



**Baltimore
Clayworks**

**FORTY YEARS
AND THE FUTURE**



Isolina Mingjeong Alva

(Current Resident Artist)

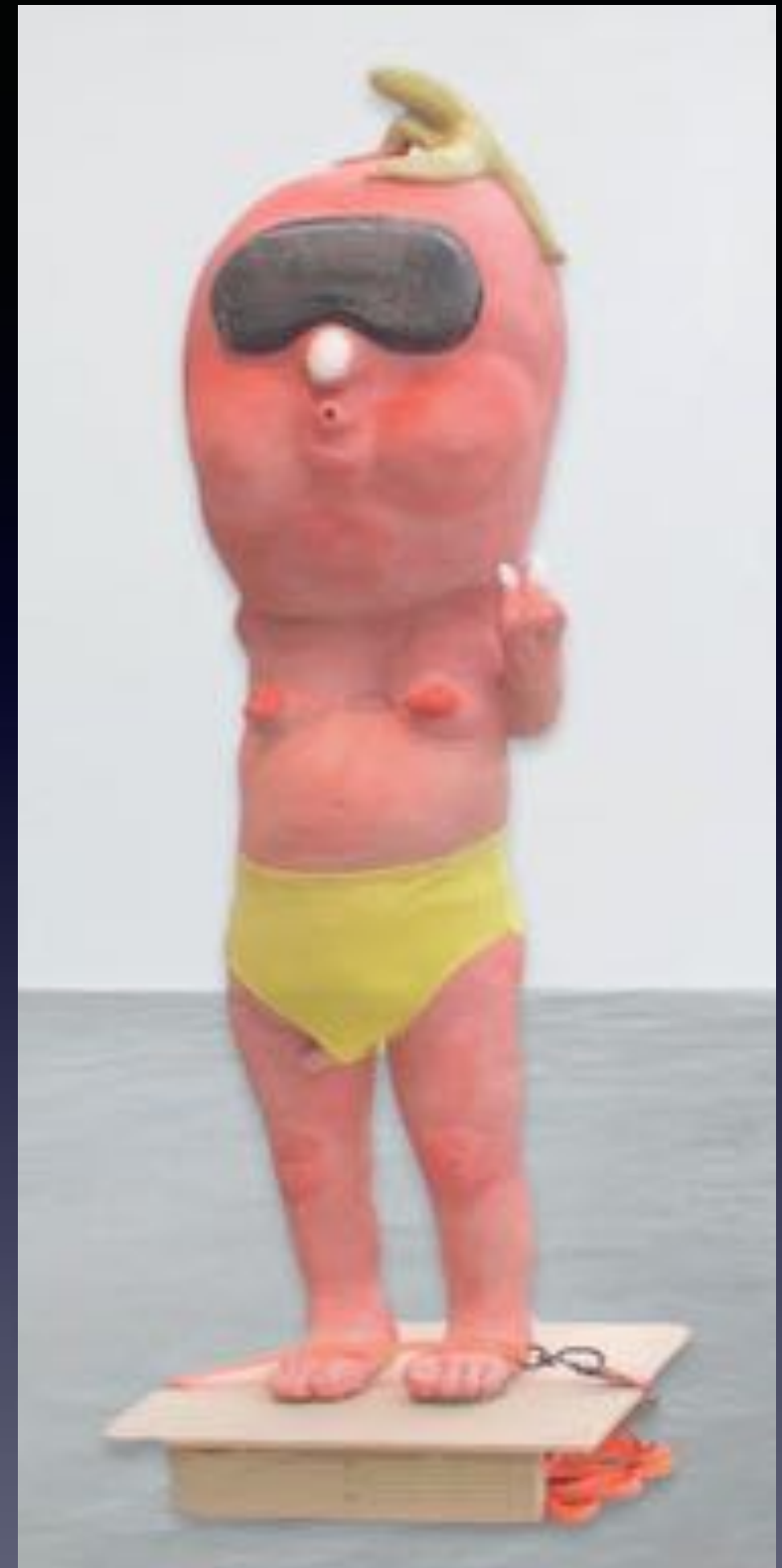
Cheese!

Clay, Paint. 16"x 24"x18"

A firm believer that clay is a soul finding machine, Isolina is actively investigating the history of companionship, i.e. the friendship between man & thing. Interested in the tradition of monuments as spectacles for communities they are unveiled to, Isolina is intrigued with not only the relationships people make with them over time, but the narratives the creators get to share. The Little Woogies are ceramic super-fusions of family monarchs, nostalgic depression, and Obama-era cartoons. Inspired by seeing their single mother gloriously redefine displacement since moving from Korea in 1994; that grit, humor, and love for all have synthesized into entities who emit love & company. Laborious attempts to untangle intergenerational transmissions of displacement, labor, and an unimaginable freedom yet to be tread; the bigger Isolina builds, the more they love their mother, and the more they love the world!

Isolina Minjeong Alva was born in this nation under God and they were the strongest sperm! Raised in the suburbs of Illinois to a professional tennis player and two untamed Coyotes, Isolina has spent the past twenty-three years crawling through hellfire to finally have arrived to Baltimore, Maryland. This is where they have decided to burrow, receiving a BFA in Ceramics from the Maryland Institute College of Art in the spring of 2020. With their all-American HOO-RAH studio rhythm, Isolina's work has been the subject of the solo exhibition, "Pink Mountain" (2020) at Baltimore Clayworks and included in the "NCECA Juried Student Show" (2020) amongst others.

Along with these experiences, Isolina completed a studio assistantship with [Victoria Jang](#) in the summer of 2019 and an internship with [Cristina Córdova](#) in the fall of 2020. In the Spring of 2020, Isolina initiated an open-source cross-cultural artist archive called [the Holy Compendium](#), whose mission is to question and build upon previous art historical methods. This project ultimately put Isolina in contact with ceramic activist [Ayumi Horie](#), who Isolina is currently a research assistant for. You can find Isolina with Charlie in their [Baltimore Clayworks resident artist space](#) sculpting a dreamland of ceramic heroes!



Future Foe

Clay, Paint and Underwear
5'x 2'x 2' NFS



City Folk Series

Clay, Paint and Photoshop
10"x 6"x 6" NFS

I was the Strongest Sperm

Clay, Paint and Pigmented
Glue. 6'x 3'x 5.2' NFS

www.isolina.party.com
@littlewoogie



Ronni Aronin

(Founder)

Platter

Porcelain, Stamped design, Wood-soda fired, Honey wizen celadon glaze

13"x 2" \$120

I have been making porcelain functional work decorated with brushwork and fired in cone 10 gas reduction for at least 38 years. As the pandemic hit this year, it was a time for me to slow down from filling orders and rethink my work.

I was given a set of stamps a few years ago. My original thought was to incorporate them with my brushwork. As the work progressed, I started making new forms. The pieces were a continuation of my interest in loosening my style, adding feet for elevation and grace with a variety of handles. I had planned to continue firing in the gas kiln and started testing glazes.

None of the usual glazes suited the new forms. I had been interested in the wood kiln but never had an opportunity to pursue the process. I finally had the time this year and tried the atmospheric chambers of the wood-salt kiln. This has given me the new glazes I was seeking for this body of work.

I love the glaze gifts that the wood-salt kiln offers. Each pot is an individual. I had used this honey wizen celadon years ago in the gas kiln. It is so amazing in wood, very different and evolving compared to gas.

I love the sense of community in the wood firing process. I am excited by the variation in the same glazes in different parts of the kiln. I am excited by clay again, finding a new sense of purpose in exploring new forms and a new firing technique. I have a lot to learn. I can't explain how much I am enjoying the challenge after all these years in clay.



Trophy Vase

Stamped design, wood-soda
fired, honey wizen celadon glaze
10"x 5"x 5" \$120



Trophy Vase

Porcelain, Wood-Soda-fired. 10"x 5"x5" \$120

Vase

Porcelain, Wood-Soda-fired. 8"x 5"x5" \$100



Camilla Ascher

(Former Intern)

Teapot

Porcelain and Glaze. 9"x12"x 8" NFS

My work consists of functional pottery, and my intention is to create aesthetically satisfying and well-designed utilitarian wares. The intimacy of functional pottery comes from its interactive nature. I love creating artwork that people can interact with and enjoy.

My work is primarily thrown on the wheel but includes hand-built and altered elements. The complementary relationship between surface and form is the most important element influencing my surface design decisions. I choose forms that fulfill their intended utilitarian use but also create a canvas for pattern. I strive for patterns that are organized and calming to the human eye by using balance between positive and negative spaces. The lift and soft curves of the forms that I use are influenced by historical Iranian and Asian pottery as well as contemporary ceramics. These historical pots have rise and grace but are bold and sturdy. Integrating those seemingly disparate elements is a primary goal in my work.

Glazing gives me a great deal of pleasure and is critical to my surface patterns. I leave an area of exposed clay; the tactile contrast between surfaces of the rougher bare clay and the smooth glazed surface brings an additional layer of sensory awareness of the pot to the user. I alternate between high fire stoneware and porcelain chosen carefully according to the behavior the glaze. I use a glaze palette that fumes or runs to disturb and vary the areas of exposed clay. My goal is to create an experience of contentment for the user while creating functional objects that radiate confidence.



Vase

Stoneware, Glaze 8"x 3"x 3" \$75



Mugs

Stoneware and Glaze. 6"x 3.5"x 2.5" \$50

Bowl Stack

Woodfired Stoneware and Glaze. NFS

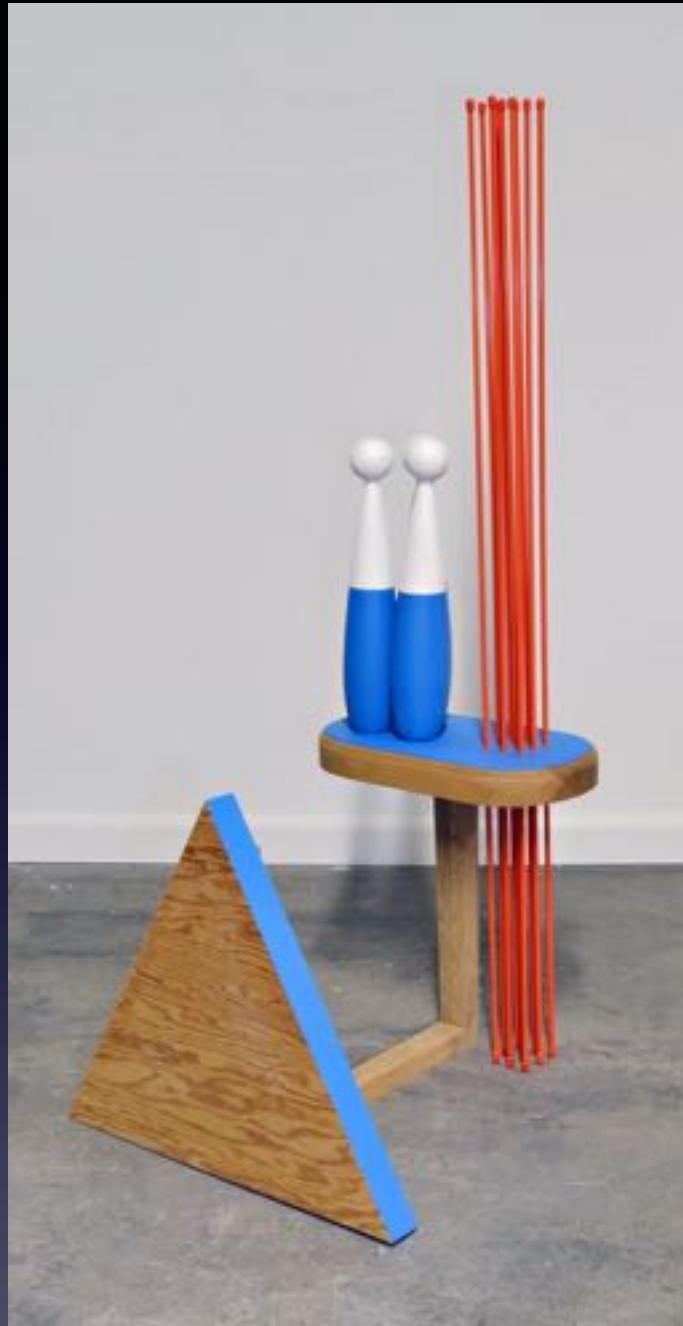
Plate

Stoneware and Glaze. 2.5"x10"x10"
\$100



camiascherpottery.weebly.com

@Cascherceramics



Kyle Bauer

(Former Resident Artist)

Three's Company (Swim Time)

Slip-Cast Clay, Wood, Formica, Fiberglass 4'x 3'x1.5' \$4200

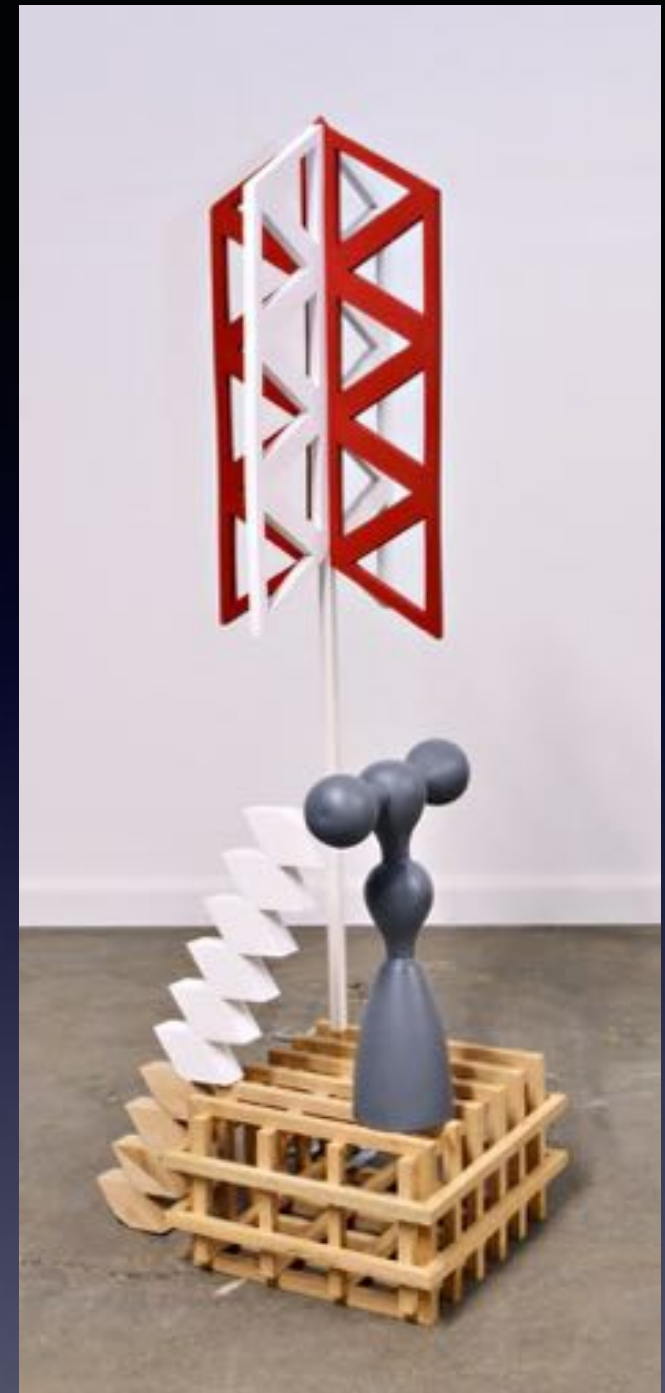
My current body of work is an exploration that combines a metaphorical reference to maritime navigation with sculptural forms that convey balance, tension, and control. These mixed media sculptures are conceived with an adherence to the formalist perspective of objects. Each sculpture exists as an honest form. The work, and my intention in making it, is evidence of the process of breaking down selective images or objects into what I understand to be their purest representational forms, such as squares, cylinders, pyramids, and rectangles. I allude to themes and the metaphor of a journey, which coupled alongside my continual quest for self-discovery, has been manifested into sculptures that aid the viewer as they navigate the gallery space.

I compose my sculptures by the means of arranging, stacking, and piling—trusting the instincts of building. In many cases, I let the objects dictate their own forms. I recognize that this methodology more closely correlates to the formalist qualities within my sculptures, allowing me the ability to investigate a broader expression of ideas. I derive pleasure from this act of construction and enjoy how this process provides multiple layers of meaning as well as investigation through the use of color, surface, pattern and form.

I am a formalist by nature; I look at everything for its shape, space, and volume. My visual library and language come from my history with restoration and preservation, particularly of houses and furniture. By using singular objects and their imagery in repetition, I reduce the known or recognizable images by means of texture manipulation. My attempt is to get the objects into the common denominator of form, asking the viewer to investigate and interact with what is before them.

Kyle J. Bauer's mixed media sculptures lay bare devotion to seamless craftsmanship and the desire to create new meaning out of materials with humble origins. He takes cues from the silence, anticipation, and mounting tension that accompany the act of hunting, forcing the viewer to physically navigate around his sculptures. Bauer moved to Baltimore in 2011 after earning his MFA from Louisiana State University. Since 2012, he has worked as the conservation technician of prints, drawings, and photographs at the Baltimore Museum of Art and currently is at the National Gallery of Art in Washington, DC..

He is a 2016 Hamiltonian Fellowship recipient and was an Artist in Residence at Baltimore Clayworks from 2011-2014. Bauer has been honored as a 2014 Sondheim Artscape Prize finalist, a 2015 and 2017 Maryland State Arts Council Individual Artist Grant recipient, and was awarded third place in the 2015 Miami University Young Sculptors Competition and a 2018 Award of Excellence for the Exhibition 280 at Huntington Museum of Art. His work has recently been featured in exhibitions at Huntington Museum of Art, Hamiltonian Gallery, Delaware Contemporary, the Walters Art Museum, The Wassaic Project, Vox Populi, Flashpoint Gallery, Loyola University, McDaniel College, Arlington Art Center, and School 33 Art Center. He has been invited to present at MAP Gallery's THIRTY speaker series, The Luce Center at the Smithsonian Museum of American Art, Loyola University, York College, Marymount University, and Dickinson College



Dekalb

Slip-Cast Clay, Wood
35" x 20" x 23" NFS

www.kylejbauer.com
@kylejbauer



Deb Bedwell

(Founder)

Tile

Porcelain, Underglaze and Glaze, 6"x6" NFS

I work in clay because I love the constant engagement with learning and trying to get life right. Clay is a teacher of exacting discipline and a close friend. It doesn't care that I've moved my house, or that my shoulder aches, or that the pots I made 20 years ago look somewhat better or worse than the one I am are getting ready to cut from the wheel. Clay wants me to sit up, pay attention and get on with getting better. It is a life force and a metaphor. At once, it wants my success and doesn't care whether I'm successful or not.

Clay imposes its will when I am with it. But if I choose to be apart, I lose that time, and clay doesn't care that it is gone forever. It does let me continue to love it, and if I come back with focus and affection, it will play with me decently. It will give me a new kind of ardor or a different caress from the one I expected. I've simply got to be with it again and not stray, relearn its nuanced behavior, give it respect and a little passion.

In my current pots I am retrieving bits and pieces of my forever devotion to the material. The Grolleg porcelain is sensuous and responsive, and its whiteness begs for color. I am returning to clay with half a year gone. That time is lost, but our history is not forgotten. Clay doesn't quite trust me yet; I have to prove my fidelity. I have moved it closer to me, into the center of the house, not away into the basement or garage. I see and touch it every day and spend more time working on trust. The work will grow. I'm learning and trying to get life right.



Green Teapot with Reed Handle

Porcelain, Underglaze and Glaze
14"x 9"x 7" NFS



Pink Teapot with Reed Handle

Porcelain, Underglaze and Glaze

14"x 9"x7" NFS

Mug

Porcelain, Underglaze and Glaze

6"x 3"x 3" NFS



Patty Bilbro

(Former Resident Artist)

Mugs

Clay, Slip, Underglaze. Various Dimensions. NFS

A child of midwestern parents, Patty Bilbro grew up in the deep south before moving to Asheville, North Carolina. It was there that she fell in love with ceramics, receiving an Associate Degree in Clay Production from Haywood Community College Craft School, Clyde, North Carolina. Come 2007, Bilbro was a studio assistant, an artist-in-residence at the Odyssey Center for Ceramic Arts, Asheville, North Carolina, and then a full-time studio potter. In 2011 she moved again, this time to Baltimore, Maryland, where she was an artist-in-residence and Instructor at Baltimore Clayworks from 2012-2016. Now based in New Mexico, Bilbro's current work is a study in representing ideas, thoughts, feelings, and emotions in their most basic forms while expressing streamlined manifestations of tension and balance.



Vessel

Clay, Terra Sig, Underglaze, Glaze
11.5"x 7"x 7" \$275



Tall, Skinny Jar with Ball Lid

Clay, Terra Sig, Underglaze, Glaze 14"x 4.5"x 4.5" \$275

Bottle

Clay, Terra Sig, Underglaze, Glaze 13"x 6.5"x 6.5" \$275

Vessel

Clay, Terra Sig, Underglaze, Glaze 11.5"x 7"x 7" \$275

pattybilbro.com
@pattybilbro



Samantha Briegel

(Former Salter Fellow)

Black Lace Blush Teapot

White and Black Porcelain, Satin Blush Glaze, 7"x11"x 9" \$450

My work reclaims the identity of clothing textures and patterns. The body and the vessel share a similar vocabulary of lips, shoulders, bellies, and feet. I use this comparison to clothe implied bodies.

As functional pottery, these works demand interactions through use. Akin to our clothing, these interactions also make us aware of our bodies. What happens to the clothes that we love but can never wear again? These articles contribute to our identities. What happens when our clothes no longer comfort us? As a female potter, I am offering a reclaimed comfort that delivers nourishment, tactile moments, and conversation.

Samantha Briegel grew up in the foothills of the Smoky Mountains in Knoxville, TN. She received her BFA in Three-Dimensional Arts from the University of Tennessee-Knoxville in 2013 where she predominantly focused on ceramics. Following that, Briegel completed an internship at the Archie Bray Foundation for the Ceramic Arts Clay Business in Helena, Montana. She went on to receive a post-baccalaureate program from the University of Montana in 2015 and began graduate school the following year. Briegel was awarded her Masters of Fine Arts in Ceramics from Ohio University in 2018 and after graduating found herself in the Nation's Capital completing a year-long residency at District Clay Center in Washington, DC. On top of being a resident at DCC, she managed the District Clay Gallery and Special Events. Briegel moved to Baltimore following her DCC residency to complete a residency at Baltimore Clayworks as their Lormina Salter Fellow. In the Spring of 2020, she was a part-time faculty member at Maryland Institute College of Art. Briegel is a represented artist by the Smithsonian Craft Show and has given workshops and been a visiting artist across the country. She just finished a long-term residency at Baltimore Clayworks and is currently in the process of setting up a home studio at her farmhouse outside of Baltimore, Maryland.



Pink Lace Flower Brick
White, Pink, Green and Navy
Porcelain with Gold Luster
4.5"x 8.5"x 4" \$220



Pink Lace Flower Brick White, Pink, Green and Navy Porcelain with Gold Luster
4.5"x 8.5"x 4" \$220

Black Lace Blush Teapot
White and Black Porcelain, Satin Blush Glaze,
7"x11"x 9" \$450





Jessica Broad

(Former Salter Fellow)

Travel Diaries, Lamb

Porcelain, Underglaze 3"x4"x5" \$400

My current body of work builds off of past interests seeking to unite many disparate areas of inquiry. I spent the last couple of decades exploring the relationship with my family, the power of memory, an interest in ancient cultures and comparative mythology, a need to travel and explore, and a fascination with ecology, agriculture and microbiology. In the summer of 2017, I traveled around the UK with the express purpose of collecting research images and experiences that I could use to create a body of work that would unite all of my interests. The resulting images, installations, and sculptures are a culmination of this research. They are part allegory, part travel journal, and part political statement. Each element is an individual story, but added together they all express a general feeling of connection to the world and a concern for what impact I, and my fellow humans have had on the planet.

Jessica Broad is an artist living and working in Savannah, GA. Her art explores the sculptural and functional potentials of clay, and sometimes other media. She also has strong interests in drawing and printmaking. She received a B.F.A. from the Maryland Institute College of Art in 1996 and her M.F.A. from the University of Arizona in 2003. She has completed residencies at the Vermont Clay Studio and Baltimore Clayworks where she received the Lormina Salter fellowship. She was honored with the Maryland State Arts Council Individual Artist Grant in Visual Arts: Crafts in 2006. She was featured as an emerging artist in the May 2006 issue of Ceramics Monthly, her work has also been published in the Lark Books Image Transfer on Clay (2006), 500 Raku (2011), 500 Prints on Clay (2013), and 500 Figures in Clay (2014). Jessica has been teaching ceramics since 2001, she is currently a professor at the Savannah College of Art and Design and coordinator of the Savannah Clay Community.



Travel Diaries, Chicken
Porcelain, Underglaze 6"x4"x5" \$400



The Relics and the Holy Cow

Porcelain, Glaze, Wood-fired Stoneware
10"x 9"x 6" \$600



jessicabroadceramics.weebly.com

@jessicabroadceramics



Wes Brown

(Former Resident Artist)

Teapot

Black Clay, Reduction Fired 8"x12"x 9" NFS

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 are implemented to construct a new form from the many. There is a uniqueness as each piece is a conglomeration of the interweaved parts and textures. 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 is an artist currently working and living in Dayton, Ohio. Working to create both sculpture and functional pottery, Brown's work carries with it a physicality born of the process. Brown holds a Bachelors of Fine Arts from Bowling Green State University and a Masters in Fine Art from Indiana University Bloomington. Searching out and working with potter's has lead him to work short term at such potteries as Eastfork and Daniel Johnston Potteries in North Carolina , Mark Goertzen's Pottery in Goshen, Indiana, and assist Daniel Evans at the Bloomington Clay Studio. He has completed a long-term residency at Baltimore Clayworks and a short-term residency at East Mitchell Clay/Companion Gallery. He currently makes work and teaches as an adjunct instructor at the University of Dayton.



Monument 13
Black Clay, Reduction Fired
3.2'x 2'x1.5' \$1750



Tapestry

Black Clay, Reduction fired, 2'x3'x3" \$450

Monument 8

Black Clay, Reduction fired, 1.5'x1.5'x22" \$1000

Bowl

Black Clay, Reduction fired, 10"x12"x9" NFS



wesleytbrown.com
@wesbrowncreates



Mary K. Cloonan

(Former Resident Artist)

Galumpf

Clay, Underglaze, Slip, Oxides, Color Pencil 7"x11"x10.5" NFS



Galumpf

Clay, Underglaze, Slip, Oxides, Color Pencil
7"x11"x 10.5" NFS



The Unasked Question

Clay, Terra Sig, Underglaze, Metallic
Leaf, Paint, 13"x 9"x4" \$700

Her narrative sculptures take personal stories and shares them in the hopes that others will recognize the situation, and apply their personal perspective on them. The symbolic use of objects is used like words to construct a visual story.

She is working through her obsession with cephalopods and odd-toes ungulates. Her love of texture and experimenting with materials results in home-made tools and non-traditional surfaces with paint, color pencil and metallic leaf. As she tells her students, "If you aren't going to eat off of it, paint it."

Most artists have a touchstone of artistic epiphany, she blames that salty Play-Doh.

Mary K. Cloonan was born and raised in Western New York State, receiving a BS in education from Nazareth College in Rochester, NY. She then went east to earn her MFA in ceramics from Syracuse University. She has since headed south and serves as the Exhibitions Director and former resident artist at Baltimore Clayworks.

Currently, she is a ceramics professor at Towson University and the ceramics instructor at Bryn Mawr School for Girls in Maryland.

In addition, she has lead workshops around the region.

She enjoys writing and has had several articles published in Ceramics Monthly, Pottery Making Illustrated, Ceramics Art and Perception, and Sculpture Magazines.



Scatter the Dark

Clay, Slip, Underglaze, Metallic Leaf,
Paint 7.5"x 8.25"x 6.5 \$425



Scatter the Dark

Clay, Slip, Underglaze, Metallic Leaf,
Color Pencil, Paint 7.5"x 8.25"x 6.5" \$425

Unfold Your Myth

Clay, Slip, Underglaze, Glass, Color Pencil,
Paint 4.5"x 6"x 6.5" \$700



@cloonancly



Connor Czora

(Former Intern)

Make America Great Again

Slip-cast Clay and Underglaze. Various Dimensions

My work explores the relationships between historical ceramics, cultural taste, and sociopolitical power structures in the United States. Tracing the history of Western decorative arts, my work interrogates how ideologies are embedded and perpetuated within cultural objects.

Frequently working in porcelain, I draw inspiration from imperial and rococo European and American ceramics. The extravagant forms, overglaze scenery, and delicate gilding of such pieces embody opulence and authority. In my practice, I juxtapose this luxury with the material struggles of the contemporary United States. Exploiting our cultural notion of the decorative as docile, I disarm viewers through ornament and foster discussions of sensitive subjects in communities that may ignore them otherwise. These motifs span from resistance to repressive governments and the commodification of protest movements to the social construction and performance of gender and class.

By contrasting traditional studio processes, such as wheel-throwing and slip-casting, with expanded media, such as digitally-fabricated ceramic decals and public performance, my techniques further explore the thematic tensions that are created and exposed within my work. Framing contemporary struggles for justice and equity through historical decorative aesthetics, I challenge our understanding of the past and our role in creating a more just future.

Connor Czora, originally from Rochester, NY, is a Resident Artist, Gallery Manager, and Teacher at District Clay Center in Washington, D.C. Initially focused on drawing and painting, they fell in love with clay at the Maryland Institute College of Art (MICA) and graduated with a BFA in Ceramics and Gender Studies in 2019. Czora has interned at Baltimore Clayworks, assistant-taught at Haystack Mountain School of Crafts, and has shown work in cities across the United States.



Make America Great Again

Stills from Video

connorczoraart.com

@connor.czora



Yoshi Fujii

(Former Salter Fellow)

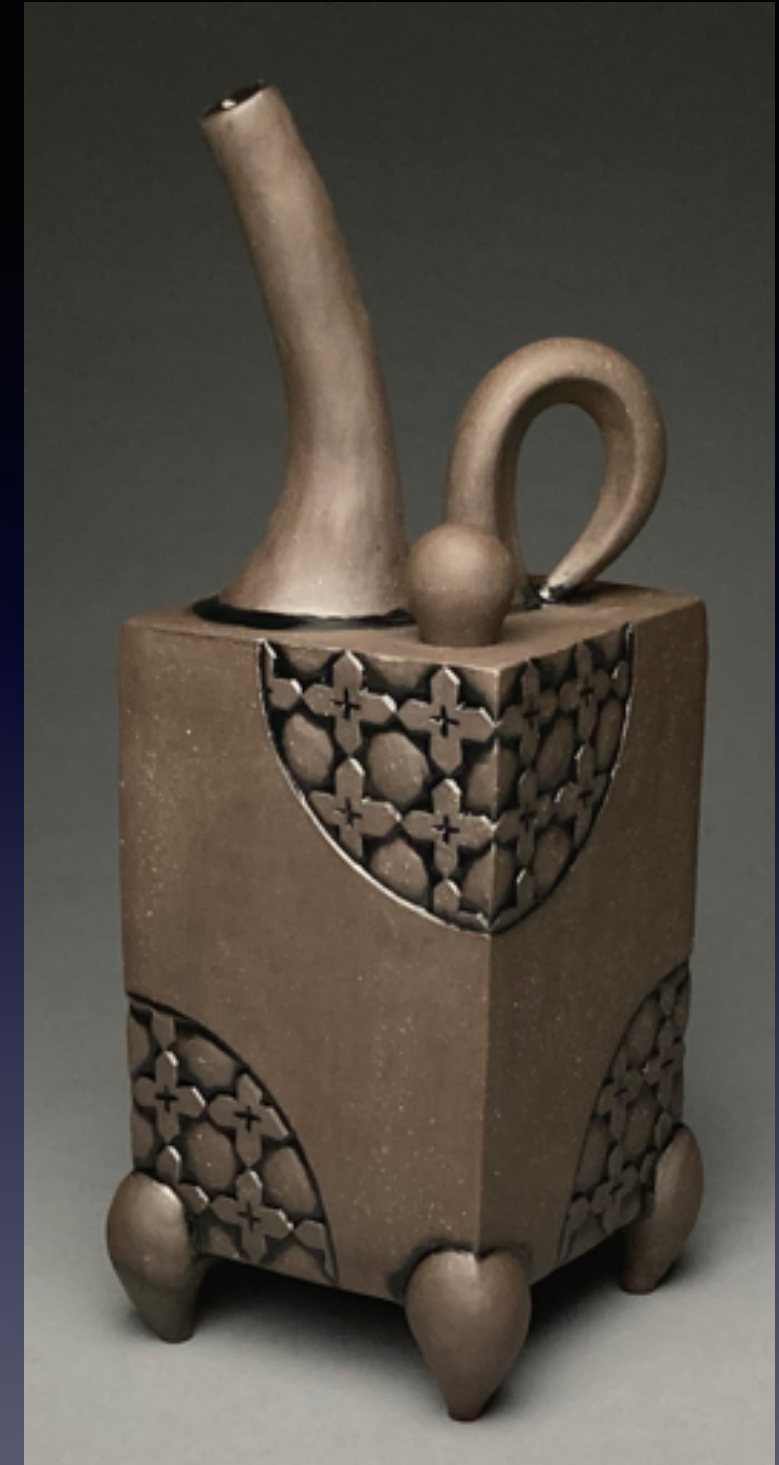
Tea Set

Earthenware and Glaze. 17"x12"x12" NFS

Design and function of the work are influenced by my heritage. Porcelain and translucent glazes, such as celadon, historically sustain the value and also suggest the fascination toward elegance and beauty. In the forms of function, I always reference what I saw on the table as I grow up, the seasonal dishes served, and even the relationships with viewer/user. Through the search of my personal identity in the process of making objects, I project myself in the surface designs and patterns extending my inspirations from traditional wood-cut prints and textiles to wrapping papers, advertisement and even tattoos. I am interested in the eclectic inclusions of east/west and organic elements onto utilitarian objects by capturing the seasonal nature beings through carved surface decoration, and also showing the appreciation of production practice with thoughtful designs and keen craftsmanship. As if wrapping a gift or wearing clothing, the ornamentation and celebration of the containment is meaningful for me. A viewer of my work becomes an active user through holding the vessel, feeling its surface, and nourishing their body with its contents. The time that I spend carving and finishing each piece bridges the time that the user spends developing the connections with others. In Japan, especially among the high-class society in the old time, it is a luxury to alternate dinnerware according to the season, and it is my humble desire to share the beauty of this culture hoping that my work can represent a season or even one special occasion of life.

Yoshi Fujii is a ceramic artist and instructor based in Baltimore, Maryland. From Fukuoka, Japan, he moved to U.S. in 1996 and received a B.A. in foreign language and a B.A. in anthropology in 2000 from the University of Southern Mississippi. In addition, he received a B.F.A. in sculpture with an emphasis in ceramics in 2002 and an M.A.T.L. in English as a second language in 2003. After a residency in Natchez, MS, he attended Southern Illinois University Carbondale where he earned his M.F.A. in ceramics in 2008. He is currently teaching at Hood College, Anne Arundel Community college, and local community art centers in Maryland.

Yoshi was selected as a recipient of the 2008-09 Lormina Salter Fellowship and invited to become a resident artist at Baltimore Clayworks, and he successfully continued his residency until 2017 while he also served as an instructor and gallery manager. He received 2010 Mary E. Nyburg Fund for Artist Development for his 10-week residency at Tainan National University for the Arts in Taiwan, ROC. In 2011, he won the b-Grant from Baker Artist Awards and the Individual Artist Award from Maryland State Arts Council in 2015 for his excellence in craft. Most recently, he taught privately in United Arab Emirates and United Kingdom from 2016 to 2019. His delicately carved functional art work have been published and shown in national and international exhibitions and competitions, won several awards, and added to collections. He is one of the Ceramics Monthly's Emerging Artists 2015 and a fellow of the Craftsmen's Guild of Mississippi.



Bottle
Earthenware and Glaze.
11"x 5"x 5" NFS



Jar Earthenware and Glaze. 10"x 3"x 6" NFS

Sake Set Earthenware and Glaze. Various Dimensions, NFS

Bottle Earthenware and Glaze. 7"x 6"x 3" NFS



www.yoshifujii.com
@yoshifujiiceramics



Aisha Harrison

(Former Salter Fellow)

Ancestor I,

Clay, Graphite, Embroidery Floss. 41"x 27"x10"

Aisha Harrison, artist and arts educator, uses sculpture and body as a site for exploration of the lived experiences of racism, ancestral (human and non-human) learning and connection, and the blend of histories held within her body. Her work blends realistic bodies with elements that are physical manifestations of the intangible.





Sarah House

(Former Resident Artist)

Ascend

Ceramic and Glaze. 12"x 8.5"x10.5" \$3700

Conceptually, my work aligns with my fascination of fractals in nature.

A fractal is a curve or form where each part has the same statistical character as the whole. Within fractals, patterns recur at progressively smaller scales. Once one begins to recognize the structure of fractals they will appear everywhere in nature, from clouds and mountains to cracks in a sidewalk. They are found throughout our bodies, as well as

the universe on cosmic scales. These ubiquitous patterns are the commonality between us and the world we live in, as it's a feature all beings and environments share. This compels me to create ceramic sculptures and installations that utilize fractal patterns and forms in order to communicate ideas of connection to the viewer. My works resemble water in motion, mountainous landscape, or cloud-like rock formations. My process involves slip casting into a variety of plaster molds, some made from hand-built forms, others made from forms designed with software and CNC milled. I cast many forms, cut and alter them, then attach them together. Hand-built elements are often added to create a finished piece. The works are mostly glazed white to highlight form, pattern and texture, though small areas of turquoise glaze are sometimes added as a nod to glacial ice, a huge inspiration for the work. Highlights of gold luster or gold leaf offer an eye catching shimmer that keeps the viewer engaged. The effect is a finished piece that feels familiar but is not too specific, and if I'm lucky, a sense of interconnection will also be felt. It has been well-documented that experiencing nature brings us mental and physical health benefits. If I can convey a small fraction of that through my art I will be successful.

Sarah House works primarily with ceramic materials to creates abstract sculpture and installation art inspired by the fractal mathematics of nature. House earned her BFA from Temple University's Tyler School of Art, and her MFA from Tulane University, graduating from both institutions with honors. She has participated in eight Artist in Residence programs both nationally and internationally.

House is a Windgate Fellow, a Nyburg Fellow, and has been recognized globally for her work while participating in exhibitions across Europe, Asia and North America. House currently resides in New Orleans teaching ceramics at the New Orleans Academy of Fine Art, and continues to sculpt in her Bywater studio.



Ascend

Ceramic and Glaze.
12"x 8.5"x10.5" \$3700



If Mountains Could Talk

Clay, Glaze and Gold Luster. 14"x10"x3"



www.sarahhouse.net

@ sarahhouseart



Matthew Hyleck

(Former Resident Artist)

Serving Platter

Stoneware, Shino, wood ash, ^10 gas reduction

14.5"x8"x2.5" \$170

My ceramic works are informed directly by my love for natural objects coupled with a passion for utilitarian pottery. Natural shapes, textures, patterns and symbols provide design elements for my artwork as I explore the hand-made object within a defined domestic landscape. The dialogue between a hand-made object and the user is a significant ritual and my goal is to craft elegant pottery to enhance daily routine. Through my design and surface glaze work I explore shifts in nature through the seasons; abstracting natural and man-made cycles of a farmer's field, rolling hillsides and the fertile landscape.

Matthew Hyleck received a BFA from Xavier University in 1997. He is currently an associate artist and instructor at Baltimore Clayworks whose outstanding functional pottery has earned recognition by the Maryland State Arts Council IAA in Craft in 2018, 2011, 2007 and 2005 and has received recognition within the field of ceramics. His studio work was featured on the December 2011 Ceramics Monthly cover article. Additionally he has completed visiting artist-residencies at Tainan National University for the Arts, Taiwan R.O.C., Ohio University's Woodfire Symposium and Watershed Craft Center's artists invite artists residency. He serves as the education coordinator for Baltimore Clayworks Mt. Washington campus, a position he has held since October 2000. He maintains an active home studio in the Beverly Hills neighborhood of Baltimore City.



Horizon Jar

Stoneware, Shino, wood ash,
^10 gas reduction 12"x 9"x 9"
\$250



Serving Platter

12"x6"x3.5" \$170

Bourbon Bottle

12"x6"x3.5" \$170

Stoneware, Shino, wood ash, ^10 gas reduction



matthewhyleck.com



Ryan W. Kelly

(Former Salter Fellow)

Chap with a Cap

Clay, Inlaid Slip and Glaze. 24"x18"x12" \$700

My work comes into being through a great deal of non-linear or associative research, tangential explorations and an abiding love of the object, the well made, properly made, appropriate object. Just as much it is informed by a childhood spent exploring the cramped, overstuffed homes of elderly midwestern relatives, filled with books, curios and artifacts from their long lives. While my work may have a familiarity in expression or form, there is a half-cocked dream logic to the entirety. I am returning to these spaces in my dreams to interrogate these objects for their stories.

Borrowing my subjects as I do from existing sources, I need to gain as much ownership of the work as I can. This manifests itself in my laboring over these projects, beginning to end, in every aspect. Every decision of refinement or finish, material choice, action or inaction belongs to me. In this Whitmanesque spirit, 'out of the cradle endlessly rocked' by a craft based work ethic, I feel the need to come to my finished product honestly, through the work of my own hand.

Ryan W. Kelly's work ranges from performance and video-based work to object-based installations. He draws his inspiration from American mythology, historical inaccuracies and the curious story telling that finds its way into our material culture and decorative arts. He celebrates the myopic strangeness often preserved in our souvenirs, monuments and commemorations. He celebrates our messy contradictions.

Ryan W. Kelly is currently an Associate Professor of Ceramics and Foundations at Western Washington University. He holds a BFA in Ceramics from the Kansas City Art Institute, and an MFA in Ceramics from The Ohio State University. From 2006 to 2011 Ryan was an Artist in Residence at The Clay Studio in Philadelphia. He was also for a year, the Lormina Salter Fellow at Baltimore Clayworks. Ryan has taught at a number of institutions including Ohio State University, Swarthmore College, the Maryland Institute College of Art, Tyler School of Art and Rutgers University. The wide variety of materials and communities in which he works has led to his involvement with several puppet theaters and theatrical prop construction for low budget films. He also enjoys having facial hair and speaking in the third person.



Ben Franklin

White Earthenware, Underglaze,
Glaze 14"x12"x18" \$800



Turkey

White Earthenware, Underglaze, Glaze
18"x16"x 24" \$1000

ryanwilsonkelly.com
[@ryanwilsonkelly](https://www.instagram.com/ryanwilsonkelly)



Trish Kynner

(Associate Artist)

Muttering Expletives

Porcelain and Glaze, 48"x20"x15" \$2500

Pantomime and mimicry are two of my favorite tools. I want my sculptures to confront the stillness of the statue and the strangeness of figurative display. I work primarily in porcelain and red earthenware. These are fine-grained clays, which are supple, gestural. Wet, these clays move like flesh. When fired, they are hard and unwieldy. My materials reinforce my interest in movement vs. capture, agency vs. control. My work is influenced by feminist theory, art history and dance, but always led by touch.

In 2019 and 2020 I created a series of sculpted heads addressing issues of injustice and accusation. Maintaining silence is something that I've never quite mastered. Even if, for political or diplomatic reasons, I manage to hold my tongue, my face will give me away. These sculpted heads speak, even if words are not voiced. Lips, brows, even hair, articulate and punctuate phrases of outrage and accusation. The heads in this series differ in scale or proportion from standard portrait heads. They are cut at the neck, and their expressive hair challenges balance and stability. I wanted them to be a bit dangerous and unsettling, to contain a sense of violence done to the figure, as well as the figure's unmediated retort.

Trisha Kyner is an Associate Professor of Art at the Community College of Baltimore County. She holds a B.A. from University of California, Santa Cruz, a B.F.A. from the School of the Art Institute of Chicago and an M.F.A. from the University of Montana.

Her work has been shown at Grounds for Sculpture, the National Council for Education in Ceramic Arts (NCECA) and the National Gallery of Art in Mumbai, India. She has been awarded residencies at Watershed Center For the Ceramic Arts, the Clay Studio of Missoula, and A.I.R. Vallauris in France. She lives and works in a converted corner grocery store just outside of Baltimore.



Muttering Expletives

Porcelain and Glaze, 48"x 20"x15"

\$2500



Fury

Porcelain, earthenware and glaze
31"x10"x14" \$2000

www.trishakyner.com
@trishakyner



Emily Lamb

(Current Resident Artist)

Hypnagogia

Stoneware and Glass, 12.5"x10"x9" \$3500

The merging of ceramic and glass,
operating under different rules from one
another, symbolizes a parallel fusion of
both physical and mental states.
Combining matter with mind represents
my investigation into the mystery behind
our magnetism to these two paradoxes
and our innate curiosity for enigmas
coupled by our drive to
resolve ambiguities.

Emily Lamb was raised in Denver, Colorado and came to the East coast to earn her BFA at Virginia Commonwealth university School of the Arts in Richmond, VA. Although she had a strong painting and sculpting background, she fell in love with glass due to the challenges offered by its circumscribed nature. Working in a broad range of techniques including hot shop, hot sculpting, casting and flame-working, Emily includes glass in sculptural and mixed media installations while focusing on questions regarding the human body, both physical and metaphysical.

Lamb is the recipient of the TOAST grant, VCU Dean's Scholarship, Becky Winship, Priscilla H Merritt, Peach Tree and Allan Eastman Scholarships in addition to partial/full scholarships to Penland School of Crafts, Haystack Mountain School of Crafts and Pilchuck Glass School.



Coalescence

Porcelain and Glass

8"x8"x6" \$2700

emilyreneelamb.myportfolio.com
@emilyreneelamb



Vacillation

Porcelain and Glass.
10.5" x 8" x 5" \$3200



Illucidity

Stoneware and Glass.
10" x 9" x 8" \$3350



Martina Lantin

(Former Resident Artist)

Flag Plate

Earthenware and Majolica Glaze. 12"x12"x 2" NFS

I find earthenware the most seductive clay body. Using this chocolate porcelain, I create tableware to be integrated with the dishes you already use. I seek to evoke nostalgia of the future by making pots that are reverberations of the past. I draw inspiration from early English porcelain and cream ware. Concepts and graphics of Italian Renaissance maiolica and Persian slip-ware are the building blocks of my surface treatment. I provoke a tension between the elegant handling of the material and the rugged connotations of the clay body.

Pottery performs dual roles of utility and decoration, simultaneously serving as containers of social and cultural information. Ceramics persists as a chronicle of cross-border influences and the exchange of aesthetic information. My pots typify our infinite access to information and images from throughout the world. I am particularly drawn to the semiotics of objects – the message they may contain by visual inference and juxtaposition. Creation is a unity of cognition and action. It is a continual process of call and response. While at work, I am asking questions that consistently inform the next series of work. Inquiry stems from and is propelled by my interactions with the material, imagery, historical research, my past pots and future ideas.

As a maker, I have the capacity to exploit the variables of surface, form and scale to instigate a particular experience. The work teases the boundary between awkward and sophisticated. I play games with lines and colours. Strategies of ornament are developed to engage and enhance the piece. Whether home alone, or at a table laid for a feast, I want my work to promote conviviality. I make pots to be enjoyed among those fond of eating, drinking, and good company.

I was born in Montreal, Canada. Following graduation from Earlham College in Richmond, IN, I continued to develop my throwing skills through apprenticeships and production potting in both Europe and the United States. I received my MFA from NSCAD University in 2009.

Committed to the joys of working in earthenware, which I describe as chocolate porcelain, I continue to explore the making of functional ceramics both on and off the wheel. I am intrigued by the capacity of utilitarian objects to convey a part of the maker and making process to the user. While at work I remain aware that the choices I make in the studio have the potential to affect the way the final object is perceived and used.



Tile Explorations

Earthenware and Majolica Glaze.
Various Dimensions NFS



Pitcher

Earthenware and Majolica Glaze. 15"x 9"x 7"
NFS

Porringers

Earthenware and Majolica Glaze. 3"x 4"x 5"
NFS



www.mlceramics.com
@lantincermamics



HaeJung Lee

(Former Salter Fellow)

Protection I

Stoneware, Porcelain, Cone 6.
3.75" x 12.5" x 6.5" \$880

Meeting people to create new relationships happens naturally and is also a necessity because humans cannot live alone. Looking at how children in general make friends and also how we made friends during our childhood years, we can see that children are completely happy to be friends for no particular reasons. Also children can keep their friendships with complete trust and pure happiness. However, as time goes by, having more social experiences limit us as an adult to build and keep relationships without considering the pros and cons.

In my case, my immigration in my late 20's to America has affected my adjustment to life here, and had limited me with my interpersonal relationships. I had to learn to manage things all over again from the beginning just like a new born baby. For example, since I did not know anyone in America, I had to build up my interpersonal relationships from the very beginning. In addition, I had to not only understand the cultural differences between two cultures, but I also needed to get over the language barriers at the same time.

Being in America, I have found that I have had to consider three different obstacles to make and keep friendships. First, it was hard to maintain the relationship with my Korean friends who I have known for a long time since I live so far away. Second, I was afraid of building friendships with Americans because I did not have the confidence to recognize their sincerity. I usually have felt isolated by groups of people because of this and it wasn't easy to continue to keep the relationships. Lastly, creating interaction with Korean-born immigrants to America who are in the similar situation as me wasn't easy because of my interracial marriage even though we are able to share the common cultural experiences. Expressing the limitations of creating and maintaining interpersonal relationships in my life was a big inspiration for this work. Since Korea and America have a different language and culture, these factors are a huge disadvantage when developing relationships. Korean culture in particular is highly influenced by Buddhist principals. One basic Buddhist idea is that people will reconnect in their current life if they had met so many times in their previous life. So, considering this idea, creating and keeping relationships are important to me bearing in mind that we are all connected.

I want to represent my thought of interpersonal relationships and my limitations through my pieces both now and in the future. It seems like it is a right time to reflect on what true friends I have had before, what true friends I have now, and what true friends I have to come in the future.



Protection III

Stoneware, Porcelain, Cone 6,

5" x 8.25" x 2.5" \$460



Protection III

Stoneware, Porcelain, Cone 6.

5" x 8.25" x 2" \$460

Protection II

Stoneware, Porcelain, Cone 6.

3" x 7.5" x 5", NFS



haejunglee.com
 @haejunglee_ceramics



Shalya Marsh

(Former Salter Fellow)

Vestigial Remnant (LF 007)

Porcelain, vinyl, and composite, Cone 6 oxidation, 29.5"x 10"x 4" \$1000

In my work, I strive to elicit a visual exploration of form and structure. Initial inspections lead to discoveries as the layering creates the opportunity to reveal what is hidden or induces frustration at not being able to access every aspect of the work. Faint impressions created by the physical impact of one surface on another heighten feelings of distance and tension. Physical manifestations of cast shadows serve to give substance to both objects and their voids but also raise questions as to what is real and what is not. Multiples and abstraction aid in reflecting or obfuscating what is seen, creating interactions that mimic our own inner and interpersonal relationships, interactions that are filled with tension and complexity.

Shalya Marsh received a BFA in ceramics from SUNY New Paltz and an MFA from the University of Nebraska, Lincoln in 2016. She is currently a Service Assistant Professor and the Ceramics Technology & Production Facility Myers Foundation Ceramic Research Associate at West Virginia University and was named one of Ceramics Monthly's 2018 Emerging Artists.

In addition to a rich exhibition record, Marsh has augmented her studio practice through participation in workshops and residencies, including at the Archie Bray Foundation for the Ceramic Arts, a Kiln God Residency at Watershed Center for the Ceramic Arts, and the Lormina Salter Fellowship at Baltimore Clayworks.



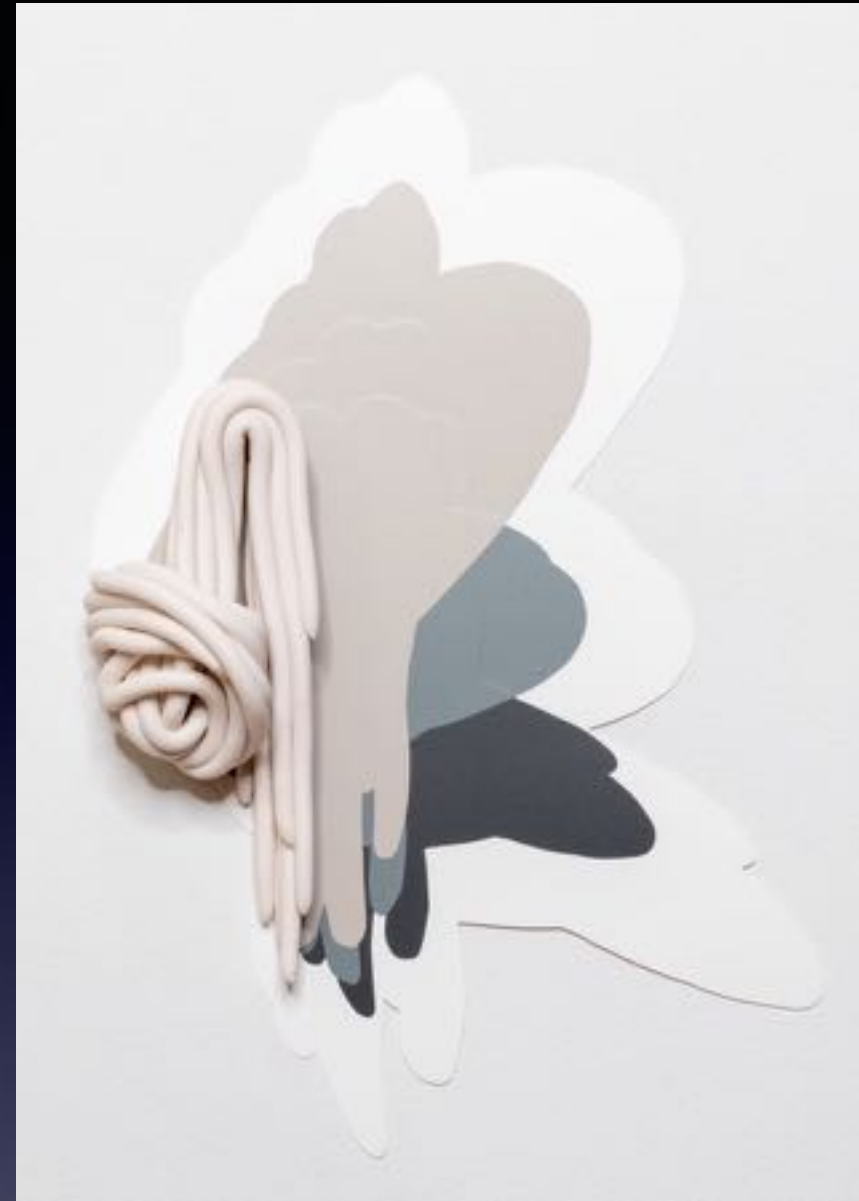
Vestigial Remnant (LF 010)

Porcelain, vinyl, and composite, Cone 6 oxidation, 24.25"x11"x 5" \$1000



Vestigial Remnant (LF 007)

Porcelain, vinyl, and composite, Cone 6 oxidation,
29.5"x 10"x4" \$1000



Vestigial Remnant (087)

Porcelain, vinyl, and yupo, Cone 6
oxidation, 13.25"x10"x3" \$500

shalyamarsh.com
@shalyamarsh



Helen Otterson

(Former Resident Artist)

RL6

Stoneware and Glaze 8"x10"x10" NFS

Life is composed of the same basic elements and the same goals i.e. the survival of life. Both of my inspirational sources live in harsh environments. Disease creates a harsh environment in which the survival of healthy cells is precarious. The cells must split and transform to survive. Succulents live in dry, hot environments, and must generate leaves and tendrils that adapt for survival. Each struggle to live, and each creates in its humble way beautiful forms. These combinations of botanical forms and biologic imagery reflect the cohesive integration of form and function found in the natural world. My work is a hybrid of these cells and plant forms that share the drive to survive.

Both in art and nature, a single element repeats itself many times. Many plants follow simple recursive formulas in generating their branching shapes and leaf patterns. One form may find itself nestled inside the same form, but in diminishing size, resulting in striking shapes. Capitalizing on nature's fractal patterns, I create organic forms that repeat, yet change and are similar, yet distinctive from nature. Inspired by the mysteries of nature, my ambiguous hybrids of cellular and organic forms celebrate life. Creating forms with fluid movement, I combine materials such as clay, glass or bronze, to capture the beauty of nature's organic form. These materials are ideal mediums to showcase the rich surfaces and curvilinear components found in nature. The bright color palette draws on aspects in natural world and reflects the celebration of the pursuit of life as well as the beauty of the natural world.

Helen Otterson received a Bachelor of Fine Arts from Kansas City Art Institute and a Master of Fine Art from the University of Miami. Exhibited throughout the United States and internationally, her work has been published in American Craft Magazine and Ceramic Monthly. Her work can also be found in books such as Cast: Art and Objects Made Using Humanity's Most Transformational Process, 500 Sculptures, and 500 Figures in Clay. Helen's ceramic and glass sculptures are part of the permanent collections at the Mulvane Art Museum, Nicolaysen Art Museum, and the Plains Art Museum. Helen was a McKnight Visiting Artist Residency at Northern Clay Center in Minneapolis. She has completed artist residencies at the International Ceramic Studio in Kecskemét, Hungary, A.I.R. Vallauris, France, as well as Anderson Ranch Arts Center. Currently, Helen teaches at University of Wisconsin, Stout.



Coccolithophore

Earthenware, Stoneware, Glaze
11"x 9"x 8" NFS



RL1

Stoneware, Glaze and Cast Glass.
15"x10"x10" NFS



RL4

Stoneware, Glaze and Cast Glass.
20"x12"x14" NFS

helenotterson.com
@ottersonceramics



Hannah Pierce

(Former Resident Artist)

Sterile Summer

Porcelain, Underglaze, Glaze and Wire 8"x 8"x 5" NFS

My work consists of surreal, narrative-driven sculptures that primarily portray bizarre characters and various elements from urban and domestic environments. Within my playful, figurative configurations, I utilize deceptive, illustrative qualities and exaggerative forms to distort the viewer's perspective and enhance the theatrical nature of these narrative works. The distortions create an absurd, disorienting space that offers the viewer a more physical experience. Within all my sculptures, the figures are visually separate from their surroundings in their illustrative, 2-dimensional format. This separation personifies an underlying tension and a sense of estrangement that everyone in our contemporary society can relate to.

Being heavily influenced by Pop Surrealism, I sarcastically pair dismal scenes with pleasurable pops of color, playful perspectives, and neanimorphic figure distortion. I draw attention to childlike qualities when pertaining to concepts of excess, lack of self-control, and escapism. Within these works, I can bring a sense of humor and absurdity to some of the darker, more challenging aspects of being human in unstable, perpetually changing environments.

Hannah Pierce is a ceramic sculptor and mixed media artist residing in North County San Diego, CA. She received her MFA in Ceramics from Edinboro University of PA and her BA in Studio Art at Humboldt State University of CA. Before graduate school, Hannah worked as an educator for people with developmental disabilities at Canvas + Clay Studio located in Eureka, California. Influenced by this experience, she has taught many ceramic classes and workshops at art centers and colleges across the country with a focus on accessibility and inclusion. Hannah has exhibited her work in numerous internationally recognized exhibitions and art fairs, such as Aqua Arts Miami and Superfine! Arts Fair DC. She was a resident artist at Watershed Center for the Center for Ceramic arts as a Kiln God Award Recipient (2017) and a resident artist at Baltimore Clayworks as the Abilities Fellowship Artist (2018-2019). Works from her solo show at Baltimore Clayworks were published in the summer issue of Ceramics Monthly and also promoted by Bmore Art Magazine. She is currently working towards a solo show at the Canton Museum of Art in Ohio.



2 In My Head

Porcelain, Underglaze and Glaze
16"x 9"x 5" \$3500



Disguised Nonsense

Earthenware, Underglaze, Glaze,
Luster, Crochet Thread and Nails
16"x 11"x 3.5" \$800



2 In My Head

Porcelain, Underglaze and Glaze
\$3500

hannahmpierce.com
@hannah.ceramics



Jason Piccoli

(Current Resident Artist)

Cloudy Orchard

Porcelaineous Stoneware, Underglaze and Glaze, 7"x 6"x 6" NFS

In addition to fascination with ancient ceramics and the natural world, my research strongly gravitates towards the architecture and environments that have emerged from our worldly cultures, particularly those from the distant past. I observe objects, landscapes and buildings in the physical sense, but also observe them through literature and through digitized virtual environments. This inspiration informs my work through various combinations of carving, sculpting, piercing, relief and graphic depictions using underglaze layering. After some blending bending or breaking of ideas, I begin with detailed drawings that evolve into 3-dimensional work.

The vessel as I think of it, is a strong metaphor for the ritual preservation or containment of something precious. It is in the making of these works that I find a relationship with something heart driven and authentic. While I am captivated and compelled by the rich traditions in pottery serving utility and function, I tend to classify a large portion of my work as sculptural.

As a devoted reader, I am consistently in awe of the power of language to cultivate imagination. Though language has its limits when imparting information or experience, it has had an enormous impact on the work I make, because it is a way to explore alternative realities otherwise not sensually observable. It is often from fantasized worlds I imagine my work being from, or a part of. I believe that imagined realities can be as profound as the experience so called outward reality offers, or at least strong enough to impart an equal measure of inspiration. I have a great fascination with uncovering the origin of an idea and seeing how it evolves. Careful attention to process and craftsmanship is my way of showing reverence for the material.

The transparent glazes I use highlight shallow relief decoration and sculpted elements. My surfaces often contain painted scenes from natural or constructed environments that have lulled me into some contemplative mood. With my work, I like to gently suggest introspection or contemplation while at ease. I recognize that physical objects and images in space can alter mood, nudge at emotion and generate a felt presence. I like to draw the viewer away from existential distress and invite them to explore an experience of well-being.

Jason Piccoli is a native of Colorado and grew up moving between Littleton, Denver and Arvada. He spent his youth devouring sources of science fiction, fantasy, eastern thought, and obsessing about ancient cultures. He practiced painting, drawing, and lived with guitars. He studied Fine Art at Arapahoe Community College earning his Associate's in Art, where he found his passion for clay and a fondness for the community that surrounded it. He earned his BFA in Ceramics at Metropolitan State University of Denver, and later his MFA in Ceramics at Edinboro University of Pennsylvania. In graduate school he wanted to explore the idea of bridging the functional, the sculptural, and the painted image. Water etching, underglaze painting, hand-built attachments and stacking wheel thrown porcelain forms are currently explored in his work. Currently, he teaches ceramics at Anne Arundel Community College and he is a long-term artist in residence and instructor at Baltimore Clayworks, in Maryland.



Fae Jar

Porcelaineous Stoneware, Underglaze
and Glaze 10.5"x 6.5"x 6.5" \$400



Just Breathe (front and back)

Porcelaineous Stoneware, Underglaze and Glaze.

12"x 6"x 6" \$1000



jasonapiccoli.com
@arcaicrealm



Jenny Reed

(Current Resident Artist)

2020 Still Life

Clay and Mixed Media, 8"x12"x11" \$300

My work memorializes seemingly insignificant moments through whimsical representations of the domestic space. I am interested in taking domestic scenes and objects from their domestic habitat and translating them into experiential recreations inflected with myriad feeling. This work becomes physical manifestations of the space between myself and my surroundings, what provides comfort and joy, and what makes me feel unimpressive or lowly. My process begins with journal entries and direct observation. I then create specific compositions intuitively. This intuitive way of working brings integrity to the work, as much of my work is inspired by artist Anne Truitt's statement that "the meaning of our experience is held in the infinitely short intervals between our sensory perceptions." My use of craft-based processes is meant to afford conceptual connotations that relate to time, record, manual labor, low brow, and the domestic. To depict a playful mood that can entice viewers, I incorporate absurd humor and rely on abstraction in a way that melts meaning and sparks curiosity and wonder. For the distorted and sometimes illegible objects and spaces, it is important that the work retains a compositional rhythm through color, form, and embellishment. The mundane can exemplify the dullness in routine, yet it can also provide an opportunity to become conscious of one's active agency in a specific time and space. The domestic scenes I create are based off my own living space, which is stagnant in a sense but my perception of it changes based on influences in and outside the home. It can feel mundane or boring or pointless, yet I am inclined to strive for admiration and to discover joy in my retreat.

Jenny Reed creates work that memorializes seemingly insignificant moments through whimsical representations of the domestic space. She was born and raised in Louisville, Kentucky and currently resides in Baltimore, Maryland. Jenny earned her BFA degree from Northern Kentucky University, participated in a post-baccalaureate program at Indiana University Southeast, and went on to receive her MFA in 2020 from Indiana University Bloomington. Her work has been featured in exhibitions across the country, including Bridging the Gap: Contemporary Craft Practices and the 2020 Southern Miss Ceramic National. Jenny is currently a Lormina Salter Fellow at Baltimore Clayworks and is preparing for her resident solo show to open in July. Her practice progresses through experimentation and the incorporation of new techniques. She has taken printmaking and book making courses in Venice, Italy, and has received scholarships for workshops at craft schools such as Haystack Mountain School of Crafts and Anderson Ranch Arts Center. In addition to her art practice, Jenny enjoys being out in the sun and loves gardening. Her current muse is Ben, her sweet, 13 year old, tubby orange tabby.



Time Flies until it Stops, Still Life

Ceramic, Glaze 11"x 9"x11"



Time Flies until it Stops, Still Life

Ceramic, Glaze 11"x 9"x11"

2020 Still Life (Details)

Clay and Mixed Media, 8"x12"x11" \$300



jennyreedart.com
@jreedknowswuddup



Kevin Rohde

(Former Salter Fellow)

The Lake

Stoneware, Slip, Paint, Ink, Masonite and Goldleaf 28"x18"x14" \$3600

Kevin Rohde is an artist and sculptor living in Baltimore, MD. He uses the human figure as a platform to explore the myriad of ways in which humans separate themselves from the natural world.

“Rooted in the desire to master the ceramic materials’ potential to mimic rigid and fluid objects, I investigate the narrative possibilities of composition by portraying figures interacting with domestic objects questioning their symbolic nature and role in the construction of identity.”

He is the recipient of numerous artist fellowships including the Fogelberg Fellowship at Northern Clay Center in Minneapolis, MN, the Lormina Salter Fellowship at Baltimore Clayworks, and the Nyburg grant to travel to Tainan National University of the Arts in Taiwan as Artist in Residence.

Kevin received his BA from Keystone College and his MFA from Edinboro University in Pennsylvania. He has taught workshops at Arrowmont School of Arts and Crafts (TN), Idyllwild Arts (CA), Peters Valley School of Craft (PA), and Santa Fe Clay (NM). He teaches courses in Hand-building and Human Figure at Towson University in Towson, MD, and Hood College in Fredrick, MD. Kevin is currently the Artist and Children’s Program Manager at Baltimore Clayworks in Baltimore, MD.



rohdeworks.com
@kevinjrohde



Volker Schoenfliess

(Founder)

Octopus Plate

Earthenware and Majolica Glaze. 18"x18"x 2" NFS

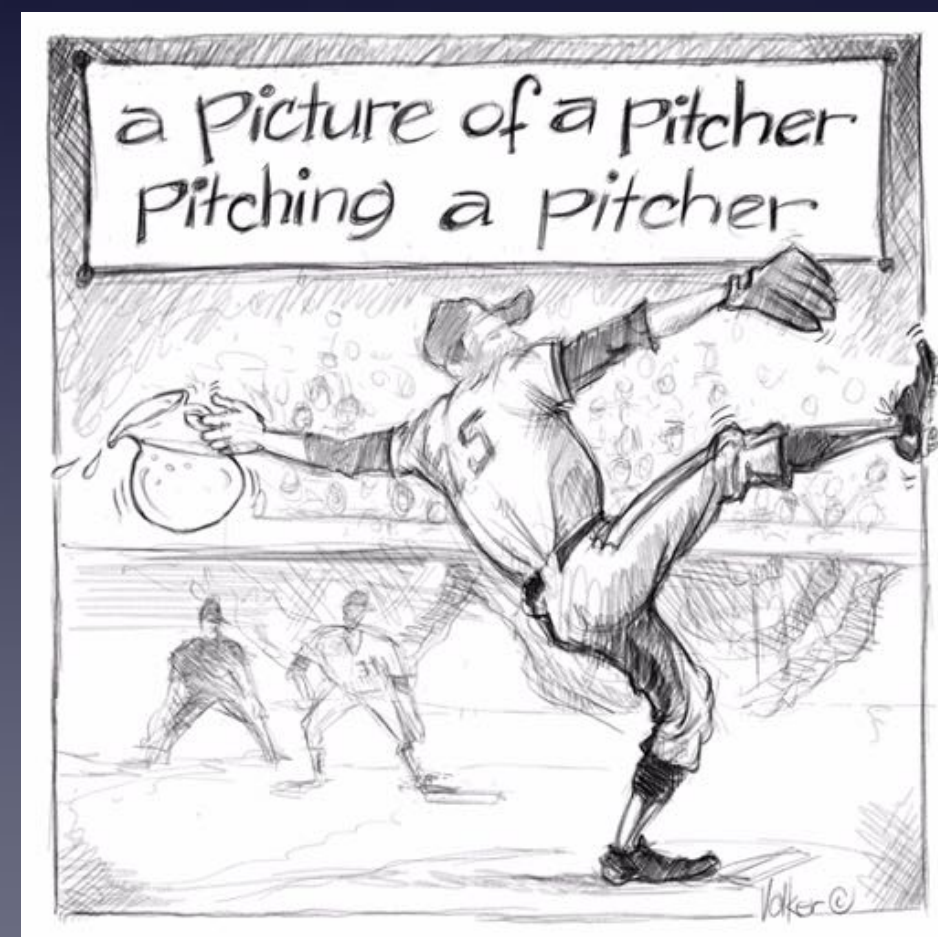
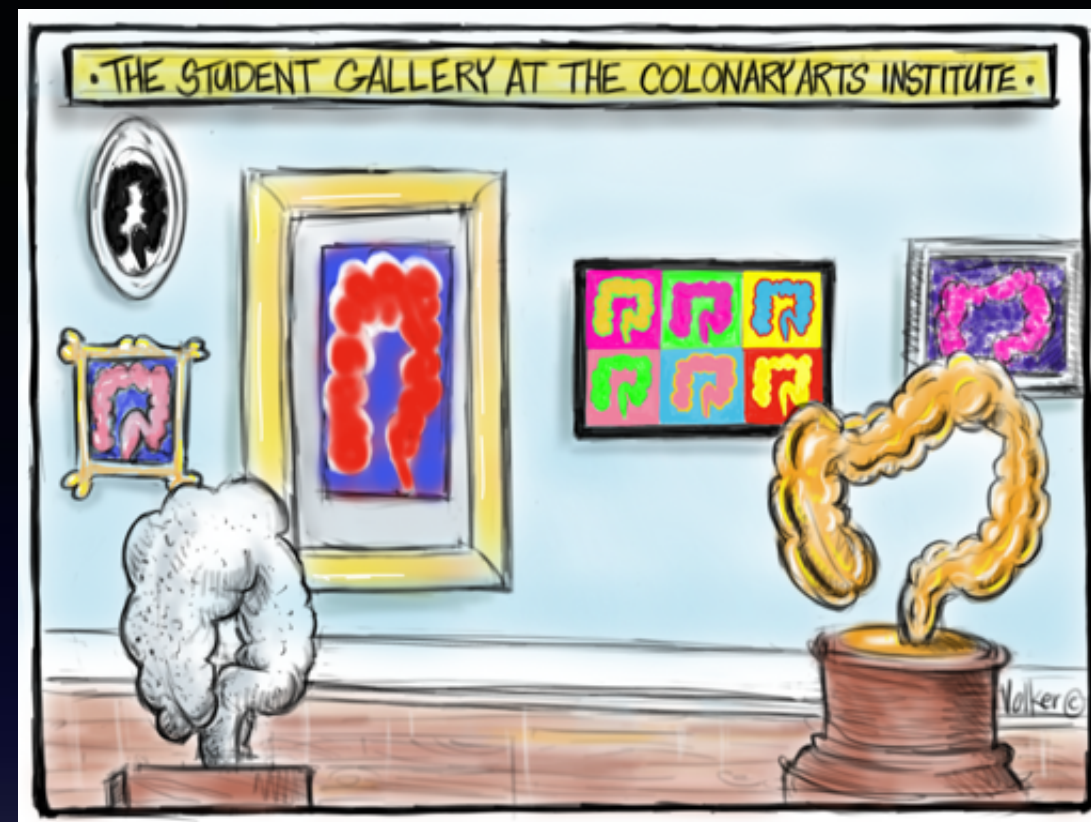
Volker Schoenfliess, primarily a ceramics artist and instructor, received a B.S. in Art Education at Towson University and is a founding member of Baltimore Clayworks. He is a faculty member at the Baltimore School for the Arts, Baltimore Clayworks and the Jewish Community Center of Baltimore. His work could best be described as primarily sculptural, with elements of a somewhat narrative and quirky nature. With hints of satire and humor, he has found that clay allows him the facility to best express his views on various subjects regarding the ironic state of the human condition.





Monk Hippos

Clay, Glaze and Luster. 13"x 6"x 7" NFS
Cartoons





Janathel Shaw

(Former Resident Artist)

Black Pieta

Clay, Stains and Glaze. 22"x12"x15" NFS



Black Pieta

Clay, Stains and Glaze. 22"x12"x15" NFS

@jmshaw1



Tim Sherman

(Former Resident Artist)

Plate

Porcelain with slip, wood/soda fired, cone 11, 2"x 9"x 9" \$100

For me, being a potter doesn't mean long hours, day in and day out, behind a wheel in a studio. I have chosen to follow the path of the flame and fire my work with wood. Wood firing has not only become what I do, but who I am. My kilns require an exorbitant amount of labor and attention to run successfully making preparations paramount. The same way a painter must consider their brush and paints, I carefully ruminate the size, species and wetness of my kiln's fuel which will become glaze as it melts on the surface of my pots. I create and decorate my work with the same level of preparation to ensure the firing not only makes the work functional, but also beautiful and pleasurable to use.

I am a studio potter working and living in Frederick, MD. I hold a B.S. in art and design from Towson University and currently exhibit my work in galleries across the United States. My work references both historical and modern wood firing and forming techniques. The unique palate of colors and textures created during a long firing heavily influence my forms and surfaces. Flame patterning and firing schedule play a huge part in the aesthetic of my work, while smooth glazes and ergonomic features aid in functionality. In an effort to maximize efficiency and productivity, I single fire my work in a large anagama style kiln located next to my studio. Most recently I have added two more wood kilns to my practice; a train and a soda kiln, and in September of 2019 my wife and I had our first child, Lola.



Jug
Wood-fired Clay, Glaze
24"x10"x10" NFS



Teabowl

Porcelain with slip, wood/soda fired, cone
3.5"x 4.5"x 4.5" \$45

Vase

Wood-fired Clay, 19"x 5"x 5" NFS

shermanceramics.com
@shermanceramics



Haewon Sohn

(Former Resident Artist)

Untitled

Slip-cast Colored Clay. 8"x 7"x 5" NFS

Molds—historically used to as voids—transform their behavior to an engaged cast within my practice. These studio-artifacts generated within my practice which were once valuable parts in the context of one process no longer holds the same ideas, function, nor value once they are removed from its original process. I acknowledge these autonomous outcasts through the celebratory act of casting; which for me is also an act of acknowledging and regenerating individual, marginalized and overseen history and its disappearance by preserving meaningful parts. These parts further thrive and create autonomous history by being exhaustively performed in repetition to create layers that grow in volumes, masses, spaces, and therefore individual narrative; becoming ambiguous yet representational exaggerations of self.

Therefore my work is an active research of building extractive forms, furthermore a nonlinear narrative study that develops dimensions, fragility, and aggregation through hand-made processes. My object-sculptures, often presented in/as series, become evidence of a system which adopts deconstruction, reconstruction, and failure as a parallel model to success. I (re)create forms by making molds and casting studio-artifacts such as fragmented molds or exaggerated abstractions of the same. In this continuous form-finding I tend to build relationships between new origins, thoughts, and contradictions while proposing a methodology that enjoys invention in transition



Hae Won (first name) Sohn (last name) is a visual artist and craftswoman from Seoul, South Korea. In her practice, the artist utilizes studio-artifacts such as broken molds or material remnants; further incorporating the action of de-/reconstruction in her (re)development of form and object-history. While her process metaphorically references the archeological procedures and geographical phenomena, her studio-practice incorporates conscious improvisation and the autonomy of material as a structural and conceptual foundation; further proposing a system built upon failure as a parallel model to success.

Being selected as a finalist for the inaugural Galerie Emerging Artist Award (2019) by Galerie Magazine, Sohn's most recent body of work was exhibited at Emmanuel Barbault Gallery (New York, NY) as part of Monologue aside (2020), her gallery solo. Her work also has been exhibited nationally and internationally at venues such as Emmanuel Barbault Gallery, New York, NY; Gray Contemporary, Houston, TX; MONO Practice, Baltimore, MD; Next Step Studio & Gallery, Ferndale, MI; Zahoorul Akhlaq Gallery of National College of Arts, Lahore, Pakistan; and Kyung-In Museum of Fine Art, Seoul, South Korea.

Originally from Seoul, South Korea, Sohn earned her Bachelor of Fine Arts degree at the College of Design at Kookmin University located in Seoul, South Korea, and her Master of Fine Arts degree at the Cranbrook Academy of Art located in Bloomfield Hills, MI.



Consolidation

Slip-cast clay and glaze, Various
Dimensions

Cups

Slip-cast clay and glaze. 6"x 3"x 3"

haewonsohn.com

@haewsohn



Marlene Sokoloski-Sandler

(Founder)

Planter

Porcelain with Celadon Glaze. 9"x 5"x 5" \$75



Vase

Porcelain and Celadon Glaze. 11"x 3"x 3" \$75

Teabowl Planter

Porcelain and Celadon Glaze. 5"x 3"x 3" \$55

Terracotta Basket

Clay, Underglaze and Glaze. 12"x 4"x 4" \$55



@sokosand



Jeremy Wallace

(Wood-Soda Kiln Manager and Former Salter Fellow)

Long Dish

Wood-fired Clay and Glaze, 7"x14"x 4" NFS

Jeremy Wallace is a wood and soda fire potter originally from Minnesota, where he began working with clay at community college. He received his BFA ***with a Wallace's work uses form, texture and atmospheric firing of the wood-firing to capture beauty of raw clay in the finished vessel. Interested in the community aspect of wood firing, Wallace gained experience as a wood kiln assistant at Baltimore Clayworks for two years before completing a year-long residency at Morean Center for Clay in St. Petersburg, FL. Wallace then returned to Baltimore Clayworks in 2014 as the Lormina Salter Fellow.

His work is exhibited nationally and he has lead workshops and classes at multiple clay studios, including Touchstone Center for Craft. In 2016 he was chosen as a Ceramics Monthly Emerging Artist. He currently resides in Baltimore, maintains his studio practice at Clayworks as a long-term resident and manages the wood and soda kilns.



Pitcher

Wood-fired Clay and Glaze. 16"x
7"x 4" NFS



Lidded Vessel

Wood-fired Clay and Glaze. 17"x 6"x 5" NFS

Platter

Wood-fired Clay and Glaze. 12"x 17"x 2" NFS

Teabowl

Wood-fired Clay and Glaze. 5"x 3"x3" NFS



jeremywallaceceramics.com

@wallaceceramics



Sam Wallace

(Associate Artist and Facilities Manager)

Natural Clay Vase

Native Clay and Glaze, 19"x 8"x 8" \$215

Sam Wallace is a traditional Jamaican potter who became a resident artist and the facility and kiln manager for Baltimore Clayworks in 1993. His work has been featured in numerous regional and national exhibitions as well as being a demonstrator for the 1995 National Council on Education in the Ceramic Arts conference. Sam continues to teach and exhibit his work primarily through a wide range of artist residencies throughout Baltimore City, surrounding counties and the neighboring mid-Atlantic region including New Hampshire, Virginia and Pennsylvania.

As a traditional Jamaican potter, Wallace learned to make pots with his extended family in the backyard pottery sheds in rural St. Elizabeth parish. Wallace became a resident artist at Baltimore Clayworks in 1993, after he found the organization in the yellow pages while looking for kiln rental. Wallace has been a Resident Artist, and is a current teacher, exhibitor, and Facilities Technician.



Vase

Stoneware and Glaze, 20"x 8"x 8" NFS



Vase

Clay and Glaze.
23"x 6"x 6" NFS

Natural Clay Vase

Native Clay and Glaze.
19"x 8"x 8" \$215



Lars Westby

(Former Resident Artist)

Radiolaria

Earthenware, Glaze, Metal 7'x 7'x14" NFS

Through the transfiguration of the seemingly known object, I challenge viewers' perceptions of what they are familiar with by creating a new reality. This interaction, and my desire to create unique objects, ultimately led to a conceptual approach to what I make out of clay.

My process of creation is driven by an obsession to communicate through visual objects; an obsession that derives from early childhood experiences, and later by my travels and intellectual interests. This obsession to create has inspired me to transform objects from the everyday world into a world of my own "creation" that speaks of ideas on visual beauty as a concept, function versus non-function, desire, playfulness, the abstracted human form, and sublime mystery.

Ultimately I can rationalize much of what I create, but there will always be an element to the work which is difficult to explain or categorize. One of my teachers called this realm "tolerance of the unknown". In the creation of these objects, it is my hope that I will come up with a sculpture that will intrigue the viewer in some unique way and enable them to walk away with a sense of intellectual curiosity and awe.

A collection of colorful, abstract ceramic sculptures by Robert Rauschenberg. The pieces are displayed on a white surface against a dark background. The sculptures vary in shape and color, including a large blue one with a textured surface, a yellow one with a similar texture, a purple one with a more complex, layered structure, and a large orange one with a circular, patterned top. Some pieces have small, dark, spherical accents. The overall aesthetic is organic and expressive, characteristic of Rauschenberg's work.

Earthenware, Glaze Various Dimensions



Mitosis Platter

Earthenware, Glaze

20"x10"x10" \$175

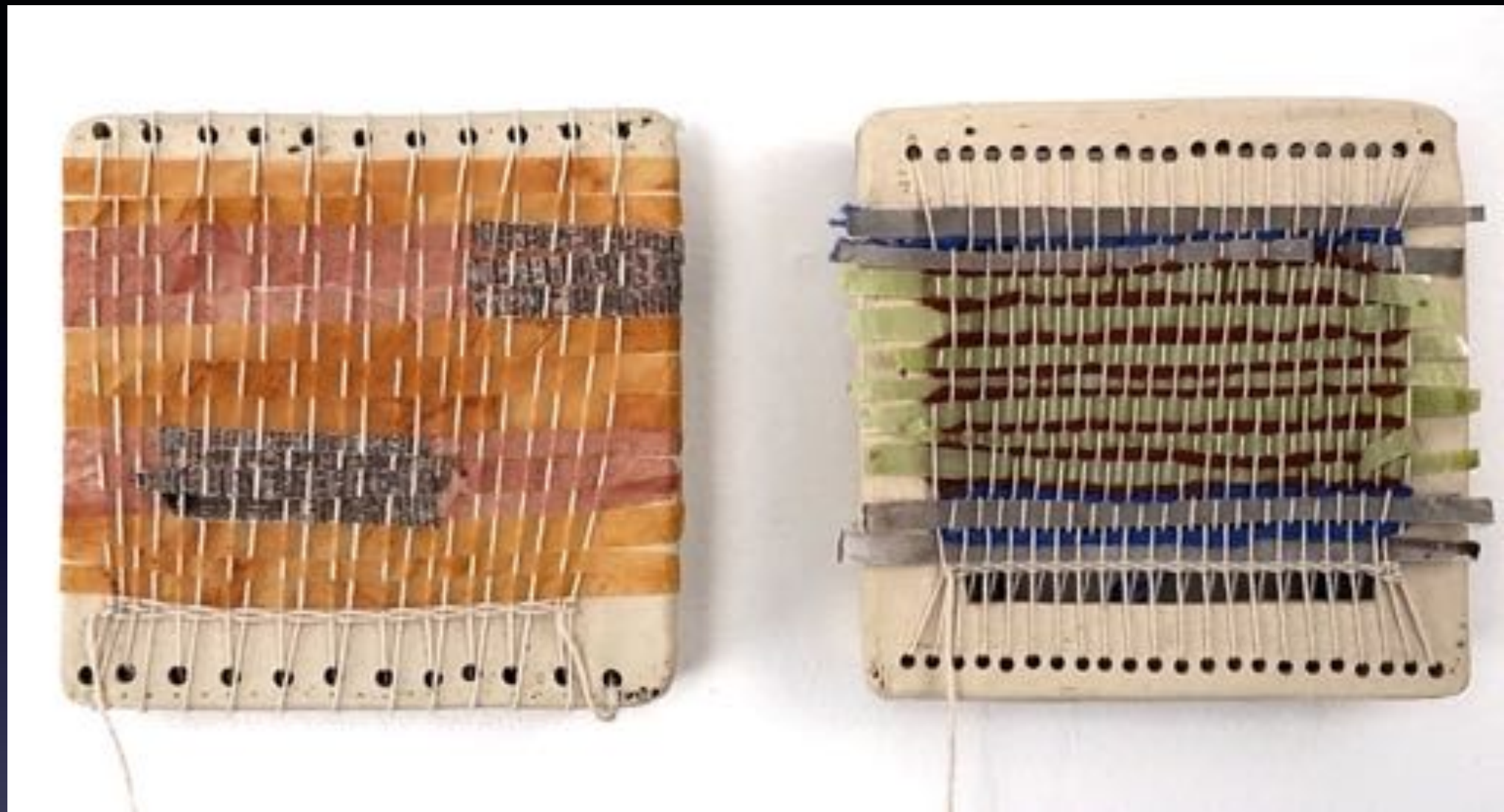
Untitled

Earthenware, Glaze 23"x 23"x 6" NFS

Go Platter

Earthenware, Glaze 19"x19"x 3" NFS





Sarah-Anne Winchester

(Former Intern)

Encaustic Boxes 1 & 2

Clay, string and paper, 6"x 6"x 2.5" \$200

Sarah-Anne Winchester received her BFA in ceramics and painting from Union University in 2016. Since graduating she has been a part of Baltimore Clayworks, Brydcliffee Colony, Natchez Pottery, Arrowmont, and the Women's Studio Workshop as an intern, resident artists, and more. She has had been a part of several shows in New York to Washington and is currently a post-baccalureate student at SUNY New Paltz. When not in the studio she is walking her cat, Mr. Boo, pretending to be a baker, and working on graduate school applications.



Sweater Mug

Clay and Yarn 12"x 4"x 5" \$70



Encaustic box (detail)
Sweater Mug (Collapsed)
Bound

Stoneware, Glaze and Baling String
 7"x 6"x 6" \$120



sawpottery.com
 @sawpottery



Travis Winters

(Former Salter Fellow)

Somethings Got to Give (detail)

Earthenware, Terra Sig, Glaze, Stains, Concrete, Steel. 28"x16"x16" POR

With my work I am constructing characters, often humorous, each focused on its own individual narrative. These stories are based on mundane day-to-day life, past struggles, and real people. Throughout our lives we encounter many “characters” and create our own stories. Some of these people and stories become part of our personal identity as we pass them on to those around us. I feel compelled to narrate these stories derived from human nature, universal experiences, and my own personal understanding of the world around me. Drawing from these observations, I am able to manifest prevalent themes about life within our contemporary society. By creating comical figures, I am initiating a non-threatening conversation about a variety of topics prevalent within our culture. Captivating the imagination of the viewer through open-ended stories, I invite the fabrication of personal narratives and encourage an intimate connection with the characters. This dialogue between viewer and figure encourages various interpretations, all while relating the narrative back to themes of everyday existence and experiences. With my work, I am modeling my figures with exaggerated folds and wrinkles in order to create a visceral encounter with each narrative. Through sculpting in this stylized yet realistic way, the viewer gets hooked in as their curiosity leads them to closely examine each character.

Travis Winters is a ceramic artist and Programs Manager at Touchstone Center for Crafts in southwestern Pennsylvania. Originally from Corning, NY, he found his fascination for working in clay at community college and later went on to receive BA from Buffalo State College and an MFA from Edinboro University of Pennsylvania. Working primarily with animals and figures, he creates figures based on mundane day-to-day life, past struggles and real people. Winters exhibits work nationally and has shown at Baltimore Clayworks in Baltimore, MD, The Clay Studio in Philadelphia, PA, The Workhouse Arts Center in Lorton, VA, The Baton Rouge Gallery in Baton Rouge, LA, and the AMOCA Museum in Pomona, CA. Travis was the Lormina Salter Fellowship Artist at Baltimore Clayworks, Long-term Resident at Odyssey Clayworks in Asheville, NC, a Kiln God Summer Resident at Watershed Center for the Ceramic Arts in New Castle ME and a Short-term Resident Artist at Red Lodge Clay Center in Red Lodge, MT.



Somethings Got to Give
Earthenware, Terra Sig, Glaze, Stains,
Concrete, Steel. 28"x16"x16" POR



Somethings Got to Give

Earthenware, Terra Sig, Glaze, Stains,
Concrete, Steel. 28"x16"x16" POR



Covid Dreams 1

Earthenware, Terra Sig,
Glaze, Stains. 9"x 6"x16"
POR

www.travis-winters.com
[@traviswintersceramics](https://www.instagram.com/traviswintersceramics)



Pamela Worthington

(Founder)

Bowl

Earthenware, Glaze and mixed media. 3"x11"x10" \$80



Green Platter

Earthenware, Glaze and mixed media.
3"x10"x 9" \$90

Bowl

Earthenware, Glaze and mixed media.
5"x 5"x 6" \$80

