

## **Isaac Scott**

I am a ceramic artist, photographer, and educator based in Philadelphia, originally from Madison, Wisconsin. My work is rooted in observation—absorbing, reflecting, and reinterpreting the world around me. While my primary focus has been ceramic vessels and sculpture, my practice expanded during the pandemic when I lost access to my studio and turned to photography.

My practice moves between clay, image-making, and installation, often guided by a desire to process personal and collective experiences. I am interested in how material can hold memory, trauma, and resilience—how form, surface, and space can communicate ideas about identity, place, and transformation. Through self-reflection and social observation, I explore the ruptures and complexities within our current political and cultural landscapes.

Most recently, my exhibition *SHLTR* took up the failures and fractures of our existing systems to reimagine shelter not only as a physical space but as a shared, transformative act. The show allowed me to expand into installation and experiment with new materials like metal and wood, pushing my practice into new territory. Across mediums, I aim to create work that invites critical reflection, empathy, and a deeper understanding of how we hold—and are held by—the world around us.

## **Janina Myronova**

My characters display a specific, distorted body perspective. The forms are a bit clunky, chubby, anatomically misshapen, marked with accents which double the characters or hybridize their silhouettes. Each sculpture is a different personality, a personal story, a graphic “novel” featuring my favorite motifs: images of family relationships, parent and child, partners, pets. My emotions are “scratched” into them, with a subtle hint towards humor. Wonder, anger, fear and joy are all present there. What also influences the emotional charge of the figures is the color scheme of my sculptures, defining the characters and saturating their personal stories placed on the bodies and clothing. I emphasize their colouration by the black-and-white drawings in the background, constituting a backdrop to my stories.

## **Eugene Ofori Agyei**

Eugene Ofori Agyei is a Ghanaian-born artist and educator based in the United States whose interdisciplinary practice explores migration, identity, cultural hybridity, and the shifting idea of home. He holds a degree in Industrial Art from Kwame Nkrumah University of Science and Technology in Kumasi, Ghana, and an MFA in Ceramics from the University of Florida. He has received two NCECA fellowships, Robert C. Tenure Teaching fellowship, an Artaxis fellowship, Zenobia award, and the 2022 Pathways Carlos Malamud Prize, among others. His work has appeared in group exhibitions across the United States, including at the American Museum of Ceramic Art, the Black History Museum and Cultural Center of Virginia, and the Utah Museum of Contemporary Art, among others. Solo exhibitions have been presented at the Rollins Museum of Art in Florida, North Dakota State University, Die Neue Sammlung (The Design Museum) in Munich and his recent solo exhibition opened this month at Alfred Ceramic Art Museum. He is currently Assistant Professor of Art at Knox College in Galesburg, Illinois.

## **Gerald Brown**

I use various forms of abstraction to articulate how the distortion of memory impacts self-perception and public image, illustrating the agency, conflict, and discovery that occurs within these moments.

Lately, I have been investigating the ambiguity of personal/collective memory. Utilizing clay's ability to retain gesture, place and time, I have been experimenting with saggar firings separately/conjunctively with rubbing oil pastel on top. I am fascinated with the interactions between the different marks, leaving indiscernible remnants of what was once there.

The multi-temporal, Black, neurodivergent, and queer urge to leave your trace and the memory of yourself is ever present in my work. Though marks may be discreet, ambiguous, or outright hidden, I am still present, embedded in the fabric of the material. And for those who look closer, the act of covering my tracks still overtly leaves a mark of its own.