



*Watch yourself...* 2019

Stoneware, glaze, underglaze, ceramic luster, iron findings and chain

Liz Lohr is an artist and educator from Brooklyn who has spent more than half her life working in ceramics studios. She received her BFA in Ceramics from Arizona State University in 2016. Liz's work on the interplay between bodies and objects comprises multiple disciplines including ceramics, video, installation, performance, and social practice. Working conceptually, her research and practice has led her to master many technical aspects of ceramics including hand building; wheel-throwing; mold making; press molding; slip casting; carving; plaster, clay and glaze formulation; slip decorating, underglaze and glazing techniques; electric, gas, salt and soda kiln firing. Her work has been shown and executed in galleries and artist led events in Tempe, Scottsdale, Phoenix, AZ, and New York City.

In addition to her visual artistic practice, Liz has an extensive teaching practice focused on community, democratizing spaces, differentiated learning, and exposure to contemporary and historical art forms and the people who made them. She has taught in public schools and community centers in NYC and Phoenix, AZ, assisted at Haystack Mountain School of Crafts in Deer Isle, ME, and taught as a museum educator at the ASU Art Museum, including the Ceramics Research Center in Tempe, AZ.

Here is more about Liz's work in her own words:

The initial concepts for my work are first built in response to text or language. Usually, the idea comes in the form of a heuristic, a shorthand phrase or concept that's meant to represent a much more detailed idea, which I think are overused in our society. Sometimes I find it in historical documents, sometimes in literature, sometimes it's a word or phrase I hear repeated socially. I explore concepts rooted in my personal experience of Catholicism, feminism, family history, teaching and making. Through my choice of materials, my treatment of them, and the symbology I use, I try to tease out the details and nuance overlooked or bundled up within the shorthand, and frame the experience of an abstract concept or action in a way that witnesses to those who share the experience and communicates it to those who don't.

I believe every aspect of our environments can be used as a tool to communicate in art. In addition to material choices, I am also considering placement, lighting, titles, sound, and time among other factors when designing work. I use all these elements to "function" within the piece.

I use clay as my basic medium for a multitude of reasons. The most important qualities of clay to me are that it is natural, adaptable, responsive, ubiquitous, and transformative. I see it as the material that most relates to humans and their history because it has been with us longer than most any other medium.



*Bird Construction*, from *Pale Fire*. 2016

Multiple porcelains, feathers, acrylic stand

Learn more about Liz and her creative practices on her website: <http://www.lizlohr.com/>

And follow her on Instagram: [@lizlohr](https://www.instagram.com/lizlohr)