

## BIOGRAPHY

Teresa Baker currently lives and works in Beaumont, Texas

## EDUCATION

- 2013 MFA, California College of Arts, San Francisco, California  
2008 BA, Visual Arts, Fordham University, New York, New York  
2006 Painting and Drawing Intensive, Gerrit Rietveld Academie  
Amsterdam, Netherlands

## SELECTED EXHIBITIONS

- 2016 *Teresa Baker: shape, line, what the eye is doing*, Art Museum of Southeast Texas, Beaumont, Texas (solo)  
2015 *A Group of Arbitrary Paintings*, Et Al, San Francisco, California  
2015 *Almost ( ) Is*, Interface Gallery, Oakland, California  
2015 *Teresa Baker-Jenny Monick*, Kiria Koula, San Francisco, California  
2014 *Tournesol Exhibition*, The Luggage Store Gallery, San Francisco, California (solo)  
2014 *Bay Area Now 7*, Yerba Buena Center for the Arts, San Francisco, California  
2013 *Heightened Subjectivity*, Interface Gallery, Oakland, California  
2012 *Murphy & Cadogan Art Awards*, SOMArts, San Francisco, California  
2012 *John Baldessari: Class Assignments, (Optional)*, Wattis Institute for Contemporary Arts, San Francisco, California  
2011 *OH LA*, Errico Space, Los Angeles, California  
2010 *Midnite Snacks*, 1366 Gallery, Chicago, Illinois

## AWARDS and RESIDENCIES

- 2015 The MacDowell Colony, Artist in Residence, Peterborough, New Hampshire  
2014-15 Headlands Center for the Arts, Affiliate Artist in Residence, Sausalito, California  
2013-14 Tournesol Award, Headlands Center for the Arts, Artist in Residence, Sausalito, California  
2012 Murphy & Cadogan Contemporary Art Award, San Francisco, California  
2012 Center for Art and Public Life Social Impact Grant, Kivalina, Alaska  
2008 James Storey Visual Arts Award, Fordham University, New York, New York  
2007 Susan Lipani Travel Grant, Berlin, Germany



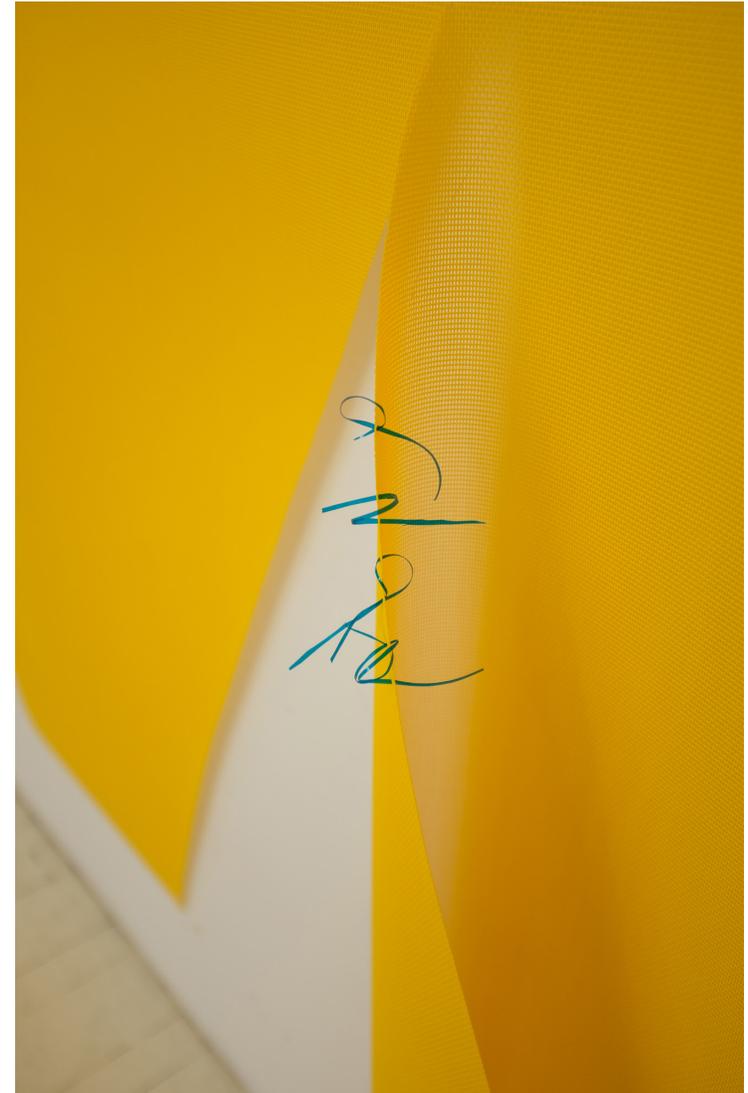
Art Museum of Southeast Texas  
500 Main Street  
Beaumont, Texas 77701  
(409) 832-3432 · [www.amset.org](http://www.amset.org)



Front: *Fill* (detail), 2016, fluorescent vinyl on vinyl coated mesh, 80 1/2 x 54 x 5 1/2 in.,  
photography by Sherri Miller

# TERESA BAKER

## shape, line, what the eye is doing



Art Museum of Southeast Texas June 18 - September 4, 2016

## AN INTERVIEW WITH TERESA BAKER

Conducted by Sarah Beth Wilson

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*SBW: What role does your Native American heritage play in your art?*

TB: I am from the Fort Berthold Indian Reservation in Mandaree, North Dakota. I grew up mainly in the northern plains states; North Dakota, Montana, Oklahoma for a few years and Nebraska. I lived in New York City for eight years and San Francisco for four years before moving to Beaumont in May 2015. I am half Mandan and Hidatsa and half German. My Native American heritage plays a role sometimes subconsciously and sometimes directly. I believe that the aesthetics of where I was raised have influenced the way I see. The plains states are wide, vast expanses. Staring at those landscapes for so many years, where you have horizon lines and seemingly barren lands, one starts to become aware of the smallest details and those details become the focus within the large, blank slate around them. I grew up in and around my Mandan and Hidatsa culture, the colors, patterns of beadwork, clothing and ceremonial objects come in and out of my work in the same way as the landscape. My work is a combination of the many shapes, colors and lines I see in the world that form together into a piece – a piece that has been reduced to its most vital elements.

*SBW: How does your exhibition title relate to your art and the viewer?*

TB: The exhibition title relates directly to the material of the vinyl coated mesh. This material has created an entirely new set of possibilities and limitations to work within. There is the grid pattern that is inherent in the material, which makes unique sets of shapes and lines. Once I start to layer, fold, cut or add more marks, additional shapes and lines appear for the eye to respond to. My art changes constantly, because of the properties of the mesh, as you move and interact with the object, space, and light. The vinyl mesh plays tricks on the eyes, sometimes affecting the ability to focus. It interacts with what is beneath or on top, sometimes adding subtle elements of color, or depending on the play with light, shifting moiré patterns.

*SBW: You often use nontraditional media, including vinyl. Why does vinyl appeal to you? What other forms of media do you hope to explore?*

TB: For a long time, I did not like plastics as a material, and I still think sheets of plastic are not easy to use because of their visually repellent properties, such as reflection and glossiness – properties I am not drawn to. Vinyl coated mesh, however, is not glossy. It has a matte finish, and has tiny square holes so you can literally see through it. In some of my work I cut strips of fluorescent vinyl, which allows for moments of play between the glossy plastic and matte plastic. I started working with vinyl coated mesh as a result of using felt for so long. The core concepts of my practice have remained the same for many years, but what changes is the material investigation. Felt became



dense and too fluffy. I wanted to start having moments where I could break up or see through the felt. So, I began thinking about the complete opposite of felt that would allow a certain transparency. I discovered vinyl coated mesh while looking at plastics. From that point on, I began to focus completely on the vinyl coated mesh and fluorescent vinyl – the polypropylene is a new addition. I have a few ideas in mind for future materials, but usually on the way to exploring a material I think I will like, I discover one that is better.

*SBW: Why do you create art?*

TB: I believe in process and the power of an object. I love performance for its process and its inability to be completely captured. There is the moment of actually being on stage, and what is so exhilarating is the unknowing of how that moment will

go. Failures and successes are all added together. A performance changes every time – you can never have the same performance twice.

I wonder how to bring some of those same ideas, moments and liveliness to an object. I am a process artist. I enter my studio without a direct sketch in mind, but start with a shape or color and often times my decisions are responding to what the material needs – and ultimately what the piece needs. I am interested in the power of an object having the ability to move, not literally, but emotionally, spiritually and figuratively. I can never make the same object twice because the subtlest actions change it entirely.

I want to make objects that have a sort of life or energy of their own – that live in spaces and are not static, they are not just a design element, but also have a presence.

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