



## RAYMON ELOZUA

### Statement

#### ON HIS WORK

*I began to construct ceramic sculpture, starting in 1977, after a four year stint as a studio potter selling my work in the American Craft Council shows at Rhinebeck, NY and Baltimore, MD. My vessels often had sculptural components as part of the structure. Functionality was never a concern. I was both fortunate and lucky that the sculptures I made from 1977 through 1982 fit into the photo realist genre that was fashionable at the time. My work was ceramic masquerading as wood. My subject material was American industrial architecture of the early 1900's. My model railroad hobby had meta-morphed into a fine art career. By 1982, I was bored by the repetition of a predictable style and subject material. I changed both the content and scale of my work and was promptly dropped by OK Harris Gallery in NY, despite having an excellent sales history for the past 4 shows.*



*Tri-Harmonic S.3, 2018-19*

terra cotta, steel, hand blown glass and mirror

*Being "cut" affected me. I began to question the gallery system and the role of the artist in that model. Reading headlines about labor in America, I realized that others were experiencing their own personal displacements. I decided in 1985 to visit cities, which were home to "de-industrialization," meaning the shuttering of steel mills with the attendant economic and personal abandonment and wreckage. Since that time, I have approached the making of art as a series of projects that interested me to pursue, no matter the subject matter or audience.*