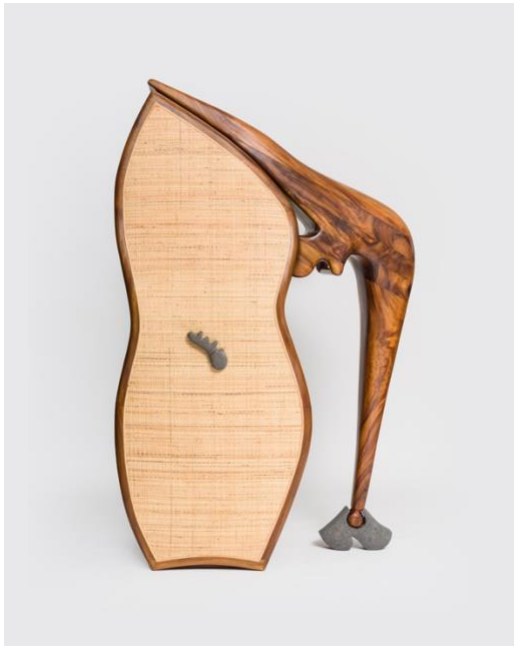




R & Company Announces Creation of Expansive Design Triennial

***Objects: USA* to Open in September 2024 with More Than 100 Works by 55 Makers, Capturing the Latest Dialogues and Innovations in American Object-Making**

On View September 6, 2024 - January 10, 2025



Kim Mupangilai, *Mwasi Armoire*, 2023. Photo by Luis Corzo, courtesy of Superhouse and the artist.

New York, NY— On September 6, R & Company will formally launch its triennial *Objects: USA*, following the gallery’s landmark presentation of the design survey in 2020. *Objects: USA 2024* will feature more than 100 works by 55 artists, designers, and studios from across the United States. In recent years, collectible design has increasingly entered popular consciousness, in part thanks to the diversity of individuals embracing handmade processes and propelling them in new directions. *Objects: USA* offers an incisive exploration of the formal innovations and conceptual motivations that shape the distinct and varied landscape of today’s object-making. The 2024 edition includes emerging voices and established makers deserving of greater study, across a broad spectrum of gender and cultural backgrounds. Among the many artists are **Venancio Aragon, Richard Chavez, Jason McDonald, Ryan Decker, Wally Dion, Nik Gelornimo, Joyce Lin, Linda Lopez, Luam Melake, Anina Major, Kim Mupangilai, Jordan Nassar, Jolie Ngo, Cammie Staros,**

Matthew Szösz, Norman Teague, Lonnie Vigil, and Mallory Weston. *Objects: USA 2024* will remain on view through January 10, 2025, at R & Company’s 64 White Street location.

The establishment of *Objects: USA* as a triennial event captures R & Company’s multi-decade commitment to studying, presenting, and growing audiences for the diverse range of makers engaged with handmade arts. With each edition of the triennial, R & Company will also select new curators to develop the exhibition, fulfilling their vision to create opportunities for emerging design scholars and to support the long-term vibrancy and viability of the field. *Objects: USA 2024* is guest curated by **Angelik Vizcarrondo-Laboy** and **Kellie Riggs**. It is both a scholarly endeavor and selling exhibition that fosters a broader understanding of American object-making and supports the development of an active collecting base for the featured artists. To support this vision, the exhibition is accompanied by a richly illustrated catalog co-published with **August Editions**, with entries for each of the featured artists and insightful essays on design traditions in the United States, past and present.

“The *Objects: USA* triennial offers a singular opportunity to examine the ongoing evolution of American object-making. This is a vital and exciting field of creation, and yet it remains understudied and underappreciated in our cultural discourse. With this triennial, we are filling a critical gap and establishing a platform for new scholarship, presentation, and engagement that will add essential chapters to the history of art and design and to our sense of our contemporary cultural moment,” said **Zesty Meyers** and **Evan Snyderman**, Co-founders and Principals at R & Company. “Our vision is to share the depth and range of object-making from across the country, to highlight the incredible diversity of makers engaging in these processes, and to connect with audiences well beyond New York. We look forward to working with Angelik and Kellie on *Objects: USA 2024* and to the many discoveries that it will yield.”



Ryan Decker. *Dwellings for Ruffled Warblers*, 2022. Photo by the artist.

Many of the works in *Objects: USA 2024* defy easy categorization and blur the traditionally understood boundaries between art and design. As a result, the curators have organized the exhibition around concepts that engage with makers’ intentions and driving interests—rather than traditional categories related to medium—allowing for a more vibrant examination of creative approaches, material explorations, and innovative making processes. The artists—a mix of early, mid, and late career practitioners who range in age from their 20s to their 80s—are divided among broad conceptual categories that the curators have defined as “seven archetypes of objecthood.” These include, among others, “Truthsayers,” which focuses on

artists who honor the simple nature of their materials and emphasize slow, hand-driven processes; “Betatesters,” which examines artists engaging in material subversion and innovation in a post-digital landscape; “Mediators,” which features artists focused on identity, environment, and the interactions between person, space, and object; and “Keepers,” which explores those artists dealing with narrative storytelling, memory, and connection in its various permutations. Together, the works in *Objects: USA 2024* engage audiences with an overview of contemporary making that is both distinctly of the moment and part of a lasting historical trajectory.

“After a long period of examining what we believe to be some of the most compelling work being made today, we took on the daunting but exciting task of finding the throughline between 55 unique practices. What emerged were seven archetypes that provide a dynamic way to explore object-making, not only within this group but also in the future. We look forward to further experimenting with these groupings to create a presentation that underscores the complexity of these artforms and offers fresh insight and opportunity to understand this work within our broader cultural landscape,” said **Angelik Vizcarrondo-Laboy** and **Kellie Riggs**, the exhibition curators.

A complete list of artists, designers, and collectives featured *Objects: USA 2024* follows:

[Venancio Aragon](#)

[Sulo Bee](#)

[Jamie Bennett](#)

[Richard Chavez](#)

[Chen Chen & Kai Williams](#)

[Dee Clements](#)

[Ian Collings](#)

[Carl D'Alvia](#)

[Ryan Decker](#)

[Francesca DiMattio](#)

[Wally Dion](#)

[Justin Favela](#)

[Coulter Fussell](#)

[Nik Gelormino](#)

[Nicki Green](#)

[Adam Grinovich](#)

[Hugh Hayden](#)

[Roxanne Jackson](#)

[Ferne Jacobs](#)

[James Johnson](#)

[Trey Jones](#)

[Misha Kahn](#)

[Minjae Kim](#)

[Layla Klinger](#)

[Steven KP](#)

[Liam Lee](#)

[Mary Lee Hu](#)

[Collin Leitch](#)

[Anne Libby](#)

[Joyce Lin](#)

[Roberto Lugo](#)

[Anina Major](#)

[Luam Melake](#)

[Jason McDonald](#)

[Nicole McLaughlin](#)

[Myra Mimplitsch-Gray](#)

[Cedric Mitchell](#)

[Kim Mupangilai](#)

[Jordan Nassar](#)

[Jolie Ngo](#)

[Linda Nguyen Lopez](#)

[Brian Oakes](#)

[Vincent Pocsik](#)

[Lilah Rose](#)

[Joyce J. Scott](#)

[Pauline Shaw](#)

[Cammie Staros](#)

[Katie Stout](#)

[Matthew Szösz](#)

[Norman Teague](#)

[Georgina Treviño](#)

[MJ Tyson](#)

[Lonnie Vigil](#)

[Mallory Weston](#)

[Amia Yokoyama](#)

About the Curators of *Objects: USA 2024*

Angelik Vizcarrondo-Laboy is a curator and writer, advocating for underrepresented communities, stories, materials, and approaches in the art world. She has curated and juried exhibitions across the United States, including at the Crocker Art Museum, CA; Mindy Solomon Gallery, FL; Center for Craft, NC; albertz benda, LA; and the Museum of Arts and Design (MAD), NY, where in 2023 she presented her critically acclaimed exhibition *Funk You Too! Humor and Irreverence in Ceramic Sculpture*, contextualizing contemporary ceramics within the legacy of Funk ceramics and their makers. She formerly served as Assistant Curator at MAD, where she helped organize over twenty projects, including leading the Burke Prize, a prestigious contemporary craft award. She was also a 2020 Curatorial Fellow at the Center for Craft.

Vizcarrondo-Laboy has written for many exhibition and collections catalogs, including the upcoming *Shinichi Sawada: Agents of Clay*, and publications like *Cultured*, *American Craft*, and the *Journal of Modern Craft*. Her new book, *New Women's Work*, with Smith Street Books, reflecting on the relationship between “feminine” crafts and contemporary art through conversations with artists, is slated for 2024. She co-created and co-hosts the podcast *Clay in Color*, celebrating some of the brightest emerging and established voices working with clay. She holds a BA in art history from the University of Florida and an MA in Decorative Arts, Design History, & Material Culture from the Bard Graduate Center, NY.

Kellie Riggs is an independent curator and writer with a background in art jewelry and craft-based processes. She views curating as generative creative practice and is currently most interested in notions of making as being, the absurdity of reference culture and “sleeper cell trends,” and the intersections of commodity and art. Her recent projects include designer Misha Kahn’s first solo museum show *Under the*

Wobble Moon, Objects form the Capricious Age, at Villa Stuck in Munich, Germany (2022); *Cartier and Islamic Art: In Search of Modernity* at the Dallas Museum of Art (2022); and *Non-Stick Nostalgia: Y2K Retrofuturism in Contemporary Jewelry* at the Museum of Arts and Design, New York (2019), which featured 29 millennial art jewelers from across the world and discussed analog vs. digital identity formation, self-actualization through image and adornment, and virtual alter egos. Riggs is also the creator of the reoccurring artist-run exhibition *FOTOCOPY*, which since 2018 has had editions in Munich, New York, Venice, and Amsterdam.

As a writer and editor, Riggs has contributed to an array of national and international publications over the past ten years. From 2015-2018, she was the Editor for the Dutch magazine and platform *Current Obsession*. She has also been a visiting lecturer at St. Lucas Antwerpen and SUNY New Paltz, and served as part-time faculty at Rhode Island School of Design. She was awarded a Fulbright Grant to Italy in 2011, where she is still primarily based. She received her BFA in Jewelry + Metalsmithing from the Rhode Island School of Design in 2011, and an MA in Visual Art Administration from New York University in 2020.

About *Objects: USA*

In 1969, Lee Nordness, an art dealer, and Paul J. Smith, the then director of the Museum of Contemporary Crafts (now the Museum of Arts and Design), organized the groundbreaking survey *Objects: USA*. It was the first major exhibition of American craft to elevate works in clay, fiber, metal, wood, and other materials associated with craft movements to the experience of fine art and to capture the increasingly blurring lines between art, craft, and design. It featured more than 500 works by some 300 artists and toured to dozens of venues across the United States, marking a pivotal moment in the American Studio Craft Movement.

In 2020, R & Company revisited this landmark exhibition by organizing an expansive survey of American handmade arts. It was curated by Glenn Adamson, James Zemaitis, Abby Bangser, and Evan Snyderman, and featured 100 artists, including 50 critical contemporary makers and 50 historical artists who were part of the original show. Together, their work served as a testament to the diverse, pluralistic, and hybrid state of handmade objects in American culture. Following the success of *Objects: USA 2020*, R & Company determined to turn the survey presentation into a triennial, inviting new curators to develop the exhibition concept with each iteration and exploring the ongoing and distinct development of American object-making.

About R & Company

For over 20 years, R & Company has championed collectible design, advancing the contemporary marketplace and actively growing a global collector base and clientele. Its founders, Zesty Meyers and Evan Snyderman, are widely recognized for identifying rising talent, deepening scholarship about collectible design, and developing new avenues for growth in the industry. R & Company maintains two dynamic spaces in New York: its expansive, inaugural space at 82 Franklin Street features a rotating display of interior environments highlighting gallery-represented designers, while 64 White Street offers an active roster of solo and group exhibitions and includes a Library and Archive of more than 10,000 books, journals, original drawings, historical photography, and other materials. The gallery is committed to nurturing and sustaining the markets and careers of both emerging and established designers, as well as

to maintaining and expanding commercial and academic interest in historic design. Its roster of international designers includes Wendell Castle, Rogan Gregory, Greta Magnusson Grossman, Serban Ionescu, Hun-Chung Lee, Joyce Lin, Roberto Lugo, Jolie Ngo, Katie Stout, Johnny Swing, Studio Job, Joaquim Tenreiro, and Jeff Zimmerman, among many others. With its vision, passion, and expertise, R & Company serves as a critical platform for experiencing 20th and 21st-century objects and discovering innovative, rare, and significant design.

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