

# vasa vasorum

THE VASE IN CONTEMPORARY ART + DESIGN

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GERALD PETERS PROJECTS

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Ai Weiwei's *Dropping a Han Dynasty Urn* (2009) is my leitmotif for this exhibition, my inspiration. "A smashed vase", you might ask? Yes, it is that too but it is also a gesture that contains emotional power. I am completing a book about his ceramic oeuvre and this triptych symbolizes his radicalism to perfection. Vases are things of value in one's home, not necessarily just in monetary terms but also emotional ones. An heirloom passed down through generations, sometimes beautiful, sometimes ugly, they live in a unique place in our psyche. In Weiwei's case the vase, although not valuable, is 3000 years old so the crash resonates even more loudly.



The vase is a centerpiece in domestic ritual and is reached for when flowers arrive wishing you recovery from illness, remembering a birthday, an anniversary or a passing. Sometimes the floral gesture is more loaded, perhaps an expression of guilt from a misbehaving partner. In film the vase is a frequent scene stealer. When the camera pauses for a second on a particularly

elegant, expensive-looking vase, you know you will see it again, its fate is sealed and it will later become part of a drama that ends dramatically, an explosion of shards as it meets its demise.

A vase's role in our life is therefore densely layered from beauty to guilt, from rarity to ubiquity. In this exhibition you will experience the full range of its expressions. Every vase here has a back story, perhaps footnoting historical icons like Josiah Wedgwood's *Portland Vase*, the Mona Lisa of vases and the first ceramic edition to source from a historical Roman glass form. Some vases front for human violence or a lover's embrace, encapsulate life and death for refugees, or echo the passage of wind and water in the New Mexico Landscape. Others are canvasses for glaze painting of riveting richness. Some are simply designed to seek the sublime and change your soul with their aesthetic power.

Welcome and explore, find your own connections, often imitate and surprising with a form that is as old as civilization itself expressed by over thirty contemporary artists and designers. The vase is function and imagination at its best.

—Garth Clark, Guest Curator











# Stuart J. Asprey

Stuart Asprey is currently an Associate Professor of Ceramics at the University of Oklahoma in Norman. Since joining the faculty in 2012, he has been recognized with 19 grants and awards for his teaching and creative activity. Over the past 3 years he has participated in 24 juried, invitational, group and solo exhibitions in fourteen states and two continents. He recently became the first visual artist to win the prestigious Arts & Humanities Faculty Fellowship at the University of Oklahoma and has an upcoming solo exhibition next spring at the Morean Center for Clay in St. Petersburg, Florida.





HISTORICAL VASE PLATE:  
WEDGEWOOD ROMAN  
porcelain  
9 1/2 x 9 1/2 x 1/2 inches



HISTORICAL VASE PLATE:  
FUKABACHI MIDDLE JOMON  
porcelain  
12 1/4 x 12 1/4 x 1/2 inches



HISTORICAL VASE PLATE:  
MOCHE FOX WARRIOR  
porcelain  
12 1/4 x 12 1/4 x 1/2 inches



HISTORICAL VASE PLATE:  
ACOMA WEDDING  
porcelain  
9 1/2 x 9 1/2 x 1/2 inches



HISTORICAL VASE PLATE:  
XUANDE MING  
porcelain  
9 1/2 x 9 1/2 x 1/2 inches



# Joan Bankemper

Joan Bankemper received her BFA from the Kansas City Art Institute and MFA from the Maryland Institute College of Art. Upon moving to NYC she radically challenged her academic training to site specific installations using vegetation and the community as her primary medium; her 'social practice' was fully incorporated in her art making. Bankemper has shown with Creative Time, Inc., NY; The New Museum, NY; Artpace, San Antonio, TX; The Isabella Stewart Gardner Museum, Boston, MA; and Wave Hill, Riverdale, NY. Bankemper received grants from The George Sugarman Foundation and the NEA. The McColl Center of Visual Arts awarded her the Gabi Award.





WICKER PARK, 2017

ceramic

38 x 27 x 12 inches



# Laurent Craste

Of French origin, Laurent Craste has been living and working in Montreal for the past 25 years. Ceramist by trade, he also holds a Master in Visual and Media Arts from the *Université du Québec À Montréal* (UQAM), and he was awarded numerous prizes and awards during his career (Winifred Shantz Award, Grant to artists from the Canada Council for the Arts and the Quebec Arts Council, Jean-Marie Gauvreau Award, etc.). His works are on display in numerous private and public collections (Montreal Museum of Fine Arts, the Public collection of the Department of Foreign Affairs of Canada, Claridge collection, Majudia collection, etc.).

Throughout his almost 20 years long career, Laurent Craste participated in around 60 group exhibitions in Canada, the United States, Europe and Asia. He has also presented more than a dozen solo exhibitions.



CARCASSE IV, 2016  
porcelain, glaze, gold, butcher hook, chain  
26 x 9 1/2 x 8 1/2 inches



ICONOCRASTE AU BAT VI, 2016  
porcelain, glaze, baseball bat  
42 1/2 x 15 x 30 inches



# Bouke de Vries

Using his skills as a restorer, Bouke de Vries' artworks reclaim broken pots after their accidental trauma. He has called it 'the beauty of destruction'. Instead of reconstructing them, he deconstructs them. Instead of hiding the evidence of this most dramatic episode in the life of a ceramic object, he emphasises their new status, instilling new virtues, new values, and moving their stories forward.



FRAGMENTED VASE 3, 2015  
18th/19th Chinese porcelain, glass  
18 x 12 1/2 x 8 inches



FRAGMENTED VASE 1, 2015  
18th/19th Chinese porcelain, glass  
24 1/2 x 12 x 9 inches



# Kim Dickey

Artist and Professor at the University of Colorado at Boulder, Kim Dickey received her BFA from Rhode Island School of Design and her MFA from Alfred University. She has exhibited her work in museums such as: MASS MoCA (MA), the Everson Museum of Art (NY), the Museum of Arts and Design (NY), and the Contemporary Art Museum, Honolulu (HI), among others. Dickey has created permanent installations at the Museum of Contemporary Art, Denver (CO), The Lab at Belmar (CO), for the Danish Ministry of Culture (DK), and a commission for the Denver International Airport (CO), in addition to many private site-specific commissions. She has also participated in invitationals in Australia, Germany, Japan, Korea, Sweden, Taiwan, the United Kingdom, and the United States. She has had solo shows in New York, Los Angeles, Kansas City, and Denver and shown with galleries such as Garth Clark, Jack Tilton, Pierogi, White Columns, and Sherry Leedy. Dickey is represented by Robischon Gallery in Denver, CO.



CONE FLOWERS, 2018  
porcelain  
16 x 7 x 7 inches



RED POCKETS, 2018  
porcelain  
15 x 7 x 7 inches



# Chris Gustin

Chris Gustin is a studio artist and an Emeritus Professor at the University of Massachusetts, Dartmouth. Chris received his BFA from the Kansas City Art Institute in 1975, and his MFA from Alfred University in 1977. Chris lives and works in South Dartmouth, Massachusetts. Chris is represented in numerous public and private collections, including the Renwick Gallery of the National Museum of American Art, the Los Angeles County Museum of Art, the Victoria and Albert Museum, the World Ceramic Exposition Foundation in Icheon, Korea, American Museum of Ceramic Art, the Currier Museum of Art, and the Daum Museum of Contemporary Art. With over fifty solo exhibitions, he has received two National Endowment for the Arts Artist Fellowships, and four Massachusetts Cultural Council Artist Fellowships, the most recent in 2017. He is a member of the International Academy of Ceramics and was elected to the American Craft Council College of Fellows in 2016. He was awarded the Masters of the Medium award from the Renwick Alliance in 2017.



VESSEL WITH NECK, 2008  
stoneware  
48 x 28 x 26 inches



VESSEL WITH NECK, 2008  
stoneware  
44 x 27 x 23 inches



# The Haas Brothers

Since founding The Haas Brothers in 2010, Los Angeles-based brothers Nikolai and Simon (b.1984) have spurned arbitrary artistic boundaries and hierarchies, creating a playful and provocative world that merges art, fashion, film, music, and design. Their openness to material experimentation and general curiosity has resulted in a wide-ranging visual lexicon that incorporates a spectrum of materials from stone and porcelain to brass and bronze to self-invented resins and polyurethanes. Their dynamic practice is connected at once by technical precision—supported by their active collaborations with an array of artisans—and an acute sense of humor and whimsy that speaks to a universality of experience and makes their work feel refreshingly accessible and human.



ACCRETION SERIES: MOTHER BIRTHING BEYONCLES, 2017

ceramic

18 1/2 x 12 1/2 x 12 1/2 inches



# Del Harrow

Del Harrow lives and works in Fort Collins, CO with his wife, potter Sanam Emami and their son, William. He is an Associate Professor at Colorado State University where he teaches Sculpture, Digital Fabrication, and Ceramics. His work has been exhibited recently at The Milwaukee Art Museum, The Denver Art Museum, The Arizona State University Art Museum, and The Museum of Fine Art in Boston. His work is in the permanent collection of the Arizona State University Art Museum and he recently completed a permanent installation for US State Department for a new Embassy in Nuevo Laredo, Mexico. He is represented by Haw Contemporary in Kansas City, MO, and Harvey Meadows gallery in Aspen, CO.



UNTITLED: DEFLATION, 2018

ceramic, wood, lighting and electrical cord

A - C: 17 x 15 x 15 inches

D: 17 x 13 x 15 inches

E: 17 x 11 x 15 inches

Box/Installation: 30 3/4 x 88 1/2 x 23 inches



# Molly Hatch

Molly Hatch studied drawing, painting, printmaking and ceramics at the School of the Museum of Fine Arts at Tufts University, receiving her BFA in 2000. In 2008, after several ceramic residencies and apprenticeships in the United States and abroad, Hatch received her MFA in Ceramics from the University of Colorado, Boulder. In 2009, Hatch's career took off after she was awarded the prestigious Arts/Industry Residency in Pottery at the John Michael Kohler Arts Center in Wisconsin. Since then, Hatch's historically-inspired work has been in high demand. In 2013, Hatch had a solo museum exhibition at the Philadelphia Art Alliance and was included in "New Blue and White," a contemporary decorative arts exhibition at the Museum of Fine Arts in Boston. In 2014, *Physic Garden*, a monumental 456-plate work, was installed at the High Museum of Art in Atlanta as well as *Caughly Landscape*, another installation commissioned by the museum and the Woodruff Arts Center in Atlanta. In 2016, the Clayarch Gimhae Museum in Korea exhibited a selection of wall installations by Hatch. Chronicle Books published Hatch's first illustrated book of paintings in March of 2015 and September Publishing printed Hatch's second major book of paintings and historic research titled "A Passion for China" in October 2017. In 2017 Hatch installed her largest museum commission to date at the Newark Museum in Newark, NJ. Commissioned by Chief Curator Ulysses Dietz, Hatch designed and executed a triptych of almost 600 plates for a wall installation for permanent installation titled "Repertoire." Hatch worked with curators across three departments in the museum collections: African, Asian and American.



TOKEN (70 INDIVIDUAL PLATES), 2018  
hand-painted earthenware plates with glaze and underglaze  
Sculpture: 80 x 56 inches (installation)



# Doug Herren

Doug Herren was born in 1962 in Pratt, Kansas and has a Bachelors of Fine Arts from Wichita State University, Wichita, KS and a Masters of Fine Art from Louisiana State University, Baton Rouge, LA 1992 and currently lives and works in Philadelphia, PA.

Herren is known for his brightly painted large-scale ceramic sculptures that are hybrids of industrial equipment and traditional wheel-thrown pottery. Many of the sculptures appear to be constructed from machine parts or iron works that have been reconfigured with bolts or rivets and repainted to look anew.

Herren's work is included in the collections of the International Museum of Ceramics, Faenza, Italy; the Yenggi Museum of Taipei; the Museum of Ceramics Quran, Alcora, Spain; Kamm Teapot Collection, Sparta, NC; Fuller Art Museum, Brockton, MA. Most recently an installation of Herren's work was on display at the Philadelphia International Airport, Terminal A-West titled Industria/Ware.



UNTITLED VASA, 2018  
ceramic, paint  
27 x 20 x 20 inches



# King Houndenpinkou

Born in Montreuil, France, in 1987, King Houndenpinkou is a Franco-Beninese ceramicist who works and lives in Paris. King infuses his animist heritage from Benin, West Africa, in contemporary creations that combine craftsmanship, crude emotions, cross-cultural dialogue and spirituality. He purposely scratches, tears, repairs and disfigures his clay bodies to give them a life of their own. He has been exhibited internationally (Senegal, Hong Kong, New York, Paris, Japan, Benin and Australia) and was recently part of the exhibition “Regarding George Ohr: Contemporary Ceramics in the Spirit of the Mad Potter” at Boca Raton Museum of Art in Florida.



MELTING POT: YELLOW SCULPTURAL VASE, 2016  
ceramic  
28 x 11 x 11 inches



RENAISSANCE, 2017  
ceramic  
22 1/2 x 9 1/2 x 9 1/2 inches

# Janice Jakielski

Janice Jakielski was born in a small farm town in the heart of Pennsylvania Dutch country. Working with experimental ceramic materials her designs engage and reimagine historic vessels. Jakielski received her MFA in Ceramics from the University of Colorado, Boulder and a BFA from New York State College of Ceramic Art and Design at Alfred University. She has exhibited both nationally and internationally including the Houston Center for Contemporary Crafts, Houston, TX, The Society of Art and Craft, Boston, MA and Eutectic Gallery, Portland, OR. Jakielski has participated in numerous residencies such as the Archie Bray Foundation, Roswell Artist in Residency and Millay Colony for the Arts. She currently teaches at the Massachusetts College of Art and Design and has a studio, laboratory and apiary in Sutton, MA.





JAUNE BOOK VASE WITH FLOWERS  
porcelain and paper  
4 1/2 x 5 3/4 inches



SOMETSUKE BOOK VASE  
porcelain, paper and thread  
4 1/2 x 5 3/4 inches

# Martin Klimas

Martin Klimas is the colorful and creative hybrid of photographers Eadweard Muybridge and Dr. Harold Edgerton. Through his own experimentation with motion and the cause and effect in gravity, Klimas' photographs explore relationships with time, beauty and destruction. In his work with Porcelain, Klimas uses a strobe light and a single camera frame; one chance of the figurine dropping and shattering. In his series Flowers, a spring-fired projectile bursts the base of the vase into a bedlam of fragmented pieces. In each photograph, Klimas shows the transformation of solid object into one that is in between, a temporary sculpture that comes together for a moment, creating a comforting notion that something beautiful can be created out of chaos.



DAHLIA III, 2015  
Pigment print  
25 x 18 inches



AMARINE, 2015  
Pigment print  
25 x 18 inches



# Jeff Koons

Jeff Koons was born in 1955 in York, Pennsylvania. He received his B.F.A. at the Maryland Institute College of Art in Baltimore and studied at the School of the Art Institute of Chicago. Since his emergence in the 1980s, Koons has blended the concerns and methods of Pop, Conceptual, and appropriation art with craft-making and popular culture to create his own unique iconography, often controversial and always engaging. A self-proclaimed “idea man,” Koons hires artisans and technicians to make the physical works. For him, the hand of the artist is not the important issue: “Art is really just communication of something and the more archetypal it is, the more communicative it is.”

Since his first solo show in 1980, Koons’s work has been widely exhibited internationally. Museum exhibitions include the San Francisco Museum of Modern Art (1992); Stedelijk Museum, Amsterdam (1992); ARoS Aarhus Kunstmuseum, Denmark (1993); Staatsgalerie Stuttgart, Germany (1993); Walker Art Center, Minneapolis (1993); Museo Archeologico Nazionale, Naples (2003); Astrup Fearnley Museum of Modern Art, Oslo (2004); Helsinki City Art Museum (2005); “Jeff Koons on the Roof,” Metropolitan Museum of Art, New York (2008); Museum of Contemporary Art, Chicago (2008); “Jeff Koons: Celebration,” Neue Nationalgalerie, Berlin (2008–09); “Jeff Koons: Versailles,” Château de Versailles, France (2008–09); “Jeff Koons: Popeye Series,” Serpentine Gallery, London (2009); “Coloring Book by Jeff Koons,” Royal Academy of Arts, London (2011); Fondation Beyeler, Basel (2012); “Jeff Koons: The Painter and the Sculptor,” Schirn Kunsthalle and Liebieghaus Skulpturensammlung, Frankfurt (2012); “Jeff Koons: Split-Rocker,” Rockefeller Center, New York (2014); Whitney Museum of American Art, New York (2014, traveled to Centre Georges Pompidou, Paris; and Guggenheim Bilbao, Spain); “Jeff Koons in Florence,” Palazzo Vecchio and Piazza della Signoria, Florence (2015); “Balloon Venus (Orange),” Natural History Museum Vienna (2015–16); and “Jeff Koons: Ballerina,” Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina (2016).

Koons currently lives and works in New York.



SPLIT ROCKER VASE, 36/3500, 2012

porcelain

13 1/2 x 13 1/2 x 7 1/2 inches

# Jami Porter Lara

Rejecting the notion that humanity is the opponent of nature, Jami Porter Lara is a conceptual artist whose approach to making remains deeply tied to her concern with cultural inheritances and with becoming a citizen of the the natural world. Named by Artsy one of twenty artists shaping the future of ceramics, Jami has been featured in Art 21 Magazine, CFile, American Art Collector, and on PBS. In 2018 she was a fellow at Yaddo and at the Tamarind Institute. Recent exhibitions include the New Mexico Museum of Art in Santa Fe, NM, the Craft and Folk Art Museum in Los Angeles, CA, and the National Museum of Women in the Arts in Washington, DC. Public collections include the National Museum of Women in the Arts, the Albuquerque Museum of Art and History, and the Center for Art + Environment. Jami is represented by Peters Projects in Santa Fe.





LDS-MHB-BTBR-0817CE-01, 2017  
wood-fired clay  
20 x 9 x 6 1/2 inches



LDS-MHB-BTBR-0917CE-02, 2017  
wood-fired clay  
23 1/2 x 8 3/4 x 8 3/4 inches

# Anne Marie Laureys

After altering a series of containers by pushing, ruffling, twisting, pinching their walls with firm yet gentle movements, she assembles them to create an organic abstraction. The collage of thin walls into a sculpture seems fragile but Anne Marie Laureys masters the unique properties of clay and its strengths in all its constraints, all the while being unique in revealing its vivacity and sensuality. The forms often seem close to objects that we can identify from nature. The movements of water being poured out is frozen in fired clay.

AnneMarie Laureys was born in Beveren Waas, in 1962, she lives and works in Russeignies, Belgium. Her work is critically acclaimed and present in several private and institutional collections. She studied at Luca school of Art, Ghent, Belgium. Her work is exhibited in several countries from South Korea (Ichon Biennale) to Taiwan, Japan (Mino) more recently in UK, Switzerland, France and in the Boca Raton Museum of Art for the show 'Regarding George Ohr: contemporary ceramics in the spirit of the mad potter, curated by Garth clark. 2018 will bring a solo 'PUSH' at atelier Lachaert D'Hanis, Belgium and groupshows 'Contained' Musee Ariana, Geneva, Switzerland and Poème Brut Design Museum, Ghent, Belgium.



VASE FUNCTION REVIEWED, 2016  
ceramic  
19 x 18 x 10 inches



SHAPE OF H<sub>2</sub>O, 2017  
ceramic  
17 x 18 x 8 inches



# Steven Lee

Steven Young Lee has been the resident artist director of the Archie Bray Foundation for the Ceramic Arts in Helena, Montana since 2006. In 2004-05, he lectured and taught at numerous universities throughout China as part of a one-year cultural and educational exchange in Jingdezhen, Shanghai and Beijing. In 2005-6 he was a visiting professor at Emily Carr Institute of Art and Design in Vancouver, B.C.

Steve has lectured extensively in North America and Asia. In March 2013 he participated on a panel, “Americans in the Porcelain City,” at the Metropolitan Museum of Art in New York. In 2013, he was one of several international artists invited to participate in “New Blue and White,” an exhibition at the Museum of Fine Arts in Boston that featured contemporary artists working in the blue-and-white tradition of ceramic production. In the Fall of 2016 his work was featured as part of the Renwick Invitational at the Smithsonian Museum in Washington, D.C.

Steve received his BFA and MFA in Ceramics from Alfred University. Originally from Chicago, he lives in Helena, MT with his wife, Lisa and their son and daughter Gavin and Florence.

He is represented by the Duane Reed Gallery, Ferrin Contemporary and the Archie Bray Foundation Gallery. His work has been collected by the Smithsonian Museum, the Newark Museum, the Daum Museum of Contemporary Art, the Four Seasons Hotel in Seoul, Korea, as well as many private collections.



SOLAR VASE  
porcelain, glaze  
16 x 13 x 13 inches



GOURD VASES WITH LOTUS PATTERN  
porcelain, white slip, glaze  
A: 16 x 8 x 8 inches  
B: 16 x 8 x 8 inches

# Tony Marsh

Following his BFA, Marsh spent 3 years in Mashiko, Japan (1978-81), at the workshop of Mingei Master Potter Tatsuzo Shimaoka, who went on to become designated a “Living National Treasure” in 1996. He completed his MFA at Alfred University in 1988. Tony Marsh lives and works in Long Beach, California where he was the Program Chair of Ceramic Arts for over 25 years at California State University, Long Beach. He was recently named the first Director of the Center for Contemporary Ceramics at CSULB Ceramic Arts. Marsh was additionally named a United States Artist Fellow for 2018. You will find Marsh’s ceramic art in many private and permanent museum collections around the world, included among them; Metropolitan Museum of Art and the Museum of Arts and Design in New York, the Los Angeles County Museum of Art, the Oakland Museum of Art, the Gardiner Museum of Art, Toronto, The Museum of Fine Arts Houston.



CRUCIBLE SERIES, 2018  
ceramic  
20 1/2 x 20 inches



CRUCIBLE SERIES, 2018  
ceramic  
20 x 24 inches

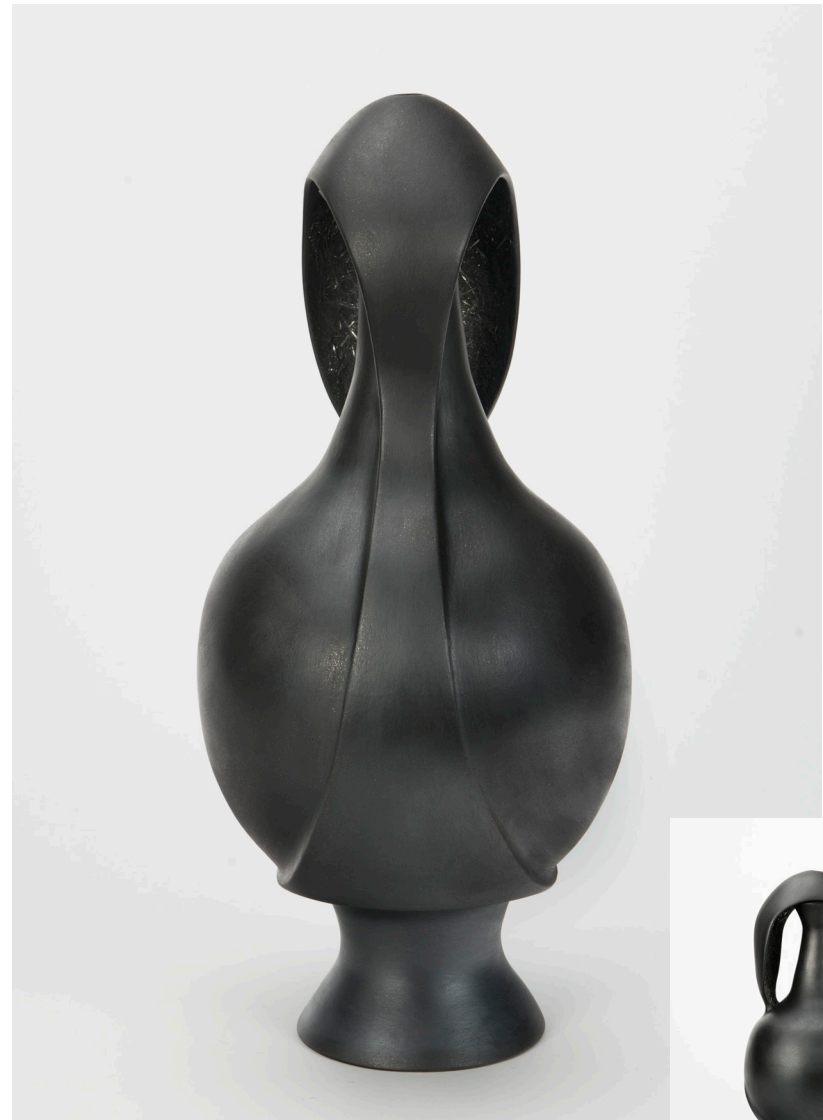


# Christine Nofchissey McHorse

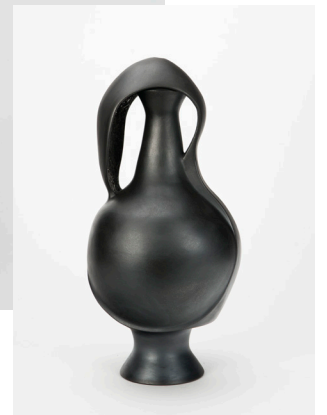
Christine McHorse was born 1948 in Morenci, AZ. She studied at the Institute of American Indian Arts, Santa Fe, NM from 1963-1968. McHorse has received numerous awards from the SWAIA Indian Market, Santa Fe and the Inter-Tribal Indian Ceremonial, Gallup, as well as Museum of Northern Arizona. Her work is included in the collections of the Denver Museum of Natural History; Museum of New Mexico; National Museum of American Art of the Smithsonian Institution; Navajo Nation Museum; Rockwell Museum of Western Art. McHorse is a first generation, full-blooded Navajo ceramic artist. She married Joel McHorse, a Taos Pueblo Indian, and learned to make pots through his grandmother, Lena Archuleta, who taught her to work with micaceous clay, a rare, but naturally occurring clay high in mica content that can be found in the Taos area. McHorse has since become one of the most admired and successful Native potters, working with traditional techniques but making the kind of reductive, sculptural pots that one would have expected Brancusi to make, were he alive today. McHorse has the unique distinction of winning numerous awards for both pottery and sculpture at the annual Santa Fe Indian Market.



UNTITLED #1  
micaceous clay  
16 1/4 x 8 1/2 x 8 1/2 inches



ADBIBO, 2018  
micaceous clay  
19 1/2 x 8 1/2 x 8 1/4 inches



# Steve Montgomery

Steven Montgomery was born in Detroit, Michigan. In 1978 he received a Master of Fine Arts from the Tyler School of Art of Temple University in Philadelphia where he studied with the porcelain innovator Rudolph Staffel. At Tyler he began his first forays into alternative approaches to methods of low-fired, mixed media ceramic construction and the oil painted ceramic surface treatments that have been a signature of his work throughout his career.

He has received numerous awards including Fellowships from the New York Foundation for the Arts ('90, '2006, '2009), the Pollock-Krasner Foundation ('99,'16), and awards for ceramic sculpture at international exhibitions in Korea (Gold Prize,'03) and Taiwan (Gold Prize,'04, Merit Prize,'06). He was a 2012 recipient of a Smithsonian Artist Research Fellowship working as an artist in residence at the National Air And Space Museum in Washington, DC.

His work is included in the collections of the Metropolitan Museum of Art and the Museum of Art and Design in New York, the Smithsonian American Art Museum, Renwick Gallery in Washington DC and numerous other public and private collections throughout the US and abroad. He currently teaches at Hunter College, lives in Manhattan and works in Williamsburg, Brooklyn.



DISTRESSED NOZZLE #3, 2018  
oil painted, glazed ceramic  
29 1/2 x 10 x 9 inches



DISTRESSED NOZZLE #4, 2018  
oil painted, glazed ceramic  
31 x 9 x 9 inches



# Gustavo Pérez

Gustavo Pérez's art suggests a wide range of influences, from Modernist sculpture to the ancestral traditions of Asia and Meso-America. Whatever the influences, they are fully absorbed and made his own.

"Pre-Hispanic art is part of my background, of course. How it becomes a part of my work, how it influences it, I don't know and I really don't care to know. It is in my subconscious as so many other images and works of art from the world. Things that I love. They have been growing in my mind for years. Maybe I had one idea when I was five years old and it took fifty years to come out as a form, as a drawing. I think I have a huge cocktail of "influences," including architecture, dance, literature, music — all of these must have influenced my work. But as I said before, creating is for me impossible to really explain, it happens, that is all I know ... It has been said that I love working, I guess it is true. I do enjoy people, but I enjoy clay so much more. My clay is my life." (from an interview with Mayer Shacter)

Gustavo Pérez's work is in numerous private and public collections including the Los Angeles County Museum of Art, Los Angeles; Long Beach Museum of Art, Long Beach; Racine Art Museum, Racine; The Museum of Fine Arts, Houston; The Museum of Modern Art, Mexico City, Mexico; The Museum of Contemporary Ceramic Art, Shiga, Japan; The Museum of Fine Arts, Quebec, Canada; Keramikmuseum Westerwald, Hahr-Grenzhausen, Germany.



16-211  
ceramic  
7 x 9 1/2 x 6 3/4 inches

# Peter Pincus

Born in Rochester, NY, Peter Pincus is a ceramic artist and instructor. He joined the School for American Crafts as Visiting Assistant Professor in Ceramics in Fall 2014. Peter received his BFA (2005) and MFA (2011) in ceramics from Alfred University, and in between was a resident artist at the Mendocino Art Center in Mendocino, California. Since graduate school, Peter worked as the Studio Manager and Resident Artist Coordinator of the Genesee Center for Arts and Education in Rochester, NY, Adjunct Professor of three dimensional studies at Roberts Wesleyan College and has established a studio in Penfield NY.

His work has been exhibited in venues such as the Salon Art + Design, SOFA Chicago, Collective Design, Lewis Wexler Gallery, Duane Reed Gallery, Sherry Leedy Contemporary Art, Ferrin Contemporary, Greenwich House Pottery, and National Council on Education for the Ceramic Art. Peter's work can be found in numerous private and public collections.



BLUE DUET, 2018  
 porcelain  
 A: 16 1/2 x 7 x 7 inches  
 B: 16 1/2 x 7 x 7 inches



MULTI-COLORED DUET, 2018  
 porcelain  
 A: 16 1/2 x 7 x 7 inches  
 B: 16 1/2 x 7 x 7 inches



# Ken Price

For over 50 years, Ken Price produced small-scale, brightly colored ceramic sculptures with exquisitely worked glazed and painted surfaces in which he achieved a balance between form and surface. In recent years, Price began making works in much larger sizes. His youthful experiences as a surfer in Los Angeles greatly influenced his art, which he explained as the manifestation of that which he found pleasurable.

Price (1935-2012) had his first solo exhibition at the legendary Ferus Gallery, Los Angeles, in 1960, where he showed alongside other LA artists, including Wallace Berman and Ed Ruscha. The Menil Collection in Houston mounted a retrospective of Price's work in 1992, and in 2004 the Chinati Foundation, in Marfa, Texas, mounted a survey show of his work from the previous decade. In 2012, the Los Angeles County Museum of Art organized a major retrospective exhibition highlighting Price's sculpture, which traveled to the Metropolitan Museum of Art. In 2013, The Drawing Center in New York organized the first survey of drawings by Price exhibiting sixty-five works on paper spanning fifty years. This exhibition traveled to the Albright-Knox Gallery in Buffalo, New York and the Harwood Museum of Art in Taos, New Mexico.



UNTITLED  
Fired and painted clay  
11 1/2 inches (height)

# Ettore Sottsass

One of the most significant counter-forces to modernism in design history, Ettore Sottsass made monumental artistic contributions to every decade of his working life since starting his practice in the late 1940's. His career produced a provocative body of work, including architecture, furniture, industrial design, glass, ceramics, painting, photography and a wealth of writings.

For Sottsass, creating a lexicon of design that incorporated emotive, sensorial and humanist concerns was a rebellion against post-war rationalist architecture that valued function over form, and left human nature largely out of the architectural equation. He was moved by the subjective gesture of American Abstract Expressionist painting and the direct resonance of Pop Art. He also looked to ancient eastern cultures for examples of how to create a spiritual connection between form and meaning. A central concern of much of Sottsass' work is the social, cultural and technical implications of architecture and design on the way people live and interact. Always counterintuitive and built on complex thought-patterns, the notion that a functional object could communicate an abstract idea was revolutionary and has emboldened legions of designers today.

Sottsass' work can be found in the permanent collections of international museums, including the Brooklyn Museum of Art, New York, NY; the Centre Georges Pompidou, Paris, France; the Design Museum, London, England; the Design Museum, Ghent, Belgium; the Los Angeles County Museum of Art, CA; M+ Museum, Hong Kong; the Metropolitan Museum of Art, New York, NY; Musée des Arts Décoratifs, Montreal, Canada; the Musée des Arts Décoratifs, Paris, France; the Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Italy; the Museum of Fine Arts, Houston, TX; the Museum of Modern Art, New York, NY; Pinakothek der moderne, Munich, Germany; the Stedelijk Museum Amsterdam, Netherlands; the Victoria & Albert Museum, London, UK.



SHIVA BD BARCELONA VASE, 1973

ceramic

9 3/4 x 7 x 3 inches (each)



# Dirk Staschke

Dirk Staschke is a full time studio artist who is best known for his exploration of Dutch Vanitas still life themes in the medium of ceramics. His current body of work explores the space in between sculpture and painting and often uses meticulous representation as foil for examining skill and craft.

He received his BFA from the University of Montevallo followed by an MFA from Alfred University and has maintained an ongoing studio practice and extensive exhibition record for the last twenty years. During this time, he has taught at many notable universities, including Alfred University and New York University. His work has been shown internationally and resides in the permanent collections of several museums including the Smithsonian Museum in Washington (DC), Icheon Museum, World Ceramic Center (Gwangju-dong) South Korea, Crocker Museum (CA), Portland Art Museum (OR). He has received various artist's grants including grants from The Virginia Groot Foundation and the Canada Council on the Arts.



FLUX #8, 2017  
ceramic  
32 x 24 x 4 inches

# Cammie Storos

Cammie Storos combines Classical and Modern art-historical references to make work that is both of and about its own lineage. She received her MFA in Art from CalArts in 2011 and her BA in Art and Semiotics from Brown University in 2006. Storos has presented solo exhibitions in Los Angeles with Shulamit Nazarian and François Ghebaly Gallery, in Paris with Galerie Lefebvre & Fils, and in New York at this year's Armory show. She lives and works in Los Angeles.



A SHARP INTAKE OF BREATH, 2017  
ceramic, brass  
Sculpture: 27 1/2 x 16 x 16 inches  
With Base: 39 x 16 x 16 inches

HOW NEAT THE FOLD OF TIME, 2017  
ceramic, brass  
Sculpture: 30 1/2 x 17 1/2 x 17 1/2 inches  
With Base: 55 1/4 x 17 1/2 x 17 1/2 inches



# Akio Takamori

Akio Takamori was born and raised in Japan. He has been exhibiting in the United States, Europe and Asia since the mid 1980s. Takamori received his BFA from the Kansas City Art Institute in 1976 and his MFA from the New York State College of Ceramics, Alfred University in 1978.

Takamori's recent solo exhibitions include *Ground* (2013), at James Harris Gallery, Seattle, WA and *Equivalent* (2013), at Galerie Kunstforum Solothurn, Switzerland.

Takamori's work is included in numerous collections including the Nelson-Atkins Museum of Art in Kansas City, Los Angeles County Museum of Art, Victoria & Albert Museum in London, Ariana Museum in Geneva, the Seattle Art Museum, and the Museum of Arts and Design in New York City. He is the recipient of numerous awards, including three National Endowment for the Arts Visual Artists Fellowship Grants (1986, 1988, 1992), the Joan Mitchell Foundation Painters and Sculptors Grant (2006), and the USA Ford Fellowship (2011). Takamori is professor of art at the University of Washington and he lives and works in Seattle where he has a studio.



THE GATEKEEPERS, 1986

porcelain and stoneware

A: 22 x 15 x 8 1/2 inches; B: 22 x 15 x 8 1/2 inches

# Chris Wight

During a career spanning more than twenty years Chris Wight has exhibited at notable UK venues such as Sotheby's, the V&A Museum and 'Collect' at the Saatchi Gallery, as well as in Europe including Fondation Bernardaud this summer and has established his name in Japan and Korea through numerous exhibitions there. He is one of only three Western ceramicists to have had a 'Solo' exhibition at the prestigious Yufuku Gallery in Tokyo. Wight has established an international reputation for pushing his materials to their limits - through utilising traditional skills whilst creatively embracing modern technologies. His work has been published in books and magazines worldwide and may be found in private and public collections



PORTLAND ARCANA (8 INDIVIDUAL SCULPTURES)

waterjet-cut slab-rolled black and white Jasper

A - H: 10 x 7 x 7 inches (each)

A - H: 10 x 56 x 7 inches (installation)



# Betty Woodman

Betty Woodman was a ceramic artist best known for her exuberantly colorful and inventive work which gained recognition in the early 1970s. She often worked with a deconstructed version of the traditional ceramic vessel, with her pieces ranging from massive site-specific murals to fragmentary columns and carpet-like floor pieces. “It makes good sense to use clay for pots, vases, pitchers, and platters, but I like to have things both ways,” the artist explained. “I make things that could be functional, but I really want them to be considered works of art.” In its use of color and pattern, Woodman’s early work can be seen as a reaction to the overwhelmingly austere Minimalist and Conceptual aesthetic prevalent at the time. Born on May 14, 1930 in Norwalk, CT, she studied art at Alfred University, and was notably the mother of the celebrated late photographer Francesca Woodman. Betty Woodman’s works can be found in the collections of the Museum of Fine Arts in Boston, The Museum of Modern Art in New York, the National Gallery of Art in Washington, D.C., and the Victoria and Albert Museum in London, among others. She died on January 3, 2018 at the age of 87.



OCTOBER 3, 2013  
india ink, clay, pencil and acrylic paint on paper  
18 3/4 x 13 inches



MARCH 10, #1, 2015  
india ink and acrylic paint on sketch paper  
17 x 13 3/4 inches

# Tetsuya Yamada

Painter and sculptor Tetsuya Yamada creates oil paintings and ceramic wall and floor works that reference iconic Modernist sculptors and architects such as Frank Gehry, Vladimir Tatlin, and Richard Serra. Yamada's installation *Morice* (2007) consists of 45 ceramic sculptures that pay homage to Brancusi and Duchamp, and makes titular reference to the term of endearment shared between the two artists, who were close friends. The sculptures include ceramic objects, many of which resemble phalluses, evoking Duchamp's found urinal; they sit atop plywood stands and wooden kitchen stools—references to Brancusi's *Endless Column* and Duchamp's *Bicycle Wheel*. In Yamada's minimalist oil-on-canvas paintings, large, colorful abstract forms inhabit gray or white fields.



MR. AND MRS. DUCHAMP, 2006  
hand thrown vase, found urinal, plywood, shipping crate  
60 x 35 1/2 x 22 inches

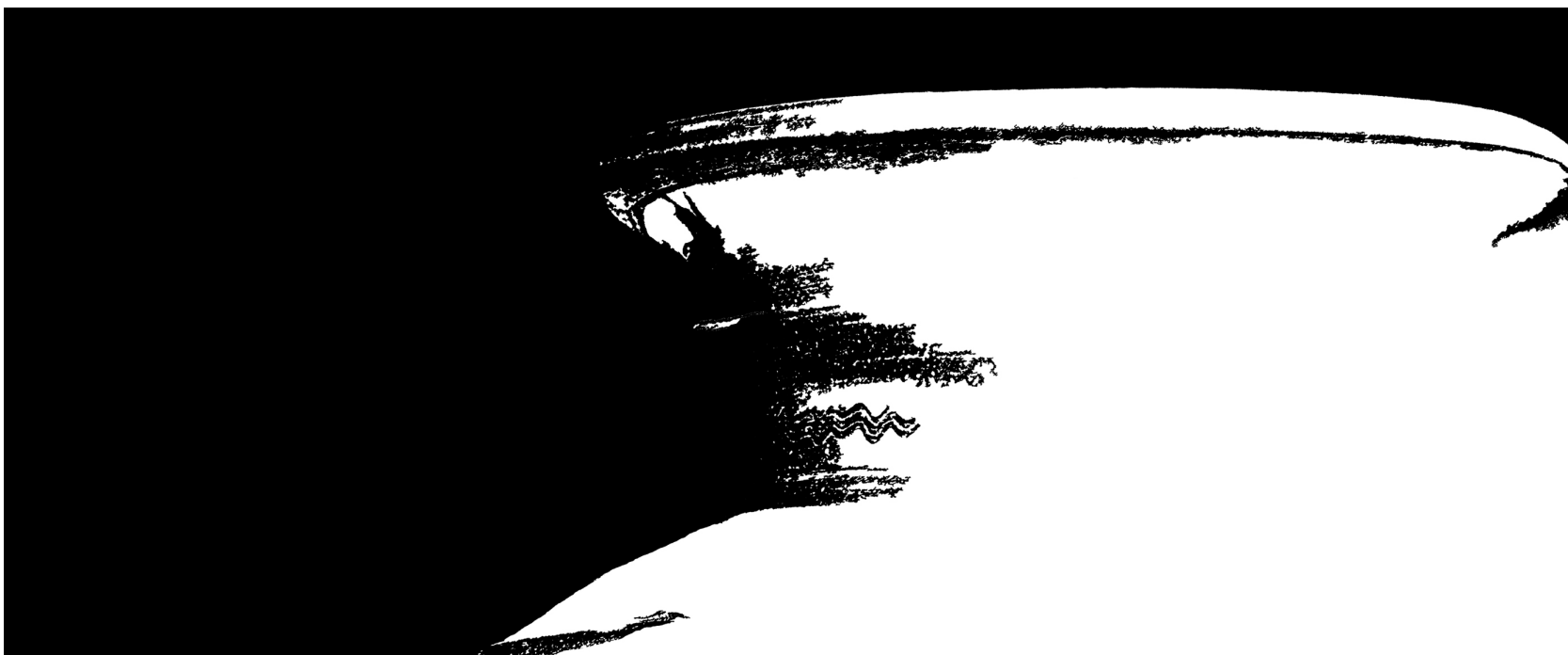


# Eric Zetterquist

Born in Youngstown, Ohio (USA), Eric Zetterquist spent two years studying in Japan, before graduating from New York University. He worked for renowned photographer and antiquities dealer, Hiroshi Sugimoto for ten years, before breaking out on his own in 1992 to establish Zetterquist Galleries in New York.

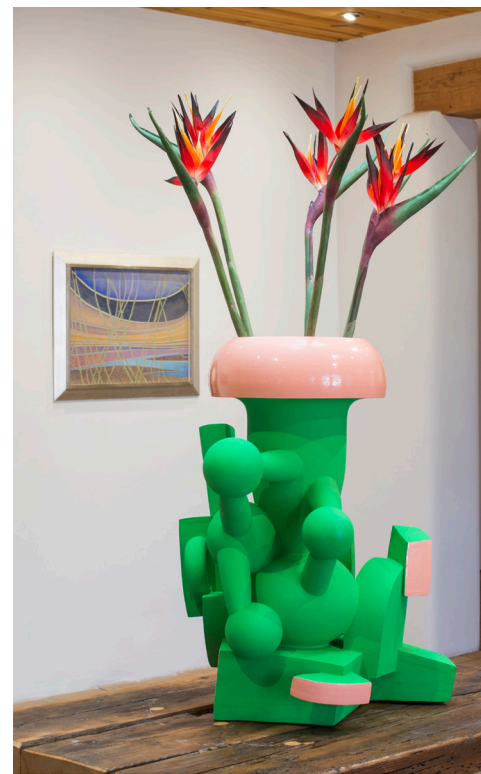
This unique combination of skills and expertise led to the “Object Portrait” series of highly abstracted details of ancient ceramics. It is an ultimate East-Meets-West and Old-Meets-New project that reveals his early influences of Sugimoto, Ellsworth Kelly, and the countless Song Dynasty masterpieces that he has handled over the last two decades. Originally developed as a way to help his clients understand how we perceive the nuances of form, these large scaled works, more like ink painting than photographs, have become popular in their own right, selling into several private collections in the United States, Japan and Hong Kong.

In 2014, Zetterquist was awarded a major commission from the Philadelphia Museum of Art to create an installation of five large-scale pieces for their newly renovated Chinese galleries (ongoing). In 2015, Zetterquist’s work was included in the “Signal 8” exhibition at the Cat Street Gallery in Hong Kong, and in 2016 his work was included in the Literati/Curiosity II exhibition and sale at Sotheby’s, Hong Kong. In their first ever contemporary art exhibition, the Museum of SE Asian Ceramics mounted a one-man show of Zetterquist’s portraits of their collection. (January – March 2017). Upcoming exhibitions include a one-man show at The Osaka Museum of Oriental Ceramics in 2018.



SANKAMPAENG JAR, LANNA PERIOD, 1259 - 1774 A.D., THAILAND, 1/5, 2016  
inkjet print on Hahnemuhle archival paper  
19 7/8 x 48 1/8 x 1/8 inches











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