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Adam Silverman's "Occupation" at Friedman Benda, New York

BY BLOUIN ARTINFO | JULY 19, 2018



"Untitled," 2018, by Adam Silverman (1963, New York), Stoneware, 20 x 16 x 12 inches, Friedman Benda (Courtesy: Artist & Friedman Benda)

Friedman Benda will hold the largest gallery exhibition to date of work by Los Angeles-based artist Adam Silverman at its New York venue.

"Widely admired for his sculptural vessels, which feature richly textured glazes, Silverman is among the most dynamic practitioners in the ceramic discipline today.

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Yet his sources of inspiration range far beyond clay. Originally trained as an architect, he brings a powerful structural integrity to his work, and also draws on ideas from sculpture, painting, and choreography,” the gallery says.

Adam Silverman was born in 1963 in New York, NY, and received a BFA and a Bachelors of Architecture from the Rhode Island School of Design in 1987 and 1988.

The title, “Occupation,” is a statement of ambitious purpose that encourages multiple contradictory interpretations. Silverman’s pots can be understood as soldiers claiming territory, something they quite literally do in this, his second show at the gallery. “Alternatively, this body of work can also be seen as a vision of a radical domesticity, a model for inhabitation referring back to Silverman’s background in architecture. The term ‘occupation’ may be read more literally, simply denoting the way that objects take up space and hold it,” the gallery adds.

The exhibition will showcase two multi-piece groupings of the pots — black and white. Though built from the standard units of functional pottery — ovoid bodies, thrown rims and feet — these elements are repositioned so as to suggest varied anthropomorphic poses, the reason why Silverman refers to the pieces as “figures.”

Within each installation, the configurations of the pots are “calculated and improvisational,” Silverman notes, much like the compositions of modern choreographers like Merce Cunningham. Additional nuance is achieved with sgraffito etched into the pot surfaces, and applied clay elements that suggest bodily costumes, armor or appendages.

“In addition to the two sculptural installations, each of which is a single work of art, Silverman will also present a number of independently conceived pots, set out on a X-form armature — a strong juxtaposition to the flanking circular groups, like a room sized tic-tac-toe, an image that again suggests a theme of opposition. The installation conveys the sense of a linear sequence, emphasizing the temporality and repetition that is intrinsic to ceramic art. This effect is enhanced by the complex

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surfaces of the pots themselves, which have been fired multiple times so as to achieve remarkable depth and complexity. Each one is an archive of its own creation,” the gallery adds.

Silverman’s work is part of the permanent collections of the Israel Museum, Jerusalem, Israel; Los Angeles County Museum of Art, Los Angeles, CA; the Museum of Contemporary Craft, Portland, OR; the Nasher Sculpture Center, Dallas, TX; Palm Springs Art Museum, Palm Springs, CA; Rhode Island School of Design Museum, Providence, RI; and Yale University Art Gallery, New Haven, CT.

The exhibition will be on view from September 6 through October 13, 2018 at Friedman Benda, 515 West 26th Street, New York, NY 10001- USA.

For details, visit: <http://www.friedmanbenda.com/>

Click on the slideshow for a sneak peek at the exhibition.

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