

CREDITS

This catalog was published on the occasion of the exhibition *Kindred Beasts: The 2016 Everson Biennial.* Organized by Sequoia Miller and Sheila Pepe and on view at the Everson Museum of Art, June 4 - August 28, 2016.

Kindred Beasts: The 2016 Everson Biennial is presented with support from David & Louise Rosenfield, Cliff & Roberta Malzman, and Sidney Manes.

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Cover image: Sarah Saulson, *Pale Green and Blue Shawl* (detail), 2012, Handwoven, knotting; silk, metallic yarn, 31 x 60 inches, courtesy of the artist

DIRECTOR'S FOREWORD

The Everson Biennial has been an important platform for contemporary New York State artists since its inception in 1974. For Kindred Beasts, guest curators Sequoia Miller and Sheila Pepe were invited to survey the field of artists working in clay and fiber, media Miller and Pepe use in their own artistic practices. Together, they selected an eclectic mix of eight artists from six New York counties to mount a thoughtfully considered, focused exhibition. Despite different approaches to their respective practices, the artists share an interest in similar themes and are interconnected through ideas about production, tradition, and ritual.

Clay and fiber have deep ties to one another, to the history of art-making, and to the Everson. Craftspeople and artists have made use of both materials for millennia, recognizing the importance of clay and fiber in the production of objects of both great importance and functional utility. The Museum cemented its long-term commitment to the ceramic arts with the establishment of the Ceramic National exhibitions in 1932. The early Ceramic Nationals provided ceramic artists with one of the first opportunities in the United States to present their work in an art museum and helped shape the course of ceramic history by changing public perceptions of pottery. In the pivotal 1970 exhibition, Ceramics 70 plus Woven Forms, fiber artists were invited to join a Ceramic National for the first time. The exhibition explored the sculptural possibilities of both mediums as well as their inherent relationships with one another.

Kindred Beasts furthers this exploration. Joe Fyfe, Jeffrey Gibson, Sarah Hewitt, Liz Lurie, Matt Nolen, Sarah Saulson, Bobby Silverman, and Linda Sormin build upon the history of clay and fiber, using these time-honored materials in pioneering or unconventional ways while remaining deeply engaged with tradition. Regardless of their differences, the artists share similarities outside of their preferred medium both thematically and in their physical practice. In this manner, they are a disparate group united through kinship addressing fundamental concerns relevant to those working in clay and fiber today.



Sarah Hewitt, Kindred Beast, 2014, Crocheted, stitched, stuffed, carved, and constructed yarn, mattress stuffing, fabric remnants, twine, styrofoam, wood, and clay, 73 x 53 x 20 inches, courtesy of the artist

FROM THE CURATORS: SEQUOIA MILLER ON CLAY

Kindred Beasts features four artists using clay among an incredibly rich and diverse field in New York State. Home to prominent academic programs, the nation's cultural capital, and a long and varied tradition of ceramic production dating back before colonization, New York has proven to be a hospitable environment for ceramics. The artists in this exhibition were chosen for the complexity of their work, the range of their approaches to the medium, and to illuminate concerns current to those working in clay today. Themes to emerge from the works on view include new ways of relating studio and industry, the impact of globalized networks, and engagement with narrative and ritual.

Industrial practices such as full mechanization, production of multiples, and printed imagery were long anathema to studio ceramics, a movement that idealized the touch of the hand from its beginnings in the early twentieth century. More recently, artists using clay have embraced these tools in a variety of ways. Bobby Silverman developed his large, thin tiles in factory settings in the United States and in China, and has integrated glazes developed for the European glass industry into his work. Liz Lurie's pots revel in subtleties of form and surface particular to hand fabrication, yet her forms evoke old tools and cogs from long-neglected machines. Linda Sormin creates an excessive, almost overwhelming visual record of nearly



Linda Sormin, Merantau, installation at Alfred University, 2016, glazed ceramic, wood, metal, raw clay, and found materials, photo by Brian Oglesbee



Liz Lurie, Stacked Bowls, 2016, wood fired stoneware, courtesy of the artist.

every pinch of her fingers into clay, but merges these with manufactured objects, often cast offs of consumer culture, generating meaning across material histories rather than solely within them. In pieces like *Cosmic Breath*, Matt Nolen similarly combines masterful hand painting with digitally-altered print images. Rather than assign fixed associations to hand or machine, these artists combine processes to bring new layers of meaning into their work.

Globalization constitutes a second broad theme for several of the artists. Both Silverman and Sormin are among the growing number of North American ceramists who have held residencies in Jingdezhen, China's famed "porcelain city." For Silverman, this experience helped generate his tile works, which hybridize Chinese porcelain painting and Modernist monochrome canvases. Silverman works with a factory in China to produce the blanks, an arrangement made possible only through pervasive global trade. On a more abstract level, in his installations Silverman draws from dazibao, political street posters from China's Cultural Revolution, to investigate the wall as a political space,

where ideologies compete in the layering of information.

Linda Sormin's work engages global movement of objects and identities. Her work often begins with the intensely local; in this case, she incorporates shards of abandoned Syracuse China as well as detritus from the factory site, tying together shifting economies of production, global labor, local craft skill, and her ability to recognize value in the discarded. Sormin pursues the "cultural biography of things," anthropologist Igor Kopytoff's term for the stories that accumulate through objects. She subjects herself to this query, re-using ceramic elements from her most recent installation. The title of that work, *Merantau*, refers to West Sumatrans who have



Bobby Silverman, *Ponty*, 2014, commercial porcelain, glaze, 36×28 inches, courtesy of the artist

settled overseas, and Sormin carries some of this meaning forward into the work here. Gesturing toward a diasporic identity forged in South East Asia, Canada, and the United States, Sormin draws herself into a complex network of the global and the local.

Sormin and Silverman's shared interest in layers of meaning points toward a third theme: storytelling and narrative. The two artists both embrace a form of narrative, where the installation format creates an open-ended set of possibilities for viewers to generate their own "biographies" of objects, images, and combinations at hand. Matt Nolen's work centers more directly on storytelling, employing figures and forms that articulate narrative situations. In his recent works like Conversation Compost, speech bubbles take three-dimensional form and build up a material accumulation of language, while others, like Cosmic Breath, combine figuration with a vertiginous shift in scale to evoke a sense of the interior based on the infinite. Nolen conceives of himself principally as a storyteller, with clay as his principal method.

The theme of ritual also takes shape among several artists in *Kindred Beasts*. Liz Lurie speaks of her pots as creating a "rare space" meant to encourage users toward a heightened sense of interaction that can approach ritual. These forms create a kind of shelter around what they hold, bringing attention to it in a fundamentally different way. Her quiet, subtle surfaces call for a slow, contemplative interaction; her works' immanent functionality makes special the act of dining whether with family, friends, or alone.



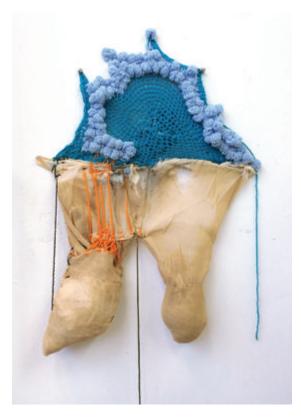
Joe Fyfe, Rue Saint-Paul, 2015, found wood structure, dowels, felt, acrylic, 48.5 x 14.5 x 17 inches, courtesy of the artist

SHEILA PEPE ON FIBER

Unlike its kin ceramics, fiber is historically not tied to geology, the hefty weight of raw, often wet, materials or static architectures built to enclose fire. Fiber objects are routinely produced within warm, dry homes across the Americas, and have been for centuries. This means a mixed history of localized domestic production with expansive networks of commerce. Pre-industrial histories evoke production sites both regional and global. If you think of fancy quilts, you might naturally think of France or raw silk via the Middle East. When imagining beaded powwow regalia, your thoughts should also turn to Venetian glass beads.

Although textiles were produced locally, New York State did not become affiliated with textiles until the industrial turn of the 19th century—the iconic images of New York City sweatshops and Albany collars come to mind. Neighboring Massachusetts can boast the earliest image of idealized millwork with Lowell and its "girls" and can claim native son Eli Whitney, who famously brought his cotton gin to the Deep South in 1791. The gin, along with a stepped-up domestic slave trade, catapulted the United States into the international industrial revolution of textiles. By 1850 "King Cotton" ruled as the nation's largest export, feeding the voracious appetite of Great Britain's textile mills. Then, as now, when you pick up something made of fabric, the global, political, and cultural implications of its making far outweigh the object itself.

The four artists using fiber in this exhibition work specifically with textiles. Within this narrow band of the fibers spectrum, each artist



Sarah Hewitt, Blue Boob, 2016, crocheted and stitched yarn, thread, fabric, pins, $68 \frac{3}{4} \times 19 \times 3$ inches, courtesy of the artist

opens up an array of fundamental concerns regarding rituals of adornment, embodiment, representation, and physical address (speech).

Joe Fyfe is a painter, even as his work falls into other categories such as sculpture, photography, and installation. He looks at the world as a painter, paying great attention to light, color, gesture, and surface. However, he is also a writer and curator. This allows Fyfe to fully engage as both a maker and intellec-



Jeffrey Gibson, ALL THE THINGS YOU DO TO ME, 2015, repurposed wool army blanket, wood cleat, glass beads, plastic beads, artificial sinew, tin jingles, 21 x 67 x 4 inches, Collection of Allison D. Salke 2012 Trust

tual in the aesthetic context that best holds his work: painting with origins in the 1970s French Support/Surfaces movement, which is reminiscent of the reductive language of 1960s art practices. In Fyfe's work, what was once deemed only the support of a painting (traditionally linen or cotton duck) becomes the surface. Stretchers are cast off or made three-dimensional. The radical expansion of Painting loosens its traditional top layer, bleeds over, and lives simultaneously in the realm of Fiber Art. Fyfe culls his materials from daily refuse near his Brooklyn studio and through his travels, particularly in impoverished areas of Southeast Asia. Thus, Fyfe's work documents contemporary regional transitions and globalization—something textile production and consumption have tracked for centuries. Finally, Fyfe's work is deliberately non-representational. Out of context-laden materials leap color and shape, from the cut of an edge to the translucency of a layer to the pucker of a glue line. Through the gift of painting, we look, pause, and recall that seeing deeply and sensitively is a precious ritual.

Jeffrey Gibson is also often identified as a painter, perhaps because his work utilizes multiple locations of culturally-specific production. He grew up in major global centers and is a member of the Mississippi Band of Choctaw Indians and half Cherokee. This allows Gibson to insert traditional Native American art practices into the legacies of Eurocentric aesthetic tropes and crafts. In so doing, he asserts the role of the artist as a unified creative seer/actor, setting aside the need for hierarchical, discipline-specific categories. Whether paint on panel or beaded punching bag, Gibson's forms are dictated by need. He uses object, image, text, movement, and performance to evoke power and reflection. Gibson asserts the centrality of ritual as an aesthetic, something long dismissed by colonizing Anglo-European artists around the world. His is the ultimate reintegration of Euro-formalism in sophisticated contemporary American terms

Sarah Hewitt is a new kind of itinerant artist whose varied education and experience has resulted in work that reflects an amalgamation of means, tropes, and references that resist the terms of received taste. Hers is a compulsively somatic studio practice channeled through a highly intellectual understanding of culture. While the work can take many forms, the pieces here amplify Hewitt's embodied making with depictions of bodies as sculpture. Fiber is literally the stuff(ing) of this work. Whether made or found, fabrics perform as skin, garment, fur, and jewelry. Strings are pulled or unfurled to suture, cinch, and tattoo. Among the many allusions the forms evoke, late Canaanite and Phoenician relief and statuary seems most apt. In all, Hewitt's work confronts with strategies of radical authenticity in order to affirm art making as a rite and its reception as a secular sacrament.

Sarah Saulson is a weaver, designer, and artist who perhaps holds the most direct relationship with all of the concerns framed previously: rituals of adornment, embodiment, representation and physical address. At the heart of a studio that produces an array of objects, Saulson hand-weaves luxurious cloth intended to be worn. Her elegant shawls demonstrate an abundance of mastery and tactile sensitivity, as well as graphic subtlety. Variations of classic diagonal, herringbone, and circular designs are seen and felt in the cloth and color is both a cultural marker and symbolic indicator. The formal attributes of the textiles might indicate that they are handwoven prayer shawls, Talit, customarily worn by Jewish men (and now women). Others still, classically known as "the chosen few," will identify that some textiles are simply cloth, while others are Talit, recognizable by the religiously prescribed embellishments that transform the cloth into a sacred prayer

garment. As the exhibition was taking shape, Saulson asked why these Talitot (plural of Talit) were selected for the exhibition. The question brought to mind the potential misuse and de-contextualization that spiritual objects can sustain in museum displays. Including Saulson's work induces a richer look into the complexities of making art in the contemporary world. Placing a contemporary sacred garment into a conversation about fiber and art will raise questions about making, use, and meaning, as well as the relationship of craft/design objects to "high art."



Sarah Saulson, *Black and White Talit*, 2012, Handwoven, machine and hand embroidery, knotted; 100% silk Talit, cotton and silk Atarah (collar), text embroidery by Janet Gorelick, hand embroidery by Sarah Saulson, 35 x 85 inches, on loan from Jeremy Kassel

JOE FYFE b. 1952, New York, NY

Joe Fyfe currently lives and works in Brooklyn, New York. As an artist, writer, and curator, Fyfe is uniquely placed as both a maker and an intellectual, with each facet of his work informing the others. His practice originates with the 1970s Support/Surfaces movement, founded by French painters who believed that the physical practice of painting went hand in hand with theory and critical thinking. In his work, Fyfe transforms the materials traditionally used as the support of a painting (the surface upon which an artist typically paints) into the actual painting itself. Fyfe constructs his paintings, which often take on the form of sculpture and installations, out of found materials that he discovers near his studio in Brooklyn and on his travels abroad. He has been a regular contributor to Art Critical since 2000.

FDUCATION

1976 BFA, University of the Arts, (Philadelphia College of Art)

SFI FCT FXHIBITIONS

Vagabond Paintings (solo), Galerie 2016 Bernard Ceysson, Geneva Elecciones (solo), Galerie Christian 2012 Lethert, Cologne Joe Fyfe (solo), White Columns, NYC 2014 Make me one with everything (solo), LongHouse Projects, NYC 2010 Sunderbans (solo), ACME Gallery, Los Angeles 2007 Ryllega Gallery, Hanoi, Vietnam Cynthia Broan Gallery, NYC

SELECT AWARDS & RESIDENCIES

Guggenheim Fellowship, 2008 Fulbright Award, 2006-2007 Pollock-Krasner Award, 2005, 2014





Joe Fyfe, Untitled (Certified Lumber), 2014-2016, Found vinyl signage, burlap backing with cotton & felt appliqué, 104 $\frac{1}{2}$ x 94 inches, courtesy of the artist

Joe Fyfe, Third School, 2014, Wood object, cloth, 49 $\frac{1}{2}$ x 44 $\frac{1}{2}$ inches, courtesy of the artist





JEFFREY GIBSON

b. 1972, Colorado Springs, CO

Jeffrey Gibson is a painter, sculptor, and video artist based in Hudson, New York, Half Choctaw and half Cherokee, Gibson creates sculptures and paintings that intermingle more traditional aspects of Native American art with contemporary art and culture. He uses a variety of materials found in indigenous art and craft, including tin and copper jingles, glass beads, and animal hides, as well as acrylic paint and clay. His multi-cultural upbringing, including time spent in major urban centers in the United States, Germany, Korea, and England, allows Gibson to insert traditional Native American art practices into the legacies of Eurocentric aesthetic tropes.

EDUCATION

1998 MA, Royal College of Art, London 1995 BFA, The Art Institute of Chicago

SFI FCT FXHIBITIONS

Savannah College of Art and Design Museum 2016 (solo) Affinity Atlas, Tang Museum, Skidmore College, Saratoga Springs, NY Greater New York, MoMA PS1, NYC An Evening Redness in the West, IAIA Museum of Contemporary Native Arts, Santa Fe 2015 MARC STRAUS (solo), NYC

P3, Prospect New Orleans

2014 Memorial Art Gallery, Rochester, NY

2013 Love Song (solo), Institute of Contemporary Art, Boston The Spirits Refuse Without a Body (solo),

Shoshana Wayne Gallery, Santa Monica

2011 An Exchange with Sol LeWitt, Cabinet Exhibitions and Mass MoCA, Brooklyn, and North Adams, MA

Jeffrey Gibson, WHEN WE TALK ABOUT LOVE, 2015, Glass beads, wool, canvas, artificial sinew, steel studs, over wood panel, 40 x 30 x 3 inches, Collection of Stacy and Evan Packer, courtesy of MARC STRAUS Gallery, NYC

Jeffrey Gibson, Fearless, 2016, Glazed ceramic, 11 x 10 x 10 inches, courtesy of the artist and MARC STRAUS Gallery, NYC

SARAH HEWITT b. 1974, Fort Worth, TX

Sarah Hewitt was born in Texas, lives in Dobbs Ferry, New York, and thinks of Northern New Mexico and mid-coast Maine as home. She is a recent recipient of a Masters of Fine Arts from SUNY Purchase College, a degree that draws together particularly focused, vet diverse experiences as artist, craftswoman, artists' consultant, and designer. As if prompted by "Education of the Artist," Ben Shahn's 1957 Harvard lecture and essay, Hewitt's education has been accumulated as needed, and she has also worked directly with Harry Cordova and other traditional weavers of northern New Mexico. This varied education and experience has resulted in work that takes many forms (painting, sculpture, and installation) and questions human perception of beauty and safety, and delves into honest animalism.

EDUCATION

2007

2016 MFA, SUNY Purchase College, Purchase, NY
 1995 BFA, Southern Methodist University, Dallas

SELECT EXHIBITIONS

SELECT EXHIBITIONS		
2016	Accidents into Incidents, Momenta Gallery,	
	Brooklyn	
2015	Medium Rare (solo), Richard & Dolly Maass	
	Gallery, Purchase College, Purchase, NY	
	Party Beuys, Andrea Meislin Gallery, NYC	
2010	New Fibers 2010 (solo), Eastern Michigan	
	University, Ypsilanti	
	Subversive Stitching: Feminist Artists with a	
	Needle (solo), Through the Flower, Belen, NM	
2009	National Fiber Directions Exhibition 2009	
	(solo), Wichita Center for the Arts	
2008	LOVE ARMOR PROJECT, Center for	
	Contemporary Arts, Santa Fe	

WOMADelaide 2007, Adelaide, Australia





Sarah Hewitt, *No Doubt Your Empress*, 2016, Stitched, stuffed, woven, crocheted wool, cotton batting, fabric, string, amethyst, ceramic element, found glass, dowels, mylar, paint, 68 x 24 x 18 inches, courtesy of the artist

Sarah Hewitt, *Red Velvet Seer,* 2016, Sculpted, stitched, stuffed bronze, plaster, wax, mylar, trimmings, table legs, fabric, clay, rhinestone, foil tape, threads, 59 x 15 x variable inches, courtesy of the artist







LIZ LURIE b. 1968, New York, NY

Liz Lurie grew up in New York City and has lived in Central New York since 2010, when she established a studio just outside of Chittenango where she teaches community classes and maintains a showroom. She has been a studio potter for 20 years, making a wide range of functional pots from stoneware clay. Lurie fires in both wood and gas-fueled kilns that emphasize material and process rather than applied ornament. She seeks what she calls a "muscular physicality" in her work and is interested in how tactility and memory interact—"memory traces," in author Philip Rawson's terms—to generate subconscious attachments to pots.

EDUCATION

1991 BA, Sarah Lawrence College, Bronxville, NY

ADDITIONAL STUDIES

1989-1993 SuperMud Pottery, NYC;

Instruction and apprenticeship

with Louise Harter

1987-1988 Claire Des Becker Studio, NYC;

Apprentice

SELECT EXHIBITIONS

2016 Makers, The Independents, NCECA Invitational, Bredin-Lee Gallery, Kansas City

2015 NCECA Expo Center, Gandee Gallery, Providence

2013 *2013 Functional Ceramics Exhibition*, Wayne Center for the Arts, Wooster, OH *Contemporary Traditionalists*, Red Lodge

Gallery, Red Lodge, MT

2007 Women and Woodfire, NCECA Historical Society of Western Pennsylvania, Pittsburgh

2006 4 Sensibilities, Trax Gallery, Berkeley

Liz Lurie, Large Pan, 2016, wood fired stoneware, courtesy of the artist.

Liz Lurie, Large Pan, 2016, wood fired stoneware, courtesy of the artist.

Liz Lurie, Cradle Scoop, 2016, wood fired stoneware, courtesy of the artist.

MATT NOLEN b. 1960, Key West, FL

Matt Nolen was raised in Alabama and currently divides his time between New York City and Narrowsburg, New York. Nolen began his career as an architect, but soon transitioned to ceramic sculpture. Nolen typically works in a figurative idiom that includes elaborately ornamented surfaces achieved with multiple firings. His work has frequently held overt social and political overtones, although it has recently moved more toward internal and interpersonal questions. He says, "My work is about people in transition and emotional states in between—the psychological set ups that are important to storytelling."

EDUCATION

1985 MArch, Georgia Institute of Technology, Atlanta

1983 BArch, Auburn University

SELECT EXHIBTIONS

2016 Recent Work (solo), Stephen Romano Gallery, NYC Ghosts and Stooges, The Studios Inc., Kansas City

2014 *A Complicated History*, Vanguard Sculpture Services, Milwaukee

2013 Clay Prints: Image, Surface and Narrative in Ceramics, Fort Wayne Museum of Art Clay and Print IV, The Museum of Printing History, Houston

2012 The Head Sanctuary (solo), Thomas Hunter Projects, NYC Shirts and Skins, Marlboro College, Marlboro, VT

2011 *City-States* (solo), Flying Horse Editions, Orlando

2010 *To Die For*, Projects Gallery, Philadelphia2008 NCECA National Invitational, Pittsburgh





Matt Nolen, Conversation Compost, 2015, Multiple-fired porcelain, 54 x 60 x 24 inches, courtesy of Stephen Romano Gallery Matt Nolen, Cosmic Breath (detail), 2015, Multiple-fired porcelain, 48 x 60 x 8 inches, courtesy of Stephen Romano Gallery

SARAH SAULSON

b. 1954, Amityville, NY

Sarah Saulson is a weaver, designer, and artist that lives, works, and teaches in Syracuse, New York. She first began weaving during her childhood in Ann Arbor, Michigan, and her studies of anthropology as an undergraduate led to her interest in working with weavers in India, Ghana, and Guatemala. This has also informed her studio practice, and her current interest in the universal nature of cloth and the human experience through both space and time. In her studio practice, Saulson has been most interested in exploring the use of color and complex woven structures, and she has woven on a computer-aided multi-shaft loom for over 25 years. Her current studio practice focuses on weaving heirloom-quality Jewish prayer shawls.

EDUCATION

1990-1996 Syracuse University, School of Art & Design 1998, 1991 Haystack Mountain School of Crafts 1976 BA, Wellesley College, Wellesley, MA

SELECT EXHIBITIONS

2016 Small Expressions, Milwaukee Museum of Art 2012 Dream Weavers, Edgewood Gallery, Syracuse HiFi D2, Cazenovia College Art Gallery, Cazenovia, NY 2011 For the Love of Fiber, Weavers Guild of Rochester 2010 Contemporary Interpretation of Japanese Arts, Lowell National Historical Park 2009 Syracuse University School of Art Faculty Show, Syracuse University Art Galleries 2000 Woven Wings, one-person installation

sponsored by Arts Council of Greater

Baton Rouge





Sarah Saulson, Dark Blue Talit, 2010, Handwoven, embroidered, stitched, applique, knotting; 100% bamboo yarn Talit, cotton and metallic yarn Atarah (collar), 13 x 64 inches, courtesy of the artist

Sarah Saulson, Pale Green and Blue Shawl (detail), 2012, Handwoven, knotting; silk, metallic yarn, 31 x 60 inches, courtesy of the artist

BOBBY SILVERMAN

b. 1956, Port Jefferson, New York

Bobby Silverman studied ceramics in Japan before earning degrees at the Kansas City Art Institute (MO) and Alfred University (NY). He currently lives in New York City, where he maintains both an artistic practice and a design studio, Alsio Design, which fulfills architectural commissions for ceramics. His interests have recently turned toward installation, in which he is able to explore wider thematic territory as well as incorporate his long-standing engagement with photography. Silverman's installation in Kindred Beasts responds to and draws directly from the Everson building (images of the ceiling are prominent in the piece) and investigates the wall as a generative site where meanings emerge and overlay each other, from the structural to the fragmentary.

FDUCATION

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1983	MFA, New York State College of Ceramics,
	Alfred University
1980	BFA, Kansas City Art Institute
1978	BFA, Clark University, Worcester, MA

SELECT EXHIBITIONS		
2015	Calibrating Color: The Visible Spectrum and	
	the Ceramic Surface, Cohen Gallery, Alfred	
	University	
2014	Bobby Silverman: Art and Industry (solo), Clay	
	Studio, Philadelphia	
2011	European Ceramic Work Center (solo),	
	s'Hertogenbosch, Holland	
2010	Boom or Bust, Lyons Weir Gallery, NYC	
2008	New Now, John Michael Kohler Arts Center,	
	Sheboygen, WI	
	Harvey Meadows Gallery (solo), Aspen	
2007	Multiples, Bennington College,	
2003	Wichita Center for the Arts (solo)	
	Shared Passion: The Sara David Liberman	
	Collection, Arizona State University, Museum	

of Art, Tempe





Bobby Silverman, *Emerson*, 2014, Commercial porcelain, glaze, 35 x 27.5 inches, courtesy of the artist

Bobby Silverman, *Tirana*, site-specific installation at KCAl Gallery, Kansas City, MO, 2016, 12 x 15 feet, Aluminum, printed vinyl wallpaper, commercial ceramic and porcelain tile, courtesy of the artist

LINDA SORMIN

b. 1971, Bangkok, Thailand

Linda Sormin studied English literature and worked in Southeast Asia before earning degrees in ceramics from Sheriden College (ON) and Alfred University (NY). She works clay by pinching and joining small coils to create complex, abstract lattice-like objects that receive multiple layers of glaze. These objects function as stand-alone sculptures or as components in installations where, like anthropologist Claude Levi-Strauss's bricoleur, the artist joins them to myriad found and gifted objects. Sormin is interested in questions of "fragility, aggression, mobility, survival and regeneration." Her works seem to emerge out of a guiet state of listening, but soon overflow with signification and hold the focused intensity of an athletic, spiritual practice with many possibilities for interpretation. Sormin is currently an Associate Professor at the New York State College of Ceramics at Alfred University.

FDUCATION

2003 MFA, New York State College of Ceramics at Alfred University

1993 BA, Andrews University, Berrien Springs, MI

SELECT EXHIBTIONS

2015 Collision, Two-person exhibition with Heidi Bjørgan, Entrée Gallery, Bergen, Norway RE-REANIMATE, REPAIR, MELD & MEND, Bluecoat Art Gallery, Liverpool, Glazed and Diffuse, Ferrin Contemporary, North Adams, MA

2014 Caméléon: 1st Virginia McClure Ceramic Biennale, McClure Gallery, Centre des arts visuels, Montreal

2013 Craffing a Continuum, Arizona State University Museum, traveling exhibition to Bellevue Arts Museum, Seattle NCECA Biennial 2013, Houston







Linda Sormin, Merantau, installation at Alfred University, 2016, Glazed ceramic, wood, metal, raw clay, and found materials, photo by Brian Oglesbee

EXHIBITION CURATORS

SEQUOIA MILLER

Sequoia Miller is a scholar, curator, and artist. He is currently a doctoral candidate at Yale University in the History of Art, where his dissertation investigates the connections between studio ceramics and conceptual art in the 1960s and 1970s. He recently curated *The Ceramic Presence in Modern Art* at the Yale University Art Gallery and authored the award-winning catalogue that accompanied the exhibition. Other curatorial projects include *Rick Bartow* (1946–2014) at the Yale Art Gallery and *Staff Meeting* at the New Bedford Museum of Art. Miller has an MA in Decorative Arts, Design History and Material Culture from the Bard Graduate Center, as well as a BA in Russian History from Brandeis University. Before returning to graduate school, Miller was a widely-recognized studio potter, teaching and exhibiting in galleries and museums nationally.

SHEILA PEPE

Sheila Pepe is best known for her large-scale, ephemeral installations and sculpture made from domestic and industrial materials. Since the mid-1990s Pepe has used feminist and craft traditions to investigate received notions concerning the production of canonical artwork as well as the artist's relationship to museum display and the art institution itself. Pepe has exhibited widely throughout the United States and abroad in solo and group exhibitions and collaborative projects, including the critically-acclaimed *Fiber: Sculpture 1960 – Present* (ICA/Boston). She is also known as an educator who likes to trespass the boundaries of fixed disciplines in art and design. She has taught since 1995, previously serving as the Assistant Chair of Fine Arts at Pratt Institute and Senior Critic at Yale University.

EXHIBITION CHECKLIST

JOE FYFE

Third School, 2014, wood object, cloth, 49 ½ x 44 ½inches, courtesy of the artist.

Untitled (Certified Lumber), 2014-2016, found vinyl signage, burlap backing with cotton & felt appliqué, 104 ½ x 94 inches, courtesy of the artist.

Rue Saint-Paul, 2015, found wood structure, dowels, felt, acrylic, 48 ½ x 14 ½ x 17 inches, courtesy of the artist.

Soeur Concepta, 2011, felt and cotton, 58 x 64 inches, courtesy of the artist.

Untitled, 2015, nylon, found elements, 56 x 35 inches, courtesy of the artist.

JEFFREY GIBSON

ALL THE THINGS YOU DO TO ME, 2015, repurposed wool army blanket, wood cleat, glass beads, plastic beads, artificial sinew, tin jingles, 21 x 67 x 4 inches, collection of Allison D. Salke 2012 Trust.

WHEN WE TALK ABOUT LOVE, 2015, glass beads, wool, canvas, artificial sinew, steel studs, over wood panel, 40 x 30 x 3 inches, collection of Stacy and Evan Packer, courtesy of MARC STRAUS Gallery, NYC.

Waiting For More, 2016, glazed ceramic, enamel paint, and resin clay, 16 x 12 x 12 ¼ inches, courtesy of the artist and MARC STRAUS Gallery, NYC.

Say My Name, 2016, glazed ceramic and enamel paint, 21 ½ x 9 ½ x 10 inches, courtesy of the artist and MARC STRAUS Gallery, New York.

SARAH HEWITT

Kindred Beast, 2014, crocheted, stitched, stuffed, carved, and constructed yarn, mattress stuffing, fabric remnants, twine, styrofoam, wood, and clay, 73 x 53 x 20 inches, courtesy of the artist.

Red Velvet Seer, 2016, sculpted, stitched, stuffed, bronze, plaster, wax, mylar, trimmings, table legs, fabric, clay, rhinestone, foil tape, threads, 59 x 15 x variable inches, courtesy of the artist.

No Doubt Your Empress, 2016, stitched, stuffed, woven, crocheted wool, cotton batting, fabric, string, amethyst, ceramic element, found glass, dowels, mylar, paint, 68 x 24 x 18 inches, courtesy of the artist.

Blue Boob, 2016, crocheted and stitched yarn, thread, fabric, pins, 68 ³/₄ x 19 x 3 inches, courtesy of the artist.

LIZ LURIE

Installation comprised of multiple components, wood fired and reductive-fired stoneware, dimensions variable, courtesy of the artist.

MATT NOLEN

Conversation Compost, 2015, multiple fired porcelain, 54 x 60 x 24 inches, courtesy of Stephen Romano Gallery. Cosmic Breath, 2015, multiple fired porcelain, 48 x 60 x 8 inches, courtesy of Stephen Romano Gallery.

Unobtainable Beauty, 2015, multiple fired porcelain, 7 x 11 x 4 inches, courtesy of Stephen Romano Gallery.

SARAH SAULSON

Black and White Talit, 2012, handwoven, machine and hand embroidery, knotted; 100% silk Talit, cotton and silk Atarah (collar), 35 x 85 inches, text embroidery by Janet Gorelick, hand embroidery by Sarah Saulson, on loan from Jeremy Kassel.

Unfinished Black and White Talit Cloth, 2012, handwoven; 100% silk, hand-plied fringes, 35 x 85 inches.

courtesy of the artist.

Blue and White Talit, 2009, handwoven, embroidered, knotted, stitched; 100% silk Talit, cotton and silk Atarah (collar), 35 x 72 inches, on loan from Peter Saulson.

Bag for Blue and White Talit, 2009, handwoven and machine embroidered silk, 12.5 x 14 x 1.75 inches, text embroidery by Janet Gorelick, sewing by Valerie Schadt, on loan from Peter Saulson.

Dark Blue Talit, 2010, handwoven, embroidered, stitched, applique, knotting; 100% bamboo yarn Talit, cotton and metallic yarn Atarah (collar), 13 x 64 inches, courtesy of the artist.

Mayim ("Water") Shawl, 2015, handwoven, cotton, tencel, metallic yarn, glass beads, 17 x 70 inches, courtesy of the artist. Pale Green and Blue Shawl, 2012, handwoven, knotting; silk, metallic yarn, 31 x 60 inches, courtesy of the artist.

BOBBY SILVERMAN

Ponty, 2014, commercial porcelain, glaze, 36 x 28 inches, courtesy of the artist.

Emerson, 2014, commercial porcelain, glaze, 35 x 27 inches, courtesy of the artist.

Bobby Silverman, f(e)ff (Everson), 2016, site-specific installation, adhesive backed vinyl wallpaper, aluminum, commercial porcelain tile, digital archival prints, pins, and porcelain, courtesy of the artist.

LINDA SORMIN

The Disillusionment of the Toiler, 2016, site-specific installation, glazed ceramic, wood, metal, raw clay, and found materials, courtesy of the artist.

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