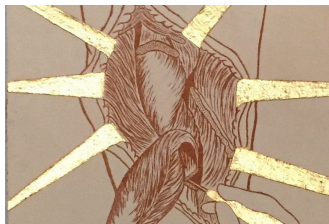


2022
RESIDENT
ARTISTS
EXHIBITION
June 23 - July 30
AT
THE BRAY



The Resident Artists Exhibition showcases a wide range of ceramic abilities within The Bray's residency program. Our 10 long-term and 11 summer resident artists will display a wide range of pottery, sculpture and installation work at The Bray's Warehouse Gallery.

Fellowship support is made possible by: Paulette Etchart and Jon Satre, Joan and David Lincoln, Lillstreet Art Center, Grace and Osamu Matsutani, Quigley-Hiltner Family, Speyer Family Foundation, Suzanne Francoeur Taunt, Visions West Contemporary, Windgate Foundation, and anonymous donors. Scholarship support made possible by: AMACO Brent, Louise and David Rosenfield, the Quigley Hiltner Family, Windgate Foundation, and Evelyn Sage.

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Mosaic Achitecture



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Uriel Caspi

2021 Matsutani Fellow

Haifa, Israel

Uriel Caspi's artworks propose an interplay between the revival of ancient crafts and contemporary art studio practice. Uriel is visually inspired by archeological remnants from the Middle East and the aesthetics of future design. Installations of large-scale ceramic sculptures operate as platforms for artistic interaction between the artist and the viewer. Antiquarian connotations from the artist's local surroundings as well as objects from the domicile are transformed into clay, in a process of experimental study that occasionally combines both ancient techniques and digital fabrication.

Uriel H Caspi was born in Haifa, Israel. He received his MFA in ceramic art from the New York State College of Ceramics at Alfred University, USA. In 2018, graduated magna cum laude from the ceramics department, Bezalel Academy of Arts and Design, Jerusalem. Uriel studied at the Rhode Island School of Design and Cranbrook Ceramics, MI. His works and installations have been showcased nationally and abroad. In 2019, Uriel was awarded an emerging artist prize of the Hecht Museum Foundation.

Uriel H. Caspi

"M" of the "Fertile Crescent" series, 2022, ceramic,
engobe, pigment, Jarre-a-la-corde
33" x 24" x 33"

RAE22-059

Uriel H. Caspi

"L" of the "Fertile Crescent" series, 2022, ceramic,
engobe, pigment, Jarre-a-la-corde
25" x 17" x 42"

RAE22-060

Uriel H. Caspi

"K" of the "Fertile Crescent" series, 2022, ceramic,
engobe, pigment, Jarre-a-la-corde
17" x 17" x 58"

RAE22-061

Uriel H. Caspi

"H" of the "Fertile Crescent" series, 2022, ceramic,
engobe, pigment, Jarre-a-la-corde
17" x 17" x 51"

RAE22-062

contact for prices



URIEL CASPI



URIEL CASPI



Soojin Choi

2021 Speyer Fellow

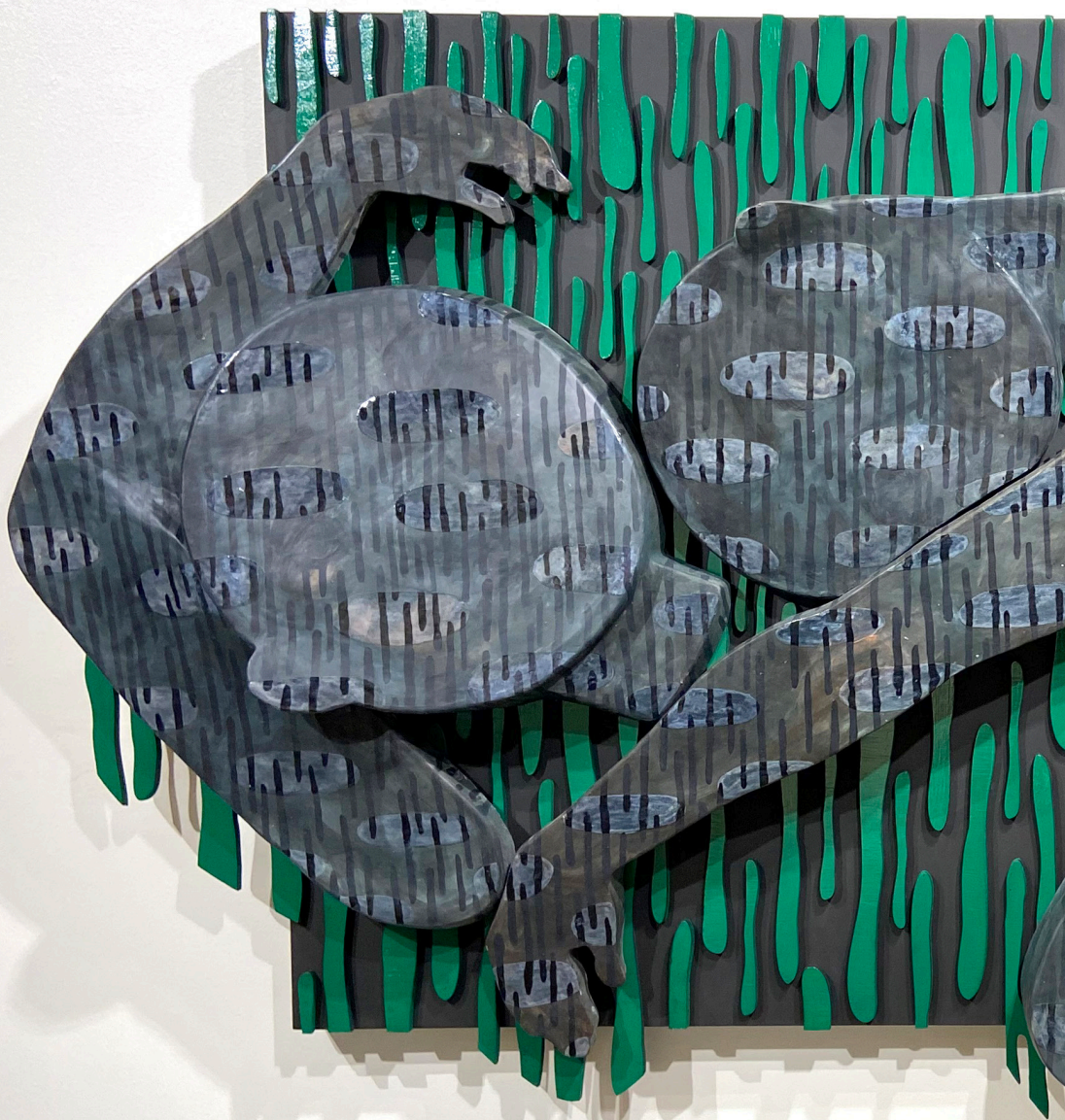
Chang Won, South Korea

The ambivalence of human emotion occurs through unresolved and confusing situations in external and internal matters. Soojin recreates unsettled situations so viewers can empathetically encounter the emotions of her human forms. Soojin's work expresses ambiguity of emotion through flat and spatial surfaces; subtle facial expression, gaze and body gesture; as well as color and brush expressions. Building the surfaces with clay allows seamless weaving between dimensions and textures to articulate feelings of ambivalence.

Soojin Choi has worked as an artist in the United States since 2010. Soojin earned her BFA at Virginia Commonwealth University in 2015 with a double major in craft/ material studies and painting/printmaking. She continued her studies at Alfred University to pursue a MFA degree in ceramics in 2018. After graduate school, she accepted a residency at the Northern Clay Center in Minneapolis, MN then became a long-term resident artist at Red Lodge Clay Center in Red Lodge, MT.



Soojin Choi
Find What You Miss, 2022, ceramics, wood, paint
54.5" x 84" x 7"
\$5,600
RAE22-094





Alessandro Gallo

2020 Speyer Fellow, 2021 Windgate 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

Magpie installation on the Warehouse Gallery roof, 2022, ceramic
dimensions vary

NFS

RAE22-109







Sydney Jimenez

2021 Joan Lincoln Fellow
Rossville, Georgia

Sydney Jimenez makes figurative work of brown youth with varied personalities to show individuality within communities on the fringes of a popular culture rooted in white supremacy. The navigation through this toxic Eurocentric foundation has shaped the way the world views brown people and how they view themselves in relation to whiteness. With the rebellious and suspicious nature of her figurative work she shows the tough demeanors in which especially black and brown femmes take on or are projected onto as a defense mechanism combatting an unwelcoming society.

Sydney Jimenez was born in Orlando, FL and spent most of her childhood in north Georgia from which she draws much inspiration. She recently graduated from SAIC with a BFA focusing in ceramic sculpture and is a recipient of the Windgate Fellowship and the SPARK Grant. Much of her work centers around the representation of black/brown youth and self-expression as a form of protest, self-care, and power within community.

Sydney Jimenez
Heart-Headed, 2022, ceramic, glaze, oxide wash
26" x 20" x 24"
\$6,000
RAE22-093



Yeonsoo Kim

2020 Matsutani Fellow, 2021 Etchart-Satre Fellow
Haenam, South Korea

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

Relationship goals, 2022, paper clay, underglaze, cone 6

15" x 11" x 2"

\$900

RAE22-052

Yeonsoo Kim

Be yourself-1, 2022, red clay, underglaze, cone 6

20" x 20" x 35"

\$4,950

RAE22-053

Yeonsoo Kim

Be yourself-2, 2022, red clay, underglaze, cone 6

17" x 17" x 35"

\$4,950

RAE22-054

Yeonsoo Kim

Be yourself-3, 2022, red clay, underglaze, cone 6

20" x 20" x 26"

\$3,250

RAE22-055



JUSTIN PAIK REESE

YEONSOO KIM





Yeh Rim Lee

2020 Etchart-Satre Fellow, 2021 Visions West 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. Yeh Rim 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.

Yehrim Lee

Green Tea Table, 2021, stoneware, glaze, luster
31" x 27" x 14"
\$6,000
RAE22-064

Yehrim Lee

Candy Angle Yellow, 2021, stoneware, glaze, luster
27" x 23" x 24"
\$5,000
RAE22-065

Yehrim Lee

Throwing Shade Side Table, 2022, stoneware, glaze, luster 30" x
28" 16.5"
\$7,000
RAE22-066

Yehrim Lee

Moon Flower, 2021, stoneware, glaze, luster
9" x 9" x 7"
\$500
RAE22-070

Yehrim Lee
Moon Flower, 2021, stoneware, glaze, luster
9" x 10" x 9"
\$500
RAE22-071



Yehrim Lee
Money Table, 2021
stoneware, glaze, luster
29" x 28" x 16"
\$8,000
RAE22-072



Yehrim Lee
Wall Flower (Blue), 2022, stoneware
glaze luster, 24" x 21" x 8"
\$3,000
RAE22-067



YEH RIM LEE



Yehrim Lee
Wall Flower (Green), 2022, stoneware, glaze, luster
16" x 12" x 5"
\$1,200
RAE22-068



Yehrim Lee
Candy Angle Side Table, 2022, stoneware, glaze, luster
21" x 21" x 16"
\$4,500
RAE22-073



Candice Methe

2020 Lillstreet Art Center Fellow, 2021 Quigley-Hiltner Fellow
Falmouth, Massachusetts

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

Red Storage Vessel, 2020, black stoneware, terra sigillata, washes

22" x 11.5" x 30"

\$2,400

RAE22-056

Candice Methe

White Vessel, 2022, black stoneware, terra sigillata, washes

16" x 16" x 27"

\$2,400

RAE22-057

Candice Methe

Inverted Seed Pots, 2022, black stoneware, terra sigillata, washes

4" x 4" x 2", 7" x 7" x 3", 9" x 9" x 4"

\$450

RAE22-058



CANDICE METHE





Kristy Moreno

2021 Taunt Fellow

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.

Throughout her upbringing, Kristy Moreno 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 from ceramics, illustrations and printmaking to bring awareness and visibility to an abundant future where mutual aid is possible.

Kristy Moreno

Don't Bother Me, 2022, stoneware, engobe slips,
underglaze, glaze

30" x 17" x 25"

NFS

RAE22-009

Kristy Moreno

Go Mansplain Somewhere Else, 2022, stoneware,
engobe slips, underglaze, glaze

26" x 21" x 20"

NFS

RAE22-010

Kristy Moreno

Rip It Up!, 2022, stoneware, engobe slips,
underglaze, glaze

32" x 16" x 22"

NFS

RAE22-011







Kelsie Rudolph

2020 Quigley-Hiltner Fellow
2021 Lillstreet Art Center Fellow
Bozeman, Montana

Kelsie Rudolph uses slab and coil techniques to create sculptural ceramic furniture. She is continuously searching for commonalities across cultural and social systems as exhibited through people's relationships to objects within architectural space. For Kelsie, how people exist in and relate to the world is an endlessly complex and emotional experience, hinged tightly to the objects and spaces people encounter. Her work celebrates these emotive moments where people overlap out of necessity, and seeks to use them as an opportunity to develop community and self-awareness.

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
Coat Rack, 2022, ceramic
17" x 18" x 58"
\$4,200
RAE22-012

Kelsie Rudolph
Swivel Stool, 2022, ceramic
18" x 18" x 18"
\$3,800
RAE22-013



RUDOLPH

Kelsie Rudolph
Vessel I, 2022, ceramic
7" x 7" x 16.5"
\$450
RAE22-014

Kelsie Rudolph
Vessel II, 2022, ceramic
11" x 11" x 16.5"
\$650
RAE22-015



Haylie Jimenez

2022 AMACO Brent Scholar
Rossville, Georgia

Haylie Jimenez's current body of work focuses heavily on expressive figures drawn on ceramics in various landscapes and locations that are often transitional or public spaces such as in a car, the woods, or a bar, and often at night. The people in her drawings have distinct fashion, including piercings and various hairstyles. The imagery is rooted in realism and indirect memories, creating scenes with the intent to make them feel almost ethereal or unrooted in reality to the viewer.

Haylie Jimenez was born in Orlando to a single mom with two other siblings. She moved to rural Georgia as a child and spent her adolescence there. Haylie attended School of the Art Institute of Chicago in pursuit of a bachelor's degree in fine arts. Spending five years in Chicago created a space for growth and finding queer BIPOC community that has allowed her to find important ways of healing and joy. She has exhibited in various group shows as well as two duo exhibitions with her twin, Sydnie Jimenez, "can we get something sweet" and, "Give me pleasure, Give 'em hell."



Haylie Jimenez
Butterfly Animation, 2022, glazed ceramic
4" x 6" each
\$1,000
RAE22-103

Haylie Jimenez
Bad Vibes at the SPL, 2022, glazed ceramic
24" x 48"
\$2,000
RAE22-104

Haylie Jimenez
4am, 2022, glazed ceramic
14" x 16"
\$500
RAE22-105

Haylie Jimenez
Lend Me Your Light, , glazed ceramic
14" x 16"
\$500
RAE22-106

Haylie Jimenez
Dancing at the Dive Bar, , glazed ceramic
14" x 16"
\$500
RAE22-107

Haylie Jimenez
Picnic Behind The Bray, , glazed ceramic
14" x 16"
\$500
RAE22-108

HAYLIE JIMENEZ





1A



1B



1A



1B



1A

Melissa Joseph

2022 Windgate Scholar
Brooklyn, New York

Melissa Joseph works in a variety media, material, and formats, but something that all her work shares is a sense of presence, or “thingness.” One of the things her father brought with him from India was a particularly enthusiastic affinity for colors, patterns, and materials. This constant interaction with shiny, soft, dazzling, crinkly, materials forms the infrastructure of her memory, her relationship to the world, and her identity.

Melissa Joseph is a Brooklyn-based multimedia artist. Her work addresses themes of memory, family history, and the politics of how we occupy spaces. She intentionally alludes to the labors of women as well as experiences as a first generation American and the unique juxtapositions of diasporic life. Her work has been shown at the Delaware Contemporary, Woodmere Art Museum, Bemis Center for Contemporary Art, Urban Institute for Contemporary Art, Brattleboro Museum and Art Center, Jeffrey Deitch Projects, and featured in Hyperallergic, Artnet, New American Paintings, Zyzzyva.

Melissa Joseph
Airplane Window #6, 2021, glazed stoneware
8.5" x 6.5" x 1.5"
\$1,200
RAE22-096

Melissa Joseph
Airplane Window #5, 2021, glazed stoneware
13" x 9" x 2.5"
\$2,000
RAE22-097

Melissa Joseph
Airplane Window #10, 2021, glazed stoneware
9.5" x 7" x 1.5"
\$1,200
RAE22-098

Melissa Joseph
Airplane Window #11, 2021, glazed stoneware
14" x 9" x 1.75"
\$2,200
RAE22-099



Melissa Joseph
Airplane Window #20, 2021, glazed stoneware
16" x 11" x 1"
\$1,600
RAE22-100

MELISSA JOSEPH



Melissa Joseph
Airplane Window #32, 2022, glazed stoneware
12" x 9" x 1.75"
\$1,800
RAE22-101

Melissa Joseph
Airplane Window #38, 2022, glazed stoneware
10" x 8" x 1"
\$1,200
RAE22-102



PAIK REESE
1965
100%
100%
100%

TIN PAIK REESE



Joon Hee Kim

2022 Rochefort Scholar
Oakville, Ontario, Canada

Joon Hee Kim's work aesthetically captures humanity in its truest form and how it becomes the measure of human experiences. She uses the unique language of ceramics blended with heritage to connect thoughts and imbue them with her unique voice. The human body is seen as a vessel that holds language, lineage, memories, and archives. This idea is depicted with objects becoming figurative expression images that explores human existence by collecting and reconciling various identities, to subvert heritage of history and giving us a glimpse into the beautiful coexistence of our society.

An award-winning ceramist who was an art director in her native South Korea, Joon Hee Kim went to Canada and took patisserie studies at Le Cordon Bleu in Ottawa. She switched careers, graduating from Sheridan College, where it led her to becoming intrigued with ceramics. She completed her MFA at Chelsea College of Arts in the UK. Her compelling ceramic work has been exhibited in the USA, UK, and a solo exhibition at the Clay and Glass gallery.

Joon Hee Kim

I am Blessed II, 2021, glazed porcelain, gold luster

9" x 7.5" x 5"

\$900

RAE22-079

Joon Hee Kim

You're So Good I, 2019, glazed ceramic, gold luster

13.5" x 5" x 4.75"

\$950

RAE22-075

Joon Hee Kim

You're So Good II, 2019, glazed ceramic, gold luster

13.5" x 5.5" x 5"

\$950

RAE22-076

Joon Hee Kim

You're So Good III, 2019, glazed ceramic, gold luster

5" x 5" x 4.75"

\$950

RAE22-077

Joon Hee Kim
I am Blessed I, 2021, glazed porcelain, gold luster
9" x 7.5" x 5"
\$900
RAE22-078





JOON HEE



KIM

Joon Hee Kim
Snowballs, 2020, glazed porcelain, gold luster
3" x 3" x 3"
\$50 each
RAE22-080



Adam Lefebvre

2022 Quigley-Hiltner Scholar
Dousman, Wisconsin

Adam Lefebvre takes direction from the way clay moves when it is squished or smeared, and reacts to heat and fire, as a primal pleasure. He works slowly and tries to exemplify the inherent aspects of this material, in an effort that the objects made are consumed slowly and thoughtfully. Adam explores the differences between objects meant to attract our attention and those meant to distract. Hand crafted objects comfort a racing mind, they capture attention and provide gratifying moments that feel separate from time.

Adam Lefebvre is a studio potter and multi-discipline artist who grew up in Regina, Saskatchewan, in the heart of the Canadian prairies. He attended art school with the intention of being a painter. However, it only took half of a semester in the clay studio to land painting on the back burner. He earned his MFA from Utah State University. Following Adam's graduation, he moved to Wisconsin where he now works out of his studio with his wife. Adam has participated in a number of artist residencies and has exhibited his work across Canada, Denmark and the United States.

Adam Lefebvre
Pink Teabowls, 2022, stoneware, slip, glaze
3" x 3" x 3"
\$65 each

Adam Lefebvre
Wood Fired Teabowls, 2020, wood fired stoneware
3.5" x 3.5" x 3.5"
\$70 each

Adam Lefebvre
Pink Tumblers, 2022, stoneware, slip, glaze
3.5" x 3.5" x 6"
\$40 each

Adam Lefebvre
Wood Fired Plates, 2020, wood fired stoneware
10"x 10" x 1.5"
\$70 each



Adam Lefebvre
Flat Jar, 2022, stoneware, slip, glaze
12" x 6" x 11.5"
\$280
RAE22-017

ADAM LEFEBVRE



Adam Lefebvre
Pink Mugs, 2022, stoneware, slip, glaze
3.5" x 3.5" x 4"
\$40 each



Adam Lefebvre
 Pink Cappuccinos, 2022, stoneware, slip, glaze
 5.75" x 3" x 4.5"
 \$40 each

Katie Parker & Guy Davis (Future Retrieval)

2022 Windgate Scholar
Scottsdale, Arizona

Since 2008 Guy Michael Davis and Katie Parker have been collaborating together under the name Future Retrieval, mining archives and museums to digitally collect and make objects that re-examine the history of decorative arts. They research archives and museums to mine and digitally capture objects, building an anachronistic library. Documentation and facsimile are how they engage with collections, questioning the value and validity of replicating works of art. Their research addresses the space between old and new and bridges history through narration and process.

Guy Davis and Katie Parker have exhibited both nationally and internationally, and are represented by Denny Dimin Gallery in New York City. They have participated in artist in residence programs across the globe, and recent Grantholders at Iaspis in Stockholm Sweden, and Research Fellows at the Lloyd Library and Museum in Cincinnati OH. Their work is held in the collections across the US. They both received their BFA from the Kansas City Art Institute and MFA from The Ohio State University.

Future Retrieval
Old World Convenience, 2020, porcelain
22" x 12" x 9"
\$7,000
RAE22-034

Future Retrieval
After Kandler, Camo Tureen , 2021, porcelain and decals
14.5" x 16" x 10"
\$6,000
RAE22-035

Future Retrieval
Elkington Crunch, 2020, porcelain
20" x 16" x 10"
\$7,000
RAE22-036



FUTURE RETRIEVAL





Elizabeth Peña-Alvarez

2022 Sage Scholar
Cranston, Rhode Island

Elizabeth Peña-Alvarez makes large-scale ceramic, hand-built, highly textural, biomorphic sculptures, with focal points of meticulous detail, that are hybridized forms of botanical and anatomical elements. These forms are sometimes juxtaposed with metallic glazed liturgical objects, providing the opportunity for glints of light. Other times, they incorporate ash, the remnants of life lost, that provide the nutrients from which new life can grow. Elizabeth investigates physical and emotional trauma and the concept of post-traumatic growth by incorporating universal dichotomous themes such as life and loss; growth and destruction; beauty and darkness.

Elizabeth Peña-Alvarez received her BFA from Swain School of Design, an MFA from the Rhode Island School of Design and an MFA in Artisanry from UMASS Dartmouth. Her work is exhibited nationally. She is the recipient of a fully funded residency at Watershed Center for the Ceramic Arts, a summer resident artist at The Bray, and yearlong resident artist at Worcester Center for Craft.

Elizabeth Peña-Alvarez
Blossoming, 2021, earthenware and porcelain
48" x 24" x 24"
\$4,000
RAE22-006

Elizabeth Peña-Alvarez
Blossoming II, 2022, terracotta
52" x 24" x 24"
\$4,000
RAE22-007

Elizabeth Peña-Alvarez
Resurrection, 2021, stoneware, porcelain and ash
30" x 22" x 18"
NFS
RAE22-008

Elizabeth Peña-Alvarez

Pyrophytic Growth, 2021, stoneware, porcelain, fire pit, steel, ash

52" x 30" x 30"

\$4,000

RAE22-005





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Justin Paik Reese

2022 Rosenfield Scholar
Youngstown, Ohio

Justin Paik Reese's work is an exploration of his Korean heritage, blended with pop-culture references, architectural studies of Youngstown, Ohio, and fired in heavily reduced soda-atmospheres. He is fixated on the jar-form, always searching for subtle changes that are celebrated with complex patterns/cutouts, juicy celadon glazes, and washed out carbon-trapped areas.

Justin Paik Reese is a studio potter out of Youngstown, Ohio. Some of his influences include 90's pop culture, retro video games, gothic architecture/design, and Korean pottery and patterning. He fires to cone 10/11 in his soda kiln, often looking for rich carbon-trapping with bright, electric celadons. If he is not loading a kiln or making work, you can find him spoiling his daughters and nerding out on the Super Nintendo.

Justin Paik Reese
Lotus and the Worm, 2020, porcelain and celadon
23" x 23" x 38"
\$12,000
RAE22-016



Lindsay Rogers

2022 Rosenfield Scholar
Johnson City, Tennessee

Lindsay Rogers chooses to create contemporary tableware as a direct response to her relationship with food. For over a decade she has worked with clay to develop new solutions to one core question: how can the thoughtful design of handmade vessels encourage a reconnection to the food we eat? Over the years she has answered this question with varying levels of precision, making work that ranges from utilitarian tableware to very specific presentation vessels that are designed to use the natural beauty of locally grown vegetables as a starting point for their own celebration.

Lindsay Rogers is a studio potter, educator, and food enthusiast living in the mountains of East Tennessee. She received her MFA in Ceramics from the University of Florida in 2013. Her interest in sustainable agriculture and local food has fueled collaborations with other artists, local chefs, and farmers. She is an Associate Professor of Ceramics at East Tennessee State University.

Lindsay Rogers

Shadow Plates: Archie Bray Series, 2022, ceramic

8.5" x 8.5" x 1"

\$110 each

RAE22-037

Lindsay Rogers

Tomato Vase: Garden Series, 2022, ceramic

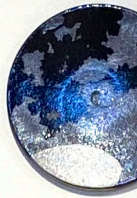
13" x 13" x 10"

NFS

RAE22-047



LINDSAY ROGER



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Aili Schmeltz

2022 Windgate Scholar
Los Angeles, California

The sculpture of Aili Schmeltz is architecturally inspired and conceptually centers around history and landscape. Her current series of ceramic sculptures, entitled Cairns, resemble futuristic relics that employ language from brutalist and modernist sculpture combined with questions of monumentality. Informed by the igneous lava rock and mesas surrounding her clay studio in the Mojave desert, Schmeltz investigates notions of time and timelessness through the meditative act of stacking.

Aili Schmeltz is a sculptor and painter that splits her time in between Los Angeles and Joshua Tree, CA. Schmeltz studied at UCLA, earned her MFA from the University of Arizona, and a BFA from the Kansas City Art Institute. She has exhibited nationally at galleries such as The Landing Gallery, Johansson Projects, Edward Cella Art and Architecture, and Commonwealth and Council in California, Ortega y Gasset Projects and Friedman Benda in New York, Museum of Contemporary Art Tucson; and internationally in cities such as Berlin, Tokyo, Barcelona, London, and Zurich.

Aili Schmeltz
Cairn 1, 2020, ceramic
10" x 6" x 6"
\$1,200
RAE22-090

Aili Schmeltz
Cairn 2, 2020, ceramic
14" x 8" x 9"
\$1,200
RAE22-091

Aili Schmeltz
Cairn 3, 2020, ceramic
10" x 10" x 7"
\$1,200
RAE22-092





AILI SCHMELTZ



Austyn Taylor

2022 AMACO Brent Scholar
Mendocino, California

Taylor draws from ancient and contemporary sources to create works of “folk pop.” Bright primary colors, repeated animal tropes, and a gestural handling of materials create sculptures that lay somewhere between “hype” and “hope.” Taylor says of her characters, “The works are meant to be lived with socially- they capture chaotic energies and defuse errant emotions acting as vibrational stabilizers when brought into homes.”

Born in New York, Austyn Taylor has a nomadic studio practice traveling the residency circuit. She received her MFA from Alfred University in 2016. She has lectured on sculpture theory and art history at UCLA, CCA, SFAI, MSU, CCAFA and Alfred University. She is currently based in Mendocino, CA.

Austyn Taylor
Jamerson, 2022, stoneware
14” x 7” x 5.5”
\$1,000
RAE22-001

Austyn Taylor
Robin, 2022, stoneware
14” x 8.25” x 5.5”
\$1,000
RAE22-002

Austyn Taylor
Rocky, 2022, terracotta
12” x 7.5” x 6”
\$1,000
RAE22-003

Austyn Taylor
Fredrick, 2020, terracotta
16.25" x 11" x 5"
\$2,000
RAE22-004





AUSTYN TAYLOR





The Archie Bray Foundation (The Bray) recognizes and honors the Indigenous peoples of this region on whose ancestral lands the Foundation now stands.

Indigenous people have inhabited the valley in which Helena is situated for more than 12,000 years; the valley acting as a crossover for Salish, Crow, Bannock, and Blackfeet tribes among others.

The Bray respectfully acknowledges all Indigenous communities whose land we reside on in what is now known as Montana — past, present, future — and are grateful for their ongoing and vibrant presence. We believe that acknowledging and reflecting upon the contemporary lived experience and history of the Indigenous peoples here in Montana and around the world are essential steps toward creating a more equitable world.



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