KATHERINE E. NASH GALLERY OF THE UNIVERSITY OF MINNESOTA PRESENTS
THE 2019 NCECA ANNUAL CURATED BY ELIZABETH CARPENTER

THE FORM WILL FIND ITS WAY: CONTEMPORARY CERAMIC SCULPTURAL ABSTRACTION

EXHIBITION HIGHLIGHTS:
Free admission
Residency and creation of a new site specific work by Alexandra Engelfriet at the University of Minnesota.

EXHIBITION DETAILS:
DATES: January 22 – March 30, 2019
PLACE: Katherine E. Nash Gallery
405 21st Ave S.
Minneapolis, MN 55455
TIME: Monday - Saturday, 10AM - 5PM
ADMISSION: Free
RECEPTION: Thursday, March 28, 5 - 9PM
WEBSITE: https://cla.umn.edu/art/galleries/
katherine-e-nash-gallery
FACEBOOK: https://www.facebook.com/pages/
Katherine-E-Nash-Gallery/137493316291287
TWITTER & INSTAGRAM HASHTAGS:
#TheFormWillFindItsWay, #NCECA2019, #Claytopia

MINNEAPOLIS, MN - NOVEMBER 19, 2018

One of the Twin Cities region’s most outstanding cultural assets, the Katherine E. Nash Gallery, is pleased to host the 2019 NCECA Annual exhibition - The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction. With ceramic works by 40 nationally and internationally recognized creators working with clay, this expansive exhibition features artwork from a range of emerging and established artists. Guest curator Elizabeth Carpenter has brought together five invited artists: Nicole Cherubini, Alexandra Engelfriet, Jessica Jackson Hutchins, Brie Ruais, and Anders Ruhwald, with 35 juried ceramic artists to display powerful works that embody clay’s capacities as a medium of material risk while also expanding upon the interdisciplinary, sculptural experimentation happening in today’s contemporary art world. A public reception is planned on Thursday, March 28, 2019 from 5:00 to 9:00 PM in conjunction with Claytopia, the 2019 NCECA conference in Minneapolis. The exhibition will be on view through Saturday, March 30, 2019 at the Katherine E. Nash Gallery which is located in the Regis Visual Arts complex of the University of Minnesota, Department of Art on the West Bank of the Mississippi River in Minneapolis, Minnesota in the United States. The exhibition and reception are free and open to the public. A catalog for the exhibition published by NCECA is available for purchase via the online store at www.nceca.net.
CLAY AND FREE EXPRESSION IN CURRENT REGIONAL, NATIONAL, AND GLOBAL CONTEXTS

With *The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction*, curator Elizabeth Carpenter will be exploring experimental, cross-disciplinary, and aesthetically diverse artistic practices, with the explicit intention to avoid preconceptions about established categories like art and craft. With an interest in ceramics launched from the modernist sculptural tradition, Carpenter has chosen works for the exhibition that tend toward a sculptural exploration of abstraction rather than traditional or functional ceramic objects and vessels.

As the curator of this exhibition, I have selected artists who work in an interdisciplinary mode, not only in order to tap into ambiguity, disorder, 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 represents an attempt at a sustained consideration of one crossover tendency within the worlds of ceramics and contemporary art.

~ Elizabeth Carpenter

ABOUT GUEST CURATOR: ELIZABETH CARPENTER

Elizabeth Carpenter is an independent curator, writer, and educator. As a curator of visual arts at the Walker Art Center from 2001-2015 she curated numerous exhibitions with highlights including *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 catalog raisonné of Dine’s graphic work. Currently a lecturer in the Department of Art at the University of Minnesota where she teaches art history and theory, Carpenter holds a BA in English from the University of Wisconsin - Madison, MA in Art History from the University of Minnesota, and MPhil in Art History from the City University of New York Graduate Center (CUNY).

SUPPORT AND 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.

PRESS IMAGES

High-resolution representative images and press release are available, please email candice@nceca.net.
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.

ABOUT THE NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS (NCECA)

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. The 53rd Annual NCECA Conference will take place March 27–30, 2019 in Minneapolis, Minnesota. Claytopia, the theme for NCECA's 2019 conference reflects the region’s pivotal role in shaping a renaissance in studio pottery and a vision of craft as cultural force.

Adaptation of Mingei-inspired ideals within the American heartland drove a vision of artfulness in daily life. Claytopia will engage regional, national, and international artists, thinkers, curators, educators, and students to produce an array of exhibitions and experiences that build on, respond to, celebrate, and push against ceramic art’s diverse legacies. Together, we will expand critical discourse on teaching, learning, aesthetics, social impacts, design thinking, and artistic production.

NICOLE CHERUBINI

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

Nicole Cherubini, Queen, 2018, earthenware, paper clay, glaze, acrylic paint, powder-coated aluminum, magic sculpt, PC-11, steel rod, wing nuts, 84.5” x 27” x 23.5”
ALEXANDRA ENGELFRIET

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.

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

... 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 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

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.


Anders Ruhwald

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, born in Denmark, is a sculptor and installation artist whose practice is grounded in ceramics. He lives and works in Detroit and Chicago and earned 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 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.

ADDITIONAL ARTISTS INCLUDED IN THE FORM WILL FIND ITS WAY ARE:

Nolan Baumgartner                          Chicago, IL
Dylan Beck                                             Portland, OR
Zimra Beiner                                         Calgary, Canada
Brian Boldon                                        Minneapolis, MN
Jennifer Brandel                                      Oakland, CA
Renata Cassiano                                     South Dartmouth, MA
Yang Chen                                             Providence, RI
Benjamin Cirgin                                      Richmond, KY
Joshua Clark                                         Las Cruces, New Mexico
Naomi Cohn                                            Bedford, NY
Chotsani Dean                                      Greenville, SC
Louise Deroualle                                     Snowmass Village, CO
Yewen Dong                                            New York, NY
Jessica Dupuis                                      Chapel Hill, NC
Trey Duvall                                           Denver, CO
Matthew Eames                                      Carbondale, CO
Jessika Edgar                                        Detroit, MI
cary Esser                                           Kansas City, MO
Sarah Gross                                           Lawrence, KS
Justin Groth                                          Seward, NE
Jeffrey Haddorff                                    Minneapolis, MN
Sajeda Issa                                           Hazelwood, MO
Wansoo Kim                                           Kansas City, KS
Adam Knoche                                          Richardson, TX
Drew Liedtke                                        Ellensburg, WA
Lauren Mayer                                         Longmont, CO
Kate Metten                                         Vancouver, Canada
Brian Molanphy                                      Dallas, TX
Michiko Murakami                                    Los Angeles, CA
Rebecca Murtaugh                                    Queens, NY
Kelsie Rudolph                                      Bozeman, MT
Karl Schwiesow                                    Red Lodge, MT
Nicole Seisler                                       Los Angeles, CA
James Shrosbree                                   Fairfield, IA
Jason Starin                                         Philadelphia, PA