

Supplement Material

Contact: Stephanie Sun, Marketing Manager
 ssun@contemporarycraft.org
 412.261.7003 x29
 www.contemporarycraft.org

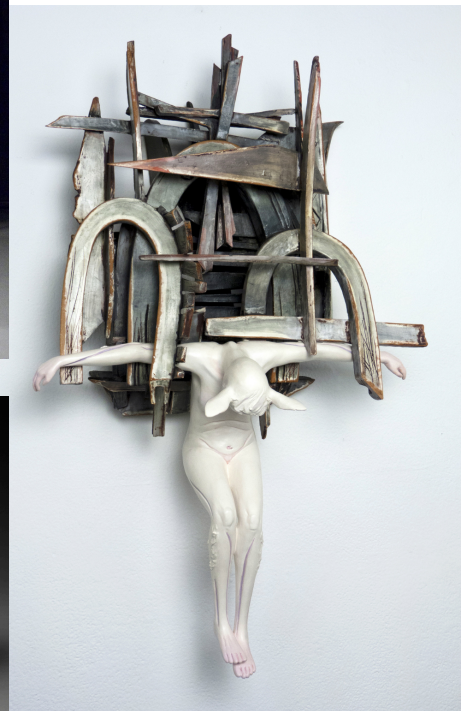
EXHIBITING ARTISTS

<u>ARTIST</u>	<u>LOCATION</u>	<u>ARTIST</u>	<u>LOCATION</u>
Jesse Albrecht	Bozeman, MT	Marsha Karagheusian	Fort Mitchell, KY
Crista Ames	Missoula, MT	Ahrong Kim	Philadelphia, PA
Natalia Arbelaez	Brewster, NY	Rob Kolhouse	Tempe, AZ
Sharif Bey	Syracuse, NY	Bethany Krull	Buffalo, NY
Jill Birschbach	Evanston, IL	Roberto Lugo	Philadelphia, PA
David Bogus	Lexington, KY	Patricia Maloney	McMurray, PA
Abigale Brading	Martinsville, IN	Sana Musasama	New York, NY
Angelique Brickner	Asheville, NC	Kelly & Kyle Phelps	Centerville, OH
Nora Brodnicki	Portland, OR	Reginald Pointer	Washington, DC
Jim Budde	Boise, ID	Kristine Poole	Santa Fe, NM
Syd Carpenter	Swarthmore, PA	Janathel Shaw	Fort Washington, MD
Bryan & Brad Caviness	Browns Summit, NC	Lydia Thompson	Lubbock, TX
Sean Clute	Chicago, IL		
Tara Daly	San Francisco, CA		
Matthew Dercole	Hartford, CT		
Yewen Dong	Chicago, IL		
Elhan Ergin	Istanbul		
Richard Freiwald	Highland Park, NJ		
Dennis Gerwin	Charlotte, NC		
Ronnie Gould	Redford, MA		
Jocelyn Howard	Red Lodge, MT		
Hsin-Yi Huang	Portland, OR		
Stacey Johnson	Biloxi, MS		

VISUAL VOICES

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IMAGES



Additional *Visual Voices* images are available on request. For high-res images and photo credits, please contact Stephanie Sun at ssun@contemporarycraft.org.

Artist Biography



Sharif Bey. *Ceremonial Vessel II*, 2016.
Ceramics, pottery shards. 14" x 9.5" x
9.5". Photo Courtesy of Sharif Bey.

- Artist and veteran, **Jesse Albrecht** (Bozeman, MT) analyzes historical, cultural, ethical, and contemporary aspects of war. He works in a media inclusive manner and uses print, sculpture, drawing, and installation work to find relief in the process of creating art. [“My work is a vessel for information-emotional, historical, and physical. I think of my pieces as free lectures. It can be a refuge from hidden agendas and affiliations, and a chance to hold a mirror to society, or maybe a tale of what is behind the curtain.”](#)

- **Sharif Bey** (Syracuse, NY) has a particular interest and scholarship in African-American art history, art education of former communist Europe, and contemporary crafts. He has conducted numerous lectures and workshops, and exhibited nationally and internationally. His studio work ranges from decorative/functional pottery to conceptual ceramic works influenced by ritual and African-American identity. [“My initial training as a functional potter has not only informed my sculpture with regards to form and surface, but it is where my earliest discussions with regards to object, function, and ritual began. I explore alternative ways of paying respect to traditional, functional, adornment, and ceremony. These forms cross-reference notions of power, ornamentation, and natural history with objects and images associated with various traditional African jewelry/currencies.”](#)

- Pulling from her personal history, sculptor **Abigale Brading** (Martinsville, IN) moves viewers into an awareness of contemporary social issues. Brading’s work talks about broader attitudes surrounding religion and its role in a progressive society. Her artistic practice takes a series of risks at a personal level and in testing the limits of the materials. [“My ceramic sculptures challenge beliefs that restrict social progress and personal growth. Each conveys freethinking and brings awareness to gender, religious, and inherited inequalities within social structures. I create narrative scenes to provide insight into struggles seen through a humanist lens. Through the malleable nature of clay, I link symbolic architectural structures and anthropomorphic figures together to portray a sense of burden and weight that is tied to individual experiences with indoctrinated principles.”](#)
- **Syd Carpenter** (Philadelphia, PA) uses her work to describe literal and ideological aspects of history, referencing black-owned farms and gardens in the American south. The work describes the inventories and material cultures of the working life and ways of being black farmers. Carpenter’s gardening practice also serves as a source of inspiration for her sculpture and supports her exploration on topics land ownership, farming, and gardening from the perspective of an African American woman. [“Art is](#)

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my common ground around which revolves my interaction with family, teaching, and community. The enthusiasm and commitment I bring to my teaching is an outcome of the level to which I am engaged in my art while community involvement allows me to share the value I place on the visual with those who may otherwise disregard its impact upon their lives."

- **Hsinyi Huang** (Portland, OR) has lived and worked in Oregon for the last 17 years. Her work comes from the realization of how she is attached to her daily routines, exemplified by the need to watch TV every night. In the perpetuation of habits, she turns into a chair, unable to break out of a frozen state of inertia. Likewise, Huang believes the root of biases is a person's need to stay with the familiar. Her work is motivated by the need for self-examination. "My work reflects my own life experiences and my development as a human being. In the process of finding ways to articulate my inner thoughts, I learn the truth about myself."



Syd Carpenter. *Shirley Hancock*, 2012. Clay, graphite, and watercolors. 20" x 23" x 5". Photo courtesy of Syd Carpenter.



Rob Kolhouse. *Do Cyborgs Get Cold? Probably*, 2017. Midrange Black Clay, Mixed Media. 18" x 12" x 11". Photo courtesy of Rob Kolhouse.

- **Rob Kolhouse** (Tempe, AZ) is a mixed race artist, who has been dealing with stereotypes his entire life. Kolhouse's figurative sculptures borrow elements from contemporary imagery and classical styles to create work that represents diversity in our society. The cyborg, an amalgam of flesh and machine, is a timely metaphor representative of cultural constructs and the intersection of contemporary art through clay. "My research and resultant art work address the perception of the socially-constructed gender binary through the use of a cybernetic body and the idea of a fluid and contingent self. These works explore the ideas behind a constructed being; they represent the psychological self in a shell that is devoid of gender stereotypes. What is feminine or masculine if the body is not born, but instead is constructed?"

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