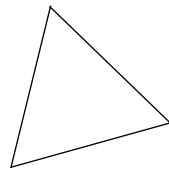


greater denton arts council
fort worth community arts center



eliza au / jihye han / julie libersat / lara asam
liz trosper / mary johnson / naomi peterson



women, art, & technology

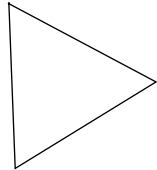
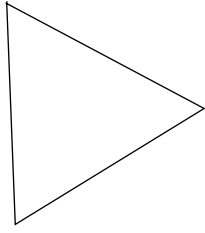
ORNAMENT &
ADORNMENT



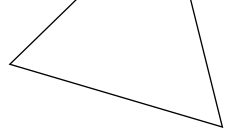
women, art, & technology

ORNAMENT &
ADORNMENT

The Greater Denton
Arts Council &
The Community Arts
Center



- 1 foreword
- 2 exhibition essay
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- 4 jihye han
- 5 julie libersat
- 6 lara asam
- 7 liz trosper
- 8 mary johnson
- 9 naomi peterson





foreword

by eliza au

It is my pleasure to organize this exhibition of seven artists, including myself, who work with digital technology to make ornamental objects. The impetus of this exhibition started with the idea of challenging the stereotype of technology as solely a tool for commerce and entertainment. In art, digital fabrication has become a useful tool for creating objects and images that were not previously possible. Digital fabrication machines may include, but are not limited to, CNC routers, 3D printers, laser engravers, digital scanners, and printers, used in tandem with a variety of software that allows 3D modeling and 2D manipulation.

It is important to note that these machines were not made specifically to produce art objects; but instead, were created for the practical means of making commercial signs, industrial prototypes, and other objects for reasons of commerce. Once these machines were modified, simplified, and made affordable to the public, a DIY movement using these machines began. Our concept of digital fabrication has been shaped by this shift, as familiarity breeds recognition. 3D printers began to be used to produce popular figurines, and other kitsch items. Perhaps less commonly, small plotters and laser engravers produced items such as stencils and small craft objects out of wood, paper, or plastic. Through the association of technology = commerce, or technology = entertainment, the overall impression of digital fabrication is one of lack of thought and creativity, as well as monotony of results.

However, once artists got their hands on these machines, something magical happened. Artists started to subvert these machines for different means. With little knowledge of how these machines worked, they were able to technically and more importantly, conceptually subvert the function and purpose to make objects that were highly individual and thought provoking.

It is my goal to highlight in this exhibition the varied ways of how digital technology can be combined with handwork. The artists in this exhibition include ceramists, a metalsmith, a textile artist, 2D and mixed media artists who use a varied number of processes to create their work. What interests me is their use of digital processes to create ornament, or an ornamental surface. The use of fine detail, illustrations, textures, specific colors, and patterns lend themselves to feminine traits, and in some cases, to women's work.

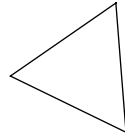
To quote Alfred Gell, "It is the way an art object is construed as having come into the world which is the source of the power such objects have over us - their becoming rather than their being."¹ Perhaps the power of these objects lies in how they were produced and who produced them. Though some of the work may not seem gender-specific from first glance, they do contain hidden information which prod at the power relationships of creative production. Through tools and objects, these artists can assert themselves as individuals and perhaps shift the needle for the viewer to embrace a broader view of art and craft production.

¹ Alfred Gell, "The Technology of Enchantment and the Enchantment of Technology." in *Anthropology, Art and Aesthetics*. Jeremy Coote and Anthony Shelton (eds.) (Oxford: Clarendon



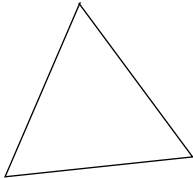






exhibition essay

by elizabeth raneri

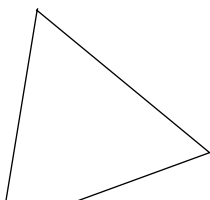


A central theme of *Women, Art and Technology: Ornament and Adornment* is the many ways that artists use digital processes to create ornament. Two sides of the same coin—the concepts of ornament and adornment both speak to the desire to decorate or embellish. The exhibition, conceived and curated by Eliza Au (Assistant Professor of Ceramics at the University of North Texas), brings together works by seven female artists in North Texas who use broadly defined Computer Assisted Design (CAD) together with traditional media.

Au drew the inspiration for this exhibition from themes in her own work, which is inspired by the architectural ornamentation of primarily Gothic and Islamic sacred spaces. Her pieces *Axis* and *Vault* embody the light, ethereal quality of ornament while using that ornament to create what feels like an impossible structure. These works—both incredibly delicate and structurally sound—represent one of the many dichotomies present in the exhibition.

Beyond the themes of ornament and adornment and the shared use of creative technology, the artists in this exhibition explore a number of collective dichotomies such as symmetry and asymmetry, the familiar and the unfamiliar, technology and handcraft, the innovative and the traditional, the unexpected and the predictable, proximity and distance, structure and disruption, the parts and the whole, repulsion and attraction, and control and chance.

Mary Johnson's digitally altered and enhanced collages challenge



the viewer to find order within the chaos of her colorful and highly sensual images. These mesmerizing works feel simultaneously familiar and unfamiliar as well as carefully yet precariously balanced in their asymmetry. The origin of these images is also delightfully surprising—still lives recalling the classical *natura morta*.

Similarly, Jihye Han's works playfully explore boundaries of the familiar and unfamiliar and the traditional and the avant-garde. Han draws inspiration from personal objects and finds ways to make them ambiguous so as to dissociate them from any one race or gender. With this ambiguity, however, comes a sense of recognition. Han's *Resistible Materials* are presented as objects to adorn one's body, but not in a particularly inviting or comfortable way. Lara Asam's works similarly challenge the notion that ornament should be easy, comfortable, or inviting. Asam's intricate patterning is reminiscent of architectural ornament, and the work's function as wearable objects speak literally to the theme of adornment. The works cause one to ponder notions of proximity and distance as well as attraction and repulsion. The wearers are intimately close while being kept at an uncomfortable distance.

Naomi Peterson's work explores the idea of comfort from another angle—the comfort of the familiar in traditional craft objects—specifically textiles and ceramics. The tactility of her objects invites the viewer's proximity and interaction. These objects have the intimacy and familiarity of a beloved sweater or blanket, but are made with highly technical and innovative processes.

Liz Trosper also approaches the mundane and every-day object through a technical lens. Trosper's digitally-enhanced photographs of common and overlooked objects relate to themes of femininity and motherhood—societal roles that are both cherished and overlooked or taken for granted. Trosper's colorful compositions challenge ideas of what it means to "paint" with digital and traditional brushes. The ambiguity of her images yields playful abstraction.

Dealing in signs and symbols are Julie Libersat's works. Libersat, like the other artists in the exhibition, explores the familiar and unfamiliar. Through a universal language of patterns, signs, and symbols, Libersat is able to draw the viewer's attention to the ways that space is constructed socially, culturally, and digitally. The symmetry and balance of the works recalls a computer-generated perfection, but upon closer inspection one can discern that the pixilation is actually created by Libersat's careful brushstrokes—another playful surprise that is unveiled by one's proximity to the artwork.

Endemic to Au's and the other artists' processes is the use of computer-assisted design and commentary on the digital. A primary goal of the exhibition, as the title suggests, is to highlight some of the many ways that artists currently use technology in their artmaking. Further adding to that connection is the fact that all the artists in the exhibition identify as women. Au states that a "goal of this exhibition is to challenge the stereotype that men and technology go hand in hand and to show that women in current times are using these tools to create art that speaks to their own experiences, views, and values." Au continues, "By bringing together interdisciplinary artists and artists from different artistic fields, what is revealed is a cross-section of how and why technology is used in each individual's art practice." The variety of working practice, in fact, is the greatest testament to the versatility, adaptability, and humanness of



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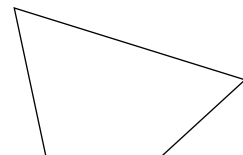
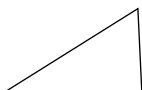
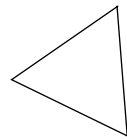


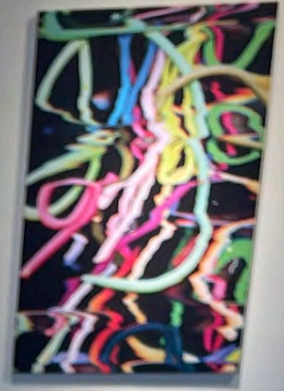
computer-assisted artmaking.

The place of technology in art and craft has been a controversial subject throughout the past century as artists and theorists have asked themselves what role, if any, technology has in the distinctly human process of making art. The humanity of artmaking, however, is not antithetical to the use of technology for that end when technology is conceived of as a tool for creation. Jeremy Meyerson, in his essay "Tornadoes, T-squares and technology: can computing be a craft?" (1997), suggests that technology, including programs like Photoshop, is a tool for art making like any other tool. Among his conclusions is the idea that technology has its benefits and its limitations, but does not take away any humanity from the creative process as it has been accused of doing.

Other thinkers have felt similarly about technology as a tool for making art. Steve Jobs likened the computer, "the most remarkable tool we have ever come up with," to a "bicycle for our minds." Antoine de Saint-Exupery famously noted the machine's ability to "plunge" humankind more deeply into "the great problems of nature."

The works in this exhibition are proof that computer assisted design can work with traditional artistic media and processes to add layers of meaning. The technologies used to create these artworks have proven to be expressive tools yielding representations of unique human perspectives—in this case perspectives that are unique to these female artists. The variety of size, scale, and medium as well as the push and pull of the contrasting elements and inherent paradoxes within the artworks make for a truly dynamic and noteworthy exhibition.





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3 x 3 x 3 in
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ELIZA AU

www.elizaau.com

Education

2009 // MFA in Ceramic Art, New York State College of Ceramics, Alfred University, Alfred, New York

2005 // BFA, Nova Scotia College of Art and Design, Halifax, Nova Scotia

Academic Appointments

2019- // Assistant Professor in Ceramics (tenure-track), University of North Texas, Denton, TX

2017-19 // Visiting Professor in Ceramics, Alfred-CAFA Design for Industry Program, Central Academy of Fine Arts, Beijing, China

2022 // *The Architecture of Solace*, Greenwich House Pottery, NYC, NY
Mesa Contemporary Art Museum, Mesa Arts Center, Mesa, AZ, TBA

2021 // *Planar Volumes*, Appalachian Center for Craft, Smithville, TN

2017 // *Abstract/Arabesque/Analog*, Northern Arizona University Art Museum, Flagstaff, AZ

Group Exhibitions

2021 // *Contemporary Clay: A Survey of Contemporary American Ceramics*, Western Carolina University Fine Art Museum, Cullowhee, NC

4th Virginia McClure Ceramic Biennale, Galerie McClure, Montreal, QC

La céramique en plein essor, La Guilde, Montreal

2020 // *2020 Taiwan Ceramics Biennale*, Yingge Ceramics Museum, New Taipei City, Taiwan

41st Annual Contemporary Crafts, Mesa Arts Center, Mesa, AZ

The Clay Studio National 2020, The Clay Studio, Philadelphia, PA

2019 // *Fine Contemporary Craft*, Artspace, Raleigh, NC

Korean International Ceramic Biennale 2019, (online and on-site exhibition), Korea Ceramic Foundation, Icheon-si, Gyeonggi-do, Korea

2019 International Juried Exhibition, The Center for Contemporary Art, Bedminster, NJ

Residencies

2022 // Benyamini Contemporary Ceramics Center, Tel Aviv, Israel

2021 // Northern Clay Center/ McKnight Residency, Minneapolis, MN

Awards

2021 // McKnight Fellowship, Minneapolis, MN // Arts Abroad: Residencies, Canada Council for the Arts

2020 // Award of Excellence, 2020 JRA Chrysalis Competition, James Renwick Alliance, Smithsonian American Art Museum

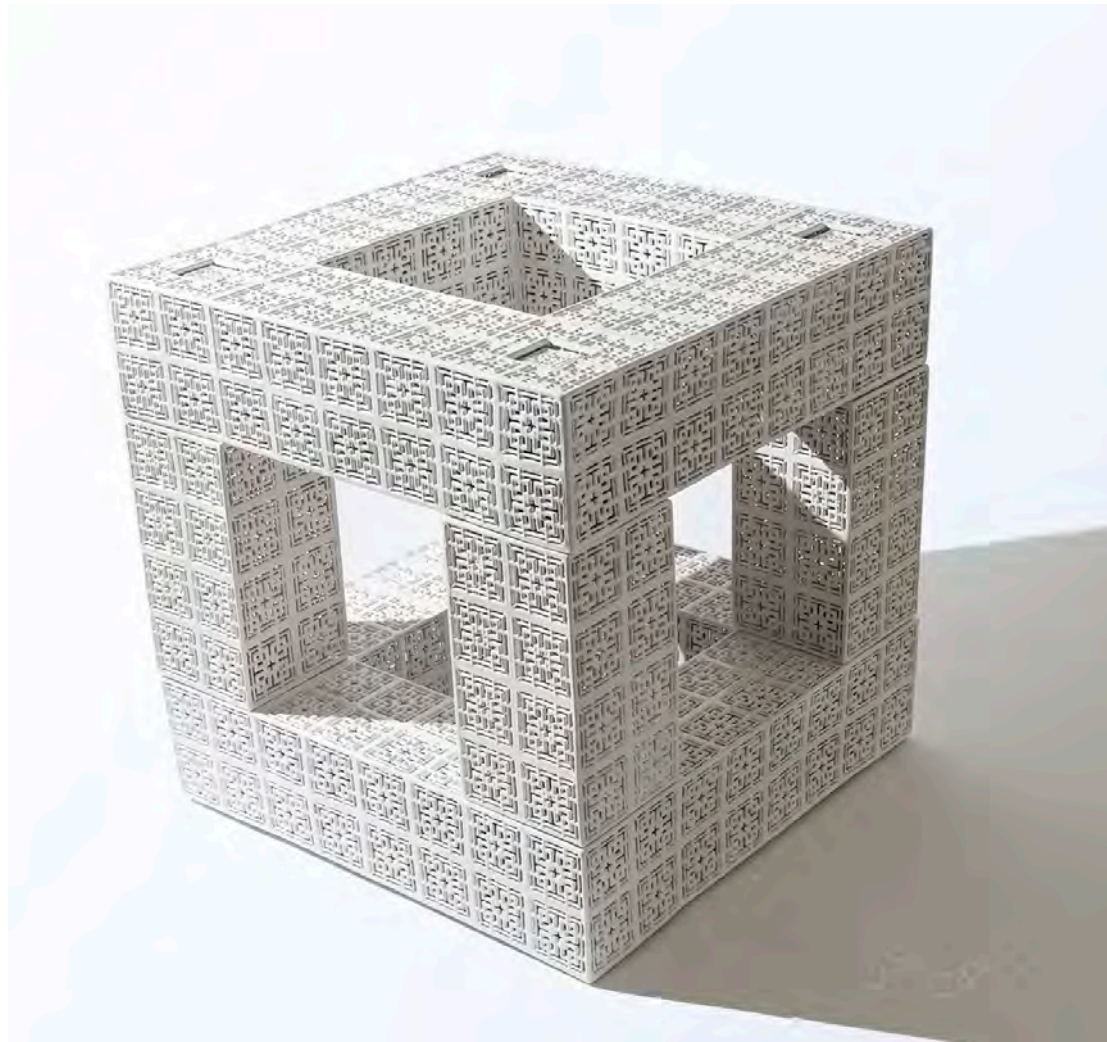
2016 // Fine Craft: Grants to Artists and Curators, Canada Council for the Arts // International Residencies Program in the Visual Arts Grant, Canada Council for the Arts

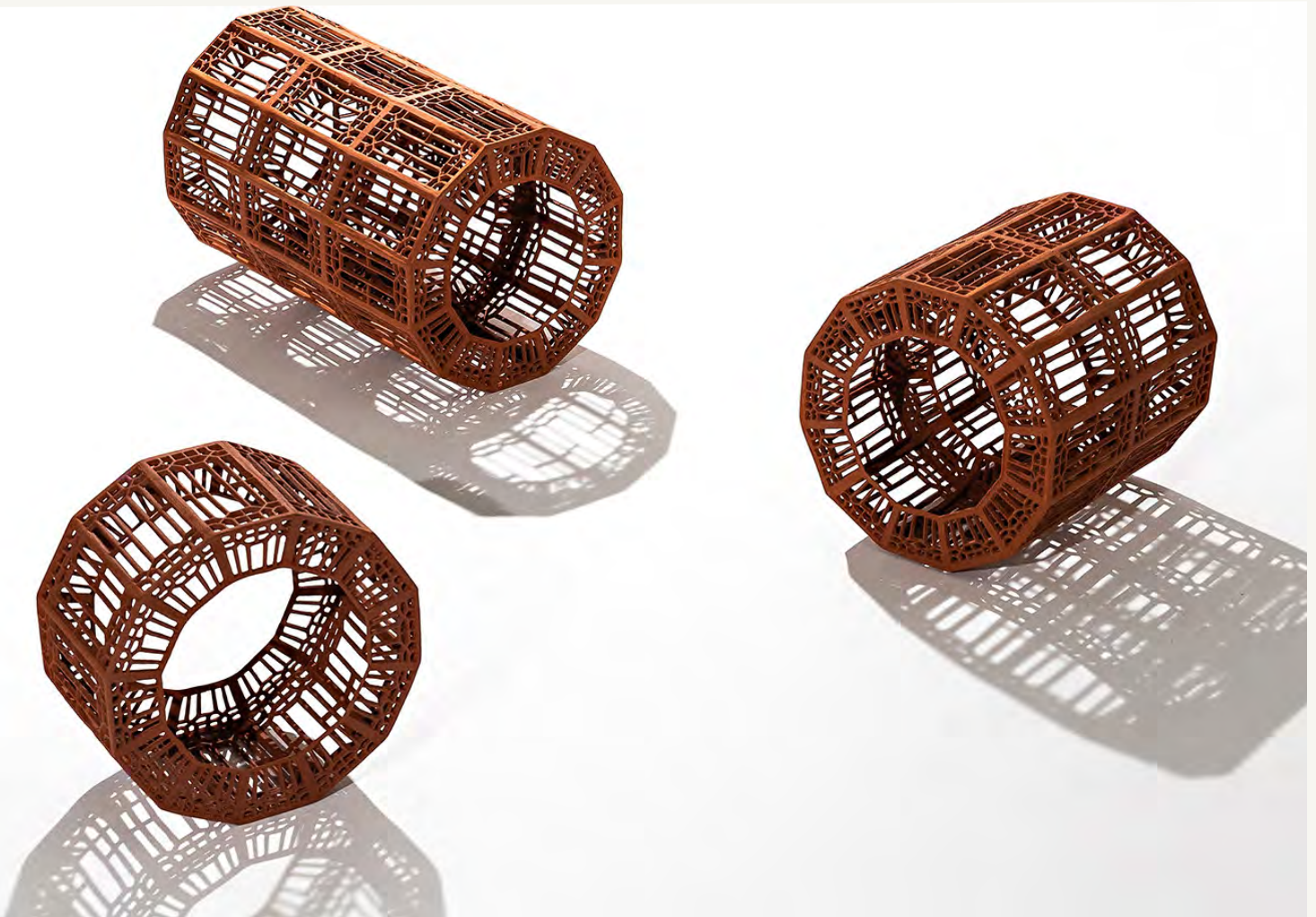
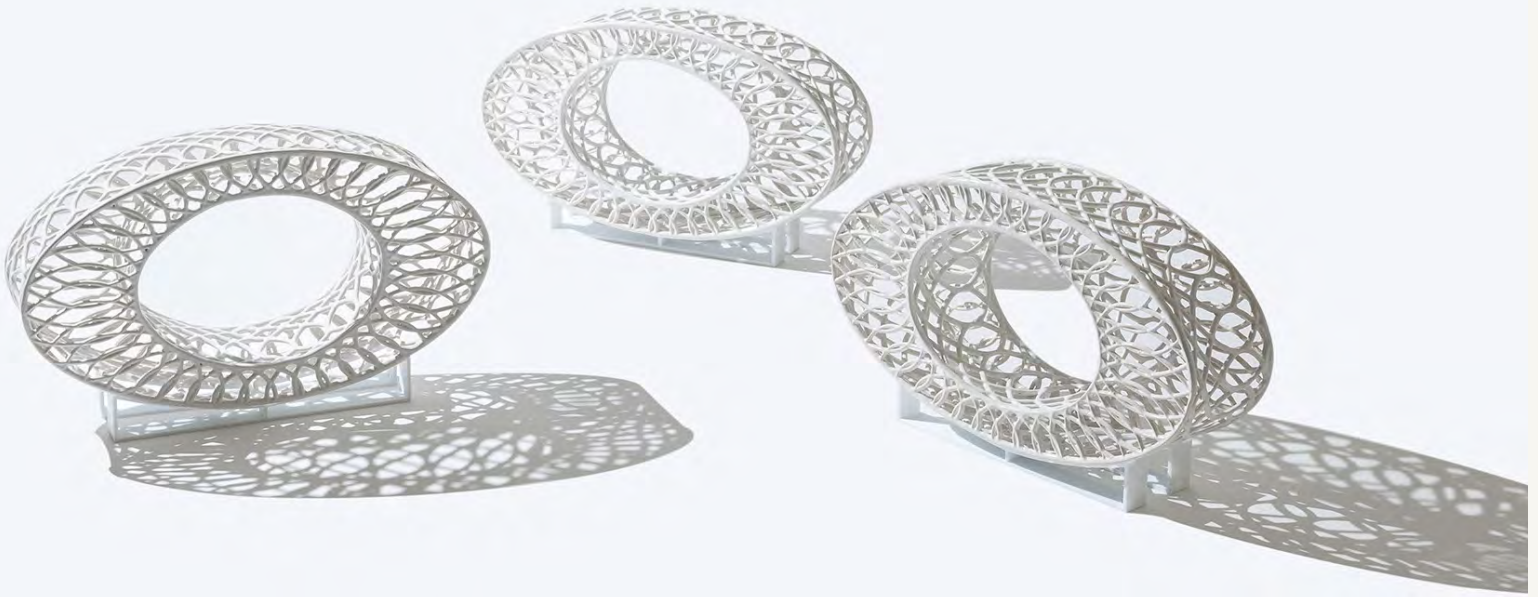
2012 // Winfred Shantz Award for Ceramics, Canadian Clay and Glass Gallery

2011 // Emerging Artists Fellowship, National Council on Education for the Ceramic Arts (NCECA)

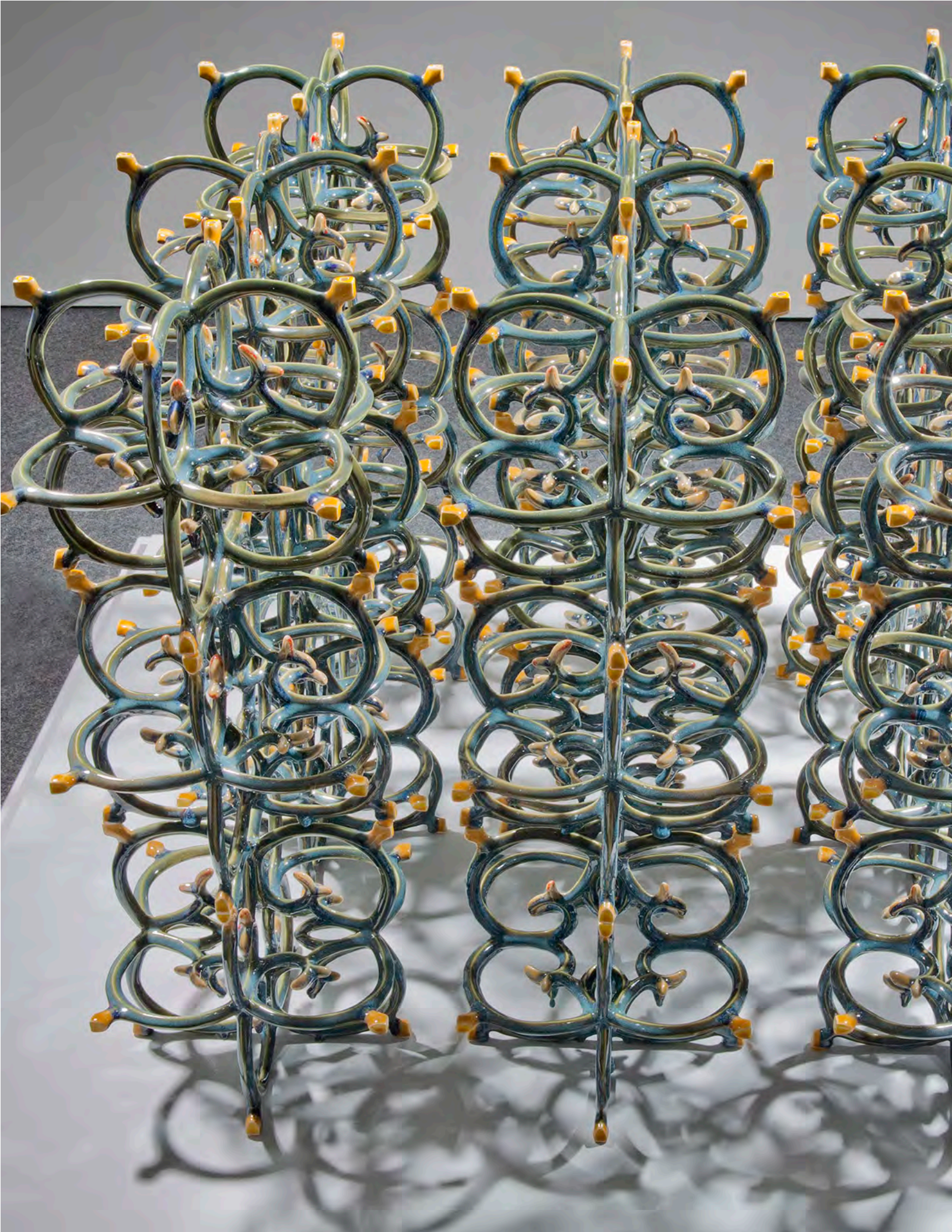
Artist Statement

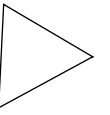
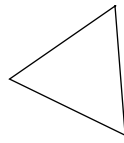
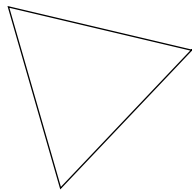
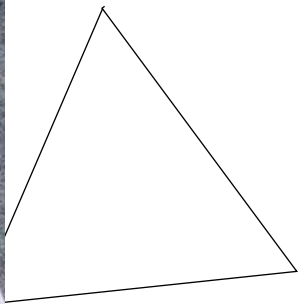
My work explores the search for solitude. Within the many facets of life we experience a chaos of the mind, which we seemingly cannot escape. I am interested in the human need for peace of mind and what physical, ornamental forms this takes. I create forms that act as lines in space and patterns which mirror and replicate each other, seemingly in a dance of artificial mitosis. Working digitally in CAD (computer aided design) affects how I create and view artwork. The liminal space between complexity and order allows room for play and discovery through the rules of algorithms and parametric design. The digital interface has its own inherent surfaces and textures such as the wireframe, pixels and meshes which we experience visually. The planning and production process work in sync with each other, through CAD drawings which are 3D printed and eventually translated into clay. I am interested in bringing the wireframe surface into the physical world through the processes of craft, such as plaster mold making and press molding clay.











JIHYE HAN

www.jihyehanart.com

Education

2021 // MFA, Ceramics, University of North Texas, TX

2016 // BFA, Sculpture and Ceramics, University of North Carolina at Greensboro, NC

Residency

2022 // Houston Center for Contemporary Craft, Houston, TX

Awards/Grant/Fellowship/Scholarship

2022 // 2022 NCECA Emerging Artist Award, NCECA, Sacramento, CA

2021 // BIPOC Ceramic Award Winner in the Emerging Artist, Clay Houston, TX

Graduate Fellowship, NCECA (The National Council on Education for the Ceramic Arts), Boulder, CO

Solo Exhibition

2021 // 11,009km, Norman Brown Gallery, Goldmark Cultural Center, Dallas, TX

Public Art Installations

2020 // Breaking Ground, Sheila & Houston Hill Courtyard Gallery, Fort Worth Community Arts Center, TX,
8/28/20-11/28/21

Two or Three People Exhibitions

2023 // Across the Ocean, Jihye Han, Yeonsoo Kim, Granville Arts Center, Garland, TX (upcoming)

2022 // Across the Ocean, Jihye Han, Yeonsoo Kim, Alvin Community College, Alvin, TX (upcoming)

The Presence of the Absent, NCECA 2022, Jihye Han, Parvin Peivandi, Du Chau, Curated by Eliza Au, Ridley Gallery, Sierra College, Sacramento, CA

Limitless: Texas BIPOC Ceramic Award Winner Exhibition, Jihye Han, Tammie Rubin, Earnest Snell, Houston Center for Contemporary Craft, Houston, TX

Selected Group Exhibition

2022 // Invitational Exhibition, Depicted in the Mud, Sweetwater Center for the Arts, Sewickley, PA (upcoming)

HCCC Residence Exhibition, Asher Gallery, Houston Center for Contemporary Craft, Houston, TX (upcoming)

The Big Show 2022, Lawndale Art Center, Houston, TX

NCECA 2022 Emerging Artist Exhibition, SAFE Credit Union Convention Center, Sacramento, CA

Women, Art and Technology: Ornament and Adornment, Curated by Eliza Au, Patterson-Appleton Arts Center, Greater Denton Arts Council, Denton, TX (upcoming)

Artist Talk, Workshop and Lecture

2022 // Visiting Artist, Workshop and Lecture, Alvin Community College, Alvin, TX (upcoming)

Resident Talks, Houston Center for Contemporary Craft, Houston, TX

Artist Talk and presentation, The Big Show 2022, Lawndale Art Center, Houston, TX

Visiting Artist, Workshop and Lecture, Mesa Colorado University, Grand Junction, CO

Emerging artist presentation, NCECA 2022 Emerging Artist Exhibition, SAFE Credit Union Convention Center, Sacramento, CA

Artist Talk, Limitless: Texas BIPOC Ceramic Award Winner Exhibition, Houston Center for Contemporary Craft, Houston, TX

Publication

2022 // Ceramics Now Magazine featured artist, www.ceramicsnow.org (upcoming)

Canvas Rabel featured artist interview, Voyage Dallas Magazine

Art Houston Magazine Limitless Texas BIPOC Ceramic Award Winner Exhibition Article

2021 // Diversity in the Arts : 8 top talents, The Dallas Morning News

Artist Statement

I use clay, as well as hand-building techniques, to blend traditional ceramic processes with multi-layered paintings to share my experiences, memories, dreams by creating implied narrative. I see my work as a physical manifestation of memory, and an exploration of personal history, cultural tradition, and belief systems in the contemporary world. In addition, my work draw from personal experiences and my Korean heritage; I use physical processes to investigate diverse facets of perception to broaden emotional, physical, and cultural understands of human experience.

Biography

Jihye Han is earned a BFA in sculpture and ceramics from the University of North Carolina at Greensboro and an MFA in ceramics from the University of North Texas. She was the recipient of the award winner for Texas BIPOC ceramic Emerging artist to the Clay Houston TX in 2021 and recently received the 2022 Emerging Artist award from the National Council on Education for the Ceramic Arts (NCECA). Currently she is the resident artist at Houston Center for Contemporary Craft.





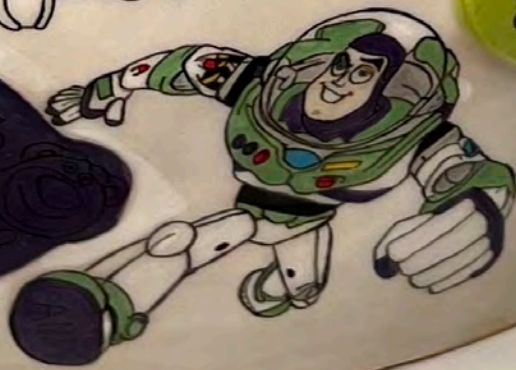






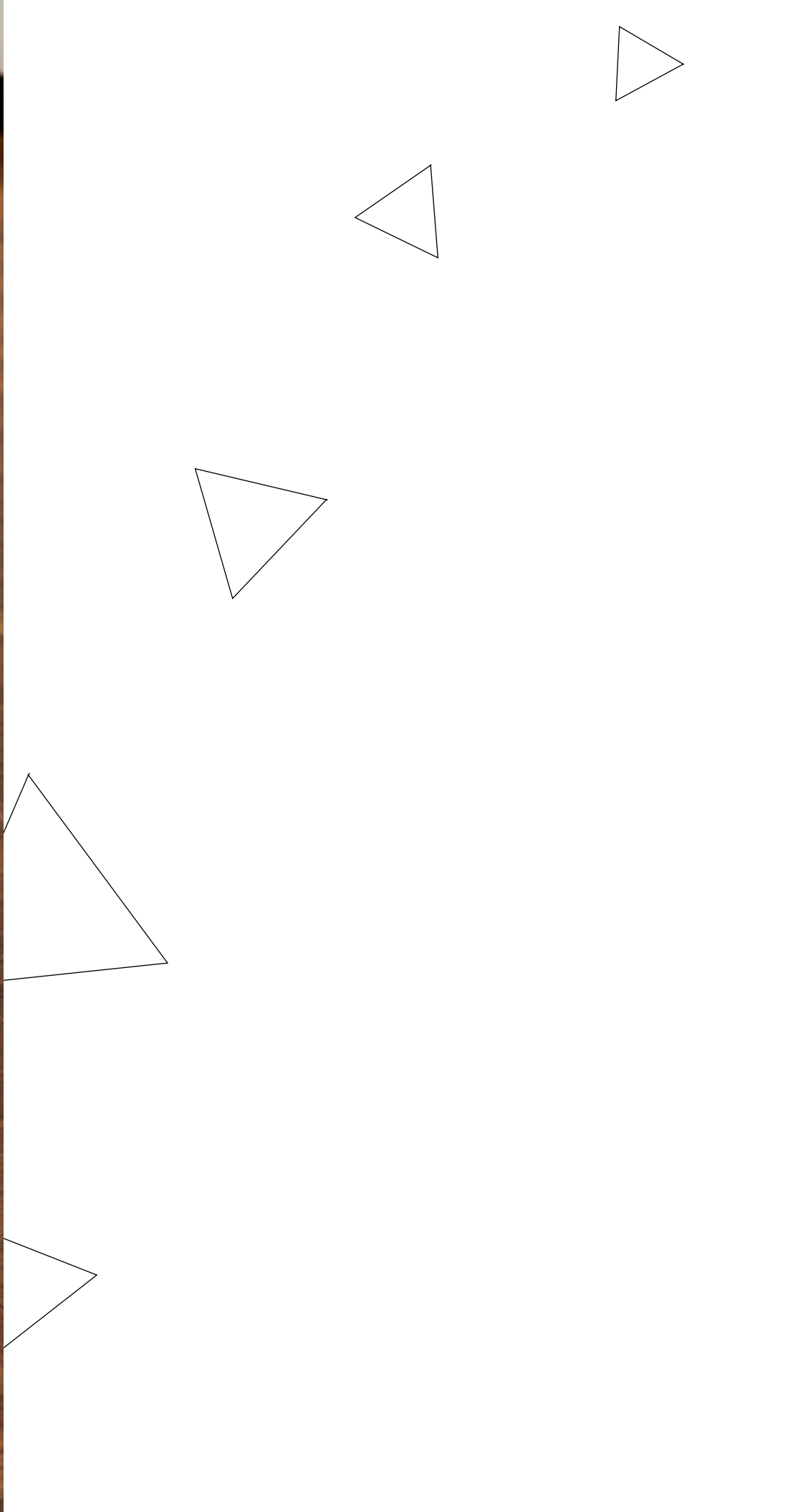


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THANK YOU









JULIE LIBERSAT

julielibersat.com

Education

- 2017** // MA Art Education, University of North Texas, Denton, TX
- 2016** // MFA, New Media, University of North Texas, Denton, TX
- 2003** // BFA cum-laude, Painting, Maryland Institute College of Art, Baltimore, MD

Solo Exhibitions

- 2019** // Mall Mandala, Ro2 Gallery, Dallas, TX
- 2018** // Paved Paradise, Women & Their Work, Austin, TX
- 2017** // Public Domain, The Box Co., Dallas, TX
- 2016** // Infinite Loop, RO2 Art, 1501 S Ervay St, Dallas, TX

Public Art

- 2019** // No Direction, The Auto Show curated by Lucas Cowan. Rose Fitzgerald Kennedy Greenway. Boston, Massachusetts.

Selected Group Exhibitions

- 2021** // Women, Art, & Technology: Ornament & Adornment, Fort Worth Arts, Fort Worth, TX. Eliza Au (curator)
- 2020** // Area3. Aurora Expanded. Immersive installation produced by Aurora Dallas, Dallas, Texas.
- 2019** // Vignette Art Fair. The Women's Museum at Fair Park. Curated by: Leslie Moody Castro.
- 2018** // Artist & Location. Czong Institute for Contemporary Art (CICA).
- 2018** // Near Field Communications Digital Art Biennial, Gol, Norway
- 2017** // Bring Your Own Beamer Cedars, The Cedars Union, Dallas, TX
- 2017** // New York Book Arts Fair, New York, NY
- 2017** // Real Things, Tulsa Artist Fellowship, Tulsa, OK
- 2017** // Currents: Santa Fe International New Media Festival, Santa Fe, NM
- 2017** // Changarrito en Acción, Museo de la Ciudad de Mexico, Mexico City
- 2016** // PASEO Taos Outdoor Art Festival, Taos, NM

Awards, Grants, and Fellowships

- 2021** // Humanities Connections Grant, National Endowment for the Humanities, (co-PI)
- 2017** // Onstead Masters Fellowship, University of North Texas, Denton, TX
- 2016** // Otis & Velma David Dozier Travel Grant, Dallas Museum of Art, Dallas, TX
- 2014** // CADD FUNd Grant Recipient, CADD Dallas, TX

Publications as Author

- Libersat, J. U., & Pérez de Miles, A. (2016). "ROAM: Walking, Mapping, and Play in Art Education." *Studies in Art Education: A Journal of Issues and Research*, 57 (4), 341-357. [November]

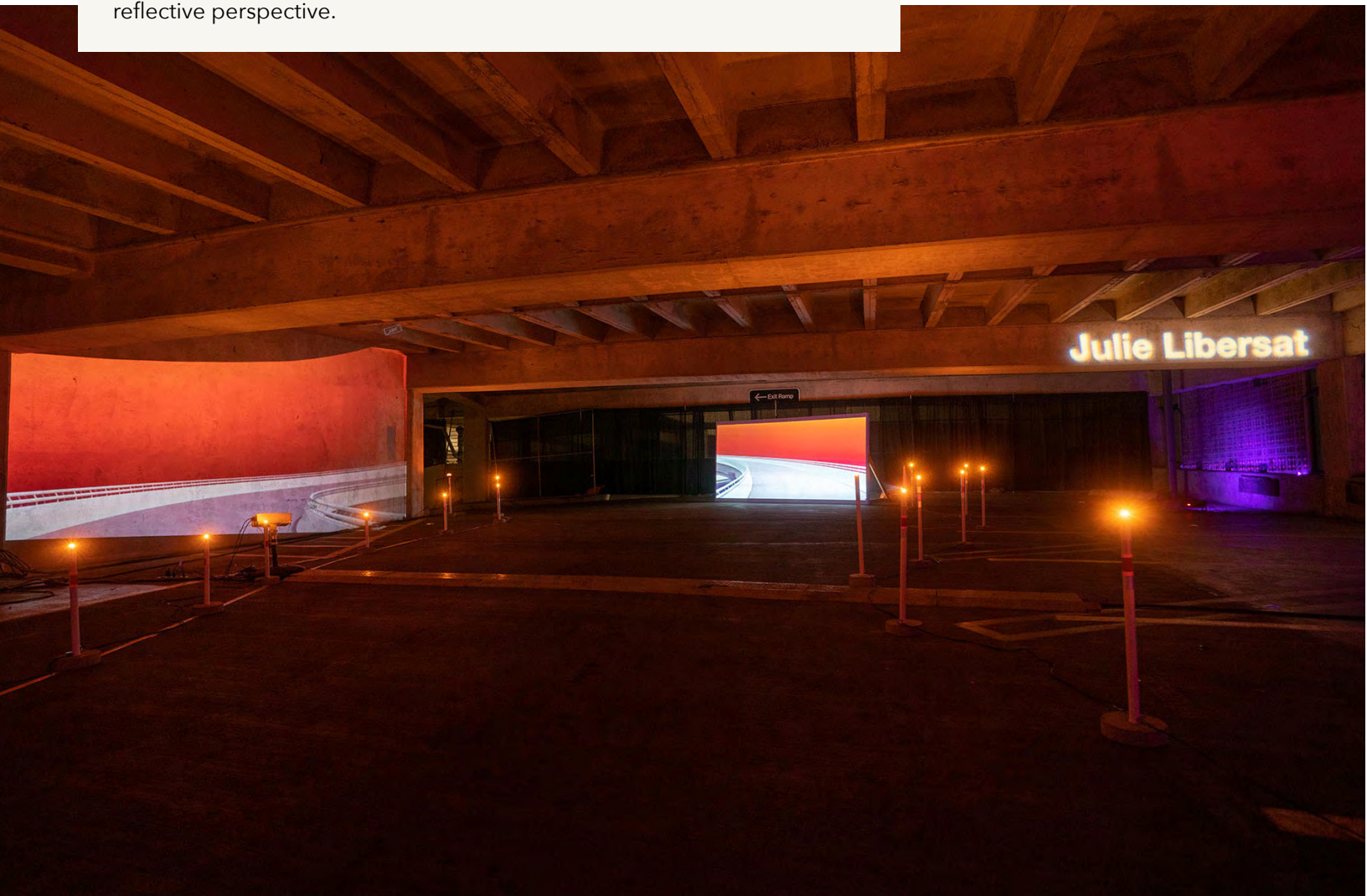
Lectures / Presentations / Workshops

- 2021** // Women's Caucus Invited Artist Talk, National Art Education Association annual conference,
- 2020** // "ROAM," Teaching Place, Minneapolis College of Art & Design College of Art and Design, Minneapolis, Minnesota.
- 2018** // "North Texas Digital Fabrication Symposium," Texas Woman's University, Denton, TX

Artist Statement

Navigation and orientation has become central to my work as I travel and question my own relationship to place and belonging. Feeling simultaneously at home and out of place, I use navigation motifs and transportation as both metaphor and process. "Getting lost" allows me to highlight the ways in which the built environment directs orientation and cultural values. That is, as we construct spatial meaning around the buildings and places occupied within memory, dreams and imagination, our cities, neighborhoods and buildings reflect our personal, cultural and political histories and imaginaries.

Through architectural interventions, installations, and interactive projects, I investigate our embodied perception of space—our lived, perceived, and conceived experience of space. I strive to make immersive, interactive, and participatory environments that engage viewers and compel them to observe ways in which space is socially and culturally produced. I utilize games and play to create space that welcomes participation and experimentation with roles that are fluid and outcomes, undetermined. Using an interactive game structures disrupts and reorients viewers to take on new roles within the landscape and seeks to assist them in finding a critical and reflective perspective.







LARA ASAM

www.laraasam.com

Education

- 2021** // MFA, Metalsmithing and Jewelry, University of North Texas, Denton Texas (May 2021)
2018 // Professional and Grant Writing Certification, University of Texas at El Paso, El Paso, TX
2016 // BFA, Studio Art, Double Concentration, Metalsmithing and Sculpture, University of Texas at El Paso, El Paso, TX

Group Exhibitions

- 2021** // Women, Art and Technology: Ornament and Adornment, Fort Worth Community Center, Fort Worth, TX
Hopefully Tomorrow, Brockway Center for Arts and Technology, Brockway, PA
Thresholds, MFA Thesis Exhibition, Cora Stafford Gallery, Denton, TX
Intraplay, Festival Hall, Greater Denton Arts Counsel, Denton, TX
- 2016** // In the Beginning, Purple Gallery, El Paso, TX
Moved, Art Avenue, El Paso, TX
SNAG Digital Student Exhibition
- 2015** // Amor Por Juarez 5th Annual Art Auction, The Station Urban Offices, El Paso, TX
Mass and Velocity; SNAG
Las Artistas Art & Fine Craft Show, El Paso, TX
Borderline Metals Show; UTEP Glass Gallery, El Paso, TX
- 2014 // Top Drawer; Glassbox Gallery, El Paso, TX
Same Day Delivery; UTEP Glass Gallery, EL Paso, TX
Las Artistas Art & Fine Craft Show, El Paso, TX
- 2013** // Las Artistas Art & Fine Craft Show, El Paso, TX

Solo Exhibitions

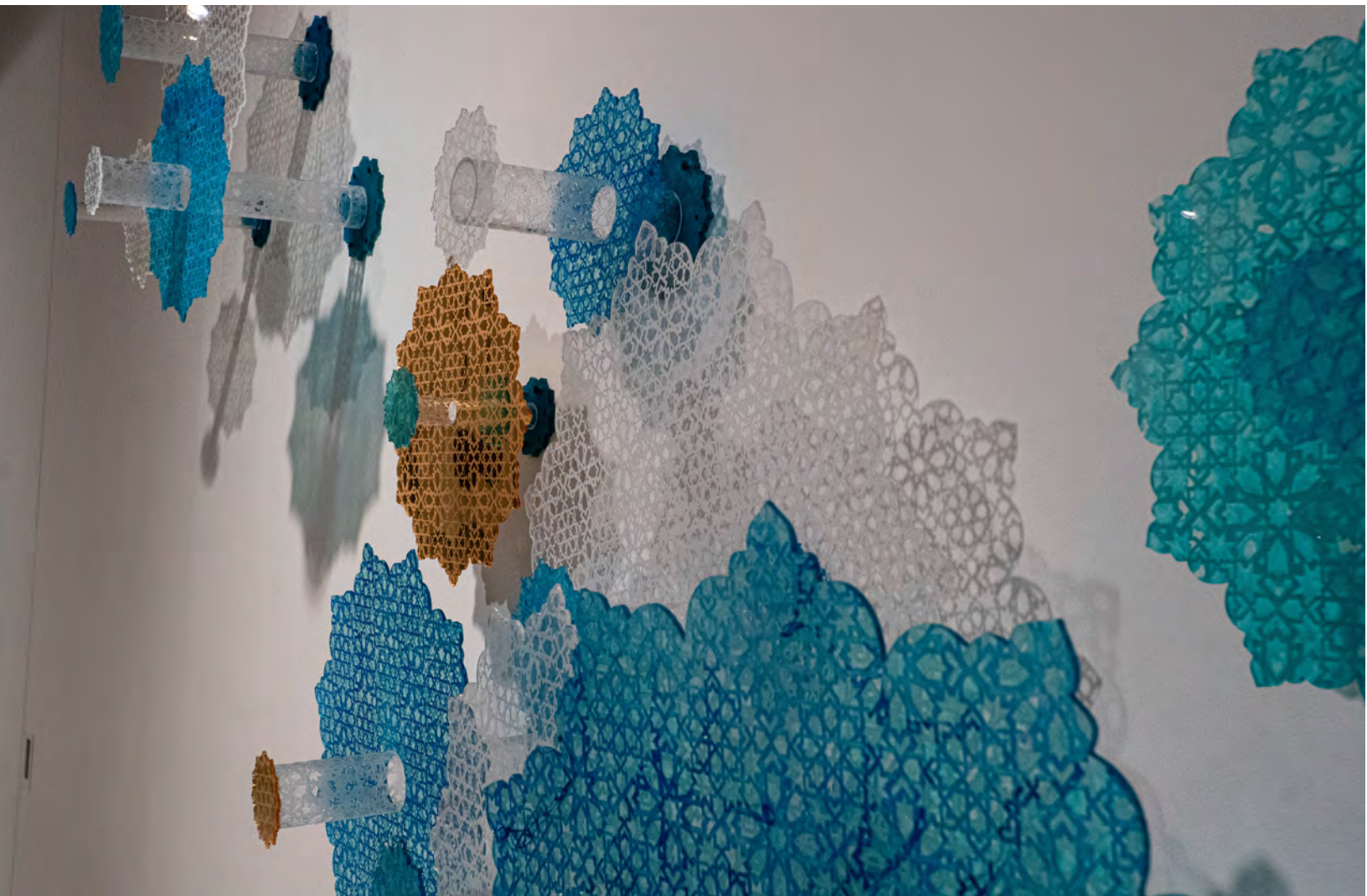
- 2021** // Thresholds, MFA Thesis Exhibition, Cora Stafford Gallery, Denton, TX

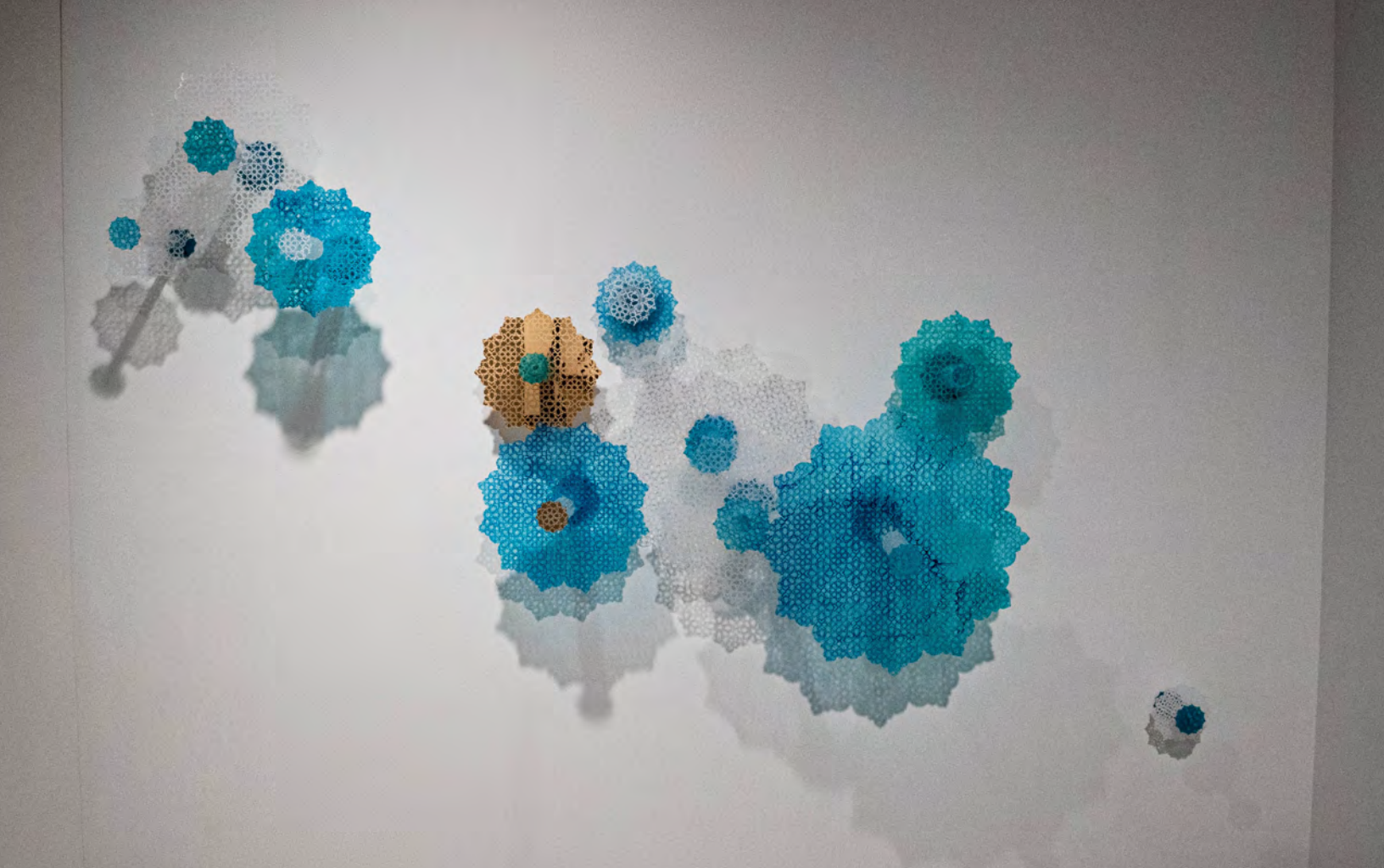
Awards

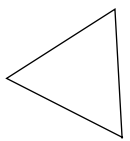
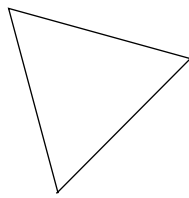
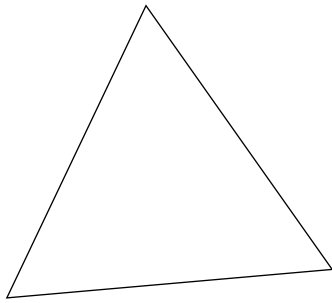
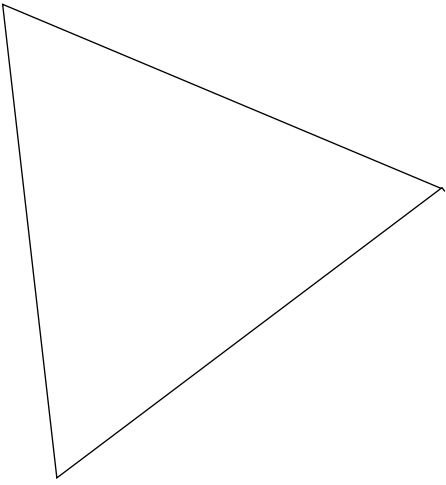
- Recipient of the 2021 Higher Education Partners Program Scholarship for Penland School of Crafts
Finalist for the 2019 Contemporary Art Deals of Dallas (CADD) Fund, Dallas, TX
Finalist in the 2016 Regents' Outstanding Arts & Humanities Award in the Visual Arts, 3D Arts Category

Artist Statement

Lara Asam's work explores intimacy, control, social behaviors, restriction, and transformation. She explores the visible and invisible boundaries of public and private interaction that define social dynamics. The architectural elements in her work allude to Islamic architecture through form and pattern, and when worn, become extensions of the body. Her wearable objects seem to attract, repel, as well as enhance connections or separations. Her installation work creates liminal spaces of transitions and thresholds. By playing with various layers of visibility and restricting movement and spatial distance she addresses beauty and cruelty, intimacy and isolation, desire and touch.







LIZ TROSPER

Selected Exhibitions

- 2021** // ON / OFF SCREEN at Barry Whistler Gallery, Dallas, TX
You're the Tits, curated by Molly Valentine Dierks, Virtual
- 2020** // New American Paintings, exhibitions in print, Boston, MA and International
Artron online exhibition of foreign artists, Shenzhen, Guangdong Province, China
Hope Made Visible, Orth Contemporary, Tulsa, OK (virtual)
Dandelion and Rose, (Solo) Barry Whistler Gallery, Dallas, TX
Texas Women: A New History of Abstract Art, San Antonio Museum of Art, TX
- 2019** // DANAÉ HI, Paris, France
Plugged In Painting, Site 131, Dallas, Texas
Object, CICA Museum, Gyeonggi-do, Korea
Therefore, Dallas Medianale Performance at Dallas VideoFest, Latino Cultural Center, Dallas, Texas
- 2018** // LIZ TROSPER curated by John Pomara, The Wilcox Space, Dallas, Texas*
a list of links and a list to burn, Lillian Bradshaw Gallery, J. Erik Jonsson Public Library, Dallas, Texas

Professional Experience

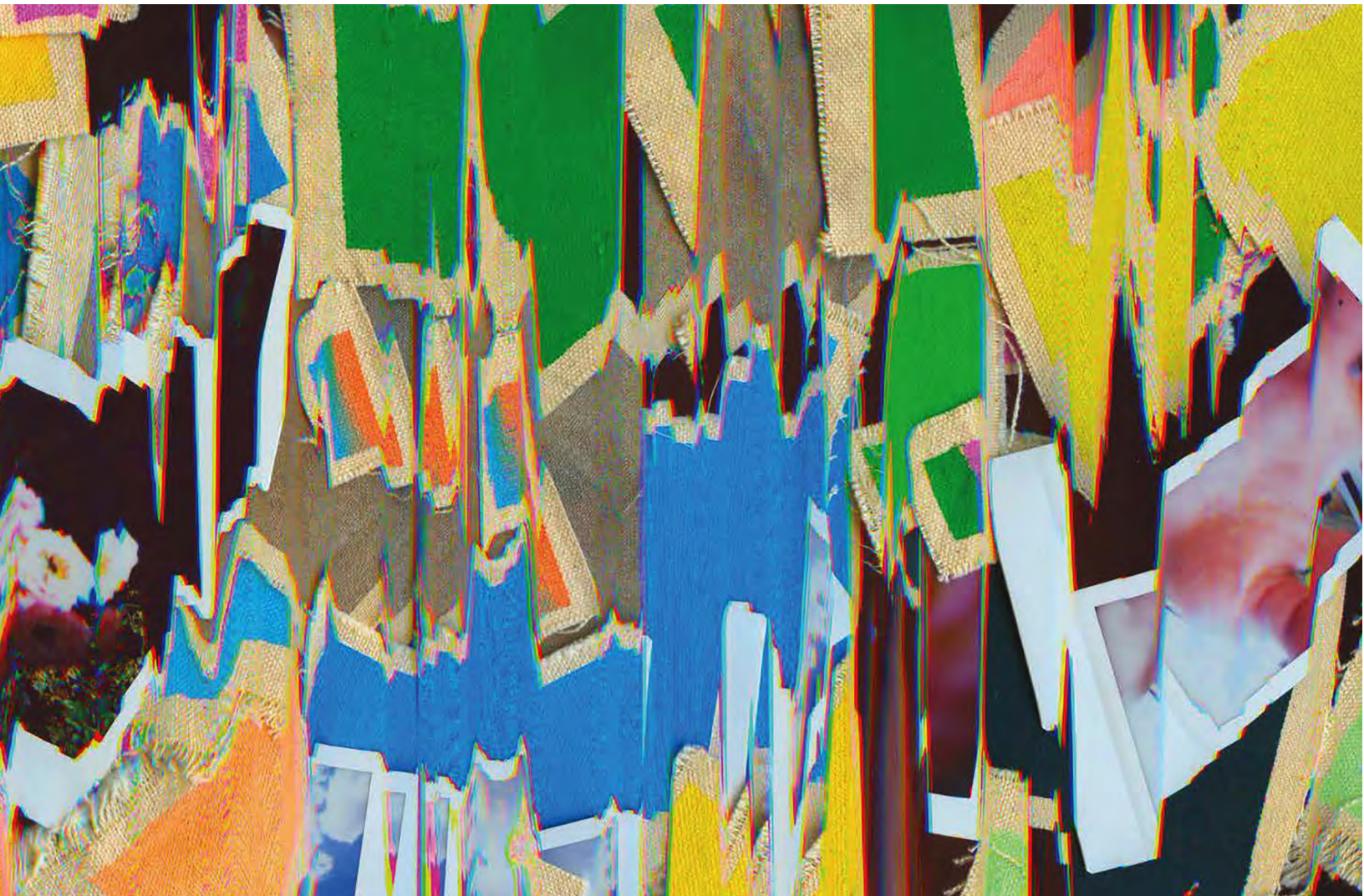
- 2020** // Assistant Professor of Instruction, School of Arts, Technology and Emerging Communication,
The University of Texas at Dallas
- 2019** // Lecturer, Foundations and Painting and Drawing, University of North Texas
Fine Art Faculty and Advisor, The Hockaday School, Studio Foundations, Painting and Digital Art
Visiting Artist, Nasher Sculpture Center
Idea Exchange: Supporting Working Artist Mothers, CAA, New York
- 2018** // Fine Art Faculty and Advisor, The Hockaday School, Studio Foundations, Painting and Digital Art
Lecturer I, 2D Design Foundations, curriculum development for digital painting
Associate Faculty, Collin College, Digital Photo I
Visiting Lecturer, The Warehouse Dallas
Visiting Artist, The Nasher Sculpture Center

Education

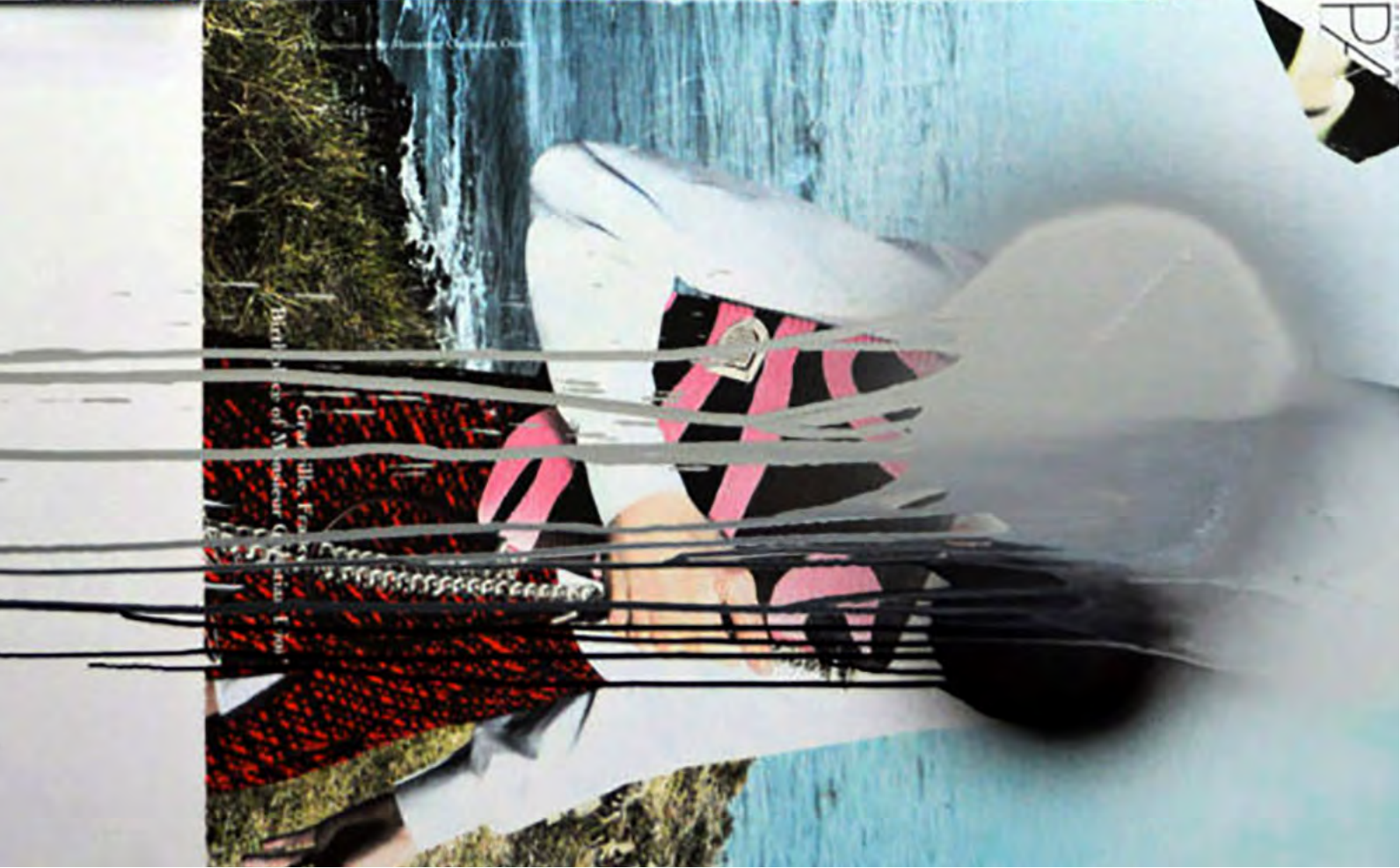
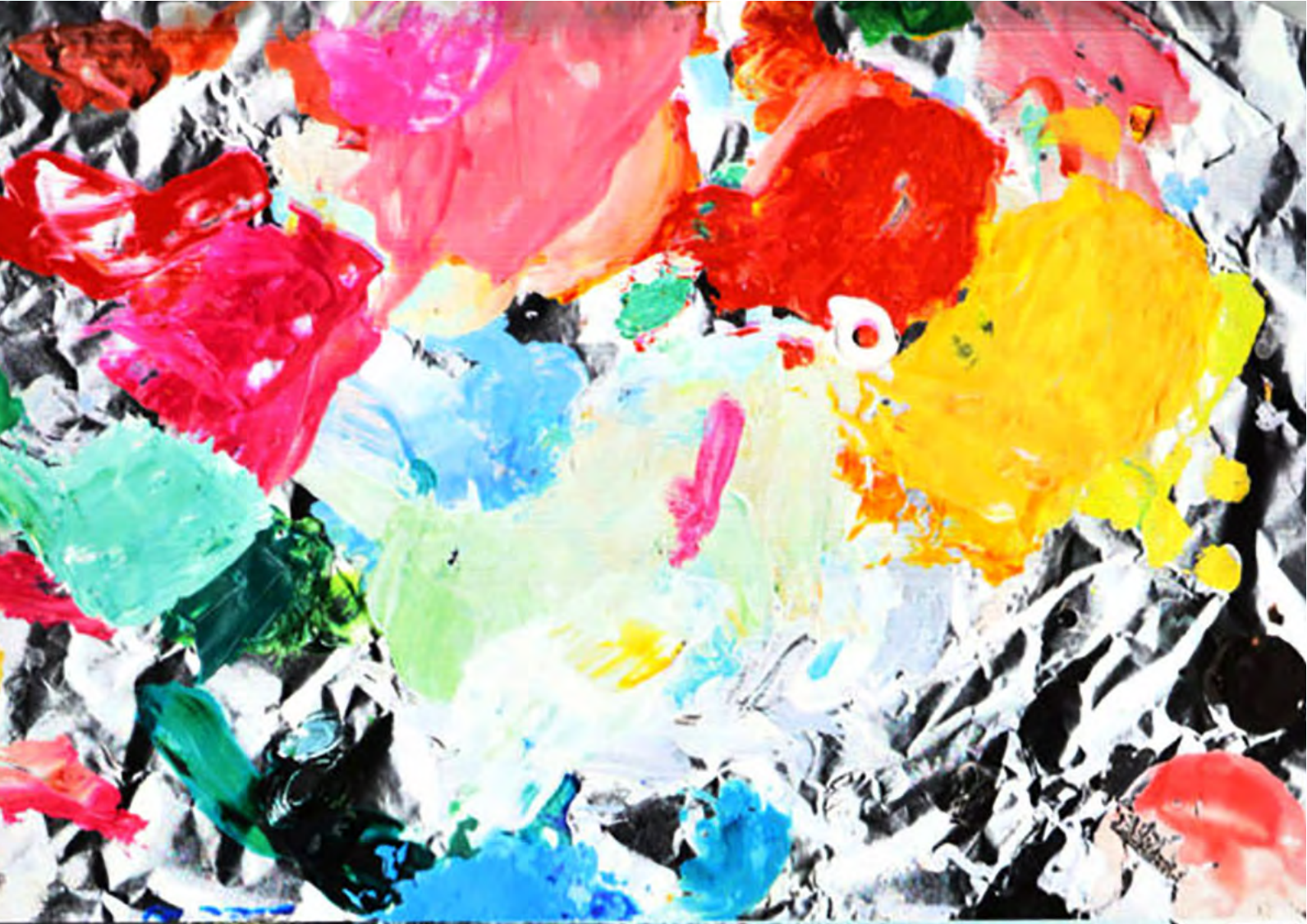
- 2016** // MFA, University of Texas at Dallas, Summa Cum Laude
2010 // MPA, University of North Texas
2005 // BS, Texas Woman's University, Cum Laude

Artist Statement

I am an artist investigating our human desire for touch that is both fueled by technology and denied by it. I'm intrigued by reproduction as concept and as technical means. Even clones, though technically a reproduction, have a unique existence. Using the casual and the technical, digitality and materiality, I discuss theoretical and philosophical concerns within painting discourse. My modes of working explore paradoxical relationships toward traditional modes of painting, both exalting and deconstructing it by using current reproduction tools -- both digital and material -- as well as publicly and easily accessible tools like scanners, tablets, disused electronics, PDFs, public art installations, performances, murals and other, emerging, means of asking myself -- How can I work both with and against the specific, unique object model of painting?



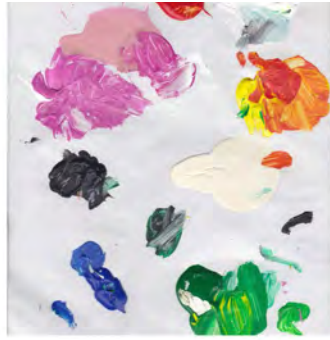








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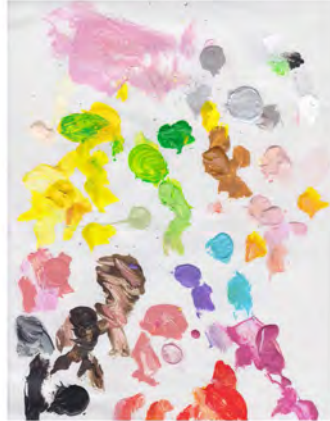
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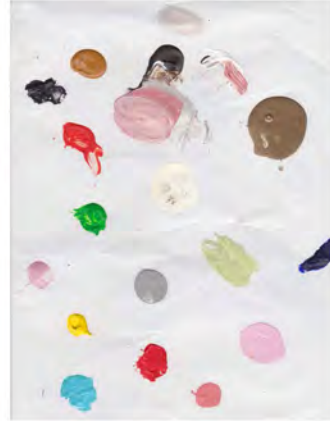
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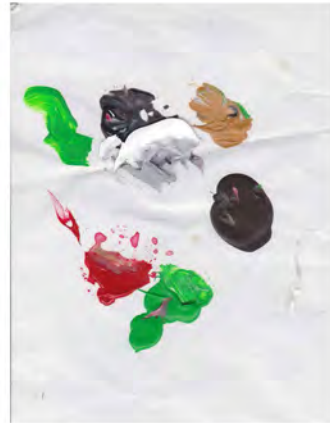
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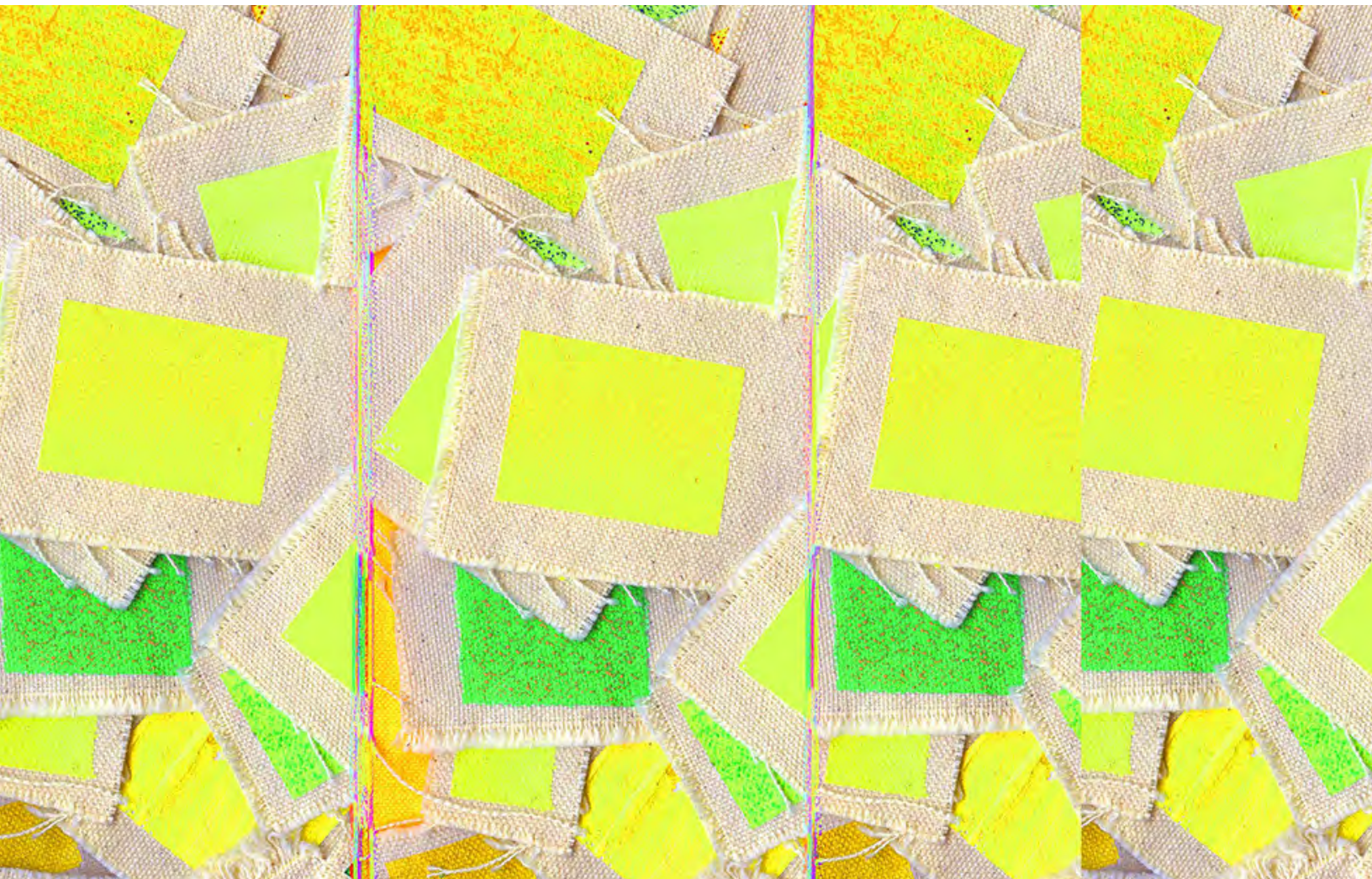
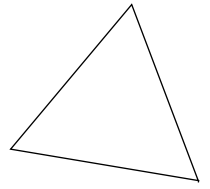
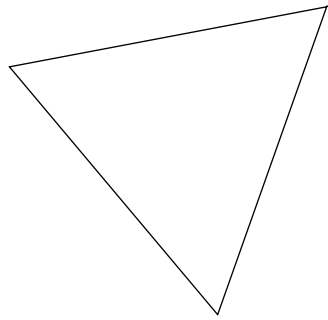
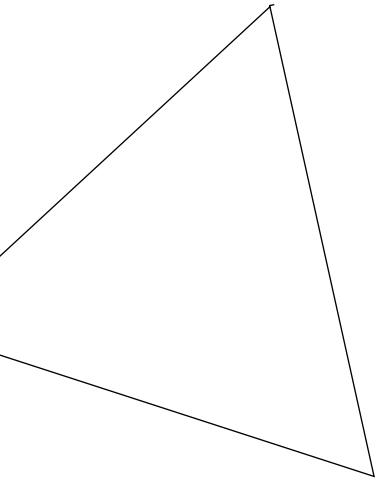


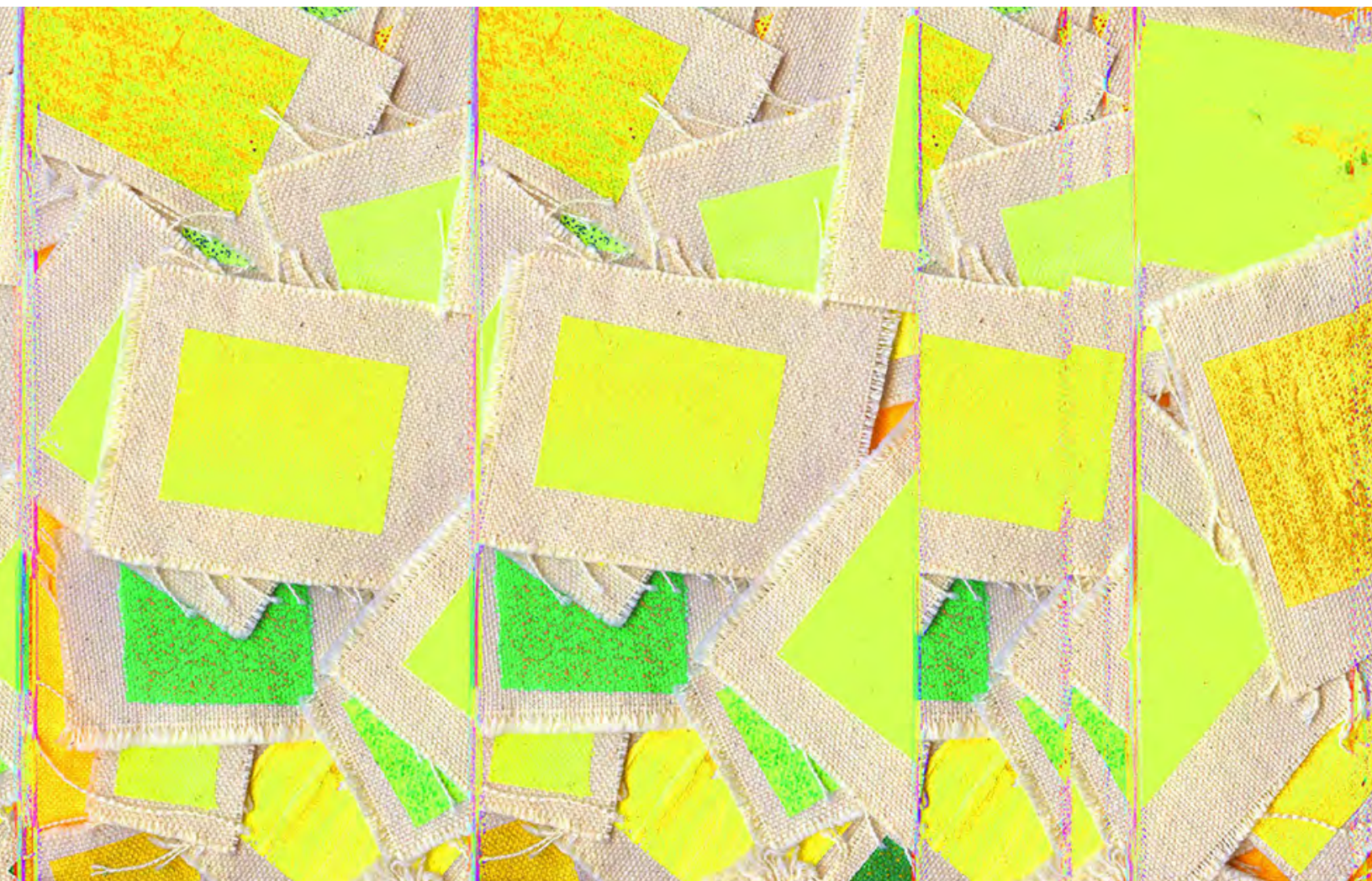
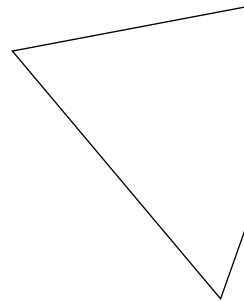
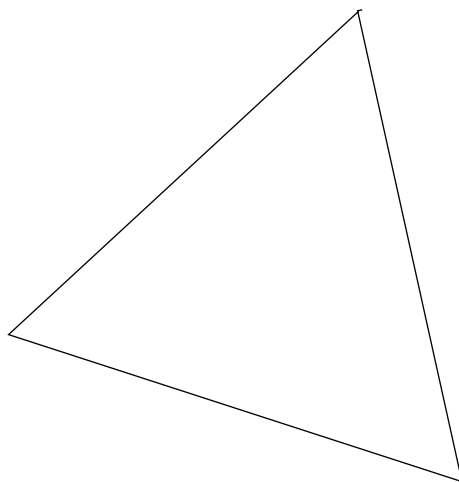
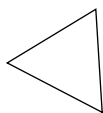
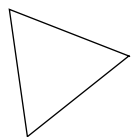
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MARY JOHNSON

www.maryajohnson.com

Education

2013 // MFA in Studio Art and Visual Studies, State University of New York at Buffalo

2008 // BA in Fine Art: Painting, Gordon College

Academic Appointments

2019- // Lecturer and Lead Foundations Faculty, College of Visual Arts and Design, University of North Texas

2016 - 19 // Lecturer, Head of Studio 2018-19, International Foundations Department, Central Academy of Fine Arts

Solo Exhibitions

2019 // Dark Soils, Square Gallery, Shanghai

2018 // Bizarre Bazaar, Aotu Space, Beijing

2013 // Generatione Nostra est Scriptor Minas (Our Generation's Menace), Castellani Art Museum, Niagara University, Niagara, NY

Group Exhibitions

2022 // Collage by Women, Consell de Formentera, Balearic Islands, Spain
Contemporary Landscapes, CICA Museum, Gimpo, South Korea

2021 // Soulscapes: The 8th Place, Shanghai
11th International Exhibition of Traditional Fine Arts:
Shanghai Collection Museum, Shanghai
Jiading Art Center, Shanghai

2020 // One Blossom One World, Cube Art Museum, Shanghai
10th International Exhibition of Traditional Fine Arts:
Shanghai Collections Museum, Shanghai
Wo Jia Cultural and Creative Space, Shanghai
Yangpu Station, Shanghai

2019 // KAOS, Kranj, Slovenija
Paper Supreme:
Qingdao Tiantai Art Center, Qingdao
Shenzhen Value Factory Art Museum, Shenzhen
Jilin Teachers College of Art, Jilin
798 St. Space, Beijing

2018 // Collage Garden, Nekrasov Library, Moscow

2017 // Nature/Neon, Sandra J. Blain Galleries, Arrowmont School of Arts and Crafts, Gatlinburg, TN

2016 // Art Inspires Science: Food, Art & Science Collaborations, New York Hall of Science, NY

Publications

2021 // Porter, Eleanor H., Oh, Money! Money!, Kolaj Institute, New Orleans

2019 // Elizegi, Rebeka and Montse Borràs, Collage by Women: 50 Essential Contemporary Artists
Promo Press, Madrid

2018 // Yun Pei, The Truth and Contemplation of Food, Ecomole, Beijing

2017 // INDA (V11), Manifest's International Drawing Annual Exhibition in Print, Cincinnati

Awards / Collections / Residencies

2021 // Residency, Kolaj Institute, online

2020 // Collection, Shanghai Art Collections Museum, Shanghai

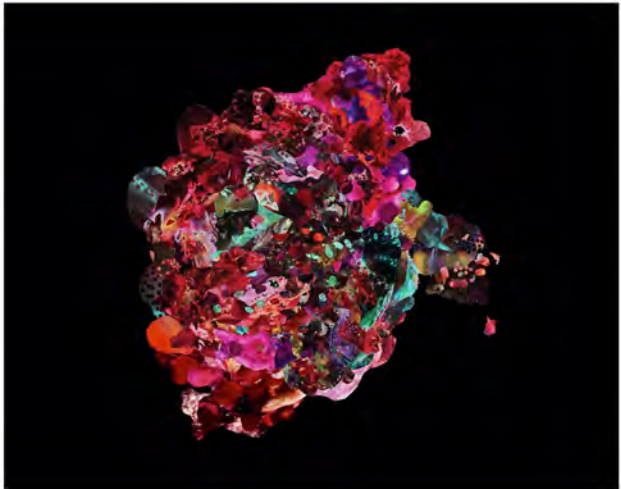
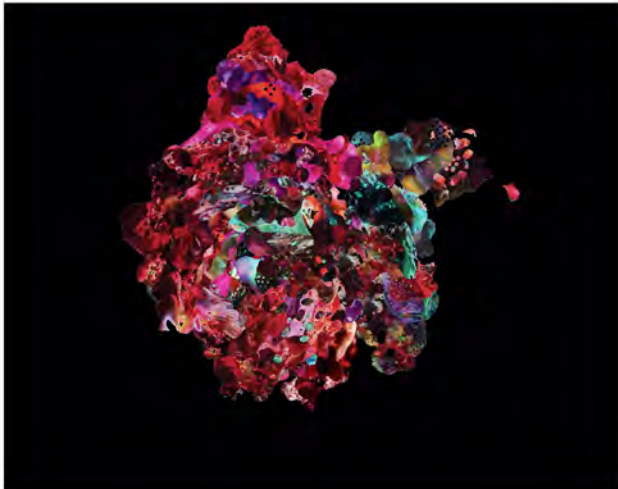
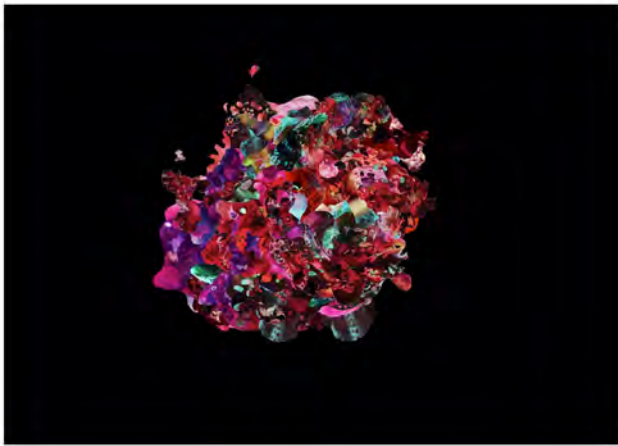
2019 // Award for Outstanding Work, Da Yi Jia Xiaji Zhanlan 2019 Exhibition, Shanghai Yinuo Art Museum

2017 // Residency, Invitation to LiJiang Snow Mountain, Yunnan Province, China, Art Nova and Sunshine 100

Artist Statement

My practice emphasizes the unstable and unreliable. The work may take the form of thickly-layered paper-based constructions, utilizing photographic prints and natural materials, digital images or short films. Organic materials seamlessly run into printed, digital images and distinct polarities become indistinct. The work locates itself in a stretched spot in between what attracts and repulses us, what is organic and synthetic, and what we see and what we think we see. One set of works inform the next. Heartthrob is a digital animated collage made from photographs of tablescapes I construct in the studio. The photographs included in this exhibition are a selection of these, while the Valentines series uses the photographs as analog collage along with cochineal, rice paper and found materials.











NAOMI PETERSON

www.naomipeterson.com

Education

2021 // MFA, University of North Texas, Denton, TX

2017 // BFA, University of Wyoming, Laramie, WY

Residencies

2021 // Houston Center for Contemporary Craft, Houston, TX

2018 // 2nd Annual Neltje Artist's Residency, Banner, WY

Solo Exhibitions

2021 // liminal_ties, University of North Texas Cora Stafford Gallery, Denton, TX

Selected Group Exhibitions

2022 // In Residence: 15th Edition, Houston Center for Contemporary Craft, Houston, TX.

New Naturalistic, Organized by Jeff Forester, Monterroso Gallery, Houston, TX

Cup: The Intimate Object XVIII, Charlie Cummings Gallery, Gainesville, Florida

Material Mugs VII, Companion Gallery, Humboldt, TN

2021 // Women, Art, and Technology: Ornament and Adornment Organized by Eliza Au, Fort Worth Community Arts Center, Fort Worth TX.

For Now, For Later, Sabine Street Gallery, Houston, TX

Interactions + Interfaces, Ceramics Graduate group exhibition, Curated by Eliza Au, The Goldmark Cultural Center, Dallas, TX

Intraplay, Lara Asam, Jihye Han, Kate Im, Naomi Peterson, Greater Denton Arts Council, Denton, TX

2020 // Breathing Space, UNT Union Gallery, Denton, TX

Rock Show, RiseNShine Gallery, Denton, TX

Last Call V, Juried by Naomi Clement, Companion Gallery, Humboldt, TN

2019 // 30 Under 30 Juried show, Greater Denton Arts Council, Denton, Texas

Material Mugs IV: Cobalt, Juried by Ian Childers, Companion Gallery, Humboldt, TN

Graduate Ceramic Showcase, UNT on the Square, Denton Texas

59th Annual Voertman Competition, Juried by Alison Saar, University of North Texas, Denton, Texas

2018 // Vitreous, Juried by Jennifer McCurdy, The Clay Center of New Orleans, New Orleans, LA

Amuse Yeux, Juried by Eriq Hochuli with the FAC Board of Directors, Foothills Art Center, Golden, CO

Cheers! Drink Up! Celebrating the Clay Drinking Vessel!, Juried by Peter Karner, Commonwheel Artists Co-op, Manitou Springs, CO

Flora and Fauna, Juried by Shoko Teruyama, The Clay Center of New Orleans, New Orleans, LA

Neltje Residency Show Group Exhibition, University of Wyoming Visual Arts Building

Atmospheric, Juried by Linda Christianson, The Clay Center of New Orleans, New Orleans, LA

River Oaks 4th Annual Dirty South Cup Call & Competition, Juried by Sam Chung, River Oaks Awards

2021 // TGS Research Grant Award, UNT, Denton, TX

2018 // Ann Simpson and Family Award, University of Wyoming Art Museum Laramie, WY

President's Office Purchase Award, University of Wyoming Art Museum Laramie, WY

UW Arts and Sciences Purchase Award, University of Wyoming Art Museum Laramie, WY

Artist Statement

Naomi Peterson creates cute objects that invite consideration beyond the inanimate. She mixes bright colors and soft patterns with hard materials to investigate the emotive potential of objects. Her influences range from sweets to body adornment; this exploration blurs the lines between how ornamentation defines and is consumed. Using her traditional ceramic background as a lens with which to view material and process, she builds forms layer by layer, often integrating both analog and digital methods to create physical interpretations of and from joy.

Naomi received an MFA in ceramics from the University of North Texas (2021) and her BFA in ceramics from the University of Wyoming (2017). She has been an artist in residence at the Houston Center for Contemporary Craft and participated in the annual, short-term, Neltje artist-in-residence program in 2018. Peterson has exhibited nationally; recently, she has participated in a group exhibition, titled *Women, Art, and Technology: Ornament and Adornment*, at the Fort Worth Community Arts Center, curated by Eliza Au. Currently, she is an instructor at The Glassell School, The Glassell Junior School, and Art League Houston.



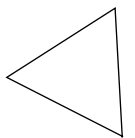
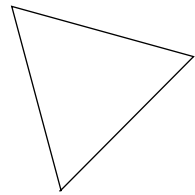
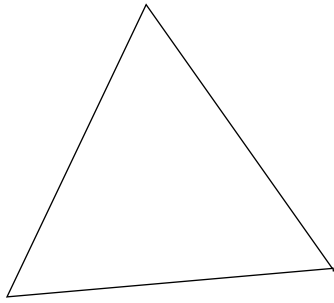
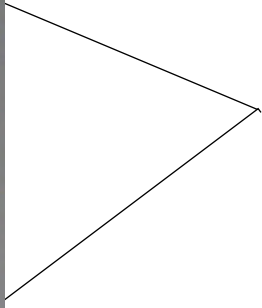
















ARABIC ISLAM

Arab Islamic art is a rich and diverse tradition that has shaped the visual language of the Islamic world. It is characterized by its intricate geometric patterns, arabesques, and calligraphy. This art form is deeply rooted in the Islamic faith, which prohibits the use of human and animal figures in religious art. The result is a unique and beautiful style that has influenced art and architecture across the world.

ARABIC ISLAM
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ARABIC ISLAM



IMAGE CREDITS

Cover Page: Left to Right: Eliza Au, Axis; Liz Trosper, Touch Screen; Jihye Han, Journey to the West; Naomi Peterson, Hugging; Julie Libersat, Texas U Turn; Lara Asam, Cascading Thresholds; Mary Johnson, Heartthrob

1: Mary Johnson, Valentines, 2021, Cochineal and inkjet prints on rice paper, faux fur dyed with cochineal, rhinestones, adhesive stickers, mylar, dimensions variable 92 x 92 in, Photo: Stephanie Gerhart

2: Naomi Peterson, Hugging, 2021, Red stoneware cone 4, hand knit plastic cord, hand felted wool, laser cut wood, 12 x 48 x 60 in, Photo: Zuyva Sevilla

3: Jihye Han, Journey to The West, 2021, White Stoneware, 35 x 35 x 0.25 in, Photo: Megan Desoto

4: Jihye Han, Journey to the West, 2021, Porcelain, zip ties, 30 x 30 x 30 in, Photo: Stephanie Gerhart

Exhibition Essay: Eliza Au, Sanctuary, 2022, Stoneware and Hardware, 120 x 96 x 0.5 in, Photo: John Joe

5: Liz Trosper, Untitled Palettes, Vinyl on wall, 10 ft x 6.4 ft, Photo: Stephanie Gerhart

6: Right: Julie Libersat, Safety Barrier, 2021, 72 x 48 x 18 in, Photo: Stephanie Gerhart

7: Naomi Peterson, Sundae, 2022, Red Stoneware cone 5, 12 x 7 x 7 in, Photo: Jenny Bates // Naomi Peterson, Bon Bons, 2022, Red Stoneware cone 5, 3 x 3 x 3 inches each, Photo: Jenny Bates

8: Naomi Peterson, Sugar Drops, 2022, Resin 3d print, sterling silver, PLA 3d Print (stand), 4.5 x 3 x 1.75 inches each, Photo: Jenny Bates

9: Julie Libersat, 2022, Floppy Spaghetti Junction, Laser cut fabric, thread, 8 x 6 ft, Photo: Jenny Bates // Eliza Au, The Architecture of Solace, 2022, Cone 6 Stoneware and Hardware, 200 x 41 x 58 in., Photo: Jenny Bates

10: Julie Libersat, Median Income, 2017, CNC milled corian, dollhouse grass, paint, wood, 36 x 11 x 16 in, Photo: Jeny Bates

Eliza Au: Eliza Au, Solitude, 2020, Stoneware, Cone 6, 19 x 19 x 19 in, Photo: Megan DeSoto // Eliza Au, Flat Oval, 2020, Stoneware, Cone 6, 12 x 6.5 x 3.5 in, Photo: Megan DeSoto // Eliza Au, Lantern Trio, Earthenware, Cone 3, Dia. 9 in, H. 5, 10, 15 in, Photo: Megan DeSoto // Eliza Au, Tunnel, Stoneware, Cone 6, each section, 18 x 18 x 6 in, Photo: Megan DeSoto // Eliza Au, Squaring the Circle, 2016, Stoneware and Plastic and Metal Hardware, Cone 6, 16 x 16 x 16 in, Photo: Eliza Au // Eliza Au, Axis, 2011, Stoneware, Cone 6, 36 x 36 x 36 in, Photo: David Stevenson

Jihye Han (In Order): Jihye Han, Journey to The West, 2021, White Stoneware, 35 x 35 x 0.25 in, Photo: Megan Desoto // Jihye Han, District 1- 14, 2018, White Stoneware, 10 x 4 x 4 in, Photo: Lorraine Nin // Jihye Han, Alleyway to Rest, 2018, White Stoneware, 7 x 6 x 4 in, Photo: Lorraine Ning // Jihye Han, The other side of memory, 2019, White Stoneware, 7 x 9.5 x 10.5 in, Photo: Lorraine Ning // How to be an adult, 2022, White Stoneware with white slip, underglaze, glaze, Cone 6 oxidation fired, 15.5" x 12" x 14.5", Photo: Yeonsoo Kim // Little Moments and Big Memories, 2021, White Stoneware with white slip, underglaze, glaze, Cone 6 oxidation fired, 19" x 13" x 13", Photo: Yeonsoo Kim // Sheep Sleep, 2022, White Stoneware with white slip, underglaze, glaze, Cone 6 oxidation fired, 7.5" x 10" x 11" Photo: Yeonsoo Kim // Tiger Born in May, 2022, White Stoneware with white slip, underglaze, glaze, Cone 6 oxidation fired, 13" x 12" x 9.5", Photo: Yeonsoo Kim // Jihye Han, Journey to the West, 2021, Porcelain, zip ties, 30 x 30 x 30 in, Photo: Stephanie Gerhart

IMAGE CREDITS

Julie Libersat (In Order): Julie Libersat, Golden Hour, 2020, digital video, projectors, 36 brake lights, wiring, screen, laser cut vinyl, dimensions variable (drive-through video installation), Photo: Julie Libersat // Julie Libersat, No Direction, 2019, cement, steel, aluminum, vinyl, HDPE Plastic, 14 x 3 x 3 ft (each), Photo: Julie Libersat // Julie Libersat, Mall Mandala, 2018, Lasercut formica™, wood, 7 x 7 ft, Photo: Julie Libersat // Julie Libersat, 2018, Mall Mandala: Birdseye, three channel digital video, 00:10:00, Photo: Julie Libersat // Julie Libersat, 2017, Median Income, CNC milled engineered marble, dollhouse grass, paint, wood, 36 x 11 x 16 in, Photo: Julie Libersat

Lara Asam (In Order): Lara Asam, Cascading Thresholds, 2021, Acrylic, 3D Resin, India Ink, 16 x 8 x 1 ft, Photo: Lara Asam // Lara Asam, Tile 1 Brooches, 2021, Concrete, Stainless Steel, 3 x 3 in each, Photo: Lara Asam

Liz Trosper (In Order): Liz Trosper, Dandelion and Rose (Detail), 2020. digital painting and site-specific mural, Dimensions variable. Photo: Liz Trosper // Liz Trosper, Representational Painting, 2019, Digital Video, 1920x1080, Photo: Liz Trosper // Liz Trosper, Touch Screen, 2020. internet image-object, QR code and image download. Dimensions variable, Photo: Liz Trosper // Liz Trosper, highfemme, 2016, acrylic and enamel on pigment inkjet print on hahnemuhle canvas. 60x40 inches, Photo: Liz Trosper // Liz Trosper, Laced Gamut, 2018, uv ink on canvas, 62x40 inches, Photo: Liz Trosper // Liz Trosper, Untitled Palettes, 2020, Vinyl on wall, 10 ft x 6.4 ft, Photo: Liz Trosper

Mary Johnson (In Order): Mary Johnson, Untitled Tablescape 1, 2019, Digital photograph on cotton rag, 24x36 in. // Mary Johnson, Heartthrob, Video, 2019, Duration: 2:42, Photo: Mary Johnson // Pages 50-53, Mary Johnson, Valentines 1 through 16, 2020-2021, Cochineal and inkjet prints on rice paper, faux fur dyed with cochineal, rhinestones, adhesive stickers, mylar. 92 x 92 in, Photo: Stephanie Gerhart

Naomi Peterson: Naomi Peterson, Assuage, 2020, 3D printed resin, hand knit wool. 3 x 3 x 6 in, Photo: Naomi Peterson // Naomi Peterson, By Design, 2020, 3D printed nylon, wool, thread, 3 x 1.75 x .75 in. Photo: Naomi Peterson // Naomi Peterson, Intrarelated, 2021, Porcelain, wool, 3D printed resin, laser cut wood, 9 x 4.5 x 15 in, Photo: Naomi Peterson // Naomi Peterson, Division, 2021, hand felted wool, 3D printed resin, porcelain cone 9, 9 x 18 x 23 in. Photo: Naomi Peterson // Naomi Peterson, Hugging, 2021, Red stoneware cone 4, hand knit plastic cord, hand felted wool, laser cut wood, 12 x 48 x 60 in, Photo: Zuyva Sevilla // Naomi Peterson, Division, 2021, hand felted wool, 3D printed resin, porcelain cone 9, 9 x 18 x 23 in. Photo: Naomi Peterson

11. Background: Mary Johnson, Valentines, 2021, Cochineal and inkjet prints on rice paper, faux fur dyed with cochineal, rhinestones, adhesive stickers, mylar, dimensions variable 92 x 92 in. Middle: Eliza Au, The Architecture of Solace, 2022, Cone 6 Stoneware and Hardware, 200 x 41 x 58 in. Foreground: Lara Asam, Architecture Tile #1 Brooches, 2021, Concrete, Mason Stains and Stainless Steel, 3 x 3 in each, Photo: Jenny Bates

12. Left: Julie Libersat, 2022, Floppy Spaghetti Junction, Laser cut fabric, thread, 8 x 6 ft; Right: Eliza Au, The Architecture of Solace, 2022, Cone 6 Stoneware and Hardware, 200 x 41 x 58 in. Photo: Jenny Bates