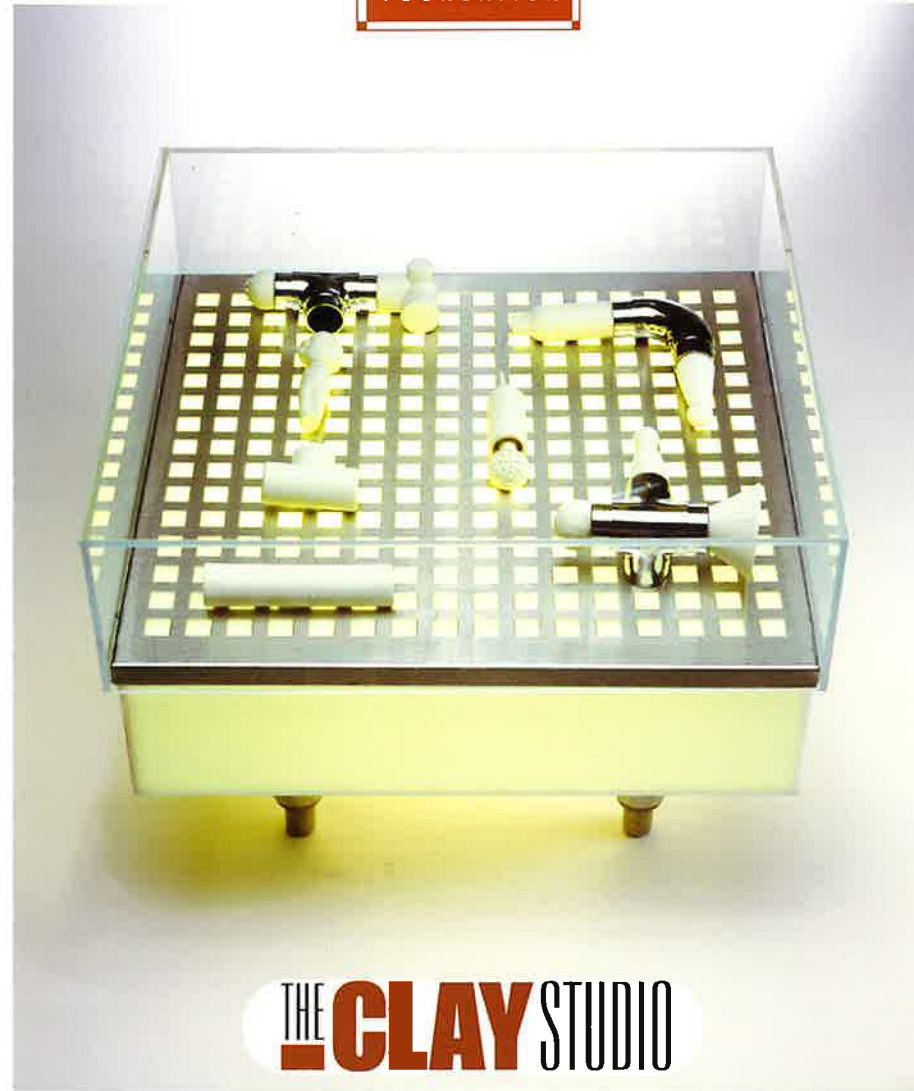




Hard Blindness, 2003,
plastic, oil, light,
W x 13" L
all of above
Spring Systems, 2003,
metal, plastic, light,
W x 21" L



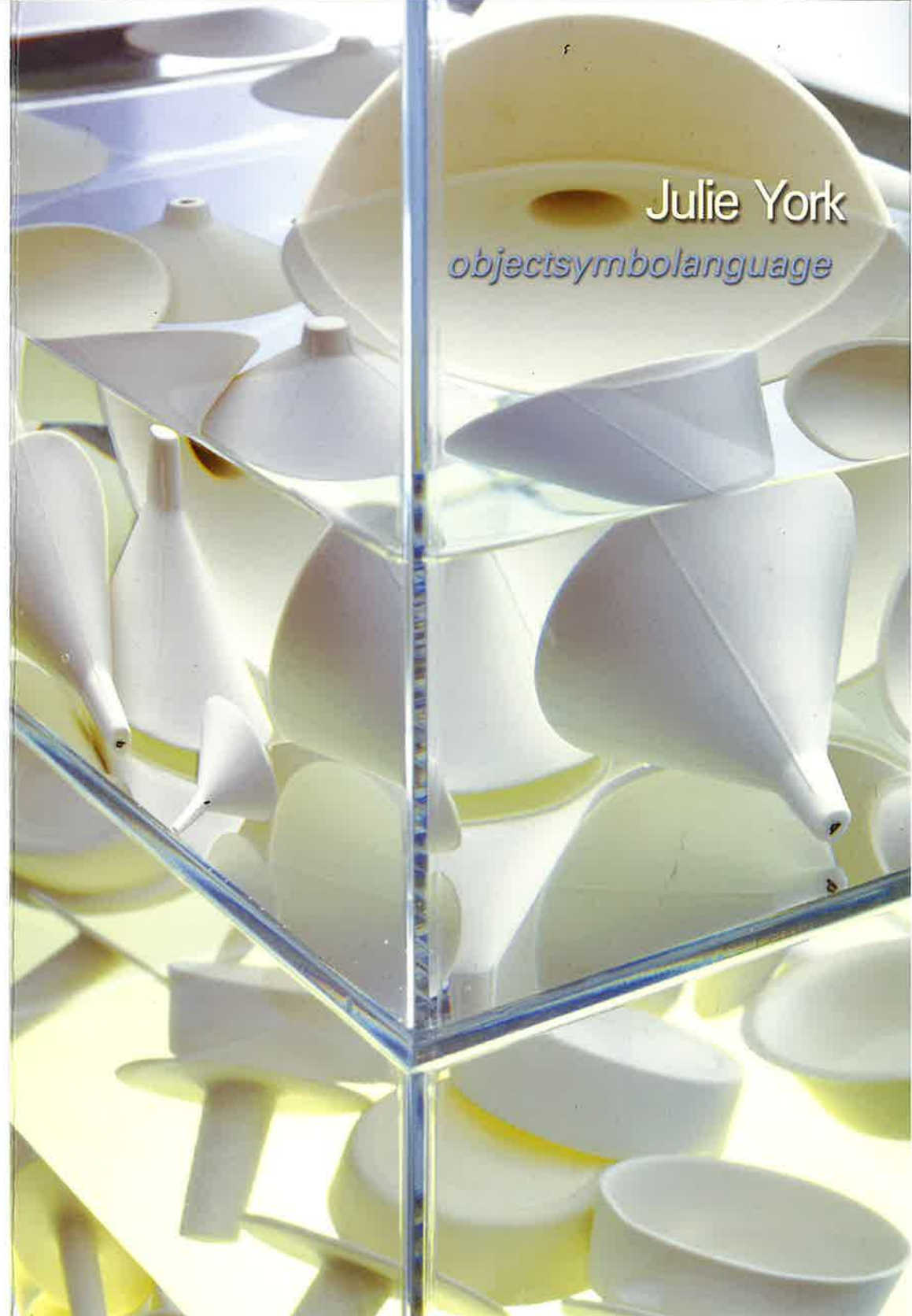
THE **CLAY** STUDIO

SEPTEMBER 5 — OCTOBER 5, 2003

139 North 2nd Street, Philadelphia, PA 19106

Tel: 215 925 3453 Fax: 215 925 7774

www.theclaystudio.org



Julie York
objectsymbolanguage



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The Evelyn Shapiro Foundation

250 S. 17th Street # 1400
Philadelphia, PA 19103

(215) 545-1748

Photographs: John Carlano
Design: Barbara Sosson, Philadelphia



The Evelyn Shapiro Foundation proudly sponsors the exhibition of our twelfth Fellowship recipient in ceramics, **Julie York**. Our appreciation extends to the jury panel that made the selection: **Sinisa Kukec, Vince Lim and Skeff Thomas**. During the grant year, **Paula Winokur** served as mentor to Ms. York. As ever, the staff of *The Clay Studio*, especially **Amy Sarner Williams, Executive Director, and Jeff Guido, Artistic Director**, provided valuable support and assistance administering the program. To the Board of Directors of *The Foundation* and to its Members for their continued support, I express my heartfelt thanks.

Stanley H. Shapiro
President

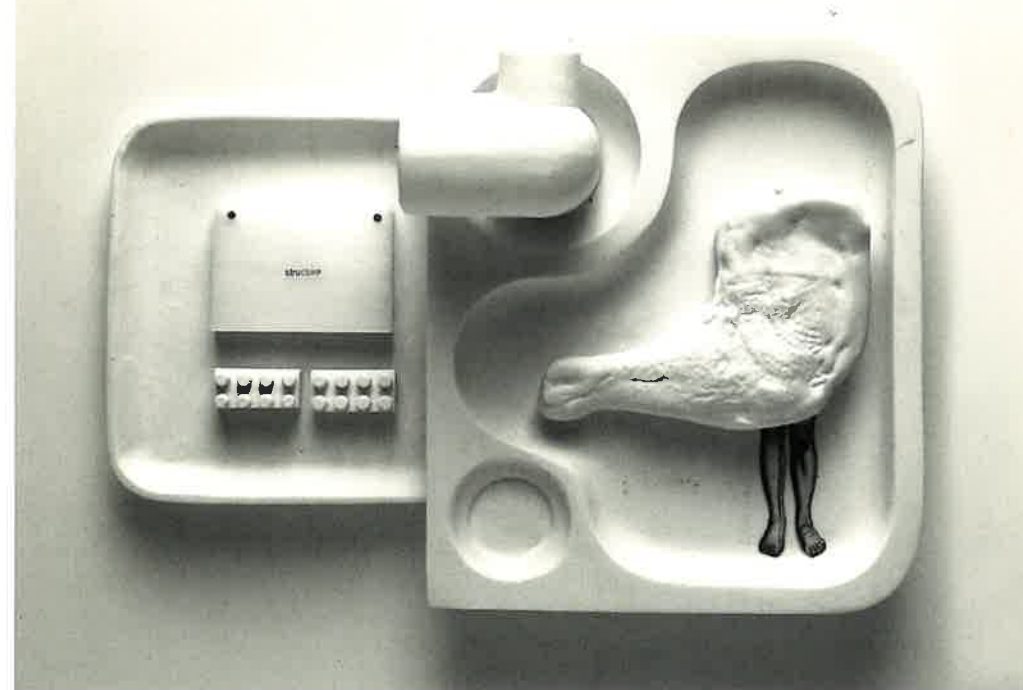
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- Ken Vavrek
- Paula Winokur



JULIE YORK

EDUCATION

1998-2000 M.F.A., New York State College of Ceramics at Alfred University, Alfred, New York
1994-1996 B.F.A., Emily Carr Institute of Art & Design, Vancouver, British Columbia

AWARDS

2002-2003 The Evelyn Shapiro Foundation Fellowship, The Clay Studio, Philadelphia, Pennsylvania
2002 Creative Production Grant, Canada Council for the Arts, Ottawa, Ontario

SOLO EXHIBITIONS

2004 *Solo Exhibition*, Garth Clark Gallery, New York City
2003 *objectsymbolanguage*, The Clay Studio, Philadelphia, Pennsylvania

SELECTED EXHIBITIONS

2003 *Impending Lineage – Generations* (NECEA), San Diego, California
2002 *Ground Swell*, Garth Clark Gallery, Long Island City, New York
A Second Look, Burchfield Penny Art Center, Buffalo, New York
New Talent / New Work, The Clay Studio, Philadelphia, Pennsylvania
2001 *5 Fresh Voices, New Directions in Contemporary Ceramics*, Franklin Parrasch Gallery, New York City
Recent Acquisitions, Burchfield Penny Art Center, Buffalo, New York
New Minimalism, Michael C. Rockefeller Arts Center Gallery, Fredonia, New York
The Fall Collection, Diane Ferris Gallery, Vancouver, British Columbia
Matter, Chautauqua Center for the Arts, Chautauqua, New York
2000 *5 Fresh Voices, New Directions in Contemporary Ceramics*, Franklin Parrasch Gallery, New York City
Craft Art 2000, Burchfield Penny Art Center, Buffalo, New York
ANA 29, Holter Museum of Art, Helena, Montana
Gloryhole Exhibition, Schein - Joseph International Museum of Ceramic Art, Alfred, New York
Spaces – Interior & Exteriors, The Clay Studio, Philadelphia, Pennsylvania

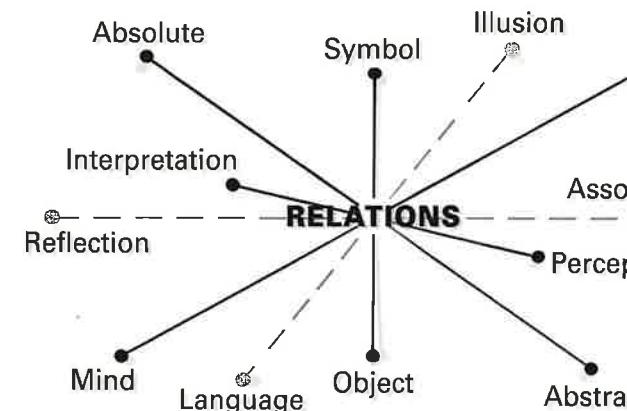
COLLECTIONS

Lewis Collection, Richmond, Virginia
Burchfield Penny Art Center, Buffalo, New York
Robert Pfannebecker Collection, Lancaster, Pennsylvania
Schein - Joseph International Museum of Ceramic Art, Alfred, New York

Far left: *Specimen # 0408*, 2003, porcelain, metal, plastic, oil, light, 10" H x 5" D
Above: *Untitled*, 2003, porcelain, plastic, 1" H x 10" W x 15" L
Right: *Traced Relation* (detail), 2003, porcelain, plastic, metal, fluorescent, 40" H x 26" W x 18" L

JULIE YORK

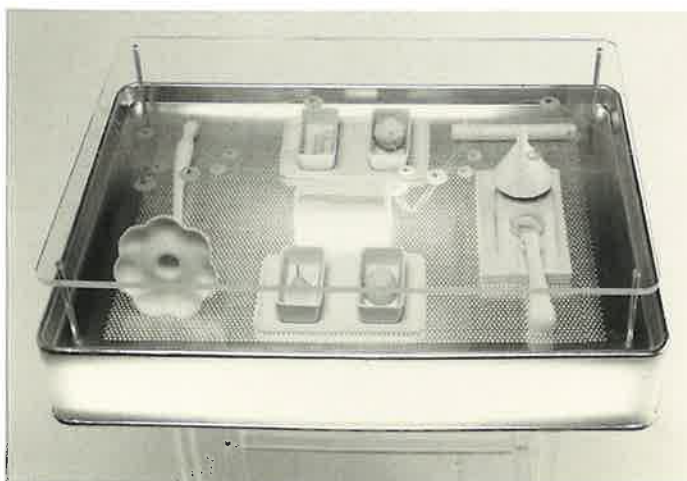
objectsymbolanguage reflects my interest in the dichotomy between the absolute and the abstract in visual and cognitive recognition and how these perceptions can be distorted. I am challenged by the quest to incorporate meaning—both conscious and subconscious—in form and design. The goal of the work is to create pieces that are both visually and intellectually significant.



The work has developed through the process of being, living, and interacting. It is a materialized reflection of my experience. In the work, I draw on my own actions and reactions to forge a constant dialogue between controlled and uncontrolled situations and intentions. The work is fueled by an obsession to learn and to understand my interests and behaviors, which are rooted in visual perception and explores the use of objects, letters, and words as specific signs and symbols for thought. Through the work, I seek to make sense of a puzzle in materiality by selecting the appropriate pieces and logically laying them out. The intrigue is in the materiality, which an object is visualized and conceptualized—how it is transferred from the denotation to the connotative.

The vocabulary of objects selected for the work references our material culture and is symbolic within a broad range of associations. Presenting these objects in a sterile and scientific format allows them to be extracted from their innate meaning and previous associations. The objects are dissected, analyzed, and described anew. This presentation is intended to disorient and challenge the viewer to “read” these symbols with a perceptual handicap. It allows the viewer to have interpretations that are both accurate and inaccurate, thereby expanding the viewer’s cerebral vision.

The work is a study of the relationship between object, language, and interpretation. By experimenting with illusion I simulate the confusion of how the eye can deceive the mind.



By doing, I ask the viewer to recognize the subjectivity of perception and to question its impact on our own reality. The work is a reflection of what I SEE.

Special thanks to: Stanley Shapiro, the Canada Council for the Arts, the University of Pennsylvania, The Clay Studio Staff, the Residents, Julie Schneider, Jane Irish, Paula Wolfe, John Carlano, Barbara Sosson, and Friends.

