

LEFEBVRE & FILS

CONTEMPORARY ART CERAMICS

presents

***IN CASE OF EMERGENCY,
DRINK WATER BED***

October 15 - November 14, 2020

**ANDY ADAMSON
LÉNY GAUD
MATTHEW GOLDBERG
KEOK LIM
BRUCE M. SHERMAN
DANIEL MANDELBAUM
LINDSAY MONTGOMERY
REBECCA MORGAN
JOLIE NGO
TUILE FIONNUALA ONORA
LAMARCHE-OVIZE
KAITLIN SMRCINA
JESSIE WEITZEL-LE GRAND**

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"I took great pleasure in setting up this exhibition:" In case of emergency, drink water bed. "
It was also a first in a 33-year career!

Indeed, because of the covid 19 crisis, it was impossible for me to travel, meet the artists or see the works.

The virtual has become reality, by Zoom, Instagram and WhatsApp, confinement requires!

The theme of this exhibition has as a common denominator: the pandemic, not by the subject but by what it inspired or what it made feel to the 14 artists present.

Their fears, their joys, their desires, their dreams or their nightmares and of course and above all: their hopes.

"In case of emergency, drink water bed" brings together 14 artists aged 10 to 78. As you will discover, this is an exhibition synonymous with cheerfulness, colors, love and hope.

We could sum it up and conclude with this famous sentence from Gustave Flaubert: "Love is a spring plant that perfumes everything with its hope, even the ruins on which it clings."

Louis Lefebvre, octobre 2020

Practical Informations

IN CASE OF EMERGENCY, DRINK WATER BED

October 15 - November 14, 2020

Opening Thursday 15 October from 3 to 8pm

NEXT EXHIBITIONS

ANNE ATHENA

From November 19, 2020



Galerie Lefebvre & fils
24, rue du Bac
75007 Paris

From Tuesday to Saturday

from 11am to 1pm and from 2pm to 7pm

And on Mondays by appointment

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ANDY ADAMSON

EDUCATION

2019 MFA, Ceramic Sculpture. Ernest G. Welch School of Art and Design. Georgia State University, Atlanta

2015 BFA, Ceramic Sculpture, University of West Florida, Pensacola

SOLO EXHIBITIONS

2019 *Class Clown*, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA.

AWARDS

2019 Purchase Award, Ernest G. Welch School of Art and Design, Atlanta, GA

2018 *Arrowmont University Fellows Scholarship*, Arrowmont School of Arts and Crafts. Gatlinburg, TN

2016-19 *Winnie Chandler Art and Design Fellowship*, Georgia State University. Atlanta, GA

2016-19 *Welch School of Art & Design Graduate Scholarship*, Georgia State University. Atlanta, GA

2015 *2nd Place*, TAGGED, University of West Florida. Pensacola, FL

2014 *Lefferts Mabie Scholarship*, University of West Florida. Pensacola, FL
Dean's Choice Award, TAGGED, University of West Florida. Pensacola, FL

People's Choice Award, TAGGED, University of West Florida. Pensacola, FL

NCECA Travel Grant, University of West Florida. Pensacola, FL

ANDY ADAMSON'S meticulously crafted genius is a sobering introspection that implores the viewer to question what it means to be alive. As a triumphant avantgarde pastiche of all of his predecessors' technique and wisdom, he has aptly described his work as a "...unparalleled continuum of rapturous and transcendent visual experiences", "...an indulgent and carnal feast, endlessly penetrating the spirit and impregnating the weary soul.", and "...like an exorbitant aberration, arrogantly professing truths in the face of a jealous God". Creating sculptural actualizations of metaphorical utopic perfection infers that the edifice of our three-dimensional reality immensely undermines his ambitions; albeit the production of such scope and magnitude would be incomprehensible to the limits of known vision and temporal comprehension, assuredly resulting in a prophetic apocalyptic erasure of existence, only to be perpetually reanimated and birthed by the nourishing perplexing delights of aesthetic excellence that was formerly its exterminator. Andrew's masterful insemination of contemporary and classical perceptions are effortlessly exhibited in an orgy of conspicuous pleasure, executing a paramount of mortal achievements that will at no time be surpassed.



Rest in Peace, 2019

Ceramic, glaze, luster, resin, cotton

27 x 12 x 46 cm

10.6 x 4.7 x 18 in.

Unique piece

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LÉNY GAUD

EXHIBITIONS

2020 ENCORE-BRUSSELS, ALICE GALERIE, Bruxelles

HAVENEY, Paris (collections capsules)

2019 ANTIGALERIE, FLOATING CREW Paris (Exposition collective)

2018 VIE SILENCIEUSE, FLOATING CREW, Paris (Exposition duo)

2017 LE MODULE, GALERIE BOMMA « MICRO », Paris (Exposition collective)

2016 YOMI, Marseille (Exposition collective, collections capsules)

PUBLICATIONS

2020 SUPPORT MAGAZINE , (Support édition magazine, numérique)

2017 HAMEÇON FANZINE (Fanzine collaboratif Nantais)

2016 ENDEMIC FANZINE (Fanzine local et collaboratif Niçois)

Lény Gaud is a French painter and sculptor, born in Nice in 1991, where he lives and works.

Before devoting himself fully to his artistic practice, he officiated as a pastry chef, a fruitful period in which he retained a taste for experimentation and attention to detail. Lover of fat and beautiful curves, he will keep this relationship to matter and sensations that he now transposes with pastel and clay.

Lény Gaud has fun at the little things in life through free and spontaneous creation, accessible through the very essence of his subjects. Anecdotes, picturesque scenes and characters from a peaceful and good-natured daily life, in which we take the time to water the flowers and daydream on the toilets, testifying to the poetry of the grotesque he meets.

Chineur, he is fond of the old and the spirit of yesteryear, drawing his inspiration from objects he revisits: trinkets, country paintings, porcelain animals, holiday memories.

We find in his recent works a setting in motion of these sketches, by the addition of a mechanism. Beyond giving it a certain functionality, which is reminiscent of art automatons, its primary desire is to surprise the observer, to amuse him. Above all, this shows the artist's desire to reflect on his work and to immerse himself in it to heart: through this mechanical relationship, Lény Gaud shows himself as he is, a joker.

Vincent Bommarito



1312CLOCK, 2020
Faïence et mécanisme
33 x 32 x 14 cm
12.9 x 12.5 x 5.5 in.
Unique piece

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MATTHEW GOLDBERG

EDUCATION

2015 San Francisco Art Institute

MFA | Sculpture

2012 University of Colorado

BA | Studio Art, Art History

EXHIBITIONS

2020 *Faces in the Clouds* | Conventional Projects
| San Francisco, CA (two-person exhibition with
Sophia Cook)

2019 *Kung Fu Goo* | Fort Mason Guardhouse |
San Francisco, CA (solo)

Secret Santa | Guerrero Gallery | San Francisco,
CA

2018 *Funk Ain't Dead* | Root Division | San
Francisco, CA (curator)

All Welcome: The Clay Days Experiment |
Embarc Arts | San Francisco, CA (curator)

2017 *Play* | Palo Alto Art Center | Palo Alto, CA
Squeeze/Brush/Poke/Caress | Beyond Beyond |
San Francisco, CA

West Coast Craft | Fort Mason | San Francisco,
CA (OOF Ceramics)

2016 *Reclaimed: Elevating the Art of Reuse* |
Minnesota Street Project | San Francisco, CA

Parking Lot Art Fair | Fort Mason | San
Francisco, CA

2015 *Space Trash, Boomerang* | Recology | San
Francisco, CA (solo)

Edge Effect | SFAI Vernissage Exhibition | San
Francisco, CA

Introductions | Root Division | San Francisco, CA

Embarc | Embarc Arts | San Francisco, CA

Startup Art Fair | Hotel Del Sol | San Francisco,
CA

Parking Lot Art Fair | Fort Mason | San
Francisco, CA

The Big Clay Show | Diego Rivera Gallery | San
Francisco, CA

RESIDENCIES

2019 Asylum Arts | Bay Area Jewish Artist
Retreat

2016 45 Days of Clay: Artist-In-Residence | Palo
Alto Art Center

2015 San Francisco Recology: Artist in
Residence

«This series of 2020 summertime drawings are expansive and playful, relying heavily on color and a sense of “joyful entropy”. Themes within the work include animated relationships to water, an altered sense of time, psychedelia and superstition, alternative approaches to nourishment, and playful allusions to the looming threats around us.»

MATTHEW GOLDBERG

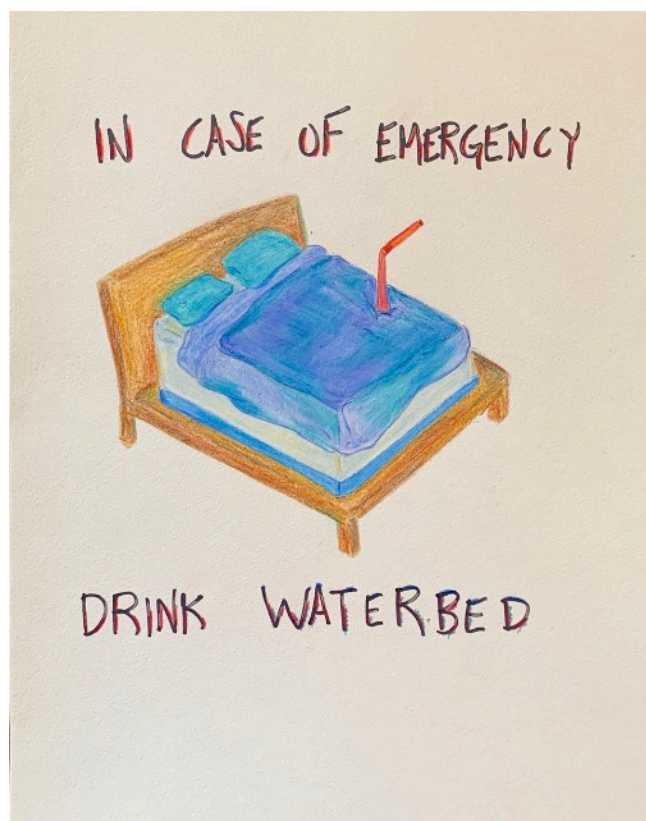
Waterbed, 2020

Colored pencil

22,8 x 30,8 cm

9 x 12 in.

Unique piece



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KEOK LIM

EDUCATION

2019 Alabama Clay Conference
2018 Glen Dair workshop, Spruill Arts Center
2017 Chris Campbell Colored Clay workshop, Spruill Arts Center
2016 Surface Decoration Workshop, Johns Creek Arts Center
2015 Katharine Morlings workshop, Mudfire
2006-present Spruill Arts Center pottery student with instructor Carol Brull
1984 National University of Singapore BDS dental school graduate

AWARDS AND SOLO EXHIBITIONS

2020 Charlie Cummings Gallery, *Featured artist*, Gainesville FL
Companion Gallery Material Mugs V Show, *Best Illustration Award*, Humboldt TN
Johns Creek Art Center, Fulton County Grants and *Virtual Solo Show*, Johns Creek GA
2019 Artfields Art Competition, *Finalist*, Lake City SC
Hudgens National Juried Cup Show, *Juror's Choice Award*, Atlanta GA
Spruill Gallery Juried Show, *Best 3D Award*, Atlanta GA
2018 Perspectives Pottery Show, "Yes, It's Clay" featured solo artist, Watkinsville GA
2016 Johns Creek Art Center Serendipity Juried Show, *Organizer's Choice Award*, Johns Creek GA
2014 Spruill Arts Student and Faculty Juried Exhibition, *Best student award*, Dunwoody GA

«The vase piece was made with my fond memories of living in a big family. I'm the youngest of eight brothers and one sister. Growing up, we lived under one roof in a poor remote farm in Singapore, together with my very strict mother and my carefree father, in-laws, nieces, and nephews. There were enough stories to write a whole book about our times on the farm. I tried to incorporate as much humor in this piece as possible because of my love for my family, and missing them now that I'm living in America in the pandemic. The Chinese cultural influence is evident because of my mother's teachings, but it's also diminishing as we're uniquely Singaporean—a modern cosmopolitan country in southeast Asia.»

The mugs are about women having fun, as to reflect the feminism initiative that I care about.»

KEOK LIM



Family Portrait, 2020

Stoneware, handbuilt, coiled and pinched, colored slips, underglazes, sgraffitto, clear glaze, fired to cone 6, luster, cone018
26,6 x 22,8 x 22,8 cm
10.5 x 9 x 9 in.
Unique piece

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BRUCE M. SHERMAN

SOLO EXHIBITIONS

2020 Earth/Heaven Heaven/Earth, Nicelle Beauchene Gallery, New York, NY

39 Bowls, Nicelle Beauchene Gallery, New York, NY

2017 Sorry We're Closed, Brussels, Belgium

The Journal Gallery, Brooklyn, NY

Harper's Books, East Hampton, NY

IS, Nicelle Beauchene, New York, NY

Kaufmann Repetto, Milan, Italy

2016 Bruce M. Sherman, White Columns, New York, NY

Equi-lib-ree-um, South Willard, LA

2015 White Columns, New York

2014 South Willard, Los Angeles, What is Your Original Face



To Search, 2020

Ceramic and glaze

13,3 x 13,9 x 3,1 cm

5.3 x 5.5 x 1.3 in.

Unique piece

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LINDSAY MONTGOMERY

EDUCATION

2010 University of Minnesota, Minneapolis, Minnesota

MFA Interdisciplinary

2007-2008 University of Minnesota Graduate Fellow

2006 Nova Scotia College of Art and Design, Halifax, Nova Scotia

BFA Interdisciplinary, Minor in Art History

2004 Sheridan College School of Crafts and Design, Oakville, Ontario

Advanced Diploma Ceramics

University of Alberta, Edmonton, Alberta

Certificate - Indigenous Canada, twelve-week online course offered through Coursera

EXHIBITIONS

2019 *Masters of Material 2019 Ceramics Invitational*, Giertz Gallery, Parkland College, Illinois, USA

Horror Vacui, Northern Clay Centre, Minneapolis, Minnesota Curated by Jill Foote-Hutton, invitational
Kitsch Bitch Witch, Hennepin Made, Minneapolis, Minnesota Three-person exhibition presented in conjunction with The National Council on Education for the Ceramic Arts 2019, juried

SIN - The Seven Deadlies in Clay, Sponsored by the Perlman Teaching Collection, Carlton College, Northfield, Minnesota

Monster Faience, La Guild 1906, Montreal, Quebec solo-exhibition, invitational

Neo-Istoriato, Centre Materia, Quebec City, Quebec solo exhibition, juried

FPOAFM'S Brixtape, Calico Gallery, Brooklyn, New York, group exhibition for the Brooklyn Clay Tour 2018

2018 *44*, Harbourfront Centre, Toronto, Ontario, group exhibition curated by Melanie Egan celebrating the connection between Sheridan College's Craft and Design Program and Harbourfront's Craft Studio Residency

Exploring ceramics, painting and the art of puppetry, Lindsay Montgomery's work brings to the fore personal mythologies interested in, among other things, death and mysticism, the evolution of modes of power as well as family dynamics. Her recent creations reinterpret the imagery and forms of Italian Maiolica ceramics and illustrations from medieval manuscripts to create edifying tales, myths and narratives highlighting lingering tensions with monarchy, colonialism and feminism. The reuse of the Istoriato or "painted history" of the Italian Renaissance allows the artist to recover a device that has contributed to the propagation of patriarchal social norms to reveal, through strong images and narratives, the inequities and imbalances that afflict our societies.

With an interdisciplinary master's degree from the University of Minnesota and an interdisciplinary bachelor's degree from the Nova Scotia College of Art and Design, Lindsay Montgomery has exhibited her work widely in Canada and the United States. She is the recipient of the National Council on Education for the Ceramic Arts Emerging Artist Award (2019), the Winifred Shantz Award for Ceramics (2018), the Helen Copeland Memorial Award and the Joyce Carlyle Memorial Scholarship in the Crafts Endowment (2014).



The Kingdom Urn, 2020

Tin-glazed earthenware

43 x 22,8 cm

17 x 9 in.

Unique piece

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DANIEL MANDELBAUM

EXHIBITIONS

2020

That time Anthony Drove all the way up to Montreal with a trunk full of sculptures just to show them to one person on the side of the road in a snowstorm, Montreal, QC

ALAC art fair, Stems Gallery, Los Angeles, CA

2019

Nada Miami, Stems Gallery, Miami, FL

'A Snake Without A Head Is Just A Rope', group show, Sim Smith Gallery, London, England

'The Birds', Chart Art Fair, V1 Gallery, Copenhagen, Denmark

'Jibber Jabber' group show, Current Space, Baltimore, MD

2018

Untitled Art Fair, Marvin Gardens, Miami, FL

'MINE II' group show, V1 Gallery, Copenhagen, Denmark

'Operating Thetans' group show, Antenna, New Orleans, LA

'FPOAFM Brixtape' group show, Calico Brooklyn, Brooklyn, NY

'Open/Ended' group show, Pratt Institute, Brooklyn, NY

'Tables, Pots & Plants' group show, Volta Basel, V1 Gallery, Basel, Switzerland

Art Herning, V1 Gallery, Herning, Denmark

'Breaking Sculptures' Solo Show, Marvin Gardens, Queens, NY

2017

Chart Art Fair, V1 Gallery, Copenhagen, Denmark

'Small Enough To Keep Me Happy, Big Enough To Keep Me Occupied' Group Show, V1 Gallery, Copenhagen, Denmark

Nada New York, Marvin Gardens, New York City, NY

2016

'Free Honey' Solo Show, Marvin Gardens, Queens, NY

EDUCATION

2012 - 2014

Pratt Munson Williams Proctor Utica, NY

2014 - 2016

Pratt Institute BFA Brooklyn, NY

Leroy, 2020

Ceramic

122 x 43 x 53 cm

20 x 17 x 21 in.

Unique piece



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REBECCA MORGAN

Born in 1984. Lives and works in Bloomsburg, PA.

EDUCATION

2009 Pratt Institute, MFA, Graduate of Distinction, Brooklyn, NY

2006 Bloomsburg University, BFA, Bloomsburg, PA

Bloomsburg University of Pennsylvania, Study Abroad-Italy

SOLO EXHIBITIONS

2019 Asya Geisberg Gallery, "Town and Country", New York, NY

2017 Woskob Family Gallery at Penn State, "Homecoming", State College, PA

2016 Asya Geisberg Gallery, "In The Pines", New York, NY

2014 Asya Geisberg Gallery, "No Church in the Wild", New York, NY

2012 Asya Geisberg Gallery, "Cabin Fever", New York, NY

2010 Gasser Grunert Gallery, "Where I Have Lived and What I Live For", New York, NY

2009 Steuben South Gallery, "Where I Have Lived and What I Live For", MFA Thesis Show, Brooklyn, NY
2006 Haas Gallery of Art, "Rebecca Morgan: Exit Show", Bloomsburg, PA

Born in central Pennsylvania, Rebecca Morgan works in painting, drawing, and ceramics that subvert stereotypes of Appalachia. Imbued with folk tradition and a sly sense of humor, her work peels apart the simultaneous reverence and disgust for rural people. Stylistically, Morgan embraces the hyper-detailed naturalism of Dutch masters, as well as absurd, repulsive caricature suggestive of underground cartoonists like R. Crumb. Although they often contain modern clues, her characters and scenes evoke a romanticized, nostalgic America, nonexistent but wistfully recalled, much like Norman Rockwell's illustrations. Morgan's works question what such images were selling in their conception, and she gives her archetypal maids, hillbillies, and dandies the space to explore contemporary issues of women reclaiming their subjectivity, a pop-cultural false sense of romance, and ideas about masculinity, power, escapism, and hedonistic backwoods pleasure.



Blush Goatee Jug, 2018

Stoneware

19 x 16,5 x 19 cm

7.5 x 6.5 x 7.5 in.

Unique piece

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JOLIE NGO

EDUCATION

Current Alfred University, New York State, Master of Fine Arts

2014 to 2020 Rhode Island School of Design (RISD), Bachelor of Fine Arts, Ceramics, Providence

2018 International Cooperation Workshop : Ceramic Art, Invited to Beijing and Jingdezhen, China for an exchange workshop

EXHIBITIONS

2020 Ceramics Department Triennial, Woods Gerry Gallery, Providence

Small Favors, The Clay Studio, Philadelphia

Ceramic & Printmarking Deniot Show, Woods Gerry Gallery, Providence

2019 Spring Cleaning, OLD MAilRoom Gallery, Providence

Grind 1 ca\$h, The Letcalf Gallery, Providence

The Fickle Sun, Fast and Small Gallery, Providence

The Hat is on us, The Watermab Gallery, Providence

Art Show, Dolhouse Gallery, Philadelphia

Liquid landslides of juicy color travel over landscapes of softer subtle hues, interrupted by crunchy raw slip built up over the course of multiple firings. I take objects that are historically presented as minimal and humble and lovingly dress them in vibrant geometric patterns or seductively hazy gradients, with meticulously hand-crafted actions that mimic digital effects. I'm focused on using the vessel as a conduit between tradition and personal experience —a symbol that evokes the long history of ceramic craft, while serving as a stand-in for a body. Utilizing the vessel to suggest figures, I alter their surfaces with layers of ornamentation as a strategy to investigate ideas about memory and self-identity. The different surface manipulation and physical alteration of each form signifies my struggle of connecting to and reconciling with my past self. When I recall memories of myself before becoming sober, I struggle to clearly remember and feel connected to an older version of me. Every time I revisit these memories, they become slightly altered, blending together unreliably. This abstraction finds its way formally into my work, as recognizable wares become warped, flattened and distorted.

Working within a craft that is often approached from a traditionalist point of view, I acknowledge the past as foundational while smiling towards the future, incorporating newer techniques of 3D printing, and contemporary approaches like applying laser printed decals to slipcased or hand-built objects. Clay helps me foster a feeling of glee and acceptance, creating space to connect with these complex and difficult memories in a positive light and move forward. Through my work, I am slowly realizing that the truth and endurance of my memories are less valuable to me than the ability to freely and frequently engage with whatever version of them currently persists. These techniques, when applied to vessels, actualize a process of renewal and reinvention on familiar bodies and forms. In this way, my practice gives me the space to remake and reconsider past histories of craft traditions and past versions of myself.



The Vase That looks like a Bus Seat, 2020

Ceramic

17,7 x 17,7 x 5 cm

7 x 7 x 2 in.

Unique piece

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TUILE FIONNUALA ONORA

« I have never partook in any institutionalized education so not a lot changed for me during covid other than I didn't get to hang out with my best friend anymore.

Usually my family helps me a fair bit with my ceramics process but with covid and my parents not working their usual jobs our lives became all about ceramics and gardening. I raised a chicken from an egg and now June Seventeenth (chickens name) is as special as our dogs. Our gardens overflow with veggies, we have rethought many things and I think it's safe to say that our lives going forward will be ever changed by this deep resting period we all just went through.

So incase of emergency take a deep breath, drink up and share the love of the people around you.»

Much love from Canada, Tuile



Broogon, 2020
Ceramic glazed
13 x 7 cm
5 x 2.75 in.
Unique piece

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LAMARCHE-OVIZE

SOLO SHOWS

2021 Galerie Luis Adelantado, Valencia, Spain
2020 "Rufus", Frac Normandie Caen, curated by Sylvie Froux
2019 "Elisée, une biographie" DrawingLab, Paris, curated by Solenn Morel
"la bouche d'ombre", 2019, Fabre, Paris, curated by Alexandra Fau
"Batz-sur-mer", Untitled Art-fair, San Francisco, with Galerie Lefebvre&fils, Paris
"Isabella et le pot de basilic", CAC la traverse, Alfortville
"Notes", Galerie Lefebvre&fils, Paris
2018 "Hyacinthe", galerie Aeroplastics, Brussels
2017 "Marea", Luis Adelantado galeria, Valencia
" Nos paradis perdus" Galerie G-P&N Vallois (project room), Paris
"Les motifs sauvages" Centre d'art du Parc Saint Léger, Pougues-les-eaux
"Nouvelles de Veracruz", Le Grand café, Saint Nazaire
2016 "Pop column and dream collages" Luis Adelantado galeria, Mexico DF
"Nouvelles de nulle part" Centre d'art les Capucins, Embrun
"KIC 4852" MAGP, Cajarc
2015 "The Host", Untilthen226, curate by Nathalie Viot.
"et les fleurs ont bouilli vives dans leurs piscines", curated by Annabela Tournon, parc culturel de Rentilly, France
"chaine, porte-clés et pavillons", Toshiba House, besançon.
MAD, with The Drawer, la maison rouge, Paris.
2014 "trouve des fleurs qui soient des chaises", curated by Annabela Tournon, parc culturel de Rentilly, France
"La maison enchantée", Urdla, Villeurbanne, France.
"El unico Fruto del amor", Luis Adelantado galeria, Valencia, Spain
2013 The drawer cabinet, Paris.
La galerie, Noisy-le-Sec, (collaborative project)

COLLECTIONS

Cité de la céramique, Sèvres
FMAC, ville de Paris
CNAP, Paris
frac île de France
frac Midi-Pyrénées
frac Pays de la loire
Artothèque Hennebont

Artothèque du Lot
Artothèque B.M, Lyon
Artothèque MLIS, Villeurbanne.

Collection Altadis

Clairière, verre de terre, 2019

Assise en faïence engobée et émaillée
40 x 50 x 45 cm
15.7 x 19.6 x 17.7 in.
Unique piece



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KAITLIN SMRCINA

EDUCATION

2012-2015 The School of the Art Institute of Chicago, Chicago, IL

Bachelor of Fine Arts with concentration in Ceramics

2013-2015 Ox Bow School of Art and Artist's Residency, Saugatuck, MI
Summer Programs

2011 Cleveland Institute of Art

SELECTED EXHIBITIONS

2017 *Got it for Cheap*, traveling group show, Athens, GR, Vancouver, CA, Copenhagen, DK, Oslo, NO, Los Angeles, USA
Conception Arts One Night Show, group show, Chicago, IL

Unauthorized SFMOMA Show #205, solo show, San Francisco Museum of Modern Art, San Francisco, CA

I HAVE SOMETHING IMPORTANT TO TELL YOU, The Gallery at Casa, Lethbridge, Alberta, CA

2016 *Downers*, Solo Show, Ox Bow School of Art and Artist's Residency, Saugatuck, MI
64 Arts National Juried Exhibition, Buchanan Center for the Arts, Monmouth, IL

Born in Milwaukee, Wisconsin, Kaitlin Smrcina lives and works in Chicago, Illinois. She received her BFA in December 2015 from The School of the Art Institute of Chicago focusing in Ceramics, Sculpture, and Fiber Arts and Material Studies. Smrcina has worked as, an intern for Carol Jackson, 2014 Whitney Biennial artist, to help prepare for solo show "High Plains Drifter," at Threewalls gallery in Chicago, an assistant curator and studio manager for the Skragghole Collective gallery in Grand Rapids, Michigan, and a production assistant, and assistant stage manager for Redtwist Theatre in Chicago. Her experience in large scale making, curation, and theatre inspired Smrcina to work in a historic way, creating environments like sets, or window displays, that showcase a hyper unreal and immersive atmosphere.

Kaitlin is a first and foremost a maker, craving immediacy, and interested in the complexities of picket signs, jokes, and cartoons. In addition to the philosophical and psychological references found in her work, Kaitlin draws inspiration from the immersive worlds of Yoshitomo Nara, Yayoi Kusama, and Hayao Miyazaki. Paralleling her favorite artist's devotion, Smrcina wants to consume the truths of dimensionality and prove the impossible is possible when imagination becomes reality. Kaitlin has been showing her work since 2012 mostly in the Midwest, but has recently started participating in small shows and publications in Canada and Europe.



Untitled, 2020

Glazed ceramic and oil painting

54,6 x 17,7 x 12,7 cm

21.5 x 7 x 5 in.

Unique piece

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JESSIE WEITZEL - LE GRAND

EDUCATION

2017 M.A.T. Marylhurst University

2010 B.F.A. Pacific Northwest College of Art

2005-2008 Undergraduate Studies University of Oregon

SOLO EXHIBITIONS

2020 Droopy Hideaway, Stephanie Chefas Projects Annex, Portland, OR

2019 Bloom Tomb, Carnation Contemporary, Portland, OR

2017 A Glutton and her Wares, Collaboration with Jeremy Le Grand, PDX Contemporary

Window Project, Portland, OR

2016 Ny By Artifact Round-up, Backtalk, Portland, OR

2014 Thunder Eggs, Good Gallery, Portland, OR 2009 Selected Works, MP5, Portland, OR

2008 Tacrolimus Washburn Gallery, Eugene, OR

Tacrolimus, DIVA Eugene, OR

2007 Closed Lids, Washburn Gallery, Eugene, OR. 2007 Sleep, Laverne-Krause Gallery, Eugene, OR.



Unblinking Blooms, 2020

Stoneware, balsa foam, pumice, plastic, flashe paint.

15,2 x 38 x 45 cm

6 x 15 x 18 in.

Unique piece