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March 29 - May 1, 2025

AGENCY



Lauren Bradshaw, Curator

Featuring
Heather Baumbach
Brooke Day
Huan LaPlante
Sam Shamard
Jessica Swank
Theo Trotter

About the Curator

Lauren Bradshaw
Wilmington, Delaware

Lauren Bradshaw has a background as an artist and received a BA in studio art from the University of North Georgia in 2019 and an MFA in ceramics from Clemson University in 2021. She is currently in her final semester as a master's student in the Winterthur Program in American Material Culture at the University of Delaware where she focuses on the relationship between eighteenth-century needlework practices and social constructs of femininity. In conjunction with her historical research, her own studio practice has gradually shifted from ceramics to textiles, and her most recent body of work integrates found objects of cultural significance with materials and processes commonly and historically associated with the labor of women. She has recently shown these embroidered works at galleries in New York, Philadelphia, and across the Southeast as well as curated exhibitions in New York and Chicago. After graduation from the Winterthur Program in May, she plans to pursue curatorial work at an art museum.

Website: laurenbradshawart.com
IG: @laurenbradshawart



About *Interstitial Agency*

ATHICA's Spring 2025 exhibition *Interstitial Agency* presents the visceral work of six artists united by the vision of curator Lauren Bradshaw: Heather Baumbach of Huntsville, Alabama; Brooke Day of Johnson City, Tennessee; Huan LaPlante of Asheville, North Carolina; Sam Shamard, of Florence, Texas; Jessica Swank of Greenville, South Carolina; and Theo Trotter of Chicago, Illinois. Working with materials as varied as resin, thread, human hair, deer bones, clay, silicone, and kombucha SCOBY (symbiotic culture of bacteria and yeast), the works in the exhibition inhabit the intersection of materiality and corporeality, utilizing the fragmented, extended, damaged, and repaired body to depict ideas of autonomy and resilience.

"Qualities of mutability and ephemerality describe the tensions felt within interstitial transitions including the liminal spaces between physical bodily states, manipulation of materials, corporeality and consciousness. Maintaining physical agency and cognitive autonomy within these spaces subverts stagnation and allows for adaptation and reconstruction. These artists possess a refined attunement to materials that allows for delicate nuances in surface and subtle relationships in form. In their varied processes, they do not use their materials as a means to create solely images of the body, but rather the materials themselves are a source of corporeality. The works vary in their degree of abstraction but all ultimately allude to organs, skin, bones, hair, or clothing. Cyclical themes of growth and decay or damage and mending are present throughout the work both conceptually and materially. A palette of bruises, blood, scabs, and other abject references break the boundary between the internal and external body.

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— L. Bradshaw, March 2025

About the Artist & Works on Exhibition

Heather Baumbach
Huntsville, Alabama

Heather's work is inspired by her relationship with the physical body. She is devoted to working with her hands, creating works notable for their deft finish and tactile nature. Her visual art has been exhibited at MassMOCA, The Broad Institute of MIT and Harvard, The Wiregrass Museum of Art, The Gadsden Museum of Art, The Georgine Clark Alabama Artists Gallery, The Charles W. and Norma C. Carroll Gallery at Marshall University and Revolve Gallery, Asheville, NC. In addition to art shows in Alabama, she has participated in juried festivals and exhibitions in South Carolina, Tennessee, Georgia, Kentucky, Florida, West Virginia and Missouri. She also holds over 30 years of design and production experience in stage, television, and film, her credits including The Cherry Lane Theatre, The Theater Outlet, The Santa Fe Opera, The Los Angeles Opera, Maine State Music Theatre, Center Theatre Group, Carsey-Warner Productions and Comedy Central. Heather holds a BFA in Costume Design from UNCSA and an MFA in Visual Art from Lesley University. She is currently an adjunct instructor in both art and theater at The University of Alabama Huntsville.

Website: www.heatherbaumbachart.com
IG: @heatherbaumbachart



Heather Baumbach
hide, 2022
53" x 44" x 6"
Hand dyed cotton batting,
thread, steel boning
\$850



Heather Baumbach
bodies, 2021
30" x 23" x 7.5"
Hand dyed cotton batting,
silk thread, cotton thread
NFS

About the Artist & Works on Exhibition

Brooke Day
Johnson City, Tennessee

Brooke Day is an interdisciplinary artist using diverse materials and modalities to create enchanted-replication installations, experimental sculptures, and multimedia fictive-bio arts. As a queer, female-presenting person, Day seeks to shed light on alternative perspectives, advocating for personal autonomy and social evolution. Day earned a Bachelor of Fine Arts from East Tennessee State University and a Master of Fine Arts at Clemson University. Day currently works as an Adjunct Professor and Curatorial Fellow at East Tennessee State University and is a founding member of the artist group Zero Space Collective. Day's sculptures have recently been displayed at Union Gallery in Huntsville, AL, Goodall Gallery in Columbia, SC, and KCKCC in Kansas City, KS.

Website: www.brookeday.art
IG: @brookewday

Also on Exhibit:

Shed, 2021
Archival inkjet print of sculptural installation
of Mvohc in domestic environment.
(SCOBY, human hair, caulk, resin)
18"x 24"
\$300

Invaded, 2022/2025
Embroidery floss on denim with latex-
embellished pine frames and sewing pins
9 pieces in 5"x 5" frames, gridded
\$2000
individual prices on request





Brooke Day
The Mvohc Project: Mvohc Specimen Replication, 2020
 9"x 5.7"x 3.5"
 White glue, human hair, acrylic paint, caulk
 NFS



Brooke Day
Drag: Modicus Mvohciccus Utero, 2021
 ~2.5"x 4.4"x 9"
 Raspberry fed SCOBY,
 human hair, resin
 NFS

Brooke Day
Flutter: Parvus Mvohciccus Corallus Flos, 2021
 ~5.4"x 4.3" x 3.5"
 Turmeric fed SCOBY,
 human hair, caulk, resin
 NFS



About the Artist & Works on Exhibition

Huan LaPlante
Asheville, North Carolina

Huan grew up on the beaches of North Carolina with an appreciation for art passed down from their mother and grandmother. They graduated from UNC Asheville in 2018 with a BFA in painting and an Undergraduate Research Award for their solo thesis exhibition, "Historically Apathetic." After graduating, they attended artist residencies at Penland School of Craft and Chateau d'Orquevaux, expanding into written word. In addition to poetry and watercolor, Huan now experiments with a range of ephemeral materials such as charcoal, repurposed fabrics, and handmade recycled paper. Interested in the human condition and the impermanence of self, their works have notably been shown at the VAE Bienial, the AXA Art Prize in New York, and their MFA thesis show at Clemson University, "REFIGURING: reclamation of self and space."

Website: huanlaplante.com
IG: @huannieo

"For the viewer, decay imagery destabilizes while moments of visual quietude and sensuous pleasure work to mediate complex responses. Visceral imagery reminiscent of Buddhist thangka and kusōzu paintings paired with soft skin-like fibers conflate the internal and external of the body. Working in oversized scale on second-hand fabrics and with distorting reflective material, viewers are confronted with the mutability of the figure and the unfixed nature of being. Meanwhile, the materiality of textile, paper, and artist books invites more intimate engagement."

—Huan LaPlante, 2025





Huan LaPlante
Deathsong (left) and detail (right), 2022
 62" x 34"

Charcoal, wood, plant-dyed and second-hand fabrics,
 fiber paper, thread, pieces of grandfather's shirt
 NFS

Huan LaPlante
Exit. 2021
 Dimensions variable
 Charcoal, second-hand fabric,
 clear film, block print, thread,
 buckwheat hull cushion
 NFS



About the Artist & Works on Exhibition

Sam Shamard
Florence, Texas

Sam Shamard is a mixed Mexican American artist from Austin, Texas. She received her MFA at Clemson University, in Clemson, South Carolina and her BFA in Art Education at the University of Mary Hardin-Baylor. Sam was a 2023 Penland Winter Fellow, and her work has been exhibited widely in galleries and museums across the country. She most recently has exhibited with the George Washington Carver Museum in Austin, Texas and the American Museum of Ceramic Arts in Pomona, California. She is faculty and Art Education Program Coordinator at the University of Mary Hardin-Baylor in Belton, Texas.

Website: samshamard.com
IG: @sam_shamard

"Using animal bones found on my family's Central Texas farm I create delicately slip-cast ceramic objects that hold the integrity of the original form. I draw heavily on the influence of Mexican Catholic iconography and Southwestern decor but with a playful swirl of my own experiences growing up in suburbia in the 90s and 00s. This melding of my mixed Latina-American experience yields a playful exuberance through patterning and color choices, with each object becoming its own memento or talisman to a playful sense of home and history."

—Sam Shamard, 2025





Sam Shamard
A Cage of My Own Ribs, 2022
 54" x 36" x 4"
 Wood panel, wallpaper, ceramic bones
 \$1250



Sam Shamard
Chevelle, 2022
 42" x 24" x 4"
 Wood panel, textured wallpaper,
 glazed ceramic bones, latex paint
 \$1250

About the Artist & Works on Exhibition

Jessica Swank
Greenville, South Carolina

Jessica Swank is an interdisciplinary artist, currently based in Greenville, SC. Her work has been exhibited both nationally and internationally, at galleries such as Millepiani in Rome, Italy, Plexus Projects in Brooklyn, NY, and the Czung Institute for Contemporary Art (CICA) in Gimpo, South Korea. She has been recognized by Musée Magazine's "Woman Crush Wednesday," Fraction Magazine, and Porridge Magazine. Swank is a founding member and Marketing Director of Zero Space Collective, a contemporary artist collective with a network across the Eastern US. Zero Space strives to make space for under-represented artists and serve as an equitable and accessible resource. Since its founding in 2020, Swank has assisted in developing the collective as well as curating and organizing exhibitions and digital promotions for artists.

Swank earned her MFA from Clemson University in Visual Arts and BA from Anderson University. An artist and educator, Swank has taught and led numerous classes, workshops and panel discussions across the Southeast. She has gained funding for her work from a number of local institutions, including the South Carolina Arts Commission. Swank is currently an Assistant Professor of Art and Gallery Coordinator at the South Carolina School of the Arts at Anderson University.

Website: www.jessicaswank.art
IG: @jessicawswank

"This work addresses the relationship between humans and digital technology from a personal perspective. The use of both organic and synthetic materials function as a metaphor for the blurring of boundaries between human, machine, and the natural environment. "

—Jessica Swank, 2025





Jessica Swank
Extremity. 2021
 8.5" x 2" x 4"
 Tree bark, insulation foam,
 acrylic paint, pigmented silicone
 \$350

Jessica Swank
We're Not the Same Any Longer, Are We?, 2023
 Dimensions variable
 Deer bones, pigmented silicone
 \$750

Also on Exhibit:

The Space Between Us Had Grown More
 2023
 Archival Inkjet Print
 18" x 22"
 \$1250



About the Artist & Works on Exhibition

Theo Trotter
Chicago, Illinois

Theo Trotter earned his BA in studio art from Bard College in 2015. Currently, he is based in Chicago, where he is pursuing his MFA in fiber and material studies at the School of the Art Institute of Chicago. His work references the trans body as a palimpsest, through the marks of transformation and trauma that manifest on it. It deals with the idea of transformation as a necessary and transcendent, but simultaneously painful experience by utilizing the tension between beautiful and disgusting visual elements. This conflict between attraction and repulsion also represents injury and healing. He addresses visceral bodily experiences at the point where language begins to fail, dealing with, among other things, physical harm to the body, and the injury of forced femininity. He explores textiles as a second skin on the body which records the history of the wearer. What many of his materials have in common is pliability and fragility that mimics the flesh. Touch is an essential part of his process and remains visible in the work as imprints in the materials. He is always in conversation with the materials, at once injuring or harming them, and allowing their nature to shape the work. Recent work has involved techniques including weaving and bobbin lace making.

Website: theotrotter.com
IG: @theotrotter

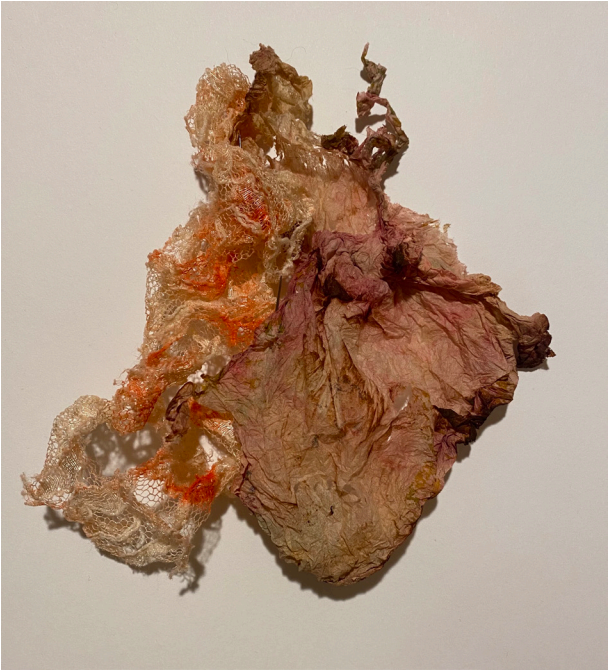
"Through the use of materials associated with medical gender transition, I explore transness, alongside larger themes of transformations as necessary but painful experiences. My work utilizes fiber and textile materials and practices, however, it crosses outside these boundaries into the categories of sculpture or installation. Just as trans bodies do not conform to the fixity of "before and after" transition photos which conceptualize bodies as projects which can be brought to a final conclusion, these objects reject the idea that they should inhabit a fixed state."

—Theo Trotter, 2025





Theo Trotter
Cocoon, 2022
 24"x 18"x 18"
 Liquid latex, lace, gauze bandages,
 found textiles, pins, poly fill
 NFS



Theo Trotter
Eschar, 2020
 3"x 5"
 Paper, lace, pins
 \$300



Theo Trotter
Untitled, 2024
 24"x 36"
 Paper pulp, gauze bandages
 \$500

Schedule of Events

Exhibition Dates: March 29-May 1, 2025

Artist Talk and Opening Reception: Saturday, March 29, 2025, 4:00-6:00 PM

Exhibition Credits

Curator: Lauren Bradshaw

Preparators: Lauren Bradshaw, Lauren Fancher

Lighting: Jon Vogt

Catalog: Lauren Fancher

Student Employees and Interns: Hawkes Corbett, Lucie Corbett, Samantha Young, Flora Trameri

Staff: Lauren Fancher, Director

Support

Interstitial Agency is sponsored in part by The James E. and Betty J. Huffer Foundation and the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. Georgia Council for the Arts also receives support from its partner agency – the National Endowment for the Arts.

ATHICA Board of Directors

Mickey Boyd, Chris Charette, Christina Habibi, Ray Lee, Jon Swindler, Marcella Vlahos, Jon Vogt

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