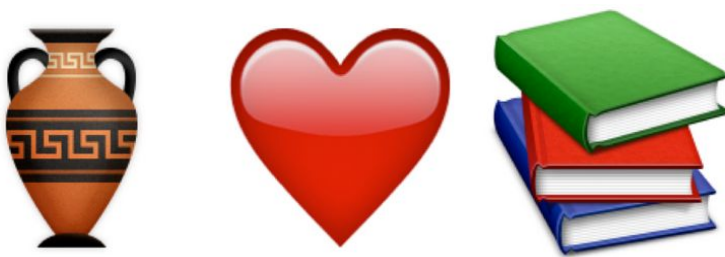


Meyer Library | Spring 2017

CCA CERAMICS PROGRAM

Featured artists: Edith Garcia, Arthur Gonzalez, Nathan Lynch, Kari Marboe, Rosa Novak, Jenny Rosen, Erik Scollon, Nancy Selvin

Some of the earliest evidence of written text can be found on clay tablets from Sumer and Meso-America. The CCA Ceramics department continues this ceramic based fascination of text through writing, cataloging, interventions and interpretation of books, text, language and media. This fascination is most easily summed up in our newest form of visual language, the ideogram (aka the emoji).



EXHIBITION CHECKLIST

Erik Scollon

Collected Poems, 2013

Stoneware, glaze and underglaze

"As I was carrying around Thomas Gunn's *Collected Poems*, I was intrigued by the book's sculptural presence, and that it could hold his life's work in an inch and a half of shelf space."

Arthur Gonzalez

My Little Abyss, 2015

Ceramic, wood, rope, nuts, pocket knife, gold leaf

The Open Book Series is an ongoing subject that began in 1980. Hundreds of pieces later, I understand that the open book motif is one of the strongest devises that I have used. The open book is a format that says "Read Me!" It also is a presentation of duality, where the viewer looks left then right and compares and contrasts the two sides in an attempt to translate the meaning. With this beginning, anything is possible.

Arthur Gonzalez

The Book of Exile, 2016

Ceramic, plastic, pennies, mirror glass, wood

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Arthur Gonzalez

The Legend of Humor, 2016

Ceramic, glaze, epoxy, enamel, gold leaf

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Arthur Gonzalez

Homage and Thievery, 2016

Ceramic, glass, glaze

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Arthur Gonzalez

Dreaming of Rebirth, 2016

Ceramic, pencils, glaze

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Kari Marboe

Folsom Mugs, 2015

Clay, paper

Kari Marboe

Basement Clay, 2016

Clay from David Ireland's basement, paper

Rosa Novak

Accidents in Local Clay, 2016

Clay dug in Montana, Santa Barbara, and Lincoln, CA

This library of accidents is my effort to utilize a portion of the waste I produce when testing clays. These objects are a collection of accidents (waste) that are a result of working with local surface clays dug in three landscapes of California.

Nathan Lynch

All the President's Noses, 2000-2008

Starting with his inauguration in 2000, I cut George W. Bush's nose out of the New York Times every day. Some were small, some large, color and black and white. It may not seem like a lot, but it added a little sunshine to my day that I was able to spend time with a razorblade each morning, careful cutting a rectangle around the edge of Bush's nose. Each nose was carefully removed from the paper, cataloged and added to my collection.

Jenny Rosen

Emoticorn, 2016

Porcelain, glaze, overglaze decal

When a popcorn kernel is heated, the water encased in its hull turns into steam that then cannot be contained and so the kernel explodes. I noticed that much like popcorn, negative emotions, such as fear, anger and anxiety, expand unpredictably when constrained.

Edith Garcia

Homage to Emmanuel Cooper, (Mentor, Author and Friend), 2016

Handbuilt stoneware, acrylic inks and custom made books

This sculpture was originally created for an exhibition at the Contemporary Applied Arts Gallery in London, an exhibition dedicated to the life of artist and author Emmanuel Cooper. Cooper was my research advisor for two years at the Royal College of Art, he was a tough, yet supporting mentor during that time. After completing my research we became friends and colleagues until his death in 2012.

Nancy Selvin

Still Life: Book and Bottle, nd,

Bottle: Underglaze Screen Printing on handbuilt Terracotta, Book, digitally printed on arches hot press paper, spiral bound, Edition of 8

Art is a conversation: my conversation is often with the past, with Greek pots, with the poetry of t.s. eliot, with the writings of Joan Didion, with the photographs of Walker Evans, with clay, and ink and paper.