

Sample Platter - Contemporary Ceramic



Guggenheim Gallery
at Chapman University



Roger Herman
Ceramic Plate, 2019
ceramic, glaze
circa 18 inches

Sample Platter - Contemporary Ceramic

February 3 - March 15, 2020

The Guggenheim Gallery shows local and international contemporary artists and is committed to generating exhibitions that bring work situated within current artistic and intellectual dialogs to our students and curriculum. Sample Platter – Contemporary Ceramic shows the work of 20 artists investigating the medium of ceramics. Experienced ceramicists who have been exploring the matter and material for years and sometimes decades are represented as well as artists who recently began working in clay or consider ceramics an extension of their practice. Throughout human history this most basic material has been used to produce usable utensils on the one hand and to create sculptures and artistic objects on the other. Situated at the interstices of technical perfection and intuitive improvisation, conceptual rigor and organic shaping, the works show some of the many current facets of one of the oldest artistic media. The Exhibition gathers over 90 objects expressing this multiplicity of form and purpose.

For project support I thank all participating artists, Lindsay Shen and Jessica Bocinski of Chapman University's Escalette Permanent Collection of Art for their generosity and collegiality, Davida Nemeroff at Night Gallery, Ryan Conder at South Willard and Louis Gabriel at Orthodox for their support, and Roger Herman, Michael Dopp and Dave Kiddie for short notice consultation and pointing me the right way in preparation of this show.

I say thank you to the Gallery Assistants LakeLyn Bagge, Olivia Collins, Alondra Costilla, Nicole Daskas and Tram Dang. Their help was vital in installing and supervising the exhibition in the Guggenheim Gallery and familiarizing the visiting campus community with the art on display.

Marcus Herse
Guggenheim Gallery Coordinator

Front cover

Roger Herman
Ceramic Plate, 2019
ceramic
12 inches diameter

Back cover

Josh Callaghan
Peach Pit #9, 2016
stoneware
12 x 8 x 6 inches

Front and back inside cover

Michael Dopp
Hazel Arms, 2020
ceramic
192 x 28 x 12 inches

Table of Contents

Introduction	2
Table of Contents	3
Artists List	6
Artist Biographies	7-12
Sylvie Auvray	20-23
Mary E. Beierle	13-14
Josh Callaghan	24-29
Armando G. Cortés	30-31
Michael Dopp.....	32-35
Keiko Fukazawa.....	36-37
Phyllis Green.....	40-41
Roger Herman.....	42-45
Orr Herz.....	46-49
David Kiddie.....	50-51
Jasmine Little.....	52-53
Emily Marchand	15-17
Tony Marsh.....	54-55
Simphiwe Mbunyuza.....	56-57
Jude Pauli	60-61
Roni Shneior	62-65
Emily Sudd.....	66-67
Tam Van Tran.....	68-69
Shoshi Watanabe.....	70-71
Pilar Wiley	74-76
<i>Antibodies</i> by Marcus Herse	77-79



Sample Platter Contemporary Ceramic

February 3 - March 15, 2020

Sylvie Auvray
Mary E. Beierle
Josh Callaghan
Armando G. Cortés
Michael Dopp
Keiko Fukazawa
Phyllis Green
Roger Herman
Orr Herz
David Kiddie
Jasmine Little
Emily Marchand
Tony Marsh
Simphiwe Mbunyuza
Jude Pauli
Roni Shneior
Emily Sudd
Tam Van Tran
Shoshi Watanabe
Pilar Wiley

ARTIST BIOGRAPHIES

Sylvie Auvray

Sylvie Auvray (b. 1974, Paris, France) is a French painter, sculptor, and jewelry maker in Paris. She studied at the School of Fine Arts, Montpellier, and City and Guilds of London Art School. Auvray plays with different materials and techniques including paintings, bronze and aluminium sculptures, and ceramics. Working with various sizes ranging from the large to the very small,

combining primitive forms with sharp and strident colours, she gives life to an entire population of hybrid creatures. Her works have been featured in numerous exhibitions at key galleries and museums, including the Museum of Modern Art of the City of Paris, Gagosian Gallery Geneva and Salon 94 Bowery.

Mary Beierle

Mary began her formal art studies after living in Europe and Asia and working on documentaries with contemporary Native American concerns. She received her MFA from California State University, Long Beach, where she also received art grants to study Alaskan Glaciers, European Paleolithic Art, and art studies in Italy, Korea, and China.

culturally, as a symbol for transcendence into the sublime. I am interested in the image of the flower as a vehicle for this transformation and resurrection. I begin the sculptural process on the potter's wheel, folding and expanding the fragile porcelain layers into a Fibonacci composition, a sequence often found in nature.

Her art is in international public and private collections and has been exhibited in the United States, Asia and Europe including: The Lishui Art Museum, China; The Fête Picasso, Vallauris, France; The American Museum of Ceramic Art (AMOCA); The Shoshana Wayne Gallery; the Saltzbrand Ceramic, Koblenz Germany; the National Council for Education in Ceramic Arts (NCECA); and the Orange County Center for Contemporary Art. Currently, Mary is an adjunct professor of art at Chaffey and Cypress Colleges and a Resident Artist at AMOCA.

I am attracted to the alchemic ceramic process, in which earthen materials and heat offer an unpredictable color-saturated palette. The kiln firings add an unexpected element to the creative process because the heat changes the surface and form in unexpected ways. With each sculpture, I created dozens of glaze combinations and mineral mixtures that were applied up to twenty layers thick. This accumulation of color stratum provides a unique light refractive luminosity as the glazes melt, flow, pool, and sometimes flake. I am fascinated that a delicate flower-like object has such a powerful spiritual and aesthetic presence and ability to lift our spirits.

The flower has been used for millennia, cross-

Josh Callaghan

Josh Callaghan (b. 1969, Doylestown, Pennsylvania) lives and works in Los Angeles. He has had solo exhibitions at Night Gallery, Los Angeles (2020, 2017); Harmony Murphy Gallery (2016, 2015), Los Angeles; Royale Projects, Palm Desert, CA (2014); Steve Turner Contemporary, Los Angeles 2011, 2009); Haas & Fischer Gallery, Zurich (2008); and Bank Gallery, Los Angeles (2008); as well as public projects in cities across the US

as well as abroad. In 2020, he will participate in a two-person exhibition at Carpentaria, Rio de Janeiro, Brazil. Group exhibitions include Weather Report, The Aldrich Contemporary Art Museum (2019); Current LA: Water, Public Art Biennale, Los Angeles (2016); Vapegoat Rising, Arturo Bandini at Ballroom Marfa, Marfa, TX (2016); Made in Space, Gavin Brown's Enterprise, New York (2013); and Frieze Sculpture Park, Frieze NY (2012).

Armando G. Cortés

Armando Cortes (b. 1989, Urequio, Michoacan, Mexico) is an artist working and living in the industrial town of Wilmington, CA. Through drawing, sculpture, and performance, his works explore labor and repetition in urban and rural surroundings. His work is informed by magical realism, faith, and stories told to him through his

parents and elders in his community. Recent shows include Visitor Welcome Center, Praxis, Long Beach Museum of Art, Melting Point, Craft Contemporary, Terrain Biennial, Sur Biennial, and Total Collapse, ASU Art Museum. He holds a BA from UCLA and is a candidate for an MFA in Sculpture at Yale University.

Michael Dopp

Michael Dopp (b. 1978, Bloomington, IN) earned his BFA from the School of the Art Institute of Chicago and attended the New York Studio Program in 2005. He received his MFA in Painting and Drawing from the University of California Los Angeles in 2009. Dopp works across various mediums; painting, drawing, ceramics, and installation. Additionally, he actively curates and collaborates with other artists and practitioners as a

part of his practice. This has included co-running the gallery Arturo Bandini and the experimental retail space Zakka Bakka. He has shown his work both nationally and internationally, at Roberts Projects, Ballroom Marfa, China Art Objects, 356 S. Mission Street and Night Gallery among other spaces. Dopp lives and works in Los Angeles, California.

Keiko Fukazawa

Keiko Fukazawa (b. 1955, Japan) received an education at the Musashino Art University in Tokyo. Fukazawa also studied at Otis College of Art and Design in Los Angeles where she taught ceramics for four years. She currently lives and has her studio in Pasadena, California, and is an associate professor and head of the ceramics department at Pasadena City College.

Fukazawa's work has been widely exhibited. US gallery exhibitions include six one-person shows at Garth Clark Gallery, Los Angeles, and New York, and numerous group shows at Dorothy Weiss Gallery, San Francisco and Nancy Margolis Gallery, New York, and Portland. Museum exhibitions of Fukazawa's work include Los Angeles County Museum of Art, Los Angeles; American

Craft Museum, New York; and the Arlington Museum of Art, Arlington, TX. Her work is in permanent collections of National Museum of History, Taipei, Taiwan; Los Angeles County Museum of Art, Los Angeles, CA; and Racine Art Museum, Racine, WI. She has also had exhibitions in countries as diverse as Colombia, Canada, Taiwan, and Italy. -The Artful Teapot: 20th Century Expressions from the Kamm Collection, The George R. Gardiner Museum of Ceramic Art, Toronto, CANADA (2003), -From the Earth/Dalla Terra, Palazzo dei Consoli, Gubbio, Perugia/ITALY (1999), -Heartists in the Marketplace, Centro Colombo Americano, Medellin COLOMBIA (1998), - International Invitational Ceramic Competition Exhibition, National Museum of History, Taipei, Taiwan (1992).

Phyllis Green

Phyllis Green began her career as an artist, educator and curator in Los Angeles in 1981, when she received her MFA from UCLA. Her practice integrates gender politics and the sphere of craft. Though she has worked in video, installation and performance, Green is 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 appear as multi-media objects assembled from a variety of materials. Most recently, her focus is on the contrast between the material world and the immaterial world of belief. Her

sculpture has been exhibited extensively nationally and internationally for forty years. She is the recipient of individual artist's fellowships from the National Endowment for the Arts, the California Arts Council, the Pollock-Krasner Foundation, the City of Los Angeles, the Durfee Foundation, the City of Santa Monica and The California Community Foundation. The J.S. Guggenheim Memorial Foundation named her a Fellow in Fine Arts in 2014. She has taught extensively at universities in Southern California, most notably at UCLA and USC.

Roger Herman

Roger Herman (Saarbücken, Germany) lives and works in Los Angeles, CA. Herman's ceramics and canvases harmonize a cacophony of styles. Shifting between abstraction and figuration, vivid palettes and dark hues, glossy surfaces and matte earth tones, the artist's pieces are united by a gestural rawness and spontaneous vibrancy. Drips of paint run down the exterior of hefty vessels, whose sides are sharply cut with irregular peepholes and freckled nubs of glaze that lend a haptic sensuality. Herman's imagery--drawn equally from pop culture and art historical tropes--reads like an archeology of styles: manga, erotica, surrealism, Paleolithic cave paintings. Like an exquisite corpse, the only prevailing constant is the randomness of choice, the embrace of chance with an inexhaustible curiosity for the renewing nature of the painting process in itself.

Herman has shown widely in the United States and Europe. Solo exhibitions include the Los Angeles County

Museum of Art, the Santa Monica Museum of Art, and Museo del Arte Contemporanea, Mexico City. His work has been included in numerous group exhibitions, including at the San Francisco Museum of Modern Art; the National Gallery of Art, Washington, D.C.; MoMA P.S. 1, New York; the Walker Art Museum, Minneapolis; the Butler Institute of American Art, Youngstown, Ohio; Museum Ludwig, Saarlouis, Germany; and Art Museum of São Paulo, Brazil.

Herman has been on faculty for the department of painting and drawing at UCLA since 1990. He was also the co-founder of the Black Dragon Society in Los Angeles from 1998 - 2008. In 2019, Herman will be included in a survey show of contemporary American artists working with ceramics at the National Museum in Sèvres, France. In 2020, he will be included in an exhibition at the Musée d'Art Moderne de la Ville de Paris, France

Orr Herz

Orr Herz (b. 1980, Tel Aviv, Israel) is an artist based in Los Angeles. Herz received his BA in History from Tel Aviv University, BFA from Bezalel Academy of Art and Design, and MFA from the University of Southern California. He had solo exhibitions at the American Jewish University Gallery, Los Angeles and at Adjunct Positions Gallery, Los Angeles. His work has been shown

at Night Gallery, Los Angeles; Roberts & Tilton Gallery, Los Angeles; Chins Push Gallery, Los Angeles; Museum of Bat Yam, Bat Yam; Raw Art Gallery, Tel Aviv and Barbur Gallery, Jerusalem, among others. His work has been written about in Artforum, CARLA magazine, Novembre Magazine and Haaretz newspaper.

Dave Kiddie

David Kiddie holds an MFA degree from Claremont Graduate University and is currently an Associate Professor of Art in the Department of Art at Chapman University in Orange, California. At Chapman, he leads the 3-D area while teaching ceramics and sculpture courses. Kiddie's works are in many national and international collections and have been shown at numerous galleries and museums including the American Museum of Ceramic Art, Maloof

Museum, Orange County Museum of Art, Cal State University, Channel Islands, Laguna Art Museum, Cal Poly Pomona University, University of La Verne, Western Project and the Los Angeles Arboretum. His recent ceramic sculptures portray theoretical relationships of physical forces on form and material through the making of structures inspired by microscopic evidence.

Jasmine Little

Jasmine Little (b. 1984) lives and works in Alamosa, CO. She has recently exhibited at Galerie Dumonteil, Shanghai, China; Johannes Vogt, New York, NY; Lefebvre & Fils, Paris, France; Tif Sigfrids, Athens, GA; and Five Car Garage, Santa Monica,

CA. She has been featured in numerous publications including Whitewall, Artillery, New American Paintings, and LA Weekly. Her work is included in the Smithsonian collection of American Art.

Emily Marchand

Emily Marchand was born in Sacramento, California, and lives in Los Angeles. She received her BA in art from the University of California, Los Angeles, and her MFA from the California Institute of the Arts. Selected projects include A Thousand Lunches, CURRENT: LA FOOD, Solarium, The Pit (Glendale, California) (2019), homeLA (Los Angeles) (2019), nature, red in tooth and claw,

Visitor Welcome Center (Los Angeles) (2018), Genius Loci, Setareh Gallery (Düsseldorf) (2018), Glass Tambourine, Guggenheim Gallery at Chapman University (Orange, California) (2018), Leaning Tower of Pisa, DXIX (Venice, California) (2017), soft ammunition, NowSpace (Los Angeles) (2017), and Artists + Institutions at the MAK Center for Art and Architecture (West Hollywood, California) (2012).

Tony Marsh

Tony Marsh (b. 1954, New York City, NY) earned his BFA in Ceramic Art at California State University Long Beach in 1978. After graduating he spent three years in Mashiko, Japan at the workshop of Tatsuzo Shimaoka. Marsh completed his MFA at Alfred University in 1988. He teaches in the Ceramic Arts Program at California State University Long Beach where he was the Program Chair for over 20 years. He is currently the first Director of the Center for Contemporary Ceramics at CSULB.

Marsh has taught, lectured and exhibited extensively throughout the us, Asia and Europe. Tony is a 2018 United States Artist Fellow. You will find his ceramic art in many private and permanent museum collections around the world, included among them the Metropolitan Museum of Art, Mad Museum of Art in NY, Los Angeles County Museum of Art, The Everson Museum, Syracuse, the Oakland Museum of Art, Gardiner Museum of Art, Toronto, and the Museum of Fine Arts Houston.

Simphiwe Mbunyuza

Simphiwe Mbunyuza (b. 1989, Eastern Cape, South Africa) lives and works in Los Angeles, CA and Cape Town, South Africa. He received his BFA from the Michaelis School of Fine Arts at University of Cape Town in 2015. Mbunyuza's work is characterized by a fundamental interplay between objects, media and two-dimensional surfaces; stitching together a subjective account of black experience in post-apartheid South Africa. Recent exhibitions include Where Water Comes Together With Other Water, The 15th Lyon Biennale, Lyon, France (2019); People, Jeffrey Deitch, Los Angeles,

USA (2019); Uncharted Lands and Trackless Seas, Stevenson Gallery, Cape Town, South Africa (2019, solo); Trans World, Nicodim Gallery, Los Angeles, USA; Galeria Nicodim, Bucharest, Romania (2019); New Acquisitions, the Rubell Family Collection, Miami, USA (2018); Hacer Noche, Oaxaca, Mexico (2018); NOISE!, The Frans Hals Museum, Amsterdam, The Netherlands (2018); Waiting for Mulungu, The CC Foundation, Shanghai (2018); Bharbarosi, Nicodim Gallery, Los Angeles, USA (2017, solo); and Becoming, WHATIFTHEWORLD, Cape Town, South Africa (2016, solo).

Roni Shneior

Roni Shneior (B. 1980, Cabri, Israel; lives in Los Angeles) received an MFA from the Bezalel Academy of Arts and Design in Tel Aviv. Her work has been exhibited at Magenta Plains, New York; Ballroom Marfa in Marfa, Texas; Parker Gallery,

Richard Telles, 356 Mission, Chin's Push, JOAN, and Night Gallery in Los Angeles; and Uri and Rami Nechushtan Museum, Gal On Gallery, and Hissin House in Israel, among others.

Jude Pauli

Jude Pauli (b. 1971 Bern, Switzerland) is a Los Angeles based artist and designer. She holds a BFA in ceramics from Otis College of Art and Design (1993) and studied product design at Art Center College of Design (2000).

For Pauli, the making of the clay body itself is an important and particular starting point for each sculpture. Various components such as crushed red brick, hemp, sawdust, grog, and sand are added to the clay body to achieve specific surface effects. As finished pieces, these surface modulations replace

glaze work and give the sculptures a raw or pure feel, not unlike that of desert stone.

Her sculptures borrow forms from both the architectural and the industrial as well as the natural. A tension between the shaping of these hard-edged and exact forms with the effects of the human hand is prominent within the individual pieces. As well, a concern with balance, weight distribution and gravity inform these modular structures.

Emily Sudd

Emily Sudd is a multimedia artist working primarily in ceramic sculpture. Her work engages in conversation with still life, narrative, and abstract painting; postminimalist sculpture; hierarchies of materials and taste; and the role of the kitsch object. Her current work incorporates a metaphorical relationship with personal narrative, connecting with her recent experience as a new mother.

Sudd lives and works in Los Angeles, CA, and holds an MFA from the University of California, Los Angeles (UCLA); an MA from California State University, Northridge (CSUN); and a BA from the University of California, San Diego (UCSD). She has participated in several group exhibitions at notable

venues including the Craft and Folk Art Museum (now Craft Contemporary), Roberts & Tilton (now Roberts Projects), Angles Gallery, the Brand Library and Art Center; the Los Angeles Municipal Art Gallery; and Anat Ebgi in Los Angeles; Sargent's Daughters Gallery in New York; and was featured in the "Ceramic Top 40" exhibition in Kansas City, MO, organized by Ferrin Contemporary. Sudd has had solo exhibitions at the Weingart Gallery at Occidental College and LAM Gallery in Los Angeles; and James Harris Gallery in Seattle. She is currently a part-time instructor of ceramics at Pasadena City College and a recent VMA Artist in Residence at Long Beach City College.

Tam Van Tran

Tam Van Tran (b. 1966) lives and works in Los Angeles, CA. Tran received a Bachelor of Fine Arts degree in 1990 from Pratt Institute, Brooklyn, NY. He later attended the Graduate Film and Television Program at the University of California, Los Angeles, from which he graduated in 1996. Tam is interested in imaging sea and landscapes that expresses current anxieties about our natural world while being connected to historical moments of past still life's in paintings and ceramics. He is the recipient of the 2008 California Community Foundation Fellowship, 2001 Joan Mitchell Foundation Award, the 2000 Pollock Krasner Fellowship, the 1993 Ucross Artists Residency, and the 1991 Creative Fellowship in

the Visual Arts from the Colorado Council on the Arts and Humanities. Some of his solo exhibitions at Ameringer | McEnery | Yohe, New York, NY; Anthony Meier Fine Arts, San Francisco, CA; Art Gallery, Long Beach City College, Long Beach, CA; Blaffer Gallery, The Art Museum of the University of Houston, Houston, TX; Cohan and Leslie, New York, NY; Museum of Contemporary Art Santa Barbara, CA; Dirt Gallery, Los Angeles, CA; Irvine Fine Arts Center, Irvine, CA; Knoxville Museum of Art, Knoxville, TN; San Art, Ho Chi Minh City, Vietnam; and Susanne Vilmetter Los Angeles Projects, Culver City, CA.

Shoshi Watanabe

Shoshi Watanabe works out of Los Angeles. With his interest in food and food culture mixed with his background in art, his work is about plating, dishware, sculpture, experience, and collaborative

interactions. His work making custom dishware for chefs and his sculptural work feeds back of each other, resulting in playful exploration between culinary art and sculpture.

Pilar Wiley

Los Angeles-based artist Pilar Wiley makes ceramic vessels that serve as canvases for her repeating patterns and pictorial themes. Her surfaces express the idiosyncrasies of mark-making, referencing global traditions of decorative abstraction, as well as imagery drawn from plant life and her childhood overseas. Influenced by the forms and techniques of West and South African pottery, Wiley advances personal mythology through the repetitive ceramic process. Capitalizing on clay's ritualistic associations, she endeavors to transform the information she consumes.

Recent solo and two-person exhibitions include Whitesnake, Orthodox, Los Angeles (2019) and Building & Grounds, Household, Los Angeles,

with Krysten Cunningham (2017). Recent group exhibitions include Indulge, Art Movement, Los Angeles (2018); Urns, Cooler Gallery, New York (2018); Busted, Cooler Gallery, New York (2017); Void + Collapse, 55-59 Chrystie St, New York (2016); Pictures and Vessels, Keystone Gallery, Los Angeles (2015); Pot Heads, Design Matters, Los Angeles (2014); West Coast '14 Californian Ceramics & Wall Hangings, Idee Shop, Tokyo (2014); Near Dark, Young Art, Los Angeles (2013); and The Planter Show, For Your Art, Los Angeles (2012). Wiley presented work at NADA, Miami Beach and Paramount Ranch, Los Angeles in 2015. Her work has been featured in Wallpaper*, W, Artspace, Sight Unseen, Gardenista, AnOther Mag, and M le Magazine du Monde. She holds a BA in Visual Art from Brown University.





Page 14

Mary E. Beierle
Excavation Series 60, 2018
 porcelain, glazes, local minerals, and dirt
 22w x 9d x 6 1/2h inches

Pages 18 and 19

Installationview

Pages 20-23

Sylvie Auvray
Corn Pott, 2019
 ceramic and glaze
 34 x 22 inches



Page 15-17

Emily Marchand
Honey Pot (Smoke Hive), 2019
 ceramic, glaze
 20 x 17 x 16 inches

Seed Vault (Salvia)
 ceramic, glaze
 26 x 20 x 16 inches













Pages 24-29

Josh Callaghan
Peach Pit #6-#19, 2016
stoneware
varying dimensions

Pages 30-31

Armando G Cortés
Llama en el llano, 2019
stoneware, gold
48 x 24 x 24 inches









Pages 32-35

Michael Dopp
Hazel Arms, 2020
 ceramic
 192 x 28 x 12 inches

Pages 36-37

Keiko Fukazawa
Scholars Rock III, 2009
 earthenware, glaze, wooden base
 20 ½ x 10 ½ x 9 inches

Pages 38-39

Installationview

Pages 40 and 41

Phyllis Green
Orange, 2015
 metal, porcelain, fabric
 16 x 23 x 23 inches

Crowned Cape, 2016
 metal, fabrics, ceramic, jute
 Crown; 23 x 12 ½ x 12 ½ inches
 Cape; 37 x 18 x 3 inches











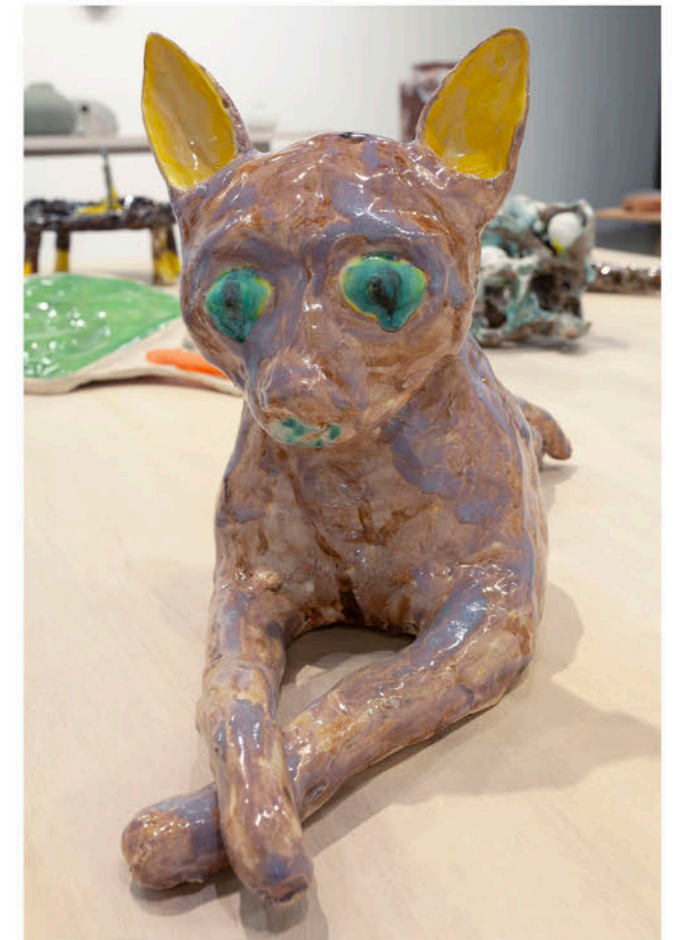


Pages 38-39

Installationview

Pages 42-45

Roger Herman
Ceramic Plates, 2019
ceramic, glaze
circa 18 and 13 inches





Pages 46 - 49

Orr Herz
Straw Man, 2019
 ceramic, glaze
 8 x 6 x 6 inches

Cat Hand, 2019
 ceramic, glaze
 9 x 16 x 7 inches

Dog Leg, 2019
 ceramic, glaze
 8 x 8 x 16 inches

Little Legs, 2019
 ceramic, glaze
 8 x 11 x 7 inches

Balls, 2019
 ceramic, glaze
 7 x 8 x 9 inches

Paddles (yellow), 2019
 ceramic, glaze
 4 x 8 x 11 inches

Paddles (green), 2019
 ceramic, glaze
 4 x 7 x 11 inches

Paddles (blue), 2019
 ceramic, glaze
 4 x 10 x 10 inches

Bat, 2019
 ceramic, glaze
 6 x 3 x 3 inches

Bat, 2019
 ceramic, glaze
 7 x 3 x 4 inches

Bat, 2019
 ceramic, glaze
 6 x 3 x 3 inches

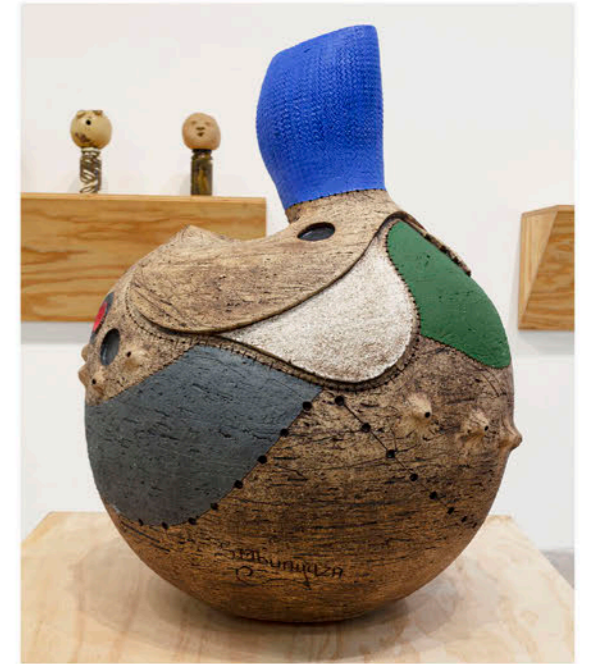
Bat, 2019
 ceramic, glaze
 5 x 2 x 3 inches

Bat, 2019
 ceramic, glaze
 6 x 3 x 4 inches









Pages 56-57
Simphiwe Mbunyuza
Intluzo, 2019
stoneware
30 x 22 x 22 inches



Ingrid Leyva

Mexican Shoppers, 2019
C-print, mounted on sintra
8" x 10"





Pages 62-65

Roni Shneior
 (shelf)
swallow II, 2019
 ceramic, glass jar with pickles
 12 x 6 x 5 inches

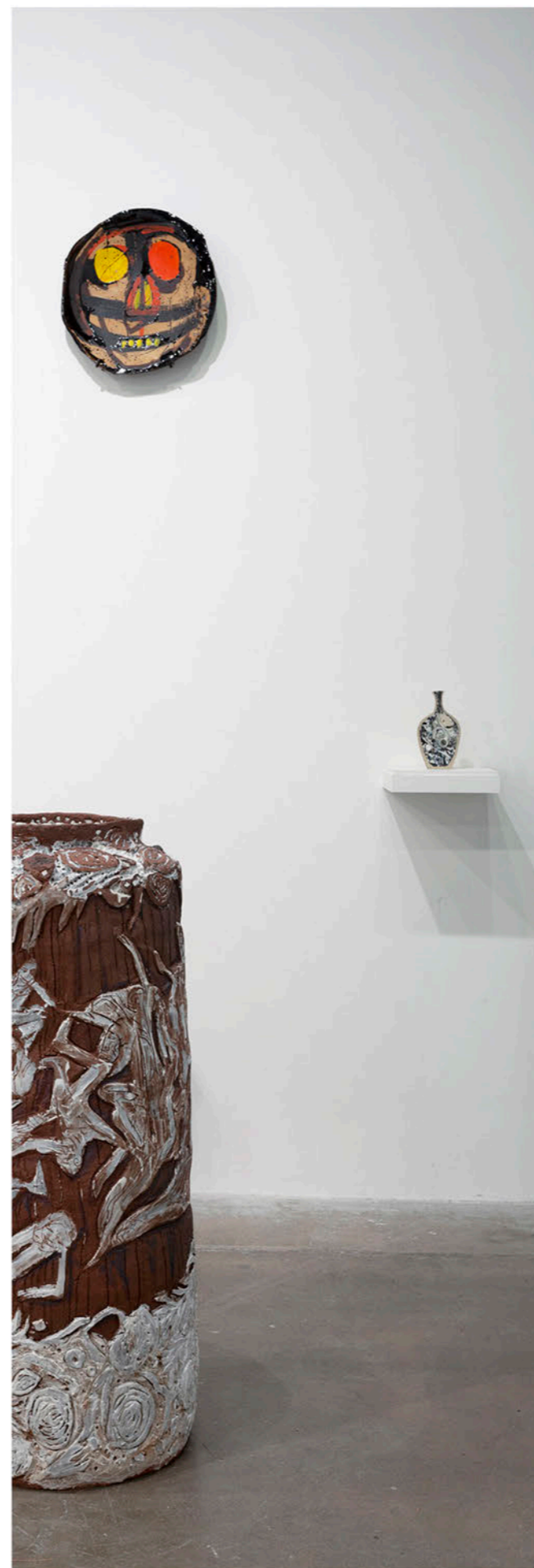
ehh, 2019
 ceramic, glass jar with pickles
 10 x 4 x 4 inches

old man
 ceramic, glass jar with pickles
 10 x 4 x 4 inches

(floor)
dack I, 2019
 ceramic, papermache, wig
 22 x 11 x 11 inches







Pages 50-51

Dave Kiddie
Pod, 2014
ceramic and glaze
48 x 33 x 35 inches

Ball Stack, 2014
ceramic and glaze
38 x 22 x 21 inches

Pages 52-53

Jasmine Little
Oblivion, 2019
stoneware, porcelain, brick, gravel, glaze
52 x 20 x 20 inches

Pages 54-55

Tony Marsh
Crucible #48, 2019
multiple fired clay, glaze
11 ¼ x 17 x 16 inches

Pages 58-59

Installationview
Foreground Shoshi Watanabe

Pages 60-61

Jude Pauli
Stack #1, 2019
stoneware
25 x 13 x 13 inches

Stack #2, 2020
stoneware
51 ½ x 13 x 13 inches

Pages 66-67

Emily Sudd
Motherhood Secret #9
stoneware, glaze, glass, and collected ceramic objects
9 x 4 ¾ x 2 5/8 inches



Pages 68-69
Tam Van Tran
Divination Jar 1, 2019
ceramic and glaze
38 x 38 x 40 inches



Pages 70-71

Shoshi Watanabe
 Installationview, all works 2019
 table top dimensions 48 x 48 inches



1. bowl sculpture (bronze)
2. multi way sculpture dish (black)
3. Deep Dish Sculpture
4. Multi Way Sculpture Dish (crackle white)
5. Bowl Sculpture (green grey)
6. Bowl Sculpture (white grey)
7. Vase Sculpture (black grey)
8. bowl sculpture (brown)
9. Deep Dish Sculpture (Blue/black)
10. Bowl Sculpture (Grey blue)
11. Bowl Sculpture *White Beige)
12. Bowl Sculpture (grey/green small)
13. Bowl Sculpture (Grey)
14. Bowl Sculpture (Brown/Rimmed)
15. Multi Way Dish Sculpture (Grey White Medium)





Pages 72-77

Pilar Wiley
Nike Woman XL, 2020
ceramic
17 x 14.25 x 14.25 inches

Current Mood, 2019
ceramic
6.75 x 11 x 9.5 inches

Mint Pony, 2019
ceramic
8 x 6.5 x 6 inches

Double Pebble, 2019
ceramic
8.25 x 15.5 x 15.5 inches

Speckled Amasumpa, 2020
ceramic
4.75 x 6.75 x 6.75 inches

Blue Amasumpa, 2020
ceramic
4 x 7.25 x 7.25 inches

Speckled Vessel, 2020
ceramic
5.75 x 5 x 5.5 inches

Pony, 2019
ceramic
16.75 x 12.5 x 11.5 inches

Redspotted Gourd, 2019
ceramic
8 x 17 x 16 inches

Shiro Amasumpa, 2016
ceramic
4.25 x 6.5 x 4.25 inches

Violet Dust Amasumpa, 2019
ceramic
3.75 x 6.5 x 6.5 inches

Amasumpa Vessel (Wood Fired), 2015
ceramic
6.5 x 8 x 8.25 inches

Black Amasumpa Urchin, 2018
ceramic
5 x 5.75 x 5.75 inches

Whitesnake Table 1

Whitesnake Table 2

Antibodies

The English word “information” apparently derives from the Latin stem (information-) of the nominative (informatio): this noun derives from the verb informare (to inform) in the sense of “to give form to the mind”, “to discipline”, “instruct”, “teach”. Inform itself comes (via French informer) from the Latin verb informare, which means to give form, or to form an idea of. Furthermore, Latin itself already contained the word informatio meaning concept or idea, but the extent to which this may have influenced the development of the word information in English is not clear.

The ancient Greek word for form was μορφή (morphe; cf. morph) and also εἶδος (eidos) “kind, idea, shape, set”, the latter word was famously used in a technical philosophical sense by Plato (and later Aristotle) to denote the ideal identity or essence of something (see Theory of Forms). ‘Eidos’ can also be associated with thought, proposition, or even concept.

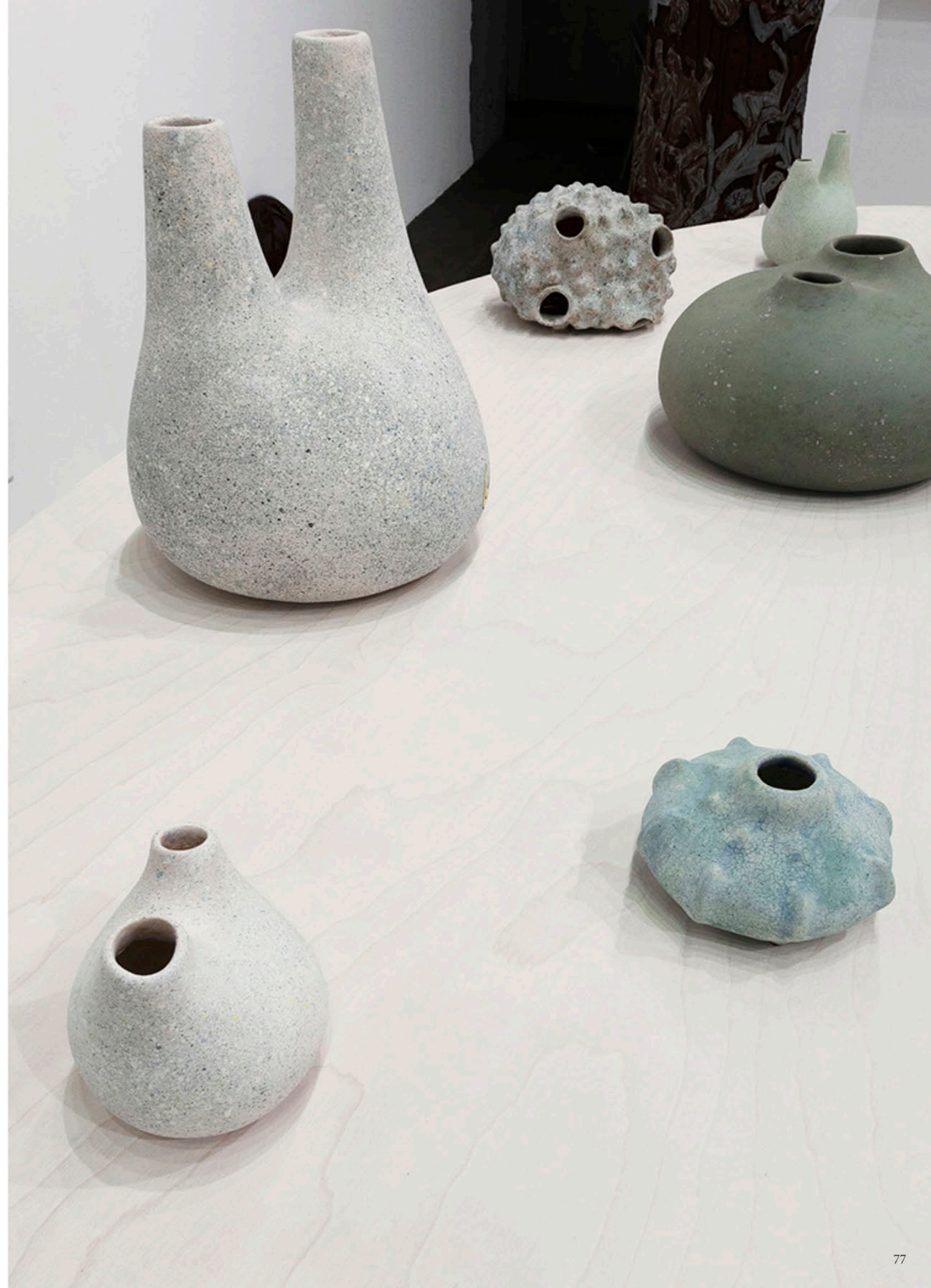
from Wikipedia

As I write this brief text-sketch in early March 2020 for the catalog of the exhibition Sample Platter - Contemporary Ceramic, a variety of other ceramic shows can be seen in college galleries and some commercial galleries in greater Los Angeles. While ceramic in Southern California has been a widely used medium since the days of The Cool School and Peter Voulkos’ experimentation, its visibility has increased in recent years. It is unclear to me whether the actual number of artists that are working with the medium has surged or whether the impression results from an increased interest in ceramics in my personal environment. It is evident however that ceramic currently receives more exposure and interest in the art world at large than it has a decade ago. But why exactly does it emerge right in this moment in the public eye and the collective consciousness? Some guesses:

With the beginning of the virtualization of our lives, we have entered a phase of global sociopolitical upheaval. This can be seen in the degree to which information freely flows legally and illegally in all possible directions and pockets of interaction; be it our professional or private communications, the way we increasingly learn and teach about the world, but also about

technical and intellectual skills; be it recipes, music and films, instructions for shoe repair, news or research of destinations for the next vacation; be it the data scandals of financial companies, the big social media companies and the misuse of consumer data by those who get their hands on this information or even by the companies themselves; or be it ultimately the propaganda and disinformation campaigns that rain on us from many political and geographical directions. The global political shift to the right and its associated new tribalism are the direct answer to the fears and uncertainties created by this new mobility and pace, but also a reaction to the possibilities of a refined observation of complex systems, in which the whole range of human life is included. (Global warming undoubtedly plays a major role, but to keep my remarks brief I won’t consider it in this text). In 2020, our interactions with others and with the world are largely secured and determined by our devices.

This access however is not one into the wide world of forms and phenotypes, but rather first of all to a piece of technology itself; to an object (whether it is the computer, the tablet or the phone) that I spend hours with every day. The news that I read here, the “activities” of my friends and acquaintances, celebrities and public figures I may follow, are abstract and aesthetic information, curated, designed, and intellectually, but not directly experienceable. I am more involved than my parents and grandparents were in a constant routine of processing image- and text-information and in an equally constant practice of representing the “self” in a mediated form. I stretch out my intellectual pseudo-pods to an outside that I do not grasp - at least not in the literal sense of the word. I don’t reach for things. While the device grants access to a wealth of information, the degree of interaction with the world always remains the same, namely one mediated by the device. The haptic, the surface feel that I experience is always that of the mirror-smooth, roughly palm-sized display. The visual experience is always that of photography or computer-graphics and -text in such and such a resolution. (At least for the moment, until holography and the digital imitation of textures using communication technology not yet suitable for the pockets of the masses catch up. The same applies to sound). No matter how colorful my iPhone case is, adorned with stickers and widgets, with



which I express the cohesiveness among myself and the device while emphasizing my own individuality, the device steps back, disappears, becomes invisible by showing me the wide world. And I gratefully disappear into the device and its apparent extent. But it IS not actually this extent. The device only presents, only points to this vastness. What it IS, is actually the operation of digital graphics and animation, information design and the research done to enhance direction of attention, which I see here in all its facets. The simple comparison, in which instead of googling a particular artist I grab and flick through an exhibition catalog: Instead of an amorphous list of text and images, which always adapts to the screens' orientation and size, I consider an integrated object I can truly grasp. The catalog I hold is one of the myriads of possible formats that all feel different in my (and again different in your) hand. Consider the variety of textures that the cover could have had, the layout, the choice of card stock, the money available for production; record of the decisions that led to this expression, defined and definitive. The composition of the catalog is already part of the communication about the conditions of the art I want to look at, its creation, the reception and mediation of the work, the location of the exhibition. The design holds personal and regional characteristics that communicate to me on a rudimentary level the framework of the exhibition and the work on display. I really experience these peculiarities of the real object. The object (the exhibition catalog) and I inhabit the same world in which we encounter one another. The recent growth in popularity of theme parks and live concerts attest to the fact that a real experience, even a real experience of an artificial situation, is still a whole-bodied and not purely retinal-intellectual event.

Two things with regard to these obvious observations point toward their significance: 1. The breadth here described with which we have entrusted the organization of our lives to the devices and apps. And 2. the addictive nature of the devices and apps. As common with addictions, they partially, or at times completely, replace the experience of reality with a substitute that is then fully experienced as a world. I'm not saying that everyone who has a smartphone automatically becomes a data junkie, although certainly this is often the case. The difficulty in putting down one's phone proves the conceptual proximity of apps to games of chance and

gambling which developers and tech companies are aiming for. Here the psychological addiction of the individual on the one hand and the need for a global society communicating in real time on the other merge into one complex. These two factors remarkably make the device almost completely disappear from my perception while at the same time the experience of the world through and within this technology appears to be self-evident, and in a twisted way, appears to have become essential. An object of art, a painting, a sculpture, an installation also shows something, is also a medium that can transmit information, an image-object. But at the same time, the painting or sculpture IS the record of its creation. It is what it is. It never disappears. Experiencing the piece of art in the world, not only as a retinal-intellectual description, but as a thing in space and time to which I have a relationship, is more than just understanding its information content.

Through our devices we encounter the world and today much of the art we see, we encounter in a tidy, ideational way; in a way that is longing for the disembodiment of experience. Art in this space consists only in its worthiness of and ability to be used rhetorically; in that a thing takes on a certain function in a certain conversation at a certain point in time and influences other artists and thus art and its course; like some kind of conversation. Joseph Kosuth and many others advocate this thought, as he infers in the essay *Art after Philosophy* - the infamous speech of discourse. Even if this is not wrong on a transactional level with regard to art business, exhibition trends and focal points that can be found in the art world, which can indeed seem like a conversation, it is not the whole truth. The production of the art object, its coming into the world, is not a translation of an ideational concept into the object world. This object world already has an existence and validity before I interfere. It is a mutual shaping between the involved bodies, in this case the artist and the clay. The activities of two entities are at play, not just one of them using the other to actualize some 'inner' vision. Incidentally, there is great skepticism about the word "translation". It pretends something like a translation exists, that is, a meaning that can appear in this or that form. It is a word to describe the attempt to maintain meaning within different frames of reference. But meaning is different in every frame of reference and arises directly

from that frame itself. Thus, translation is never complete or exhaustive, but only an approximation between systems of reference. The, let's call it Kosuthian view, sees the art object and our access to it exhausted in its linguistic value, and language itself as mere code. The fact however that my experience of the world is an integrated one, and that we are bodies ourselves and that this quality is untranslatable do not matter. Material is only important insofar as it is readable. But material is not only read, not just text and image information, but has an ontological truth and is a condition of our being here. This information-based disembodied view, which has been raising its hand since the beginning of our ability to record and (re-)produce information electronically, which meanders through structuralism and post-structuralism, and which sees linguistics and semiotics as the ultimate teaching, is now reaching a preliminary climax in my daily use of the smartphone and the machine of operations of administration that my interactions have become.

To come back to the initial question of why ceramic emerges right in this moment in the public eye and the collective consciousness, my guess is: It is precisely this physicality that leads to the fact that ceramic is more suitable than other classical media for an alternative program to the infiltration of our experienced world by the realm of virtual ideational information. Direct access to the material and processing with human hands as the main tool creates a direct connection between the body of the artist and that of clay, which does not require the extension through additional tools. As antibodies for the disembodied intellectual understanding of an administered outside world, each of the works is a world that must be understood in itself. Describing bodies of clay metaphorically as antibodies posits them as a means of defense against and healing from the alienation from an experienced world. While I have been posting regularly about this exhibition during its run on my Instagram account (and thus taken part in some form of discourse) and don't assert a life without the device, a world that does not require excessive administration is quite desirable, if at this moment almost unimaginable. Running the risk of sounding obscurantist or esoteric, working with clay also contains a direct connection to Earth, the first and most immediate of the worlds in which we move, and which constitutes our fundamental condition.

Clay is not made by us. Little to no process is required to refine clay. We just take it from the ground, use water to shape it and fire to make the shaped permanent. These connections of the material and the elements on a for humans fundamental basis, which has accompanied us from the very beginnings of our species, make ceramic and the possibilities it holds an ideal control group for the great experiment of digitally interwoven societies, which live more intellectually than physical, more ideationally than experienced. In dealing with this age-old material, art and craft, lies the possibility that we re-understand our virtual selves.

Marcus Herse



Roger Herman
Ceramic Plate, 2019
ceramic, glaze
circa 18 inches



