

# CERAMICS NOW

JANE HARTSOOK GALLERY'S 2018 EXHIBITION SERIES

## EXHIBITIONS

A.M. Martens  
January 12 – February 9, 2018

Daniel Bare  
*Fused*  
February 23 – March 23, 2018

Tom Sachs  
*Chawan*  
May 6 – June 8, 2018

Nicolás Guagnini, Samuel Johnson, Pam Lins, Linda Lopez,  
Mathew McConnell, Eun-Ha Paek, Rirkrit Tiravanija  
*Ceramics Now*  
July 13 – September 14, 2018

Cristina Tufiño  
*Millennium Mambo*  
September 28 – October 26, 2018

JANE HARTSOOK GALLERY AT GREENWICH HOUSE POTTERY

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## PREFACE

Greenwich House Pottery (GHP) traces its humble beginnings back to the manual training programs of Greenwich House, Inc. As early as 1905, Greenwich House offered clay modeling classes to children as an activity to keep them off the street and out of trouble. Soon after, amateur clubs geared toward acclimating immigrant adults to America and serving as an alternative source of income were also introduced. That same year, Gertrude Whitney served as a member of the Greenwich House Board of Directors and donated \$5,000 to support clay modeling, facilitating the move to a studio at 28 Jones Street where a comprehensive pottery department was formed by 1908. 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. GHP did not follow that model; we taught all aspects of the process, soup to nuts. The Pottery is the only remaining program from that Handicraft School and has the distinction of being the oldest and longest running program at Greenwich House.

Greenwich House's first exhibition was held at 26 Jones Street in 1905 and showcased pottery and modeling made by the very first group of students. The exhibition was organized to acquaint the community with the activities the neighborhood youngsters had been engaged in. Prior to the development of a dedicated space, exhibitions took place at multiple locations: 27 Barrow Street, 16 Jones Street (where the Pottery has been since 1948), off-site storefronts, Gertrude Whitney's studio on 8th Street, a New York City Public Library and patrons' garden estates. In 1970, Jane Hartsook (Director, 1945–1982) created an exhibition space on the second floor of the Pottery, which was renamed the Jane Hartsook Gallery in her honor upon her retirement in 1982. In 2013, the Gallery was relocated to street level and continues Jane Hartsook's legacy, leading the field in the presentation of the most important ceramics exhibitions in New York City.

Over the next 114 years, the Pottery maintained its tradition of displaying ceramics for the benefit of both the artist and the community. Although it has evolved over the years, 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. GHP is dedicated to expanding public awareness of the diversity and complexity of ceramics while fostering the development of artists through internships, residencies, exhibitions and classes.

In 2011, we launched *Ceramics Now*, the exhibition series and namesake of the resident and fellow exhibition, to highlight the varied works and artists that both shape and characterize the ethos of our time. We see the role of the series as posing the question, "What is ceramics now?" The work we select and the artists that create it are the catalyst to an answer. The series highlights the latest activities and developments, creative and technological, in the field. Without one grand scheme uniting the work on a conceptual level, we are afforded a broader spectrum of artists and artwork encapsulating many more possibilities. Selected by committee, co-chaired by Ann Treesa Joy, Kaitlin McClure and Adam Welch, from artists' proposals and the committee's own curatorial projects, no certain theme prevails, just a bouquet of possibilities.

## 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 exhibitions: Bortolami Gallery, Galería Agustina Ferrera, Gavin Brown's enterprise, Mindy Solomon Gallery, Rachel Uffner Gallery, Rirkrit Tiravanija Studio and Sam Cockrell, Salon 94, Tom Sachs, Tom Sachs Studio and Trevor King. Thanks to Ann Treasa Joy, whose excellent installations were instrumental to the success of the exhibitions. Thanks to Kaitlin McClure whose role at the Pottery is vital in coordinating the residencies, fellowships and exhibitions and in facilitating the Pottery's Lecture Series that opens a dialogue between the community and visiting artists. A special thanks to Leslie Miller, whose expertise and thoughtfulness have fashioned this seventh beautiful document that will serve as a timeless reminder of this important exhibition series.

## CERAMICS NOW 2018

The Jane Hartsook Gallery seeks to broaden the knowledge of the ceramics sphere, 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. *Ceramics Now* included an expanded curatorial vision of contemporary art practice and exceptional ability from across the United States seen through the solo exhibitions of: A.M. Martens (Chicago, IL), Daniel Bare (Central, SC), Tom Sachs (New York, NY) and Cristina Tufiño (Philadelphia, PA), as well as the Residency and Fellowship Exhibition, *Ceramics Now*, featuring Nicolás Guagnini (New York, NY), Samuel Johnson (St. Joseph, MN), Pam Lins (Brooklyn, NY), Linda Lopez (Fayetteville, AR), Mathew McConnell (Fayetteville, AR), Eun-Ha Paek (Brooklyn, NY) and Rirkrit Tiravanija (New York, NY).

As this year's series unfolded, there were inevitably parallel concepts which surfaced among the exhibitions: consumerism, identity, memory and self-reflection. A.M. Martens explored memory and self-reflection through installation art; Daniel Bare's found objects and subsequent fused forms recognized the darkening gloom of

over-consumption; Tom Sachs offered a new set of tools for self-reflection and evaluation and a tongue-in-cheek reference to capitalism; while Cristina Tufiño's artwork broke open concepts regarding female sexuality, memory and digital consumerism.

Leading off this year's exhibition series was Chicago-based installation artist **A.M. Martens**. For this New York City solo-exhibition debut, Martens turned the gallery into a meditation on the way experiences and relationships shape us. Martens is interested in how such encounters and relationships tend to affect us and how those memories mold our perspective. Through her work, she explores how relationships and memory structure our identity, and how even when our memories prove factually faulty, they often speak to an emotional truth. This is especially evident in the wall works from this exhibition where Martens screened images onto drywall that became nearly unrecognizable to the viewer through the firing process.

In the front of the gallery, Martens built a half-height wooden wall frame nestled along three walls of the gallery, mirroring their internal structure as if their drywall and insulation had been torn away. This sculpture represented a reimagining of one of her childhood's great joys, walking through the unfinished walls of homes under construction, as a metaphor for the liminal space between events and our internalization of them. Slip-cast porcelain nails, modeled on the 20D common nail, rested atop the wooden framework, stacked several deep and running the entire length of the 2x4's. These steel-wire nails, developed in the 1860s, were the origin of mass produced nails. Before then, nails were cut in a rectangular shape and were much more precious. These slip-cast nails exuded an almost ghostly presence. For Martens, the nails serve as a reminder of how seemingly inconsequential moments are valuable parts of our perspectives.

Another New York City solo-exhibition debut was that of South Carolina-based artist **Daniel Bare**. Bare's works highlight the vice of consumer culture, an issue Bare is urgently concerned about. Bare is the quintessential upcycler; through the accumulation of unwanted pottery from thrift stores, landfills and abandoned kiln sites, Bare creates the most spectacular assemblages by recycling and re-contextualizing the old. These re-fired works are both intriguing formal sculptures and complex forms. Bare organizes discarded and often banal ceramic objects into rhythmic geometric assemblages that he glazes and fires to a temperature hot enough to fuse these found objects together. Though Bare has mastered this complicated process, more often than not he relies on chance for fusing to take place. It is a dangerous practice, and Bare pushes his sculptures to a precarious brink—allowing heat, time and luck to encourage the works to shift and slump in the kiln without fully collapsing—which is why when the gamble pays off, the pieces are perfect.

This exhibition included newer works that elevate individual objects like teapots and coffee mugs, which are a departure from the larger amassed objects that Bare is best associated with. These works focus on the specific found object rather than larger works that incorporate many of the same objects. Even as individual works, they exist as one of many. Each object receives similar treatment, adorned with decorative appendages that simultaneously bind them together as a group and differentiate them. The teapots are coated with clay, reglazed, and additional clay is gathered and squeezed out on their lids like dry ramen. The mugs are pushed to the point of explosion, appearing to molt before your eyes. Bare has an eye for turning junk into a formidable work of art, forcing the viewer to grasp the possibilities expressed in that old chestnut: one person's trash is another's treasure.

A New York-based artist best known for his dry wit, modern day *chawan'ya* **Tom Sachs** observes, "There comes a time in every Jewish, middle-aged, college-educated American man's life when he realizes that Japan is where it's at... Mourning the loss of spirituality in our capitalist environment, we admire Tea's integration of humility, prosperity, and spirituality." For Sachs, that has meant making *chawan*, or teabowls, in addition to learning *chanoyu*, the way of tea. In his exhibition, Sachs filled several tea cabinets with *chawan* and highlighted a number of "heroes"—individual *chawan* that he sets apart as embodying a certain heightened "thingness."

Sachs is best known for his cultural prosthetics. These sculptures are created using materials readily available or found—bricolage—his plywood boom boxes and NASA installations. A contrarian and provocateur whose humor and convictions are decidedly postmodern, Sachs has an appetite for consumerism and cultural fetishization. Unlike most contemporary theorists, Sachs embraces rather than disparages consumer culture. It is problematic to speak about the perils of society and the degradation of the environment while holding an iPhone X. The rise of consumerism has cultivated an aloof criticality reluctant to see its irony revealed. It is impossible to discern whether Sachs is sincere about his sincerity—the critical, academic, leftist response would be to reject consumerism as unauthentic and bourgeois, not to embrace it. Liminality is an overarching theme in his life and work; Sachs occupies the space between artist and manufacturer, proletariat and bourgeoisie, ascetic and materialist, reality and make-believe.

*Ceramics Now* is our annual exhibition of work from our Residency and Fellowship program. The Greenwich House Pottery Residency and Fellowship is a distinguished program that fosters artistic growth by providing artists with a creative community, time, space, material and technical skill to explore and generate new bodies of work in ceramics within the center of the art world. This year it featured artists Nicolás Guagnini, Samuel Johnson, Pam Lins, Linda Lopez, Mathew McConnell, Eun-Ha Paek and Rirkrit Tiravanija.

New York-based contemporary artist, writer and filmmaker **Nicolás Guagnini** works across disciplines engaging the viewer often through his lens of masculinity. While in residence he worked on sculptural forms combining larger-than-life hands and feet, though the works Guagnini presented in the exhibition were his latest press-molded and glazed ceramic canvases. They are *trompe-l'oeil* masterpieces, virtually indistinguishable from painted canvases, each with the French phrase, "*Ne Travaillez Jamais*" or "never work," scrawled across it in gold lustre. This slogan was originally penned in 1953 by French Marxist theorist Guy Debord as a bold statement that demands that nothing come between life and living. Guagnini is a reflective artist, taking Debord's mantra to heart, dedicating his life to making art and never truly working.

**Samuel Johnson** is a potter living and working in Minnesota, best known for his woodfired pottery of unrivaled simplicity and integrity. During the exhibition, his large jar in the center of the gallery occupied the space with the energy and gravitational force of a black hole, commanding the greatest attention, and resonating deeply with the viewer's humanity. Like his works, Johnson is deeply thoughtful and reflective. Constantly experimenting with form and pushing the boundaries of what he perceives to be the arbitrary rules of function, Johnson's pottery effortlessly transcends practicability, offering an alternative means of being-in-the-world. Believing the uneven shapes and dark, varied surfaces of his finished work reflect humanity's capacity for both reason and enigma, Johnson invests in the mystery of mysteries: deeper human understanding.

Another New York-based artist, **Pam Lins** has been working in ceramics over the last decade, though she is primarily known for her work in plywood and paint. She joined the ranks early on as one of a few artists who took up clay as a medium for their interdisciplinary practice. During her residency, Lins planned and coordinated a collaborative project with artists Trisha Baga and Halsey Rodman that included artists Ricci Albenda, Marley Freeman, Annabeth Marks, Rebecca Watson Horn, David Reinfurt, Amy Sillman, Shelly Silver, Stanley Whitney, Amy Yao and another 130 artists who created and decorated clay objects. Together the group produced hundreds of pieces that were fired and glazed for the purpose of having a multifaceted affair and sale that culminated in an unruly event that was simultaneously a party, a musical, a performance, an exhibition, a cocktail lounge, karaoke and moon bar, a conversation circle and a fundraiser at MoMA PS1 in December 2018. All the proceeds from the sale went to the non-profits: Critical Resistance, Earth Day Initiative, Gays Against Guns, Greenwich House Pottery, Immigrant Defense Project and Wide Rainbow. For the *Ceramics Now* exhibition, Lins showed three platters, each carved in shallow relief with an amateur likeness of a prominent woman combined with witty text.

**Linda Lopez** is an Arkansas-based artist that creates wonderfully hermetic sculptures. Lopez anthropomorphizes common household objects, most notably microfiber dusters, and it is these “dust furies” for which she is best known. During her fellowship she worked on developing tint, tone and shade variations in these works, though the sculptures that she produced for this show are made of bare porcelain, lacking any coloration or lustre, composed of hundreds of appendages and sprinkled with chunks, or “lint.” These ghostly porcelain pieces express a solemn though mysterious and simultaneously humorous tone compared to her more recent resplendent works. Though her art may seem to be inspired by the mundane, each sculpture embodies a unique identity and personality.

Arkansas-based artist and provocateur **Mathew McConnell** explores concepts of authorship, authenticity, and the developing art historical moment. During his fellowship, McConnell developed models to take home to cast and fabricate. Beginning with the work of other visual artists, McConnell sometimes makes what appears to be exact facsimiles of the works, while other times he reinterprets them beyond recognition, but always with the intent to understand the moment when the work becomes more his than theirs. Sometimes the art historical references are apparent and other times not, but the success of the work and the validity of the approach do not rely on that distinction.

**Eun-Ha Paek** is an animation filmmaker and illustrator based in Brooklyn who creates narratives using humor to process, explore and illustrate the range of human emotion. She brings the characters in her self-reflective narratives into the real world through ceramics, creating sculptures that are familiar and yet uncanny. As a fellow, Paek considered the mutability of memory. Using 3-D scans of her original hand-built sculptures, Paek then scaled and printed each subsequent iteration to allow the irregularities inherent in the process to accumulate and mutate. This process, Paek believes, parallels memory and how we lose “resolution” through time, just as the sculptures slowly change with each print.

**Rirkrit Tiravanija** is an international artist based in New York City, Berlin and Thailand. Perhaps best known for creating installations and events that emphasize social engagement, known as relational aesthetics, he made a name for himself in the early '90s by eschewing typical visual arts practices and engaging audiences by cooking

for them. He has continued this practice throughout the decades in nearly all subsequent installations and exhibitions, including his residency—cooking 3-inch thick porterhouse steak in his thrown custom-formulated flameware to make lunch for the Pottery’s community. Tiravanija used his time at GHP to develop his skills on the potter’s wheel and experiment with the teabowl, a form used in tea culture that he has spent a great deal of time with.

In her New York City solo-exhibition debut, Philadelphia-based interdisciplinary artist **Cristina Tufiño** created a surreal installation using historical symbols peppered with her own observations and experiences to explore matriarchal power and sexuality. With dramatic blue lighting, a pastel palette, and imposing installation heights, Tufiño combined the transportive atmospheres of a club and a religious altar to cast her sphynx and saint-like sculptures as the archeological remnants of a future-past culture, similar and yet removed from our own.

Tufiño connected these broader historical associations to her personal experience, juxtaposing archeological references with images from her childhood home in San Juan, Puerto Rico, her travels to Tokyo, Japan, and her visits to the lush gardens of the Chateau de Fontainebleau in France. The ceramic polaroid pictures she created for this show represent a new developing body of work for Tufiño. They are small wall reliefs of fragmented memories, real and imagined, drawn from personal photographs and random images of bar hostesses in Tokyo. This installation of artifacts came together to create a surrealist though strangely familiar space that suggests a longing that is sensual and bright.

The *Ceramics Now* exhibition series is a snapshot of the spectacular moment we are experiencing within the grand ceramic narrative and Greenwich House Pottery is at the forefront. This group was curated based on their individual capacities, which are far-ranging and varied, as well as for their contemporaneity. This further highlights our gallery’s mission to show a diverse body of work while supporting emerging and cross-disciplinary artists working in clay.

Greenwich House Pottery’s unique history encompasses the evolution of American ceramics—from its modest outset offering simple clay-modeling classes, on 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.

A.M. MARTENS

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**A.M. MARTENS**

January 12 – February 9, 2018

STATEMENT

As we navigate through our daily lives we encounter an array of objects and spaces. Many of which we engage with on a functional level, while others embody psychological impressions that are associated with past experiences, events, and people. My work considers these spaces and objects from the points of their liminality; the space between—what/how they are constructed. It is also within the liminal space of ourselves that bonds the memories, relationships, and experiences that ultimately define who we are and how we navigate our environment. By exploring these liminal spaces and objects I am given the opportunity to either reveal and/or conceal the layers that assist in shaping our own subjectivity and perspective.

BIO

Martens grew up in South Dakota, which continues to inform her artistic process. She began creating installations while obtaining her MA in Studio Art at Minnesota State University, Mankato. Martens continued her education at Michigan State University where she was awarded a University Distinguished Fellowship and obtained an MFA. After graduating she became the Ceramics Artist in Residence at Kansas State University. Martens has exhibited her work throughout the United States including at Axis Gallery (Sacramento, CA; 2012); Gallerie Noir (Dallas, TX; 2013); Red Lodge Clay Center (Red Lodge, MT; 2013); Schacht Gallery (Saratoga, NY; 2013); Sculpture Center (Cleveland, OH; 2011); and Sullivan Galleries (Chicago, IL; 2013). She currently lives in Chicago and is the Ceramics Studio Manager at the School of the Art Institute of Chicago.















DANIEL BARE



**DANIEL BARE**

*Fused*

February 23 – March 23, 2018

STATEMENT

Precarious stacks of discarded commercial dishware, tchotchkes, and the like, are defaced and bonded together with thick layers of molten glaze, in the politically charged works of American artist Daniel Bare. Collected from thrift stores, landfills, and abandoned kiln sites, Bare compiles objects that are no longer valued into monumental symbols of waste that expose the gluttonous tendencies of our consumer culture. In the kiln, Bare prompts the material itself to reclaim the ubiquitous objects, bringing them to the brink of collapse, as they shift, slump, and melt under the extreme heat. The colorful clay and glazes ooze, cascade, and pool around the forms. Thus, the habitual process of disposal is successfully intercepted, and the resulting works have a renewed sense of purpose.

BIO

Bare is a full-time Lecturer in the Art Department at Clemson University. He has called the Upstate of South Carolina home since 2010. Born and raised in Lancaster, PA, he earned his MFA in Ceramic Art from Alfred University (Alfred, NY) and BFA in Crafts/Ceramics from the University of the Arts (Philadelphia, PA). His practice in clay and professional experience includes international and national artist residencies at acclaimed programs in China, Japan, Canada and the United States. His ceramic work is featured in *Glaze: The Ultimate Collection of Ceramic Glazes and How They Were Made* (2014), as well as *500 Ceramic Sculptures* (2009), *500 Teapots Part I & II* (2002; 2013). He exhibits and presents public lectures about his work at Beijing Fine Art Academy in China, the Michigan Ceramic Art Association, the National Council on Education for the Ceramic Arts (NCECA) conferences and many universities and art centers in the US and abroad.



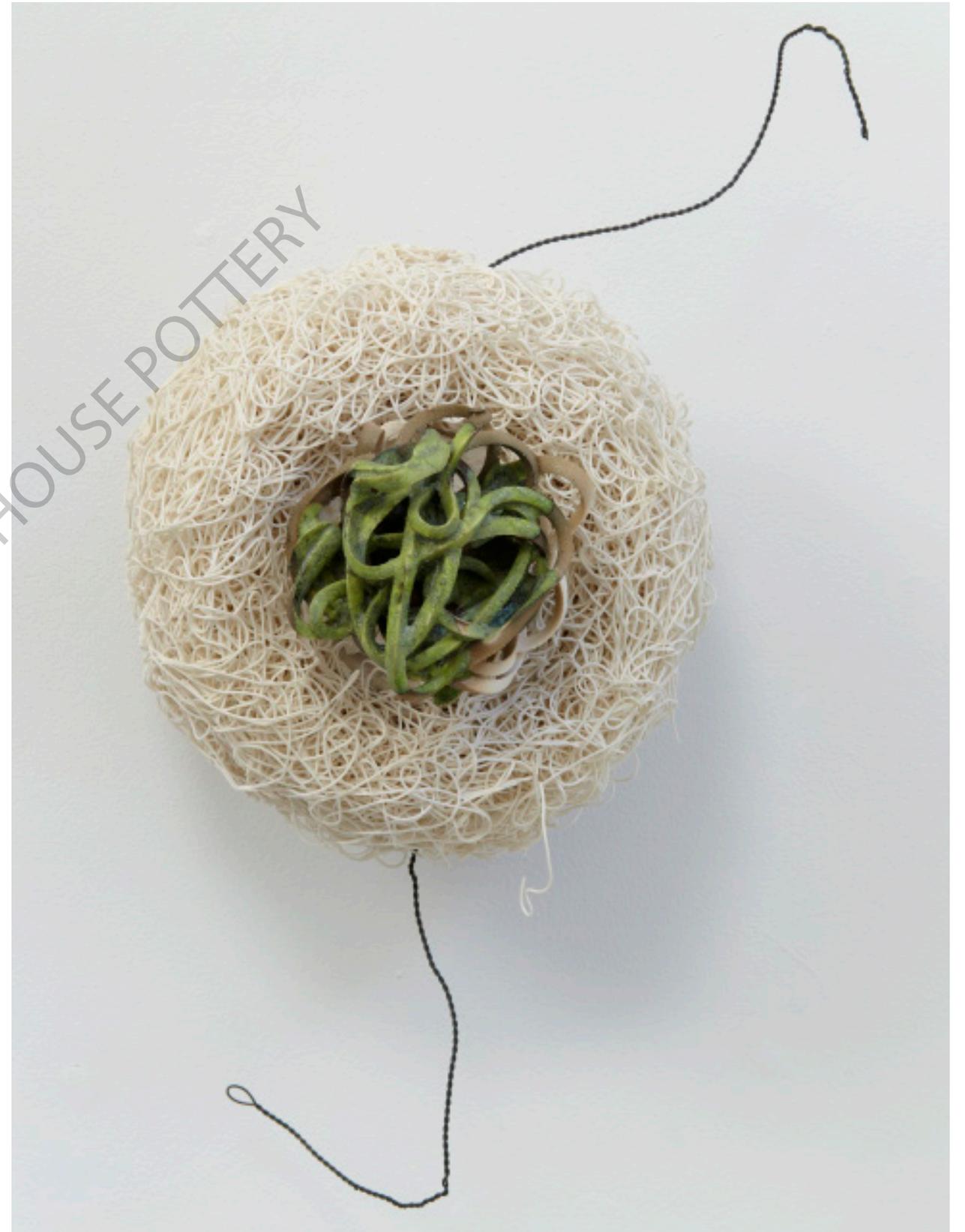




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TOM SACHS

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# Tom Sachs

## CHAWAN

### TOM SACHS

*Chawan*

May 6 – June 8, 2018

### STATEMENT

Almost everything made today is done so digitally, as to look polished and perfect. Companies like Apple and Sony have strived to create products that have no seams and appear robotically made. For a ceramicist, using the wheel allows you to erase any evidence of the human hand. Building by hand, the artist shows the fingerprints in the work—something Apple can and will never be able to do. Sachs employs this practice in all his work, and recently, has been using it in his ceramics. His Japanese tea bowls (chawans) are built using the most primitive pinch-pot method and his other ceramic sculptures all show the scars of his labor. The dents, cracks and errors are evident in the handmade and are what make the product the result of an individual.

### BIO

Tom Sachs (b. 1966, New York) is a New York-based sculptor known for his work inspired by icons of modernism and design. Using modest studio materials, Sachs creates parallel universes incorporating semi-functional sculpture, sometimes deployed by the artist and his studio assistants for interactive projects as in *Nutsy's* (2001–2003) and *Space Program* (2007, 2012, 2016–2017). His work is in the collections of the Museum of Modern Art (New York, NY); the Metropolitan Museum of Art (New York, NY); the Solomon R. Guggenheim Museum (New York, NY); the Whitney Museum of American Art (New York, NY); the J. Paul Getty Museum (Los Angeles, CA); the Centre Georges Pompidou (Paris, France); San Francisco Museum of Modern Art (San Francisco, CA); and the Astrup Fearnley Museet for Moderne Kunst (Oslo, Norway) among others. He has had solo exhibitions at the Nasher Sculpture Center (Dallas, TX; 2017–2018); Yerba Buena Center for the Arts (San Francisco, CA; 2016–2017), Noguchi Museum (New York, NY; 2016); the Brooklyn Museum (New York, NY; 2016); the Contemporary (Austin, TX; 2015); the Park Avenue Armory (New York, NY; 2012); Aldrich Contemporary Art Museum (Ridgefield, CT; 2009); Gagolian Gallery (Los Angeles, CA; 2007); Lever House (New York, NY; 2008); Fondazione Prada (Milan, Italy; 2006); the Deutsche Guggenheim (Berlin, Germany; 2003); the Bothen Foundation (New York, NY; 2002); and SITE (Santa Fe, NM; 1999); among others. His film *A Space Program* was released by Zeitgeist in 2016, offering viewers a glimpse into the artist's studio practice, philosophy, and the narrative surrounding his 2012 project with Creative Time at the Park Avenue Armory.

















NICOLÁS GUAGNINI  
SAMUEL JOHNSON  
PAM LINS  
LINDA LOPEZ  
MATHEW McCONNELL  
EUN-HA PAEK  
RIRKRIT TIRAVANIJA

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**NICOLÁS GUAGNINI, SAMUEL JOHNSON, PAM LINS, LINDA LOPEZ,  
MATHEW McCONNELL, EUN-HA PAEK, RIRKRIT TIRAVANIJA**

*Ceramics Now*

July 13 – September 14, 2018

BIOS

**Nicolás Guagnini** (b. 1966 in Buenos Aires, Argentina) has lived and worked in New York since 1998. Recent exhibitions include Galerie Max Mayer, (Düsseldorf, Germany; 2016, 2014), 3A Gallery (New York, NY; 2018), Lars Friedrich (Berlin, Germany; 2017), Bortolami (New York, NY; 2014), Artists Space (New York, NY; 2015), Andrew Roth Gallery (New York, NY; 2014, 2011), Miguel Abreu Gallery and Balice Hertling & Lewis, (New York, NY; 2012), and Orchard (New York, NY; 2006). Recent group exhibitions include the Jane Hartsook Gallery at Greenwich House Pottery (New York, NY; 2018), Museum of Modern Art (Warsaw, Poland; 2016), Metro Pictures (New York, NY; 2014), Museum of Modern Art (São Paulo, Brazil; 2014), Swiss Institute (New York, NY; 2013); and Micheline Szwajcer (Antwerp, Belgium; 2012).

**Samuel Johnson** was born on the Eastern prairie of the Red River Valley in 1973. After studying painting and ceramics at the University of Minnesota at Morris, he served a three and a half year apprenticeship in pottery under Richard Bresnahan. In 2000, he was invited as a guest of Denmark's Design School to study Scandinavian Ceramic design in Copenhagen; while also working at the International Ceramic Center in Skalskor and as an assistant in private porcelain studios. After working for a short period in a studio in New York, he traveled to Japan as a studio guest of Koie Ryoji. In 2005, Johnson earned graduate degrees in fine art from the University of Iowa. He currently serves on the Board of Directors for Artaxis.org, an international artist organization, and is a Professor of Art at the College of Saint Benedict and Saint John's University in Central Minnesota.

**Pam Lins** maintains a studio in Brooklyn, NY. She has staged solo exhibitions at the Tang Museum (Saratoga Springs, NY; 2012) and The Suburban (Chicago, IL; 2012). She has been included in numerous group exhibitions over the past 20 years, including the 2014 Whitney Biennial (New York, NY; 2014). Recently, she has been included in group exhibitions at CCS Bard Hessel Museum Gallery (Annandale-on-Hudson, NY; 2012), Mary

Boone Gallery (New York, NY; 2016), and 601Artspace (New York, NY; 2017). In 2013-2014, Lins held the David and Roberta Logie Fellowship at the Radcliffe Institute for Advanced Study at Harvard University. Lins is the recipient of multiple awards and fellowships, including the Louis Comfort Tiffany Foundation Award, the Anonymous Was A Woman Award, the Brown University Howard Foundation Fellowship, and the John Simon Guggenheim Foundation Fellowship Award. Lins has held teaching positions at The Cooper Union, the Milton Avery MFA Program at Bard College, and Princeton University. She holds a MFA from Hunter College.

**Linda Nguyen Lopez** received a MFA from the University of Colorado at Boulder. Lopez has exhibited her work in New Zealand, England and throughout the United States including Crystal Bridges Museum of American Art (Bentonville, AR; 2014); Craft and Folk Art Museum (Los Angeles, CA; 2018); Long Beach Museum of Art (Long Beach, CA; 2016); Fisher Parrish (Brooklyn, NY; 2017); and the Jane Hartsook Gallery at Greenwich House Pottery (New York, NY; 2018, 2013). She has been an artist in residence at The Clay Studio, Archie Bray Foundation and Greenwich House Pottery. In 2016, Lopez received the Lighton International Artists Exchange Program Grant to be an artist-in-residence at C.R.E.T.A. Rome Residency Program. She is represented by Mindy Solomon Gallery in Miami, FL.

**Mathew McConnell** holds an MFA from the University of Colorado, Boulder, and a BFA from Valdosta State University in Georgia. He has held 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 subject of feature-length articles in *Ceramics Art and Perception*, *Ceramics Monthly*, and *New Ceramics*. In 2012, McConnell was granted an "Emerging Artists" award from the National Council on Education for the Ceramic Arts. He has also been a resident at the Archie Bray Foundation, where he was awarded the Lilian Fellowship in 2011 and the Sage Scholarship in 2007. In 2010, McConnell served as the Artist in Residence and Guest Lecturer of Contemporary Craft at Unitec in Auckland, New Zealand. He is currently serving as an Associate Professor at the University of Arkansas, where he oversees the ceramics area.

**Eun-Ha Paek** was born in Seoul, Korea. She received a BFA in Film/Animation/Video from the Rhode Island School of Design. Her animated films have screened in the Guggenheim Museum, Sundance Film Festival, and venues internationally. Grants and awards include the Windgate Scholarship and Rudy Autio Grant from the Archie Bray Foundation, a Travel and Study Grant from The Jerome Foundation and the Anna Siok Award from Greenwich House Pottery. Her work has received mentions in *The New York Times*, *Entertainment Weekly* and *G4 Tech TV*. She has been a guest lecturer at Rhode Island School of Design and Fashion Institute of Technology and a visiting critic at Maryland Institute College of Art.

**Rirkrit Tiravanija** is a Thai artist who was born in Buenos Aires, Argentina. He is widely recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians, and curators. Tiravanija also helped establish an educational-ecological project known as the Land Foundation, located in Chiang Mai, Thailand.

He has had individual exhibitions at the following institutions: Garage Museum of Contemporary Art (Moscow, Russia; 2015); Modern Art Museum of Fort Worth, (Texas, United States; 2014); Yerba Buena Center for the Arts (San Francisco, United States; 2013); Tate Modern (London, United Kingdom; 2013); Singapore Art Museum (Singapore; 2012); Centre Pompidou (Paris, France; 2012); Museum of Modern Art (New York, United States; 2012); He has also participated at group exhibitions at the Sharjah Biennial (Sharjah, United Arab Emirates; 2015); Venice Biennale (Venice, Italy; 2015); The Hammer Museum (Los Angeles, California; 2014); The National Museum of Norway (Oslo, Norway; 2014); The New Museum (New York, United States; 2013); The Palais de Tokyo (Paris, France; 2012), among many others.



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CRISTINA TUFIÑO



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**CRISTINA TUFIÑO**

*Millennium Mambo*

September 28 – October 26, 2018

**STATEMENT**

Cristina Tufiño has a hybrid approach to her artwork where slickness and intimacy are collapsed into ensemble sculptures or individual gestures that stand alone. Her sculptures are playful and spiritual with an immediate physicality. Grappling with personal experiences as well as capturing the universal qualities of sculpture—like the oldest masks in the world; 9,000 year old visages found in the Judean Hills in the Israeli desert—Tufiño uses a range of histories to open up spaces for alternative narratives in an increasingly difficult world.

Her work includes representations of hybrid beings like female sphinxes and archeological fragments of bodies. These are remixed using personal history, references to children’s TV shows, art history and cyber culture to create talismanic objects and symbols. Her figures seem to exist for ritualistic fulfillment and little else. Using terracotta, porcelain, and plaster, and adding vibrant color to achieve a contrasting high-gloss aesthetic, her materials and technique belong to the realms of contemporary art and culture, the artisanal practices of Taino folk art, and visceral materiality. Tufiño’s ceramics operate in the liminal space between the public and the intimate, the concrete and the fantastical.

**BIO**

Cristina Tufiño (b. 1982) was born in San Juan, Puerto Rico and lives and works between Philadelphia, PA and New York, NY. Tufiño received her MFA from the University of Pennsylvania, her BFA in photography from the Rhode Island School of Design, and her BA in art history from the University of Puerto Rico. Her work has been shown in a number of solo, two-person and group exhibitions including at: Knockdown Center (Queens, NY; 2018), Galería Agustina Ferreyra (Mexico City, Mexico; 2018), NADA New York (New York, NY; 2017), The Hole (New York, NY; 2018), Ruberta (Los Angeles, CA; 2017) and Hidrante (San Juan, Puerto Rico; 2016). Tufiño has won the ARTADIA Award (2016) and the Chenven Foundation Artist Grant (2016) and been artist in residence at the Loisaida Arts Center (New York, NY; 2016) and the Skowhegan School of Painting and Sculpture (Madison, ME; 2012).















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