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Who says ceramic and porcelain art needs to be tame? Using porcelain as her primary medium, [Jessica Stoller](#) will open a body of work, *Spoil*, at [P.P.O.W.](#) in NYC tonight, January 9, 2014. The press release states, "The sculptures in *Spoil* spill out of decorative materiality into the Rococo maximalist mentality of pageantry, pomp and artifice that are often overlooked as frivolous ploys."

Stoller uses a myriad of techniques to create her highly detailed works. First, hand-building the porcelain forms and incorporating porcelain slip, or liquid clay to coat fabric which burns away through controlled firing, leaving draping lace and flesh-like fabric ribbons. Stoller's knowledge of the medium allows her to manipulate the clay creating a wide-range of effects: piped cakes, dripping syrup and rows of spikes and interlocking chains undergo multiple firings to develop each richly colored surface. The resulting works embody a powerful sense of oppositions which blur the lines between real and imitated, normal and abnormal, perceived beauty and the bodily abject.

The installation is comprised of sculptures ranging from tabletop scaled busts to elaborate multi-piece works. In the center of the gallery Stoller presents a large still life that is reminiscent of French grand dining practices of the 18th century, when porcelain replaced sugar sculptures, becoming essential in creating lavish table decorations of allegorical and mythological themes. Stoller's tableau seduces the viewer into its bountiful tiers of carnal illusions where nipples become macaroons. The intricate assemblage pays homage to religious and historic iconographies (16th century *Vanitas* paintings, Marie Antoinette's breast cup) and contemporary semiotics of abject hands stuffed with lace and adorned with long curling embellished nails, oversized anime eye pendants and silver plated hybrid antlered skulls. Stoller's work is grounded in dual appearances; mobilizing our vision of the grotesque in opposition of contemporary societal controls that still plague the feminine body.