

Grove Gallery presents "Aftermath"

September 18, 1986

Media contact: Maryann Callery, Grove Gallery, 534-2637, or Alixandra Williams; 534-3120

FOR IMMEDIATE RELEASE

THE GROVE GALLERY PRESENTS "AFTERMATH"

Assemblage is the common thread joining the works of Ron Carlson and Ron Williams in an upcoming show called "Aftermath," taking place from Oct. 7-25 at the University of California, San Diego Grove Gallery. A public reception will be held from 6-8 p.m., on Oct. 10.

Carlson, director of the UC Crafts Center at UCSD, met Williams while both were studying for their masters' degree in sculpture at San Diego State University. Each of them was producing artwork for exhibition during his tenure at SDSU, and both were ceramists at the time.

In 1977, Carlson became director of the UC Crafts Center. Williams continued to produce out of his home-based studio, the content of his artwork developing as he came to grips with his Viet Nam experience.

"Aftermath" is about the evolution of the work of two artists and friends. Both skilled technicians, the works chosen for this show will display vestiges of earlier themes: for Carlson, the decorative pot idiom, primarily the teapot; for Williams, house paint replaces clay as the medium, with allusions to earlier shark fin and nose images.

Carlson's early teapots were witty, stylized porcelain vessels, surfaced with decals and underglaze. And they functioned as teapots. Later vessels were only references to teapots, becoming sculpture.

The 10 or so works Carlson will show in "Aftermath" are pedestal pieces, "having their origins in dishes, but reflecting an evolution to sculpture."

Carlson admits his relationship to clay is highly personal. "The process of making the work is the most crucial to me," he says. "The sculpture takes its form from drawings and models."

About the medium itself, Carlson says: "Clay hasn't been readily accepted by critics as a fine art medium, but has only started to make the leap from its association with the functional to an acceptable material that can be used to make art."

To deal with clay as a medium for fine art takes no small amount of skill, Carlson says. "It is a challenge dealing with this substance. It requires control, technique and technology." While Williams uses primary colors, Carlson opts for smatterings, hints and neutrals.

Williams' earlier work was created out of the context of the Viet Nam conflict. His work may still refer to the shark fin, exhibiting the shark as 'maneater'. "Ironic," Williams says, "that people regard the shark with such fear, and consider it, and not weapons, as the deadly maneater."

Currently, Williams describes his work as assemblage and construction, using Masonite or industrial cardboard, and applying house paint in a highly textural manner. His work, he says, is "figurative construction of a personal nature," including satirical references.

A father, some of Williams' work contains images of children. He considers his present situation a "working sabbatical." He works at home, nurturing his children and reshaping the context of his work, while keeping the message the same: "War is hell."

(September 18, 1986)