



MOLLY HATCH

Molly Hatch

Todd Merrill

with essays by

Sarah Scheuning
Sarah Archer

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Todd Merrill Studio

For over fifteen years, Todd Merrill Studio has exhibited and purveyed the finest selection of post-war American studio furniture. In 2008, Rizzoli published Merrill's *Modern Americana: Studio Furniture from High Craft to High Glam*, the first ever authoritative examination of the great studio furniture makers and designers who, from 1940 through the 1990s defined American high style. To celebrate the tenth anniversary, Rizzoli published an expanded edition in 2018, adding 60 pages to his original book. This survey of the period included two additional chapters highlighting the importance of Women Makers and Showrooms.

In 2009, shortly after the initial publication of *Modern Americana*, Merrill launched Studio Contemporary, in an effort to develop and represent the work of an international group of established and emerging contemporary artists. Today, their work is sought after by a wide range of art and design patrons, from collectors and decorators, to curators and museum academics.

While their work may be functional or historically based, each artist brings a fresh perspective and a desire to express more than just decorative influence. With an ever growing range of mediums—from textile

to porcelain, to marble and LEDs—their joint curation at Studio Contemporary relies upon their shared drive to push those materials to their absolute aesthetic limits. The result: dynamic, handmade, and unique pieces that contribute to today's increasingly relevant "grey space" between art and design.

The gallery has progressively cultivated and established new artists, placing their work into private and public collections which include The Cooper Hewitt National Design Museum (New York), The Museum of Fine Arts (Boston), The Museum of Art and Design (New York), The Victoria and Albert Museum (London), Centre Georges Pompidou (Paris), The High Museum of Art (Atlanta), and The Brooklyn Museum (New York), and the Carnegie Museum of Art (Pennsylvania), amongst others.

The gallery exhibits throughout the year at some of the leading art and design fairs in the world. A selection of these includes The Salon Art + Design (New York); Design Miami (Basel, Switzerland and Miami); FOG: Design + Art (San Francisco); the Pavilion of Arts and Design (New York, Paris, Geneva, and London); Collectible (Brussels); Masterpiece (London); Collect (London); Gallery Seoul (Seoul); The International Fine Art & Antiques Dealer Show (New York); Zona MACO (Mexico City); Tajan (Paris); Design Days Dubai (Dubai); Art Wynwood (Miami); Art Toronto (Toronto).



Molly Hatch

By Todd Merrill

Molly Hatch's work may best represent Studio Contemporary and the "grey space" that our artists contribute to between art, design and craft. Molly, who appropriates and re-contextualizes historic material, has in effect "reset the table": breaking the patterns of tradition and skewing the dinner services of old, she transforms and deconstructs what was once everyday and craft-based, helping us look at formality, history, and class through a contemporary perspective.

Though her work is technically functional, it is not recommended to be eaten off of, but instead hung on a wall and observed. Molly blows up and ignites familiar and sometimes grand patterns from table services and textiles, allowing us to recognize how we have evolved in the 21st century in relation to these important historic-laden designs.

A set of formal and fine dinnerware is an anomaly to most millennials and seems to have little or no importance to the informal and often multicultural way we now live our daily lives. Therefore, what many museums hold in their archives can be hard for the public to appreciate.

Yet Molly's oversized, colorful patterns scattered upon ceramic canvas allow the viewer to appreciate such historic objects and designs anew, as they inherently point us to the source from which they emerged. Whether from the Port of Canton, the Imperial factories of Europe, the Court at Topkopi Palace, or the humble everyday dinner ware of Blue Willow, each time she deconstructs, she reconnects us to important historic materials, aesthetics, and rituals.

Molly continues to play with these methods and themes, applying them across various forms - from plate paintings to negative-space cube vases-visually quoting from engravings, ceramics, textiles, and paintings. Through her material based art, she explores the centuries around the globe, revealing where we- and art- exist today in relation to the past. For Studio Contemporary, I am proud to introduce Molly Hatch's repertoire and this new catalogue.

Token, 2018 (left)

80 H x 56 W x 3 D inches
70 hand-painted earthenware plates with glaze and underglaze

Memorandum, 2018 (right)

80 H x 56 W x 3 D inches
70 hand-painted earthenware plates with glaze and underglaze

The central images of *Token* and *Memorandum*, large vases of vibrantly painted flowers are derived from 17th century Dutch painting, more specifically "pronkstilleven" (Dutch for 'ostentatious still life'). Each round surface serves as a canvas for the artist's brush strokes; together, the plates reveal the intricate abstract floral motif of their source material. Bridging the gap decorative and fine art the glazed surfaces of earthenware plates collectively become a fragmented canvas for Hatch's delicate, painterly re-rendering.



Momento, 2018

56 H x 40 W x 3 D inches

35 hand-painted earthenware plates with glaze and underglaze

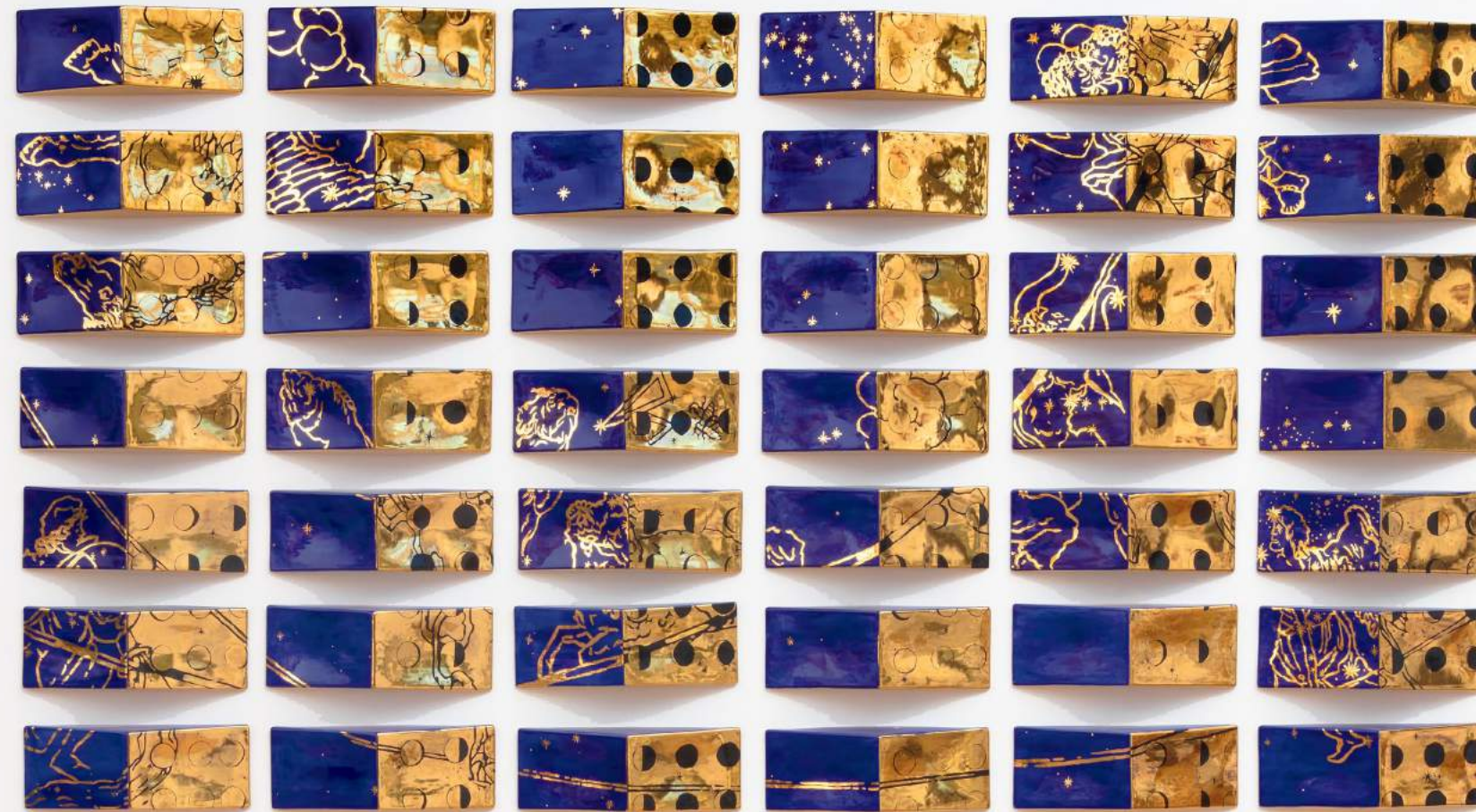


Grand Celestial, 2018

40 H x 75 W x 3 D inches

42 porcelain bricks glaze, underglaze and gold luster

With *Grand Celestial*, artist Molly Hatch has expanded on her celebrated approach to deconstructing historic patterning and surface through an installation of pyramidal wall tiles that create a large scale, three-dimensional ceramic lenticular. When viewed from the right perspective, Hatch's interpretation of the elaborately decorated astronomical ceiling of Grand Central Terminal's Main Concourse reveals itself on a deep cobalt glaze with painterly detail. From the left perspective the astronomical motif continues while the phases of the moon create a dotted pattern rendered in brilliant gold luster and black underglaze. The dual composition of historic rendering and contemporary pattern work are combined to create this new and exciting wall installation.





Carlton House, 2017

50 W x 50 H x 1.5 D inches

25 hand painted earthenware plates with underglaze and glaze



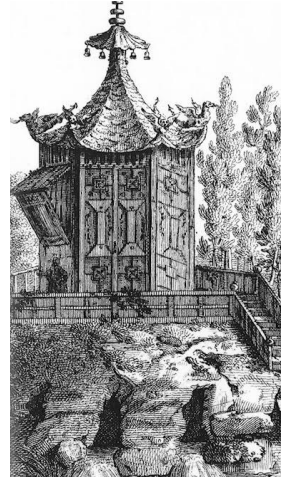
In *Carlton House*, Molly Hatch deconstructs a detail of Georges-Louis Le Rouge's *Jardin Anglo-Chinois; Détails des Nouveaux Jardins à la Mode*, 1770-87 over a pattern of 25 hand painted plates, the glazed surfaces collectively become a fragmented canvas for Hatch's delicate, painterly re-rendering.



Echo, 2017

64 H x 69 W x 3 D inches

50 cast porcelain tile bricks with glaze, underglaze and gold luster



With Echo, artist Molly Hatch has developed a new approach to deconstructing historic patterning and surface through an installation of triangular shaped wall tiles that create a large scale, three-dimensional ceramic lenticular.

From the left perspective an 18th century Arcadian garden landscape from George-Louis Le Rouge's "Jardin Anglo-Chinois, Détails des Nouveaux Jardins a la Mode, 1784" reveals itself across the tiles. When viewed from the right perspective, a 17th century Iznic tile pattern is revealed in brilliant gold luster. The floral pattern was inspired by from a Turkish Tile Panel in the collection of the Metropolitan Museum of Art.





The tiles used in this panel are products of the Iznik kilns. The ceramic workshops of Iznik began producing ceramic tiles for the Ottoman court in the early part of the sixteenth century. Iznik tiles such as these still enliven the walls of mosques and palaces throughout Istanbul.

The dual composition of historic pastoral rendering and traditional pattern work echo each other in this new and exciting wall installation.



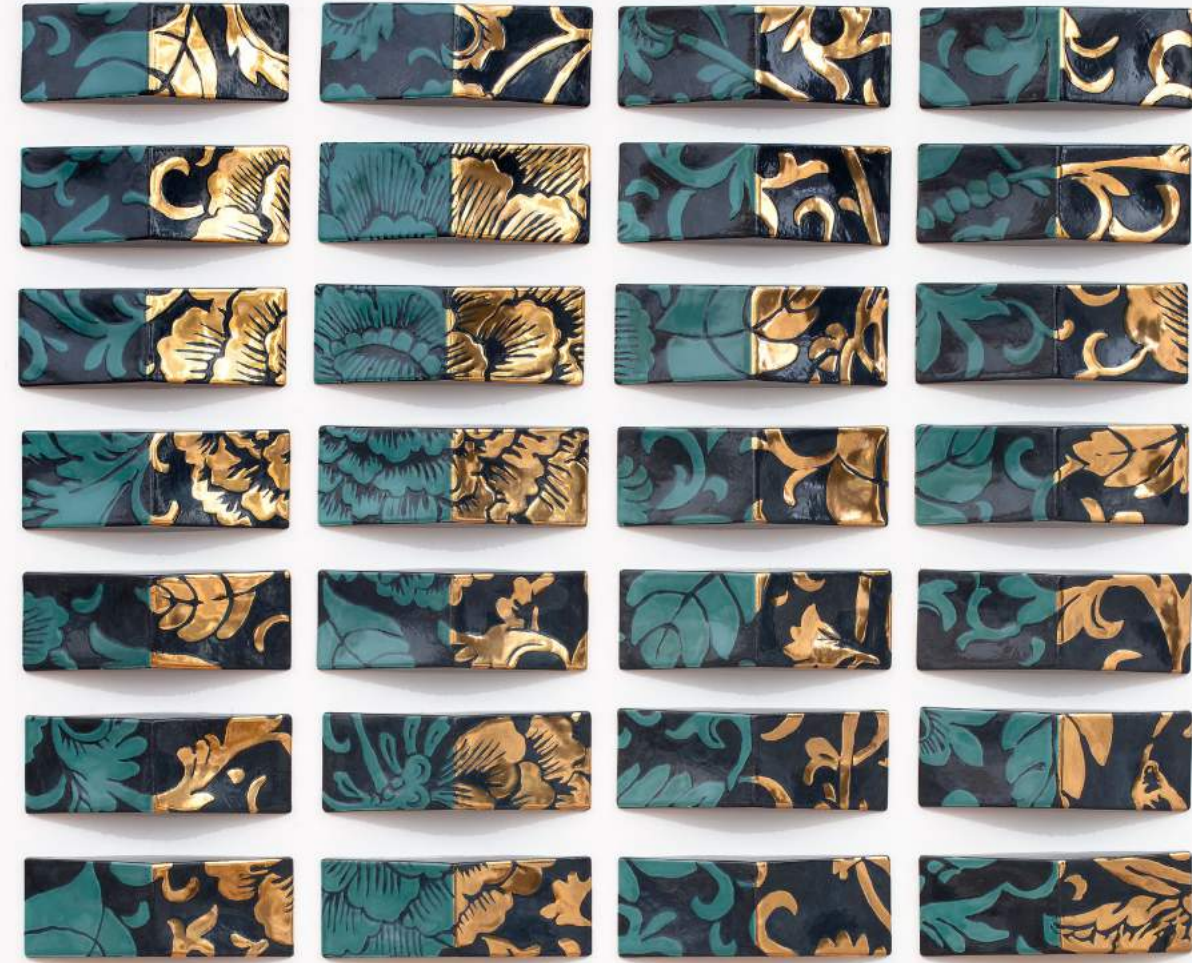
Prelude, 2018

40H x 50 W x 2.5 D inches

28 hand-cast porcelain tiles with hand painted glaze and underglaze and 24 karat gold luster



Using an image from Owen Jones' "The Grammar of Chinese Ornament" as inspiration, artist Molly Hatch has developed a new approach to deconstructing historic patterning and surface through an installation of triangular shaped wall tiles that create a large scale, three-dimensional ceramic lenticular. That pattern is hand-painted over an installation of 28 earthenware triangular bricks, the glazed surfaces collectively become a fragmented canvas for Hatch's delicate, painterly re-rendering.

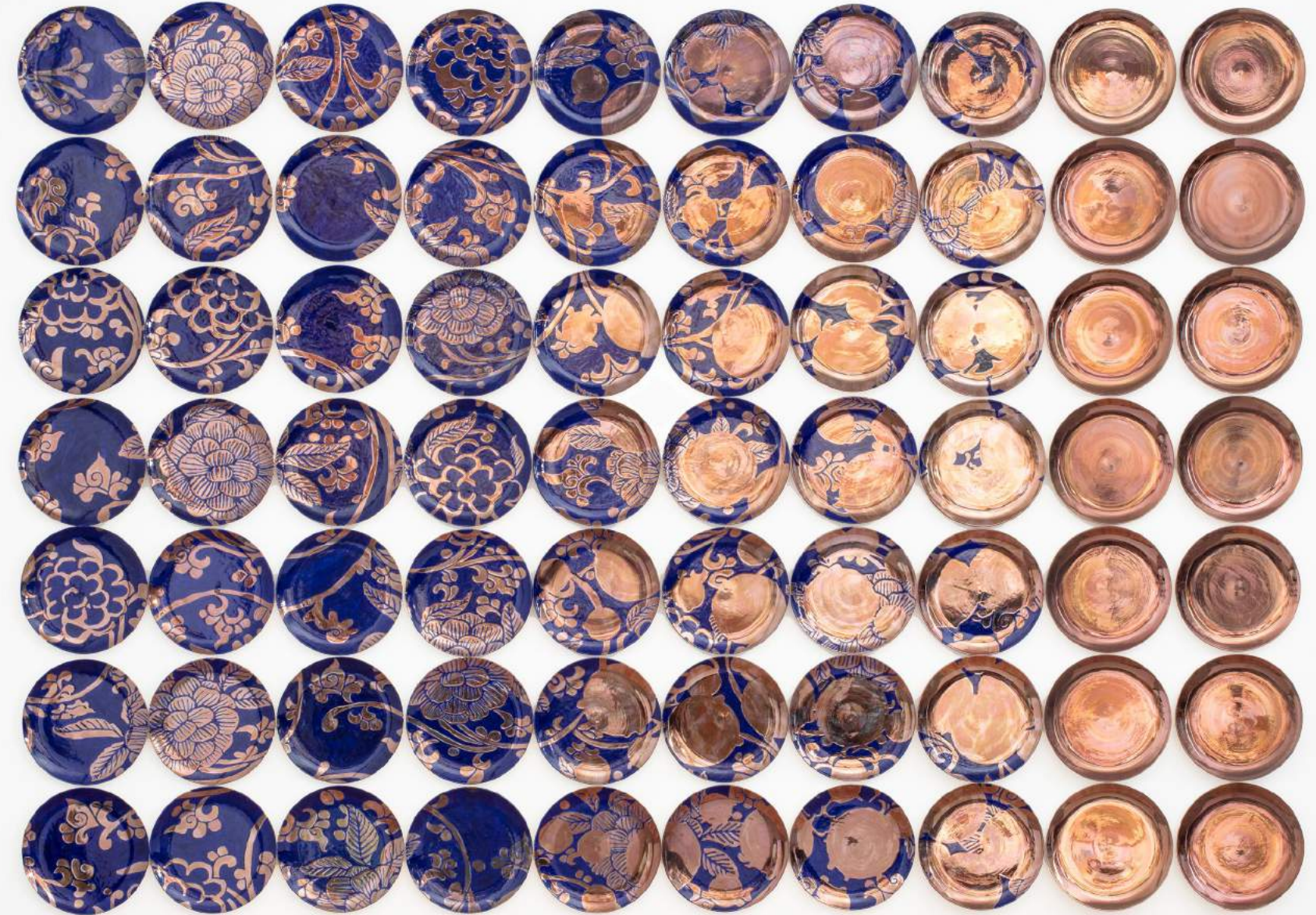


Staccato, 2017

70 H x 120 W x 1.5 D inches
70 hand painted plates with glaze, underglaze and copper luster



With *Staccato*, Molly Hatch continues her historically-inspired contemporary repertoire while bridging the gap decorative and fine art. Hatch has manipulated an image from Owen Jones' "The Grammar of Chinese Ornament" to create the initial pattern. That pattern is then hand-painted over an installation of 70 earthenware plates, the glazed surfaces collectively become a fragmented canvas for Hatch's delicate, painterly re-rendering.



Similis, 2017

84 H x 65 W x 1.5 D inches
37 Plates



Continuing Molly Hatch's historically-inspired contemporary repertoire is *Similis*, which is based on a 19th century Chinese Export porcelain plate from the collection of the Metropolitan Museum of Art. Comprised of 37 earthenware hand-painted plates, the glazed surface of *Similis* becomes a fragmented canvas for Hatch's delicate, painterly re-rendering. Playing with the bird motif to create a new design—Hatch's use of gold and iron red mimic the original's color pattern. At times the gold luster and the rich red become very similar in tone and at other times they contrast each other depending on the light the work is shown in. This piece is activated through viewing, sparkling and reflecting the room and objects around it.





Cesere, 2017

84 H x 65 W x 1.5 D inches
37 Plates



Molly Hatch's hand-painted plate installation, *Crescere* (2017) is based on an early 13th century Islamic plate from the collection of the Metropolitan Museum of Art. Innovations in early Islamic luxury ceramics from this time include "minai ware" which introduced polychrome enamel designs and gilding onto previously glazed and fired pottery. Composed of 37 painted porcelain plates installed in a geometric honeycomb pattern, each round surface serves as a canvas for the artist's brush strokes; together, the plates reveal the intricate abstract floral motif of its source material. Its vibrant gold accents reference "minai ware" while the composition of ceramic plates is decidedly contemporary.



Aria, 2016

84 H x 65 W x 1.5 D inches
37 Plates



Comprised of 37 earthenware hand-painted plates, the glazed surface of Aria becomes a fragmented canvas for Hatch's delicate, painterly re-rendering based on an early 13th century Islamic plate from the collection of the Metropolitan Museum. Innovations in early Islamic luxury ceramics from this time include "minai ware" which introduced polychrome enamel designs and gilding onto previously glazed and fired pottery. Installed in a geometric honeycomb pattern, each round surface serves as a canvas for the artist's brush strokes; together, the plates reveal the intricate abstract floral motif of its source material.







Mille Fleur, 2016

26 H x 26 W x 1.5 D inches
16 hand thrown and hand painted porcelain plates
with engobes and glaze

"No art is simply, blithely contemporary. That would be like saying our parents had no influence on us. Today's art responds to and reacts against yesterday's art...Hatch serves up magistral landscape on a grid of hand-painted ceramic dinner plates. The grid of circles cleverly breaks up and abstracts the scene, but doesn't abandon its coherence. Indeed, it spotlights the mark-marking."

- Cate McQuaid
"Modern Riffs on Old Ideas"
The Boston Globe



Myrmidon, 2016

70 H x 90 W x 1.5 D inches

63 hand painted porcelain plates with glaze, underglaze, and gold luster



Hatch's Myrmidon features a hand-painted and abstracted image of a blue and white porcelain lidded vase sourced from an 18th century French ink, chalk, and watercolor drawing found in the Metropolitan Museum of Art archives. Splashed upon 63 earthenware plates, the pattern falls upon each round form that becomes a unique canvas for Hatch's delicate, painterly re-renderings of traditional patterns. Surrounded by a shimmering 11 karat gold luster background, the blue and white porcelain tradition is reborn. Offering a contemporary commentary on the history of luxury porcelain and its trade, Myrmidon is an aesthetic deconstruction of the past through a shimmering, painterly expression of the present.



Illume, 2016

50 H x 90 W x 1.5 D inches

45 hand painted porcelain plates with glaze, underglaze, and gold luster



Offering a commentary on the circular nature of the use and trade of Chinoiserie, Illume is a visual commentary on aesthetic influence across time: from Chinese export vases to the 18th century French aristocratic tradition of their collection and portrayal, Illume furthers the subject matter by appropriating it into contemporary art.

Comprised of 45 earthenware hand-painted plates, the glazed surface becomes a fragmented canvas for Hatch's delicate, painterly re-rendering of a blue and white lidded vase, sourced from an 18th century French watercolor from the Metropolitan Museum of Art. Surrounded by a shimmering 11 karat gold luster background, Illume simultaneously deconstructs the past through a shimmering, painterly expression of the present.



Caughley Sketch, 2016

41 H x 39.5 W x 2 D inches

17 hand painted porcelain plates with glaze and underglaze



Caughley Sketch is Hatch's plate painting based on a commissioned work done for the Woodruff Center and the High Museum of Art in Atlanta, GA for a public space at the museum.

This piece explores the relationship between the historic and the contemporary through the deconstruction of a historic piece of tableware English porcelain maker Caughley. From around 1775 to 1799, at Caughley near Broseley in Shropshire, England, Ambrose Gallimore and Thomas Turner produced some of the finest soft-paste porcelain made in England in the 18th century. Many shapes and patterns were produced, in the main useful wares: tea services, dinner services, and everyday objects that would be used in the households of the then-emerging middle classes. The porcelain was decorated largely in underglaze blue, although enamel colours and gilding were also used. Today, Caughley porcelain is highly collectable and much sought after.



Paragon, 2015

70 H x 90 W x 1.5 D inches

63 hand painted porcelain plates with glaze, underglaze, and gold luster



Sourcing Chinese ornament patterns from Owen Jones' 19th century archives, Paragon extends Hatch's series of works wherein the artist explores the relationship between the historic and the contemporary through the deconstruction of traditional pattern.

Hatch re-contextualizes the historic floral surface pattern through painterly brush strokes over 63 porcelain plates. Hand-painted with glaze, underglaze, and 11K gold luster, each plate reveals Hatch's unique approach to painting, through abstracted lines, bold forms, and captivating plays between positive and negative space.





Physic Garden, 2015

240 H x 204 W x 2 D inches

465 hand painted porcelain plates with glaze and underglaze



Molly Hatch's Physic Garden: Connecting Past and Present

By Sarah Schleuning

The use of a common form—the plate—as a canvas to explore and explode a pattern is the dynamic hallmark of contemporary American artist Molly Hatch. This novel artistic approach is well evidenced in *Physic Garden* (2014), Hatch's largest commission to date (and first for a museum). In theory, *Physic Garden* is functional—after all, the plates are dishwasher safe. However, by massing hundreds of plates on a wall, the result far surpasses the practical. Everyday objects together become a surface decoration that overpowers the space, while transforming a modest form, ordinary in material and theme, into the dominator. The work has quickly become one of the iconic pieces at the High Museum of Art, visible to all visitors as they enter the museum. In all, 456 plates—convex, gleaming discs of color—spanning 20 x 17 feet, create a pixelated pattern; at a distance, it comes into focus as a whole work, while up close, it reveals the intricacies of the painterly surfaces full of flora and fauna. As the curator of Decorative Arts and Design at the High Museum, my intention is to encourage creative exploration and intellectual curiosity through works of art. Contemporary artists, who deftly utilize the past in new and fresh ways—whether through form, style, material, or technique—offer the public opportunities and paths to discover and appreciate both the new and the old. Through collaborations with artists like Hatch, the museum can promote innovative

strategies that make these connections, all of which foster a dialogue about the nature of design. This is just one way to activate and broaden interest in all areas of the decorative arts and design spectrum.

I first met with Molly Hatch in 2011. At that time, her primary source material was historic prints, which she often resourced from museums' collections, including the Museum of Fine Arts Boston and the Metropolitan Museum of Art. Through our discussions, an idea began to take shape inspired by Hatch's practice and our objectives for dynamic new works that would bridge the past and present. Over the following several months, Hatch and I continued to discuss a potential project. Eventually, we established two primary parameters. Rather than utilizing our print collection, the source material would be our historic decorative arts, specifically our incredibly diverse collection of English ceramics from The Frances and Emory Coker Collection. It includes early seventeenth century tinglazed earthenware; soft- and hard-paste porcelain inspired by coveted Chinese, German, and French products in the eighteenth century; and later nineteenth century examples, representing the great variety of forms, uses, glazes, and clay pastes that evolved in England throughout these centuries. Established by Mrs. Frances Coker in 1973, the collection is one of the most compre-



hensive surveys of English pottery and porcelain in an American art museum.

Ruminating on various possible source materials from the Cocks Collection, Hatch's proposal offered a fresh, engaging take on a set of botanically themed plates. The Chelsea Factory plates depict realistic flora and fauna in the Chelsea "Hans Sloane" style of the early 1750s. The influential Chelsea Physic Garden, a botanical garden founded by the Society of Apothecaries in London in 1673, was leased by collector Hans Sloane and likely inspired neighboring factory porcelain decorators. Using the plates as her source material, Hatch reconceived the patterns in a new, dynamic composition spread across a large canvas of plates. The second caveat was to "go big". Parallel to my discussions with Hatch, the institution was involved in thinking of new spaces outside of the traditional galleries to activate and create a more diverse and engaging experience for our public. The best option was the large entry wall of the Margareta Taylor Lobby in the Susan and John Wieland Pavilion, visible from the outside as well. While this has been the piece's official home since it was installed in March of 2014, the design was conceived as modular; it can be installed in other locations in larger or smaller versions (it is actually composed of 475 plates in total). Both a commissioned and site-specific work based on the High's collection, Physic Garden successfully showcases Hatch's artistic prowess and the notion that even the simplest materials can be transformed, challenging the collective idea of what plates on the wall can signify in the 21st century.

The proposal began with an opaque watercolor, or gouache and progressed to computer-generated mock-ups. Through the generosity of The Fraser-Parker Foundation, funds were secured



to commission the work, and Hatch quickly set to work. Physic Garden was two years in the making, and it took four months to paint. To accomplish the painting process, she projected the digitally altered pattern over the 475 pre-formed plates, one-eighth of the pattern at a time— the amount that could fit on her studio wall. The translation of the pattern by hand altered the precise lines into swirling, painterly forms that skim across the surfaces. Some plates are completely white, while others are full of detail. The individual forms become part of a pixilated vision that can be distilled in a variety of ways.

Physic Garden achieved the Decorative Arts and Design department's objectives to activate its renowned historic collection, grow its contemporary design holdings, and establish a valuable precedent for future projects. The work is so beloved, that the Woodruff Arts Center (the Atlanta arts organization that includes the High Museum, the Atlanta Symphony Orchestra, and the Alliance Theater) has commissioned a new Hatch work for the restaurant overlooking the Renzo Piano-designed piazza, entitled Table 1280. The synergies between Hatch's aesthetic and her drive to push boundaries and challenge perceptions of contemporary ceramics, combined with the High's willingness to take risks on new works by emerging talents, led to Physic Garden. This combination of factors resulted in a pivotal work for the institution, the artist, and the field, one that serves as an inspiration and model for future artworks to engage a contemporary audience through historic collections.

Sarah Schleuning, Curator of Decorative Arts and Design,
High Museum of Art, Atlanta, Georgia



Watercolor and digital rendering
of Physic Garden,

Caughley Landscape, 2015

73 H x 104 W x 2 D inches

63 hand painted porcelain plates with glaze and underglaze



Caughley Landscape is Hatch's plate painting commissioned by the Woodruff Center and the High Museum of Art in Atlanta, GA for a public space at the museum.

This piece is the second commission of work by the High Museum that explores the relationship between the historic and the contemporary through the deconstruction of a historic piece of tableware from their English porcelain collection.

Hatch re-contextualized the historic surface pattern from the original blue and white Caughley porcelain plate in her large-scale 9 foot by 7 foot porcelain plate painting on a group of 63 hand-thrown and hand painted porcelain plates.



Aspire: After Meissen, 2015

72 H x 72 W x 2 D inches

58 hand painted porcelain plates with glaze and underglaze



Aspire is made sourcing the iconic Meissen Porcelain Manufacturer's Purple Indian tableware pattern. Aspire, following her critically acclaimed Deconstructed Lace: After Royal Copenhagen, is the second in an ongoing series of works by Hatch that explores the relationship between the historic and the contemporary through the deconstruction of a traditional tableware pattern. Hatch re-contextualizes the historic surface pattern with a beautiful pink color palette and 11 karat gold accents on her large-scale 6 foot by 6 foot ceramic surface on a group of 58 hand-thrown and decorated porcelain plates.





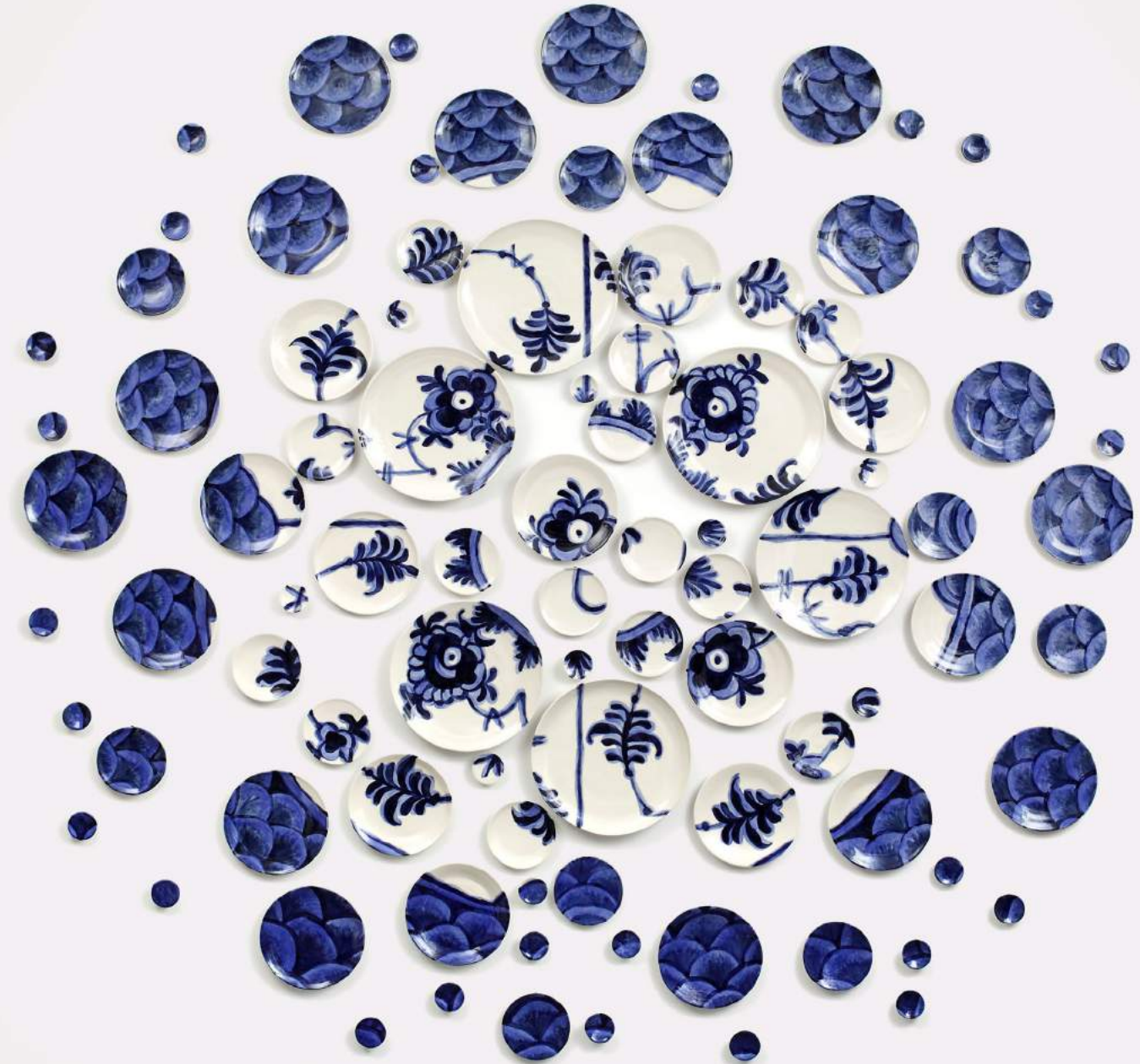
Deconstructed Lace *After Royal Copenhagen, 2015*

99 H x 96 W x 1.5 D inches

93 hand painted porcelain plates with glaze and underglaze



Claiming the functional surface of the dinner plate as a painting surface, *Deconstructed Lace* sources the historic and beloved patterns of the Royal Copenhagen Porcelain Manufacturer. By re-contextualizing this historic porcelain surface pattern to the large-scale 8ft by 8ft ceramic surface on a group of 93 hand-thrown and decorated porcelain plates, *Deconstructed Lace* becomes an exploration of the relationship between the historic and the contemporary in its explosion—or deconstruction—of a traditional pattern. Through shift up in scale and the cropping of the original pattern, the mark-making of the ceramic surface is painterly and gestural. The composition of each individual plate is both an abstraction and highlight of the original pattern—making for a new experience of the familiar.



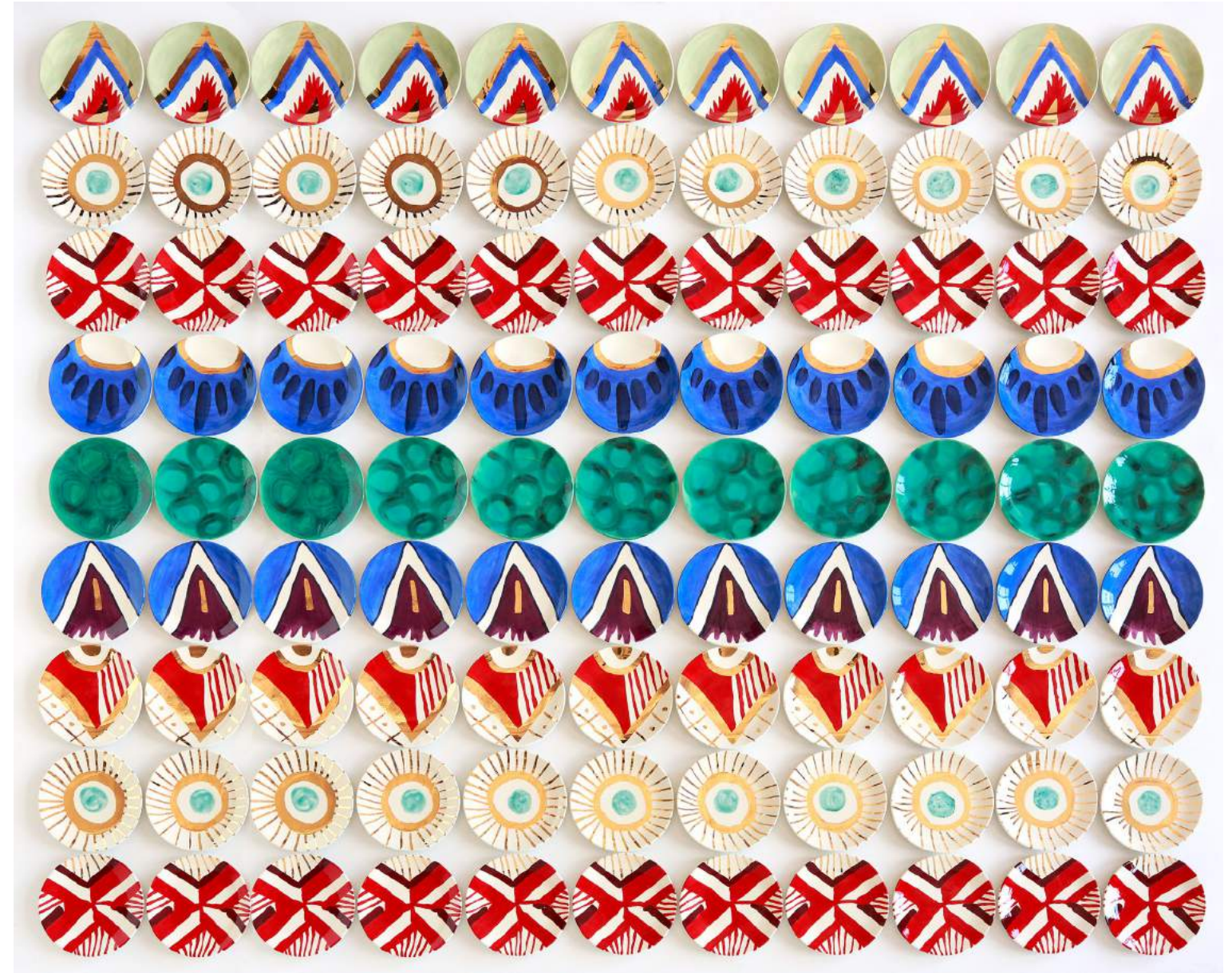
Worcester Imari, 2015

90 H x 110 W x 1.5 D inches

99 hand painted porcelain plates with glaze, underglaze, and gold luster



Composed of 99 hand-painted Italian Earthenware plates with underglaze, glaze, and 11 karat gold details, Worcester Imari is Hatch's contemporary interpretation of a pair of 18th century painted vases from the Frances and Emory Coker Collection in the High Museum of Art. The intricate pattern and colors of the original vases have been blown up and abstracted into sweeping, gesturally hand-painted strokes and a bold abstract contemporary installation.





Recite, 2014

120 H x 60 W x 2 D inches
200 hand painted porcelain plates with glaze and underglaze



Recite is a collaborative exploration of the textile and wall covering collections at the Smithsonian Cooper-Hewitt National Design Museum in New York. Exploring how the eye reads surface pattern, Hatch has deconstructed the repeat pattern by highlighting select floral motifs on the surface of hundreds of porcelain plates. Hatch explains: "After meeting with textile curator Susan Brown and looking through the archives of the Cooper-Hewitt collections, I was inspired to work with this 18th century floral textile as the source imagery...Riffing on the historic as a musician may riff on a musical score, I offer Recite as my contemporary reinterpretation of this historic pattern."





Quand on Aime Tout Est Plaisir: After Fragonard, 2013

Male: 55 H x 45 W x 2 D inches / Female: 75 H x 55 W x 2 D inches
72 hand painted porcelain plates with glaze and underglaze



Inspired by the 18th century rococo paintings by Jean-Honoré Fragonard, *Quand On Aime Tout Est Plaisir* was exhibited as part of the *New Blue and White* at the Museum of Fine Arts Boston (2013). The exhibition's curator, Emily Zilber, writes: "The widespread dissemination of blue and white was reliant on the ability to print on clay. Hatch takes this one step further, treating ceramic plates as surfaces on which to translate images of swinging lovers from the paintings of Fragonard—which themselves would have been spread through prints. Hatch uses Mishima, a Japanese slip inlay technique; its blue lines create a cross-hatched image that can only be read in its entirety when viewing the whole installation. Individually, each plate provides a second frame for Hatch's drawing. This allows for both figural and abstract representation, and speaks to moments of invention inherent in the translation between the printed image and its source."





A Taste for Pattern

By Sarah Archer

One of the casualties of Modernism, along with ornament and symmetry, was pattern. We still love it, though: a century after Adolf Loos declared it irretrievably primitive and wasteful in his 1913 essay *Ornament and Crime*, pattern is still very much alive, and shows no sign of fading. But it means something else to us than it did to our forebears in the 18th and 19th centuries. Our relationship with pattern is Postmodern: we appropriate it, play with it, apply it in places one wouldn't expect, and enjoy seeing it warped, turned inside-out, and blown up. Artist Molly Hatch is no stranger to the complexities of the role that pattern plays in the early 21st century. Since her days as a graduate student, her passion for decoration and surface design has never wavered, even when it was thought unfashionable.

In 2013, Hatch gathered a group of personal objects as inspiration for an exhibition called *Reverie* at the Philadelphia Art Alliance. The Art Alliance's previous life as a grand private home was the perfect setting for these works, which sit on the border between the personal and the public. Dinner plates are usually a social canvas of sorts, seen more often by guests than by their owners.

Hatch drew careful inspiration from an eccentric array of family heirlooms including a Chinese lacquer box, a French faience vanity set, and dinner plates with Blue Willow and floral Dresden patterns. Each object stood in for a member of Hatch's family, and his or her unique story. An ancestor who lived a colorful life in the theater received the lacquer box as a gift from suitor who was a businessman active in Shanghai; the powder pouf had made its way from the dressers of women in Hatch's family, passed down from mother to daughter to granddaughter.

The resulting artworks featured drastically scaled up versions of the original patterns, applied to earthenware blanks, and arranged in a grid, as though each plate formed a single pixel or dot of printing ink. With the patterns freed from the confines of the forms on which they originally appeared, Hatch allowed viewers to closely examine their curves and tiny details. Hatch's gesture of appropriation also changes the context of the pattern itself: from intimate to nearly monumental, from private

and personal to public and eye-catching. Hatch's more recent works, *Royal Copenhagen: Deconstructed Lace*, which comprises a group of 93 hand-thrown and decorated porcelain plates, and *Aspire: After Meissen* both take a new turn, leaving the "grid" behind, and taking on the dynamic, radiating circular forms of exploding fireworks. The source patterns of these two works, a classically floral blue and white design, and a delicate ring of blossoms rendered in shades of pink and gold, respectively, suggest movement, and a kind of dynamic Rococo asymmetry. The tendrils of the plants are rendered as active participants in the composition rather than still objects: they lean, twist, weave, and push against the white background.

Hatch has borrowed the forward movement of these designs in her reinterpretation of these plates, and given them new life by setting them loose on a large-scale installation. It is thrilling to know that scores of viewers become acquainted with patterns they might never otherwise see thanks to her creative excavations of ceramic history. And for those who are familiar with these classic patterns, how intriguing it is to contemplate what the china painters who

first rendered them would make if they could see them transformed into a visually arresting centerpiece. Here, the dishes form the place setting for an altogether different kind of party: a feast of new ideas.



Covet (Series), 2012 - 2014

The Covet Series reflects how Hatch transforms her background in drawing and printmaking through ceramics; her use of the drawn line as representation of historical imagery becomes instrumental in understanding the work as reference to an aesthetic tradition. After Rigaud: Versailles Orangerie is inspired from a Jacques Rigaud engraving while Sphinx is appropriated from an 18th century engraving by Netherlandish artist Isaac de Moucheron. Both sources were provided to Hatch by the Print and Drawing Collection at the Museum of Fine Arts Boston.

From a distance, these large “plate paintings” are seen in their entirety, encouraging the viewer to regard functional objects as contemplative. Individually, they yield a series of abstract paintings —accidental compositions determined by the framing device of each plate. After Rigaud is part of a traveling exhibition, next on view in 2016 at the Houston Center for Craft in Texas.

After Rigaud: Versailles Orangerie, 2014

Covet Series

60 H x 130 W x 1.5 D inches

78 hand painted porcelain plates with glaze and underglaze



Sphinx, 2014

Covet Series

50 H x 60 W x 1.5 D inches

30 hand painted porcelain plates with glaze and underglaze





Reverie(Series), 2012 - 2013

Rather than seeking source material from an additional museum collection, Hatch chose her own family's collection of ceramic objects as inspiration for *Reverie*. The series was exhibited in Hatch's solo show at the Philadelphia Art Alliance in 2013. Fascinated by how we live with and acquire objects, Hatch views this collection as a reflection of the life of surface pattern through the decorative art continuum.

Reverie: After Laquer Box, 2013

Reverie Series

40 H x 70 W x 1.5 D inches

28 hand painted porcelain plates with glaze, underglaze, and gold luster



Reverie: Dresden II, 2013

Reverie Series
40 H x 40 W x 1.5 D inches
16 hand painted porcelain plates with glaze and underglaze



Reverie: After Blue Willow, 2012

50 H x 50 W x 1.5 D inches

25 hand painted porcelain plates with glaze and underglaze



Render (Series), 2013

In an effort to claim the functional surface of a plate as a painting surface, Render was made sourcing works belonging to the textile collection of the Victoria and Albert Museum in London.

By reinterpreting historic fabric patterns on the ceramic surfaces of a group of plates, Render becomes an exploration of the relationship between the historic and the contemporary. Through shifts in scale, color and context, the compositions of the plates both abstract and highlight aspects of the original textile patterns. The work reawakens interest in the historic through 21st-century aesthetic choices.



Lyon Silk Grid, 2013

Render Series
30 H x 28 W x 2 D inches
9 hand painted porcelain plates with glaze



Lyon Silk, 2013

Render Series
38 H x 52 W x 2 D inches
11 hand painted porcelain plates with glaze and underglaze



Lyon Silk Dots, 2013

Render Series

30 H x 28 W x 2 D inches

15 hand painted porcelain plates with glaze and underglaze



Cube Vase Series, 2013- 2016



Hatch's cube vases creatively use negative space to suggest the form of the original vessels that inspired their surface decoration. The turning inside-out of the vase, creates a negative space that highlights the contemporary world seen through it, framed, quite literally by shadow of the original pieces. Each vase is hand-built and hand-painted. Their patterns are sourced from Chinese ornament designs as found in the books of Owen Jones, an English architect considered to be one of the most influential design theorists of the nineteenth century.

After China Bottle (Red), 2013

15H x 9W x 4.5D inches

After China Design (Blue), 2013

12H x 9.25W x 4.5D inches

After China Bottle (Blue), 2013

15H x 9W x 4.5D inches

After China Bottle (Red), 2013

16H x 10W x 4D inches

After China Bottle (Blue), 2016

10.75H x 7.25W x 2.5D inches



After China Bottle (Blue), 2016



After China Bottle (Red), 2013



After China Bottle (Blue), 2013



After China Bottle (Blue), 2013



After China Bottle (Blue), 2013

Curriculum Vitae

Born 1978, Richland Center, WI

Education

- 2008 Master of Fine Arts, University of Colorado at Boulder
- 2000 Bachelor of Fine Arts, School of the Museum of Fine Arts, Boston MA
- 1996 Dartmouth College, Hanover, NH

Solo Exhibitions

- 2016: Passage Dianich Gallery, Brattleboro VT May-July 2016
- 2014: Physic Garden permanent installation of 475 plates for High Museum of Art, Atlanta GA
- 2013 Reverie Philadelphia Art Alliance, Philadelphia PA
Render 100% Design, London, Anthropologie Gallery in collaboration with the Victoria and Albert Museum, King's Road, London UK
- 2011 Mon Plaisir Greenwich House Pottery New York, NY
- 2010 Mimesis The Clay Studio, Philadelphia PA
- 2009 Transference Bennington Art Museum, Bennington VT
- 2008 New Work Vertigo Gallery, Denver CO

Selected Group Exhibitions

- 2017: "Groundbreaking: Innovations in Clay" The Kimball Art Center, Park City, UT
- 2016: "Post Tile" Clayarch Gimhae Museum, South Korea
At Your Service Houston Center for Craft, Houston TX
- 2015: Spring Craft Weekend: The Decorative in Craft James Renwick Alliance, Smithsonian Washington DC, March 26-20
Earth and Sea: Contemporary Artists Respond to the New Bedford Whaling Museum Collection New Bedford Whaling Museum, New Bedford MA
- 2014: Clay at Penn Addams Gallery, University of Pennsylvania, Philadelphia, PA
Embellished Surface Wright Gallery, College of Lake County, WI
Collaboration and Revelation John Michael Kohler Art Center, Sheboygan WI
At Your Service Bellevue Art Museum, Bellevue WA
- 2013 New Blue and White Museum of Fine Arts Boston, MA
- 2012 Redefining Decorative Arts University of Mary Washington Galleries, University of Mary Washington, Riddenhorf Martin Gallery Fredericksburg VA At Your Service Overture Center for the Arts, Madison, WI
Drawing Clay University Art Gallery at Central Michigan University Jan-Feb 2012

- 2011 Anxiety of Influence University of Colorado Art Museum, Boulder CO
- 2010 American Story John Michael Kohler Arts Center, Sheboygan WI
- 2009 American Story John Michael Kohler Arts Center, Sheboygan WI
The Animal Within Brenau University, Gainesville, GA

Selected Panels, Juries and Visiting Artist Lectures

- 2016 Juror: McKnight Fellowship, Northern Clay Center, Minneapolis MN
Visiting Artist Lecturer, Indiana University, Bloomington Indiana February 17-19
- 2015 Symposium Panelist, James Renwick Alliance Spring Craft Weekend, "Makers: A History of American Studio Craft: The Decorative in Craft", March 28th, 2015, Smithsonian American Art Museum, Nan Tucker McEvoy Auditorium
- 2014 Panelist and Workshop Instructor: Success Stories: Making Meaning in the Marketplace, North Bennett Street School in conjunction with the ACC, Boston, MA

Visiting Artist Lecturer and Demonstrator, Harvard University, Cambridge MA
Visiting Artist Lecturer and Demonstrator, Bennington College, Bennington VT
- 2013 Artist Demonstrator, Museum of Fine Arts, Boston in conjunction with New Blue and White Exhibition
Visiting Artist Lecturer and Demonstrator,

- University of Colorado at Boulder, Boulder CO
Visiting Artist Lecturer and Demonstrator, Colorado State University, Ft. Collins CO
Presenter and Demonstrator, "Crossover" Haystack Annual Conference, Deer Isle, ME
- Visiting Artist Lecturer and Demonstrator, Cleveland Institute of Art, Cleveland, OH
- 2012 Visiting Artist Lecturer and Demonstrator, Massachusetts College of Art and Design, Boston MA
Visiting Artist Lecturer and Demonstrator, Georgia State University, Atlanta GA
Visiting Artist Lecturer, West Georgia State University, Carrollton, GA
Visiting Artist Lecturer and Demonstrator, University of Florida, Gainesville FL
Visiting Artist Critic, Rhode Island School of Design, Providence RI
Panelist, "COVET" SOFA NY, Panel Discussion moderated by David McFadden, Chief Curator of the Museum of Art and Design, NY, NY
Presenter and Panelist "Utilitarian Clay VI" Arrowmont School of Crafts, Gatlinburg TN
- 2011 Visiting Artist Lecturer and Demonstrator, School of the Museum of Fine Arts, Boston
Visiting Artist and Panelist, Rhode Island School of Design, Providence, RI
- 2010 Visiting Artist Lecturer and Demonstrator, Green Mountain College, Poultney VT
Visiting Artist Lecturer and Demonstrator, Maine College of Art, Portland ME

- 2008 Visiting Artist Lecturer, Dartmouth College, Hanover NH
 Visiting Artist Lecturer, Community College of Vermont, Norwich Campus, Norwich VT
 Visiting Artist Lecturer and Demonstrator: Colorado State University, Ft. Collins CO
 Visiting Artist Lecturer and Demonstrator: California State University, Sacramento CA
 Visiting Artist Lecturer and Demonstrator: Kansas City Art Institute, Kansas City MO
- 2007 Demonstrator, "Artisans and Kings", Denver Art Museum, Denver CO
 Visiting Artist Lecturer and Demonstrator, Miami International University of Art and Design, Miami FL

Authored Books

- Chronicle Books Journey in Color: Moroccan Motifs, 40 page themed adult coloring book
 Journey in Color: French Baroque, 40 page themed adult coloring book
- Chronicle Books A Teacup Collection: Paintings of Porcelain Treasures, 120 page book with hand-painted illustrations of the Francine and Sterling Clark Art Institute porcelain cup collection, Chronicle Books, Korean edition spring, 2016
- Quarry Publishing: New Ceramic Surface Design Handbook, 25,000 word workbook, Spanish and French editions 2016

Selected Publications

- Arnoldsche Art Publisers Horizon: Transferware and Contemporary Ceramics, by Paul Scott, 2015, pg 141
 Pennsylvania Gazette: Feats of Clay, pgs 52-53 Jan/Feb 2015
 Ceramics Now Magazine Issue 3, 2015, Three in One: A conversation with Molly Hatch by Lilianne Milgrom, pages 10-15
 Better Homes and Gardens August 2015
- Preview Magazine: Painting With Plates: Ceramic Art by Molly Hatch, by Laura Holland, pgs 10-14 June 2015
 Daily Hampshire Gazette Art People Section: Molly Hatch Ceramic Artist, published online as well as in print Friday, July 10, 2015
 Boston Home Magazine Fall Issue 2014, Well Plated Lindsay Tucker, feature article
 Associated Press Kohler Brings Artists to Factory to Learn, Inspire ML Johnson, June 10, 2014
 Ceramics Monthly: October 2014 All Those Plates Sarah Werthan Buttenweiser, feature
 New York Times Style Section, Sunday May 19, 2013
- Atlanta Journal Visual Arts, Museum Lobby Gets Artistic Touch, Howard Pousner, February 27, 2014
 Vogue Review of Recite at Collective Design Fair, Mieke Ten Have, 2014
 Vogue Interiors (AU) March 2014 Issue
 Harper's Bazaar March 2014 Issue—feature

- Cover Magazine (German) Cover Inspiration Page 22 "Design", December 2013
 London Evening Standard Friday Art Attack September 9, 2013, London Design Festival
 Selvedge Magazine UK London Design Festival September/October 2013 Issue
 Little Thing Magazine Half-Blooded: Molly Hatch by Joyce Zhoujie, Chinese Publication, Beijing China (Upcoming)
 Boston Globe Cate McQuaid, Modern Riffs on Old Ideas May 30th, 2012

Selected Private and Public Collections

- Woodruff Center for the Arts, Atlanta, GA
 High Museum of Art, Atlanta, GA permanent collection
 Frank Williams, Private collection, MA
 Heidi M. Greene, private collection, CT
 Pizzuti Collection, Columbus OH
 Louise Rosenfeld Collection, TX
 Terry Stewart, President and Chief Executive Officer of the Rock and Roll Hall of Fame, Cleveland OH
 Asheville Art Museum, Asheville, NC
 The John Michael Kohler Arts Center, Permanent Collection, Sheboygan WI
 Colorado Collection, Permanent Collection of the University of Colorado Art Museum, Boulder CO
 The Betty Woodman Collection, University of Colorado at Boulder, CO
 The Ken Ferguson Collection, Kansas City Art

- Institute, Kansas City MO
 David and Annette Raddock, Boulder CO
 Kate Winslet, actress
 Mick Jagger, Musician
 Grace Bonney, Editor/Curator of Design*
 Sponge design blog
 Rebecca Sive, Private Collection

Selected Awards, Grants and Residencies

- 2017 Artist in Residence, Archie Bray, Helena MT
 2012 Nominated Artist, Watershed Center for Ceramic Art Exchange program with AIDA Isreal, Tel Aviv Isreal
 2009 Pottery Resident, Arts/Industry Residency, John Michael Kohler Arts Center, Sheboygan WI
 2007 Scholarship Recipient, Anderson Ranch Arts Center, Snowmass CO
 Beverly Sears Graduate Student Grant Recipient, University of Colorado at Boulder
 2006 Nancy Fedou Getzelman Scholarship for Graduate Women Students in the Fine Arts, University of Colorado at Boulder
- 2000 Artsbridge Scholarship Recipient, CU Boulder
- Pratt Grant for Travel, School of the Museum of Fine Arts, Boston MA



Todd Merrill
STUDIO