CERAMICS NOW
JANE HARTSOOK GALLERY’S 2017 EXHIBITION SERIES

EXHIBITIONS

Heesoo Lee
January 6 – February 3, 2017

Bryan Czibesz and Shawn Spangler
*Future Archaeology*
February 17 – March 17, 2017

Ghada Amer
*Déesse Terre*
April 6 – May 7, 2017

Ghada Amer, Judy Hoffman, Alice Mackler, Ellen Robinson
*Ceramics Now*
July 21 – August 18, 2017

Andrew Casto, Evan D’Orazio, Hilary Harnischfeger
*Vibrant Things*
October 19 – November 17, 2017

Naomi Dalglish and Michael Hunt
*Bandana Pottery*
December 2 – December 22, 2017

JANE HARTSOOK GALLERY AT GREENWICH HOUSE POTTERY
Greenwich House’s first art exhibition was held at 26 Jones Street in May 1905, showcasing students’ pottery and clay modeling, among other objects. The “gallery” was a humble room within the House’s original building on Jones Street, roughly 75 feet from the Jane Hartsook Gallery’s present location. The exhibition was organized to show the community the activities the neighborhood youngsters had been engaged in. While the majority of the classes that the House offered were geared toward children, it was not long before adult clubs began to access the studios to produce works of their own. Greenwich House Pottery taught all aspects of the process, soup to nuts. These early examples of pottery and clay modeling from the newly formed manual training program were almost certainly rudimentary and diverged from other potteries of similar scope. In the early 1900’s, very few people were as experienced or knowledgeable as the average ceramist today. During this era, many practitioners, pottery schools and artists used premade and fired blanks or had laborers make forms for them to use.

Over the next 113 years, the Pottery has maintained its tradition of displaying ceramics for the benefit of both the artist and community. The Pottery has evolved over the years, though the core of that culture and certainly the spirit of exhibition manifest in those early endeavors still remain. The energy harnessed from these amateurs and our location in New York’s West Village has been a constant at the Pottery, serving as a source of renewal. It was in 1970 that Jane Hartsook (Director, 1945-1982) created a permanent exhibition space on the second floor of 16 Jones Street – the Pottery’s home since 1948. Before a dedicated space was established, exhibitions took place throughout the building including the garden, the storefront, the ground floor studio, as well as in off-site locations like empty storefronts, Gertrude Vanderbilt Whitney’s studio, a branch of the New York City Public Library and patron’s gardens, among others. Upon Jane Hartsook’s retirement in 1982, the space was renamed the Jane Hartsook Gallery in her honor. In 2013, the Gallery was relocated to street level where it continues a century-long legacy of leading the field in its presentation of the most important ceramics exhibitions in New York City.

The Jane Hartsook Gallery seeks to broaden the knowledge of the ceramics sphere in our community, the field and the artworld with an emphasis on promoting emerging and underrepresented artists. This year we continue to pave the way, showcasing the limitless possibilities of clay. With artists vying for the chance to exhibit in New York City, it is inspiring that we are able to extend this opportunity to so many.

This catalog, CERAMICS NOW, was published in conjunction with the Ceramics Now (2017) exhibition series held at Greenwich House Pottery’s Jane Hartsook Gallery from January 2017 – December 2017.

Funding for this exhibition series was made possible by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, The Allan Buitekant Fund for Ceramic Art & Inquiry, The Hompe Foundation, the Milton and Sally Avery Arts Foundation, New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and with the support from our parent organization, Greenwich House, Inc.
select and the artists that create it are the catalyst to an answer. Though it would be a stretch to recognize an appreciable difference between one year and the next – not to mention placing an unnecessarily heavy emphasis and burden on newness – change does happen, both spontaneously and gradually. While the groundswell of interest and activity in ceramics within the artworld reached a fever pitch a few years ago, the spotlight on clay has remained. With this trend at the forefront, we set out to determine the set of practices and artists that best encapsulate the activity currently taking place within the field. That is, which artists working in clay exude contemporary ceramicness? Though we do not claim that these artists and their work somehow out perform all others, we would argue that these particular artists represent something unique and original that speaks to the present.

This year’s series kicked off with the solo exhibition by Heesoo Lee. Lee has made quite a name for herself through her Instagram feed, where she documents the unfolding of these botanical vessels. She is a realist, painting layer upon layer of underglaze atop forms that are themselves fashioned with shallow relief sculptural elements. Lee’s work, colorful and alive, speaks to the fragility and delicacy of humanity. Her combination of painting and sculpture depicting poppy flowers, aspen trees and irises, accentuate light and shadow as metaphors for how we experience time – its duration and effect on identity. Lee offers us a glimpse into a new reality where we are surrounded by beauty.

Bryan Czibesz and Shawn Spangler’s exhibition, *Future Archaeology*, was a collaboration between potter, sculptor and 3D printer. The results of this partnership are striking objects that are reminiscent of the Finish Fetish works of the 1960’s. Czibesz and Spangler have managed to merge some of the oldest and the most current technologies in a smashup that results in exquisite objects. Assembling human made vessels with scanned and fabricated components, they create distinct simulations. They use historical vessels – ranging from a Korean funerary urn to a Christopher Dresser Ault pottery vase – as a launching point, investigating traditional forms from a contemporary context. Though they collaborate, each has uniquely proscribed contributions. Czibesz fabricates the work through digital alteration and the use of a ceramic 3D printer, instructing the machine how to print the form through digital scans, design and manipulation. Spangler employs the potter’s wheel to create original forms that later are collaged with the prints. Ultimately, their works are slick productions that bring to reality where we are surrounded by beauty.

Ghada Amer’s exhibition *Déesse Feer* represents the work that Amer made during a three-month residency at the Pottery. There is no precedent for Amer’s ceramics beyond her own body of work. Amer’s large wall hangings are undulating curvilinear forms with raised rounded edges that frame the image. These ‘ceramic sculptures, both large-scale and miniatures. These works thoroughly investigate the relationship between the sensuality of clay and her mantra for female empowerment.

Ceramics Now examines their respective idiosyncratic approaches to the material. Ghada Amer, Judy Hoffman, Alice Mackler and Ellen Robinson are all New York-based artists also known for their art in other disciplines. They spent their time as Residents or Fellows becoming familiar with the material and producing a body of work that they would otherwise not have been able to bring to fruition. These artists were given time, space and technical assistance to actualize their ideas as well as the opportunity to work as part of our diverse and vital community.

The Residency is designed to support artists and their projects. At the Pottery, we offer artists a chance to learn from clay in a direct way and we foster connections between artist, material and the larger ceramics community. Ultimately, these efforts introduce more artists to the pleasure of clay and to the new perspectives that ceramics uniquely provides. At the Pottery, we facilitate relationships where artists can come together to work out ideas and create a new body of work through in-depth involvement in a social sphere rich in history, culture, exchange and ideas. Community and collaboration at the Pottery are cultivated through discussions between faculty, students and staff, as well as immersion in the Pottery’s West Village Community, in hopes to strengthen our relationship with communities and to nurture creative work within them.

Ghada Amer returned this year to complete her second residency at GHP; spending rigorous hours in the studio further developing her experience with clay. Using this knowledge, she generated a new and exciting body of ceramic sculptures, both large-scale and miniatures. These works thoroughly investigate the relationship between the sensuality of clay and her mantra for female empowerment.

Judy Hoffman unleashed any restraints she had regarding scale and plunged head-on into experimenting with new forms and surfaces. She created numerous parts and from these elements, Hoffman organized shapes and surfaces into large bricolage sculptures that are highly constructed and yet seamless autonomous works. She utilized the Residency as a place to focus and reflect, dedicating time to technical problem solving and conceptual evolution. As a result, her work represents a dream of playful environments that are other-worldly, lively, biological and urban.

During her residency, Alice Mackler created numerous female figures vibrant in color and grotesque in texture. Mackler immersed herself in the work, connecting instinctually with the tactility of the material. Her background in painting informs her eye for color and source of expression. The residency provided her with the opportunity to further develop eccentric forms and radiating surfaces. Experimenting with scale, Mackler challenged herself to move beyond her 12 inch tall figures — in one piece more than doubling their size. Mackler continues to allure viewers with the quizzical nature of her ruby-lipped female figures that communicate in a body language that is all their own.

Ellen Robinson’s residency was an opportunity for continued research into her enigmatic natural forms. Her invented mysterious abstractions pass as earthy fabrications, at first glance though they ultimately reveal themselves upon sustained observation. Unfolding to reveal landscapes, they appear to teem with botanical life. Not mere biological reproductions, Robinson’s sculptures transform our associations into objects full of dichotomies and contrasting impressions. The work invites either a quiet or intense response, further echoing the present, we set out to determine the set of practices and artists that best encapsulate the activity currently taking place within the field. That is, which artists working in clay exude contemporary ceramicness? Though we do not claim that these artists and their work somehow out perform all others, we would argue that these particular artists represent something unique and original that speaks to the present.

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through her use of monochromatic colors. During her residency, Robinson was able to explore a variety of surface treatments and assemblage choices, working through new configurations and ideas which reveal themselves in her large wall pieces and pedestal works.

Vibrant Things was a three-person exhibition featuring Andrew Casto, Evan D’Orazio and Hilary Harnischfeger. This exhibition was curated by our gallery preparator, Aimee Odum, who writes:

Undertaking the near-impossible and intricate task of absorbing the world around them, the artists transform ephemeral events from their environment into tangible and vivacious ceramic assemblages. Each creates their own distinct aesthetic using layers of clay slip, encrusted hydrostone or brightly colored ceramic mounds. Casto, D’Orazio and Harnischfeger are influenced by geological processes, banal spaces or personal moods or relationships. They channel day-to-day experiences into objects that preserve the gestures that made them, giving these static forms a sense of movement. Vibrant Things connects these lively ceramic forms with stress, humor and memory – provoking us to evaluate the forces that shape us.

Andrew Casto’s forms are rhizomatic – interconnected without beginning or end. The objects would seem merely reproductions of earthly form with a rigid internal structure if it were not confounded by their lumpy skin. The whole surface is highly decorative with swaths of pastel colors, shiny surfaces and splashes of gold or silver, all of which belies their grotesque form. This contradiction emphasizes a deeper human complexity. While the forms are not attractive they are beautiful.

For Evan D’Orazio, making is a means of catharsis and the results are precious art objects. Their lavish, luscious and elegant forms appear to exist in their own worlds. All of his works have a vertical thrust counteracting their weighty lumpen mass implying both a burden and its counterpoint. All but one piece sits atop its own base which acts like a pedestal, setting the object apart from the world and giving each object its autonomy. This isolation emphasizes the importance of the cathartic experience yet isolates the emotion from its visceral form.

Hilary Harnischfeger’s pieces are enigmatic, neither explicating their purpose nor providing an explanation for how they came into being. Their pastel colors and slapdash construction invoke the feeling of play and a sense of joy. Nevertheless, the works are not about surface, as the severed pieces and crevasses reveal. Layer upon layer of colored material creates not an allusion to but the real existence of geologic time. These works are metaphors for memory.

North Carolina based artists Naomi Dalglish and Michael Hunt are partners in life and collaborators in art. They were trained in different ceramic traditions but create a cohesive body of work by continually posing questions and ideas to each other, developing and adapting their style as they go. They work entirely within the genre of function and are in touch with their material and process, which gives their work a lively and natural character. Their creations have a raw grace – imparted by their woodfire kiln.

The Ceramics Now exhibition series captures the spectacular moment we are experiencing within the grand ceramic narrative. The field is embracing its own relevance and Greenwich House Pottery is at the forefront, highlighting our gallery’s mission to exhibit a diverse body of work while supporting emerging artists. This group was curated based on their individual capacities, which are far-ranging and varied, as well as for their contemporaneity.

Greenwich House Pottery’s unique history encompasses the evolution of American ceramics — from humble beginnings offering simple clay-modeling classes, to becoming a small craft program in a Greenwich Village settlement house working to promote social welfare, through its transformation into a hub of the post-war studio crafts movement. Today, we conduct a myriad of classes, workshops, lectures and exhibitions, serving hundreds of students and thousands of visitors each year. This year’s Ceramics Now exhibition series not only honors our legacy and demonstrates the breadth of ceramics to our community, but it reaffirms that GHP is New York City’s premier center for ceramics.

Adam Welch is the Director of Greenwich House Pottery and Lecturer at Princeton University.

ACKNOWLEDGMENTS

Greenwich House Pottery would like to extend deep appreciation to its members and the exhibiting artists. We are grateful for the support from public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the Hompe Foundation, the Allan Buitekant Fund for Ceramic Art & Inquiry, the Milton and Sally Avery Arts Foundation, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and from our parent organization, Greenwich House, Inc. Additionally, we extend a heartfelt thanks to the galleries who loaned us work and who helped with organizing the group exhibition: Cheim & Read, Rachel Uffner and Kerry Schuss. Finally, a special thanks to Aimee Odum, whose keen eye and excellence with installations were instrumental to gallery preparation, and Leslie Miller, whose expertise and thoughtfulness have fashioned this sixth beautiful document that will serve as a timeless reminder of this important exhibition series.
HEESOO LEE  
January 6 – February 3, 2017

STATEMENT

Heesoo Lee’s work explores the vulnerability of the human condition through the metaphor of the natural world. Her artistic language, formed by observations of material, nature and place, engages with themes of identity, connection and time. In describing subtle variations of light, texture, color and shadow as they exist in nature, Lee is, fundamentally, illuminating a range of human emotions and the humbling reality of being a feeling person in a vast and changeable world.

Her sculptural vessels are created from porcelain and white stoneware and, after construction, are painted with layer upon layer of underglaze. Underglaze – pigmented clay – is so light that it often requires thirty or more layers to achieve the magnificent depth and realism for which she has become renowned. But the analogy to painting ends in the kiln. During firing, the layers of underglaze can react with one another and change colors; at higher temperatures, yellows, reds and oranges evaporate out. As a result, Lee’s handling of the ceramic material, though intricate and precise, is also marked by an intuitive use of imagery and surface treatments that offer reward through risk-taking. Lee’s work resonates with feeling, reflecting on human moments of transcendence marked by both strength and fragility as fleeting encounters with the world are made profoundly permanent.

BIO

Heesoo Lee was born and raised in Seoul, South Korea earning her Bachelors of Art in Art from Ewha University in 1996. Lee began a full-time studio practice in Berkley, CA in 2000, later relocating to Maui, HI. In 2013 and 2014 she was an Artist-in-Residence at the Archie Bray Foundation for Ceramic Arts in Helena, MT. Lee was featured in Pottery Making Illustrated in January 2017.
From top to bottom, Poppies I, Poppies II

From top to bottom, Forest Vessel, In Dream Bowl
From left to right, top to bottom, Fall Box, Aspen Cup II, Summer Box I, Aspen Mug I, Summer Box II, Aspen Mug II, Blossom Yunomi I, Blossom Yunomi II, Blossom Yunomi III.
From left to right, In Dream Vase I, In Dream Vase II

Aspen Stool
From left to right, Blossom Vase (Large), Blossom Vase III.
From left to right, Aspen Cup I, Aspen Cup II, Aspen Cup III.
STATEMENT

Exploring the ways that culture, labor, art, utility and technology are implicitly tied, this work focuses on the differences and similarities between hand-forming processes and digital reproduction technologies. The points of departure in this collaboration were a series of historical objects – ranging from a Korean funerary urn and Chimú stirrup vessel to a Christopher Dresser Ault pottery vase – digitally appropriated from museum collections. These scans were used in whole and in parts in a remaking, reconfiguring and remixing process that was a search for new formal territory. Using an extrusion-based ceramic 3D printer built for the project, they were able to 3D print parts with the same clay they used for generating form on the wheel and by hand, allowing for a depth of play and collaboration on each individual object that would not be possible with other digital and 3D printing processes.

This work represents a complete collaboration in the seeing, interpreting, forming and finishing of each object. While Czibesz does most of the digital and 3D printing work and Spangler does most of the wheel throwing, both of them shared all the conceiving, handling, construction and finishing from beginning to end, done during time spent in the same studios in Kingston, New York and Honolulu, Hawaii.

BIO

Bryan Czibesz earned his MFA from San Diego State University and has shown his work, taught workshops and been Artist-in-Residence throughout the United States and internationally, including at the Houston Center for Contemporary Craft (Houston, TX), The Center for Craft, Creativity & Design (Asheville, NC), the Nelson Atkins Museum (Kansas City, MO), The Clay Studio (Philadelphia, PA), c.r.e.t.a. Rome (Rome, Italy) and Watershed Center for the Ceramic Arts (Newcastle, ME). He currently teaches at SUNY New Paltz.

Shawn Spangler holds an MFA degree from Alfred University (Alfred, NY) and has been an Artist-in-Residence in Jingdezhen, China, Watershed Center for Ceramic Arts (Newcastle, ME) and The Clay Studio (Philadelphia, PA). Spangler is a founding member of the artist collective Objective Clay, and currently serves as Assistant Professor of Art at the University of Hawaii.
 Ghada Amer is a Cairo-born artist living and working in New York City. Amer received her MFA in painting at Villa Arson in Nice, France. She has been featured in many major exhibitions worldwide. She is represented by Cheim & Read (New York, NY) and Kukje Gallery (Seoul, South Korea). Additionally her work has been featured at the Brooklyn Museum of Art (Brooklyn, NY); Musee d’Art Contemporain de Montreal (Montreal, Canada); Museo d’Arte Contemporanea Roma, (Rome, Italy); Gwangju Museum of Art (Gwangju, Korea); and the Museum of Modern Art, (New York, NY). Amer has also exhibited in the Venice Biennale, the Sydney Biennale and the Whitney Biennale. Amer’s works are part of major public collections such as Centre Pompidou, (Paris, France); Art Institute of Chicago (Chicago, IL); Detroit Institute of Art (Detroit, MI); Mathaf (Doha, Qatar); Leeum, Samsung Museum of Art (Seoul, South Korea); and Guggenheim Abu Dhabi (Abu Dhabi, UAE).
From left to right, Thoughts #5 Grisaille on Couleur, Thoughts #6 With a Blue Base and a Clown, Thoughts #1 in White and Black, Thoughts #2 on a Yellow Base, Thoughts #3 on a Lobster Base, Thoughts #4 Elephant on a Blue Base, Thoughts #7 Writing on a Yellow Base.
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Judy Hoffman is an American artist living and working in Brooklyn, New York. Hoffman attended the New York Studio School and received her BA from Grinnell College in Iowa. She is a recipient of grants from the Women’s Studio Workshop and the Brooklyn Arts Council. Her work has been included in Sculpture Magazine and The New York Times. She has exhibited in numerous exhibitions including the Museum Frauenkultur, (Fürth, Germany) and Bric House (New York, NY).

Alice Mackler is an American artist born in 1931 in New York who received her BFA from the School of Visual Arts (New York, NY). Mackler has exhibited in the group exhibitions Unorthodox at The Jewish Museum (New York, NY), The Avant-Garde Won’t Give Up: Cobra and its Legacy, at Blum & Poe (Los Angeles, CA) and Gardens of the Pure at MOCA Tucson (Tucson, AZ). She has also held solo exhibitions at the Independent Art Fair and Kerry Schuss Gallery (New York, NY). Alice Mackler’s work will be included in the book from Phaidon, Vitamin C: Clay and Ceramic in Contemporary Art.

Ellen Robinson is an American artist living and working in Brooklyn, NY. She received her MFA from the School of Visual Arts (New York, NY), where she began working in ceramics. She has been an Artist-in-Residence at the Henry Street Settlement (New York, NY) and has shown her work at galleries such as Alona Kagan Gallery (New York, NY), One Main Street Gallery (Buffalo, NY) and Diamantina Gallery (Brooklyn, NY).
Ghada Amer, from left to right, Lava Sculpture, Study for a Black Sculpture on a Blue Base, Study for a Sculpture on a White Base, Study for a Sculpture on a Peach Base, Lava Sculpture on a White Base
Ghada Amer, Study for a Sculpture on a Peach Base

Ghada Amer, Lava Sculpture on a White Base
Vibrant Things
October 19 – November 17, 2017

CURATORIAL STATEMENT

Vibrant Things was a three person exhibition featuring Andrew Casto, Evan D’Orazio and Hilary Harnischfeger, curated by Aimee Odum. Undertaking the near-impossible and intricate task of absorbing the world around them, the artists transform ephemeral events from their environment into tangible and vivacious ceramic assemblages. Each creates their own distinct aesthetic using layers of clay slip, encrusted hydrostone or brightly colored ceramic mounds. Casto, D’Orazio and Harnischfeger are influenced by geological processes, banal spaces, personal moods or relationships. They channel day-to-day experiences into objects that preserve the gestures that made them, giving these static forms a sense of movement. Vibrant Things connects these lively ceramic forms with stress, humor and memory — provoking us to evaluate the forces that shape us.

BIO

Casto presented solo exhibitions at Galleria Salvatore Lanteri (Milan, Italy); and Mindy Solomon Gallery (Miami, FL). His work has been included in national and international group exhibitions at Puls Contemporary Ceramics (Brussels, Belgium); Patricia Swaton Gallery (Oakland, CA); Gallery 8 and Cynthia Corbett Gallery (London, UK); and Sight Unseen Offsite for Design Week (New York, NY). His work is in numerous permanent collections such as the Regidoria de Cultura; The Arizona State University Museum of Art Ceramics Research Center (Tempe, AZ); and The Archie Bray Foundation (Helena, MT). Casto currently serves as the Assistant Professor of Art in Ceramics at The University of Iowa. He received his MFA from the University of Iowa and is represented by Mindy Solomon Gallery in Miami.

D’Orazio has held solo exhibitions at Morpho Gallery (Chicago, IL) and Pleasant Street Gallery (Dekalb, IL). He has been invited to show his work in group exhibitions at Forum Gallery (Bloomfield Hills, MI); Museum of Contemporary Art (Detroit, MI); Galleria Salvatore Lanteri (Milan, Italy); Palazzo Cisterna (Turin, Italy); and Morpho Gallery (Chicago, IL). D’Orazio currently lives and works in Ferndale, MI. He received his MFA from The Cranbrook Academy of Art, (Bloomfield Hills, MI).

Harnischfeger has had solo exhibitions at Rachel Uffner Gallery (New York, NY); American University Museum (Washington DC); Halsey McKay Gallery (East Hampton, NY); Neverwork (New York, NY); and Moody Gallery (Houston, TX). She has participated in numerous group exhibitions, among them shows at Cleveland Museum of Art (Cleveland, OH); MOCA Cleveland (Cleveland, OH); James Cohan Gallery (Shanghai, CH); James Fuentes (New York, NY); and Grimm Fine Art (Amsterdam, NE). Selected press includes reviews by Jerry Saltz in New York Magazine and Roberta Smith in The New York Times, among others. Harnischfeger lives and works in Brooklyn, New York. She received her MFA from Columbia University and is represented by Rachel Uffner Gallery (New York, NY).
Andrew Casto, from left to right, Assemblage 161, Assemblage 164, Assemblage 159
Evan D’Orazio, American Cheese Shit 1

Evan D’Orazio, Sand Trap
NOAMI DALGLISH AND MICHAEL HUNT
December 2 – December 22, 2017

STATEMENT

Dalglish and Hunt live and work in the mountains of western North Carolina. Using many local materials, they collaborate in making woodfired utilitarian pottery. Although they make and glaze the pottery together, individually, Dalglish makes the figurative sculptures, and Hunt makes the large jars.

Hunt got hooked on clay in high school and became a student at Penland School of Craft shortly after graduating. It was there that he met Will Ruggles and Douglas Rankin who became teachers and mentors to him. Several years later he was invited to go to Korea to learn the traditional method of making large Onggi storage jars with master Onggi potter Oh Hyang Jong. Upon returning from Korea, Hunt began setting up a studio and building a large Thai-shaped wood kiln in the Penland area.

Dalglish began making pottery as a child with her grandmother. She studied clay at Earlham College with Mike Thiedeman, a former apprentice of Warren MacKenize. She spent a semester in Mexico, where she studied with Mexican potters and discovered Pre-Columbian clay figures. In addition to making pottery, she began making sculptures inspired by pre-Colombian and Japanese Haniwa figures. After college, Dalglish came to Penland to take a kiln building class and met Hunt who was building a kiln at his studio.

Dalglish and Hunt discovered they shared a similar passion and approach to making pottery. Now they work together as full time potters, firing their kiln four times a year and occasionally teaching workshops. Their pottery is named “Bandana Pottery” after the small community in which they live. They exhibit their work nationally and internationally.

BIO

Naomi Dalglish and Michael Hunt live and work in the mountains of western North Carolina where they collectively operate Bandana Pottery. They both studied ceramics at Penland School of Craft in Penland, NC. Dalglish received her BA from Earlham College in Richmond, IN and has studied with potters in Tlayacapan, Mexico. Hunt’s education includes the comprehensive research of traditional kilns and potteries in South East Asia including an apprenticeship with Onggi potter Oh Hyang Jong in Kwangju, Korea. Dalglish and Hunt have built wood kilns in North Carolina, Pennsylvania and Virginia and taught workshops at Haystack Mountain School of Crafts (Deer Isle, ME); the Craft Guild (Dallas, TX); and the North Carolina International Woodfire Conference (Star, NC). Dalglish and Hunt exhibit their work widely, including at the Korean Cultural Center (Washington, DC); Northern Clay Center (Minneapolis, MN); Schaller Gallery (St. Joseph, MI); Wayne Center for the Arts (Wooster, OH); The Clay Studio (Philadelphia, PA); Southwestern University (Georgetown, TX); Red Lodge Clay Center (Red Lodge, MT); and AKAR Design Gallery, (Iowa City, IA).
From left to right, Large Round Platter, Mug II, Shield Vase, Side Plate IV, Horse Jar.
From left to right, Bull jar, Elephant jar, Horse Jar
From top to bottom, Pedestal Bowl, Bowl

Pitcher