CERAMICS NOW
JANE HARTSOOK GALLERY’S 2021 EXHIBITION SERIES

EXHIBITIONS

Kate Roberts
After Image
January 8 – February 5, 2021

Taili Wu
Where is the Bike Shop?
February 19 – March 19, 2021

Teapot: The Allan Buïtekant Collection
May 21 – June 18, 2021

Trisha Baga, Dolores Furtado, Trevor King
Ceramics Now
July 9 – August 6, 2021

Kari Marboe, Sequoia Miller
Negoro
August 27 – September 24, 2021

Magdolene Dykstra
all gilded landscapes and glistening shows fade
October 8 – November 5, 2021

Natalia Arbelaez, Trisha Baga, Yoonjee Kwak,
Cathy Lu, Anina Major, Michiko Murakami, Sara Nishikawa,
Ellen Pong, Leena Similu, Shino Takeda, Flor Widmar
Anjuli Wright (curator)
Coil Pot Show
November 19 – December 17, 2021

JANE HARTSOOK GALLERY AT GREENWICH HOUSE POTTERY
Clay: it can change lives. Greenwich House Pottery has been in the business of changing people’s lives since 1909. Our parent organization, Greenwich House, Inc., founded in 1902, was part of the Settlement House movement that helped recent immigrants acclimate to New York City by offering free health and social services as well as programs in the arts. The idyllic idea was to bring disparate immigrant groups together to build a community and a nation that would thrive together.

“The Pottery,” as one of Greenwich House, Inc.’s outreach efforts, has played an important role in the development of American ceramics. Today we are focused on building and nurturing a community around the ceramic arts through our classes, artist residency, and exhibitions program. Our classes give students the opportunity to experience clay; some will come to play while others will go on to be accomplished artists in the field. Either way of being and working with clay is valid and encouraged.

Our highly competitive residency program awards artists the precious gift of time and space to make their work. They are welcomed into a creative community that recognizes and supports their talents. Likewise, our exhibitions program is highly curated from proposals submitted to us by makers, curators, and scholars from around the country.

Our exhibition program presents the richness and diversity within the field of contemporary American ceramics. We strive to be inclusive and curate exhibitions with various conceptual and technical approaches to clay—everything from functional pottery to sculptural installations to sound, video, and performance work is accepted and elevated. We honor tradition but do not shy away from work that challenges and asks hard questions. If this approach appeals to you then I invite you to come visit us, here in the heart of New York City.

Fabio J. Fernández is the Director at Greenwich House Pottery.
ACKNOWLEDGMENTS

Greenwich House Pottery would like to extend our deep appreciation to our students, patrons, staff, and the exhibiting artists and curators. A special thank you for the patience and understanding of all the artists whose exhibitions were rescheduled due to the COVID-19 pandemic. Madeline Dykstra, Kari Marboe, and Sequoia Miller. 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 Allan Buitekant 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 Brad Parsons whose excellent installations were instrumental to the success of the exhibitions. A special thanks to Leslie Miller, whose expertise and thoughtfulness have fashioned this tenth beautiful document, which will serve as a timeless reminder of this important exhibition series.

CERAMICS NOW 2021

Greenwich House Pottery has been organizing ceramics exhibitions for over 117 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 exhibitions has changed over the last century, our mission has remained the same: to support artists and their projects, with an emphasis on promoting emerging and underrepresented artists. We strive to show as complete a snapshot of American ceramics as possible, but with the amount of creativity and innovation happening in our field, we are only able to show a small slice of that ingenuity each year. This makes our task daunting, but also exciting.

This year, three artists had their New York City solo-show debuts in our gallery, and one had her curatorial debut. We had a number of ambitious exhibitions materially, including a raw clay sculpture shipped from Canada, and conceptually, including a collaborative exhibition by an artist and a historian about the legacy of Minnie Negoro. Notably, each of the exhibitions in the 2021 series dealt in one way or another with the things we each struggle with every day: What does it mean to be human? What is our place in nature? What is our relationship to one another? To history? To our community? To our materials? These thematic connections were not planned but became evident through the course of the exhibition series. It is a joy to watch these connections unfold in unexpected ways, and it is an aspect of this series that ensures its lasting vitality.

Kate Roberts began the 2021 exhibition year with her NYC solo show debut, After Image. In her art practice, Roberts uses the decay of specific objects, architecture, or relationships to meditate on the passage of time. In this new body of work, she widened her lens to consider the massive destruction caused by forest fires that blazed across Oregon and much of the West Coast in 2020, the effects of which rippled out to the East Coast and Europe. Using clay dust to “paint” on transparent fabric, Roberts recreated the smoked-out landscapes left behind by the raging fires. Through skillful, time-consuming work, Roberts crafted the results of swift devastation wrought by the decay of environmental stewardship.

Taili Wu’s New York City solo-show debut, Where Is the Bike Shop?, was the next exhibition in the series. In her art practice, Wu brings a fresh eye to daily life, sculpting in a whimsical style that is influenced by her work in animation and computer art. In this body of work, she brought an array of “bike people” together from around the world. Originally inspired by the goose farmer, ice cream man, and maltose vendor of her childhood—all of whom got around by bicycle—Wu included bike people and stories from India to the United States in this show.

Ceramics Now is our annual exhibition of work from the previous year’s Residency and Fellowship Program. Due to disruptions caused by COVID-19, this year’s group of artists was smaller but still notable for their interdisciplinary approach. Dolores Furtado was the first resident of 2020, spending January and February at our studios and working in clay for the first time. In her sculpture, Furtado focuses on materiality, using technical research and experimentation to create forms that expose the unique qualities of her materials. She views her sculptures as the documentation of process and action. During her residency, Furtado developed a series of medium-scale ceramic sculptures based on her previous work casting paper pulp, and experimented with the inclusion of glass and oxides.

Trisha Baga was the first resident in our studios once we re-opened after a six-month pause caused by the pandemic, taking up residence from the end of August to October 2020. No stranger to GHP, Baga was a
Kari Marboe and Sequoia Miller teamed up to present a collaborative exhibition in August 2021 that sought to generate fresh perspectives, questions, and engagement with the underrepresented ceramic artist Minnie Negoro (1919–1998). This exhibition brought together, for the first time, new sculpture by Kari Marboe, writing by Sequoia Miller, archival ephemera, and works by Minnie Negoro from the Greenwich House Pottery permanent collection and Mills College Art Museum. Marboe and Miller used the historic record to engage with Negoro from their different fields of expertise: Marboe as an artist making artworks in response to Negoro’s history, forms, and feminism; and Miller as a studio potter turned historian writing about her life. Marboe first learned about Negoro while doing research in GHP’s archives during her 2019 fellowship, and Miller has written history, forms, and feminism; and Miller as a studio potter turned historian writing about her life. Marboe first learned about Negoro while doing research in GHP’s archives during her 2019 fellowship, and Miller has written about her throughout his career. Both were compiled by Negoro’s artistic trajectory—studying at UCLA, being relocated to the Heart Mountain internment camp in Wyoming because of her Japanese heritage, teaching, and publishing at GHP, showing in MoMA’s famous Good Design exhibitions (1950–1951, 1951–1952), and establishing the ceramics program at the University of Connecticut. Through this exhibition, Marboe and Miller sought to encourage another generation of makers to learn from Negoro’s work.

In Magdolene Dykstra’s first solo show in New York City, which opened October 2021, Dykstra combined raw clay sculpture with works on paper to invoke the sublime and to encourage us to remember the fragility of the natural world. Evocative of the Romantic artists of the nineteenth century who used large-scale landscape paintings to remind viewers of their insignificance when faced with the grandeur of nature, Dykstra used representations of microscopic elements like cells and fingerprints to do the same. Each “cell” in the raw clay installation was an individual sculptural element, but also a dependent part of the whole, a mass that seemed on the brink of failure as it overwhelmed its wooden frame. Like a society whose desires for material goods are quickly exhausting the earth’s natural resources, the unfired clay was in a precarious position, its fragility exposed, and in very real danger. Where Dykstra used the building block of life—the cell—to compose her sculptural work, she used the unique signature of the individual—the fingerprint—in her two-dimensional work. Inspired equally by Crop Circle painting and cave paintings across the globe, Dykstra used the repetition of her own fingerprint to compose the paintings in this exhibition. Built up over months, or even years, these compositions declare over and over again Dykstra’s presence in this world and particularly her presence as an Egyptian-Canadian in a country whose immigration policies favored people of European descent into the 1960s.

The last exhibition of the year was a group show curated in November 2021 by Anjuli Wright that included work by Natalia Arbelaez, Trisha Baga, Yoonjee Kwak, Cathy Lu, Anina Major, Michiko Murakami, Sara Nishikawa, Ellen Pong, Lena Similu, Shino Takeda, and Flor Widmar. A fundamental of ceramics, coil building is used by beginning artists, experienced ceramicists, and all creators in between. This technique, though universal, is a direct reflection of the human hands behind it and consequently it is intensely unique to each maker. In her curatorial debut, Anjuli invited eleven artists to contribute a coil pot—however each artist personally defined it. The variety of answers to this prompt showed the versatility of the coil pot as a form and the ingenuity of its makers.

The Ceramic Now exhibition series is a lens into contemporary American ceramics. It provides an entry point for those newly interested in ceramics, just as it provides interesting perspectives for those who have been immersed in the field 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. But supporting a diverse range of artwork requires that we use our limited time and space to support a diverse range of artists. We know this exhibition series can never be comprehensive, but that limitation makes the series’ mission all the more essential, as we reflect on the artists whose work graced our space this past year and we look forward to introducing a new group of artists—and the perspectives they bring—to the Greenwich House Pottery community in the coming year.

Kaitlin McClure is the Gallery and Residency Manager at Greenwich House Pottery.
My practice is a meditation on time and its role in the decay of objects and memories. Inspiration is drawn from historical objects, the architecture around me, or a personal relationship. My processes are repetitive and labor intensive; I draw, construct, and weave using materials to depict fleeting, fragile moments and to examine the temporary physicality of an object, space, or idea. The physical properties of my materials—parched clay and vitreous porcelain—at once delicate and dense emulate states of decay in nature yet are built and mended by hand. This contradiction, of meticulously crafting the ravages of time, is at the foundation of my work. Accumulation and deterioration; solidity and transparency; entrapment and protection; order and chaos are material and organizational polarities that cause the work to teeter on the edge of viability in a perpetual state of in-between. This push and pull, back and forth, parallels our relationship with the natural world. Nature bares life, nature takes life away, humanity resists, but nature in the end has the final say, and without question the cycle begins again. In questioning the consequences, I create work to find the beauty and the unrest in this temporal state.

BIO

Kate Roberts is from Greenville, South Carolina. She earned her MFA and BFA from Alfred University in ceramics, with minors in art education and art history. Roberts has shown her work nationally in museums such as the Tampa Museum of Art (Florida; 2011) and the Everson Museum of Art (Syracuse, NY; 2006), and in major exhibitions such as Scripps College 69th Ceramic Annual (Claremont, CA; 2013) and Ceramic Top 40, shown at Red Star Studio (Kansas City, MO; 2013) and Ceramics Program, Office of the Arts at Harvard (Allston, MA; 2014). She has held residencies nationally and internationally, including at Project Art (Cummington, MA; 2012), Anderson Ranch Arts Center (Snowmass, CO), and Cité Internationale des Arts (Paris, France). Roberts has also taught extensively, including at University of Wisconsin–Madison and the University of Washington in Seattle. Currently, she is Assistant Professor at the University of Memphis in Tennessee.
gone (detail)

Top to bottom: Study on Atmosphere 1, Study on Atmosphere 2, Study on Atmosphere 3
TAILI WU
Where is the Bike Shop?
February 19 – March 19, 2021

STATEMENT

My work is the exploration and questioning of our daily life. Looking at everyday objects with curiosity and imagination is a way to challenge the possibilities and rules. Asking the question “how if...?”, lets me look at things in different angles with fresh eyes. Through my work, I would like to share my observations with the audience and inspire each other to imagine and play.

BIO

Taili Wu was born in Taichung, Taiwan and currently lives in New York. She received an MFA in computer art from the School of Visual Arts. Her fascination with daily objects and curiosity compels her to create a fable, bizarre but familiar. Through ceramics, stop-motion, and mixed-media, she shares her discoveries and stories. Her short films have been exhibited in Slamdance Film Festival (CA; 2010), Leipzig Festival (Germany; 2009), and more. Grants include the Windgate Scholarship and Rudy Autio grant from the Archie Bray Foundation. She has been a speaker at Pictoplasma Conference (New York, NY; 2018) and a guest speaker at School of Visual Arts and Parsons Design School.
Goose Farmer

Taiwan Maltose Man
TEAPOT: THE ALLAN BUITEKANT COLLECTION
May 21 – June 18, 2021

STATEMENT

This fundraising exhibition presented a selection of teapots from the late Allan Buitekant's collection. Buitekant was a long-time supporter of Greenwich House Pottery, setting up the Allan Buitekant Fund for Ceramic Art and Inquiry to support GHP’s Residency and Fellowship Program. This collection of handmade teapots represents Buitekant's years of collecting, particularly his interest in Yixing teapots. Made out of clay from deposits around Lake Tai in China since the 16th century, Yixing teapots are prized for their fine craftsmanship and for the way their clay enhances the flavor of brewed tea. Buitekant passed away in July 2012, survived by his life partner Joyce Cunningham who donated this collection in his honor to continue his passion for supporting emerging ceramic artists.

BIO

Allan Buitekant was born in the Bronx, New York City in 1933. He was one of a small group of art directors and writers at the Doyle Dane Bernbach agency in New York City who revolutionized advertising in the 1960s and 1970s. In addition to his work in advertising, Buitekant was also a potter and a collector. He studied ceramics in the evenings at Parsons School of Design, at 92nd Street Y with Byron Temple, at Greenwich House Pottery with Jim Crumrine, and at the Brooklyn Museum with Jolyon Hofsted. After his illustrious career as an advertising art director in New York City, he retired to North Carolina to pursue his interest in ceramics. Buitekant was also avidly interested in the bonsai tradition and was a student of the great bonsai master, Yuji Yoshimura. His collection of bonsai currently resides at The New York Botanical Garden.
Guo JiCheng (designer), Zhan Hong Jun (maker), Jin Nang Qin Quan

Wu Yun Sheng (designer), Long Hu Qin (artist), Bamboo
TRISHA BAGA
DOLORES FURTADO
TREVOR KING
TRISHA BAGA, DOLORES FURTADO, TREVOR KING
Ceramics Now
July 9 – August 6, 2021

BIOS

Trisha Baga is a New York City-based artist who works in stereoscopic 3D video installation, clay, consumer grade electronics, and community performance. For Baga, working in a variety of media is an optimistic metaphor for the power of diversity writ large, as they strive to unearth emotional histories and critically engage with contemporary image culture. During their residency, Baga continued to experiment with throwing on the wheel and developing a series of clay sculptures with embedded electronics.

Dolores Furtado is a New York City-based sculptor who creates work that focuses on materiality. She uses technical research and experimentation to create forms that expose the unique qualities of her materials and views her sculptures as the documentation of process and action. During her residency, Furtado developed a series of medium-scale ceramic sculptures based on her previous experiments casting paper pulp. This was Furtado’s first foray into working with clay.

Trevor King is a New York City-based multimedia artist. King primarily works in sculpture, preferring materials like clay and plaster that convey a sense of tactility and material memory. He is interested in the endurance of the human spirit and memory and uses the methods of a documentarian to inform his work in sculpture, sometimes including interviews and personal archives in his work. During his fellowship, King made an impressionistic documentary film that tells the story of Greenwich House Pottery and its community.
EXHIBITION STATEMENT

This project began with an absence: a copy of a letter to Minnie Negoro in the MoMA archive apologizing for losing her work, an ashtray, out of the 1951 Good Design exhibition. In 1950 Minnie Negoro graduated from the New York State College of Ceramics at Alfred University and launched a ceramic design business. She continued making ceramics and teaching at Greenwich House Pottery into the 1960s, becoming a professor of ceramics at the University of Connecticut in 1965.

Born and raised in Los Angeles, Negoro first learned ceramics while interned at the Heart Mountain Relocation Center in Wyoming during World War II. Her teacher there was Daniel Rhodes, who had been stationed at Heart Mountain to establish a ceramics manufactory. When Rhodes returned to Alfred as a faculty member in 1944, Negoro went as a student. Negoro had a long and productive career, yet today her work is virtually unknown.

What accounts for Negoro’s absence among celebrated ceramic luminaries? What absences do we perceive and why? How do ideologies of the archive impact what and who are absented? How do we reshape those ideologies?

Negoro’s empty mold is the gap in the archive. It holds the space around the thing that was lost. Both choosing absence and being absent, Negoro also left traces to seed the present. The lost ashtray led us to her work and to her life. I looked, wrote, and aimed to assemble the elements of a narrative of presence, while Kari Marboe felt in the absence for what Minnie Negoro’s lost ashtrays might have looked like. This is the haptic archive, using touch and speculation as tools for recovery.

BIOS

Kari Marboe takes on the role of an artist and detective, flattening as many data points as possible around the history of people, objects, and experiences in order to create new narratives that intersect with our present moment. She presents her work in the form of ceramic sculptures, clay printed onto watercolor paper, archival images, accidentally stolen keys, and other site-specific elements. Marboe earned an MFA from University of California, Berkeley in 2012 and a BFA from California College of the Arts in 2008. She has exhibited work at the Saint Mary’s College Museum of Art (Moraga, CA; 2021), Greenwich House Pottery (New York, NY; 2020), Mills College Art Museum (Oakland, CA; 2020), A-B Projects (Los Angeles, CA; 2020), Berkeley Art Center (CA; 2021), Museum of Craft and Design (San Francisco, CA; 2017), and Wave Pool Gallery (Cincinnati, OH; 2016). She has also participated in residencies at Greenwich House Pottery (New York, NY), Watershed Center for the Ceramic Arts (Newcastle, ME), Mutual Stores (San Francisco, CA), and Ai Weiwei Museum (Greensboro, NC). Marboe lives in the Bay Area and is an Assistant Professor at California College of the Arts.

Sequoia Miller is a historian, curator, and studio potter. He holds a PhD in the history of art from Yale University, and an MA from the Bard Graduate Center in decorative arts, design history, and material culture. As a potter, Miller studied at Greenwich House Pottery with Michael Simon, Bruce Winn, and Matt Nolen and later joined as faculty from 2011 to 2012. Miller re-entered academia after more than a decade as a full-time studio potter. His recent curatorial projects include RAW and Ai Weiwei: Unbroken at the Gardiner Museum in Toronto, Canada where he is currently the Chief Curator & Deputy Director.
Left: Minnie Negoro, bowl; Right: Minnie Negoro, ashtray
Kari Marboe, Shadow

Minnie Negoro, Jar with Lid
Left: Kari Marboe, Shadow, Right: Minnie Negoro, Jar with Lid
Using sculpture, installation, and works on paper, my work meditates on the unfathomable multiplicity of humanity, exploring the tension between individuality and universality, visibility and anonymity. At the root of my practice is the question: what is the role of the individual within the horde? My installations and finger-paintings toggle back and forth between minimizing and asserting the presence of an individual.

My sculptures and installations are inspired by microbiology, finding lineage in the Romantic artists of the 19th century who used their paintings to evoke the sublime by reminding the viewer of their diminutive status in relation to grand landscapes. In contrast to macro landscapes, I site the sublime in microbial terrain. The mind-blowing vastness of micro-organisms parallels the inconceivable multiplicity of the human race. The aesthetic of cellular accumulation allows for a meditation on interdependence. Within these works, each individual is absurdly insignificant except for its connection to everything around them. I compose my work using primarily unfired clay, imparting these roiling masses with precarity while reflecting on our dependence on the Earth.

This primordial material also bears the memory of the earliest artists, all the way back to the cave of Le Tuc d’Audoubert in France, where a bull and cow sculpted in raw clay have lain for about 15,000 years. My impermanent installations exist along a spectrum of becoming and undoing, reflecting on the transience of our collective existence, full of the potential for continual transformation.

My finger-paintings blend references to Colour Field painting and cave paintings. Just as prehistoric artists recorded their presence using pigments of the Earth, my finger paintings record my presence with a simple yet persistent gesture. Using soil and naturally occurring oxides, these paintings connect me to the earliest artists, as we insist on recording our existence with the Earth. Until the 1960s Canadian immigration policy overtly favored people of European descent. The legacy of this policy is visible in every room I enter. It reminds me, an Egyptian-Canadian, that whiteness was the goal for this nation. It is in this context that I continue to assert my existence and right to take up space by recording my presence. Even so, my extremely individual mark is a universal one, shared among all humans. These paintings also meditate on mortality, as the marks of my presence fade.

BIO

Magdolene Dykstra is an Ontario-based artist who combines her background in biology and visual arts to create sculptures, installations, and drawings that consider the human condition. Dykstra earned her MFA from Virginia Commonwealth University and MS in education at Niagara University. She has shown her work internationally, including at the Gardiner Museum (Ontario, Canada; 2020), Niagara Artists Center (Ontario, Canada, 2019), Western Colorado Center for the Arts (Grand Junction, CO; 2018), and Page Bond Gallery (Richmond, VA; 2017). She has held residencies at Watershed Center for the Ceramic Arts (Newcastle, ME) and the Medalta Historic Clay District (Medicine Hat, Alberta). Dykstra gratefully acknowledges support from the Canada Council for the Arts and the Ontario Arts Council.
Tendency to Persist

Summer Storms
NATALIA ARBELAEZ, TRISHA BAGA, YOONJEE KWAK, CATHY LU, ANINA MAJOR, MICHIKO MURAKAMI, SARA NISHIKAWA, ELLEN PONG, LEENA SIMILU, SHINO TAKEDA, FLOR WIDMAR
ANJULI WRIGHT (CURATOR)
CURATORIAL STATEMENT

Coil pots. I’m obsessed. I actually didn’t start my career in ceramics enjoying making a coil pot. I thought I had to use a “cooler” process of making, so I began my clay journey forsaking coil building of any kind.

And then. A year later.

I rolled a big coil. And I stuck it on a pancake of clay. And then I put another one on it, and another and another and then it became a thing, and then it became a larger thing and I kept going and I was amazed at this large thing before me, and then it collapsed.

And that was the day I fell in love with coil pots.

After years of making coil pots I haven’t grown sick of them. I’ve instead become even more fascinated by how they mirror the body, mind, and soul of their maker. Each person who makes a coil pot can’t help but leave their mark, their humanity in it, and well, to me that is damn beautiful.

Which is why I asked these 11 artists to make a coil pot. They are artists that are brilliantly true to themselves in choosing to explore their own story through their work, and thus are consistently and authentically leaving their mark of humanity in their pieces.

“Artistic growth is, more than it is anything else, a refining of the sense of truthfulness. The stupid believe that to be truthful is easy; only the artist, the great artist, knows how difficult it is.”

—Willa Cather
Anina Major, Impossible to Contain

Shino Takeda, Pink Poodle and Poodle Cloud
Cathy Lu, Untitled (Celadon Vase on Dead Coral)

Trisha Baga, Ziggurat Poodle
Yoonjée Kim, The night of the counting stars, Moon-jar series

Sara Nishikawa, Untitled (Laundry Basket)