



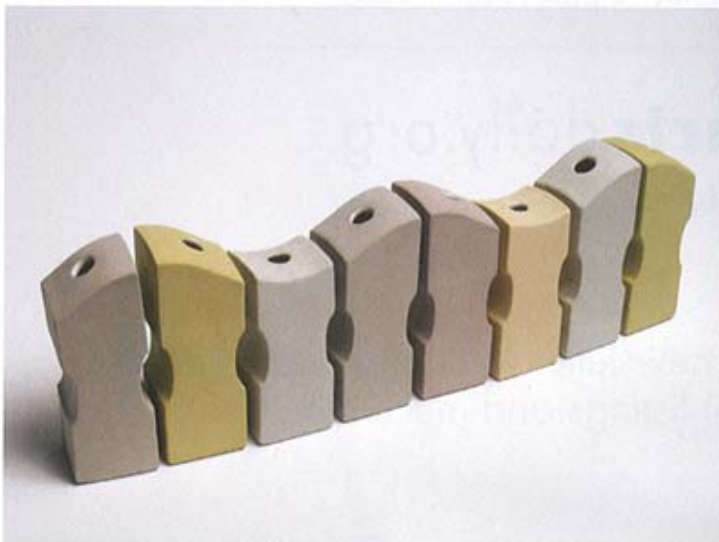
Top: Beth Katleman's *Folly*, detail of overall installation, 16 ft. (4.9 m) in length, slip-cast porcelain, fired to cone 10, wire, steel rods, heat-shrink tubing, 2010. Above: Individual tableaux is 19 in. (48 cm) in length. Photos: Alan Weiner.

Folly

A new installation by Beth Katleman is on view through February 17 at Greenwich House Pottery's (www.greenwichhouse.org/gh_pottery/index) Jane Hartsook Gallery in New York, New York.

"Katleman's deliciously subversive porcelain sculptures combine Rococo ornament with icons from popular culture," explains Adam Welch, Acting Director at Greenwich House Pottery. "The gallery, with its marble mantel and double-height windows, hints at a domestic past. Katleman responds to the genteel surroundings by covering an entire wall with three-dimensional porcelain "wallpaper." Fifty white sculptural tableaus hover just off the turquoise wall, surrounded by an explosion of fruit and flowers. Each tableau is a miniature landscape with water features, topiaries, architectural follies, figurines, and toys from the flea market. Dark humor infuses the narratives: an elf sits astride a giant smiling snail in the shadow of the Sacre-Coeur Basilica; a parade of bridesmaids ends badly with one attendant drowning in a pond; and a toothless boy cavorts with a kindly reindeer as a duckling tumbles over a waterfall.

"Inspired by the florid designs of 18th century wall coverings, Katleman explores themes of consumption and desire. She writes: 'I have long been fascinated by Toile de Jouy, the printed fabrics that drape the walls and beds of 18th century France. Peasants cavort in bucolic landscapes decked out with flowers, all in the shadow of classical ruins. There is something surreal about these scenes, which float, disembodied in a world without gravity. I love the contrast between the frivolity of the scenes and the incongruous settings.' Her process involves scouring the flea markets in search of trinkets. 'Often the 2nd and 3rd generation knock-offs catch my eye, especially those that seem to pine for a grander existence. I cast these trinkets in porcelain, a material that suggests luxury, refinement, and royal provenance.'"



Chroma

A two person show featuring new work by Hiroe Hanazono and Mikey Walsh is on view through February 27 at Lillstreet Art Center (www.lillstreet.com) in Chicago, Illinois.

Far left: Hiroe Hanazono's bud vases, to 4½ in. (11 cm) in height, slip-cast porcelain and glaze.

Left: Mikey Walsh's *Abundance Cup*, porcelain and glaze.