

TROPHIES AND PREY
A CONTEMPORARY BESTIARY

Curated by Garth Clark and Mark Del Vecchio

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Trophies and Prey: A Contemporary Bestiary at Peter's Projects, in Santa Fe (August 6 to October 6, 2015) is an engaging, provocative postmodern survey of animal sculpture in ceramics and multi-media that is rich in symbolism, metaphor and eco-activism.

The term, *Bestiary*, coined in 1840, has literary roots. Webster's dictionary describes it as, "a medieval allegorical or moralizing [volume] on the appearance and habits of real or imaginary animals." Also known as a *Bestiarum vocabulum*, it has roots in the ancient world but became popular during medieval times. It was an illustrated compendium of animals and plants, even rocks. But each subject was given virtuous meaning and often used animal actions as metaphors for human behavior (and misbehavior).

The curators, the internationally known authors, critics and ceramophiles, Garth Clark and Mark Del Vecchio, have assembled a contemporary Bestiary in 3-D. Twelve artists—Undine Brod, Jeremy Brooks, John Byrd, Beth Cavener, Michelle Erickson, Alessandro Gallo, Jan Huling, Jeff Irwin, Kate MacDowell, Wookjae Maeng, Adelaide Paul, John Tinker—each bring their personal narratives, charming and disturbing, wry and shocking, as well as ethical questions about animal and man, explored mostly through the notion of a trophy.

At times the trophy in this exhibition is an abstract concept, at other times it is direct, the beheading of a creature and hanging its head and horns as an adornment on a wall. In the past this testified to the hunter's valor, skill and ability to bring meat to the table. The hunting lodge of yore is a rich, visceral, pungent, masculinity and atavistic piece of history at once heroic, intoxicating and for some, repellent (as anyone who has visited in the *Musée de la Chasse et de la Nature* (Museum of Hunting and Nature) in Paris can attest.

The hunting lodge of today however is a very different matter. Tracking and killing animals is now purely a sport, with ethical and unethical practices, and not essential for survival. That throws the notion of trophy into a different light. As one confronts the art, the animals in the galleries, often avatars for humans, look back at the viewer and ask, (Adelaide Paul's work *Trophy Wife* being a good example) who truly is the hunter and who is the prey?

Welcome to the postmodern hunting lodge.

UNDINE BROD
JEREMY BROOKS
JOHN BYRD
BETH CAVENER
MICHELLE ERICKSON
ALESSANDRO GALLO
JAN HULING
JEFF IRWIN
KATE MACDOWELL
WOOKJAE MAENG
ADELAIDE PAUL

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UNDINE BROD

“Animals have been used in stories as metaphors and analogues for human experiences and feelings for ages. Their representations are a source of comfort, protection, wisdom, insight, tragedy and sorrow. In reality, we manipulate, control, use and abuse these very same animals for our own benefit. The sculptures I create stem from this dichotomy.” – Undine Brod

She also works with readily available, domestic materials (tape, paper, fabric, house paint, etc.), trash-picked discarded items, and thrift store finds. These offer a layer of history and narrative that Brod can react with, or against. “I reconfigure the various elements and revive them with a new sense of purpose and context. The simple, moribund, and unpretentious characteristics of all the materials I use takes my work away from preciousness and aligns it within the everyday realm. I strive to create work that people will recognize, but that challenges their ideas about and relationships with the familiar”.

Brod’s hand built creatures are not drawn from any single species. They are an amalgam of animal characteristics, vulnerable, trusting and appealing. Brod’s intent is that they “embody elements from several species into distinct forms. The animals function as representations of emotional states not fixed to time, place or specific experiences. They are fractured and dislocated, reflecting my awareness of a contemporary culture that is not whole”.

Undine Brod was born in 1974 and grew up between Los Angeles, Seattle and New York City. She received a BFA in Ceramics and a BA in Interdisciplinary Art from the University of Washington in 1998 and an MFA from The Ohio State University in 2011. Home base and studio are in Rhinebeck, New York and she continues to travel for teaching and residency opportunities. In addition to exhibiting in the United States and Internationally she has participated in several artist residencies including: Red Lodge Clay Center, Red Lodge, Montana, the International Ceramics Studio in Kecskemét, Hungary, and Haystack Mountain School of Crafts.

Undine Brod’s work is courtesy of Clark + Del Vecchio, Santa Fe.



Are you my father?, 2012, clay, salvaged fur, acrylic, plaster, 7.5 x 9.5 x 5.5 inches



Disillusioned, 2012
brick clay, salvaged fur coat, animal pelts,
salvaged faux fur, glaze, ink
21 x 18 x 21 inches



I'm Here, 2012
Brick clay, glaze, salvaged furs,
leather, antlers
22 x 12 x 14 inches



Unseen III, 2011
Stoneware, salvaged fur coat,
watercolor, ink, floor wax,
12 x 6 x 8 inches



Unseen II, 2011
Stoneware, salvaged fur coat,
watercolor, ink, floor wax
7.5 x 5.5 x 9.5 inches



Talk to Me, 2012, Brick clay, glaze, salvaged furs, animal jaw/chin w/teeth, 12 x 12 x 14 inches

Lost Lives, 2014
clay, glaze, wood, pipes, pipe
fixtures, tassels, screws, nails,
68 x 35 x 20 inches



JEREMY BROOKS

“And must there not be some art which will effect conversation in the easiest and quickest manner; not implanting the faculty of sight, for that exists already, but has been turned in the wrong direction, and is looking away from the truth?” – Plato *The Allegory of the Cave*. c. 380 B.C.E.

Plato's quote above is a favorite of the artist Jeremy Brooks. It indicates that he sees more in his work than a bunny and some rocks and that his mission is not solely decorative although that is part of what he presents. There is a tendency to see art that uses a Pop aesthetic as being charming but shallow; retinal not cerebral. That is a mistake in many cases. The familiar is seditious in that it can enter one's mind, like a Trojan Horse, much more easily than something more alien and evidently complex that we might resist.

“There is a space”, Brooks writes, “that exists upon the tip-of-the-tongue, one characterized through a sense of elusive certainty. Taste aside, it is concerned with imminence and inaccessibility, language and memory. Sometimes the first word out of our mouth is hardly a word at all, but rather this inarticulate sound that is more closely related to what we would identify as gesture. Suspended, held at the cusp of verbalization, there is something there and you feel it strongly. It is a haunting moment; it is a structure of feeling. The investigation of such a quality, one that is (at times) more properly sensuous than cognitive in its scope and depth of inquiry, is one at the core of my work and studio practice”.

Jeremy Brooks was born in Detroit, MI in 1979. He received his BFA in art & design from Grand Valley State University & his MFA in ceramic art from Alfred University. Brooks has balanced his career between working as a ceramic artist and teaching in academia. Some of his honors include receiving the emerging artist award by the National Council on Education for the Ceramic Arts (NCECA), and being selected as a guest of honor at the XXIst International Biennial of Vallauris, France. He is currently a Visiting Assistant Professor of ceramics at Southern Illinois University and resides in Carbondale, IL.

Jeremy Brooks's work is courtesy of Clark + Del Vecchio, Santa Fe.



Bi-doro Plume, 2015, Wood-fired Porcelain, Glazed earthenware, epoxy, 5.5 x 8 x 8 inches



The White Rabbit, 2015
Painted Porcelain, Glazed Earthenware
4.5 x 8 x 8 inches



Greener Greens, 2015
Glazed Earthenware
4.5 x 8 x 8 inches



The March Hare, 2009
Painted Porcelain, Glazed Earthenware, Flocking
4.5 x 8 x 8 inches



Land, 2006, Painted Plaster, Wooden Perch, Epoxy, Hardware, 4 x 2 x 7 inches



Plume Rouge, 2015
Painted Porcelain, Glazed Earthenware
5.5 x 8 x 8 inches



Plume, 2009
Painted Porcelain, Painted Plaster, Epoxy
4 x 8 x 4 inches



Flopped, 2015, Painted Earthenware, Painted Porcelain, 3 x 14 x 8 inches

JOHN BYRD

"I find that people are apt to draw their own defining ethical lines in regards to their connection with animals, often influenced by their own distinct upbringings. I make no attempt to be a moral compass on this subject. My work is simply a personal study of my own hypocrisy as a participant in the notion of both honor and consumption." – John Byrd

John Byrd is one of his generation's most fascinating sculptors. He transforms the autonomous, decorative object, and the perceived value assigned to finely honed skill to communicate his persistent exploration of the animal in a postmodern world that mostly has no direct connections to the food chain.

"Contextually speaking", he says, "my work tends to be derivative of specific aesthetic qualities that I associate with my personal autobiography. Growing up in the rural mountains of North Carolina, I had little exposure to art. Always a visual thinker, I found myself cataloging the visual descriptors of my place within this culture.

I generally assess a particular hierarchy of materials that I associate with this aesthetic and often apply skilled processes to either contradict or reinforce my understanding of them. Important to me is the idea of "double coding," both honoring and critiquing my common inspirations as well as the more artistic elite. On some level, my work is generally designed to be both beautiful and disturbing.

To some extent, I am interested in the ego attached to this process and sometimes attempt to almost "justify" the death of the animals by including them in a ridiculous setting that makes them seem more like humorous participants rather than victims".

In his work he often combines ceramics and mixed media with pieces of actual taxidermy. There is a degree of shock attached to this discovery, particularly for those for whom taxidermy is an anathema. But he softens the contact by encasing the dead animal in resin, much like an insect trapped in amber. By doing this its fly-blown 'nakedness' has been discreetly covered and its presence more like a votive or a shrine.

John Byrd was born in Henderson, North Carolina in 1975 and is Assistant Professor at the University of South Florida. He received his BFA in Ceramics from Louisiana State University and his MFA in Ceramics from the University of Washington in 2000. His work has been shown in galleries and museums throughout the United States and abroad.

John Byrd's work is courtesy of Mindy Solomon Gallery, Miami.



Untitled (Long Horn), 2013
Porcelain, Mixed Media
23 x 14 x 10 inches



BETH CAVENER

“The sculptures I create focus on human psychology, stripped of context and rationalization, and articulated through animal and human forms. On the surface, these figures are simply feral and domestic individuals suspended in a moment of tension. Beneath the surface they embody the impacts of aggression, territorial desires, isolation, and pack mentality”. – Beth Cavener

Beth Cavener has been fascinated since a child by both human and animal interactions and show patterns of intricate, subliminal gestures that betray intent and motivation. As the daughter of an itinerant academic she found herself in the terrifying situation of entering a new school every year or two and facing a classroom of strangers. She coped by assigning animal identities to some, particularly to the ones who were most judgmental or unkind.

In the process she has learned “to read meaning in the subtler signs; a look, the way one holds one’s hands, the tightening of muscles in the shoulders, the incline of the head, the rhythm of a walk, and the slightest unconscious gestures. I rely on animal body language in my work as a metaphor for these underlying patterns, transforming the animal subjects into human psychological portraits”.

She seeks to pry at those uncomfortable, awkward edges between animal and human, “feral and uneasy, expressing frustration for the human tendency towards cruelty and lack of understanding. Entangled in their own internal and external struggles, the figures are engaged with the subjects of fear, apathy, violence and powerlessness. There is something conscious and knowing captured in their gestures and expressions, both an invitation and a rebuke”.

Beth Cavener (born Pasadena, 1972), the daughter of a molecular biologist and an art teacher. As a result “The connections between art and science have always been at the heart of my work. My mother, a ceramicist, and my father, a molecular biologist, raised me with an appreciation for the world on its most minute and grandiose scale. Cavener graduated from Haverford College, Haverford, PA 2002. She then studied at the Appalachian Center for Craft, Tennessee Tech University, Smithville, TN and in 2002 completed her MFA in ceramics at Ohio State University, Columbus. She rounded out her education by apprenticing to Alan LeQuire, a sculptor in Nashville and at the Charles H. Cecil Studios in Florence, Italy. She had had an extraordinary career, winning numerous awards including the prestigious first prize from the Virginia A. Groot Foundation in 2005 and was represented in New York first by the Garth Clark Gallery then the Claire Oliver Gallery. She has exhibited extensively and is many public collections including the Metropolitan Museum of Art, the Museum of Art and Design, The Renwick Gallery of the National Museum of American Art, Washington DC, Chazen Museum of Art, Madison WI, and many others.

Beth Cavener’s work is courtesy of Clark + Del Vecchio, Santa Fe.



Trapped, 2015, Stoneware with Mixed Media, 21 x 37 x 22 inches



Haunted, 2015, Resin infused refractory material, paint, 14 ½ x 15 x 43 inches



Forgiveness, 2015, Stoneware, paint, powder coated steel, wasp nest, 36 x 14 ½ x 36 inches



Kept, 2015, Resin infused refractory material, paint, rope, hook, 17 x 12 x 25 inches



Committed, 2015, Stoneware, paint, leather, metal chain, 45 x 28 x 26 inches

MICHELLE ERICKSON

"I use a lot of references from ceramic history—both lost ceramic arts that have been rediscovered and techniques I looked into, and also the context of that history, of the social or political or environmental context of that history [as a way] to describe 21st century issues. So, I would say my work is narrative. It uses history as a way of looking at our present human condition." – Michelle Erickson

Michelle Erickson has been working in clay for twenty years concentrating on 17th- and 18th-century English ceramic technology—a period in which English pottery rose to the height of the world's ceramic industry. She has become an almost supernatural super-crafter in the process, able to mimic most of the traditional techniques of that time and then transform them to incorporate into her art.

She sees the evolution of these rich and varied ceramic techniques providing her with "a unique glimpse into the past through the present. The juxtaposition of these techniques outside a framework of traditionalism enables me to explore the irony in the making of ceramic objects in an age where they are entirely irrelevant".

What is important to this exhibition is that the 17th and 18th century ceramics reflected a focus on hunting, land and farming in British culture (and particularly their aristocracy) unlike the more urbane palace ware of Europe which increasingly was focused on art. For the British lords a masterpiece by Watteau was of less interest than a tusked warthog head mounted above the fireplace.

Erickson's love of ceramics is by no means fixated on the palace as the three plates, based on peasant slipware, included in this exhibition indicate. She has a love for "all forms of art—from the most unassuming object to the most exalted. As such, the imagery embodied in my pots tends to reflect the time-tested underlying archetypes of the human condition regardless of time period or cultural beliefs".

Michelle Erickson was born in 1960. She received a B.F.A. from The College of William and Mary, Williamsburg, Virginia. Her work is included in numerous public collections: The Chipstone Foundation, Minneapolis, MN; The Museum of Arts and Design, New York, NY; The Long Beach Museum of Art, Long Beach, CA; The New-York Historical Society, New York, NY; The Peabody Essex Museum, Salem, MA; Yale University Gallery, New Haven, CT; The Carnegie Museum, Pittsburgh, PA; The Mint Museums, Charlotte, NC; Seattle Art Museum, Seattle, WA; Virginia Museum of Fine Arts, Richmond, VA; Cincinnati Art Museum, Cincinnati, OH; Arkansas Art Center, Little Rock, AR; The Potteries Museum, Stoke on Trent, UK and the Victoria and Albert Museum, London, UK. Erickson is renowned for her research into 17th- and 18th-century ceramic techniques published extensively in *Ceramics in America*. She has designed and produced ceramics for major motion pictures and the HBO series *John Adams*.

Michelle Erickson's work is courtesy of Clark + Del Vecchio, Santa Fe.



Stingray, 2014, Slip decorated earthenware, 14 ½ inches diameter



Turtle, 2014, Slip decorated earthenware, 13 ½ inches diameter



Crayfish, 2014, Slip decorated earthenware, 13 ¾ inches diameter

ALESSANDRO GALLO

"All animals tell a different story. Every species has different features. Some of which can be extended metaphorically to humans. The chameleon, for example, can change skin color and has independent eyes that can see in all directions, qualities that would benefit an opportunist". – Alessandro Gallo

Alessandro Gallo's sculpture came out of a 2D womb but lives in 3D. He first began to take photographs in the London underground while studying. He took a figure out of the group of passengers and assigned an animal head that matched the emotional aura of that person.

"Some animals are carnivores", he states, "other vegetarian. Some chase, others run away. Some eat carcasses. Some are cold blooded. Some thrive in swamps, some crawl in the desert, some are nocturnal. Other animals have a strong cultural and folklore history. Donkeys are stubborn, eagles are noble, pigs are greedy".

He enjoys the richness of animal lore, which embody abstract "values and vices across all ages and cultures in numberless stories and myths. Every language and culture has numberless associations between animals and emotions, i.e. 'angry like a bull', 'horny like a rabbit', 'monkey business', 'culture vulture', 'rat race' and so on".

Like many other artists in this exhibition he is drawn to the immediacy of animal imagery in our mind when presented, a surreal content, whether from nature or culture, "animals evoke direct associations that need little mediation, and in so they are ideal in illustrating, humorously, our basic disposition or nature".

Alessandro Gallo was born in 1974 in Genoa, Italy and is now based in Helena, Montana. After studying Law at the University of Genoa, Gallo took a foundation course at Saint Martin's College of Art in London followed by a BA at Chelsea School of Art, graduating in 2002. While studying painting, he began experimenting with digital photography, manipulating images to create scenes of animals in familiar city settings. By 2005, he decided to give his creatures a physical presence by sculpting them from clay. Gallo's works have been featured in the Summer Exhibition at the Royal Academy of Art in London and the 54th Venice Biennale in 2011. In 2012, he was awarded a first place grant from the Virginia A. Groot Foundation. In 2014 he had a solo show at the Jonathan Levine Gallery in New York.



Betta Grey Hare, 2014
Clay and mixed media, Steel base
24 x 8 x 9 inches



Wild Horses (Helmeted Guinea Fowl), 2014
Clay and acrylic, steel base
20 x 7 x 7 inches



Nuvole (Red Crown Japanese Crane), 2014
Clay and mixed media, Steel base
24 x 8 x 7 inches

JAN HULING

“Since my work is very slow and meticulous, I have plenty of time to meditate and build a connection with the piece itself. Like a Tibetan mandala, my work is made up of tiny elements, in my case tiny glass seed beads and attempts to create a complete, unified, continuous statement”. – Jan Huling

In a recent review, the New York Times aptly dubbed Jan Huling’s work “oddball assemblages”. Her three-dimensional collages combine found objects with surface design, sometimes touching on narrative themes. She is also “drawn to religious and political icons, inspired by a continuing fascination with indigenous or popular culture and world religions. By juxtaposing these icons with an eclectic assortment of objects; common images within an altered context.

Surface design is the key component, very little by the way of message comes through. She colorfully camouflages their original circumstance, allowing the viewer to see them “as pure form without their usual connotations”. Perhaps unintentionally she also deconstructs the animal into its connecting components and one becomes more aware of the modularity that lies underneath the surface. Finally in the sense of skill, time and preciousness they qualify as a trophy saluting Huling’s obsessive craft.

“Certain themes continue to resonate for me. The dolls I frequently include in my constructions explore dreams of childhood while removing them from the realm of cherished playthings. For me, musical instruments represent the lyrical joy that music imparts to our lives and hearkens back to youthful dreams of virtuosity. Birds, in their quicksilver beauty, represent ultimate freedom”.

Jan Huling was born in Chicago in 1953 and raised in St. Louis. After attending the Kansas City Art Institute she started her career in greeting card design at Hallmark. She now works in New York City as a product designer, children’s book author and beadist. Neither sketched nor planned, Huling’s three-dimensional works draw inspiration from her travels to India and Mexico, as well as imagined, playful scenes reminiscent of childhood fairy tales and fantasies.

Jan Huling’s work is courtesy of Duane Reed Gallery, St Louis.



Reindeer Dance, 2013
Czech glass seed beads, mixed media
21 x 18 x 21 inches

JEFF IRWIN

"Jeff Irwin's work is deceitful, in a delightful way. It evokes one of Picasso's most famous comments, "Art is a lie that tells the truth". – Critic, Robert Pincus Witten

Mark-Elliott Lugo, curator of a 2009 exhibition of Jeff Irwin's work, sees the artist grappling throughout his career with political, social, and environmental issues, especially as they relate to his love of nature and the great outdoors. In their stark, pristine whiteness Lugo sees them as resembling "plaster casts of mutant specimens of taxidermy (animal head trophies, in particular), and are offered as metaphors and symbols for Man's uses and abuses of nature and the interconnectivity between forests and wildlife. On a deeper level, they comment on contemporary, consumer-driven culture and the psychological factors that motivate our behavior".

Eerily devoid of surface imagery, to Irwin the bone-white color of his sculptures symbolize simplicity, clarity, and spirituality. "They simultaneously look lifelike and deathlike," observes the artist. He also notes that the white glaze of the White Works enables viewers to appreciate the subtleties of the sculpted forms. Just as important are the trompe l'oeil aspects of these works, that is, when viewers' erroneous perceptions lead them to believe that the sculptures are carved from tree trunks and painted white, rather than being fashioned from clay, fired, and glazed".

What comes through at first subliminally then strongly is the relationship between the defaced trees (no matter how cute the animal is that results) and dependency of animals on the health of the ecosystem, the truncated snout on the tree becomes injury to the animal it represents. The one is the other and this is why Irwin's sculpture is so successful. "His "White Works" haunt you, creep into your psyche because", as the distinguished critic Pincus Witten writes, "they are full of pathos. They stick with you after leaving the show itself behind".

Born in Long Beach, California in 1954, Irwin obtained a Master of Fine Arts from San Diego State University. He has taught ceramics at Grossmont College from 1989 to present. His work is in the collections of the Oakland Museum, Oakland, CA; San Angelo Museum of Art, San Angelo, TX; and the Wustum Museum, Racine, WI; Museum of Contemporary Art, San Diego, CA; Taipei County Yingge Ceramics Museum, Taiwan and the University of Strathclyde, Glasgow, Ireland. Currently living in San Diego, Irwin is an Adjunct Professor, Ceramics, at Grossmont College, El Cajon, CA. He has exhibited extensively in the US and Internationally.

Jeff Irwin's work is courtesy of Clark + Del Vecchio, Santa Fe.



Jumping Deer, 2012, earthenware, glaze, 22 x 15 x 48 inches



Rocinantes Burden, 2009, earthenware, glaze, 39 x 45 x 18 inches



Buck, 2009, earthenware, glaze, 29 ½ x 24 x 17 inches



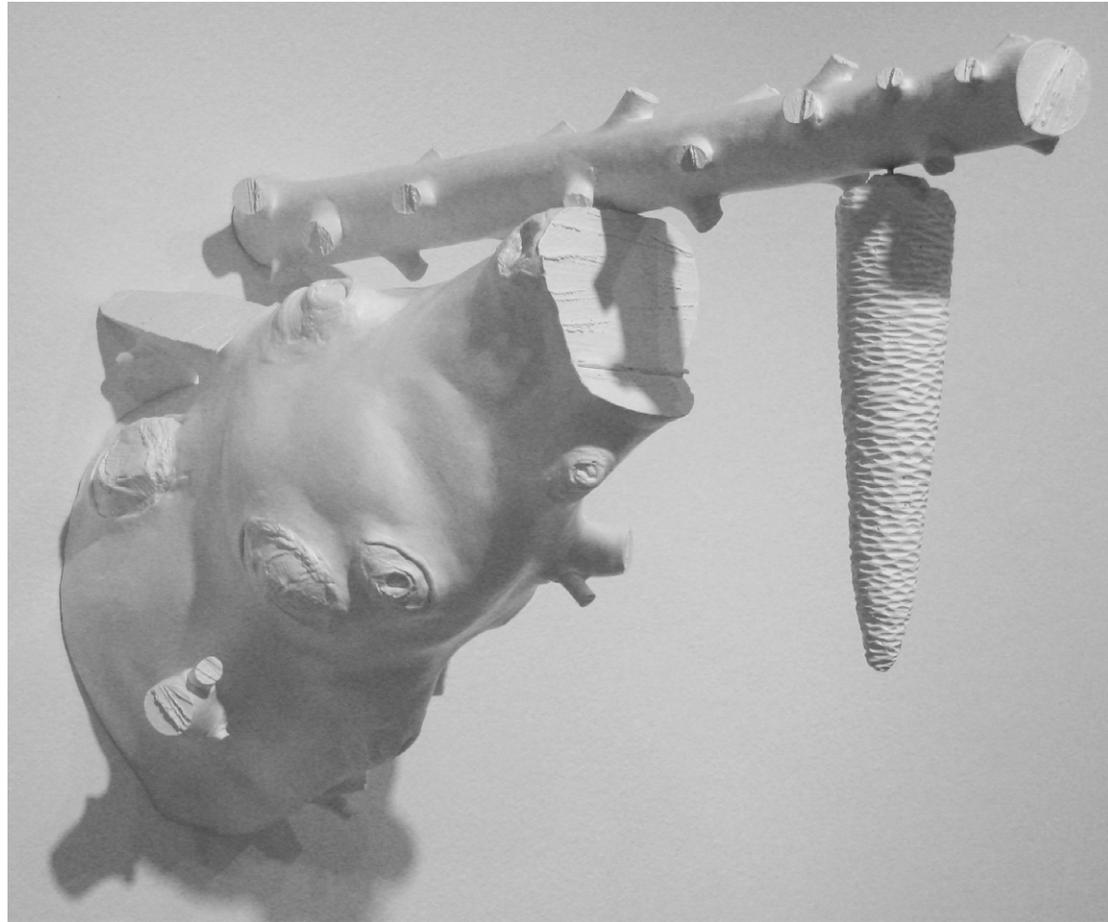
Fawn, 2015, Earthenware, glaze, 23 x 16 x 9 inches



Win, 2014
earthenware, glaze
49 x 15 x 24 inches

Place, 2014
earthenware, glaze
49 x 16 x 23 inches

Show, 2014
earthenware, glaze
38 x 14 x 19 inches



Striving, 2006, earthenware, glaze, 22 x 14 x 32 inches



Yogi with Begging Bowl, 2010, earthenware, glaze, 25 x 16 x 16 inches

KATE MACDOWELL

"We do not want merely to see beauty, though, God knows, even that is bounty enough. We want something else which can hardly be put into words--to be united with the beauty we see, to pass into it, to receive it into ourselves, to bathe in it, to become part of it". – C.S. Lewis

Perhaps all activists are romantics, a quality often obscured by their anger or militancy. They all dream of a peaceable kingdom. Kate MacDowell, a poet is porcelain reveals her romantic nature both in the quote above from the literary lion, C.S. Lewis, which appears on her website and in the finesse of her modeling. She does not carve so much as she nurtures, coaxing her forms, not into life, but into an evocation of living that is almost religious in its tenderness.

However, she is also a pragmatist. "My ideal", she writes, "of a union with the natural world conflicts with our contemporary impact on the environment. These pieces [respond to] environmental stressors including climate change, toxic pollution, and GMO crops. They also borrow from myth, art history, figures of speech and other cultural touchstones. In some pieces aspects of the human figure stand-in for ourselves and act out sometimes harrowing, sometimes humorous transformations which illustrate our current relationship with the natural world.

In others, animals take on anthropomorphic qualities when they are given safety equipment to attempt to protect them from man-made environmental threats. In each case the union between man and nature is shown to be one of friction and discomfort with the disturbing implication that we too are vulnerable to being victimized by our destructive practices.

I chose porcelain for its luminous and ghostly qualities as well as its strength and ability to show fine texture. It highlights both the impermanence and fragility of natural forms in a dying ecosystem, while paradoxically, being a material that can last for thousands of years and is historically associated with high status and value. I see each piece as a captured and preserved specimen, a painstaking record of endangered natural forms and a commentary on our own culpability".

Kate MacDowell was born in 1972 in Santa Barbara, CA. She received her Masters of the Arts of Teaching (MAT) in English at Brown University, Providence in 1995 and then went on walkabout volunteering at a meditation retreat center in rural India a few hours outside of the fever pitch of Bombay and travelled through Renaissance Italy, Classical and Minoan Greece, Nepal and Thailand. So when she returned to the US in 2005 and decided to sculpt, she had the why and why in place and just needed the how, studying ceramics full-time at the Art Center in Carrboro, North Carolina and later at Portland Community College's Cascade campus and the Oregon College of Art and Craft's community education program. She also studied flame-worked glass at the Penland School of Crafts in North Carolina. She has exhibited extensively in the US and abroad and is included in many major collections.

MacDowell's work is courtesy of Mindy Solomon Gallery, Miami.



Nursemaid 3, 2015, Hand-built Porcelain, 20 x 8 x 14 inches



Nursemaid 1, 2015, Hand-built Porcelain, Glaze, 11 x 8.5 x 11 inches



Nursemaid 2, 2015, Hand-built Porcelain, 18 x 13.5 x 10 inches

WOOKJAE MAENG

"I concentrate on art as a vehicle to communicate contemporary social and environmental problems to the viewer by stimulating, not just emotion, but sensibilities and memories. In this regard, 'stimulus' plays an import role in the expression of my work and in its perception by the viewer". – Wookjae Maeng

Wookjae Maeng is one of a generation of young Korean ceramists who are making some of the most exceptional contemporary art in porcelain. Whether making vessels or sculpture, they bring a refinement to the handling of material that is innovative as it is stunningly precise.

Having been brought up in urban South Korea, Maeng was profoundly moved by experiences with wildlife during his stays in North America. In the long tradition of artists making work to communicate thoughts and feelings about the social issues of their time, Maeng hopes to effect small positive changes by fostering interest and stimulation on this present-day concern.

"I hope", he says, "to provide an opportunity-however brief-for modern man to consider the realities of the environment in which he exists, even as he continues his daily existence indifferent to it. However, the environmental situation continues to worsen, and that tension is what I wish to explore".

The message is by no means shrill, indeed it is so subtle some might miss the point. Again, like Kate McDowell, the handling and carving of the porcelain represents emotional commitment to subject and that is the lead into his views. The way he allows a raised wave-like pattern to descend from horns to shoulders is a bravura aspect of the work and avoids the work becoming too literal. Maeng does allow himself one sharp barb, golden eyes glower at us for putting a remorseless drive for profit ahead of natural balance.

Wookjae Maeng was born in Seoul, Korea in 1976. His education has been extensive; 2008 M.F.A, Ceramics, H.D.K. Gothenburg University, Gothenburg, Sweden; 2003 M.F.A, Ceramics, Kyunghee University, Yongin, Korea; 2001 B.F.A, Ceramics, Kyunghee University, Yongin, Korea; 2002 Special Course, Glass Design, Graduate School of Art & Fusion Design, Kyunghee University, Yongin, Korea. He has been exhibited widely and internationally and his work is in numerous public collections; The Archie Bray Foundation, Helena, Montana, U.S.A; International Ceramic Research Center (Guldagergaard), Skælskør, Denmark; The Banff Centre for The Arts, Banff, Alberta, Canada; The International Ceramics Studio, Kecskemet, Hungary; Han Hyang Lim Ceramic Museum, Heyri Artvalley, Korea; No Gun Ri Peace Memorial Hall, Youngdong-gun, chungcheongbuk-do, Korea; Korea Ceramic Foundation, Icheon, Korea.

Wookjae Maeng's work is courtesy of Mindy Solomon Gallery, Miami.

Adaptation-Kudu, 2012
Porcelain, Wood
16 x 9 1/2 x 9 3/4 inches





Adaptation-Nyala, 2012, Porcelain, Wood, 11 3/8 x 11 x 22 1/2 inches



Adaptation #03-Big Horn Sheep, 2012, Porcelain, Wood, 8 3/8 x 11 5/8 x 18 7/8 inches

ADELAIDE PAUL

"Since the 1940's, thousands of collies have been bred so that nine transvestite "Lassies" could perpetuate a celluloid myth about a boy and his dog. Collies, Chihuahuas, Dalmatians, Greyhounds and other breeds have, for various market driven reasons, experienced meteoric eruptions in popularity; invariably they have subsequently suffered the consequences. In its extremes, American Culture posits an alternately cloyingly sentimental and brutally callous relationship between humans and both domesticated and wild animals. Animals are anthropomorphized in film, fiction and popular culture. They (and their requisite accessories) are hot commodities; like all commodities, they are also inexorably disposable". – Adelaide Paul

Adelaide Paul now teaches the anatomy of animals but even before this would argue that "rendering an animal (of any species, including our own) accurately on the outside is vastly facilitated by understanding the organization of the parts on the inside".

She notes that for many of us the inside is transgressive, "frightening, even revolting. Meat cuts are trimmed and often dyed like an expensive haircut, hermetically sealed and given names such as 'bacon' and 'London broil;' the flesh becomes 'beef' and 'pork,' because 'muscle of cow' or 'muscle of pig' would likely be off-putting".

The epiglottis of the horse seems more vaginal than the vagina, (perhaps giving an unintended additional layer of meaning implicit in the 1970's pornography flick *Deep Throat*). The muscles of a fresh (unembalmed) horse leg are a surreal blue-purple; glistening under an iridescent, translucent fascial sheet. It is strangely beautiful. Muscle is meat and, on a great many levels, so are we."

Adelaide Paul was born January 17, 1961 in Berwyn, Pennsylvania. She lived in Addis Ababa, Ethiopia, from 1963 to 1969. She spent the remainder of her formative years in South Orange, New Jersey. She graduated from Columbia High School, Maplewood, New Jersey, in 1979. Her passions include dogs and other species, the study of anatomy, animal welfare as both an ethical and philosophical concern, Animal behavior, music, movies, gardening, nature as a cultural construct, books on practically any subject, tattooing as an art form and social construct, fashion as a subversive activity, flea markets, junk stores and related venues. Adelaide Paul resides in Philadelphia, PA. Since 2005, she has taught at the Maryland Institute College of Art and Gross Anatomy to first year veterinary students at the University of Pennsylvania School of Veterinary Medicine, where as Assistant Director of the Gross Anatomy Lab., she also teaches in the first year histology and neuroscience labs. She shares her home with 4 dogs and has a passion for the study of classical dressage, which she pursues with her Arabian horse.

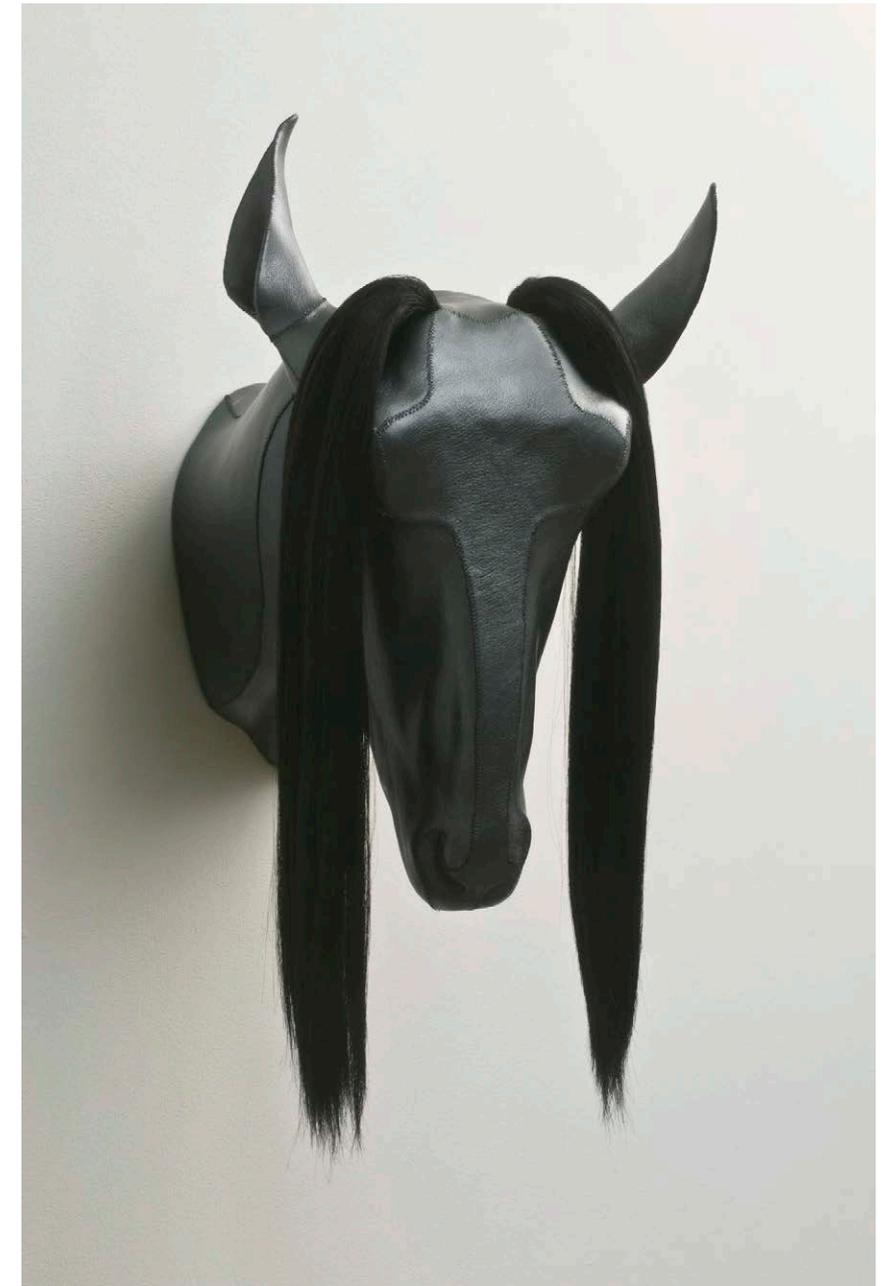
Adelaide Paul's work is courtesy of Clark + Del Vecchio, Santa Fe.



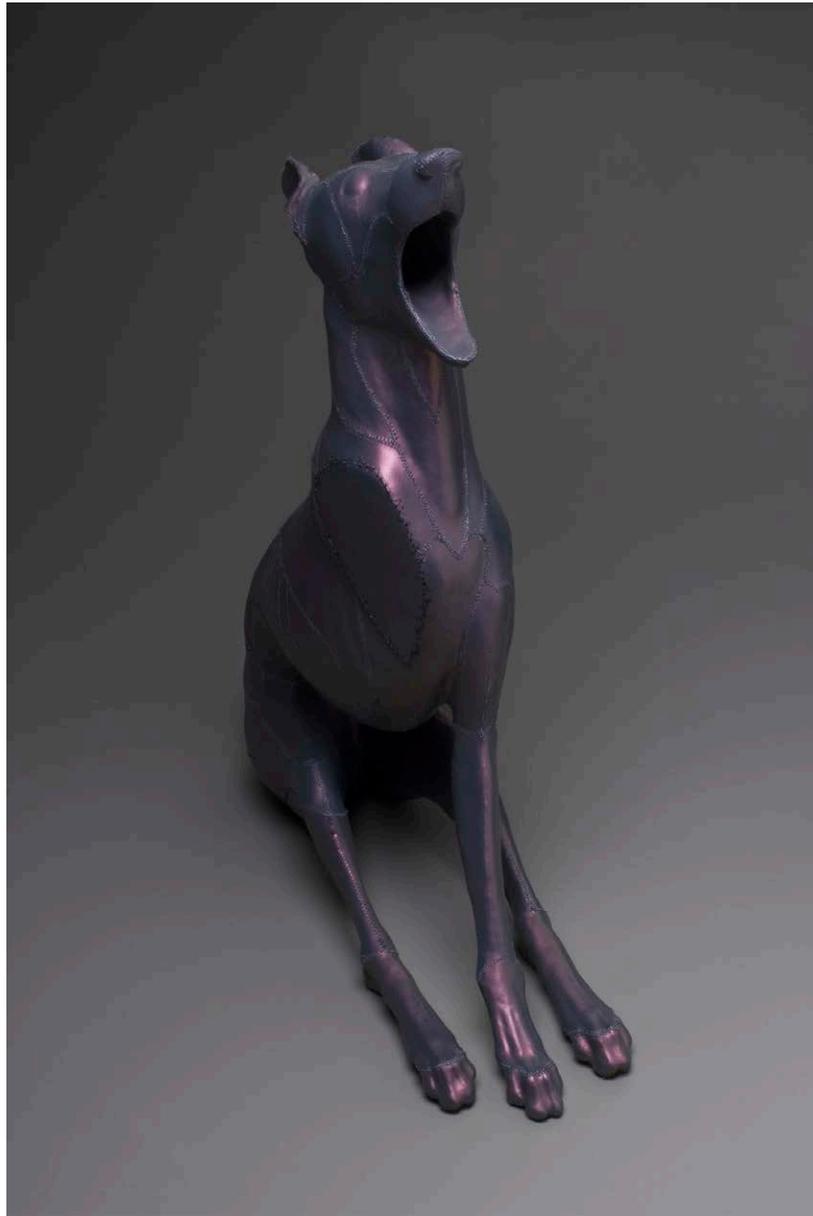
Thrall (Baby Blues), 2010, Leather over taxidermist's mannequin, gold leaf, found objects, 37 x 51 x 31 inches



Improvidence, 2013
Leather over modified taxidermist's
mannequin, gold leaf
14 x 7 x 12 inches



Trophy (Wife), 2009
Leather over modified taxidermist's
mannequin, human hair
19 x10.5 x16 inches



Un di Felice, 2009
Leather over modified taxidermist's
mannequin, 4.0 silk suture
25 x 7 x 18 inches



In Your Dreams Maxine, 2010
leather over modified taxidermist's
mannequins, nail varnish
52 x 20 x 25 inches

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