

Jessica Jackson Hutchins combines household objects - kitchen tables, industrial ladders, clothes and armchairs - with handmade ceramics and assemblage to create evocative, often startling sculptures.

— "Everything Erblaut." *Hepworth Wakefield Catalog*. 2013.



Convivium. (2008) table, linen, papier mache, ceramic



The human body is referred to repeatedly in the vulnerability of the vases that are nestled into worn armchairs or awkwardly propped up on the plinths the artist makes herself. Together with mono-prints and canvas works, these sculptures refer to the chaos inherent in both domestic life and art making and embody everyday rituals such as eating, reading and sex. Abstracted from their previous functions, their banality acquires a transcendent quality.

— "Everything Erblaut." *Hepworth Wakefield Catalog*. 2013.



Brand New, 2009, chair, ceramic, paper pulp, collage



Settee, 2010



Her work incorporates familiar elements, such as newspaper, chair legs or scraps of clothing, with materials that defy description.

— "Everything Erblaut." *Hepworth Wakefield Catalog*. 2013.





Loveseat and Bowls, 2008, loveseat, fabric, plaster and ceramic



Symposium, 2011 couch, papier mache, ceramic, paint

Beautifully glazed, gnarly three-legged ceramic stools rest atop similarly hobbled tables. “Hobbled like us,” you think — by life, indignities, awakenings, fear, joy. All have stupendous presence.

—Jerry Saltz, *New York Magazine*, June 2015



Spindle, 2017, ceramic



I have always made wall pieces in addition to sculptures, and the process is similar at times, but not just the same. I might start with a dimension — maybe some stretcher bars and maybe a scrap of fabric I'm interested in, or wood stain to stain the bars. I may stretch fabric over all or part of the stretcher bars, or if that dimension is not doing anything for me, I will add another object, like a chair, to enlarge it. My work is not about making images on a surface; it's more about playing with each material object and exploring its possibilities for meaning.

– JJ Hutchins *Bomb Magazine* interview 2010





Oblique and incomplete, Hutchins' articulations resist interpretation. There is no verbal equivalent for her hybrid creations that are neither pure sculpture nor 'straight' painting.

— "Everything Erblaut" *Hepworth Wakefield Catalog*. 2013.

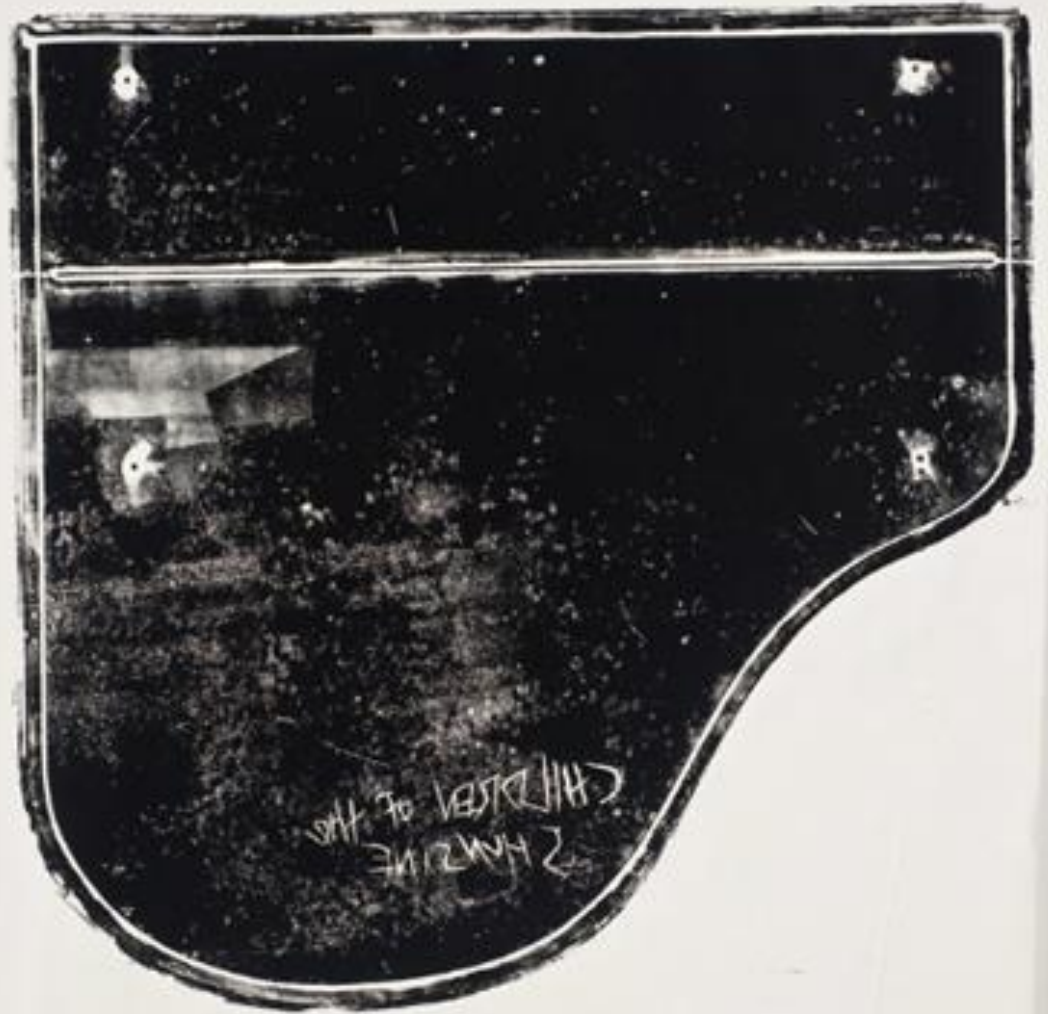


Ultrasuede Wave, 2015, sofa, oil stick, glazed ceramic



I make monotypes from furniture sometimes. I start with an object that has crossed my path and manipulate it until I've pulled out every possibility. Sometimes the first step is to make a print of it, then I follow where that leads. I like the translation of something so prosaic, practical, and figurative into a sign of itself.

– JJ Hutchins *Bomb Magazine* interview 2010



Piano Print, 2010





Kitchen Table Allegory, 2010, wood, ink, ceramic, table

For a recent series of works on paper, Hutchins used an actual tabletop to make giant woodblock prints. Derek Eller has on view the paint-smeared table, now transformed into a sculpture titled *Kitchen Table Allegory* and featuring in its center a large, irregular, empty ceramic bowl.



Kitchen Table Allegory, detail, 2010



X-Flowers with Yellow Bowl, 2009, monoprint, collage, paper pulp, acrylic and ceramic, on paper

Prints made with the tabletop, each in different colors, feature a pattern derived from the pits and grooves of the well-used table surface, and are also spray-painted with marks, and festooned with a variety of found objects. *X-Flower with Yellow Bowl*, for instance, features an X pattern of plastic flowers, sloppily glued to it -- emphasizing it as a picture plane -- as well as a small ceramic bowl fixed to the lower right, emphasizing its correspondence with the horizontal table surface.



Couch for a Long Time, 2009

The title, *Couch for a Long Time*, implies a kind of indolence, a suggestion of idling, and the ceramic pots and sculptures seem to sit on the receiving cushions of their newspaper-clad couch like lazy characters in front of an absent TV. The physicality of the ceramic pieces' forms – their bone- or flesh-coloured glazed surfaces, their bottom-heavy fatness – invokes the human body; even the couch itself, its cushions bulging like tongues in reaction to its occupants, has a bodily fatness, a subservience to gravity. By contrast, the couch's surface, covered with newspapers, implies a different temporal idea: the speed of a news story, its sudden irrelevance. That the newspaper clippings repeatedly refer to the then-incumbent President Obama gives these parallel speeds added poignancy.

– Saatchi Gallery

Book of Acts, has a rectangular slab of plaster, painted with a windowlike grid, and another incredible ceramic vessel in what might be a window. I thought of the beautiful awkwardness of ancient Greek kraters, the way they come to life as we follow erotically intertwined figures all around the surfaces.

– Jerry Saltz, *New York Magazine*, June 2015



Book of Acts, 2015, couch, plaster, paint, ceramic



Recliner, 2010

There's something so referentially *human* about these pieces; vulnerable objects held in place, nestled into chairs, awkwardly propped up. Implied rituals or actual use.

— Stuart Horodner , *Bomb Magazine* Interview. 2010





Recliner, 2009, plaster, collage, ceramic

The theme of many of Hutchins' works would seem to be domestic bliss: *Wedding Section*(2010), a ceramic work of two fused figures, or *Couple* (2010), featuring two large, fused ceramic blobs atop a well-worn couch.

– Ben Davis, *Minor Miracles* in Artnet



Wedding Section, 2010, ceramic



The Couple, 2010, couch, spray paint, charcoal dust, hydrocal, ceramic



The Couple, 2010

I think about my work in terms of language a lot. I feel that the way I relate to materials is more like how some poets use words. I think about the pedestal (if the chair is the pedestal), and the gallery space too, as like a preposition or conjunction — setting up the provisional relationship with the rest of the clause.

— JHutchison *Bomb Magazine* 2010



Bored to Death, 2013



Frontal, 2010, ceramic, chair



N,M,OH, 2013, sofa, ink and collage, on plaster, glazed ceramic, shirt

Throughout her career Hutchins has consistently explored the relationships between people and objects and how they both form and inform each other. Her work tackles the big question of what it means to be human; it's filled with blood, guts, and love.

– Samuel Jablon, *Hyperallergic*, 2015



Leaning Figure, 2010



Girls Win, 2020



Pink on the Inside, 2013



Cushion, 2017, cushion, ceramic

The intimate disclosure of Jessica Jackson Hutchins' personal life is both the conceptual and formal basis of her work. Her use of everyday personal objects and materials hint at the dramas of love and family, yet she keeps her references oblique and mysterious, allowing formal qualities free rein to create their own abstract and tactile languages.

– *Artsy.net*



Venus, 2013



Pithos, 2017, plaster, ceramic



Installation, "Everything Erblaut." Hepworth Wakefield. 2013.

At the centre of the exhibition were three impressively scaled canvas pieces which used industrial metal ladders as both base & prop.



Trojan Horse, "Everything Erblaut." Hepworth Wakefield. 2013.



Installation detail,
— "Everything Erblaut." Hepworth Wakefield. 2013.

Conceived as paintings within space,
these ladders were draped with
painted and collaged canvasses of
sumptuous hues.



Installation detail,
— "Everything Erblaut." *Hepworth Wakefield Catalog*. 2013.



Installation detail, "Everything Erblaut." Hepworth Wakefield. 2013.



Installation detail,
— "Everything Erblaut." Hepworth Wakefield. 2013.



Rope Stanza, "Everything Erblaut." Hepworth Wakefield. 2013.

With vulnerability as a key theme in Hutchins' work, these half-paintings half-sculptures embodied fragility as they exposed the workings of their own construction



Chair with Pot,
— "Everything Erblaut." Hepworth Wakefield. 2013.

Installation detail,
— "Everything Erblaut." Hepworth Wakefield. 2013.





Installation detail,
— "Everything Erblaut." Hepworth Wakefield. 2013.

I've always made my work from the stuff in the room. When I drank a lot of beer, I used the cardboard packaging and the bottles; now I drink more coffee and have used the coffee cups, clothes, and furniture. It is just a natural occurrence after spending time with the things around me. It is not about memory or a personal connection as much as a recognition of the inherent signifying and aesthetic use value of all the things around me.

It is also a relief from the continuity of my own hand and body. A breath. Not every mark is generated from my hand, but that pink fern, the sweater, the additional texture, the plate — it makes it all less serious, and at the same time is an indication of how all these things tell our story.



Installation detail,
— "Everything Erblaut." *Hepworth Wakefield Catalog*. 2013.