

Rose Burlingham Projects presents: **Mirjana Ciric and Katia Ramsey**
Ceramic Sculptures and Related Works
Opening Tuesday April 8th 6-9 pm
2 West 123rd Street
04.04.14

Katia Ramsey's sculptures come in two types. The Doubles have two forms that fit one onto the other, like three dimensional puzzle pieces. A symbiotic relationship of two creatures coupling that could be read as human or sea life. There is a sense of the alternating stability and fragility of natural life forms and the adaptations required for survival, or of being stranded on islands. The velvety surface texture, earth colors and undulating forms convey a subtle sensuality. Ramsey embraces the magnifications and imperfections of nature inherent in clay, an organic material.

Ramsey's Single Sculptures explore hollow forms that have an outer skin of one color and texture wrapped around the interior of another, resulting in tension between what is exposed and what is hidden. By elevating form above the table on a simple wood base it becomes a kind of artifact, a fragment of kryptonite or a small meteor that flew down through the atmosphere.

Also on display are Ramsey's related collages that only a sculptor could have made. Though small, the 2 dimensional explorations of color and form appear monumental in scale - because of her way of placing a shape in space. Paper arranged in overlapping scales is treated as a skin that stands off the page or extends over the edge of the sheet. Notions of pace/ friction/ gravity in both

the sculptures and the collages show her search for the right structure. Layers attached with tape –add the provisional feel of a working drawing.

Though both artists make functional ceramics as well, this exhibit focuses on their small sculptures and related 2 D work. Whereas Ramsey is a sculptor who recently turned to ceramics, Mirjana Ciric arrived at sculpture from an opposite approach. First she studied ceramics in Denmark and then studied painting.

Mirjana Ciric works with surprising juxtapositions, layering concepts, trusting her way of placing one form against another. A wavy grid, irregular cubes and line drawing in space - her lexicon of symbols appear in interrelated mediums. She conveys unexpected relationships between shape, color and line. Ciric processes ideas by means of mental equations made visible. We sense an intuitive system at work, a kind of invented geometry. Her grids read as strangely humorous architecture that might be the bone structure of an algorithmic organism or a collapsed playground climbing apparatus.

A direct correspondence exists between her ceramic sculptures and paintings. The same color jumps from a painted square to a glazed ceramic cube. As she moves between interrelated mediums, the same configurations, sourced in the real world are found throughout. Chronology = process, the time that goes into making an object shows in the repetition.

Ciric, an artist whose process is undisguised, searches for a way to intensify her color yet remain true to her austere sensibility, for how to resolve

line and color in space. Using paper clay allowed her to simplify her form and concentrate on color. The simpler the form, the more saturated the color.

Experimenting with stronger color has also infused her neutral and black and white work with an underlying radiance. A move away from her long engagement with patterns and a return to traditional figure drawing has propelled her into new areas.