

COMPLEXITY/SIMPLICITY

SARA COFFIN

KYLE JOHNS

GABRIEL JOHN POUCHER

STEPHANIE ROBISON

HENRY JOCK WALKER

MAY 2022



FOSTER/WHITE GALLERY



Cover page: Kyle Johns, *Interlock*,
pigmented porcelain, 34.5 x 14 x 9 inches
Top left to right: Sara Coffin, *Untitled #41 & #42*
medite, sintra, acrylic, 14 x 3 x 3 inches each
Left: Stephanie Robison, *Imprint*,
reclaimed marble, wool 7 x 7 x 4 inches

COMPLEXITY / SIMPLICITY

Foster/White Gallery is pleased to present the work of 5 sculptors who are new to the gallery. Working in an intriguing range of techniques and materials, from glazed medite and sintra to stone carvings with needle felted wool, and from stitched, salvaged neoprene to slip cast and assembled ceramics. This collection of works runs the gamut from the most simple to the most complex combinations of shape, color and form.

Sara Coffin's glazed medite and sintra wall mounted sculptures, which the artist refers to as sconces, repeat a simple rectangular form within a larger rectangular form. Utilizing a unique glazing technique to create a spectacle of candy like colors, these pieces seem to be super-naturally glowing with light emanating out of every edge and angled join.

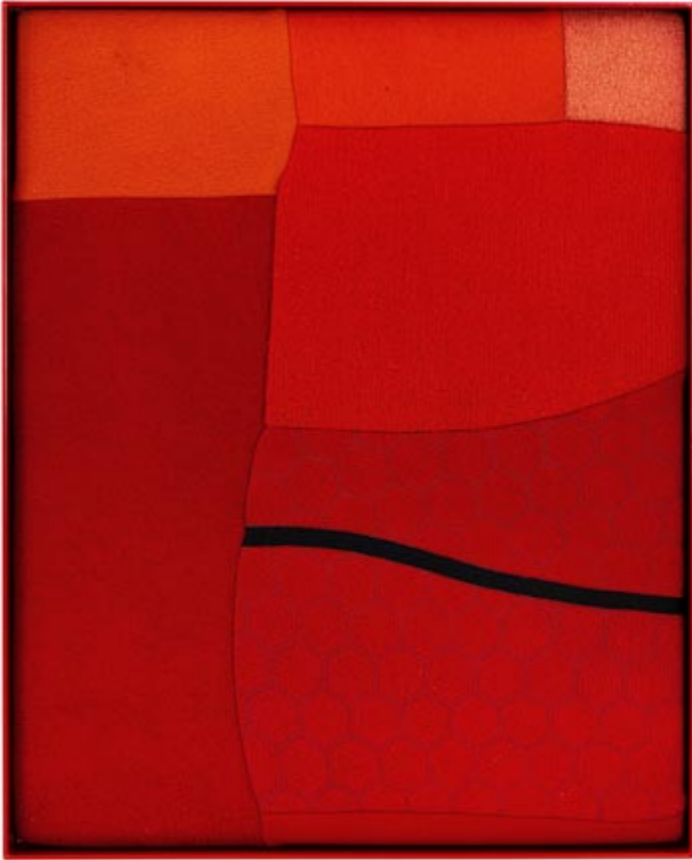
Kyle Johns' builds complex, multi-faceted molds to create slip cast ceramics which fall between vessel and sculpture. These works take on the appearance of multiple components stacked or assembled, one on top of the next, like a colorful and far more inventive version of Jenga, or a teetering tower of babel, with shapes and contours that seem to be moving in every possible direction all at once.

Gabriel John Poucher takes a building block approach to his highly complex ceramic structures which he has described as maximal and cacophonous. Inspired by industrial aesthetics and childhood construction toys, the artist embraces the unpredictability of his chosen material. As the clay reacts to the conditions of firing, stability deteriorates and these pieces contort and collapse resulting in somewhat chaotic forms that veer in and out of accidental harmony.

Stephanie Robison's stone and felted wool sculptures bring these seemingly opposing materials into unexpected conversation with each other. Simple organic shapes which at times look like strange creatures, with rounded extremities protruding outward, neatly interact with themselves. They are odd and awkward but simple and delightful, and seem to have been dreamed up with a light-hearted sense of humor and freedom.

Henry Jock Walker is an Australian artist whose practice is intertwined with his surfing lifestyle and surf culture. His instincts for breaking up space with line and shapes are somewhat classical but the use of neoprene, which he sources from used wet suits, brings a satisfying texture to the surface. The stitched seams create soft grooves which behave as graphic elements between brightly colored patches of fabric. Often playful and with unexpected titles, the assorted mix of salvaged neoprene offers varying levels of reflection and light absorption which allows the work to take on a more serious tone at times.





Top left to right: Henry Jock Walker, *Luftin Aesthetics* and *Untitled*, stretched found neoprene with powder-coated aluminum frame, 20.5 x 16.5 inches each. Bottom left: Sara Coffin, *Untitled #33*, medite, sintra, acrylic and magnets, 14 x 3 x 3 inches. Bottom right: Stephanie Robison, *Double Entendre*, reclaimed marble, wool, 12 x 9 x 5 inches.



Above: Gabriel John Poucher,
flex hold (breathe in, breathe out),
porcelain, underglaze, bricks,
10 x 13 x 8 inches.



Left, top to bottom: Sara Coffin, *Untitled #38*, 14 x 3 x 3 inches, *Untitled #21*, 14.5 x 3 x 3 inches, medite, sintra, acrylic and magnets. Above: Henry Jock Walker, *Not My First Blue Rodeo*, stretched found neoprene with powder-coated aluminum frame, 48 x 36 inches.



Above: Sara Coffin, *Untitled #37*, medite, sintra, acrylic and magnets, 14 x 3 x 3 inches.



Right: Kyle Johns, *Y2B Stack 1*, pigmented porcelain, modular slipcast, 23 x 9 x 7.5 inches.



Top left: Sara Coffin, *Untitled #35*, medite, sintra, acrylic and magnets, 14 x 3 x 3 inches. Top right: Stephanie Robison, *Rainbow's Edge*, stone, paint, wool, 10 x 6 x 4 inches. Bottom: Gabriel John Poucher, *first fish*, porcelain, underglaze, mixed media, 10 x 19 x 12 inches.



Henry Jock Walker, *Midnight In Seaford*, stretched found neoprene with powder-coated aluminum frame, 48 x 36 inches.



Top left: Stephanie Robison, *Curl*, Persian travertine, wool, silk, 9 x 5 x 5 inches. Top right: Sara Coffin, *Untitled #41*, medite, sintra, acrylic and magnets, 14.5 x 3 x 3 inches. Bottom: Gabriel John Poucher, *roving heart*, porcelain, underglaze, mixed media, 9 x 11 x 9 inches.



Top left: Stephanie Robison, *Not One Sided*, Alabaster, paint, wool, 6 x 5 x 3 inches. Top right: Sara Coffin, *Untitled #39*, medite, sintra, acrylic and magnets, 14.5 x 3 x 3 inches. Bottom: Kyle Johns, *Y2B Stack2*, pigmented porcelain, 25 x 10 x 7 inches.



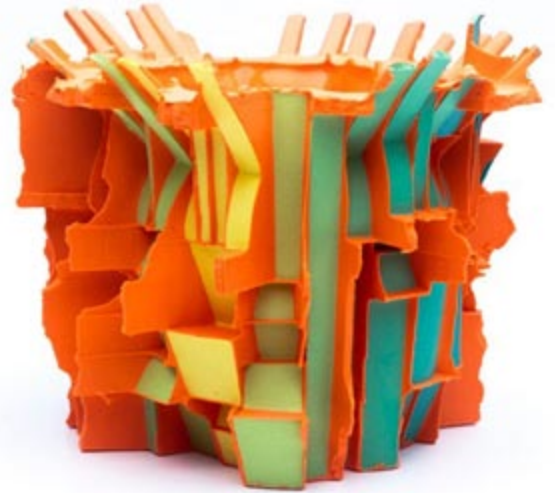
Gabriel John Poucher,
what training can and cannot do,
porcelain, underglaze, mixed media,
12 x 10 x 8 inches.



Top left: Henry Jock Walker, *Snake*, stretched found neoprene with powder-coated aluminum frame, 40 x 30 inches. Top right: Stephanie Robison, *Stronghold*, travertine, wool, 14 x 8 x 5 inches. Bottom: Gabriel John Poucher, *bristlecone*, porcelain, underglaze, tile, 14 x 17 x 11 inches.



Top left: Stephanie Robison, *Off Kilter*, brucite, wool, 13 x 7 x 5 inches. Top right: Sara Coffin, *Untitled #39*, medite, sintra, acrylic and magnets, 14 x 3 x 3 inches.

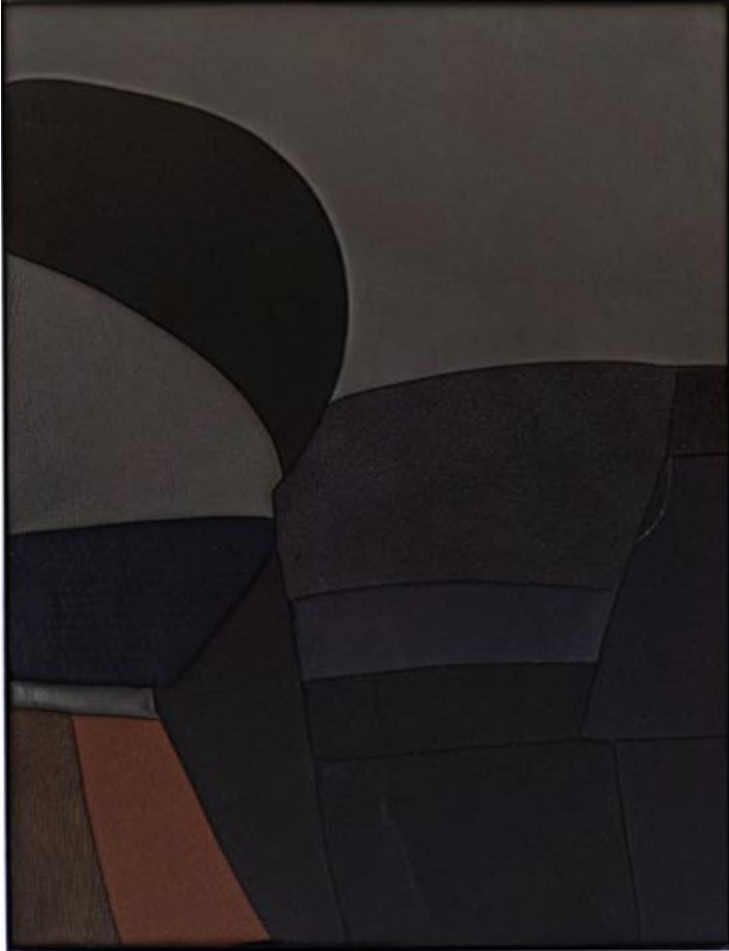


Top left: Henry Jock Walker, *Pig Dog*, stretched found neoprene with powder-coated aluminum frame, 20.5 x 16.5 inches. Top right: Kyle Johns, *Spectrum Loop Burst 1*, pigmented porcelain, 6.5 x 10 x 8 inches. Bottom left: Kyle Johns, *Spectrum Loop Burst 2*, pigmented porcelain, 6 x 9 x 9 inches. Bottom right: Henry Jock Walker, *Body Love*, stretched found neoprene with powder-coated aluminum frame, 40 x 30 inches.





Top row, left to right: Sara Coffin, *Untitled #34, #40 & #36*, medite, sintra, acrylic and magnets, 14 x 3 x 3 inches each.
Bottom: Gabriel John Poucher, *gulliver*, porcelain, underglaze, mixed media, 11 x 18 x 11 inches.



Above: Henry Jock Walker, *Good Point*, stretched found neoprene with powder-coated aluminum frame, 20.5 x 16.5 inches.
 Right: Stephanie Robison, *Bridging The Gap*, marble, wool, 12 x 13 x 3 inches.





Henry Jock Walker, *Where's The Gold*, stretched found neoprene with powder-coated aluminum frame, 40 x 30 inches.

SARA COFFIN

Statement/Bio

Sara Coffin lives in Redmond, Washington. They hold an MFA from Yale University and BFA from the School of the Art Institute of Chicago. Recent exhibitions include February 2022 at Veronica Project Space in Seattle and Dude, I Almost Had You in Los Angeles, CA. Coffin works in sculpture, painting, and food service, examining color and figure in new forms, both abstract and explicit. They think of it as “Neuroformalism” or “Caloric Abstraction”- something that equates the inner and invisible with canon. Small painted blocks are bits of information within sculptures, their colors carefully translated from common candies. A cozy paradox forms around this question: what does it mean for something to have a yellow color and taste that “is” lemon or banana, but not be a lemon or banana? Neuroscientist György Buzsáki proposes that “Learning is a matching process between a pre-existing pattern [in the brain] and an outside world event that happens to coincide with the presence of that pattern.” Maybe this color translation is like a neural massage, creating parallel patterns speaking back and forth: therapeutic, meditative, brain love.

KYLE JOHNS

Statement

Using the traditionally rigid process of mold making that is at the core of industrial production; I deconstruct and reassemble plaster mold positives to create a multitude of unique forms. The work is created organically, responding to the outcomes and limitations of the process and material. Through play, variation and modification, I look to change simple variables to create new methods and possibilities. I often reference domestic forms that are familiar, as a means to draw a broader connection to my work. These objects exist in the grey area between vessel and sculpture, and question the boundaries of design. Through my work I hope to explore the various degrees of function, from the practical to the sculptural, while generating new ideas for uses, forms, and processes.

GABRIEL JOHN POUCHER

Statement

My work examines the disruption of organized systems through ceramic structures that draw inspiration from architecture, industrial aesthetics, and childhood construction toys. Following patterns found in architectural design and natural formations, assembling these frameworks begins with an organized approach. But clay is a capricious material, and as it responds to shifts in temperature, moisture, and the pressure of its own compounding weight, the stability of these structures deteriorates. As they are constructed, the forms will warp, separate, and collapse under the strain. For me, these sculptures are an exercise in letting go. Patterns are interrupted and restructured, becoming maximal and cacophonous - my interest lies in capturing the motion of change. The process is both playful and precarious, and as these systems develop and collapse, my role becomes more participatory than directorial. In this way, the structures evolve organically: my inclination is to design, but I am unable to predict. Akin to the construction toys referenced through texture, bright colors, and a building block approach to assembly, the impetus of my work is driven by an urge to explore new possibilities. Moment to moment, the entire sculpture may topple or split apart, changing its orientation completely. The only option is to readjust and continue building, and often the results of these “accidents” are far more interesting. For these pieces, the journey is the entire destination. These systems are allowed to respond naturally to the forces of entropy, and the resulting formations create snapshots of structures that exist in a state of perpetual flux - celebrating growth while embracing collapse.

STEPHANIE ROBISON

Statement/Bio

The sculpture of Stephanie Robison plays with multiple oppositional relationships. Her latest series of work combines traditional stone carving and the process of needle felting wool. By merging incongruous materials such as wool and marble, she works to synthesize and fuse: hard and soft, organic and geometric, natural and architectural, handmade and the uniform industrial. Focusing on materiality and color with this new work, Robison creates charming, often humorous or awkward forms referencing aspects of the body, relationships and the environment.

Originally from Oregon, Robison currently resides in San Francisco, California teaching sculpture and serving as Art Department Chair at the City College of San Francisco. Robison holds a Bachelor of Fine Arts from Marylhurst University and a Master of Fine Arts in Sculpture from the University of Oregon.

HENRY JOCK WALKER

Statement/Bio

Henry Jock Walker's practice commonly explores possibilities of surfing, performance and painting through collaboration, and socially inclusive events. Walker has developed a national nomadic practice (in Australia), utilising his Toyota Hiace van as an ever-changing exhibition/studio/performance site and mobile core of operations. Walker both celebrates and questions the place of contemporary art in Australia through public studio practice, thinking and working with many urban and regional communities. For ten years he has been prolifically practicing, performing and exhibiting nationally - showing in leading artist run spaces and contemporary art organisations.

Walker was a founding co-director of the mobile ARI tarp space. Studying at the Art School of South Australia 2006-2008, partly studying abroad in San Diego, California, he successfully completed his honours in 2011 at the Victorian College of Art, Melbourne.

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220 Third Avenue South #100, Seattle, Washington 98104

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