





The Dore Collective is a online photography + visual art publication created by Kahiah Polidore in February 2018. Dore aims to provide more exposure for visual artists across the United States, and in the future internationally. The collective showcases two month group and solo exhibitions, and offers free call for entries.

We believe that it's all about who you know as an artist, so we are making it a point to get to know everyone! From emerging artists, established professionals, gallery owners, lifestyle photographers, travel photographers, photography schools, visual and performing art centers and more we can build a network so vast, every artist will have the tools and opportunities to excel in their craft, with a little free help and experience from Dore along the way!



## One of My Homes

My recent work focuses on representations of familial memories and the ways that personal imagery can be integrated into shared experiences across two mediums - ceramics and paintings. My pottery is influenced by objects in my childhood home that encompass my youth: our dinnerware was a set of homemade pottery, and three specific vessels: two large crocks - for towels and dog food, and a ceramic dog food bowl. These "symbols" are my initial inspiration for my work and are further supported by the surface imagery I place upon them. This work evolved from a series of drawings and collages to connect various moments in my life simultaneously. Although the images are specific to my life, their details are left purposefully ambiguous, serving the purpose of representing memory's lack of clarity, and allowing others to identify with the subjects displayed. My pottery is influenced by a global ceramic history; connecting further with the idea of blended experience and universal themes of family, childhood, and memory. The ceramic objects I create represent identity through memory and physical representation.

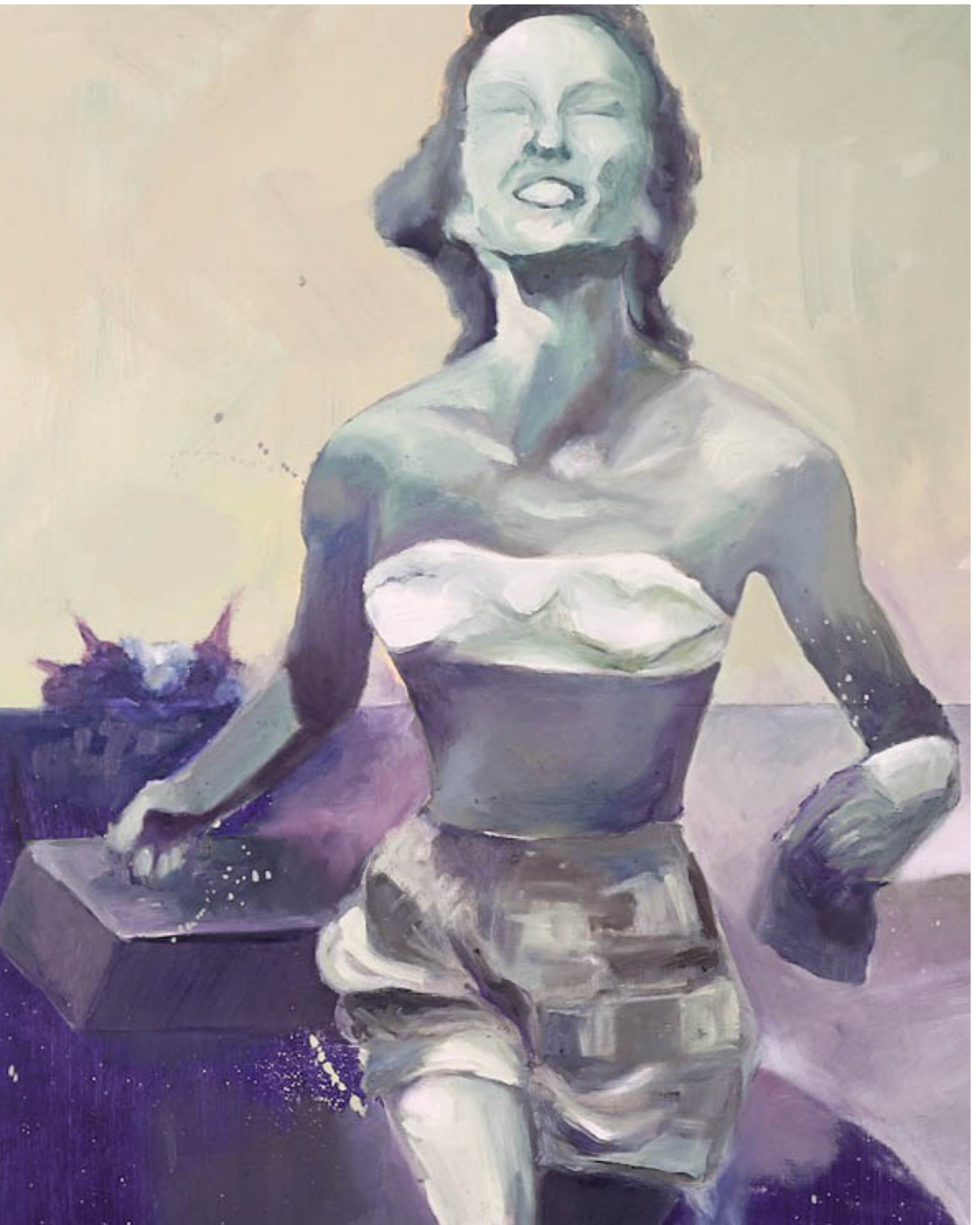
These themes continue in my paintings as they move toward an integration of ubiquitous objects, motifs, and representations of personal photographs. The qualities of limited detail or partially obscured images represent the specific memories and their accuracy, as well as their connection to iconic objects from my past. My work asks viewers to identify with these images and allow them to find connections to their own lives. My work compels viewers to reflect introspectively while offering a presentation of personal events.



4889, Stoneware, 10 x 12" , (2020)













I was adopted from China when I was eleven months old. I grew up in Ellicott City, Maryland, spending my days riding horses, and making art. I attended Michigan State University, initially as an international relations major, but a study abroad made me realize a change was necessary. My environmental policy professor told me that what you do in your free time is what you should be doing all the time. I majored in Art Education, and after taking my first wheel throwing class, decided to add on a BFA in ceramics with a secondary concentration in painting. Looking forward, I will have a year of student teaching before grad school, and I am caught between ceramics and painting, so I may be looking for an interdisciplinary MFA program.

May McCalmon









Water, Oil on Canvas, 36 x 48", (2019)





6131, oil on Canvas, 30 x 40", (2020)







Ranch, Stoneware, 9 x 7.5 ", (2019)



Installation View

















## A Conversation with May McCalmon

KP: What was your process for starting this project?

MM: While making this work, I had my senior show in the back of my mind, but I was focused on staying true to the subject matter that interests me. Memory and my person history has always been a large influence in my work. Family photos I've collected were the starting point that began to inform my work.

KP: With your paintings, was there any or what painting do you feel was the most challenging to create?

MM: My painting "Phyllis" is based on a photograph of my grandmother, so I felt a lot of pressure to capture her energy in that painting as well as to represent her features accurately. In other paintings that have more blocks of color I found some challenges because I was painting in a newer style by incorporating those flatter aspects.

KP: If you had an artist talk, what would you share with us that viewers may not know that you would want us to take away with us?

MM: My mom passed away when I was sixteen and that had an influence on my fixation with memory and representing images of lost times. It is important for me, as an artist, to be able to connect my experiences with those of others. I would be concerned about the art world and society in general if I thought that viewers could not relate or empathize in some way to my experience. In a time when we can so easily access the lives of others, it is important to focus on the ways we can relate with people from different backgrounds, rather than finding differences.

KP: With the installation views, is there a methodology on how the ceramic pieces are laid out in terms of the paintings they are next to?

MM: Yes, I had specific placements for the ceramic pieces and paintings based on content. There are recurring images in paintings and ceramics, particularly my childhood home is depicted in several variations. My show was also set up semi-geographically. As you progressed through my physical show, the work went from my childhood in my home in Maryland, to the impact of my family in Michigan whom I am very close with, back to home to emphasize my roots there, and finally ending on paintings and ceramics set in California, where my next steps will be. My father moved to California for the winters when I was in college, and I have a job there this summer.



Home, Stoneware, 12 x 8", (2020)

KP: If you were to give an artist talk about the work, what would be the key thing you would want us to take away from it that we may not automatically see?

MM: My goal is for viewers to take away a feeling of nostalgia of their own lives. I realize that many people may not have had a positive childhood experience, but I also hope to address how those memories may be bittersweet. If someone decided to call their mom after seeing my show, I would find that an extremely endearing response to my work. Connections to loved ones are so important when life gets away from us.

KP: What would viewers gain from seeing this work in an installation as opposed to online?

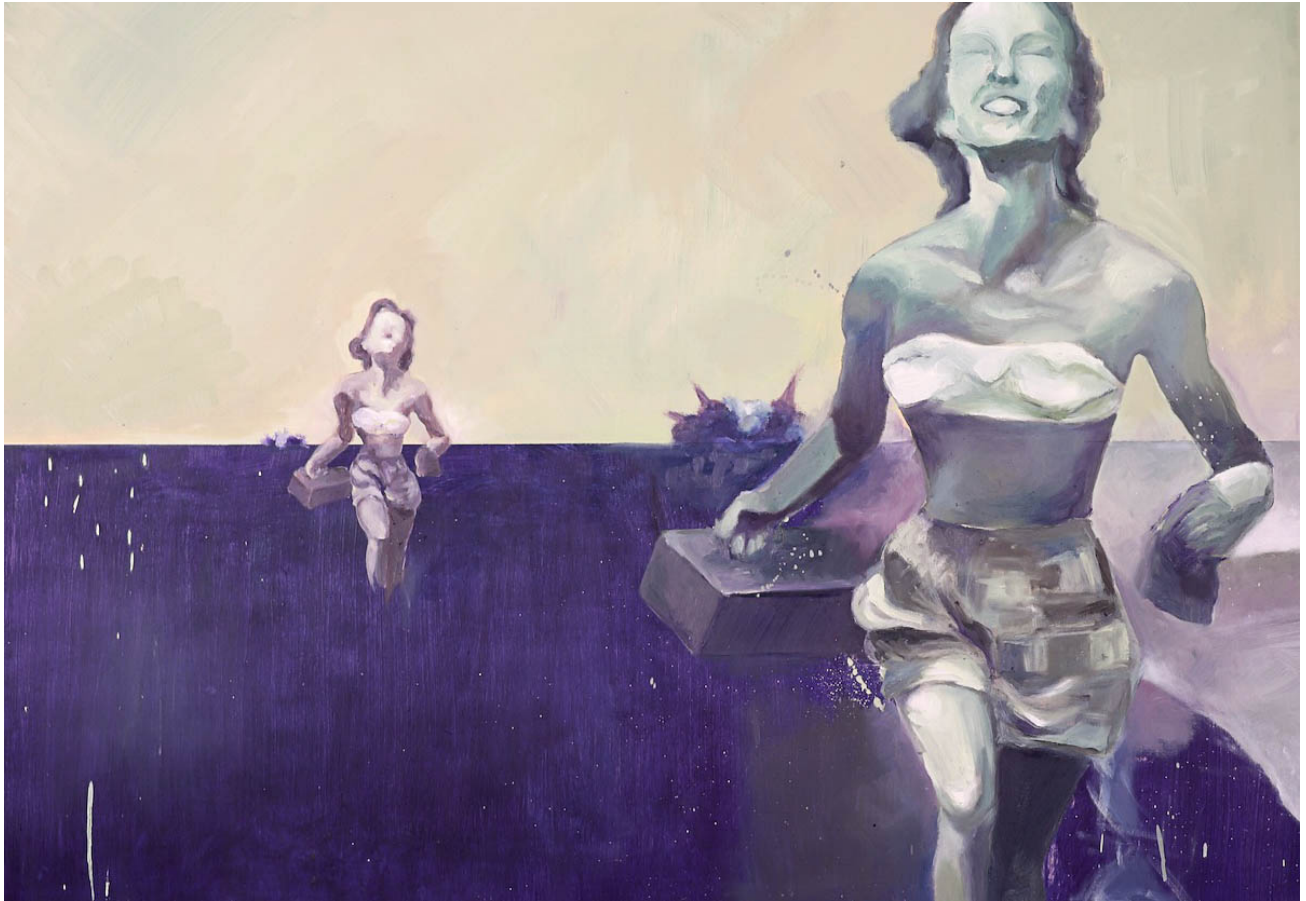
MM: Experiencing the ceramic works in person allow the viewer to appreciate the intricacy of the line work, and get a better sense of the surface texture. Walking within the ceramics and seeing an image on a ceramic vessel reflected in a painting that is installed in line with the ceramic work is hard to capture in documentation images. It has been a great disappointment that people could not see this show in person.

KP: I always enjoy work that I feel I can connect to based on the power of memory, I think you did a great job of making a personal experience ambiguous for viewers to have 2 perspectives. I can gain from looking at your perspective and ponder on what this was for you, the influence it had, but I can also delve into myself and think of my childhood memories!

MM: Thank you!!

KP: Does this work feel resolved or will it be an ongoing project?

MM: This body of work as it was shown feels resolved, but my work will continue on this subject. I have more images from my life to work from, and I still feel that this defines my work.



Phyllis, oil on Panel, 26 x 36", (2020)



Installation View







Landcruiser, oil on Canvas, 24 x 30", (2020)



Connect & Stay updated with May!

May McCalmon

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Facebook - @mccalmonart

Stay updated with Dore!

Website - [www.thedorecollective.com](http://www.thedorecollective.com)  
Instagram - @dore.collective  
Facebook - @thedorecollective



Congratulations May on all your accomplishments and achievements during your academic career!

Wishing you tons of success in all your endeavors! Can't wait to see your work in the future in person!

- Kahiah

