Polly Apfelbaum Gregg Moore Pot Shop

105 Henry Street November 1 – December 20, 2024 56 HENRY is pleased to present Polly Apfelbaum and Gregg Moore: *Pot Shop* featuring over two hundred handmade ceramic vessels. This exhibition, the duo's second with 56 HENRY, will be on view from November 1 until December 20.

In this exhibition, the artists present an abundance of pots. Placed on ascending pedestals, these ceramics grow in size as they near the far end of the gallery. Simultaneously modern and ancient, the form of these vessels conjure associations in both directions. Some are reminiscent of Moche Pots, with their sturdy round bodies and cylindrical necks. Others swell and taper in a way that feels much more plastic and contemporary. Though each pot is unique in shape, a common thread runs through the collection: an unglazed stripe around the body of each of the pots. This moment of disclosure, a stripping back to reveal the true texture and color of the clay beneath, is a reminder of the commonality between the 113 distinct shapes. Though they take on different forms, they are made from the same base material. The gallery has also been painted with a matching stripe, becoming a companion to the pots.

The room is an extension of the artwork within it, a signature that stems from Apfelbaum's immersive color installations.

Apfelbaum and Moore continue to play with the relationship between the individual and the whole through the display of the pots. Upon viewing the installation as a whole, each vessel's presence fades and is replaced by a sensation of the sheer number of unique pots. Each pot becomes an element within the larger installation, a constituent, the whole evocative of new and different emotions than an individual work. This act of shifting scale from the one to the many is embodied even in the medium of this installation. At any step in the process of fabrication, ceramic clay can be dissolved and reused, as long as it has not been fired. It can exist as an individual piece and return to the collective, ready to be reformed and reincorporated at will. It is an infinitely singular and plural material. In the same way, these pots exist on their own and as one of a collective, shifting from one to the other with the viewer's gaze.

The playful focusing and unfocusing of the individual and the aggregate is complicated by the artists one final time, as each of the pots is one of a pair. By inverting the colors on the pair of pots (one with a yellow top, one with a yellow bottom, for example), Apfelbaum and Moore talk about the ways in which each individual does not exist alone. The partner of each pot begins to unravel the idea of the individual vessel altogether. Even viewed by itself, it becomes easy to imagine a pot's other half, it's missing context. Suddenly, the isolated bodies of each pot become a site of imagination, an assurance in the existence of the other.

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Information

Polly Apfelbaum received her BFA from the Tyler School of Art in 1978, held her first solo show in 1986, and has been showing work in the United States and abroad since then. Apfelbaum's work is held in collections including the Philadelphia Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art. Apfelbaum has held solo exhibitions at venues including the Institute of Contemporary Art, Philadelphia, Magasin 111, Jaffa, Kunstmuseum Luzern, Lucerne, the Kemper Museum, Kansas City, Ikon Gallery, Birmingham, and Belvedere 21, Vienna. Apfelbaum was a 2012 recipient of the prestigious Rome Prize. This exhibition is Apfelbaum's third with 56 HENRY, and occurs nine years after Apfelbaum inaugurated the space in 2015.

Gregg Moore received his Bachelor of Arts degree in Geosciences from Skidmore College and his Masters of Fine Arts degree from the New York State College of Ceramics at Alfred University. He is a professor of Visual and Performing Arts and director of the Ceramics program at Arcadia University. This exhibition is Moore's second with 56 HENRY, his first being *Feed Your Head* in 2023, which featured one hundred glazed porcelain mugs. Moore's studio practice is grounded in collaboration with artists and chefs including Polly Apfelbaum, Fred Wilson, Dan Barber and Omar Tate.















Installation view of Polly Apfelbaum & Gregg Moore: Pot Shop, 2024





Installation view of *Polly*Apfelbaum & Gregg Moore:
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2024 Porcelaneous stoneware 21 x 13 x 13 in (53.3 x 33 x 33 cm)



2024 Porcelaneous stoneware 22 x 12 x 12 in (55.9 x 30.5 x 30.5 cm)



2024 Porcelaneous stoneware 13 x 13 x 13 in (33 x 33 x 33 cm)











































































































2024 Porcelaneous stoneware 5 ½ x 4 ½ x 4 ½ in (14 x 11.4 x 11.4 cm)



2024 Porcelaneous stoneware 5 x 4 ½ x 4 ½ in (12.7 x 11.4 x 11.4 cm)



2024 Porcelaneous stoneware 5 ½ x 4 x 4 in (14 x 10.1 x 10.1 cm)





2024 Porcelaneous stoneware 6 x 4 ½ x 4 ½ in (15.2 x 11.4 x 11.4 cm)



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2024 Porcelaneous stoneware 4 ½ x 5 ½ x 5 ½ in (11.4 x 14 x 14 cm)



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(15.2 x 12.7 x 12.7 cm)



2024 Porcelaneous stoneware 6 x 3 x 3 in (15.2 x 7.6 x 7.6 cm)



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