

Curator's Statement

As humans we rarely think of ourselves as objects. But we are--three-dimensional objects that carry weight and volume, height and space. Visually we communicate meaning through the image we project in our own appearance and through body language. But how do we as humans relate to the object in our world? Is it out of pure function or need? Perhaps it is because of familiarity, or maybe we are drawn to objects through our sexualization of that object or more commonly, our desire to possess that object.

OBJECTIFIED presents the work seven different artists, all of whom create or re-create objects that tell more than the mere reproduction or reduction of dimensional form.

In David Baskin's work *JAG*, he gets to the basic form of the classic Jaguar E-type car to show the pure seductive power of that form. The fact that the car is suspended, stripped of any functionality and then covered with soft, supple leather in vibrant fuchsia removes it from our every-day interpretation and transports the object into the realm of sexual fantasy.

Similarly, the work of stone-carver Kent Laforme, takes the mundane and turns it into the historically beautiful in his *Altissimo Series*. Here Laforme interprets the basic clothing of all humans: socks and t-shirts. He then transforms them into stone in his meticulous carvings. Resembling small mountains, these pieces allow us to see our common underclothing as High Renaissance masterpieces.

Suzanne Broughel takes a different approach in her interpretation of the often used, but seldom thought about object: the Band-Aid. Unlike Laforme's and Baskin's reductive processes, Broughel creates an octagonal-mandala (*40 Acres*) by adding "every (skin) shade of Band-Aid for sale within forty acres of Manhattan's African Burial Ground." The result is a familiar yet foreign look at the objects we literally put on our bodies to heal and protect.

The glove is another object that protects and shields. Claire Watson uses this object to "evoke the inherited dictates of feminine fashion, as well as escape through role playing and costumes." These altered gloves give the viewer a surreal interpretation of the familiar--some are figurative, others are disfigured--all have a certain sensuality with sado-masochistic and bondage undertones.

Virginia Griswold, Sylvan Lionni and Jaye Moon all look at house-hold objects and the home itself as fetishized desires. Griswold's objects are assembled using found (or discarded) tea pots and cups. She then incorporates carved glass components that compliment the familiar 'everyday' quality of the original

object, transforming it into an almost-organic, dangerously elegant object akin to a mullusk.

Lionni's "Sun-Ra" takes our use of power and renewable energy, and our ability to harness that of the sun, an object of worship for aeons, and converts it into a personal object of desire, one we can at last own.

And finally in light of the housing crisis, Jaye Moon gives us what we've been wanting; our very own personal crafted home, high-rise and diner, beautifully crafted in translucent Legos as *to-go* treasure boxes, all complete with stainless-steel handles so we can take them wherever we go and never be without.

- David C. Terry and Matthew Deleget