

CERAMICS NOW

JANE HARTSOOK GALLERY'S 2020 EXHIBITION SERIES

EXHIBITIONS

Carly Slade

City Wide

January 10 – February 7, 2020

Jennifer Rochlin

Angelik Vizcarrondo-Laboy (curator)

Clay is Just Thick Paint

February 21 – March 20, 2020

Malene Barnett, Sindy Butz, Donna Green,

Phoenix Lindsey-Hall, Kari Marboe

Ceramics Now

July 17 – September 4, 2020

Didem Mert

FUN-damentals

October 9 – November 6, 2020

GREENWICH HOUSE POTTERY

JANE HARTSOOK GALLERY AT GREENWICH HOUSE POTTERY

PREFACE

With open doors, Greenwich House has welcomed New Yorkers since 1902; providing essential services and access to education in the arts for over 118 years. Clay classes began as early as 1904, but it was the financial support of Gertrude Vanderbilt Whitney—a member of Greenwich House’s Board of Directors in 1905, who later went on to found the Whitney Museum of American Art in 1930—that kickstarted the clay program that became Greenwich House Pottery (GHP).

This catalog, CERAMICS NOW, was published in conjunction with the Ceramics Now (2020) exhibition series held at Greenwich House Pottery’s Jane Hartsook Gallery from January 2020 to November 2020.

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 Buitenkant Fund for Ceramic Art & Inquiry, the Windgate Foundation, the Hompe Foundation, the Lenore G. Tawney Foundation, the Milton and Sally Avery Arts Foundation, and with the support of our parent organization, Greenwich House, Inc.



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From the beginning, GHP supported artist exhibitions in many locations—from storefronts to studios, even a New York Public Library. Greenwich House Pottery opened in its current location in 1948, under the leadership of Jane Hartsook (Director, 1945–1982). As the Pottery slowly expanded into our 16 Jones Street location, Hartsook was attentive to the future of our exhibition programming. In 1970, she established a permanent space devoted to the display of ceramic artwork on the second floor of the Pottery. During his 17 years at GHP, former Director (2010–2020) Adam Welch expanded on Hartsook’s legacy, and steered GHP toward the future. He reinvigorated the exhibition program by relocating the Jane Hartsook Gallery to the ground floor for visibility, established the annual Ceramics Now exhibition to bring each year’s residents together in a single show, and developed an audience of art lovers who value the unique ceramic venue found at GHP. This exhibition space has been valuable, not just for the artists chosen to exhibit here, but as a resource for teachers and students at the Pottery and beyond, as a tool to educate and inspire. From its early roots as a school of handicraft, the commitment the Pottery has made to supporting emerging artists has remained unbreakable.

As much as the Pottery has grown and changed over the years, I doubt Jane Hartsook ever imagined a year like 2020. This year brought completely new challenges for our ceramic arts center. Unable to work together in person, with hands in clay, because of the COVID-19 pandemic, the Pottery had to adapt. We were reminded during this difficult time that the Pottery is part of a larger social services organization. Greenwich House has a long-standing mission to ensure that everyone receives the care and services they need to live a more fulfilling life. The Pottery community came together to support one another as well as other Greenwich House departments during this trying time. GHP faculty and staff made resources for artists and shifted gears to call each Pottery student weekly to make sure they were taken care of and assure them that they were not alone. Not only did staff reach out to our students but they also made hundreds of calls to senior citizens, delivered food, and conducted wellness checks. Throughout the spring, GHP offered free online classes and resources to keep our community connected. Teachers began meeting their students online, some from their art studios, others from the kitchen table or living room. In some cases, with clay unavailable, many long-time studio members made the choice to continue meeting online simply to preserve the spirit of the community from afar, showing care and commitment to our clay family—a highlight of this emotional time.

Ceramics Now is a challenge to the clay modeling and traditional skills taught in the early days of Greenwich House, when the Pottery was focused on teaching craft as a practical trade. Despite being abridged due to COVID, the 2020 exhibition series remained dynamic, robust, and as powerful as ever. The work in our exhibitions this year pushes boundaries: technically, conceptually, skillfully. The series is charged with emotion, exploration, practicality, and precision. Each year presents an opportunity to learn from and embrace new artists and their work. The Jane Hartsook Gallery is an unrivaled resource found in New York City. Greenwich House Pottery’s legacy of arts education in the field of ceramics makes it an institution like no other; a place that we have learned in 2020, that our community of artists call home.

Jenni Lukasiewicz is the Interim Director of Greenwich House Pottery.

CERAMICS NOW 2020

Greenwich House Pottery has been organizing ceramic exhibitions for over 115 years. For almost 70 of those years, exhibitions took place all over New York, but in 1970 director Jane Hartsook established a gallery space dedicated to the ceramic arts in the Pottery's historic building. 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? Which artists can we bring together to inspire critical dialogue? Who is pushing the limits of clay as a material?

This year did not go as expected and was a difficult one: unimagined loss of life, fear, the complete disruption to daily life. Many artists also lost their studio access because of necessary COVID-19 closures. Galleries shuttered. The Jane Hartsook Gallery was privileged to have only a short closure, but, more importantly, privileged to not have to mourn the loss of artists or staff, though surely no one is unscathed. This was also a time of reckoning. The deaths of George Floyd and Breonna Taylor centered racial justice in our national conversation in a way not seen since the 1960s. The ensuing protests pushed institutions to take seriously what Black, indigenous, and people of color have been saying for years, and face the reality of racial inequality in the United States. Amidst the difficulties, this push for racial justice offered a glimmer of hope.

As we reopened the gallery, I was strengthened by artists' excitement to be able to show their work again and our community's joy to get to see art in person after so long. I am so grateful for the patience and understanding of the artists who were impacted and the staff that helped me re-open the gallery. I am honored to be able to continue this work of supporting artists and their projects.

Two of our exhibitions pre-dated the COVID-19 pandemic's arrival in New York, and two followed. All three solo shows are notable this year for marking firsts. Carly Slade and Didem Mert had their first solo shows in New York City, and *Clay is Just Thick Paint* was Angelik Vizcarrondo-Laboy's debut as a solo curator. The common thread that tied these exhibitions together was a rejection of categorical boundaries. Slade pushed against the division of technical skill into false hierarchies that prioritize craft skills over trade skills, and men's work over women's work. Jennifer Rochlin rejected the false division the art world often imposes between art made from clay and that made with paint and canvas. Didem Mert unhesitatingly pulled inspiration from her father's woodshop to create vibrant surfaces in her clay work.

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.

Carly Slade's New York City solo-show debut, *City Wide*, began the 2020 exhibition year. Slade constructs buildings skewed by two-point perspective to tell universal stories about the way architecture communicates our hopes and lived experiences. In *City Wide*, Slade created three buildings from her former neighborhood in

ACKNOWLEDGMENTS

Greenwich House Pottery would like to extend our deep appreciation to our members, staff, and the exhibiting artists and curators. A special thank you for the patience and understanding of all the artists whose shows were impacted by the COVID-19 pandemic: Malene Barnett, Sindy Butz, Donna Green, Phoenix Lindsey-Hall, Kari Marboe, Didem Mert, and Jennifer Rochlin; and to those whose exhibitions were rescheduled: Magdolene Dykstra, Raven Halfmoon, Kari Marboe and Sequoia Miller. 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 Buitenkant Fund for Ceramic Art & Inquiry, the Windgate Foundation, 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. Thanks to Ann Treesa Joy and Brad Parsons whose excellent installations were instrumental to the success of the exhibitions. An extra thank you to Parsons for his work during the COVID-19 pandemic. Thanks to Kaitlin McClure whose role at the Pottery is vital in coordinating the residencies, fellowships and exhibitions, facilitating the Pottery's Lecture Series, and for her work in preparing this catalog. A special thanks to Leslie Miller, whose expertise and thoughtfulness have fashioned this ninth beautiful document, which will serve as a timeless reminder of this important exhibition series.

Philadelphia. Driving by these buildings on her way to and from her studio, she observed not only the buildings' day-to-day changes, but also the residue of their deeper history: new signs, new paint jobs, a once-beautiful lintel in disrepair. Each of these buildings embodied what Slade grew to love and admire about Philadelphia—a sense of hope, dedication, and a "make it work" mentality.

Slade uses trade and craft skills to construct miniaturized buildings whose smaller scale invites us to think critically about how we communicate our identities through architecture and who we envision in certain spaces. Having worked in construction for ten years, Slade is highly attuned to the craftsmanship of a building's construction and is accustomed to the way many men in the field made clear that they did not think she belonged there. She is skeptical of the divide between craft skills and trade skills; she sees as much knowledge and skill in a well-positioned pipe as in any cross-stitch. Just as Slade questions the distinction between trade and craft skills, she also questions the way spaces and skills are gendered. By combining skills that have been identified in the past as being exclusively "women's" or "men's" work, like sewing or electrical wiring, to create her finished buildings, Slade called out a host of false dichotomies in this show.

Angelik Vizcarrondo-Laboy curated a solo show of new work by **Jennifer Rochlin**. Aptly titled *Clay Is Just Thick Paint* after a quotation from artist Peter Voulkos, this exhibition argued for the equality of clay and paint as artistic materials. Trained as a painter, Rochlin began working with clay in 2007 and now exclusively works with the medium. This show featured ten of her hand-built pots and reliefs, each of which told a story about love, lust, or longing.

Rochlin's pots and reliefs highlight her interest in storytelling and the human body. These vessels are metaphors for the body, each having its own lumps and imperfections. Every piece in this exhibition was a memory embodied. Rochlin covered her pots' surfaces with vignettes whose painterly quality alludes to the way impressions often take precedent over details in our recollections. As viewers experienced the pots in the round, they encountered scenes unbound by chronological order, just as personal memories often arise out of sequence. Even Rochlin's construction methods connect to storytelling; the pinches and pokes she used to give her pots form mirror the hand gestures storytellers use to punctuate their narratives.

Ceramics Now is our annual exhibition of work from our Residency and Fellowship Program. This year's show was unique for two reasons: it featured our residents and fellows from both 2018 and 2019, and it was the first exhibition we installed after GHP shut down in response to the COVID-19 pandemic. After having to delay last year's exhibition due to an ongoing construction project, it was especially exciting to mark GHP's reopening with this show. This year's *Ceramics Now* featured Malene Barnett (2018), Sindy Butz (2019), Donna Green (2019), Phoenix Lindsey-Hall (2019), and Kari Marboe (2019).

Malene Barnett is a cross-media contemporary artist and activist, as well as the founder of her self-named art and design atelier and of the Black Artists + Designers Guild. She is known for her sculptural ceramic tiles and vessels, mixed-media paintings, and handwoven rugs. In all of her work, Barnett continues to evolve her craft and share her African heritage with a global audience. Barnett used her residency to continue to develop the forms and carved surfaces of her ceramic sculptures.

Sindy Butz is a German-born interdisciplinary performance artist, butoh dancer, and movement educator living in New York. She creates endurance performances, multisensory installations, and olfactory projects.

In her research-based work, she explores belief systems, transformation processes, the notion of time, anthropogeography, and the collective unconscious. Butz used her residency to develop a scent-based ceramic installation to investigate the fragility and vulnerability of caves and stalagmites through human-environment interactions, specifically through touch.

Donna Green is a sculptor, potter, and photographer based in New York City. Green's forms are reminiscent of cast bronze, comprised of the swells and depressions that are more often the purview of metal than clay, yet her work is distinctly about the evocative manipulation of clay and the fluid nature of glaze. Green's sculptures—handbuilt of stoneware coils and wheel-thrown pieces that she pinches, scrapes, pokes, and punches—are emotive and elegant, achieving Green's goal of finding beauty in the mundane or in ugliness. Green used her fellowship to explore her forms further and to experiment with more wheel-thrown additions in her sculpture.

Phoenix Lindsey-Hall is a ceramic, photographic, and mixed-media artist. Lindsey-Hall's research-based artwork centers on violence in queer communities. She began working in clay to avoid the specificity inherent in photography and instead consider how the victims, perpetrators, and weapons in the hate crimes she was researching seemed exchangeable. While always sensitive to the individuals affected by this type of violence, her work explores a larger cycle of violence. Her fellowship coincided with the 50th anniversary of the Stonewall Inn Uprising, and with the Pottery located just blocks from Stonewall Inn, Lindsey-Hall decided to use her fellowship to recreate imagery memorializing that historic time and place.

Kari Marboe is a Bay Area artist and an Assistant Professor at California College of the Arts. Marboe's work engages communities with each other and with the past by delving into archives and presenting response works in ceramics, photography, and silkscreened clay. She spent her fellowship looking into GHP's archive to investigate the connection between artist Daniel Rhodes and GHP to inform the *Duplicating Daniel* project she was working on in collaboration with Mills College Art Museum in Oakland, CA.

Didem Mert's first solo exhibition in New York City ended our exhibition series this year. In this new body of work, Mert emphasized the "fun" of ceramics by playing with basic pottery skills to reimagine vessel forms in ways that expressed her personality. The distinctive surfaces Mert achieved were heavily influenced by her early exposure to woodworking. As the daughter of a woodworker, Mert grew up paying special attention to surface texture and finish, a focus that carries through in her careful mark-making and selection of terra sigillata and glazes. Even the bright pops of color in her work mirror the woodshop, echoing the bright warning colors of heavy equipment, though rather than danger these tones warned of impending FUN!

The Ceramics Now exhibition series is a lens into contemporary American ceramics. It can never be comprehensive, but it is always vital. It provides an entry point for those newly interested in ceramics, just as it provides interesting perspectives for those who have been immersed in ceramics for a lifetime. At the end of each exhibition year, we 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. To make this exhibition series truly vital, this coming year—and every subsequent year—let us not just recommit to supporting a diverse range of artwork, but also explicitly commit to supporting a diverse range of artists.

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

GREENWICH HOUSE POTTERY
CERAMICS NOW

CARLY SLADE



CARLY SLADE
City Wide
January 10 – February 7, 2020

STATEMENT

I have observed that there is impermanence in our lives spent in the buildings we inhabit and work in, and I am frightened by the precarious nature of the working class. I think a lot about people and a lot about the spaces they inhabit. People in each other's space, spaces after people have left, about who makes the space, people who lost their space; about what they left behind there, or maybe took with them. I am interested in space as both an archive and a façade.

Buildings and the spaces they occupy are vessels, they hold within them residue of the lives that have passed through them, while their outsides are reflections of their time and place. Each brick was placed by someone's hands, the foundation poured by a crew, porch lights glow from the effort of an electrician. Once a structure is built it becomes like a book with blank pages, ready to be marked and altered to hold its history. The front banister was bent when the second owner backed his car into it. The ornate molding around the front door is original to the home, covered with eight layers of paint and now out of place in its rundown neighborhood. But it hints back to a time when the houses were new, the jobs were union, the hope was palpable.

I understand the buildings in the city I grew up in, and I could probably interpret the ones in my province. But when I left Canada, I became an observer. The USA has a history that I know the basics of, but there is so much more regional history I am missing. As I move across the States, I use the buildings like markers which I try to interpret. I'm always an outsider looking in, trying to understand the social and economic constructs that I have landed in. Yellow lawns in California signaled drought, seemingly countless Mexican restaurants spoke of colonization and immigration, and astronomical rent spoke of the tech boom whose fingers of gentrification had begun to spread cubist concrete boxes. Montana was all sky, dotted with the occasional wood-paneled corner bar. Kansas was divided down political lines: Democrats in the city, Republicans in the country. Philadelphia was covered in garbage and the roads were muddled with potholes. Signs of a large city in poverty with failing public service. A choice made by a few to focus on the wants of small faction over the greater good. It is visually the most aggressive city I have lived in. But if you look up at the cornices crowning the row houses you will see that the city was once booming. It was once a manufacturing hub. As you walk past marble stoops you can imagine what life was like before the corner store was shuttered, back when there weren't boarded up homes and empty lots. In Philly's architecture I can also read hope and resilience. In its people I felt pride, kinship, and an attitude of DIY urbanism. From where I sat each night on my old worn marble stoop I saw the signs of change. Those empty lots are beginning to fill with new homes for new families to make their own impression, but at what cost?

BIO

Carly Slade grew up in "Big Sky Alberta," Canada. She received her MFA from San Jose State University and her BFA from the Alberta College of Art and Design. Her work is influenced by her blue-collar roots and plagued by a concern for the precarious nature of the working class. Using a mix of materials (most often including clay, embroidery, and building supplies), Slade creates dioramas of real places in an unreal perspective. Slade has been a resident artist at the Tyler School of Art (Philadelphia, PA); Lawrence Arts Center (Lawrence, KS); Archie Bray Foundation (Helena, MT); Medalta (Medicine Hat, Alberta, Canada), and Watershed Center for the Arts (Newcastle, ME). Slade has shown her work throughout the United States, including at: Jonathan LeVine Projects (Jersey City, NJ; 2018); The Clay Studio (Philadelphia, PA; 2018); Arch Enemy Gallery (Philadelphia, PA; 2017); and the American Museum of Ceramic Art (Pomona, CA; 2016). Slade is currently a Visiting Assistant Professor at Southern Illinois University in Edwardsville, IL.







16

2045 W Diamond St.



17

2045 W Diamond St. (detail)



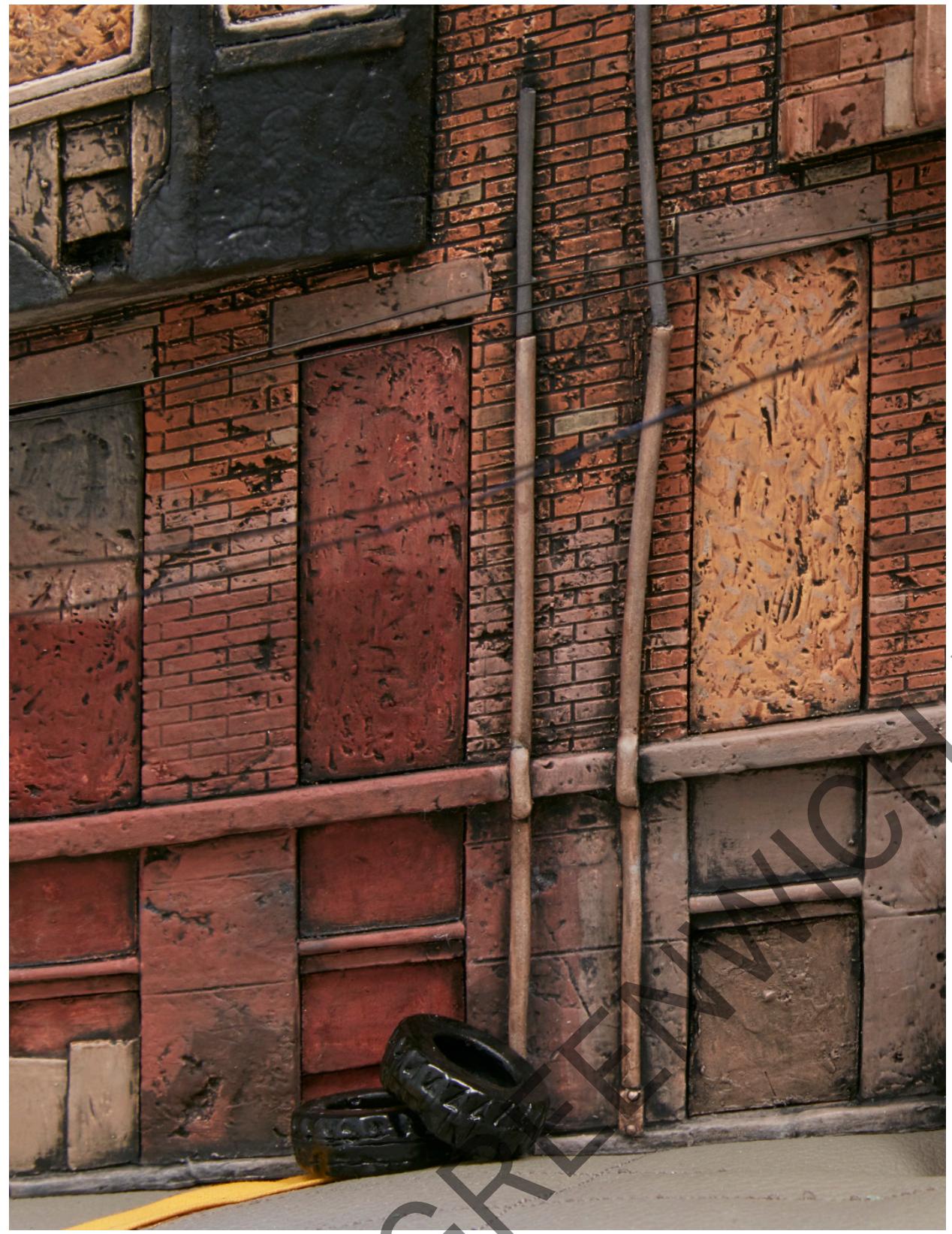


238 W Clearfield St.



238 W Clearfield St. (detail)





GREENWICH HOUSE POTTERY

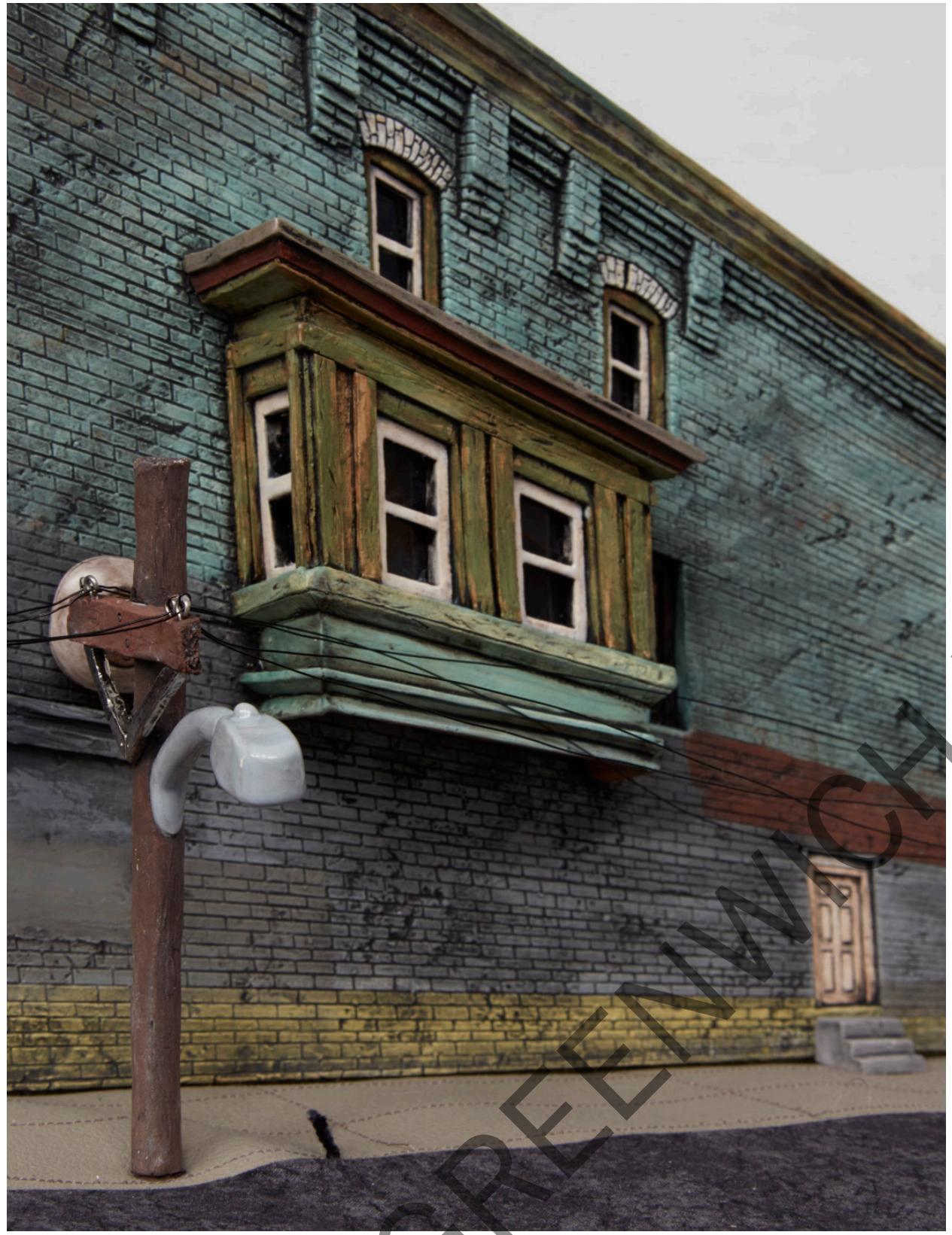
24

238 W Clearfield St. (detail)

25



1700 N 24th St.



1700 N 24th St. (detail)



1700 N 24th St.



JENNIFER ROCHLIN

GREENWICH HOCK POTTERY



JENNIFER ROCHLIN
ANGELIK VIZCARRONDO-LABOY (curator)
Clay is Just Thick Paint
February 21 – March 20, 2020

BIOS

Jennifer Rochlin (born 1968 in Baltimore, MD) is a Los Angeles-based artist working in ceramics and painting. She has had solo exhibitions at Geary Contemporary (New York, NY; 2019), Lefebvre & Fils (Paris, France; 2018), The Pit (Los Angeles, CA; 2018) and Black Dragon Society (Los Angeles, CA; 2007). Rochlin's work has been featured in numerous group and two-person shows such as *Paintings and Pots*, The Green Gallery (Milwaukee, WI; 2018); *Jennifer Rochlin/Gene Moreno*, Institute of Visual Arts, University of Milwaukee (WI; 2007); *Home Show, Revisited*, Santa Barbara Contemporary Arts Forum (CA; 2011), *Open Daybook*, Los Angeles Contemporary Exhibitions (CA; 2011); *MKE-LAX*, Milwaukee Institute of Art and Design (WI; 2012); Venice Beach Biennial, in conjunction with *Made in LA*, Hammer Museum (Los Angeles, CA; 2012) and *Sculptures, 356 Mission* (Los Angeles, CA; 2013). Rochlin is the recipient of the Individual Artist Grant from the Belle Foundation (2015) and the Durfee Foundation ARC Grant (2007) and has had residencies at Lefebvre & Fils (Versailles, France; 2018) and Civitella Ranieri (Umbria, Italy; 2019).

Angelik Vizcarrondo-Laboy (born 1992 in San Juan, Puerto Rico) is a New York-based curator, writer, and arts administrator focusing on contemporary art and craft, with an emphasis on ceramics. She serves as Assistant Curator at the Museum of Arts and Design (MAD), New York. Since 2016, she has been part of MAD's curatorial team, helping to organize over nineteen exhibitions and installations. She also manages MAD's Burke Prize, a contemporary craft award, and curates its accompanying exhibition. She is a 2020 Curatorial Fellow at the Center for Craft (Asheville, NC), where she curated *S/leight of Hand* (2020), a group show of ceramics that demonstrate the power of humor as a tool of resistance, resilience, and healing. She holds an MA from the Bard Graduate Center in decorative arts, design history, and material culture and a BA in art history from the University of Florida, with minors in anthropology and ceramics.





GREENWICH HOUSE POTTERY



GREENWICH HOUSE POTTERY

Jerry and David



37

Jerry and David



Wild Belle

38



Some Time After Midnight

39

GREENWICH HOUSE POTTERY





GREENWICH HOUSE POTTERY





Falconers, Myra and Me and Rachel

44



Falconers, Myra and Me and Rachel

45

GREENWICH HOUSE POTTERY



Sky's Hands

46



Sky Falls in Love

47

POTTERY

CERAMICS NOW

GREENWICH HOUSE POTTERY



MALENE BARNETT, SINDY BUTZ, DONNA GREEN,
PHOENIX LINDSEY-HALL, KARI MARBOE

Ceramics Now
July 17 – September 4, 2020

BIOS

Malene Barnett is a cross-media contemporary artist and activist, as well as the founder of her self-named art and design atelier and of the Black Artists + Designers Guild. She is known for her sculptural ceramic tiles and vessels, mixed media paintings, and handwoven rugs. Born in the Bronx, Barnett was raised along the Norwalk coastline of Connecticut on a diet of soca, reggae, and Caribbean folktales. She started painting at an early age and then went on to explore textile design and study fashion illustration and surface design at the Fashion Institute of Technology. Her work has been featured in publications such as *Interior Design*, *New York Magazine*, and *House Beautiful*, and can be found in Saks Fifth Avenue, WeWork NYC, and NBC Telemundo Miami, just to name a few. Barnett's work has been shown at the Museum of Science and Industry (Chicago, IL; 2020); Plant Seven (High Point, NC; 2019); and NeueHouse (New York, NY; 2019), among others.

Sindy Butz is a German-born interdisciplinary performance artist, butoh dancer, and movement educator living in New York. She creates endurance performances, multisensory installations, and olfactory projects. She has an MFA in art in context from the University of the Arts Berlin and a BFA in sculpture from AKI-ARTez Netherlands. Her work has been presented at the Elizabeth Foundation for the Arts (New York, NY; 2018); Sunroom Project Space, Wave Hill (New York, NY; 2017); Queens Museum (New York, NY; 2015); Brooklyn Museum (Brooklyn, NY; 2014); Museum der Dinge (Berlin, Germany; 2009); among others.

Donna Green is a sculptor, potter, and photographer based in New York City. She earned a BA in industrial design in 1984 from Sydney College of the Arts in New South Wales, Australia. In 1985 Green moved to New York and joined *Industrial Design Magazine* as one of its editors. Green began working in clay in 1988, studying at Greenwich House Pottery and the New School in New York; and in 1997 at the National Art School, Sydney. Green has participated in several workshops including Fire Up (Gulgong, New South Wales, 1995) with Janet Mansfield, working on-site with Danish artists Nina Hole and Jorgen Hansen; and in 2018 Green took part in *The Vessel as Metaphor* with Tony Marsh at Anderson Ranch Arts Center (Snowmass, Colorado). In 2019 Green was a resident artist at California State University Long Beach. Green's work has been exhibited at Utopia Art (Sydney, Australia; 2020); McClain Gallery (Houston, TX; 2018); at Design Miami with Hostler Burrows (FL; 2019); and Greenwich House Pottery (New York, NY; 2013). Her work is in the permanent collection of the Museum of Applied Arts and Sciences (Sydney, Australia).

Phoenix Lindsey-Hall is a ceramic, photographic, and mixed-media artist. Lindsey-Hall holds an MFA in photography from Parsons School of Design at The New School and a BFA in photography from Savannah College of Art. Her research-based artwork centers on violence in queer communities. She has shown her artwork at the Pulse Art Fair (Miami, FL; 2017); Victori + Mo Gallery (Brooklyn, NY; 2019) and the Christopher Stout Gallery (Brooklyn, NY; 2016), among others, and has had residencies at the NARS Foundation (New York, NY); Aljira, A Center for Contemporary Art (Newark, NJ) and Gallery Aferro (Newark, NY).

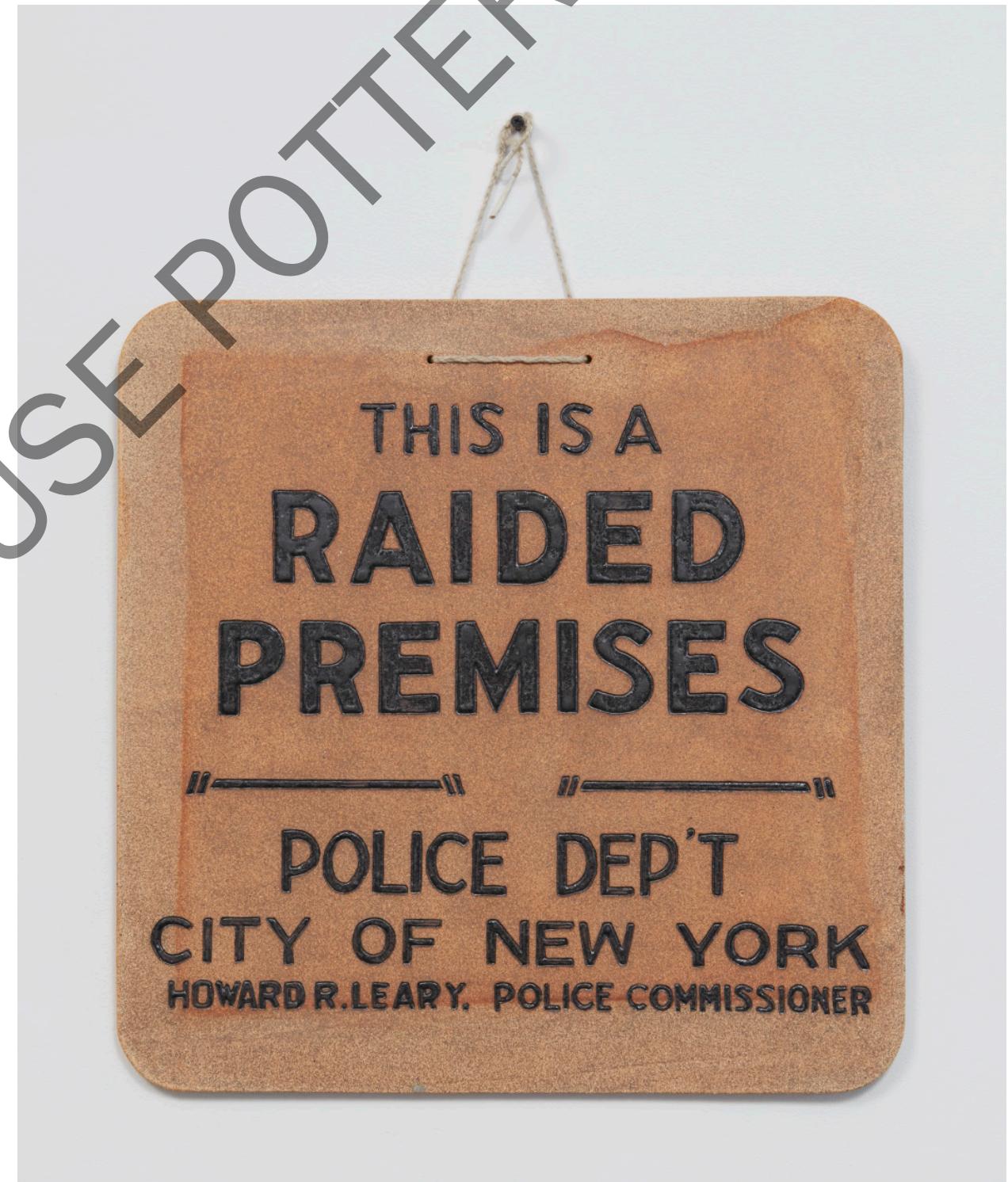
Kari Marboe is a Bay Area artist and an assistant professor at California College of the Arts. Marboe's work engages communities with each other and with the past by delving into archives and presenting response works in ceramics, photography, and silkscreened clay. Her research-based ceramic works have been presented at the Museum of Craft and Design (San Francisco, CA; 2017); Yerba Buena Center for the Arts (San Francisco, CA; 2014); and Wave Pool Gallery (Cincinnati, OH; 2016). She has been a resident artist at Watershed Center for the Ceramic Arts (Newcastle, ME) and a writer-in-residence through the Featherboard Residency at Aggregate Space Gallery (Oakland, CA).





GREENWICH HOUSE POTTERY







56

Phoenix Lindsey-Hall, *Sign of the Times*



57

Donna Green, *Oblivion*



GREENWICH HOUSE POTTERY

58

Donna Green, *Desire*

59



Sindy Butz, *Water Lily*





GRE
WICH
HOUSE
POTTERY





64

Malene Barnett, *I See You*



65

Malene Barnett, *Adire II*

GRANGEVICH HOUSE POTTERY

DIDEM MERT

GREENWICH HOUSE POTTERY



DIDEM MERT
FUN-damentals
October 9 – November 6, 2020

STATEMENT

In my work, I make connections between the utilitarian object and its counterparts; the user and/or the object's environment.

Being the daughter of a woodworker, I was raised in a design-rich environment that has influenced who I am and my current body of ceramic work. Geometry, texture, and the functionality of my work emanates from this artistic environment. Different textural surfaces are created in my work by using pinched marks juxtaposed between smooth, defined lines and edges. Bright colors paired against a soft earthy color palette create high-contrast focal points in the work. Using simple geometry, I sgraffito line-work into the pots to heighten the formal elements of design. The simple line-work on the pots showcases form in its presentation. My work strives to bring forth a sense of tranquility in its minimalistic design, yet there is a sense of playfulness directed through the color palette and pinched surfaces.

BIO

Didem Mert was born and raised in Cincinnati, OH. She earned her MFA from Edinboro University of Pennsylvania and her BFA from Northern Kentucky University. Mert has exhibited nationally in places such as Charlie Cummings Gallery (Chapel Hill, NC; 2018); Clay AKAR (Iowa City, IA; 2018); The Clay Studio (Philadelphia, PA; 2017); Companion Gallery (Humboldt, TN; 2016); the Erie Art Museum (Erie, PA; 2015), and over forty other venues. Her work has been published in *Ceramics Monthly*'s 2014 Undergrad Showcase. She was awarded a first prize grant from 3Arts in 2014. She was featured on the cover of *Pottery Making Illustrated*'s January/February 2016 issue. Mert was included on CFile's list of "15 Potters to Watch in 2016." She was also featured on *Architectural Digest*'s "10 Ceramic Artists Giving Pottery A Modern Update." Mert led a residency at Watershed Center for the Ceramic Arts during the summer of 2017. She was honored as one of *Ceramics Monthly*'s Emerging Artists of 2018. Mert was a summer resident at the Archie Bray Foundation (Helena, MT) in 2018. Mert is currently the education director at Clay By The Bay in San Francisco, CA.





GREENWICH HOUSE POTTERY







GREENWICH HOUSE POTTERY







Blue Babe Arch Snack Plate

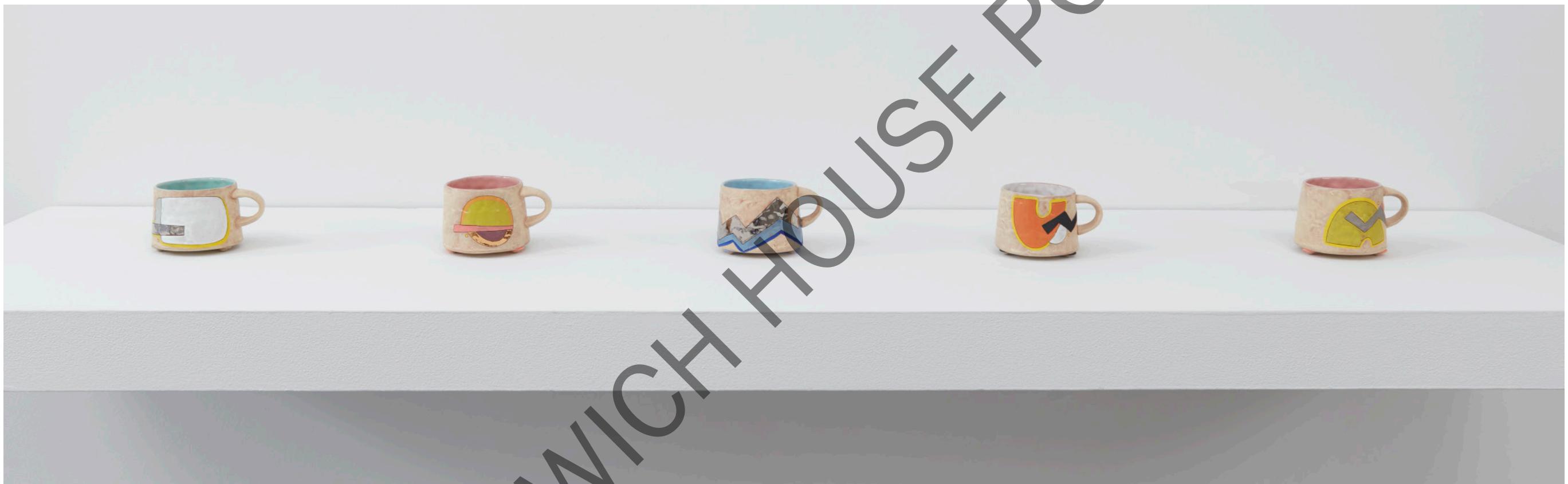
78



Bling Studded Vase

79

GREENWICH HOUSE POTTERY



GREENWICH HOUSE POTTERY



Char-Pinky Winky Muggy

82



Fallin' Muggy

83

GREENWICH HOUSE POTTERY



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