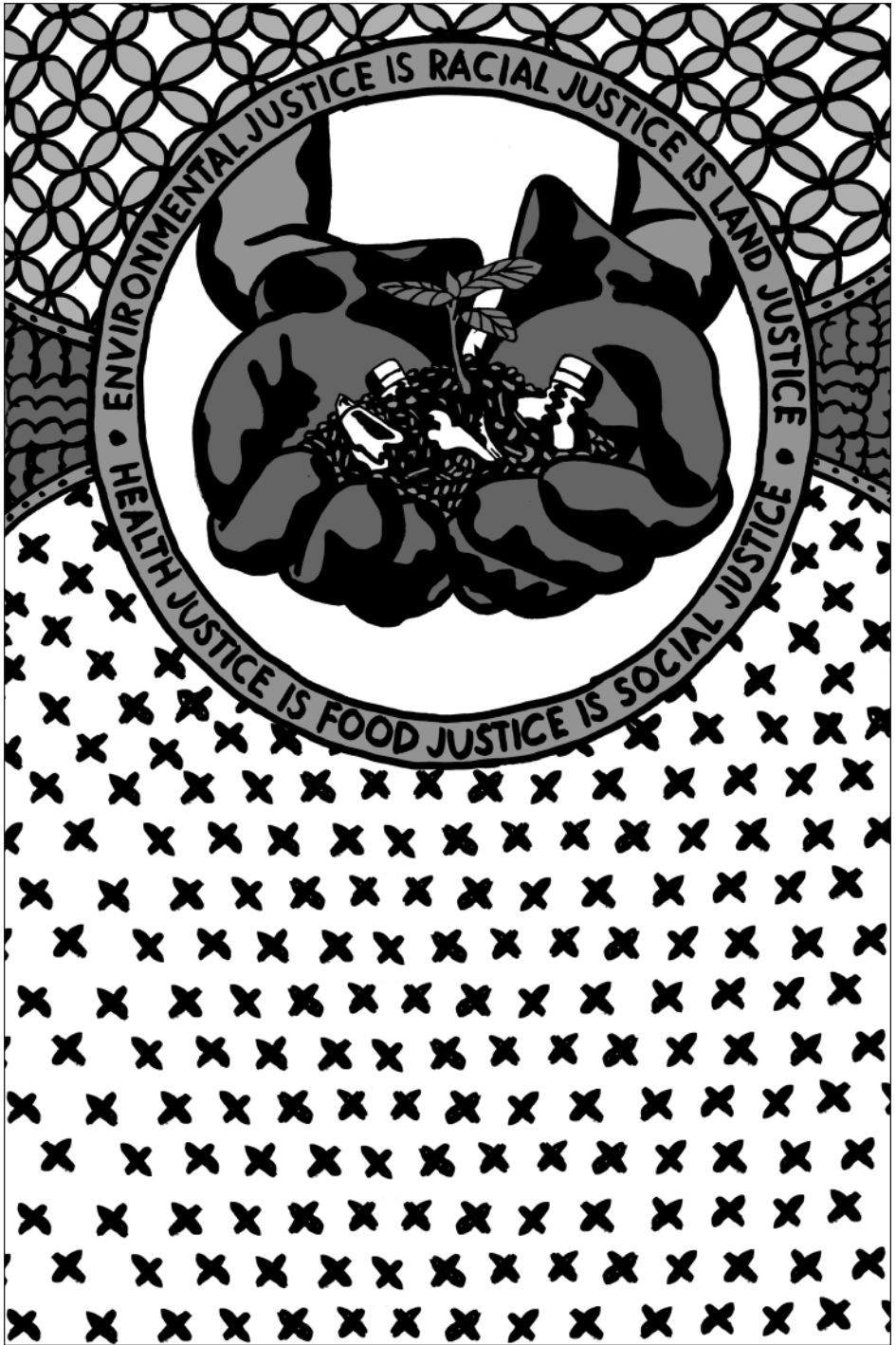


ARTSPACE PRESENTS



September 8, 2018 | Yale University Art Gallery

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Somebody once told me I would die before I be something, more likely to fry before I free something, more likely to sigh before I see something. I'm not the one to tell you how you should feel, you may not know my pain but you understand how the sutures feel. I see making pottery as a metaphor for my life, somehow taking the ground that we walk on and turning into something that we prize, something that we look all day for the perfect spot in our home for.



**Roberto Lugo**  
Potter & Lead Artist of  
Artspace's 2018 Summer  
Apprenticeship Program

## Director's Welcome — Artspace

For the past six weeks, my staff has watered two of the artworks in our gallery, documented the deterioration rate of two others, and fielded questions from visitors about amaranth blooming in a five-foot earthenware bowl in our project room. During install, our property managers stormed into the gallery, asking about the sudden appearance of an outdoor artwork, which resembled wild fungi patches sprouting from the sidewalk cracks. This power struggle, which related to the occupation and management of public space, subsided when I explained that the fungi were made from clay and would naturally disintegrate over time.

The exhibition I'm describing, titled *Ball Snake Ball*, is currently on view at Artspace, and was organized to sit alongside this Summit. The show is unique, because it is quite literally alive. The six featured artists possess a material knowledge of ceramics that resides in a deep care and curiosity for the land—its histories, related cultural traditions, and the laws governing who has the right access, purchase, own, trade, develop, manage and occupy it. Their works address environmental breaches, burdens and new threats specific to their hometowns, and I hope you'll join us this evening for the closing reception to see it for yourself.

While preparing for this Summit, I came across the story of Hervey Brooks, a 19th century "rural potter" whose work ethic resembles those of our panelists. Brooks operated a shop and kiln in Goshen, a community located thirty miles inland from the closest port, beyond the reach of domestic and international imports. In addition to making ceramic wares, he was a bricklayer, blacksmith, sawyer, teamster, carpenter, merchant and entrepreneur, who taught singing school, took in boarders, pastured his neighbors' cattle, hauled loads of cheese to Georgia, and hired out his own services, as well as those of his ox, horse, wagon, and sons. His power resided in his knowledge of where he lived, what resources he had at hand, and how he could respond to his community's needs. Over the course of my curatorial career, I have come to realize that Brooks is not all that different from the majority of artists working today who hold multiple jobs, trade services to

sustain their creative practices, serve as educators and mentors, find ways to make things happen without relying on government subsidies, are politically active, and give more to their communities than they take.

Roberto Lugo, whose interdisciplinary practice inspired this summit, is of this ilk. He is a potter, rapper, poet, painter, community organizer, activist, educator, and soon-to-be father of two, who is dedicated to making a culture shift in the field of ceramics by mentoring young artists of African American, Caribbean, Hispanic, Latinx, and Indigenous descents to become its future leaders. In one poem, he sings, "Let's find each other in the dirt and create a vessel of which we can drink from ourselves, our knowledge, our experiences, on a table where everyone is invited." When Lugo led Artspace's month long Summer Apprenticeship Program this July, he taught nineteen teens from eight public high schools in New Haven how to communicate with clay, instilling in the group his golden rule—artists have the power to "turn defects into effects."

This Summit brings together a group of grassroots activists, government officials, non-profit leaders, lawyers, urban planners, designers, scholars and artists from New Haven and other parts of the country for a day of trading stories, sharing perspectives and envisioning new collaborative futures for the climate justice movement and the visual arts. I am so grateful to be a small part of this big thinking Summit, and am especially grateful to Jordan Schmolka, Lead Researcher and Organizer, for crafting three panels which poignantly connect the dots between the fight for environmental justice, human rights and sustainability; Helen Kauder, Artspace's Executive Director, for working tirelessly to connect people from all walks of life in the pursuit of a more just future; the staff at Yale University Art Gallery, whose care and generosity have made it possible for us to convene under one roof and live stream today's events; and our generous sponsors and supporters, whose investments represent a larger belief in the arts as a life-sustaining and life-affirming activity.



**Sarah Fritchey**  
Curator/Gallery Director,  
Artspace

# Director's Welcome — Yale University Art Gallery

I am pleased to welcome you to the Yale University Art Gallery for “Paying Homage: Soil and Site Environmental Justice Summit.” I’ve only recently arrived in New Haven from my previous position as director of the Herbert F. Johnson Museum at Cornell University, but I know of the good work that Artspace has done for thirty years to create opportunities for artists, students, and members of the community. I was delighted to attend the July opening of Paying Homage: Soil & Site that featured work from the nineteen students of Artspace’s wonderful Summer Apprenticeship Program. Coming from Cornell, an institution long renowned for its studies of how humanity lives with the land, and Ithaca, a city with a strong heritage of environmentalism, I greatly appreciate the goals of this event. My colleagues are particularly happy to welcome as a panelist LaTanya Autry who was formerly a Marcia Brady Tucker Fellow in the Gallery’s Department of Photography. In keeping Artspace’s current exhibitions focusing on clay, I invite conference participants to also spend some time with the Gallery’s encyclopedic collection where you will find everything from a Japanese earthenware container made more than 4,000 years ago to works by contemporary artists who are forging a new visual language in clay. The Gallery is always free and will delight and challenge you whether you can stop by for just a few minutes or an entire afternoon. My colleagues and I are excited that you are with us and look forward to stimulating event.



**Stephanie Wiles**

Henry J. Heinz II Director,  
Yale University Art Gallery

## Schedule

10:00–10:15am	<b>Opening Remarks</b>
10:15–11:30am	<b>Panel 1: Food, Water, Air: Basic Needs as Political Battleground</b> — Featuring: Louis Burch, Morel Doucet, Tagan Engel, Kim Hart, Gina Luster, & Karen Washington
11:45am–12:30pm	<b>Keynote Address</b> — Speaker: Elizabeth Yeampierre
12:30–1:30pm	<b>Lunch Break</b>
1:30–2:45pm	<b>Panel 2: The Landscape of Inequality: Space, Place, and Injustice</b> — Featuring: Doreen Abubakar, Eddie Bautista, Justin Elicker, Ruben Olguin, Juan Camilo Osorio, & Joyce Klein-Rosenthal
3:00–3:30pm	<b>Performance</b> — Roberto Lugo’s Summer Apprentices reconvene to rap and recite in homage to their heroes
3:30–4:45pm	<b>Panel 3: Hallowed Ground: Honoring History through Soil and Site</b> — Featuring: La Tanya Autry, Vinnie Bagwell, Ken Foote, Don Gathers, & brontë velez
4:45–5:00pm	<b>Closing remarks</b>
5:30–7:00pm	<b>Closing Reception at Artspace</b> — (50 Orange St., New Haven). Exhibition Walk Through with Curator Sarah Fritchey at 6pm.

## About the Conference

Artspace presents “*Paying Homage: Soil and Site*,” a free, full-day interdisciplinary summit aiming to promote dialogue on the interplay of environmentalism, social justice, the arts, and community identity.

Today, scholars, activists, educators, and civic leaders working on environmental justice issues respond to the companion exhibition *Ball Snake Ball* and the artwork created by participants in Artspace’s 18th annual Summer Apprenticeship Program, a partnership with Vital New Voices. The discussions explore the politics of our basic environmental needs and the consequences of historical environmental racism on our local communities, as well as the role of the land itself as a lasting monument to these injustices and others. The day’s agenda will place the arts at the center of these conversations, investigating how creative engagement with the land through the artistic medium of ceramics can offer a new understanding of the links between land and justice.

The summit is cosponsored by the Yale University Art Gallery and takes place in the Gallery’s Robert L. McNeil, Jr., Lecture Hall. It will conclude with a reception and exhibition walk through at Artspace. Please join us!

Join the conversation with #soilandsite. To stream the conference live, go to: [artspacenewhaven.org/soilandsite\\_video/](http://artspacenewhaven.org/soilandsite_video/)

## Keynote Speaker — Elizabeth Yeampierre



Elizabeth Yeampierre is an internationally recognized Puerto Rican attorney of African and Indigenous ancestry, and an environmental/climate justice leader. She is the executive director of UPROSE, Brooklyn’s oldest Puerto Rican community-based organization, Co-Chair of Climate Justice Alliance, and the Co-Founder of #OurPowerPRnyc. She is a long-time advocate and trailblazer for community organizing around just, sustainable development, environmental justice and community-led climate adaptation and community resiliency in Sunset Park. She has spoke at forums across the globe, including Sage Paris 2015, 2016 GRI Amsterdam, the White House Forum on Environmental Justice, and the climate rally for Pope Francis at the National Mall.

In 2014, Yeampierre was part of the leadership of the People’s Climate March Mobilization, a march of over 400,000 people across New York City. She played a major role in ensuring the frontline was made up of young people of color, and successfully proposed the adoption of the Jemez principles for democratic organizing, which have since become the roadmap to building just relationships in the climate justice movement.

## Panel 1 — Food, Water, Air: Basic Needs as Political Battleground

Panelists discuss how our most basic life-giving resources become agents of harm to marginalized communities, focusing on ways that communities have taken action to reclaim their food systems, waterways, and health. Panelists include:



**Morel Doucet** is a contemporary Caribbean ceramist and educator whose work has been exhibited in the U.S. and abroad. He hails from Pilate, Haiti, grew up in Miami, Florida, and attended the New World School of the Arts, where he received the Marie Walsh Sharpe Foundation Scholarship, The National NAACP ACT-SO Gold Medalist award in Sculpture, and the Distinguished Dean's Award for Ceramics. He received his B.F.A. in Ceramics at Maryland Institute College of Art, where was awarded a Presidential Scholarship, The Alumni Award for Student Leadership, and an Alumni Association Grant. Currently, he serves as the Curriculum and Tour Coordinator at the Institute of Contemporary Art Miami (ICA MIAMI), where he continues to develop his passion for teaching.



**Louis Burch** graduated from Stony Brook University in 2006 with a bachelor's degree in Sociology and a minor in Political Science. After cutting his teeth as a labor organizer, he started work with Citizens Campaign for the Environment (CCE). In 2011, he served CCE as their Connecticut Program Director, playing a critical role in many legislative victories, including protecting children's

health from undue exposure to pesticides, eliminating personal care products containing plastic microbeads, and establishing a moratorium on the storage, treatment and disposal of hazardous fracking waste in Connecticut. In 2017, he successfully led a diverse coalition of advocates and business leaders focused on defending Connecticut's container deposit law against industry efforts to eliminate the recycling program. He maintains strong working relationships with Majority and Minority members in the CT General Assembly, and is an active member of the LI Sound Advisory Committee for U.S. Senator Chris Murphy.



**Tagan Engel** is the founder of *The Table Underground* radio show, podcast and website. She has 20+ years experience working in food, as a chef, entrepreneur, activist, policy maker, business consultant and community builder. The main threads through her life and work are a passionate love of all things food and a deep connection with people and their stories as a source for justice and transformational change. The Table Underground is a place to make visible and share this love of food, community, story, anti-racism and healing justice work. Tagan is a wife and mother of two in a family that "is her dream come true". She is Jewish, the granddaughter of Holocaust survivors and also a practitioner in the Yoruba tradition of which her husband is a Babalawo. She is from New Haven, CT and has lived in NYC & Boston and traveled and cooked on many continents around the world.



**Kimberly (Kim) Hart** is a mother of two boys, a lifelong resident of New Haven, and an advocate for social and economic justice. After joining Mothers (and others) for Justice in 2008, Kim caught the "advocacy bug." She co-founded Witnesses to Hunger: New Haven, and speaks publicly about issues of food insecurity and criminal justice reform around the state. Kim has presented in numerous forums and community roundtables, including the Congressional Black Caucus Foundation's Annual Legislative Conference, and her work has been featured



in Yale Medicine, Inequality.org, and other publications. She is currently a member of the New Haven Food Policy Council, a committee of New Haven legislators and community members working to end widespread food insecurity in the city.



**Gina Luster** is a grassroots organizer based out of Flint, Michigan. She was one of the co-founders of Flint Rising, a coalition of Flint Residents and community groups, labor, and progressive allies that formed in response to Flint's emergency declaration. She has nearly 20 years of experience in managing as well as being a business owner and entrepreneur. Luster has been featured on PBS NOVA, Netflix, and Norman Lear's *American Divided*, speaking out about the problems with Flint's water and with Michigan's Emergency Management of local governments. She is currently an organizer with Flint Rising, Public Speaker, and Director of Dying For A Drink, a community group dedicated to supporting families in crisis through water education.



**Karen Washington** has been an activist and community leader in New York City for over thirty years. She has served on the boards, staffs and member coalitions of the New York Botanical Gardens, Why Hunger, Just Food, New York City Community Garden Coalition, La Familia Verde Garden Coalition, and City Farms Market, where she has founded and launched new initiatives, led educational workshops, and advocated for garden protection and preservation efforts across the country. In 2010, she co-founded Black Urban Growers (BUGS), and since retiring from physical therapy in 2014, is serves as the Co-owner/Farmer at Rise & Root Farm. *Ebony* magazine voted her one of their 100 most influential African Americans in the country in 2012, and she received the James Beard Leadership Award in 2014.

## Panel 2— The Landscape of Inequality: Space, Place, and Injustice

Panelists discuss land use as an engine of inequality, exploring strategies to plan built environments that promote equity and environmental justice at a community level without triggering displacement through gentrification. Panelists include:



**Doreen Abubakar** is a lifelong New Haven resident and activist, who created the Community Placemaking and Engagement Network (CPEN) as a catalyst for community relationship-building, leadership development and public health in the low-income Newhallville neighborhood of New Haven. Focusing on family fitness and outdoor recreation to positively impact the social determinants of health, CPEN established the Learning Corridor along the Farmington Canal Heritage Trail. The Corridor features a resident-maintained public green-space and Audubon-certified pollinator garden, a space for festivals and community gatherings, and a bicycle storage facility. Abubakar is also an award-winning environmental educator who leads 4-H programs and teaches fishing for the Connecticut Department of Energy and Environmental Protection. In 2011 she founded the West River Water Festival.



**Eddie Bautista** is the Executive Director of the *NYC Environmental Justice Alliance*, a network of community-based organizations of color advocating for the empowerment of environmentally overburdened neighborhoods, where he helped pass a NYC law reducing

waste transfer station capacity in the 3 most overburdened communities, and a NYS law protecting EJ communities from increased emissions from power plant sitings. He also launched the Waterfront Justice Project, NYC's first citywide community resiliency campaign, co-convened the Sandy Regional Assembly, which prepared the first grassroots Sandy resiliency plan, and co-facilitated the Host Committee for the 2014 People's Climate March – the largest climate march in history. Previously, Eddie served as Director of the NYC Mayor's Office of City Legislative Affairs and Director of Community Planning for NY Lawyers for the Public Interest. Currently he is Visiting Professor at Pratt Institute's Graduate Programs for Sustainable Planning and Development.



**Justin Elicker** has been the executive director of the New Haven Land Trust for four years. He grew up in Connecticut, is an active member of the New Haven community, and he ran for mayor in 2013. Elicker has professionally served his communities as a sustainability consultant, a U.S. Foreign Service Officer and a high and elementary school teacher. He received joint masters' degrees from the Yale School of Forestry and Environmental Studies and the Yale School of Management in 2010, and a BA from Middlebury College in 1997.



**Ruben Olguin** is a New Mexico based artist working in ceramics, adobe, sound, video, and electronic media. He received a BA in Cinematic Arts from The University of New Mexico, an MFA from the University of New Mexico, and is currently Assistant Professor of Digital Media at New Mexico State University Carlsbad. His work draws from his mixed Indigenous American and Spanish (mestizo) heritage. He uses traditional hand processes for earth sculpture building, and incorporates electronic elements. When the indigenous lands of New Mexico were colonized by Spanish and American governments, the land and culture were increasingly subdivided, mirroring the

boundaries imparted by the more recent development of roads and highways. He exposes these lines in his work to consider how these divisions occurred and effect identity, tracing paths of discontinuity through the history, culture and landscape of the Southwest-- from first colonial contact through the modern era.



**Juan Camilo Osorio** is an Adjunct Assistant Professor at Pratt Institute's Graduate Center for Planning and the Environment in New York City, where his teaching and research emphasize the tension between cities and inequality, at the nexus between political economy and environmental conflict. As the Director of Research for the New York City Environmental Justice Alliance, he helped design policy and research to support advocacy strategies for gathering and analyzing data and legislation for the Waterfront Justice Project, Community Resiliency, and Clean Energy and Green Jobs campaigns. As Senior Planner and Geographic Information Systems Analyst at The Municipal Art Society Planning Center, he used spatial information to support research and advocacy on community-based planning, urban design and historic preservation. Before moving to New York, he worked with the Massachusetts Fair Housing Center, using GIS to study systematic and procedural impediments to fair housing in the central and western regions of that state.



**Joyce Klein-Rosenthal's** research evaluates the social equity and public health dimensions of urban planning and design for adapting to environmental change and reducing risk in urban settlements, and examines the shared strategies, goals, and histories of the disciplines of urban planning and public health in the creation of the healthy city. Her new research initiative, the *Urban Brain Project*, seeks to foster collaboration between planners, designers and public health practitioners and scholars to address solutions to the widespread lead poisoning in cities. Klein-Rosenthal received her PhD (2010) in



Environmental Planning, MS in Urban Planning (2000) and MPH (2001) in Environmental Health Sciences from Columbia University. She was visiting faculty of Urban Planning at Columbia's Graduate School of Architecture, Planning and Preservation (GSAPP) in 2016, following five years as faculty at Harvard University's Graduate School of Design (GSD) in Cambridge, Massachusetts. At Harvard University, Klein-Rosenthal created and co-directed a new masters' degree track in Risk and Resilience. Prior to graduate study, she worked twenty years in environmental planning, research and management.

## Panel 3— Hallowed Ground: Honoring History through Soil and Site

Panelists discuss the role of public landscapes, memorials, and monuments in shaping cultural memory when it comes to histories of violence, with a focus on questions of race, representation, and marginalized narratives. Panelists include:



**La Tanya Autry** is a cultural organizer in the visual arts, where she centers social justice and public memory in her work. In addition to co-creating *The Art of Black Dissent*, an interactive program that promotes public dialogue about the African-American liberation struggle, she co-produced *#MuseumsAreNotNeutral*, an initiative that exposes the fallacies of the neutrality claim and calls for an equity-based transformation of museums and the *Social Justice and Museums Resource List*, a crowd-sourced bibliography.

La Tanya has curated exhibitions and organized programs at Yale University Art Gallery, Artspace New Haven, Mississippi Museum of Art, Tougaloo College, and the Crane Art Center. Through her graduate studies at the University of Delaware, where she is completing her Ph.D. in art history, La Tanya has developed expertise in art of the United States, photography, and museums. Her dissertation *The Crossroads of Commemoration: Lynching Landscapes in America*, which analyzes how individuals and communities memorialize lynching violence in the built environment, concentrates on the interplay of race, representation, memory, and public space.



**Vinnie Bagwell** is an agent for social, educational, and economic change and growth via the arts. She began sculpting in 1993, and was funded by the City of Yonkers in 1996 to make the first municipality-commissioned sculpture of a contemporary African American woman in the United States. Currently, Vinnie leads the Enslaved Africans' Rain Garden, an urban-heritage, public-art project, which commemorates the first enslaved Africans to be manumitted by U.S. law, 64 years before the Emancipation Proclamation. Over the past year, she was commissioned to make a new sculpture for the DC Department of General Services, and a bronze portrait of Hartford educator Walter "Doc" Hurley, which will become the first public artwork of a contemporary African American in the State of Connecticut.



**Ken Foote** is a professor of geography at the University of Connecticut. Much of his work focuses on the politics of place and contested sites of memory, especially sites of conscience in the U.S. and Europe. He has written the book *Shadowed Ground: America's Landscapes of Violence and Tragedy* (2003), co-authored *Narrating Space / Spatializing Narrative*, and is finishing a co-authored book on Hungary's contested sites of memory. Foote is a fellow of the American Association of Geographers and has served as president of both the American Association of Geographers and the

National Council for Geographic Education. He has taught at the University of Texas in Austin and the University of Colorado Boulder.



**Don Gathers** grew up near Richmond Virginia's historic Monument Avenue, where many Confederate leaders are honored with bronze statues. He found his calling in community activism when he served as the Union Leader of the Communication Workers of America, and United Food and Commercial Workers International Union. In 2013, he moved to Charlottesville, VA, and has dedicated his life to serving his community, holding posts as Chair of the Charlottesville Blue Ribbon Commission on Race, Memorials, and Public Spaces; Deacon at First Baptist Church, West Main; and a Member of the Founding Board of the local Charlottesville Black Lives Matters campaign. He was recently appointed to the newly formed Charlottesville Civilian Police Review Board.



**brontë velez** is guided by "the many rivers that have come together" to make and sustain them. as a black-latinx multimedia artist, lifelong student, and designer, their praxis (theory + action) lives at the intersections of critical geography, black liberation ecologies and creative placemaking. they live by the call that "black wellness is the antithesis of state violence" (Mark Anthony Johnson). their work intends to compost the violences forged by environmental racism through radical imagination. this commitment iterates through several mediums (farming, ancestral arts skills, popular education), gatherings through Lead to Life, where they serve as the creative director for a process where they transform weapons into shovels and hold ceremonial tree and garden plantings at sites impacted by violence, and Planting Justice, where they serve as an educator and media designer for a farm based in Oakland committed to food sovereignty, economic justice, and prison abolition.



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1. Shannon Goff, Raze Raise, unfired clay (detail)
2. Morel Doucet, Cells/Follicles/Biota Series, white earthenware, glazed and acrylic stain (detail)
3. Morel Doucet, White Noise, Let the choir sing a magnified silence (50 Affirmations), slipped cast porcelain (detail)
4. Rachel Eng, Growth IV, unfired clay (detail)





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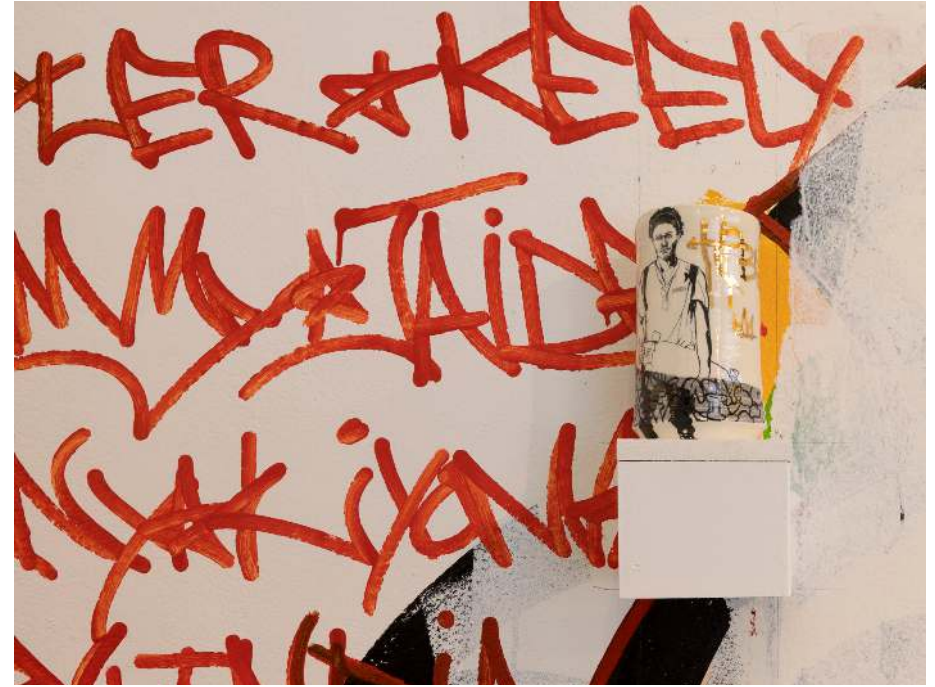
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5. Natalie Kuenzi, *We All Have the Sky Series*, terra cotta with porcelain and terra cotta slip, acrylic, oil, chalk pastel, foraged Philadelphia earth, salvaged cardboard (detail)
6. Marcy LaBella, *Artifacts Series*, 2018, cone 6 porcelain, sculpted, hand harvested clay slip, Hudson River tributary, Salt Point, NY, oxides, fired to cone 5 in oxidation, wool
7. Ruben Olguin installing *Fractured: Broken Landscapes*
8. *CT Hand Dug* (installation view)
9. Roberto Lugo, *Those Who Taught Me*, earthenware cups (detail)
10. Summer Apprenticeship Program (installation view)





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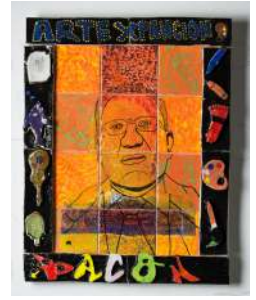
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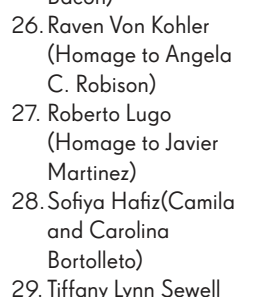
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23. Naamy Dayana Castillo (Homage to Ana Maria)
24. Natalia Maria Padilla Castellanos (Homage to John Jairo Lugo)
25. Patricio Salvador Bacón Guaray (Homage to Salvador Bacón)
26. Raven Von Kohler (Homage to Angela C. Robison)
27. Roberto Lugo (Homage to Javier Martinez)
28. Sofiya Hafiz (Camila and Carolina Bortolletto)
29. Tiffany Lynn Sewell (Homage to Beatrix A. Hamburg)
30. Tyler Reid (Homage to Titus Kaphar)

11. Adara Huq (Homage to Marsh P. Johnson)
12. Aime Mulungula (Homage to Marilyn Walton)
13. Aliya Anna Hafiz (Homage to Ruth Bader Ginsberg)
14. Angela Victoria Fernandez-Ayala (Homage to Eric Teniza)
15. Daniela Alejandra Arandi López (Homage to J.K. Rowling)
16. Gabriela Gonzalez (Homage to Beatrix A. Hamburg)

17. India Wolterstorff (Homage to Estelle Griswold)
18. Jaida Stancil (Homage to Simone Biles)
19. Jordan Isaiiah Walker (Homage to Freddie Mercury)
20. Keely Mumm Russel-Thornton (Homage to Walter and Valita Luckett)
21. Kiyomi Leslie Bowen (Homage to Angela C. Robinson)

The following artworks were created by 19 students during Artspace's 2018 Summer Apprenticeship Program. All are 20" x 16", white earthenware clay. Artist Names and Homages include:



2001  
Sol LeWitt



2004  
Danny O



2006  
Shih Chieh Huang



2012  
Felandus Thames



2014  
Laurelin Kruse



2015  
Titus Kaphar



31



32

**Artspace Summer Apprenticeship Program** 15 years of helping teens to explore their cultural identities and develop the skills they will need to achieve their educational and career goals. Lead artist listed below year.

31. Roberto Lugo and Apprentices at Newhallville Learning Corridor.

32. Apprentices visit the archives at the City Room of New Haven Free Public Library.





## About the Exhibitions

### 18th annual Summer Apprenticeship Program

With Lead Artist Roberto Lugo, in partnership with Vital New Voices

This summer, 19 students joined forces with activist potter/spoken word poet Roberto Lugo to pay homage to unsung heroes of our community and tell the untold stories about their contributions. Homage takes the form of ceramic tile murals that will be mounted permanently at Common Ground School after their Artspace debut, made in Lugo's signature style, making reference to the ornate Della Robbia ceramic technique of the Italian Renaissance.

To accompany the mural, the students have developed spoken word works about their s/heroes to be performed today. The creative team working with Lugo included Christian Ayala, Ruby Gonzalez Hernandez, Carly Gove, Shelby Simmons, theater artists Aaron Jafferis and Dyme Ellis, and Lugo's Studio Manager Amanda Schneider with guest visitors who helped the students research their heroes, New Haven Librarians Diane Brown and Allison Botelho, Yale Librarians Mary Caldera and Bill Landis, and historian, curator and Museum Director Frank Mitchell.

This summer marks the first time that SAP hosted an international exchange group of Fellows who were embedded in the program, arranged in partnership with La Voz Hispana. The Fellows are from Riobamba, known for indigenous and colonial ceramics, and today, as a center of tile making in Ecuador.

### Ball Snake Ball

Curated by Sarah Fritchey and Roberto Lugo

Ball Snake Ball presents objects and installations by a group of emerging and mid-career artists, based in cities and small towns across the U.S., who use clay to confront issues of environmental justice specific to their communities. Many of the artists incorporate locally sourced clay in their

pieces to connect the material component of their work to site. The works explore local, regional and indigenous histories of land and water use, occupation, access, and urban development. Within these studies, questions of inheritance and identity emerge, specifically, who has the power to occupy, use and develop our natural environments.

The title of the exhibition references the process by which an individual might dig and process clay, straight from the ground. Approximately 80 percent of the earth's land surface contains clay. As a rule of thumb, if clay pulled from the ground can be hand rolled into a ball-like shape, and then a snake, and back into a ball again, it passes the test for optimal malleability.

Artists Include: Morel Doucet (born in Pilate, Haiti, based in Miami, FL), Rachel Eng (born in Rochester, NY, based in Carlisle, PA), Shannon Goff (born in Detroit, MI, based in State College, PA), Natalie Kuenzi (born in Oklahoma City, OK, based in Philadelphia, PA), Roberto Lugo (born and based in Philadelphia, PA), and Ruben Olguin (born in Sante Fe, NM, based in Roswell, NM).

## Hand Dug CT: Ceramicists in the industrial flow

Curated by Sarah Fritchey, with assistance from Mark Potter

This exhibition presents sculptures and vessels created by a group of Connecticut-based ceramicists and potters who experiment with the harvesting of native clays and minerals. While our indigenous ancestors produced the first clay pots in Connecticut 2,500 years ago, the mechanization of the clay industry over the past three centuries has rendered the notion of the potter, who sets out into the field with a pick and a shovel to pull clay from the ground, a romantic anomaly.

Connecticut potters who worked from the ground have historically been at a disadvantage. Geologically, our region is rich in red earthenware, a low fire clay, but deplete of higher quality stoneware and significant kaolin deposits, the mineral used to make porcelain. Regional availability played out on the ceramic community throughout the eighteenth and nineteenth centuries,

when Connecticut customers seeking decorative and more durable ceramic wares for the home took their business elsewhere— to New Jersey, New York, Massachusetts, China and England.

Today, industry has all but taken the good sources of native clay for itself. The privatization of our wetlands, coasts and nutrient-rich regions make it especially challenging to source clay from mines, where most Connecticut clay lies six to twenty plus feet under the surface, and smaller natural deposits. As a result, it is near impossible to get access to 100% unrefined Connecticut clay, leaving the curious ceramicist to search for ways to make discoveries within this industrial flow.

The artists in this exhibition approach the question of what new discoveries can be made in an industrialized field through a variety of means. The exhibition will highlight each artists' process and chart the geological origins of their materials. Visitors will be invited to add to a map, which charts clay deposits in the area.

Artists include: Hayne Bayless, Diane Cowen, Joe and Marie Cowen, Jeff Kalin, Marcy LaBella, Kiara Matos, Ryan Paxton, Mark Potter, & Stephen Rodriguez

## Opening Remarks



**Jordan Schmolka**, Paying Homage: Soil & Site Researcher in Residence, is currently pursuing a joint major in History of Art and Environmental Studies at Yale College. She has worked on local climate activism for the New Haven León Sister City Project and on biodiversity conservation, sustainable agriculture, and indigenous rights in communities within the Manu Biosphere Reserve, Peru. She is co-coordinator of Yale Outdoors and a student guide at the Yale Center for British Art, where she co-curated the spring 2018 exhibition John Goto's High Summer.



**Helen Kauder**, Executive Director of Artspace, has organized many large-scale, participatory visual arts projects that mobilize New Haven's diverse communities, including the annual City-Wide Open Studios festival, a statewide event of hundreds of artists, new commissions, tours, demonstrations and workshops that celebrate the visual arts and that animate under-utilized spaces and vacant buildings. Other notable projects include an outdoor mini-golf course on a blighted block with 9 holes designed by 9 artists; 50,000 Beds (artists residencies in 45 hotels across Connecticut, through a partnership with Creative Capital, the State's Lodging Association, the Aldrich Museum (Ridgefield) and Real Art Ways (Hartford)); and Arresting Patterns, an exhibition and sentencing reform convening for artists and criminal justice activists.

## About Artspace

Founded by artists in the mid 1980's, Artspace is a dynamic non-profit organization whose mission is to catalyze artistic activities; connect contemporary artists, audiences, and resources; enrich arts experiences and activate art spaces. We are dedicated to supporting emerging artists because we believe that a community such as ours is enriched immeasurably by actions and activities conceived and created by them.

Over the past 30 years, Artspace has organized exhibitions on some of the most urgent issues of our time. These topics have spanned the AIDS Crisis (with the group exhibition Interrupted Lives, in 1991), the War on Terror (Between Fear and Freedom, 2002), Immigration (Mythical Nation, 2003), Globalization and the loss of manufacturing jobs in Connecticut, (Factory Direct, 2005), Climate Change (Futurecast, 2012), and in 2015, racial bias in the Criminal Justice system (The Jerome Project). Over this period, Artspace has been at the forefront of New Haven's arts scene, helping local artists to advance their careers. Touchstone programs like our Curator-Artist speed networking; the annual City-Wide Open Studios festival; the Summer Apprenticeship pairing

teens from under-resourced public schools to work with esteemed artists; and our Flatfile Collection showcasing exceptional prints, drawings photographs and other works on paper, provide artists with unparalleled access to audiences, space, resources, and to one another. All our programs give visual artists unparalleled visibility, training and income, and are designed to foster appreciation for the vital role that they play in improving the community.

We believe that you, our audience, are an essential ingredient to the healthy cultural ecology we strive for. All our gallery exhibitions are free and our special programs enlighten, delight, and educate our visitors, from first time gallery-goers to those who are simply art-curious, or may be passionate art lovers.

Want to get involved? Volunteer with us! Know how to hang artwork, paint walls, drive a truck, answer phones, smile, talk enthusiastically, or shake hands? Want to help us persuade local businesses to be more supportive of exhibiting artists? Want to help us organize our archives and photographs? We would really like you to spend some time lending a hand at Artspace. For more information about our volunteer projects and events, contact [info@artspacenh.org](mailto:info@artspacenh.org).

We also depend on donations to support our activities! Please contribute to Artspace to help keep our gallery open and our programs running. Your gift is fully tax deductible and can be mailed to Artspace, 50 Orange Street, New Haven, CT 06510, or made online at [www.artspacenh.org](http://www.artspacenh.org)

Thank you!

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Helen Kauder  
Paul Theriault



# Additional Resources

*Books of interest available in the Artspace Gallery*

## GENERAL ENVIRONMENTAL AND CLIMATE JUSTICE

- Bullard, Robert Doyle. *Unequal Protection: Environmental Justice and Communities of Color*. Sierra Club Books, 1994. ISBN: 978-0871563804.
- Bullard, Robert Doyle. *Confronting Environmental Racism: Voices from the Grassroots*. South End Press, 1993. ISBN: 9780896084469.
- Glave, Diane D. and Mark Stoll. *To Love the Wind and the Rain: African Americans and Environmental History*. University of Pittsburgh Press, 2006. ISBN: 9780822942757.
- Klein, Naomi. *This Changes Everything: Capitalism vs. The Climate*. Simon & Schuster, 2014. ISBN: 978-1451697384.
- Konisky, David M. *Failed Promises: Evaluating the Federal Government's Response to Environmental Justice*. MIT Press, 2015. ISBN: 9780262028837.
- Montrie, Chad. *A People's History of Environmentalism in the United States*. University of Chicago Press, 2011. ISBN: 9786613307811.
- Parenti, Christian. *Tropic of Chaos: Climate Change and the New Geography of Violence*. PublicAffairs, 2011. ISBN: 9781568586625.

## FOOD AND WATER JUSTICE

- Alkon, Alison and Julie Guthman. *The New Food Activism: Opposition, Cooperation, and Collective Action*. University of California Press, 2017. ISBN: 978-0520292147.
- Guthman, Julia. *Weighing In: Obesity, Food Justice, and the Limits of Capitalism*. University of California Press, 2011. ISBN: 9780520949751.
- Shiva, Vandana. *Water Wars: Privatization, Pollution, and Profit*. South End Press, 2002. ISBN: 978-1623170721.
- Williams, Justine M. *Land Justice: Re-imagining Land, Food, and the Commons*. Food First Books, 2017. ISBN: 978-0935028041.

## LAND USE AND URBAN SPACE

- Agyeman, Julian. *Introducing Just Sustainabilities: Policy, Planning, and Practice*. Zed Books, 2013. ISBN: 9781780324098.
- Anguelovski, Isabelle. *Neighborhood as Refuge: Community Reconstruction, Place Remaking, and Environmental Justice in the City*. MIT Press, 2014. ISBN: 9781461958482.
- Curran, Winifred and Trina Hamilton. *Just Green Enough: Urban Development and Environmental Gentrification*. Routledge, 2017. ISBN: 9781138713796.

- LaDuke, Winona. *All Our Relations: Native Struggles for Land and Life*. South End Press, 1999. ISBN: 9780896085992.
- Mitchell, Don. *The Right to the City: Social Justice and the Fight for Public Space*. Guilford Press, 2012. ISBN: 9781462505876.
- Taylor, Dorceta. *Toxic Communities: Environmental Racism, Industrial Pollution, and Residential Mobility*. NYU Press, 2014. ISBN: 9781479805150.

## PUBLIC MEMORY AND THE LANDSCAPE

- Doss, Erika. *Memorial Mania: Public Feeling in America*. University of Chicago Press, 2010. ISBN: 9780226159386.
- Foote, Kenneth E. *Shadowed Ground: America's Landscapes of Violence and Tragedy*. University of Texas Press, 2003. ISBN: 9780292705258.
- Gunter, Both, Jamie Kizzire, and Cindy Kent. *Whose Heritage? Public Symbols of the Confederacy*. Southern Poverty Law Center, 2018. No ISBN.
- Kelman, Ari. *A Misplaced Massacre: Struggling over the Memory of Sand Creek*. Harvard University Press, 2013. ISBN: 9780674071032.
- Lavin, Lucianne. *Connecticut's Indigenous Peoples: What Archaeology, History, and Oral Traditions Teach Us About Their Communities and Cultures*. New Haven: Yale University Press, 2015. Print.
- Lippard, Lucy R. *The Lure of the Local: Senses of Place in a Multicentered Society*. New York: New Press, 1998. Print.
- Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History*. Beacon Press, 1995. ISBN: 9780807043110.

## ARTS, HUMANITIES, AND SOCIAL JUSTICE

- Lippard, Lucy R. *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West*. The New Press, 2014. ISBN: 9781595589330.
- Myers, Jeffrey. *Converging Stories: Race, Ecology, and Environmental Justice in American Literature*. University of Georgia Press, 2005. ISBN: 9780820327440.
- Schwartz, Judith. *Confrontational Ceramics*. University of Pennsylvania Press, 2008. ISBN: 978-0812241396.
- Tuckey, Melissa. *Ghost Fishing: An Eco-Justice Poetry Anthology*. University of Georgia Press, 2018. ISBN: 9780820353159.

## LOCAL GEOLOGY, MATERIALITY AND THE CERAMIC MEDIUM

- Cardew, Michael. *Pioneer Pottery*. London: A. & C. Black, 2002. Print.
- Lange-Berndt, Petra. *Materiality*. London: Whitechapel Gallery, 2015. Print.
- Loughlin, Gerald F. *Clays and Clay Industries of Connecticut*. Place of publication not identified: Rarebooksclub Com, 2012. Print.
- Silvestro, Clement M. *Unearthing New England's Past: The Ceramic Evidence*. Lexington, Mass: Museum of Our National Heritage, 1985. Print.



# VITAL NEW VOICES

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## 2018 CONNECTICUT BOOK AWARDS

Celebrate with the winners from all four categories (poetry, fiction, non-fiction and young readers) at the 2018 Connecticut Book Awards.

**When:** October 14, 2018

**Where:** Staples High School, Westport, CT

**Time:** 2:00 p.m. – 4:00 p.m.

**Tickets:**  
\$20.00 before Sep 15, 2018  
\$25.00 Sep 15 – Oct 12, 2018

Purchase tickets online at  
[CTCenterForTheBook.org](http://CTCenterForTheBook.org).



Okey Ndibe

**Keynote Speaker:** Okey Ndibe, 2017 Connecticut Book Award non-fiction category winner for his memoir *Never Look an American in the Eye: Flying Turtles, Colonial Ghosts, and the Making of a Nigerian American*.

Sponsored by Connecticut Center for the Book, an affiliate program of the Center for the Book in the Library of Congress and Connecticut Humanities.

[ctcenterforthebook.org](http://ctcenterforthebook.org)  
[cthumanities.org](http://cthumanities.org)

cthumanities



Roberto Lugo, Celia Cruz in Greek Pattern, 2018, 10" diameter

## Purchase a Raffle Ticket in support of the Summer Apprenticeship Program!

We will be selling raffle tickets for this plate by S.A.P. lead artist Roberto Lugo. Tickets are \$20 and all proceeds will benefit the Summer Apprenticeship Program. The winner will be announced on September 8<sup>TH</sup>.



## Calling all young and aspiring filmmakers...

The Summer Apprenticeship at Artspace is a chance for high school students in the New Haven Public School district to make artwork under the mentorship of accomplished professional artists... and get paid!

For three weeks next July, students will have the chance to work with two experimental filmmakers from Los Angeles to create a film that tracks a day in the life of New Haven, from sunup to sundown and late into the night. Each student will have the chance to record and tell the story of one hour of the day. In the end, they will bring their perspectives together to produce a 24-minute black and white film set to music.

Students will learn how to shoot, process and edit 16mm film (that's right, the real stuff traditionally used for low-budget motion pictures), and collaborate on the music that will accompany their story.

Applications will be available in early Spring of 2019.  
Visit <https://artspacenehaven.org/sap/> to get more info.

# Acknowledgments

The Paying Homage: Soil & Site and related exhibitions at Artspace and this Summit could not have happened without the help of generous individuals and philanthropic organizations. We are deeply grateful to all of you.

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Connecticut Office of the Arts  
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Our Town  
Public Welfare Foundation  
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Vital New Voices,  
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Ashley Sklar and Alison Botelho  
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Stephanie Wiles, Molleen Theodore,  
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## LOCAL BUSINESSES

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Jordan Schmolka

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Amanda Schneider  
Shelby Simmons  
Ruby Gonzalez Hernandez  
Aaron Jafferis  
Dyme Ellis

## GUEST SPEAKERS

Frank Mitchell  
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Kwadwo Adae  
Doreen Abubakar  
Zeph Farmby  
Tom Sachs Studio  
Shannon Goff  
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## SUMMER APPRENTICES

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Tiffany Lynn Sewell  
Jaida Stancil  
Raven Von Kohler  
Jordan Isaiah Walker  
India Wolterstorff

## ARTSPACE INTERNS

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Grace Zhao  
Carly Gove  
Julia Itzler  
Olivia Irons  
Elena Cole  
Emily Powers

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# Upcoming Community Events

## **Rise Up for Climate, Jobs, Justice**

Sunday, September 9, 1:00pm – 4:00pm

New Haven Green

On Sunday, September 9, 350 Connecticut, the Connecticut Chapter Sierra Club, and the CT Puerto Rican Agenda will hold a New Haven climate rally and march held in conjunction with events in thousands of other cities and towns to build awareness and support for the Global Climate Action Summit in San Francisco on September 12-14. The rally will convene on the New Haven Green at 1:00pm to demand that local leaders commit to building a 100% renewable energy world that puts people and justice before profits.

## **Transportation on Tap: Art & Motion**

Tuesday, September 11, 6:00pm-8:00pm

BAR – New Haven (254 Crown Street)

Hosted by Go New Haven Go, Art & Motion: Exploring the Creative Connection between Commuting and Art will highlight local artists who work at the intersection of art, mobility, and transportation. A panel of artists who have created art in public spaces throughout New Haven, including Kwadwo Adaye, Kelley Lynch, and Matthew Feiner, will be led in conversation by Artspace Curator and Gallery Director Sarah Fritchey over pizza and beer.

## **Inclusion in the Environmental Movement: A Community Discussion**

Friday, September 21, 5:30pm-7:30pm

Whitneyville Cultural Commons (1253 Whitney Ave, Hamden)

The Greater New Haven Green Fund will welcome Dr. Thomas RaShad Easley, new Assistant Dean of Community and Inclusion at the Yale School of Forestry and Environmental Studies, to the Greater New Haven Community as Dr. Easley shares some of his experience in community outreach as a hip-hop artist, storyteller, minister, and academic. Doors will open at 5:30pm for buffet-style food and drink, followed by an interactive presentation and Q&A from 6:00pm to 7:00pm.

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