

TARA BOGART

707-338-6174

tbogart@mica.edu

www.tmbogart.com

EDUCATION

MFA 2017 Maryland Institute College of Art, Baltimore, MD

BFA 2015 San Francisco Art Institute, San Francisco, CA

SELECTED AWARDS

2016-2017 The Mildred Caplan Perl '39 Scholarship, Maryland Institute College of Art, Baltimore, MD

2016-2017 MICA Graduate Grant, Maryland Institute College of Art, Baltimore, MD

2012-2015 Dean's List Grant, San Francisco Art Institute, San Francisco, CA

2014-2015 Honors Studio recipient, San Francisco Art Institute, San Francisco, CA

2013-2014 Wall Space recipient, San Francisco Art Institute, San Francisco, CA

SELECTED GROUP EXHIBITIONS

2016 Round & Round, Richard and Sheila Riggs and Leidy Galleries, Baltimore, MD

2016 1st Year Juried Graduate Show, Richard and Sheila Riggs and Leidy Galleries, Baltimore, MD

2016 A form-er-shape | shape-re-form, Station 301, Maryland College of Art, Baltimore, MD

2015 di:rt/dr(eam)=ri.nehart, Decker Gallery, Baltimore, MD

2015 Bathtub Stories, The Berkeley House, Berkeley, CA

2015 Wave Good Bye, The Decline Gallery, San Francisco, CA

2014 The Material of Tableau, Diego Rivera Gallery, San Francisco, CA

2014 The Seeing Thing, Will Brown Gallery, San Francisco, CA

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Artist Biography

Tara Bogart was born in Jamestown, Rhode Island in 1989. She received her BFA in Painting from San Francisco Art Institute, and an MFA from the Rinehart School of Sculpture at the Maryland Institute College of Art. She was the 2016 recipient of the Mildred Caplan Perl '39 Scholarship and has shown work in both San Francisco and Baltimore.

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Tara Bogart Artist Statement

When I was a child my parents filmed everything with our large, shoulder mounted, portable camera creating a physical recorder that I could later return to; an unquestionable capturing of the details of moments and time. Now I cannot separate what I remembered from my lived experiences growing up, and what I watched on those tapes that my parents had obsessively made. Although what I had watched was once reality, my memory of it was not.

Memory is an untrustworthy tool. Our brains, unknowing to us, are constantly working to sort through the information of our lives, deciding what is most important to keep, and what to throw away. In this way memory is not a correct record of events, but rather a fluid, ever changing recollection that is influenced by our present external life, social constructs, and our own physical ability to recall.

My work attempts to portray the deceiving aspects of memory. By creating domestic spaces that play off of social, and culturally accepted notions of nostalgia my sculptures and installations act as dioramas of memory construction. By considering the ways in which memories are shaped by personal experiences, viewed media (such as film and television), and the common ideas of domestic space, my work creates a recognizable yet alien environment. These environments are meant to mirror the way we might remember spaces, and moments within our own lives, not fully tangible, yet fully real in the mind's eye.

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If awarded the Woodstock Byrdcliffe Residency I would use the time to continue my work with mold making, and casting; specifically of domestic relics. I want to begin to focus on a body of work that is set in an outdoor, rural setting. This work would consist of large scale casts of household appliances in cement, and plaster. The end goal being a rural installation that would mimic the interior of a whole kitchen.

My goal is to construct an environment in a fashion that is similar to the ways in which the brain reconstructs memory. This would be a continuation of my current work, which deals with depicting the distortion of memory through the archetypes of American homes. The Rural setting of the installation will exacerbate the deformation of these memories. I am interested in the ways in which domestic space can be experienced. I want to focus on making an environment that is both familiar, and extremely dissociative to its original function in our human experience.