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The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction

What

International ceramics exhibition, organized in association with the National Council on Education for the Ceramic Arts (NCECA).

Where

Katherine E. Nash Gallery
 Regis Center for Art | University of Minnesota
 405 21st Avenue South, Minneapolis MN 55455
 (612) 624-7530 | <https://z.umn.edu/nash>
 All events are free and open to the public, unless otherwise noted

Gallery Exhibition

January 22 – March 30, 2019
 Gallery hours are 11:00 AM - 7:00 PM | Tuesday - Saturday

Public Reception

Thursday, March 28, 2019
 5:00 – 9:00 PM
 Regis Center for Art | University of Minnesota

Related Ceramics Exhibitions at Regis Center for Art

Regis West Gallery, March 5 - 30, 2019

Department of Art Ceramics Area Lecturers Exhibition: Object Lessons. Artists in the exhibition: Allison Rose Craver, Nicholas Darcourt, Stephanie DeArmond, Anna Metcalfe, Candice Methe, Erin Paradis, Ginny Sims, Michael Stowell, Priya Thoresen.

Quarter Gallery, March 25 - 30, 2019

Department of Art Sculpture and Ceramics Area Faculty and Graduate Student Exhibition. Artists in the exhibition: Katayoun Amjadi, Pedram Baldari, Sayge Carroll, Lauren Flynn, Tom Lane, Chris Larson, Grant McFarland, Tamsie Ringler, Emily Swanberg, Erika Terwilliger, Rick Tibbott, Anna Van Voorhis, Tetsuya Yamada.

Description

The Katherine E. Nash Gallery presents *The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction*, an international ceramics exhibition organized in association with the National Council on Education for the Ceramic Arts (NCECA). Minneapolis-based independent curator Elizabeth Carpenter has invited five international ceramic artists to participate in the exhibition and she has also chosen works by 35 artists who responded to an international juried call. Carpenter's title for the exhibition and the curatorial premise guiding her choice of artists stemmed from a quotation by Peter Voulkos, an artist who almost single-handedly ushered in an interdisciplinary approach to the ceramic arts through his breakthrough conviction that the fields of painting, sculpture, and pottery could coalesce in works of great power and significance. Carpenter, in turn, explored experimental, cross-disciplinary, and aesthetically diverse artistic practices, with the explicit intention to avoid preconceptions about established categories like art and craft. *The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction* coincides with *Claytopia*, the 53rd Annual NCECA Conference, which will take place March 27 – 30, 2019 in Minneapolis. The exhibition includes the creation of a new, site-specific clay installation by Dutch artist Alexandra Engelfriet, made possible with support from the Harlan Boss Foundation for the Arts and Continental Clay Company.

Artists in the Katherine E. Nash Gallery Exhibition

Elizabeth Carpenter invited Nicole Cherubini, Alexandra Engelfriet, Jessica Jackson Hutchins, Brie Ruais, and Anders Ruhwald to participate in the exhibition, and chose works by the following artists who responded to the national call: Nolan Baumgartner, Dylan Beck, Zimra Beiner, Brian Boldon, Jennifer Brandel, Renata Cassiano, Yang Chen, Benjamin Cirgin, Joshua R. Clark, Naomi Cohn, Chotsani Elaine Dean, Louise Deroualle, Yewen Dong, Jessica Dupuis, Trey Duvall, Matthew Eames, Jessika Edgar, Cary Esser, Sarah Gross, Justin Groth, Jeffrey Haddorff, Sajeda Issa, Wansoo Kim, Adam Knoche, Drew Liedtke, Lauren Mayer, Kate Metten, Brian Molanphy, Michiko Murakami, Rebecca Murtaugh, Kelsie Rudolph, Karl Schwiesow, Nicole Seisler, Jim Shrosbree, Jason Lee Starin.

Curator's Statement

For this exhibition I have included works of art by artists who work in an interdisciplinary mode, not only in order to tap into ambiguity, entropy, and the uncanny, but also to challenge the plinth and the pedestal while embracing the possibilities of alternative installation strategies, and/or time-based media. Within the rubric of sculptural abstraction, I am especially interested in phenomenology—i.e., the tension and scale of objects in space; the impact of perception and bodily movement on the part of the artist while creating and the spectator while experiencing art; and performative strategies, processes, and outcomes. This selection of artists offers a sampling of current practices and a consideration of the current crossover tendency within the worlds of ceramics and contemporary art.

Curator's Biography

Elizabeth Carpenter is an independent curator, writer, and educator based in Minneapolis. As curator of visual arts at the Walker Art Center from 2001-2013, some of her exhibition highlights included *Frida Kahlo* (2007); *Robert Irwin: Slant/Light/Volume* (2009); *Hélio Oiticica / Rirkrit Tiravanija: Contact* (2010); *Absentee Landlord* (2011), curated with filmmaker John Waters; *Frank Gaard: Poison & Candy* (2012); and *Dance Works III: Merce Cunningham / Rei Kawakubo* (2012). Prior to her role at the Walker, Carpenter served on the curatorial team responsible for the Solomon R. Guggenheim Museum exhibition, *Robert Rauschenberg: A Retrospective* (1997). In 2001, as guest curator in the Department of Prints and Drawings, she curated *Jim Dine Prints: 1985 – 2000* at the Minneapolis Institute of Arts for which she also wrote and edited a catalogue raisonné of Dine's graphic work. Carpenter's writing has appeared in numerous exhibition and collection catalogues and *Art in Print*. Currently a Lecturer in the Department of Art at the University of Minnesota, she teaches art history and theory. Carpenter holds a B.A. in English from the University of Wisconsin – Madison, an M.A. in Art History from the University of Minnesota, and an M.Phil. in Art History from the City University of New York Graduate Center (CUNY).



Nicole Cherubini Statement

There are so many rules that you are taught to believe! The wrongness is what I desired, and still desire. I think the more rules that are given to me, the more I want to break them. Yet I envy those people who function within the structure, not always trying to change it.

Nicole Cherubini Biography

Nicole Cherubini received her BFA from the Rhode Island School of Design and her MFA from New York University. Her solo exhibitions include the Institute of Contemporary Art (Philadelphia), the Jersey City Museum (NJ), the Nassau County Museum of Art (NY), the Pérez Art Museum Miami (FL), the Santa Monica Museum of Art (CA), and University Art Museum (Albany, NY). Her work is included in numerous private and public collections including the Cranbrook Art Museum, the Massachusetts Institute of Technology, the Museum of Fine Arts, Boston, the Institute of Contemporary Art/Boston, the Museum of Arts and Design (NY), the Pérez Art Museum Miami, and the Tang Teaching Museum and Art Gallery (NY). Cherubini lives and works in Hudson, NY.

Nicole Cherubini, *Queen*, 2018, 84.5 x 27 x 23.5 in.
Earthenware, paper clay, glaze, acrylic paint, powder-coated aluminum, magic sculpt, PC-11, steel rod, wing nuts



Alexandra Engelfriet, still from *Fortiter et Suaviter*, 2018, film by Jérémie Basset

Alexandra Engelfriet Statement

The essence of my work still is movement, moving matter, structures and rich textures emerging out of the process of kneading and molding clay with the body. New possibilities emerge. In a world that becomes more and more virtual, to be able to feel and experience the touch and sensuality of the body through the art of clay, is what I aim for.

Alexandra Engelfriet Biography

Born in the Netherlands, Alexandra Engelfriet studied at the Rietveld Academy in Amsterdam. Her work with clay as a sculptor and performance artist evolves out of a fascination with and reference to nature. Using her body as the locus of energy and form-making, the flows, ripples, and shapes she creates are spontaneous interactions between herself and the material being worked on. Her focus is on the process, and its remnants captured through video, provide remembrance and celebration of physical action rather than a product. Engelfriet maintains a ceramics studio in France, when not traveling or creating through residencies.



Jessica Jackson Hutchins, *Spindel*, 2017, glazed ceramic, string, 22 x 27 x 24 in.

Jessica Jackson Hutchins Statement

The body is where the mystery of the making is for me. I said yesterday to a writer friend of mine that I don't really believe in ideas. Ideas just seem like a dime a dozen—there's a lack of magic. I wasn't ever interested in linear narratives, either. My art has to escape the confinement of making sense, which is not only a drag but a means of oppression. So part of that is to let it come out of my body, and be about the body, which is where one's vulnerability and awkwardness and humanity is.

Jessica Jackson Hutchins Biography

Jessica Jackson Hutchins (American, b. 1971) lives and works in Portland, Oregon. Hutchins' expressive and intuitive studio practice produces dynamic sculptural installations, collages, paintings, and large-scale ceramics, all hybrid juxtapositions of the handmade. As evidence of the artist's dialogue with items in her studio, these works are a means by which the artist explores the intimacy of the mutual existence between art and life. Her transformations of everyday household objects, from furniture to clothing, are infused with human emotion and rawness, and also show a playfulness of material and language that is both subtle and ambitious. Based upon a willingly unmediated discourse between artist, artwork and viewer, Hutchins' works ultimately serve to refigure an intimate engagement with materiality and form.



Brie Ruais, *Three Pushes*, 2017, glazed stoneware, each of three works approximately 72 x 23 x 14 in.

Brie Ruais Statement

My engagement with clay started with really wanting to have a confrontation with the material. I wanted something that could capture a physical expression while at the same time posing its own set of questions and challenges just through the nature of the weight of the material and the difficulty of moving large quantities of it around. This whole world developed from the specificity of the process.

Brie Ruais Biography

Brie Ruais (American, b. 1982) lives and works in Brooklyn, New York. She received her MFA from Columbia University's School of the Arts in 2011. Her work has been exhibited at institutions including the Katzen Arts Center at American University, Washington, DC, and the Museum of Fine Arts, Boston. Solo exhibitions include forthcoming Albertz Benda Gallery, NYC (2019), Night Gallery, LA (2018); Cooper Cole, Toronto, Canada (2018); Halsey McKay Gallery, East Hampton, NY (2017); Mesler/Feuer, NYC (2015); Nicole Klagsbrun, NYC (2013). Selected awards include The Pollock-Krasner Foundation Grant (2018) and The Sharpe Walentas Studio Program Fellowship (2018). Her work is featured in *Vitamin C: New Perspectives in Contemporary Art, Clay and Ceramics*, by Phaidon (2017).



Anders Ruhwald, *Night Upside*, 2017, glazed earthenware, 57.5 x 16.5 x 16 in.
Exhibited courtesy of Morán Morán Gallery, Los Angeles, CA. Photo: Ryan Debolski.

Anders Ruhwald Statement

I have always found it difficult to describe my practice in a few sentences. It seems to me that the description will change depending on when I am asked and where I am at in a specific cycle of organizing and making. I have worked with ceramics since I was 15 and understand the mechanics of the clay process intuitively. It is a material that I use to think with. I think of it as an extension of the body - a material onto which I can record movement and intention.

Anders Ruhwald Biography

Anders Ruhwald (born 1974 in Denmark) is a sculptor and installation artist whose practice is grounded in ceramics. He lives and works in Detroit and Chicago and received his MFA from the Royal College of Art in London in 2005. Solo exhibitions include *Unit 1: 3583 Dubois*, at MOCA Cleveland, OH (2017); *The Anatomy of a Home* at Saarinen House in Michigan (2012), *You in Between* at Middlesbrough Institute of Modern Art in the UK (2008) and more than 30 gallery and museum solo-shows as well as more than 100 group-exhibitions around the world. His work is represented in over 20 public collections internationally including The Victoria and Albert Museum (UK), The Philadelphia Museum of Art, The Detroit Institute of Arts, The Denver Art Museum, Musée des Arts décoratifs (France), Sevres (France), The National Museum (Sweden) and The Museum of Art and Design (Denmark). In 2011 he was awarded the Gold Prize at the Icheon Biennale in South Korea, as well as receiving a Danish Art Foundation three-year work-stipend in 2010 and the Sotheby's Prize (UK) in 2007. His work has been featured in publications like Vitamin C by Phaidon Publishers as well as the New York Times Magazine, Guardian (UK), Wallpaper (UK), Artforum.com, Hyperallergic and Avenuel (Rep. of S. Korea). Ruhwald has lectured and taught at universities around Europe and North America and has held an associate professorship at the School of the Art Institute of Chicago. From 2008-2017 he was the Head of the Ceramics Department at Cranbrook Academy of Art in Michigan, USA. Currently he is a visiting professor at the National Academy of Arts in Oslo, Norway.

Sponsorship

The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction is made possible by the National Council on Education for the Ceramic Arts (NCECA) with support from the ArtWorks program of the National Endowment for the Arts, a federal agency. The residency and creation of a new site-specific work by exhibiting artist Alexandra Engelfriet is made possible through the generosity of the Harlan Boss Foundation for the Arts and Continental Clay Company. The artist will create a new work for the exhibition with support of a generous donation from Continental Clay.

**Press Images**

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Katherine E. Nash Gallery Mission

The Katherine E. Nash Gallery is a research laboratory for the practice and interpretation of the visual arts. We believe the visual arts have the capacity to interpret, critique and expand on all of human experience. Our engagement with the visual arts helps us to discover who we are and understand our relationships to each other and society. The Katherine E. Nash Gallery will be a center of discourse on the practice of visual art and its relationship to culture and community -- a place where we examine our assumptions about the past and suggest possibilities for the future. The Nash Gallery will play an indispensable role in the educational development of students, faculty, staff and the community.

NCECA Mission

The National Council on Education for the Ceramic Arts (NCECA) promotes and improves the ceramic arts through education, community building, research, and creative inspiration. NCECA offers programs, events, and publications to support its membership of artists, students, individual and corporate patrons, gallery owners, museum curators, and providers of ceramic arts-related products and services. As a dynamic, member-driven organization, NCECA is flexible in its program development, international in its perspective, and responsive to the changing needs of its constituency.