

Hans Weiss Newspace Gallery Hours
Monday-Thursday:
9:00 a.m.- 4:30 p.m.
Friday: 9:00 a.m.-3:00 p.m.

Location
SBM Charitable Foundation Building,
First Floor

Website
<https://www.manchestercc.edu/hans-weiss-newspace/>

Shifting Patterns

September 21 – November 15, 2023



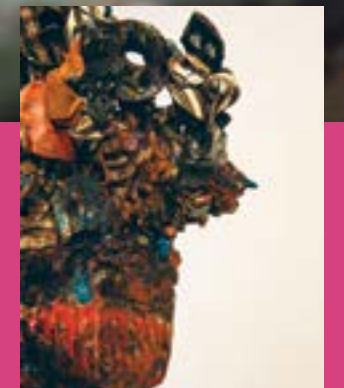
Elizabeth Alexander



Eliza Au



Daisy Patton



Adero Willard

On the cover:

Elizabeth Alexander,
detail, *Crumbs Under My Pillow*, 144"x384"x120"
wallpaper, adhesive,
Tyvek, cast paper, wood
2017-2023
image courtesy of the
artist

Insets, L to R:

Elizabeth Alexander,
detail, *Crumbs Under My Pillow*, 144"x384"x120"
wallpaper, adhesive,
Tyvek, cast paper, wood
2017-2023

Eliza Au,
Tunnel,
8"x18"x 6" (each sec-
tion,) Stoneware, Cone 6
2020, image courtesy of
the artist

Daisy Patton,
Untitled, 36.5"x 40.5"
Oil on archival print
mounted to panel,
Photo sourced from
Beijing, China, 2022

Adero Willard,
detail, *MinoGhigua (sen-
tinel) Prunck*, 42"x17"x12"
Red clay, slip, under-
glaze, glaze, luster; Egyp-
tian Paste, multiple firings,
Slab and coil built,
2022-2023



Installation view of *Untitled* works by Daisy Patton and Eliza Au,
Tunnel

Photography and publication design by Maura O'Connor,
Hans Weiss Newspace Gallery Director

Shifting Patterns

September 21 – November 15, 2023

at the Hans Weiss Newspace Gallery,
CTState Manchester



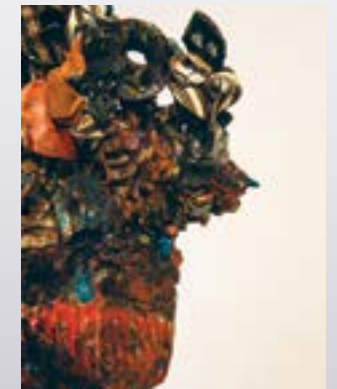
Elizabeth Alexander



Eliza Au



Daisy Patton



Adero Willard

The Hans Weiss Newspace Gallery is thrilled to present *Shifting Patterns*, a group exhibition featuring works by four contemporary artists: Elizabeth Alexander (MA), Eliza Au (TX), Daisy Patton (MA), and Adero Willard (NY/MA). Collectively, these artists' works invite us to reimagine how we connect with our own stories, subjectivity, and mutual experience, and to consider the ways in which our past informs our present. The brilliance of each artist in relation to their own craft is evident in their thoughtful and engaging works, which encourage us to explore our own narratives and perspectives.

Using languages of repetition, alteration, detail, and color the artists challenge inherent signifiers and create new stories within their various mediums. Whether through cast or found objects, installation, ceramic

sculpture, decorative motif, or historical portrait photography, the suggestion of memory is embedded in the material choices of each artist's work.

The exhibition raises important questions about our personal and cultural associations with objects, visual motifs, and representations. How do we sift through layers of historical, collective and personal recollections to define our present? How might the narratives we embody be re-presented, re-layered, or extracted to reveal the unexpected? By exploring these themes, *Shifting Patterns* offers a thought-provoking experience for all visitors.

– Co-Curators, Professor of Drawing,
Maggie Nowinski and Professor of Ceramics,
Kate Oggel



details, *Crumbs Under My Pillow* installation with the artist Elizabeth Alexander at the opening reception art talk.



Elizabeth Alexander



Elizabeth Alexander, detail, *Crumbs Under My Pillow* installation, wallpaper, adhesive, Tyvek, cast paper, wood, 144"x 384"x 120", 2017-2023

Bio

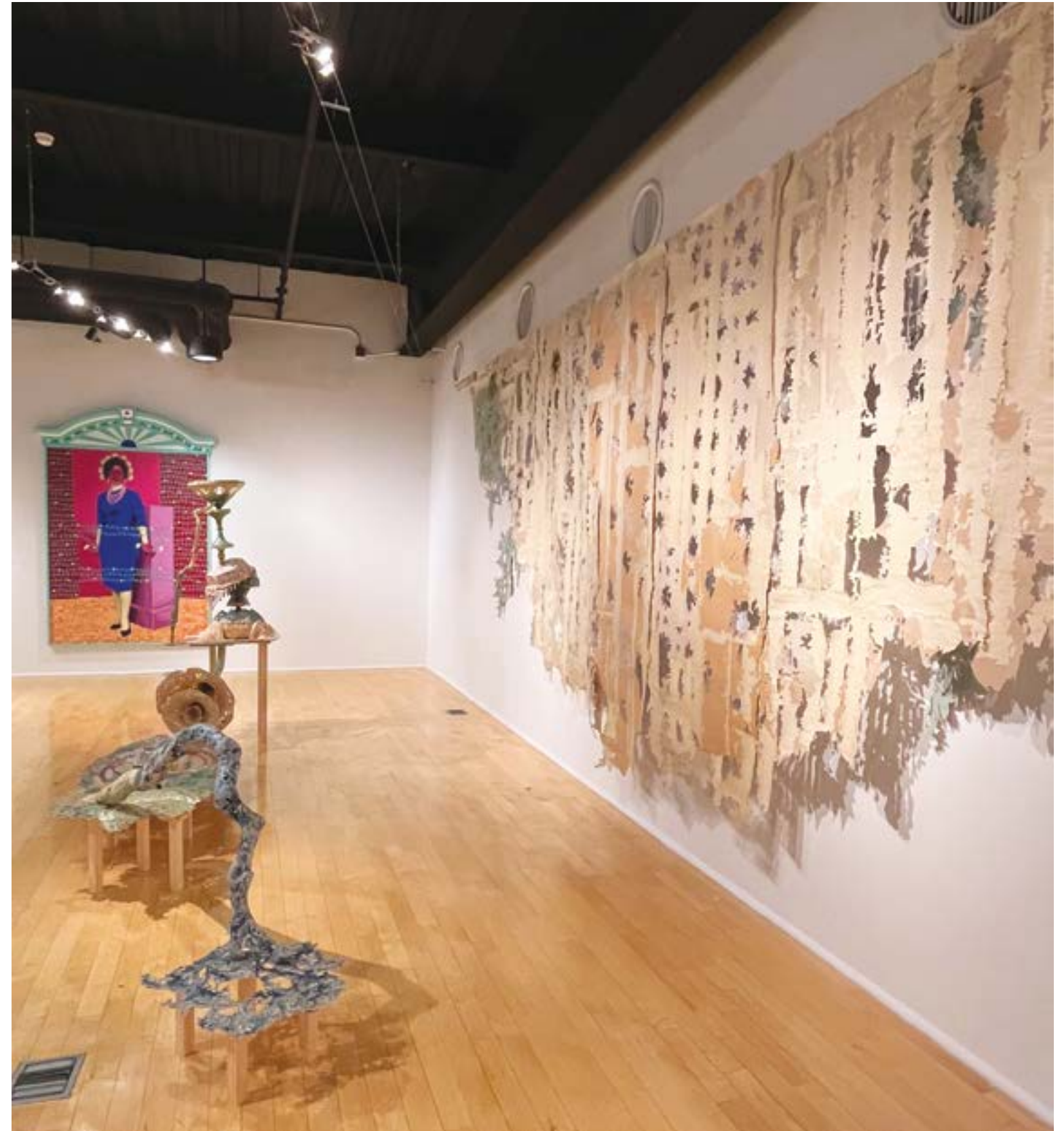
Elizabeth Alexander is an interdisciplinary artist specializing in sculptures and installations made from deconstructed domestic materials. Through labored processes separating decorative print from found objects she unearths elements of human behavior and hidden emotional lives that exist within the walls of our homes. She holds degrees in sculpture from the Cranbrook Academy, MFA, and Massachusetts College of Art, BFA, where she discovered the complex nature of dissecting objects of nostalgia. Alexander's work has recently been exhibited in the North Carolina Museum of Art, the Museum of Art and Design, the Southeast Center for Contemporary Art, the National Museum of Women in the Arts and is included in permanent collections at the Crystal Bridges Museum in Bentonville, AR and the Mint Museum in Charlotte, NC. She is currently an Associate Professor and Sculpture Department Coordinator at Montserrat College of Art.

Elizabeth Alexander uses cast paper and common household materials to unpack the social, cultural, and psychological implications of American ideals of domesticity, success, and safety. This work can range from objects such as a disassembled teacup, to a photo series of altered environments, to site-specific installations with sound and performance. From a stock of thrifted items, the domestic becomes raw material, and she harnesses the symbolic weight these items carry. Contrary to the idyllic image of the unblemished American home, she works to bring forward the pervasive chaos that is embedded in our shared humanity through purposeful acts of deconstruction and renovation.

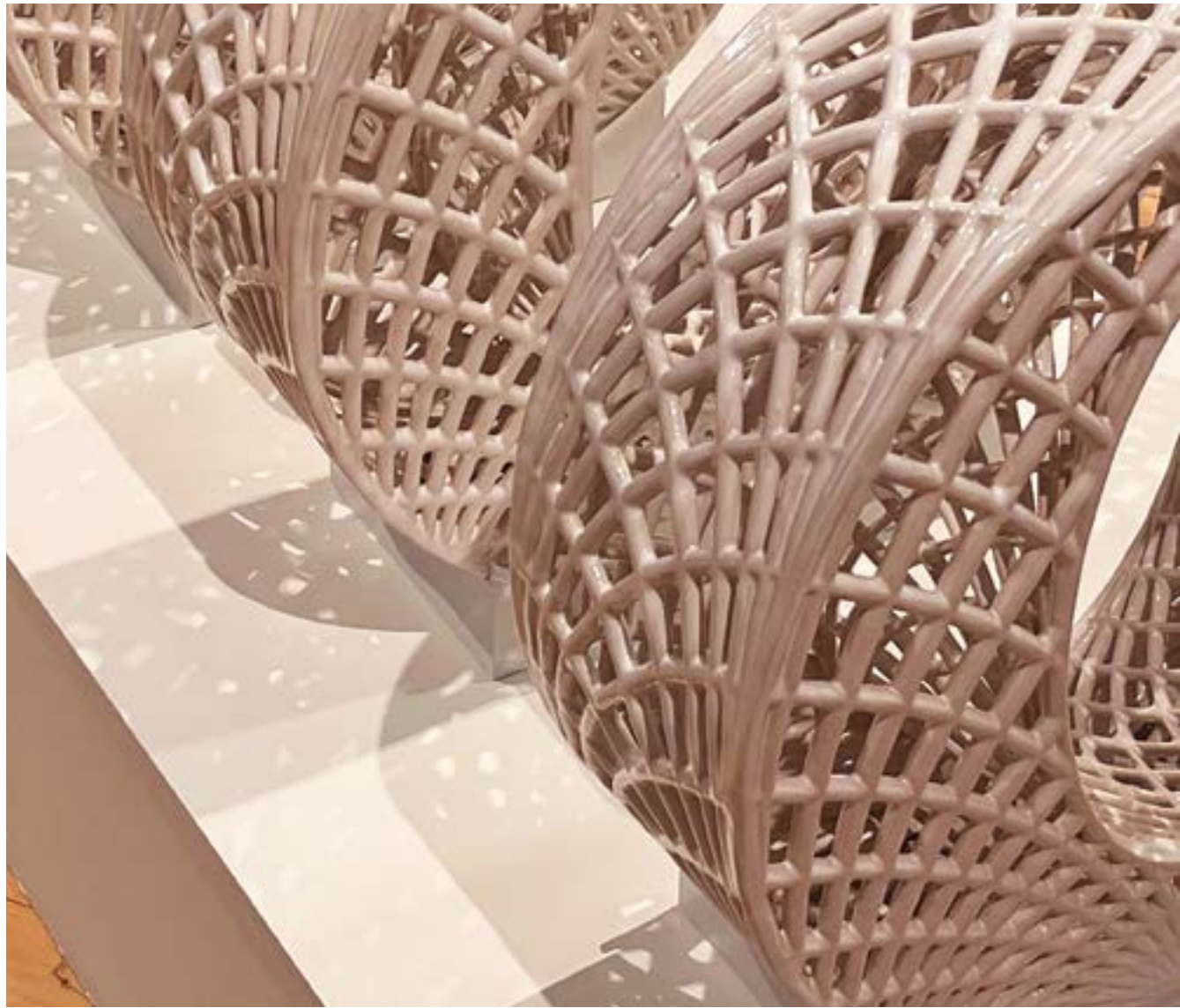
Alexander's interest in exploring American values and the idealism of home stem from a loving yet tumultuous working-class upbringing where home was the center of her world. Regarding home as a place that is shaped by our stories and bears witness to our secret lives, she uses her own experience to explore ways we, in turn, are shaped by our homes and the activity within them. It is the place where hidden pressures, values, and power structures are taught, enacted, and reinforced. Where one's security and safety can turn on a dime. In this series of 'beautiful disasters' she works to envision the humanity embedded within our surroundings, uncover the porousness of our walls, and questions the sanctity of this material symbol with anxious wonder.



Elizabeth Alexander, *Crumbs Under My Pillow* installation, wallpaper, adhesive, Tyvek, cast paper, wood, 144"x 384"x 120", 2017-2023



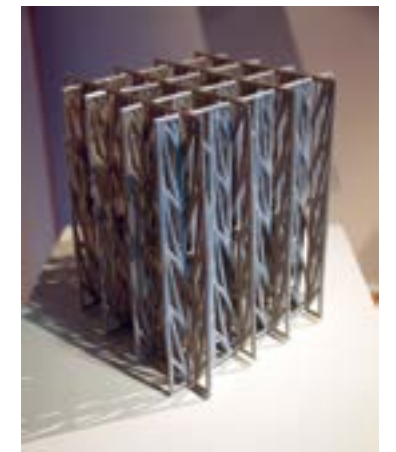
Installation view of Daisy Patton's *Untitled* (Woman with Yellow Flower Crown and Patterned Curtains,) Oil on archival print mounted to panel with arch, 97.5"x 68", (photo from Lebanon coursed in Los Angeles, CA) 2020-23 and Elizabeth Alexander's *Crumbs Under My Pillow*, installation, wallpaper, adhesive, Tyvek, cast paper, wood, 144"x 384"x 120", 2017-2023



Eliza AU



From top: Eliza Au, detail, *Tunnel*, Stoneware, Cone 6, 8"x18"x6", each section, 2020
Bamboo Box, Porcelain, Cone 10, 12"x13" x12.5", 2019



Clockwise from top: Eliza Au, *Lantern*, Earthenware, Cone 3, 9"x10", 2020,
Hollow Oval, Porcelain, Cone 10, 7.5"x 5.5"x4", 2018,
detail and full view, *Bamboo Box*, Porcelain, Cone 10, 12"x13"x12.5", 2019

Bio

Eliza Au is an artist working in clay using digital fabrication techniques. She earned her MFA from the New York State College of Ceramics at Alfred University and her BFA from the Nova Scotia College of Art and Design. Au has shown her work nationally and internationally, including at: Korean International Ceramic Biennale (Icheon, Korea, 2019); the Taiwan Ceramic Biennale, (New Tapei City, Taiwan; 2020); MIC Faenza (Faenza, Italy, 2023); and the Indian Ceramics Triennale (New Delhi, India, 2023). She has previously attended residencies at the European Ceramic Work Center (Hertogenbosch, NL), the Archie Bray Foundation for the Ceramic Arts (Helena, MT), Greenwich House Pottery, and recently received a McKnight Artist Fellowship to attend a residency at the Northern Clay Center (Minneapolis, MN) in 2022. In 2020, she received an Award of Excellence during the Chrysalis Competition held by the James Renwick Alliance. Her work is in several permanent collections including the Everson Museum of Art and the Montreal Museum of Fine Arts. Originally from Vancouver, Canada, Au is currently based out of Texas where she is an Assistant Professor of Ceramics at the University of North Texas.

Artist Statement

My work explores the search for solitude. Within the many facets of life we experience a chaos of the mind, which we seemingly cannot escape. I am interested in the human need for peace of mind and what physical, ornamental forms this takes. I create forms that act as lines in space and patterns which mirror and replicate each other, seemingly in a dance of artificial mitosis. Working digitally in CAD (computer aided design) affects how I create and view artwork. The liminal space between complexity and order allows room for play and discovery through the rules of algorithms and parametric design. The digital interface has its own inherent surfaces and textures such as the wireframe, pixels and meshes which we experience visually. The planning and production process work in sync with each other, through line drawings in CAD which are 3D printed and eventually cast in clay. I am interested in bringing the wireframe surface into the physical world through the processes of craft, such as plaster mold making and press molding clay.

The designs I create have a close relationship to historical ornament, particularly to the pattern motif of the arabesque. I am interested in how this motif draws a parallel between historical Islamic patterns and the contemporary wireframe structure in CAD. The underlying structure of the polar and square grid serves as a framework to create my patterns. Working with the wireframe structure in clay, structure and ornament become inseparable. Flirting with ideas of impossibility by pushing the clay to become planar sheets that are thin, sinuous and perforated, I am able to build structures that reference fluidity and contemporary architecture. The use of the undulating line to define structure and space reflect a larger culture who equates this aesthetic as a metaphor for progress and the future. A meditative rhythm is seen through the repetition of the arabesque in the pattern design and the repetition of the



Eliza Au, *Raised Tile*, Stoneware and Porcelain, Cone 6, 32 x 66 x 1.5", 2021

two-dimensional planes. A sense of lightness and effortlessness is created by the regularity of the perforated planes; the objects created seem to be divorced from mass and form as negative space defines the work as much as positive space. Formal dualities are made through color and composition; such as the use of black and white; warm and cool, as well as gradations in the work.

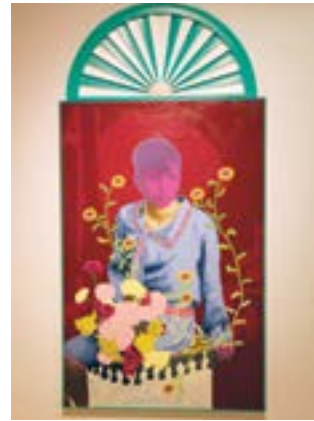
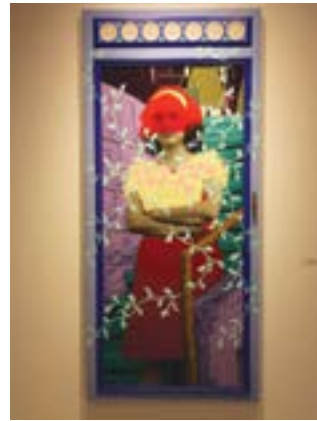
My work investigates how past and present ornament in architecture engages in the idea of sacred space. Ornament and abstraction have a close relationship, ornament acting as visual stimuli and also as a vehicle for social norms and ideals. Historically, architectural ornament within the Islamic mosque drew a connection between infinite repetition and ideas of divinity; in contemporary architecture such as in the work of Mark Foster Gage and Evan Douglas, the fluid line, complexity and ornamentation have re-emerged, without explicit religious ideas, but utopic ideals about society.

I am motivated to create this work as I find elegance, beauty and balance within mathematical relationships and find this works well with the technical challenges of clay. I view my process as similar to solving a mathematical equation; I gain satisfaction from discovering new pathways or proofs to new aesthetic experiences. Because my work is geometrically based, I find working digitally allows me to create an infinite number of variations within an open field for play. My work provides an outlet for my need to discover and participate in the meditative act of making without a direct connection to religious belief. Our epoch is the same as all other epochs before us, using current technology to re-interpret ornament that has come before us and modify their meanings to fit our own purpose.

– Eliza Au



Eliza Au, *Tunnel*, Stoneware, Cone 6, 8"x18"x 6", each section, 2020



Clockwise from top:
Daisy Patton, *Untitled*, Oil on archival print mounted to panel on found antique chair with fabric flowers, 37.5"x19.5"x 28", (photo sourced from Deming, NM,) 2023

Untitled, Oil on archival print mounted to panel, 69.5"x31," (Photo from Lebanon sourced in Los Angeles, CA) 2022

Untitled, Oil on archival print mounted to panel, 69"x35," (Photo sourced from Cairo, Egypt) 2022

Untitled, Oil on archival print mounted to panel, 68.5"x37," (Photo sourced from Cairo, Egypt,) 2022 and detail of same

Daisy Patton



Daisy Patton, *Untitled*, 36.5"x 40.5"
Oil on archival print mounted to panel, Photo sourced from Beijing, China, 2022

Bio

Daisy Patton is a multi-disciplinary artist born in Los Angeles, CA to a white mother from the American South and an Iranian father she never met. She spent her childhood moving between California and Oklahoma, deeply affected by these conflicting cultural landscapes and the ambiguous absences within her family. Influenced by collective and political histories, Patton explores storytelling and story-carrying, the meaning and social conventions of families, and what shapes living memory. Her work also examines in-between spaces and identities, including the fallibility of the body and the complexities of relationship and connection.

Currently residing in western Massachusetts, Patton has exhibited in solo and group shows nationally, including a solo at the CU Art Museum at the University of Colorado, the Chautauqua Institution and the Fulginitti Pavilion at the Center for Bioethics at the Anschutz Medical Campus, as well as group shows with MCA Denver, Spring/BreakNYC, the Tampa Museum of Art, the Katonah Museum of Art, The Delaware Contemporary, the International Museum of Science and Art, among others. She has paintings held in public and private collections such as the Denver Art Museum, the Tampa Museum of Art, Seattle University, Fidelity Investments Art Collection, and in international airports Boston Logan and Hartsfield-Jackson Atlanta with Delta Airlines, among others. Patton's work has been featured in publications such as Hyperallergic, The Jealous Curator, Transition Magazine, The Denver Post, The Chautauquan Daily, The Seattle Met and more. Minerva Projects Press has published *Broken Time Machines: Daisy Patton*, a book with essays and poetry on Patton's practice that debuted spring 2021.

Patton has completed artist residencies at Anderson Ranch, the Studios at MASSMoCA, RedLine Denver, Minerva Projects, and Eastside International in Los Angeles. She has been awarded a Massachusetts Cultural Council grant, a Barbara Deming Memorial Fund grant, an Assets for Artists Massachusetts Matched Savings grant, a Montage Travel Award from SMFA for research in Dresden, Germany, as well as long listed for the Aesthetica Prize 2022. She earned her MFA from The School of the Museum of Fine Arts, Boston/Tufts University, a multi-disciplinary program, and has a BFA in Studio Arts from the University of Oklahoma with minors in History and Art History and an Honors degree. Foto Relevance represents her in Houston, TX and K Contemporary represents Patton in Denver, CO.

Artist Statement: *Forgetting is so long*

“What rituals are useful to locating someone who’s gone.

Our story has no language. My loss always in communication with your loss.”

—Ella Longpre, *How to Keep You Alive*

Who do we choose to remember, and how? This fraught terrain encompasses family relationships, identities, and collective memorialization. For some, living memory can lengthen the presence of loved ones in our lives; we only succumb to a blank past when our histories are no longer recalled and held by those that once cared for us. The family photograph is a vessel for retrieving memory, but as time accumulates, these emotionally laden images become unknowable, missing their necessary translators.

Our ancestors’ lives are encoded into ourselves through complex interconnections, whether through epigenetics or other practices preserved through time. The inherent loss embedded in these discarded photographs is intertwined with the fragility of the body itself. The depicted bodies can both reveal and conceal embodied language, personality and cultural markers, as well as emotional and physical well-being. These ties to corporeality and lineages hold us in ways that can manifest widely—as a tender embrace, or even a suffocation.

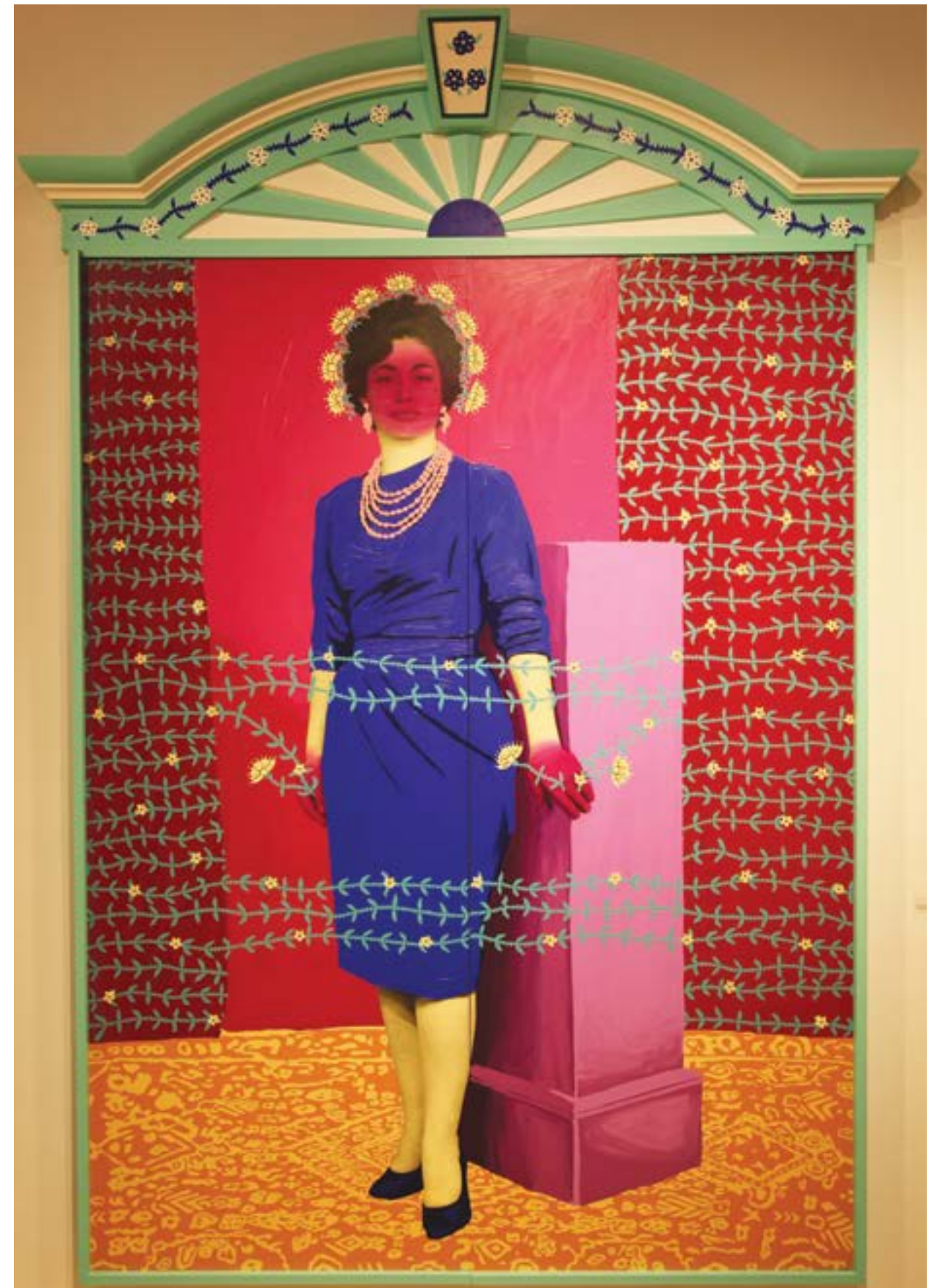
In *Forgetting is so long*, I collect abandoned family photographs, enlarge them to life-size, and paint over them as a kind of re-enlivening, dislocating the individuals from their formerly static place and time. Family photographs are revered to their loved ones, but if unmoored, the images and people within become hauntingly absent. Anthropologist Michael Taussig states that defacing sacred objects forces a “shock into being”—suddenly, we perceive them as present and piercing. By mixing painting with photography, I seek to lengthen Roland Barthes’ “moment of death” (the photograph) into a loving act of remembrance.

The use of bright swathes of color and ornate patterns signify a kind of vibrant afterlife, and the people’s vestiges become visitations. Each piece functions as an altar for the departed, a portal that fractures linear time, and a possibility for rich connection between the viewer and the painted subjects. Floral vegetation, forever blooming in fragmented time, underline relationships to the natural world and the hereafter. These rewilded botanic patterns adorn and embellish the photographic relics with devotional marks of care. Nearly forgotten people are transfigured and “reborn” into a fantastical, liminal space that holds both beauty and joy, temporarily suspended from oblivion.

—Daisy Patton



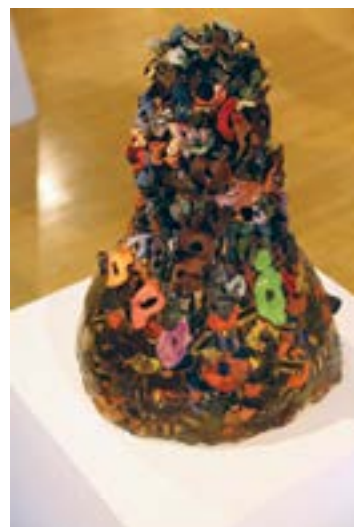
Daisy Patton, detail, *Untitled*, Oil on archival print mounted to panel, 69.5”x31,” (Photo from Lebanon sourced in Los Angeles, CA) 2022



Daisy Patton, *Untitled*, Oil on archival print mounted to panel with arch. 97.5”x 68”, 2020-2023



Adero Willard



Top left to bottom: detail, *Gahikuku*, (plant and grow.) *BlokashGi*, (flesh, blood, bone) *Prunck*, *Gegao*, (weave) *Prunck*, *Gahikuku*, (plant and grow.)

Bio

Adero is an accomplished ceramics artist with over 25 years of experience in functional, vessel, and sculptural clay work. In addition to her studio practice, she has taught ceramics for nine years as an adjunct professor at Holyoke Community College and as a visiting assistant professor at the New York State College of Ceramics at Alfred University for the past three years. Adero earned her BFA from Alfred University and her MFA from Nova Scotia College of Art and Design. She has participated in various artist residencies and has taught workshops across the country. Her work has been featured in several ceramics panels and published in numerous books. This fall, Adero will become a full-time assistant professor of ceramics at California State University, Sacramento.

Adero is committed to promoting equity and inclusion in ceramics and is actively involved in co-facilitating IDEA lab, an anti-racism and anti-bias program at Alfred University. She co-founded POW!, Pots on Wheels! a non-profit outreach organization advocating for diversity and anti-hierarchical teaching approaches in ceramics. Recently, Adero curated and organized an exhibition called "Clay Holds Water, Water Holds Memory" at NCECA, which showcased the work of 19 Black women and non-binary ceramic and sculpture artists.

Through her work, Adero shares her love for clay, nature, community, history, and knowledge of handmade crafts with others. As a professional artist and educator, she is dedicated to promoting the value of ceramics as a means of artistic expression and community building.



Installation of Adero Willard's ceramics left to right: *Gawuje* (lift) *Prunck* #1, *Gegao* (weave) *Prunck*, *BlokashGi* (flesh, blood, bone) *Prunck* and *Gahikuku* (plant and grow.) and close up of *Gawuje* (lift) *Prunck* #1. Red clay, slip, underglaze, glaze, luster; Egyptian Paste, multiple firings, Slab and coil built. Dimensions vary, 2022-23

Artist Statement

Within my artistic journey, a unifying theme emerges through the exploration of ordered chaos. Through meticulous layering, I construct intricate compositions adorned with vibrant motifs: swirling circles, meandering vines, industrial grids, and geometric planes. The interplay of these elements creates a dynamic tension, balancing discord and harmony. Influenced by the rich traditions of textiles, ceramics, and sculpture across diverse cultures, I find beauty in the way patterns intertwine chaos and order, evoking deep emotions.

Red clay serves as the foundation of my work, symbolizing the skin, and bestows a sense of richness and depth to the layered surfaces. By embracing the transformative power of fire, I employ slips, underglaze, glaze, Egyptian paste, and luster in multiple firings, crafting nuanced textures and captivating hues. This alchemical process reveals glimpses of color and intricate patterns, unveiling a visual narrative that veers between revelation and concealment.

Metaphor guides the creation of my artwork, enabling profound exploration of themes such as complexity, ancestry, ceremony, language, and hybridity. Inspired by the coil builders across the globe, particularly the West African women makers who have inherited their craft through generations, I pay homage to their legacy. Additionally, I draw inspiration from the pioneering painters of the Harlem Renaissance, a transformative era that ignited a wave of African American art and culture, igniting my creative spirit.

As a Black woman artist with mixed heritage, my work is a celebration of the beauty, complexity, and interconnectedness of our identities. Drawing inspiration from diverse sources such as flowers, jazz, the Harlem Renaissance, Afro-Futurism, and textiles, I embark on a journey of exploration through the medium of clay. Each piece holds clues to its deeper meaning, expressed through carefully crafted titles and descriptions that evoke the fluidity of cultural, racial, gender, and sexuality identities.

Through the fusion of historical influences with contemporary concepts, my art creates a space for dialogue and understanding. It invites viewers to question and appreciate the intricacies of identity and cultural heritage. By embracing art as a catalyst for connection, I strive to foster an environment where diverse perspectives converge, fostering conversations that celebrate the multifaceted nature of our shared humanity. Through my work, I seek to inspire others to embrace their own unique narratives and find solace in the interplay of chaos and order, unveiling the vibrant tapestry of our collective existence.

—Adero Willard



Adero Willard, *Mino Ghigua (sentinel) Prunck*, Red clay, slip, underglaze, glaze, luster; Egyptian Paste, multiple firings, Slab and coil built, 42"x17"x12", 2022-23



Clockwise from top left: Eliza Au, *Raised Tile*, Stone-ware and Porcelain, Cone 6, 32 x 66 x 1.5", 2021 with installation of Daisy Patton *Untitled* paintings and Eliza Au's *Tunnel* in background. Artist, Elizabeth Alexander speaking in front of her installation, *Crumbs Under My Pillow*, wallpaper, adhesive, Tyvek, cast paper, wood, 144"x 384" x 120", 2017-2023. Gallery installation view of Daisy Patton *Untitled* paintings with Eliza Au's *Tunnel* and section of Elizabeth Alexander's *Crumbs Under My Pillow* installation in foreground.



We are grateful to the artists for showing their work at the Hans Weiss Newspace Gallery at CTState Manchester. Their participation, both in-person and via live, streaming during the opening reception art talk, led to a thought provoking conversation with the artists and members of the Manchester community including students, faculty and staff. Thank you to our Co-curators, Professor Maggie Nowinski and Professor Kate Oggel for their timely research, their considerate effort in bringing this themed work together in our educational gallery, and their astute aesthetic teamwork in the installation of the show with Gallery EA, Rachel McNamara and Gallery Director, Maura O'Connor. Thank you to the Office of Institutional Advancement, Dean Tom Reynolds and Director of Development and Alumni Relations, Diana Reid for their teamwork and acting as liaison to the Manchester Community College Foundation for their continued support of the arts and arts programming at CTState Manchester.



Clockwise from top left: Artist Adero Willard, CTState Arts and Humanities Dean, Brad Baker and student in front of Adero's *Gawuje (lift) Prunck #1* ceramic art; Co-curator and Professor Kate Oggel, Artist Elizabeth Alexander and Co-curator and Professor Maggie Nowinski participating in the opening reception art talk; Artist Adero Willard speaking in front of *Gegao (weave) Prunck* ceramic art