



GERIT
GRIMM'S
FAIRYTALES

Gerit Grimm's Fairytales

MOWA

GERIT GRIMM'S FAIRYTALES

In A Time Neither Now Nor Then

Curated by Graeme Reid
with an introduction by Glenn Adamson

Published by the Museum of Wisconsin Art





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FOREWORD

Laurie Winters, MOWA Executive Director | CEO

Gerit Grimm's Fairytale: In A Time Neither Now Nor Then is part of an exhibition series at the Museum of Wisconsin Art (MOWA) that features exceptional artists at the midpoint of their careers. Gerit Grimm is an obvious choice. Since she moved to the United States in 2001 from Halle, Germany, her reputation has grown steadily with increasingly significant exhibitions. Grimm's work is original and deceptively simple. A museum exhibition that would position her work within the larger context of ceramic sculpture seemed not only timely but necessary to the continuing evaluation of her place as a contemporary artist. MOWA is proud to present both the largest exhibition of her work to date and Grimm's first major museum exhibition.

Gerit Grimm's Fairytale is the third in a series of collaborations between MOWA and the Chipstone Foundation. Our institutions' shared interest in material culture, design, and craft has produced an exhibition of significant contribution to the field of ceramics. The catalogue is part of an ongoing series of MOWA publications that are offered as free downloads on the museum's website (wisconsinart.org), a reflection of the institution's commitment to making Wisconsin art accessible around the world. Printed softcover editions are available for purchase from Blurb.com.

A project of this magnitude would not have been possible without the many people who generously contributed their time and talent. Our greatest debt is to the artist, who from the outset enthusiastically embraced the concept of the exhibition. We owe special thanks to Graeme Reid, MOWA's director of exhibitions and collections, for shaping the exhibition as the lead curator and for articulating the vision of the artist. Glenn Adamson, senior scholar, Yale Center for British Art, also deserves recognition for his insightful introduction that provides a framework for understanding Grimm's sculpture.

A special note of thanks goes to our talented book designer Amy Hafemann, book editor Terry Ann R. Neff, and exhibition designer Brent Budsberg, who worked tirelessly to showcase the objects and engage the visitor. Special thanks also go to Tory Folliard, whose gallery represents Grimm and who assisted with the exhibition in countless ways. It is a pleasure to thank everyone at MOWA and beyond who helped bring this project to fruition.

For their generous support, we sincerely thank our exhibition sponsors James and Karen Hyde, Pick Heaters, the Chipstone Foundation, and the Greater Milwaukee Foundation for helping us share the fantastic, larger-than-life world of Gerit Grimm.



INTRODUCTION

Glenn Adamson

What's in a name? I remember when, as a child, I sat in rapt attention as my mother read me the tales of the Brothers Grimm. They wrote in the early nineteenth century, compiling a canon of traditional German folk narratives. By the time I got to their stories, as an American suburban kid, they had lost their original context. Little did I realize that the names I was hearing, the characters I was imagining, had once been quite different: not Sleeping Beauty but *Dornröschen*; not Cinderella but *Aschenputtel*. No matter, though—they seemed to belong to everyone.

The sculptures of Gerit Grimm have a similar feeling of universality. But they also share with the Grimms' fairytales a specific, Middle European cultural inheritance. The artist is herself from Germany—East Germany, in fact—and spent the first fifteen years of her life under Socialism. She worked as a production potter there, spending four years in a factory at the outset of her career before attending art school. The extraordinary facility she acquired is still evident in her sculptures. They are evolved on the potter's wheel, and their surfaces bear confident throwing lines, like ripples across a pond. Her touch is remarkably sure. The material she favors these days, a dark unglazed stoneware, insistently recalls the German ceramic tradition. Even when you encounter her sculptures in a bright white gallery, you can easily imagine stumbling across them in a forest at twilight.

There is a wide range of art-historical reference in Grimm's work—not so much to German artists, as it happens, but to figures from the Italian Renaissance such as the painters Lippi and Pontormo, and the great family lineage of majolica sculptors, the Della Robbias. Often her compositions are drawn from iconic paintings, a few figures plucked from a religious scene. These delicate excisions are executed in such a way as to emphasize the drama of gesture and posture. The way that her characters seem to move and interact, the precise manner in which they touch one another, is beautifully observed. The elimination of narrative context makes the sculptures come alive, like characters on a bare stage. Her masterful use of negative space allows the viewer room to complete her stories in the imagination.

In all these ways, Grimm's work is anchored within a deep historical past. Yet there is also something very contemporary about them, which derives from their light-heartedness and wit. It is an interesting biographical detail that she resolved to come to America following her discovery of California Funk, a movement led by ceramic artists such as Robert Arneson and David Gilhooly. She shares with them not only a narrative orientation, but also an interest in humor and a commitment to accessibility. These are sculptures that anyone, of any age, can enjoy. Sophisticated in their making, rich in their historical grounding, and playful in their spirit, they are ideally pitched between the old world and the new.

Gerit Grimm working on
Big Couple, 2012



IN A TIME NEITHER NOW NOR THEN

Graeme Reid

“The first time I smelled clay I got addicted to it. I was twelve years old.” At the time, in 1985, Gerit Grimm was living in Halle, in what was then the German Democratic Republic (East Germany). Soon after, while attending a “Pioneer Camp” for young people, she encountered clay again, but there was only one pottery wheel for the whole class and only one boy was allowed to use it. Feeling deprived of the object she most coveted, Grimm vowed to become a potter one day.

As a child on vacation, bad weather meant outdoor activities such as swimming and sailing were impractical, but visits to the palaces and gardens around Berlin and Potsdam were a viable and valued alternative. Grimm loved to glide around on their polished marble floors, entranced by the impressive displays of Meissen porcelain. These haphazard encounters with ceramics aside, Grimm’s formal odyssey with clay began in 1992 with a three-year apprenticeship at the Altbürgeler

blau-weiss GmbH in Bürgel, Germany. There she learned to be a potter in the established German manner, turning out pots for the commercial market and attending an annual school program on the theoretical aspects of ceramics. After completing her apprenticeship in 1995, she became a journeyman for the Joachim Jung Company. There, working quickly on a traditional potter’s wheel, she made hundreds of functional objects such as cups, plates, baking forms, teapots, pitchers, and onion jars. There was little room for self-expression.

The monotony of producing for a mass market fueled Grimm’s desire to create a more personal body of work. Returning to Halle, she studied ceramics at Burg Giebichenstein, earning an Art and Design Diploma in 2001. The following year, she was awarded the German DAAD Government Grant to attend the University of Michigan School of Art and Design, where she received a Master of Arts degree in 2002.

Three Graces, 2008
Majolica, 15 x 17 x 9

Mermaid, 2008
Majolica, 15 x 15 x 9



As Grimm's extensive resumé attests, from 2004 (when she received an MFA at Alfred University) until 2012 (when she began teaching at the University of Wisconsin–Madison), she crisscrossed the U.S., taking up teaching positions, residencies, and exhibiting her work in numerous solo and group exhibitions. These experiences directly influenced the work in this exhibition, which in terms of scale, subject matter, and appearance has been the most consistent and focused of her career.

In Grimm's nonfactory work in Germany and during her early years in the U.S., her influences unsurprisingly were European, particularly Meissen figurines (p. 12). Accordingly, her work was small to medium in scale and colorfully glazed. Other inspiration came from Biblical stories and Greek mythology such as *The Three Graces* (p. 12). These works possessed, on the surface, a whimsy that belied any dark subject matter or associated narrative—a characteristic that has persisted in Grimm's work.

As Grimm gained experience in the U.S., new influences inevitably crept into her work. During the period 2007–10, working in her studio in Lincoln, Nebraska, she began to incorporate elements of commercial, kitsch, and pop art into installations that combined ceramic sailboats, crocodiles, live female models wearing ceramic breasts, and tall sculptures

that featured glazed, two-dimensional figures rendered on the outside of cylindrical columns or on flat, picturelike wall pieces. While still making use of glazing, these installations for the first time now introduced life-sized work. The stage was set for a dramatic transformation, the first phase happening in 2010 after she moved to California. There, during the course of her work, she found a box of discarded clay of an unfamiliar type that she did not want to see go to waste. Having no clear idea as to what the outcome might be, she created some figures that after firing exhibited a subtle, bronze-colored surface and stonelike appearance. She loved this effect and almost immediately the thought of applying colored glazes became anathema. Consequently, her next body of work, entitled *Lirum Larum Löffelstiel* (2011), was fired but not glazed, which would characterize her work going forward.

Lirum Larum Löffelstiel is difficult to translate but alludes to German nursery rhymes. In exquisite autobiographical sculptures that possessed a fairytale-like sense of wonder and humor, Grimm created scenes from her childhood (such as early drawing lessons, playing dress-up on quiet Sunday mornings, and even her own conception—an impossible recollection). The subject matter was unconventional, and she liked to imagine that these works could have been sold by a gallery and collected by a member of the aristocracy—

fulfilling the definition of “high art.” Or, they could be shown and sold in an art deco coffee bar, which would be consistent with a “low art” designation. As a practicing artist, Grimm has gallery representation and has shown in prestigious museums and galleries, but her East German roots run deep and she would still like to see her work be available through more proletarian venues.

The *Lirum Larum Löffelstiel* series set the stage for Grimm's next body of work. Her focus shifted from inner-directed autobiography to address broader human traits, behaviors, and universal truths or lessons. The fairytale element grew stronger as such stories are, for the most part, thinly-disguised morality tales that juxtapose good and evil or deal with darker aspects of human behavior and their consequences. Grimm acknowledges that the *Kinder-und Hausmärchen (Children's and Household Tales)*, first published in 1812 by Jacob and Wilhelm Grimm, have been a source of inspiration for her.

Grimm's 2011 residency at California State University, Long Beach introduced her to the Long Beach Museum of Art's Dornfeld collection of English Staffordshire figurative ceramics. Like German Meissen porcelain of the same era, Staffordshire ceramic figures are typically small, colorful and “cute,” some would say saccharine. Grimm responded to this work by heading resolutely in the opposite direction with her “Marketplace” works: *Monument* (2011), *Fountain*

(2011), and *Guillotine* (2012) (pp. 22, 24, 33). These are based on the concept of a German market square (“der Marktplatz”) which is at the heart of every German city and village. (Many fairytales likewise have their origins in this time period). Grimm's three large-scale, unglazed works depict, respectively, an alchemist's noble patron, nymphs frolicking in a fountain, and a public execution. *Monument* is of particular interest, depicting Augustus the Strong of Dresden, a character dear to Grimm for his patronage of the eighteenth-century alchemist Johann Friedrich Böttger. Böttger did not achieve the alchemist's principal objective—he failed to turn base metals into gold—but he did succeed in creating a highly sought after formula for porcelain. Grimm's *Monument* depicts a triumphant Augustus astride his horse while gazing with wonder at Böttger's first porcelain pot, fresh from the kiln. The concept of turning one substance into another of greater value—the ultimate quest of the alchemist—resonates with Grimm, who performs her own kind of alchemy by transforming humble clay—earth—into stonelike sculptures.

Two features of the Marketplace works characterize much of Grimm's production. First, her characters' clothing is chronologically ambiguous, suggesting an indeterminate past. Second, her works no longer have the intimacy of small scale figurines but the presence of monumental public sculpture. Three life-sized sculptures in this exhibition,

Peddler with Female Shopper (2011), *Big Couple* (2012), and *The Puppeteer* (2012), make clear how scale radically changes the meaning of Grimm's work (pp. 30, 34, 35). They subvert the idea of the figurine, becoming more akin to individuals frozen in time and material; the viewer can look them in the eye. Instantly, the work is transformed from simply a contemporary adaptation of historic antecedents into tableaux of people engaged in daily life. Indeed, *Peddler and Female Shopper* even pokes fun at the earlier mania for collecting small ceramic figurines.

A work from 2011, *Beauty Salon*, was made while Grimm was living in California (p. 26). There, she became fascinated with what she saw as the perpetual quest for the perfect body, a pursuit with deep implications for how people not only see themselves, but how society sees them. In *Beauty Salon*, the characters trade and exchange body parts in pursuit of physical perfection. A key piece in her oeuvre, it does double duty in terms of content and process: it reflects Grimm's personal viewpoint, and it reveals how her work is constructed out of multiple wheel-thrown sections. Torsos, heads, arms, legs, and buttocks are all available for purchase.

Grimm's exploration of the concepts of self-esteem and love of others is reflected in her Tree series, represented here by *Village Tree* (2011), *Tree of Love* (2014), *Tree of Happiness* (2015), *Tree of Gloom* (2015) (pp. 29, 38, 39). Here, Grimm's

ability to be both pessimistic and optimistic plays out in her examination of interpersonal relations. *Village Tree* shows the life cycle of a person from baby to old lady and the many people who play a role in raising a child to adulthood. *Tree of Love* reveals the measures that might sometimes be necessary to establish relations between the sexes: women, equipped with a saw and a ladder, cut down a tree whose branches support men and boys. *Tree of Happiness* and *Tree of Gloom* serve as counterpoints: in the former (inspired by the *Dance* by nineteenth-century French artist Jean-Baptiste Carpeaux), women enjoy each other's company, while in the latter, the tree is dying in the sole company of men.

For Grimm, the Marketplace and Tree series both seek to interpret historic practices in a more imaginative, tradition-busting way:

The central idea for my newest artwork is to transgress the boundaries of folk art and fine art by appropriating historically significant folk art and theatrical genres—such as the characters from the commedia dell'arte—and interpret them through contemporary sculpture. My reinterpretation of this combines the tradition of throwing pots with the narrative of fairytales. The result is often an uncanny union—one that evokes all manner of stories about dolls, puppets, and statues coming to life. It is a union at once wonderful, elegant, and fanciful, but also

at times uncomfortable and awkward. In 2016, such works as *The Sirens* and *Ulysses' Boat* show an increasing interest in expressive forms and movement (pp. 40, 44–45). Sirens were avian-human creatures who lured sailors—and famously, Ulysses—to destruction on rocky coasts. In her version of the tale, Grimm increased the number of sirens from the traditional two or three to six and incorporated remembered images of Martha Graham dancing in stretchable fabric tubes. This imagery enabled Grimm to combine, in the Sirens' faces and hands, her two greatest strengths: wheel-thrown forms and a highly expressive emotion. *Ulysses' Boat* is an apt companion piece to *The Sirens*. Grimm wanted the technical challenge of building a believable structure—the boat—to encapsulate her love of Greek myth and her passion for boating, and to add a commentary on sexual seduction.

The union of the uncomfortable and awkward is laid bare in Grimm's newest work. Her *Crucifixion*, *Deposition*, *Lamentation*, *Pietà*, and *Entombment* sculptures (all 2017, pp. 46, 47, 48, 49, 51) draw heavily on established biblical scenes, but her motivation is deeply personal, as her father passed away in 2016. Somber in tone, the biblically-inspired work and other sculptures address death, the stages of dying,

and experiences of love and loss. Grouped into tableaux, these new sculptures depict various scenes from the life of Christ. For Grimm, this is all part of the human condition:

Thematically reinterpreting death and tragedy is a natural extension of my previous work and allows me to further explore basic struggles of the human condition such as love, suffering, death, grief, sacrifice, injustice, knowledge, fate, and freedom. Death leaves behind cadavers with a masklike face and a marionettish body, but the soul takes flight and hurries to its destiny to be fought over by an angel or a devil. I want to create figurative sculptures with characteristics of beauty, strength, inwardness, isolation, and vulnerability, revealing the many layers of death. I want to explore the meaning of life in the face of such a tragedy, the sadness and hopelessness of losing someone.

Grimm's penchant for portraying such universal themes and experiences is strengthened by a preference for emphasizing the individuality of her figures. In a clear departure from the bland demeanor of traditional figurines and the stoic disposition usually associated with public sculpture, she imbues each figure with an expressive personality, which

fosters viewer engagement and empathy. Yet the figures are stylized, just enough, particularly in their clothing, to pay homage to their antecedents. Some characters appear lost in the moment, almost in shock, while for others life and time seem to be passing by as they prepare for whatever lies beyond. Many figures bear expressions of suffering and sorrow, even to the point of weeping or fainting from grief.

Ultimately, Grimm's work is a fine balance between traditional and contemporary interpretations of well-known narratives derived from the Bible, mythology, and fairytales. She cannot, and does not, reject her formative years throwing endless pots and plates. Her accumulated technical knowledge of ceramics as well as art-historical influences are ingrained in her work. Her pursuit of the highest levels of craftsmanship is apparent. Where she deviates from her formative past is in her choice of "finish" (or lack thereof) and in her ability to humanize her subjects through scale and expressive personality. Her sculptures engage on a level rarely seen in sculpture. Like the folk art and tales she cites as inspiration, Grimm has evolved into a storyteller of the highest order. Her sculptures seem to belong to a time neither now nor then.

Gerit Grimm and
Village Tree, 2011





PLATES

The plates are organized chronologically except where it seemed more logical to create groupings of similar subjects. All works are wheel-thrown stoneware and dimensions are in inches with height followed by width then depth.

All works are courtesy of the Tory Folliard Gallery.

Fruit Peddlers, 2011
28 x 16 x 16



Carriage, 2011
37 x 78 x 19



Monument, 2011
58 x 23 x 23



Fountain, 2011
41 x 26 x 26





Beauty Salon, 2011
16 x 40 x 9





Village Tree, 2011
56 x 23 x 23



Peddler with Female Shopper, 2011
 Woman 62 x 22 x 22
 Table 54 x 22 x 22
 Man 68 x 26 x 26





Guillotine, 2012
41 x 22 x 22

Big Couple, 2012
74 x 27 x 27



Puppeteer, 2012
55 x 25 x 22



The Gardener, 2012
39 x 23 x 25

Druisiana Women, 2013
23 x 11 x 5





Tree of Love, 2014
36 x 32 x 32

Tree of Happiness, 2015
54 x 21 x 21

Tree of Gloom, 2015
54 x 21 x 21



The Sirens, 2016
33 x 12 x 50



Wedding Procession of Psyche, 2015
30 x 90 x 15



Ulysses' Boat, 2016–17
97 x 37 x 15



Crucifixion, 2017
32 x 24 x 15



Deposition, 2017
29 x 20 x 10





Lamentation, 2017
27 x 41 x 22



Pietà, 2017
29 x 19 x 17



Entombment, 2017
28 x 17 x 17



PROFILE

BIOGRAPHY

Gerit Grimm was born in Halle in 1973, in what was then the German Democratic Republic (East Germany). She studied at the School for Applied Art & Design in Burg Giebichenstein, Halle, Germany, earning her diploma in 2001. In 2002, she was awarded an MA degree from the University of Michigan School of Art & Design, Ann Arbor. In 2004, she received her MFA degree from New York State College of Ceramics at Alfred University, Alfred.

EMPLOYMENT

2012–present	Assistant Professor of Ceramics, University of Wisconsin–Madison
2010	Adjunct Faculty for Ceramics, California State University, Long Beach
	Adjunct Faculty for Ceramics, Pitzer College, Claremont, California
2008–09	Adjunct Faculty, Doane University, Lincoln, Nebraska
2006	Exchange Professor, School of Art, Montana State University, Bozeman
1995–96	Journeyman, Joachim Jung, Glashagen, Germany
1992–95	Apprentice, Altbürgerler blau-weiss GmbH, Bürgel, Germany

AWARDS & GRANTS

2016	Artist-in-Residence, Shangyu Celadon Modern International Ceramic Center, Shangyu, China
2013	Edna Wiechers Arts in Wisconsin Award, University of Wisconsin–Madison
2010–11	Artist-in-Residence, California State University Long Beach, Long Beach (2010, renewed in 2011)
2005	Bill and Stirling Sage Summer Scholarship, Archie Bray Foundation, Helena, Montana
2002	Graduate Fellowship, New York State College of Ceramics at Alfred University, Alfred
2001	German DAAD Grant for University of Michigan School of Art & Design, Ann Arbor
	National Council on Education for the Ceramic Arts Scholarship, University of Michigan, Ann Arbor

COLLECTIONS

American Museum of Ceramic Art, Pomona, California
Archie Bray Foundation, Helena, Montana
Bemis Center for Contemporary Arts, Omaha, Nebraska
Corsaw Collection, New York State College of Ceramics at Alfred University, Alfred
Karen and Robert Duncan, Lincoln, Nebraska
Jingdezhen Arts and Craft Museum, Jingdezhen, China
John Michael Kohler Arts Center, Sheboygan, Wisconsin
Gloria and Sonny Kamm, Los Angeles
Kennedy Museum of Fine Art, Athens, Ohio
Long Beach Museum of Art, Long Beach, California
Sharee and Murray Newman, Omaha
Oregon School of Arts & Crafts, Portland
Rick Rogers, Akron, Ohio
Schein-Joseph International Museum of Ceramic Art at the New York State College of Ceramics at Alfred University, Alfred
School for Applied Art & Design, Burg Giebichenstein, Halle, Germany
Scripps College, Claremont, California
Jule Collins Smith Museum of Fine Art, Auburn University, Auburn, Alabama

SELECT EXHIBITIONS

SOLO

2017	James Watrous Gallery, Overture Center for the Arts, Madison, Wisconsin, <i>Eternally Rolls the Wheel of Being</i>
2016	Shangyu Celadon Modern International Ceramic Center, Shangyu, China, <i>Interpreting Hue Opera</i>
2015	Terra Rossa Gallery, Leipzig, Germany, <i>Gerit Grimm: Keramische Plastiken</i>
2014	Merwin Gallery, Illinois Wesleyan University, Bloomington, Illinois, <i>Gerit Grimm: Restposten</i>
	Center for Ceramics, Berlin, Germany, <i>Blumen für Berlin</i>
	Terra Rossa Gallery, Leipzig, Germany, <i>Jahreszeiten</i>
2013	Northern Clay Center, Minneapolis, <i>Triumph Zug</i>
	Artisan Gallery, Paoli, Wisconsin, <i>Gerit Grimm, New Work</i>

2012	Long Beach Museum of Art, Long Beach, <i>Beyond the Figurine, Contemporary Inspirations from the Museum's Collection</i>
2011	Greenwich House Pottery, New York, <i>Lirum Larum Loeffelstiel and Other Miraculous Stories</i>
2010	Spokane Falls Community College, Spokane, Washington, <i>Fantasia in Clay</i>
2009	Lux Center for the Arts, Lincoln, Nebraska, <i>Divine Decadence</i>
2007	Waterworks Visual Arts Center, Salisbury, North Carolina, <i>Carnival</i>
2006	John Michael Kohler Arts Center, Sheboygan, Wisconsin, <i>Carnival</i>

GROUP

2017	<p>Art Spirit Gallery, Coeur d'Alene, Idaho, <i>20th Anniversary Exhibition</i></p> <p>Tory Folliard Gallery, Milwaukee, <i>Salon Show</i></p> <p>Madison Area Technical College, Madison, <i>Behind the Mirror, Contemporary Surrealism</i></p> <p>Aberystwyth Arts Festival, Aberystwyth, Wales, <i>Presenter Exhibition</i></p> <p>Abel Contemporary Gallery, Paoli, <i>Annual Ceramics Invitational</i> (also 2015, 2014, 2013, 2012)</p> <p>Abel Contemporary Gallery, Paoli, <i>30 Artists for 30 years</i></p> <p>Eleanor D. Wilson Museum at Hollins University, Roanoke, Virginia, <i>Women Working in Clay</i></p> <p>Lux Center for the Arts, Lincoln, Nebraska, <i>40 for 40 Ceramics Invitational</i></p> <p>Morgan Contemporary Glass Gallery, Pittsburgh, <i>Teapots, 11th Invitational</i> (also 2015)</p>
2016	<p>Shangyu Celadon Modern International Ceramic Center, Shangyu, China, <i>The First Shangyu Celadon Modern International Ceramic Exhibition</i></p> <p>Alfred Ceramic Art Museum, New York State College of Ceramics at Alfred University, Alfred, <i>Core Sample: Selections from the Permanent Collection</i></p> <p>Sherry Leedy Contemporary Art, Kansas City, <i>The Once and Future: New Now</i></p> <p>Ferrin Contemporary, North Adams, Massachusetts, <i>Exposed: Heads, Busts and Nudes</i></p> <p>John W. Bardo Fine & Performing Arts Center, Western Carolina University, Cullowhee, North Carolina, <i>Contemporary Clay</i></p> <p>Tory Folliard Gallery, Milwaukee, <i>Surreal . . . So Real</i></p> <p>Chazen Museum of Art, University of Wisconsin–Madison, <i>Art Department Faculty Quadrennial</i></p> <p>Union Art Gallery, University of Wisconsin–Milwaukee, <i>Cultivate: Wisconsin Contemporary Craft Educators Exhibition</i></p> <p>Portrait Society Gallery, Milwaukee, <i>I Made This for You: Small Gestures in Clay</i></p>

2015	<p>Art Spirit Gallery, Coeur d'Alene, <i>Kay O' Rourke & Gerit Grimm</i></p> <p>John Michael Kohler Arts Center, Sheboygan, <i>One and Only</i></p> <p>Galerie Zaglmaier, Halle, Germany (also 2014)</p> <p>Coe College, Cedar Rapids, Iowa, <i>River2River</i></p> <p>Sahara West Library, Las Vegas, <i>Community through Clay—Artists of Clay Arts Vegas</i></p> <p>Clay Studio, Philadelphia, <i>Small Favors IX</i></p> <p>Eutectic Gallery, Portland, Oregon, <i>Go Figure</i></p> <p>American Museum of Ceramic Art, Pomona, California, <i>Honoring the Past, Embracing the Future</i></p> <p>Victor F. Keen Gallery, Las Vegas, <i>Fabulous Figure</i></p> <p>Elaine Erickson Gallery, Milwaukee</p> <p>Artisan Gallery, Paoli, <i>Wild and Domestic; Cup Show; and Small Works</i></p> <p>Timothy Cobb Gallery, Milwaukee, <i>Annual Wisconsin Artist's Invitational</i></p>
2014	<p>National Council on Education for the Ceramic Arts Ceramic Arts, Invitational, Milwaukee Art Museum, <i>Flow</i></p> <p>Eutectic Gallery, Portland, <i>Slip, Slab, Coil, Pinch, Press, Throw; and Nurtured by Nature</i></p> <p>Bright Red Studios, Madison, <i>Wide Open</i></p> <p>Kapolna Gallery, Kecskemet, Hungary, <i>New Energy Symposium Exhibition</i></p> <p>Gallery 224, Office of the Arts at Harvard, Harvard University, Boston, <i>Ceramic Top 40 / Selected Works</i></p> <p>Art Spirit Gallery, Coeur d'Alene, <i>50 Artists</i></p> <p>Herron Galleries at Indiana University-Purdue University Indianapolis, <i>Ossuary</i></p> <p>James Watrous Gallery, Overture Center for the Arts, Madison, <i>Elevating Clay: From Wheel to Wall</i></p> <p>Artisan Gallery, Paoli, <i>Contemporary Figurative Ceramics</i></p> <p>Elaine Erickson Gallery, Milwaukee, <i>Coast to Coast: Contemporary Ceramic Sculpture</i></p> <p>National Council on Education for the Ceramic Arts, Pritzlaff Building, Milwaukee, <i>In Work</i></p> <p>American Museum of Ceramic Art, Pomona, <i>Permanent Collection Exhibition</i></p> <p>John Michael Kohler Design Center, Kohler, <i>Permanent Collection Exhibition</i></p> <p>National Council on Education for the Ceramic Arts, Nikolai Art, Milwaukee, <i>Generations of the Paoli Family Show</i></p>
2013	<p>Red Star Studios & Belger Crane Yard Studios, Kansas City, <i>Ceramic Top 40</i></p> <p>The Phipps Center for the Arts, Hutson, Wisconsin, <i>Tributaries</i></p> <p>University of Tennessee Art Gallery, Knoxville, <i>Ossuary</i></p> <p>Clay Studio, Missoula, Montana, <i>Permanent Collection Exhibition</i></p>

2012

Artisan Gallery, Paoli, *3-D Figurative Ceramics*
Ferrin Gallery, Pittsfield, Massachusetts, *Covet Teapot*
Art Spirit Gallery, Coeur d'Alene, *13th Annual Clay Invitational*
Harrison Gallery, Clay Studio, Philadelphia, *Small Favors*
LH Project, National Council on Education for the Ceramic Arts, Seattle, *A Decade of Distinction*
Museum of Nebraska Art, Kearney, Nebraska, *A Celebration of Art in the Heartland*
The Art Center, Grand Junction, Colorado, *4th Clay Biennial*
LillStreet Art Center, Chicago, *and then...: The Narratives of Pattie Chalmers, Gerit Grimm, and Maggy Hiltner*
Schein-Joseph International Museum of Ceramic Art at the New York State College of Ceramics at Alfred University, Alfred, *Colorscapes*
Carmichael Gallery, Culver City, California, *Futuro Anteriore*

2011

Zask Gallery, Rolling Hills Estates, California, *Earth*
Los Angeles Municipal Art Gallery, Los Angeles, *Open Call L.A.*
Gallery 825, Los Angeles, *Supersense*
Parallax Space, Lincoln, Nebraska, *Women's Work*
Ferrin Gallery, Pittsfield, Massachusetts, *The Pursuit of Porcelain*
June Gallery, Helena, Montana, *The Genuine Article*
Shoshana Wayne Gallery, Bergamot Station, Santa Monica, California, *Chain Letter*
Long Beach Museum of Art, Long Beach, *When Imagination Takes a Flight*
Ruth Chandler Gallery, Claremont, California, *Fun, 67th Annual Scripps College Show*
National Council on Education for the Ceramic Arts, Tampa/St. Petersburg, *Storytellers and Dead Reckoning: Boats, Buoys, and Beyond*

2010

International Sculpture Objects & Functional Art Fair (SOFA), Chicago
Perimeter Gallery, Chicago, *Nude in Chicago*
International Sculpture Objects & Functional Art Fair (SOFA), New York, *ReObjectification*
Ferrin Gallery, Pittsfield, Massachusetts, *What They Left Behind*
National Council on Education for the Ceramic Arts, Philadelphia, *Sugar Coated: The Candy Shop*
Wexler Gallery, Philadelphia, *Hermaphrodites: Living in Two Worlds*

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