



**Terri Friedman and Brittany Mojo**  
*Pattern on Pattern: An Exploration of Feminist Art, Craft, and Labor*

Independent Art Fair NY | Booth 108

May 14th - 17th, 2026

MINDY SOLOMON

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**Terri Friedman and Brittany Mojo**  
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Feminist Art, Craft, and Labor***

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# Terri Friedman and Brittany Mojo

## *Pattern on Pattern: An Exploration of Feminist Art, Craft, and Labor*

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Mindy Solomon is pleased to present a dual exhibition of California based artists Brittany Mojo and Terri Friedman. Both artists endeavor to reclaim domestic arts and in doing so find personal voice in creation and challenge art world hierarchies.

Mojo utilizes traditional craft materials and repetitive processes to negotiate functional objects and their relationship to women's work. Her pieces are often made from materials that leave evidence of the hand, confronting sculpture and craft, fine art and design, and the nuanced concepts within.

Friedman is attracted to the ageless and straightforward technology of a floor loom. She approaches the loom like a painter allowing color, fibers, words, and abstract gesture to guide her. Her warps are often as important as the weft with stripes or plaid embedded in each piece. Borrowing from other crafts, black lines allude to the solder of stained glass and disparate patterns side by side are reminders of common quilting techniques.

With an emphasis on skills like knitting or sewing, both Mojo and Friedman build strength, patience, and identity, to turn traditionally "feminine" hobbies into powerful acts of self-definition.



Terri Friedman

Ditto, 2023

Cotton, acrylic, wool, chenille, metallic fibers

22" x 22"

\$5,000.00



Terri Friedman

Conjoined, 2023

Cotton, acrylic, wool, chenille, metallic fibers, stained glass

22" x 22"

\$5,000.00



Terri Friedman

Atonal, 2023

Cotton, acrylic, wool, chenille, metallic fibers

22" x 22"

\$5,000.00



Terri Friedman

Stay Astonished, 2026

Cotton, acrylic, wool, chenille, metallic fibers

29" x 21"

\$5,000.00



Terri Friedman

You've Got This!, 2026

Cotton, acrylic, wool, chenille, metallic fibers

26" x 21"

\$5,000.00



Terri Friedman

EXHALE, 2021

Cotton, wool, acrylic and chenille fibers

36" x 30"

\$7,000.00



Terri Friedman

AWE, 2025

Wool, cotton, acrylic, hemp, metallic, chenille fibers

86" x 72"

\$32,000.00



Terri Friedman

What can go right, 2023

Wool, cotton, acrylic, hemp, metallic, chenille fibers

100" x 156"

\$70,000.00



Brittany Mojo

The Sprawl, 2026

Stoneware, underglaze

28" x 16" x 16"

\$8,000.00



Brittany Mojo

The Sun Still Shines, 2024

Stoneware, porcelain slip, underglaze

17.5" x 15" x 15"

\$6,000.00



Brittany Mojo

Facet, 2026

Stoneware, underglaze

17" x 15.5" x 16"

\$6,000.00



Brittany Mojo

Green and Blue, 2026

Stoneware, underglaze

16.5" x 15.5" x 15"

\$5,500.00



Brittany Mojo

Daisy Check, 2026

Stoneware, porcelain slip, underglaze

16" x 13" x 13"

\$5,000.00



Brittany Mojo

Quilt, 2026

Stoneware, underglaze

13" x 11.5" x 11.5"

\$4,500.00



Brittany Mojo

Folk, 2026

Stoneware, underglaze

15" x 13.5" x 13.5"

\$5,000.00



Brittany Mojo

Billie, 2026

Stoneware, porcelain slip, underglaze

13" x 12" x 12"

\$4,500.00

## Statement

### Terri Friedman

Terri Friedman's weavings respond to a world marked by uncertainty with a radical insistence on optimism. For her, the act of weaving becomes a union of opposites—warp and weft, logic and intuition, left and right brain. Each piece is a rehearsal in neuroplasticity, a re-mapping of thought patterns on the loom and in the mind, a counterforce to anxiety and despair. Against the brain's tendency to circle around catastrophe—diagnosis, war, climate collapse, political fracture—her work asks: *what can go right?*

In these recent works, Friedman investigates the intimate exchange between mind and body. Color, fiber, language, and abstract gesture act as catalysts, activating the body's own alchemy of serotonin, dopamine, oxytocin, and endorphins. To cultivate joy, resilience, and release becomes for Friedman both a personal discipline and a political stance—a refusal to surrender to despair. As a mother of three and recent breast cancer survivor, her work explores birth, death, diagnosis, illness, grief and healing. Neuroplasticity, brain science, Buddhist Meditation, and the brain's ability to repair neural pathways drive her work.

Drawn to the ageless technology of the floor loom, Friedman approaches it like a painter, guided by color and gesture. For her, color is never just decoration—it is sensation, potent as a drug, capable of soothing or agitating, of healing or corrupting. Her wefts often carry as much weight as the warp, embedding plaid and stripes like hidden scaffolding. Black lines recall stained glass solder; adjacent patterns echo quilting.

Although they may appear spontaneous, the works are meticulously planned—drawn first on an iPad, gridded, and translated thread by thread into woven form. Though not figurative, her abstractions allude to the body: eyes, orifices, uvulas, cords like veins or intestines, hairy growths, and ruptures that admit light are evident. The loom becomes a site where the corporeal and the psychic interlace.

## Statement

For years, Friedman has sought ways to paint without paint—through kinetic sculpture, installation, and now, weaving. Each piece expands material limits, dives into color, and invents new languages while borrowing from tradition. *Words emerge within the woven fields—“heal,” “alive,” “refresh,” “exhale”—urgent and declarative. Acidic, electric, and dirty hues pulse with emotional charge. The weavings stand as visceral posters for survival, where the political and emotional co-mingle. They are both agitated yet affirmative—textiles that sometimes scream, but in their scream and complexity, also mend.*

## Biography

### Terri Friedman

B. 1962 Denver, CO

Lives and works in El  
Cerrito, CA

Terri Friedman received her BA with Honors from Brown University and her MFA from the Claremont Graduate School. She made a mid-career transition from painting and sculpture to weaving on a floor loom in 2014. Having received critical reviews in *Artforum*, *Art in America*, *Los Angeles Times*, *The New York Times* and more, in 2019 she was included in *Vitamin T: Threads and Textiles in Contemporary Art*, Phaidon Press. She has exhibited at such venues as the Geffen Contemporary MOCA, SF Contemporary Jewish Museum, Long Beach Museum of Art, CODA Museum Netherlands, CUE Art Foundation NYC, Berkeley Art Museum (Art Wall), Yerba Buena Center for the Arts, San Jose Museum of Art, John Michael Kohler Arts Center, Orange County Museum of Art Biennial, Kleefeld Contemporary Art Museum and more. She received a San Francisco Artadia Award in 2021 and SHACK15 Art Prize in 2025. Included in many private and public collections, recent acquisitions include the Santa Barbara Museum of Art, De Young Museum San Francisco, and the Denver Art Museum. She resides in El Cerrito, California with her family and is an Associate Professor at the California College of the Arts.

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## Curriculum

### Vitae:

Terri Friedman

B. 1962, Denver, CO

Lives and works in El  
Cerrito, CA

## Education

Claremont Graduate School, Claremont, California. M.F.A.

Brown University, Providence, Rhode Island, B.A. with Honors.

## Select Solo Exhibitions

2023

Tomorrow is just a thought, Shoshana Wayne Gallery, Los Angeles, CA

2020

Rewire, CUE Art Foundation, New York City, NY

2019

Hello Uncertainty, Guerrero Gallery, San Francisco, CA

2017

The Smell of Gasoline, ACME Gallery, Los Angeles, CA

2016

ART WALL, UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA

2012

Set me free, Marcia Wood Gallery, Atlanta, GA

2011

Delirious Lucky, Patricia Sweetow Gallery, San Francisco, CA

2007

Mystic Vacation, Shoshana Wayne Gallery, Santa Monica, CA

2002

Breathing Underwater, Cheryl Numark Gallery, Washington D.C.

2001

Falling Up, Shoshana Wayne Gallery, Santa Monica, CA

Terri Friedman: New Work, Contemporary Arts Forum, Santa Barbara, CA

2000

Adventures in Denial, jenjoygallery, San Francisco, CA

1998

thirsty, Jessica Fredericks Gallery, New York, NY

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1997

Water in a Straitjacket, Special K Exhibitions, Los Angeles, CA

1996

"If you want chocolate, why are you eating vegetables?" W139 Amsterdam, Netherlands

1994

Sunny von Bulow is Still Alive, Sue Spaid Fine Art, Los Angeles, CA

## Select Group Exhibitions & Art Fairs

2026

Terri Friedman and Brittany Mojo, Mindy Solomon Gallery, Independent Art Fair, New York, NY

Shack15 Artist Fellow Exhibition, SHACK15, San Francisco, CA

2025

A New Dawn: The Fundamentals of Making, Design Miami, Mindy Solomon Gallery, Miami, FL

Consider the Oyster, Anthony Meier Gallery, Mill Valley, CA

Golden Threads 2, Bravin Lee Programs, NYC, NY

Inner Vision: Abstraction and Cognition. Kleefeld Contemporary Art Museum, CSU Long Beach

Step and Repeat, Los Angeles Municipal Art Gallery, Los Angeles, CA

2024

Don't Forget to Hydrate, Mindy Solomon Gallery, Miami, FL

Apex, Volume Gallery, Chicago, IL (curated by Meaghan Rhoddy)

2023

Lover's Eye, Sargent's Daughters West, Los Angeles, CA

Hardcore threadlore, Johansson Projects, Oakland, CA

PhillipsX and Artadia, Phillips Gallery, Los Angeles, CA

2022

Tikkun: for the Cosmos, Community, and Ourselves, SF Contemporary Jewish Museum

2021

A New Realism, Friedman Benda Gallery, New York, NY (curated by Glenn Adamson)

Above and Below, Shoshana Wayne Gallery, Los Angeles, CA

Shapeshifters, George Adams Gallery, New York, NY

2020

The Future is Female II: Love Letters. CODA Museum, Apeldoorn, The Netherlands

Personal Alchemy: Terri Friedman, Maria Paz, Musae Sesay, San Jose Institute of Contemporary Art, San Jose, CA

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Abstract! Minimalism to Now, Tilton Gallery, New York, NY  
Mass Ornament: Pleasure, Play, and What Lies Beneath, South Etna Montauk, NY (curated  
by Allison Gingeres)  
Patch, Gallery 16, San Francisco, CA

2019

The Weight of Matter, Roberts Projects, Los Angeles, CA  
Thread, Long Beach Museum of Art, Long Beach, CA  
Woven Stories, Lancaster Museum of Art and History, Lancaster, CA

2018

Handmade: Women Reshaping Contemporary Art, Westport Art Center, Westport, CT

2017

A line can go anywhere, James Cohan Gallery, curated by Jenelle Porter, NY  
DUST, Guerrero Gallery, San Francisco, CA  
Liminal Focus, Barbara Mathes Gallery, New York, NY  
By the River, ACME Gallery, Los Angeles, CA

2015

The Way Things Go, Yerba Buena Center for the Arts, San Francisco, CA (Curated by Rirkrit  
Tiravanija and Betti-Sue Hertz)

2013

ReMODEL, Peggy Phelps Gallery, Claremont Graduate University, CA

2010

Set Theory 1, The Torrance Art Museum, Torrance, CA  
Intimate Nature, Berkeley Art Center, Berkeley, CA  
Everyday Mystics, Patricia Sweetow Gallery, San Francisco, CA

2009

IAA Retrospective Exhibition, Channing Peake Gallery, Santa Barbara, CA  
A Measure of Humanity, Grand Galleries, Tracy, CA

2006

Last Show, Cheryl Numark Gallery, Washington D.C.

2003

Los Angeles Post Cool, San Jose Museum of Art, San Jose & Otis College of Art. Curated by  
Michael Duncan

2002

Transparent, Cheryl Numark Gallery, Washington D.C.  
Organic/Mechanic, John Michael Kohler Arts Center, Sheboygan, WI  
Glow: Aspects of Light in Contemporary Art, University of Texas, San Antonio, TX

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2002

Fleurs du Mal, Contemporary Arts Forum, Santa Barbara, CA  
The Importance of Being Earnest, Occidental College, Pasadena, CA

2001

Surface and Paint (Terri Friedman, Sally Elesby, Pia Fries), CRG Gallery, New York, NY

2000

Munchie Munchie, Diverseworks, Houston, TX  
Los Angeles, Cheryl Numark Gallery, Washington D.C.  
Cool Painting, Brian Gross Fine Arts, San Francisco, CA

1999

Survivalist, Southern Exposure, San Francisco, CA  
Tripindicular, Lemon Sky, Los Angeles, CA  
Slippery, Blohard Gallery, Philadelphia, PA  
Life in Space, Dave Muller- Three Day Weekend Project, Four Walls & CCAC

1998

Love at the end of the Tunnel, or the Beginning of a Smart New Day, Center on Contemporary Art, Seattle, WA

1997

Orange County Museum of Art Biennial, Newport, CA  
Working Out the Kinks, Hersleusgate 10B, Berlin, Germany.  
Plastered, Shoshana Wayne Gallery, Santa Monica, CA  
Diskland, Snowscape, shed im eisenwerk, Frauenfeld, Switzerland  
From Los Angeles, W139, Amsterdam, The Netherlands

1996

The Unbearable Whiteness of Skiing, Artists Space Hooghuis, Arnhem, The Netherlands.  
New Age Dada, Kunstruimte Berlin, Berlin, Germany.  
Between the Acts, The Icebox, Athens, Greece & C/O Gallery, Oslo, Norway.  
Ether, Angles Gallery, Los Angeles, CA  
An Embarrassment of Riches, Huntington Beach Art Center, CA  
L.A. Freewaves Festival, MOCA- Geffen Contemporary, Los Angeles, CA  
Inside the Exterior, Los Angeles Contemporary Exhibitions, Los Angeles, CA  
Septet, Post Gallery, Los Angeles, CA  
The Human Condition, Caren Golden Fine Art, New York, NY  
A scattering matrix, Richard Heller Gallery, Los Angeles, CA  
Simple Means, Montgomery Gallery Pomona College, Claremont, CA

1995

Machine, Newport Harbor Museum of Art, Newport, CA  
Action / Station, Santa Monica Museum of Art, Santa Monica, CA  
Postmarked L.A., P.P.O.W., New York, NY  
Felicity, Jan Baum Gallery, Los Angeles, CA

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LoCal, Southern Exposure, San Francisco, CA.  
December 20th, Richard Heller Gallery, Los Angeles, CA

1994

L.A.X. 1994, Los Angeles Municipal Art Gallery, Los Angeles, CA  
Current Abstractions, Los Angeles Municipal Art Gallery, Los Angeles, CA  
Pixies, Fairies, and Netherworlds, Sue Spaid Fine Art, Los Angeles, CA  
Balls, Newspace Gallery, curated by Suzanne Vielmetter, Los Angeles, CA

1993

The Zone, Sue Spaid Fine Art, Los Angeles, CA

## Awards and Projects

2025

SHACK15 Art Prize, San Francisco, CA

2022

De Young Museum, Textile Arts Council lecture

2021

San Francisco Artadia Awardee  
FACEBOOK Artist in Residence, Sunnyvale, CA

2020

CUE Art Foundation Grant (for solo show), NY, NY

2016

Francis Helman and Warren Breslau Foundation Grant, BAMPFA Art Wall, Berkeley, CA

2014

Greater Good Science Center, UC Berkeley. Interactive Gratitude wall for an event of 1000 people coming together to honor recipients of 5 year grants studying the effects of gratitude on the human brain

2009-2011

Johns Hopkins Hospital Pediatric Oncology Ward Artist in Residence/Aquisitions, Baltimore, Maryland, funded by Mayor Bloomberg of NYC

2002

Art in the Embassies. New Dehli. Acquisition/Exhibition. Department of State

2000

Santa Barbara Arts Fund Grant, Santa Barbara, CA

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1999

Wallace Alexander Gerbode Foundation Grant , San Francisco, CA

1994

Cultural Affairs Honorarium, Los Angeles Municipal Art Gallery

## Academic Positions

2001- present

California College of the Arts, San Francisco, CA. Associate Professor

2001

Mills College, Oakland, CA. Visiting Artist

1999-2001

College of Creative Studies, UCSB. Santa Barbara, CA. Lecturer

1996-1999

Claremont Graduate University, Claremont, CA. Visiting Artist

1997

Otis College of Art and Design, Los Angeles, CA. Visiting Artist

## Bibliography

2025

Patricia Malarcher, Surface Design, *Weaving new Trajectories*, Christie Matson, Terri Friedman, Melissa Cody, Diedrick Brackens. July 2025

Brian Boucher, Artnet, *A Glorious Show of Textile Art Unspools in 18th-Century New York Building*. April 2025

Mary Corbin, *48 Hills, Inspired by Sister Corita Kent*, Terri Friedman's *Meticulous Weaves Erupt into Protest*, San Francisco, CA. July 2025

2024

Scott Hutchins & Anthony Girardi, *Ateliers D'Art*, Terri Friedman et Maria Guzman Capron, Paris, France, Dec-Jan 2024-2025.

2023

*Tomorrow is just a thought*, (Catalogue), essays by Glenn Adamson and Jill D'Alessandro David M. Roth, *A Festival of Fiber Art*, Squarespace Cylinder

Jody Zellen, *Gallery rounds: Terri Friedman Shoshana Wayne Gallery Artillery Magazine*

2022

Melissa Nathan Gerson, *A dense (and very pink) tapestry of joy and pain*, JWeekly

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Laura Paull, The healing arts: CJM's 'Tikkun' exhibit contemplates our fractured world,  
Jewish News of Northern California

2021

George Adams, Interview Shapeshifters, October 2021

Allison Strauss, Gallery Rounds, Artillery Magazine, August, 2021

Betty Brown, Above and Below, Art ant Cake, August 2021

Glenn Adamson, A New Realism, Catalogue Friedman Benda Gallery, New York, N.Y. 2021

2020

Kathy Butterly & Alexis Wilkinson, REWIRE, Catalogue Cue Art Foundation. NYC, NY

Maria Rosaria Roseo, ARTEMORBIDA Textiles Art Magazine, Rome, Italy 2020

TxP (Textiel Plus) Magazine, The Power of Imperfection: Terri Friedman defies the rules of  
weaving

Emily Zaiden, The New Nowness of Tapestry, Weaving Current American Narratives New  
Tapestry Alliance, CODA

2019

Julia Wolkoff, Artsy.net, These Artists are Changing our Expectations of *What* Tapestry Can  
Be,

Juxtapose Magazine, Terri Friedman greets the Uncertain in her new solo show at Guerrero  
Gallery

Eve Wood, Weight of Matter, Riot Material

Talking Textiles with Terri Friedman, Interview Phaidon Press

2018

San Francisco Magazine, Making Waves: 100 Artists Putting the East Bay on the Map

2017

Martha Schwendener, New York Times, *What* to See in New York Galleries this Week

2011

Kenneth Baker, San Francisco Chronicle, Unspecified

2010

DeWitt Cheng, East Bay Express, Green Zones

2007

Chris Miles, Terri Friedman, Artforum

2002

Jessica Dawson, Flying Colors at Numark, The Washington Post

Shauna Miller, Breathing Under Water, Washington City Paper

2001

Chris Miles, Terri Friedman and Philip Argent, Artforum (on line) Doug Harvery, Synthetics:  
Big Plastic, LA Weekly

Joan Crowder, Flower Power, Santa Barbara News Press-Scene

2000

Laura Lark, *The Munchie-Munchie/Diverseworks-Houston, Artlies, #27*  
Glen Helfand, 'Cool Painting 2000', *San Francisco Bay Guardian*

1999

Jim Jenkins, *Humanizing the Machine, Sculpture*, December 1999, pp. 41 - 47  
Doug Harvey, *Closures, Openings*, *Los Angeles Weekly*, Nov. 26 - Dec. 2, 1999  
Sarah Coleman, *Survivalist*, *San Francisco Bay Guardian*, Oct. 13-19, 1999. Vol.34  
Leslie Jarvis, *Tripindicular at Lemon Sky*, *Artweek*, Sept.1999, Volume 30, Issue 9

1998

Michelle Grabner, *Cut Out and Keep (Simon Periton)*, *Frieze Art Magazine*, September 1998  
Jim Demetre, *Love at the End of the Tunnel*, *New Art Examiner*, July/August 1998  
Matthew Kangas, *Flower power and frivolities*, *The Seattle Times*, Feb.12, 1998, p.19  
Jim Demetre, *End of the world? I feel fine*, *The Seattle Weekly*, February 1998  
Susan Kandel & Marilu Knode, *Love at the end of the Tunnel*, (catalogue)-C.O.C.A., 1998  
M.A. Greenstein, 'Terri Friedman: Heavy Breathing', *World Art*, Winter 1998

1997

Michael Duncan, 'Terri Friedman at Special K', *Art in America*, September, 1997  
Christopher Miles, 'Heavy Breathing: Artist Terri Friedman Talks Respiration', *SOMA*,1997  
Carmine Iannaccone, 'Terri Friedman at Special K Exhibitions', *Art Issues*, Summer 1997  
Garret Keith, 'Terri Friedman: Water in a Straitjacket', *zingmagazine*, Summer, 1997  
Marilu Knode, 'A scattering matrix: Richard Heller Gallery', *zingmagazine*, Summer, 1997  
Daniella B.Walsh, 'Where all things old are new again', *Orange County Register*, 1997  
Cathy Curtis, 'Inextricable References', *Los Angeles Times (O.C.)*, May 6, 1997  
Susan Kandel, 'Oozing Images', *Los Angeles Times*, March 7, 1997  
Bruce Guenther, 'Beyond Ego's Shadow', *OC Museum of Art, Biennial Catalogue*, 1997  
Mario Cutajar, 'Terri Friedman at Special K Exhibitions', *Artweek*, April, 1997  
Christopher Miles, 'A Scattering Matrix', *Artweek*, February, 1997

1996

Suvan Geer, 'An Embarrassment of Riches' -Huntington Beach Art Center, *Artweek*  
Cathy Curtis, 'Riches' Spins Its Gold From Everyday Straw, *Los Angeles Times*,O.C.  
Lisa Anne Auerbach, *The Land of the Bland*, *The Reader*, June 16-22, 1996  
Christina Petrinis, *Between the Acts*, *The Art Magazine*, Athens, Greece  
M.A. Greenstein, *Action/Station: Exploring Open Systems*, *New Art Examiner*  
Peter Frank, *Art Picks of the Week: Septet*, *Los Angeles Weekly*  
Suvan Geer, *Spirit and Soul*, *ArtScene*

1995

Glen Helfand, *Terri Friedman, Stephen Shackelford- Victoria Room*, *New Art Examiner*  
Rebecca Solnit, *San Francisco Fax*, *Art Issues*  
Cathy Curtis, *Going Through the Motions*, *Los Angeles Times (O. C.)*  
Daniella B. Walsh, *Artists Probe the Price of Progress*, *Orange County Register*  
Kenneth Baker, *Art That Needs No One's Approval*, *San Francisco Chronicle*

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Peter Frank, Art Picks of the Week; Action Station, Los Angeles Weekly  
David Bonetti, Gallery Watch, San Francisco Examiner, September 1,  
Kim Levin, Short List, Choice Section, Village Voice  
Glen Helfand, California Sweet, San Francisco Weekly  
Peter Frank, Art Picks of the Week; LAX '94Municipal Art Gallery, L. A. Weekly

1994

Michael Duncan, L.A. Rising, Art in America  
Susan Kandel, Over the Top, Los Angeles Times  
Jan Tumlr, Processes and Properties-Current Abstractions, Artweek  
Peter Frank, Art Picks of the Week; Current Abstractions, Los Angeles Weekly  
William Wilson, ...Works Aren't Always What They Appear To Be, Los Angeles Times

1993

Michael Duncan. The Zone / Technocolor, Frieze International Art Magazine

## Collections

Denver Museum of Art, Denver, CO  
Facebook, Sunnyvale, CA  
Berkeley Art Museum, Berkeley, CA  
Santa Barbara Museum of Art, Santa Barbara, CA  
De Young Museum, San Francisco, CA  
Johns Hopkins Hospital, Baltimore, MD  
New Delhi Department of State, New Delhi, India

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## Statement

### Brittany Mojo

Using traditionally craft materials, repetitive processes, and domestic objects, Mojo negotiates functional objects and their relationship to women's work. The pieces are often made from materials that leave evidence of the hand, confronting sculpture and craft, fine art and design, and the nuanced concepts within.

Concerned with the image of function as the armature for material exploration and installation, ideas consider the gendered experience in the everyday. They often offer material as content and hold an intimate relationship to the body. Objects like vessels, lamps, tools, bikes, and furniture are realized from materials that leave evidence of the hand. This becomes an artifact of production; a record of time spent. The work is of time and labor, an investigation into the practices of gendered work.

As installation, the work is both physical and unreal, both bodily and cerebral—where the strange takes form at the intersection of familiarity and ambiguity. The installation elicits contradictions between these objects, where each relationship oscillates between receiving and rejecting, between acknowledging and denying, and between celebration and mourning.

The viewer becomes implicated through the objects in the room as the body is addressed in all stages of production. Through content, a chair may hold the body, while a vessel may be the body. Through process, capturing evidence of the body in material. Through installation, addressing a body as active experience.

The work is always in motion; individual objects are never expected to serve a singular purpose. They become much like the world that surrounds us: both anonymous and intensely personal.

## Biography

### Brittany Mojo

B. 1989, Northeast  
NJ

Lives and works in  
Southern CA

Interested in time and labor, Brittany Mojo utilizes pattern-making, repetitive mark-making, and other intensive practices to develop a sense of amassing time. She describes her practice as accumulative action, creating movement through repetition in form and surface, and by uniting individual objects within a space.

Mojo received her BFA in Ceramics from California State University, Long Beach and her MFA from UCLA in 2016. She currently splits her time between Long Beach and San Luis Obispo, California, where she runs the ceramics program at Cuesta College.

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## Curriculum

Vitae:

Brittany Mojo

B. 1989, Northeast NJ

Lives and works in  
Southern CA

## Education

2016  
MFA, UCLA, Los Angeles, CA

2013  
BFA, Ceramics, California State University, Long Beach, CA

## Select Exhibitions & Art Fairs

2026  
Brittany Mojo and Terri Friedman, Independent Art Fair, Mindy Solomon Gallery, New York, NY

2025  
Strong Spell (solo exhibition), Vita Art Center, Ventura, CA  
New Palissystes, Stroll Garden, East Hampton, NY  
Strong Spell, Craig Krull Gallery, Los Angeles, CA  
A Vocabulary of Objects, Carolyn Campagna Kleefeld Contemporary Art Museum, CSULB, Long Beach, CA  
The Fridge Show, Pio Pico Gallery, Los Angeles, CA

2024  
100th Show, Left Field Gallery, Los Osos, CA  
Pattern Recognition, Trophy Room Los Angeles, CA  
LOVR, Left Field Gallery, Los Osos, CA  
2000 Degrees, Brandstater Gallery, La Sierra University, Riverside, CA

2023  
This Archipelago, LA City College, VAMA Gallery, Los Angeles, CA  
The Faculty Show, Cuesta College, Harold J. Miossi Gallery, San Luis Obispo, CA  
The Cup Show, Space Ten, Los Angeles, CA  
Design Miami, Mindy Solomon Gallery, Miami, FL  
What it's Like to be a Loon, Stroll Garden, Los Angeles, CA  
Imperfect Geometry, Craig Krull Gallery, Santa Monica, CA  
Barro Barrio, Guerrero Gallery, Los Angeles, CA  
Chromesthesia: Soaking in Color, Sam Francis Gallery at Crossroads School for Arts and Sciences, Los Angeles, CA  
The Swell (nowness, again) (Solo Exhibition), Mindy Solomon Gallery, Miami, FL

2022  
A Rendezvous with Destiny, Mother Mother Gallery, Los Angeles, CA  
of rope and chain her bones are made, Bakersfield Museum of Art, Bakersfield, CA  
Breaking Ground: Women in California Clay, American Museum of Ceramic Art, Pomona, CA  
Pretend Malibu, Pretend Flowers and Plants, Malibu, CA

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Mixtape, Cal-Poly University Gallery, San Luis Obispo, CA  
A Confluence of Coastal Creativity, Albertz Benda, Los Angeles, CA  
The Cup Show, Space 10, Los Angeles, CA

2021

Nowness (Solo Exhibition), Craig Krull Gallery, Santa Monica, CA  
A Vessel and its Content(s), San Luis Obispo Museum of Art, San Luis Obispo, CA  
Hybrid, Tiger Strikes Asteroid, Los Angeles, CA  
Wild Frontiers, The Pit Gallery, Los Angeles, CA  
The Whole is Something Else, NCECA  
GARDEN, Ladies Room LA, Los Angeles, CA  
of rope and chain her bones are made, Craig Krull Gallery, LA,  
CA Couriers of Hope, Port City Creative Guild, through Compound LB, Long Beach, CA

2020

Social Distance, Artist Curated Projects, Los Angeles, CA  
The Trunk Show, Rosslyn Studios, Los Angeles, CA  
Compound Opening, The Compound, Long Beach, CA  
Gridded Bottles (Solo), Odd Ark Gallery, Los Angeles, CA  
Fully Furnished Room, Tiger Strikes Asteroid, Los Angeles, CA  
The Cup Show, Goggleworks Art Center, Reading, PA

2019

A Part, Apart (2-person Exhibition) A-B Projects, Los Angeles, CA  
A Store Show, Odd Ark, Los Angeles, CA  
Snakes + Grids, The Grenada, Los Angeles, CA  
Renovation Clay: Brittany Mojo + Jackie Rines, Orange Coast College Frank M. Doyle Arts  
Pavilion, Costa Mesa, CA  
ShopVac, Projects, Los Angeles, CA  
Echoes, Berlin, Germany  
B-LA Connect, HilbertRaum, Berlin, Germany  
Boomerang, Rachel Gorchoy, Vienna, Austria  
Buddies, (Solo Exhibition) The Pit, Glendale, CA  
CO/LAB 4, Rotterdam-Los Angeles, Torrance Art Museum, Torrance, CA  
After Glow, The Front, New Orleans, CA

2018

Stories of Boundaries, The Collaborative Gallery, Long Beach, CA  
Full House, Half Gallery, Los Angeles, CA  
Annex-LA, M+B, Los Angeles, CA

2017

Heartburn, (Solo Exhibition), A-B Projects, Claremont, CA  
Tiger Strikes Austin, ICOSA, Austin, TX  
Eat a Peach, Dalton Warehouse, Los Angeles, CA  
PUMP, The Packard & Ice House, Long Beach, CA  
Sad Ceramics, Little Paper Planes, San Francisco, CA  
Coastline Community College Faculty Exhibition, Newport Beach, CA

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MINDY SOLOMON

La Sierra University Faculty Exhibition, Riverside, CA  
Bixby, Long Beach, CA  
Twenty Seven Seventy Nine Broadway, Los Angeles, CA  
The Far Bazaar, Monte Vista Projects, Cerritos College, CA  
Dress Rehearsal, TSA LA, Los Angeles, CA  
The Collectivists, Brand Library & Art Center, Glendale, CA  
2016  
Holiday, Moscowitz & Bayse, Hollywood, CA  
Rob Pruitt Flea Market, DTLA, CA  
Ceramics, Grand Central Art Center, Fullerton, CA  
Coastline Community College Faculty Exhibition, Newport Beach, CA  
By and By (Solo), Elliott Levenslick Gallery, Los Angeles  
Wet Silk: Focus, Non Plus Ultra, Los Angeles  
MFA Exhibition #1, UCLA New Wight Gallery, Los Angeles

2015

LAXArt Benefit Auction, Los Angeles  
Near, Irvine Fine Arts Center, Irvine  
Highland Park Museum of Ceramic Art, Monte Vista Art Projects, Los Angeles  
After Living in the Room of Realites Nouvelles, Sonce Alexander Gallery, Los Angeles

2014

Bright, Brookfield Exhibitions, Los Angeles  
GLAMFA, Cal-State Long Beach Art Galleries, Long Beach

2013

Built, Cultural Alliance of Long Beach, Long Beach  
Insights, University Art Museum, CSULB, Long Beach

2012

BFA Exhibition, CSULB Galleries, Long Beach  
Insights, University Art Museum, CSULB, Long Beach

2011

Insights, University Art Museum, CSULB, Long Beach

2010

Mostra Part 2, Piazza Della Republica, Cortona, Italy  
Mostra Part 1, Piazza Della Republica, Cortona, Italy

## Residencies

2016

Long Beach Museum of Art, Artist in Residence

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2022

Center for Contemporary Ceramics, CSULB, Long Beach, CA

## Curatorial Projects

Contemporary Ceramics, Harold J. Miozzi Gallery, San Luis Obispo, CA (forthcoming)

Full Bit, Tiger Strikes Asteroid, Long Angeles, CA 2018

Natural 20, ICOSA, Tiger Strikes Asteroid, Los Angeles, CA 2018

Memory Foam, Eastside International, Los Angeles, CA 2017

Pantry, Grab Bag Studio, Long Beach CA 2017

## Honors and Awards

Professional Artist Fellowship Grant, Arts Council Long Beach, Long Beach, CA

New American Paintings featured Artist

M.M. Denny Scholarship, 2014-2016 UCLA

Resnick Scholarship, 2014-2016 UCLA

Elizabeth Heller Mandell Memorial Scholarship, 2013-2016 UCLA

Regents Scholarship, 2013-2016 UCLA

D'arcy Hayman Scholarship, 2013 UCLA

Laura Andreson Scholarship, 2013 UCLA

Fine Arts' Affiliates Scholarship Award, 2012 CSULB

Joy of Life Artistic Award, 2012 CSULB

Fine Arts' Affiliates Scholarship Awards, 2011 CSULB

## Bibliography

2024

Liminal States, Brittany Mojo, by Susan McHenry, Ceramics Monthly, September 2024

2023

Accumulative Time, Brittany Mojo, Studio Potter Magazine, September 2023

2022

American Museum of Ceramic Art, Breaking Ground: Women in California Clay

The Beginner's Guide to Handbuilding: Functional and Sculptural Projects for the Home Potter (Sunshine Cobb)

The Not so Good Ideas podcast episode #29 Brittany Mojo

Ceramics Now Magazine December 2022

2021

Meaning in the Handmaking: Nine LA Women Sculptors and Textile Artists at Craig Krull Gallery

MINDY SOLOMON

WHITEHOT MAGAZINE, May 2021

2020

Art Axis featured artist

2019

Collector Profile, Liana Kadisha Cohn and Shaun Macquire Cohn,

Tappan Collective, August 2019

A new generation of artists blur the lines between ceramic sculpture and craft at The Doyle, Orange County Breeze, September 2019

2018

Meet Brittany Mojo, Voyage La, March 2018, Artist Interview

8 Artists Run Shops You Need to Know, Artsy, Dec 2017, Artist Feature

Top Five, Glasstire, November 2017

What's Hot in LA? Art and Cake, November 2017

Los Angeles Art Collectives You Should Check Out, Art and Cake, September 2017

Twenty Seven Seventy Nine Broadway, ArtBlitz, May 2017

Grab Bag Studio opens as all-female contemporary Art Collective in Long Beach's Eastside, Long Beach Post, February 2017

The Brand Library Celebrates LA Area Art Collectives, Art and Cake, January 2017

Spotlit; The TSA Network, Brooklyn Magazine, September 2016

Ceramic Artists Reflect A New Sculptural Shift, Mario Blog, December 2015

'Near' examines everyday items and places, OC Register, 2015

Little Paper Planes, Featured Artist, 2015

New American Paintings issue #115, 2014

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## Mindy Solomon Gallery

Mindy Solomon Gallery specializes in contemporary emerging and mid-career artists and art advisory services. The gallery represents artists working in painting, sculpture, photography, and video in both narrative and non-objective styles. The gallery program explores the intersection of art and design through an ongoing dialog between two and three-dimensional objects, while embracing diasporic voices. Utilizing the gallery space as a platform for inventive exhibitions, museum visitations, and public lectures, Solomon invites a sense of community and aesthetic enrichment.