

FOR IMMEDIATE RELEASE



Homare Ikeda, *Toki #11*, Acrylic on canvas, 58 x 50 inches



Naomi Scheck, *Mineralis*, Mixed media on synthetic paper on panel, 24 x 38 x 4.5 inches



Cheryl Ann Thomas, *Carnal*, Hand coiled porcelain, 29 x 22 x 20 inches

Homare Ikeda

"The Boat"

Naomi Scheck

"Tactile Horizons"

Cheryl Ann Thomas

"Final Porcelain Sculptures"

May 16 - September 20, 2025

Opening Reception, Friday, May 16, 2025 5-8 pm

Artist Talk, Saturday, May 17, 2025, 12 pm

RSVP 303-893-2360 | info@williamhavugallery.com

Homare Ikeda

To painter Homare Ikeda, a blank paper can be a breath of the infinite. "As I make marks on paper, I am aware and not aware of the forms emerging. The forms and marks interact with each other. I feel they are voices trying to signify something." Perhaps it takes the unique perspective of a childhood spent on a small island to see the infinite guises of the world in which we live; Ikeda's unique skill is in his translation of these reflections onto the blank canvas from which, it could be said, all life begins. In Ikeda's paintings – watercolor paintings referred to as 'mixed media paintings' since pen and ink are often added – there is a playfulness to the artist's sensitive lines and seed-like forms, even as the images appear almost primordial in impression.

Born on the subtropical island of Yoron, near Okinawa, Japan, Ikeda spent his childhood exploring the island and the coral reefs surrounding it; after high school, he left his small island world to explore Japan and India. Ikeda had no exposure to the world of fine arts but was interested nonetheless, teaching himself Oriental brush painting by copying pictures out of books and later becoming interested in contemporary art. In 1978, he moved to the United States. The artist credits a college professor in Stockton, California for setting him on the right artistic path. "He was a wonderful art professor; he spent all his energy on his teaching." This same professor guided Ikeda to the University of Colorado at Boulder, where he received both a BFA and MFA. Today, the artist teaches both drawing and painting while continuing to show his work in group and solo shows and expand his base of collectors.

Ikeda's work can be linked to classic Abstract Expressionism and to the later Neo-Expressionism, but it's difficult to see any traditional influence of Japanese painting. "My line, to me, is very Oriental," the artist observes, "and the way I compose forms is Oriental, too." This blending of East and West gives Ikeda's paintings their unique look; a look that evokes an innocent time and yet is surprisingly revelatory when examined up close.

WILLIAM HAVU GALLERY

1040 CHEROKEE STREET, DENVER CO, 80204

PHONE: 303-893-2360 | INFO@WILLIAMHAVUGALLERY.COM | WWW.WILLIAMHAVUGALLERY.COM

Naomi Scheck

Naomi Scheck's studio practice is influenced by her sense of awe and wonder for the natural world, and her artwork addresses themes of duality such as growth vs decay, unpredictability vs control, and calm vs turbulence. Scheck uses mixed media processes and materials to create her abstracted surfaces. Working on a synthetic paper, she meticulously stains, paints, pokes, etches, and cuts at the paper to create organic multi-dimensional forms. Due to the time intensive nature of her practice, Scheck produces a small body of work annually.

Scheck received her BFA in Studio Art from the University of Denver in 2006 and her MFA in Drawing from Colorado State University in 2013. Scheck currently lives and works in Denver, CO.

Cheryl Ann Thomas - New and Final Works

Cheryl Ann Thomas has closed her porcelain studio. William Havu Gallery has the honor of receiving her six final works from her studio.

Cheryl Ann Thomas (b. 1943) was born in Santa Monica, California and graduated from the Art Center College of Design with a BFA. Before practicing art full time in the late 1990s as a ceramic sculptor, Thomas worked as a grade schoolteacher. She lives and works in Ventura, California.

Thomas creates her elegant, intricate works using the age-old coiling technique. Unlike other sculptors who integrate the coils to create a smooth surface, Thomas retains the integrity of each thin, serpentine coil and the imprint of her hand, giving the works their textured surfaces. She creates tall cylinders of thin, coiled porcelain that when fired, collapse and fold in on themselves. Chance and unpredictability dictate the process. "I pinch the coils together but don't use anything to really make them stick. The coils interact with each other in the kiln and fold or break. They're perfectly symmetrical when I put them in," Thomas says. Sometimes she combines these accidental forms to create a new piece for a second or multiple firings. Her practice is inquiry based in that she begins with a question, much like a scientist would begin with a hypothesis, and then experiments in the studio. This intuitive, organic approach to making imitates processes in the natural world. "The fact that it's built-up coil by coil," Thomas says, "that's the way a lot of things in nature grow." Her works gain their subtle hues through oxides like manganese, black iron, and cobalt – "the same things that color stones".

Her first solo exhibition was in 2000, and her work has since been exhibited in solo and group shows in New York, Los Angeles, Boston, Santa Fe, Paris (France), and China. Her work is included in the collections of the American Museum of Ceramic Art, Museum of Fine Arts Boston, Museum of Fine Arts Houston, Fuller Craft Museum, Minneapolis Institute of Art, Cranbrook Academy of Art, Henan Museum in China and the Gardiner Museum of Ceramic Art in Toronto, Canada. She is a grant recipient from the prestigious Pollock-Krasner Foundation, and she received the Lee Krasner Award for Lifetime Achievement in 2020. Thomas closed her ceramic studio in December 2024. The works on display are most of her remaining pieces.

WILLIAM HAVU GALLERY

1040 CHEROKEE STREET, DENVER CO, 80204

PHONE: 303-893-2360 INFO@WILLIAMHAVUGALLERY.COM WWW.WILLIAMHAVUGALLERY.COM