

This Moment of Rupture

Jessica Teckemeyer

I create animal sculptures to explore the multiplicity of human behavior. Media stories and observing social interactions fuel my creative impulses to create work influenced by contemporary issues. The highly finished artworks feature dramatic, glossy human eyes to clue viewers into my ideation's introspective nature. I am interested in the complexity of human behavior driven by primal, instinctual reactions and culturally learned responses. Through translating human experience into the form of an animal, we look at ourselves from another viewpoint – focused on our untamed, dangerous selves. The animal's natural behavior holds a direct relationship to the conceptual framework. "We Will Rise" is an encounter of a fox biting the jugular vein of its predator, a wolf. It represents mistreated individuals within social structures, resulting in behavior to reclaim their power and voice. My sculptures embody a symbolic language. In observing the extremes of human behavior from our celebratory moments to disastrous events both the dark and light of humanity are present. In understanding our polarities, we establish a new sense of awareness toward healing our "collective shadow."

Bio

Jessica Teckemeyer creates mixed-media animal sculptures to explore the multiplicity in human nature. Her highly finished artworks feature dramatic, glossy human eyes to clue viewers to the introspective nature of her ideation. She is the Sculpture Professor at Oklahoma State University and previous taught at Clarke University in Iowa. Teckemeyer has received numerous accolades including "Best in 3D" from the "Art of the Heartland" exhibit at the Indianapolis Art Center, an award at the

“Select” exhibition at the Sioux City Art Center in Iowa, “Best in Show” for the “Social & Politically Engaged Art” at the Reece Museum in Tennessee, “Second Prize” at the “Tallahassee International” hosted at the Florida State University Museum of Fine Arts, and multiple grants to support her scholarship. Teckemeyer’s sculptures have been featured in eleven solo exhibitions and shown in more than fifty-five group exhibits. She received her Master of Fine Arts degree from the University of Minnesota - Twin Cities in May 2010.

www.jteckemeyer.com

We Will Rise, 2020, mixed media, 16” h x 12” w x 13” d

Hannah Duggan

I am interested in the translation or mistranslation of experiences that occur when printing digital imagery on porcelain tablets, inspired to appear as faux printer paper. The digital space is a vast archive of individual and social behavior. We rely upon digital interfaces to deliver essential information as well as for social interaction, especially considering how covid-19 has forced many people to quarantine and work remotely. Though viewed as a vessel of stability, the digital interface is actually unstable. The information contained digitally is constantly shifting, updating and refreshing. Despite its fragility, clay is one of our most archival materials, having documented much of human development. Translating digital imagery onto clay allows me to physically interact with information that would normally be limited to a screen. I can etch and add onto the clay tablet transfers as a way to add subjective thought and feeling to these often dense and less accessible aspects of the digital. This materiality enables me to engage with my interest in the effect of technology on human experience.

Bio

Hannah Duggan is an emerging artist and current MFA candidate at the University of Massachusetts - Amherst. She received her BFA in painting from the University of Georgia in 2018 and after graduation attended the Chautauqua School of Art. Hannah is a painter and ceramicist who has shown regionally and nationally throughout the United States.

www.hannahduggan.com

1. Why Am I, 8.5" x 11", mason stain, underglaze on porcelain, 2020
2. I'm bored, 8.5" x 11",mason stain, underglaze on porcelain, 2021
3. Cyberchondria, 8.5" x 11",mason stain, underglaze on porcelain, 2021

Jackie Brown

The Strata Series stems from an interest in geological processes and forms that emerge through accumulation. This is inspired by experimenting with a 3D clay printer and observing the way it extrudes material in layers that mimic the slow buildup of strata. I am excited by the potential to use a traditional material like clay in new and unexpected ways through the expanded possibilities of emerging technology. The malleability of the raw clay readily embodies natural forms and allows me to embrace the anomalies and imperfections of the printing process. It also allows me to combine parts and sculpt onto or into forms so that 3D printing becomes one of many possible stages in the creative process. I made this iteration of the work specifically with the idea of rupture in mind and aim to suggest a shifting physical and psychological landscape. At times, the work offers a sense of structure and order while at other times the forms are looser and more chaotic, suggesting entropy and breakdown.

Jackie Brown's work has been exhibited in venues across the United States, including the Center for Maine Contemporary Art, the Ann Arbor Art Center, and The Delaware Contemporary. In 2018, Brown received a Maine Artist Fellowship, as well as a Lighton International Artist Exchange Program Award that allowed her to spend three months as an artist-in-residence at the European Ceramic Work Center in the Netherlands. She has also participated in residencies at Emmanuel College, the Archie Bray Foundation, The Pajama Factory, and the Museum of Arts and Design in New York City. Brown received her MFA from Virginia Commonwealth University and her BA from Hamilton College. She is currently an Associate Professor in the Visual Arts at Bowdoin College. www.jackiebrownart.com

Strata Series: Rift, 2021, 9" x 18" x 4", 3D printed, hand-built, and glazed stoneware.

Lori Katz

My message is for the viewer to discover or not, as they bring their world view and life experience to my work. The work can be appreciated on a purely aesthetic level or delved into re the dichotomy of soft clay pierced by sharp metal, beauty as a response to a level of destruction and change, alteration. Wire which has long been an element in my work, is used in much of my current work to illustrate the break, the fracture, the intrusion and uncertainty in our world. My studio practice has always kept me whole and provided opportunity for expression; moreso now than ever. I am intrigued by contrast, the play of dark against light, the pull of empty space against the inclination to fill it up, the placement of line and shape, balance.

Bio

Lori Katz is a studio artist in the Washington DC area. Lori's pieces are included in collections throughout the world, including the permanent collection of the Racine(Wustum)Art Museum, the US Embassy in Bandar Seri Begawan, the IBM Corporation, Amazon Web Services, New York Presbyterian Hospital, in numerous private homes and corporate collections. Lori's work has been included in definitive shows and art fairs in the US, Europe and Asia. Lori is a maker, drawn in by the challenges inherent in her materials. She is known for her exploration of surface and texture and for the striking strength and simplicity of her work.

www.lorikatz.com

Pierced, 2021, 26"x 12.5"x 5", slab construction. stoneware with slips, kanthal wire, underglaze

Meg Stein

Banality is another word for the invisible. Every day, we use common household items without realizing how much they reveal about ourselves. I build sculptures from these ordinary objects to unveil and then distort their hidden messages. Specifically, I investigate femininity and how encoded messages about femaleness both shape and conflict with my lived experience.

My mixed media sculptures playfully mutate recognizable materials into grotesque, bodily forms that range in scale from the size of a squirrel eating a cupcake to that of a linebacker in heels. Pockmarked pink dish sponges become moist, fleshy caverns. Prickly hair curlers marry copper scrubbies to form a strange flower. Bright white tampons and eggshell cosmetic sponges distend vulnerable, skin-like nylon pouches. Ceramic nipples protrude from bulbous forms that bear down on spindly legs painted in nail polish. Gold-painted ear plugs and eyelashes sag and sway on udders made from stockings.

I pull apart and reassemble everyday materials to reflect and then warp the feminine expectations embedded within the items. Transforming these items into unknown amalgamations of bodies and nature, I betray dominant gender norms. Tactile and visceral, these sculptures connect abstract social ideas of female identity to lived, sensorial experience.

Bio

Meg Stein is a visual artist based in Durham, NC, primarily working in sculpture and social practice. She has exhibited her work at VICTORI + MO, Garis & Hahn, A.I.R. Gallery, Westbeth Gallery, Duke University, Vox Populi, the Governors Island Art Fair, Greenhill Gallery, the Neon Heater, and the Spartanburg Museum of Art, among others. Stein has been an artist-in-residence at Yaddo, the Millay Colony, The Hambidge Center, Haystack, PLAYA, the Atlantic Center for the Arts, and the Virginia Center for the Creative Arts. She has received a Puffin Grant,

the Garland Fellowship from the Hambidge Center, and the Ella Pratt Emerging Artist Grant. Stein was selected as the North Carolina Fellow for South Arts. Stein also runs Dirty White Matter, a community-based project that uses group discussion + art to confront whiteness and increase accountability.

www.megstein.com.

1. White juice life rock crawls the Impusibility
2019-20,ceramics and mixed media, including tampons, maxi pads, and other bleached white feminine hygiene products,17" x 32" x 78"

SATURATED WITH THE SUBCONSCIOUS

Megan Van Wagoner + Erik Thor Sandberg

Saturated with the Subconscious
Examining what happens behind closed doors

Pillows are the locus of our most intimate moments. They are steeped in our greatest fears, desires, and joys. They bear witness to what no one else does. They are drenched in the sweat of our fevered dreams, and the tears of greatest woes. They hear the unfettered conversations of our dreams.

Megan Van Wagoner's narrative porcelain objects are merged with the rich imagery of Erik Thor Sandberg's surreal paintings in a collaborative installation. It is an exploration of vulnerability and voyeurism, intimacy and the subconscious.

White pillows arranged in a grid on the wall. The projection of the pillows from the wall at first appears delicate and uniform, a minimal meditation of shape and form. The far side of the forms present saturated paintings of intimate scenes nestled inside the porcelain pillowcases. Peering into the recesses of porcelain pillows turns the audience into voyeur examining the mind of another. The images within the cases are subconscious reflections, dreams and nightmares, private and uncontrolled.

Erik Thor Sandberg (b. Quantico, VA 1975) is an artist based in Washington, DC. Sandberg is known for his masterful oil paintings of the human figure and landscape. Creating inventive imagery ranging from panoramic to intimate, Sandberg pushes the skillful illusionism of master painting to the contemporary edge of Magic Realism. His work has been exhibited at public and private venues internationally, including the Baltimore Museum of Art, Baltimore, MD, and is in numerous private collections.

Megan Van Wagoner (b. Cleveland, OH 1973) is an artist working in the Washington metro area. Van Wagoner is best known for her mixed media sculptures using clay, metal, and glass. Her sculpted objects capture moments in a narrative and express them as artifacts or artifice. In many cases the narrative is autobiographical and references the mid-west where she grew up. Van Wagoner has exhibited widely at venues in the eastern United States and her work is in numerous private collections.

www.meganvanwagoner.com

www.erikthorsandberg.com

Dorothy Patch

"Sticks and stones can break my bones but names will never harm me." Such was the adage we children spouted when attacked with verbal insults as I sometimes was with the "C" word, comparable to the "N" word. As a child of Chinese immigrants, Asians were never seen outside of major cities like New York or San Francisco. I can attest to this, as I never saw another Asian just shopping even in downtown Newark, N.J. with its population of 400,000 in the 50s and 60s. I was the only Asian student in my elementary school, junior high, or high school. In my 43 years of teaching, I have always been the only teacher of Asian descent. There are many more Asians today, but there had been absolute barriers from 1882- 1943 and after that, only 105 were allowed in until 1965. Since there was shame to my ethnicity, is it any wonder that even in my art, I never portrayed Asians? Recently, I created this ginger jar with heads on which I have painted Beijing Opera faces and costumes. In this time of introspection I have also included sticks and stones.

Though I have enjoyed painting and drawing, I have only been doing ceramics since retiring and joining the Ceramics Studio at Leisure World. Before that, I raised three delightful humans (a doctor, lawyer and a diplomat) with my equally delightful husband. While raising my family, I taught for over 40 years in N.J., Illinois and Massachusetts in both public and private school settings. To prepare for teaching, I attended Newark State Teachers College, today known as Keane University in N.J. Life prepared me with a fire that destroyed our apartment in Newark, as well as the race riots of 1967 that destroyed our family laundry. My five sisters and brothers gave me siblings to learn about giving and receiving, as well as teaching and sharing. My parents gave me lessons in sacrifice and overcoming adversity. I was born in Beth Israel Hospital in Newark, N.J.

Title: "Sticks and Stones/Ginger Jar," 2021, earthenware

Dimension: Height 11" including lid, Base Diameter 4", Widest Diameter 7"

A traditional ginger jar with a removable lid. The ginger jar has faces in relief showing traditional Chinese opera type characters in stage make-up and costumes. It also contains Chinese characters for family names.

Title: "Yellow Peril/Ginger Jar," 2021, earthenware

Dimensions: Height 7.5" including lid, Base Diameter 2.5", Widest Diameter 3.75"

This small ginger jar reflects the history of anti-Asian sentiment both in the past and during the current pandemic environment. There are two faces in relief: one with tears, the other with a surgical mask. Barbed wire at the bottom reflects the Japanese internment camps. Other historic marker are noted on the jar: 1882 Chinese Exclusion Act and the exploitation of Chinese labor for the transcontinental railroad in the late 1800s.

Ritter Zhang

A Chinese artist in the United States looking for differences of arts and culture between the East and the West. I am still studying at Maryland Institute College of Art. As a Chinese artist, I redefine many traditional Eastern cultures and present them in modern 3D language, and participate in exhibitions. I am passionate about exploring the infinite possibilities of materials, using common materials and even rubbish to express my thoughts and social phenomena in different forms and properties.

www.behance.net/RitterZhang

Wood Age, 18" x 18" x 45", ceramic, wood, wire, 2021

Marianne Chenard

Ceramic embodies water, earth, fire, and air in each of its transforming stages. I explore these aspects separately, giving them time and space to act; to later observe the relations which manifest between elements. I use natural materials that are either exploited or modified by humans. The additive process of foreign material to a natural environment demands the need for balance and respect for the ecosystem. My actions engage drawing that question the relations between the non-human and the human, bringing forward the metaphor of the cycle, a sensibility to the issues of climate change, and to the pursuit of global environmental sustainability. Through my research, I explore gestures, natural elements, and matters that intra-define one another. My artwork attempts to dissolve boundaries accentuating the generative and resilience of the material forms with which social actors interact. I seek the relationship between the perceiver and the perceived to create a moment where natural elements and human experience are intertwined, where responsibility and attachment coexist, and where embody entails disappearance.

Bio

Marianne's art practice articulates itself around a site-specific approach to installation art that attempts to illustrate the human perceptual relationship with nature while exhibiting attentiveness to the natural environment agency. It questions a notion of responsibility or entanglement, permanence or ephemerality, perception or realism, and is sensitive to the issues of climate change and the pursuit of global environmental sustainability. Her artwork is materialized through performance, video, earth art, sounds, and installations. Originally from Rimouski Qc Canada, Marianne's work has been featured in solo and group exhibitions in Québec, Canada, and France. She has taken part in several artist residencies and frequently offers specialized training in

image transfer techniques on clay. She holds a BFA from Emily Carr University of Art + Design in Vancouver and an MFA in Ceramics at Alfred University NY, USA.

www.mariannechenard.com

Drawing. Vertige, 2021, inkjet print on watercolor paper framed, kaolin.diptych 35 x 41 inches each.

A steep hill made of rocks connect the grey sky to the almost identical colour of the icy lake. I make a cut in the landscape by dusting kaolin on the rocks. I walk the line back and forth for hours. It is exhausting. The physical gesture of drawing with clay connects me to the abrupt landscape. My perception of what is up and down blurs from the effort. I am disoriented. Wind comes. My drawing slowly is blown away by the element. The work disappeared, leaving almost no trace. My ephemeral intervention illustrates a relationship with the natural element, which are the rocks, the clay, and human beings.

Lauren Chipeur

Lauren Chipeur is an artist based in Mohkinstsis/Calgary on Treaty 7 Territory. She makes material and site-responsive installations that engage ceramic processes as a way to untangle or distill new ways to know things. Over the past few years she has been considering what it means to be resourceful by reflecting on her own practice of collecting, digging clay in Southern Saskatchewan and Alberta, and researching the history of resource extraction in the Canadian prairies.

Lauren Chipeur (b. 1989) based in Calgary, Canada on Treaty 7 Territory. Her work has been shown at galleries and artist-run spaces across Canada and internationally including Neutral Ground (Regina), FOFA Gallery (Montréal), Pushmi-Pullyu (Toronto), Forest City Gallery (London, ON), Embassy Gallery (Edinburgh), Wanusay (Montréal), Stride Gallery (Calgary) and Zwitschermaschine (Berlin). In 2019 she completed an MFA at Concordia University in Montréal and participated in a residency at Medalta in Medicine Hat, Alberta. She has forthcoming shows at Centre Clark (Montréal) and the Southern Alberta Art Gallery (Lethbridge). Lauren is currently producing 300 cups made from clay found under the road in front of her house to be included in a care package distributed to participants of the Lands To Travel Through artist-run gathering in summer of 2021.

www.laurenchipeur.com

ream-ing (2019) porcelain slip, 8.5"x11"
personal documents (tax forms, bills etc.), metal magazine rack, carpet scrap.

Arny Nadler

My current ceramic series investigates the body in a state of ambiguous metamorphosis. I start each piece less concerned with how it will look than how it will behave. Many works begin as individual parts that are eventually grafted together in a manner that nods at structural order but disregards anatomical and proportional correctness. Irregular outgrowths in the material signal erratic germination or atrophy—a misfiguration of appendages. The resulting forms are often simultaneously heroic and absurd—they acknowledge the limitations of the body and flout conventional response systems. Where traditional figurative sculpture often captures a predictable motion in time and space, my work changes as the viewer moves around it. What happens on one side might be wholly unanticipated on the other. By working against symmetry, I confront the expectations of wholeness for the body. The work draws on human, animal, and otherworldly bodies, all precariously gesturing, as if they themselves don't know what they truly are. Painting rather than glazing the ceramic allows me to more intuitively build a depth of dimension and color. These strange bodily forms defy disambiguation. Their stilled and puzzled nature is my grasping for truth or a viable system to make things whole.

Bio

Arny Nadler is an associate professor at the Sam Fox School of Design & Visual Arts at Washington University in St. Louis where he chaired undergraduate art from 2013-2018. He earned a BFA from Washington University and an MFA from Cranbrook Academy of Art. He has received a George Sugarman Foundation grant, a Regional Arts Commission Fellowship and two Faculty Creative Research Grants from the Sam Fox School. He recently had a two person exhibition at Manifest Gallery in Cincinnati, was included in No Dead Artists 2020 at Jonathan Ferrara Gallery in New Orleans, and has exhibited at the

Newport Beach Civic Center, Evanston Art Center, Sculpture Key West, Western Michigan University, the Catherine Konner Sculpture Park, Todd Weiner Gallery, and the Mitchell Museum, with reviews in Art in America and other publications. He has been a visiting artist at several academic institutions and moderated the panel Material Poetics at the 2017 International Sculpture Conference in Kansas City, MO and has presented at the Mid-America College Art Association Conference. Nadler is represented by Bruno David Gallery in St. Louis, where his recent solo exhibition *Firstlings: Sculpture + Works on Paper* opened in October of 2020.

www.arnynadler.com

Firstling No. 28, 2020, painted ceramic, 40.5 x 22 x 19.5 inches

Adam Bradley

My current body of works deals with the isolation of anxiety and the loneliness of grief. The characters struggle to maintain identity while trying to find reason in a world that no longer makes sense. Some cling desperately to a thread of self, while others have given in, letting go of logic to cope with a situation they cannot control. They are at the same time vulnerable and predatory, innocent and savage. Within the wildness, there is tender fragility, a sliver of hope so delicate it could crumble apart leaving nothing but fear and instinct.

Bio

Adam Bradley is a Washington DC based sculptor who deals with themes of fear, anxiety and guilt. He has a strong background in figure drawing and works primarily with the figure as a subject. He constructs in a loose, gestural fashion that gives his figures a nervous desperation. Adam was born and raised in Northern Virginia. After receiving his Masters Degree from Maryland Institute, School of Art: the Rinehart School of Sculpture he returned to DC to continue making and showing his sculpture. He teaches 2d and 3d Foundations, Drawing and Sculpture at George Mason University, Northern Virginia Community College and Catholic University.

www.adambradleyart.com

1. Vessel, 2020, 70"x40"x34", mixed media.

Elizabeth West

My work is constantly driven and influenced by ideas around function and its correlation to value in our society. I explore this through photography, video and interdisciplinary sculpture by manipulating an item to interrupt its usability. The images and objects I create are often a humorous or strange uniting of materials that uncover an absurdity of the systems around us, and our perpetuation of them. I believe this is something we should also consider outside of objects and things: what systems and situations do we produce through our actions and complacencies? At this stage in my practice I am expanding into video art to explore sound as sculpture. I will experiment with video that uses sound as the primary and essential facilitation of the visual works. Sound can fill a space just as a material can, and I intend to question the role of sound socially and culturally.

Bio

Elizabeth West is an emerging, interdisciplinary artist, living and working in Wisconsin. Her roots are in ceramics, in which she received her degree at the University of Wisconsin La Crosse. During and after her time in school, Elizabeth assisted and taught ceramics classes, at the UWL Art Department, The Phipps in Hudson, WI, and in NC at a residency through The Bascom: A Center for Visual Art. Her time in North Carolina expanded her knowledge and understanding of clay and introduced her to the cultural and social impact that functional ceramics possess. This sparked her current exploration of how objects influence us in personal, historical and social contexts.

www.elizabethdiannewest.com

1. Milk and Bone, Video performance, 10:07, 2021
2. Milk and Bone: Plate, Digital photograph, 48" x 48", 2021

Jeff Kell

My work is about telling stories and about sharing what I see as the very essence of what it means and how it feels to be human. In every piece, I try to capture a moment in time and hold it up for the viewer's consideration and reflection. "My2020" seeks to evoke that sense of aloneness created by lockdown and elevated by streaming images of crowds, their emotions boiling over with anger, pain and fear.

Bio

Jeff Kell (b. 1956), currently lives in Rush, NY. Jeff has had the opportunity to live and work in California, New York and quite a few places in between. His early ceramic work focused on production ware, but both the wide variety of jobs he held and the wide variety of people he met ignited in him a desire to share his experiences through more personal work. As a result, Jeff sold his possessions and headed back to school earning an MFA from Rochester Institute of Technology's School for American Crafts. His work has evolved into a sculptural style based on both his own personal experiences and experiences others have shared with him along the way.

www.jeffkell.us

My 2020, 2020, 29" h x 9.75" w x 8" d

John Manion

My current work references health/wellness and issues of identity. The forms involve a process of hand modeling, mold making, assembly, refinement and firing. Through my method, I am able to make decisions about scale, materials, design and finish which impacts the ideas apparent in the finished sculptures. This body of work is meant to elicit emotions of anxiety and distress while also eliciting feelings of pride and optimism. To achieve my specific vision, I combine hand modeled body part fragments with other representational elements that are created through a variety of processes such as tightening, wrapping and compressing.

John Manion was born in Cambridge, MA and he graduated from Brookline High School. John attended the University of Massachusetts Amherst where he earned a BFA in Sculpture. Directly following his undergraduate degree, John went on to earn his MA and MFA degrees' in Sculpture at The University of Iowa. After living in NYC for eight years, John moved to Albany, NY with his husband Michael. John continues to create representational and hybrid sculpture. He combines his hand modeling and mold making skills to make mostly one of a kind objects. Among other locations, John has exhibited his Sculptures in Brooklyn, NY, Washington, DC and North Adams, MA. John's current inquiries include the topic of health and wellness; and his experience as a gay, Asian-American/biracial man.

www.johncmanion.com

Softness, 7in x 5.5in x 4inch, 2020, Ceramic Bisque, Underglaze