

## Patti Warashina

### Artist Statement

As an artist, the human figure has absorbed and fascinated my visual curiosity for most of my 60-year career. This sustaining interest is probably because my own body is my most immediate resource, in terms of its psychological and physical proximity. While observing the interaction of every day life and its interwoven parts, the human form has given me a reference point to my own existence, as a marker of personal time, and the civilization in which I live, almost like a personal visual diary.

I often use the figure in voyeuristic situations in which irony and absurdities portray erratic behavior, as a way of finding comic relief from society's pressures and frustrations on mankind. It is my way of escaping the doubts and disharmony of human nature and its routines, and role playing scenarios to my liking....like a child playing with dolls. The political and societal problems that exist in the world throughout history also seem to provoke visual images which often inform my work. These figures have become the actors in my introspective narratives.

## Anne Currier

### Artist's Statement

**Prompts: A series of short stories.**

This series of sculptures employs a photographic image and a ceramic object, serving as characters positioned on a platform stage, to entertain notions of isolation, scale, and touch. Any ambiguity about the relationship of these characters in their isolated setting is intentional and alludes to an existence of meaning, prompting the observer to find associations and ultimately, create their own story.

The ceramic objects were made in my studio in 2022, specifically for placement on a platform stage, in combination with an image of hands from the Jardin du Luxembourg series. Usually, I approach the construction of my ceramic pieces with clay slabs, cylinders, and cones. For this series of ceramic objects, however, the introduction of manipulated, wheel-thrown shapes was pure serendipity, generating new shapes and gestures. The ceramic objects were twice-fired with two separate glazes to create the monochromatic, stone-like surface.

The photographs were taken in 2006 while I was a resident at the Cité Internationale des Arts in Paris. At the time, my attention was focused on the gestures and objects held in the hands of the sculptures of Les Reines de France et Femmes Illustres, a group of 20 marble sculptures commissioned around 1843 by King Louis-Philippe I for the Jardin du Luxembourg. The photographs were printed in my studio in 2022.

The platform stage (riser or rostrum) was designed to create a multi-directional, isolated setting for the placement and containment of the photograph and ceramic object. The platform stage is made from commercial cradled paint boxes that I customized in my studio. A cleat secured behind the photo panel allows the platform stage to be mounted to the wall, as if suspended in space. Footers secured under the platform stage allow for a grounded placement on a tall piece of furniture, shelf, or pedestal.

## Ashley Lyon

### Artist Statement

I meticulously create all of my artwork by hand, highlighting both the inherent and virtuosic characteristics of ceramic material. By remaking parts of figures or objects, I intend a viewer's experience to oscillate between the perception of a piece as a real thing, as well as a metaphoric distillation. I often select 'figurative objects' to recreate with heightened tactile and nostalgic character. These forms are initially inspired by their universal empathetic potential but also accumulate a personal narrative through their labored creation.

My pillow, quilted, foam, and blanket artworks explore the complexity of emotional security found in the home, and the histories amassed in objects of comfort, a life interior. These works query our constructed reality and examine the relationship between empathetic response, haptic perception, and psychological projection. I am often striving for a nearness to realism, much like a peripheral vision, in which my sculptures can become vehicles for projection. I hand build these artworks from

memory and reference material without any use of life-casts. Layers of collective meaning become imbedded through this intentionally arduous and precise interaction of hand and material. These works are sometimes modeled after family heirlooms, such as in the quilted calico of “Wellspring” or in the case of “Blue Blanket” the original object began its life as an insignificant object, an airline blanket, but through continued use, evolved into a beloved pillowed and tattered fabric. Weight and drape are carefully articulated in my pillow sculptures to reference intimacy and the interrelationship of a family or partnership.

The textured rope artworks evolved from a series of artworks begun in 2019 which seek to mine the incredibly rich and complex territory of all the changes, to both the psychological and physiological body, inherent in the birth of a mother. I hope to visually illuminate the complexity and simultaneity of the mother experience, which is breathtaking, beautiful, confusing, and grueling all at once, and that the reality of motherhood often doesn’t measure up to our expectations or those established by societal norms. By revealing the simultaneity of contradictory emotions and thoughts I have personally unexpectedly experienced in my motherhood journey, these works are both reflectively cathartic and offer an opportunity for connection among mothers or caretakers with similar experiences. The two ropes in “Double Infinity” snuggle, perfectly matched but also retaining their infinite looping autonomy. In “Mother and Child” the rope dances, levitates, leans on itself, is pulled up, out, down, and in every direction all at once. Tangled and twisted together, it intertwines in a visual complexity mirroring physiologic and psychologic states.