



MOLLY HATCH

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Todd Merrill

with essays by

Sarah Scheuning
Sarah Archer

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Molly Hatch

Molly Hatch's ceramic wall installations may best represent the "grey space" between fine art, contemporary design, and craft that has become de rigueur for museum collections and modern collectors. Using ceramic surfaces as both her canvas and subject matter, she appropriates and re-contextualizes historic pattern and imagery across compositions of hand-painted earthenware plates, the glazed surfaces of the plates collectively become a fragmented canvas for her delicate, painterly re-renderings.

Though the components of her works are, in effect, technically functional, they are ultimately not intended for use, but installed to be observed and studied. A set of formal dinnerware is an anomaly to younger generations, having little or no importance to the relaxed, multicultural way that we now live our daily lives. What many museums hold in their archives can be hard for the public to appreciate.

Hatch has in effect "reset the table," by breaking the patterns of tradition and skewing the dinner services of previous generations. She transforms and deconstructs what was once everyday and craft-based, helping us look at formality, history, and class through a contemporary perspective. Her process involves enlarging familiar patterns and motifs from traditional ceramics, textiles, fine art painting, and illustration, digitally igniting them in color, scale, and composition to create a new hybrid motif. The precise balance of old and new opens a space to

acknowledge our evolution in the 21st century in relation to aesthetics and ritual.

In the past decade, Hatch has become synonymous with contemporary ceramics, continuing her exploration of these methods and themes by applying them across an ever-evolving catalog of forms - plates, cubic vases with negative space imagery, pyramid forms that become three dimensional ceramic lenticulars. Her work has been exhibited both nationally and internationally garnering her a loyal and fervent following.

Hatch grew up on an organic dairy farm in Vermont surrounded by a startlingly diverse set of visual influences: the earthy reality of rural life, and the mysterious luxury of antique decorative objects in her family's collection. Her mother's family, prosperous Boston merchants, used Chinese export porcelain as ballast in their ships. Inspired by these two seemingly disparate family narratives, Hatch became an artist with a life-long passion for the decorative arts and the dialog between old and new.

In 2013 Hatch had a solo museum exhibition at the Philadelphia Art Alliance and was included in "New Blue and White," a contemporary decorative arts exhibition at the Museum of Fine Arts in Boston.





Physic Garden, a monumental site-specific 456-plate work, was installed in the entryway of the High Museum of Art in Atlanta in 2014. The work was commissioned by the museum and used two Chelsea Porcelain Factory plates (c. 1755) from the museum's Frances and Emory Cocke Collection of English Ceramics as inspiration for its floral motif. Another commission, *Caughly Landscape*, was installed at the Woodruff Arts Center in Atlanta.

In 2017 Hatch installed her largest museum commission to date, titled *Repertoire*, in the historic Engelhard Court at the Newark Museum of Art in Newark, New Jersey. Honoring the museum's 107-year-tradition of collecting contemporary ceramic art, and commemorating the retirement of Curator of Decorative Arts Ulysses Dietz after 37 years, the three parts of the installation were inspired by global textiles in the museum's collection. The western panel, "Dyula Woven," is based on a rare early-twentieth-century Dyula textile from Cote d'Ivoire, collected by the Museum's founder, John Cotton Dana, in 1928. The central panel, "Qianlong Silk," is based on a velvet throne carpet made in eighteenth-century China. The eastern niche takes inspiration from "Bergen Jacquard," designed after a jacquard-woven blue and white coverlet made in Bergen County, New Jersey in the 1840s. *Repertoire* combines the iconography of the two great global art-forms of human creativity: clay and cloth.

Most recently Hatch was asked to be a part of "Making Place Matter", a three person exhibition, symposium, and publication inaugurating the new building of Philadelphia's The Clay Studio, made possible by a grant from the Pew Center for Arts and

Heritage. Hatch will create a new body of work for the exhibition centered around the concept of "Making Place Matter" through a pattern exploration of her personal heritage. The exhibition will open in 2021.

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.



Progress, 2020

52 H x 51 W x 3 D inches

57 hand-thrown porcelain discs with glaze and underglaze

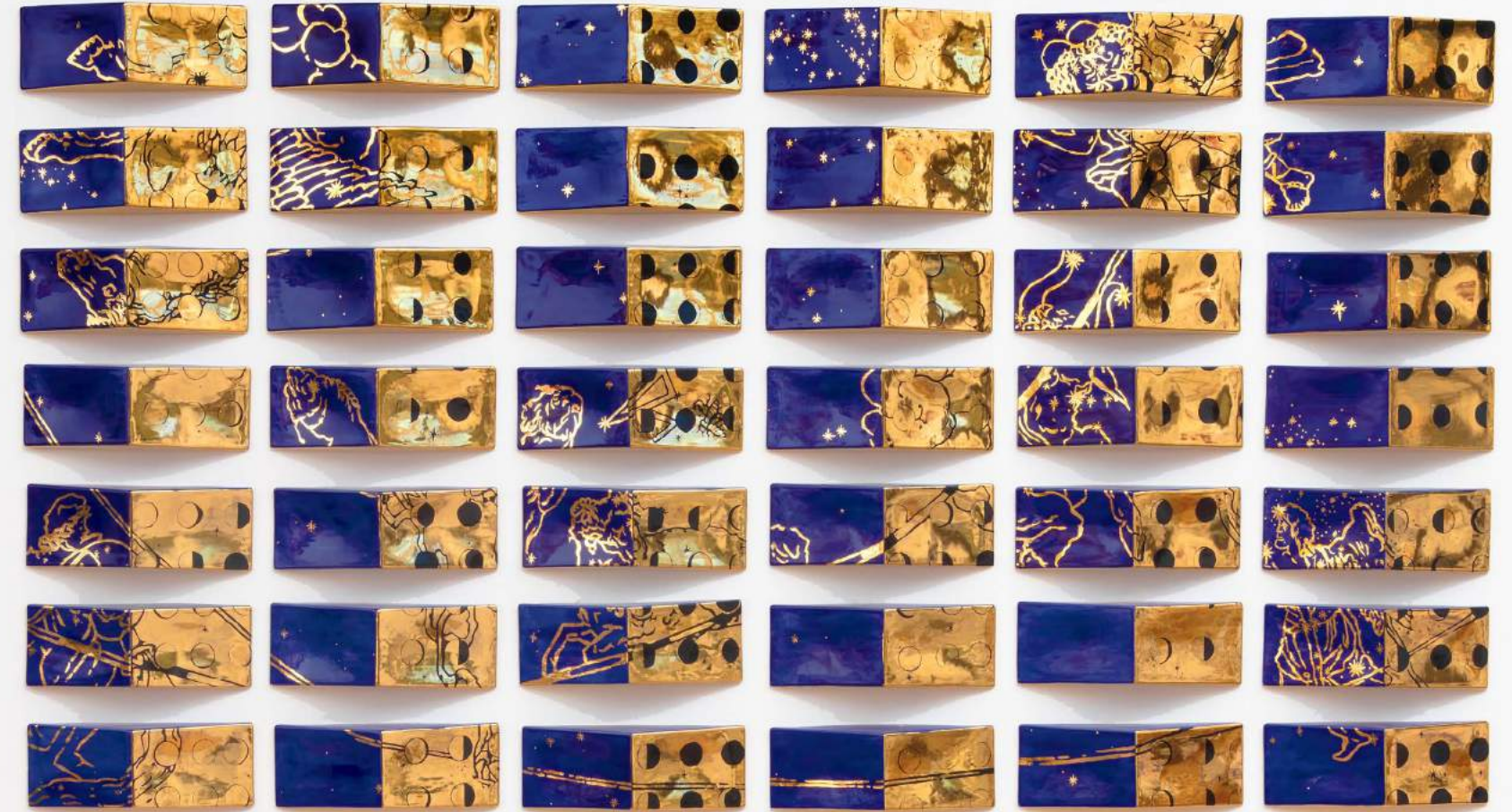


Grand Celestial, 2018

40 H x 75 W x 3 D inches

42 porcelain bricks glaze, underglaze and gold luster

With *Grand Celestial*, 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 with the phases of the moon creating a dotted pattern rendered in brilliant gold luster and black underglaze.





Similis, 2017

84 H x 65 W x 1.5 D inches

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



Similis is based on a 19th century Chinese Export porcelain plate from the collection of the Metropolitan Museum of Art. 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.





THE NEWARK MUSEUM OF ART

In 2017 Hatch installed her largest museum commission to date, titled *Repertoire*, in the historic Engelhard Court at the Newark Museum of Art in Newark, New Jersey. Honoring the museum's 107-year-tradition of collecting contemporary ceramic art, and commemorating the retirement of Curator of Decorative Arts Ulysses Dietz after 37 years, the three parts of the installation were inspired by global textiles in the Museum's collection. The western panel, "Dyula Woven," is based on a rare early-twentieth-century Dyula textile from Cote d'Ivoire, collected by the Museum's founder, John Cotton Dana, in 1928. The central panel, "Qianlong Silk," is based on a velvet throne carpet made in eighteenth-century China. The eastern niche takes inspiration from "Bergen Jacquard," designed after a jacquard-woven blue and white coverlet made in Bergen County, New Jersey in the 1840s. *Repertoire* combines the iconography of the two great global art-forms of human creativity: clay and cloth.

Repertoire, 2017

(each) 180 H x 119W x 2 D inches
558 hand painted porcelain plates





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.



THE HIGH MUSEUM OF ART

Physic Garden, 2015

240 H x 204 W x 2 D inches
465 hand painted porcelain plates



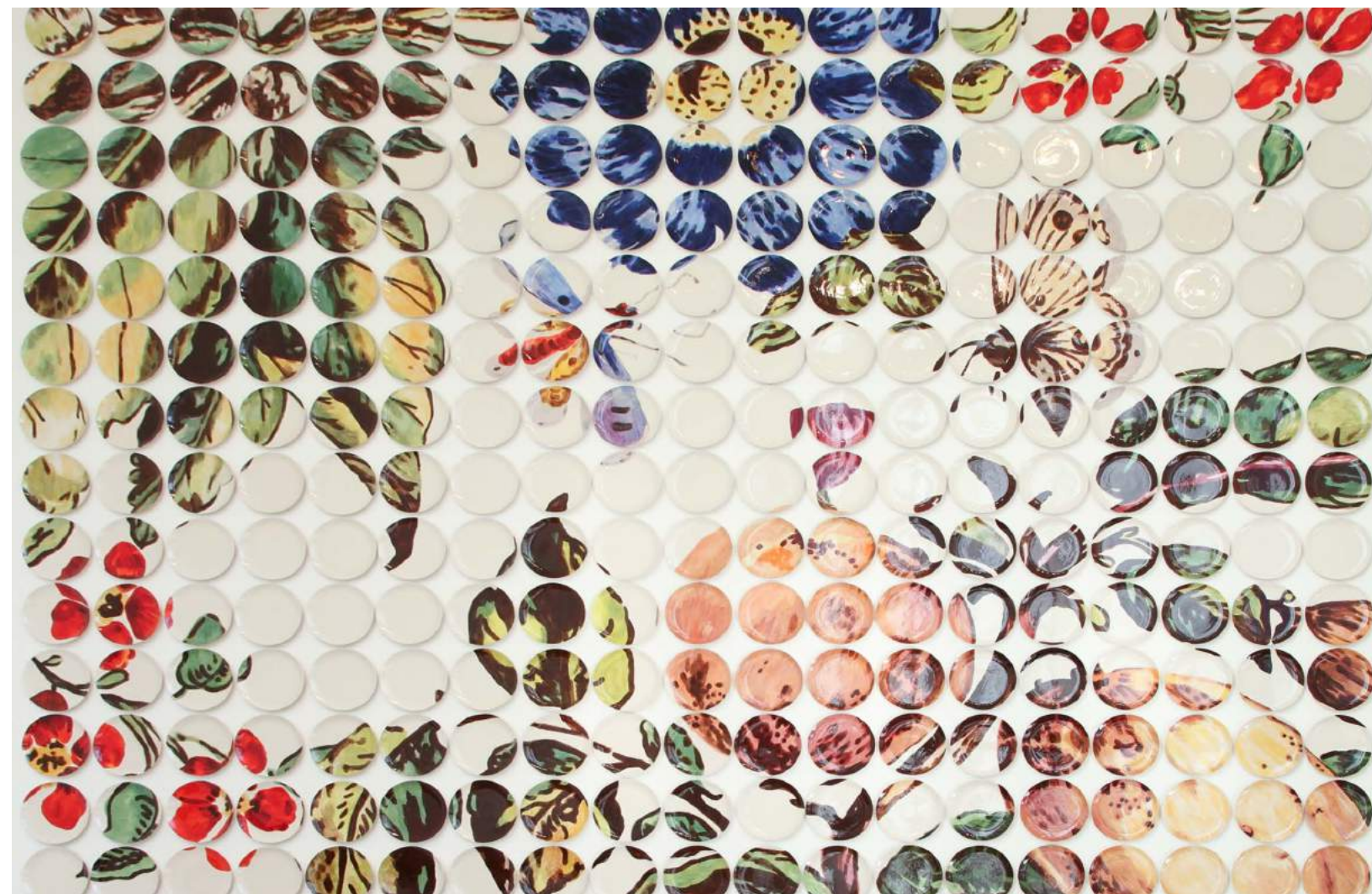
Molly Hatch's *Physic Garden*: Connecting Past and Present

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 pixilated 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 Cocke 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 Cocke in 1973, the collection is one of the most comprehensive surveys of English pottery and porcelain in an American art museum.

Ruminating on various possible source materials from the Cocke 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 pixelated 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. 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

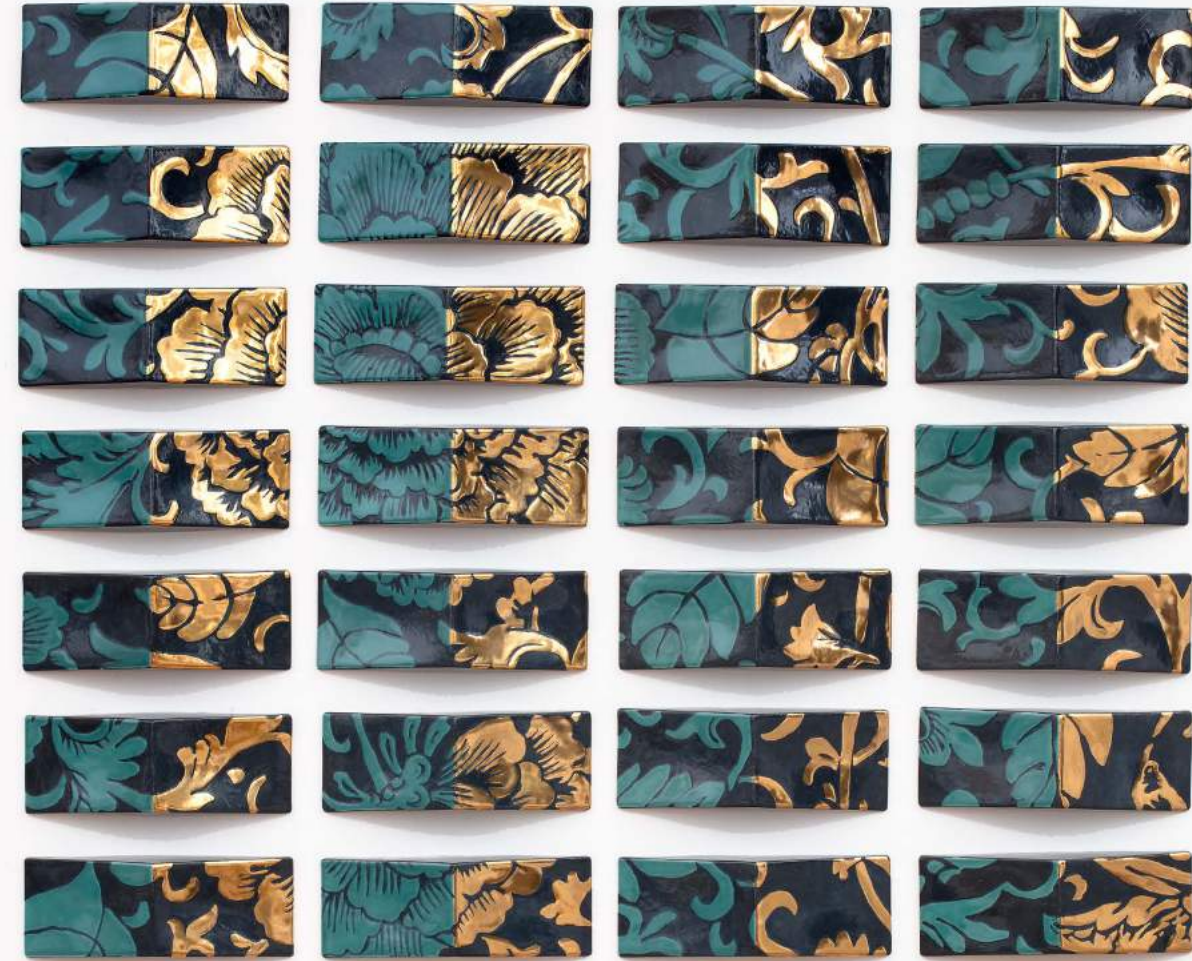
Prelude, 2018

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



Inspiration image from Owen Jones' "The Grammar of Chinese Ornament."



Echo, 2017

64 H x 69 W x 3 D inches

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



From the left perspective of *Echo*, an 18th century Arcadian garden landscape from George-Louis Le Rouge's "Jardin Anglo-Chinois, Détails des Nouveaux Jardins a la Mode" reveals itself across the three dimensional tiles. When viewed from the right perspective, a 17th century Iznik tile pattern is revealed in brilliant gold luster. This 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.





Aria, 2016

84 H x 65 W x 1.5 D inches

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



Comprised of 37 earthenware hand-painted plates, *Aria* is 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 Hatch’s brush strokes; together, the plates reveal the intricate abstract floral motif of its source material.





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. 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 nature of Chinoiserie, *Illume* is a visual commentary on aesthetic influence across time: from Chinese export vases to the 18th century French aristocratic tradition of both collecting and appropriating, *Illume* furthers the subject matter by transposing it into contemporary art.

Sourced from an 18th century French watercolor from the Metropolitan Museum of Art, the central image is surrounded by a shimmering 11 karat gold luster background.



Paragon, 2015

70 H x 90 W x 1.5 D inches

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



Source: Chinese ornament pattern from Owen Jones' 19th century archives.





Caughley Landscape, 2015

73 H x 104 W x 2 D inches

63 hand painted porcelain plates with glaze and underglaze



Caughley Landscape was commissioned by the Woodruff Arts Center and the High Museum of Art in Atlanta, GA for permanent view in a public space.

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. 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. By increasing the scale and 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.



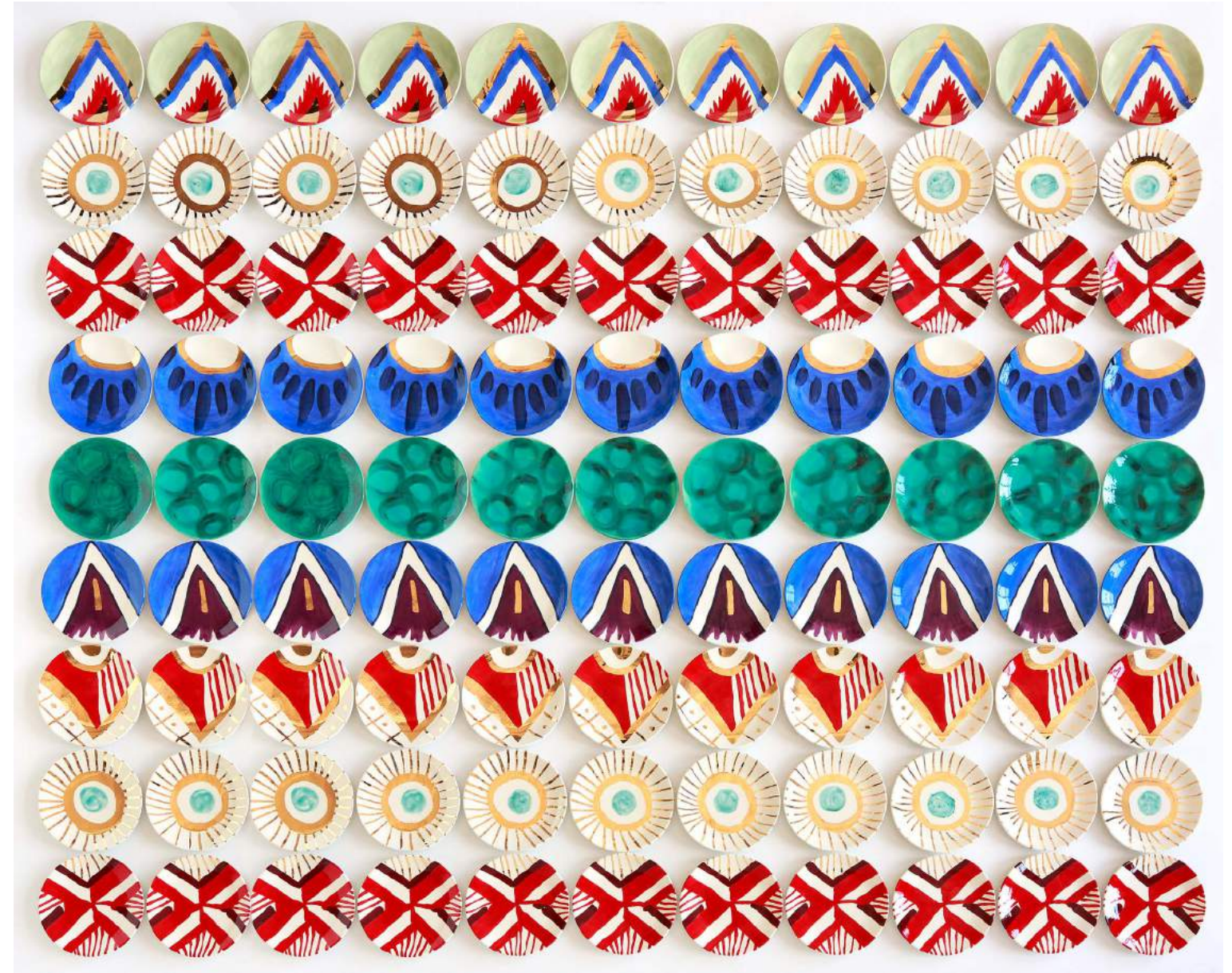
Worcester Imari, 2015

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 Cocke 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."





After Rigaud: Versailles Orangerie, 2014

Covet Series

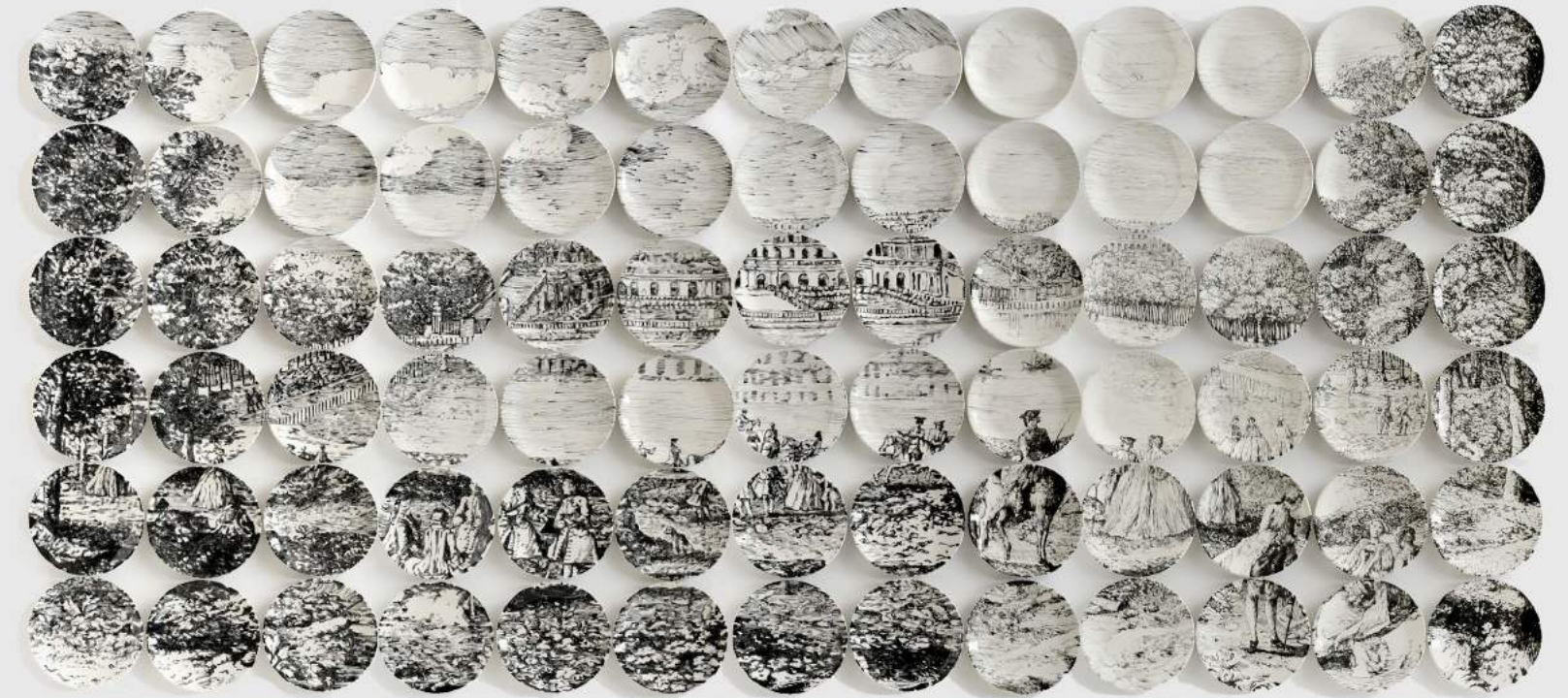
60 H x 130 W x 1.5 D inches

78 hand painted porcelain plates with glaze and underglaze



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* (next page) 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 abstract paintings —accidental compositions determined by the framing device of each plate.



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



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

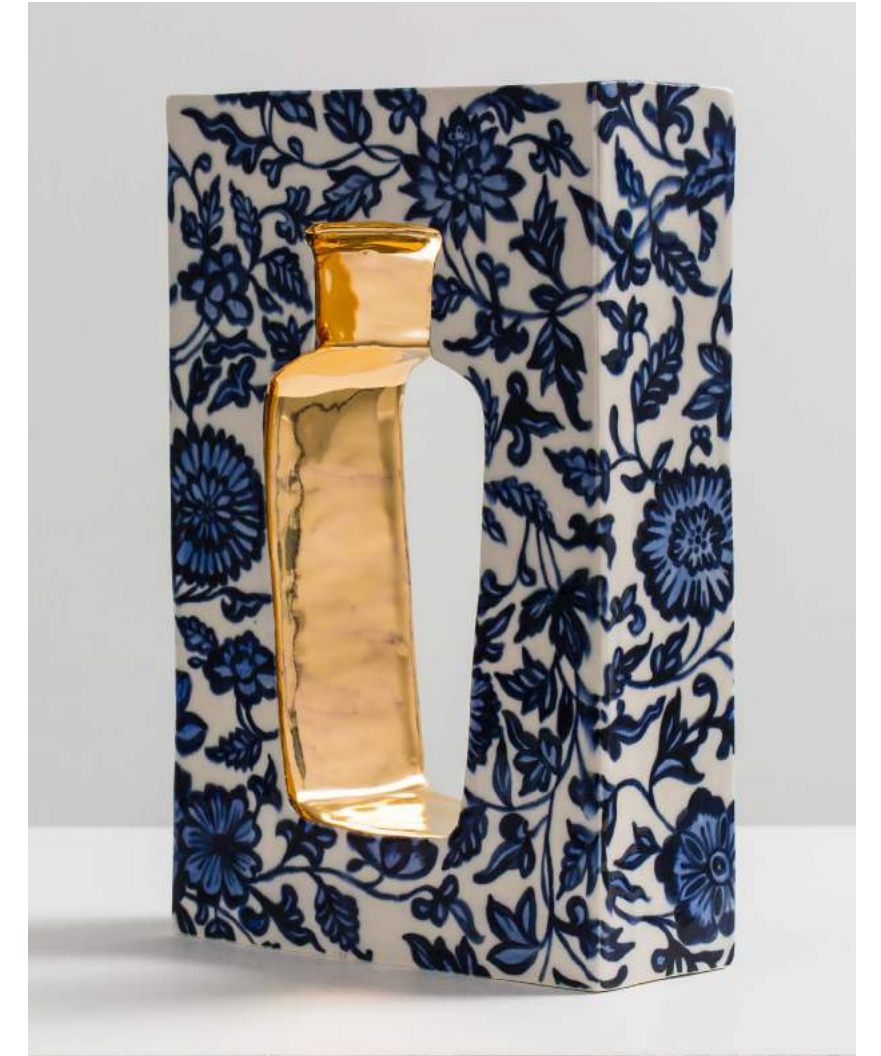
15H x 9W x 4.5D inches

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



Todd Merrill Studio

Todd Merrill Studio represents an international group of established and emerging artists, each with a singular artistic vision and unprecedented point of view.

In creating unique works of collectible design, each artist takes a hands-on approach that intersects contemporary design, fine art, traditional craft techniques, and pioneering innovation.

Individually, through meticulous craftsmanship and rigorous studio experimentation, each has developed leading-edge, proprietary methods that break previously set inherent limitations of conventional materials like wood, metal, plaster, concrete, ceramics, glass, and resin. Their intimate studio approach fosters an atmosphere of creativity where the work rendered significantly bears the hand of the artist.

Collectively the artists are helping to create a new visual vocabulary that advances long-held, established artistic boundaries. Their dynamic, one-of-a-kind, and frequently groundbreaking works contribute to today's increasingly relevant grey space between art and design.

With the gallery's support, the artists' works have entered the collections of major private and public patrons and prestigious museums including the Cooper Hewitt National Design Museum

in New York; the Museum of Fine Arts in Boston; the Museum of Art and Design in New York; the High Museum in Atlanta; the Victoria and Albert Museum in London; the Carnegie Museum of Art in Philadelphia, the Houston Museum of Fine Art, and the Brooklyn Museum in New York.

Throughout the year the gallery exhibits at some of the leading art and design fairs in the world. A selection of these includes The Salon Art + Design (New York); Collective Design Fair (New York); Art Miami (Miami); Untitled (Miami); Design Miami (Basel, Switzerland and Miami); FOG: Design + Art (San Francisco); the Pavilion of Arts and Design (New York, Paris, and London); Masterpiece (London); Gallery Seoul (Seoul); Spring Masters (New York); 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).

Todd Merrill Studio is located in New York City, with a second white-box gallery space in Southampton, New York.



Todd Merrill
STUDIO