



# JASON JACQUES GALLERY: THEN AND NOW



*The Orb: Morten Løbner Espersen Moon Vessels & NASA Photographs from the Lunar Orbiter Missions 1966-1967. June 9 – July 30, 2016 at Jason Jacques Gallery.*

"The attractions of ceramics lie partly in its contradictions," wrote Japanese-American artist Isamu Noguchi. "It is both difficult and easy, with an element beyond our control. It is both extremely fragile and durable. Like 'Sumi' ink painting, it does not lend itself to erasures and indecision."

Ceramics specialist Jason Jacques—whose Upper East Side Manhattan gallery represents some of the greatest artists of the past and present—has long attempted to influence the world of what Noguchi clearly understood: A finely crafted vase or bowl can be as captivating as any painting or sculpture.

Jacques' eponymous gallery was one of the first to make its name selling ceramics as works of art, rather than as just functional objects or rarified tchotchkes. Jacques began his career in Europe nearly thirty years ago, combing through flea markets and antique shops for star pieces to send back to American dealers and his first client, the famed New York collector William Ehrlich. He returned with a specialty in what he calls the Art Pottery Renaissance—a period in late-19th century France when decorative stoneware emerged within the Art Nouveau and Japonist design movements. He sought out the rare iridescent lusterware that Clément Massier designed with artist Lucien Lévy-Dhurmer between 1887 and 1895, and the Japanese inspired masterworks by Jean Carrès.

He has exhibited exceptional works by the ceramic artists Ernest Chaplet, Edmond Lachenal, Pierre-Adrien Dalpayrat, Taxile Doat, and Vilmos Zsolnay. Many of these works have been acquired by New York's Metropolitan Museum of Art, Cooper Hewitt National Design Museum, and the Museum of Arts and Design, among other institutions.

In 2010 while exhibiting at Paris' Biennale des Antiquaires, an explosive work by contemporary ceramicist Gareth Mason caught Jacques' eye. Fascinated by Mason's patchwork approach to ceramics that consists of multiple rings, glazings, and regular near-destruction experiences, Jacques immediately bought a piece for himself and soon began representing the artist in New York. Jacques launched a program in contemporary ceramics, the prime focus of the gallery today. By placing Morten Løbner Espersen's vividly glazed confections and Michael Geersten's futuristic sculptures alongside the Japonist creations of Paul Jeanneney or the biomorphic whimsies of Beate Kuhn, Jacques lends historical context to contemporary talent.

Jason Jacques Gallery is today the preeminent purveyor of late 19th- and early 20th-century European ceramics, and a driver in elevating contemporary design. Gallery principal Jason Jacques and director Jason T. Busch mount exhibitions throughout the year at the 73rd



*Aneta Regel: Second Nature, September 6th-29th, 2017.*

Street and Madison Avenue gallery, in addition to participating in design fairs in Miami, San Francisco, Maastricht, and New York. The gallery's touted publications include *Exotica*, a compendium of essays by leading scholars on French master ceramists. Works sold by Jason Jacques Gallery are owned by art museums throughout the country, including the Wadsworth Atheneum, Nelson-Atkins Museum of Art, Detroit Institute of Arts, and Museum of Fine Arts, Houston.



*Design Miami/ 2015.*



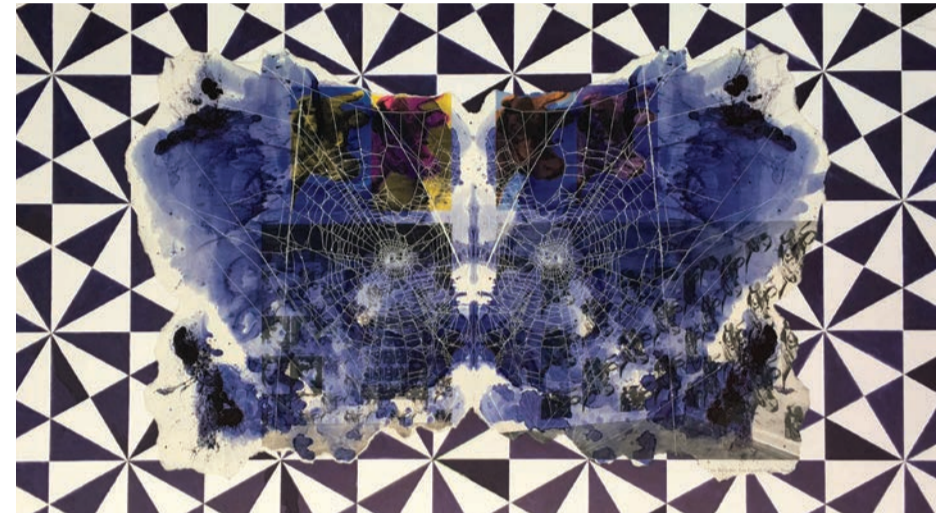
*Upstairs salon at Jason Jacques Gallery.*

# FAIRS & EXHIBITIONS

PAST & PRESENT



**KATSUYO AOKI: DARK GLOBE** Jan. 21-Feb. 21, 2016. *Dark Globe* was Japanese artist Katsuyo Aoki's first solo exhibition at the gallery. Haunting works in porcelain displayed in the steel main salon provided an exciting and eerie exhibition experience.



**REM DENIZEN: TRANS-META-PARA-UBER-HYPER-HYPNOPOMPIC** May 3-June 4, 2016. Rem Denizen's first solo exhibition included works from three different series: "inkblots with Nature and the New/Old Masters" (paintings), "30-60-90 Uncanny Geometry" (paintings), and the "(statues of Liberty)" (sculpture). Rem's work addressed aspects of the relationship between an artist and his audience, playing with the viewer's subconscious through subtle evocations.



**THE ORB** June 9-July 30, 2016. This unique exhibition paired Lunar Orbiter photographs of the Moon taken by NASA between 1966 and 1967 with ceramic vessels by contemporary Danish artist Morten Løbner Espersen. *The Orb* was an adventurous combination of two starkly different portrayals of the Moon in a type of cosmic surrealism.



**SEATTLE ART FAIR 2016** Aug. 4-7, 2016. The gallery's exhibition included photographs from NASA's Lunar Orbiter mission (1966-1967), glazed stoneware vases from Morten Løbner Espersen, and paintings by the West Coast artist Rem Denizen.



**ADRIEN DALPAYRAT: GRAND FEU** Sept. 10-Oct. 15, 2016. The first exhibition in the United States solely devoted to the oeuvre of Dalpayrat, the show traced the evolution of his style as a ceramist, from early stoneware produced upon his arrival in Paris in the early 1890s to more accomplished ceramics featuring the well-known "Dalpayrat red."



**FRIEZE MASTERS 2016** Oct. 7-9, 2016. The gallery's first display at Frieze Masters in London featured incomparable works from the Art Nouveau collection, including ceramics by Alexandre Bigot, Galileo Chini, Ernest Chaplet, Paul Dachsels, and Pierre-Adrien Dalpayrat.



**DESIGN MIAMI/ 2016** Nov. 29-Dec. 4, 2016. Our presentation at Design Miami/ 2016 was exhibited in three pre-fabricated, flat-packed, and rapidly re-assembled rooms made of cross-laminated timber, the result of a collaboration between Digifabshop and DR Johnson. Each space showcased three solo exhibitions of ceramists Gareth Mason, Kim Simonsson, and Beate Kuhn.



**GARETH MASON: UNRULY BEHAVIOR** Feb. 9-March 2, 2017. *Unruly Behavior* featured works made during Gareth Mason's residency in Jingdezhen, China. Composed of porcelain and decorated with red iron clay, glass, oxides, and various layers of glaze, these large-scale pieces reflect the influence of Chinese pottery both visually and technically on the England-based artist. The result is a deconstructed explosion of shapes and textures that challenge art pottery conventions.



**FRIEZE NEW YORK 2017** May 5-7, 2017. The gallery's inaugural presentation at Frieze included important late-19th and early-20th century European art pottery from the Ecole de Carriès and a selection of work by American ceramist Eric Serritella and designer Rick Owens. Digifabshop in Hudson, New York designed the stand to include a gigantic spider-like structure that encased the sculptures and ceramics on view, creating a one-of-a-kind experience.



**ANETA REGEL: SECOND NATURE** Sept. 6-29, 2017. Aneta Regel's first solo exhibition in the United States included hybrid forms of animal and organic inspiration, many inspired by the natural landscape of her native Poland. The incorporation of various materials into the main clay body, such as rocks and basalt, creates dynamic vessels that also convey a state of metamorphosis.



**FOG DESIGN+ART FAIR 2017** Jan. 12-15, 2017. The gallery presented an eclectic combination of works by 20th-century and contemporary ceramists, designers, and photographers, such as Daidō Mori, Josef Albers, Morten Løbner Espersen, and Francisco Clemente.



**TEFAF MAASTRICHT 2017** March 10-19, 2017. The gallery's booth at TEFAF 2017 revolved around three masterpieces of late 19th-century Japonism made by Boucheron, as well as metal repoussé boxes by Alfred Daguet, porcelain skulls by Katsuyo Aoki, and "Moss People" by Kim Simonsson.



**DAS WERK: GUSTAV KLIMT COLLOTYPES AND AVANT-GARDE AUSTRIAN POTTERY** July 6-Sept. 1, 2017. The summer show combined rare colliotype prints by Austrian artist Gustav Klimt with Austrian Art pottery from the late-19th through early 20th centuries. Incomparable ceramic vases by Paul Daschel were positioned beside Klimt's famous prints from the *Das Werk* series, including his iconic masterpieces *The Kiss*, *Judith I*, and *Emilie Flöge*.



**KIM SIMONSSON: SHAMAN PARTY** Oct. 11-Nov. 7, 2017. Finnish sculptor Kim Simonsson will return to the gallery with a solo exhibition dedicated to his most recent works from the "Moss People" series. These life-size ceramic sculptures are often covered in green nylon fiber, and can be described as innocent yet uncanny animal and child figures.

# UPCOMING



## BETH CAVENER: THE OTHER

Nov. 15-Dec. 5, 2017

The exhibition includes Cavener's signature stoneware sculptures of ominous animals. *The Other* explores themes at the heart of her work, such as the relationship between art and science, female sexuality, and the primitive instincts within humans. Beneath the surface, her work explores human fear, aggression, and misunderstanding, transforming her animal subjects into psychological portraits.



## WILLIAM EHRLICH & CLÉMENT MASSIER: ALL THAT GLITTERS

Dec. 14 – Jan. 13, 2017-18

Living a century apart, both artists share the insatiable desire to transcend conventional definitions of design, form, and ornamentation. The incomparable jewelry of living artist Ehrlich will have pride of place beside the iridescent, timeless masterworks of noted ceramist Clément Massier, in a jewel box exhibition staged 100 years after his death.

## DESIGN MIAMI/2017

Dec. 6-10, 2017

The gallery's stand at Design Miami will be an homage to the avant-garde contemporary artists we represent, from Gareth Mason to Rick Owens, with an engaging display that juxtaposes seemingly different works that have an affinity when paired together.



# ERIC SERRITELLA

Born in 1963 in Ellenville, New York  
Lives and works in Chapel Hill, North Carolina



Frieze New York 2017

Eric Serritella specializes in hand-carved trompe l'oeil vessels transformed into birch and weathered logs. His one-of-a-kind ceramic sculptures are internationally recognized and have been exhibited, awarded, and collected on five continents for their exquisite design and incredibly realistic textures.

Serritella says, "I strive to show how nature maintains its splendors through tenacity and triumph of existence despite the disregard we humans show her. I appreciate how ceramic mirrors the environment's fragility and durability, easily damaged if disrespected and yet invincible in its inherent beauty. Each piece I create is a relationship...the story of shared discovery. The clay and I make the journey together through the tension of disagreement and the harmony of accord. The final form...the result of our conversation...has a life all its own. I strive for the life in each creation to foster awareness and influence viewer behavior toward the environment. My hope is that at least some will acquire a new appreciation and way of seeing and thus choose to walk with softer steps."

Serritella's works are included in museum collections including the Metropolitan Museum of Art, Renwick Gallery of the Smithsonian American Art Museum, Carnegie Museum of Art in Pittsburgh, and Mint Museum in Charlotte. He was recognized by the James Renwick Alliance as the 2016 Distinguished Artist in ceramics at the Smithsonian American Art Museum.



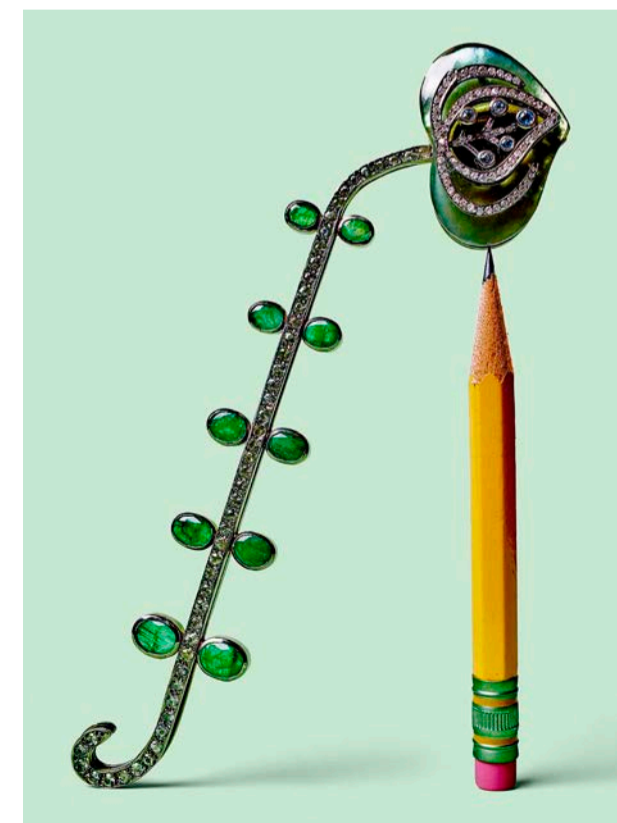
Serritella in his studio



Ghosts of the Muse, 2017, Stoneware, 46.5h x 24w x 40d inches.



Three Pomegranate Pin, 2015, Black diamonds, white diamonds, black PVD plated German silver.



Green Pomegranate Pin, 2015, Emeralds, diamonds, green sapphires, aquamarines, green quartz with grey mother of pearl, black rhodium plated German silver.



Amethyst Paisley Earrings, 2014, Amethysts, black rhodium plated German silver.

# WILLIAM EHRlich

Born in 1941 in New York, New York  
Lives and works in New York, New York

William Ehrlich produces an innovative collection that has evolved from his life long interests. His early pursuits with painting and sculpture helped him to achieve a degree in architecture from Harvard University that nurtured and refined his creative expression. He joined the architectural firm of Skidmore, Owens & Merrill and then founded his own practice that eventually led to a career in real estate design and development. He is an avid collector of contemporary art and decorative arts. Both of these passions are evident within his jewelry collection.

"The three major elements that influence the nature of my work are the structural and technical discipline from architecture; the dialogue between form, color and composition of contemporary art, and the interest in the forms and motifs that comprise the Arts & Crafts movement," says Ehrlich.

Mr. Ehrlich designs and draws each piece of jewelry by hand and then transfers the drawings into an AutoCAD graphic computer program. This program drives a laser-cutting machine to form the many pieces from sheets of German silver. The cut elements are then polished and depending on the design, left plain or set with precious or semi-precious stones that he personally handpicks. The silver is plated with black rhodium, giving the jewelry a dark, rich gunmetal finish. The combination of all these elements results in a very distinctive body of work, and no two pieces are exactly alike. The entire collection of jewelry is fabricated in New York by many of the best artisans in this field.

# GARETH MASON

Born in 1965 in Pembroke, Wales  
Lives and works in Alton, England



*Unruly Behavior* solo exhibition by Gareth Mason at Jason Jacques Gallery, February-March 2017

Each sculpture by Gareth Mason represents a small cosmic explosion. Intensely expressive and energetic in character, Mason's work reflects his eagerness to capture the dynamics and the mysteries of creation. Immersed in the transformative power of fire, Mason's spirit is freed through earth – his artistic medium – and his ceramics acquire a life of their own. Indeed, his work undergoes a metamorphic process when Mason first throws them by hand and subsequently manipulates them by firing and glazing, as well as composing of varied materials, over a period of up to several years. The result in each case is an astounding richness in texture, form, and visual density. Unconventional in his approach, Gareth Mason is one of Britain's most original ceramists. He has extensive experience as a teacher and has been featured in a number of exhibitions and publications on contemporary art pottery, including *"Things of Beauty Growing": British Studio Pottery* at the Yale Center for British Art in New Haven, Connecticut (2017).

Mason is a Fellow of the Craft Potters Association and Brother of the Art Workers Guild, London. A short film about his practice entitled "White" won the Grand Prix at the 2002 Projections d'Argile festival in Montpellier. In 2009, he exhibited at the World Ceramic Biennale in Yeosu, Korea. Mason held his first solo exhibition, *Other Forces*, at Jason Jacques Gallery in 2011.



*Trophy*, 2011-2015, Stoneware, vitreous slips, layered glazes and oxides, 18.75h x 14.50w x 11d inches.



*Horror Vacui*, 2016, Jingdezhen middle white porcelain, layered glazes, and copper cable, 29h x 34w x 26d inches.



*White Pillar Tree*, 2017, Glazed Stoneware, mixed media, 63.78h x 9.84w x 9.84d inches.



*Bud*, 2017, Glazed Stoneware, mixed media, 11.02h x 12.99w x 17.72d inches.

# ANETA REGEL

Born in 1976 in Bytom, Poland  
Lives and works in London, England

Aneta Regel creates abstract ceramic sculptures that emulate the natural world around her. Trees, rocks, and riverbeds are some of the elements through which she seeks to convey her vision. She captures the forms, energies, and rhythms of these natural phenomena, and also provokes emotional responses in viewers. Regel explains, "The human body and objects found in nature fascinate me. My work carries anthropomorphic references and autobiographical narratives." In addition to clay and layers of glaze, Regel also uses volcanic rock materials, basalt, granite, and feldspars to form the main body of her pieces, resulting in visually complex surfaces and textures.

Regel is a graduate of the Royal College of Art and member of the Fellow Craft Potters Association. Her work is held in the collections of the World Ceramics Museum in Korea, Westerwald Museum in Germany, and Handelsbankens Konstförening in Sweden. Her first solo exhibition in the United States, *Second Nature*, was organized at the Jason Jacques Gallery in 2017.

# KIM SIMONSSON

Born in 1974 in Helsinki, Finland  
Lives and works in Fiskars, Finland

With life-size ceramic "Moss People" sculptures depicting innocent yet beguiling child figures, Kim Simonsson leads the viewer into an imaginative, fairytale-like world inspired by the forests of Finland. His gestures are indeed sublime. Simonsson is a superb sculptor who uses clay with great sensitivity for his subjects.

"The name Moss People refers to children's innate camouflage," explains Simonsson. "The moss green figures blend perfectly into their natural surroundings, just as a soft carpet of moss covers the ground, rocks and tree trunks and acts as a sort of protection. In the Moss People world, lost and disconnected children, evoking different characters, gather in a Shaman Party, choose leaders and end up creating false idols."

Selected as one of Artnet's "Nine Fascinating Objects" at 2016 Design Miami, the "Moss People" sculptures are the result of a unique technique combining stoneware, paint and green nylon fiber, which gives the figures their smooth and mossy surface. Every sculpture is handmade and created in the artist's studio in Fiskars Village, Finland.

Simonsson almost became a soccer player but, while biking to a practice one day, he lost his football boots and decided to become an artist. He entered the Department of Ceramic and Glass at the University of Arts & Design and was thereafter captivated by the three-dimensional possibilities of clay. In 2004, he was awarded the Young Artist of the Year prize and invited to work as guest artist for the Art Department Society of Arabia, the famous Finnish ceramics maker.



Moss Astronaut Holding Helmet, 2017, Stoneware, nylon fiber, 35h x 20w x 16d inches.



Little Red Riding Hood (detail), 2017, Stoneware, 32h x 10w x 16d inches.



Moss People solo exhibition by Kim Simonsson at Jason Jacques Gallery, October 8-28, 2015.



# BETH CAVENER

Born in 1972 in Pasadena, California  
Lives and works in Helena, Montana

Beth Cavener specializes in the creation of clay sculptures that often depict disturbing animals in unexpected poses. The artist refers to them as "suspended in a moment of tension." Beneath the surface, her work explores the consequences of human fear, aggression, and misunderstanding through animal forms, and therefore transforms her animal subjects into psychological portraits. The artist's working process consists of first building solid sculptures on metal armatures, often with 2,000 or more pounds of clay at a time, cutting the piece into sections, hollowing out each part, and reassembling the pieces before firing.

Limerence (detail), 2017, Stoneware, mixed media, 16h x 16w x 44d inches.



Unrequited (Variation in Peach), 2016. Resin-infused refractory material, paint, powder-coated steel, 15h x 45w x 16d inches.

Cavener received a bachelor's degree in Sculpture from Haverford College and a Master of Fine Arts degree in Ceramics from the Ohio State University. After a series of Artist-in-Residence programs in the United States, China, Italy, and Japan, Cavener relocated to Helena, Montana where she built a collaborative studio called Studio 740. She has had a number of important solo and group exhibitions, including *From the Ground Up: The 2007 Renwick Invitational at the Smithsonian Museum of American Art* (Washington, DC, 2007). Cavener's work is in the collections of major art museums, including the Metropolitan Museum of Art, Museum of Art and Design in New York, Smithsonian American Art Museum, and Museum of Fine Arts, Houston. She was awarded the Artist Trust Fellowship in 2009, the Jean Grif Foundation Fellowship in 2006, the Virginia A. Groot Foundation Grant and an Individual Artist Fellowship from the Ohio Arts Council in 2005, and the American Craft Council's Emerging Artist Fellowship in 2004.

# MORTEN LØBNER ESPERSEN

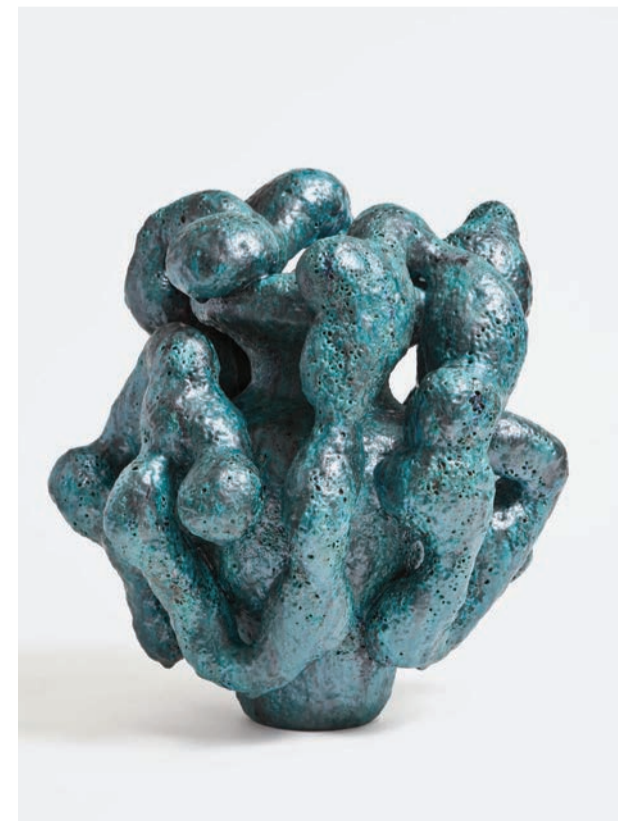
Born in 1965 in Aalborg, Denmark  
Lives and works in Copenhagen, Denmark



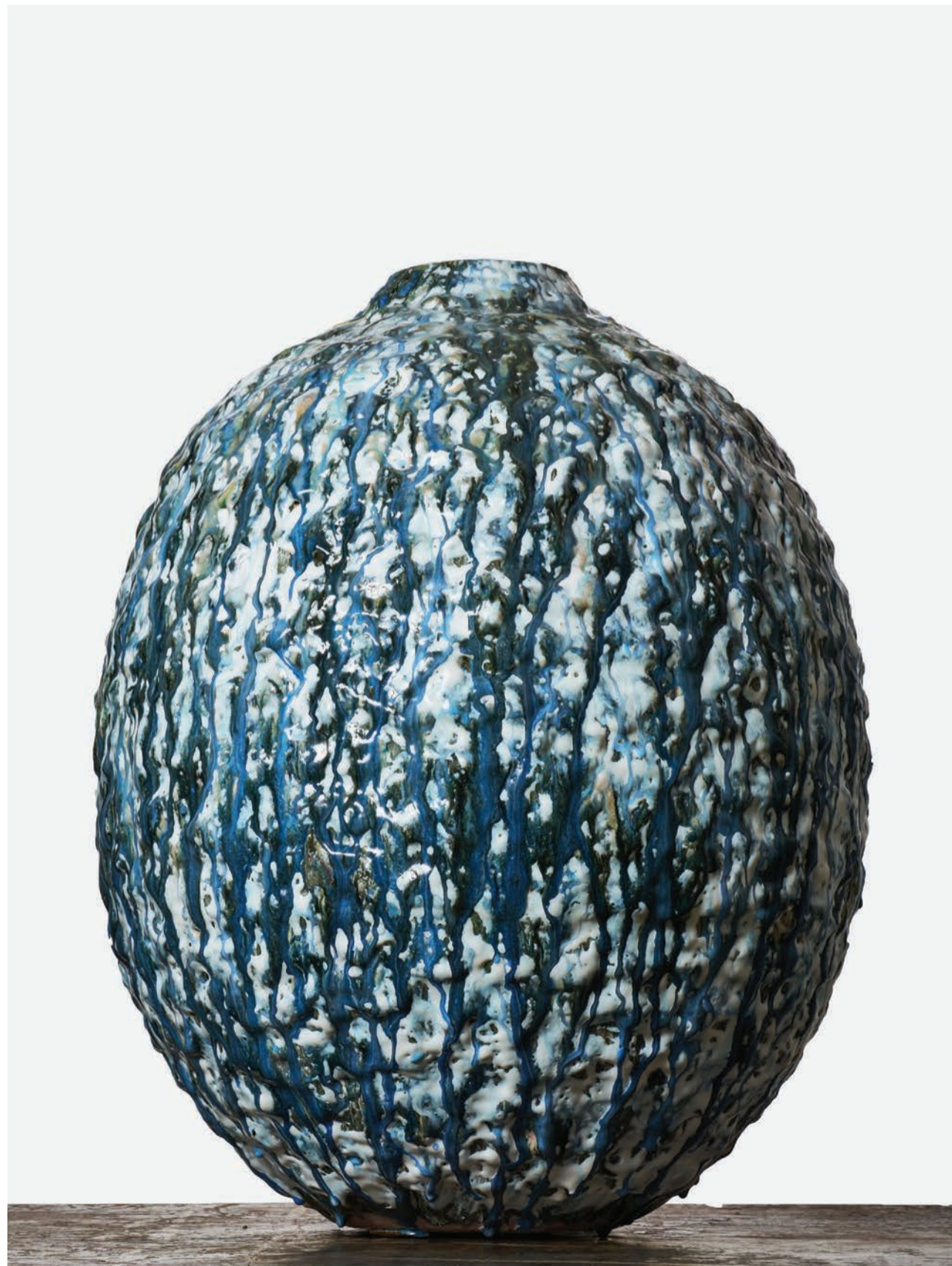
*The Orb: Morten Løbner Espersen Moon Vessels & NASA Photographs from the Lunar Orbiter Missions 1966-1967.*

Morten Løbner Espersen has brought a new energy to the tradition of ceramics through a 20-year exploration of his object of choice, the vessel. He focuses on the simplicity of the form through variations of this archetype that balance opposing principles: simple shapes and complex surfaces, or complex shapes and simple surfaces. Whether his vessel is of modest, cylindrical nature or a chaotic, writhing mass of layered glazes, Espersen strives to create a quality in glazing comparable to Japonist pottery. Likened to the frothy, volcanic surfaces of Lucie Rie's stoneware, the organic and protruding forms of Axel Salto's "budding" vases, and a Patrick Nordstrom brilliance in glazing, Espersen's clay forms exercise the full potential of his self-imposed neutral starting point.

Espersen is one of the most successful Danish ceramists of his generation. His work is currently held in major museum collections worldwide, including the Museum of Arts and Design in New York, National Museum in Stockholm, National Public Art Council in Sweden, and Design Museum in Copenhagen.



*Wuppertal, 2012. Stoneware, 17 h x 17 w inches.*



*Black and White Moonjar #1899, 2015-2016. Stoneware, 31½ h x 23½ w inches.*



*Curial, 2014, Alabaster, 83h x 60w x 66d inches.*



*Prong Bench, 2013, Plywood, 236h x 35w x 31d inches.*

# RICK OWENS

Born in 1961 in Porterville, California  
Lives and works in Paris, France

Since 2006, Rick Owens has been presenting a collection of monolithic furniture produced in collaboration with his life partner, artist Michèle Lamy. They have developed a unique furniture style that he describes as "luxe minimalism." Owens finds his strongest influences in nature, creating simple, organic shapes, and using unorthodox materials like bone, petrified wood, concrete, and camel skin.

Owens began his career in design in 1994 with his fashion label in Los Angeles. After moving to France in 2002, he has been showing sculptural ready-to-wear for men and women on the Paris runway ever since. Known for an anti-conventional aesthetic, Owens' shows have gained recognition for breaking conventions of race, gender, body size, and runway show format. He is a recipient of the Council of Fashion Designers of America's Emerging Talent Award, the Cooper-Hewitt's National Design Award, and the Fashion Group International's Rule Breaking Award.



# MICHAEL GEERTSEN

Born in 1966 in Denmark  
Lives and works in Copenhagen, Denmark



*Black Standing Object with Gold*, 2013, Earthenware, black glaze, and gold, 7.38h x 7w inches; *Black Standing Object with Gold*, 2013, Earthenware, black glaze, and gold, 7.5h x 5.5w inches.

Michael Geertsen's work is an interrogation, a questioning of the place that ceramics has inhabited, as well as where it will inhabit in the future. His ceramics are assemblages of thrown, cut, and rearranged forms, glazed in primary colors, and placed in strange and exacting positions. They exist in a world between still life and sculpture, the cusp between imagined utility and brokenness.

Geertsen is the recipient of prestigious awards, including the Annie and Otto Johannes Detlefs Ceramics Prize in Denmark and the first prize at the Vallauris Ceramic Biennale in France. His work is held in prestigious international institutions, including the Metropolitan Museum of Art in New York, Museum of Fine Arts in Houston, Victoria & Albert Museum in London, and Trapholt Kunstmuseum in Kolding, Denmark.



*Yellow Standing Object with Platin*, 2013, Earthenware, yellow glaze, and plain, 15h x 7w inches; *Blue Sculptural Vase with Platin*, 2013, Earthenware, blue glaze, and plain, 7.3h x 7.5w inches; *Lime Green Standing Object with Platin*, 2013, Earthenware, lime green glaze, and plain, 12h x 8w inches.



*Black Standing Object #4*, 2009, Earthenware, black glaze, platin, 19¾h x 17w inches.



*Fig Leaf for Auto-Erotic Damnation*, 2016, Paper, enamel, ink, wood, shame, 17h x 15w inches.



*The Benevolent Metaphysics of Essentialism Fall* (detail), 2016, Paper, enamel, ink, wood, silk, 27h x 23w inches.

# REM DENIZEN

Born in 1980 in Detroit, Michigan  
Lives and works in Portland, Oregon

Rem Denizen is a thinker, artist, and maker who co-founded the Bruce High Quality Foundation, among other successful art based collectives, and focuses on the psychology of user/maker relationships in art processes through OSAP (Open Source Art Process) projects.

Denizen's Inkblot and 30-60-90 paintings appropriate pages from art books, images that are often immediately recognizable even from the corners as they peek through his blotted ink drawings entangled with the webs of spiders or plants. He intends these pictures to "innocently elicit associations" in the minds of his audience, hopefully "bypassing the rational mind and inspiring active imagination" with subtle, subconscious evocation. The results are insanely beautiful and complex works.



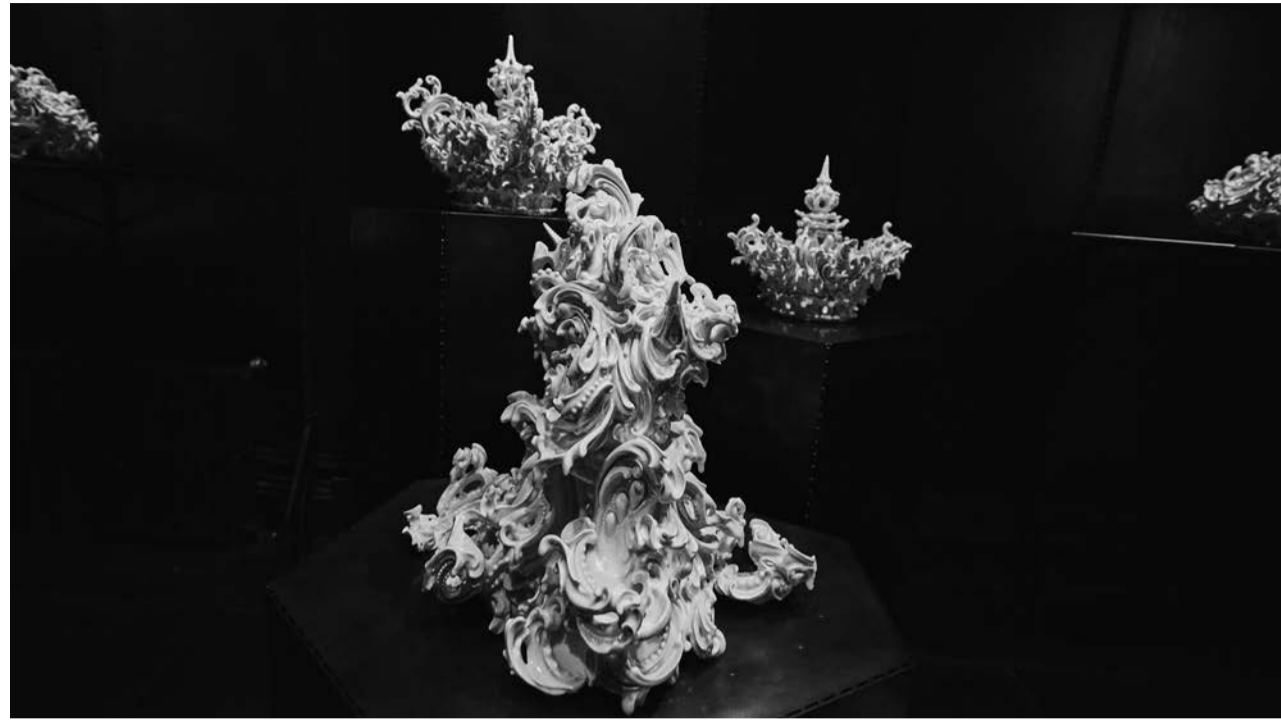
*Mushroom of Liberty*, 2016, Ganoderma Applanatum, enamel, copper, 12w x 7d inches.

# KATSUYO AOKI

Born in 1972 in Tokyo, Japan  
Lives and works in Tokyo, Japan



*Predictive Dream LIII*, 2016. Porcelain, 11h x 10w x 14d inches.



*Dark Globe* solo exhibition by Katsuyo Aoki at Jason Jacques Gallery. January 21-February 21, 2016.

Katsuyo Aoki is best known for her intricately formed and complex ceramic skulls. As the artist states, "skulls express the sacred and vulgar atmosphere of the present age." Working almost exclusively in white porcelain, Aoki elevates her undeniably macabre subject matter through the use of elegant, organic swirls in a style immediately reminiscent of Rococo interior design. In abandoning straight lines for these exclusively curvilinear forms, Aoki attempts to evoke a feeling of spiritual tranquility and awe in her viewers, and to express the important contradictions of her contemporary time.

Aoki's detailed works have been shown throughout Japan in a number of solo exhibitions and in several international group exhibitions across the world, such as at the Museum of Arts and Design in New York and Museum of Fine Arts, Boston. She received a BFA in Painting and an MFA in Ceramics from Tama Art University in Tokyo.



Katsuyo Aoki assembling *Trolldom* at Jason Jacques Gallery



*Trolldom*, 2016. Porcelain, 110½h x 56¾w x 10½d inches.



*The Bizarre Genius of The Teplitz Kunstkeramik Workshops*, September 10-21, 2015, Jason Jacques Gallery.



*The Bizarre Genius of the Teplitz Kunstkeramik Workshops*, September 10-21, 2015, Jason Jacques Gallery.

## SELECT MUSEUM ACQUISITIONS

**Baltimore Museum of Art**  
Clément Massier, Sèvres

**Birmingham Museum of Art**  
Jakob Tostrup

**Carnegie Museum of Art, Pittsburgh**  
Arabia, Katsuyo Aoki, Max Laeuger, Sèvres, Rookwood Pottery

**Detroit Institute of Arts**  
Taxile Doat, Paul Milet, Albin Muller for Serapis Wahlliss

**Metropolitan Museum of Art**  
Michael Geertsen, Archibald Knox, Lucien Lévy-Dhurmer, Louis Majorelle, Eric Serritella, Sèvres, and Serapis Wahlliss

**Mint Museum of Art, Charlotte**  
Clément Massier

**Museum of Fine Arts, Boston**  
Taxile Doat

**Museum of Fine Arts, Houston**  
Théodore Deck, Max Laeuger, and Riessner, Stellmacher & Kessel for Amphora

**Museum of Modern Art**  
Hector Guimard

**Nelson-Atkins Museum of Art, Kansas City**  
Arabia

**Philadelphia Museum of Art**  
Sèvres

**Saint Louis Art Museum**  
Jean-Joseph Carriès, Ernest Chaplet, Adrien Dalpayrat, Théodore Deck, Hector Guimard, Serapis Wahlliss

**Wadsworth Atheneum Museum of Art, Hartford**  
Taxile Doat, Sèvres, Zsolnay



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