CERAMICS NOW

JANE HARTSOOK GALLERY'S 2019 EXHIBITION SERIES

EXHIBITIONS

Lindsay Pichaske
Souvenir
January 11 – February 8, 2019

Rirkrit Tiravanija
Untitled (Billy Wilder doesn't drink green tea) 2019
February 22 – March 22, 2019

Joanna Powell
Lay Me in a Hot Bed and Try Not to Drown
May 17 – June 14, 2019

Lisa Holt & Harlan Reano
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July 12 – August 8, 2019

Christopher Staley
Touching Time
August 30 – September 27, 2019

Shannon Goff, Peter Christian Johnson, Lauren Mabry
Breaking the Plane
October 11 – November 8, 2019

Janice Jakielski
In-Between Moments
November 22 – December 20, 2019

Greenwich House Pottery

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NYC Cultural Affairs

Greenwich House

Greenwich House Pottery
Jane Hartsook Gallery
16 Jones Street
New York, New York 10014
T 212-242-4106
www.greenwichhousepottery.org
pottery@greenwichhouse.org

Director: Adam Welch
Education & Events Manager: Jennifer Lukasiewicz
Fabrication & Studio Manager: Danny Crump
Gallery & Residency Manager: Kaitlin McClure
Gallery Preparator: Ann Treesa Joy
Assistant Executive Director: Andrea Newman
Grants Associate: Elise Levinger
Manager of Marketing & Communications: Celeste Kaufman
Photography: Alan Wiener – Polite Photographic Services
Catalog Production & Design: Grenfell Press & Leslie Miller
Catalog Editing: Jennifer Lukasiewicz, Kaitlin McClure & Adam Welch
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Foreword: Adam Welch

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Greenwich House Pottery

FOREWORD

Greenwich House Pottery (GHP) traces its humble beginnings back to the manual training programs of Greenwich House. As early as 1904, 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. In 1905, 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 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. Upon her retirement in 1982, the second floor gallery was renamed the Jane Hartsook Gallery in her honor. In 2013, the Gallery was relocated to street level and inaugurated with Linda Lopez's New York City solo-exhibition debut. The gallery continues Jane Hartsook's legacy in its new location, leading the field in the presentation of the most important ceramics exhibitions in New York City.

Over the next 115 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 2013, 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 myself, from artists' proposals and the committee's own curatorial projects, no certain theme prevails, just a bouquet of possibilities.

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

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ACKNOWLEDGMENTS

Greenwich House Pottery would like to extend our deep appreciation to our members and the exhibiting artists. We are eternally grateful for the support from 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 Lenore G. Tawney Foundation, the Milton and Sally Avery Arts Foundation, and the support of 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: Gavin Brown's enterprise, Rirkrit Tiravanija Studio and Sam Cockrell. Thanks to Ann Treesa 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 eighth beautiful document that will serve as a timeless reminder of this important exhibition series.

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CERAMICS NOW 2019

Jane Hartsook's vision for Greenwich House Pottery's gallery was to create a space in New York City dedicated to the ceramic arts. Though the location of the space has changed over the last 115 years, our mission has remained the same: to broaden knowledge of the ceramics sphere, our community, the field and the art world, with an emphasis on promoting emerging and underrepresented artists. We strive to show as complete a vision of American ceramics as possible, but with the amount of creativity and innovation happening in ceramics today, we are only able to show a small slice of that ingenuity each year. While this may seem daunting, it makes each year more exciting. Who will we be able to introduce to the New York art world this year? Which artists can we bring together to inspire critical dialogue? Who is pushing the limits of clay as a material?

This year held many firsts. Five artists had their New York City debuts: Lindsay Pichaske (St. Louis, MO), Joanna Powell (Helena, MT) and Janice Jakielski (Sutton, MA) all had their first solo exhibitions in New York City, as did collaborators Lisa Holt and Harlan Reano (Albuquerque, NM). Christopher Staley (State College, PA) had

his first solo show in ten years, and Shannon Goff (State College, PA), Peter Christian Johnson (Kent, OH) and Lauren Mabry (Philadelphia, PA) showed their work together for the first time. Some common themes arose this year: material exploration, process, human connection and humor in the face of pain. Peter Christian Johnson, Lauren Mabry and Janice Jakielski each pushed the limits of their materials. Johnson manipulated his porcelain structures and glaze almost to the point of collapse, halting them in the firing process at different stages on the way toward failure. Mabry carefully constructed compositions with a deft playfulness that seemed to defy gravity and the regular constraints of her materials. Jakielski invented a new porcelain formula that allowed her to create sheets of porcelain so thin and flat that her work was often mistaken for being made out of paper.

Though process is an important part of all art practices, it had particular prominence in two exhibitions. Lisa Holt and Harlan Reano's intricately decorated *ollas* and jars could only be achieved through the careful collection and preparation of locally sourced materials. The importance of process in Holt and Reano's exhibition was evident in the success of their work. Christopher Staley, on the other hand, made process an explicit aspect of his show, including preparatory drawings of his work and encouraging visitors to wonder where the "art" occurred in his work: was it the finished object or the process he used to create it?

Several artists explored human connection in their exhibitions in earnest and humorous ways. Lindsay Pichaske encouraged us to empathize with animals and with each other through her skillfully constructed and slightly anthropomorphic creatures. Rirkrit Tiravanija (New York, NY) created a comfortable respite in the gallery for visitors to relax before rejoining the hectic New York streets or the Pottery's busy community studios. Joanna Powell presented a thoughtful meditation on the way grief can often feel individualized and isolating, despite being a human experience that is inevitably shared by all. Powell brought a sense of humor to her subject matter, a method shared by Shannon Goff whose sculptures are often the result of distressing personal or current events, but always presented through a humorous lens.

These thematic connections were not planned, but became evident through the course of the exhibition series. Every year we choose a group of artists not for what they communicate in conjunction with one another, but for the unique set of ideas they each bring to the medium. It is a joy to watch thematic connections unfold in sometimes unexpected ways, and it is an aspect of this series that ensures its lasting vitality.

Lindsay Pichaske's New York City solo-show debut, *Souvenir*, began the 2019 exhibition year. Pichaske is known for creating sculptures of animals that blur the line between the real and the fantastic, the animal and the human. Made out of clay and covered with a "skin" of surprising materials like string, sticks, nails, sequins or feathers, Pichaske's creations asked viewers to reconsider their preconceptions around empathy and sentience.

Bringing each sculpture to life was equal parts control and discovery for Pichaske. As she shaped each creature, it became an individual with its own personality and emotional life. By mixing gestures and features between species, and by using mundane materials in unusual ways, Pichaske encouraged us to rethink our standard perceptions of other animals. Her sculptures asked us to consider what we have in common and to see an orangutan not just as an ape, but as a mother, a caregiver, a protector, with hopes and fears just like our own.

Rirkrit Tiravanija transformed the gallery into a welcoming environment that invited visitors to take a minute

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to sit, relax, have a drink and contemplate pottery in his exhibition *Untitled (Billy Wilder doesn't drink green tea) 2019*. In a community studio where everything is shared, it was a quiet respite for individuals to recharge before returning to their work. For busy New Yorkers, it was an invitation to take time to enjoy a moment of contemplation. Tiravanija installed a chaise lounge chair—designed by Charles and Ray Eames for the film director Billy Wilder—a rug, and a Danish midcentury modern wooden wall unit, complete with a record player, a receiver custom built by Tiravanija and a selection of blues and jazz albums for visitors to listen to. Tiravanija included over 100 of his wheel-thrown tea bowls in the exhibition. Challenging expectations for handling art in a gallery setting, he encouraged visitors to pick up and even drink from the bowls. Tiravanija draws inspiration from the artist Marcel Duchamp in this subversion of norms: while Duchamp removed the functionality from a urinal by placing it in an exhibition setting, Tiravanija re-introduced function to the tea bowl form in a gallery setting.

Joanna Powell's *Lay Me in a Hot Bed and Try Not to Drown* was inspired by the harrowing experience of returning to Dallas after her mother's death. In this exhibition, Powell explored emotions that are universally felt in highly individualized ways. Everyone eventually grapples with the death of a loved one, but each person's experience is unique. Using ceramic, photography and neon, Powell unpacked how those humid Dallas nights felt, trying to fall asleep despite the crush of emotion and thick summer air, and what it means to have common experiences without actually being able to share them. Powell's work is joyful while retaining a sense of loss. Pots and paintings alike were lush with beautiful plant life whose fruit and flowers promised a bounty that they ultimately could not fulfill. Joy and pain are present in Powell's work in a way that welcomed viewers to contemplate their experiences with loss without dictating their responses.

Lisa Holt and Harlan Reano are a creative couple, working together similar to pottery greats like Edwin and Mary Scheier or Maria and Julian Martinez. In *Ollas*, Holt and Reano used traditional Cochiti and Santo Domingo ceramic techniques to create forms and surface designs inspired by their own imaginations, historical Pueblo pottery and artistic styles from across the globe. Their approach is an interesting reversal of the way many Modernist artists created artwork using their traditional European techniques paired with inspiration from the artwork of indigenous Americans. It is important to Holt and Reano that they add their own twist to Pueblo pottery to ensure the tradition keeps moving forward and to encourage younger generations to do the same.

In Christopher Staley's first solo exhibition in 10 years, the artist used introspection to locate creativity and selfhood within his artistic process. The work in this exhibition was inspired by Staley's 2019 return to the Archie Bray Foundation and Greenwich House Pottery—two ceramics centers that had a significant impact on his career—30 years after he first encountered them. Re-encountering these spaces made Staley reconsider how his life experience has affected his work. Like the Process Artists of the '60s and '70s, he began to reevaluate where "art" occurred in his making process. Was it the finished object or the steps along the way? By analyzing his work as metaphor and interrogating his creative process, Staley leads by example and encourages other artists to do the same, raising the question: Are the objects in this exhibition the art, or is the introspection Staley sparks in others his true art?

Breaking the Plane brought Shannon Goff, Peter Christian Johnson, and Lauren Mabry together for the first time. These three artists used clay and glaze to create lines that could not be confined to two-dimensions.

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Goff and Mabry challenged the fundamentally two-dimensional form of the line by using clay to draw in the round. Mabry and Johnson thwarted expectations by separating glaze from the ceramic surface and giving it volumetric form, while Goff and Johnson used a density of three-dimensional lines to give their "drawings" mass.

Shannon Goff's ceramic work embraces abstraction and is heavily rooted in the practice of drawing. Through continued experimentation, she strives to repurpose the perceived limits of her medium into possibilities. Goff begins her sculptures as meditative doodles, but current events and images often co-opt them. She addresses themes of containment, collapse, landscape, and structure in these sculpted drawings with humor and an aesthetic sensibility that often belie the seriousness of her subject matter. Drawing out loud helps Goff understand how to best navigate the built and natural environments of contemporary society's tumultuous terrain.

Peter Christian Johnson creates architecturally-inspired material studies that represent the tragic beauty he sees as the human condition. He laboriously sketches out scaffolding in porcelain and encourages it to warp in the kiln by using the weight of volumetric glaze to shift and collapse the finished object. For Johnson, the changed forms evoke a sense of sorrow and distortion that is emblematic of the various burdens we carry.

Lauren Mabry uses clay and glaze to draw and paint in three dimensions, creating a feeling of mystery and surprise that forces every viewer—no matter their ceramic knowledge—to engage with the object and try to piece together her making process. Mabry likens her process to building with Tinkertoys. She extrudes coils and fires them, using wet clay to connect the hard pieces and fires them again before adding rings of pure glaze. Over time Mabry has learned how to anticipate the distortion the kiln introduces into her work, but the process remains a careful balance between intentionality and the freedom of surprise.

In her exhibition, *In-Between Moments*, Janice Jakielski married modern industrial technology with historic ceramic forms to create beautiful objects that provided a moment of pause in an overwhelming world. Jakielski invented a new porcelain clay body and adapted industrial casting methods to create paper-thin sheets of porcelain that she layered, folded, and curled to reimagine historic vessels from China, France, Germany and Japan. She reinvented these vessels without their interior volume, flattening them into outlines of their previous shapes, and employing other craft techniques like quilling and embroidery to create her final forms. By removing their function and playfully recreating these vessels in impossibly thin porcelain, Jakielski encouraged viewers to stop and take a closer look.

The *Ceramics Now* exhibition series is a lens into contemporary American ceramics. It can never be comprehensive, but it is always vital, providing an entry point for those newly interested in ceramics, just as well as it provides interesting perspectives for those who have been immersed in ceramics for a lifetime. Every new exhibition year allows us to recommit to the goal that drives all of us at Greenwich House Pottery: to support and encourage a diverse range of ceramic art and the emerging and underrepresented artists who make it.

Kaitlin McClure is the Gallery and Residency Manager at Greenwich House Pottery.

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CERAMICS NOW

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LINDSAY PICHASKE

LINDSAY PICHASKE

Souvenir

January 11 – February 8, 2019

STATEMENT

I use the animal figure to explore empathy and sentiency, and to challenge the perceived order and comfortable classifications of life. My figures are tricksters—both familiar and alien, corporeal and ethereal—existing at the interface of human and animal worlds. Their stoic postures and ornate, often beautiful appearances can act as facades for existential uncertainties. They oblige our instinctual reactions, yet as we begin to identify with them, we admit that their identities are perhaps not so clearly defined.

Material and process are the tangible means through which I contemplate the realm of these figures. As I build large body parts, establish gestures and articulate fine details, each figure acquires a unique physical and emotional presence. They are subtle hybrids, inspired by the nuance and sameness of species' behaviors and anatomies. In a process similar to taxidermy, the fired animal is often covered in a "skin." Rather than animal hides, however, the skins I create are made of more unfamiliar materials, such as string, sticks, nails or sequins. They are meticulously and lovingly applied, allowing me to both control and understand the emerging figure. This careful ornamentation produces a surface in which every feature is attended to. Moments of intimacy appear throughout the entire piece.

My work is inspired by the raw commonalities of animal and human life and encourages us to consider them through an imaginative, otherworldly lens. The process of making is central to its meaning. My practice is an empathetic gesture; the desire to create a believable sense of life pulls me forward as a maker.

BIO

Pichaske is an artist based out of St. Louis, MO. She received her MFA from the University of Colorado, Boulder and her BFA from the University of North Carolina, Chapel Hill. Her work has been exhibited widely, including at Racine Art Museum (WI; 2018); Washington Project for the Arts (Washington, DC; 2017) and Duane Reed Gallery (St. Louis, MO; 2013–present). She has won a number of awards including the Individual Artist Award from the Maryland State Arts Council (2014) and the National Council on Education for the Ceramic Arts (NCECA) Emerging Artist Award (2013). Pichaske has held a number of residencies, including at the Archie Bray Foundation (Helena, MT); ART342 (Fort Collins, CO) and Watershed Center for the Ceramic Arts (Newcastle, ME).

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Souvenir (detail)

Diana

The Missing Grew Large Between Them (detail)

The Missing Grew Large Between Them (detail)

Artemis (detail)

RIRKRIT TIRAVANIJA

RIRKRIT TIRAVANIJA

Untitled (Billy Wilder doesn't drink green tea) 2019

February 22 – March 22, 2019

BIO

Born in Buenos Aires, Argentina, Tiravanija is a Thai artist 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 (TX; 2014); Yerba Buena Center for the Arts (San Francisco, CA; 2013); Tate Modern (London, United Kingdom; 2013); Singapore Art Museum (Singapore; 2012); Centre Pompidou (Paris, France; 2012); Museum of Modern Art (New York, NY; 2012); Bonniers Konsthall (Stockholm, Sweden; 2011); Mildred Lane Kemper Art Museum (St. Louis, MO; 2009); The Drawing Center (New York, NY; 2008); among others. He has also participated in group exhibitions at the Sharjah Biennial (Sharjah, United Arab Emirates; 2015); Venice Biennale (Italy; 2015); the Hammer Museum (Los Angeles, CA; 2014); the National Museum of Art, Architecture and Design (Oslo, Norway; 2014); the New Museum (New York, NY; 2013); the Palais de Tokyo (Paris, France; 2012); among many others.

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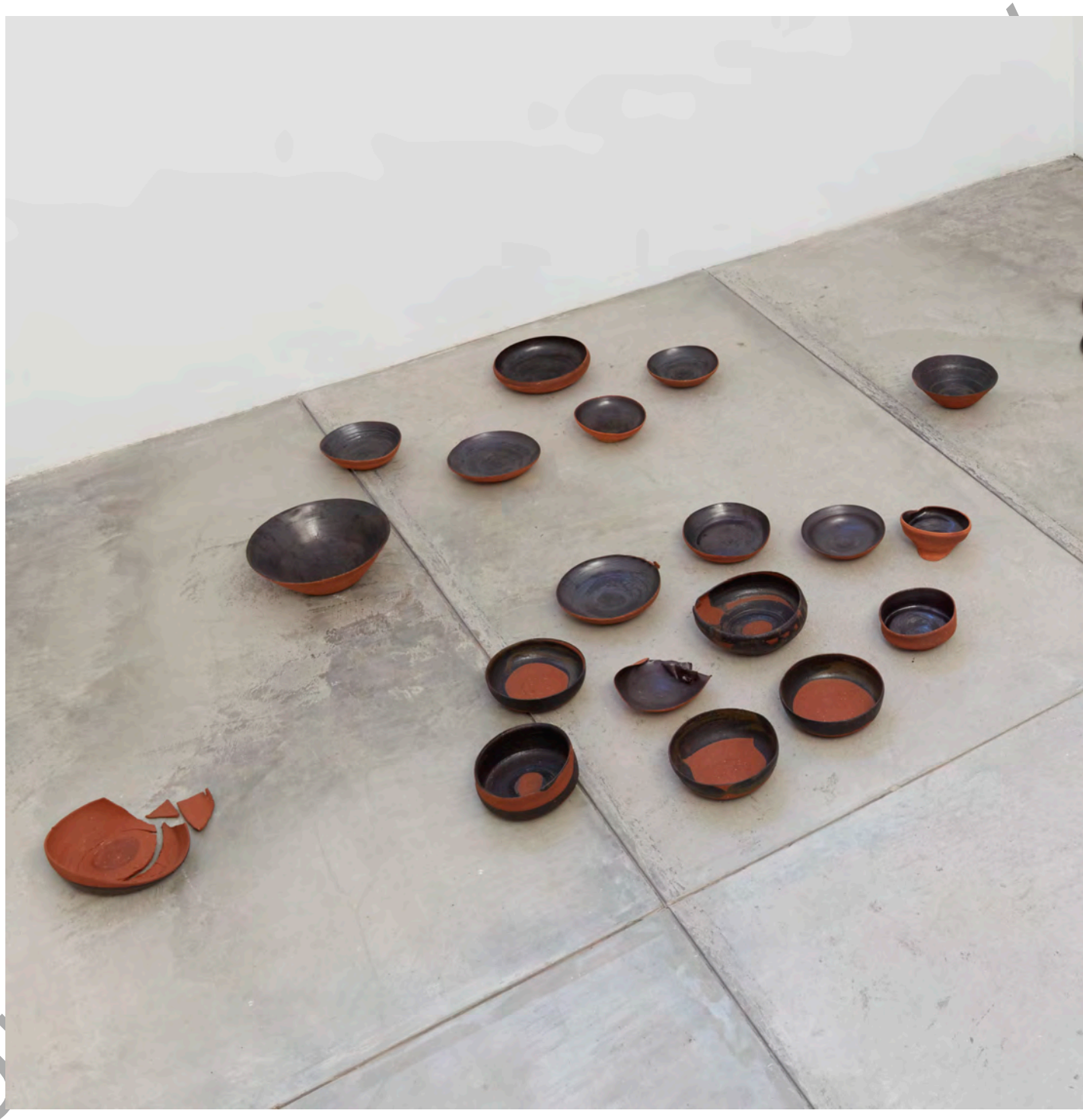
MONKEY 47
MONKEY 47



DINAH
Discovered

JOANNA POWELL

JOANNA POWELL

Lay Me in a Hot Bed and Try Not to Drown

May 17 – June 14, 2019

STATEMENT

The title of the exhibition, *Lay Me in a Hot Bed and Try Not to Drown*, came from a telephone conversation I had with my Dad after I returned home from Texas to Montana. I'd gone down to Dallas after my Mom passed to help my Dad with things. It just so happened that the air conditioner broke before I arrived and luckily it was April and not too hot out, but at night I was sweating the sheets. Over the duration of two weeks he and I worked on the air conditioning unit. My time in Dallas was up and the unit was still out of order. I called him to let him know I got home safe to Montana and he said to me, "Well girl, I'm gonna lay me in a hot bed and try not to drown." Over the past three years I lost track of time. There are a lot of ways of dying, sometimes it's all at once and sometimes it's piece by piece. Loss has led me to do the only thing I can, which is to find joy in all of this.

BIO

Joanna Powell (b. 1981, Dallas, TX) holds an MFA from the University of Colorado, Boulder and a BFA from The University of North Texas in Denton. Powell has exhibited her work throughout the United States. Her most recent solo exhibition, *Everything Belongs to You*, was held at the Denison Art Space (Newark, OH; 2016). In 2015, Powell was granted an Emerging Artist Award from the National Council on Education for the Ceramic Arts (NCECA). She has been a resident artist at the Archie Bray Foundation (Helena, MT); Haystack Mountain School of Crafts (Deer Isle, ME); Alfred University (NY); Kansas State University (Manhattan, KS) and Denison University (Granville, OH). Currently she lives in Helena, MT and is a full-time studio artist and travelling lecturer.

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Gree ttery

Leopard Not a Lamb

From left to right, *Flower Vessel no.1*, *Fruit Vessel with Bangles*

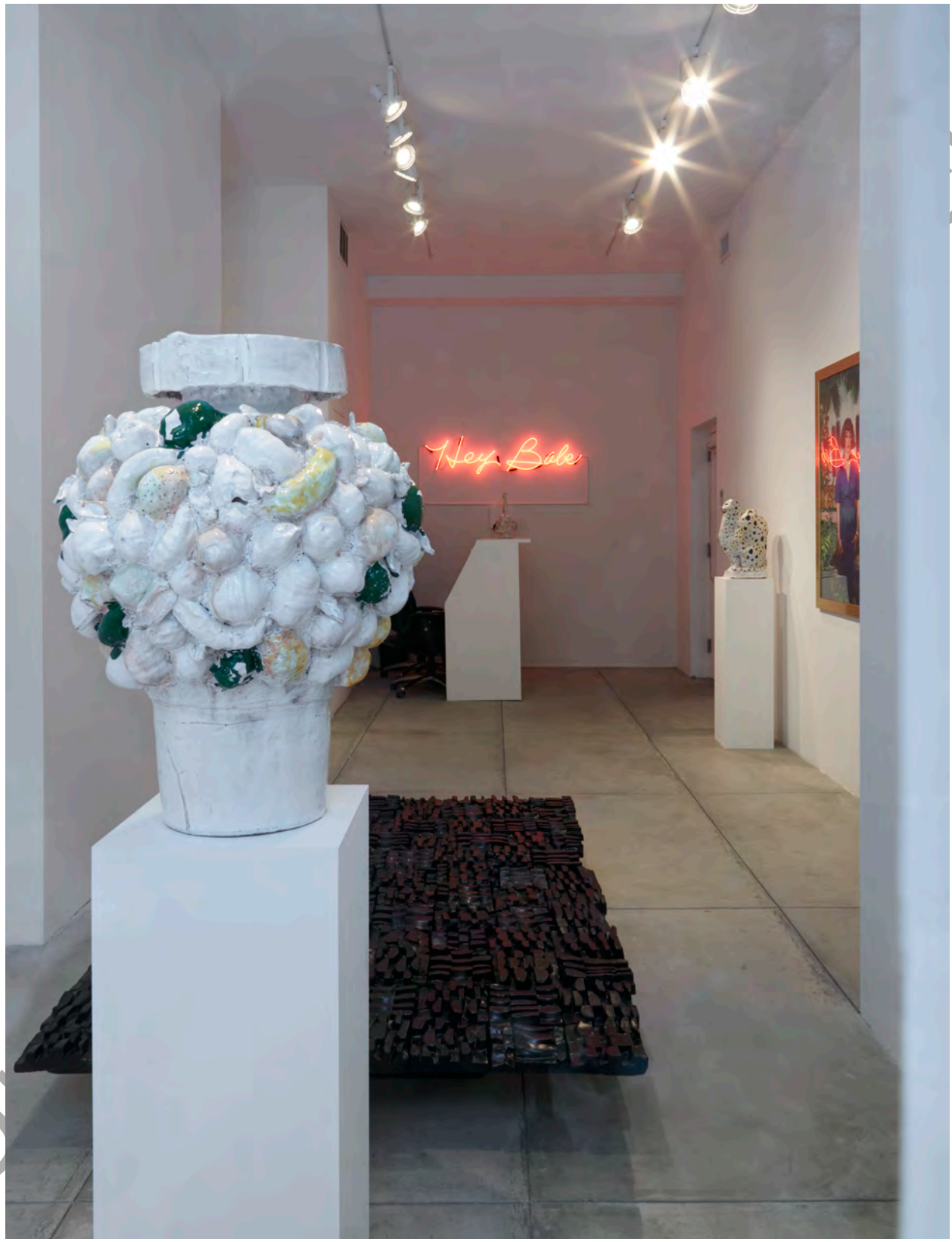
Flower Vessel no.1 (detail)

Fruit Vessel with Tiny Arms

Fruit Vessel

Rainbow Strap Vessel

Installation view



Installation view

Untitled (Black Tiles) (detail)

Leopard Not a Lamb (detail)

Hey

From top to bottom, *A Loveletter*, *Fruit Vessel with Tiny Arms*

LISA HOLT & HARLAN REANO

LISA HOLT & HARLAN REANO

Ollas

July 12 – August 8, 2019

BIO

Lisa Holt and Harlan Reano have been collaborating since 1999. Initially Holt did the making/building of the pottery, and Reano did the painting, creating pottery and designs that are sometimes inspired by older Santo Domingo and Cochiti pottery, but frequently are their own creations. More recently within the past five to six years Holt has chosen to focus more on her career and less on pottery. Reano has chosen to continue with pottery, and now does all the making/building and painting of the pottery. Holt is half Cochiti on her mother's side and comes from an illustrious potting family. Her grandmother is the well-known Cochiti potter Seferina Ortiz, her mother is Inez Ortiz, and she is the niece of Virgil Ortiz. She was taught pottery by her grandmother and mother. Reano is half Santo Domingo/Kewa on his mother's side. Holt's mother also taught him pottery.

Holt and Reano use all-natural materials and paints for their work and fire their pottery outdoors. Clay and sand are gathered from separate locations. Clay is smashed into small bits with a hammer and soaked in water. Sand is also smashed and sifted. Then they are mixed together. Pieces are hand coiled from the bottom up. They are sandpapered after they have dried, and wet down with water. White slip is then applied, seven to ten coats. Then designs are painted on with a spinach beeweed paint. The pots are traditionally fired outdoors. After firing, white ash is wiped off and a thin coat of egg white is applied. They initially started off specializing in figurative pottery including frogs and lizards and made only figurines inspired by the old Cochiti tradition of human and animal forms. Later they expanded into pots, jars, and figures which are still traditional but have a more contemporary feel to them. Together they have won many awards including Best of Pottery at the SWAIA: Santa Fe Indian Market (NM; 2012) and Best of Pottery at the Heard Museum Guild Indian Fair & Market (Phoenix, AZ; 2011, 2010).

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Mandala Olla

Geometric Swirl

Star Gazer

Mandala Thorn Vase

Cactus Flower

Tulip Blossom

Wild Spinach Flower

From left to right, *Wildflower*, *Tulip Blossom*, *Traditional Lines*

From left to right, *Mandala Olla*, *Star Gazer*, *Geometric Swirl*

CHRISTOPHER STALEY

CHRISTOPHER STALEY

Touching Time

August 30 – September 27, 2019

STATEMENT

The essence of making pots for me is about being human. It's about fragility and strength. It's about the intimate moment when the handle of a cup touches the hand.

Pots are about potential.

Pots can create a world of slow time where meaning can be found.

It is a notable experience to use pots that exude the soul of the maker.

All of our senses are engaged in this experience.

Very few things can be touched and leave one a different person. It is this paradox of who is touching whom that gives pots their greatest potential.

As a young boy I often played outdoors and made things out of dirt and sticks. I struggled sitting behind a desk at school. I knew very early that to survive spiritually I had to keep creating with my hands.

With technology spreading at a very increasing pace my need to feel the world seems essential.

BIO

Christopher Staley is an artist based out of State College, PA. He has been a Professor of Ceramic Art at Penn State University since 1990. He received his MFA from Alfred University and his BFA from Wittenberg University. Staley has shown his work across the United States, including at Museum of Contemporary Craft (Portland, OR; 2013) Santa Fe Clay Gallery (NM; 2009) and Garth Clark Gallery (New York, NY; 2000). He has been artist in residence at FuLe International Ceramic Art Museum (Fuping, China), EKWC (Oisterwijk, Netherlands) and the Archie Bray Foundation (Helena, MT). Staley has previously served as President of the National Council on Education for the Ceramic Arts (NCECA) (2016-18), on the Board of Directors for Haystack Mountain School of Crafts (Deer Isle, ME; 2005-14) and on the Advisory Board for Watershed Center for the Ceramic Arts (Newcastle, ME; 1991-94).

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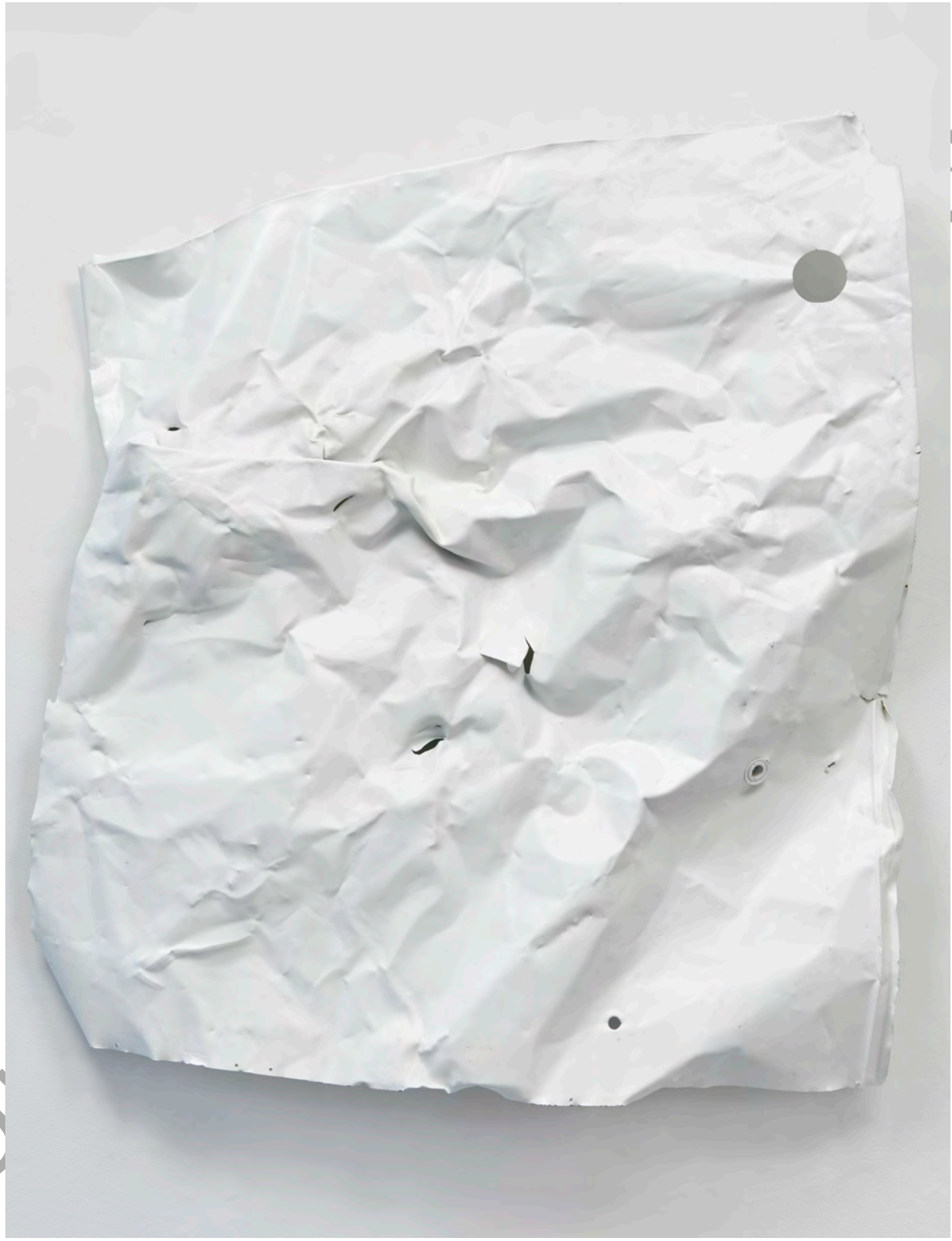
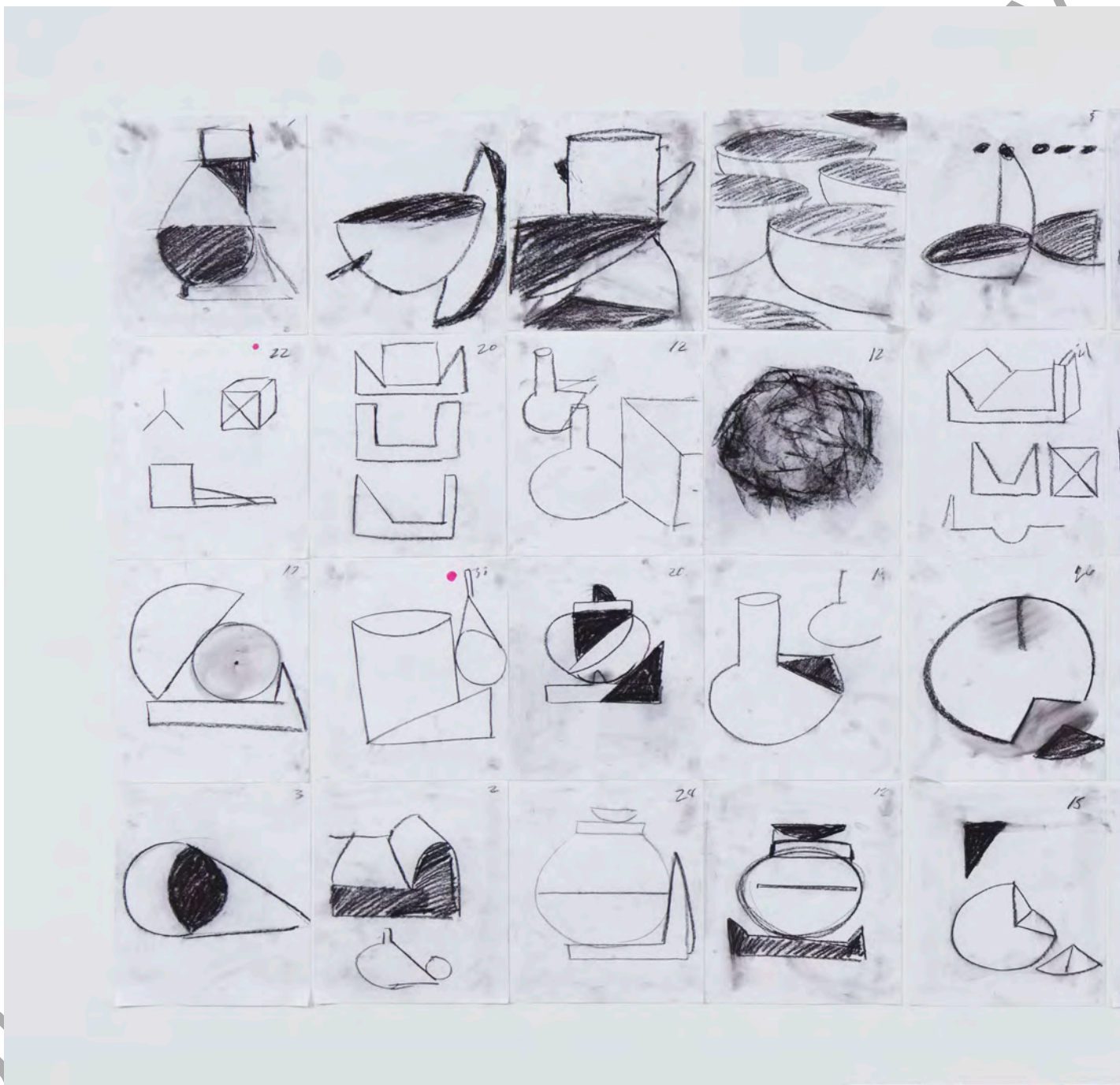


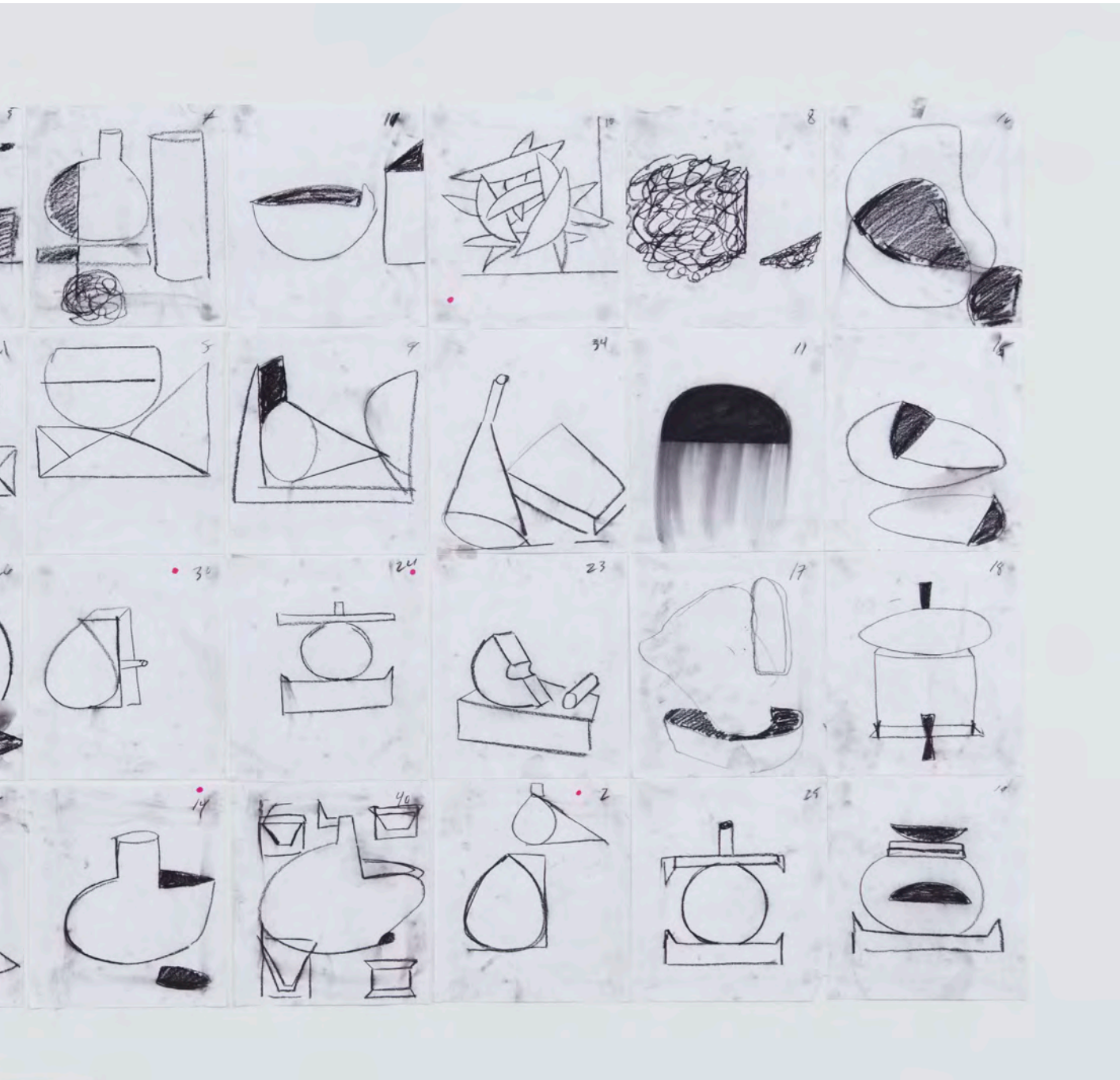
Untitled

Installation view

Installation view

Gre tery





Untitled

Gree tery

From left to right, *Ball and Reclaim*, *Torn Time*

From left to right, *Bezalel Covered Jar*, *Black Reclaim Covered Jar*

Gree tery

SHANNON GOFF
PETER CHRISTIAN JOHNSON
LAUREN MABRY

SHANNON GOFF, PETER CHRISTIAN JOHNSON, LAUREN MABRY

Breaking the Plane

October 11 – November 8, 2019

BIOS

Detroit native **Shannon Goff** is an artist preoccupied with the privilege of movement. She makes objects from cardboard and clay but her work, however, is heavily rooted in the practice of drawing. Shannon has been the recipient of a Japanese Monbusho grant and twice awarded residencies to the John Michael Kohler Arts/Industry Program. Her work has been included in exhibitions at the Knockdown Center (Maspeth, NY; 2016); Susanne Hilberry Gallery (Ferndale, MI; 2015; 2012); Printed Matter (New York, NY; 2013); the San Jose Museum of Art (CA; 2008), Elijah Wheat Showroom (Brooklyn, NY; 2018, 2016) and Honey Ramka (Brooklyn, NY; 2018); and in Beijing, Berlin, Chicago, London, and Australia. Reviews of her work have been featured in *Hyperallergic*, *designboom*, *Colossal*, *FastCoDesign*, *Cfile*, and *Detroit Art Review*. Shannon received her MFA from Cranbrook Academy of Art and BFA from the University of Michigan. She is an Associate Professor of Sculpture and Ceramics at Penn State University School of Visual Arts.

Peter Christian Johnson is currently an Assistant Professor of Art at Kent State University after spending 11 years at Eastern Oregon University. He earned his MFA from Penn State University and a BS in Environmental Science at Wheaton College. Johnson has been a resident artist and visiting lecturer at Alberta University of the Arts (Calgary, Canada); The Australian National University (Canberra); the Archie Bray Foundation (Helena, MT); the LH Project (Wallowa County, OR) and the Odyssey Center for Ceramic Arts (Asheville, NC). His work has been exhibited in Canada, Australia and throughout the United States.

Originally from Madison, WI, **Lauren Mabry** is an artist living and working in Philadelphia, PA. She received her MFA from the University of Nebraska-Lincoln and her BFA from Kansas City Art Institute. Her ceramic work is internationally known for its bold, expressive glazes and is represented in permanent collections at The Nelson-Atkins Museum of Art (Kansas City, MO), the Daum Museum of Contemporary Art (Sedalia, MO), the Nerman Museum of Contemporary Art (Overland Parks, KS) and the Sheldon Museum of Art (Lincoln, NE). She is the recipient of individual grants from the Pew Center for Arts & Heritage (2015), The Independence Foundation (2014) and the National Council on Education for the Ceramic Arts (NCECA) Emerging Artist Award (2014). Over recent years she has shown in many noteworthy galleries and institutions such as Ferrin Contemporary (North Adams, MA; 2019, 2014), Mindy Solomon Gallery (Miami, FL; 2016, 2014); The Bemis Center for Contemporary Arts (Omaha, NE; 2013, 2011) and the Milwaukee Art Museum (WI; 2014). She has worked at international residencies including the Jingdezhen International Studio in China and the Gaya Ceramic Arts Center in Bali, Indonesia.

Greenwich House Pottery

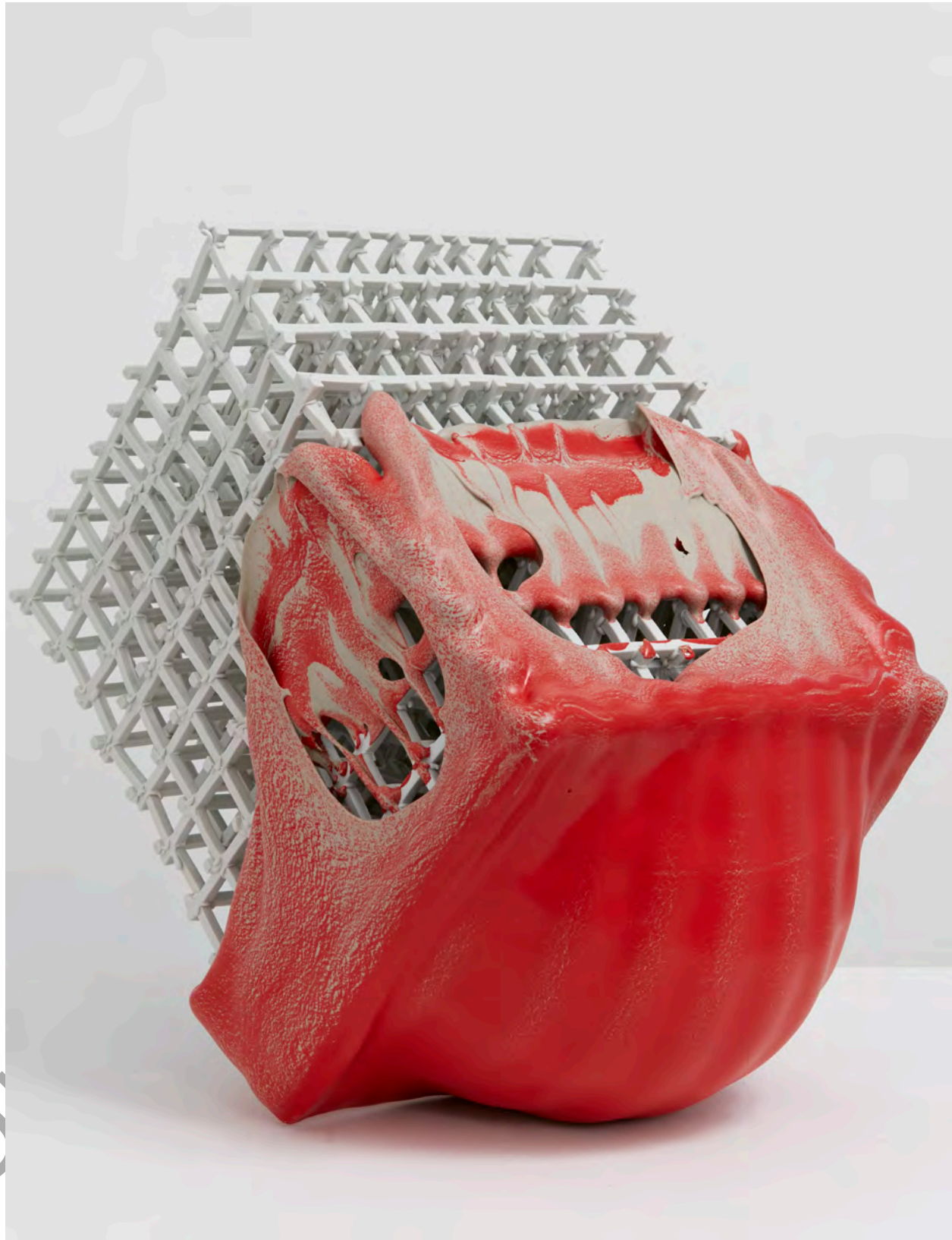
Shannon Goff, *Smoking Gun*

Peter Christian Johnson, *Jilted*

Shannon Goff, *Layer Cake* (detail)

Shannon Goff, *Layer Cake*

Peter Christian Johnson, *Totem*

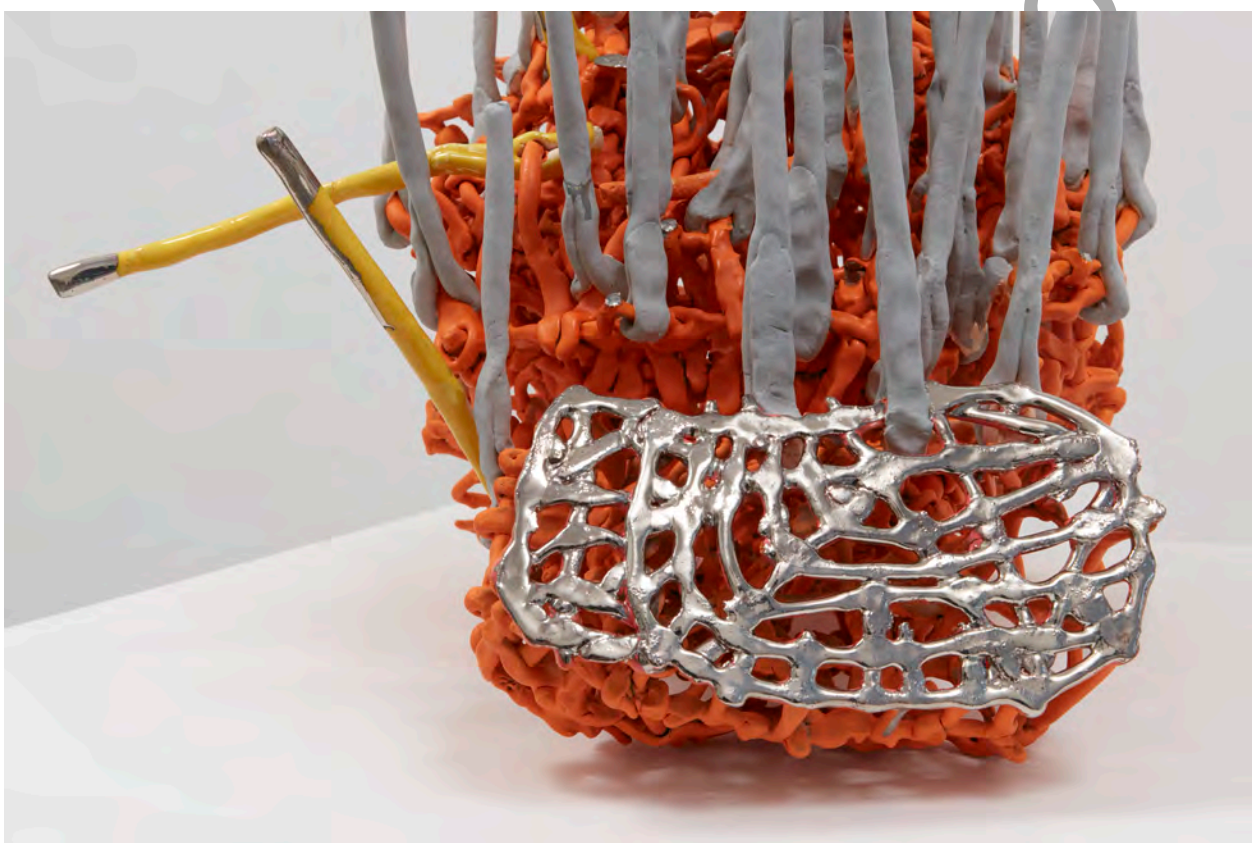


Peter Christian Johnson, *Anchor*

From left to right, Lauren Mabry, *Patch*, *The Bends*

From left to right, Lauren Mabry, *Lasso*, Shannon Goff, *Sourpuss*, Peter Christian Johnson, *Red Tide*

Lauren Mabry, *Patch* (detail)



Green Pottery

Shannon Goff, *Smoking Gun* (detail)

JANICE JAKIELSKI

JANICE JAKIELSKI

In-Between Moments

November 22 – December 20, 2019

STATEMENT

I create objects of curiosity; beautiful objects to provide focus, retreat and pause in an overwhelming world. Through the use of meticulous detail, familiar forms and uncertain function, I coax my audience to draw near, closing the physical gap between viewer and object. In this way the details of my workmanship and the excessive fragility of the porcelain act as a whisper, flirtatiously demanding investigation.

This work began from a place of material exploration. I adapt and re-invent ceramic engineering processes and materials for application in the studio. This experimental approach to ceramics allows me to circumvent the constraints of a conventional clay body. By inventing a new way of casting and manipulating ultra-thin porcelain sheets I am able to create impossible objects. Cut, veneered, twirled and slotted my vessels have a material ambiguity that brings the viewer to a place of sensory uncertainty.

My pieces are inspired by iconic historic vessels. I do not replicate these objects but instead re-imagine them in ways not feasible using traditional ceramics. By removing the interior volume I am able to contemplate these forms divorced from function. They are vessels without voids, containers without containment. I use planes to playfully define, dissect and divide the spaces that they inhabit.

BIO

Jakielski is an artist based out of Sutton, MA. She received an MFA in ceramics from University of Colorado, Boulder and her BFA at Alfred University. She is currently an adjunct faculty member at Massachusetts College of Art and Design. She has shown her work across the United States, including at Wayne Art Center (PA; 2018), Peters Projects (Santa Fe, NM; 2018), Racine Art Museum (WI; 2016) and Houston Center for Contemporary Craft (TX; 2013). Jakielski has been an artist in residence at the Archie Bray Foundation (Helena, MT), the Roswell Artist-in-Residence Program (NM) and Arrowmont School of Arts and Crafts (Gatlinburg, TN); among others. She was awarded the Mass Cultural Council Artist Fellowship (2019) and the Society of Arts and Crafts Artist Award (2017).

Greenwich House Pottery

Sèvres Flower Bowl

From left to right, *Sometsuke Book Vase (small)*, *Quilled Meissen Vase with Bird*, *Jaune Book Vase with Flowers*, *Embroidered Sèvres Potpourri Vase*

Bird Cage Book Vase

Sometsuke Book Vase (large)

Sliced Meissen Vase with Bird

Green Pottery

Segmented Fruit Bowl with Landscape (detail)

Segmented Fruit Bowl with Landscape

Greenwich House Pottery