

NOON Projects Presents

MOTHER

Featuring:

Julianna Barwick
Francesca Capone
Susan Cianciolo
Max Cleary
Fabian Guerrero
Susanne Hoffmann
Hertta Kiiski
Mary Lattimore
Maddy Inez Leeser
Sachi Moskowitz
William Moss
Morgan Ritter
Laura Rule
Carolina and Julie
Starrett

July 2 – August 5,
2023

Opening: July 2, 2023
2 – 5 PM

NOON Projects is a gallery in Chinatown, Los Angeles. Our program showcases artists who work from the heart, with a focus on queerness, the divine, the natural world, craft, and social practices. We host an ongoing program of dinners, concerts, meditation groups, and community happenings.

We aim to create a welcoming space for artists and the community to connect and flourish. Please come by and see us – you are very welcome here.

NOON Projects is honored to present *MOTHER*, a group exhibition featuring 14 artists exploring the maternal through ceramics, photography, sound, and textiles.

Through an assemblage of disparate techniques, forms, genders, and materials *MOTHER* explores care and the act of mothering. The artists engage with nature's unique forms of creation, producing and collaborating intergenerationally, and reflecting on their own experiences with motherhood.

The Fagradalsfjall volcano erupted in Iceland in 2021. First-hand accounts of this exceptional moment describe it as “explosive, volatile, unpredictable.” The sporadic occurrence was an extraordinary opportunity to witness Gaia, our earth's mother, proclaim itself outside of its inner core. At a temperature of 2,200°F, lava slowly oozed and formed spikey, igneous rock, as it transformed into new earth. After thousands of years, this dormant volcano raged in eruption, giving way to fresh, fertile soil and new life. Naturally, witnessing the process reminds us to ask: how else do we experience the maternal?

The group of artists presented in *MOTHER* share their perspectives and knowledge of motherhood, primarily focused on co-collaboration with nature and family both assigned by birth and chosen.

Hertta Kiiski, Maddy Inez Leeser, and Morgan Ritter's works investigate nature's forms of creation. Kiiski, who became an artist at 33 after giving birth to her two children, has collaborated with her daughters throughout her practice as an artist. For *MOTHER*, Kiiski presents a bold, photographic image of a *Blushing Bromeliad*, an epiphyte plant species which attaches itself to a host. Unlike a parasitic plant, the bromeliad does not suck nutrients from its carrier. The plant gives birth to its gooey, young pups only once the mother plant itself dies. Leeser's practice focuses on the physical and energetic forms of plants and animals. Her work *Pipa Pipa* references the *Mother of Millions/Devil's Backbone* plant, and the *Surinam* toad, a species that gives birth through hundreds of holes in its back. Ritter's sculptures are created on sea bricks with flotsam integrations—forms that have been pummeled slowly and repeatedly by the ocean waves, and adorned with freshwater pearls and other collected detritus.

Creating work collaboratively with family members, Max Cleary and Fabian Guerrero produced portraits with the matriarchs of their family, applying their elder's traditional hand techniques of fabric leis and ribbon flowers within their works. After the death of her artist father at an early age, Carolina Starrett began exploring ways to heal and collaborate in art from a spiritual approach. This practice strengthened her collaboration with her mother Julie Starrett with whom she created her exhibition piece depicting family histories.

Julianna Barwick and Mary Lattimore each composed and contributed new musical compositions for the exhibition. Lattimore composed a new piece, *Drop of Sun*, performed and recorded by her mother Lelia Lattimore, a lifelong harpist herself. Barwick contributed an infinite loop of her song *Forever*, featuring an isolated vocal sample of her mother Julia Ann Barwick. Accompanying the audio scores is a poem by Morgan Ritter, *Between mermaid & institutional critique*, read by Susan Cianciolo. The audio works are available to listen to on wireless headphones so visitors can enjoy a sense of privacy while taking in the exhibition.

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And by Appointment

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A series of ceramics by Susanne Hoffmann, Sachi Moskowitz, and Laura Rule adorn both rooms of the gallery. Danish artist Susanne Hoffmann whose ceramic practice S.H.Y. Ceramics started in 2017 contributes a *Barselspotte*, a traditional Danish vessel created so neighboring women can bring food to new mothers. Sachi Moskowitz comes from a family of ceramic artists and creates a retelling of family history with her piece *Dear Mother*. Laura Rule's practice is a one-sided intuitive conversation between her and the clay. For *MOTHER* Rule has created 3 vessels each titled *Favourite Child*.

Francesca Capone and Susan Cianciolo's practices involve the reinterpretation of ancestral family and found textiles and materials. Capone, a new mother herself contributes 3 works as part of a series titled *A Mother's Discourse*, which includes a lending library of books around the themes of motherhood. Cianciolo created *Pray without ceasing, all day, everyday*, a tapestry inspired by assemblage and traditional quilting consisting of paintings, prints, found and recycled textiles, papers, and collected objects.

William Moss' contribution to the exhibition, *Offering Hands* consists of a carved and hollowed oak tree ring on top of a milk paint-stained pedestal. Typical of Moss' work, the intricate and complex support structures which make up the interior of his sculptures are only lightly visible to the viewer and appear to support more than the primary object on display.

The exhibition *MOTHER* also goes by the alternate titles:

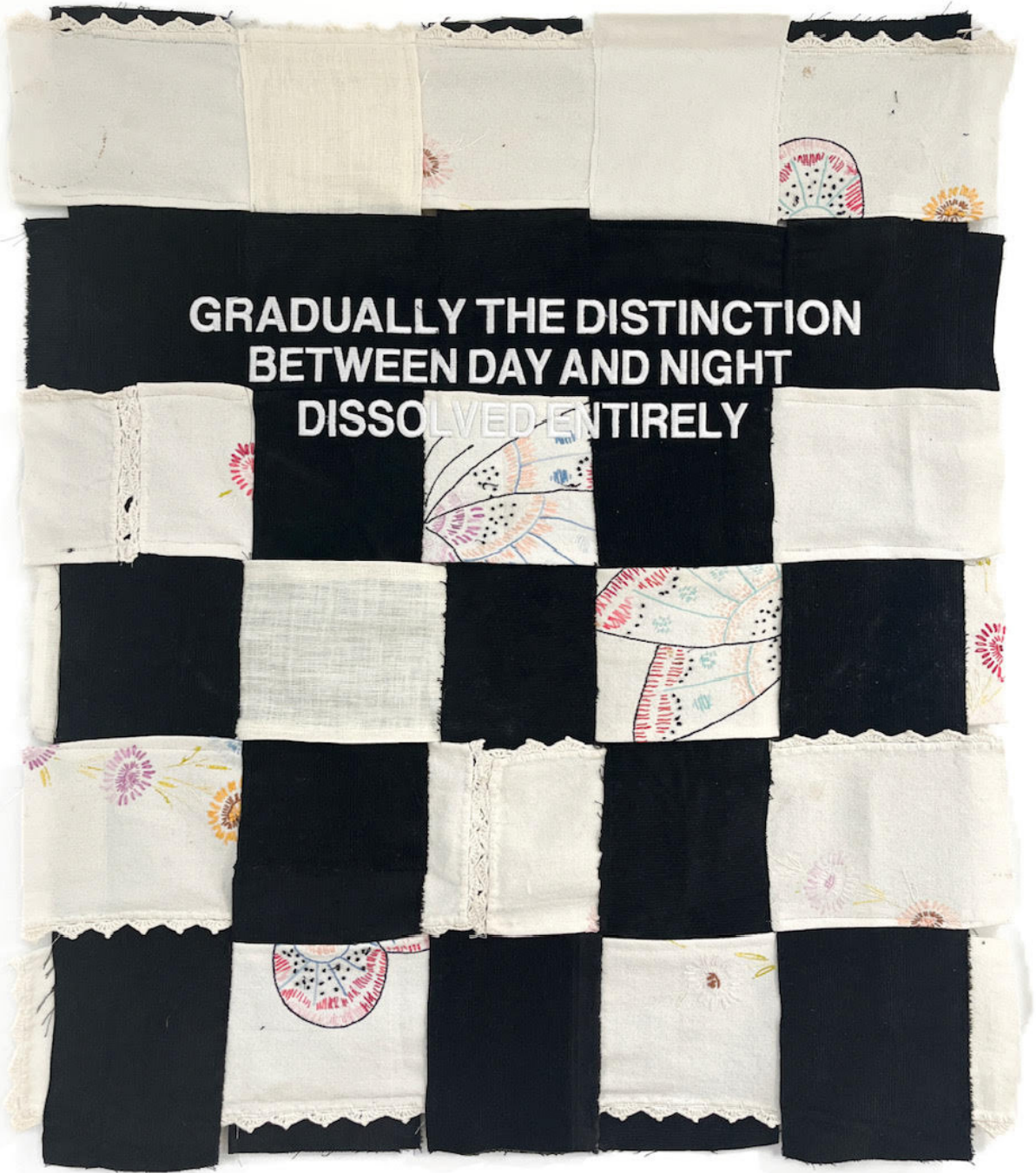
Generous Palmstroke (after Björk)

Mary

Magnificat (after Arvö Part)

The Real Gaia (after Vanessa)

MOTHAAAA (after Mother Flawless Sabrina, after Ru Paul, after Sasha Colby)



Francesca Capone
Gradually the distinction (Cusk), 2023
Woven domestic & family heirloom fabrics with embroidery
23 x 28 in. / 58.4 x 71.1 cm



Francesca Capone
You have to be willing (Nelson), 2023
Woven domestic & family heirloom fabrics with embroidery
26 x 26 in. / 66 x 66 cm



Susan Cianciolo
Pray without ceasing, all day, everyday, 2023
Mixed media
54 1/2 x 39 in / 138.5 x 99 cm



Max Cleary
Heirloom i (how to move earth), 2023
Archival pigment print, ribbon lei, red oak, walnut, sewing needles
12 x 16 in. / 30.5 x 40.6 cm



Max Cleary
Heirloom ii (a visitor with a body), 2023
Archival pigment prints, glass, red oak, sewing needles
12 x 16 in. / 30.5 x 40.6 cm



Max Cleary
How To Dig A Hole, and Why, 2022
Archival pigment print, ribbon lei, artist frame
18 ¾ x 25 in. / 47.6 x 63.5 cm



Fabian Guerrero
Guillermina, 2023
Medium format film shot on Mamiya RZ67, framed
25 x 19 in. / 63.5 x 48.3 cm
Edition of 3



Susanne Hoffmann
Barselspotte, 2021
Earthenware ceramics colored with slip and Copper oxid
11.5 x 7.5 x 7.5 in. / 29.2 x 19 x 19 cm



Hertta Kiiski
ÄITI, 2023
Photo print on wall vinyl
Dimensions variable



Hertta Kiiski
Ride, 2023
HD video
3 min 12 sec loop



Maddy Inez Leeser
Pipa Pipa (mother of thousands), 2023
Glazed Stoneware
13 x 11 x 12 In. / 33 x 27.9 x 30.4 cm



Sachi Moskowitz
Dear Mother, 2023
Stain and glaze on stoneware
20 x 9 x 9 in. / 50.8 x 22.9 x 22.9 cm



William Moss
Offering Hands, 2023
Oak, plywood, cedar, wood glue, milk paint, hardware
32 x 19 x 38 in. / 81.3 x 48.3 x 96.5 cm



Morgan Ritter
Sea Bricks Series, 2023
Sea bricks, freshwater pearls, industrial glue, oil stick, found objects from artist's studio



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Laura Rule
Favourite Child (One), 2023
Clay body with glaze and oxide stain
37 x 10.3 x 10.3 in. / 94 x 26 x 26 cm



Laura Rule
Favourite Child (Two), 2023
Clay body with glaze and oxide stain
18.5 x 11.6 x 11.6 in. / 47 x 29 x 29 cm



Laura Rule
Favourite Child (Three), 2019
Clay body with glaze
13.8 x 11.8 x 11.8 in. / 34 x 30 x 30 cm



Carolina and Julie Starrett
Untitled, 2023

Cloth, Cyanotype, Indigo, onion skins, Grevillea, Eucalyptus, Cotinus, and Rose leaves
30 x 45 ¼ in. / 76.2 x 115 cm

Audio Works

Julianna Barwick
Forever (Infinity Loop), 2023
Vocals performed by Julia Ann Barwick

Mary Lattimore
Drop of Sun, 2023
3 min 4 sec
Composition for solo harp, played by Leila Lattimore on Salvi semi-grand harp
named Princess

Morgan Ritter
Between mermaid & institutional critique, 2023
Poem, ready by Susan Cianciolo
1 minute 40 seconds

Biography Julianna Barwick

Julianna Barwick is a composer, vocalist and producer who makes deep, reflective compositions out of the human voice. Her fourth album, "Healing Is A Miracle", released July 10th 2020 on her new home Ninja Tune, is a distinctive meditation on sound, reverb and the voice. Built out from her instinctive, improvisational approach and a close affinity to a couple of trusted items of gear, she spins engrossing, expansive universes out of a single idea. She also draws on the input of three collaborators with whom she's held long-standing friendships: Jónsi (Sigur Rós), Nosaj Thing and Mary Lattimore, who each gently nudge out at the edges of Barwick's organically-evolved sound.

Biography Francesca Capone

Francesca Capone is a materials designer, visual artist, writer, and educator. Her work is primarily concerned with the creation of materials and a poetic consideration of their meaning. She is interested in how tactile forms simultaneously serve as functional surfaces for daily life and as a mode of communication or symbol within the cultural paradigm.

Biography Susan Cianciolo

Susan Cianciolo (b.1969) is a visual artist and designer who received her BFA from Parsons School of Design, New York, NY in 1992, a BFA from Parsons School of Design, Paris, France in 1991 and also studied at Winchester School of Art, Winchester, England. In addition to her visual arts practice, she was founder and designer of RUN Collection from 1995-2001, whose presentations were repeatedly shown at Andrea Rosen gallery.

Recent solo exhibitions include This exhibition is made for a New dawn , New earth, and New solar system, CIBRIAN GALLERY, San Sebastian, Spain (2022); RUN 14 FIELD of existence, The Community, Paris, (2022); Transmission of energy from celestial alignment with galactic center: Run 13 Collection, Overduin & Co, Los Angeles (2021); PRAYER ROOM, HEALING STATION, lumber room, Portland, Oregon (2021); GOD LIFE: Modern House on Land Outside Game Table, South London Gallery, London, United Kingdom (2019); GAME ROOM, NATURE MAZE: To Live A Life on Earth is one of the Highest Honors, Martina Simeti, Milan, Italy (2019); Run 12: God is a Jacket, Overduin & Co., Los Angeles, California (2018); RUN PRAYER, RUN CAFÉ, RUN LIBRARY, Bridget Donahue, New York, NY (2017); RUN church, RUN Restaurant, Run Store, Modern Art, London, United Kingdom (2017), among others.

Group exhibitions include Concrete Spiritual, Morán Morán, Los Angeles, California (2022); Lingua Franca, Kapp Kapp, New York, New York (2022) Catechism, Bridget Donahue, New York, New York (2022); Likkle Tings, New York Studio School, New York, New York (2021); In America: A Lexicon of Fashion, The Metropolitan Museum of Art, New York, New York, (2021); Boro Textiles: Sustainable Aesthetics, The Japan Society, New York, NY (2020); Every Loft Needs a Sink, Vleeshal, Middleburg, The Netherlands (2019); Now & Then, The Hole, New York, NY (2018); Eckhaus Latta: Possessed, The Whitney Museum of American Art, New York, NY (2018); Fashion Work, Fashion Workers, CCS Bard Hessel Museum, Annandale-on-Hudson, NY (2018); Whitney Biennial 2017, Whitney Museum of American Art, NY (2017); Looking Back/ The 10th White Columns Annual, White Columns, New York, NY (2016); Greater New York, MoMA PS1, Long Island City, NY (2016) among others.

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Biography Max Cleary

Max Cleary (born 1991 in Honolulu, HI; lives and works in Los Angeles) is an artist working with photography, sculpture, and painting. He received his MFA from the University of California, Los Angeles and his BFA from The University of Washington in Seattle. His work has been exhibited in Los Angeles, Seattle, Portland, Melbourne, and Honolulu. His first monograph, *The Complex Number Zero* is set to release in August 2023.

Biography Fabian Guerrero

I am Fabián Guerrero, a queer, first-generation Mexican American born in Dallas, TX. I work with film and photography to document, creating images that reflect on pasts, presents, and possible futures of our generation. My work both reflects and is inspired by my upbringing as a first-generation immigrant and a queer brown individual; taking from fashion, film, poems, and music, the lifestyle and everyday survival, to shed light on my family's history and the meanders of the brown and queer communities.

Film photography has been my way of journaling. As a kid, I spent partial time growing up in Mexico with my grandma and father. To keep me entertained, my dad would always buy me disposable cameras because he knew how much I loved taking pictures around the house, of my family, and myself. In low-income families, taking photos with a disposable camera is something we see a lot. Growing up, we had boxes, files of all these documents/photos making archiving such an organic form of looking back and seeing our evolution. I imitate this form of archive, by taking portraits of my family in my work. I reflect and act on intuition about how they are my source of inspiration and artistic theme. These allow me to explore the immigration, trauma, love, and joy, showcased as family portraiture, in a pristine and royal manner placing them in the canon of fine art-- outside of the white walls.

I incorporate fashion, clothing, and lifestyle pieces that our everyday community wears; what our parents wear/have worn, and how identity through clothing has been showcased in our lifetime. I use classical Norteño/Rancho wear, street style, and glamour, and place our community in these garments to imagine our reality through the lens of editorial and commercial photography. Image-making and storytelling are the mainline of my work. I am creating images and telling stories of the community and people I photograph. I create these images of my community to push for visibility that is not seen in mainstream media, historicizing and highlighting our specific moment in time.

I explore the existence of our brown bodies, our transformations, power, and presence, which I do through telling my own stories and experiences built from trauma and survival. Through my self-portraits which act as performances, I continue to use my body to express healing to tell my beloved queer experiences as a first-generation Mexican-American living in this country.

Biography Susanne Hoffmann

Born in 1981 in South Korea. Adopted to Denmark at the age of 4 months. Now lives and works in Copenhagen, Denmark.

Graduated from Fashion Design Academiet in 2004, worked in with fashion and arts for many years . Opened her own Ceramic Studio S.H.Y. CERAMICS in 2017 working with earthenware ceramics using old traditional working methods made by hand.

Biography Hertta Kiiski

Hertta Kiiski is a Finnish artist working with photography, moving image, objects, space and oftentimes with animals and her daughters. Her work deals with love, empathy and the relationship between human and non-human. She has an MFA from Finnish Academy of Fine Arts (2015) and a BA in Photography from Turku Arts Academy (2012).

Her work has been presented in galleries and museums in Finland and internationally – including solo exhibitions Primeval Soup at Turku Art Museum and Milky Way at Photolreland Festival 2021 and a retrospective solo exhibition Violet Sea at Finnish Museum of Photography 2019. Her second book I was an apple and I got peeled – but it was a good thing was published 2016 by Kehrer Verlag (GER).

Biography

Mary Lattimore

Mary Lattimore is a harpist and composer living in Los Angeles. She experiments with her Lyon and Healy Concert Grand harp and effects. Her solo debut, *The Withdrawing Room*, was released in 2013 on Desire Path Recordings. Lattimore also writes harp parts for songs and recordings, performing and recording with such great artists as Meg Baird, Thurston Moore, Sharon Van Etten, Jarvis Cocker, Kurt Vile, Steve Gunn, Ed Askew and Fursaxa.

Her 2014 record *Slant of Light* with guitarist/synth player/producer Jeff Zeigler was released by Thrill Jockey, which was followed by the two collaborating on a track for *Ghostly Swim 2*. Mary and Jeff also composed a score to Philippe Garrel's 1968 experimental silent film *Le Reveleateur*, and debuted it in Marfa, Texas along with the film. Her debut solo record for Ghostly International, *At The Dam*, was recorded during stops along a road trip across America and released in March 2016. The next year, she compiled sounds from her past life in Philadelphia for a cassette tape titled *Collected Pieces*. Following an appearance at Moogfest, she was invited by Sigur Ros to perform at their festival, *Norður og niður*, in Iceland. During a break from those events, she was awarded a residency at the Headlands Center for the Arts in San Francisco, where she recorded *Hundreds of Days*.

Released in May 2018 to acclaim from the likes of NPR, Pitchfork, and *The New Yorker*, *Hundreds of Days* presented an expression of mystified gratitude for the natural world. She capped off the banner year — which included international tours with Iceage and Kurt Vile, a performance with Harold Budd at Big Ears Festival, and an appearance on Billboard's New Age charts — with two collaborative albums released on Three Lobed Recordings, one with Meg Baird and the other with Mac McCaughan. In January 2019, she shared *Hundreds of Days Remixes*, a collection featuring reworks by Steve Moore, Jónsi, Julianna Barwick, Alex Somers, Paul Corley, and others.

Silver Ladders, her third LP on Ghostly, sees Lattimore arriving at her most confident work to date, expanding her style of instrumental storytelling with the help of producer and guitarist Neil Halstead (*Slowdive*, *Mojave 3*). Recorded in Halstead's studio near an old English surf town just before lockdown, the songs on *Silver Ladders* reflect Lattimore's vivid memories against the gloom and glimmer of the ocean.

Biography

Maddy Inez Leeser

Maddy Inez Leeser is a multidisciplinary artist working in sculpture, ceramics and printmaking. Maddy attended the Pacific Northwest College of Art in Portland, Oregon and currently resides in Los Angeles.

Maddy uses the elements of earth, water and fire to investigate themes of the body and healing. Drawing inspiration from mythology, generational magic, and herbal practices she processes trauma through clay. Her creative practice also includes the recurring themes of water, its history, lore and its relationship to power. Her vessels are votives of ancestral alchemy, memory and process.

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Biography Sachi Moskowitz

Sachi Moskowitz (b.1989, Los Angeles, CA) earned her BFA in Sculpture from San Francisco Art Institute in 2017

Moskowitz reconstructs glimpses of the past with surrealist elements in disembodied spaces, meshing personal and universal perspectives. Her work combines elements of traditional ceramic techniques and painterly glazing. The viewer is encouraged to peer into the uncertainty of the human condition, the subtle beauty of inhabited spaces, and to witness the artist's own intimate documentation of reality.

Biography William Moss

William Hardesty Moss (b.1986 Hartford, Connecticut) is an artist and educator based in San Jose, CA. Moss received his BA from Bennington College (2010) and his MFA in Applied Craft and Design from the Oregon College of Art and Craft, and the Pacific Northwest College of Art (2016).

Moss works in ceramics, wood, drawing, and film, and is compelled by the evidence of the labor-intensive craft process. His desire is to celebrate the finger prints, imperfections, and narratives within his work to inspire viewers to go on a visual journey. In doing so, he hopes to engage with viewers in a way that leaves breath for projection and speculation in his world-building practice.

Biography Morgan Ritter

Morgan Ritter is a Jewish artist, poet and new mother whose intermedia practice is driven by dreaming and play, yet responsive and, at times, critical to cultural realities. Her work has been exhibited at Artists Space (NY), Shanaynay (Paris), PICA, The Whitney Biennial 2017 (NY), a light bulb store, an orchard, MoMA (NY), and many other conventional and less conventional venues for experiencing art. She is the recipient of grants from Oregon Arts Commission and Foundation for Contemporary Art, among others. Ritter has attended several residencies including Anderson Ranch and Ken Kesey's Farm. Her work has been featured in Art Forum, Art Practical, Art Viewer, e-flux, W Magazine & Vice. Her website is an ever changing and inconclusive log of her work: www.mmmo.info.

Biography Laura Rule

Laura Rule (b. 1975) is a British-born, California-based artist whose shape-shifting, hand-built ceramic sculptures evoke another time and universe. Self-taught and using clay as an experimental material - while exploring its properties and the process of ever-changing objects - she came to the realization that the pieces connected to a reality beyond the observable physical universe. Through her dedicated art practice, she continues to explore creativity through boundless alchemy.

Her work was first exhibited in 2018 as part of the group show Summer Edition of ANNEX at M+B in Los Angeles. From 2019 - 2022 an edit of her functional vessels was sold through JF Chen, Los Angeles. 100% proceeds of the sale of her work on TIWA-Select was donated in support of Black Trans people via The Okra Project in 2020.

Biography Carolina and Julie Starrett

Carolina Starrett (b. 1996) and Julie Starrett (b. 1957) are mother and daughter, who work together to give physical form to the interconnection of collaborative and generational making. Their work expresses an ongoing exploration of shared space, structure, and self. Through this investigation a dialogue is opened; shiing perception of what is living, passed down, and ingrained. The audience becomes a part of the collaboration by bearing witness. Their work oen includes natural dyes, vintage and thried linens that have their own histories of being used in what has oen been referred to as women's work. Carolina and Julie use the materials in ways that shi the idea of their original domestic function. They add layers of marks and prints with natural materials to tell stories and reference memories to give new meaning. Together they utilize what is available within and what has always been and discover new ways of appreciation, intention, and interaction that continue to answer and ask what it means to exist allied. Carolina lives in Oceanside, Oregon and Julie lives in Claremont, California

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