

CERAMICS NOW

JANE HARTSOOK GALLERY'S 2023 EXHIBITION SERIES

EXHIBITIONS

Paul Narkiewicz
A Figure Enters
curated by Megan Mi-Ai Lee
January 13 - February 24, 2023

Maura Wright
Midwest Sweat
May 12 - June 23, 2023

Beth Campbell, Cathy Lu, Alva Mooses, Shellyne Rodriguez
Ceramics Now
July 14 - August 18, 2023

GHP Faculty and Staff
In House
September 16 - October 13, 2023

Sculptural Vessels: Recent Work by Jono Pandolfi
November 2 - December 8, 2023

JANE HARTSOOK GALLERY AT GREENWICH HOUSE POTTERY

This catalog, CERAMICS NOW, was published in conjunction with the Ceramics Now (2023) exhibition series held at Greenwich House Pottery's Jane Hartsook Gallery from January 2023 to December 2023.

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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: Fabio J. Fernández
Associate Director: Jennifer Lukasiewicz
Education Manager: Megan Lee
Studio Manager: Ryan Rennie
Gallery & Residency Manager: Kaitlin McClure
Gallery Preparator: Brad Parsons
Chief Development Officer: Ashley McGuire
Photography: Alan Wiener – Polite Photographic Services
Catalog Production & Design: Grenfell Press & Leslie Miller
Catalog Editing: Jennifer Lukasiewicz, Kaitlin McClure
Catalog Preface: Fabio J. Fernández
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Catalog Assembly: Kaitlin McClure
Exhibition Selection Committee: Fabio J. Fernández, Jennifer Lukasiewicz, Kaitlin McClure, Brad Parsons

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PREFACE

Greenwich House Pottery has been offering ceramics classes since 1904. Over the past century, the "Pottery," as we are affectionately known, has served the various needs of New Yorkers, from teaching a trade to recent immigrants to becoming a critical hub in the development of American ceramics. Step through our doors today and you will witness active studios where beginners, serious enthusiasts, and professional artists exchange advice and ideas about clay bodies, glazes, politics, and everything else under the sun! We are a multi-generational, multi-cultural community gathered around our love of making with clay and the many benefits that this engenders.

Simultaneous to the classroom teaching and activity, since 1905 we have invested in a world-class exhibition gallery and later in the century, a highly competitive artist in residence program. This catalog, the 12th in a series begun by former director Adam Welch, archives one year's worth of exhibitions carried out in our Jane Hartsook Gallery. These pages document the formal and conceptual versatility of clay and the extreme creativity of artists—enjoy!

I welcome you to visit the Pottery the next time you are in New York City.

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

CERAMICS NOW 2023

Greenwich House Pottery has been organizing ceramics exhibitions for over 119 years. Exhibitions used to take 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 exhibition locations have 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 both daunting and exciting.

The 2023 exhibition year began with a solo exhibition of work by Paul Narkiewicz, curated by Megan Mi-Ai Lee. This was a rare occasion when Narkiewicz's ceramic work was presented alongside his paintings. Lee's keen curatorial eye caught a surprising through line in these two seemingly disparate bodies of work. Though Narkiewicz's watercolors are landscapes of the Italian countryside and his ceramic sculptures are abstract human figures, by juxtaposing them, Lee made clear that the subject matter remained the same across decades and mediums. The trees in his landscapes became figures, and his ceramic figures created landscapes.

In Maura Wright's New York City solo-show debut, *Midwest Sweat*, she drew from a grab-bag of form and ornament to point out the contradictory nature of societal expectations for women in the United States. Humorously mixing aesthetics that ranged from French Rococo porcelain to grunge to spa culture, Wright turned a nostalgic, but critical eye, toward her youth in the Midwest. Wright both celebrated femininity and pointed out the artifice it often requires: decorative vessels reflected the human body, adorned with girlish braids and flowers but with glaze flaws to mimic pores, and oversized nail clippers which had teeth that could take whole fingers off.

Ceramics Now is our annual exhibition of work from the previous year's Residency and Fellowship Program. Shellyne Rodriguez was the first resident artist of 2022, spending January and February at our studios. Working in a variety of mediums, including drawing, painting, collage, and sculpture, Rodriguez pairs the aesthetics of the Baroque and of hip-hop culture to depict contemporary scenes of alienation and perseverance. During her residency, Rodriguez created a series of ceramic reliefs that focused on the people and places of her community in the South Bronx.

Alva Mooses was our resident artist from March through June. Working across printed mediums, ceramics, and sculpture, Mooses questions how colonialism and capitalism have marked land, language, and human migration. During her residency, Mooses created slip-cast porcelain sculptures based on a globe. She experimented with multiple kiln firings and magma glazes, resulting in an array of colors and textures. Her sculptures move away from the historical representation of the earth as a perfect sphere on a steady axis, using the transformative properties of clay to remind us that the world should not be so neatly depicted.

Cathy Lu was our summer fellowship artist, working in the studio from July through August. Lu creates sculptures and installations that explore experiences of immigration and cultural hybridity from an Asian American point of view. During her fellowship, Lu worked on a project called *American Dream Pillows*, inspired by pillows made during the Tang dynasty that were believed to influence both the dreams and future of the user. She created ceramic pillows that meditated on Asian American experiences, specifically the tension between the American

ACKNOWLEDGMENTS

Greenwich House Pottery would like to extend our deep appreciation to our students, patrons, staff, and the exhibiting artists and curators. We are grateful for the support from public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the Hompe Foundation, the Windgate Charitable Foundation, the Milton and Sally Avery Arts Foundation, the Maxwell/Hanrahan 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 twelfth beautiful document, which will serve as a timeless reminder of this important exhibition series.

dream and the lived experience, and presented them at a public event hosted by Wing on Wo & Co. with the Metropolitan Museum of Art.

Beth Campbell was our last resident of 2022. Campbell creates drawings, sculptures, and architectural interventions that challenge our perception of the world by reworking everyday objects in surprising—even startling—ways. She employs mass-produced consumer items, often in repetition, to explore how we use these items to construct our identities. During her residency, Campbell experimented with doing “burn outs” where she coated natural materials in clay and then fired them so the organic material burned away but left its form and texture behind in ceramic.

In the fall we were excited to present the latest installment of our regular exhibition, *In House*, which celebrates the work of Greenwich House Pottery’s faculty and staff. This year we had 33 participants, each with their own approach to the ceramic medium, making this show as varied and dynamic as its contributors. This exhibition gave our community an opportunity to see the breadth of work made by the leaders of Greenwich House Pottery, which inspired students to push the boundaries of their own work.

The last exhibition of the year was Jono Pandolfi’s New York City solo debut. In this exhibition, Pandolfi stepped away from his dinnerware creations to embark on a journey of experimentation in size and structure. He expanded his creative process by manipulating vessels on a larger scale. Working mainly from wheel-thrown cylinders, he sliced out sections and rearranged them, creating sculptural vessels with mesmerizing texture and other forms that appeared to defy gravity. These striking transformations were all in the service of exploring what was possible. Jono was led by the internal refrain: *Why not?*

The *Ceramics 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 valuable 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. 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 to the Greenwich House Pottery community in the coming year.

CERAMICS NOW

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

PAUL NARKIEWICZ

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PAUL NARKIEWICZ

curated by Megan Mi-Ai Lee

A Figure Enters

January 13 – February 24, 2023

EXHIBITION STATEMENT

In the summers of the 1970s, Paul Narkiewicz and his family traveled to Crespina, Italy, where he made plein air watercolors of the countryside. These paintings strip down the landscape into fundamental gestures, breaking down rolling hills, vineyards, and foliage into distinct blocks of vibrating color. In the world of these watercolors, trees can be read as figures in their own right. Like the ruckenfigur of German Romantic painting, these trees act as a stand-in for the viewer, inviting not just the appreciation of the sublime landscape, but also highlighting the importance of the act of looking itself. Rather than proposing his paintings as a backdrop for his ceramic figures, this cross-decade pairing of paintings and sculptures considers the subjects of both as one and the same. The trees are characters and the ceramic figures are landscape themselves. Brought together for the first time, Paul's works pose the question, why can't a tree be a ruckenfigur, and seas of figures a landscape?

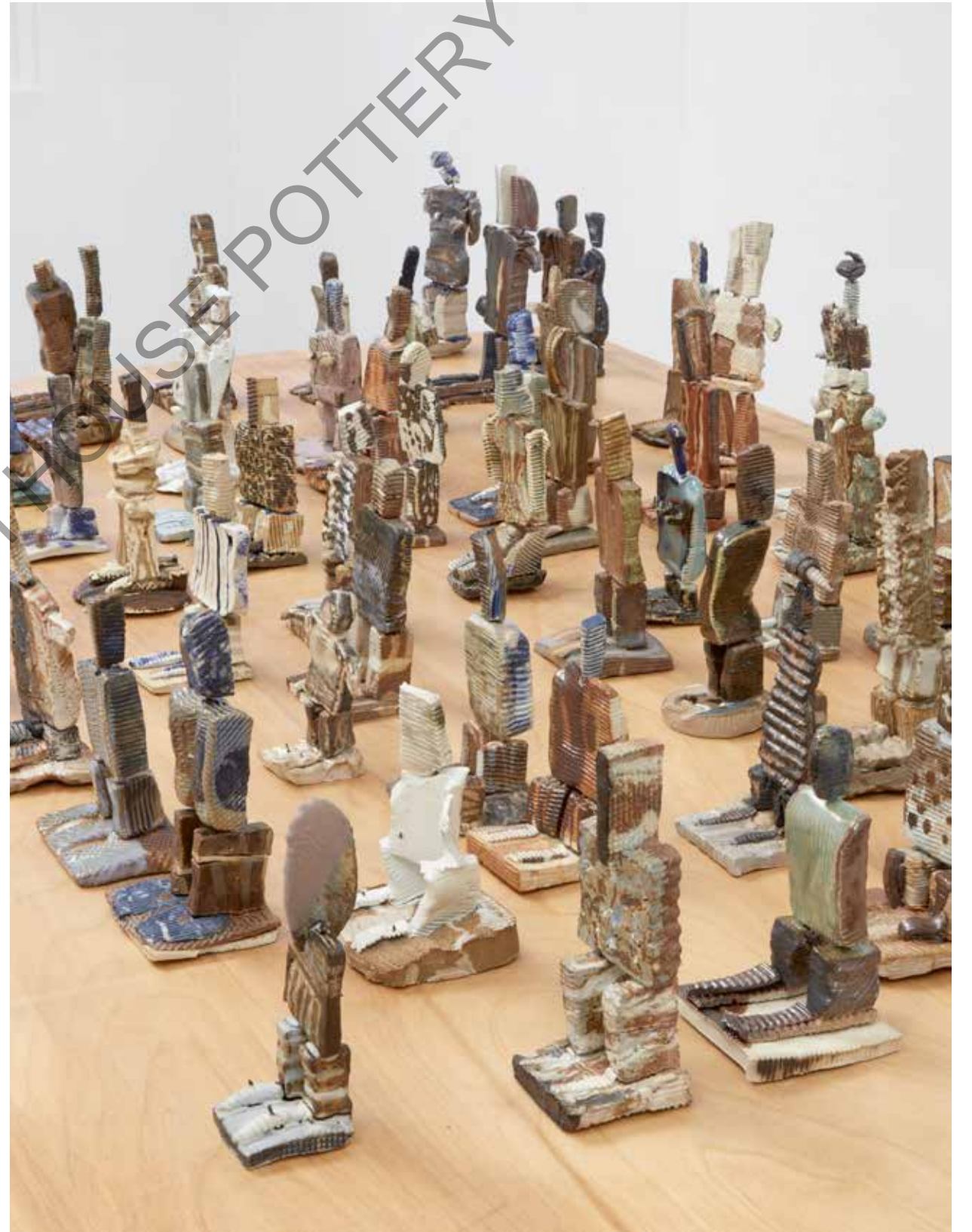
BIOS

Paul Narkiewicz is a New York-based artist. Narkiewicz earned his BFA from Philadelphia College of Art, and has been working in ceramics at Greenwich House Pottery since 2010. Exhibitions of his work include Laurence Miller Gallery (New York, NY; 2015, 2016), Socrates Sculpture Park (Long Island City, NY; 1987), and Kornblee Gallery (New York, NY; 1981). His work is held in numerous collections, including the Brooklyn Museum, the Princeton University Art Museum, the RISD Museum, and the University of the Arts (formerly Philadelphia College of Art). A master printmaker, Narkiewicz collaborated with many artists on their lithograph and etching editions, including Romare Bearden, Alex Katz and Ellsworth Kelly.

Megan Mi-Ai Lee is an interdisciplinary artist working in Brooklyn, New York. Lee has held residencies at Ox-Bow School of Art, Storm King Art Center, and Smack Mellon, and was the 2018 Curatorial Fellow at Socrates Sculpture Park. Recent exhibitions of her work include Room 3557 (Los Angeles, CA; 2023), Godwin-Ternbach Museum (Flushing, NY; 2022), Art Lot (Brooklyn, NY; 2022), and Park View/Paul Soto (Los Angeles, CA; 2020). She is a two-time Canada Council for the Arts grantee and a New York Community Trust Van Lier Fellow, and will be a 2023 artist mentor with Smack Mellon's ArtReady program. She received her BFA from the Cooper Union School of Art in 2018.

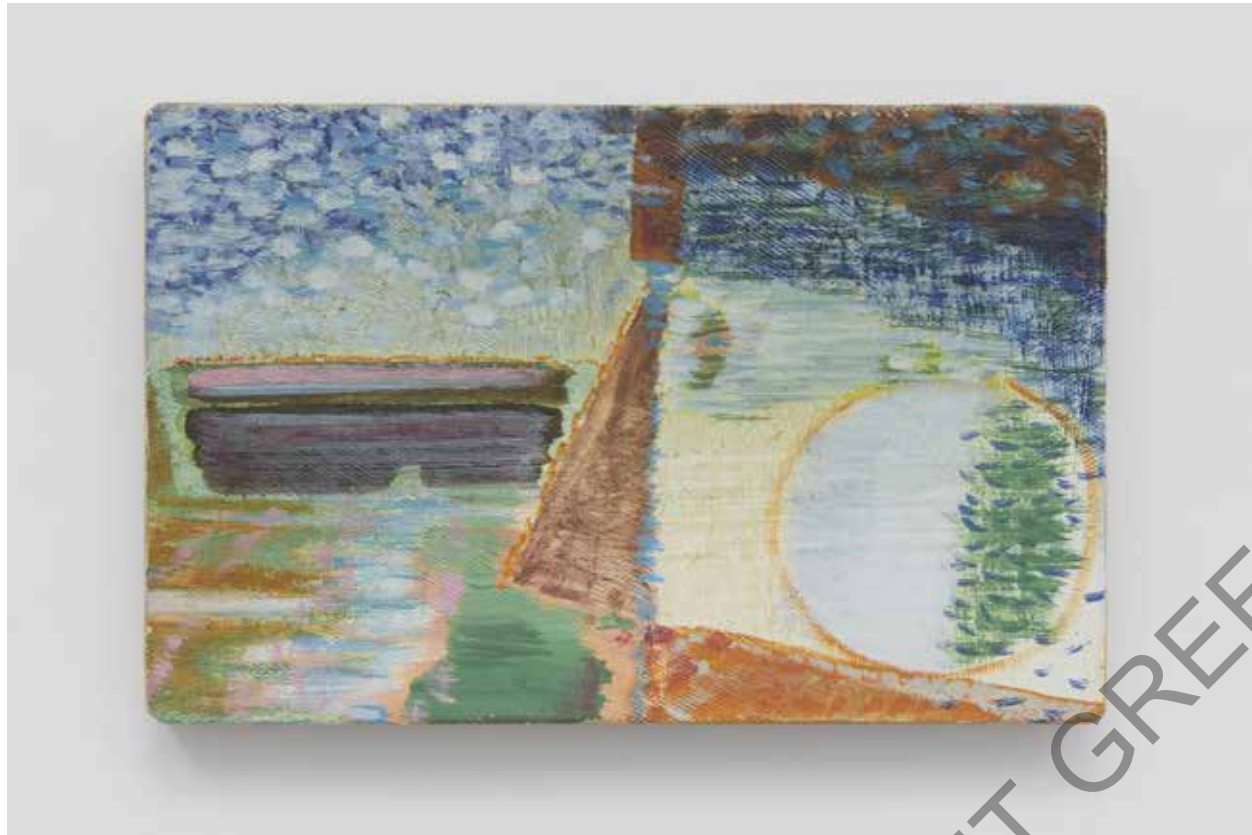
















MAURA WRIGHT



MAURA WRIGHT
Midwest Sweat
May 12 – June 23, 2023

EXHIBITION STATEMENT

The title *Midwest Sweat* has a dual meaning. Physically, it evokes my memories of the sweltering heat of Midwest summers. But it also suggests the suffocating fretfulness of provincial life, a life that often seems out of reach, out of comprehension.

Midwest Sweat pairs sculptures nostalgic of a '90s upbringing with sinister interpretations of objects designed for "self-care." The objects reflect the societal expectations of women to maintain youth and beauty, the dichotomy of girlhood and womanhood, and the accelerated transition between these two social constructs in contemporary culture.

Decorative vessels simultaneously question and celebrate beauty as they embody qualities deemed feminine: fleshy pinks, flowers, and braids. To reflect the human body, imperfections in the surface are not hidden. Small glaze flaws resemble pores on the skin. White glaze is flushed with the earthenware clay it obscures. Mottled gray pours over a floral amphora creating a surface on the verge of grunge.

Thematically doused in nostalgia, *Midwest Sweat* displays a personal history that both struggles with and celebrates femininity. Pairing domestically inspired checkered and floral patterns with classical ornament, the works embrace a theatrical approach to the archetype of still life and the dramatization of lived realities.

BIO

Maura Wright is currently based in Helena, Montana. She earned her MFA from the New York State College of Ceramics at Alfred University in 2018 and a BFA from the Kansas City Art Institute in 2013. Recent exhibitions include AGO Projects (Design Miami; 2023), LADIES' ROOM (Los Angeles, CA; 2023), Tinworks Art (Bozeman, MT; 2022). Wright has held residencies at several institutions in the U.S. as well as the International Ceramics Studio in Kecskemet, Hungary and Guldagergaard, International Ceramic Research Center in Skaelskor, Denmark. Most recently, she was a long-term resident at the Archie Bray Foundation from 2022–2024.



















CERAMICS NOW



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BETH CAMPBELL, CATHY LU, ALVA MOOSES, SHELLYNE RODRIGUEZ

Ceramics Now

July 14 – August 18, 2023

BIOS

Beth Campbell is a New York-based artist who creates drawings, sculptures, and architectural interventions that challenge our perception of the world and one's own self by reworking everyday objects in surprising or startling ways. She employs ubiquitous consumer items, sometimes in repetition, to make apparent the way these items construct our identities and experiences. During her residency, Campbell experimented with "burn outs" where she coated socks and other clothing items made of natural materials in porcelain slip. Once fired, the organic material burns away but leaves its form and texture behind in ceramic.

Cathy Lu is a California-based artist who explores experiences of immigration and cultural hybridity from an Asian American point of view. Lu creates sculptures and installations that often draw from traditional Chinese imagery and objects to problematize what it means to be both Asian and American without being fully accepted by either culture. During her fellowship, Lu worked on a project called American Dream Pillows, inspired by pillows made during the Tang dynasty that were believed to be able to influence both the dreams and the future of the user. She created ceramic pillows that meditated on Asian American experiences, specifically the tension between the American dream and the lived experience. She currently teaches ceramics at Tufts University.

Alva Mooses is an interdisciplinary artist. Her works across printed media, ceramics, and sculpture question how colonialism and capitalism have marked land, language, and human migration. She engages with earth-based materials to create an index of place and signal the memory of geological time. During her residency, Mooses developed a body of work based on a globe of the earth which she reconfigured in slip-cast porcelain. She experimented with multiple kiln firings and magma glazes resulting in an array of colors and textures. Her ceramic sculptures move away from the historical representation of the earth as a perfect sphere on a steady axis, toward a transformative body that centers on the materiality of clay.

Shellyne Rodriguez is a Bronx-based artist, educator, writer, and community organizer who works in a variety of media, including drawing, painting, collage, and sculpture. Rodriguez pairs the aesthetics of the Baroque and of hip-hop culture to depict the contemporary conditions of alienation and perseverance, especially as it relates to her community in the South Bronx. During her residency, Rodriguez created a series of ceramic reliefs that focused on the people and places of her community in the South Bronx.







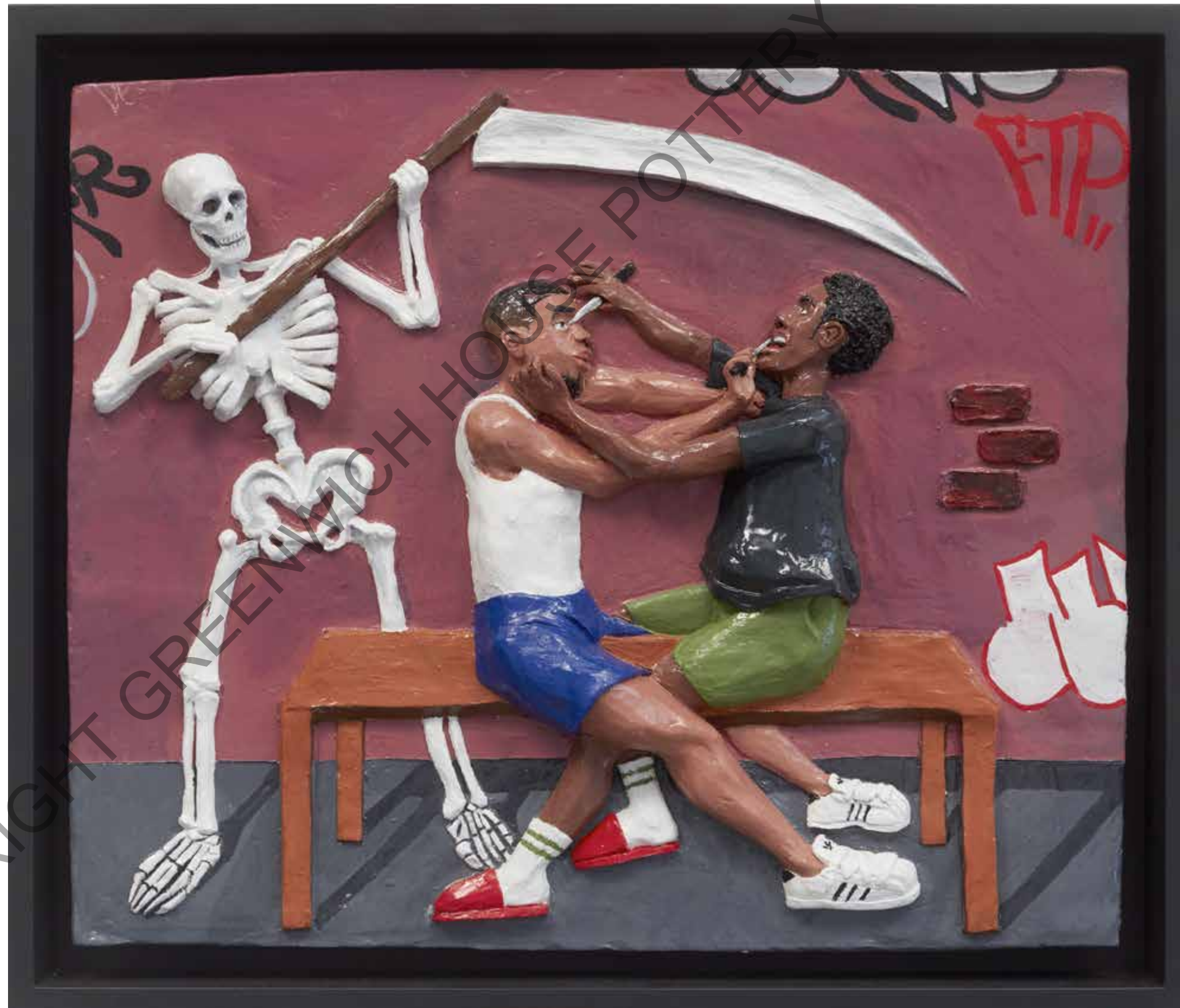


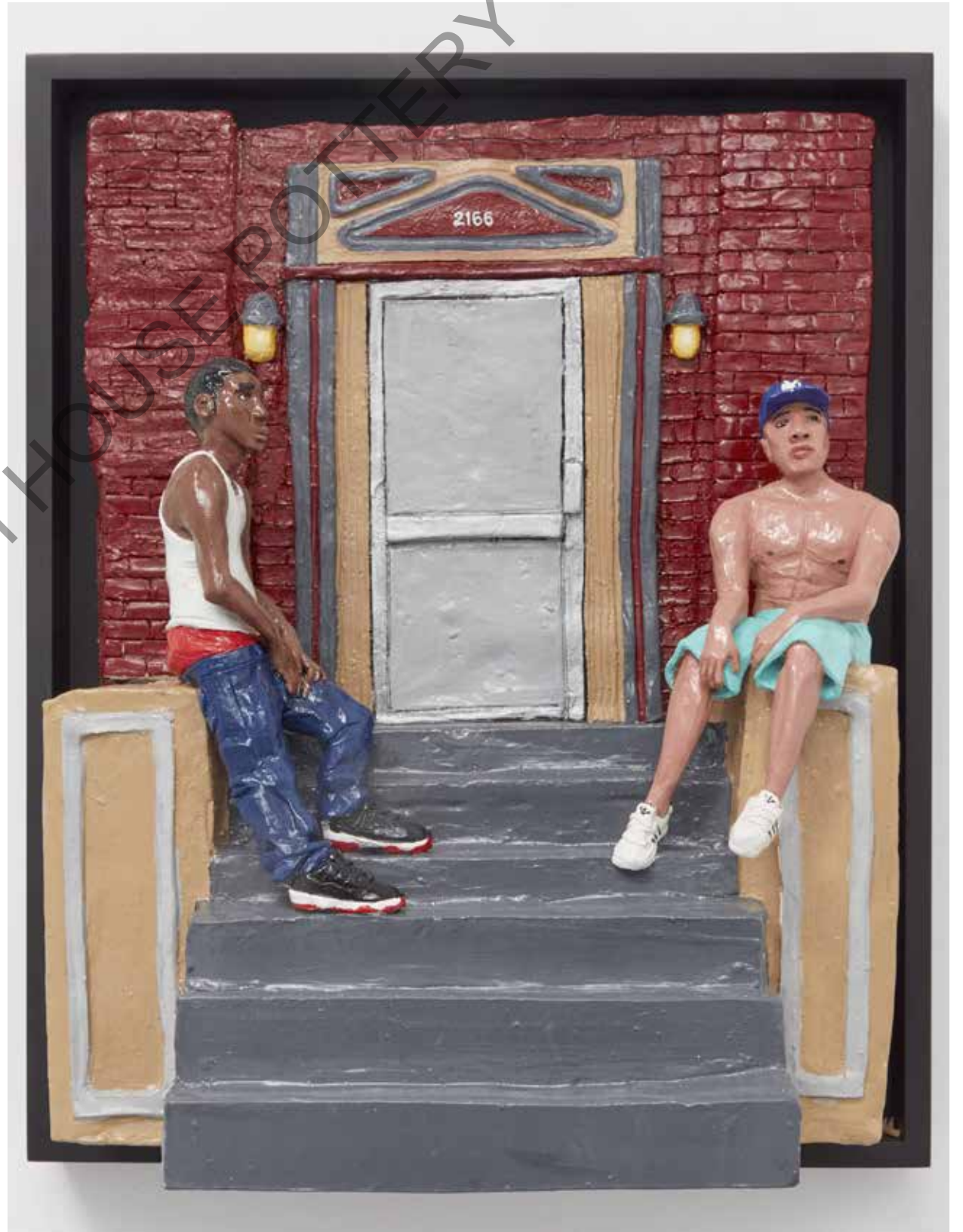






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IN HOUSE

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GREENWICH HOUSE POTTERY FACULTY AND STAFF

In House

September 16 – October 13, 2023

PARTICIPATING ARTISTS

Claudia Alvarez, Lisa Chicoyne, Chang Chih-Hsiang, Cammi Climaco, Michelle Currier, Kathy Erteman, David Gibson, Suzy Goodelman, Luc Hammond-Thomas, Michelle Im, Trevor King, Julie Knight, Kiani Kodama, Haakon Lenzi, Elise Siegel, Jenni Lukasiewicz, Wren MacDonald, Kaitlin McClure, Megan Mi-Ai Lee, Kate Missett, Eun-Ha Paek, Brad Parsons, Andrew Robinson, Tiffany Satterly, Josh Schutz, Victoria Shaheen, Hae Won Sohn, Taylor Stone, Gina Tibbott, Derek Weisberg, Hannah Westerman, Kristen Wicklund, Julia Woltjen, Anjuli Wright, Dustin Yager, Lu Zhang

EXHIBITION STATEMENT

The Jane Hartsook Gallery is pleased to present a group exhibition showcasing the artwork of current Greenwich House Pottery faculty and staff. Approaching the ceramic medium from a wide range of sources and backgrounds, this show is as varied and dynamic as its contributors.

Established educators in the arts, designers and working artists, our faculty and staff have been involved in numerous public works projects as well as residencies at institutions such as: Archie Bray Foundation, The Clay Studio, The International Ceramic Research Center, Haystack Mountain School, and Sculpture Space NYC. Alma maters include Alfred University, the Art Institute of Chicago, California College of Arts, Cranbrook Academy of Art, Pratt Institute, University of the Arts, and the School of Visual Arts.

GHP faculty and staff have shown their work in numerous exhibitions and have work in public and private institutions across the United States and abroad, including: Garth Clark Project Space, Guggenheim Museum, Los Angeles County Museum of Art, the Museum of Fine Arts Houston, the Smithsonian Institution's Renwick Gallery, Taipei Museum of Fine Arts, and the Whitney Museum.













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JONO PANDOLFI

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For "Sculptural Vessels" I set out to solve new
felt starkly different from the familiar challenge
daily rhythm of my manufacturing studio
included in this exhibition are experiment,
testing the limits of process and design,
opportunities to make and remake – sometimes
detaching, and reattaching sections – for
exploration of possibility.



JONO PANDOLFI
Sculptural Vessels: Recent Work by Jono Pandolfi
November 2 – December 8, 2023

EXHIBITION STATEMENT

For *Sculptural Vessels I* set out to solve new problems—ones that felt starkly different from the familiar challenges I encounter in the daily rhythm of my manufacturing studio practice. The pieces included in this exhibition are experiments in size and structure, testing the limits of process and design at scale and presenting opportunities to make and remake—sometimes by literally cutting, detaching, and reattaching sections—for no reason other than an exploration of possibility.

BIO

Born in 1976 in New York City, Jono Pandolfi first discovered an interest in ceramics and sculpture at The Millbrook School, which led him to major in Studio Art at Skidmore College. After working as a ceramics teacher and a designer, he founded his own company, Jono Pandolfi Designs, which has grown into the premier dinnerware company for Michelin-starred chefs. Today, Pandolfi leads a team of 30 team members at a 14,000 square-foot studio in Union City, New Jersey, creating a variety of pieces for the kitchen and home that embrace the simple, minimalist contrast of glazed and unglazed stoneware.







Turquoise Vessel



White Vessel

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Tall Green Vessel



Orange Vessel







From left to right: Matte Green Crinkle Bowl; Purple Crinkle Bowl



Matte Green Crinkle Bowl

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