

**Permanent Installations & Collections**

Forthcoming: Gong Teppe, Installation, To Be Announced

Forthcoming: Igloo, Installation, To Be Announced

Forthcoming: Movimenti, Public Installation, Art Farm Iowa, Northwood, Iowa, United States

Videokunstarkivet, Nasjonalmuseet, Oslo, Norway

Arte Expuesto Foundation, Monterrey, Nuevo León, Mexico

30seconds of Lake Michigan, Art Farm Iowa, Northwood, Iowa, United States

Stefan Simchowicz, Photography, Simcor, Los Angeles, California, United States

Teknovisuell Experience, Public Installation, OTIS Admissions Office, Los Angeles, California, United States

**Memberships & Galleries**

Magazini Fotografici, Napoli, Italy

International Leica Society

Pneuma Foundation, Florence, Italy

Videokunstarkivet, Nasjonalmuseet, Oslo, Norway

BONO, Norwegian Visual Arts Copyright Society

Norsk Billedkunstnere, Oslo, Norway

Albumen Gallery, London, United Kingdom

Daidda Gallery, Oslo, Norway

EIT Culture & Creativity Expert Evaluator (European Institute of Innovation & Technology)

**Awards & Residencies**

Open Invitation to Simchowicz Residency in Cape Town, South Africa

2024 Atelier Nord, Prosjektrom, Oslo, Norway

2023 Paris Poetry Residency, France

2022 Redwoods Residency, Bonny Doon, California, United States

2020 Kjerringøy Land Art, Bodø, Norway

2020 Semi-Finalist, Dumbo Film Festival, New York City, New York, United States

2019 Getty Images, Selected Artist, California, United States

2019 UKS/PNEK Residency, Oslo, Norway

2019 Atelier Nord, Prosjektrom, Oslo, Norway

2019 Angelot Trélex Artistic Research Residency, Chéserey, Switzerland

2018 Mushimaru Fujizieda Butoh Scholarship, The National Academy for the Arts, Oslo, Norway

2017 Praksis: A Global State of Pareidolia, Residency, Oslo, Norway

2017 The Past and the Curious, Praxisfestivalen, DansensHus, Oslo, Norway

2015 First Place by the Jury, Imagining New Eurasia, Asia Culture Center, South Korea

2015 Woelffer Scholarship, Otis College of Art and Design, Los Angeles, United States

2014 Academic Merit Award, Otis College of Art and Design, Los Angeles, United States

2013 Academic Scholarship, Social Psychology, Ehime University, Matsuyama, Japan

2010 Indiana Historic Pathways Photography Award, Indiana University, United States

2003 Pi Sigma Pi Academic Honour in History, Byron High School, United States

**Degrees & Education**

2015 Master Fine Art, Honours, Otis College of Art and Design, Los Angeles, California, United States

2006 Bachelor Art, Dean's List, Illinois Institute of Art, Schaumburg, Illinois, United States

2020 Vimeo Expert, Video Editing, Certification, Online, United States

2019 Art of Washi Paper in Japanese Rare Books, Keio University Online Course, Tokyo, Japan

2018 Sino-Japanese Interactions Through Rare Books, Keio University Online Course, Tokyo, Japan

2018 Music Moves: Why Does Music Make You Move, University of Oslo Online, Norway

2018 Japanese Avant-Garde Art, Keio University Online Course, Tokyo, Japan

2015 Norwegian Language, Rosenhof Voksenopplæring, Oslo, Norway

2013 Social Psychology, Ehime University, Matsuyama-shi, Ehime Prefecture, Japan

2012 History of Photography & Darkroom Photography, College of Lake County, Illinois, United States

2012 Yoga Alliance Teacher, Certification, Crystal Lake, Illinois, United States

2003 Interior Design, Illinois Institute of Art, Schaumburg, Illinois, United States

**Teaching & Artist Talks**

2024 Poetry Reading and Panel Discussion, The Conduit, Oslo, Norway

2020 Artist Talk and Workshops (ages 6 – 15), Kjerringøy, Bodø, Norway

2020 Afjordance, Exhibition and Talk, AWMAS, UC Santa Barbara, California, United States

2019 Artist Talk, Fotogalleriet, Oslo, Norway

2018 Movement for Freelancers, Teacher, Blank Space Gallery, Oslo, Norway

2017 Body Architecture, Dance/Movement Teacher, Barnas Open House Oslo, Sentralen, Oslo, Norway

2014 Subtle Energy & Colour, Talk, Otis College of Art and Design, Los Angeles, United States

2013 The Personal/Universal, Talk, Walker Point Center for the Arts, Milwaukee, Wisconsin, United States

**Books, Press & Interviews**

Reimaginings, Album Art;

All in Twilight, Album Art

Vereri (photography and poetry, to be announced)

Poetry Prose & Suche (authored, seeking editor and publisher)

Bound by Water (self published)

ESPLA (self published)

90,000 miles on I-90 (self published)

Magazines: Dark Mountain (feature) Concrete Nature, Articulate, Artsy, Barbed Magazine, LHSA, Lenscratch, VIA, Urbanautica, Humble Arts, Beautiful/

Decay, F-Stop Magazine, BlackFlash Magazine, 1000 Words

WGN Radio

**Solo Exhibitions**

2025-2026 Memoria Technica, Installation of Monoliths, Luca Pasquarella Studio, Napoli, Italy  
 2023 More Than Human, Arte Expuesto, Citywide Billboard Installations, Monterrey, Nuevo León, Mexico  
 2019 Over a Streambed a Body Formed in the Light Refracted in Waves, Photography, Torso, Oslo, Norway  
 2019 Magenta Minds & Amber Hearts, Images and Paintings, Bernt Ankers Gate Oslo, Norway  
 2019 Movimenti, Photography, Akers Mek, Aker Brygge, Oslo, Norway  
 2018 Movimenti, Photography, Oslo Art & Fashion, Epson Europe Sponsored, Oslo, Norway  
 2017 Memoria Technika, Installation, Oslo Art & Fashion, Epson Europe Sponsored, Oslo, Norway  
 2015 Image Architecture, Installation, OTIS Studios, Los Angeles, California, United States  
 2015 Making Sense, Installation, Bolsky Gallery, Los Angeles, California, United States  
 2010 Not Even But Almost, Photography, The Old Town School of Folk Music, Chicago, Illinois, United States  
 2008 Photography, Wicker Park Bucktown Chamber of Commerce, Chicago, Illinois, United States

**Group Exhibitions, Screenings & Conferences**

2025 Sublime Timescapes, Analogue Images printed on silk, Transitus Exhibition by System HAVA, Curinga, Calabria, Italy  
 2025 Photo London, Represented by Albumen Gallery, London, United Kingdom  
 2025 HUN, Photography, Daidda Galleri, Oslo, Norway  
 2024 Chasmal, Image, Represented by Daidda Galleri, Oslo Negativ, Adamstuen, Norway  
 2024 Out of the Blue & La Mer, Video Screenings, Rotvoll Kunstverksted, Trondheim, Norway  
 2023 Sublime Timescapes, Photography, Double Vision, 515Bendix Gallery, Los Angeles, California, United States  
 2023 Solfège Souche and Afjordance, Manifest/o, Galleri KiT, Trondheim, Norway  
 2022 Stop Bath, Video Scenography for singers Bodil Lunde Rørtveit & Berit Opheim, Kunsthuset Wrap, Bergen, Norway  
 2022 La Mer, Video Scenography for Peter Knudsen, Young Musicians Night, Rockheim Museum, Trondheim, Norway  
 2022 Solfège Souche, Video Screening, Artport Festival, El Gouna, Red Sea, Egypt  
 2021 Blåtime Sol, Video Screening, Les Voyageurs 4th Edition, Tunis, North Africa  
 2021 Blåtime Sol, Video Screening, Equinox Exhibition, Bodø Kunstforening, Norway  
 2021 Midwest (aquarelle) Y-Blokka (sculpture), Trondheim Billedkunstneres Exhibition, Trondheim, Norway  
 2021 Body Line and Blåtime Sol, Video Screening, The World We Live In, Groningen, Netherlands  
 2021 Solfège Souche, Video Projection, Paris, France  
 2020 Vereri, Photography, Affordable Art Fair, Represented by Albumen Gallery, London, United Kingdom  
 2020 Afjordance, Video Projection, Kvinnekroppen at Arteriet, Kristiansand, Norway  
 2020 Afjordance, Video Projection, AWAMS 2020, Santa Barbara, California, United States  
 2019 Monoliths, Photography, Artsy Exhibition, The Print Atelier, Montreal, Canada  
 2019 Monoliths, Photography, Feel the Burn, MIM Gallery, Los Angeles, California United States  
 2019 Solfège Souche, Video Projection, Czong Institute for Contemporary Art (CICA), Gyeonggi-do, Korea  
 2019 Damocles, Sculpture, Yorkshire Artspace, Sheffield, United Kingdom  
 2019 Sublime Timescapes, Photography, Fotogalleriet Atelier, Oslo, Norway  
 2019 Incarner des roses, Photography, Les Voyageurs, Nout Art Gallery, Cairo, Egypt  
 2018 Sublime Timescapes, Photography, Tid (time), CYAN Studio, Oslo, Norway  
 2018 Wave, Photography, Benefit Auction, Rockford University, Rockford, Illinois, United States  
 2018 Vesper Monumenter and Et Dypt Nett, Dual-Site Installation, Elvelangs i Fakkellys, Oslo, Norway  
 2017 9Worlds of Image and Light, Installation, Elvelangs i Fakkellys, Smelteverket, Vulkan, Oslo, Norway  
 2017 Photography, PraksisOslo Kulturturnatt, Rådhusgata 19, Oslo, Norway  
 2016 30seconds of Lake Michigan, Photo, Palos Verdes Art Center, Palos Verdes, California, United States  
 2016 Omniscient, Here, There, Everywhere: Eurasian Cities, Asia Culture Center, Gwangju, South Korea  
 2015 Security Blanket, Installation, On The Roof, Bolsky Gallery, Los Angeles, California, United States  
 2014 Undulation, Photography, Variations of a Whole, Bolsky Gallery, Los Angeles, California, United States  
 2014 PhotoLA, LA Mart, Los Angeles, California, United States  
 2013 Robert T. Wright Gallery, Paintings, College of Lake County, Grayslake, Illinois, United States  
 2012 Liminal Metanoia, Photography, 2Rules Gallery, Atlanta, Georgia, United States  
 2011 Photography, Life Support Japan, Wall-Space Gallery, California, United States  
 2011 Portraits, Returning the Gaze, Northern Trust Bank, Chicago, Illinois, United States  
 2010 Portrait, Illustration, Johalla Projects Gallery, 50 Alderman/50 Artists, Chicago, Illinois, United States  
 2000 Depths of Imagination, Mixed-Media, Rockford Art Museum, Illinois, United States  
 1999 The Field's Project, Land Art, Viewable by Air, Oregon, Illinois, United States

**Professional Experience**

2008 - now	Artist/Poet/Performer/Designer	Contract – On-Site & Online
2016 - 2021	Photo Reviewer	LensCulture – Online
2012 - 2021	Movement Instructor	Yoto Studio – USA/Norway
2015 - 2016	Admissions Counsellor	Otis College – Los Angeles, California
2015 - 2015	Design Internships	Ekebergparken, Boffi Studio AS – Oslo, Norway
2013 - 2015	Teaching Assistant	Otis College – Los Angeles, California
2012 - 2013	Gallery Manager	College of Lake County – Grayslake, Illinois
2012 - 2012	Gallery Assistant	ZIA Gallery – Winnetka, Illinois
2006 - 2009	Graphic Design & Print Production	Alphagraphics & Contract – Chicago, Illinois
2008 - 2016	Photographer	22nd Century Media – Winnetka, Illinois
2006 - 2008	Copywriter & Photographer	MSI., Momentum Worldwide – Chicago, Illinois
2004 - 2006	Library Assistant	Illinois Institute of Art – Schaumburg, Illinois
2002 - 2003	Administrative Assistant	State Farm Insurance – Oregon, Illinois

**Volunteering**

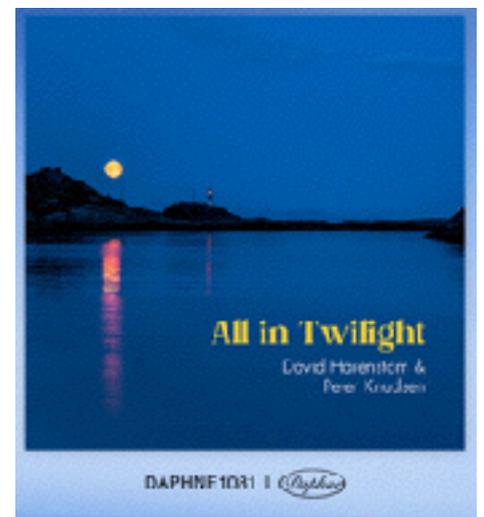
Donated artworks to charities raising funds for natural disasters, conservation, education, and social support.  
 2024 MariAmmanFoundation.org TBD, invited to Uganda, seeking board members, government, institutional support  
 2023 Kontekto.org, web portal and international KUNST x STEM community development – Oslo, Norway  
 2017 Graphic Design, PR, Teaching, Barnas Open House Oslo, Sentralen – Oslo, Norway  
 2009 Installation of “Moss Wall” by Olafur Eliasson, Museum of Contemporary Art – Chicago, Illinois

MARI AMMAN CV +39 376 271 4281 mariammanart@icloud.com <https://mariamman.net> @mariammanstudio

**More Than Human**, 2024, Arte Expuesto, Nuevo Leon, Monterrey, Mexico, <http://mariamman.net/more-than-human/>



**All in Twilight**, 2023 photography for album art, Stockholm, Sweden, <http://mariamman.net/all-in-twilight/>



**Audioglimpt**, 2022, Bodil Rørtveit and Berit Opheim performance with Stop Bath video, Bergen, Norway, <https://mariamman.net/stop-bath/>



MARI AMMAN CV +39 376 271 4281 mariammanart@icloud.com <https://mariamman.net> @mariammanstudio

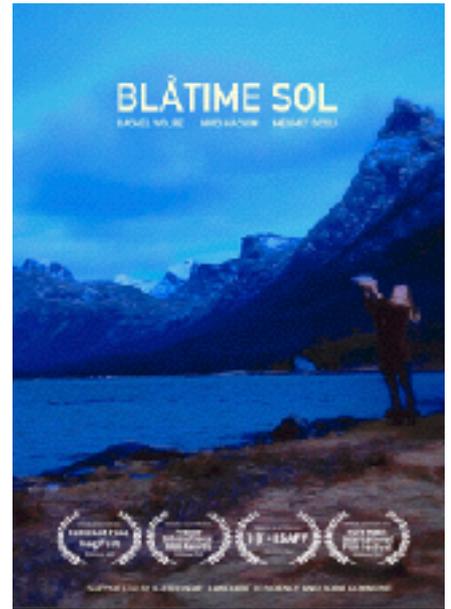
**La Mer**, 2022, scenography video, Peter Knudsen jazz trio, young musicians night, Rockheim museum, Trondheim, <http://mariamman.net/la-mer/>



**Ice Tablets**, sculptures, 2015-2022, Arte Expuesto permanent collection, Nuevo Leon, Monterrey, Mexico, <https://mariamman.net/ice-tablets/>



**Blåtime Sol**, 2020, video, collaboration with Mudi Hachim and Mehmet Dogu, recorded during Kjerringøy Land Art residency, <https://mariamman.net/blatime-sol/>



### Artistic Research

**Afjordance & Solfège Souche**, videos, <https://mariamman.net/afjordance/> , <https://mariamman.net/solfege-souche/> Movement, technology, digital soundtracks. James J. Gibson coined the term "affordance." Affordance is what the environment offers the individual, referring to all action possibilities depending on user capabilities. Afjordance developed from Solfège Souche. Solfège Souche, by definition, is the root of a forgotten connection with nature. Scarcely understanding their relationship with nature, humanity plunges toward the Technocratic age. The research developed from Pattern Recognition & Damocles practices. The research looks at understanding, potential, and limits of technocratic logic. Exhibited in Italy, South Korea, and Norway



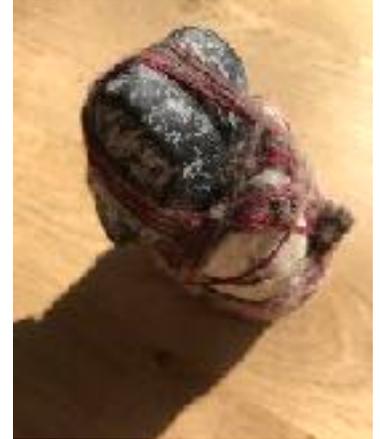
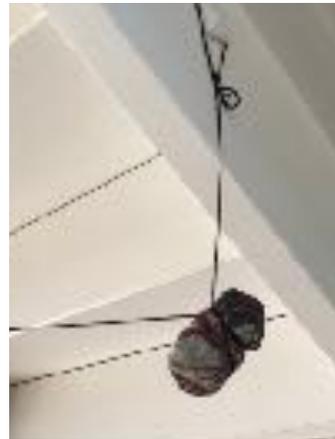
**Chromatic Tissues, washi-gouache sculptures, 2020** <https://mariamman.net/chromatic-tissues/>



Veveri Co., hand knit project: <https://sites.google.com/view/veverico>



**Pattern Recognition & Damocles**, Practices in the vision-body relationship or phenomenology and ethics of subjectivity and objectivity. <https://mariamman.net/damocles/> The practices were developed as a pedagogical method, cognitive and behavioural therapy, related to emotional/relational trauma. Drawings made from gathered stones, turned into yarn bound stone sculptures and choreography. The process is aimed to be iterative. Lines drawn were moved through in Solfège Souche and Afjordance. <https://mariamman.net/damocles/>



**Trânsito**, photograph, 2015 - 2018, Epson archival inkjet. Oslofjord at sunset visualises oil and water, the sublime, the materiality and composition of digital technology. The work looks at subjectivity and allegorical qualities of life. <https://mariamman.net/Trânsito/>



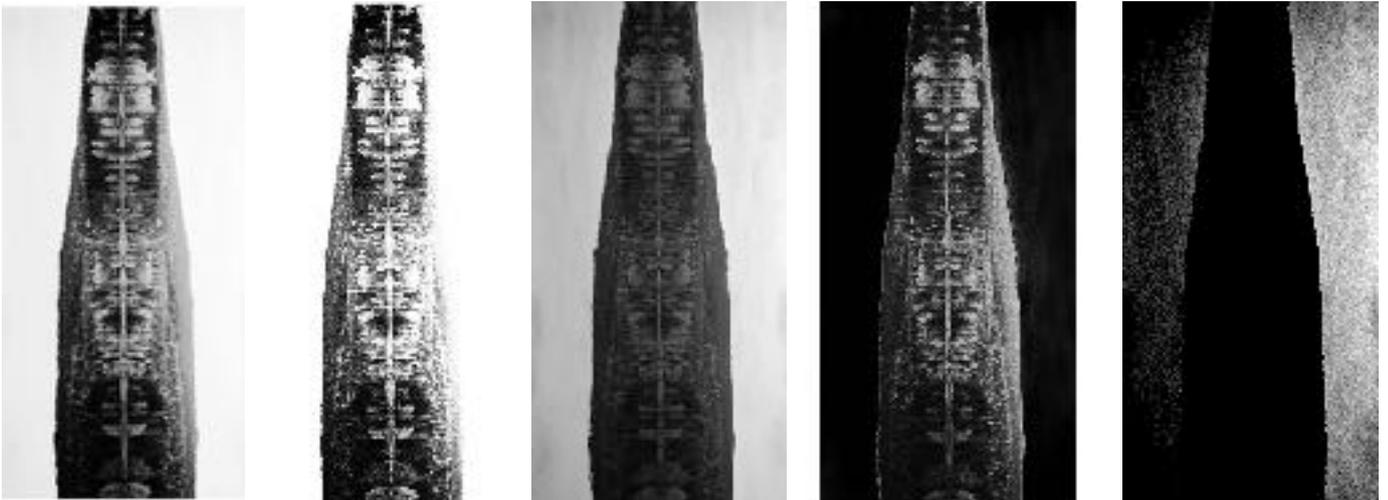
**Elvelangs i Fakkellys, Oslo, Norway**

**2018 Installation, Vesper Monumenter**, 8 foil sculptures, lit from under, with “Shimmer” video projected onto the surface. 2-site installation includes Et Dypt Nett.

**2017 9Worlds of Image and Light**, light installation and window drawings based on Nordic mythology, Smelteverket, Oslo, Norway. Developed concepts, materials, and plans. Project lead for collaboration with Illustrator Katarina Caspersen. <https://mariamman.net/elvelangs/>



**2017 Memoria Technica, Stop Bath Video**, Oslo Art & Fashion, Norway. Analogue exposures transformed to 5 vertical monolithic landscapes. Visual resemblance to MRI scan of breathing or sound waves. Memoria Technica is part of the Monoliths series. <https://mariamman.net/monoliths/>

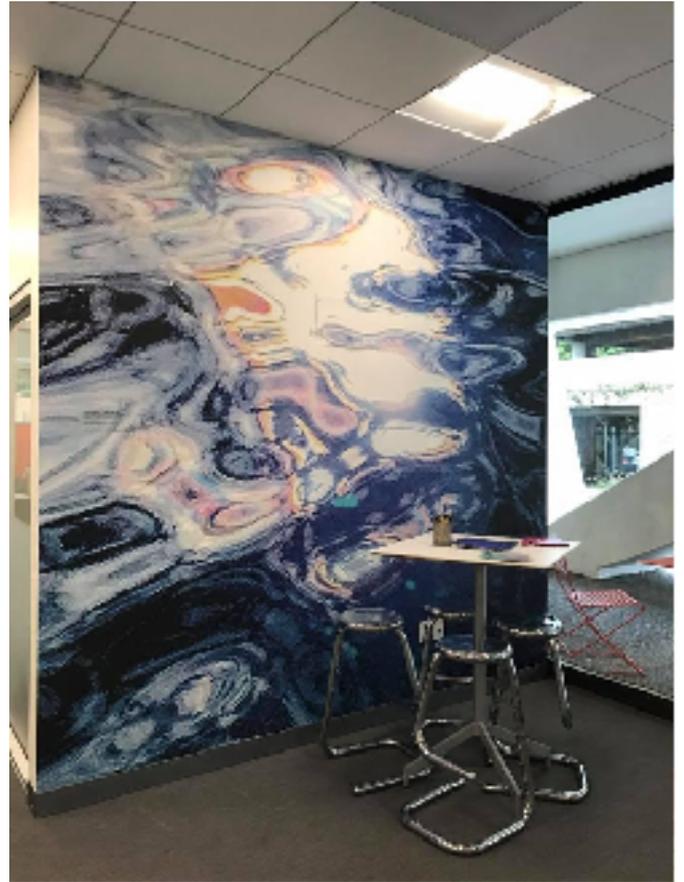


**Graal, Vin, Ascension**, photography 2016 - 2018, analogue photography, archival inkjet, sizes variable. Exhibited at Cyan Studios. Oslo, Norway. <https://mariamman.net/sublime-timescapes/>



MARI AMMAN CV +39 376 271 4281 mariammanart@icloud.com <https://mariamman.net> @mariammanstudio

**Teknovisuell Experience**, 2015, size variable. Public Installation of Detail #5, Otis College of Art and Design Admissions Office, Los Angeles, California, 2017. <https://mariamman.net/teknovisuell-experience/>



**Making Sense**, 2015, Installation, poem in 10 languages, Bolsky Gallery, Los Angeles, California.

<https://mariamman.net/making-sense/>

Materials:

Nautical Twilight

450nm of Tokyo blue photography gel  
dimensions variable

Salt of the Earth

100kg of Mediterranean sea salt  
dimensions variable

Triangulation

30sec of photographing lake Michigan in Winter  
digital negative triptych, 33.02cm x 48.26cm ea.

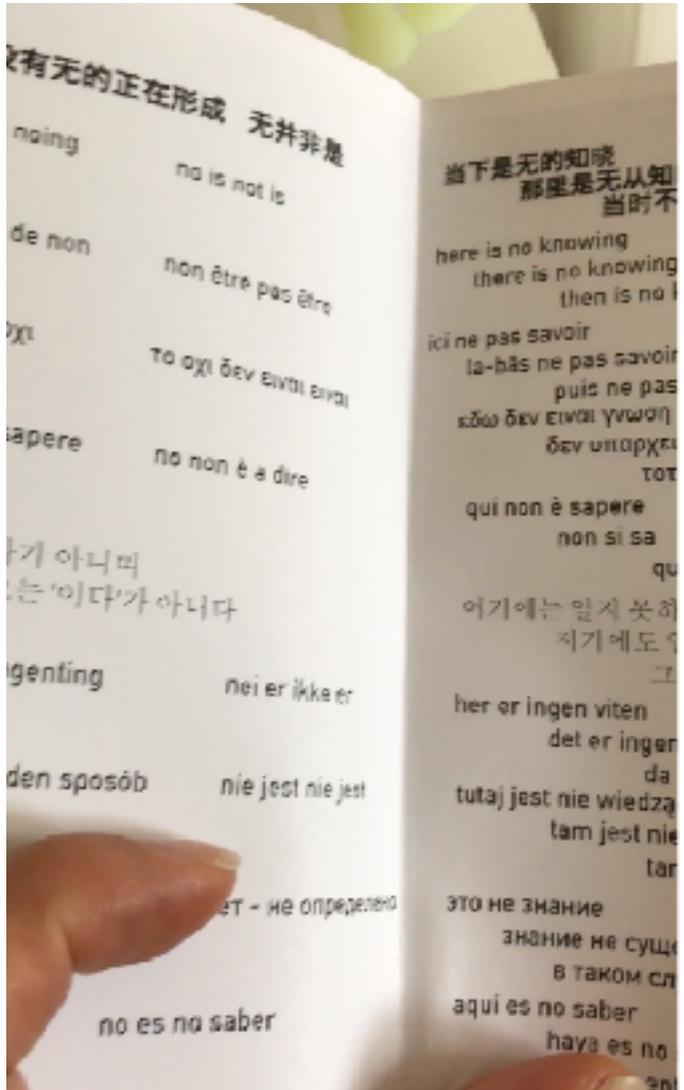
Omniscient

35mm photograph of Nordic stream water  
101.6cm x 304.8cm

Sage Cypress

29.57ml of essential oil  
dimensions variable

A submersive environment of a sensual, liminoid condition. In the interest of global commerce, site and location, and origins of tyranny and war, the installation came through researching the heavy water war, photography, and technology interfaces. Images plastered to the wall appeared portal-like. The scale, light, and use of negative space activated senses and affects within the viewers. Tokyo blue photography gel covered the lighting, skylight, and door glass. The tonal range used for twilight in stage lighting has been researched in neuroscience studies to trigger the cerebral cortex, where the fight or flight response is located, also found in the blue light emendating from technology viewing apparatus-the screen. The sea salt pile on the floor contained sage and cypress essential oils. Visitors and patrons reported the totalling experience as soothing or anxiety-inducing. A folded brochure with poems translated into different languages was offered for visitors to take with them.



MARI AMMAN CV +39 376 271 4281 mariammanart@icloud.com <https://mariamman.net> @mariammanstudio

2016 - Ongoing **Monoliths** Analogue exposures, digitally manipulated, sizes vary by installation.

<https://mariamman.net/monoliths/>



**Omniscient**, 2015, 101.6cm x 304.8cm (40x120in), monolithic image. Image and text. 1st place by the Jury in Imaging New Eurasia, Gwangju, South Korea. <https://mariamman.net/omniscient/> A monument of future history. The image stands as a totem for the change in social structure toward the wisdom of water. Water emerges as the discourse for the emotional body. The emotional body serves as the pathway for the wisdom of intuition. In the new world, emotional suppression as poverty and polluted waters cease through the cleansing of pain into ecstatic expression. Responsibility for water comes through the reverence of its high wisdom. Sacred in the new society, water is respected, protected, cherished, and shared freely among people to create humane societies upon all lands. A reverence for water solidifies the respect and preservation of the emotional body constituting a humane society for humans to exist in.



복합 3 권 보도자료

Press Release Date: November 20, 2015

IMAGINING NEW EURASIA PROJECT

Chapter 1

Here, There, and Everywhere: Eurasian Cities

Project Director, Artist: Kyong Park  
 Director of Visualization: Jeokyeong Jung  
 Project Architect: B.A.R.E  
 Curator: Jihui Lee

November 25, 2015 – July 15, 2016  
 The Asia Culture Center, ACC Creation, Space 3  
 33, Munhwaorin-ro, Dong-gu, Gwangju, Republic of Korea

Exhibition Area: 788 sqm

For centuries, Asia and Europe were thought to be separate and distinct. But where exactly is the physical demarcation between them? Is it the Ural Mountains or Caucasus Mountains? Or do the linked bodies of water from the Sea of Marmara, Black Sea, and Caspian Sea to the Ural River separate Asia from Europe? The exact line of physical demarcation between Asia and Europe is still disputed and remains inconclusive.

The division of Eurasia is merely of a cultural construct, and history confirms this. Rather than defined by its supposed division, the territoriality of the Eurasian landmass has allowed various inventions, religions and languages to spread to the far reaches of East and West. Old Silk Roads, New Silk Roads, and the like are proof. But the geography of the continent is a unifying force. Eurasia is a single continent, not only by its physical attributes, but also by its shared history.

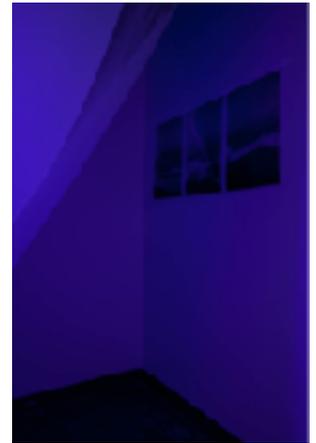
Today, Eurasia is once again becoming one. Besides the Trans-Siberian Railways, now the New Eurasian Land Bridge connects Lianyungang with Rotterdam to slow shipments of materials from China to Europe. There are proposals for new railroads and highways between China, India and Southeast Asia, while Russia has even proposed tunnels and bridges across the Bering Strait to North America. Furthermore, there are also many newly built and proposed oil and gas pipelines that will remake the Middle East and Central Asia a land of connections and exchanges, as they were during the Old Silk Roads era and beyond.

## Installations

**Image Architecture**, 2015, Culver City, California.

<https://mariamman.net/image-architecture/>

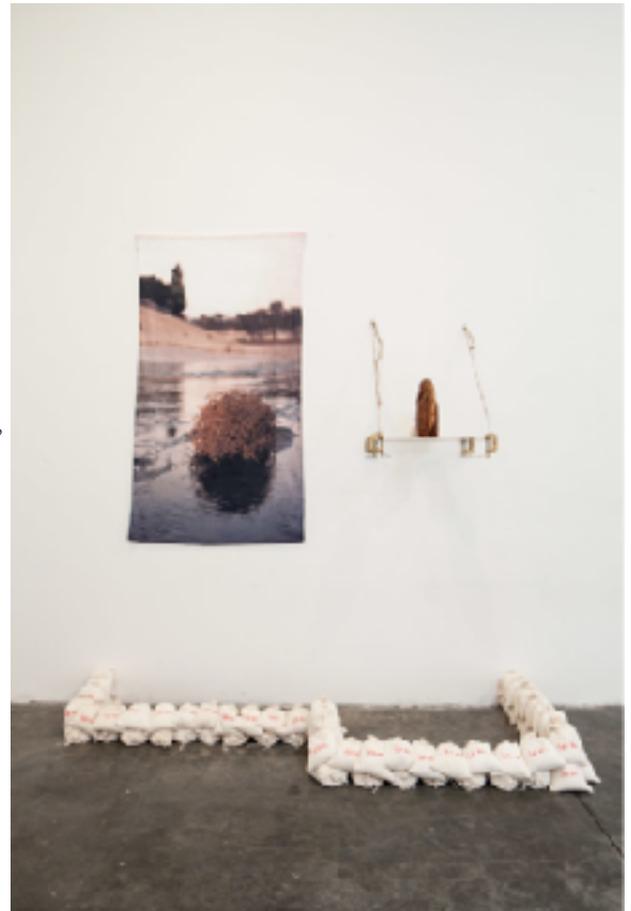
Materials: Tokyo blue photography gel, Cotton machine part bags, Digital negative triptych, White kite string, Cable staples, Gaffers tape, Sea salt, dimensions variable. Containment, flow, demarcation, boundaries, ways a physical body constructs and inhabits a world of image construction.



**Installation with Security Blanket (Troubleweed)**, 2015,

Installation, Bolsky Gallery, Los Angeles, California, traveling object. <https://mariamman.net/security-blanket-installation/>

Materials: Photographic print on bathing towel (troubleweed), wooden monkey, dried roses, clear plexi, twine, golden clamps, cotton bags of salt labeled "take me." A few left with visitors to the exhibition. The installation explores symbolic and cognitive notions of Boundary, Grief, Security, Transparency, and Choice through the representation of a flammable invasive species. The project became an ode to the USPS postal service in during the collaborative exchange project. The photographs are collected, online, and eventually will become a published photo book, story, and printed exhibition to bring all the artists' visions together.



**Suspended Planes**, 2015, Culver City, California.

<https://mariamman.net/suspended-planes/> Materials: Twine, nail, clamp, gold and black gloss paint, two panels of acrylic 40.64 x 40.64cm Projected video, Two planes suspended before a video projection of hands touching themselves. The work expands the nature of the photographic image into a physically experienced, dimensional space. A cornered image, with double planes of plexi, emphasize the hovering, sensual, pointing qualities of image making and experience.



**Photography on paper, plexi, glass**

**Every Time**, 2015, in camera triple exposures, archival inkjet or C-41 prints, edition of 5.

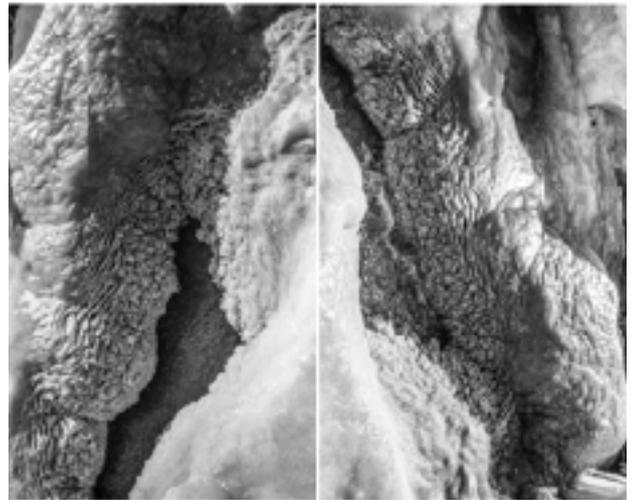
<https://mariamman.net/every-time/>



**Undulation**, 2014, diptych, 103,91 x 84,79cm

(40,91 x 33,38in). Exhibited Bolsky Gallery, proofs sold at Otis Graduate Studios.

<https://mariamman.net/monoliths/>



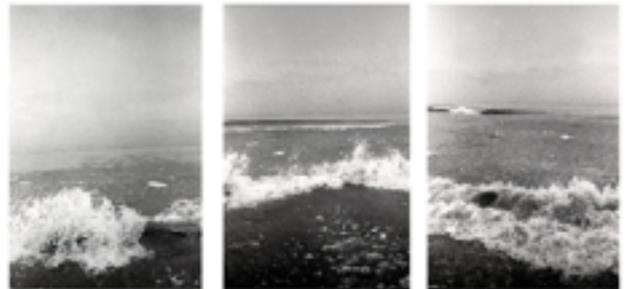
**30seconds of Lake Michigan**, 2014,

60.96 x 121.92 x .48cm (24 x 48 x 3/16in),

Image triptych on translucent acrylic.

Now Trending Exhibition, Palos Verdes Art Center, Ranchos Palos Verdes, California.

<https://mariamman.net/monoliths/>



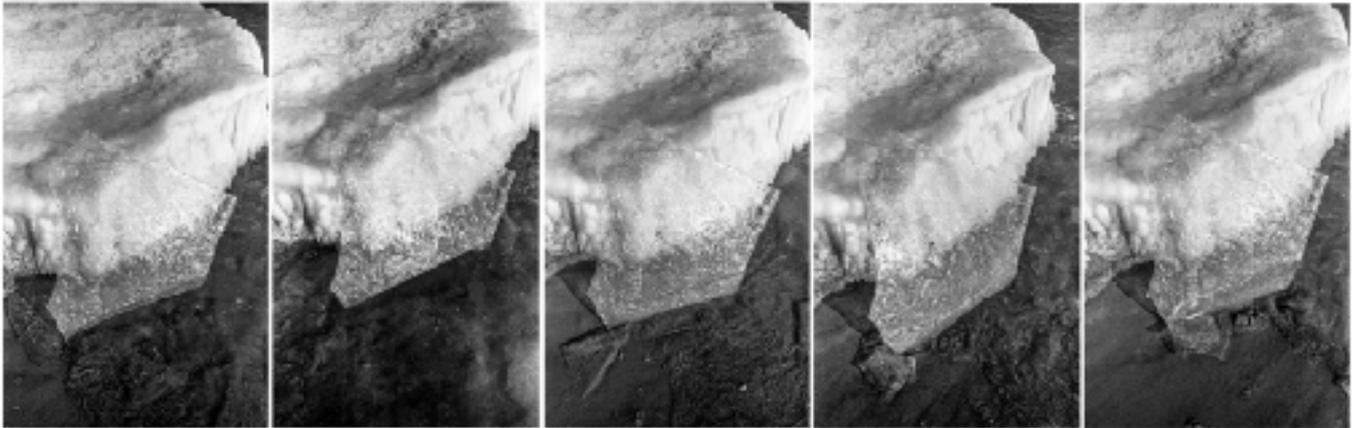
**Moiré Montreal**, 2015, 102x102cm (40x40in),

archival ink on enhanced matte paper.

<https://mariamman.net/planar-studies/>



**Melodi**, 2013, 193,04 x 66,04cm (76 x 26in) analogue photography, process: film exposures into glass. Photographic artist proof on enhanced matte paper is available. <https://mariamman.net/monoliths/>



**Suoni**, 2014, 102x102cm (40x40in), images made of scanned medium format film and visual representation of audio files with grid overlaid onto nature, samples on acrylic, sizes vary. <https://mariamman.net/Suoni/>



**Polite Remnants (Laissez Unfairé/Lascia Fare)**, 2011-2014, photography and text, giclée, 50 x 76cm. Portraits of residual machined washed clothing. Friendly, posed, dormant objects sit perched. The objected, collected, gathered and unsewn. The after-materials of daily wear are given eternal life through the image. <https://mariamman.net/polite-remnants/>



## References

Ane Vigdis Øverås, Kjerringøy Land Art Biennale and Residency, Salten Region, Norway  
Oversaw artist-in-residency, teaching workshops, and artist talk in Kjerringøy.  
+47 901 20 184 | [airkjerringoy@gmail.com](mailto:airkjerringoy@gmail.com)

Annetta Kapon, Graduate Chair Otis College of Art and Design, Los Angeles, California  
Oversaw my graduate work at Otis College of Art and Design, Los Angeles, California.  
+1 (310) 665-6848 | [akapon@otis.edu](mailto:akapon@otis.edu)

Chris Sisson, Rockford University, Illinois, Associate Professor Art; Dept. Chair of Art & Art History  
Former professor and career mentor.  
+1 (815) 632-7984 | [Csisson@rockford.edu](mailto:Csisson@rockford.edu)

Cletus Dalglish-Schommer, Professor Otis College of Art and Design, Los Angeles, California  
Former professor and artistic mentor.  
+1 (310) 990-9250 | [cletusjames@gmail.com](mailto:cletusjames@gmail.com), [cschommer@otis.edu](mailto:cschommer@otis.edu)

John Wagner, AS3 Facility Manager (now retired), Oslo, Norway  
Friend, former contract supervisor, and artistic mentor.  
+45 21 22 00 78 | [jw250454@gmail.com](mailto:jw250454@gmail.com)

Jeffrey Perkins, VP Communications/Marketing, Otis College of Art and Design, Los Angeles, California  
Oversaw the installation of my Teknovisuell Experience artwork in the Admissions Office.  
+1 310 665 6857 | [jperkins@otis.edu](mailto:jperkins@otis.edu) | <https://www.otis.edu/communications-marketing>

Liv Husby, Enhetsleder for Kultur, Bydel Nordre Aker, Oslo, Norway  
Oversaw the installation of my public installation for Elvelangs i fakkellys.  
+47 992 79 773 | [liv.husby@bna.oslo.kommune.no](mailto:liv.husby@bna.oslo.kommune.no)

Espen Gangvik, TEKS & Meta Morph Biennale, Trondheim, Norway  
Oversaw exhibition planning for upcoming exhibition in Trondheim.  
+47 917 22 728 | [espen@teks.no](mailto:espen@teks.no)

Margie McCarthy, Founder and Manager Living a Green Life Co-op, McHenry, Illinois  
Friend and Former Manager  
+1 (815) 861-7260 | [margie-greenlife@att.net](mailto:margie-greenlife@att.net)

Kurt Denison, Holland Michigan  
Friend and former marketing colleague.  
+1 (616) 617-2953 | [dnsnkj@icloud.com](mailto:dnsnkj@icloud.com)

**Letters of Recommendation for Various Applications On The Following Pages**

**DESARROLLADORA DE ESTRATEGIAS CULTURALES AC**



**PROGRAMA DE ALTO RENDIMIENTO EN ARTE CONTEMPORÁNEO**



**Monterrey, N.L. a 15 de febrero de 2024**

**To Whom It May Concern  
Present:**

It is with great enthusiasm that I submit this letter of reference for Rachel "Mari Amman" Wolf in support of her application to the Évora\_27 VAGAR LINE.

My name is Marco Granados. I am a researcher, curator, and contemporary art critic, and for more than 30 years I have curated over 100 solo and group exhibitions in museums, galleries, and cultural centers across Mexico, the United States, Colombia, France, Spain, and China. I was also a contributor to the newspaper El Norte, where I wrote the column Lado B as well as special feature texts.

I met Mari Amman in 2024, when she presented her work for the first time within the ARTE EXPUESTO project where I served as associate curator. I was deeply impressed by the quality and conceptual strength of her work, and since then we have remained in close communication, developing various projects together.

The purpose of this letter is to express how genuinely excited I am to take part in this project, in which the reflections and concerns that the artist and I have been sharing will undoubtedly find meaningful resonance. I will serve as a curatorial guide and support throughout the process, placing particular emphasis on the development of new environments and on their contribution to community engagement and educational impact.

Confident in the positive and powerful impact that Rachel "Mari Amman" Wolf's proposal will have if selected for your remarkable program, I remain available for any additional information and send my kind regards

**MARCO GRANADOS**  
Presidente DEC AC  
Director PARAC



## Letter of Support for Rachel "Mari Amman" Wolfe

To Whom It May Concern,

I am writing in strong support of the artist **Rachel "Mari Amman" Wolfe**, whose work and artistic vision I have had the pleasure of knowing and supporting through Art Farm Iowa for several years.

Art Farm Iowa holds Mari's *30 Seconds of Lake Michigan* work in our permanent collection. This piece reflects the clarity, restraint, and emotional intelligence that characterize Mari's practice, and the work resonates with our visitors.

Mari and I have been in conversations about art and ideas since approximately 2020, and our relationship has grown through ongoing dialogue, shared values, and mutual trust. Over time, it has become clear that Mari is not only a thoughtful artist, but also a deeply committed steward of the work she creates and the context in which it lives.

One of the most meaningful examples of this commitment is the Dale's Bottle Stopper collection. After her assistance for nearly six years of searching for the right conditions – both in terms of conceptual alignment and collection care – it was ultimately Mari who facilitated the placement of the collection with Art Farm Iowa.

Looking ahead, we share a plan to develop products and projects that are **mindful of contemporary concerns**, including sustainability, cultural context, and responsible production. These considerations are not an afterthought in Mari's work; they are integral to the way she approaches both process and outcome.

We also plan to create a future installation based on her *Movimenti* series, furthering deepening Mari's presence at Art Farm Iowa. In this light, the proposed **Vagar project** feels like a natural extension of the work and values I have witnessed firsthand. It is a project I am genuinely excited to support and advocate.

Rachel "Mari Amman" Wolfe brings **care, rigor, and integrity** to everything she does. I am confident that any opportunity she is given will be met with the same thoughtfulness and excellence that have defined our collaborations to date.

Please feel free to reach out if additional information would be helpful.

Kind regards,



Steve Hanson  
Founder, Art Farm Iowa

**UCL BARTLETT FACULTY OF THE BUILT ENVIRONMENT**  
**BARTLETT SCHOOL OF ARCHITECTURE**  
Wates House, 22 Gordon Street  
London WC1H 0QB

**Professor Colin Fournier**  
Emeritus Professor of Architecture and Urbanism

Telephone: +33 (0)7 8890 2625  
e-mail: [colin.fournier@me.com](mailto:colin.fournier@me.com)



**EPFL CDH AIR Programme:**  
**"Enter the Hyper Scientific"**

**Re: Recommendation For Mari Amman & Augustijn Falkenburg**  
**Application for three month residency in the "Open Transdisciplinary" category,**  
**Autumn 2024 / Spring or Summer 2025.**

To whom it may concern,

Dear Sir or Madam,

I am writing to you in support of the applications made to you for the above-referenced residency programme, by two candidates: Mari Amman & Augustijn Falkenburg.

As you will see from the CV and portfolio documents that they have sent you, Mari has a multidisciplinary background in imaging, photography and performance, and Augustijn's experience is with anthropology, history, research, writing and exhibition design. Both candidates are extremely talented, work perfectly as a pair and have most exceptional personalities. I have no hesitation in highly recommending them to you!

I have recently exhibited at the EPFL Pavilions museum, in the "Lighten up" show curated by Sarah Kenderdine. On this occasion, I have had the opportunity to become aware of the unique combination of artistic and scientific research activities undertaken by EPFL and I have every reason to believe that Both Mari and Augustijn would fit perfectly within the culture of EPFL and of your programme in particular.

Please do not hesitate to contact me, should you wish to have any further information as to the prior achievements of both candidates or their character.

Yours faithfully,

A handwritten signature in black ink that reads 'Colin Fournier'.

**Professor Colin Fournier**



Kjerringøy 5. January 2023

#### Reference regarding Mari Amman

Kjerringøy Land Art Biennale is an artist run, international, interdisciplinary and site-specific platform for land art established by Ane Øverås in 2007. The Biennale takes place in Nevelsfjord, Kjerringøy in North Norway, above the polar circle, 67°49' N and 14° 89'. AiR-Kjerringøy is a part of this concept where artists get to work freely and concentrated inspired by the incredible nature in Nevelsfjord and at Kjerringøy. The artists respond to an open call and are selected by a qualified jury assembled by artists.

Mari Amman has been Artist in Residence at AiR-Kjerringøy in the autumn of 2020, for 4 weeks. Amman is a dedicated artists that works in several artistic fields with conviction. She has a particularly good eye for photography in the nature. And she completed an award-winning video at Kjerringøy, Blåtime. I will hope she gets to work with this Phd-project, as Amman is hard working, thorough and organized, agreeable to work with and thoughtful towards others. And most important she has crossover experience and a stayer ability.

Regards

Ane Øverås

Director of  
Kjerringøy Art Base Camp AS  
AiR Kjerringøy  
K-Lab

Ane Øverås is a sculptor and has been running this enterprise since 2007.



Otis College of Art and Design  
9045 Lincoln Boulevard, Los Angeles, California 90045  
Telephone 310 665 6800 Website [www.otis.edu](http://www.otis.edu)

November 1, 2016

RECOMMENDATION LETTER FOR MARI AMMAN

To whom it may concern:

I am writing this general letter in wholehearted support of my former graduate student Mari Amman.

Mari is exceptional. As a student here at Otis she was a valuable member of my graduate seminars on Poststructuralist Theory, the Frankfurt School and many independent studies. I have continued to follow her work with great interest and anticipation. She is smart and resourceful, capable of sustained research.

Of all the Graduate students here, Mari showed the most growth and development in her work. She came in as a photographer interested in coding and decoding of systems. For example, her photographs included intimate, contemporary home life, portraits, landscapes and images of historic and cultural sites including Hiroshima, Kyoto, Tokyo and Matsuyama, with temples, shrines, places of work and education, recreation, and transportation.

She soon moved on to include the viewer's subjective experience in her investigation, which led her to multi-media installations: Instead of a photograph of the sky, there is now blue-tinted atmosphere. Nature is still there in photography, but now it is mediated and hovers on the edge of symbolism and science. I would say that her art as a whole traverses the whole gamut between mediation and immediacy, a problematic kept alive in photographic discourse.

Rather than deal with a simple dichotomy between let's say the metaphysical and the materialist, Mari has chosen a practice that makes that division the very subject of her work.

If you would like a more specific letter, or to discuss Mari's qualities further, please call me at (310) 665-6848.

Sincerely,

A handwritten signature in black ink that reads "Annetta Kapon". The signature is written in a cursive, flowing style.

Annetta Kapon  
Professor and Assistant Chair  
Graduate Fine Arts

December 10, 2019

The Journalism Department  
College of Liberal Arts  
California Polytechnic State University

To Whom It May Concern:

My name is Christopher Sisson; I am an Associate Professor of Art and Design and the Chair of the Department of Art & Art History at *Rockford University*. I am writing this letter on behalf of one of my former students, Mari Amman (formerly Rachel Wolfe), who I first met Mari 12 years ago as an Associate Professor of Graphic Design and Advertising at *The Illinois Institute of Art – Schaumburg*. I got to know Mari over the course of the next few years in my Typography, Storyboarding, Intro / Advanced Advertising Campaigns, and Portfolio classes. From the start, I was struck by Mari's work ethic and impressed by her energy. She immediately proved herself to be both serious about her work and ambitious, not to mention a real talent. I have followed her work since that time, through graduate school, to her move abroad; and have been continually impressed with her growth as a creative professional and artist. I understand that she is applying for the position of Assistant Professor of Public Relations/Strategic Communications with your institution, and I would like to recommend her for this post with all my confidence.

Mari's strong points in my courses included an ability to take on daunting projects and through an in-depth and sophisticated critical thinking process, produce original and effective work to carry them to completion. Her work for me always demonstrated the highest levels of craftsmanship, and her presentation of that work both visually and orally displayed real professionalism in every sense of the word. Beyond being one of the top 3 in every class of mine she was in, she proved herself to be an innovative problem solver, with a genuine love for what she was doing. Her approach and ability to offer strong feedback as a member of a creative team made her valuable to each class she was a part of. Rare is the student whose conceptualisation talents are equal to their execution, and even rarer is a student whose writing is as strong as her aptitude in producing effective visuals in multiple mediums. Mari was such a student. I consider her creative ability to be of an extremely high level, she is a motivated, talented, and dedicated photographer. In addition, I believe that Mari's range of experiences in copywriting, photography, video, web, design, print, installations and events, both domestically and abroad, bring a layered knowledge base that would be valuable to the classroom experience.

In conclusion, let me unequivocally state my strong recommendation for Mari Amman. I feel that Mari's skills, dedication, work ethic, and ambition make her a wonderful candidate for this position and would benefit your department and student body. If you have any questions or need more information, I will be happy to talk to you. Please call me at the listed telephone number or email me at the address listed below.

Sincerely,



**Chris Sisson, MFA**

Chair | Associate Professor  
Department of Art & Art History

**Rockford University**

Clark Arts Center #222  
5050 E. State Street  
Rockford, IL 61108

815.226.4167

[csisson@rockford.edu](mailto:csisson@rockford.edu)