



2014

ceramics monthy

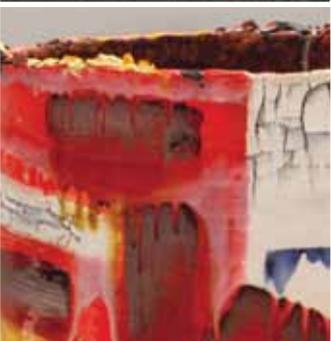
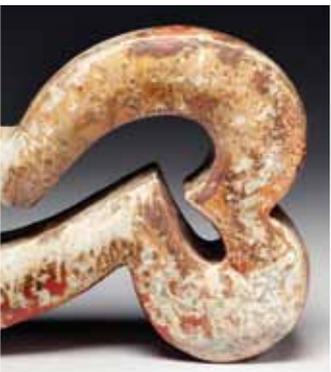
EMERGING ARTISTS

We get very excited every year when the "Emerging Artists" issue rolls around. It's not as if we're only looking for emerging talent at this time of year, but there is a concentration and a more specific purpose to our search in putting together this feature. Part of what makes it exciting is that we put out an open call and ask you to send your work; and what we find when we do this is that folks who perhaps have not gone through the typical cycle of self-promotion, or multiple residencies, or the pursuit of gallery representation, show up on our radar in a way that lets us critically look at their work because they have self-selected as a maker emerging in this field.

It takes some guts to do this, because along with sending your work comes the unspoken statement that you feel your work is worthy of notice; it means you have not only worked hard to develop your voice, but that you understand the place that voice could or should occupy in the larger conversation of studio clay.

We think you'll agree that those presented here back up this claim that we have (admittedly, without their permission) imposed upon them with work that goes beyond technical proficiency to personally honest artistic presentation that only each of them could have produced.

—Eds.



Thomas Edwards

LINCOLN, NEBRASKA

Thomas Edwards' compositions of whole or segmented forms arranged and embedded in concrete are formally engaging due to their rhythmic repetition, symmetry, and clean lines. They also evoke a sense of mystery, as parts of the objects are revealed while others are concealed, and of tension, with the embedded objects seeming to be both suspended elegantly in the substrate and locked in, like a fossil.

Right: *Five Espresso Cups*, 20¼ in. (51 cm) in height, gypsum cement, commercially produced porcelain, 2013.
Below: *Twelve*, 20 in. (51 cm) in height, concrete, wheel-thrown porcelain, 2013.



Originally published in May 2014 issue of Ceramics Monthly, page 60.
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