

Mrs.

NICKOLA POTTINGER

like yuh neva lef' yaad

January 13 - March 9, 2024

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Opening Reception: Saturday, January 13, 4 - 7pm

Mrs is very pleased to present *like yuh neva lef yaad* the gallery's first exhibition with Nickola Pottinger.

Pottinger's sculptures contain objects and memory: her work explores themes of legacy, regeneration and reincarnation informed by her family's origins in Jamaica. Calling many of her sculptural forms 'duppies,' the Jamaican Patois word for ghosts, Pottinger's works shapeshift between figure, animal and furniture. They contain references to family lore while haunting the present. A tool central to her practice is the hand mixer, co-opted from her mother's kitchen, which she uses to whip family archives into paper pulp. The shredded paper is upcycled into a new malleable state and acts as a clay to be molded into body shapes.

Pottinger, trained in drawing, relies on automatism and instinct to address her materials with an immediacy. She works on her constellation of sculptures all at once: reused, collected or broken pieces serve as an origin point, get combined, or invite a painterly treatment. Cast hands, her own, feature prominently, clasping in prayer next to passages of deep green and metallic golds to suggest the everlasting or holy. To these combines she adds natural materials such as a Brancusi-like Yagua leaf which may get integrated as a duddy's tail, a wing or a chair back. Improvisational elements give levity to the rough, concrete-like denseness and sturdiness of her forms.

In *fry fish an festival*, Pottinger animates a carved bench with the head and snout of a crocodile, an animal that, during times of drought, keeps their water supply free of disease by eating harmful bacteria, while its burrows provide refuge for other species seeking hydration. Pottinger balances this benign aspect of the natural world with *Duppy x Redhills*, a chimeric creature hanging on the wall who offers an expression of shock or sorrow. Its eyeless gaze is matched with a gasping canine mouth, ears made from animal bones, front legs curling forward. The figure flips from horror to humor to pathos, a cycle of comedy and tragedy. *Redhills* offers spiritual protection while the vulnerability of a work like *St. Ann's* – palms facing upward, hair baubles decorating wrists, upright Catholic school posture – brings us back to a softer moment from the artist's youth.

This new body of work emerged following a trip back to Kingston, which coincided with extreme weather that led to months-long drought and subsequent water rationing. The residue of these events, as well as her noticings of the changing landscape—familiar forests and beaches now eroded due to the colonizing force of resort culture—gets channeled into Pottinger's work, as does the joy of reuniting with family members and seeing again her grandfather's home he built with his hands. The hybridity of these works and their meanings—suggesting characters both powerful and ordinary, symbols of life mixed with collected objects—allows Pottinger to shift seamlessly between material and memory, to recall her family stories and regenerate them anew.

-Emily Davidson

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Nickola Pottinger, *like yuh neva lef yaad* will be on view at Mrs., 60-40 56th Dr., Maspeth, Queens, NY 11378 through March 9, 2024. For more information please contact hello@mrsgallery.com.

Nickola Pottinger is an artist and curator born in Jamaica, West Indies. Raised in Brooklyn, she went on to earn her BFA from The Cooper Union in 2008. Recent exhibitions include Swivel Gallery, Chapter NY, Sergeant's Daughters, and New Museum Triennial, New York; Galerie Julien Cadet, Paris; and the Galveston Artist Residency, TX. Previous solo exhibitions include Parker Gallery, Los Angeles, Deanna Evans Projects, New York and The Armory Show, New York, NY, which was reviewed by the New York Times. The artist continues to live and work in Brooklyn, NY. This is the artist's first solo exhibition with the gallery, preceded by a solo presentation at Art Basel Miami Beach, 2023. Pottinger will also be the subject of a solo exhibition at The Aldrich Contemporary Art Museum in Ridgefield, CT, forthcoming June 2025.

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Nickola Pottinger

ol'hige, 2023

Paper Pulp, Fiber Glass, Gold Leaf, Teeth, Oil Pastels, Pigments, Black Soap, Shells, Resin,

Hairclips and Copper

20 x 36 x 20 inches

50.8 x 91.4 x 50.8 cm

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Nickola Pottinger

a wah dat, 2023

Paper Pulp, Clay and Oil Pastel

9 1/2 x 9 x 7 1/2 inches

24.1 x 22.9 x 19.1 cm

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Nickola Pottinger

Fern gully, 2023

Paper Pulp and Pigments

14 x 12 x 1 1/2 inches

35.6 x 30.5 x 3.8 cm

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Nickola Pottinger

fry fish an festival, 2024

Wood, Paper Pulp, Pigments, Oil Pastel and Teeth

14 1/2 x 36 x 7 1/2 inches

36.8 x 91.4 x 19.1 cm

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Nickola Pottinger

Hellshire beach 2, 2023

Paper Pulp, Rocks, Pigments, Oil Pastel, Gold Leaf and Hair Baubles

26 x 26 x 16 inches

66 x 66 x 40.6 cm

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Nickola Pottinger

Genkle Jesus meek and mild, 2023

Wood, Paper Pulp, Pigments, Oil Pastels, Gold Leaf and Hair Clips

16 x 16 x 12 inches

40.6 x 40.6 x 30.5 cm

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Nickola Pottinger

Duppy x Redhills, 2023

Paper Pulp, Fiber Glass, Pigments, Oil Pastels, Gold Leaf, Felt, Tears and a Hair Bauble

32 x 20 x 8 inches

81.3 x 50.8 x 20.3 cm

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Nickola Pottinger

Mumma, 2023

Paper Pulp, Pigments, Oil Pastel and Teeth

37 x 12 x 10 inches

94 x 30.5 x 25.4 cm

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Nickola Pottinger

Alvernia prep school, 2023

Paper Pulp, Yagua, Pigments, Oil Pastel, Gold Leaf and Paper Clips

59 x 13 x 17 1/2 inches

149.9 x 33 x 44.5 cm

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NICKOLA POTTINGER

Lives and works in Brooklyn, NY

Education

2008 BFA, The Cooper Union for The Advancement of Science and Art, New York, NY

Solo Exhibitions

2024 *like yuh neva lef yaad*, Mrs., Maspeth, NY
2023 *Art Basel Miami Beach*, Mrs., Miami Beach, FL
2022 *The Armory Show*, Mrs., New York, NY
fi mi heart full, Deanna Evans Projects, New York, NY
2019 *Little Theatre*, Parker Gallery, Los Angeles, CA

Selected Group Exhibitions

2023 *Meteor*, DOCUMENT, Chicago, IL
Subject to Change, Swivel Gallery, Brooklyn, NY
Touchstones, Sargent's Daughters, New York, NY
2022 *Elective Affinities*, Chapter, New York, NY
3 Going Through 9 to 27, Galveston Art Residency, Galveston, TX
2021 *Soft Water, Hard Stone*, Triennial, New Museum, New York, NY
Eccentric Riders, Galerie Julien Cadet, Paris, FR
2020 *Heat, Salt, Acid Waves*, The University of The Arts, Philadelphia PA
2019 *Under Times of Lampshades*, Transmitter, Brooklyn, NY
What's So Funny About Peace, Love and Understanding, St. Charles, Baltimore, MD
Spiritual Art Advisory, Spring Break Art Show, New York, NY
2018 *I'll Be your Mirror*, Mild Climate, Nashville, TN
2017 *Under the Paving Stones*, Far x Wide, Brooklyn, NY
Drawer, Deli Gallery, LIC, NY
2015 *Thinking and Touching Time*, Ortega y Gasset Projects, Brooklyn, NY

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Selected Press

- 2023 Gemima, Clare, *Ten Artists Heating Up Miami Right Now*, Widewalls, December 7, 2023
- White, Katie, *Don't Miss These 5 Galleries Making Their Art Basel Miami Beach Debuts*
Artnet News, December 8, 2023
- Schneider, Tim, *First-time exhibitors praise Art Basel in Miami Beach, saying the expense and effort pays dividends*, The Art Newspaper, December 7, 2023
- Kelly, Brian P., *Art Basel Miami Beach Review: An Art Fair in Need of Excitement*,
Wall Street Journal, December 7, 2023
- Keenan, Annabel, *Discover 6 Artists You Shouldn't Miss at This Year's Art Basel Miami Beach*,
Cultured, December 7, 2023
- Laster, Paul, *10 Notable Works to See at Art Basel Miami Beach 2023*, Art & Object,
December 6, 2023
- Seward, Mahoro, *5 of the best young gallery presentations at Art Basel Miami Beach*, iD,
December 6, 2023
- Gerlis, Melanie, *Art Basel Miami Beach launches its 21st edition as US art-fair competition heats up*,
Financial Times, November 24, 2023
- 2022 Siddhartha Mitter, *Two Critics, 13 Favorite Booths at The Armory Show*, New York
Times, September 8, 2022
- Editors, *Hyperallergic Fall 2022 New York Art Guide*, Hyperallergic, August 31, 2022
- Routes, "NYC's New Museum Triennial and Pan African Artists Today"*
- 2021 *Wall Street Journal*, Review, *"2021 Triennial: Soft Water Hard Stone' Review: What's Old Is New at the New Museum"* ([link to print version](#))
- Something Curated, "Preview: A First Look at Soft Water Hard Stone, the Fifth New Museum Triennial"*
- 2020 Robert Shane, *Theresa Bloise and George Boorujy: Messenger*, The Brooklyn Rail.
- 2019 *Nickola Pottinger at Parker*, Contemporary Art Daily

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2013 *By Capturing Other's Dreams, Realizing One's Own*, Epoch Times

2012 *GO Crown Heights: Away from the Hype*, Hyperallergic

Publications

2021 Norton, M and James, J. "Soft Water Hard Stone, 2021 New Museum Triennial." 190-191. 324-326. (2021): 366

Pearlstein, E. "Ayin One Tardema; Relief Systems" Ayin Press (2021)