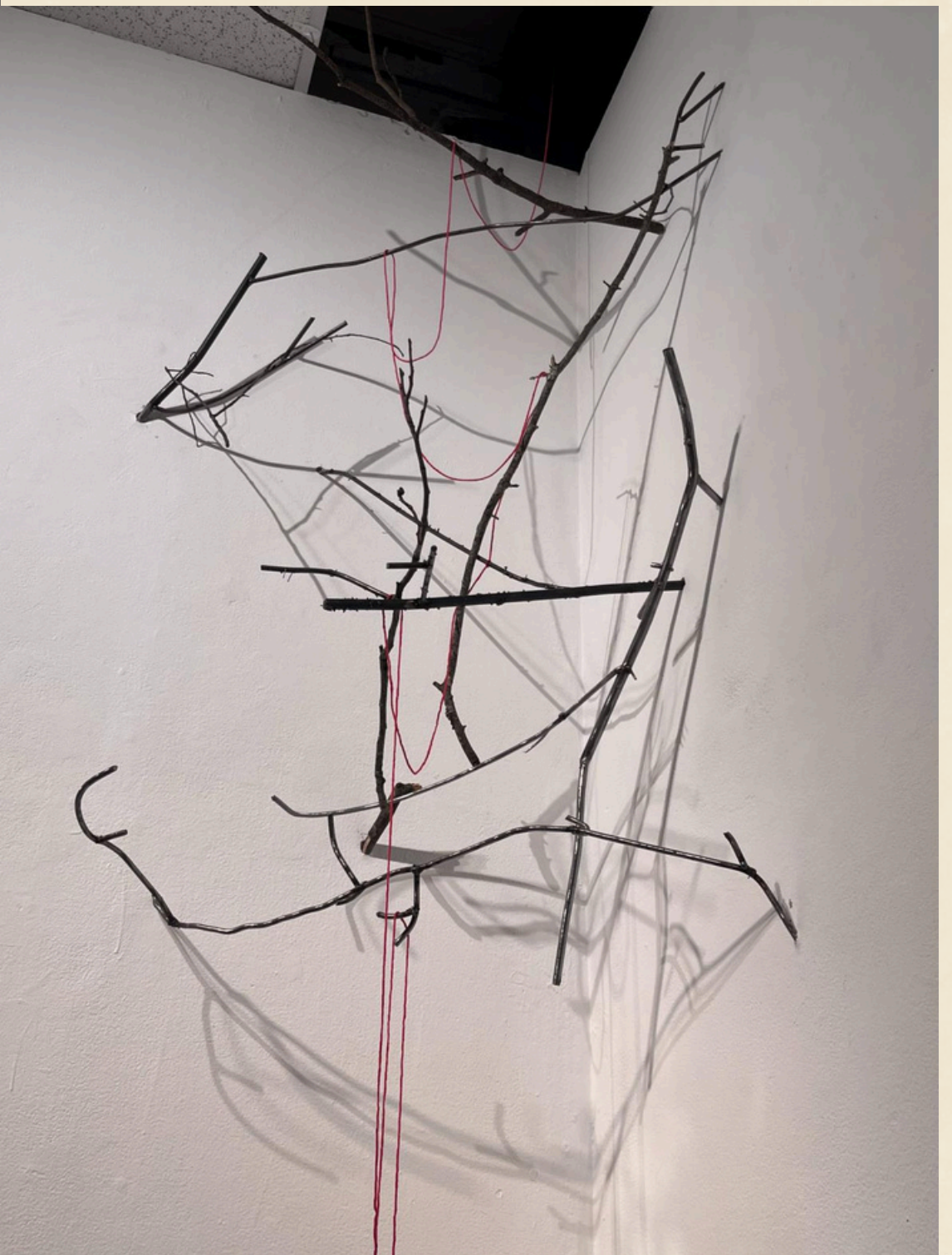
'Skulls' was a small collection of gouache paintings on small wooden panels. It was my first time experimenting with a new medium, gel gouaches. Skeletons and skulls are a favored theme of mine. They symbolize so much and have such a specific liveliness to them.



TANGLED : BALANCE



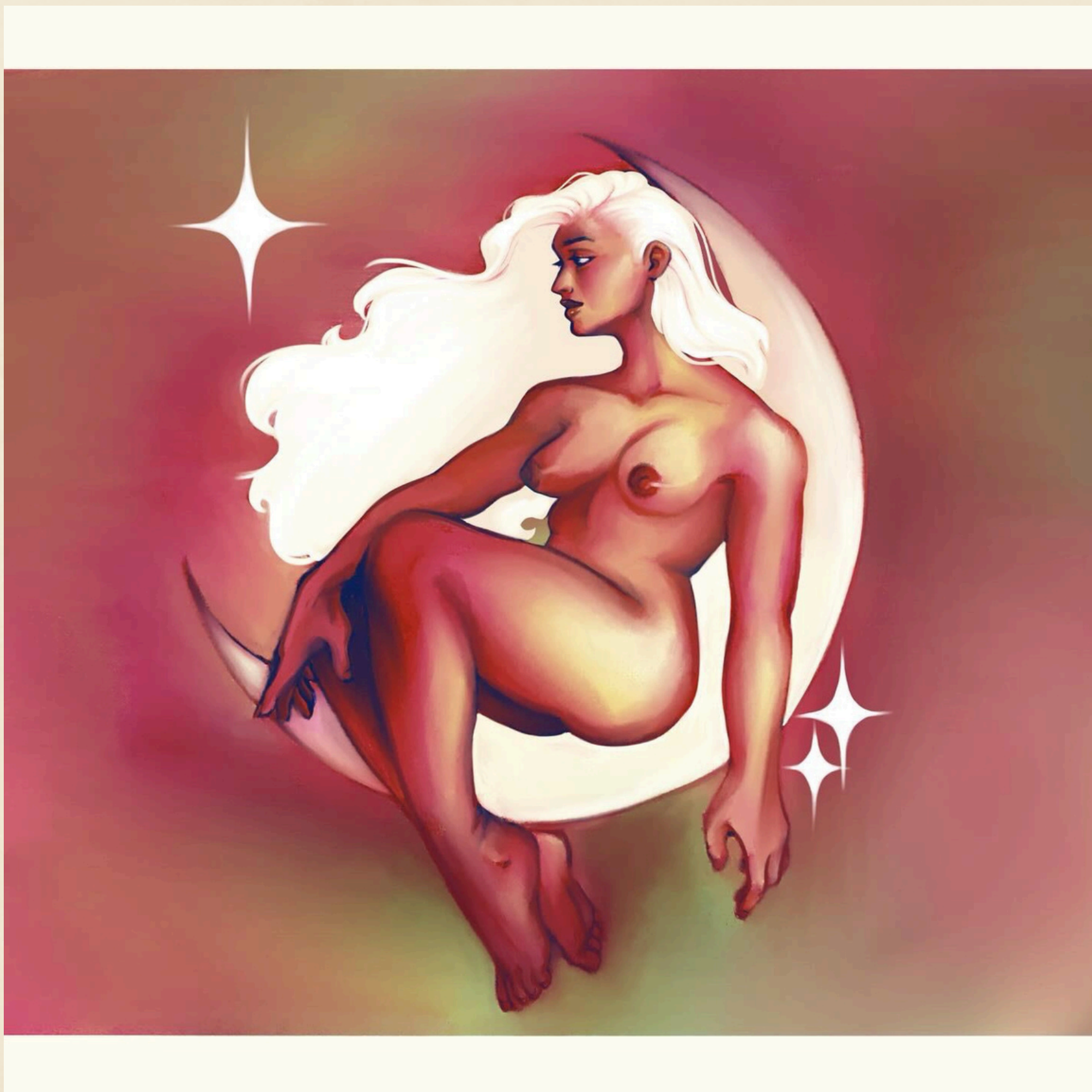
Tangled was a collaborative sculpture made by myself and three other students, Olivia Malone, Grace Porter, and Allison Wong. We each gathered tree branches from nature and then recreated the branches with welded rods. We then used both the metal branches and real branches and arranged them into the sculpture display. . Our challenge in this piece was “balance.” Each stick was affixed to the wall by drilling a shallow hole into the wall’s corners and then balancing the sticks onto themselves or the opposite wall. All of the added materials in this sculpture were found materials. The inclusion of the red string running through the branches was my concept. One of the artists, Olivia, found a mirror and shattered it for the foot of the sculpture to connect the portal effect at the top and bottom of the sculpture. We used the dust and dirt from drilling to form the island around the mirror.



LADY OF THE MOON



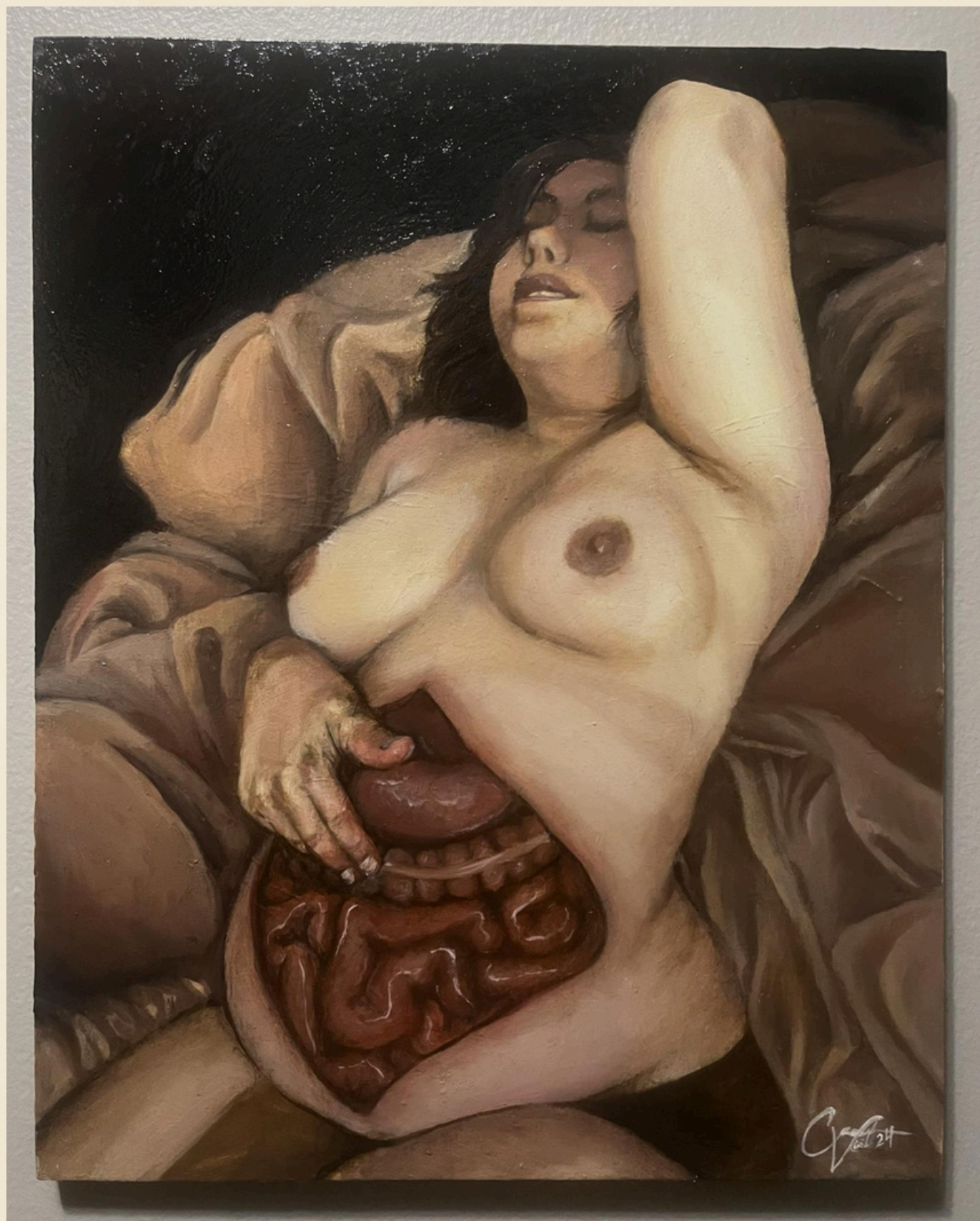
Lady of the Moon is a digital painting drawing inspiration from the artists Gawki and Kelogsloops. The painting is of Selene, the Greek goddess and personification of the moon. Working on this piece taught me a lot about balancing my colors when working with digital art. I oftentimes struggle to figure out a good color palette when I have every color at my finger-tips and no reference. When the image isn't from a picture and solely from my imagination, there are so many—too many options and I struggle with that.



GUTS!



For the last five to six years, I have been living with the threat of constant debilitating pelvic pain looming over me. It has costed me jobs, friendships, and a lot of mental health. From the age of 17, suddenly every period I had was worse and worse in pain and symptoms. I've spent 5 years going to gynecologists trying to get a diagnosis for my pain. This summer, I had my first laparoscopic surgery in hopes of finding endometriosis tissue. I was terrified of the idea of being cut open and my stomach sifted through. I'd never had surgery before. Ultimately, they found nothing and I remain without a diagnosis. This piece is about my experience living with chronic pain, my fear about surgery, and also about how living with chronic pain affects the way you perceive sex, pain, and pleasure. Living with my chronic illness has completely changed the way I perceive my body, in some ways positive but in most ways, negative. So in part, this piece is also about reclaiming that.



CLOSING STATEMENTS



Thank you for taking the time to review my portfolio. I deeply appreciate any and all support that comes my way. If you would like to find other ways to support me as an artist, you can find my information at [Carrie Veil](#) or carrieveil.godaddysites.com

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 *The End* 