



In Search of Meaning: Memory Becomes Us

Patricia Moss-Vreeland

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An exhibition illuminating the role memory plays in relation to who we are. Patricia Moss-Vreeland's drawings, paintings, prints, artist books, poetry and videos are metaphoric responses and reside in concert with the interlacing of science texts, connecting the personal to the universal. In a series of conversations Moss-Vreeland has with Dr. Dasa Zeithamova, they explore the function of the human brain to find meaning, the parallel universes of art and science, their different ways of knowing and self-expression, and the importance of stepping out of our silos and forming relationships. Moss-Vreeland integrates her ongoing inquiry about the social impact of memory in new works, adding another layer of meaning, along with new sensory components.

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Esther Klein Gallery (EKG)

3600 Market Street
Philadelphia, PA 19104

Free to the public
Wheelchair access

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*Art is the meeting place -
science is the partnership*



Installation view, Esther Klein Gallery
Photo: Jaime Alvarez

In Search of Meaning: Memory Becomes Us illuminates the role that memory plays in relation to who we are. I addressed the gallery like it is an artery, a branch - and a part of the larger body we inhabit - that spans both inward and outward physically and metaphorically - relating memory to each of us and to the spaces we dwell. Throughout this exhibition, artworks and projections are grouped by theme, rather than chronologically, to reveal the organic nature of memory. Since 1998, I have been informed by research in neuroscience. These experiences form a foundation on which I work across multiple media, with ideas about art, science, creativity, story, mystery, and memory.

My drawings, paintings, prints, artist books, poetry and videos reflect on the relationship between memory and place, emotion, our senses, creativity, and pattern making. I use a range of images and my poetry to arrive at metaphoric compositions that have meaning on many layers; some are inspired by interior networks and patterns of neurological activity, landscapes where our human interactions are visible, compositions about gender and identity, still lives as distillations of place, time and memory. For this exhibition, they reside in concert with the interlacing of science texts, connecting the personal to the universal, and as a parallel universe, through conversations I had with Dr. Dasa Zeithamova, University of Oregon, as we discussed the function of the human brain to look for meaning, the different ways of knowing and self-expression, and the importance of stepping out of our silos and forming relationships.

New to this installation, I've translated some of my poems into videos and letterpress, as I explore the sensory and metaphoric connections, both written and spoken, and how memory functions. I use a train and station metaphorically interpreted as a video projection. In the screening room, I wove together three of my poem videos, with interviews of people about memory, in a series I have been working on for years. I think about how we hold content together, while maintaining a line open for interpretation and connection, echoing the process of construction and reconstruction that is at the heart of memory.

I have an ongoing inquiry about the social impact of memory, how we position ourselves, from human to object, and from nature to the man made. What connections can be made in how we feel and want to remember a place that represents home, work, habitats, and community? How do our individual and shared memories shape our identity? I celebrate that we are multi-sensory throughout the installation; and include a new sensory component designed with the Monell Chemical Senses Center.

Memory is a universal human process, but is also deeply subjective and personal. This is exciting for me because it means that when we examine memory, there's the potential to understand our own individual experience more fully, to see who we are - and at the same time find points of connections with others.

Each element in my show represents a network of ideas and metaphoric pathways about memory - for making another pattern of thought and experience, where memory is triggered, remade and made again.

Many thanks to the curator, Angela McQuillan.

-Patricia Moss-Vreeland

*We do not verbatim remember what we see or hear.
We remember the meaning, shaped by our existing
knowledge and our goals.*



In Search of Meaning:
Memory Becomes Us
Installation view,
Esther Klein Gallery 2019
Photo: Jaime Alvarez



Just like people make connections when they do things together, neurons that are active together start growing connections. That is the basis of all learning and memory.

Patricia Moss-Vreeland and Dr. Dasa Zeithamova in conversation

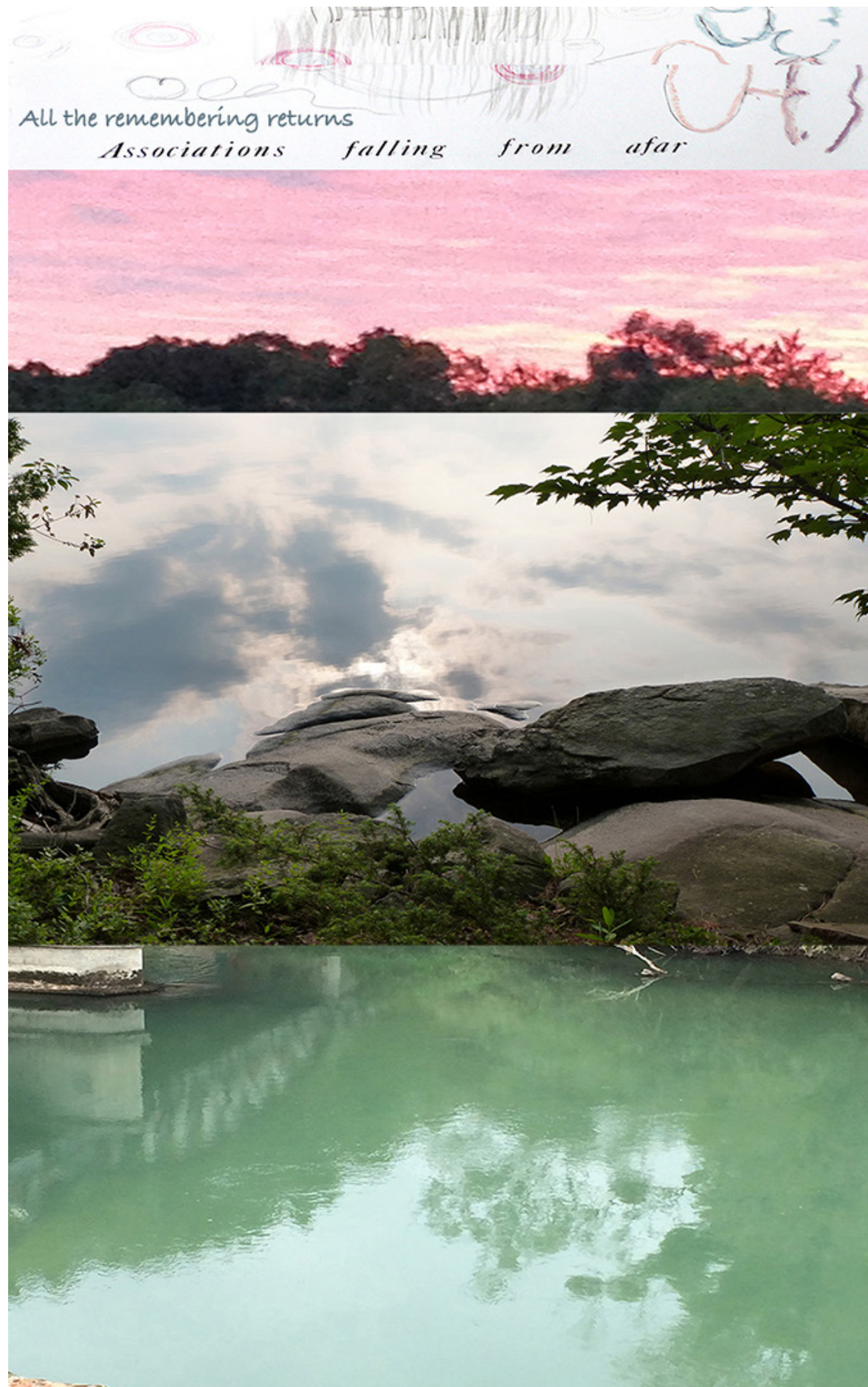
In 2017, I reached out to Dr. Dasa Zeithamova, professor of cognitive neuroscience from the University of Oregon, curious about her research on the intersection of memory and learning, one of my interests. I was thrilled when she invited me to visit her in her lab. For over a year, we exchanged ideas and information. She started to share my work on her campus, looking for ways to share our interests with others across disciplines. Stepping outside our individual silos where we live and work - crossing over and participating in a conversation over a long period of time, grew in importance to me. I looked forward to our times talking, and decided to make it a part of my exhibition, forming relationships with people and to content, was part of my history and memory. We took our conversation, my artwork and poetry and her research, side by side, explaining our positions between art and science. The following dialogue, distributed around the gallery in text blocks and on a plasma screen, is a reconstruction of parts of this exchange and how together we form A Parallel Universe.

Memory is a Connection

Dasa: How do we remember events from our lives? The individual event elements, the who, what, and where, are represented at different places across the brain. When we form a memory, the disparate elements become connected through the hippocampus. Next time, when you pass the gallery, it may wake up a memory in the hippocampus. The hippocampus will then reactivate other connected elements across the brain. You experience it as remembering.

Because many elements--people, places or things--overlap across experiences, you are often reminded of a prior memory while forming a new one. That way, events and elements that happened at different times become connected in your mind. Connecting memories may not be ideal for eyewitness testimony, but it is the key for building knowledge, inferring new information, and forming narratives of our lives.

Neuronal Information
archival pigment print



All The Remembering
archival pigment print

Memory and our Senses

Patricia: Twenty years ago, while researching memory, I thought of Marcel Proust, the French novelist. He wrote about the Madeleine, a small teacake he remembered from his childhood that became his literary creation connecting taste and smell to recollection. He placed this cookie in our collective consciousness, and he developed themes of involuntary memory for the first time in literature - that successive takes on sensations awaken unconscious memory.

I think our culture imposes an order on experience that is really limiting, that stops us from exploring the ways in which our ideas and perceptions and sensations in the past and present are all woven together. My visual compositions reflect on the passing of signals in our brain's neuronal pathways, which I see as a sensory observatory - interpretative and suggestive.

Dasa: Memory and perception are intertwined. We remember the sights, sounds, touches, tastes and smells we experienced. And unique sensory cues can often remind us of past events. The smell of a particular dish or a flower can be one of the most potent retrieval cues, bringing memories thought to be long forgotten. This is because memory regions and olfactory (smell) regions are located close together, one of the older centers in the brain.

Although memory and perception are closely connected, you remember the meaning of what you see, hear or smell rather than making an exact copy of your experience in memory. And because the meaning depends on a combination of your prior knowledge, your experiences and your memories, it is unique to you. Thus, you remember what you see but what you see depends on your memory.

Look around the gallery for more examples of this relationship.

What will you remember from today? Will others in the gallery remember it?



WeWomen
drawing print on silk

Memory and Identity

Patricia: I grew up questioning ones place in making memory. Not finding women written into history, affected me emotionally. I have grown to engage multiple viewpoints, focusing on inclusivity, imagination and transformation. I knew women had been present and active in many services and places but anonymously, and I explore this in a series of works where women are the water carriers, the seamstresses, the workers, all lining up to serve, to protest, to organize, seen here in my poem, WeWomen that I turned into an artist book, a video, and individual drawings.

Dasa: Emotional events seem cemented in memory. But emotion does not just make stronger memories, it makes different memories. Central and emotionally charged elements are remembered vividly, but peripheral details become even fuzzier than usually. One reason is that the attention is guided to a threat, leaving little room for anything else. Another reason is that emotional memories are stored in amygdala that helps us remember feelings rather than hippocampus that helps us connect.

You never see the world as it really is. The knowledge you have, the concepts you formed, guide your attention to what you think is important and let you ignore what you think is not.



The Ordinariness of Each Day Became Heroic
pencil, lino-cut and collage

Memory and Emotion

Patricia: We designed the Memorial Room, Holocaust Museum Houston to be a contemplative space, to move people through the emotions, experiences, and the history of disruption and loss, to move towards hope. It illuminated the importance of individual and collective memory on a society. As I listened to memories from survivors and wondered, why did individuals remember and respond to the past and to life so differently? Each survivor contained a mountain of grief - some were able to move on, and others failed to make the climb. The mystery of memory and the residual emotions left a powerful imprint, altering earlier ideas and artwork in my studio with questions about memory and emotion. This interlacing of art, memory and emotion encouraged me to pursue different directions in my work, with corresponding bodies of work, seen in this exhibition.

Dasa: Memories that share elements connect in our mind. But emotional memories are less willing to connect with other memories. That perhaps helped the survivors to prevent the gruesome memories from the past to emotionally contaminate all future experiences. In the laboratory, memories that contained angry faces were not likely linked with related neutral memories - unless participants were required to consider both memories at the same time. Perhaps some survivors are unable to experience the here and now, to live in the current moment, without the past memories resurfacing. The emotion then colors every new experience, making it impossible to move on and find new joys.



Fading Farm
oil, graphite on canvas



Decay and Regeneration
digital pigment print

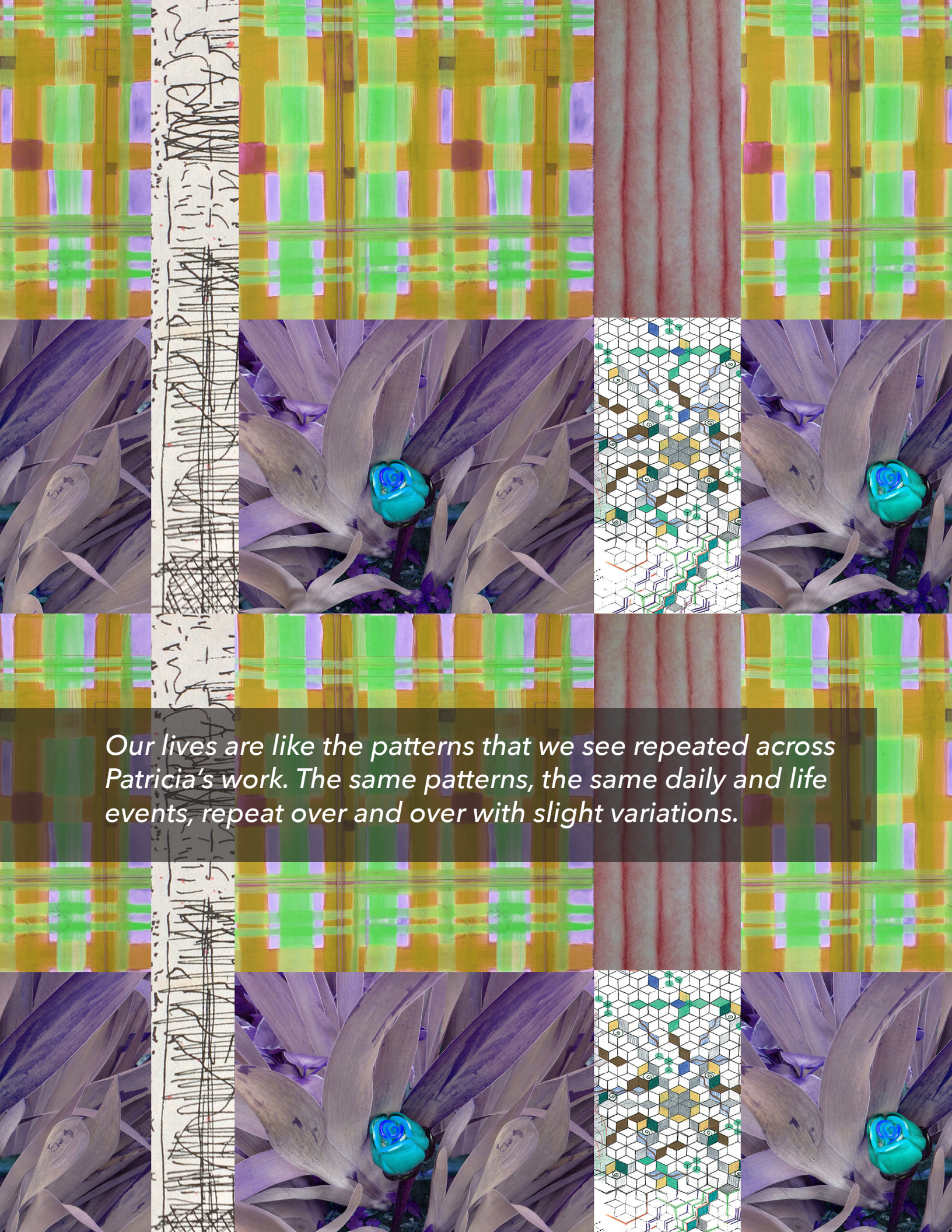
Memory and Place

Patricia: I created an interactive station called Memory and the Land for Memory- Connections Matter, EKG, in 1999, that contained a painting of the sun looming over a landscape with water. It turned out to have tremendous psychological connection for viewers to concepts of place and memory, where people left many responses. Land-place-nature- seems to hold so many of our memories. In evolving work, I think about memory as it relates to the environment and our individual place within this. Do we take actions or not. My intent is to bring attention to this through the universal lens of memory.

Everything in nature is in flux, of constant growth, decay and re-generation. Fascinated by some unique examples, a decayed tree stump with new growth and a tree forming an arch, I began drawing. These remnants of what was once whole reflect upon nature's process of how things break down over time, and what manages to stay alive and take new form. I find this parallel to the processes embedded in the making of memory. I contrast these natural remnants with human's impact on place through images of petrochemical and nuclear energy that have dangerous toxic effects to air, water and climate that are often hidden away from our sight. Drawing a contrast to monuments of nature to the man-made monuments of energy consumption impacts where we live. I explore ideas about our impact, the remnants of which, shape what we remember.

Dasa: Place, or spatial context, plays a key role in organizing memories. Coming back to a familiar place after a long delay often brings back memories we thought were forgotten. Events that happen in the same place often get connected in memory, even if they happen years apart. Moving from one place to another, we often wrap up one memory and begin another one, even if only minutes separate them. Organizing memories by place is useful because different information is relevant, depending on where you are: at home, at work, in a store, in another city.

A unique position of place in memory is embodied in so called "method of loci" - "loci" being latin for "places". It is possible to memorize long lists of words, cards or numbers by imagining how they are placed through a familiar route, such as various places as you walk through your house.



Our lives are like the patterns that we see repeated across Patricia's work. The same patterns, the same daily and life events, repeat over and over with slight variations.

Memory, Patterns and Repetition

Patricia: I thought about the power of observation and pattern making, and eventually found out how relevant pattern making is to the making of memories. Patterns of any kind, in art and in our brain, have many variables. They form a structural underpinning to whatever is laid on top. One thing that fascinates me about pattern is the seemingly infinite variables I can invent, by only changing one color or one shape, the pattern evolves and changes. I like the repetition that pattern describes, along with its compatible variability. I find this a wonderful metaphor for the making of memory.

Dasa: Did you notice that several ideas are repeated around the gallery? Revisiting the same concepts allows us to retrieve what we already know from memory and update it with new information, creating a stronger and more refined memory in the process. Our lives are like the patterns that we see repeated across Patricia's work. The same patterns, the same daily and life events, repeat over and over with slight variations. Memory connects those events to help us extract common patterns, completing partial patterns based on prior experience. Memory also helps us to keep similar things separate, emphasizing what is unique for each experience. Remarkably, hippocampus is responsible for both pattern completion and pattern separation.



Brain cares about variations

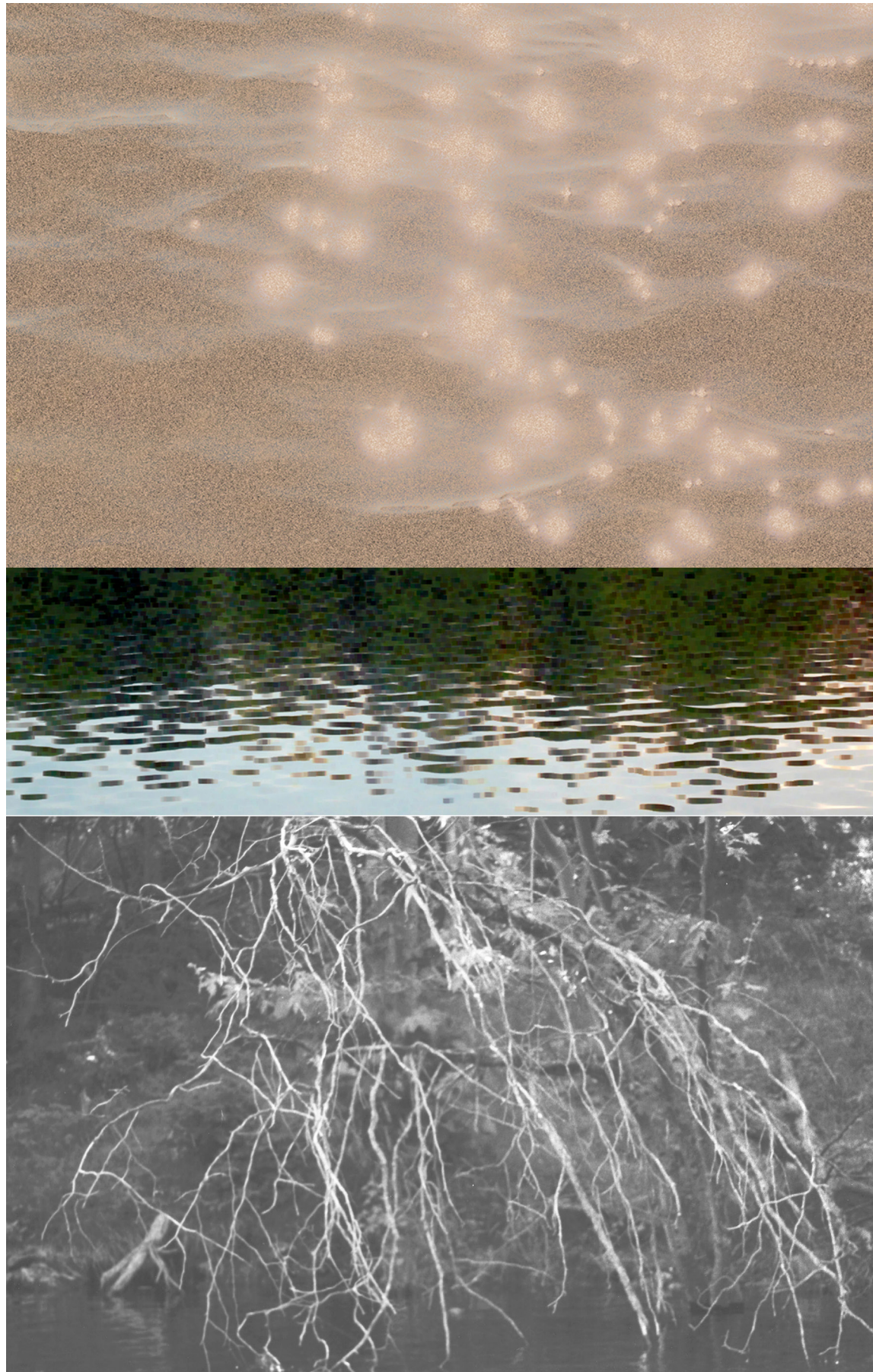
Patricia: I discovered the rearranging of ideas, finding variation within a sequence, placing them in new relationships to each other, is what the creativity of memory is all about. I think our culture imposes an order on experience that is really limiting, that stops us from exploring the ways in which our ideas and perceptions and sensations in the past and present are all woven together.

Dasa: When the same event repeats unchanged, it elicits smaller and smaller response in the brain. But when events vary slightly across repetitions, the brain keeps paying attention, figuring out what is common and what is unique across repetitions. This works even if nothing changes in the external world but instead you learn something new in between repetitions. The same events are now seen in a new light eliciting once again strong brain responses.

Memory is Creative

Dasa: “We never actually see things how they are, only on the background of what we already know, and who we think we are.” This sentence is an example of the creative nature of memory. Patricia thought that is what I said. But I only said the first two parts, which evoked a thought in Patricia. My words then connected with Patricia’s idea to form a new memory. All of us create such memories that combine real elements of events with the knowledge, thoughts and feelings that were evoked at the time. And any time we remember something, we update the memory a little bit, too. That’s why the fish always gets bigger and bigger with every re-telling of the story.

Patricia: I find metaphor is related to creativity. The branching, the entangled networks, the interlocking pathways of our own making – portray a creative energy at play. I find art can take us beyond ourselves, and then within to a forgotten past, place, thoughts, and feelings not remembered or connected to—from there, a new pathway emerges.



A Parallel Universe
archival pigment print

A Parallel Universe

Patricia: While learning about neuroscience for Memory-Connections Matter twenty years ago, I pictured a “Parallel Universe”, what I felt about the relationship between art and science, and between the internal landscape of our mind and external landscapes in which we perceive and navigate. I ended up naming some of my prints and an exhibition with this title. Through my conversations with Dasa, it illuminated the value of process over time, inherent in both art and science, I began to see similar patterns show themselves in our different disciplines. I learned more about science as a language, with some of its applications, often appearing in contrast with my poetry. We experienced how one thread of our exchange began new inquiry, knowledge, and memory. How we built the ways in which we worked together for my exhibition was organic, both of us comfortable with the unknown - essential components that we each inhabit in our practices. I am appreciative for Dasa’s creativity and interest in our conversations, as we both decided to trust the process. I have a new friend and colleague to share ideas, curiosities and creativity, in the unraveling of memory, learning, and meaning, and look forward to future iterations.

Dasa: I am fascinated by the connections that Patricia helped me see. Between art and science. Between her work and mine. We both are fascinated by memory and neuroscience, even though coming from very different perspectives. Although Patricia can create a beautiful piece of visual art while I cannot, I study creative aspects of memory and do scientific research, which is creative in nature. Mistakes and failures are inevitable, but eventually inspire new ideas in both science and art. Last but not least, we both like to share the fruit of our work with others and are interested in perspectives of other people to enrich ours. When we talk, Patricia often wraps up a thought with “you know what I mean.” Sometimes I do, sometimes I do not. We really live in parallel universes. But I keep listening. And I am grateful for the opportunity to reach a new audience through those conversations and becoming a part of Patricia’s work and life.



Convergence
archival pigment print

Experience, Repeat, Recall: Memory as an Artform

In Search of Meaning: Memory Becomes Us is an evocative multilayered exhibit of humanity and a homecoming for Patricia Moss-Vreeland as she returns to the Esther Klein Gallery twenty-years past her original debut displaying her researched-based artwork at the Science Center of Philadelphia– A return so appropriate for Moss-Vreeland since pattern and repetition are at the center of her visual practice, as are the elements at the core of our cognizant recognition as humans in time and space.

Multidisciplinary in her approach Moss-Vreeland thematically ties bookmaking, prints, painting, drawing, olfactory installations, poetry, and film to her passion for the inter-workings of the brain. Partnering with scientific experts in the field, she explores how we remember and make meaning of personal and communal experiences through pathways of creativity.

A TEDx speaker, published author, and multidisciplinary artist, Moss-Vreeland has held a research-based visual practice for over two-decades focusing on memory. Her works are found in a number of prestigious collections including the Philadelphia Museum of Art, the Art Institute of Chicago, Norton Museum of Art, and the Holocaust Museum Houston.

Upon entering the exhibition, the viewer is first greeted with the ghostly encounter of Amtrak's 30th Street Station in ***Arrival and Departure***. As if a dream, flashes and bits, recall the experience of lived daily commuter culture. We are invited to recall the mundane, seemingly insignificant and hurried moments of the day. To quietly stop the rush, recall, and be in the moment of a memory.

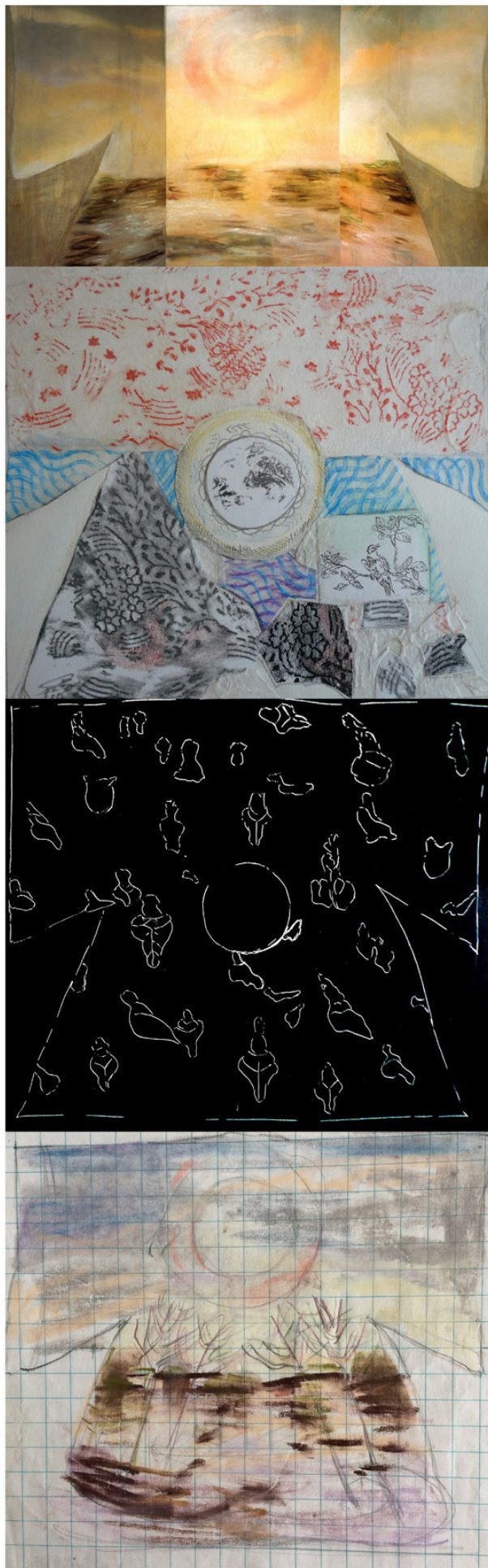
Arching a deeper entrance into the exhibit space as if the Gate of Ishtar, ***Rhapsody*** an installation is to the center and *In Search of Meaning* is on the right. ***Rhapsody*** consists of a photographic mural, wallpaper design, and photo collage overlaid with poetry. In the small black and white photo, her eldest son as an infant, stands alongside her husband's grandmother seated in a chair. This cropped photograph is laden with symbolism for the passing of time and memory. The elderly woman is nearly cropped out of the picture frame, fading out and



looking into the distance. In contrast, the cute and pudgy boy is full of life, wonder, and his mischief is captured gazing out into his bright future. Moss-Vreeland's familial ties are peppered throughout the exhibit.

The artist refers to the parallel universe often and many times her picture-planes manifest a sense of a multiverse. As in the photo mural of the transverse birds, Moss-Vreeland describes them as representative of herself and her science research partner, Dr. Dasa Zeithamova–“the birds face each other, on the same plane, in corresponding universes,” she states. This idea of alternative but comparable worlds is intensified by her collage pieces that lend to disparate layering. Such as ***In Search of Meaning*** the large work aside the didactic exhibit panel that juxtaposes a brain scan with a drawing of a figure who is rendering geometric shapes and patterns evoking references to innovation in both science and art.

Other works are layered in a style that evokes archeological stratigraphy, with each “strata” laden with its own unique narrative to be unearthed. ***A Parallel Universe; Memory, Emerging Patterns; My Dream; and Reconstructing Memory***, are all examples of this approach. Texture, variety,



Memory and Place
mixed media on silk



and elements from nature run through-out the mixed-media digital collages. The register-style compositions are without monotony; Moss-Vreeland infuses variation within both methodology and materials: some bands are more sharply focused, while others are hazy, some fields are so textured they look like they would be rough to the touch, while other sections reflect ripples that almost seem wet.

Memory and Place also employs a registered composite composition and provides the impression of summoning the ancients. This work recalls steles such as the Palette of Narmer which would be equally as ceremonial. There is a spirituality present. The atmospheric seascape on the top register, the patchwork of more organically drawn foliage on the second level, simplified contour drawings conjuring *Venus of Willendorf* upon a chalkboard on the third, and a bleeding wash-pigment overlaid a grid on the bottom all mapping the course of the natural environment. Re-emerging Patterns by its nature of being a scroll also recalls the mysteries of the ancient past.

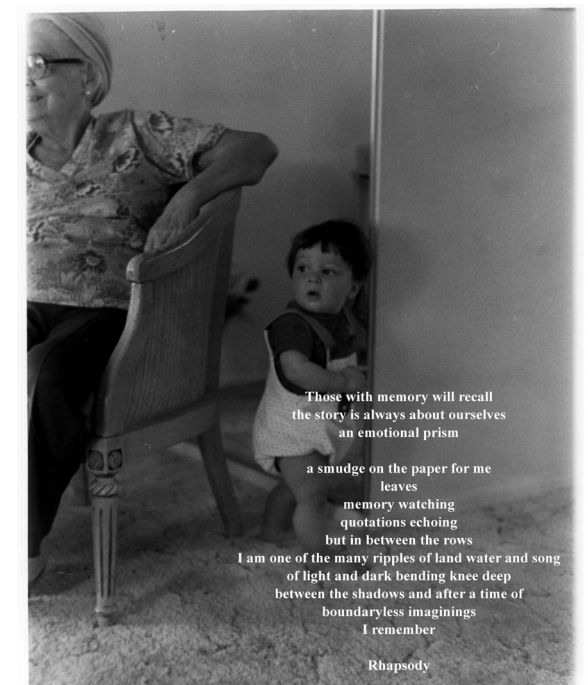
The memory of women is another compelling recurrent theme in the exhibit. As her husband's grandmother is referenced in *Rhapsody*, her mother's influence is suggested by her still life painting, *The Ritual of Memory and Object*. Moss-Vreeland extracts this painting from her memories of her mother's habit of setting still lives around the house when she was younger. "Creativity guides the ways in which we remember", Moss-Vreeland states, "and we are in the process of rewriting memory all of the time."

The water carriers balancing bowls on their heads in **WeWomen** speak to a remembrance of a simpler

(or more difficult) time, as do the female laborers sewing wings in **The Ordinairiness of each day became heroic**. This is a commanding mixed media piece that dignifies woman's work and demands respect for the undertakings of quotidian tasks that woman endure. A surrealist arrangement of wings stylistically reminiscent of *Victory of Samothrace* surrounds the picture plane with three women slightly off-center that are carefully drawn in graphite. Seemingly, a European spin on Yolanda Lopez's *Guadalupe series*, a painted tryptic that also gave homage to the regular woman of society that really upheld it and lacked recognition.

Most of us may only think of the past when we refer to memory, but Moss-Vreeland also employs ideas of memory when working with ideas of the future. This is especially the case with her works that deal with environmental concerns such as **Fading Farm**. These works appeal to a collective memory of place as a call to action for the care of our natural world. Pipe lines, nuclear power, and the agricultural industry are all noted with jarring proximity. A half-erased structure lacking pigment to the right of the picture plane, reminds us we must care for these things in the present if we would like the natural environment to be healthy in the future. And as Moss-Vreeland states, "our imagination moves us forward."

Alana J. Coates is the Curator of Collections & Exhibitions for the Freedman Art Gallery at Albright College in Reading, Pennsylvania. Coates holds a master's degree in Art History from the University of Texas at San Antonio and bachelor's degrees from the University of Rhode Island in Art and Art History.



Rhapsody



Smelling Station, designed with the Monell Center, and poem print, *Memory*

Patricia Moss Vreeland

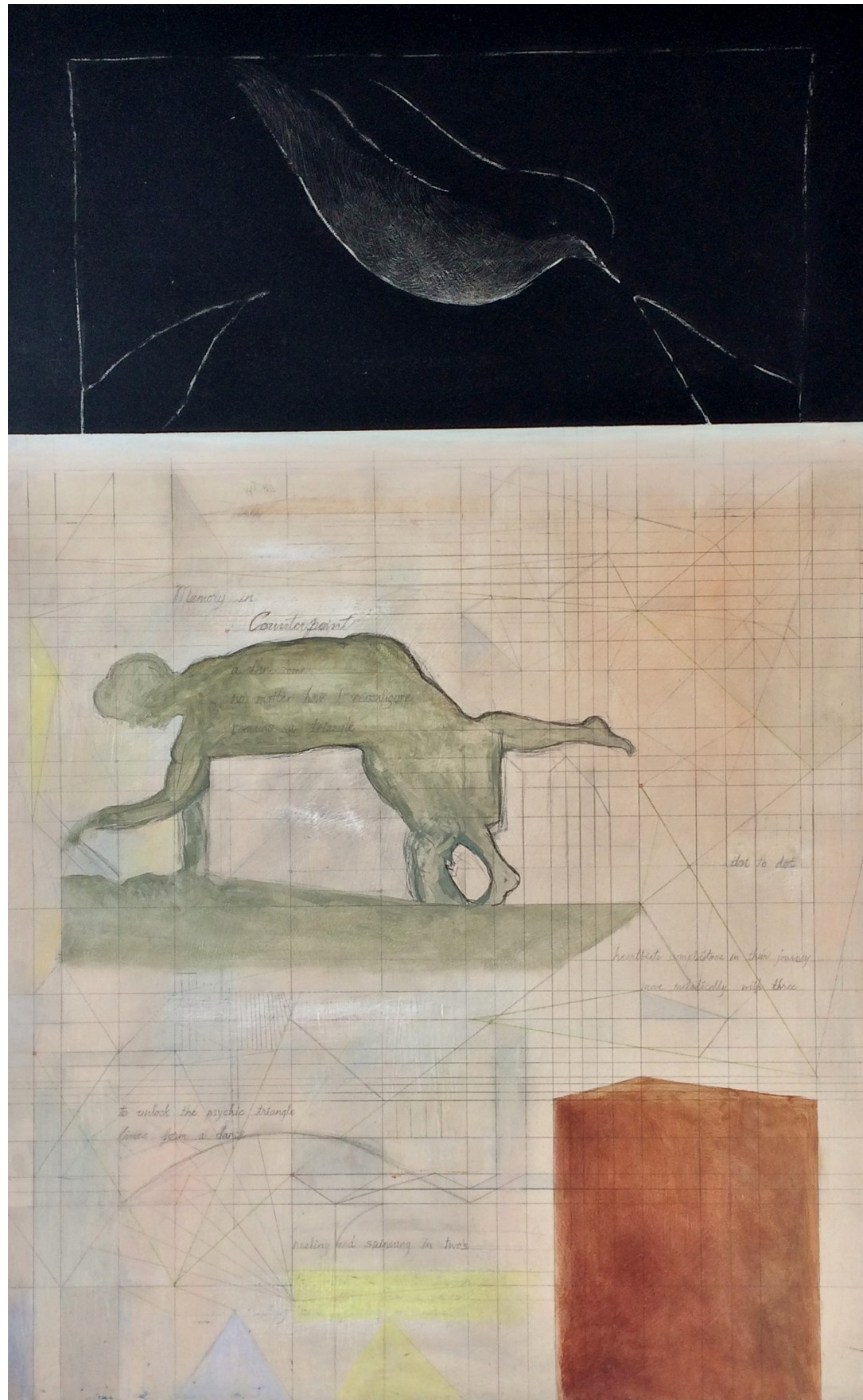
Patricia Moss-Vreeland is an artist, author, TEDx speaker, and thought leader on the relationship between art, memory, learning, and creativity. Her work spans four decades and has been exhibited both nationally and internationally.

Patricia Moss-Vreeland explores memory as a meditation on who we are. Incorporating close to two decades of research into the functioning of the human brain and the construction of memory, Moss-Vreeland’s work was hailed by the Baltimore Sun as “an invitation to think differently” about memory and the creative process. Since receiving the Art-in-Science XIV Millennial commission for her traveling exhibition, *Memory-Connections Matter*, at the Esther Klein Gallery, University City Science Center, Patricia Moss-Vreeland is an acknowledged pioneer for her work on memory.

She works in a range of diverse media and genres, incorporating poetry at times to suggest the ways that language and memory are intertwined. Her paintings, drawings, prints, mixed media collages, artist books, and videos, evoke an awakening of feelings and experiences, embedded in our everyday memories, probing the unexplored territory where art and science meet. Her visual compositions are metaphoric narratives, representing both the natural world and the rhythms and patterns of our brains at work.

Moss-Vreeland has exhibited her work at the Brooklyn Museum of Art, the Philadelphia Museum of Art, and the Institute of Contemporary Art. Her art resides in many permanent collections, including the Philadelphia Museum of Art, the Art Institute of Chicago and The Norton Museum. Moss-Vreeland has exhibited at the Locks Gallery in Philadelphia for two decades and was selected through a national competition to design the Memorial Room for the Holocaust Museum Houston. In 1997, this permanent installation earned four awards.

Moss-Vreeland went on to receive the Art-in-Science XIV Millennial commission for a traveling exhibition, *Memory-Connections Matter*, at the Esther Klein Gallery, University City Science Center, Philadelphia. At the University of St. Thomas, St. Paul, the exhibition was the central focus for the Fields of Mind Conference, featuring Moss-Vreeland and her neuroscience advisor, Dr. Barbara Malamut, as keynote speakers. Moss-Vreeland’s work was included in *The New York Hall of Science*, Walter.O.Lecroy Gallery, *Science Inspires Art: The Brain*, 2015, and she was invited to have a Solo Exhibition and talk, *A Parallel Universe*, Trinity College, Hartford, CT, April 2016, for their 25th Anniversary of Neuroscience: The Brain Event. In 2017, Solo Exhibition: *Revelations and Transformation*, *Layers of Memory*, Penn Memory Center, Perelman Center for Advanced Medicine, Philadelphia, PA. In 2019, she was invited to have a solo multimedia exhibition, *In Search of Meaning: Memory Becomes Us*, at the Esther Klein Gallery, University City Science Center. Patricia Moss-Vreeland has authored and designed the book, *A Place for Memory: Where Art and Science Meet*. She is a TEDx speaker, and is active in initiating interdisciplinary collaborations and leading interactive participation within her art installations.



Memory in Counterpoint
Acrylic, graphite
on stained birch panel

Dasa Zeithamova, PhD.

Dasa was born in Prague, Czechoslovakia (today's Czech Republic). In school, she focused on mathematics, but switched gears after taking an elective psychology course at the end of high school. She entered the Charles University in Prague to major in psychology, becoming a first-generation college student. In contrast to K-12 education where one is supposed to absorb knowledge seemingly set in stone, Dasa for the first time realized that there are many open questions and competing theories. Not just about how the mind works, we are still learning about everything else in the universe, too. All science knowledge is evolving, with new knowledge being generated and old knowledge being refined with new research. Perhaps a trivial observation to some with prior exposure to academia, this felt like a revelation to Dasa. She wondered: How is research done? Could I, myself, add new insights one day into how the mind works? After all, Dasa was now learning about findings made by people who were still alive, many of them women, rather than only about discoveries made by men.

Few research opportunities existed at her institution, so her first research experience was via an exchange student program at The University of Texas at Austin. Dasa got hooked. After completing a master degree in Psychology in Prague, she moved permanently half-way across the globe from Europe to USA to enter a doctoral program in Neuroscience at the University of Texas at Austin. She started to conduct laboratory research on cognition: how we think, learn and remember. At first, the knowledge about the brain obtained in her classes remained isolated from her behavioral research on human learning and memory. But eventually, the relationship between the mind and the brain became more apparent and Dasa's own research started to bring new insights into how the brain learns and remembers.

Dasa graduated with a doctoral degree in Neuroscience in 2008 and worked as a postdoctoral researcher before becoming an assistant professor of Cognitive Neuroscience at the University of Oregon in 2014. The research in Dasa's Brain and Memory lab currently focuses on the creative aspects of memory, or how we connect elements across experiences to build knowledge generalizable to new situations. She published in flagship neuroscience journals, such as Neuron, Journal of Neuroscience and Journal of Cognitive Neuroscience. Her work has been cited more than a thousand times. She is balancing her academic career with being a mother and wife. Coming across Dasa's lab website, Patricia Moss-Vreeland reached out. This is how two people who were complete strangers just a couple of years ago—Dasa, a scientist, and Patricia, an artist— became friends and collaborators connected through a shared interest in memory and an open mind.

In our own personal remembering, home holds much of our memories, and initially forms strong patterns as we age. But we are always part of someplace else.



Vitrine, WeWomen, artist accordion book, and letterpress printed poems