

# CERAMICS NOW

JANE HARTSOOK GALLERY'S 2016 EXHIBITION SERIES

## EXHIBITIONS

Mathew McConnell  
January 8 – February 5, 2016

Svend Bayer  
February 19 – March 18, 2016

Paul Sacaridiz  
April 8 – May 6, 2016

Giselle Hicks, Margaret Lanzetta, Sheila Pepe, Halsey Rodman  
*Ceramics Now*  
July 14 – August 11, 2016

Lilli Miller  
*Meditations on an Unending Line*  
September 9 – September 30, 2016

Sam Stewart-Halevy and Anika Schwarzwald  
*Saddle up, Dorodango*  
October 7 – November 4, 2016

Maggie Finlayson and Tom Jaszczak  
November 18 – December 16, 2016

JANE HARTSOOK GALLERY AT GREENWICH HOUSE POTTERY

This catalog, *Ceramics Now*, was published in conjunction with the *Ceramics Now 2016* exhibition series held at Greenwich House Pottery's Jane Hartsook Gallery from January 2016 – December 2016.

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.



Greenwich House Pottery  
Jane Hartsook Gallery  
16 Jones Street  
New York, New York 10014  
T 212-242-4106  
[www.greenwichhousepottery.org](http://www.greenwichhousepottery.org)  
[pottery@greenwichhouse.org](mailto:pottery@greenwichhouse.org)

Director: Adam Welch  
Assistant Director: Lisa Chicoyne  
Fabrication & Studio Manager: Danny Crump  
Gallery Preparator: Aimee Odum  
Development Director: Andrea Newman  
Grants Writer: Lois Bernstein  
Photography: Alan Wiener  
Catalog Production & Design: Grenfell Press & Leslie Miller  
Catalog Essay: "Ceramics Now" by Adam Welch

PRINTED IN CHINA

© Greenwich House Pottery, 2017

Greenwich House's first art exhibition including ceramics was held in May 1905. The "gallery" was a humble room within the House's original building on Jones Street, just about 75 feet from the Jane Hartsook Gallery's present location. The exhibition was organized to show the community what activities the neighborhood youngsters had been up to. While most of the classes that the House offered were geared toward children, it was not long before adult amateur clubs began to access the studios to produce works of their own. The efforts of these amateurs, early examples of clay modeling and pottery from the newly formed manual training program, were almost certainly rudimentary. It is likely that the instructors knew little more about the material than their pupils. In the early 1900s, very few people were as experienced or knowledgeable as the average ceramist today. Processes at that stage in the field were much more separated out, with a distinct delegation between the steps and the people who performed them. The rawness, the instinctual naiveté that almost certainly radiated from these early pieces is now a highly prized aesthetical component of contemporary art. Over the next 112 years, the Pottery has maintained its tradition of showcasing ceramics for all the community to see. Today's Greenwich House Pottery is drastically different from these early endeavors, though part of that culture and certainly the spirit of exhibition still remain.

This adventurous spirit harnessed from these amateurs and our location in New York's West Village has been a constant at the Pottery, serving as a continuous source of renewal. The Pottery has held ceramics exhibitions nearly as long as its doors have been open. It was in 1970 that Jane Hartsook (Director, 1945-1982) created a permanent exhibition space on the second floor of the Pottery. Before establishing a dedicated space, exhibitions took place throughout the building, including the garden, the storefront, the ground floor studio, off-site in 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 the 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 and versatility of clay. With so many artists vying for the opportunity to exhibit in New York City, it is inspiring that we are able to extend this opportunity to so many artists. In 2016, we afforded Mathew McConnell, Svend Bayer, Paul Sacaridiz, and Lilli Miller their New York City solo exhibition debut.

The 2016 *Ceramics Now* series included an expanded curatorial vision of contemporary art practice and exceptional ability from across the United States and England. The solo exhibitions included Mathew McConnell (Arkansas), Svend Bayer (England), Paul Sacaridiz (Maine) and Lilli Miller (New York City). There were a pair of two-person exhibitions featuring Sam Stewart-Halevy and Anika Schwarzwald (New York City), and Maggie Finlayson and Tom Jaszczak (North Carolina), as well as a group exhibition featuring Giselle Hicks (Colorado), Margaret Lanzetta (New York City), Sheila Pepe (New York City) and Halsey Rodman (New York City).

The pretense under which I strive to curate exhibitions for this series has not shifted since developing the series in 2011. To some degree, I see the role of the gallery as a question, "What is Ceramics Now?" and the artists I

select are the catalyst to an answer. Though it would be a stretch to see 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 fevered pitch a year ago, the spotlight on clay has remained. With this fact at the forefront, I set out to determine what set of practices and artists best encapsulate the activity taking place within the field today. That is, which artists working in clay exude contemporary ceramicness? Though I do not claim that these artists and their work somehow outperform all others, I would argue that these particular artists represent something unique and original that speaks to the present.

This year's line-up of art includes the spectrum of materials and processes: porcelain, stoneware, terra cotta, graphite, plaster, popcorn paint, bullet proof protection, ball bearings and using bricolage, casting, wood firing, extrusions, drawing, pinching, coiling, throwing, salt firing, painting and video. It is also interesting to note that two of the exhibitions were created by spouses; couples that have maintained diverging yet interconnected aesthetic approaches.

The "Ceramics Now 2016" Exhibition Series kicked-off with a ground-breaking show by **Mathew McConnell**. An Arkansas-based artist, McConnell is a provocateur, engaging a dialogue of appropriation, originality and authenticity almost entirely outside the purview of the ceramics sphere. McConnell's exhibition consisted of dozens of cast objects atop one long low-lying plinth which diagonally bisected the gallery. These objects are best described as a type of bricolage, from the French, "Do-it-yourself." Creating these constructions in three-dimensions from collected, found, or objects ready-to-hand, McConnell, in a conceptual conceit, then casts and remakes these objects into clay. His surfaces, in another conceptual twist, are then dulled with rubbed graphite to create the illusion of the near absence of color. This further removes the original from the work and from our perceived reality. A cerebral artist, McConnell's approach to art is analytical and pragmatic. Using other artist's work as a catalyst for his own, McConnell is particularly fascinated with originality and where the line is drawn between intellectual and actual. Sometimes the reference material is obvious like in his rendition of Peter Voulkos' seminal, *Rocking Pot*, while others are much less apparent.

British-based potter **Svend Bayer**'s exhibition was his first comprehensive show in the United States and his New York City solo debut. Bayer is arguably one of the greatest and most influential living potters in England, consistently making pots of enormous generosity in form and feeling. His endurance and physicality are palpable and his evolution is Promethean. Paradoxically, over the last five decades his work, life and philosophy have become simpler and yet more complex. From idealist to pragmatist, Bayer's accomplishments are mythical. He has firmly established his legacy in the field, though he is too busy to notice. Fortunately, the exhibition evolved into an event accompanied by a one-day demonstration and a roundtable. Svend is one of life's anomalies and his path is stained by humility and narcissism. His is a story where catharsis has had a transformative effect on the world, if not the man himself. A deeply reflective potter, Bayer uses tradition as a starting point for making pottery that is profoundly thoughtful and introspective. Over the last 40 years, he has refined form, glaze, and fire into the extraordinary.

**Paul Sacaridiz** lives and works in Maine. Sacaridiz has arrived at a place in his studio practice where skills and intellect collide. When viewed separately, Sacaridiz's objects bear no resemblance or connection. Placing disparate components into close proximity, his art soon intimates a cohesive narrative. Individually, these are hermetic sculptures whose power grows in relationship to the other works, causing their interest to germinate

where otherwise only formal concern might reside. Sacaridiz' concern echoes a larger argument that plays out in language. Through this exhibition, Sacaridiz explores form and color as diametrical conditions. That is, color is not used to obliterate form and the form does not overpower the color – they seem almost antithetical, or indifferent to one another. Hard-edge geometric volumes float on metal rods above the pedestal or lay weightlessly upon them, teetering on their edge. Organic mounds sit on a base from which the forms grow vertically, weighed down by its foundation. The prints express a very different language. Sacaridiz utilizes imagery in the 3-D work, referencing color schemes or form, as they struggle with an altogether separate language. The 2-D work employs color to mask the dimensions, reaffirming their flatness. Such diversity reinforces that the exhibition is about color and form, and where they collide.

This year's Resident and Fellow exhibition, *Ceramics Now*, featured **Giselle Hicks, Margaret Lanzetta, Sheila Pepe** and **Halsey Rodman**. The art in this exhibition represents the body of work each of the artists created during their short-term residency or fellowship at Greenwich House Pottery. The exhibition, bringing these artists together for the first time, examines their respective idiosyncratic approaches to the material. The Residency is designed to support artists and their projects. At GHP we offer artists a chance to learn from clay in a direct way and to foster connections between artist, material and the larger ceramics community. Ultimately, these efforts introduce more artists to the pleasure of clay and 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, expertise 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. Our goal is to strengthen our relationship with communities and to nurture creative work within them.

Margaret Lanzetta, Sheila Pepe, and Halsey Rodman are New York-based artists known for their art in other disciplines. Their time spent as residents was used to become familiar with the material and to produce a body of work that they would otherwise not be able to see through to fruition. These artists were given time, space and technical assistance to actualize their ideas. Giselle Hicks, an artist living in Snowmass, Colorado, was this year's Fellow. Her time in residence was used to produce a new body of work. The fellowship gave her the opportunity to work in New York City and enabled her to be part of our diverse and vital community.

Giselle Hicks created a portfolio of individual forms unified through the use of stacking, color and process. Well-known for her generous rhythmic and repetitive pinched forms, in these works she chose to close off the objects' openings to mask function in favor of asking strictly sculptural questions. Opting to paint rather than glaze the work, the flatness of the paint nearly blended the work into the wall. Each piece became a painted image, a still-life worthy of a Giorgio Morandi painting. Her work was an exploration of the table as a site for examining this genre in three-dimensions, using the pinched vessels as sculptural objects presented as still life compositions.

Margaret Lanzetta created a pair of larger than life crowns. These works, made out of black porcelain, reflected a personal interest in crowns, both formal and symbolic. Her interest stemmed from a newspaper's reproduction of a crown from a recent exhibition, and Margaret appreciated how form and symbol coalesced. Remaking historic crowns in porcelain is further representative of wealth. Her research led her to focus on the intricacies of the design elements and their "evocative names" such as the fleur-de-lis and arabesque.

Sheila Pepe used the residency to immerse herself in creating physical objects. So much of her work has been

textile based installations made in isolation. This opportunity allowed her to invest in a community. Her interest was in making table-top sculptures that riff on historic forms, somewhere between generic vessels and Haniwa terra cotta figures inspired by Isamu Noguchi.

Halsey Rodman made pickles – hundreds of them. Using the residency to continue his Joshua Tree project, he created a text, “reverse-sunset,” written in triplicate, to give to the Toporovsky Triplets. Each phrase was written on three separate pieces of paper, line by line; after the third iteration of each line. He incised each pickle with text, 270 to be exact. The form and text were consistent throughout. The text was given to the Toporovsky triplets in order to choose the colors of the interior of the installation. The text reads as follows:

I AM THINKING OF I AM THINKING OF I AM THINKING OF A REVERSE SUNSET A REVERSE SUNSET A REVERSE SUNSET THAT NEITHER OF US THAT NEITHER OF US THAT NEITHER OF US HAS EVER SEEN: HAS SEEN: HAS EVER SEEN: WHAT YOU WHAT YOU WHAT YOU SEE IN THE SKY OPPOSITE THE SEE IN THE SKY OPPOSITE THE SEE IN THE SKY OPPOSITE THE SUNSET. SUNSET. SUNSET.

WHAT WHAT WHAT SURROUNDS THE PRISM IN THE SURROUNDS THE PRISM IN THE SURROUNDS THE PRISM IN THE DESERT IN THE FUTURE IS OUT DESERT IN THE FUTURE IS OUT DESERT IN THE FUTURE IS OUT OF REACH SO OF REACH SO OF REACH SO

I WILL PULL THESE I WILL PULL THESE I WILL PULL THESE COLORS FROM THE AIR. COLORS FROM THE AIR. COLORS FROM THE AIR.

FOUR COLORS ABOVE FOUR COLORS ABOVE FOUR COLORS ABOVE THE TAN DESERT SCRUB IN THE GRAY THE TAN DESERT SCRUB IN THE GRAY THE TAN DESERT SCRUB IN THE GRAY -ING SKY FADE TOWARDS THE LIGHT BLUE -ING SKY FADE TOWARDS THE LIGHT BLUE -ING SKY FADE TOWARDS THE LIGHT BLUE DUSK: DUSTY PURPLE, MAGENTA, DUSK: DUSTY PURPLE, MAGENTA, DUSK: DUSTY PURPLE, MAGENTA, FADING RED, PEACH AND ON INTO THAT FADING RED, PEACH AND ON INTO FADING RED, PEACH AND ON INTO THAT AIRLESS BLUE AIRLESS BLUE THAT AIRLESS BLUE

THE FIFTH COLOR IS YELLOW THE FIFTH COLOR IS YELLOW: THE FIFTH COLOR IS YELLOW THE CONE OF THE CONE OF THE CONE OF A FLASHLIGHT IN A PITCH BLACK ROOM A FLASHLIGHT IN A PITCH BLACK ROOM A FLASHLIGHT IN A PITCH BLACK ROOM

New York City artist Lilli Miller has been working in clay at the Pottery since 1952. This exhibition was a testament to her lifelong exploration and perfection of the ceramic vessel. Lilli has a unique historical connection to the House growing up in the settlement movement. At an early age within University Settlement, she was introduced to both clay and dance. Having spent much of her life as a dancer with Anna Sokolow and Jean Erdman, she then turned to music; finally, returning to clay after her career and raising a family. Lilli is the product of a lifetime of art; she translates a sense of balance and movement into her ceramics. Her works are variations on color, shape and texture. Lilli has spent her life refining form – literally and metaphorically, and her viewers are the beneficiaries of this lifetime pursuit.

The work of New York based artists/collaborators/architects Sam Stewart-Halevy and Anika Schwarzwald signaled a conceptual shift from most other exhibitions in the Jane Hartsook Gallery. The exhibition, *Saddle up*,

*Dorodango*, was a collection of factory sourced ceramic components, excepting two clay spheres. Since nearly all the objects appear to share the primary traits of industrial fabrication and sterility, the initial perception could have been that they were little more than curated objects chosen randomly from the millions that are currently in production. Together, the objects took on another life, self-aware of their commodity status, becoming entities that were procured, shipped, tracked and set up on display as individual works of art, firmly dissociated with their functional purpose. The intention of these disparate objects is as diverse as filtering liquid aluminum and bullet proof vests. Schwarzwald has long been fascinated by the materials and procedures of ceramic work. Ultimately, they endeavor to understand what remains universal about clay matter once it passes into unfamiliar states and through the global supply chains of contemporary ceramic production. Below is what they composed for their press release.

Intalox saddles in the scorching vapor  
Norton™ and Norton Super™  
Distillation through a standard taper  
An offering to Saint Gobain

Ride on, coke knight, to Fontainebleau  
To the carbide lathes of Corning  
White slabs and rods machinable  
Annealed for global warming

No llores, mi querida  
Dios nos vigila  
Do not cry upon the Dorodango

Pensar redonda, no bruñida  
Soon the Hot Sale will be gone  
Soon you will reply to Taizhou Ango

Past the terracotta army of Emperor Qin  
Earthquakes ring out from the kaolin mine  
The grinding mill turns once again  
Sending dust on down the line

Was it you that took my hand, my dear?  
Could I see you through the film?  
And was alumina sintered here  
Among those dark satanic kilns?

No llores, mi querida  
Dios nos vigila  
Do not cry upon the Dorodango  
Pensar redonda, no bruñida  
Soon the Hot Sale will be gone  
Soon you will reply to Taizhou Ango

Climb aboard the Hyundai Pluto  
New Panamax tonnage and bottomless debt  
A Liberian Flag of Convenience  
Flies from Culebra Cut to New Elizabeth

Behold her ten high box containers  
Piled up like old Testaccio  
The gantry cranes lift them from their mangers  
Releasing all her commodity flows

The sea a slurry of universal clay  
Where shards of broken vessels ride  
No matter; form can't be pried away  
From the churning hylomorphic tides

No llores, mi querida  
Dios nos vigila  
Do not cry upon the Dorodango

Pensar redonda, no bruñida  
Soon the Hot Sale will be gone  
Soon you will reply to Taizhou Ango

Above the Palisade escarpment  
The Fort Lee World Spa and Sauna  
Offers ancestral hot soil treatment  
But there are no refunds for nirvana

Lie down among the balls of loess  
Rest your head on the Cizhou pillow  
Interred within your earthen host  
Dream of backslashes on Zillow

No llores, mi querida  
Dios nos vigila  
Do not cry upon the Dorodango

Pensar redonda, no bruñida  
Soon the Hot Sale will be gone  
Soon you will reply to Taizhou Ango

North Carolina based artists **Maggie Finlayson** and **Tom Jaszczak** are partners in life, but not collaborators in art. Each artist approaches their work with his and her own aesthetic predilection. Both working within the realm of function, their works are utilitarian, but function alone does not dictate their finished form. Even within these parameters, their divergent approaches are geared toward development of form and function. As they explore how their vision adds to this tradition, their works ultimately complement each other, despite their differences. Maggie created large rectangular bowls using a subtle white pallet. Her pieces were soft and reserved – almost pillow-like. Her forms and color belie their material. In contrast, Tom's platters hung on the wall, rigid and firm. His pallet was vivid and bold - yellow, black, and red, mirroring his forms. While each approach to his and her work is unique; function is the end goal.

*Ceramics Now* exhibition series captures the spectacular moment we are experiencing within the grand ceramic narrative. The field is embracing its own relevance and GHP 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, becoming a small craft program in a Greenwich Village settlement house with the objective 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. 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 fifth beautiful document that will serve as a timeless reminder of this important exhibition series.





MATHEW McCONNELL



## MATHEW McCONNELL

### STATEMENT

My current investigations are based on the works of other visual artists. Often using a singular form or image as a starting point, I recreate the work with alterations to suit my own compositional needs. The resulting forms vary between what could be mistaken as a facsimile of another artist's work and an artwork with a source seemingly outside any individual reference. In the construction of these replicant objects, I sometimes find myself trying to pinpoint the exact moment at which the work becomes more mine than theirs. Sometimes this moment occurs in the mere selection of a form, and at other times it does not occur at all. By careful construction of these simulated, manipulated, exalted, and subverted forms, I find, at the best of times, a means of reconciling the difference between what is an art of someone else's and what is an art of my own.

### BIO

McConnell holds an MFA from the University of Colorado, Boulder, and a BFA from Valdosta State University in Georgia. He has had numerous solo exhibitions and his works have been included in group exhibitions in China, Australia, New Zealand and in many venues across the United States. He has been the subject of feature-length articles in *Ceramics Art and Perception*, *Ceramics Monthly* and *New Ceramics* magazines. In 2012, Mathew was granted an Emerging Artist award from the National Council on Education in Ceramic Art and in 2011 was the Lillian fellow and a resident at the Archie Bray Foundation. In 2010, Mathew served as the Artist in Residence and Guest Lecturer of Contemporary Craft at Unitec in Auckland, New Zealand. He is currently serving as an Assistant Professor at the University of Arkansas, where he oversees the ceramics area.

















SVEND BAYER





## SVEND BAYER

### STATEMENT

I tend to think of myself primarily as a thrower. Even though I have always fired with wood, for a long time that seemed to be a secondary activity; merely a way of hardening my pots. The effects of wood-firing were neither encouraged nor discouraged; they simply happened. In fact for many years I was obsessed with how fast I could fire my big kilns and how economically. It took many years to realise that my pots were actually very bland.

Over the last 20 years my firings have increased in length to between 72 and 144 hours. When a pot is wood-fired at high temperature for a long time its surface is altered by ash landing on it and melting to form a natural glaze, by the embers it is sitting in, by the various changes in atmosphere it is subjected to, by its position in the kiln and its shape and proximity to other pots and by the length of the firing. It is a kind of controlled accident and the resultant colours and flame patterns come as close to a perfect natural decoration as I can think of.

Some years ago I noticed that the liner glazes I used were also altered by these same conditions. Celadons, Kakis and Shinos, traditionally protected from fly ash, were transformed, giving wild blues, yellows, mauves and blacks and where the glazes flowed, an exciting sense of motion.

These long wood-firings are also unpredictable and dangerous. Pots collapse, are knocked over by wood being stoked onto them and can explode, showering their neighbours with shards. Like a jaded old gambler I get it right just often enough to keep coming back for more.

### BIO

Svend Bayer was born in 1946 in Uganda to Danish parents. He attended Exeter University, was a pupil of Michael Cardew and worked as a thrower at Brannam's Pottery. In the 1970's Svend established his own pottery facility at Sheepwash in Devon with kilns based on structures he encountered during his year-long travels in Japan, South Korea and South East Asia. The site was chosen for the proximity to the North Devon ball clay mines and sawmills. Since 2000 he has had solo exhibitions at Harlequin Gallery, Beardsmore, Rufford Ceramics Centre, North Cornwall Gallery, University of Utah, Northern Clay Center, Sturt Gallery, Gallery Lykke, Slader's Yard, Goldmark Gallery and the Craft Potter's Association, London.

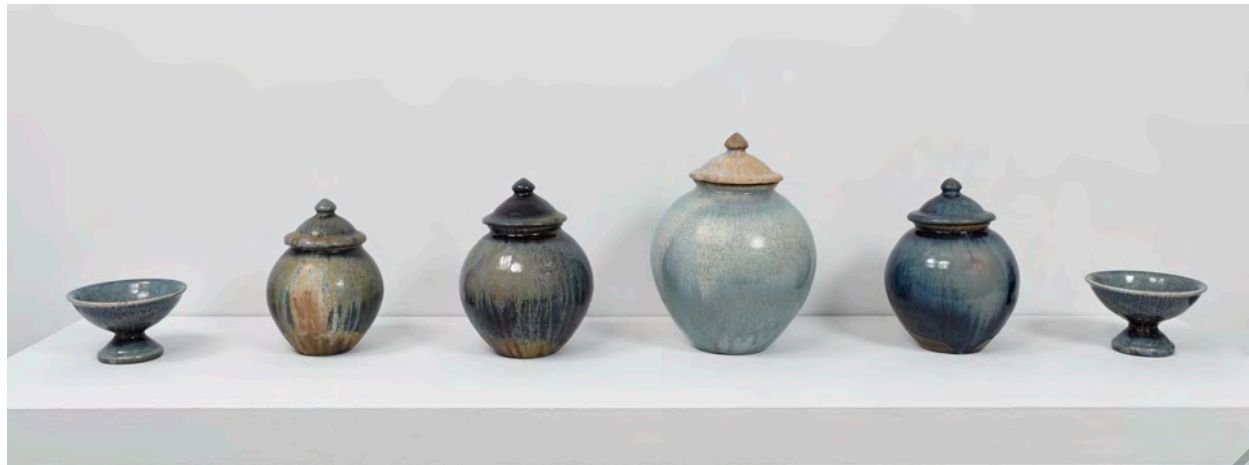
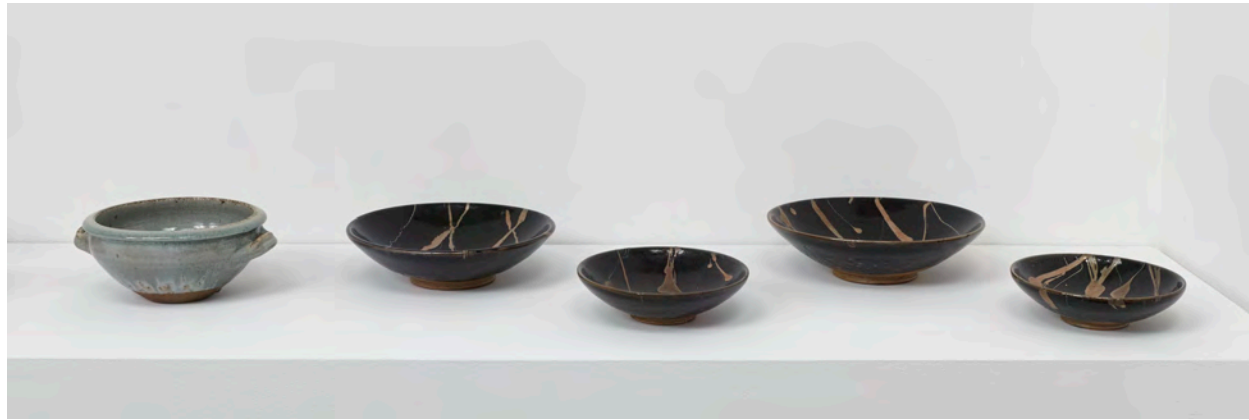














PAUL SACARIDIZ





## PAUL SACARIDIZ

### STATEMENT

The problem with objects is that they can be so specific.

As a sculptor, I am interested in the collision of abstraction, urban planning and utopian systems; and the seemingly impossible task of understanding something in its entirety. My work carefully situates objects within systems that seem to imply an internal logic, but at the same time appear illusive and open-ended. Structures carefully frame out objects that appear random and chaotic alongside precise mathematical models and awkward structural forms. In all instances the work is highly constructed, layered and insistent on being understood for what it is, rather than as placeholder for metaphor or illusion.

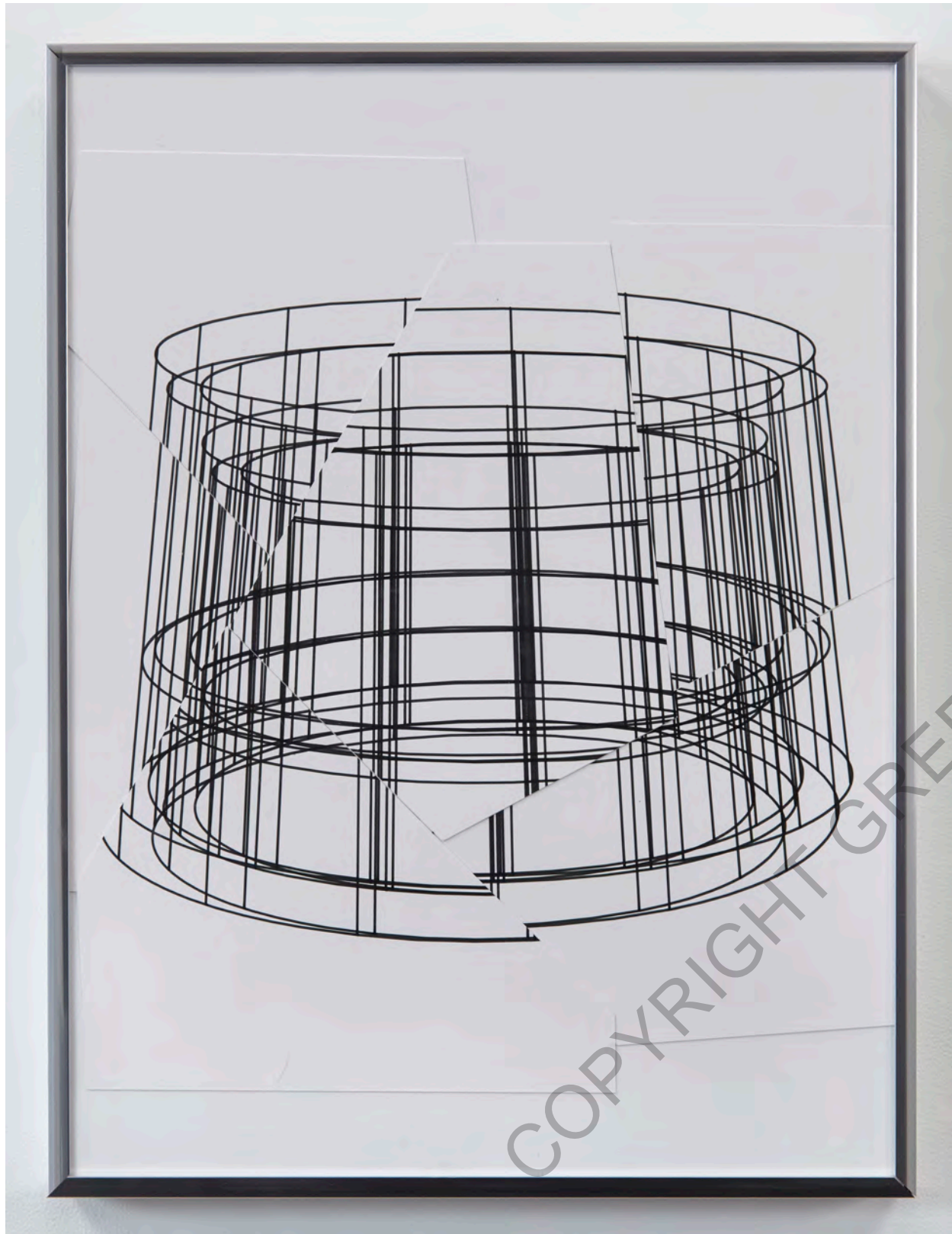
### BIO

Paul Sacaridiz (b.1970) lives and works in Deer Isle, Maine where he is Executive Director of the Haystack Mountain School of Crafts. As an artist his work encompasses the making of sculpture and leadership within academic and not for profit arenas. His work has been included in exhibitions at the Charles Allis Art Museum, the Philadelphia Museum of Art, the Denver Art Museum and the Houston Center for Contemporary Craft among others. He has been the recipient of numerous artist residencies including the Ragdale Foundation, Vermont Studio Center, Watershed Center for the Ceramic Arts and the Arts/Industry Program at Kohler Company. He is a member of the International Academy of Ceramics and has served on the board of the National Council on Education for the Ceramic Arts (NCECA). Prior to leading Haystack he was Professor and Chair in the Department of Art at the University of Wisconsin-Madison.















GISELLE HICKS  
MARGARET LANZETTA  
SHEILA PEPE  
HALSEY RODMAN





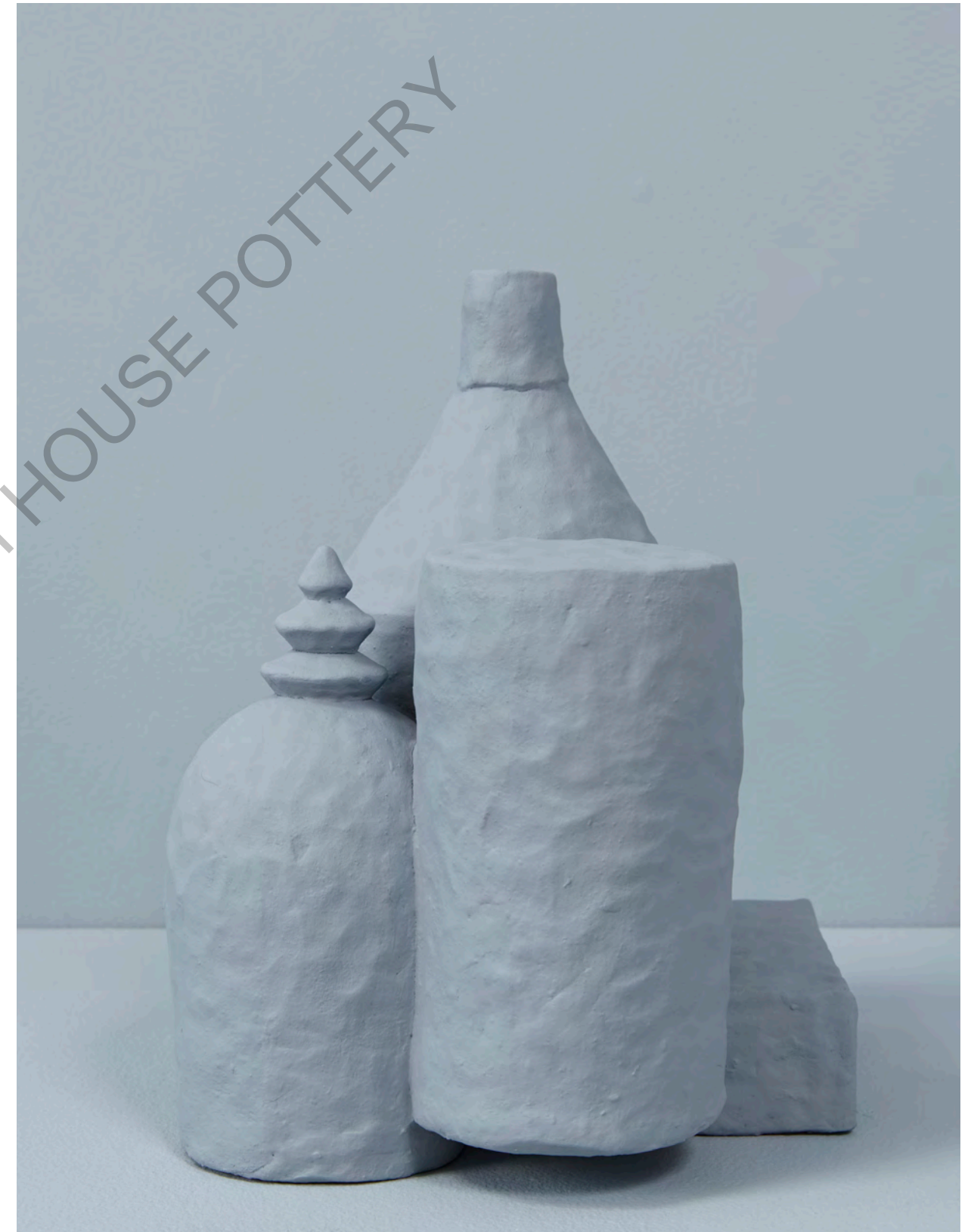
## BIO

**Giselle Hicks** is originally from Southern California. Hicks received her BFA from Syracuse University and her MFA from Alfred University in New York. She has participated in various artist-in-residence programs including the Anderson Ranch Art Center, the Arts/Industry Program at the Kohler Company, The Clay Studio in Philadelphia and The Archie Bray Foundation. Her work has been exhibited at the Museum of Fine Arts in Boston, The John Michael Kohler Art Center and The Bellevue Art Museum, The Southwest School of Art, The Houston Center for Contemporary Craft, and The Milwaukee Institute of Art and Design. She currently lives in Snowmass, Colorado.

**Margaret Lanzetta** widely exhibits in New York and abroad; 2016 shows include Spring/Break Art Fair, New York and the WPA Gallery, Washington D.C. 2014 and 2015 her NY solo exhibitions include: *The Chanteuse and a Loaded Gun*, at Kenise Barnes Fine Art and *Blues For Allah* at Heskin Contemporary. International exhibitions include *Famous Ornament*, (solo) at Youkubo Galley, Tokyo; the Stockholm Art Fair: *Super Market*; and Le Cube Gallery, Morocco. The Museum of Modern Art, NY, The British Museum, The Victoria and Albert Museum, London, The Fogg Museum, Harvard and the Yale University Art Gallery have acquired her work for their permanent collection. Lanzetta is the first recipient of the inaugural Senior Fulbright Global Flex Award, for art practice in India, Thailand and Singapore 2016-2019. Earlier awards include a Fulbright Fellowship to India and Syria in 2008, an MTA Public Art Commission in 2007, the British Academy in Rome Award in 2003, and several MacDowell Art Colony Fellowships.

**Sheila Pepe** has exhibited widely throughout the United States and abroad in solo and group exhibitions as well as collaborative projects. Pepe's many solo exhibitions include the Smith College Museum of Art, Northampton, Massachusetts, and the Weatherspoon Art Museum, Greensboro, North Carolina. Her work has been included in important group exhibitions such as the first Greater New York at PS1/MoMA; *Hand + Made: The Performative Impulse in Art & Craft*, Contemporary Art Museum Houston, Texas, Artisterium, Tbilisi, Republic of Georgia and the 8th Shenzhen Sculpture Biennale. Pepe's commission *Put me down Gently*, 2014+ was recently featured in the ICA/Boston's traveling exhibition *Fiber: Sculpture 1960-present*.

**Halsey Rodman** received his BA in sculpture from The College of Creative Studies at UCSB and his MFA from Columbia University and has exhibited widely both nationally and internationally at venues including Kansas Gallery (NYC), Soloway (Brooklyn), Guild & Greyshkul (NY), The Institute of Contemporary Art at Maine College of Art and, in collaboration with the SFBC, Los Angeles Contemporary Exhibitions (LACE). His project *Gradually / We Became Aware / Of a Hum in the Room* was on view at High Desert Test Sites (Joshua Tree, CA).























LILLI MILLER





## LILLI MILLER

### STATEMENT

#### *Meditations on an Unending Line*

As I reflect on the long arc of my life, I am struck by how joyfully I responded to my earliest exposures to dance, music and clay, and how those seeds developed into such enduring passions.

As a young modern dancer, I was often preoccupied with how to achieve and extend an unbroken line moving through space. Years later, studying the cello with my remarkable teacher, Barbara Mallow, I understood that the same principle applied: how to give the musical line breath and continuity so as to achieve the deepest expressiveness.

And so, what I look for in my pots, and hope the best of them achieve, is that they grow and breathe – that their forms travel into space and their rims move like the planets, endlessly.

Beauty is not much talked about these days. My process has been neither intellectual nor conscious, but along the way I have come to realize that the reaching for something I cannot describe might include beauty with a capital “B” – something that transcends everything.

### BIO

Lilli Miller (b. 1921) grew up in a tenement on the Lower East Side. From ages 6 through 15, she spent every afternoon at the University Settlement House around the corner. There I was exposed to all of the arts, with instructors of remarkable quality. This experience germinated my lifelong passions for dance, music and clay.

It was at the Settlement House where I met Ben-Zion, who taught art through the W.P.A., and who would greatly influence the rest of my life. To me, at age 13, he was the epitome of what an artist should be. He introduced me to a new lens through which to see the world, and over the years became a mentor and great friend.

At age 18, while I was in college, I received a scholarship to study the Graham Technique at the New Dance Group. I later danced professionally with Anna Sokolow and Jean Erdman, who were early dancers in Martha Graham’s company, and I even danced for the Yiddish Theatre, which was then in its heyday on 2nd Avenue. Throughout these years I continued to study with Martha Graham.

In 1945, I married Joseph Miller, and at 31 I stopped dancing to raise our family. It was then that I found Greenwich House Pottery and its devoted director, Jane Hartsook. I started on the wheel, and gradually moved on to hand-building, always interested in form and line. Almost 60 years later, Greenwich House still remains as precious a haven to me as ever.















SAM STEWART-HALEVY  
ANIKA SCHWARZWALD





## SAM STEWART-HALEVY AND ANIKA SCHWARZWALD

*Saddle Up, Dorodango*

### STATEMENT

*Fragments of a vessel which are to be glued together must match one another in the smallest details, although they need not be like one another. In the same way a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel.<sup>1</sup>*

Do ceramics have a frontier? If the minerals of clay are deposited throughout the crust of the earth, in the universal encounters of water and rock, where are the limits and possibilities of this material found today? Once the province of the potter, ceramics now fall as well within the domain of the chemical and mechanical engineer, whose synthetic products have taken on new roles as components in larger assemblies. No longer containers or enclosures, industrial ceramics are media through which currents pass and separate, barriers that repel and resist extreme expenditures of force and heat, and substrates upon which other materials fuse and interact. In the insulation of satellites, the body armor of soldiers, and the filters of molten aluminum, ceramics assume forms and functions that have always been latent in its material but which only emerge in a global context; one that takes the ground from under our feet and sends it anywhere.

In the space of the gallery we have gathered and combined an array of ceramic samples from the realms of oil and gas production, aeronautics, metallurgy, electronics, military technology, and healthcare. In contrast to the individual practice of Dorodango – the ancient Japanese art of molding wet soil into a dry polished ball using one's palm and thumb – these industrial products have been machined and assembled in remote locations through proprietary processes and technologies. They have passed by air and sea through international shipping routes under the aegis of sales representatives, junior vice presidents, marketing and communications managers, chat room technicians, and customer service operators. In the translations between these professional and material worlds, we hope to represent a new kind of ceramic vessel, united along the seams of matter, even if the pieces themselves are not like one another.

### BIO

**Anika Schwarzwald** received her M.Arch from Princeton University in 2013, where her work focused on movement and the use of choreographic notation in architecture. Previously, she studied theater and dance at Brown University. Her research on the Djema el Fna square in Marrakesh and how its activities are understood to delineate a space protected by UNESCO as Intangible Cultural Heritage was supported by the Butler Traveling Fellowship at the Princeton University School of Architecture. She has recently worked as an architect at Schaum/Shieh in Houston, Texas, and as a studio instructor at the Rice University School of Architecture.

**Samuel Stewart-Halevy** received his M.Arch. from Princeton University, where his research addressed questions of scale, site specificity and the inherent properties of materials. After graduating with departmental honors in design as well as history and theory, he worked for the engineer Guy Nordenson in New York. In addition to his work in this cross-disciplinary setting, Stewart-Halevy has worked as an architect and editor in the international design firms, the Office for Metropolitan Architecture in Rotterdam and David Adjaye Associates in New York.

Stewart-Halevy and Schwarzwald are members of Champagne Urbana, a shifting constituency of artists, architects, designers, curators and theorists who provide products and services devoted to reconfiguring ideas of leisure in the urban environment.

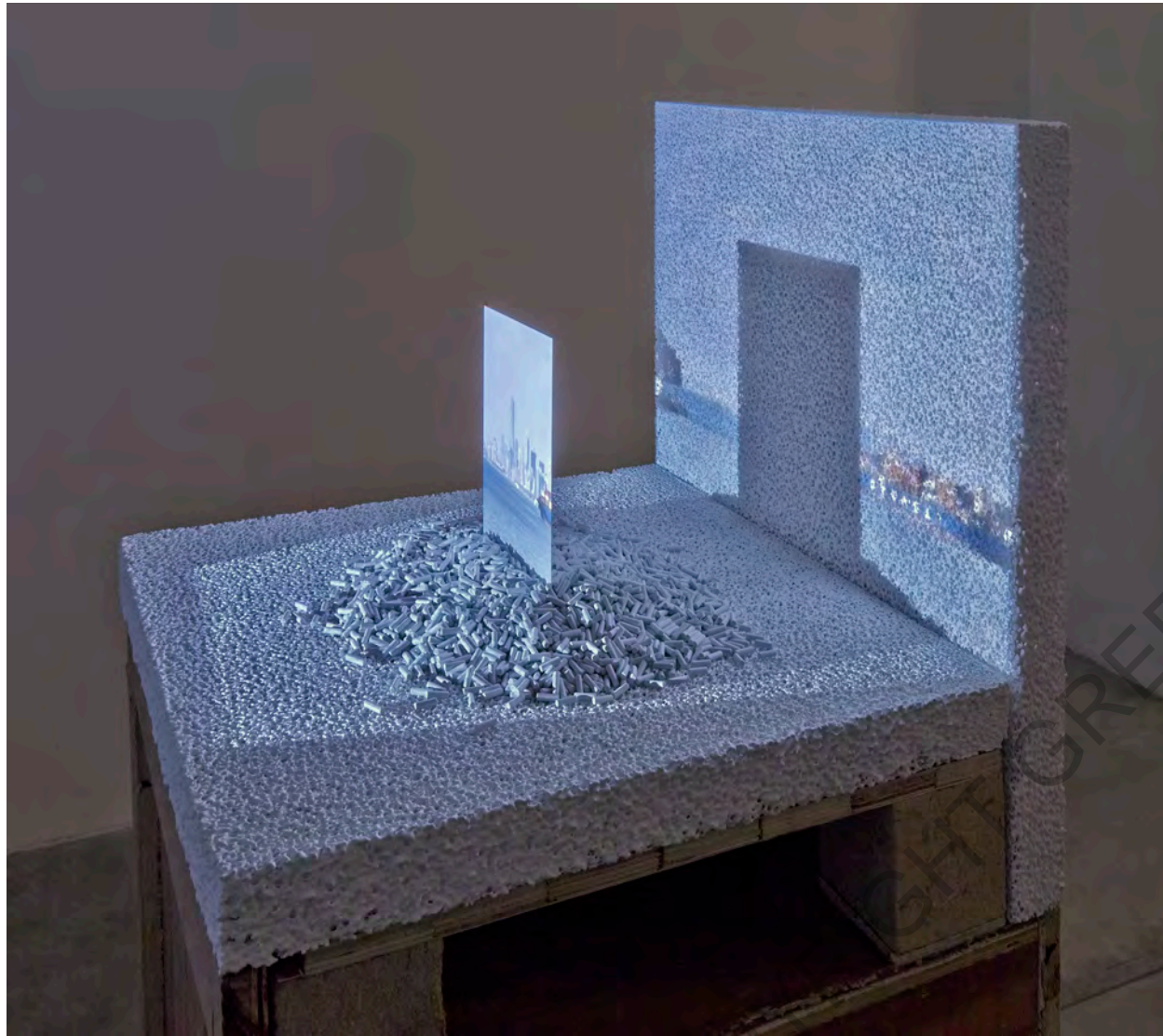
<sup>1</sup> Walter Benjamin, "Task of the Translator," in *Selected Writings 1913–1926*, trans. Harry Zohn (Cambridge, Mass.: Belknap, 2004), 260.





















MAGGIE FINLAYSON  
TOM JASZCZAK





## MAGGIE FINLAYSON AND TOM JASZCZAK

### STATEMENT

#### Maggie Finlayson

I make hand-built earthenware vessels that draw on the quiet, minimal forms of basic function, such as basins, bread troughs and baskets. Using slab, coil and mold techniques I make a simple form, which I then smooth and scrape to articulate handles, edges, corners and rims. Surfaces emphasize the subtleties of material, process and firing as the primary decorative elements – dragged grog, finger marks, the layering of slips and terra sigillata, and the rough whites and blacks that come from reduction firing.

Smaller pieces like plates, cups, mugs and bowls are wheel-thrown, then likewise scraped and pared down in form and reduction fired. Most recently I have been pulling from my long love of textiles to add pattern and color to this smaller work.

#### Tom Jaszczak

Form and Line drive my making. Line accents the changes in direction of rims, feet and form. These lines are physical and engage the user, but also serve to break up the pot visually. Formally my work has volume, it speaks of generosity. My pots are minimal and are rooted in the traditional Minnesota pottery I grew up admiring, I want my work to be pared down to the essentials emphasizing the fundamentals of pots and be truly useful. Form communicates a pots gesture; it speaks of utility, my pots reference common shapes and engage one's imagination.

I seek a balance between tradition and modern. My decoration is minimal or often a simple graphic, placement of this moment is essential to the focal point of each pot. My pots have layers, first the decoration that is bright yet flat and in the foreground. Second the slip that has a rich depth in surface and finally the ruggedness of the clay with scrapes and small pits. The cumulative journey of a pot tells a story and the story brings the user into the moment of making and firing. Slips, trimming lines, finger marks, edges, wad marks, drips, scratches and shadows capture a moment in time and tell more of the story. I react to every firing with new ideas and new information; this keeps the overall process fresh and exciting. A successful pot has depth through these processes, obtains humbleness through form and both a thoughtfulness and playfulness in function.

### BIO

Finlayson studied in Canada at Kootenay School of the Arts in Nelson, British Columbia and Alberta College of Art + Design in Calgary, Alberta. She received her MFA in Ceramics from the University of Minnesota in 2013. Finlayson has participated in ceramic residency programs at the New Taipei Ceramics Museum in New Taipei City, Taiwan, the Archie Bray Foundation in Helena, MT, Anderson Ranch Arts Center in Snowmass, CO., and Medalta Potteries in Medicine Hat, Alberta. Jaszczak received a BA in Visual Art and a BS in Biology from Bemidji State University. He has been an assistant to Simon Levin and Tara Wilson, as well as a summer resident and long-term resident at the Archie Bray Foundation. Currently Finlayson and Jaszczak are Resident Artists at Penland School of Crafts in North Carolina.























Maggie Finlayson, from top to bottom, *Oval Trough with Rim*, *Oval Trough*



Maggie Finlayson, from top to bottom, *Large Partitioned Trough*, *Large Partitioned Trough (white strip)*, *Lidded Diamond Server*



COPYRIGHT GREENWICH HOUSE POTTERY

