

CERAMICS NOW

JANE HARTSOOK GALLERY'S 2013 EXHIBITION SERIES

EXHIBITIONS

Josh DeWeese, January 17 – February 14, 2013

Jessica Stoller & Robert Raphael, February 28 – March 26, 2013

Steven Lee, April 11 – May 9, 2013

Christopher Adams, July 11 – August 8, 2013

Linda Lopez, October 25 – November 21, 2013

Kirk Mangus & Sebastian Moh, December 5, 2013 – January 3, 2014

The mood of the artworld has found expression in clay. The groundswell of interest in ceramics now taking place is unprecedented and New York City is the epicenter. As director of Greenwich House Pottery, I have the privilege of witnessing this phenomenon firsthand. In addition to the numerous gallery and museum exhibitions around the city, our studios are filled with artists looking to expand their artistic practice. From Joanne Greenbaum to Ghada Amer, Pam Lins to David Salle, artists are exploiting clay's expressive potential and have found a welcoming home in our studios. Whether making work for an upcoming solo exhibition in their respective galleries, or developing ideas for the Whitney Biennial, their activity has added to the culture, community and undoubtedly to the discourse of the field.

Greenwich House Pottery is not an isolated example. Ceramics is gaining momentum coast-to-coast and our studio, members, and the entirety of the ceramics sphere are the beneficiaries. I believe the influx of "outsider" art is important for the field. It reflects departure from tradition, and is largely neoexpressionist, at odds with conceptual art. This transformation emphasizes the raw, unmediated, irreverent, and reverential—our field has long dismissed and rejected, but now warrants reconsideration.

The 2013 "Ceramics Now" exhibition series proved to be an amazingly fresh mix of exceptional artists from across the United States—Josh DeWeese, Jessica Stoller, Robert Raphael, Steven Lee, Christopher Adams, Linda Lopez, Kirk Mangus, and Sebastian Moh. The series displayed a sampling of the diversity and complexity in the field of contemporary ceramics. In its 43rd year presenting and promoting ceramics in New York City, "Ceramics Now" continues the gallery's mission while examining the material's possibilities without purporting any methodology or artistic canon.

The title "Ceramics Now" was chosen to capture this spectacular moment in the history of ceramics, embracing our contemporaneity while reinforcing the gallery's objective to show the artworld both the diversity and complexity of ceramic practice in support of emerging and underrepresented artists. This group was curated not only for their individual capacities, which are far ranging and diverse, but also for the newness of the work. Another goal of the gallery's mission is to invite artists from around the country to share their experiences from outside the work and conversation we are steeped in. In some instances, this was the first time these artists have shown in New York City. DeWeese, Lee, Adams, and Lopez all had their New York City solo exhibition debuts at our facility.

Montana based artist Josh DeWeese is among one of the most prolific contemporary wood firing potters. His forms are synonymous with strong wood fired pottery and advance a tradition of functional ceramic ware. With surfaces and drawings that are uniquely his own, he explores the decorative potential beyond the wood fire effect. In his New York City solo debut, DeWeese sought to investigate the vessel as a platform for the development of narratives. On the surface of otherwise traditional pottery forms, DeWeese layers drawn imagery partially masked underneath or placed overtop of muted fields of color which are subsequently layered with flashing

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Catalog Essay: "Caressable Clay, Pictorial Sculpture" by Donald Kuspit

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and ash from the unpredictable and undulating atmosphere of the wood firing. His clusters of tea and whiskey services offer subtle conversations to the enormous painted activity of the large storage jars.

New York based artists Jessica Stoller and Robert Raphael are both young emerging artists. Their works are a study in contrasts; the rigid, robust life-size sculptures of Raphael juxtaposed with the delicate *trompe-l'oeil* works of Stoller made for a delightful and shocking comparison. Interchangeable through their medium and attitude, both Raphael and Stoller work in porcelain exploring its partiality toward beauty and the perception of the feminine. Stoller examines the idea of beauty as a dialectical construct bound with the grotesque. Raphael creates architectonic minimalist forms imbued with pattern and decorative elements, enlisting the material components to create sexual tension.

Steven Lee, another artist based in Montana, makes wonderfully rich works that reexamine and build upon the tradition of Korean inlay. Lee's virtuoso performance is put forward as a tongue-in-cheek view of masterpiece and craft. His highly skilled and elaborate, decorative works are subjected to purposeful and forced chance, as he cracks the pieces and allows time and temperature to run its course. In his New York City Solo Exhibition debut, Lee explores identity through the appropriation of historical style. Though his approach is characteristically postmodern and he addresses the substance of existence through cultural constructions, his approach is refreshingly without irony.

Christopher Adams is an idiosyncratic and overwhelmingly prolific artist based in Massachusetts. This exhibition represents the culmination of his 10-month residency here at Greenwich House Pottery. An artist whose output focuses entirely on flora and fauna, Adams's work exhibits both a mastery of, and an affinity with material and glazed surface. Incredibly detailed and delicate, paired with the enormous volume of work, his repertoire takes you by surprise. Adams' was the final exhibition that took place in the former Jane Hartsook Gallery.

Arkansas-based artist Linda Lopez participated in the inaugural exhibition for our new Jane Hartsook Gallery. Lopez was the perfect candidate for our first exhibition because her work, a mash-up of material and form, represents the most contemporaneous approach to clay. Her works are disjointed still-lives with open-ended interpretation. In her New York City debut, a seemingly arbitrary commingling of materials and forms suggests the alternative existence of objects. Lopez's sculptures animate the inanimate by combining an object with its otherness.

Ohio-based artist Kirk Mangus and Kentucky-based artist Sebastian Moh were a study in contrasts, highlighting disparate approaches toward image making in contemporary ceramics. Both Mangus and Moh add to the conventional form and decorative ceramic tradition. Mangus' neo-oribeware and Moh's highly polished teabowls show just how polarized the field of pottery is today. Mangus' works are spirited and contemporary renditions of the enormously famous oribeware, known for its green splotch glaze and brushwork. Mixing tradition with contemporary iconography through resplendent cartoonish forms of graffiti in-between bright oribe glaze, Mangus offers tradition a modern facelift. His porcelain tea bowls with garishly bright drawings seemingly mock the contemplative versions used in the tea ceremony. Moh's works are the antithesis of Mangus'. His forms are tight, highly polished and controlled, though not to say restrained. His works have an understated, contemplative quality whose surfaces invite a sustained glance and demand to be held, as Kuspit writes in his

essay, "carassable". The surfaces of Moh's quiet and seemingly flawless forms are spectacular and subtle, made by the hand of a patient master. The manner in which the drips flow and run together provides endless mystery.

As curator for the gallery, I selected these artists because they add to the larger conversation within the ceramics sphere and contribute to today's enigmatical and fantastically diverse scene. This is not a random collection of artists. Their work showcases the balance and multiformity across the ceramics medium, encouraging discussions that endeavor to highlight creative explosion and material possibility.

We are honored that this year's catalogue essay was written by Donald Kuspit. Kuspit is one of America's most esteemed art critics. He is the Distinguished Professor Emeritus of Art History and Philosophy at the State University of New York in Stony Brook, and held the position of A. D. White Professor at Large at Cornell University from 1991 to 1997. He is also Senior Critic at the New York Academy of Art with doctorates in Philosophy (University of Frankfurt) and Art History (University of Michigan), as well as degrees from Columbia University, Yale University, and Pennsylvania State University. Kuspit has also completed the course of study at the Psychoanalytic Institute of the New York University Medical Center. I have had the great privilege of collaborating with Kuspit on many different projects and he always takes his work seriously. Always careful to consider a subject from various perspectives, he follows his gut and abides by his beliefs, however much they may or may not follow fashion. His books have contributed immeasurably toward my own understanding of art.

Greenwich House Pottery's unique history encompasses the evolution of American ceramics. Its earliest endeavor as a craft program in a Greenwich Village settlement house with a mission to promote social welfare, quickly emerged as a hub of the post-war studio crafts movement. Today, with its diverse program of classes, workshops, lectures and exhibitions serving hundreds of students and tens of thousands of visitors each year, it is New York City's center for ceramics.

Greenwich House Pottery would like to extend its heart-felt appreciation to its members and the exhibiting artists. We are grateful for the support from the Windgate Charitable Foundation, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Greenwich Collection Ltd., the Allan Buitenkant Fund for Ceramic Art & Inquiry, 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 from our parent organization, Greenwich House Inc. Finally, a special thanks to Studio Technicians Billy Allen, Haakon Lenzi, Michael Simpson and Derek Weisberg for their patience in assisting with the installation and upkeep of the gallery; Education Coordinator Suzy Obuck and liaison staff—Jenny Blumenfield, Bridget Clark, Suzy Goodelman, Emily Melander and Deb Reed for their administrative assistance, without whom these exhibitions would not have been possible; Brad Parsons, whose keen eye and excellence with installations were instrumental to gallery preparation; and Leslie Miller, whose expertise and thoughtfulness have fashioned a beautiful document that will serve as a timeless reminder of this important exhibition series.

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

Surveying the variety of works exhibited over the course of 2013 at Greenwich House Pottery's Jane Hartsook Gallery, it seems to me they divide into two distinct groups: objects, such as the pitchers, vases, cups, plates, and bowls of Steven Lee, Kirk Mangus, Sebastian Moh, and Josh DeWeese, which are made to be caressed as well as used, and objects, such as those of Christopher Adams, Linda Lopez, Robert Raphael, and Jessica Stoller which are pictorial sculptures, that is, pictures in sculptural form.

"Some man must have been the first to run his fingers absent-mindedly over a rough vase," Paul Valéry wrote in his essay "On the Pre-eminent Dignity of the Arts of Fire," "and feel inspired thereby to model another, *made to be caressed*.¹ Ceramic objects appeal to the sense of touch, which is what the objects in the first group do. To me, their functionality is secondary to their "touchiness"—their texture. The aesthetics of touch makes them work as art; their everyday usefulness is incidental to their sensory appeal, even separable from it. The surfaces of DeWeese's and Lee's vessels become enigmatically emotional by reason of their seamless integration of opposing tactile sensations. The materiality of raw, malleable clay informs their ambiguous refinement, giving them a certain expressive frisson, amplifying their presence: their surface "stands out" by reason of the tension built into it. This is perhaps most evident in some of Lee's vases; the surface breaks open, collapsing the difference between dark, empty interior and luminous, rounded exterior. Outside and inside are at odds even as they are united by the same surface. Looking into the abysmally black interior, one clings to the radiant surface for dear life. The vessel is deconstructed, as it were, its skin punctured to suggest its uncertain character.

Indeed, the ceramic process is inherently uncertain, for it involves the "hazardous...use of Fire," its "essential agent" but also its "greatest enemy," as Valéry wrote. Fire is one of the four elements, and earth, in the form of clay—the ceramic material—is another. The ceramic object is the product of their marriage, which like all marriages is a compromise formation, but one that is not always a "harmonious mix-up," which is what the psychoanalyst Michael Balint calls a good marriage, but rather a misalliance, indeed, an unharmonious antagonism, like that between the inside and outside of Lee's ironically cracked vessels. Every creative process is inherently uncertain, and the finished product may reflect that uncertainty, and sometimes seem unfinished—thus the conflation (confusion?) of polished, finished and primitive, unfinished surface on some ceramic objects—but as Valéry emphasized "the noble element of uncertainty...remains the dominating and, as it were, sanctifying element" of the "fire worker's great art." However great "his knowledge of the properties of heat, of its critical stages, of the temperatures of fusion and reaction...they can never abolish Chance." "Risk" is built into the ceramic process by reason of its creative dependence on fire. It may be used to make civilized ceramic objects, but it is inherently wild, as all the natural elements are. The ceramic artist may "catch fire," but he may not be able to control it. Lee's vessels are an object lesson in the deliberate use of unpredictable

¹ Paul Valéry, "On the Pre-eminent Dignity of the Arts of Fire," *Degas Manet Morisot* (New York: Pantheon Books, 1960), 171. All subsequent quotations from Valéry are from this essay. ² Wilhelm Worringer, *Form in Gothic* (New York: Schocken Books, 1957), 39

chance to dramatic effect. They call attention to the hazards of the firing process as well as to the properties of clay. They take a calculated risk, demonstrating the uncertain dialectic of fire and clay that informs ceramic art.

Sometimes insistent color informs the surface, as bright blue does in one of Moh's objects, and more restrained blue in one of Lee's vessels. Several of DeWeese's vessels are earth colored, as though announcing the "earthiness" of their material. One of Mangus's vessels is blackish brown, as though its clay came from the depths of the earth. Color becomes an attribute of texture, as though thickening the skin of the object. Sometimes it makes the object more caressable, sometimes color seems to seal it into a space of its own, but it always magnifies its presence.

However attentive to surface and material Adams and Stoller are, their works are sculpted pictures. All ceramic objects are three dimensional, but not all set out to picture something, plants with prickly leaves implicitly juxtaposed with the slithery snakes of other works in Adams's case, and flowers and skulls, among other recognizable things, in Stoller's case. The works of both are what one might call allegorical realism. Leaves and flowers symbolize life, and snakes and skulls symbolize the evil of death, the skull being a *memento mori*. The prickliness of Adams's leaves, some shadowy, as though decaying, some eerily white, as though morbidly alive, and the placement of Stoller's white flowers on a pitch black stone, suggest the inseparability of life and death. Nonetheless, the leaves and flowers are more alive than dead, as their forceful presence suggests. Stoller's bust (self?) portrait, with its agonized expression, makes the point clear: the colorful, lively headdress dominates the deadly pale face of the figure. The works of both artists are representational tour de forces, as their mastery of realistic detail makes clear. At the same time, Adams's tangle of snakes and interlocking leaves form emblematic patterns with an abstract complexity of their own apart from the organic complexity of the natural phenomena represented. Adams's grand wall piece has the "all-over" look of a painterly abstraction; the vibrant signifiers of the abundant nature are in effect grand gestures, implicitly extending beyond the "canvas." Similarly, Stoller's objects are suavely formal; installed in a sort of grand still life they become eccentric abstractions.

Many of the works in the exhibitions are clearly abstract, and arranged in an abstract series. The repetitiveness of Adams's leaves and snakes, and their arrangement on the wall in a sort of "conceptual" series, gives them an ornamental presence. The art historian Wilhelm Worringer notes the "interplay" of the "purely abstract" and the "direct reproduction of nature" in ornament, adding that in its historical development the former comes before the latter, as though concrete nature could not be represented until its abstract patterns were understood.² It is as though natural flesh had to be supported by abstract bones—outer sense had to have inner sense—to be convincing. Arranged in a series, Adams's ceramic objects exist on the boundary of ornamental abstraction and natural representation. Abstract ornament plays a large role in such ceramic objects as plates, as Lee's show. The outer circle on the perimeter of the plate contains the inner circle at its center much the way the macrocosm contains the microcosm, the human figure in the inner circle suggesting the familiar ancient idea that man is the measure of the universe.

Lee's arrangement of objects in a grid, Mangus's lining up of vessels in two rows, Moh's grouping of vessels, DeWeese's grouping of vessels in tea sets and pairing of pitchers, Stoller's cluttered installations of diverse objects,

turns them into details of an ornamental abstraction. Their individuality and differences become secondary to the abstract conformation that gives them an ornamental presence, whether as a wall ornament or as a household ornament. They may be decorative, but their abstract arrangement subverts their decorativeness. The art critic Clement Greenberg once wrote that the task of modern art was to subvert decorativeness—the decorativeness supposedly inherent to all art—without denying it. The ceramic objects in these exhibitions do that by becoming parts of an abstract pattern, ironically “modernizing” them, however traditional they may look.

As Greenberg argued, modernism in art involves emphasis on the medium, which is unavoidable in ceramic art, considering the malleability of clay—less fluid than paint and not hard like stone—and the fact that the ceramicist is directly engaged with it, that is, actually handles it, his hands being his instrument rather than a paintbrush or chisel. The ceramicist’s wheel may keep the clay moving, with dreary regularity, but the hands that artfully shape it into a meaningful object are more ingenious and creative. But in modernism it is not only the medium as such that matters, but the treatment of form and color as ends in themselves, abstracting them from nature to give them pure aesthetic purpose. Raphael’s totemic ceramic sculptures and Lopez’s installations, juxtaposing cubic cages, with grids on all sides, and quasi-naturalistic growths, bizarrely abstract and sensuously intense, as the contrasting primary colors on their lyrical, tendril-like forms suggest, are in principal decorative abstraction.

I am suggesting that the grid, with its modular forms—sometimes little squares, as in Lopez’s cubes, sometimes little circles, as in Raphael’s totems—is an abstract ornament, and as such returns ceramics, more broadly art, to the early abstract stage Worriinger noted. Recognizing and elaborating universal patterns—sometimes simple, sometimes complex, and sometimes geometrical, sometimes biomorphic—had more survival value than describing the particular objects the patterns “inhabited.” Vessels—pots, pitchers, cups, of various size and often of uniform shape, with whatever nuancing variations—were the first, “primitive” art form. They have an intimate connection with life, which makes them valuable. They held and preserved the water and grain without which human beings could not exist. And the wine and meat that makes life enjoyable. The painted birds on Mangus’s vessels—sometimes nesting in the interior, like the black and red bird pecking at the earth; sometimes in flight on the exterior, like the white bird in the blue sky—reminds of us this life-serving purpose of the vessel. The vessel has a subliminal existential character, all the more so because it can break, becoming useless, for it can no longer contain the basic necessities of life. The shards of ancient pottery are relics of death, even they are pieced together to form a whole object—a sort of memento mori of basic art.

The ceramic vessel is inherently abstract, but I am suggesting that ostensibly progressive, “avant-garde,” purely abstract ceramic sculpture involves an unwitting regression to and “objectification” of the primitive ornamental designs that covered the surface of the earliest ceramic vessels. Their ornamental designs were a sort of cosmic geometry, the small, intimate vessel itself a symbol of the large, remote cosmos in all its geometrical glory. It is the container in which we live and die, that is, are full or empty, like a vessel. It has its practical everyday use, but when it is viewed as an abstract form it acquires symbolic meaning. Modernist abstract forms seemed to have shed their symbolic import, in a determined effort to be nothing but “absolute art,” but the abstract sculptures of Raphael and Lopez show they still have evocative power, and thus can never be completely “autonomous.”

Raphael’s totem is in principle an animist idol in primitive cultures, and Lopez’s juxtaposition of colorful biomorphic forms and a rock-like blackish earth form acknowledges the paradoxical primitivism of nature, in which organic life, animated and gentle, can grow from inorganic earth, rock-solid and unmoving. The earth and fire essential to ceramics are primitive materials that evoke primitive feelings and ideas. They are implicit in the ceramic object which embodies them.

Every section of Raphael’s ritualistic totems has a different geometrical pattern. Stacked together, they form a kind of contrapuntal visual music. The sacramental purpose of one totem is conveyed by the rectangular space cut out of one section. One can imagine offerings being placed in it, or candles lit in it. Sky-blue ornamental bands and luminous white sections alternate in the other totem, giving it a sort of heavenly—sacred—character. In my opinion Stoller’s still life displays have a similar sacramental character. All the objects are in effect ritualistic offerings. I am perhaps overstating the matter, but I suggest that what expressively unites the variety of ceramic objects in the exhibitions, abstract and representational, painterly and sculptural, is that they treat profane clay with aesthetic respect, reminding us that elemental matter is inherently sacred, as the primitive people who worshipped fire and earth thought.

Donald Kuspit is one of America’s most distinguished art critics. Kuspit is Distinguished Professor Emeritus of Art History and Philosophy at the State University of New York at Stony Brook, and has been the A. D. White Professor at Large at Cornell University (1991-97). He is also Senior Critic at the New York Academy of Art. He has doctorates in philosophy (University of Frankfurt) and art history (University of Michigan), as well as degrees from Columbia University, Yale University, and Pennsylvania State University. He has also completed the course of study at the Psychoanalytic Institute of the New York University Medical Center.

In 1983 he received the prestigious Frank Jewett Mather Award for Distinction in Art Criticism, given by the College Art Association. In 1993 he received an honorary doctorate in fine arts from Davidson College, in 1996 from the San Francisco Art Institute, and in 2007 from the New York Academy of Art. In 1997 the National Association of the Schools of Art and Design presented him with a Citation for Distinguished Service to the Visual Arts. In 1998 he received an honorary doctorate of humane letters from the University of Illinois at Urbana-Champaign. In 2000 he delivered the Getty Lectures at the University of Southern California. In 2005 he was the Robertson Fellow at the University of Glasgow. In 2008 he received the Tenth Annual Award for Excellence in the Arts from the Newington-Cropsey Foundation. He has received fellowships from the Ford Foundation, Fulbright Commission, National Endowment for the Arts, National Endowment for the Humanities, Guggenheim Foundation, and Asian Cultural Council, among other organizations.

JOSH DEWEES



JOSH DEWEES

- 1) Covered Jar, salt/soda fired, 2012
- 2) Jar, woodfired, 2012
- 3) Basket, woodfired, 2012
- 4) Platter, salt/soda fired, 2011
- 5) Platter, woodfired salt/soda, 2011
- 6) Jar, woodfired, 2012
- 7) Jar, woodfired, 2012
- 8) Vase, salt/soda, 2012
- 9) Liquor Set, salt/soda, 2012
- 10) Liquor Set, salt/soda, 2012
- 11) Pitcher, salt/soda, 2012
- 12) Pitcher, salt/soda, 2012
- 13) Pitcher, woodfired, 2012
- 14) Lidded Pitcher, woodfired, 2012
- 15) Pitcher, salt/soda, 2012
- 16) Cruet w/saucer, woodfired salt/soda, 2012
- 17) Cruet w/saucer, salt/soda, 2012
- 18-29) Tumblers, salt/soda, 2012
- 30-39) Mugs, salt/soda, 2012

Statement

I am inspired and challenged by the art of pottery and strive to make work that is comfortable to use, enjoyable to look at, and interesting to think about.

I'm drawn to the beauty and mystery of high temperature ceramics and the element of chance that occurs in atmospheric firings. Wood firing and salt/soda firing are processes where extreme surfaces can be achieved, in the subtle qualities of raw clays and the vibrant depths of a running glaze.

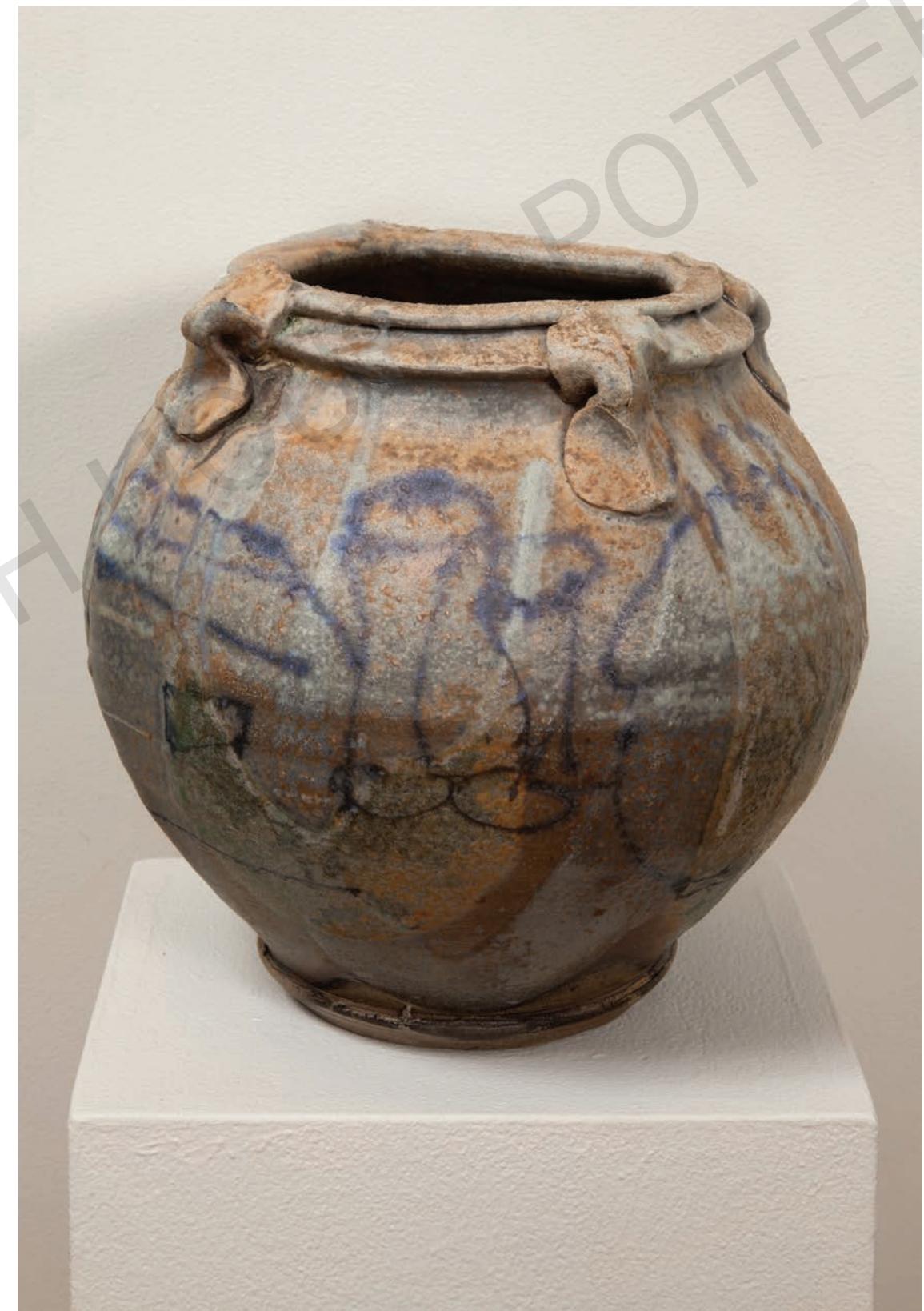
I have a passion for painting with ceramic materials. I enjoy the phenomenon of the melt and the element of gravity that enters the image through running glaze. The loss of control is important, blurring the lines made with the hand. The viscosity and movement of the glaze becomes an important element in the final image. The drawings often disappear among the layers of information that become the final surface, creating depth and a sense of curiosity.

Perhaps pottery's greatest power lies in its association with the human body. The language of pottery is the language of the body, with necks and feet, bellies and shoulders, and lips to touch our lips. The intimate relationship that develops with use strengthens this association. A personality develops, and the pots become our friends. In this friendship they become reflections of our humanness, and help give meaning to our lives.





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JESSICA STOLLER
& ROBERT RAPHAEL



JESSICA STOLLER & ROBERT RAPHAEL

"Jessica Stoller"

- 1) Untitled, porcelain, china paint, luster, 2012
- 2) Untitled, porcelain, china paint, luster, enamel, wire, MDF, 2013
- 3) Untitled, porcelain, china paint, luster, 2012

"Robert Raphael"

- 1) Eromenos, terracotta, glaze, metal leaf, 2013
- 2) Onan, porcelain, glaze, 2013
- 6) Stacked, porcelain, glaze, 2013

Statement

Jessica Stoller & Robert Raphael continue to expand upon their current practices while sharing a conversation exploring and reflecting on perceptions of decoration. Stoller and Raphael both draw from the complex history of Decorative Art, a tradition that runs both parallel to and is intertwined with the history of Art. To decorate is to embellish and adorn; such impulses cross over into the realm of craft, specifically furniture, metalwork, textiles and ceramics. This lineage is expansive yet challenging to specifically define. Manifestations range from a carved and gilded frame surrounding a painting in the Metropolitan Museum of Art to Islamic vegetal patterns stretching over manuscripts and sacred sites. Decoration even lays claim on Architecture in the form of capitals and columns which seek to emphasize and embellish the function of space. As stated by E. H. Gombrich in *The Sense of Order: A Study in the Psychology of Decorative Art*, "Painting, like speaking, implicitly demands attention whether or not it receives it. Decoration cannot make this demand."

The show's title *Perceptive Pleasure*, ruminates on decorations inherent passivity and seductive nature which is an integral aspect to both Stoller and Raphael's work. Both artists use this unassuming language to disarm and entice the viewer. Pattern, excess, and adornment converge in each artist's work to serve as a visual hook; a seemingly benign platform which ultimately makes way to more charged explorations.

Raphael uses the material of porcelain and craft processes' strong associations with the feminine as subtly powerful signifiers of gender. In his current work he combines perceptions of masculine and feminine materials to create a platform to investigate structure and ornament, denied function and sexual difference. The resulting dichotomous relationships manifest in ceramic columns that refer to strength, structure and mass while simultaneously dripping in intricate ornament and lush delicate surfaces.

Stoller uses clay as a vehicle to explore the constructed world of femininity and the subjugation of the female body. Working primarily in porcelain, Stoller creates ceramics sculptures that mine the female impulse to adorn and augment the body as a means to gain power, transcend societal norms, and seduce. The resulting elaborate table-top sculptures incorporate prescribed markers of decoration, the pageantry, pomp, and artifice that are often seen as weak and frivolous are synthesized in Stoller's work allowing a space for subversion and play.









COPY

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STEVEN YOUNG LEE



STEVEN YOUNG LEE

"red, blue and white"

- 1) Red, porcelain, copper inlay, 2013
- 2) Blue, porcelain, cobalt inlay, 2013
- 3) White, porcelain, white slip, 2013
- 4) Collaboration Steven Young Lee & Beth Lo
Snips and Snails, porcelain, cobalt inlay, epoxy, gold leaf, 2013
- 5) Collaboration Steven Young Lee & Beth Lo
Sugar and Spice, porcelain, cobalt inlay, 2013
- 6) Vase with Scroll Pattern, porcelain, copper inlay, 2013
- 7) Jar with Octopus, porcelain, white slip, 2013
- 8) Vase with Scale Pattern, porcelain, cobalt inlay, 2013
- 9) Diptych, Vases with Eagles, porcelain, cobalt inlay, decals, 2013
- 10) Vase with Cloisonné Pattern, porcelain, copper inlay, 2013
- 11) Jar with Clouds, porcelain, cobalt inlay, 2013

Statement

My work investigates how individual realities are formed. I am fascinated in concepts and development of self that are based on identification with environment, traditions and superstitions while often straddling cultural boundaries. I like to question and challenge preconceptions that can reshape our sense of identity and culture.

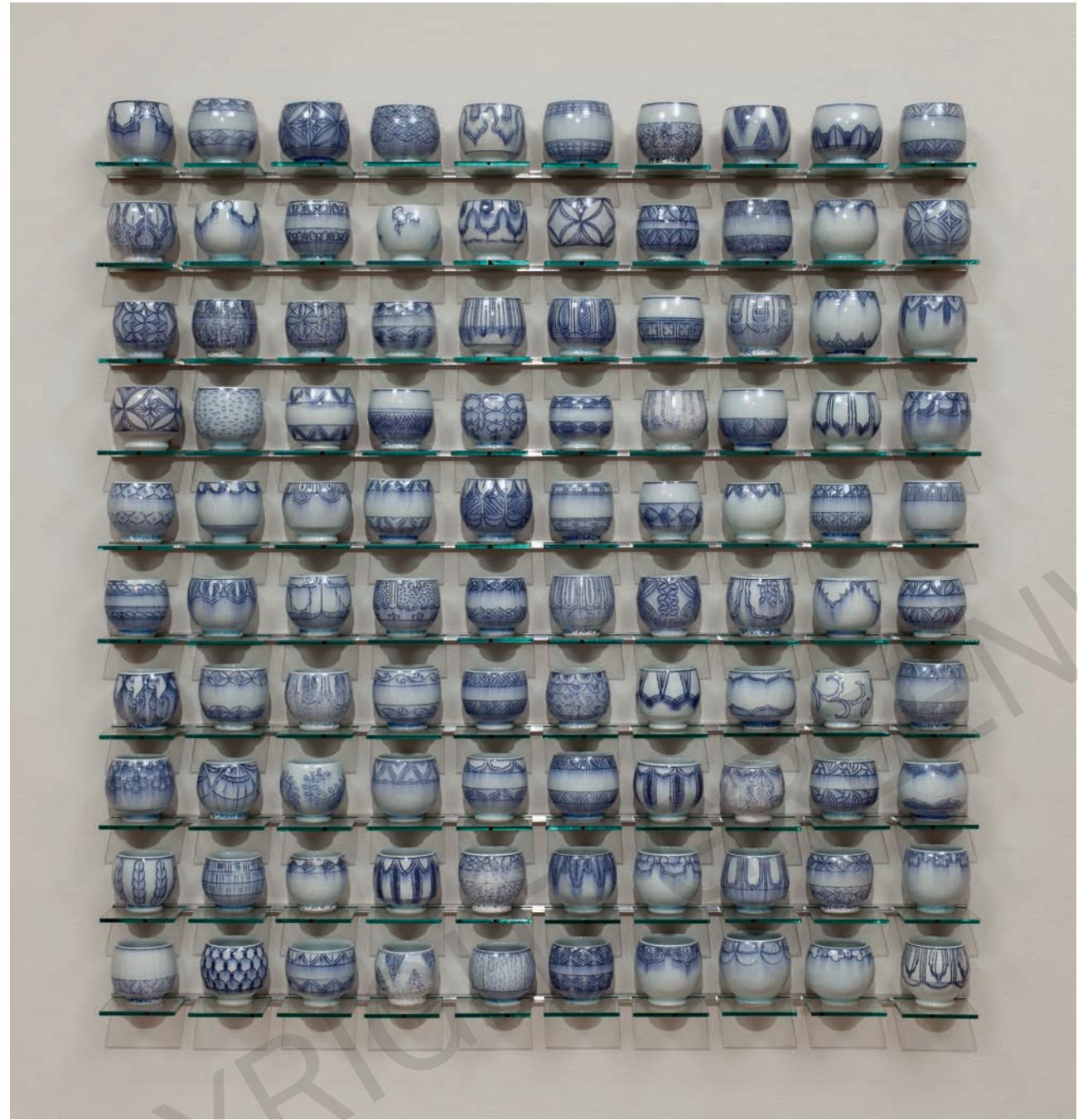
The pieces I create appropriate elements of form, decoration, color, image and material that are distinct from specific cultures or periods in history. The viewer is left to construct the context and narrative of the object based on his or her own perspective and experience.

I see these as reminders of the past, but also as objects that I have become emotionally invested in discovering my own sense of place. I strive to create work that has the ability to transgress boundaries of all types—geographic, cultural, visual, and functional, to allow a spilling out of meanings as diverse as the experiences that can inform them.









CHRISTOPHER ADAMS



CHRISTOPHER ADAMS

Statement

My ceramic work relates intimately to my interests and experiences outside of art. Much of my formal background to date has been in the sciences, with a special emphasis on natural history. Most of my ceramic works fall into the category of "organic abstraction." The pieces are influenced by, and may suggest, a variety of creatures, but none of them represent any specific organism. Instead, the works usually play on biological concepts—speciation, convergence, mimicry—to generate aesthetic novelty. My most recent efforts relate to a series of wall-hanging ceramic biomorphic abstractions that play on the biological speciation concept of adaptive radiation—a phenomenon in which some pioneering organism enters into a relatively untapped environment and differentiates wildly and rapidly while at the same time not departing too dramatically from its original form. All the works in the series are members of an arbitrarily designed family of creations unified by having the same number of appendages attached in the same order on the same basic internal framework. Despite this common ground plan, though, the pieces vary wildly in appearance. The population—currently hovering at around 5,000—has been evolving over the last 10 years. Multiple different clay bodies (porcelain, terra cotta, various stonewares), fired over a wide range of temperatures with a promiscuous approach to glazing, have been used. Pieces range in size from half an inch to four feet in diameter. All are hand-built.







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LINDA LOPEZ





LINDA LOPEZ

"That thing that is and isn't"

- 1) *For them it's the same, but not the sun*, ceramics, wood, paper, 2013
- 2) *A moment is forgetfulness*, ceramics, wood, 2013
- 3) *Untitled (Studio still #3)*, ceramics, paper, 2013
- 4) *Some things need nothing*, ceramics, paper, 2013

Statement

I resist acknowledging that the objects inhabiting our lives are inanimate. By considering the objects' needs, and denying our needs for those objects, they can expose a life and language of their own. A stack of books hidden by a blanket of dust waits patiently to fulfill its purpose. The books appear to be aged and desolate, yet shielded and protected by time and neglect. By carefully observing the relationships between the things around us, I have found them to reveal their physical and psychological states that often go unnoticed. In this realm, objects are personified, perception is ever changing, and things become their true self.







KIRK MANGUS & SEBASTIAN MOH



KIRK MANGUS & SEBASTIAN MOH

"Kirk Mangus"

- 1) *Square Bowl*, 2013
- 2) *Bowl*, 2013
- 3) *Square Bowl*, 2013
- 4) *Bowl*, 2013
- 5) *White Bowl*, 2013
- 6-40) *Tea bowl*, 2013

Statement

As an artist, it is as important to travel with your imagination as it is to travel in the world. Visiting a new town or foreign land, seeing new things, meeting new people, making friends and experiencing different culture is an extraordinarily valuable experience. I always draw the places and people I see. I also try to make things out of clay. Clay is often the tie that binds. Function is a matter of perception. Working in a new place with strange materials and methods can alter expectations and lead to new directions. I have always found that the challenge of adaptation heightens the senses and lingers in the mind a long time.

"Sebastian Moh"

- 1-3, 5-6, 16-18) *Tea bowl*, 2013
- 4, 7-9) *Yunomi*, 2013
- 10, 12, 15) *Small Tea bowl*, 2013
- 11, 13-14) *Sake cup*, 2013
- 19-22) *Small Yunomi*, 2013
- 23-30) *Mug*, 2013
- 31-32) *Bottle*, 2013
- 33) *Ewer*, 2013
- 34-35) *Cup*, 2013
- 36-41) *Bowl*, 2013

Statement

I was raised on a small farm in Batu Pahat, Malaysia. My family was fairly isolated from neighbors so my brothers and sisters became my best friends. It was also up to us to provide our own toys and entertainment, making us quite resourceful. Nature was an integral part of our life. This developed within me a more quiet and reserved personality with a keen observation to detail.

My first exposure to the actual shaping of raw clay was in a shopping mall in Kuala Lumpur, I witnessed a demonstration on the wheel and it planted the seed. I was drawn to the idea of infinite variation, of tapping an eternity of creativity. From that point I paid close attention to the ceramic arts. An opportunity presented itself and I was able to come to the United States to attend school. I received my degree in product design but had the opportunity to take ceramic classes as an elective. After working in hospitality for a few years, I decided to pursue the vision that had formed so strongly as a youth. I set up a small studio and began exploring the possibilities.

The essence of my work is to create a visual interest that will trigger an aesthetic response. The vessels articulate a rhythm that appeals to an abstract of universal human emotion. Art is an articulated arrangement of a profound idea. To create is divine, I just rearrange. My goal is to simply make good work.

In the summer of 2013 Greenwich House Pottery took groundbreaking steps to relocate and renovate the Jane Hartsook Gallery making it a street-level gallery. It is with great appreciation that we would like to acknowledge the foresight and dedication that our donors have shown us.









In recognition of the generous supporters for the renovation of the Jane Hartsook Gallery, 2013

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