

承上启下



會古通今

第四届“宏光紫气”国际陶瓷艺术文化交流周

THE FOURTH "HONG GUANG ZI QI" INTERNATIONAL CERAMIC ART CULTURAL EXCHANGE WEEK

国际陶艺家

The ceramic artists of the World



瑞波特·简
Roberta Griffith

1960年获Chouinard艺术学院BFA,1962年获MFA SIU-Carbondale奖,这是一个颁发给艺术家和教育家,展示陶瓷、绘画,绘画,热玻璃,和混合介质装置艺术的奖项,在本国和国际上举办了34场个人作品展和250邀请集体展览。她的作品被西班牙、墨西哥、意大利、英国、瑞典、日本和美国等多地博物馆馆藏,也被机构和私人收藏。她是西班牙马德里在北美陶瓷杂志的记者。

Roberta Griffith, BFA 1960, Chouinard Art Institute, MFA 1962, SIU-Carbondale, is an award winning artist and educator, exhibiting ceramics, drawing, painting, hot glass, and mixed-media installation art nationally and internationally in 34 solo shows and 250 invitational and juried shows. Her artwork is included in major museums, public and private collections in Spain, Mexico, Italy, England, Sweden, Japan and the USA. She is the North American correspondent for Cerámica Magazine, Madrid, Spain.



盘子里的词在人群里作为声明, 回应, 回声甚至大喊。瓷盘用黑色面板和简单的白色装饰, 但这些否定的词在每天的日常里将人推开, 反映出经常发生在当今社会里的分歧和敌意。

The words act as declarations, responses, echoes or even yells among the plates or among people. The porcelain plates with black panels and simple white text coupled with the communal reference of sharing food pull people in, while the negative words on these everyday objects push people away, reflecting the overwhelming divisiveness and hostility often found in society today.

不, 不是的 NO, NOPE

不 NO-NO, NO





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ROBERTA GRIFFITH



Unpleasant Conversations

HONOLULU MUSEUM OF ART - 2017
HONOLULU, HAWAI'I

Artist Statement

I have incorporated image transfers into my ceramic work since the 1970s. Research for my current project started three years ago when I began painting abstract compositions with underglaze colors, including text, on thin porcelain sheets, then kiln-firing them for permanence. Titled, *The NO Series*, the text consisted of one word, which began with *NO* and expanded to include the words *NEVER, NOT, NOPE, NOTHING* and *NO-NO*. These negatives are a visual response to natural and man-made disasters, political and social conflicts, and incivilities that plague our contemporary world.

Unpleasant Conversations consists of white porcelain plates and cups installed in the gallery. Decals made from four black ink *NO Series* drawings are attached to the plates and cups through kiln-firing. While the cups are installed in disarray on a black table in the center of the gallery, the plates are installed on a yellow band encircling the area. The yellow band, which recalls a yellow caution tape, is bisected by a continuing red line with an arrow that delineates space in various ways. First, as a reference to the horizon line, and therefore, distant space; second, as part of an encircling band, which wraps around and encloses the space encouraging conversation; and third, as an arrow which directs the eye around the area. Normally red signals stop, or the ceasing of movement, yet here it acts to encourage the viewers' movement around the gallery.

The idea of conversation is further examined through variations of the text. The printed words act as declarations, but also as responses, echoes or even yells, among the plates and the cups or among people. The simple black panels with white text on the circular plates and cups, coupled with the communal reference to the sharing of food and drink, pull people in. At the same time, the words on these everyday objects push people away, reflecting the overwhelming negativity, divisiveness and hostility often found in society today.

Roberta Griffith

ROBERTA GRIFFITH

Unpleasant Conversations

The John Dominis and Patches Damon Holt Gallery
Honolulu Museum of Art
Honolulu, Hawai'i

July 28 to November 12, 2017

Opens to the public during ARTafterDARK, July 28, 6-9 pm

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