

STUDIO

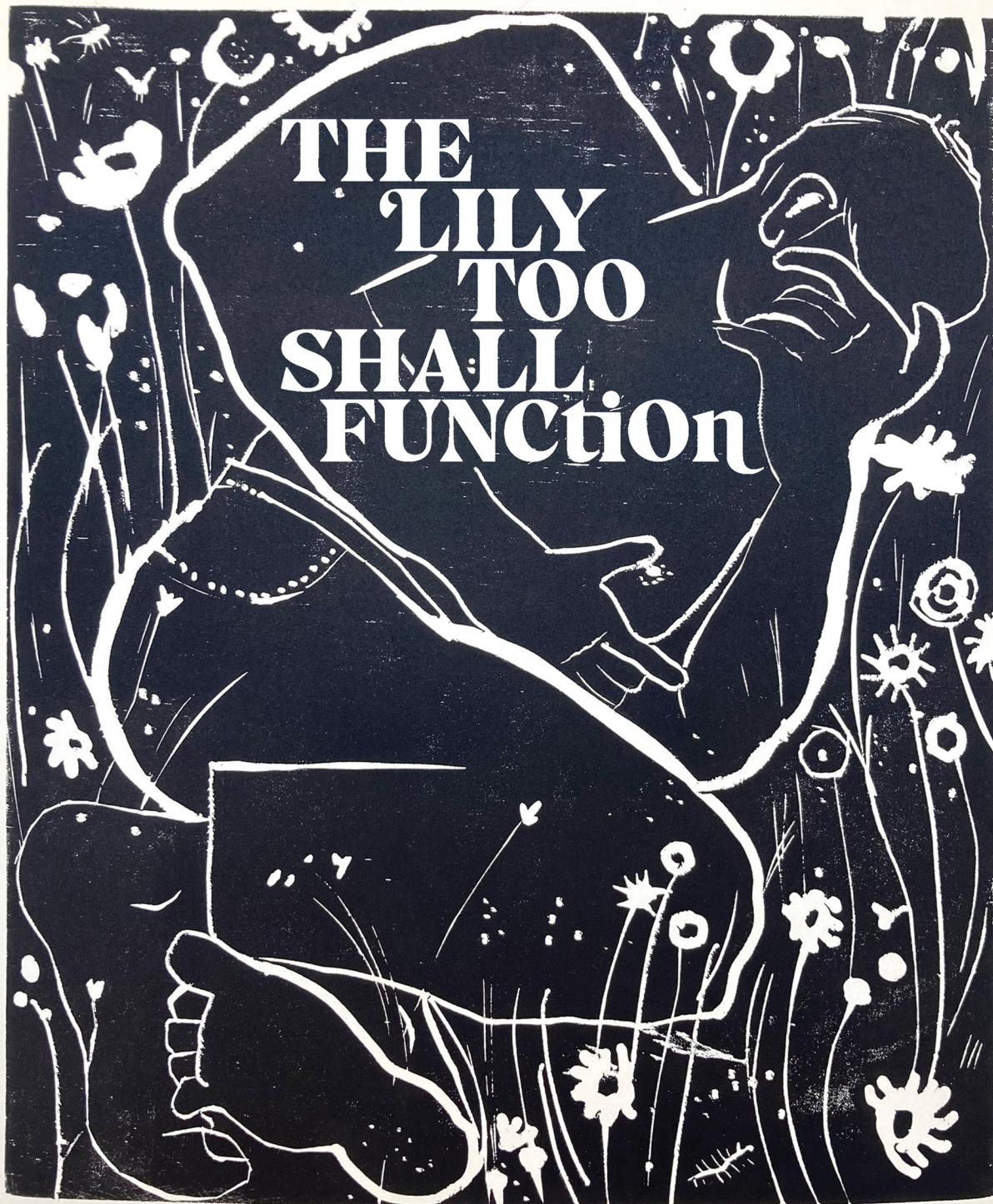
AHEAD

PRESENTS

JOHN GNORSKI

JESSICA SWITZER GREEN

NATHAN LYNCH



NOV 3 - DEC 10

**BY APPOINTMENT:**

**THE JONES INSTITUTE MAIN GALLERY**

**963 HAYES ST / SAN FRANCISCO**

**THU-FRI: 11AM TO 5PM / SAT: 12PM TO 4PM**

**NO APPOINTMENT NEEDED:**

**MINNESOTA STREET PROJECT**

**1275 MINNESOTA ST / SAN FRANCISCO**

**TUES-SAT: 11AM TO 6PM**

**Studio AHEAD and The Jones Institute** present a new exhibition of three Northern Californian artists brought together for the first time: Nathan Lynch (clay), John Gnorski (woodblock, paper), and Jessica Switzer Green (wool). Each artist has a history of being commissioned by design firm Studio AHEAD to create functional pieces for the studio's clients. The result is pieces that not only represent the places where they were made but also the lifestyles and practices of those who made them.

From his studio in San Geronimo, Lynch creates clay sculptures at once alluring and strange, and looking like they're melting back into the earth they were molded from. These works, with their humorous acceptance of decay and folly, represent a mind at peace with its surroundings. In Gnorski's woodblock prints, inspired by the open fields of Point Reyes, figures sleep in flower beds and dream idly; while his lanterns, made of washi paper and resembling birds, illuminate the slow passing of the day as they alight on bed stands. Jessica Switzer Green lives among the sheep pastures of Sonoma. Her woolworks, including a series of large floor pillows made in collaboration with Studio AHEAD, also on display, come from a desire to use the woolen fleece of her flocks. These pieces leave in the natural textures and tones of each season's wool, reminding us, in their unprocessed state, of humankind's ancient bond with the animal world.

"Man not only affects a change of form in the materials of nature," wrote Karl Marx, "he also realizes his own purpose in those materials." The pieces in this series—bowls and vases, candleholders and lights, pillows and upholstery—can be placed throughout the home to reorient our position in the spaces around us.

This two-part exhibition is split between The Jones Institute Main Gallery, where the commissioned pieces are on display, and The Jones Institute at Minnesota Street Project, where videos of the three artists in their studios are being screened.

## JOHN GNORSKI BIO + STATEMENT

Lives and works in Point Reyes Station, CA.

John Gnorski works across a wide variety of media - wood sculpture, painting, drawing, print-making, lighting, furniture, installation, building, and sound - making pictures and objects that embody a life dedicated to the simple but essential practice of deep daily observation. Chance and the caprices of materials are welcome visitors to the event of the art-making, and craft is employed as an expression of care rather than a display of skill. The pieces on view in "The Lily Too Shall Function" represent two distinct but parallel bodies of work which share four basic materials: wood, paper, ink, and light. The pictures are meant to express a mood and depict a narrative whereas the lanterns are meant to create an atmosphere in which a story can be enacted, in which life can reveal itself.

*"The pieces on view in "The Lily Too Shall Function" represent two distinct but parallel bodies of work which share four basic materials: wood, paper, ink, and light.*

*The lantern pieces are, of course, inspired by Isamu Noguchi's iconic Akari light sculptures, but in equal measure by kites, scaffolding, and basketry. Using steam-bending and simple but intricate joinery, I build the wooden "skeletons" which I sometimes leave exposed (as in Planet's Path Lantern) and sometimes cover with handmade rice, mulberry, and kozo papers. The addition of imagery adds a layer of poetry to pieces like Horse Sings From Cloud Lantern, a visual/spatial manifestation of Pauline Oliveros's musical composition of the same name whose title comes from a dream in which "a horse was scooped up in a cloth by a flock of bluebirds and carried up to a cloud to sing from there."*

*The works on paper shown here are scenes from my life. A dear friend sits in my backyard attended by a Wren who has made her nest in my studio rafters; a bather listens to the wind through a shell whose form mirrors her ear; clouds glide slowly by a full moon over the ridge line opposite my home. They are made using hand-carved woodblocks, a labor-intensive way to build a single finished image, but with many rewards. The grain of the blocks can take the lines on unpredictable detours, the wood's texture often shines through to beautiful effect, and the seams between the multiple sheets that constitute the final image create little "hiccups" that make the finished pictures dance a bit. By using a material I can't entirely control I invite chance and accident to collaborate on the pictures with me. At the end of the day all of my work comes from deep looking, mostly at the natural world I'm fortunate enough to be surrounded by, and also by deep reading and deep listening. As Mary Oliver says "attention is the beginning of devotion." My form of devotion is to observe and translate my observation into form in hopes of telling a story."*

## NATHAN LYNCH BIO + STATEMENT

Lives and works in San Geronimo, CA.

Nathan Lynch was raised in Pasco, Washington an agricultural community in the shadow of Hanford Nuclear Power Plant. The futility of this environmental contradiction gave Lynch an acute sense of location and deep appreciation for irony. In the five formative years after graduation Lynch worked as the prop master for a local community theatre, the effects of which are still being realized in his current body of work. His concerns for political conflict and environmental upheaval are filtered through notions of absurdity, hand fabrication and the dramatic devices of storytelling.

As a sculptor and performance artist Lynch has made collaboration and experimentation major components of his practice. Lynch's recent exhibitions include *More Than What My Hands Can Hold* at Gallery 16 and *Same Blue as the Sky* with Studio Ahead. He received grants from the National Endowment for the Arts and the Wildlife Conservation Society for seabird nest designs on Año Nuevo Island, Farallon Islands and Channel Islands. A 2011 Artist-in-Residence at Headlands Center for the Arts, Lynch studied with Ken Price at the University of Southern California, and Ron Nagle at Mills College. Lynch is an Associate Professor and Chair of the Ceramics Program at California College of the Arts.

*"My installations of handmade ceramic sculptures foster interactions between viewers, highlighting a sense of humanity and vulnerability. Doubledrink, a functional sculpture at Headlands Center for the Arts, is a fountain that prompts two people to drink simultaneously while looking each other in the eye, creating an unusually intimate moment in public space. Similarly, Soaking Tub for the Same Larry is a two-person soaking tub that operates as a tiny stage for performances, or an impromptu confessional. The private space of a tub becomes akin to a public elevator, where strangers inhabit a small physical space, inviting close, perhaps awkward conversations.*

*My abstract ceramic and wood sculptures are inspired by political theatrics, desire, vulnerability, and folly. They appear to be inflated forms that visually rise, spread, slump and sag under the implied pressure of oversized expectations. They share the tonality of a 4-day-old helium balloon that hovers in mid air, suspending within layered emotions of elation, confusion, and panic. I consider contemporary political and cultural events in relation to the allegory of Plato's Cave, where the division between reality and the representation of reality is confused. Installations of furniture-sized, interactive sculptures invite viewers to step up or stand in a context that gives them a greater voice, a sense of security or feeling of power."*

## JESSICA SWITZER GREEN BIO + STATEMENT

Lives and works in Sebastopol, CA.

As a “painter of wool,” Jessica Switzer Green’s palette is 20+ different breeds of sheep. Starting as an oil painter for pleasure, and considered an emerging artist approaching 60 years of age, Jessica is an example of feeling your way through many chapters of life, trusting your inner voice and nature’s wisdom as true guides. From the sheep to the plant dyes to the felting, her artistry is completely vertical. She believes that the relationship between plants and animals is at the heart of being human, and sees wool as nature’s miracle fiber, to be shared with the world.

Both pieces are felted in Jessica’s workshop on a re-purposed, industrial 10,000 needle-punch 7.5-ton machine using a dry felting process pioneered by the artist. Her workshop is located in a semi rural area of Northern California, home to sheep farmers, fiber lovers and grounded in a local “fibershed” where most of our wool is sourced.

*“It all started with sheep. I became entranced with the beauty of raw fleece, rarely seen in the raw, and often processed into yarns and roving, to be woven, dyed and processed into unrecognizable material. Felting is as close as we can come to enjoying the benefits of raw wool: water wicking, anti bacterial, anti microbial, biodegradable, sound absorbing, and with the benefits of lanolin particles, a grease made by the sheep’s skin and the scales in a microscopic piece of wool; wool also regulates human body temperatures as it does for its original owners: the sheep. The interconnection between sheep and humans has weathered centuries, and I hope to honor this mutual dependency in my work.”*















**JOHN GNORSKI**

*SEA BIRD / NEW MOONS LANTERN*

2023

ASH, FIR, BRASS AND BLOCK PRINTING ON RICE PAPER

28 x 11 x 80 INCHES

\$7,500



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\$7,500



**JOHN GNORSKI**

*CLOUD GATE LANTERN*

2023

FIR, POPLAR, ASH, BRASS, AND RICE PAPER

34 x 12 x 44 INCHES

\$5,000



**JOHN GNORSKI**

*CLOUD GATE LANTERN*

2023

FIR, POPLAR, ASH, BRASS, AND RICE PAPER

34 x 12 x 44 INCHES

\$5,000



**JOHN GNORSKI**

*HORSE SINGS FROM CLOUD LANTERN*

2023

FIR, BRASS, AND INK ON KOZO PAPER

31 x 32 x 93 INCHES

\$9,000



**JOHN GNORSKI**

*PLANET'S PATH LANTERN*

2023

ASH, POPLAR, AND BLOCK PRINTING ON RICE PAPER

52 x 52 x 61 INCHES

\$12,000





**JOHN GNORSKI**

*PLANET'S PATH LANTERN*

2023

ASH, POPLAR, AND BLOCK PRINTING ON RICE PAPER

52 x 52 x 61 INCHES

\$12,000



**JOHN GNORSKI**

*L. WITH WREN*

2023

INK, BLOCK PRINTING AND COLLAGE ON RIVES BFK PAPER IN ARTIST MADE FIR FRAME

48 x 72 INCHES

\$12,000



**JOHN GNORSKI**

*CLOUDS ROLL BY LIKE A TRAIN IN THE SKY (INVERNESS RIDGE)*

2023

INK, BLOCK PRINTING, COLLAGE ON HOSHO RICE PAPER IN ARTIST MADE WESTERN RED CEDAR  
FRAME

44 x 63 INCHES

\$8,000



**JOHN GNORSKI**

*LISTENING*

2023

INK, BLOCK PRINTING ON THAI KOZO PAPER IN ARTIST MADE ROUGH-SAWN FIR AND  
OLD GROWTH FRAME

36 x 48 INCHES

\$9,000



**NATHAN LYNCH**

*OVAL HOLDER*

2023

GLAZED CERAMIC, WOOD

22 x 19 x 21 INCHES

\$9,500



**NATHAN LYNCH**

*OVAL HOLDER*

2023

GLAZED CERAMIC, WOOD

22 x 19 x 21 INCHES

\$9,500



**NATHAN LYNCH**

*DARK SPLASH VESSEL*

2023

GLAZED CERAMIC

33 x 22 x 8 INCHES

\$14,500



**NATHAN LYNCH**

*DARK SPLASH VESSEL*

2023

GLAZED CERAMIC

33 x 22 x 8 INCHES

\$14,500





**NATHAN LYNCH**

*DRIZZLE*

2023

GLAZED CERAMIC

8.5 x 12 x 10 INCHES

\$3,500



**NATHAN LYNCH**

*DRIZZLE*

2023

GLAZED CERAMIC

8.5 x 12 x 10 INCHES

\$3,500



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paper), and Jessica Switzer  
history of being commissioned  
to create functional pieces  
is pieces that not only represent  
made but also the lifestyles  
them.

From his studio in San Gerardo  
at once alluring and strange  
back into the earth they weave  
their humorous acceptance  
at peace with its surroundings  
inspired by the open fields,  
flower beds and dream idly  
paper and resembling bird  
day as they alight on beds  
among the sheep pastures  
including a series of large  
with Studio AHEAD, also on  
the woolen fleece of her  
natural textures and tones  
in their unprocessed state,  
the animal world.

Curated by: Studio AHEAD

**NATHAN LYNCH**

*UPSWELL*

2023

GLAZED CERAMIC

38 x 22 x 20 INCHES

\$16,000



**NATHAN LYNCH**

*SOAKING TUB*

2023

GLAZED CERAMIC

29.5 x 47 x 30 INCHES (TUB)

31 x 23 INCHES (SIDES)

\$38,000 FOR EXHIBITED TUB (COMMISSION POSSIBLE, PRICING ON REQUEST)



**NATHAN LYNCH**

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2023

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29.5 x 47 x 30 INCHES (TUB)

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**NATHAN LYNCH**

*BLACK NIGHT BOWL*

2023

GLAZED CERAMIC

16 x 17 x 16 INCHES

\$6,500



**JESSICA GREEN SWITZER X STUDIO AHEAD**

*OVER HERE*

2023

FELTED MERINO WOOL & WOOL FROM ARTIST'S SHEEP

70 X 100 INCHES

\$9,800



**JESSICA GREEN SWITZER**

*I AM THE BIRD, MY CAT IS THE WOLF*

2023

FELTED WOOL FROM THE ARTIST'S SHEEP

30 X 40 INCHES

\$3,500





**STUDIO AHEAD**

*SHEEP BENCH*

2023

FELTED MERINO, NORTHERN CALIFORNIA WOOL

40 X 22 X 18 INCHES

\$7,420



**STUDIO AHEAD**

*SHEEP BENCH*

2023

FELTED MERINO, NORTHERN CALIFORNIA WOOL

40 X 22 X 18 INCHES

\$7,420



**STUDIO AHEAD**

*SHEEP FLOOR PILLOW*

2023

FELTED MERINO, NORTHERN CALIFORNIA WOOL

60 X 60 INCHES

\$6,800