

CERAMICS NOW

JANE HARTSOOK GALLERY'S 2014 EXHIBITION SERIES

EXHIBITIONS

Jonathan Mess, January 16 – February 15, 2014

Ted Adler, February 28 – March 27, 2014

Kristen Mordin, April 10 – May 10, 2014

Ceramics Club, June 20 – June 27, 2014

Adam Shiverdecker, July 10 – August 7, 2014

Kenyon Hansen, September 12 – October 10, 2014

Adam Field, Samuel Johnson & Peter Pincus, October 24 – November 22, 2014

Thaddeus Erdahl, December 4, 2014 – January 9, 2015

JANE HARTSOOK GALLERY AT GREENWICH HOUSE POTTERY

This catalog, "Ceramics Now", was published in conjunction with the "Ceramics Now" exhibition series held at Greenwich House Pottery's Jane Hartsook Gallery from January 2014 – January 2015.

Funding for this exhibition series was made possible by the Windgate Charitable Foundation, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, The Allan Buitenkant Fund for Ceramic Art & Inquiry, The Hompe Foundation, the Milton and Sally Avery Arts Foundation, New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and from our parent organization, Greenwich House Inc.



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PRINTED IN CHINA

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It has been nearly a decade since "Dirt on Delight" at the ICA in Philadelphia and "Paul Clay" at Salon 94 in NYC heralded the arrival of ceramics on the artworld stage, where it continues to persevere. As director of Greenwich House Pottery, I am in a unique position to actively participate in the conversation, and Greenwich House Pottery is the beneficiary, as our studios buzz with artists expanding their practice. Joanne Greenbaum, Ghada Amer, Pam Lins, David Salle, and GHP's own Alice Mackler, Robin Cameron and Trisha Baga, all work alongside our long-time members who utilize our studios to create their works. We are inundated with amazing artists endeavoring to explore clay's material potential as they add to the culture of this venerable community, transform the discourses of the field, and write the narrative of contemporary ceramics.

Since 1970, the Jane Hartsook Gallery has led the field by regularly presenting some of the most exciting and important ceramics exhibitions in New York City while erasing the preconceptions of ceramics. This year is no exception as we prove once again that the possibilities in ceramics are limitless. The 2014 "Ceramics Now" exhibition series was a curated scattershot of art practice and exceptional ability from across the United States, featuring Jonathan Mess, Ted Adler, Kristen Morgin, the Ceramics Club, Adam Shiverdecker, Kenyon Hansen, Adam Field, Samuel Johnson, Peter Pincus, and Thaddeus Erdahl.

"Ceramics Now," 2014 kicked-off with Maine-based artist Jonathan Mess. Mess' sculptures are geological landfills created through reclamation, which Mess subsequently fashions into brilliantly colored objects. When fired, the layers melt and fuse together, emphasizing their origins as they bemoan the disposal of waste over the long term. The finished works simultaneously represent the question regarding what to do with civilization's detritus, as they demonstrate the potential beauty of reuse. Mess' sculptures are unique in the history of ceramics with a nod to abstract expressionism, a contemporary fascination with carbon footprints, and the latest developments in the green revolution. Mess makes exquisite documents reflective of the ethos of our time.

Kansas-based artist, Ted Adler, is known for his biomorphic abstractions using the vessel as a metaphor for the figure. This exhibition showcases an impressive new body of work that pushes scale and form further than Adler has in previous efforts. Adler works from an abstract expressionist tradition making pieces that document his existence. This self-declaration illustrates an interesting psychological shift, wood-firing large-scale anthropomorphic forms and chargers to document the effects of process and time as they simulate an experience of existence. To reinforce his message, Adler punctuates this idea with the Exhibition title, Concrecence, a term from Alfred Whitehead that denotes the formation of an entity, giving form to formlessness.

Kristen Morgin, a California-based artist, has a diverse studio practice that ranges from the intimate tchotchke to the monumental. Her work can encompass death and decay via enormous unfired clay sculptures on one end of the spectrum, with equally elegant small-scale trompe l'oeil ceramic sculptures reminiscent of everyday objects and pop iconography on the other. Much of the work exhibited is unfired ceramics, or clay, which elicits

even more curiosity and intrigue. Morgin's works are cloaked in a provocative, almost sinister humor that elevates her work beyond mere technical virtuosity. The pieces she shows in this exhibition represent her personal collection, to provide insight into the artist's relationship with her own work.

The Ceramics Club pop-up exhibition encapsulates the essence of the contemporary scene. Members include a clandestine group of artists living and working in New York that meet after hours on a monthly basis in Greenwich House Pottery's studios. Nearly all the participants are relatively new to ceramics - Ricci Albenda, Trisha Baga, Clifford Borress, Lucky DeBellevue, Marley Freeman, Martha Friedman, Rochelle Goldberg, Pam Lins, Sara Magenheimer, Keegan Monaghan, Krista Peters and Halsey Rodman. The art created during these sessions has a loose expressiveness that makes it lively and largely experimental. The works themselves represent the larger movement in the artworld that embraces the expressionist capacity of the material and allows chance and exploration to guide the work rather than through slick conceptualism.

Adam Shiverdecker, a New York-based artist, has a unique and rather unusual approach to ceramics. Fascinated by antiquity, specifically the Grecian urn, Shiverdecker takes advantage of the "shortcomings" of the clay's materiality. Wrapping wet clay around nichrome wire and subsequently heating it to extreme temperatures, causes the clay and later the ceramic to wither and crack along the armature. For this exhibition, Shiverdecker shares a portion of the portfolio created during his residency at GHP. Employing mediums that vary from earthenware to porcelain, Shiverdecker brandishes his aptitude for the potter's wheel and with large-scale sculptural forms. The result is a look of artifact and antiquity which makes the work all the more tragic and haunting.

Michigan-based artist Kenyon Hansen is a prolific potter who has already developed a seamless marriage of surface and form in his young and adventurous career. In the last few years, Hansen has paired down his practice to an elegant, vibrant, and distinctive body of work creating a lovely pairing of fabrication and firing. A subdued palette of yellow, green, orange, and white is sealed through the firing process with a surface texture similar to salt-firing's orange-peel. Having mastered the soda-firing process, Hansen's forms highlight the subtle effects of the firing, yet they remain bold and demanding. His jars, coffee pots, mugs, and teapots are some of the most original being made today – sturdy and robust crockery vacillating between styles vaguely reminiscent of farmhouse and modern.

The work of Adam Field, Samuel Johnson, and Peter Pincus join together to offer the viewer a dynamic reassessment of surface in contemporary utilitarian ceramics. Using pottery forms as a catalyst for infinite variation, these artists endeavor to reconcile their unique approach to mark-making with a conceptual interest in a surface's relationship to form. Field, Johnson, and Pincus reevaluate the connection between form, surface, and content, with each adding a distinctive gesture to the historical narrative of pottery. Field's works are precise and skilled, and display a bold mastery of forming and mark-making. Johnson's wood-fired works are a conversation about their creation, simple and soft-spoken as they manage to retain a commanding presence. Resplendent and provocative, Pincus' works demand attention and reveal a definitive competency

with the material and technique. His slipcast forms are complex and are elevated by their enigmatical slip decoration.

The figurative sculptures of New Jersey-based artist Thaddeus Erdahl offer the viewer a look into a rarely recognized aspect of the military – the pageantry. Alternating between one-third scale figures and larger than life busts, Erdahl's sculptures highlight the superficial through his cursory treatment of them. Focusing his attention on surface potentially limits any deeper expression, but Erdahl's skill imbues the characters with a cold stoicism. Erdahl also highlights the degradation of material by making a metaphorical connection with decoys represented by empty shells - soulless and spineless copies.

"Ceramics Now" captures the spectacular moment we are currently experiencing within the grand ceramic narrative. The field is embracing its relevance as GHP highlights our gallery's mission to exhibit a diverse body of work and to spotlight emerging and underrepresented artists. This group was curated based on their individual capacities, which are far-ranging and varied, as well as their contemporaneity. For Jonathan Mess, Ted Adler, Adam Shiverdecker, Kenyon Hansen, and Thaddeus Erdahl, this exhibition marked their New York City solo exhibition debut.

Greenwich House Pottery's unique history encompasses the evolution of American ceramics. Its earliest endeavor as a craft program in a Greenwich Village settlement house with a mission to promote social welfare quickly transformed into a hub of the post-war studio crafts movement. Today, its varied program of classes, workshops, lectures, and exhibitions serves hundreds of students and tens of thousands of visitors each year. This year's "Ceramics Now" exhibition series not only honors our legacy and demonstrates the breadth of ceramics to our community, but it proves that GHP is New York City's center for ceramics.

Adam Welch is Director of Greenwich House Pottery and Lecturer at Princeton University.

ACKNOWLEDGMENTS

Greenwich House Pottery would like to extend its heart-felt appreciation to its members and the exhibiting artists. We are grateful for the support from the Windgate Charitable Foundation, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the Hompe Foundation, the Allan Buitekant Fund for Ceramic Art & Inquiry, the Milton and Sally Avery Arts Foundation, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and from our parent organization, Greenwich House Inc. Finally, a special thanks to Brad Parsons, whose keen eye and excellence with installations were instrumental to gallery preparation, and Leslie Miller, whose expertise and thoughtfulness have fashioned a beautiful document that will serve as a timeless reminder of this important exhibition series.

JONATHAN MESS



JONATHAN MESS

- 1) Reclaim No.41, 2013
- 2) Reclaim Slab No.22, 2013
- 3) Reclaim Slab No.15, 2013
- 4) Landfill No.9: Northeastern Cross Section, 2012
- 5) Reclaim No.2, 2013
- 6) Landfill No.21: Northeastern Cross Section, 2012
- 7) Reclaim Slab No.18, 2013
- 8) Reclaim Slab No.16, 2013
- 9) Reclaim Slab No.11, 2013
- 10) Reclaim No.4, 2013
- 11) Reclaim Slab No.12, 2013
- 12) Reclaim No.72, 2013
- 13) Reclaim No.7, 2013
- 14) Reclaim Slab No.14, 2013
- 15) Reclaim No.18, 2013
- 16) Midden No.1, 2013
- 17) Reclaim No.74, 2013
- 18) Midden No.3, 2013
- 19) Reclaim No.57, 2013
- 20) Reclaim No.56, 2013
- 21) Reclaim No.16, 2013
- 22) Reclaim No.46, 2013
- 23) Reclaim No.53, 2013
- 24) Reclaim No.3, 2013
- 25) Reclaim No.64, 2013
- 26) Reclaim No.13, 2013
- 27) Reclaim No.40, 2013
- 28) Reclaim No.6, 2013
- 29) Reclaim Slab No.25, 2013
- 30) Reclaim Slab No.24, 2013
- 31) Reclaim Slab No.1, 2013
- 32) Reclaim Slab No.6, 2013
- 33) Reclaim Slab No.5, 2013

Statement

My artwork is characterized by experimental abstraction using reclaimed ceramic materials and referencing natural land forms, constantly pushing my materials and processes into new territory. Conventional wisdom says never to make solid clay objects, but I have learned how to break that rule. I create my sculptures and wall slabs by slowly pouring layers of colored casting slip and various reclaimed materials—slop clay, cast-aside glazes, discarded, and broken work—into manipulated cardboard box molds. Embracing risk and the unknown, I fire the works to various temperatures, encouraging lower temperature materials to ooze and slump of their own accord. These objects deliver a monumental impact on a restrained scale, bridging painting and sculpture in three-dimensional abstract expressionism.

Clay is my essential material because I can literally use the earth's crust as my medium. It is my goal to not only push my work with new forms and materials, but also to push the overall ceramic conversation regarding sustainability and our relationship to the earth. I am committed to developing an environmentally responsible practice, creating compelling art objects that elicit excitement and environmental dialogue.



Landfill No. 9: Northeastern Cross Section



Reclaim No. 72



from left to right, Reclaim Slab No. 16, Reclaim Slab No. 18 (bottom) Reclaim Slab No. 15, Reclaim Slab No. 22



from left to right, Reclaim Slab No. 1, Reclaim Slab No. 5, Reclaim Slab No. 6



from left to right, Reclaim Slab No. 14, Midden No. 1, Midden No. 3



Reclaim No. 4



from left to right, Reclaim No. 74, 56, 57, 16, 46, 53, 64, 3, 13, 6

TED ADLER



TED ADLER

"Concrescence"

- 1) Poesis_ 9300
- 2) Apeiron_7100
 - Apeiron_2_ 3005
 - Apeiron_ 4005
 - Apeiron_B100
- 3) Archai_ 7300
- 4) Apeiron_ 3100
- 5) Apeiron_ 0994
- 6) Poesis_1894
- 7) Apeiron_2_5005b
- 8) Apeiron_ 5105
- 9) Schema_2_0974
- 10) std(x)_3200
 - std(x)_ 4200
 - std(x)_1200
- 11) Poesis_2794
- 12) std(x)_2200
 - std(x)_5200

Statement

Clay is interesting to me as both a material and a metaphor. When making, I look to engage a sense of "madness" through the plasticity of the material and the sensuous, fluid volumes of the vessel. The rich, varied surfaces of wood-firing convey the change and flux of the kiln environment. These processes tend to capture the sense of clay's protean malleability that enhances the way that the objects might be interpreted as a metaphor for the fugitive nature of experience. By using the vessel as an analogy for selfhood and subjecting it to processes of forming and firing that lend themselves to a sense of transformation (which is both actual and figural), I hope to elicit a sense that our relationship to ourselves and the world around us is more slippery than we ordinarily like to admit.







Archai_7300



Schema_2_0974



KRISTEN MORGIN



KRISTEN MORGIN

“Things I Learned From Comic Books and Bumper Stickers”

- 1) Heart and Crossbones
- 2) Bring Back Red
- 3) Assorted Cups
- 4) (Farting Kitty) (Mermaid Being Attacked By a Shark) Happy Pancreas
- 5) Yo Corazon Mexican Dishes
- 6) Heart Attack
- 7) Stickman Wearing Upside-Down Heart Pants
- 8) Stickman
- 9) I Heart Free Validated Parking
- 10) The Snowman’s Lowly Demise
- 11) (Dodo Bird and Cigarettes)
- 12) Jimmy Money
- 13) (Porky Pig with the Wicked Witch)
- 14) (Mr. Spock Speaking)
- 15) (Casper vs. Pac Man)
- 16) (Tweety)
- 17) Oct-o-Stein
- 18) Flaming Love
- 19) (John Roger)
- 20) Hulky Mouse Club
- 21) (Vampire with Victim)
- 22) (Mouse and Crossbones)
- 23) (Mouses)
- 24) (Skull with Snowman and Macaroni)
- 25) The Gunhand From Texas
- 26) The 3rd of May Playset
- 27) Popeye vs. Popeye

Artist Statement as a Run-On Sentence

If you took the Wizard of Oz and, the Titanic and, Frankenstein and, giant radioactive ants, and Beethoven, and typhoid Mary, and The Lone Ranger, and Snow White especially the scary parts, and James Dean , and low riders, and a Strativarius, and the second world war, and my childhood, and my dad’s childhood, and your childhood, and stories my grandfather told about his home in the south of Italy, and St. Francis, and Frank Sinatra, and a few Bette Davis movies, and some Joan Crawford, and some heavily glued and glittered Christmas ornaments made by kindergarteners, and Popeye and the Mickey Mouse Club then and now and, Spiderman, and the bones of a dodo bird, and a game of Monopoly, and a deck of cards , and Raymond Chandler, and the black Dahlia, and a Starline tour of the homes of the stars, and Dick Tracy, and Donald Duck, and some kittens, and Tweety Bird, and Chilly Willy, and The Movieland Wax Museum, and a giant squid, and the things in my pockets and you crumpled them all up into a tight ball and you painted a smiley face on it you would get something close to what I think my work is like.



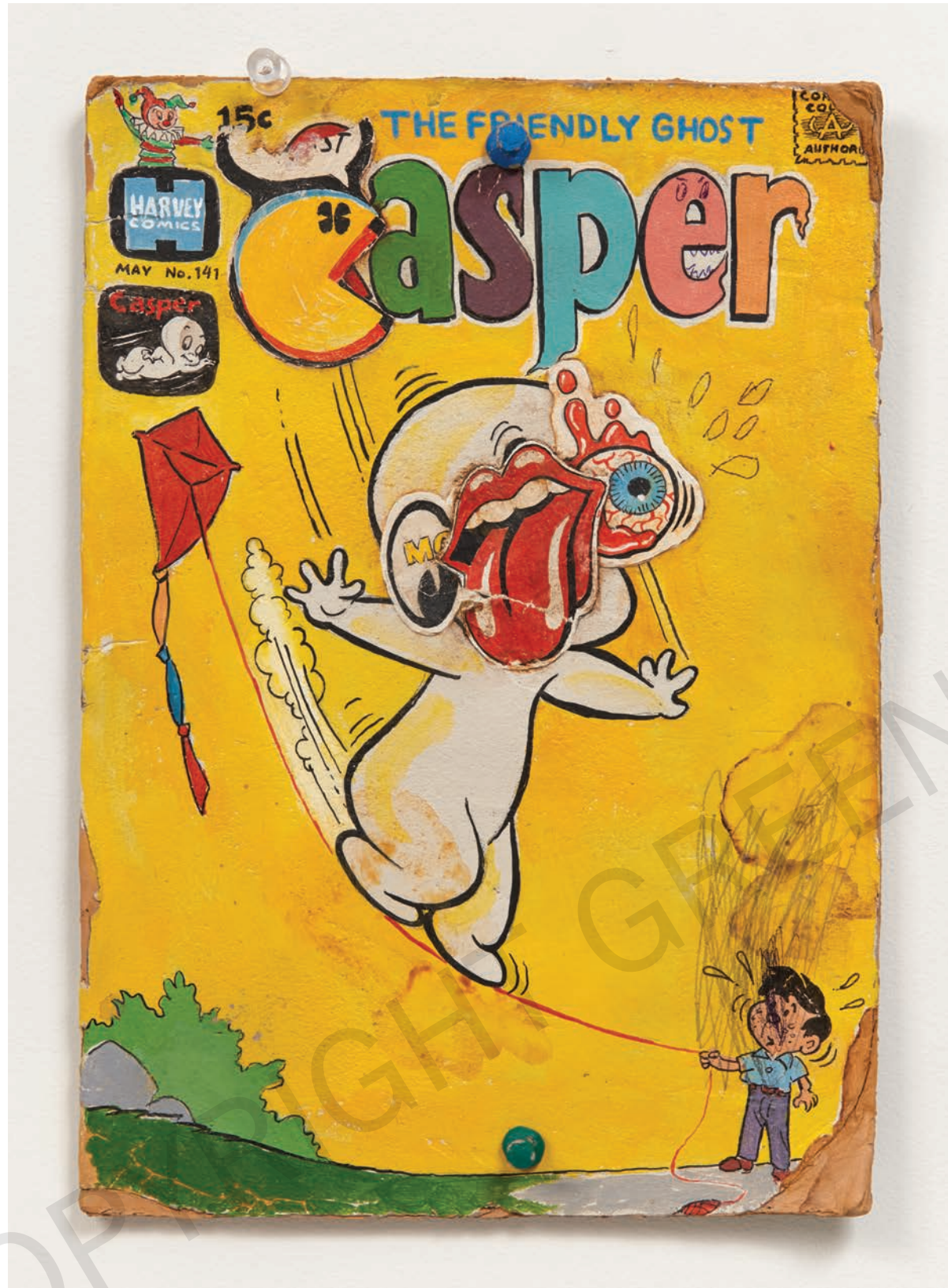


Stickman



Stickman Wearing Upside-Down Heart Pants





(Casper vs. Pac Man)



Bring Back Red

CERAMICS CLUB



Ceramics Club

"teen glazed or cc pop up"

- 1) Ricci Albenda, "Whistle", 2013
- 2) Trisha Baga, "bottle" 2014
- 3) Trisha Baga, "chicken pot" 2014
- 4) Trisha Baga, 2014
- 5) Trisha Baga, "vagina pipe" 2014
- 6) Clifford Borress, "fitzcarraldo", 2014
- 7) Lucky DeBellevue, 2014
- 8) Marley Freeman, "blocks and rocks" 2013-14
- 9) Martha Friedman, "tongues" 2013-14
- 10) Martha Friedman, "lamp" 2013-2014
- 11) Rochelle Goldberg, 2014
- 12) Pam Lins, "bottle" 2014
- 13) Pam Lins, "vagina bowl", 2013
- 14) Sara Magenheimer, "mickrey, taco and old spice", 2013 -14
- 15) Keegan Monaghan, "planter", 2014
- 16) Keegan Monaghan, "painting" 2014
- 17) Krista Peters, "pots" 2014
- 18) Halsey Rodman, "pickle" 2013
- 19) Adam Welch , "bricks", 2014
- 20) Adam Welch, "brick" 2013
- 21) Trisha Baga, "man spooning animal", 2014

Statement

"teen glazed" or "cc pop up"

New York, NY — The Jane Hartsook Gallery is pleased to present ceramics from the group, cc. The group will be exhibiting works they created while working in the studios at Greenwich House Pottery.

The president and copresident invite you to cc pop up:

Dear Amateurs!

Since 2009 we have met monthly..... and have made almost no progress, but a heck of a lot of ceramics.

Chicken legs, ears, pizza huts, vagina bowls, vagina one hitters, tacos, rocks and blocks, bricks, snake skins, pickles, whistles, fritzcaraldos, mickrey heads, drum sets, justice, santa heads, toilet paper holders, water bottles, trophies, nice hair, best tennis, and mursic achievement, snowwhite and dwarf and frenemy, murgs for friends, dog bowls, interspecies spooning, chicken pots, dinner party redo, lumpy bottles and tea kettles, pugs, broken frames,.....

Remember you asked for it and to please clean your mess.

Questions? ask Adam!

P.S. Is it time to renew your club membership? Check and see if there's a renewal sticker on your newsletter envelope. If there is, won't you send in the enclosed renewal form at your earliest opportunity?











Trisha Baga, bottle



Adam Welch, bricks



ADAM SHIVERDECKER



ADAM SHIVERDECKER

"On a Grecian Urn"

- 1) Fracture Series: Psykter
- 2) Fracture Series: Lekythos
- 3) Fracture Series: Kylix
- 4) Globe Series: Lekythos
- 5) Globe Series: Bell Kryzter
- 6) Globe Series: Alabastron
- 7) Globe Series: Pelike
- 8) Globe Series: Psykter
- 9) Globe Series: Amphora
- 10) Dystopian Series: Rhyton
- 11) Dystopian Series: Volute Krater
- 12) Porcelain Series: Lekythos
- 13) Porcelain Series: Bell Krater
- 14) Porcelain Series: Amphora
- 15) Porcelain Series: Skyphos
- 16) Porcelain Series: Alabastron
- 17) Dystopian Series: Amphora

Statement

My work imagines what would happen if the entire military arsenal were simply pushed into the ocean. I'm a committed pacifist, but I am also drawn to the sleekness, the power, and the materiality of machines of war. My work attempts to represent my ambivalence to icons of military might by taking the forms of fighter jets, submarines and drones and denaturing their surfaces. By reforming weapons out of wire, I reference both the practice of children's war games and modeling, as well as everyday forms of construction like fence-building. I then coat these structures in irregular amounts of clay, allowing for an arbitrary amount of decay. It is this fantasy of decay – of a culture that could regard weapons of war as follies, as disintegrating monuments to an earlier era – which my work tries to trigger.

I also apply this logic to historical forms, specifically Greek ceramic vessels. I'm interested in these Greek vessels because of the way they represent a culture that venerates war and conflict, as this seems to anticipate elements of our own bellicose culture.







56 from left to right, Globe Series: Lekythos, Bell Kryzter, Alabastron, Pelike, Psykter (bottom) Fracture Series: Psykter, Lekythos, Kylix



57

Dystopian Series: Volute Krater



KENYON HANSEN



KENYON HANSEN

"Intersect"

- 1-8) Yunomi
- 9-18) Small Bowl
- 19-24) Small Mug
- 25-27) Large Mug
- 28-30) Large Bowl
- 31-39) Small Box
- 40) Yellow Box
- 41) White Box
- 42) Green and Yellow Box
- 43) Green and Brown Box
- 44) Blue and Yellow Box
- 45) Blue and Green Teapot
- 46) Orange Teapot
- 47) Yellow Teapot
- 48) White Teapot
- 49) Green and Brown Teapot
- 50) Large Lidded Jar
- 51) White Lidded Pitcher
- 52) Blue and Brown Lidded Pitcher
- 53) Brown Lidded Pitcher
- 54) Blue and Yellow Pitcher
- 55) White Vase
- 56) Orange Vase
- 57) White Vase
- 58) Orange Platter
- 59) Gray Platter
- 60-65) Celadon Plate
- 66) Large Oval Box
- 67) Small Bowl
- 68) Small Bowl
- 69) Large Yellow Lidded Box
- 70) Small Bowl
- 71-72) Small Tumbler
- 73-76) Small Mug

Statement

I believe that finely crafted, thoughtfully made pottery can contribute to a renaissance of tradition and habit. My hope is that the pots I make can play a role and be a factor in a renewal of ritual. Clay allows me to play with a physical language. When I throw or hand build, I'm engaged in the conversation, curiosity often pushes the dialog, while the desire to find something new guides me forward. I strive to create pottery that is both considered and balanced, containing a healthy dose of spirit and care.









Platters



Pitchers

ADAM FIELD, SAMUEL JOHNSON,
PETER PINCUS



ADAM FIELD, SAMUEL JOHNSON & PETER PINCUS

Statement

Adam Field

I am fascinated with antique artifacts, the way they can speak of mastery of lost peoples, places, and cultures. This inspires me to create works that both radiate history and capture my own place and time. I work toward a clean aesthetic that celebrates the masterful simplicity of antique Far Eastern pottery, while retaining the modest utility of colonial American wares. The surface of my pottery is meticulously carved with intricate designs that borrow from nature and incorporate the human touch. Much of the carving on my work is informed by pattern languages found in indigenous fiber art, such as Hawaiian tapa, Incan cordage, and Zulu basketry.

Samuel Johnson

Motivation is never easy. Sometimes it becomes apparent only after the fact. When I think about the way surface has developed in my work, all I can say is that it happened slowly. I wasn't initially drawn toward making dark surfaces, but over time, I began to see this as a way to evoke a sense of mystery and stillness. Both seemed an effective response to a culture which celebrates quick and insignificant revelations. My work is also imprecise. When shaping a vessel, I might use a tool to scrape or beat a form that may otherwise seem rigidly structured and symmetrically balanced. Sometimes small stones in the clay crack and burst through the surface. The clay and fire are both irregular and natural forces. But when one thinks about it, so are we. We have a capacity for reason and mathematical precision and yet are also half wild, full of biological and spiritual mysteries which drive our impulses despite existing, often, beneath consciousness. Poets refer to this as shadow – those aspects of our personality, our humanity, which are hidden from us. There is a tension in the work because of this. Vulnerability.

Peter Pincus

I produce three-dimensional paintings out of pots. The studio challenge is to determine a way to create containers that belong not only on the dinner table, but also elsewhere in the home. Many of my pots are status symbols saved for special occasions, generally deemed distinct because of the value of what they hold rather than for what they are. But to me, in between such occasions, they become canvases that visually illustrate the defining spirit of the times, despite their being utilitarian and made of clay, not canvas. They still need to do their job; to be genuine, they must be functional as well as opulent. But they can be so much more.





Adam Field, Jar



Samuel Johnson, oval bowl, Peter Pincus, cups, Adam Field, plate







THADDEUS ERDAHL



THADDEUS ERDAHL

"Yes Sir No Sir This Way That"

- 1) The 4 Gun Men
- 2) Rank Exchange: OP 3 and OP 4
- 3) OP Out
- 4) Could Have Been
- 5) NORMAN
- 6) Should Have Been
- 7) Guard Duty: OP 1 and OP 2
- 7a) Guns
- 8) Barrett the Bear
- 9) Private Dazzle

Statement

I enlisted in the US Army the summer before my senior year at the age of 17 because at that time, I had no idea of what I wanted to do with my life, but I wanted a sense of structure and purpose. The recruiter asked, "Do you want to jump out of airplanes, run around in the woods and bite the heads off of snakes?" I said, "No, but jumping out of airplanes sounds fun." I was in the military for 3 years in a rapid response airborne unit, as a combat engineer from 1996-1999, during peacetime. This exhibit is a fantastical glimpse into the military, inspired by my experiences among the typical military suspects during those formative 3 years of my life. Though I have always had an immense amount of respect for the sacrifices that service men and women make, I have held onto my skepticism of the military system and its practices.

Ceramic sculpture and portraiture, in particular, are forms of a visual narration that I use to satisfy my urge for documenting what I see in human nature. This body of work is specifically focused on my short-lived experience in the military and the memories and interpretations that continue to emerge as regularly as military conflict continues to emerge in the news. The stories change, but the characters remain the same.

Rank and years of military experience are represented through scale in the exhibit. My love affair with cartoons and animation influenced my manipulation of the figures. Their physical characteristics and oddities reflect who they are and what they have become during their time served. The fallen general, the misguided leader, is the largest piece and he reminds me of a beheaded stone monument after a leader has been overthrown. The two larger figures on the wall are the sergeant and sergeant major, both stuck in their rank and unable to get promoted. They are battered and weary from a hard life of physical work and rough nights of drinking.

The smaller standing soldiers, the Op 4 grouping, were inspired by the oppositional force soldiers; the bad guys during training exercises. Two are on guard duty, a crappy job for privates. Two others are scheming for promotion with desirable rank in their hands. The last standing soldier, Opt Out, has no rank or medals. He reflects my own decision to leave the military. The masked figure, Baret the Bear, is a representation of a friend who hid his homosexuality, knowing that coming out would get him kicked out. Private Dazzle, with "dazzle camouflage" on his face, symbolizes aspects of myself while I was in the military. I went against the grain at times and tried to establish my own sense of individuality within the confines of a very oppressive system. People in the army are government issued tools, objects that belong to the collective. Soldiers are trained with repetitiveness and everyone is trained to dress the same, think the same, and react the same. The Gunmen are soldiers as weapons — their conditioning as killers is physically a part of them.

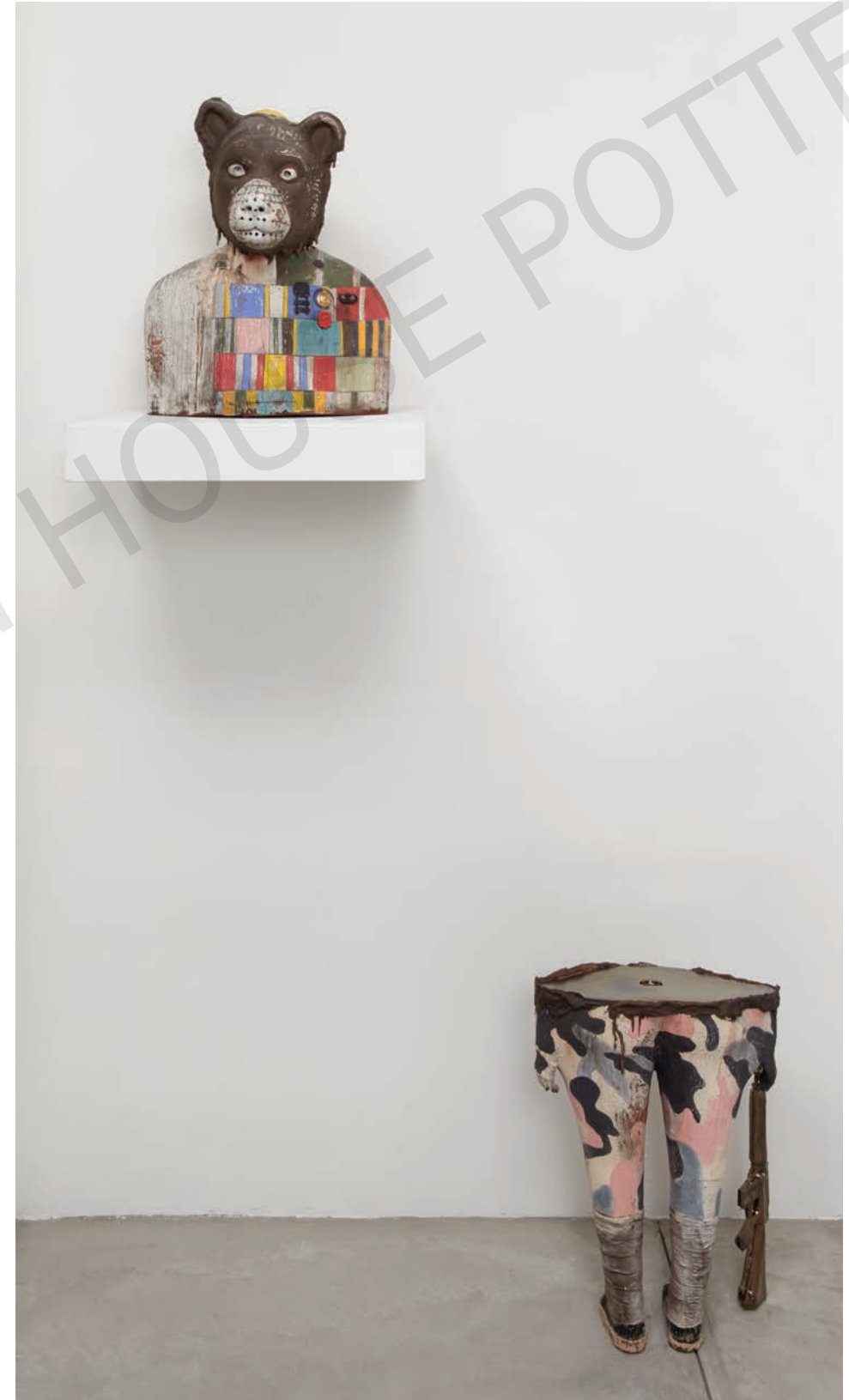








Guns



Barrett the Bear