

Erin Morrison

Artist Bio

I am a visual artist working across cast relief, gilding, and print-adjacent processes. My practice examines the intersections of labor, value, and ornament—how beauty, devotion, and capital intertwine across time. Using humble materials like gypsum, burlap, and traditional animal-skin glue distemper, I transform modest physical structures into surfaces that recall architectural reliefs, historical currency, and devotional objects.

I received my BFA from Memphis College of Art and my MFA from the University of California, Los Angeles (UCLA) in 2014. My work has been exhibited internationally with solo and group presentations in Los Angeles, New York, and Hong Kong, and featured in publications including *The Los Angeles Times*, *Hyperallergic*, *New American Paintings*, and *The Hong Kong Economic Journal*. I recently completed an artist residency at Officina Stamperia del Notaio in Tusa, Sicily, which deeply enriched my engagement with antique printmaking and relief methods.

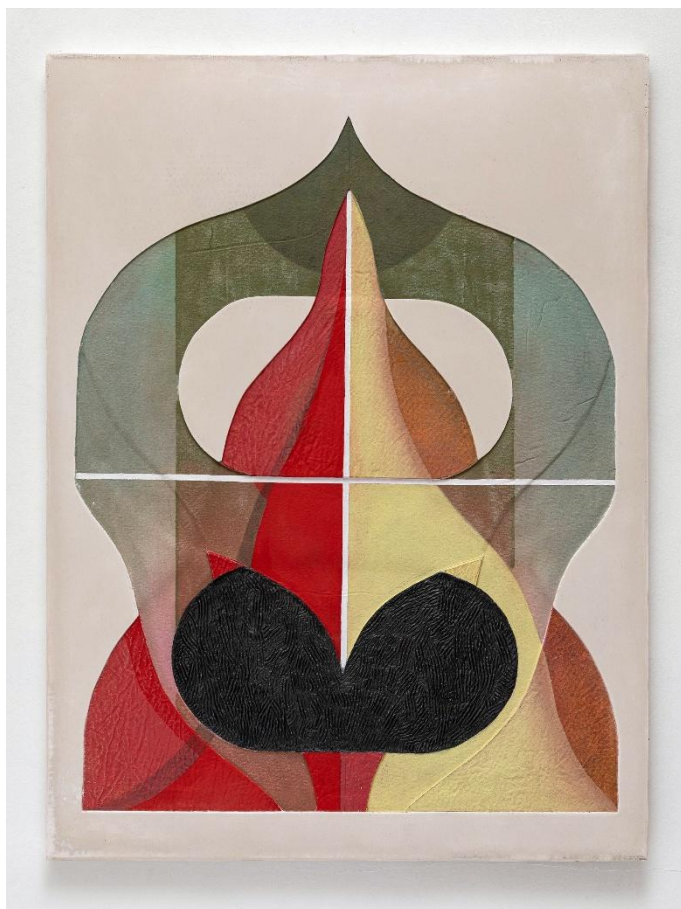
Having lived and exhibited away for over a decade—including extended periods in Los Angeles, Hong Kong, and Colorado—returning to Northwest Arkansas has grounded my perspective. My current practice meditates on preservation, motherhood, and the quiet politics embedded in slow, handcrafted work. By contrasting delicate leafing and refined distemper painting with raw, industrial plaster and burlap, I explore the space between luxury and mass production, authentic ritual and artificial value. Ultimately, I view my work as an act of living memory—holding space for the labor, time, and ancestral visual traditions that inform how we navigate the present.

Artist Statement

My recent cast-relief works examine the tension between what is in and outside of our control—a dynamic I think of as the difference between a deliberate pleat and an unexpected wrinkle. Grounded in age-old casting and printmaking techniques, my process begins by laying stencil compositions over a structural burlap base. I then pour gypsum and paint the relief surfaces using distemper—a fast-drying, animal skin-based pigment that demands deftness and immediacy.

The resulting works operate through a visual “call-and-response,” where motifs, silhouettes, and architectural forms echo across individual panels. Pulling from the Etruscan concept of the *saeculum*—the expanse of time lived within human memory—these pieces meditate on endurance, motherhood, and bodily autonomy.

In an era defined by rapid consumption and continuous renovation, these reliefs honor slow, physical labor. They stand as tactile monuments to time.



Soft Palate, 40.25 x 54 x 1.25 inches, Distemper and graphite on canvas embedded in polymer-gypsum, \$12,000.