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Exhibition Archive - Beneath the Skin

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March 26th, 2007 - March 30th, 2007

Ceramics by Roger Lee and Printmaking by Jennifer Stoneking.

Closing Reception on Friday, March 30 7:00 -9:00 pm

Roger Lee - Artist Statement

The material is what I respond to the most. Clay is a material that has the plasticity and malleability to stretch and mold into bodily forms that I am attracted to. There is a sense of fullness to these forms that evoke pleasure and invite the sense of touch. In its wet stages, clay is receptive to the manipulation by the hand and can tolerate tensions on the surface. I often use the forces of gravity to give these forms some gesture, interacting with tension to manipulate these forms. During the process of drying, the material alters its properties into a surface that is delicate and vulnerable to these same forces that are used to create it. These dichotomies often appear in my work, where one idea may contradict itself, or between two ideas that refer to one source. Between a tactile material that is soft and receptive, to forms that evoke images of the body, sensuality and sexuality become inherent through my work. As a sensuous material I am attracted to surfaces that mimic soft folds of the skin and the vulnerable tensions of the body. These same forms provoke a sexual desire that may please my voyeur's eye, but my intent is not to be this explicit. I am hoping to interact the viewer with my work through a non-objective dialogue that communicates through our sensibilities of form and gesture. The sensual is a subject that negotiates between what our culture values as sacred or cast as taboo, which determines our values between what we consider the naked and the nude.



Jennifer Stoneking - Artist Statement

My main concept currently revolves around how humans alter our environments to conform to our needs while attempting to control organic forces and inevitable facts which cannot be stopped or contained. I compare my organic forms, which are harmful and invasive growths, to areas within our society which I view similarly. Urban sprawl is one occurrence, which I view as destructive, that cannot be stopped, no matter how much I want, unless there is a collective effort. I am depicting the never ending struggle of man versus nature and man versus man. Geometric forms represent an element of human control or presence. Grids, lines, and structures are very controlled, precise elements which represent a system and organization. By using structures and grids in my work, I feel as though I am exerting control over events or phenomenon which I could not normally contain. There are progressions of events which I see unfolding around me in my environment, yet do not have the ability to control. My work is a complex, multi-layered response to the confusing and contradicting environment which surrounds me. It is a depiction of my own internal conflict of attempting to sort through all the information which is presented to me through both external sources, such as the media, and internal sources, which are mainly my own experiences and interactions with the environment and people. By creating an order or system of control in my work, I try to reach a balance with my own conflict.

In the process of producing this work, the dissection of underlying factors has brought to the surface the root of where my concepts are based. This body of work is greatly influenced by my surroundings and past experiences which has more or less led me to this point in my life. My work is loosely based on a great love, nature, and a great loss, the death of my father. Through this, a desire to control those things in life which cannot be controlled has become central focus in this body of work. Fear of the elements in life which are out of my control are those which concern me the most.

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