



JASON JACQUES GALLERY



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."

Jason Jacques has long attempted to influence the world of what Noguchi clearly understood; a finely crafted vase or bowl can be captivating like a painting or sculpture. Jacques' eponymous Upper East Side 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 thirty years ago, combing through flea markets and antique shops for star pieces to send back to American dealers and his first client, the 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 Carriès. He has exhibited exceptional works by 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 subsequently 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 clay objects 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 an active promoter of important design and ceramic art. Gallery principal Jason Jacques and director Jason T. Busch mount exhibitions throughout the year at the 73rd Street and Madison Avenue gallery, in addition to participating in art and design fairs in Miami, San Francisco, Dallas, 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 Carnegie Museum of Art, Saint Louis Art Museum, Wadsworth Atheneum Museum of Art, Nelson-Atkins Museum of Art, Detroit Institute of Arts, and the Museum of Fine Arts, Houston.



Aneta Regal: Second Nature, September 6-29, 2017.



Design Miami/ 2015.



Beth Cavener: *The Other*, November 15 – December 5, 2017.

FAIRS & EXHIBITIONS



FRIEZE MASTERS LONDON, 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 Dachsel, 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.



FOG DESIGN+ART SAN FRANCISCO 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 Moriyama, Josef Albers, Morten Løbner Espersen, and Francisco Clemente.



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.



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.



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 École de Carriès and a selection of work by American ceramist Eric Serritella and designer Rick Owens. Digifabshop in Hudson, New York designed a gigantic spider-like structure that encased the art.



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



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.



KIM SIMONSSON: SHAMAN PARTY Oct. 11-Nov. 7, 2017. Finnish sculptor Kim Simonsson organized a solo exhibition dedicated to his most recent works from the "Moss People" series.



BETH CAVENER: THE OTHER Nov. 15-Dec. 5, 2017. *The Other*, the gallery's inaugural exhibition of the artist's work, included her signature stoneware sculptures of ominous animals.



DESIGN MIAMI/ 2017 Dec. 6-10, 2017. For its sixth consecutive year at the fair, the gallery presented a selection of contemporary ceramic art, including new work by Osamu Kojima, Eric Serritella, and Kim Simonsson.



WILLIAM EHRLICH AND CLÉMENT MASSIER: ALL THAT GLITTERS Dec. 14, 2017 – Jan. 27, 2018. *All That Glitters* showcased the talents of contemporary designer William Ehrlich and Art Nouveau ceramist Clément Massier (1845-1917), in a jewel box exhibition staged 100 years after Massier's death.



FOG DESIGN+ART SAN FRANCISCO 2018 Jan. 11-14, 2018. The gallery exhibited pop art paintings by Belgian artist Pol Mara with a curated selection of ceramic sculpture by Aneta Regel.



WINTER ANTIQUES SHOW Jan. 19-26, 2018. "Past / Forward" was the provocative theme for the gallery's debut appearance at the illustrious fair. European ceramics by Galileo Chini, metalwork by Alfred Daguet, and a monumental fireplace and chimney piece by Hector Guimard joined contemporary work by artists Beth Cavener, Katsuyo Aoki, Kim Simonsson, and Rick Owens.

UPCOMING



John Souter, *White* (detail), 2018, Stoneware, ink, polymer, pompom, brass, steel, and automotive paint, 18h x 13w inches.

MICHAEL GEERTSEN & JOHN SOUTER: SPRING DANCE

April 4-25, 2018

Spring Dance will feature contemporary ceramists Michael Geertsen and John Souter, whose work shares an affinity of shape and color. The exhibition is the first at the gallery to display the work of Philadelphia-based artist John Souter alongside the futuristic vessels of Michael Geertsen. The work produced by these artists will make for a dynamic exhibition exploring new directions in contemporary clay.

FRIEZE NEW YORK

May 3-6, 2018

The gallery's stand at Frieze New York will focus on paintings by Belgian pop artist Pol Mara and recent sculptures by London-based sculptor Aneta Regel. Through sensual paintings referencing popular media and culture, Pol Mara was critical in the development of the Pop Art movement in Europe. Regel creates abstract ceramic sculptures that emulate the natural world around her. The engaging display seeks to find dialogue in work produced by these two distinct artists.



Pol Mara, *Messada aan Dode Zee*, 1971, Oil on canvas and painted screen, 63h x 63w inches.



Joel Otterson, *Springtime*, 2017, Cast and gilded brass, and glass, 26h x 16w x 5d inches.

JOEL OTTERSON: NEW WORK

May 2-25, 2018

For his inaugural exhibition at the gallery, Joel Otterson will present a curated selection of sculptures that draw inspiration from aspects of domestic handcraft with traditional sculptural materials. Copper pipe, woodworking, pottery, concrete, stained glass, quilting, and lacemaking are the raw materials that often constitute Otterson's sculpture. The artist blurs the line between high and low culture, arts, and craft to create poignant sculptures, which are both utilitarian and de-constructivist sculptural objects.



Joel Otterson, *Dad*, 2017, Cast iron and vintage pipe wrenches, 28h x 25w x 10d inches.

BEATE KUHN

German, 1927-2015

Beate Kuhn was one of the most important figures in contemporary German ceramic arts. She studied art history at the University of Freiburg and ceramics at the Werkkunstschule in Wiesbaden under Erika Opitz and Hans Karl Starke, before enrolling at the Werkkunstschule in Darmstadt. In the 1950s, Kuhn formed a close working relationship with the ceramicists Karl and Ursula Scheid, and established a workshop community with artists. During this period, Kuhn also produced porcelain pieces for the Rosenthal Company.

Kuhn's works are heavily influenced by nature and she described them as abstract interpretations of naturally occurring forms. Sketching from nature was an essential part of her working process and provided her with inspiration for her ceramic figures.

Kuhn's sculptures have been exhibited in major museums across the world, including the Museum of Decorative Arts in Berlin, National Museum of Modern Art in Tokyo, and Victoria & Albert Museum in London. Kuhn has also won many awards including the Hessian State Prize for German Arts & Crafts, one of the most prestigious awards in the field of German handicrafts.



Miniature I, 2015, Glazed stoneware, 3h x 3.74w x 4.33d inches.

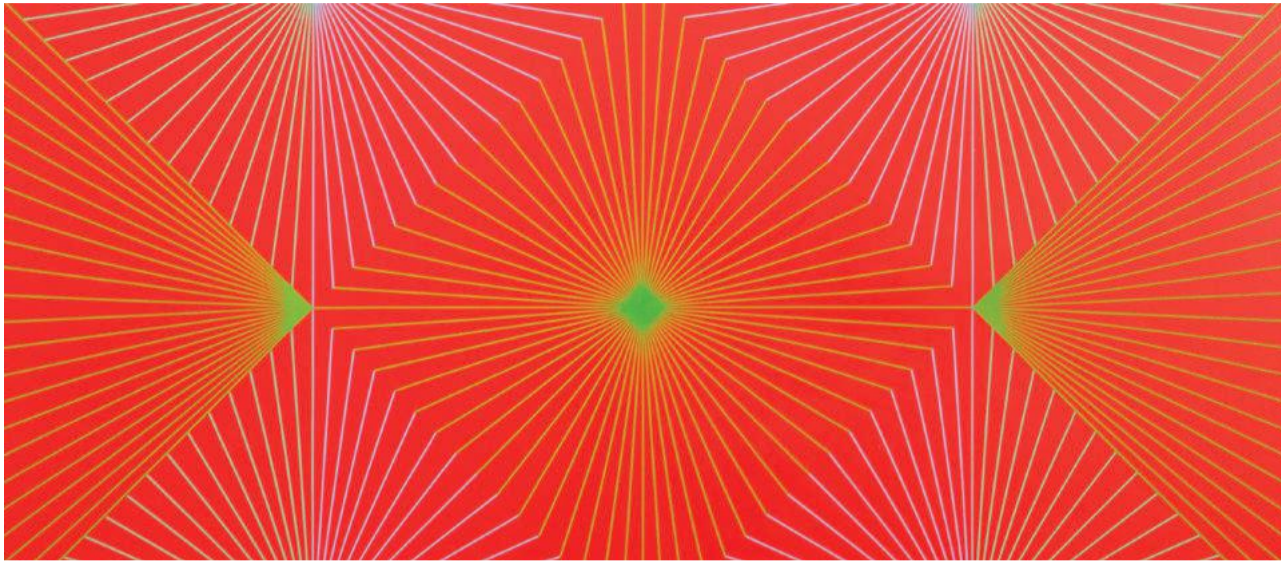


Double Wall, 2007, Glazed stoneware, 7.5h x 18.1w x 9d inches.

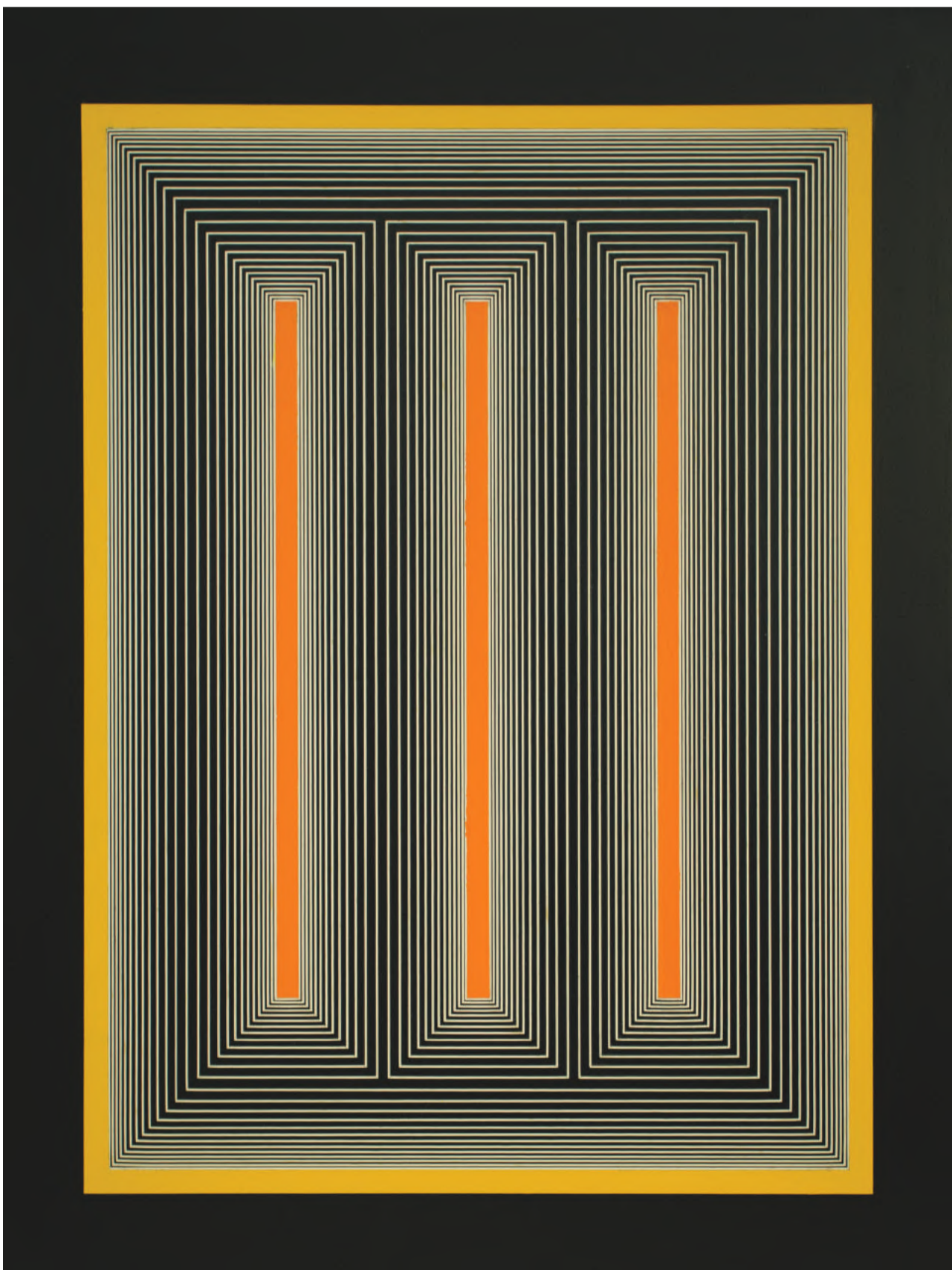


Blackness, 1980, Glazed stoneware, 10h x 12w x 12d inches.

RICHARD ANUSZKIEWICZ



Complimentary Fission (detail), 1964, Acrylic on board, 48h x 48w inches.



Temple of White and Yellow Light, 1972, Acrylic on board, 31h x 23w inches.

Born in 1930 in Erie, Pennsylvania
Lives and works in New York

Richard Anuszkiewicz is an American painter and graphic artist, and considered one of the most important proponents of the Op Art movement. His formal education was at the Cleveland Institute of Art and the Yale University School of Art and Architecture, where he studied under Josef Albers. In 1960, Anuszkiewicz had his first solo exhibition at The Contemporaries Gallery in New York. The Museum of Modern Art (MoMA) bought one of his paintings from the show. He participated in the exhibition *Geometric Abstraction in America* at the Whitney Museum of American Art and the *Americans 1963* exhibition at MoMA. Life Magazine referred to Anuszkiewicz as "one of the new wizards of Op" in 1964.

Anuszkiewicz's work combines bright colors and repetitive geometric configurations in vivid optical landscapes. His paintings play on the superimposition of formal patterns and contrasting effects of color to create movement and to provoke visual contrast. "My work is of an experimental nature," writes Anuszkiewicz, "and has centered on an investigation into the effects of complementary colors of full intensity when juxtaposed and the optical changes that occur as a result, and a study of the dynamic effect of the whole under changing conditions of light, and the effect of light on color."

The artist is represented in the collections of the Art Institute of Chicago, Metropolitan Museum of Art, Whitney Museum of American Art, and MoMA among other institutions. He is recipient of the 2000 Lee Krasner Award and the 2005 Lorenzo dei Medici Career Award at the Florence Biennale.

ANTHROPOSOPHICAL DESIGN



Attributed to Felix Kayser, *Sideboard*, c. 1925, Walnut and maple, 48 h x 92 w x 22 d inches.

Anthroposophical design is based on the eponymous philosophical movement founded by Rudolf Steiner (Austrian, 1861-1925) in the early 20th century. Anthroposophy, as conceived by Steiner, was an esoteric movement drawing upon secular and evolutionist ideas that sought to unite man and nature through spirituality. Anthroposophical ideas have been applied practically in many areas including the arts. In design and architecture, Anthroposophy translated as a synthesis of organic forms, and is best characterized by the combination of curved and circular patterns, rounded edges, and asymmetrical structures. Steiner designed approximately thirteen Anthroposophical buildings, the most celebrated of which being the Goetheanum buildings in Dornach, Switzerland.

Rudolf Steiner also laid the foundations of Anthroposophical furniture, and the idea of organic functionalism permeates his work with furniture design. Steiner's furniture had a notable influence on important European and American designers such as Felix Kayser, Siegfried Putz, Hermann Ranzenberger, and Wharton Esherick. Anthroposophical principles continue to endure in contemporary design through the work of Olafur Eliasson, Konstantin Grcic, and Ronan & Erwan Bouroullec.



Attributed to Felix Kayser, *Dining Room Set*, c. 1925, Walnut, Table: 30h x 39w x 30d inches; Armchairs: 37h x 22w x 21d inches; Chairs: 37h x 17w x 21d inches.



Attributed to Felix Kayser, *Cabinet*, c. 1925, Walnut and glass, 71h x 44w x 17d inches.

ANNE MARIE LAUREYS

Born in 1962 in Beveren Waas, Belgium
Lives and works in Russeignies, Belgium

Anne Marie Laureys' life-long love for clay began during her studies at the Luca School of Art in Ghent, Belgium. Since her first experience working in clay, Laureys has not gone a day without and considers throwing pottery to be her personal language of communication with the medium.

The current iteration of her critically acclaimed work arose from the desire to maintain the clay's tactility and the excitement of the medium, as well as the need to test its limitations. There is a wholeness in the tension that holds her sculptures together, which lies in the blurring of the interior and exterior boundaries; thus the cloud-like solids approach the form of the vessel not only as a frame or container for void, but as void itself. That is not to say that these pots are empty, for Laureys calls her vessels "metaphors for feelings." The deconstruction of the lip, the vessel's boundary between interior and exterior, is indicative of Laureys' boundary-pushing methods. The spacious, fine forms that Laureys throws on her wheel and sculpts into clouds with her fingers "hide the inside while framing the outside."

Her work has been exhibited at the Icheon Biennale in South Korea, in Taiwan (Yingge), Japan (Mino), China (Changhai), and more recently in the United Kingdom, Switzerland, France and at Florida's Boca Raton Museum of Art for the exhibition *Regarding George Ohr: Contemporary Ceramics in the Spirit of the Mad Potter* (2017-18).



Smell the Roses, 2015, Glazed stoneware, 14.2h x 8.7w x 8.3d inches.



The Frightened One, 2015, Glazed stoneware, 12.6h x 9.45w x 7.5d inches.



Scaramouche, 2016, Glazed stoneware, 5.35h x 12.6w x 11d inches.

ERIC SERRITELLA

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



Electorate, 2017, Stoneware, 12h x 27w x 7d inches.

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



Whorl, 2017, Stoneware, 16.5h x 9w x 12d inches.



Dark Totem, 2016, Porcelain, coarse black clay, jun and satin glaze, oxide saturated slip, iron rust, oxides, and shard, 14.5h x 11.5w x 6.25d inches.



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

GARETH MASON

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

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.



Pien 3, 2017, Glazed stoneware, porcelain, and mixed media, 25.59h x 9.84w 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. The incorporation of various materials into the clay body creates dynamic vessels that also convey a state of metamorphosis.

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.



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.



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.

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 Arts 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.

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



Tribute (Wolf and Monkey), 2017, Stoneware and mixed media, 46h x 58w x 31d inches.

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 and 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.

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.



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

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 Nordstom 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.



Horror Vacui (Blue/Pink), 2014, Glazed stoneware, 20.87h x 14.96w inches.

MICHAEL GEERTSEN

Born in 1966 in Stensved, 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 platin, 15h x 7w inches; *Blue Sculptural Vase with Platin*, 2013, Earthenware, blue glaze, and platin, 7.3h x 7.5w inches; *Lime Green Standing Object with Platin*, 2013, Earthenware, lime green glaze, and platin, 12h x 8w inches.



Black Standing Object #4, 2009, Earthenware, black glaze, and platin, 19 $\frac{3}{4}$ h x 17w inches.



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

RICK OWENS

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



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

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.

KATSUYO AOKI

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



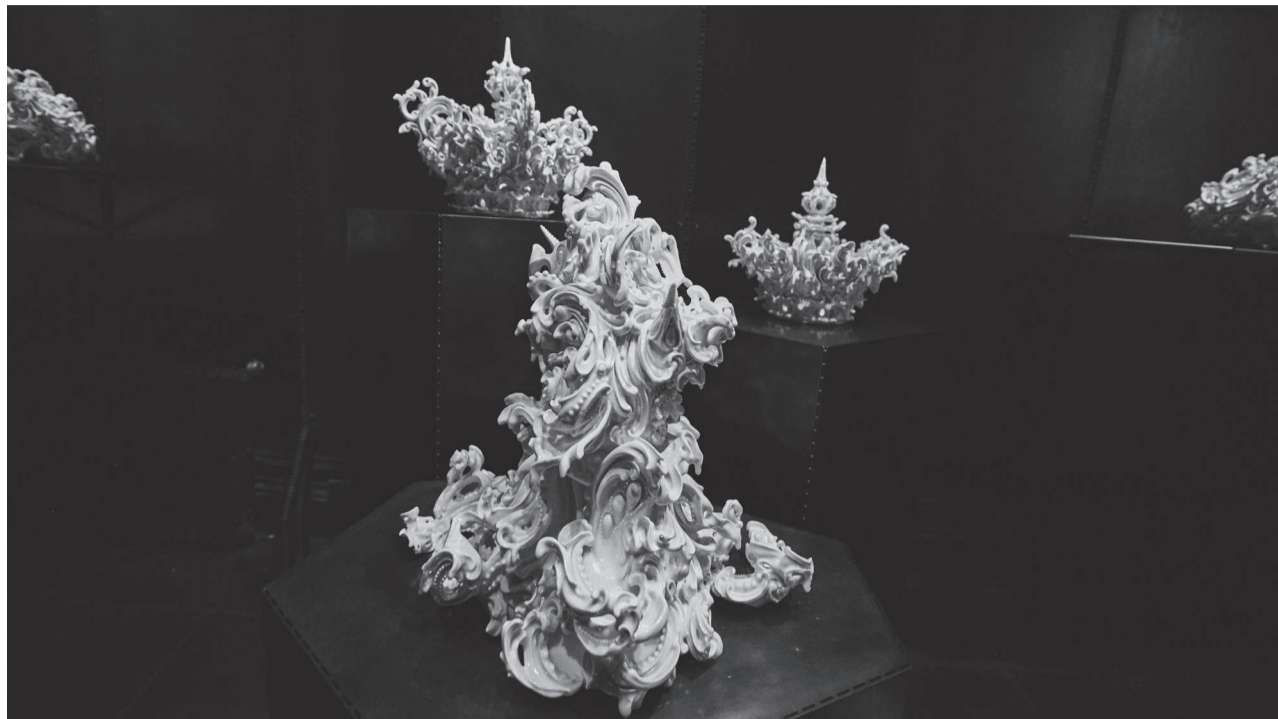
Predictive Dream LIII, 2016, Porcelain, 11h x 10w x 14d inches.

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



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



Trolldom Lucifer, 2016-17 (Katsuyo Aoki & Shinichiro Kitaura), Glazed porcelain and underglaze cobalt decoration, 88.6h x 59w x 11.8d inches.

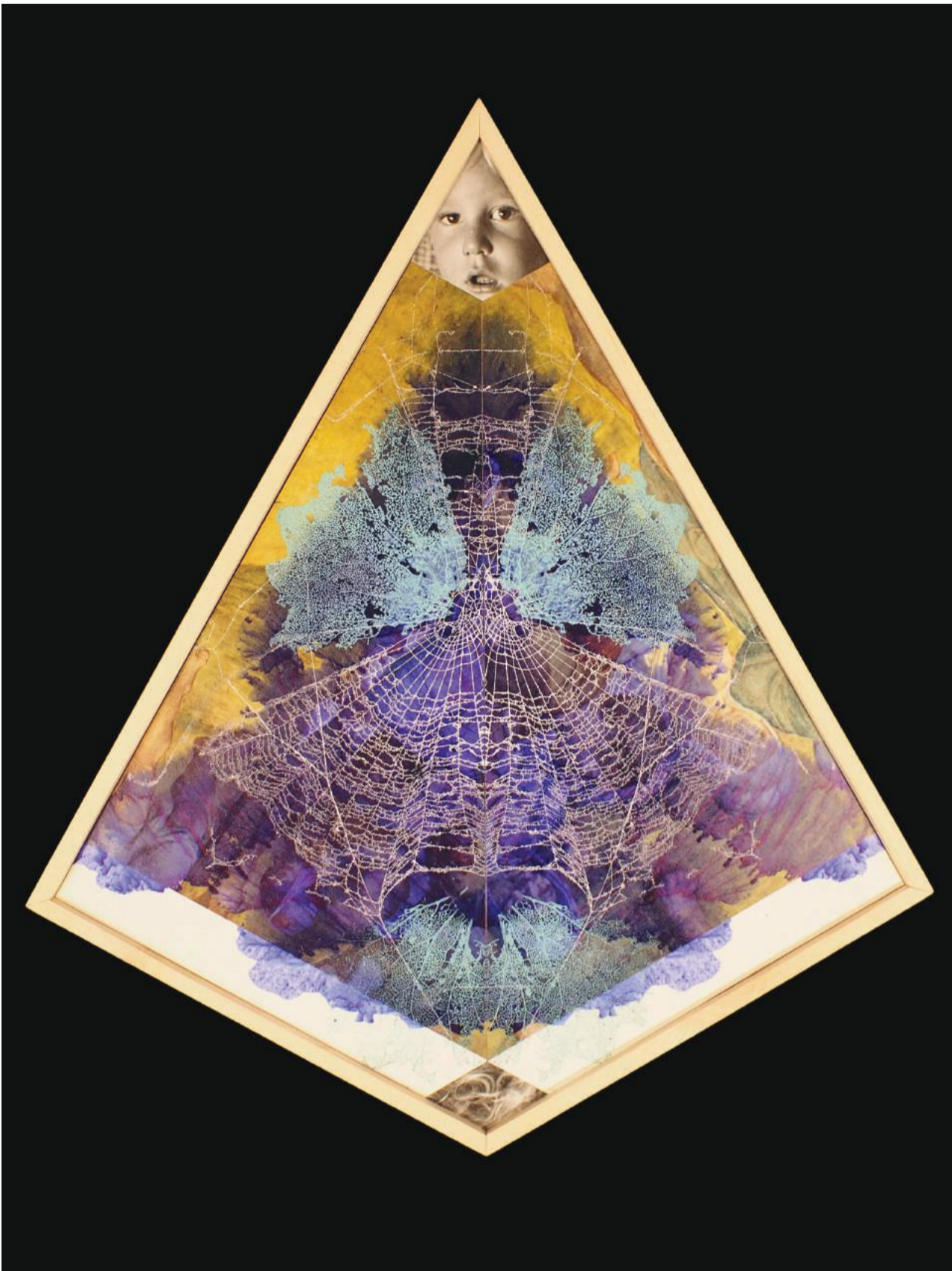


Fig Leaf for Auto-Erotic Damnation, 2016, Paper, enamel, ink, wood, and shame, 17h x 15w inches.



The Benevolent Metaphysics of Essentialism Fall (detail), 2016, Paper, enamel, ink, wood, and 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, and copper, 12w x 7d inches.

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.

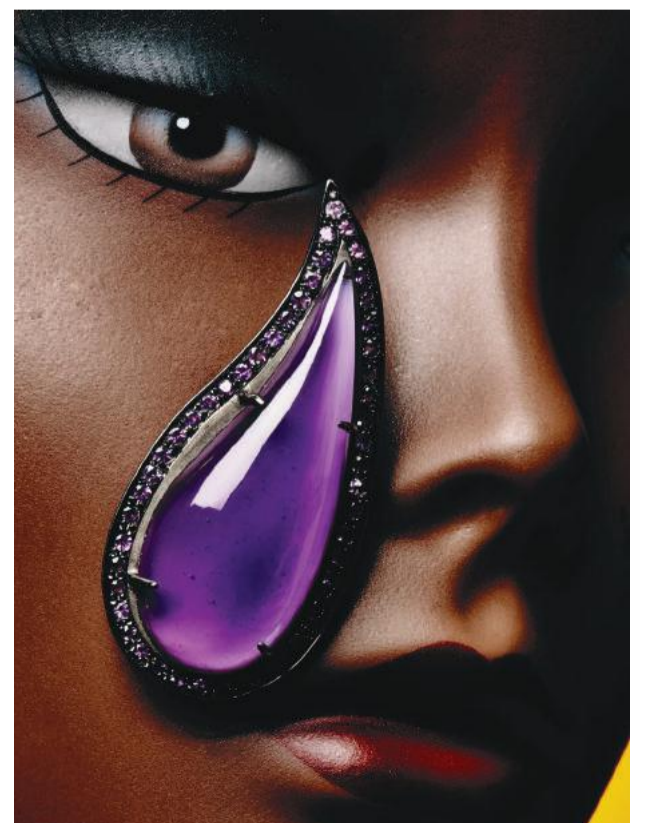
Mr. Ehrlich designs and draws each piece of jewelry by hand and then transfers the drawings into an AutoCAD graphic computer program. This program drives a laser-cutting machine to form the many pieces from sheets of German silver. The cut elements are then polished and depending on the design, left 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.



Ruby Chrysanthemum Pin, 2014, Rubies, black diamonds, Brazilian hematite, and red PVD plated German silver.
From the exhibition *William Ehrlich and Clément Massier: All that Glitters*, December 14, 2017-January 27, 2018.



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



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



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



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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, Aneta Regel

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

Huntington Art Gallery, San Marino
Pierre-Adrien Dalpayrat

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

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 Wahliss

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



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