

GRAHAM MARKS

Sculpture

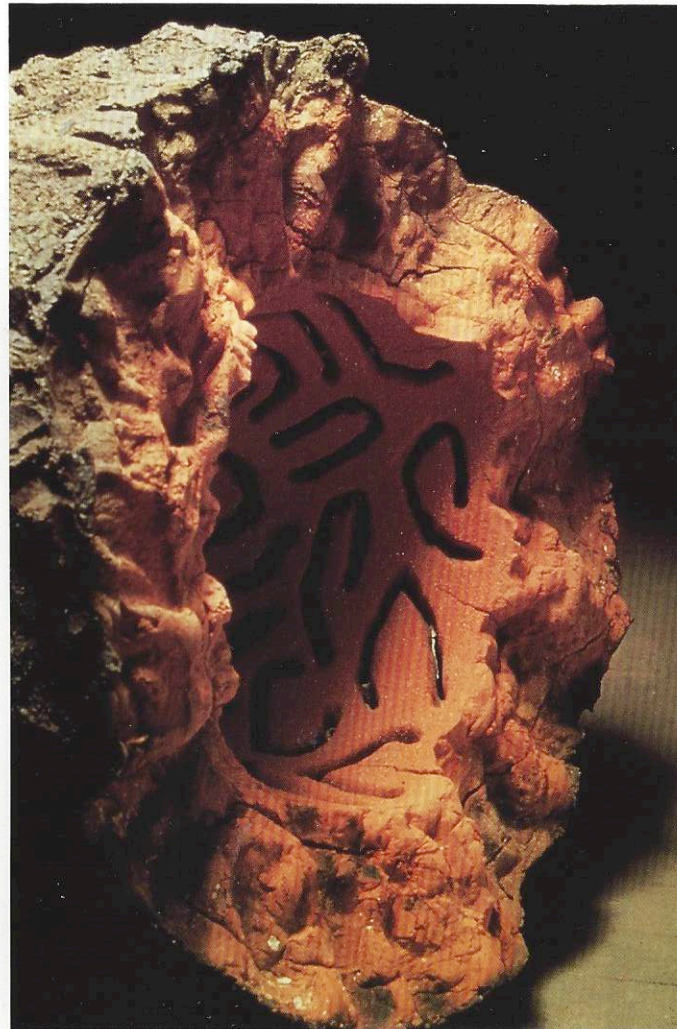


June 30 - August 12, 1990

Untitled #1 1986
Ceramic
32" x 32" x 32"

Cover:
Untitled #2 1989
Ceramic
33" x 29"

Photo Courtesy of Michael Sarnacki



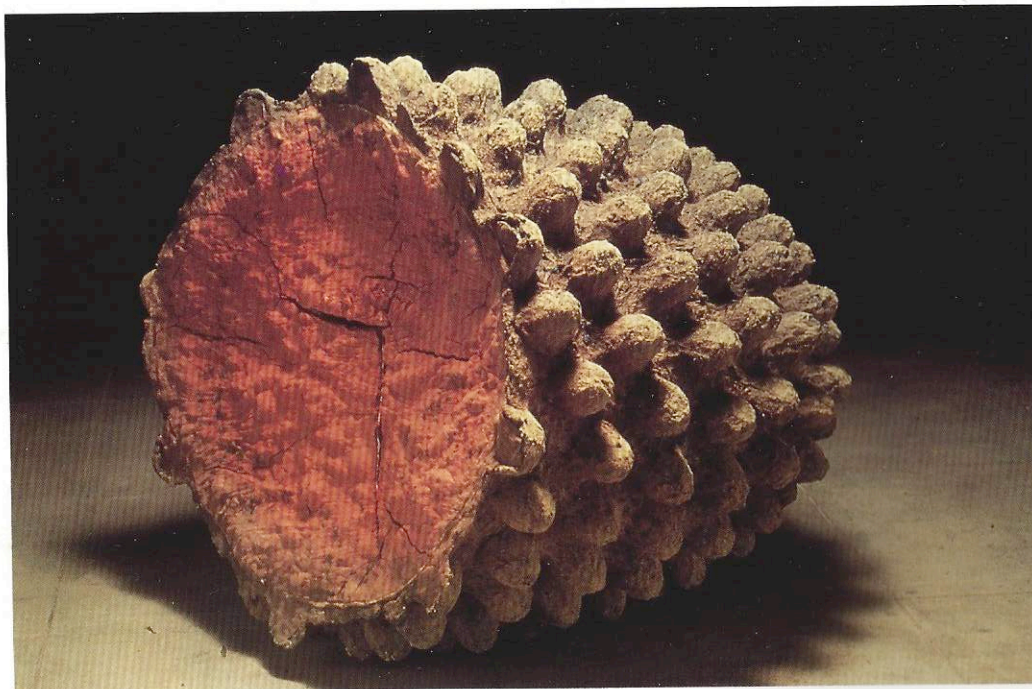
GRAHAM MARKS

Alluding to both the primitive and the futuristic, Graham Marks' sculptures are visual metaphors for the temporal. The influence of various neolithic cultures on Marks' forms and surface is clear but goes beyond the retinal; the artifacts of these cultures appeal to Marks primarily in their attempt to "grasp forces much larger than the individual — chaos, storms, change."

At first, Marks' pieces may seem mired in prehistory with their resemblance to gargantuan

fossils. However, despite their poignant evocation of the past, Marks' mysterious objects really suggest the passage of time and its cyclical nature. His bisected ovoid forms may appear as lifeless as petrified eggs or on the verge of emerging from dormancy, poised to issue some strange new creature or vegetation. In their inorganic aspects, they may represent eons of stratification or seem about to evolve into another geological or meteoric formation.

Marks' technique and materials further encompass the primordial and the modern. His vessels, albeit non-utilitarian, are constructed from coiled clay, connecting to



Untitled #5 (detail) 1986
Ceramic
37" x 36" x 39"

a long ceramic tradition as well as to architectural and insect structures. Sandblasting reveals previous layers in archeological fashion, though his occasional use of nuts and bolts embedded in his surfaces returns us to the present. Inscribed characters and patterns may function as ancient ideograms or transmit obscure codes from science fiction.

In experiencing Marks' sculptures, we are taken through continual time loops and circuitous journeys. His intermittent use of labyrinthine motifs carries us through time and space while the spiral promises the eternal. We

begin with the secrecy of his interiors, shadowed by the depth of their cavities or accessible only through fissures or slits. From these crucibles or dark wombs, we infer "origin". Confronted with the blatant materiality of his exteriors, the fragmentation of ruins, we are reminded of mortality. Beginning and end, decay and rebirth — we anticipate revelation while the mystery is perpetuated.

Murray Horne
Director of Exhibitions and Programs

GRAHAM MARKS

Biography

1951
Born in New York City

1976
M.F.A., New York State College of
Ceramics
Alfred University
Alfred, NY

1974
B.F.A., Philadelphia College of Art
Philadelphia, PA

Solo Exhibitions

1988
Helen Drutt Gallery
New York, NY

1986-1987
Everson Museum of Art
Syracuse, NY

1984
Nina Freudenheim Gallery
Buffalo, NY

1983
Helen Drutt Gallery
Philadelphia, PA

1981
John Michael Kohler Arts Center
Sheboygan, WI

Selected Group Exhibitions

1988
*Power Over The Clay - American Studio
Potters*
Detroit Institute of Arts
Detroit, MI

Alfred and Mary Shands Collection
J.B. Speed Museum of Art
Louisville, KY

Selected Works 1987-88
Clark Gallery
Lincoln, MA

The Aesthetic Edge
Corvallis Art Center
Corvallis, OR

1987
The Eloquent Object
The Philbrook Museum of Art
Tulsa, OK
Traveling: Boston Museum of Fine Arts
Oakland Museum of Art
Chicago Library and Cultural Center

Eastern Michigan University
Ypsilanti, MI

The Cranbrook Vision: Past and Present
Michigan Artrain

1986
Craft Today - Poetry of the Physical
American Craft Museum
New York City
Traveling: The Denver Art Museum
Laguna Art Museum
Milwaukee Art Museum
J.B. Speed Art Museum
Virginia Museum of Fine Arts

*Material and Metaphor: Contemporary
American Ceramic Sculpture*
Chicago Public Library
Cultural Center
Chicago, IL

Contemporary Arts: An Expanding View
Wellesley College Museum
Wellesley, MA
The Monmouth Museum
Lincroft, NJ
Squibb Gallery
Princeton, NJ

Big Containment
Swen Parson Gallery
Northern Illinois University

Credits

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Wednesday: 10 am - 8 pm
Sunday: 1 pm - 5 pm
Closed Mondays