

2021 Resident Artists Exhibition

June 24 - July 31, 2021

archiebrayfoundation



The **Archie Bray Foundation for the Ceramic Arts** is a nonprofit, educational institution dedicated to the enrichment of the ceramic arts. Three miles from downtown Helena, Montana, the Bray is located on the site of a historic brick and tile factory. For 65 years, ceramic artists from around the world have come to the Bray to make artwork, share experiences and explore new ideas.

The Bray offers year-round and seasonal artist-in-residence opportunities as well as community classes and specialized workshops for adults and children. Our galleries annually host eight to ten exhibitions showcasing resident and invited artists and the grounds are open and free to the public year-round. The Bray was established in 1951 "to make available to all who are seriously interested in the ceramic arts, a fine place to work."

Scholarship support provided by Evelyn Sage; Windgate Foundation; AMACO Brent; and Brian Rochefort. Fellowship support provided by Suzanne Francoeur Taunt, Joan & David Lincoln, Osamu and Grace Matsutani, Speyer Family Foundation, Paulette Etchart & Jon Satre, The Quigley Hiltner Family, Visions West Contemporary, and anonymous donors.

Special thanks to Mosaic Architecture for sponsoring this exhibition.

mosaic
architecture | planning | design



Please call or email for sales inquiries.

The Archie Bray Foundation for the Ceramic Arts
2915 Country Club Avenue
Helena, MT 59602
406.443.3502 ext. 117
exhibitions@archiebray.org
www.archiebraygallery.org

CATHY LU

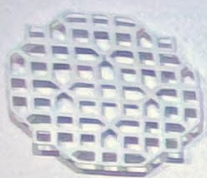




CLARA HOAG

ALMOST

EY







MAYA BEVERLY



CHASE TRAVAILLE



ALMOST







Cathy Lu

2021 Windgate Scholar
Richmond, California

Cathy Lu manipulates traditional Chinese objects as a way to deconstruct assumptions about Asian American identity and cultural authenticity. By creating ceramic based sculptures and large scale installations, she explores what it means to be both Asian and American, while not being entirely accepted as either. Unpacking how experiences of immigration, cultural hybridity and assimilation become part of the larger American identity is central to Cathy's work.

Cathy Lu received her MFA from the San Francisco Art Institute, and her BA & BFA from Tufts University. She has participated in artist in residence programs at Root Division, Vermont Studio Center, Anderson Ranch Arts Center, and Recology SF. Her work has been exhibited at Johansson Projects, Somarts, Aggregate Space, and Chinese Culture Center. She was a 2019 Asian Cultural Council/ Beijing Contemporary Art Foundation Fellow. She currently teaches at California College of the Arts and Mills College.





CATHY LU



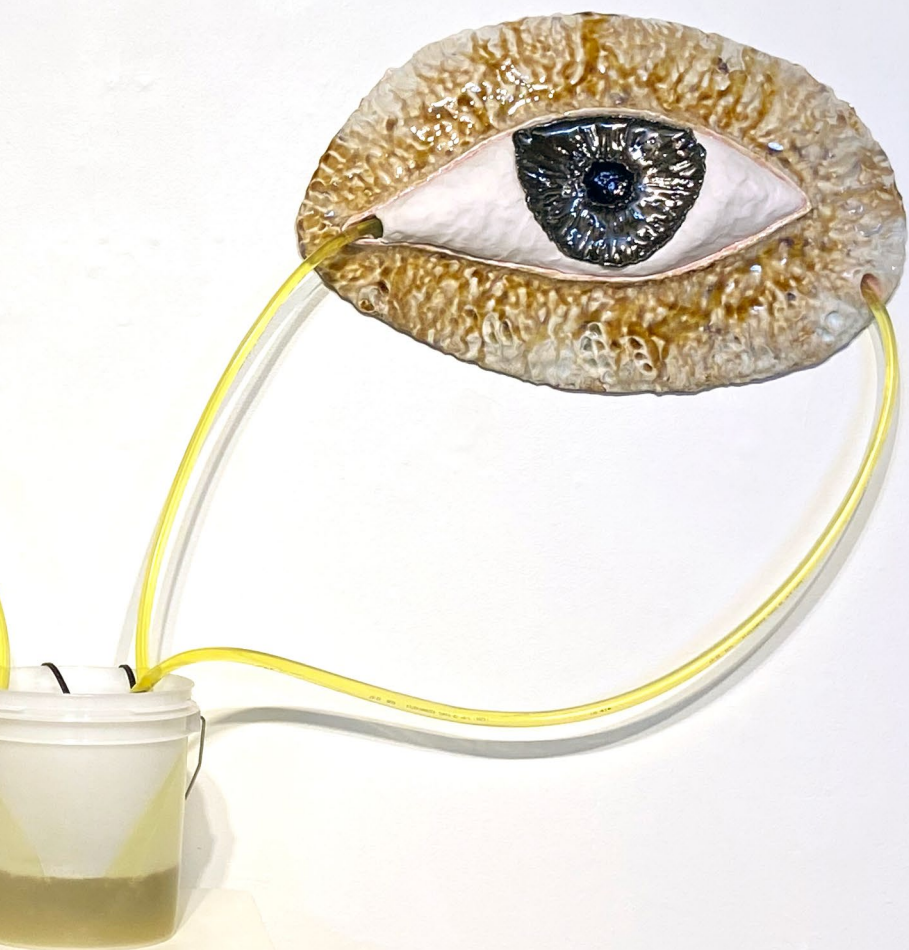
Cathy Lu

Peripheral Visions (Ruth Asawa), 2021

55" x 72.5" x 22"

porcelain, plastic tubing, bucket, water pumps

\$2500



Clara Hoag

2021 AMACO Brent Scholar
Houston, Texas

Clara Hoag makes work that reflects, and reflects on, the universal human condition. She blends architectural language – apartments, skyscrapers, and scaffolding – with anatomy in sculptures, drawings, and photographs to describe the complexity of human life. Clara draws inspiration from anatomy, psychology, and art history; finding awe in the immensity of our physical and psychological existence.



Clara Hoag is a full time professor at Houston Community College in Houston, Texas. Clara received an MFA in Ceramics from the University of Georgia in 2013 and two BFAs from the University of Illinois in 2009. Clara has been a resident artist at the Archie Bray Foundation and The Houston Center for Contemporary Craft; she has received grants from the Elizabeth Greenshields Foundation in Canada, The Puffin Foundation, and the Houston Arts Alliance; and she has shown extensively in group exhibitions and has had five solo exhibitions in the United States.

Clara Hoag

Party Boy, 2021
28.5" x 5.5" x 4"
ceramic, glaze, epoxy
\$2750



CLARA



The sculpture 'CLARA' is a tall, narrow, vertical assemblage. It is composed of several distinct sections stacked on top of each other. The top section is a light blue and white piece featuring a prominent black anchor. Below this is a bright yellow section with a blue anchor and some text. The middle section is a white piece with a red building and a blue sky. The bottom section is a white piece with a blue sky and a red building. The entire sculpture is mounted on a white pedestal.

[illegible]

HOAG



Iren Tete

2021 Windgate Scholar
Sophia, Bulgaria

Iren Tete embraces the lyrical atmosphere governed by magic and surprise and creates sculptures that address the mystery that gaps in logic offer. They are, what she calls, logical tangles. She is drawn to forms, materials, and thoughts that are suggestive and exist somewhere between reality, dream, and possibility. Her work is a reflection of time – both real and imagined.

Iren Tete is an artist originally from Sofia, Bulgaria who is currently based in Gainesville, Florida. Iren is Visiting Artist and Adjunct Assistant Professor at the University of Florida and was recently Visiting Faculty in Ceramics at the Alberta University of the Arts in Calgary, Canada. She earned an MFA in Studio Art from the University of Nebraska-Lincoln in 2019. Tete has exhibited solo exhibitions and has been featured in numerous group exhibitions. Tete has recently exhibited at the Dallas Art Fair; UNTITLED, Art Miami Beach; Latvia Ceramics Biennale in Daugavapils, Latvia; and Officine Saffi in Milan, Italy.



Iren Tete

There Was a Moment During Which Everything Almost Made Sense, 2020
15" x 8" x 8"
porcelain, glaze, cotton pulp on metal armature
\$2500



IREN TETE

Almost

Iren Tete

Almost, 2020

65" x 10"

cotton pulp on metal armature

\$800

OST



Brooke Cashion

2021 Windgate Scholar
Irvine, California

Brooke Cashion's vessels and sculptures find wiggle room between genres and categories relating to design, painting, and sculpture. Her creatures of culture begin with the deconstruction of inspiration. Ideas are boiled down to their basic parts, then rearranged into something that aims to be both built, and grown.

Born in Newhall, California, Brooke Cashion currently resides in western New York where she is an adjunct professor and technician at Alfred University. Brooke received her MFA from the NYSCC at Alfred University and has a BFA in ceramics from University of the Pacific. Brooke has worked as the studio technician at Cabrillo College and worked for a time in Carbondale, Colorado at the collaborative workspace, Studio for Arts and Works. Work history also includes Anderson Ranch Arts Center, Harvey Meadows Gallery and The Artstream Nomadic Gallery.



Brooke Cashion

Hoofers Cups, 2021
3.5" x 3.5" x 3.5" approximately
porcelain, slip, glaze
\$80 each




Brooke Cashion
Spiral Vase, 2021
32" x 20" x 8"
porcelain, slip, glaze
\$620

BROOKE CASHION



Brooke Cashion
Spring Vase, 2021
22" x 12" x 7"
porcelain, slip, glaze
\$460





Brooke Cashion
Violet Vase, 2021
30" x 10" x 14"
porcelain, slip, glaze
\$620

Brooke Cashion
Perennial Vase, 2021
50" x 16" x 14"
porcelain, slip, glaze
\$760



Brooke Cashion
Noncturne Vase, 2021
25" x 19" x 10"
porcelain, slip, glaze
NFS



Brooke Cashion
Garland Vase, 2021
15" x 17" x 8"
porcelain, slip, glaze
\$460

Candice Methe

2020 Lillstreet Art Center Fellow
Falmouth, MA

The foundation of Candice Methe's work is the presence of the hand. When coiling and pinching the clay she leaves marks as she builds the forms, which act as a record of intention. Working in this way makes the process slow and allows her to spend time considering how the anatomy of the vessel comes to life through line, form, and surface. With every piece, she strives for subtle, soft surfaces and the deliberate execution of shapes that move between discreet profiles and dramatic contours.



Candice Methe is a ceramic artist and educator from Falmouth, Massachusetts, who has been working in clay for over twenty years. For the first ten years of her career she was self-taught before receiving her BFA from Northern Arizona University, 2011 and her MFA from the University of Minnesota, 2015. She has completed short-term residencies at Red Lodge Clay Center, Archie Bray Foundation and Santa Fe Clay. In 2016 she received the Warren MacKenzie Advancement Award through Northern Clay Center, to travel to Ghana, West Africa to study the indigenous clay architecture and learn the traditional ways of working with clay.

Candice Methe

Untitled, 2021

28" x 12" x 12"

black stoneware, terra sigillata, cone 1

\$950







Candice Methe

Untitled, 2021

48" x 24" x 24"

black stoneware, terra sigillata, cone 5

\$4500



Candice Methe

Untitled, 2021

21" x 22" x 22"

black stoneware, terra sigillata, cone 04

\$2200



Raven Halfmoon

2019 Speyer Fellow, 2020 Lilian Fellow
Norman, Oklahoma

Most recently, Raven Halfmoon has focused on producing a body of work that is reflective of how she feels both as a woman and as a Native American living in the 21st Century. In her most recent collection of work, she illustrates how she feels about the ancient legacy of her Caddo tribal heritage, while at the same time acknowledging the modern day and age. In her work, she explores themes of "otherness", cultural appropriation and history. She hopes to create awareness of and to address issues that move people who share a similar story.

In 2014, Raven received a BA in ceramics and painting and in art anthropology from the University of Arkansas. She has exhibited broadly in the United States and has completed residencies at the Center for Contemporary Ceramics in 2019; Haystack Mountain School of Craft in 2018; Anderson Ranch Arts Center in 2018; and the Red Lodge Clay Center in 2015 and 2017.









Kristy Moreno

2021 AMACO Brent Scholar
Inglewood, California

Kristy Moreno's current body of work examines the systems and bonds between social, political, and personal narratives. These narratives intersect to embody forms of relativity, healing and resilience. By producing these physically paused moments, she introduces a space for reflection which investigates the journey of a personal point of view, individual habits and character.

Kristy Moreno was born in Inglewood, California and often found herself creating doodles of her favorite cartoons. Moving to Orange County inspired her to become involved in the art communities of Santa Ana leading her to collaborate with group collectives including We Are Rodents and Konsept. She then attended Santa Ana College where she found an interest in ceramics that lead her to transfer to California State University, Chico to pursue a BFA degree. Her work now spans across mediums to bring awareness and visibility to an abundant future where mutual aid is possible.



Kristy Moreno

Sit Where I Can See You 2, 2020
4.5" x 7" x 3"
earthenware, engobe slips, glaze
\$250 each



Kristy Moreno
Ponte Las Pilas, 2021
5" x 5" x 1"
stoneware, engobe slips, glaze
\$350



Kristy Moreno

Existence Is Resistance, 2020

8.5" x 9" x 2"

stoneware, engobe slips, glaze, decals

\$600



Kristy Moreno
Decolonize, 2020
11" x 7.5" x 2"
earthenware, engobe slips, glaze
\$700

Kelsie Rudolph

2020 Quigley-Hiltner Fellow
Bozeman, MT

Kelsie Rudolph uses slab and coil techniques to create sculptural ceramic furniture. Her work is an abstract exercise in relatability, comparing our emotional experiences to the common materials and objects we exist with each day, providing us with a renewed sense of reciprocity and solace to our surroundings. She continuously searches

for commonalities across cultural and social systems as exhibited through our relationship to objects within architectural space. The furniture she makes celebrates the moments where we all overlap out of necessity, using the furniture as an opportunity to develop self-awareness and acute sensibilities. Kelsie wants to give these objects personality and purpose through their versatility and mobility. The work can then become an independent element within a system of objects.



Kelsie Rudolph earned her MFA in ceramics from Montana State University in 2018 and her BFA in ceramics from the University of Wisconsin-Stevens Point in 2013. She has exhibited nationally and internationally and has completed residencies at Anderson Ranch Art Center in 2019, at Tainan National University of the Arts, Guantain District, Tainan, Taiwan, in 2016, at Red Lodge Clay Center in 2016, and at the China Academy of Art, Hangzhou, China, in 2014.

Kelsie Rudolph

Tables, 2021

ceramic

dimensions and prices vary



Kelsie Rudolph
Tables, 2021
ceramic
dimensions and prices vary







Kelsie Rudolph
Table #1, 2021
22.5" x 11.5" x 11.5"
ceramic
\$2400



Kelsie Rudolph
Table #9, 2021
21.75" x 11.5" x 11.5"
ceramic
\$2400

Ruby Neri

2021 Windgate Scholar
Los Angeles, California

Ruby Neri draws upon twentieth-century West Coast traditions as well as a global catalogue of historical and anthropological art. She depicts the human body as a porous instrument of pleasure, terror, and everything in between. Ruby's vessels evoke both earthy tactility and psychological intimacy. Her use of sprayed glazes links her ceramics to the street art she produced in the late 1990s as a member of what would become the San Francisco-based Mission School.



Ruby Neri lives and works in Los Angeles. In 2018, she was the subject of a two-person exhibition at the Berkeley Art Museum and Pacific Film Archive. Ruby has recently exhibited at Musée d'Art Moderne de Paris (2021); Berkeley Art Museum and Pacific Film Archive (2021); Aldrich Contemporary Art Museum (2018); Everson Museum of Art (2017); among others. Her work is in the public collections of the Berkeley Art Museum and Pacific Film Archive; Brooklyn Museum; and Hammer Museum.

Ruby Neri

Untitled (Study), 2016
15" x 7" x 7"
ceramic, glaze
price on request



Ruby Neri

Untitled (Study), 2016

15" x 7" x 7"

ceramic, glaze

price on request

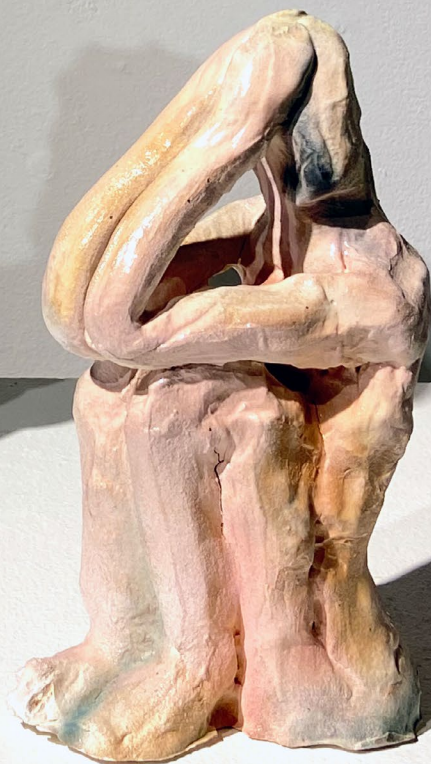
Ruby Neri

Untitled, 2016

9" x 4" 6"

ceramic, glaze

price on request



Chase Travaille

2019 Taunt Fellow, 2020 Windgate Fellow
Sherwood, Arkansas

Chase Travaille views his work as performance artifacts; objects that are extensions of the body and that serve as evidence of a muddy history. As a maker, it allows him to recognize, and acknowledge an action, or an emotion that is felt, and then transmute that into something that can be placed physically into space and critically accessed. Being a product of the culture of honor, he creates sculptures that are indicative of

Southern Gothic literature. Dark humor, transgressive thoughts and desires, are articulated in works that invite a dialogue concerning sexuality, social class, and material impossibility. Currently, he is focused on objects that are emblematic of the idyllic countryside inspired by personal events and the representation of the American South within cinema and art history.



Chase earned his MFA from the New York State College of Ceramics at Alfred University in 2019, having previously completed a post-baccalaureate program at the University of Arkansas in 2017 and having received his BFA from the Kansas City Art Institute in 2015. He has taught and exhibited nationally and internationally.

Chase Travaille

Stay Petty, 2021
43" x 21" x 15"
wood, porcelain, lustre
NFS



TRAVAILLE





Chase Travaille
On Labor, 2021
6' x 24" x 6"
terracotta
\$15000



Chase Travaille
Pastiche Pot, 2021
8" x 12" x 15"
Bray shards, Bray Pox
NFS



Chase Travaille
Swamp Witch, 2021
14" x 8" x 8"
Bray shards, Bray Pox
\$5000

Maya Beverly

2021 Sage Scholar
Macon, Georgia

Most of what Maya Beverly creates is informed by her interest in a wide variety of objects and their purpose, spanning from ancient artifacts to items that are culturally relevant present-day. Maya seeks a comprehensive understanding of how the function of an object extends beyond its materiality and often communicates something unseen. Her sculptures often blur the line between figuration and abstraction to the extent that the meaning begins to shift. Recurring themes include the power of objects, the act of adorning, societal expectations of beauty, distortion, and manipulation.



Maya Beverly is a Georgia-born artist currently residing in New York. In 2020, she received a BFA in Studio Art from New York University, where she was a Martin Luther Jr. King Scholar and studied abroad in London, England. She has a multi-disciplinary practice, and her work is primarily centered around sculpture and installation. Recently, she completed a Book Arts residency at Women's Studio Workshop.

Maya Beverly

Untitled 02, 2021
9" x 5" x 21"
ceramic
price on request

Maya Beverly

Untitled 03, 2021
3" x 3" x 8.5"
ceramic
price on request



Maya Beverly
Untitled 01, 2021
9" x 8" x 21"
ceramic
price on request



Sharbani Das Gupta

2021 Windgate Scholar
Las Cruces, New Mexico

Sharbani Das Gupta is acutely aware of the fundamental symbiosis between ourselves and our planet. Of late she has been paying increasing attention to ancient philosophies of the cyclical and temporal nature of life. She is also interested in investigating sociopolitical issues, and their effect on our state of mind and being. Researching techniques, adapting new processes to clay, and transforming objects through context are foundations of her practice.



Sharbani Das Gupta graduated from the National Institute of Design, India. She was an apprentice with Ray Meeker in Pondicherry, a studio assistant at the University of New Mexico and has participated in residencies across the globe. She is a founder-member and co-curator of the Indian Ceramics Triennale. Sharbani has exhibited widely and her work is in several public and private collections. She recently joined the board of The Studio Potter magazine. She has contributed articles to Art India, Ceramic Art & Perception, Ceramics Ireland, New Ceramics, and The Studio Potter among others.

Sharbani Das Gupta

... for everything, a season, 2021
36" x 36" x 3"
stoneware
\$150 each

SHARBANI DAS GUPTA



Sharbani Das Gupta

... for everything, a season, 2021


36" x 36" x 3"

stoneware

\$150 each





The image shows three stoneware vessels mounted on a light-colored wall. Each vessel is dark, possibly black or very dark brown, with a textured surface. They are arranged in a triangular pattern. The vessel at the top right is tilted upwards and has a lighter, possibly white or light brown, interior. The other two vessels are positioned below it, one to the left and one to the right. Long, dark shadows are cast from each vessel onto the wall behind them, extending towards the bottom left. The shadows of the vessels on the right and bottom right show a pattern of small, light-colored circles or dots, which are likely reflections or patterns on the surface of the vessels themselves.

Sharbani Das Gupta
Still Points, 2021
stoneware
\$4000



Jason Bige Burnett

2019 MJD Fellow, 2020 Windgate Fellow
Louisville, Kentucky

Jason Bige Burnett's artwork is a desire . . . a desire to spark wonder and joy pulled straight from the crayon colors of children's drawings and Saturday morning cartoons . . . a desire for the nostalgia of summer camp cheers and military school cadences . . . a desire from a drag queen's curves wrapped around the circumference of a steaming cup of coffee. He believes that common utilitarian vessels can contain overwhelming desire and he imbues them with energy through explosive pattern, emotional narrative, bold lines and illustrative colors.

Jason earned his BFA in ceramics, a BA in printmaking and a BA in graphic design from Western Kentucky University in 2009. He has taught and exhibited across the United States and was a co-creator and coordinator of the Arrowmont Pentaculum at the Arrowmont School of Arts and Crafts. He has completed residencies at Pocosin Arts; Belger Arts Center; Penland School of Crafts; and Arrowmont School of Arts and Crafts. Jason is the author of *Graphic Clay: Ceramic Surfaces & Printed Image Transfer Techniques*.



Jason Bige Burnett

Untitled, 2021

55" x 55"

100% cotton, batting, thread,
paint medium

\$4500

Jason Bige Burnett

Brick Dinner Plate

10" x 10" x 1"

ceramic, slip, glaze, luster

\$110



Katie Bosley

2021 Windgate Scholar
Clearwater, Florida

Katie Bosley crafts porcelain vessels that combine dynamic forms and dimensional surfaces to create a captivating presence. Formal components such as line, space, and color are carefully considered to create objects that are striking at first glance and reward further inspection. Constructed with an emphasis on symmetry and structure, the works challenge conventional interpretations of the vessel and promote a sense of awe.

Katie Bosley is originally from Clearwater, Florida. She earned her MFA in Ceramics from the University of Nebraska, Lincoln in 2021 and her BFA in Ceramics from the University of Florida in 2014. She has interned at the Archie Bray Foundation and Women's Studio Workshop. In 2017-18 she was an Emerging Artist Resident at Northern Clay Center. She has written articles for the NCECA Journal and Pottery Making Illustrated and has taught ceramics at community studios across the country for nearly ten years.

**Katie Bosley**

Pierced Supports, 2021
10" x 10" x 4.5"
porcelain
\$350



KATIE BOSLEY

Katie Bosley

Tiled Curve, 2021
14.5" x 14.5" x 2.5"
porcelain
\$400







Katie Bosley
Rhythmic Pillars, 2021
18" x 10" x 14"
porcelain
\$1200

Paul-Robin Sjöstrom

2021 Rochefort Scholar
Stockholm, Sweden

The driving force behind Paul-Robin Sjöstrom's work comes down to visually describing a thought, an emotion or a memory, grounded in an investigation into material and communication. He uses shapes from our everyday life as a starting-point and tries to utilize the symbolism and narrative abilities that they possess, an approach where he's free to reduce, extract and enhance as a way to clarify his own stories.



Paul-Robin was born in Tartagal, Argentina and grew up in Sweden. He started his art education when he enrolled at a craft high school, and continued his education at Capellagården. He received his BFA from Konstfack University of Art and Design. In 2016 Paul-Robin was a post-baccalaureate at HDK University of Craft and Design. Paul-Robin has worked as a studio assistant for Amy Santoferraro, Whitney Lowe and Ellen Ehk. In recent years Paul-Robin been to several international residencies and is showing his work both nationally and internationally.

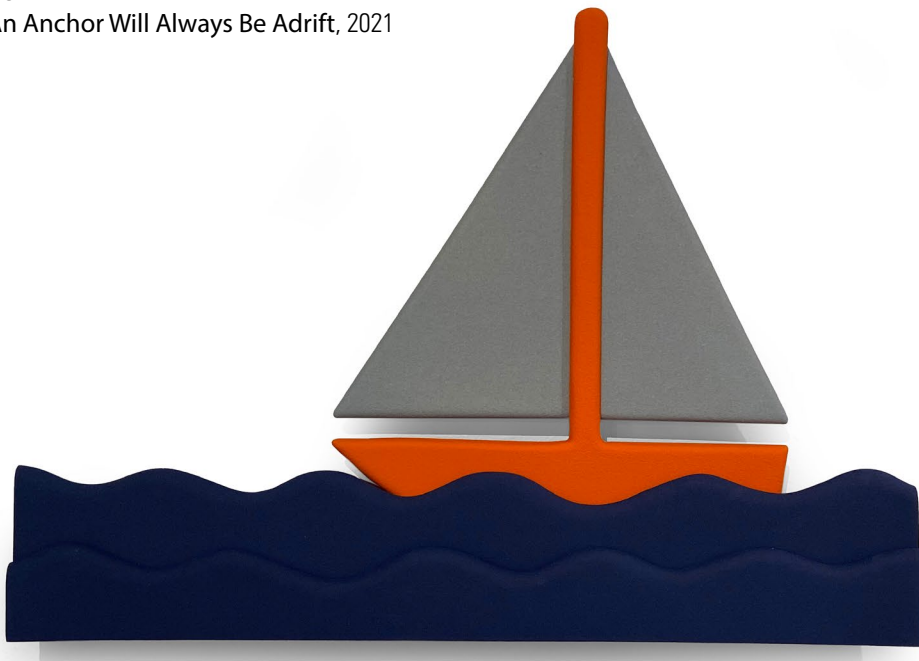
Paul-Robin Sjöström

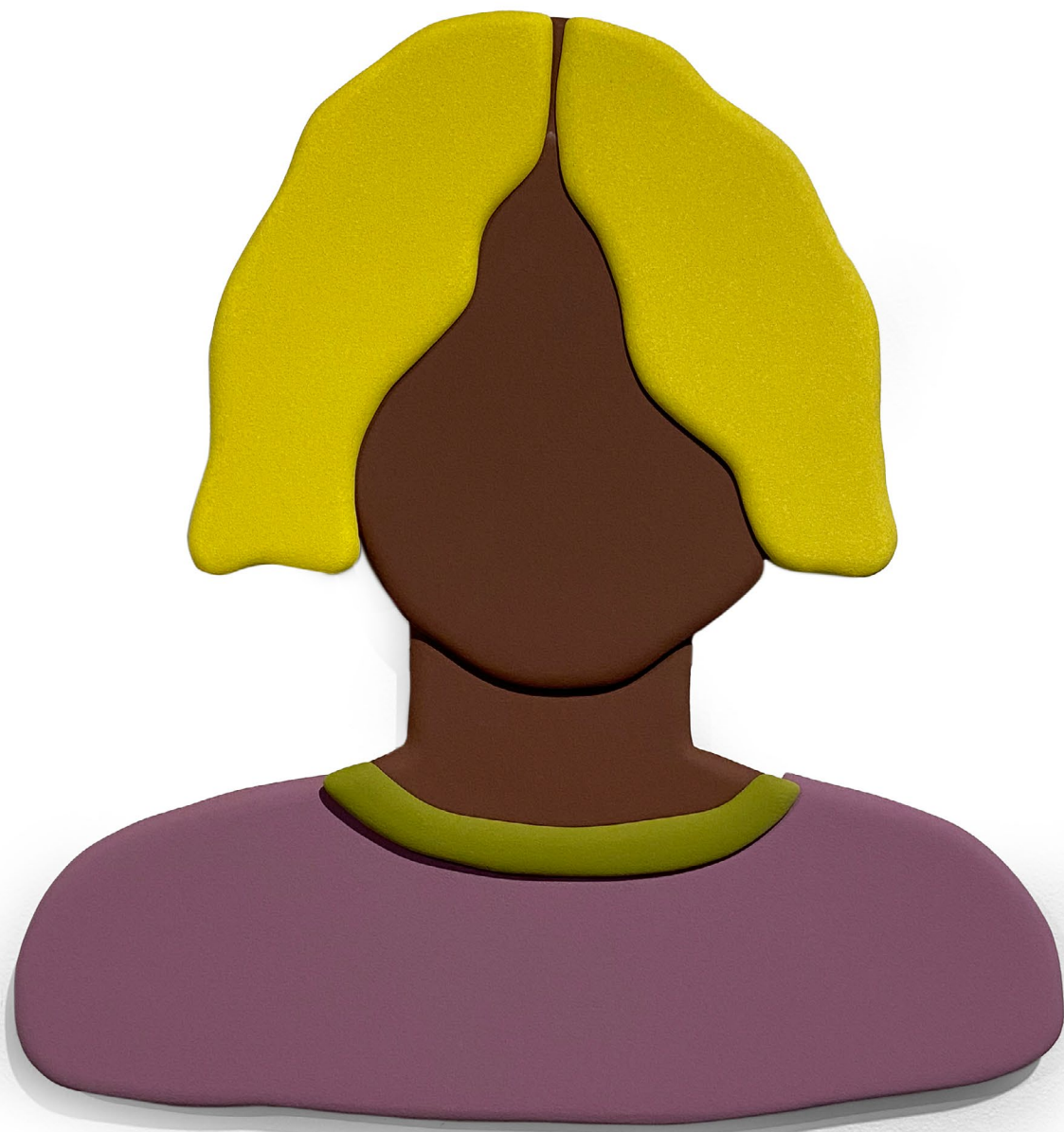
A Boat Without An Anchor Will Always Be Adrift, 2021

18" x 12.5" x 1"

stoneware, stains

\$1900





Paul-Robin Sjöström
Someone Else, 2021
15.5" x 16.5" x 1"
stoneware, stains
\$2000

PAUL-ROBIN SJÖSTRÖM



PAUL-ROBIN SJÖSTRÖM
SAILBOAT
2019
PAPER, GLASS, WOOD
10 x 10 x 10 cm



PAUL-ROBIN SJÖSTRÖM
HEAD
2019
PAPER, GLASS, WOOD
10 x 10 x 10 cm



Paul-Robin Sjöström
Somewhere Nice,
Too Nice For Me, 2021
16.5" x 16.5" x 2"
stoneware, stains
\$2200

Paul-Robin Sjöström
Nothing Lasts Forever,
Not Even Stars, 2021
15.5" x 9.25" x 1.25"
stoneware, stains, markers
\$1700

Yeh Rim Lee

2020 Etchart-Satre Fellow
Cheong Ju, South Korea

Yeh Rim Lee builds bridges between the masculine and feminine, between East and West, between decorative and functional, eternal and the ephemeral. The bridges suspend (often in the air) decay, ambiguity and sensuality. Taut, fibrous stings of emotional labor welcome the viewer across the chasm.

Through colors and glaze, she explores luxury and decadence with surfaces that crystallize, facet, fragment, blur and cause noise.



Yeh Rim Lee was born in Seoul, South Korea. The way she interacts with her work is directly connected to her background in ceramics. She earned her BFA in ceramics from Korea National University of Cultural Heritage 2013. In 2014, she continued her studies at the California State University Long Beach as a post-baccalaureate in ceramic arts. She received her MFA in Ceramic Art at Alfred University in 2017. She has shown in exhibitions nationally and internationally. YehRim has been an artist in residence at University of Georgia, University of the Arts and the Clay Studio in Philadelphia. Recent shows include Shifting Reverence at NCECA, 2019 and the Korean International Ceramic Biennale 2019.

Yeh Rim Lee

Blue Angle (Wall Piece), 2021
11" x 23" x 24"
stoneware, glaze, luster
\$4500



M LEE



Yeh Rim Lee

Three Hearts, 2021

22" x 48" x 33"

stoneware, glaze, luster

NFS

Yeh Rim Lee
Candy Tooth (Wall Piece), 2021
11" x 17" x 17"
stoneware, glaze, luster
\$3500



Yeh Rim Lee
Blue Angle, 2021
28" x 28" x 23"
stoneware, glaze, luster
\$6500

Yeh Rim Lee

Three Hearts, 2021

22" x 48" x 33"

stoneware, glaze, luster

NFS





Yeonsoo Kim

2020 Matsutani Fellow
Athens, GA

In order to understand the art, history and culture of ceramics of Korea, Yeonsoo Kim worked with Korean masters at various onggi factories and ceramic studios as a way to secure a strong foothold in the field of Korean traditional pottery. An artistic identity began developing as life experiences and values were shared with other artists and workers. Yeonsoo began

tasking himself with creating a new hand built vessel each day. These works, when amassed, act as a type of diary or a visual record of listening to his inner voice. His works explore identity and psychological conditions through the processes of making and daily life.



Yeonsoo Kim was born in Haenam, South Korea. He is a long-term resident artist at Archie Bray Foundation. Yeonsoo earned his Master of Fine Arts degree in Ceramics at Lamar Dodd School of Art, University of Georgia in Athens, GA. He was recently selected as a recipient of a 2020 Emerging Artist award by the National Council on Education for the Ceramic Arts (NCECA).

Yeonsoo Kim

Listening 2019, 2019
12" x 12" x 20"
stoneware
\$2500



YEONSOO KIM







Yeonsoo Kim
Listening 2018, 2018
16" x 16" x 16"
stoneware
\$2800



Yeonsoo Kim
Listening 2020, 2020
18" x 18" x 20"
red stoneware
\$3000

Alessandro Gallo

2020 Speyer Fellow
Genoa, Italy

Alessandro Gallo represents the silent life happening around him using human/animal hybrids. He uses the animal head as an expressive tool, something between a mask and a caricature that exaggerates inner features. Alessandro combines these heads with the silent language of our body and the cultural codes of fashion in order to portray specific individuals, the subcultures they belong to and, ultimately, the common habitat we all share.



Alessandro Gallo was born in 1974 in Genoa, Italy and is now based in the United States, in Helena, Montana. After studying Law at the University of Genoa, Gallo moved to London where he studied at Saint Martin's College of Art and at Chelsea School of Art and Design. Alessandro has shown internationally and his work was in the 54th Venice Biennale in 2011. In 2012, he was awarded a first place grant from the Virginia A. Groot Foundation. In 2014 and 2016 he had solo shows at the Jonathan Levine Gallery in New York. In 2018 Alessandro was selected as a Demonstrating Artist for NCECA (National Council on Education for the Ceramic Arts).

Alessandro Gallo

Zero. The Fool., 2021
26" x 10" x 16"
stoneware, mixed media
NFS

ALESSANDRO GALLO





Alessandro Gallo
Zero. The Fool., 2021
26" x 10" x 16"
stoneware, mixed media
NFS

Nicholas Weddell

2019 Quigley-Hiltner Fellow, 2020
Joan Lincoln Fellow
Austin, Texas

For Nicholas Weddell, utility is a vehicle that carries his work into spaces of intimate personal interaction. He strives to develop glazes that evoke joy and celebration and that enter the outskirts of possibility, drawing one in to explore the depths of a glassy micro-universe. His work begins as an investigation of form,

color and texture yet approaches new meaning in the context of a home. From cups to an expanding range of objects—starting with stools, armchairs, bathtubs and chaise lounges—he invites familiar forms to metamorphose into experiences of wonder and strange joy.



Nicholas received his MFA in ceramics from the New York State College of Ceramics at Alfred University in 2019. Previously, he earned his BFA in ceramics at Texas State University in 2016 and an associates degree in art at Austin Community College in 2014. He has recently been an artist-in-residence at the Lefebvre et Fils in Versailles, France, and at the Center for Contemporary Ceramics at California State University-Long Beach.

**Nick Weddell**

Turtle, 2020
3.75" x 5" x 4.25"
porcelain, glaze
NFS



Nick Weddell
Through the Bushes, 2021
16" x 22" x 18"
stoneware, glaze
NFS



Nick Weddell
In Those Eyes, 2021
16" x 14" x 14"
stoneware, glaze
NFS





The Archie Bray Foundation recognizes and honors the Indigenous peoples of this region on whose ancestral lands the Foundation now stands. Archeological evidence shows that Native Americans inhabited the valley in which Helena is situated more than 12,000 years ago. Although never serving as the permanent home of any particular tribe, the valley was a crossover area for Salish, Crow, Bannock, and Blackfeet tribal members.

We also want to recognize that Montana today is a community of many diverse Native peoples who continue to live and work here. We respectfully acknowledge and honor all Indigenous communities— past, present, future—and are grateful for their ongoing and vibrant presence.

The Archie Bray Foundation for the Ceramic Arts

2915 Country Club Avenue
Helena, MT 59602
406.443.3502 ext. 117
exhibitions@archiebray.org

www.archiebraygallery.org

archiebrayfoundation