



# Constructed

An Invitational





Dylan Beck  
Zimra Beiner  
Andrew Casto  
Chad Curtis  
Christopher Dufala  
Lauren Gallaspy  
David Katz  
Ryan Labar  
Linda Lopez  
Mathew McConnell  
Matt Ziemke

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Clay has long been valued for its versatility. It can be immediate and primal or industrial and rigid in its appearance. It has the ability to be masked and disguised or exposed as the primordial material it is. This exhibition demonstrates this versatility and presents the work of eleven artists whose methods of construction underscore the varied properties of clay to imbue the work with meaning.



In the case of Linda Lopez and Zimra Beiner the assembled nature of their sculptures, along with subtle traces of the hand, create a poetic interaction between objects and material. They read as subconscious thoughts or distant memories.

Matt Zemkie, like Beiner and Lopez creates an interplay between groupings of objects. But his objects feel more fabricated than hand made. These colorful abstractions of everyday objects become a playful critique of our manufactured world.

Chad Curtis and Dylan Beck exploit processes commonly used in manufacturing to reinforce a synthetic and artificial aesthetic which challenges us to consider our relationship to both consumerism and the natural environment.



Mathew McConnell's work addresses artifice from a different vantage point. His recreations of contemporary art objects construct their own metanarrative about the trappings of the art world.



Andrew Casto and Lauren Gallaspy both capitalize on the soft pliability and immediacy of the material, but to different ends. Gallaspy's work has a brooding moodiness to it that brings a psychological tension to the work. Casto's work on the other hand is more playful, drawing us back to childhood explorations with play-doh and mud. However, his pieces remain mysterious rather than sweet, as if fragments of an alien landscape, resonating with an emotional charge.



Christopher Dufala's mastery of the material makes it almost disappear altogether, taking on a completely new identity. Yet somehow his use of illusion exposes a deeper reality rather than masking it. The work asks questions about our connection to the natural world and our complicity in a larger deception.

Finally, Ryan Labar and David

Katz both employ mechanical or industrial elements contrasted with a level of fluidity. In Labar's case, he uses the firing process to create a lyrical collapse of his meticulously fabricated components. The resulting composition highlights the new softness of his once rigid forms. Katz's installations on the other hand contrasts a sinewy membrane against the hard edges of the room and the individual elements trying to contain it. They emphasize the tension between expansion and containment.



All of these artists are linked by their thoughtful engagement of process and material. In each case the construction method emphasizes an attribute of the clay which is central in supporting and expanding the artist's conceit behind their work. This connection between material, process, and idea is paramount to the discussion of contemporary sculpture and ties directly to the strength of the work in this exhibition.

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#### Images

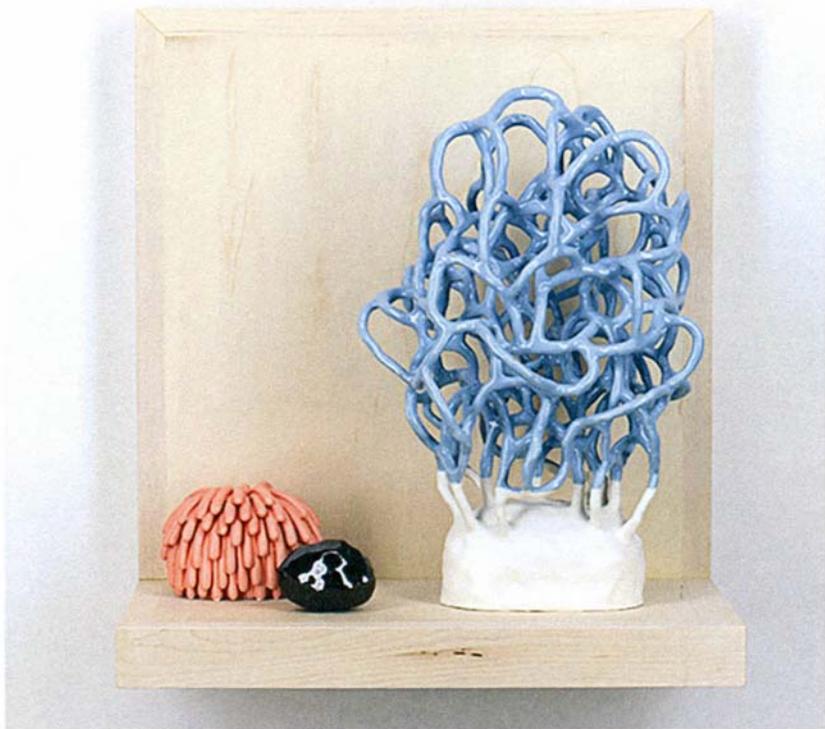
Cover: David Katz, *Every Which Way*, ceramic, paint, clay, wire, hardware, 2014

Page 1 (top to bottom): Zimra Beinier, *Bookend*, glazed stoneware, books, wet clay, 2013; Matt Zienke, untitled, glazed ceramic, aluminum leaf, enamel, 2015; Chad Curtis, *Dislocation*, glazed ceramic, earth, wood, moss, glass, 2012; Dylan Beck, *Oil Still*, ceramic, unfired glaze, various petroleum products, 2014.

Page 2 (top to bottom): Matthew McConnell, *What It Means to Move*, earthenware with bone charcoal and graphite, 2013; Andy Casto, *Assemblage 65*, ceramic, rubber, plastic, osb hardware, 2014; Lauren Gallaspy, *Into the Brain like Branches*, porcelain, glaze, underglaze, gouache, varnish, 2013; Ryan Labar, *Varieties of Uncertainty*, ceramic, 2014; Chris Dufala, *Withering*, earthenware, underglaze, glaze, stain, 2014.

Page 3: Linda Lopez, *Doing Nothing*, ceramic and wood, 2014





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