



DeepPond Kim, *Dreaming*, 2019, ceramics, wax and fabric 20x28x24in

## ***Kiln Gods:***

**Dave Alexander, Dasha Bazanova, Dasha Ziborova, Wendy Foster, Frank Olt, Susan Carr, Beth Dary, Jackie Shatz, Kiichi Takeuchi, Dan Christoffel, DeepPond Kim, Takashi Horisaki, Keisha Prioleau-Martin, Jeff Gomez, Peter Goldwater, Joan Digby.**

**December 8, 2022- January 11, 2023**

*Opening Reception Thursday, Dec 8, 6-8 pm*

37-39 Clinton St., New York, NY, 10002

**New York, NY-** Space 776 is pleased to present a group exhibition of ceramic artworks.

***Kiln Gods***—that’s what potters call mythological guardians that supposedly bring good luck to kiln firings, it is small ceramic figures fashioned and placed on top of a kiln. From Homer’s Epigram’s fragment 14: “Potters, if you give me a reward, I will sing for you. Come, then, Athena [goddess of pottery], with hand upraised over the kiln. Let the pots and all the dishes turn out well and be well fired: let them fetch good prices and be sold in plenty in the market. Grant that the potters may get great gain and grant me to sing to them. But if you turn shameless and make false promises, then I call together the destroyers of kilns...”

Also, in many religions, gods create a human out of clay, or a human being is compared to pottery: In the Qur’ānic version of the story of Adam and Eve (related largely in surahs 2, 7, 15, 17, and 20), Allah (God) created Adam from clay but exalted him with such knowledge that the angels were commanded to prostrate themselves before him. From the Bible (James 4:14) Jars of clay are just like our earthly bodies in the sense that they are temporary holding places for treasure.



Susan Carr, *House with vagina shoe*, 2021  
Ceramic, wood, oil paint, approx. 10x9x10in

Kiln Gods exhibition explores each artist as a god and protector of their creations, the various worlds they’re building, where clay becomes the vehicle for expression, from traditional busts by Dan Christoffel to strange shapes, scanned and 3-D clay printed by computer scientist Kiichi Takeuchi, and Susan Carr’s wood house with a ceramic vagina shoe painted in oil, the viewer gets an opportunity to enter that world. The period of time we spend on “God’s potter’s wheel” is our growth. The process of being “fired” in the kiln is what God, creator of the world, like an artist might use to bring their work to a hardened maturity.

**ABOUT THE ARTISTS:**

**Dave Alexander (b.USA)** Alexander studied with Nathan & Joan Lyons (Visual Studies Workshop), David Freund (Ramapo College of NJ), and Mary Ellen Mark (Internship Falkland Roads, Soho, NYC). Alexander's work is anchored in photography but employs a variety of mediums and practices that extend the photograph from its original conception to a collaboration, transposing the present over the past and questioning fundamental ideas of painting, form, and communication. Alexander's work reflects and describes the American experience. Alexander's present work SNAPSHOTS are ceramic interpretations of images Alexander collects. Alexander refers to all of his work as "photography" because they all begin with the recording of light by either film or sensor. His works are extensions of the original author. Alexander has shown at Space776, M.David&Co. and SPRING/BREAK Art Show 2021 & 2022.

**Dasha Bazanova (b.Russia)** is an international mixed media artist and curator, born in Arkhangelsk Russia right before the collapse of the Soviet Union. In 2004 Bazanova moved to Moscow where she got her Master's Degree in Commerce and Marketing at the Moscow State University of International Relations in 2011. In 2012 Bazanova moved to New York where she earned an MFA at Long Island University in 2014. Bazanova has shown extensively in the United States and Internationally. She exhibited her work in New York galleries and museums such as the Painting Center, Lorimito gallery, Sideshow Gallery, The Buggy Factory, GRIDSPACE, Underdonk, M.David & Co, The Royal Gallery, Islip Museum, Steinberg Museum, and more. Bazanova Participated in the Ural Industrial Biennial of Contemporary Art in Russia, Ekaterinburg in 2015 and exhibited at NEW ART PROJECTS ("2 Years of Looking"), London UK. She recently had a solo exhibition at the Spring Break Art Show / NYC 2022. Her artwork was written about by Hyperallergic, Art Spiel, Art News, Structure and Imagery, Arcade Project, Naia Brooklyn magazine, and more. Bazanova's artwork is in a number of private collections such as Beth Rudin Dewoody and is currently on view at The Bunker artspace, Palm Beach FL. She lives and works in Bushwick/Ridgewood, NY.

**Susan Carr (b.USA)** In 1994 Carr earned her BFA from The School of The Museum of Fine Arts at Tufts University in Boston, MA. After winning the prestigious Fifth-year "Traveling Scholars Award," she returned in 2003 to earn her MFA in video and photography. Her work has been exhibited throughout the United States and overseas, including the Mash Gallery in Los Angeles, Phillips Art Auctions, in New York, Next to Nothing Gallery, in NYC, Mark Borghi, NYC, Andrew Edlin, NYC, the Elaine Jacob Gallery at Wayne State University, and Boecker Contemporary in Heidelberg, Germany. In 2019 she published a small memoir called "Tensions" of prose, poetry, photography, and paintings. Her art is featured in public and private collections. She has been awarded two career development grants from the Massachusetts Cultural Council as well as grants from The Davenport Company. Carr currently lives and works in Cape Cod, Massachusetts, where she creates playful and bold paintings, sculptures, and everything in between – all characterized by her thick, chunky, and layered painting application. Carr's work comes from a deep and highly intuitive place, always guided by her vibrant curiosity.

**Beth Dary** Beth Dary is a New York City-based visual artist. She holds a Bachelor of Fine Arts from Syracuse University and a Master of Fine Arts from Memphis College of Art. She has participated in several artist residency programs including Yaddo, Virginia Center for the Creative Arts, and the Lower Manhattan Cultural Council. Her work has been curated into exhibits at the Ural Industrial Biennial of Contemporary Art in Russia, Satellite and Miami Project Art Fairs in Miami, and Prospect 1.5 in New

Orleans. Dary's work has been commissioned by Battery Park City in Manhattan and she has received grants from the Rockefeller Brothers Fund and The Manhattan Community Arts Fund. Her work is included in private, corporate, and museum collections in the USA and Europe. Her artwork is inspired by the disparate manifestations of the elemental power of water -- as a force to shape the land, sustain life, or erode and destroy. Bubbles of ancient CO2 captured in Arctic ice; rising tides due to the climate crisis; fractal patterns formed by the liquid contaminants in the urban runoff -- these phenomena represent nature in transition due to our culture's impact on the environment.

*"The formations that manifest at such sites resonate with me in part because I have always lived at the water's edge, from my childhood on Cape Cod to adult life in New Orleans and New York City. For instance, Emersion, exhibited in, "Kiln Gods", is an installation of hand-built porcelain sculptures that depict the marine barnacles that will increasingly occupy coastal areas as our actions warm the globe and waters begin to rise." - Beth Dary*

**Dasha Ziborova (b.Russia)** is a visual artist, graphic novelist, and muralist. She was born in St. Petersburg, Russia, and came to New York in 1991. Dasha's work has been shown at Art on Paper, Outsider Art Fair, The Center for Book Arts, Governors Island, DVAA, and Abecedarian Gallery among the few. Her trade book credits include five children's books and an adult novel, Costalegre, from Tin House. She is also known for a series of large-scale murals for The Peninsula Hotel's New York and Chicago locations; plaster reliefs for the Waldorf Astoria, and over 30 murals designed for the Atlantic Terminal in Brooklyn. Ziborova is also a founder and curator of the Broken English & Other Languages series which experiments with visual narrative and introduces authors and artists for whom English is the second English.

**Keisha Prioleau-Martin (b.USA)** is an artist based in New York City. She earned her BFA at SUNY Purchase in 2017. Keisha's work has been shown across New York, Los Angeles, and Seattle, including a solo show at Art of Our Century Gallery in New York (head over handlebars) and a lighthearted 2-person show at Ortega y Gasset (Footloose). Keisha is also a co-director at Underdonk in Bushwick, Brooklyn, where her studio resides. Her work has been written about in Hyperallergic, Art Spigel, Artnet, and The Coastal Post: *"My work is an unabashed demonstration of the continued existence of love and goodness despite the contemporary socio-political climate of angst and anger. Figures dance, play, dissolve into baths, bike down hills as they lack eye contact, and spiritually separate. The beauty is they are so joyous precisely because either they are unaware they are under observation, or they don't care. The boundaries between figures and the environment are blurred. Painterly marks capture the fluidity of those boundaries as well as the moment of captured undaunted joy. I am interested in the paintings becoming good influences."* -Keisha Prioleau-Martin

**Wendy Foster (b.USA)** Ceramic artist and professor at LIU Post.

*"My work spring from the collective unconscious rather than from an intellectual idea  
Ritual vessels and temple forms.. artifacts of primitive cultures,*

*Cone*

*Shell*

*Corns*

*husks"*

*- Wendy Foster*

**Frank Olt (b.USA)** is a well-known artist and professor at Long Island University whose studio practice focuses on ceramics and painting. He is a former artist-in-residence at MoMA P.S.1. He studied with Bauhaus artist Rose Krebs. Olt exhibited and has collectors nationally and internationally. His commissions include all ceramic art at the 23rd & Ely subway station through the NYC Arts for Transit program and Bellevue Hospital. His work was exhibited recently in a one-person show in the Contemporary Gallery at Nassau County Museum of Art. Frank Olt's abstract work form a unique hybrid of ceramics and painting in the New York school tradition. Forged in his signature style, they combine ceramic media and glazing components with mixed media; rich hues from encaustics bring together the small not-quite-symmetrical abstract pieces in a way that sometimes recalls the color field artists, though often suggesting landscape. Although a practitioner of more traditional ceramic techniques, many of Olt's works fuse painted canvases and ceramics; this contrasts the glossy surfaces of glazed pottery with the elegant linen painted using encaustic (heated beeswax and colored pigment that cools and affixes to the canvas). Known for this innovative harmonizing of materials as well as painterly use of interesting glazes, his recent work also continues experimentation in releasing discernible subjects from the layered elements; machines as well as horizons, suns, and cloud forms.

**Dan Christoffel (b.USA)** studied at Pratt and SVA (School of Visual Arts). Christoffel specializes in portraiture and sculpture with his most famous subject being Abraham Lincoln. His work has been bought and shown all over the world with one of his frequent clients being the White House. Dan Christoffel is a national and internationally exhibiting artist with fifty-six years of teaching experience. Teaching both undergraduate and graduate art classes at LIU Post, Dan is committed to excellence in Education. With expertise in oil painting, drawing, terra cotta, stone, steel sculpture, and printmaking, Dan is an accomplished portrait artist, guest lecturer at the Metropolitan Museum of Art, and past president of the Long Island Art Teachers Association.

**DeepPond Kim (b.South Korea)** DeepPond Kim is originally from South Korea and obtained an MFA in painting from Pratt Institute, and a BFA from Sungshin Women's University. She has recently had a solo booth at the SPRING/BREAK Art Fair 2022 NYC and a group show at Equity Gallery, LES. Kim also participated in the Governor's Island Art Fair 2019. She received the 1st AHL Foundation Artist Fellowship and was selected as one of the top 8 finalists worldwide for the MTV RE: DEFINE Award. DeepPond's work has an eerie disturbing quality that blurs the lines between fiction and reality, between humor and horror. All of her work awakens self-awareness and questions the authenticity and the limitations of established social structures. Her work reflects a subtle sense of anxiety, where she turns the world upside down, twisting what's familiar into a web of ironic, disturbing, and amusing emotions, inviting people into her alternate universe. Kim believes that the entire history of the world is in your body: *My work addresses the state of disorder and disparity between hereditary values passed on by ancestors and individual beliefs gained through personal experience. This series of mutilated and reassembled bodies evokes feelings of unease and discomfort. This raw environment and thinking space provoke visceral emotions which can enable the viewer to redefine their own identity.*

**Kiichi Takeuchi (b.Japan)** has a BS and MS in Computer Science from Long Island University. After developing apps and software for 23 years, Kiichi decided to become a BFA student in order to pursue studying ceramic art in 2022. He is also in charge of maintaining and leading the study group of a 3-D printer at the Craft Center. Kiichi actively participates in Wood Firing and Kiln building at Trevor Youngberg's Anagama in Connecticut. His wood-fired whiskey cups are exhibited at the Del Ray Artisans National Ceramic Show in VA in 2022, and his presentation proposal about 3-D printers has been

accepted for NCECA 2023. Takeuchi's main focus is to build functional wares using iron-rich red clay for wood firing in anagama or heavy reduction firing in gas kilns. All my functional wares consistently remain with certain primitive earthy textures and curvature while he aims for rustic red flash in terms of surface aesthetic. His wood-fired whiskey cups are exhibited at the Del Ray Artisans National Ceramic Show in VA in 2022. On the other hand, he is leading a 3-D printing study group/lab at the same studio. He also has an accepted NCECA 2023 proposal, Scan and Print 3-D in Classroom, in which he offered ideas to utilize inexpensive clay 3-D printers integrated in-class exercises. *"I've been working in the Computer Science field for 25 years, and I made tons of apps. Today, I am challenging myself to be a ceramicist at Long Island University while I am exploring my style."* - Kiichi Takeuchi

**Takashi Horisaki (b.Japan)** is a sculptor and community-based artist living between New York and Tokyo. His work focuses on the relationship of architecture, the built environment, and material culture to issues of social inequality, community-building, migration, and cultural circulation. Horisaki holds an MFA from Washington University in St. Louis, a BFA from Loyola University in New Orleans, and a BA in Art History from Waseda University. His work has been exhibited internationally at venues including New Orleans's Prospect.1 Biennial (2008), the Incheon Women Artists Biennale, Korea (2009), the Contemporary Art Museum St. Louis (2012), and Seoul Art Space Geumcheon (2012). He has received commissions from organizations including Sculpture Center, NY; Socrates Sculpture Park, NY; the Queens Museum of Art, NY; Recess SoHo and the Storefront for Art and Architecture, NY. His work has also been shown at numerous venues including SPRING/BREAK Art Show (2020); Komagome Soko (Tokyo, 2019); BankArt 1929's R16 Studio (Yokohama, 2018); Spring/Break Art Show's BKLYN IMMERSIVE (NY, 2017), Abrons Arts Center Gallery (NY, 2013, 2011); the Deutsches Hygiene-Museum, Dresden, Germany (2008); and Flux Factory Inc., Queens (2006, 2007). **#InstaBonsai Series** shown in *"Kiln Gods"* is initially inspired by the variety of forms that "bonsai" took under the hashtag #bonsai on Instagram, #InstaBonsai is a series of ceramic cactus planters, sculptures, photographs, Instagram posts, postcards and more that consider the circulation of images and culture in the age of social media. Bonsai as a form were initially codified in the late Edo period, just in time for them to be featured as a "traditional" cultural product in nineteenth century Japanese pavilions at the earliest Worlds Fairs in which Japan participated, so their forms and presentation are intimately tied to cultural politics and colonial trade. In the age of social media, the rapid dissemination and circulation of images across various geographies accelerates the speed of adaptation and redefinition, much as the trade pressures of early capitalism and industrialization created the cultures of indoor plants and Worlds Expositions that led to the identification of bonsai culture, originally adapted from Chinese ideas on gardening, with Japan. How do the pressures of social media in late stage capitalism reshape our ideas of traditions and cultural appropriation/adaptation? And how does the material difference between different physical media—Instagram images, printed photographs, ceramic sculptures, emails, physical postcards, etc—further inflect the new iterations that emerge? What is material culture and what does it mean in the age of the electronic image?

**Jakie Shatz (b.USA)** is a recipient of a NEA Individual Fellowship, a Gottlieb Foundation Grant (2019), a Tree of Life Grant, a Craft Alliance New Techniques grant, and several NYFA SOS grants. She has



been artist-in-residence at the Kohler Arts/Industry program, where she created a series of music box sculptures and has collaborated on sound and sculptural installations at Glyndor Gallery at Wave Hill, on Governors Island, and in a 2-person show at Morris Museum, Morristown, N.J. Selected solo shows: The Garrison Art Center, Carter Burden Gallery, and Razor Gallery. Group shows include: "Madness in Vegetables" at the Dorsky Museum, NewPaltz, NY, featured in "Be Mine" at LABspace Gallery, Hillsdale, NY, and a two-person show at CarterBurden Gallery, NYC, "Typos and Spills" at Amos Eno Gallery, Brooklyn, June Kelly Gallery, Monique Knowlton Gallery and Kouros Gallery in NYC. In 2021 Shatz participated in a three-person at LaiSun Keane Gallery (Boston) and 11 Women of Spirit at Zurcher Gallery (NYC). Recent shows include a 2-person show at Susan Eley in Hudson, NY, and group shows at Marquee Projects and at Spring Break 2022. She has curated and organized many exhibitions - selected venues include Hampden Gallery at UMass in Amherst, The Art Center in St. Petersburg, Fla., Henry St. Settlement, NYC., and The Green Door Gallery, Brooklyn: *"My wall sculptures involve suspended states of being and the permeable nature of time. The images of swimming, floating and "about to" gestures imply anticipation, hesitancy, anxiety or relief from anxiety. I did not set out to express specific qualities - they emerged from the selection of the figures and the creation of the pieces themselves. The meanings are hidden like the meanings in dreams."* - Jackie Shatz

**Jeff Gomez (b.USA)** is a multidisciplinary artist who focuses predominately on the ceramics medium for the past 8 years. Studied and explored all aspects of ceramic sculpture. With his recent sculpture series, Gomez searches with run-on thoughts through line and form to find solace in this emotional conflict of taming the past: *"I find myself constantly in search of creating visual answers to my emotions, ever since I was exposed to therapy at a young age. Self-growth is a crucial part of my artistic endeavor, as I believe our emotional complexities are what drives us all."* - Jeff Gomez

**Peter Goldwater (b.USA)** works in Long Island City, NY, where he teaches the potters wheel and creates his own art. Though Peter is an accomplished potter he views himself as a sculptor who works in clay. He received his MFA from Pratt Institute. His Concerns are Movement, Form, Space, Structure, Strength, Weakness, Balance, Current, Flow, Tension, Anxiety, and Fear:

*The way clay and iron interact together...*

*The contrast of hard metal and soft clay...*

*The balance of arms and legs...*

*The stability of stacked forms...*

**Joan Digby** holds a B.A. from New York University and an M. A. from The University of Delaware, both with specializations in 18th Century British Literature. Past President of The National Collegiate Honors Council (1999) with continued involvement in the Publications Board (Co-Chair) and Partners in the Parks Committees. Winner of the NCHC Founders Award, 2918 Developed Partners in the Parks, an experiential immersion program in American National Parks in collaboration with the National Park Service. Since its inception in 2007, the program has had more than 400 alumni. Coordinator (with Brooklyn-LIU) of the "Fire Island to Ellis Island" PITP and faculty participant in U.S. Virgin Islands Program. She developed and have edited four editions of Peterson's Guide to Honors Programs and College, a resource book for The National Collegiate Honors Council.

Joan Digby is the author of books such as *The Collage Handbook*, New York: Thames and Hudson, 1985, *Food For Thought: An Anthology Of Writings Inspired By Food* by Joan and John Digby, published by William Morrow & Company, and many more. She also runs a small press that specializes in limited editions of 100 copies of unique poems and prose that are highly collectible by university libraries, ephemera, and small press collectors. The sculptures in the show are illustrations for one of her recent books "MY T'ai Kachinas", New Feral Press, 2021.