

A D A M W E L C H

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## ARTIST STATEMENT

My work is a balance between conceptual, philosophical, and formal concerns. I use traditional clay practices to create meaning in physical form while promoting the handmade. A large body of my work focuses on the *brick* as a shape and a concept, involving an intellectual investigation oriented toward art theory and ceramic history. On one level—that of shape—the brick exists as a primary object, a gestalt, not as a sign of something other. In an art context, the brick exists conceptually in two realms: the ironical characteristic of postmodern appropriation and the universal typical of modernity. The brick is the marriage of concept and form with extensive metaphorical implications.

Concurrently, I am making ceramic slabs in which I explore more sensual and formal artistic models. The slabs are the polemical other of the brick, whereas the bricks are manifestly minimal, the slabs are the revitalization of surface through pattern and decoration. The proportions of the slab are consistent allowing for the exploration of its *objectness*, reinterpreting the structure of the piece through the slowly evolving investigation of line and color.

These practices brought forth an amalgamation – glazed brick. The glazed bricks combine the contemporaneity of the brick with the sensual and aesthetical qualities of the slab. Applying color and line to bricks creates an opportunity to continually re-present the bricks into new and dynamic contexts.

I strive to create work that is interesting—conceptually as well as viscerally—oriented toward the formal qualities of surface, texture, color, and scale. These formal elements are in service of the idea, creating artworks that are both autonomous and critical. Beauty also engages me within my work existing in conjunction with my philosophic and conceptual ideas. The marriage of these ideas is an attempt to bring the object near, to bring it into a more critical and engaged context; nearness, in this sense, equals authenticity.