

THE BODY, THE OBJECT, THE OTHER

CRAFT CONTEMPORARY

# THE BODY, THE OBJECT, THE OTHER

Published on the occasion of  
*The Body, The Object, The Other*  
January 25, 2020 – May 10, 2020

Organized by Craft Contemporary  
Curated by Holly Jerger and Andres Payan Estrada

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In memory of Robert L. Boardman

KEYBOARDS

# The Book

**Heiliger**

**JANUARY 25, 2020 — MAY 10, 2020**

**CRAFT CONTEMPORARY, LOS ANGELES**

**ALEX ANDERSON  
JENNY HATA BLUMENFIELD  
JASON BRIGGS  
CASSILS  
SHARIF FARRAG  
NICKI GREEN  
PHYLLIS GREEN  
RAVEN HALFMOON  
ROXANNE JACKSON  
ANABEL JUÁREZ  
CYNTHIA LAHTI  
GALIA LINN  
CANNUPA HANSKA LUGER  
GERARDO MONTEERRUBIO  
BRIE RUAIS  
ANDERS HERWALD RUHWALD  
NICOLE SEISLER  
MEGHAN SMYTHE  
CAMMIE STAROS  
WANXIN ZHANG  
BARI ZIPERSTEIN**

# FOREWORD

SUZANNE ISKEN, EXECUTIVE DIRECTOR

I am over the moon in anticipation of Craft Contemporary's second clay biennial entitled *The Body, The Object, The Other*. For ceramic addicts, like myself, this project is an inspiring dive into the creative power of clay. Our curators began their biennial research with no preconceived theme or notion of where their investigations would take them. Their explorations looked at current practices and ultimately uncovered a trend toward figurative art. By providing a showcase where contemporary ceramic artists can connect with the public, we aim to raise awareness about the significance of developments in ceramics as an important component of contemporary art in Southern California, and to foster and build a sense of community for and around our exhibiting artists, museum audiences, local makers, and new audiences accessed via our community partners.

A special thank you to the national roster of artists who have graciously agreed to share their work with all of us. Enormous thanks to Alex Anderson, Jenny Hata Blumenfield, Jason Briggs, Cassils, Sharif Farrag, Nicki Green, Phyllis Green, Raven Halfmoon, Roxanne Jackson, Anabel Juárez, Cynthia Lahti, Galia Linn, Cannupa Hanska Luger, Gerardo Monterrubio, Brie Ruais, Anders Herwald Ruhwald, Nicole Seisler, Meghan Smythe, Cammie Staros, Wanxin Zhang, and Bari Ziperstein. I would also like to thank their galleries whose generous loans made this exhibition possible: albertz benda, Catharine Clark, Chimento Contemporary, François Ghebaly, Gavlak, Mark Moore Fine Art, Morán Morán, Nino Mier, Ronald Feldman, Shulamit Nazarian, and Track 16.

My deepest gratitude to the Antonia and Vladimer Kulaev Cultural Heritage Foundation (AVK) for supporting *The Body, The Object, The Other* with a generous exhibition grant. AVK is a valuable contributor to the arts, and we are indebted to them for their ongoing support of our programs. I would also like to extend a huge thank you to Lois Boardman for her continuing support of the museum and local artists. This exhibition would not be possible without public support from the Los Angeles County Department of Arts & Culture; Department of Cultural Affairs, City of Los Angeles; and the National Endowment for the Arts. Finally, thank you to Galen Lowe and the Royal Little Foundation.

I am grateful to Exhibitions Curator Holly Jerger and Curator of Public Engagement Andres Payan Estrada, whose research and thoughtful curation has created a stimulating group exhibition. Thank you to Caroline Ellen Liou, Manager of Communications & Exhibitions; Symrin Chawla, Senior Designer & Digital Strategist; Marion Maddox, Development Manager; Eunice Lee, Manager of Public Programs; and Marisela Norte, Admissions Assistant, for realizing this exhibition and its public programs. We wish to recognize the contributions of our Board of Trustees: Nancy Adams, Lorraine Bonanni, Jane Chang, Joe Coriaty, Richard Erickson, Robby Gordon, Michael D. Johnson, Fred Kuperberg, Wally Marks III, George Minardos, Tim Mullin, Janice Pober, Stan Savage, Natasha Sedaghat, Julie Stromberg, Glen Titan, and Peter Wendel.

# EXTENDING

## HOLLY JERGER & ANDRES PAYAN ESTRADA

*The Body, The Object, The Other* is the second installment of Craft Contemporary's clay biennial, following the inaugural exhibition *Melting Point: Movements in Contemporary Clay* in 2018. With this exhibition series, the museum embarked on creating regular, large-scale exhibitions to mark the developments within the ceramics field and craft as a whole. Clay, perhaps more than any other medium, reflects the larger shifts and changes in the field of contemporary craft. Going back to the American Clay Revolution in the 1950–60s, clay artists have led developments in craft from the functional to the sculptural, from small-scale to monumental, and from strict adherence to tradition to material experimentation. Clay artists have continually demonstrated that craft and content are not mutually exclusive.

*The Body, The Object, The Other* is the next gesture in this exhibition series and takes a larger look at clay and craft. An admittedly non-academic search for the definition of gesture led to the first surprisingly good listing on [vocabulary.com](http://vocabulary.com), which emphasizes the complex actions encapsulated in a gesture:

The thing to remember about gesture, whether you're using it as a verb or a noun, is that not only is it a movement of the hands or body, but it's also a movement that has some meaning, intention, or emotion behind it. When you use gesture, you are entering into a whole history of human communication, because there is no language that exists entirely without gesture . . .

There is no better material to capture the human body and the intricacies of its gestures than clay. Clay is a distinctly malleable material and thus a medium particularly suited to record and expose the gestures of the artist, whether physical, psychological, or political. This malleability extends beyond its physical properties into the emotional and conceptual realms. Indeed, clay's plasticity lends itself particularly well as a metaphor for the plasticity of the self.

Perhaps for this reason, the figure becomes a salient topic when rendered in clay, whether in the form of a recognizable body, an object created by the body, or even in the negative space around the body. Clay allows artists the ability to literally shape their

# GESTURES



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own definitions of the self and arrive at a new understanding of the body—yet it is nevertheless tied to the limitations of the specific body of its creator. This is the paradox that clay presents: it is an entity apart from the self and is, at the same time, an extension of the self. But is it the body that informs the construction of self, or the self that determines the body in which it inhabits? What is the relationship between the body and the self? The answer is, like clay, malleable. Our understanding of the self has moved past the hierarchical binary of the self/body, to one that intertwines the two into an *embodied* self, inextricable and mutually dependent. The Body *is* the Object *is* the Other. These categories as defined by the title, “The Body, The Object, The Other,” are thus messy, contradictory, and fluid. All the artists in the biennial reflect this sentiment by pushing the edges of the body, the object, and the other, often blending the categories beyond recognition or reversing their expected dynamics.

History, too, is malleable. Although it can appear as a fixed set of knowledge shaping the present, it is, in fact, simultaneously formed by the present. To return to the earlier definition of gesture, not only does history provide the context for the present-day, but its meaning lies in the interpretation and the intention we give it. These exhibition artists actively examine historical systems of representation and their limits, to deconstruct those frameworks and expand them to include those who have





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not been recognized historically. Ultimately, history is a series of gestures, enacted by those in both the past and the present. In assembling these twenty-one artists under the theme of *The Body, The Object, The Other* on the occasion of our second clay biennial, we hope to contribute our own gesture to the history of art and craft, while bearing in mind that it, too, is malleable.

It is important to recognize all the smaller, often unnoticed, gestures in this project as well. From the development of the exhibition thesis and research, to reaching out to artists, to planning the exhibition installation and programs with the artists and the museum staff—everyone's ideas, intentions, and actions form a mass of gestures fused into the whole of the exhibition. Many gestures become one, yet the actions of each contributor remain evident. *The Body, The Object, The Other* and the clay biennial are also a gesture outside the walls of the museum to establish a deeper relationship with the large, dynamic clay community here in Los Angeles and throughout the United States.



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Installation views of *Melting Point: Movements in Contemporary Clay* (2018) at Craft Contemporary, Los Angeles.  
Photo: Farah Sosa

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 80 Cammie Staros  
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72



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44



48



52



56



80



84



88

# ALEX ANDERSON

BORN IN 1990 SEATTLE, WASHINGTON  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Alex Anderson draws from his highly refined technical skills to create sculptures that combine both high and low cultural references. His work addresses themes such as death, violence, and sexuality, but presents them with smooth, white surfaces gilded with golden luster that combine the clean pop aesthetic of the Japanese superflat movement with the ornate baroque visual language of Western Empires. The resulting sculptures are surprising, rendering unpalatable and messy subject matters into seemingly innocuous and inviting aesthetic objects.

Anderson's chosen aesthetic and content also reflect his hybrid identity politics and lived experience as a gay man of Japanese and African-American heritage. The work plays with stereotypes and truisms of his background by using charged imagery, like slanted eyes and blackface, to give form to the perceptual absurdities of identity within our social circumstance. Exemplifying this phenomenon is the modern-day emoji, where a range of ideas can be expressed with one symbol. An example of the role of emojis in Anderson's work can be seen in the piece *Excuse Me While I Feel Myself* (2019), in which the artist plays with the symbolism of the peach emoji – carrying sexual connotations in millennial culture and the digital sphere.

Alex Anderson received his Bachelor of Fine Arts in Studio Art and Chinese from Swarthmore College, Swarthmore (2013) and his Master of Fine Arts in Ceramics from the University of California, Los Angeles (2018). Anderson also studied at Jingdezhen Ceramic Institute in Jingdezhen (2011) and was awarded a Fulbright Grant in affiliation with the China Academy of Art in Hangzhou (2015). His work has been exhibited across Southern California, including at Human Resources, Los Angeles; the Long Beach Museum of Art, Long Beach; and American Museum of Ceramic Art, Pomona. Anderson is represented by Gavlak Gallery in Los Angeles and Palm Beach and will have a solo exhibition at their Los Angeles gallery in spring of 2020.



Alex Anderson, *Excuse Me While I Feel Myself*, 2019. Earthenware, glaze, and gold luster, 12.5 x 15 x 8 inches. Courtesy of the artist and Gavlak Los Angeles / Palm Beach. Photo courtesy of the artist and Gavlak Los Angeles / Palm Beach.



Alex Anderson, *Life's hard let's not talk about it II*, 2019. Earthenware, glaze, and gold luster, 18 x 17 x 20.5 inches. Courtesy of the artist and Gavlak Los Angeles / Palm Beach. Photo courtesy of the artist and Gavlak Los Angeles / Palm Beach.



Alex Anderson, *Excuse Me While I Feel Myself*, 2019. Earthenware, glaze, and gold luster, 12.5 x 15 x 8 inches. Courtesy of the artist and Gavlak Los Angeles / Palm Beach. Photo courtesy of the artist and Gavlak Los Angeles / Palm Beach.



Alex Anderson, *Life's hard let's not talk about it II*, 2019. Earthenware, glaze, and gold luster, 18 x 17 x 20.5 inches. Courtesy of the artist and Gavlak Los Angeles / Palm Beach. Photo courtesy of the artist and Gavlak Los Angeles / Palm Beach.

# JENNY HATA BLUMENFIELD

BORN IN 1988 LOS ANGELES, CALIFORNIA  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Jenny Hata Blumenfield examines the notion of woman as vessel in her 2018 series, *The Vessel As Female*, playing on its tropes and dissecting both forms in order to reconsider their meaning. The installation is composed of photos taken of a female figure, in a series of poses that mimic the stances of classic Greco-Roman figures and busts. Placed in the foreground are ceramic vessels, in a generalized form to evoke an image of a "classic" vessel. In between are lucite planes, which are also cut in the shape of a vessel. These transparent planes act as a formal layer between the two-dimensional photograph in the background and the three-dimensional sculptures in the foreground – mirroring the complexities of reducing a three-dimensional object to its two-dimensional symbol (from woman to vessel, and vessel to outline). Upon viewing the different iterations of all these forms together, they start to blend in with one another; the curved lines of the lucite highlight the similarities between the silhouette of the vessel and the contours of the body. Blumenfield thus blurs, complicates, and critiques the image of the "classical," and its metaphor of female as vessel, challenging the viewer to question the assumption of equivalence drawn between the two – one an inanimate, decorative object, and the other a living, human being.

Jenny Hata Blumenfield received her Bachelor of Fine Arts in Ceramics from the Rhode Island School of Design (2010). Her work has been exhibited nationally, including at The Hole, New York; The Clay Art Center, Port Chester; and Site 131, Dallas. Blumenfield has lectured as a panelist at the Asia Society in Tokyo, and has participated in several residencies including at Anderson Ranch, Snowmass Village and the European Ceramic Work Center, Oisterwijk.



Jenny Hata Blumenfield, *The Vessel As Female* series, 2018. Site-specific installation, dimensions variable. Courtesy of the artist. Photo: Simone Niquille.



Jenny Hata Blumenfield, *The Vessel As Female* series, 2018. Site-specific installation, dimensions variable. Courtesy of the artist. Photo: Simone Niquille.





Jenny Hata Blumenfeld, *The Vessel As Female* series, 2018. Site-specific installation, dimensions variable. Courtesy of the artist. Photo: Simone Niquille.



Jenny Hata Blumenfeld, *The Vessel As Female* series, 2018. Site-specific installation, dimensions variable. Courtesy of the artist. Photo: Simone Niquille.

# JASON BRIGGS

BORN IN 1972 WASSAU, WISCONSIN  
LIVES AND WORKS IN RAPID CITY, SOUTH DAKOTA

Pushing clay's ability to imitate skin and the experience of flesh, Jason Briggs' ceramic works waver in between the familiar and the alien. They are abstract, amorphous shapes, yet evoke almost-recognizable body parts such as nubs, bulges, folds, and crevices that suggest nipples, belly buttons, pores, and lesions. In his work, Briggs explores compulsion, desire, and the territory between the implicit and the explicit. He explains, "Though my objects contain strong visual references, I am more interested in the implied tactile ones; the things that stir in me a compulsion to touch. Beyond other external inspiration lies this basic, primal impulse. I recognize—and act upon—a profound desire to push, poke, squeeze, stroke, caress, and pinch. I intend for my pieces to invoke a similar sort of temptation. Obvious sexual references, along with an extravagant, fetish-like attention to surface, can arouse a yearning to touch as powerful as the act itself."<sup>1</sup>

Briggs uses a smooth, fine porcelain to create his objects. He begins with a loose idea of a form and then constructs several separate pieces before assembling them together. Briggs then goes through the process of mapping out layers and textures, before carving and refining his surfaces. To heighten the corporeal effect of his pieces, Briggs goes so far as to incorporate human hair — usually his own, either from his eyebrows or beard — into his sculptures, painstakingly adding each follicle one at a time. Although these details invite viewers to touch the artwork, Briggs simultaneously holds them at bay with the sheer delicacy of the pieces and the precious treatment of the objects themselves, placed as they are upon satin and velvet pillows. According to the artist, "It's very important that the work be challenging. A sense of unease is critical because it encourages the viewer to consider carefully what they are seeing—at what is compelling them. I would like my work to exist not as the ubiquitous 'art object', but as something more enigmatic."<sup>2</sup>

<sup>1</sup> Jason Briggs, "Artistic Statement," accessed November 25, 2019. <http://jasonbriggs.com/wp-content/uploads/2011/09/Briggs-Artist-Statement.pdf>.

<sup>2</sup> Ibid.

Jason Briggs received his Bachelor of Fine Arts in Ceramics from the University of Wisconsin, Whitewater (1995) and his Master of Fine Arts in Ceramics from the University of Nebraska, Lincoln (1999). He was awarded a residency at the Archie Bray Foundation for Ceramic Arts (1999), a residency at the Appalachian Center for Craft (1999–2002), and a Virginia Groot Foundation Grant (2007). Briggs has exhibited his work across the United States, and has taught at both the Appalachian Center for Craft, Smithville, and Belmont University, Nashville.



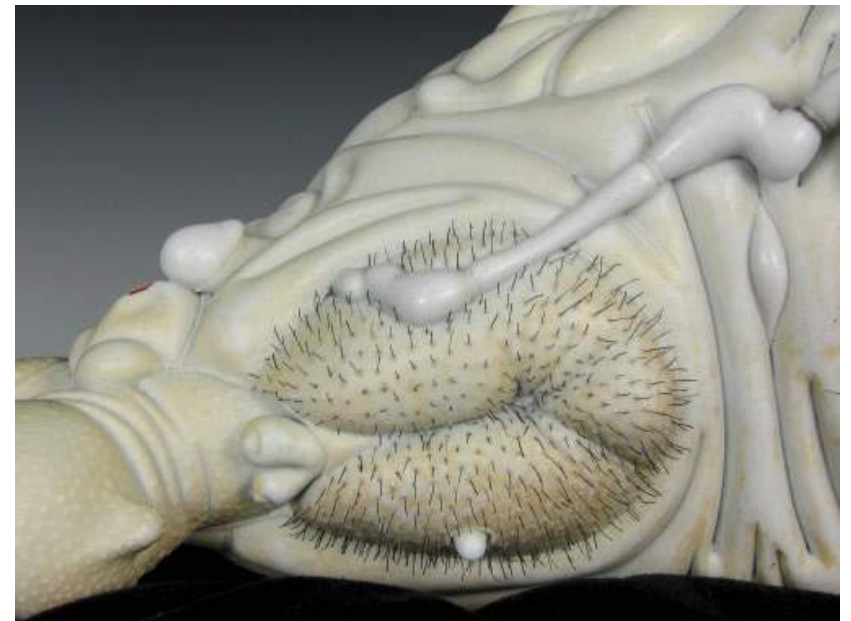
Jason Briggs, *Cherry*, 2009. Porcelain, hair, and steel on a velvet base, 10 x 7 x 8 inches. Courtesy of the artist. Photo: Jason Briggs.



Jason Briggs, *Cherry* (detail), 2009. Porcelain, hair, and steel on a velvet base, 10 x 7 x 8 inches. Courtesy of the artist. Photo: Jason Briggs.



Jason Briggs, *Blonde*, 2010. Porcelain, hair, and steel on a velvet base, 12 x 8 x 8 inches. Courtesy of the artist. Photo: Jason Briggs.



Jason Briggs, *Blonde* (detail), 2010. Porcelain, hair, and steel on a velvet base, 12 x 8 x 8 inches. Courtesy of the artist. Photo: Jason Briggs.



# CASSILS

BORN IN 1976 TORONTO, CANADA  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Working across disciplines, from performance, film, sound, sculpture, and photography, Cassils consistently engages with the idea of the body as a form of social sculpture. Central to their practice is their own body, which the artist uses as a site upon which to question gendered norms and expectations. "Bashing through binaries, Cassils' transgender performances are not so much a crossing from one sex to another but rather a continual process of becoming, a form of embodiment that works in a space of indeterminacy, spasm, and slipperiness," summarizes the artist's gallery.<sup>1</sup>

One of their most well-known bodies of work is *Becoming an Image* (2012–present). Originally conceived as a site-specific work for the ONE Archives in Los Angeles, the oldest active LGBTQ archive in the United States, *Becoming an Image* is a performance in which Cassils wrestles with, grapples, and attacks a 2,000 pound block of clay in complete darkness. Prior to the performance, they trained in mixed martial arts for six rigorous weeks alongside their regular workout routine, in order to physically prepare for the fight. Indeed, the performance itself is staged much like a boxing match: Cassils faces off against a block of clay measuring roughly their same height, with an audience surrounding the two, and a male photographer capturing the spectacle. Everyone present is blinded by darkness; the only source of illumination comes from the photographer's flash, intermittently lighting the scene. The fleeting seconds when the flash goes off are the only moments of lucidity in which the artist can see their opponent, and the audience can see the fight. The long stretches of darkness between flashes speak volumes about the absence of visibility – literally, in the moment of the fight itself, and metaphorically, in the historic lack of visibility of trans and queer bodies.

*Becoming an Image* lives on through the documentation taken during the performance. In this case, the fight was captured not only by photographs, but also in a sound recording. *Ghost* (2012–present), a four-channel sound installation, echoes all the sounds uttered – every grunt, exhale, and breath taken – during the fight. Layered on top is a recording of the artist's heartbeat over the course of the fight, increasing from 120 bpm to 176 bpm. As the audience listens to the audio recording of Cassils' earlier performance, they are in a way haunted by a trace of the artist's presence in a past time and space. In this iteration of *Ghost*, with the visitor in the center of the darkened room surrounded by the artist's sounds, it is the visitor that takes the place of the block of clay and is enveloped by the artist's actions. As they track in and out of the room, the audience, too, leaves an imprint of their own body through the footprints on the unfired clay floor.

<sup>1</sup>Ronald Feldman Gallery, "Cassils," accessed December 9, 2019. <https://feldmangallery.com/index.php/artist-home/cassils>.

Cassils, *Becoming An Image Performance Still No. 5* (National Theater Studio, SPILL Festival, London), 2013. C-print, 22 x 30 inches, edition of 5. Courtesy the artist and Ronald Feldman Gallery, New York. Photo: Cassils with Manuel Vason.



Cassils, *Becoming An Image Performance Still No. 1* (ONE National Archives, Transactivations, Los Angeles), 2012. C-print face mounted to Plexiglas, 45 x 30 inches, edition of 3. Courtesy the artist and Ronald Feldman Gallery, New York. Photo: Cassils with Eric Charles.





Cassils, *Becoming An Image Performance Still No. 4* (National Theater Studio, SPILL Festival, London), 2013. C-print, 22 x 30 inches, edition of 5. Courtesy the artist and Ronald Feldman Gallery, New York. Photo: Cassils with Manuel Vason.



Cassils, *Becoming an Image Performance Still No. 3* (Pennsylvania Academy of Fine Arts, Historic Casting Hall), 2016. Color photographs and plexi mounted with aluminum backing, 20 x 30 inches each, edition of 6. Courtesy the artist and Ronald Feldman Gallery, New York. Photo: Cassils with Zachary Hartzell.

Cassils received their Bachelor of Fine Arts from the Nova Scotia College of Art and Design, Halifax (1997) and their Master of Fine Arts in Art and Integrated Media from California Institute of the Arts, Valencia (2002). Their work has been shown in exhibitions worldwide; solo exhibition venues include Perth Museum of Contemporary Art, Perth; Station Museum of Contemporary Art, Houston; and Bemis Center for Contemporary Art, Omaha. They have also received several awards, fellowships, and residencies, including the City of Los Angeles Individual Artist Fellowship (2017), John Simon Guggenheim Fellowship (2018), and the Bellagio Center Residency Program (forthcoming).

# SHARIF FARRAG

BORN IN 1993 RESEDA, CALIFORNIA  
LIVES AND WORKS IN LONG BEACH, CALIFORNIA

Sharif Farrag approaches ceramics with an aesthetic completely his own and humor to match, melding traditional ceramic vessels with irreverent doodles and zany characters of his own imagination. Farrag draws equally from his Muslim heritage and family roots in the Middle East as he does from his experience growing up in the San Fernando Valley, with an avid interest in skateboarding and graffiti. Both of these influences are evident in his work, whether in referencing the forms of his mother's traditional decorations throughout his childhood home, or in the colorful graphics of 7-11 convenience stores ubiquitous throughout the Valley.

Farrag layers these autobiographical references in a way that invokes the layering of identity. For the artist, one's identity is constructed through a combination of historical and contemporary cultural symbols in a kind of hyper-conscious consumerism, in which each brand consumed also acts as a reflection of one's own self branding. Today, ideas around brand and identity – whether of a company or of the self – have become interwoven, simultaneously authentic and performative.

*Bodach* (2019) is a particularly poignant self-portrait of the artist examining his experiences as a young Arab American man. Farrag reflects, "I also was thinking about who is othered, my own body and heritage, and how in America it's been demonized since I can remember. I am Muslim-American, my parents coming from Egypt and Syria. The way Muslim and Arabic culture has been mediated in the USA has always made me feel attacked, always having to explain shit that is so far from my family. *Bodach* is a self-portrait, a version of myself that doesn't have to exemplify arabic good behavior, trying to prove the media wrong like my mom taught me."<sup>1</sup>

<sup>1</sup> Sharif Farrag @sharif5, Instagram caption, March 16, 2019, accessed December 20, 2019.

Sharif Farrag received his Bachelor of Arts from the Roski School of Art and Design at the University of Southern California, Los Angeles (2018). His work has been shown across Los Angeles, including at 356 Mission, in lieu, and The Pit. Farrag was an artist-in-residence at Skowhegan School of Painting and Sculpture (2019), Long Beach Museum of Art (2018), California State University Long Beach (2018), and Yale Norfolk Summer School (2017).



Sharif Farrag, *Big Arm Jar With Railing*, 2019. Stoneware and glaze, 16 x 18 x 14 inches. Courtesy of the artist and François Ghebaly, Los Angeles. Photo: Ethan R. Tate.



Sharif Farrag, *Bodach*, 2018. Stoneware and glaze, 33 x 23 x 28 inches. Courtesy of the artist and François Ghebaly, Los Angeles. Photo: Ethan R. Tate.





Sharif Farrag, *Big Arm Jar With Railing*, 2019. Stoneware and glaze, 16 x 18 x 14 inches.  
Courtesy of the artist and François Ghebaly, Los Angeles. Photo: Ethan R. Tate.



Sharif Farrag, *Split Face Jar*, 2019. Stoneware and glaze, 17.5 x 13 x 14.5 inches.  
Courtesy of the artist and François Ghebaly, Los Angeles. Photo: Ethan R. Tate.

# NICKI GREEN

BORN IN 1986 BOSTON, MASSACHUSETTS  
LIVES AND WORKS IN SAN FRANCISCO, CALIFORNIA

For artist Nicki Green, clay embodies ideas about mutability and malleability that are central to her practice: clay can transform from a liquid state to a solid one, it can mimic other materials to perfection, and it can be messy and abject – yet can also appear clean and precise. These transitional material qualities resonate directly with the artist's identity as a transgender and Jewish artist. Furthermore, clay's status as a craft medium, often positioned outside from or Othered by the art historical canon, speaks to the artist's interest in discourses around Otherness. Green uses these queer characteristics of clay to investigate themes such as conceptual ornamentation, the aesthetics of religiosity, and the preservation of history.

Previously, the majority of her work has taken the form of domestic objects: ceramic tiles, fermentation crocks, and bricks, for example. The surfaces of these objects are covered in paintings of flowers, fungus, and queer bodies that upend the binary expectations commonly associated with these domestic forms. Since 2014, Green has studied *mikveh*, a Jewish practice of water immersion in a ritual bath for the purposes of purifying, celebrating, and transforming. *The Porous Sea (Tub)* (2018) and *The Porous Sea (Tank)* (2018) – Green's largest single-piece works to date – represent the artist's interpretations of mikveh, and are built as vessels large enough to wash a human body. By reinterpreting the ritual of ablution, or washing, Green considers how religion and spiritual practice can be reframed to center those who have traditionally not been part of this ritual.

Nicki Green received her Bachelor of Fine Arts in Sculpture from the San Francisco Art Institute, San Francisco (2009) and her Master of Fine Arts from the University of California, Berkeley (2018). Green has exhibited her work internationally, including at the New Museum, New York; The Contemporary Jewish Museum, San Francisco; Yerba Buena Center for the Arts, San Francisco; and Rockemann & Partner Gallery, Berlin. Most recently, she completed residencies at the Center for Contemporary Ceramics at California State University, Long Beach (2019) and the John Michael Kohler Art Center, Sheboygan (2019).



Nicki Green, *The Porous Sea (Tub)* (detail),  
2019. Glazed earthenware, 51 x 38 x 29 inches.  
Courtesy of the artist.  
Photo: Ashley Estabrook.



Nicki Green, *The Porous Sea (Tub)* (detail),  
2019. Glazed earthenware, 51 x 38 x 29 inches.  
Courtesy of the artist.  
Photo: Ashley Estabrook.



Nicki Green, *The Porous Sea (Tank)*, 2019. Glazed earthenware, 48 x 36 x 30 inches.  
Courtesy of the artist. Photo: Ashley Estabrook.

# PHYLLIS GREEN

BORN IN 1950 MINNEAPOLIS, MINNESOTA  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Green describes herself as “primarily an object maker who represents the body. Over thirty years, these bodily surrogates have taken the form of skeletal fragments, organs and containers. They are often mixed media objects that are assembled from a variety of materials and often refer to formative examples of modern and contemporary art.”<sup>1</sup> She goes on to explain, “For me, the core of feminist art is the idea that your work reveals your personality and place in the world. My work is based on the notion of ‘women’s work’ and the use of female-identified techniques coming from craft and craft materials. My work is extremely labor intensive, related to ideas about ‘domesticity,’ and it also makes reference to the female body.”<sup>2</sup> Green views herself as “an outsider making work that engages tangentially with current dialogues around issues of identity.”<sup>3</sup>

In her series, *Odd Old Things* (2009–2019), Green has transformed Edgar Degas’ famous ballerinas into antithetical and functional objects that are neither thin, graceful, young, nor polished. These odd old things are, in fact, candelabras dressed in delicate hand-sewn tutus, adding a sense of playfulness to the idea that these dancing figures might have to stand still to keep themselves lit. The forms are molded in terracotta, hand-carved, painted with an iron oxide finish, costumed, and exhibited in groups. They have been interpreted as awkward, aging, and bulky, and sometimes as unashamed, glowing, wise, and at ease with themselves. They have also been referred to as subversive sculptures that question social norms of beauty and domesticity.

<sup>1</sup>Kay Whitney, “Serious Frills: A Conversation with Phyllis Green,” *Sculpture Magazine*, April 5, 2019, accessed December 18, 2019. <https://sculpturemagazine.art/serious-frills-a-conversation-with-phyllis-green/>.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

Phyllis Green received her Master of Fine Arts from the University of California, Los Angeles (1981). Green has been awarded with fellowships from the California Community Foundation, John Simon Guggenheim Memorial Foundation, the National Endowment for the Arts, and the Pollock-Krasner Foundation. In 2011, Otis College of Art and Design presented a survey exhibition of her work titled *Splendid Entities: 25 Years of Objects by Phyllis Green*.



Phyllis Green, *Odd Old Things*, 2009 – 2019. Clay, fabric, and beeswax, dimensions variable. Courtesy of the artist and Chimento Contemporary, Los Angeles. Photo: Ave Pildas.



# RAVEN HALFMOON

BORN IN 1991 NORMAN, OKLAHOMA  
LIVES AND WORKS IN HELENA, MONTANA

Native American artist Raven Halfmoon is a citizen of the Caddo Nation located in Binger, Oklahoma, who builds large, monumental sculptures. Halfmoon uses her artistic practice as a way to connect to the traditions of her community, highlight Native American history, and continue a legacy for indigenous artists. In one interview, Halfmoon states, "Ceramics is something that dates back thousands of years within my tribe. It is an art and tradition that has been revered not only in Caddo culture, but across Indigenous societies since time immemorial. These crafts are part of the foundation of our tribal heritage. They tell our story and are passed down from generation to generation."<sup>1</sup>

In her work, Halfmoon makes use of the ancient Caddo technique of layering rounded thumbprint-like forms called "punctuating," forming a distinct textured surface on her sculptures. The monumental scale of her sculptures are inspired by the heads of Easter Island and Olmec culture. In addition, her symbolic use of color draws from history, contemporary art and Caddo culture, with red signifying wounds, war, blood, and earth. Halfmoon addresses the issues and challenges of being a Native American artist and woman in the content of her pieces, with titles such as *You Don't Look Native* (2018) and *Do You Speak Indian?* (2018). These titles are, in actuality, common remarks about indigenous people that reveal a stereotyping of native cultures in America. By effacing her own sculptures with these words, scrawled like graffiti, capitalized and dripping, Halfmoon effectively subverts the dynamics of these remarks and turns the question onto the viewer instead. The directness of these words, along with the artist's bold use of color and large scale, forces viewers to come face-to-face with her culture's historic marginalization and continued invisibility. Halfmoon's sculptures demand viewers to recognize the presence of tribal nations in America – to see the Other – unapologetically inserting indigenous culture into art historical systems of representation.

<sup>1</sup> Sun Yung Shin, "Shortlist Artist: Raven Halfmoon, Helena, Montana," *American Craft*, Vol. 29, No. 5 (October/November 2019), 39.

Raven Halfmoon received a double Bachelors Degree in Ceramics/Painting and Cultural Anthropology from the University of Arkansas, Fayetteville (2014). Her works have been shown in solo and group exhibitions including at The Clay Studio, Philadelphia; the Museum of Arts and Design, New York; and the Heide Museum of Contemporary Art, Melbourne. Halfmoon has been recognized with several awards and residencies, including from the American Craft Council (2019) and the Archie Bray Foundation for Ceramic Arts, Helena (2019).

Raven Halfmoon, *CADDO DANCING IN BINGER, OKLAHOMA*, 2019. Stoneware and glaze, 27 x 27 x 62 inches. Courtesy of the artist and Nino Mier Gallery, Los Angeles. Photo: copyright the artist, courtesy of Nino Mier Gallery.





Raven Halfmoon, *DO YOU PRACTICE YOUR CULTURE?*, 2019. Stoneware and glaze, 38 x 20 x 63 inches. Courtesy of the artist and Nino Mier Gallery, Los Angeles. Photo: copyright the artist, courtesy of Nino Mier Gallery.



Raven Halfmoon, *DO YOU PRACTICE YOUR CULTURE?*, 2019. Stoneware and glaze, 38 x 20 x 63 inches. Courtesy of the artist and Nino Mier Gallery, Los Angeles. Photo: copyright the artist, courtesy of Nino Mier Gallery.



# ROXANNE JACKSON

BORN IN 1970 HAYWARD, CALIFORNIA  
LIVES AND WORKS IN BROOKLYN, NEW YORK

Roxanne Jackson injects a sense of dark humor into her ceramic sculptures, which masterfully intertwine the macabre with the absurd. She states, "The grotesque and humour are inextricably linked; transgression, distortion and exaggeration are all elements of the grotesque, all motifs I use in my work. Somewhere in between the human and the animal, the real and the fantastical, the funny and the frightening is the exhilarating territory of the grotesque."<sup>1</sup> The colorful, slick surfaces of the glazes used, contrasting with the dark subject matter, underline this element of absurdity in her work. Combined, they create an overall effect of a campy, B-grade horror movie, causing viewers to be unsure of whether to be delighted or horrified.

*Once More With Feeling* (2018) is part of the larger series *She Beasts*, which features busts of women with melted faces, adorned with the trappings of beauty, wearing luxurious wigs, jewelry, and glamorous clothing. Also on view are pieces from her *Monster Paws* series, which present severed "monster paws" enacting recognizable hand gestures, decorated with faux fur and manicured nails. In both of these series, Jackson plays with tropes of beauty and ugliness to draw a parallel between the female and the monster. In doing so, she illustrates how women have often been portrayed through extreme archetypes that suggest women to be non-human, whether as monsters, mermaids, or Medusas, and points out how females have historically been represented as the Other.

<sup>1</sup> Nadja Sayej, "Roxanne Jackson's Rock 'n Roll Sculptures Signal a New Era for Ceramics," *Forbes*, September 20, 2019, accessed December 13, 2019. <https://www.forbes.com/sites/nadjasayej/2019/09/20/roxanne-jacksons-rock-n-roll-sculptures-signal-a-new-era-for-ceramics/#3718f476154a>.

Roxanne Jackson received her Bachelor of Science in Botany from Humboldt State University, Arcata (1996), and her Master of Fine Arts in Ceramics from the University of Nebraska, Lincoln (2004). In addition to exhibiting her work internationally, Jackson has been featured in numerous publications including *Hyperallergic*, *The New Yorker*, and *The New York Times*, and has participated in numerous residencies around the globe, including at the Bemis Center for Contemporary Arts, Omaha; The Pottery Workshop, Jingdezhen; and the Center for Ceramics, Berlin, among many others.



Roxanne Jackson, *Once More With Feeling* (detail), 2018. Ceramic, glaze, wig, pearl earrings, and snakeskin shirt, 15 x 18 x 10 inches. Courtesy of the artist. Photo: JSP Photography.



Roxanne Jackson, *Black Magik*, 2018. Ceramic, glaze, luster, and faux fur, 10 x 6.5 x 6.5 inches. Courtesy of the artist. Photo: JSP Photography.



Roxanne Jackson, *Black Magik*, 2018. Ceramic, glaze, luster, and faux fur, 10 x 6.5 x 6.5 inches. Courtesy of the artist. Photo: JSP Photography.



Roxanne Jackson, *Once More With Feeling*, 2018. Ceramic, glaze, wig, pearl earrings, and snakeskin shirt, 15 x 18 x 10 inches. Courtesy of the artist. Photo: JSP Photography.



Roxanne Jackson, *Metal Goddess*, 2017. Ceramic, faux fur, glaze, lace, and shell, 12 x 6 x 8 inches. Courtesy of the artist. Photo: JSP Photography.

# ANABEL JUÁREZ

BORN IN 1988 MORELIA MICHOACÁN, MÉXICO  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Anabel Juárez is known for two opposing bodies of work—one small-scale, lively and colorful, the other large-scale and monochromatic. Here, Juárez is represented by the latter which eloquently expresses the physicality of her engagement with clay. According to Juárez, "My body is the physical means through which I experience and understand my surroundings. Ceramics is a very physical activity both because there is a directness and immediacy that the medium allows me to have when I make my work."<sup>1</sup>

Her large-scale, handbuilt, coil ceramic sculptures, *Musa* (2017), *Vestigio II* (2017), and *Vestigio III* (2017), suggest larger-than-life dresses that stand in for female torsos. Underlining the absence of the body is the title; *vestigio* translates from Spanish to English as "remains" or "vestige." Described as "figurative without figures," and "monuments," her generalized female shapes convey a strong sense of movement, accentuated by the artist's technique of leaving the evidence of her mark-making on the work's surface.<sup>2</sup> Like clothing, Juárez's dress-like forms allow for multiple interpretations, simultaneously evoking the presence of a body, the absence of a subject, and a projection of the self. Theatrical and intimate at the same time, their amorphous quality resists one singular definition and instead, like the self, can be many things at once and even contradictory. Juárez' work has the power and presence to serve as metaphor, memory, political statement, and cultural commentary, as well as a tribute to the ingenuity of the artist to build and fire such large-scale works.

<sup>1</sup> Emily Baker and Vanesa Gingold, "Always a Body: Interview with Alex Anderson, Delbar Shahbaz, and Anabel Juárez," *The Glass Box Gallery*, February 4, 2016, accessed December 20, 2019. <https://theglassbox.wordpress.com/2016/02/04/always-a-body-interview-with-alex-anderson-delbar-shahbaz-and-anabel-juarez/>.

<sup>2</sup> Brett W. Schults, "Hacer una isla: Anabel Juárez + Alejandra Venegas," curatorial statement published in conjunction with the exhibition *Hacer una isla* at BWSMX gallery, Mexico City, April 29–June 9, 2018, accessed December 22, 2019. <http://ruberta.la/exhibition/hacer-una-isla/2018>.

Anabel Juárez received her Bachelor of Fine Arts in Ceramics from California State University, Long Beach (2013) and her Master of Fine Arts from the University of California, Los Angeles (2017). Her work has been exhibited at New Wight Gallery Broad Art Center at University of California, Los Angeles, and her work has been collected by the French National Ceramics Museum–Sevres. Juárez was a Lefebvre et Fils resident artist at Versailles (2016). She currently teaches at California State University, Long Beach.

Anabel Juárez, *Vestigio II* (side), 2017. Glazed ceramic, 56 x 41 x 19 inches.  
Courtesy of the artist. Photo: Michael Underwood.



Anabel Juárez, *Vestigio II*, 2017. Glazed ceramic, 56 x 41 x 19 inches.  
Courtesy of the artist. Photo: Michael Underwood.







Anabel Juárez, *Musa*, 2017. Glazed ceramic, 64.5 x 41.5 x 24.5 inches. Courtesy of the artist. Photo: Michael Underwood.



Anabel Juárez, *Vestigio III*, 2017. Glazed ceramic, 54 x 48 x 19 inches. Courtesy of the artist. Photo: Michael Underwood.

# CYNTHIA LAHTI

BORN IN 1963 PORTLAND, OREGON  
LIVES AND WORKS IN PORTLAND, OREGON

Emotion and human experience are themes running through all of Lahti's work. Employing objects and images sourced from eBay, magazines, old books, photographs of the circus, party ephemera, figurative sculptures from antiquity, stuffed animals, and mass-produced figurines, Lahti alters and combines them with her own clay constructions to create highly original sculptures.

Lahti has stated, "I create works of art that reflect the beauty and chaos of the world. My art, which encompasses drawing, collage, and ceramic sculpture, is influenced by human artifacts from ancient times to the present, as well as by my personal experiences and emotions. I believe even the smallest artifact can evoke the most powerful feelings, and I draw inspiration from objects and images, both historical and contemporary, that have the potential to reflect beyond themselves. I seek in my art to force a deeper explanation of reality and to facilitate a connection with a larger human experience."<sup>1</sup>

Both *Brown Skirt* (2013) and *Ski* (2015) feature Lahti's signature multimedia approach, combining paper reproductions with ceramic elements. The artist explains that she was "interested in using paper sculpturally, in a naïve and childlike way that complements and contrasts with the ceramic elements."<sup>2</sup> For Lahti, paper introduces an element of fragility and offers her a means to reference art history. Lahti aims to subvert and offer liberation from any artistic authority, using humor and chaos to combine what she calls the "sacred and profane, the wise with the stupid and the beautiful with the grotesque."<sup>3</sup>

<sup>1</sup> Vasi Hirdo, "Interview with Cynthia Lahti," *Ceramics Now Magazine*, Issue 1, Winter 2011–2012, 10.

<sup>2</sup> Cynthia Lahti, "Cynthia Lahti: Artist Statement and Bio," accessed December 22, 2019. <http://cynthialahti.blogspot.com/2010/04/artist-statement-and-bio.html>.

<sup>3</sup> Ibid.

Cynthia Lahti received her Bachelor of Fine Arts in Illustration at the Rhode Island School of Design (1985) and attended the Pacific Northwest College of Art (1989) and Oregon School of Art & Craft (1992). Her work has been collected by the Portland Art Museum, Jordan Schnitzer Museum of Art, Boise Art Museum, and Reed College. Lahti has been awarded with numerous residencies including the Sitka Center for Arts and Ecology Residency, USA and the Zentrum für Keramik, Germany. Lahti has exhibited publicly in group exhibitions at the Portland Institute for Contemporary Art, Portland; Portland State University, Portland; and Center on Contemporary Art, Seattle.



Cynthia Lahti, *Brown Skirt*, 2013. Found image printed on archival paper, ceramic sculpture created by the artist, and wood, 15 x 8 x 9.25 inches. Courtesy of the artist. Photo: Cynthia Lahti.



Cynthia Lahti, *Brown Skirt*, 2013. Found image printed on archival paper, ceramic sculpture created by the artist, and wood, 15 x 8 x 9.25 inches. Courtesy of the artist. Photo: Cynthia Lahti.



Cynthia Lahti, *Greyhound*, 2017. Found objects and ceramic sculpture created by the artist, 24 x 12 x 9 inches. Courtesy of the artist. Photo: Cynthia Lahti.



Cynthia Lahti, *Greyhound*, 2017. Found objects and ceramic sculpture created by the artist, 24 x 12 x 9 inches. Courtesy of the artist. Photo: Cynthia Lahti.



# GALIA LINN

BORN IN 1963 TEL AVIV, ISRAEL  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Having spent her childhood in Israel, a land full of archeological excavation sites, Galia Linn channels her captivation with the rituals and remains of ancient cities to create ceramic sculptures and site-specific installations. She often references archeology through her vessel-like forms, aged textures, and abstract references to the human figure. In addition, her interest in archeology metaphorically conjures the acts of remembering and reclaiming, conflating the past with the present.

*STONE* (2019) is the first piece in a new series of work that she has created to examine ideas of strength and vulnerability within human bodies. Inspired by the circle stone ruins of ritual gathering sites, Linn chose the museum courtyard to locate her work. The Craft Contemporary courtyard is rife with its own architectural relics—a circular window that was once a ticket booth, steel posts that once supported a rotating gate, etc.—things that have lost purpose over time. According to the artist, “*STONE*, its shape suggestive of the human body, lives in this place of confluence. Made from stoneware, the clay is fired to 2262 Fahrenheit. Multiple layers of glazes [are] applied to the black mountain clay, fashioning a sense of a uniform with the ‘belt’ and the red stripe across ‘the chest.’ The heavy layer of clear crackle glaze evokes a feeling of emerging from a primordial goo, perhaps suggesting a recent birth...*STONE* serves as a guardian. Like a gargoyle, a Lamassu, a Hamsa or a Mezuzah, it is a sentry both welcoming and guarding the museum and its visitors; its presence reminding us that strength and vulnerability come hand in hand and that we carry both inside.”<sup>1</sup>

<sup>1</sup> Galia Linn, Email to Holly Jerger, December 4, 2019.

Galia Linn has exhibited her work extensively across Southern California, including at the El Segundo Museum of Art, El Segundo; the Institute of Art and Olfaction, Los Angeles; and LA><ART, Los Angeles, with outdoor public art installations featured in exhibitions such as *La Reina De Los Angeles*, Descanso Gardens and *Inside* at The Athenaeum, La Jolla. Her work has also been part of numerous private collections in Los Angeles, Miami, New York, Paris, Brussels, and Tel Aviv. Galia Linn is a member of Binder of Women, an independent platform for female artists based in Los Angeles. In 2016 she founded Blue Roof Studios, a multidisciplinary art hub based in South Los Angeles.



Galia Linn, *STONE* (detail), 2019. Glazed stoneware, 51 x 19 x 16 inches. Courtesy of the artist and Track 16, Los Angeles. Photo: Sean Meredith / Track 16.



Galia Linn, *STONE*, 2019. Glazed stoneware, 51 x 19 x 16 inches. Courtesy of the artist and Track 16, Los Angeles. Photo: Sean Meredith / Track 16.

# CANNUPA HANSKA LUGER

BORN 1979 STANDING ROCK RESERVATION, NORTH DAKOTA  
LIVES AND WORKS IN GLORIETA, NEW MEXICO

Raised on the Standing Rock Reservation in North Dakota, Cannupa Hanska Luger is of Mandan, Hidatsa, Arikara, Lakota, and European descent. Reflective of his background, Luger's multidisciplinary practice is deeply rooted in his heritage and the indigenous community around him. His work thus responds to timely and site-specific issues addressing 21st century indigeneity, taking various forms from videos to sculptures to performances, and often directly involves the public with a call to action, social collaboration, or participatory installation.

For Luger, craft – a discipline which emphasizes the hand, direct action, and doing – lies at the heart of his practice. Clay, too, plays an important role in his practice, as a medium that literally represents the earth and therefore connection to place. Combining these two elements is the artist's ongoing series, *Something To Hold Onto*, created in response to the overwhelming number of deaths and traumatic incidents that have occurred as a result of policed migration across the U.S./Mexico border. In the series, the artist invites audiences to empathize with these migrants by contributing a small, but meaningful gesture – a closed fist – and leave behind an imprint of themselves in the form of a clay bead. "These small clay objects embedded with a fist print," writes Luger, "will string together a line of solidarity, building global consciousness around Indigenous peoples and our connection to movement and land."<sup>1</sup>

In this iteration, viewers are invited to create their own clay bead for *Something To Hold Onto*, adding onto the previous gestures of others who have contributed to the piece in Georgia, Oregon, New Mexico, Arizona, Pennsylvania, Virginia, and Canada. Over time, Luger joins these individually shaped beads into one project, unifying many voices into one collective and powerful message.

<sup>1</sup> Cannupa Hanska Luger, "Something To Hold Onto," accessed November 25, 2019. <http://www.cannupahanska.com/something-to-hold-onto>.

Cannupa Hanska Luger received his Bachelor of Fine Arts in Studio Ceramics from the Institute of American Indian Arts (2011). Luger's work has been exhibited internationally, and collected by a number of museums including the Denver Art Museum in Denver; the Museum of Contemporary Native Arts, Santa Fe; Yale University Art Gallery, New Haven; and the North American Native Museum, Zürich. He was awarded a Joan Mitchell Foundation Painters & Sculptors Grant (2019) and the Museum of Arts and Design's inaugural Burke Prize (2018).



Cannupa Hanska Luger, *Something To Hold Onto* (image stills), 2019. Call to action video, dimensions variable. Image courtesy of the artist. Videography and editing: Razelle Benally.



# GERARDO MONTEERRUBIO

BORN IN 1979 OAXACA, MEXICO  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

As early as graduate school, social commentary has been an important part of Gerardo Monterrubio's artistic practice. He is best known for his highly detailed, narrative, black and white drawings on abstract clay forms and vessels. His work references landscape, myth, Mesoamerican symbology, Catholicism, and at times violence, life, and death.

Monterrubio's works in the exhibition are from a new series exploring systems of belief and how his own worldview has shifted after becoming a father. In *Numbers 31: 17-18* (2019), Monterrubio has moved away from his signature abstract, freeform, and hollow shapes to create the recognizable form of the veiled Virgin Mary, her arms open, standing on top of the earth with a serpent at her feet. The drawings that cover her are images of war, violent masculinity, and its victims. Titled with reference to Bible verse *Numbers 31:17-18*; the citing references the two passages as follows:

**Now therefore kill every male among the little ones and kill every woman that hath known man by lying with him.<sup>1</sup>**

**But all the women children, that have not known a man by lying with him, keep alive for yourselves.<sup>2</sup>**

Another work titled *Qhapaq Ucha* (2019), refers to the Inca ritual act that involved the sacrifice of children. The sculpture consists of a hand-built replica of a Mesoamerican head, replete with images of a lush landscape of trees, mushrooms, flowers, and a grouping of children who appear to be asleep. Whether in religious, governmental, or parental systems, Monterrubio is interested in how ideas and ideals are formed within larger societal structures. His artwork thus often questions given power dynamics and highlights those who are overlooked by systems of power.

<sup>1</sup> *Numbers 31: 17, King James Version.*

<sup>2</sup> *Numbers 31: 18, King James Version.*

Gerardo Monterrubio received his Bachelor of Fine Arts in Ceramic Arts from California State University, Long Beach (2009) and his Master of Fine Arts from the University of California, Los Angeles (2013). His work is in the collections of the Los Angeles County Museum of Art, Los Angeles; the American Museum of Ceramic Art, Pomona; and the Fuller Craft Museum, Brockton. His work has been featured in the solo exhibition *Form and Image* at Tiger Strikes Asteroid, Los Angeles (2019) and *Mano-Made: New Expression in Craft by Latino Artists* at Craft in America Center, Los Angeles (2017), in addition to group exhibitions at the Montgomery Museum of Fine Arts, Montgomery; the Boehm Gallery at Palomar College, San Marcos; and Gyeonggi International Ceramic Biennale, South Korea. He currently teaches at Long Beach City College.

Gerardo Monterrubio, *Numbers 31: 17-18*, 2019. Porcelain, 24 x 12 x 7 inches. Courtesy of the artist. Photo: Gerardo Monterrubio.



Gerardo Monterrubio, *Numbers 31: 17-18*, 2019. Porcelain, 24 x 12 x 7 inches. Courtesy of the artist. Photo: Gerardo Monterrubio.



Gerardo Monterrubio, *Numbers 31: 17-18* (detail), 2019. Porcelain, 24 x 12 x 7 inches. Courtesy of the artist. Photo: Gerardo Monterrubio.



Gerardo Monterrubio, *Qhapaq Ucha*, 2019. Terracotta, 21 x 16 x 13 inches. Courtesy of the artist. Photo: Gerardo Monterrubio.



Gerardo Monterrubio, *Qhapaq Ucha*, 2019. Terracotta, 21 x 16 x 13 inches. Courtesy of the artist. Photo: Gerardo Monterrubio.

# BRIE RUAIS

BORN IN 1982 SOUTHERN CALIFORNIA  
LIVES AND WORKS IN BROOKLYN, NEW YORK

Brie Ruais approaches her ceramic practice methodically, as if it were a scientific experiment. Ruais uses her body as her tool, using the weight of her body to push around clay material in precise, self-prescribed actions. Because Ruais uses exactly the same amount of clay as her body weight, the mass of the clay she manipulates seems as if it were the mass of another figure: a double. Upon absorbing the impact and weight of her body, clay becomes a physical record of her actions, the sole witness to her gestures. Only the titles that accompany her abstract sculptures reveal the details of Ruais' process, with descriptions such as *Push Ahead*, *Turn 180 degrees*, *Repeat*. These titles hint at constraints, both of her body and of working within her own self-imposed parameters of set motions and methods.

*Topology of a Garden, Northeast*, 135 lbs. (2018) and *Topology of a Garden, Southwest*, 127.5 lbs. (2018) are part of a larger seven-part series of works in which Ruais records her garden in Brooklyn in a grid. Each piece covers a different area of her garden, mapping the figuration and movements of her body upon the figuration of her garden and her everyday movements upon these paths. Like her other works, the *Topology* series exposes the constraints of a project literally formed by the environment; what appears to be a hole cut out of *Topology of a Garden, Southwest*, 127.5 in fact marks the location of a potted plant which obligated the artist to go around in a way that records a perfect circle. Traces of her garden are visible, too, in the impressions of plant matter stuck to the fresh clay, which are later burned out during the firing process.

The desire to map out land in the *Topology* series recalls the history of surveying, claiming, and marking territory in the United States, especially present in the mythology of the vast landscapes of the American Southwest. Ruais states, "The grid is something that historically has been used to divide up ceramics . . . into tiles. But I'm also thinking about how we approach dividing up the landscape, since clay has this relationship to the land as a resource that we've used for so long."<sup>1</sup> Embedded in clay is both land and landscape: it represents the earth itself as well as the way the earth has been shaped, whether by natural phenomena or as a result of human action. In her attempt to sculpt a landscape, Brie's work presents the opportunity to examine landscape in the making, in a delicate balance of negative and positive space.

<sup>1</sup> Loney Abrams, "Sculpting the Landscape: Brie Ruais on Using Clay as a Metaphor for Land's Violent History," *Artspace*, September 28, 2017, accessed November 25, 2019.

Brie Ruais received her Bachelor of Fine Arts in Studio Art from the Steinhardt School at New York University, New York (2004) and her Master of Fine Arts in Visual Arts from Columbia University, New York (2011). Her work has been exhibited widely, including at albertz benda gallery, New York; Night Gallery, Los Angeles; the Dallas Museum of Art, Texas; the Pennsylvania Academy of Art, Philadelphia; and the Museum of Fine Arts, Boston. Her work is included in *Vitamin C: New Perspectives in Contemporary Art, Clay and Ceramics* published by Phaidon (2017), and has been featured in publications such as *Artforum*, *The Los Angeles Times*, *The New York Times*, and *The New Yorker*.



Brie Ruais, *Topology of a Garden, Northeast*, 135 lbs., 2018. Pigmented clay, acrylic paint, and hardware, 72 x 88 x 2.5 inches. Courtesy of the artist and albertz benda gallery, New York. Photo: Stefan Hagen.





Brie Ruais, *Topology of a Garden, Southwest*, 127.5 lbs., 2018. Pigmented clay, underglaze, and hardware, 68 x 78 x 2.5 inches. Courtesy of the artist and albertz benda gallery, New York. Photo: Brie Ruais.

# ANDERS HERWALD RUHWALD

BORN IN 1974 RANDERS, DENMARK  
LIVES AND WORKS IN CHICAGO, ILLINOIS

Anders Herwald Ruhwald equates his work with clay as “a way of thinking.” He states, “The material is the friction I need to solidify my wandering thoughts. It is the conduit by which ideas become form.”<sup>1</sup> He concludes that sculpting clay is an ever-changing process by which the final form reveals itself. “I begin to explore ideas by working the malleable clay, but once built, the process of drying, firing, and glazing transforms and adds meaning to the object...Hereby, each of the objects arrives at a junction of time, process, and intention.”<sup>2</sup>

The sculptures *Lost Arm* (2017) and *Blue (Marbled Body)* (2018) were included in Ruhwald’s solo exhibition, *The Hand is the Mind is The Bomb that Blows*. These works focus on the artist’s physical process of hand-shaping the clay material. The sculptures were fired multiple times and linger between the figurative and the abstract, allowing a sense of body as well as the material qualities of clay to appear at the same time. To Ruhwald, these pieces reflect on how the meaning of an artwork can change. He was inspired by the radical leftwing bombing in 1970 of Auguste Rodin’s *Thinker* outside The Cleveland Art Museum. The Museum’s decision to re-install the artwork unrestored underscores how meaning can evolve, not only over time, but also with context — thus changing how we understand the sculpture.

*Pointing my Voice to Find the Dimensions of You (Pair)* (2019) was included in another exhibition, *The Vessel is a Body is a Skull is a Mask*. Still occupied with the relationship between the body and the object, this more recent work is concerned with the expression of the vessel as a body. In this work, two oversized ears are installed apart and across from each other, suggesting the space in between to be the imagined head and the viewer to be inhabiting the space of the mind.

<sup>1</sup> Morán Morán, “Anders Ruhwald: The Hand is the Mind is the Bomb that Blows,” Morán Morán, press release, 2017.  
<sup>2</sup> Ibid.

Anders Herwald Ruhwald graduated from the Royal College of Art, London (2005). Ruhwald’s work has been featured in solo exhibitions both nationally and abroad, including at the Museum of Contemporary Art Cleveland, USA; Middlesborough Institute of Modern Art, UK; The Museum of Art and Design, Denmark; and the Cranbrook Art Museum, USA. His work is also included in several public museum collections, such as the Victoria and Albert Museum, London; the Philadelphia Museum of Art, Philadelphia; Musée des Arts Décoratifs, Paris; the National Museum, Sweden; and Yingge Ceramics Museum, Taiwan.



Anders Herwald Ruhwald, *Blue (Marbled Body)*, 2018. Glazed ceramics, 56 x 19 x 20 inches. Courtesy of the artist and Morán Morán, Los Angeles. Photo: Clare Gatto.



Anders Herwald Ruhwald, *Lost Arm*, 2017. Glazed ceramics, 56.75 x 15.25 x 15.25 inches. Courtesy of the artist and Morán Morán, Los Angeles. Photo: Morán Morán.



Anders Herwald Ruhwald, *Two Face (Pink Blue)*, 2019. Glazed ceramics, 16 x 7 x 2.5 inches.  
Courtesy of the artist and Morán Morán, Los Angeles. Photo: Travis Rooze.



Anders Herwald Ruhwald, *Two Face (Pink/Turquoise)*, 2019. Glazed ceramics, 15 x 7 x 2 inches.  
Courtesy of the artist and Morán Morán, Los Angeles. Photo: Travis Rooze.

# NICOLE SEISLER

BORN 1982 WASHINGTON D.C.  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Nicole Seisler's practice centers on the materiality of clay, its capacity for gestural mark-making, and its metaphoric resonance with human experience. Seisler's work is interdisciplinary, existing as sculpture, installation, and public art. Her work thus takes many forms, from asking the public to throw wet clay onto the wall to making impressions of architectural details in a city. In doing so, she uses clay as a tool to record interactions between people, place, and time.

In her ongoing series *Preparing*, Seisler starts with one of the first actions learned when working with clay: wedging. The goal of wedging is to remove any air bubbles and create a uniform consistency throughout the clay, which is fundamental to any ceramicist. Despite the goal of uniformity, however, each artist nevertheless brings their own idiosyncratic body language and thus action to creating the wedged piece of clay. Seisler, for example, admits that her pieces always feature a distinct curl – a trait that was learned from a former teacher and is now passed on to her students in a process of generational learning.

Here, Seisler wedges each piece of clay one hundred times, the action of kneading the clay against the wall leaving rows of smears across the wall. In this iteration, Seisler begins the wall drawing with rows of her own mark-making and invites former students to contribute their own rows to the piece. The result is a sort of visual timeline, with Seisler's marks to the left and those of her students to the right, illustrating how knowledge can be physically passed down, transferred, and built upon, through body language and gesture. The wedged clay pieces are shown with the wall marks, depicting the artist's attempt of endless preparation – preparing for the sake of preparing.

Nicole Seisler received her Bachelor of Fine Arts from the School of the Museum of Fine Arts, Boston, and her Master of Fine Arts from the School of the Art Institute of Chicago. She has exhibited widely both nationally and internationally, and has been featured in numerous publications such as *The New York Times*, *Hyperallergic*, and *Ceramics Monthly*. Seisler currently teaches at Pasadena City College, Pasadena, and the University of California, Los Angeles, and is also the founder of A-B Projects, Los Angeles.



Nicole Seisler, *Holding Patterns*, 2019.  
Site-specific drawing, dimensions  
variable. Courtesy of the artist.  
Photo: Charlie Schneider.

Nicole Seisler, *Preparing*, ongoing series. Site-specific drawing, dimensions variable. Courtesy of the artist. Photos: Esteban Pulido.





# MEGHAN SMYTHE

BORN IN 1984 KINGSTON ONTARIO, CANADA  
LIVES AND WORKS IN ALFRED, NEW YORK

Meghan Smythe's study of ballet informs her exceptional understanding of gesture and how disparate body parts connect and flow together. She also cites her ballet background as the key to her understanding of the relationship between the performer and the audience.

Taking inspiration from Greco-Roman figurative sculpture and cartooning, Smythe creates her sculptures through a complex process of assembling multiple, distinct body parts into a dense visual choreography. Smythe starts with the idea of a body's gesture, an interaction, or scene of bodies from which she develops her compositions, intending to reach a state of "elegant vulgarity" in her work.<sup>1</sup> Recently, her pieces have started to become more humorous, with the artist stating that her work represents "trauma, while some represent drama, and some represent lunacy."<sup>2</sup> Her sculpture has been described as erotic, tender, brutal, macabre, decaying, chaotic, and evocative of life and death. Writers have emphasized the dual nature of her work or the contradicting extremes, for example "generation and decay, elegance and entropy."<sup>3</sup>

For the exhibition *The Body, The Object, The Other*, Smythe has created a new site-specific composition. Her use of the word composition, instead of installation, is a clue to her working style of moving parts around until the work "starts to talk back."<sup>4</sup> At times her compositions incorporate other materials with her ceramic components, including glass, concrete, bone, foam, and plastic, creating multimedia clay and glaze-based works.

<sup>1</sup> Mark Moore Fine Art, "Meghan Smythe," accessed December 20, 2019. <https://www.markmoorefineart.com/artists/meghan-smythe>.

<sup>2</sup> Mark Moore Fine Art, "Meghan Smythe in conversation with Mark Moore," YouTube video, 13:05 minutes, September 30, 2018, accessed December 20, 2019. <https://www.youtube.com/watch?v=C2v4Sb2aXPY&feature=youtu.be>.

<sup>3</sup> Leah Ollman, "Review: Meghan Smythe's Carnal Clay at Mark Moore," *Los Angeles Times*, January 17, 2015.

<sup>4</sup> Ibid.

Meghan Smythe received her Master of Fine Arts from Alfred University School of Art and Design, Alfred (2011) and her Bachelor of Fine Arts from Nova Scotia College of Art and Design, Halifax (2009). Her work has been shown at the Arizona State University Art Museum in Tempe, the Marjorie Barrick Museum of Art in Las Vegas, and the Everson Museum of Art in Syracuse. She was a Visiting Artist-in-Residence at California State University, Long Beach (2012 – 2014). Smythe has taught ceramics at Cerritos College and California State University, Long Beach, and is currently teaching at Alfred University School of Art and Design, Alfred.



Meghan Smythe, *A Light Culture*, 2015. Ceramic, glaze, resin, epoxy, and plasticine, 70 x 50 x 60 inches. Courtesy of the artist and Mark Moore Fine Art.  
Photo: Meghan Smythe.

Meghan Smythe, *In-Play* (detail), 2016. Ceramic, glaze, 24 x 20 x 28 inches. Courtesy of the artist and Mark Moore Fine Art.  
Photo: Meghan Smythe.





# CAMMIE STAROS

BORN IN 1983 NASHVILLE, TENNESSEE  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Drawing heavily from Classical Greek red and black figurative vase painting, Cammie Staros' ceramic works dissect the aesthetic language of classical art history. In doing so, Staros investigates how certain forms have come to represent the art historical canon, how semiotic systems are created and reinforced through art history, and how distinct visual influences – often separated by geography and time – collapse together.

In her most recent works, Staros both subverts and reinforces the expectations associated with the "art object." She writes, "The ceramics are distorted and asymmetrical versions of vases. I wanted to keep a reference to the Greek amphora I often invoke but make vulnerable, intimate, organic shapes with them. People have compared them to organs or animals. None of them can stand on their own. Their inability to stay upright is a way of reiterating the incorporation of the acrylic elements as an integral part of the piece. I think of the acrylic elements as part-pedestal-part-vitrine. I'm increasingly interested in working with the materials associated with the conventional, museological display of the historical relics my works so often reference."<sup>1</sup>

Staros' interest in museum display is clear in her works *Fruits of a Fallen Empire* (2019) and *Taste of Power* (2019). In both of them, she emphasizes the "classic" museological presentation of the art object: the pedestal and the vitrine. By rendering the pedestal black in *Fruits of a Fallen Empire* and clear, thus connoting a vitrine, in *Taste of Power*, Staros draws the viewer's attention to the accepted conventions in the presentation of art and challenges the language of power used by the museum to communicate authority and expertise.

<sup>1</sup> Cammie Staros, Email to Holly Jerger, November 6, 2019.

Cammie Staros received her Bachelor of Arts in Art and Semiotics from Brown University, Providence (2006) and her Master of Fine Arts from the California Institute of the Arts, Valencia (2011). Staros has exhibited her work in numerous solo and group exhibitions and has received numerous awards including a Santo Foundation Individual Artist Award. She has been an artist-in-residence at the Center for Contemporary Ceramics at California State University, Long Beach (2019); Lefebvre & Fils Residency, Versailles (2017); the Headlands Center for the Arts, Sausalito (2013); and Anderson Ranch, Snowmass Village (2012). Staros' work is featured in *100 Sculptors of Tomorrow*, a survey of contemporary sculpture published by Thames & Hudson.



Cammie Staros, *Whale*, 2016. Ceramic, 25 x 22 x 36 inches. Courtesy of the artist and Shulamit Nazarian, Los Angeles. Photo: Cammie Staros.



Gammie Staros, *Fruits of a Fallen Empire*, 2019. Ceramic and acrylic, 43 x 24 x 12 inches. Courtesy of the artist and Shulamit Nazarian, Los Angeles. Photo: Shulamit Nazarian, Los Angeles.



Gammie Staros, *Taste of Power*, 2019. Ceramic, acrylic, and stainless steel, 44 x 24 x 12 inches. Courtesy of the artist and Shulamit Nazarian, Los Angeles. Photo: Shulamit Nazarian, Los Angeles.

# WANXIN ZHANG

BORN IN 1961 CHANGCHUN, CHINA  
LIVES AND WORKS IN SAN FRANCISCO, CALIFORNIA

Wanxin Zhang was part of the first generation in China to receive a formal art education after the Cultural Revolution ended in 1976. Originally trained in sculpture, his technical education discouraged personal expression and led him to become suspicious of political power and structures. In 1992, he relocated to San Francisco where he was highly influenced by clay sculptor Peter Voulkos and other artists associated with the American Clay Revolution, which emphasized improvisational and free-spirited abstraction. According to Zhang, "Clay combines my feelings and reactions to visiting the tombs of Emperor Qin and seeing his Terracotta Warriors, and the inspiration I received from the California Funk Art movement. My pieces are about finding my personal identity while sparking a contemporary dialog about social, historical and political issues."<sup>1</sup> Zhang's ceramics reflect both of these Eastern and Western influences. His large-scale sculptures reference figures from both artistic canons, delving into history with nods to the archeological remains of the Terracotta Army found near the Xi'An province in China, along with Michaelangelo's marble rendering of the Pieta. Zhang touches upon contemporary references as well, such as Mickey Mouse and Mao Zedong.

Zhang begins his work with a drawing. He creates textures with hand marks including fingertip impressions, traces of pinched clay, carving stamps, and tool marks. Cracks, scarring, and other imperfections bring to mind notions of frailty, in contrast to the strength of his larger-than-life figures. He often fires his figures multiple times, creating layers of color and textures that drip, pour, and splash. Graffiti, mark-making, color glazes, and Chinese decals all contribute to the clay surface design and add avenues for interpretation of the individuality of each work. "Wherever I go," Zhang adds, "whatever I end up working with, will be guided by my Chinese roots with the pure intention of expressing who I am."<sup>2</sup>

<sup>1</sup> Marga Lincoln, "Warriors with a difference," *Independent Record*, January 19, 2012.

<sup>2</sup> Erica Mohar, "Wanxin Zhang: Totem," *Yishu | Journal of Contemporary Chinese Art*, Vol. 14, No. 2 (March 2015), 106-111.

Wanxin Zhang graduated from the LuXun Academy of Fine Arts in Sculpture, China (1985) and received his Master of Fine Arts from the Academy of Art University, San Francisco (1996). His work has been exhibited in solo museum exhibitions, including at the University of Wyoming Art Museum, Laramie; the Fresno Art Museum, Fresno; The Midland Center for the Arts, Midland; and the Arizona State University Museum, Tempe. Zhang was a recipient of the Virginia A. Groot Foundation Grant (2006) and the Joan Mitchell Foundation Painters and Sculptors Grant (2004). Zhang teaches at the San Francisco Art Institute, San Francisco.



Wanxin Zhang, *Special Ambassador*, 2011. High-fired stoneware with glazes, 78 x 24 x 21 inches. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: Henrik Kam.





Wanxin Zhang, *Unbelievable Promise* (detail), 2013. High-fired stoneware with glazes, 74 x 28 x 22 inches. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: Henrik Kam.

Wanxin Zhang, *Unbelievable Promise*, 2013. High-fired stoneware with glazes, 74 x 28 x 22 inches. Courtesy of the artist and Catharine Clark Gallery, San Francisco. Photo: Henrik Kam.





# BARI ZIPERSTEIN

BORN IN 1978 CHICAGO, ILLINOIS  
LIVES AND WORKS IN LOS ANGELES, CALIFORNIA

Bari Ziperstein's wide-ranging practice, encompassing large-scale installation, site-specific public sculpture, and a line of functional ceramic objects, has always been rooted in ceramics. Her conceptual clay sculptures weave together her ideas about consumerism, propaganda, and architecture.

Her recent body of work, *Propaganda Pots*, is focused on the Soviet Union and draws parallels between present-day sociopolitics in America and those during the Cold War in Eastern Europe. Ziperstein began the series inspired by propaganda posters from former Eastern Bloc countries during the 1970s and 1980s, and was particularly drawn to those addressing domestic morality, alcoholism, motherhood, and the place of women in society. Known for critiquing forms of domesticity and especially societal prescriptions of women's roles, Ziperstein's interest lies in the Socialist version of prescribed female roles as well as the reinforced moral code that relegated women, their bodies, and their happiness subordinate to the paternalistic state.

The artist takes these graphic depictions and carves them onto hand-built slab constructions that involve flattening clay into pliable sheets that can be curved, rolled, or cut into shapes, layered, and incised to create drawings on the surface. Ziperstein draws freehand onto the clay from her source material, then adds colored underglazes and a variety of sheen glazes to create graphic sculptures that mimic the flatness – both in the aesthetic depictions of women and in the limitations of their roles – ubiquitous throughout the Soviet era. *Female Worker* (2017) and *Good textile workers* (2017), for example, depict idealized uniform wearing female factory workers drawn in a manner that emulates the graphic design of the Constructivist Soviet style. These forms are exhibited alongside a sculpture on the opposite end of the spectrum of the female stereotype: that of an overly dressed, profligate wife wasting away the family's resources with the ripped-from-the-headlines title of *And the wicked poison slowly flows, like in the olden days for profit* (2017).

Bari Ziperstein received her Bachelor of Fine Arts with a certificate in Women's Studies from Ohio University, Athens (2000) and her Master of Fine Arts from the California Institute of the Arts, Valencia, CA (2004). Her work has been recognized by numerous institutions, including the Los Angeles County Arts Commission (2013); Center for Cultural Innovation, Los Angeles (2012); Arts Council of Long Beach (2011); and the City of Pasadena Department of Cultural Affairs (2010). She has also been awarded residencies at Anderson Ranch, Snowmass Village (2012) and the Vermont Studio Center, Johnson (2001).



Bari Ziperstein, *And you still don't have a boyfriend? You are falling behind fashion times.*, 2016. Terracotta and glaze, 14 x 23 inches. Courtesy of Bari Ziperstein Studio. Photo: Bari Ziperstein Studio.



Bari Zipperstein, *And the wicked poison slowly flows, like in the olden days for profit*, 2017. Terracotta, glaze, and goldluster, 11 x 11 x 24 inches. Courtesy of Bari Zipperstein Studio. Photo: Bari Zipperstein Studio.



Bari Zipperstein, *Female Worker*, 2017. Stoneware, underglaze, and glaze, 9 x 6.5 x 22 inches. Courtesy of Bari Zipperstein Studio. Photo: Bari Zipperstein Studio.

## EXHIBITION

## CHECKLIST

Alex Anderson, *Eggplant II*, 2018. Earthenware, glaze, and gold luster, 2 x 3 x 9.5 inches. Courtesy of the artist and Gaviak Los Angeles / Palm Beach.

Alex Anderson, *Excuse Me While I Feel Myself*, 2019. Earthenware, glaze, and gold luster, 12.5 x 15 x 8 inches. Courtesy of the artist and Gaviak Los Angeles / Palm Beach.

Alex Anderson, *How you feel though?*, 2019. Earthenware, glaze, and gold luster, 16 x 14.5 x 13 inches. Courtesy of the artist and Gaviak Los Angeles / Palm Beach.

Alex Anderson, *Life's hard let's not talk about it II*, 2019. Earthenware, glaze, and gold luster, 18 x 17 x 20.5 inches. Courtesy of the artist and Gaviak Los Angeles / Palm Beach.

Alex Anderson, *Medusa*, 2019. Earthenware, glaze, and gold luster, 13.5 x 14 x 12.5 inches. Courtesy of the artist and Gaviak Los Angeles / Palm Beach.

Alex Anderson, *Must be Love*, 2019. Earthenware, glaze, and gold luster, 18 x 17 x 2.5 inches. Courtesy of the artist and Gaviak Los Angeles / Palm Beach.

Jenny Hata Blumenfeld, *The Vessel As Female*, 2019. Stoneware, digital print, and lucite, 71.5 x 47 x 32 inches. Courtesy of the artist.

Jenny Hata Blumenfeld, *The Vessel As Female*, 2019. Stoneware, digital print, and lucite, 71.5 x 47 x 32 inches. Courtesy of the artist.

Jason Briggs, *Blonde*, 2010. Porcelain, hair, and steel on a velvet base, 12 x 8 x 8 inches. Courtesy of the artist.

Jason Briggs, *Cherry*, 2009. Porcelain, hair, and steel on a velvet base, 10 x 7 x 8 inches. Courtesy of the artist.

Jason Briggs, *Pearl*, 2011. Porcelain, hair, and nail polish on a satin base, 12 x 8 x 7 inches. Courtesy of the artist.

Jason Briggs, *Peel*, 2011. Porcelain, hair, and steel on a base of steel and panties, 9 x 15 x 10 inches. Courtesy of the artist.

Cassils, *Ghost*, 2012–present. Four-channel audio installation, dimensions variable. Courtesy of the artist and Ronald Feldman Gallery, New York.

## THE BODY, THE OBJECT, THE OTHER

Sharif Farrag, *Big Arm Jar With Railing*, 2019. Stoneware and glaze, 16 x 18 x 14 inches. Courtesy of the artist and François Ghebaly, Los Angeles.

Sharif Farrag, *Bodach*, 2019. Stoneware and glaze, 33 x 23 x 28 inches. Courtesy of the artist and François Ghebaly, Los Angeles.

Sharif Farrag, *Idea Bats*, 2019. Stoneware and glaze, approx. 8 x 8 x 11.5 inches each. Collection of Neidy Lizbet Godinez and Alex Perliter.

Sharif Farrag, *Split Face Jar*, 2019. Stoneware and glaze, 17.5 x 13 x 14.5 inches. Courtesy of the artist and François Ghebaly, Los Angeles.

Sharif Farrag, *Tonsil Jar*, 2019. Stoneware and glaze, 18 x 13.5 x 11 inches. Courtesy of the artist and François Ghebaly, Los Angeles.

Nicki Green, *The Porous Sea (Tank)*, 2019. Glazed earthenware, 48 x 36 x 30 inches. Courtesy of the artist.

Nicki Green, *The Porous Sea (Tub)*, 2019. Glazed earthenware, 51 x 38 x 29 inches. Courtesy of the artist.

Phyllis Green, *Odd Old Things*, 2009–2019. Clay, fabric, and beeswax, 20 x 20 x 14 inches; 27 x 26 x 19 inches; 33 x 24 x 19 inches; 36 x 20 x 24 inches. Courtesy of the artist and Chimento Contemporary, Los Angeles.

Raven Halfmoon, *CADDO DANCING IN BINGER, OKLAHOMA*, 2019. Stoneware and glaze, 62 x 27 x 27 inches. Courtesy of the artist and Nino Mier Gallery, Los Angeles.

Raven Halfmoon, *CADDOxCHIC*, 2019. Stoneware, glaze, polyester resin, and pigment, 49 x 38 x 23 inches. Courtesy of the artist and Nino Mier Gallery, Los Angeles.

Raven Halfmoon, *CADDOxCOUTURE*, 2019. Stoneware and glaze, 50 x 22 x 22 inches. Courtesy of the artist and Nino Mier Gallery, Los Angeles.

Roxanne Jackson, *Black Magik*, 2018. Ceramic, glaze, luster, and faux fur, 10 x 6.5 x 6.5 inches. Courtesy of the artist.

Roxanne Jackson, *Metal Goddess*, 2017. Ceramic, faux fur, glaze, lace, and shell, 12 x 6 x 8 inches. Courtesy of the artist.

Roxanne Jackson, *Once More With Feeling*, 2018. Ceramic, glaze, wig, pearl earrings, and snakeskin shirt, 15 x 18 x 10 inches. Courtesy of the artist.

Anabel Juárez, *Musa*, 2017. Glazed ceramic, 64.5 x 41.5 x 24.5 inches. Courtesy of the artist.

Anabel Juárez, *Vestigio II*, 2017. Glazed ceramic, 56 x 41 x 19 inches. Courtesy of the artist.

Anabel Juárez, *Vestigio III*, 2017. Glazed ceramic, 54 x 48 x 19 inches. Courtesy of the artist.

Cynthia Lahti, *Brown Skirt*, 2013. Found image printed on archival paper, ceramic sculpture created by the artist, and wood, 15 x 8 x 9.25 inches. Courtesy of the artist.

Cynthia Lahti, *Greyhound*, 2017. Found objects and ceramic sculpture created by the artist, 24 x 12 x 9 inches. Courtesy of the artist.

Cynthia Lahti, *Ski*, 2015. Found image printed on archival paper and ceramic sculpture created by the artist, 12 x 6 x 4 inches. Courtesy of the artist.

Cynthia Lahti, *The Blue Ship*, 2017. Found objects and ceramic sculpture created by the artist, 23 x 12 x 8 inches. Courtesy of the artist.

Galia Linn, *STONE*, 2019. Glazed stoneware, 51 x 19 x 16 inches. Courtesy of the artist and Track 16, Los Angeles.

Cannupa Hanska Luger, *Something To Hold Onto*, 2019. Call to action video, dimensions variable. Courtesy of the artist.

Gerardo Monterrubio, *Numbers 31: 17–18*, 2019. Porcelain, 24 x 12 x 7 inches. Courtesy of the artist.

Gerardo Monterrubio, *On a Sacred Mission*, 2020. Terracotta, 20 x 14 x 19 inches. Courtesy of the artist.

Gerardo Monterrubio, *Qhapaq Ucha*, 2019. Terracotta, 21 x 16 x 13 inches. Courtesy of the artist.

Gerardo Monterrubio, *Towards la Zona Pellucida*, 2017. Porcelain, 18 x 13 x 13 inches. Courtesy of the artist.

Gerardo Monterrubio, *El Último Viaje*, 2020. Terracotta, 24 x 12 x 7 inches. Courtesy of the artist.

Brie Ruais, *Premonition of a Butterfly*, 2016. Video, 9 minutes, dimensions variable. Courtesy of the artist and albertz benda gallery, New York.

Brie Ruais, *Topology of a Garden, Northeast, 135 lbs.*, 2018. Pigmented clay, acrylic paint, and hardware, 72 x 88 x 2.5 inches. Courtesy of the artist and albertz benda gallery, New York.

Brie Ruais, *Topology of a Garden, Southwest, 127.5 lbs.*, 2018. Pigmented clay, underglaze, and hardware, 68 x 78 x 2.5 inches. Courtesy of the artist and albertz benda gallery, New York.

Anders Herwald Ruhwald, *Blue (Marbled Body)*, 2018. Glazed ceramics, 56 x 19 x 20 inches. Courtesy of the artist and Morán Morán, Los Angeles.

Anders Herwald Ruhwald, *Lost Arm*, 2017. Glazed ceramics, 56.75 x 15.25 x 15.25 inches. Courtesy of the artist and Morán Morán, Los Angeles.

Anders Herwald Ruhwald, *Pointing my Voice to Find the Dimensions of You (Pair)*, 2019. Glazed ceramics, 15 x 9 x 2 inches each. Courtesy of the artist and Morán Morán, Los Angeles.

Anders Herwald Ruhwald, *Two Face (Pink Blue)*, 2019. Glazed ceramics, 16 x 7 x 2.5 inches. Courtesy of the artist and Morán Morán, Los Angeles.

Anders Herwald Ruhwald, *Two Face (Pink/Turquoise)*, 2019. Glazed ceramics, 15 x 7 x 2 inches. Courtesy of the artist and Morán Morán, Los Angeles.

Nicole Seisler, *Preparing*, 2020. Unfired clay residue, dimensions variable. Courtesy of the artist.

Meghan Smythe, *Steeple*, 2020. Ceramic, glaze, clay, resin, epoxy, plasticine, and plaster, dimensions variable. Courtesy the artist and Mark Moore Fine Art.

Cammie Staros, *Fruits of a Fallen Empire*, 2019. Ceramic and acrylic, 43 x 24 x 12 inches. Courtesy of the artist and Shulamit Nazarian, Los Angeles.



Cammie Staros, *Taste of Power*, 2019. Ceramic, acrylic, and stainless steel, 44 x 24 x 12 inches. Courtesy of the artist and Shulamit Nazarian, Los Angeles.

Cammie Staros, *Whale*, 2016. Ceramic, 25 x 22 x 36 inches. Courtesy of the artist and Shulamit Nazarian, Los Angeles.

Wanxin Zhang, *Special Ambassador*, 2011. High-fired stoneware with glazes, 78 x 24 x 21 inches. Courtesy of the artist and Catharine Clark Gallery, San Francisco.

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Bari Ziperstein, *And the wicked poison slowly flows, like in the olden days for profit*, 2017. Terracotta, glaze, and goldluster, 24 x 11 x 11 inches. Courtesy of Bari Ziperstein Studio.

Bari Ziperstein, *And you still don't have a boyfriend? You are falling behind fashion times.*, 2016. Terracotta and glaze, 23 x 14 inches. Courtesy of Bari Ziperstein Studio.

Bari Ziperstein, *Female Worker*, 2017. Stoneware, underglaze, and glaze, 22 x 9 x 6.5 inches. Courtesy of Bari Ziperstein Studio.

Bari Ziperstein, *Good textile workers*, 2017. Stoneware, underglaze, and glaze, 13.5 x 16 x 12 inches. Courtesy of Bari Ziperstein Studio.

Bari Ziperstein, *Our republic is in peril*, 2017. Stoneware, underglaze, and glaze, 24 x 16 x 11 inches. Courtesy of Bari Ziperstein Studio.

Bari Ziperstein, *Staged Cold War Voyeur*, 2016. Terracotta, underglaze, and glaze. 10 x 5 x 5 inches. Courtesy of Bari Ziperstein Studio.

Bari Ziperstein, *Thrift is akin to creation*, 2017. Stoneware, underglaze, and glaze, 17 x 11 x 7.5 inches. Courtesy of Bari Ziperstein Studio.