



LAUREN MABRY

Statements

ON HER WORK

I make ceramic vessels, objects, and dimensional paintings by combining traditional and experimental methods with clay and glaze. I investigate materiality through experimentation that is driven by my fascination with color, visual movement, and the transformative nature of ceramics. Primarily my work communicates directly, through its formal and aesthetic qualities, but it may also be understood in relationship to abstract painting, minimal work, and Process Art. Surface is often the focal point of my work, and therefore the forms I make are a reaction to how a glaze performs. My goal is to create dynamic compositions that push the boundaries of how these materials are perceived. Because I strive to keep my work as playful as it is scientific, the things I make exist where haphazard sketching meets the accuracy of chemistry. The rich, flowing glazes create hypnotic tones, textures, and forms which aim to please and bewilder.

ON NATURE/NURTURE

As a young woman, I was emboldened to embrace my natural strengths – an independent, competitive spirit, believing that I could achieve whatever I set out to do. Born with a gift and a drive, I have made it this far because I have been nurtured by many strong women in my life, starting with my mother who always encouraged me to follow my passion for art. Along the way, my female educators never hesitated to push me even when I was struggling – Jane Shellenbarger, Cary Esser, Sanam Emami, Gail Kendall, and Margaret Bohls. My career has been continuously shaped by females, gallerists, and curators like Leslie Ferrin and Catherine Futter, who create exhibition opportunities, connections, and help put my work in important collections. Of equal importance are the many women artists who, although I haven't known personally, have influenced my voice a great deal – Betty Woodman, Viola Frey, Karen Massaro, Lynda Benglis and many more. I am so grateful to have all of these women who have led by setting the example.

