



REVOLUTION NO. 9
 Anna Varona
 72 x 48 x 12 in.
 Ceramic, brass, clock, and wood
 2009



BULANGERO
 Charlie Co
 19 x 18.75 in.
 Mixed media
 2009



substance
 works in clay

COVER ARTWORKS

- | | |
|---|--|
| <p>ASKAL
 Aba Lluch Dalena
 16.25 x 18.25 x 8 in.
 Terra cotta and acrylic
 2004</p> | <p>HEART
 Julie Lluch
 12 x 11.25 x 6.25 in.
 Terra cotta and acrylic
 2008</p> |
| <p>AS I SLOWLY UNDRRESS HER 1
 Pablo Capati III
 24 x 6 x 5 in.
 Stoneware
 2009</p> | <p>BOTTLE 2
 Joey De Castro
 8 x 6.75 x 5.5 in.
 Gas fired stoneware
 2009</p> |
| <p>DREADNAUGHT GUITAR
 Jon Pettyjohn
 32 x 13.25 x 7.75 in.
 Anagama fired stoneware
 2009</p> | <p>TUBULAR
 Tessy Pettyjohn
 10 x 13.75 x 13.5 in.
 Gas fired porcelain
 2009</p> |
| <p>JESUS CHRIST
 Joe Geraldo
 39 x 9 x 13.5 in.
 Terra Cotta
 2009</p> | <p>WALANG KATAPUSANG CHACHA
 Anna Varona
 12.5 x 18 x 12 in.
 Ceramic, iron, movement mechanism
 2009</p> |
| <p>UNTITLED
 Mark Valenzuela
 15.75 x 9.75 x 6 in.
 Terra cotta
 2009</p> | <p>FLOATING
 Charlie Co
 17.25 x 18.25 in.
 Mixed media
 2009</p> |



TAMPUHAN...LIGAWAN
 Anna Varona
 left - 9.25 x 12.25 in.
 center - 12.5 x 13.5 in.
 right - 9.25 x 12.25 in.
 Ceramics mounted on wood
 2009



BLAH! BLAH! BLAH!
 Mark Valenzuela
 14 x 8 x 5.75 in.
 Terra cotta
 2009

BLAH! BLAH! BLAH! (detail)
 Mark Valenzuela



PET NI GLO
 Joe Geraldo
 39.5 x 9.5 x 12.5 in.
 Terra Cotta
 2009

TUNGANGO 3
 Joe Geraldo
 14.75 x 6.75 x 8.25 in.
 Terra Cotta
 2009

TUNGANGO 2
 Joe Geraldo
 14.75 x 5.75 x 7.75 in.
 Terra Cotta
 2009

TUNGANGO 1
 Joe Geraldo
 14 x 6 x 8.25 in.
 Terra Cotta
 2009



ASKAL
 Aba Lluch Dalena
 16.25 x 18.25 x 8 in.
 Terra cotta and acrylic
 2004

ABOVE ARTWORK
 DI AKO BABAE
 Anna Varona in collaboration with Joey De Castro
 13 x 21.5 x 18 in.
 Ceramic and wood
 2009



Upper G/F, Somerset Olympia Makati
 Makati Ave. corner Sto. Tomas St.
 Makati City

GALLERY HOURS
 Tuesday - Sunday, 9:00 am - 7:00 pm
 Mondays by appointment

CONTACT
 +632 892 7522

www.tin-aw.com

substance
 works in clay



May 8 — May 22, 2009

Pablo Capati III • Joey de Castro • Charlie Co
 Aba Lluch Dalena • Joe Geraldo • Julie Lluch • Jon Pettyjohn
 Tessy Pettyjohn • Mark Valenzuela • Anna Varona

TOWARDS THE FIGURAL

by Patrick D. Flores

In the many forays of artists who shape clay to create art, the tendency is to evoke the figurine. This temper does not only pertain to scale, but also to disposition. Even busts or life-size projects appear human-like, erring, finite, and vulnerable, and therefore resisting the monumental or any pretension to the invincible. Having said this, the resistance may lapse into the figurine: homespun, warm, but also easily assimilated into kitsch. This is the tension that challenges the artist of this medium, aside of course from the age-old anxiety over the needless distinction between art and craft, function and contemplation, imitation and abstraction, vessel and whimsy. To channel this resistance to the impersonal and at the same time to defy some kind of miniaturization that may descend into decoration without rigor, or ornamentation that merely repeats, artists venture into situations that enable them to transcend organic temptations and strive to grapple with contemporary concerns. The very gesture of resolving, even if it does not end felicitously, attests to the life force of the art and its solvency and substance as a current pursuit.

Indeed, potters have responded to this tricky and urgent concern, and perhaps, even dilemma. There are several leanings in this regard. Some may seek the refuge of formalism or even technicism in which form is reduced to its aspect as object, the technique given primal and ultimate premium. Here, the art seems self-contained, fully wrought, so to speak, its manifestation taken for its invention or inventiveness. Thus, the figurine is confronted with the integrity of object, but at the risk of objectification.

Then there are those who are keen students of process, disrupting the drift toward the object, constantly deferring how material coheres into accomplished structure that may readily be named iconically, as in reference to the world out there, or iconographically, as in a type or theme like the nude or genre. And so, the achievement of the art is not the commodity or the object but the serendipities that surface in the process, the sense of play that is its own algorithm.

As Jon Pettyjohn puts it:

High temperature ceramics is a difficult medium. We have to surrender weeks or even months of work to the kiln when we fire. Many will be lost, but perhaps, some will be blessed by the fire and come out even better than we expected. Intuition plays an important role, especially with wood firing.

"Anagama means "cave kiln" in Japan where this method is very popular but really it's based on very ancient kiln designs from China and Korea where high temperature ceramics were born. Anagama firings take days to finish and the ash from the fire wood fuel build up on the pots and later melt when the temperature reaches white heat. The resulting glaze and flashing have a very natural character. I have been adding touches of gold to some of my anagama work because I like the contrast of rough natural toned ash glaze with the fineness of the gold."



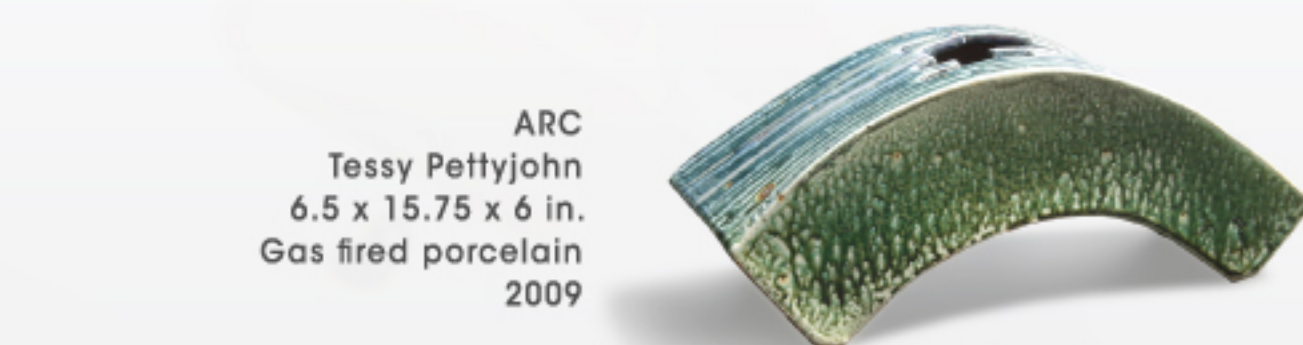
SENTINEL 1, 2, 3
Jon Pettyjohn
From left: 13.5 x 6 x 8.25 in. • 20.5 x 8 x 9 in. • 23 x 7.25 x 7 in.
Anagama fired stoneware
2009



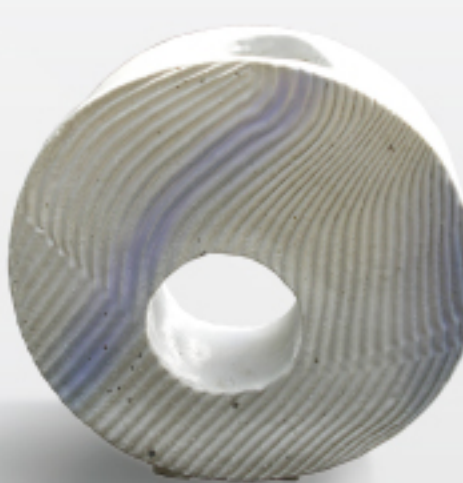
CIRCULAR FORM
Jon Pettyjohn
17.5 x 18 x 4.25 in.
Anagama fired stoneware
2009



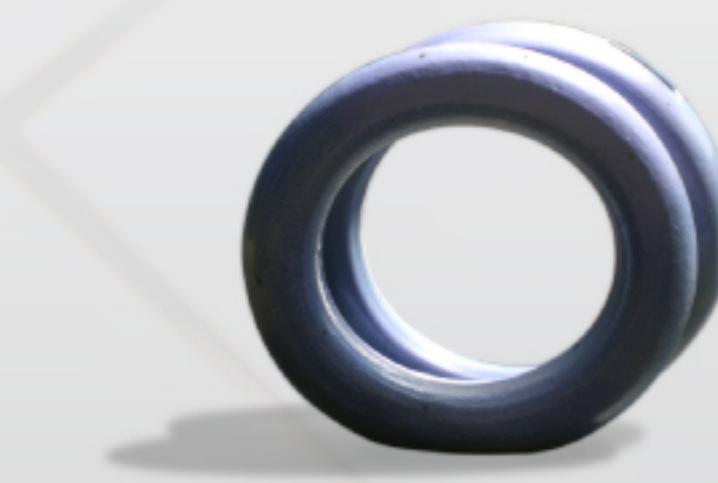
BROKEN CIRCLE
Jon Pettyjohn
10.5 x 16 x 4.75 in.
Anagama fired stoneware
2009



ARC
Tessa Pettyjohn
6.5 x 15.75 x 6 in.
Gas fired porcelain
2009



CIRCLE
Tessa Pettyjohn
12.25 x 12.5 x 4.5 in.
Gas fired porcelain
2009



PURPLE CIRCLE
Tessa Pettyjohn
13 x 12.75 x 5.75 in.
Gas fired porcelain
2009



DOUBLE RING
Tessa Pettyjohn
12.5 x 14.25 x 4.5 in.
Gas fired porcelain
2009



AS I SLOWLY UNDRRESS HER 2, 3, 4, 5
Pablo Capati III
From left: 18 x 4 x 3.5 in. • 24 x 4.5 x 4 in. • 15 x 6.5 x 4 in. • 11 x 4.5 x 3 in.
Stoneware
2009

The same impulse may be discerned in the works of Tessa whose "gas firing is more controllable but the subtle nuances of color given by the fire can be critical, especially with the sensitive classic Chinese glazes" such as celadon or copper red. The explorations of Pablo Capati III and Joey de Castro with shapes, glazes, and effects belong to this bent of making pottery in which process is probed and chance becomes part of the aesthetic.



BOTTLE 1
Joey De Castro
6.5 x 6.75 x 6 in.
Gas fired stoneware . 2009

PASIKING
Joey De Castro
10 x 9.5 x 6.5 in.
Gas fired stoneware . 2009



JARS 1, 2, 3
Joey De Castro
From left : 9 x 8 x 7.5 in. • 10.5 x 6.75 x 6.75 in. • 7.5 x 7.25 x 5.5 in.
Gas-Fired Stoneware
2009

Others are inclined to render the medium amenable to realism or expressionism, with the endeavor to intuit psychological insight inscribed in the face, or in social commentary that configures an awareness about the condition of human existence amid political and economic forces. Julie Lluch's corpus of works takes us to this intriguing and compelling realm in which the idiosyncrasy of expression, indeed the weather of sentiment, inflects the urgency of the social climate. In Lluch's world, the everyday, the earth, and the emotion come together to express the predicaments both of the body and the body politic, the worldly and otherwise. Joe Geraldo and Anna Varona partake of this outlook as they attempt at figuration with instinct and idea. Even wit is possible as Charlie Co's oeuvre adequately demonstrates.



CACTUS FOR JON PETTYJOHN
Julie Lluch
36 x 10 x 10 in.
Glazed clay
2008



CRUCIFIXION
Julie Lluch
24.75 x 20.5 x 4.75 in.
Terra cotta and acrylic
1995

The sorties could be conceptual as well, dealing with issues like memory and fantasy. These are more self-reflexive, self-critical exercises that subject the medium to lively inquiry. Why, for instance, must the clay be fired? Why foist violence on the earth? And could terracotta or ceramics become part of an installative framework as could be gleaned in the attitude of Mark Valenzuela? Could they be made to reference reflections on the corporeal and thus flesh out feminist revelations? And how does one carry through a career in clay from childhood as in the case of Aba Dalena who started to exhibit her craft as early as eight? These are questions that must confound artists if only so that they renew and revise their art without fatigue.

These are only some of the ways in which artists who take to clay come to grips with the exigencies of form at a certain level of firing. This exhibition foregrounds an array of other options of experience, of making sense of material as something figural, an idiom of making figure possible or making something figure, thus leading us away from the figurine of second-guessed nature. After all, in the Philippines, jars like the fabled Magsawi speak in soft tones. ©