



## Gracelee Lawrence

Gracelee Lawrence's work explores the interplay between digital fabrication and hand augmentation, merging physical and digital realities. Through 3D scanning, software manipulation, and the integration of edible plants, her sculptures examine shifting boundaries between technology, the body, and biology. Using 3D printer filament derived from GMO corn, she critiques the ecological and ethical complexities of bioplastics, questioning sustainability narratives and industrial agriculture's environmental impact.

### Bio

Lawrence has attended more than 20 residencies worldwide and debuted their second solo show in New York at Postmasters in June 2022, earning a glowing review by Roberta Smith in *The New York Times*. They are the Head of Sculpture at the University at Albany, SUNY, with recent exhibitions at the Aldrich Contemporary Art Museum, Wasserman Projects, and CHART. Their large-scale outdoor sculptures have been installed at Wave Hill, Franconia Sculpture Park, and other venues. A member of the MATERIAL GIRLS collective, they are a recipient of the 2024 Dr. Nuala McGann Drescher Leave, a 2019 Jerome Fellowship, and a 2016–17 Luce Scholarship. Press highlights include *The New York Times*, *The New Yorker*, *Hyperallergic*, *The Creative Independent*, and *MAAKE Magazine*. Outside of their work, they are an enthusiastic dancer, lifelong horse person, and avid gardener.

## Yoonmi Nam

Yoonmi Nam is an artist born in Seoul, South Korea, and has studied in Korea, Canada, US, and Japan. Yoonmi is interested in the observation and depiction of everyday objects and occurrences, especially when they subtly suggest contradictions - a perception of time that feels both temporary and lasting and a sense of place that feels both familiar and foreign. Growing up as an only child with working parents, she often engaged in quiet observations of things around her. Experiences of living in disparate cultures with different people and their histories allowed her to notice what often is unobserved in one's own familiar spaces. She works in traditional printmaking processes such as mokuhanaga (Japanese-style water-based woodblock printing) and lithography to make imagery as well as explore other materials such as clay, glass, and paper to make three-dimensional still lifes.

### Bio

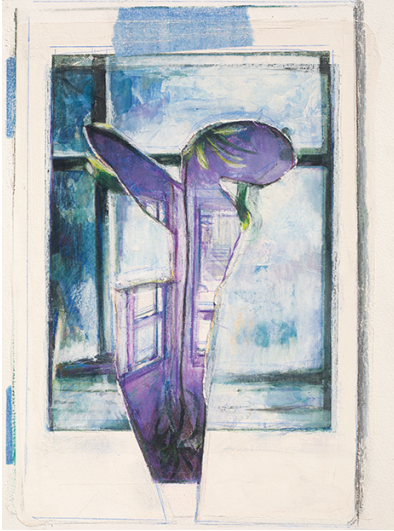
Yoonmi received her MFA degree from the Rhode Island School of Design and BFA degree from Hong-Ik University in Seoul, Korea. She was awarded residencies at Mokuhanaga Innovation Laboratory in Japan three times (2004, 2012, 2019) to study traditional Japanese woodblock printing techniques and is the recipient of the Keiko Kadota Award for Advancement of Mokuhanaga.



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She has participated in artist residencies at Brandywine Workshop and Archives in Philadelphia, Frans Masereel Centrum in Belgium, Kala Art Institute in California, Vermont Studio Center, and a 3-year studio residency at Studios Inc. in Kansas City. Her work is in the collections of the RISD Museum, RI; Spencer Museum of Art, KS; and the Hawai'i State Art Museum, HI; among others, and has shown her work in over 25 solo exhibitions and 200 group exhibitions both nationally and internationally. Yoonmi is a professor of printmaking at the University of Kansas.



### **Sonya Berg**

In her new paintings, Berg explores the tension between abstract and representation, and between arbitrariness and specificity, mediated through process and photography. By playing with the balance between what can be controlled and what is left to chance, she shapes both what the viewer is allowed to see and what is left for the imagination to complete. Using original photographs of plants, Berg cuts out elements, fills the void with additional imagery, and paints the resulting collage. Through this process, Berg explores the ways in which layers of meaning are built, deconstructed, and rebuilt, mirroring the way we engage with our own memory, histories, and our relational understanding of the world.

The series draws from her ongoing practice of photographing houseplants as a way to document quotidian moments, without the complication or intimacy of including a person's face. For Berg, the plants serve as portraits of time and reminders of a memory. Through collage, abstraction, and repeated reference to the original photographs, often within the same piece, she seeks to reconcile the fragmented parts into a new, unified whole where something new can emerge, on the picture plane or within the viewer's conscious mind.

### **Bio**

Sonya Berg received her MFA in painting from The University of Texas at Austin in 2010. She has held residencies at Parts & Labor in San Antonio (2024); Wild Basin Creative Research Center in Austin (2024); Djerassi Residency Artist Program in Woodside, CA (2011); and Vermont Studio Center (2009). Berg is a recipient of the TSP. Artist Prize from Easyside in Ft. Worth (2024), and a Kimbrough Fund Award from the Dallas Museum of Art (2010). She has recently exhibited at Kinfolk House in Ft. Worth and CoLab Projects in Austin. Berg has taught at St. Edward's University, and currently works at Landmarks, the public art program of the University of Texas at Austin.

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## Tammie Rubin

My sculptural practice considers the intrinsic power of objects as signifiers, wishful contraptions, and mythic relics while investigating the tension between the readymade and the handcrafted object. Using intricate motifs, I delve into themes involving ritual, domestic and liturgical objects, mapping, migration, magical thinking, longing, and identity. I collect mass-produced consumer objects that strike me as iconic of the everyday. These objects are often cheap, trivial, and disposable, yet I find unexpected beauties and meanings. Relying on informed intuition and process, I transform the familiar and trivial into the mythic and fantastical by casting objects in pigmented porcelain slip, or through the repetitive placement of forms in my immersive installations. Separating objects from their original function, I contemplate ideas of authenticity and inherited symbolism.



### Bio

Rubin received a BFA in both Ceramics and Art History from the University of Illinois, Urbana-Champaign, and an MFA in Ceramics at the University of Washington in Seattle. Rubin has exhibited widely, selections include Project Row Houses, Houston, TX., the Hessel Museum of Art at Bard College, Annandale-on-Hudson, NY., George Washington Carver Museum, Austin, TX., Mulvane Art Museum, KS., Indianapolis Art Center, Indianapolis, IN., The Houston Center for Contemporary Craft, TX., Women & Their Work Gallery, Austin, TX., and C24 Gallery, New York, NY. She's represented by C24 Gallery, New York, NY., Galleri Urbane, Dallas, TX., & Rivalry Projects, Buffalo, NY.

Rubin's artwork has received reviews in online and print publications such as Artforum, Art in America, Glasstire, Austin American-Statesman, Austin Chronicle, Sightlines, fields, Conflict of Interest, Arts and Culture Texas, Ceramics: Art & Perception, and Ceramics Monthly. She founded Black Mountain Project along with fellow Austin-based artists Adrian Aguilera and Betelhem Makonnen, and she is a member of ICOSA Collective, a non-profit cooperative gallery. Born and raised in Chicago, Rubin lives in Austin, Texas where she is an Associate Professor of Ceramics & Sculpture at Texas State University.

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