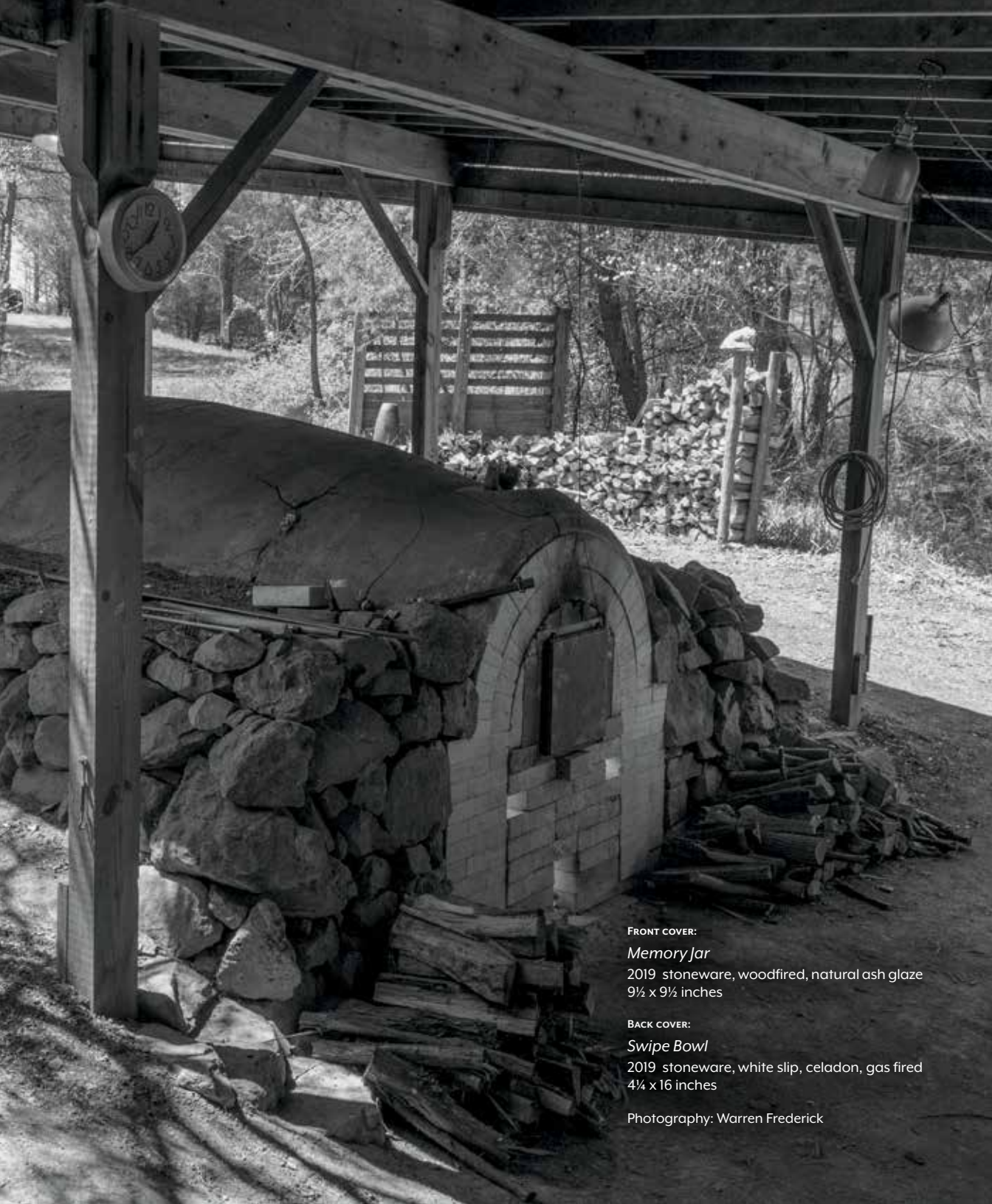


Catherine



White



FRONT COVER:

Memory Jar

2019 stoneware, woodfired, natural ash glaze
9½ x 9½ inches

BACK COVER:

Swipe Bowl

2019 stoneware, white slip, celadon, gas fired
4¼ x 16 inches

Photography: Warren Frederick

Catherine White
A Landscape of Form

NOVEMBER 17- DECEMBER 24, 2021

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A Landscape of Form

The selection of work in “A Landscape of Form” is mostly from the June 2021 firing of our *anagama* kiln. The objects represent a pared down approach. There are no fancy tricks or techniques. It is as if I was standing on the shoulders of a Neolithic ancestor translating my modern view with a direct and intuitive approach built on experience and feel. The heat and ash in the wood kiln are interwoven with the forms of the objects to speak in a somber minimalist language. Over the years I have combed museums and books for historical and contemporary sources of inspiration. This exhibit aims to sink below the radar of technical sophistication so that the objects exist as if found in nature exuding irregularities, variety, and directness to motivate a user into appreciative creativity.

I often describe my woodfired ceramics as a collaborative result of earth formed with my mind, touch, and the natural jazz riffs of glazing by heat and ash. The pots come to full fruition through the choice of clay, the forming of the shape, the stacking, the firing, the cooling of the kiln, and finally how they are used. This group of woodfired objects reflects a landscape of forms as well as a family of shapes with a multitude of possible uses. They could be used as markers for a memory, containers for food or flowers, or perhaps some personal ritual. Ceramics and use are aesthetically fused.

Firing

The *anagama* (hole or cave) kiln has a gentle slope which creates a strong natural draft as if a chimney were lying on its side. I fire the kiln with my fellow artist and husband Warren Frederick. It usually takes three days to stack the kiln. How objects are placed affects how the ash will flow and what markings will be created. There are stacks of plates with dust prints placed on the cooler sand floor. The large jars in the very front become partly covered by the large coal bed created during the firing. Other pots are upside down, often stacked on each other, leaving distinctive shadow markings from the collaborative deposits of natural ash. Ash carried by the long flame as it flows through the kiln adheres to the pots as they become molten hot. We often compare the flow to a rapid coursing stream filled with boulders and rocks that cause the sediment to settle. Firings usually begin Friday morning after an overnight preheat. With a great team, there is someone in constant attendance, feeding the proper amount of wood every fifteen to twenty minutes until sometime Sunday afternoon some 56 hours later. It takes one week for the kiln to cool before we can unstack. Each firing holds around 500 objects. Each firing engenders excitement and disappointment.

Collaged paintings

My collaged paintings utilize the accumulated painted papers that are created as one component of my studio process as I work towards making pots. Perhaps working on the idea of a shape I draw it in repetition to understand variations in form and scale. At other times

pondering my next step in clay I paint a page of color. Some days to imagine the layers of slip and glaze pages are painted in layers to mimic the fired ceramic surface. Pages of color, line, and texture accumulate like Fall leaves falling off trees.

These accumulated pages are layered with glue and acrylic medium on wood panels. Sometimes they incorporate additional acrylic coatings of clay, local mud, or found ochre. The strips of paper often capture a geologic quality as if my visual language was part accretion and part abrasion. Layers are built up and then sanded, revealing patterns and surfaces that become ghosts of my clay work and reflections of wild material research.

In the studio when making dust prints on “poem” cups I paint slip or ash mixtures on paper to print on cups. Poems are transcribed through the wet material with a water-soluble crayon and then monoprinted onto the three-dimensional form. By repeating the text, the words are sealed into my memory, creating rich layered pages of asemic writing. As the series builds the words come fast and my hand can't stop for spelling. The lines on the pages are both poem and drawing. These pages also find homes in the collaged paintings. The process of accretion is not unlike the process of working with raw clay—there is a similar quality of working intuitively as well as blind until the final surfaces are revealed through sanding or firing.

— Catherine White



Front row stacking,
June 2021



Shield Vase 2021, stoneware, woodfired, natural ash glaze, 16 x 11½ x 6½ inches



Stand 2021, stoneware, woodfired, natural ash glaze, 2¾ x 11¼ inches



Neolithic Memory 2021, stoneware, woodfired, natural ash glaze, 8 x 9 x 8 inches



Crucible Sphere 2021, stoneware, woodfired, natural ash glaze, 9½ x 8 inches



Temple Plates (seven) 2021, stoneware, woodfired, natural ash glaze, 1 x 10½ inches



Grey Stand 2021, stoneware, woodfired, natural ash glaze, 2½ x 9 inches



Smoke Vase 2021, stoneware, woodfired, natural ash glaze, 8 x 4 inches



Barrel Bottle I 2021, stoneware, woodfired, natural ash glaze, 10¾ x 4¾ inches



Barrel Bowl 2021, stoneware, woodfired, Mitchfield clay dust print, 3¾ x 5½ inches



New Moon Bowl 2021, stoneware, woodfired, North Carolina clay grit exterior, 3 x 5¼ inches



Night Cloud Vase 2021, stoneware, woodfired, natural ash glaze, 5½ x 7½ inches



Portrait Jar I 2021, stoneware, woodfired, natural ash glaze, 9 x 5½ inches



Teapot 1 2021, stoneware, woodfired, natural ash glaze, 9 x 7 x 5½ inches
Cups 3 & 4 2021, stoneware, dust print, woodfired, natural ash glaze, 3 x 3½ inches



Teapot II 2021, stoneware, woodfired, natural ash glaze, 9½ x 7½ x 6 inches



Cup 1 2021, stoneware, dust print, woodfired, natural ash glaze, 3 x 3½ inches



Cup 2 2021, stoneware, dust print, woodfired, natural ash glaze, 3 x 3½ inches



Woven 2019, sanded paper, acrylic medium and wild pigments on wood panel, 14 x 10 inches



Ghost Vase 2019, sanded paper, acrylic medium and wild pigments on wood panel, 12 x 9 inches

