

# A-B PROJECTS

## STATE OF CERAMICS DISCUSSIONS

### THE GOALS

The *State of Ceramics* is an ongoing series of discussions centered around evaluating the present and future of the ceramics field. These discussions are free and open to the public—the clay community and the clay curious—and are intended to be informal, open, and inclusive dialogues where participants are encouraged to share their unique perspectives and voices. Each *State of Ceramics* discussion is led by different ceramic artists—often those who are exhibiting at A-B Projects—and is prompted by specific, unanswered questions they have about the shifting dynamics of contemporary ceramics. This is an opportunity for us to take responsibility for how we want to shape our field. These collective conversations are geared towards understanding the state of ceramics, expanding possibilities, and building community as we move through this process.

### TODAY

The inaugural *State of Ceramics* discussion will be introduced and moderated by **Julia Haft-Candell**. **Anna Mayer** will frame the conversation with a brief talk about the context of her current exhibition at A-B Projects.

### UPCOMING

**Brittany Mojo** and **Chris Miller** will lead the next *State of Ceramics* discussion from 3-5pm on November 9th. They will prompt the conversation with specific ideas and questions they have about ceramic pedagogy. **Nicole Seisler**, Director of A-B Projects, will introduce and moderate the discussion.

## GALLERY MISSION

A-B Projects is a space for the exhibition of work that expands and redefines the field of ceramics. Artists at A-B Projects are encouraged to push their practices forward by taking personal risks and daring to exhibit seemingly infeasible work. The ancillary mission of A-B Projects is to use clay as a conduit to connect and support community.

### HISTORY

Nicole Seisler founded A-B Projects in 2015 in conjunction with her position as Lincoln Visiting Professor of Ceramics at Scripps College in Claremont, CA. In 2018, Nicole relocated the gallery to the Bendix Building in downtown Los Angeles.

### UPCOMING

A PART, APART  
Chris Miller  
Brittany Mojo  
Oct 12 - Nov 9

## MAILING LIST

PLEASE COMPLETE, TEAR OFF & GIVE TO KENNA IF YOU'D LIKE TO BE ADDED

NAME: \_\_\_\_\_  
EMAIL: \_\_\_\_\_

State of Ceramics - Anna Mayer  
September 2019

The following pages contain the visuals for Anna's talk.

[NOT PICTURED}

"Pot-burials" occurred in predynastic Egypt (4000–3032 B.C.), and in areas of the so-called Levante (geographical area of Palestine, Israel, Jordan etc.), Africa and the Caucasus.

Image: Power, R., & Tristant, Y. (2016). From refuse to rebirth: Repositioning the pot burial in the Egyptian archaeological record. *Antiquity*, 90(354), 1480



Greek vases depicting various activities of burial/mourning

[on left] Attributed to the "Philadelphia Painter"  
*Funerary Amphora with Scenes of Mourning, 720–700 B.C.*  
Terracotta  
27 5/8 x 13 inches  
The J. Paul Getty Museum, Villa Collection, Malibu, California

[on right] from the workshop of Painter of Athens 894  
*Amphora with Funerary Scenes, 720-710 BC (Late Geometric)*  
Terracotta  
20 3/16 x 9 7/16 inches



The “terra-cotta army”, created for and buried with the Chinese emperor Qin Shi Huang Di who took the throne in 246 B.C. at the age of 13. Qin ordered the mausoleum’s construction soon after taking the throne.

State of Ceramics - Anna Mayer  
September 2019

[NOT PICTURED]

These Mimbres bowls, both found at a site called Swarts Ranch, depict a woman giving birth (left) and a rabbit shown with a sword-like stick.

For reference:

Native tribes and nations have been working for decades to educate archaeologists and museum personnel about how to handle artifacts taken from burial sites. At different points federally funded museums have adopted policies regarding the care, display, and protection of these objects, including restrictions on how long, or even whether, some of them are presented to the public. This is still a significantly contested and mishandled area of curatorial practice; for example, the Art Institute of Chicago's last-minute postponement of an exhibition of Mimbres pottery in 2019.





Saúl Hernández-Vargas

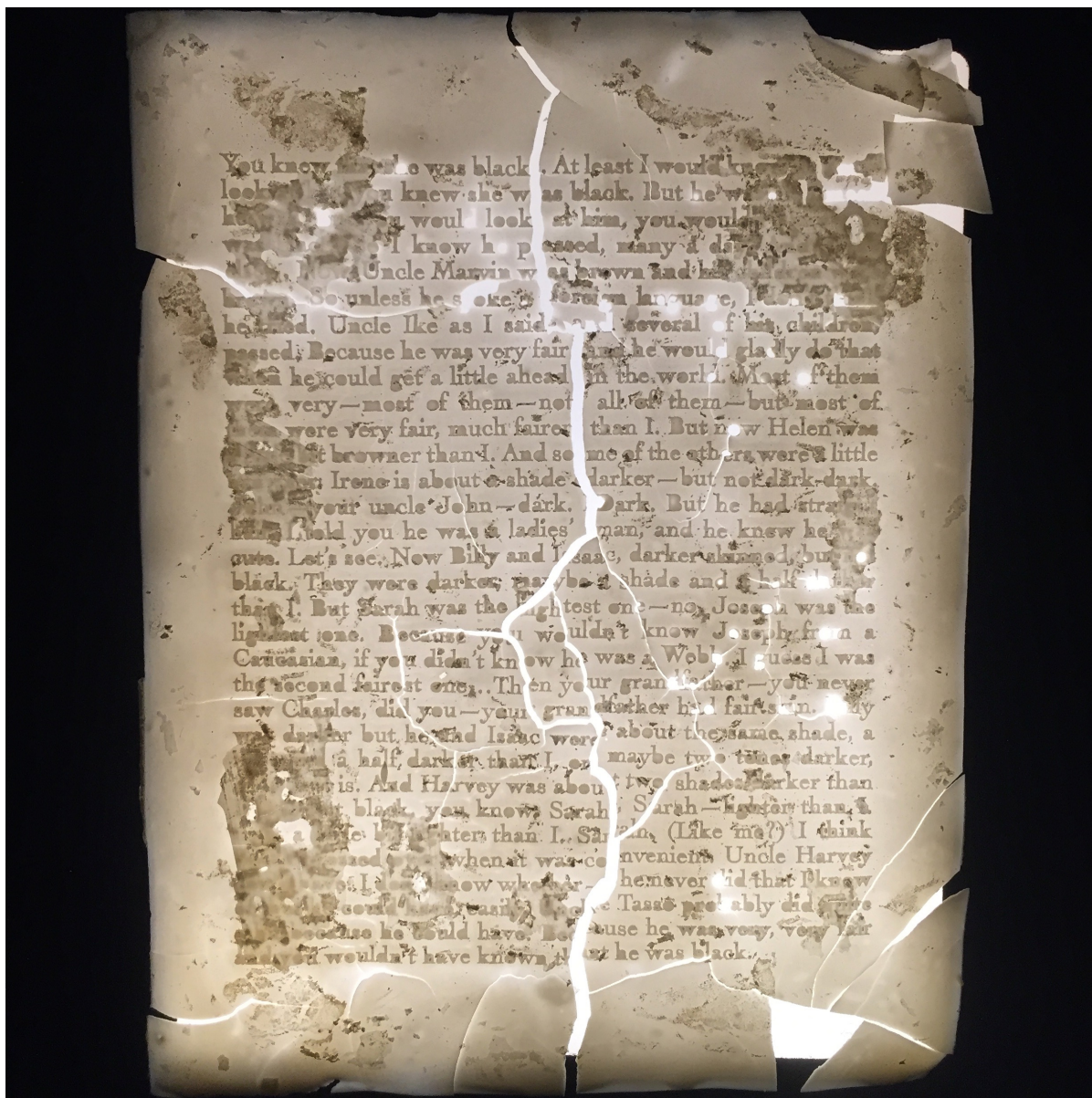
*Plates* series, created with distinct Oaxaca mud samples and wax repurposed from his grandfather's (Alfonso Vargas Sánchez) jewelry practice.



Clarissa Tossin  
*Spent / Gasto*, 2009-2011  
porcelain and trash  
dimensions variable

“For about two months I collected my domestic waste and fossilized it into porcelain pieces. Each object in the room is a discarded item dipped in porcelain slip and subsequently fired in a kiln. Due to the high temperature, paper, cotton, rags, seeds, coffee cups and other materials turn to ashes, while the original form remains as a hollow porcelain shell.”





Elizabeth Webb  
*Cameo Ground (Children of Paradise)*, 2018  
porcelain, velvet light boxes

"The text is borrowed from an interview with my great aunt Jane; in it, she describes which of her siblings could pass as white and categorizes everyone based on their shade in relation to her own skin tone. However, because we are not given an image of her, the words become relative to an unknown. She and her 12 siblings are all children of my great grandmother Paradise, a black woman known for her exquisite beauty but who never allowed her picture to be taken."





Kahlil Robert Irving

*Bricks, Concrete, Tubes (Mass Memorial), 2017*

glazed and unglazed porcelain and stoneware, gravel, red earthenware brick, personally constructed decals, and blue, silver, and gold luster

12 x 17 x 15 inches

another work by Kahlil Robert Irving:

*Mass to bear – DAY TO DAY; Daily News (2018 Mixed Collage) SAY HER NAME : EMAN SIH YAS [Prosecute], 2018*

Glazed and unglazed stoneware and porcelain, found vintage decals, personally constructed decals (screenshots, patterns, scanned objects, news ads, Google scroll, memes), black luster, blue luster, gold luster, silver luster, opal luster, red enamel

18.0 x 15.0 x 14.0 inches