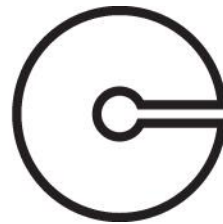


# ***Chroma Terra***

Curated by John Reinking

Chris Alveshere, Sloane Angell, Lauren Skelly Bailey,  
Wesley T. Brown, Kyle Johns, Lauren Mabry, John Oles,  
Peter Pincus, Scott Ross, Rebecca Zweibel

THE **CENTER**  
FOR CONTEMPORARY ART



## **John Reinking**

### **Curator Statement**

Color is an inherent part of any creative artistic process. It can affect spatial relationships, mood, form, social constructs, psychology, etc. Within the 3-dimensional form, especially ceramics, both sculptural and functional, color is not discussed as much as form. The artists selected for this exhibition emulate the wide range of color of clay, from the intense to the sublime. "Chroma Terra" is an exploration of color theory and relationships within the ceramic form.

## **Chris Alveshere**

### **Artist Statement**

My pots are an investigation of items I find curious, feel sentimental towards, or objects I find humor in. This investigation could come from the object's surface, form, or most often from intriguing proportion or scale. Inflated swells, large knobs, and enamel-like sheens from sanded surfaces and glazes create exaggerated, vibrant pieces.

I visualize pots in everyday objects and places, seeing the potential of form and color in everything from vintage wooden toys, a pile of Skittles, or wandering thrift stores. This inspiration has steered me into making pots other than traditional dinner ware. I am making work for the countertop, and pots that allow for a vast range of function. The size of my work allows an intimacy between vessel and user, and stems from my eternal love for cups. A love for cups that has led me to make other forms that are meant to be held, experienced, and appreciated from all angles.

## **Chris Alveshere**

Chris Alveshere is an artist and educator currently living in Missoula, MT. He is a long-term resident at The Clay Studio of Missoula, where he maintains a studio practice and teaches community ceramics classes. Originally from North Dakota, Chris received his BA with an emphasis in Ceramics and BFA in Art Education from Minnesota State University Moorhead in Moorhead, MN and his MFA from the New York State College of Ceramics at Alfred University in Alfred, NY. Before pursuing his graduate degree, Chris worked as a middle and high school art teacher for three years in Fargo, ND.

## **Sloane Angell**

### **Artist Statement**

My intent every single day is to push the capabilities of my materials in unison with my expression while referencing classic forms. Ceramics, in particular, are unique in the way they operate in the realms of art and design due to their varying but inherent intended uses. I make works that are mostly functional but live under the canopy of art. I am drawn to the infinite possibilities in the combination of clay, glaze, and firing, and I continually find that I am able to express myself utilizing the relationship between them. I multi-fire everything, often many times, to both layer textures as well as to explore different states in the glazes. The uniqueness of the final product makes replication difficult but I find so much beauty in the idea of an object being truly one of a kind

## **Sloane Angell**

Sloane Angell is a Los Angeles based artist. He has been working with ceramics for over 20 years. He attended Tulane University and Parsons School of Design. He was extremely fortunate to apprentice under master potter Akio Nukaga in his studio in Kasama, Japan. He remains the only American to ever apprentice or work for Mr. Nukaga. He is in love with Japan. It is a constant inspiration and it thrives in the DNA of his work.

# Lauren Skelly Bailey

## Artist Statement

In my ceramic process, I use traditional hand building techniques to create hollow vessels and sculptures. My relationship with the idea of the vessel dates back to my introduction to ceramics, being shown how to make a tea bowl. How this tea bowl can be used or hold more than liquid. How the vessel is often a placeholder for our connections to the body, or ourselves. My work involves vessel making, as a way to connect my emotions, vulnerabilities, and desires to communicate with others. I sculpt formations, and vessels in a way that the surface is layered in texture with the use of slips, glazing with multiple firings, and alternative surface treatments.

For quite some time I was drawn to the purity that is just working with traditional ceramic materials. I felt a closeness to the earth in doing so. For me the process is the chase, and I am constantly working on several pieces at a given time. In recent years I have given myself permission to push the boundaries of surface through alternative materials like acrylics, resins, flock, pigments, and wax. In *Wards Up*, this vessel is constructed on one of my first thrown tea bowls, a fully glazed object holds up at least 12 inches of newly coiled, and colored structure. I then have continued the process of multiple firings, and addition of alternative topical treatments. This second chance had led me to new explorations in constructing what is enough?

The idea of enough is often associated with feelings of uncertainty, or stress. In the field of ceramics enough is deemed by the artist, and the idea of enough varies person to person. For my practice exploring the ideas of enough has led my work to evolve in great new heights, literally the addition of 12-20 inches upon a foundation cup. This method has enabled me to continue the journey on the surface through creating a new outlet for parts of the former, to transform into bigger formations. These sculptural vessels push their potential in new mediums beyond my initial intentions. Enough then becomes the landscape to push constantly at, and to push my practice forward. Enough isn't done, but becomes the bar I keep raising in my work

## **Lauren Skelly Bailey**

Dedicated to the investigations of clay, Lauren Skelly Bailey explores surface, form, and materiality in her assemblages, sculptures, and installations. In 2015 Skelly received her MFA from Rhode Island School of Design with a focus in Ceramics. Skelly studied at Adelphi University from 2008-2014, where she obtained her MA and BFA. In summer of 2021 Skelly's work was a part of the Art & Design Market with representation from Kasper Contemporary.

Skelly has exhibited her work nationally and internationally. In 2021, "Bangarang," was curated into the annual exhibition for the NCECA conference exhibition; this year's show was curated by Shannon Rae Stratton. In 2018 at the Museum of Arts & Design, Skelly showcased installations, photographs, decorative vessels, and conglomerates in her first solo exhibition in a museum in New York City. Alongside her studio practice, Skelly is an educator at Iona College in New Rochelle as well as an instructor for ceramics at Clay Art Center, The Potter's Wheel & Yaro Studios.

## **Wesley T. Brown**

### **Artist Statement**

Through clay I explore the concepts of human identity formed as a result of experience and time. Through careful examination of one's past the multiplicity of lived experiences can begin to be understood and a deeper meaning assigned. I seek through the construction of my work to convey the attempt to make from many storied surfaces a single composition. I act upon clay with physicality to impress upon its malleable surface a history of force and pressure. Every part is then cut into pieces as improvisation and intuition come to the forefront for the constructing of a new whole. There is a uniqueness as each piece is a conglomeration of the interweaved parts and histories. The final piece with its many sides, textures, and parts is then cloaked in the color black. The final presentation to the viewer is a dark silhouette, leaving the many details to only be discovered through intimate examination.

## **Wesley T. Brown**

Wesley T. Brown is a ceramic artist from Dayton, Ohio. Brown holds an Associates of Art from Sinclair Community College (2012), a Bachelor's of Fine Arts from Bowling Green State University (2014), and a masters of Fine Art from Indiana University Bloomington (2018). During his schooling Brown sought out and worked for such potters as Mark Goertzen, Daniel Johnston, Alex Matisse, and Daniel Evans.

Since graduating from Indiana University Brown has worked to develop bodies of work from large scale ceramic sculptures weighing several hundreds of pounds to everyday functional pottery. He has exhibited work both at the national and international level. He has been a long-term resident at Baltimore Clayworks and a short-term resident at East Mitchell Clay. Through clay Brown conveys both struggle and triumph through cracked surfaces, striking silhouettes, and bold compositions.

## **Kyle Johns**

### **Artist Statement**

Using the traditionally rigid process of mold making that is at the core of industrial production; I deconstruct and reassemble plaster mold positives to create a multitude of unique forms. The work is created organically, responding to the outcomes and limitations of the process and material. Through play, variation and modification, I look to change simple variables to create new methods and possibilities. I often reference domestic forms that are familiar, as a means to draw a broader connection to my work. These objects exist in the grey area between vessel and sculpture, and question the boundaries of design. Through my work I hope to explore the various degrees of function, from the practical to the sculptural, while generating new ideas for uses, forms, and processes.

## **Kyle Johns**

Kyle began his studies at Southern Illinois University Edwardsville (SIUE). Following undergraduate, he received his Master of Fine Arts degree from Ohio University. While at Ohio University, Kyle participated in a six-week residency at The International Ceramics Center in Kecskemet, Hungary. He also was a studio assistant at Arrowmont School for the Arts and Crafts, returning several times as a workshop assistant. Kyle has been a resident at Red Lodge Clay Center and The Archie Bray Foundation. He taught at Massachusetts College of Art and Design, Harvard University, Kansas State University, and is currently a resident and instructor with the Interdisciplinary Ceramics Research Center at the University of Kansas.



## **Lauren Mabry**

### **Artist Statement**

I make ceramic objects, vessels, and dimensional glaze paintings. My work seeks to both highlight and exploit the intrinsic qualities and process-oriented nature of ceramics. Through calculated experimentation driven by a fascination with color and visual movement, the objects I make challenge viewers to contemplate the perceived physical state of matter. These ever-dynamic compositions feature rich, vibrant glazes that remain in constant fluctuation between flowing liquids and solid structures. Sometimes the surfaces look weathered and aged, but at the same time colorfully lush and wet. The results are expressive, bold, and often dichotomous: haphazard yet highly calculated.

## **Lauren Mabry**

Lauren Mabry is recognized internationally for her bold, dynamic glazes and inventive use of material, color, and form. Her ceramic vessels, objects, and dimensional paintings embrace experimentation as a way to question the boundary between abstract painting, minimalist sculpture, and process art.

Mabry is the recipient of individual grants from the Pew Center for Arts & Heritage, the Independence Foundation, and the National Council on Education in the Ceramic Arts Emerging Artist Award, and she has worked at the Jingdezhen International Studio in China and the Gaya Ceramic Art Center in Bali, Indonesia. Mabry has shown in numerous institutions including the Bemis Center for Contemporary Art (Omaha, NE), Fuller Craft Museum (Brockton, MA) and Milwaukee Art Museum (Milwaukee, WI), and her work is included in the collections of the Nelson-Atkins Museum of Art (Kansas City, MO), Daum Museum of Contemporary Art (Sedalia, MO), Nerman Museum of Contemporary Art (Overland Park, KS), and Sheldon Museum of Art (Lincoln, NE). Her work is represented by Pentimenti Gallery (PA), Ferrin Contemporary (MA), and Jonathan Ferrara Gallery (LA).

In 2007, Mabry completed her BFA from Kansas City Art Institute, and she received her MFA from the University of Nebraska-Lincoln in 2012. She has lived in Philadelphia, PA since 2012 and works out of her independent studio.

## **John Oles**

### **Artist Statement**

The relationship to color in my work has always been a bit ambiguous, as I only use two glazes on a pure white porcelain body. The celadon- type glazes contain no added iron oxide, so that the pale blue-white color is a result of trace amounts of iron in the glaze formula fired in a reduction atmosphere to cone 10/11. The soft color palette is chosen quite intentionally for its ability to convey a sense of calm introspection, drawing on influences from Song dynasty porcelain and contemporary Scandinavian design aesthetics that I find to be soothing. This allows the subtle nuances in form to have a dominant voice in the visual conversation, playing off textures and shadow, while the color unifies the surface without ever being overbearing.

The result is a piece that exudes a quiet presence that compliments its space in the home, a gallery, or on the table.

In my work, I honor the tradition and familiarity of the domestic object as a vehicle for communicating content. I approach the making of each pot as an individual sculptural object, often with reference to landscape or the human figure. I want the walls of these vessels to be like that of a membrane, inflated, stretching thin, just barely able to contain the space within it. And on that skin is a mark. A finger swipe, a pinch, push- out, a gesture instantly records history and expression onto the surface, while simultaneously building a tension with the interior volume.

## **John Oles**

John Oles was born in Wrentham, Massachusetts, and holds a BFA in Ceramics from the University of Massachusetts (1998) and an MFA from Tulane University (2008) in New Orleans, Louisiana. Over the past 13 years, he has been invited to lecture and teach Visiting Artist workshops at many prominent ceramics programs around the country, including Hartwick College, Louisiana Tech., San Jose State University, and Harvard University. John taught ceramics at Loyola University from 2008-2013 and Tulane University from 2013-2015. Currently, John is Associate Professor of Ceramics at Jacksonville State University in Jacksonville, AL.

## **Peter Pincus**

### **Artist Statement**

What started as my curiosity for pottery and vessel has extended to include painting and sculpture, and my present work is evidence of that evolution. I believe that color interaction can elicit new ways of seeing so I have dedicated the last decade to its study. Frequently, I elect to stage conflict by introducing an assertive color field to an equally emphatic form. This friction augments and enriches perceptions of space.

## **Peter Pincus**

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

Peter's work has been exhibited in venues such as Ferrin Contemporary, Duane Reed Gallery, Sherry Leedy Contemporary, Lewis Wexler Gallery, Chamber NYC, Greenwich House Pottery, Impakto Gallery, NCECA, Salon Art + Design, SOFA Chicago, Collective Design, and New York Ceramics and Glass Fair. His work can be found in numerous private and public collections including the Daum Museum of Contemporary Art, The Everson Museum, The Museum of Fine Arts, Houston, ASU Art Museum Ceramics Research Center, Schien-Joseph International Museum, and The Arkansas Arts Center Museum. In 2017, Peter received the Lewis Comfort Tiffany Award.

**Scott Ross**

**Artist Statement**

“We set this house on fire forgetting that we live within.”

- Jim Harrison, *Saving Daylight*

There are two built environments, the one that we physically occupy, move through and are contained by, and the one that is constructed within us. These sculptures, built of solid clay, wood and metal, give form to the internal space of resonant emotion. They are brought into being by the physical actions of making an expressive mark through the addition and subtraction of material. In these expressive movements lies the visual trace of the deconstructed/re-constructed figure.

The natural surfaces achieved through forming are enriched by long duration wood firings, which entail degrees of intimacy and care through extended hours of attending to the kiln. The pieces are a visual record of the connection between the physicality of emotion, the interior space of the self and the care one must take in such pursuits.

## Scott Ross

Scott Ross was born and raised in Union Lake, MI. He earned BA (1997) degrees in Ceramics and Creative Writing from Eckerd College in St. Petersburg, FL. He has earned his MFA (2012) in Sculpture from Southern Illinois University Edwardsville (SIUE). Since 1997, he has been building and firing wood-kilns across the country and at his home studio in White Lake, MI.

During the last ten years he has participated in 49 exhibitions (14 solo and 35 two person/group, with three being international), including exhibitions at the *Museo del Vino* (Italy), *Laumeier Sculpture Park* (MO), *Museum of Ceramic Art Mino* (Japan), *Nanfeng/Shiwan International Ceramics Museum* (China), *The Tarble Arts Center* (IL). These exhibitions are representative of his continued interest in sculpture, installation and ceramics as vehicles for self-expression. Since the spring of 2010, he has built several large-scale public works that are installed at SIUE (IL), Josephine Sculpture Park (KY), City of Evansville (IN), City of Frankfort Riverwalk (KY) and in the Granite City Sculpture Park (IL). Forthcoming are a number of “Scott Ross Workshops” and lectures in clay techniques and firing methods. This past Fall and Winter, he did residencies at the American Museum of Ceramic Art in Pomona, CA and at Cobb Mountain Art and Ecology Project in Loch Lomond, CA.

Scott is currently working out of his home studio in White Lake, MI where he is continuing his research in making and firing solid state ceramics.

## **Rebecca Zweibel**

### **Artist Statement**

My slab built pieces serve as a canvas for my use of line and color, and their various forms allow me to express different ideas of volume and even sometimes function. The use of dark clay beneath the applied colored terra sigillata layers enables me to use sgraffito to outline and scratch and scribble which expresses my feelings of freedom and abandon. I work instinctively and thoughtfully, with no preplanned design in mind. Clay provides me with infinite challenges that I look forward to solving every day.

## **Rebecca Zweibel**

Clay became a focus for me after my very first throwing class years ago. Although I am primarily self-taught, I enjoy many diverse workshops and retreats that expose me to almost infinite ways of expression in the clay universe. My surfaces have developed through many years of experimentation, and I hope they continue to change throughout my life as I learn from investigation, trying new techniques, and trial and error.