



Amy Sinbondit
Meaningless/Meaningful



Cover:
Articulate, 2013
wood-fired porcelain, ceramic
stain, 10.5 x 8 x 3.5 in.

Top:
Void Volume, 2012
stoneware, terra sigillata,
glaze, pigmented epoxy,
8 x 14 x 10 in.

Above, right:
*Three color plum blossom
screen*, 2014
porcelain, rice paper transfer,
glaze, 8 x 8 x .75 in.

Above, left:
Frame, 2014
porcelain, terra sigillata,
8 x 8 x 3.5 in.



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Amy Sinbondit

Sketching the Fourth Dimension

Amy Sinbondit's slab-based ceramic sculptures stir through layers of visual and logical information, adjusting, recombining, cinching up fragments of visual memory. Sometimes she practices a type of synecdoche, using a fragmentary angle to invoke a whole range of square spaces, or abbreviates transitions, clutching adjacent contours together a beat or two more abruptly than the eye expects, making dance-like changes in linear speed. Other times she extrudes long or short, thin or fat bytes of flowing pale clay, makes curls and shepherds them toward a corner, as if they were the signs of river waves flowing against a wall, or the serifs of some quaint printer's font flocking toward the upper margin of a page. Surprising visual harmonies and dissonances spring from her tightly packed combinations (eight inches square is typical for one of her wall-mounted works), echoing through dimensions both historical and personal. Occasionally her objects refer to stylistic traditions of the cultures and eras that are the deep background of ceramic art, especially commenting on classical Japanese concerns, but she makes no baroque confections of style or decoration. Her choices tend towards an almost minimalist simplicity, and like much contemporary sculpture reflect a subtle appreciation of everyday materials and commonplace objects.

Sinbondit packs a great deal of space, as well as a strong sense of responsive sensual intelligence, into her diminutive wall-hung or pedestal mounted pieces. Many of these seem like concentrated versions of rooms, or at least parts of rooms, and even swathes of landscape. They are a sculptor's shorthand, noting and summarizing the ways that the perimeters, the outlines and profiles of things, combine or otherwise influence and encounter one another. Sinbondit has been particularly interested in handwriting and letter forms through much of her career, and something of the articulation of written language, considered as a visual activity, has influenced the way that she spins out long and short, closed and open sections of clay, reassembling sights or thoughts partly from first-hand impressions, but equally at a certain symbolic remove, as if the looping rush and rattling gaps of written description were remixed into a faster/slower slice of reality.

Much of Sinbondit's work is about joints, about the knees and knuckles that segment bodies, and about the tough knots of experience that inspire action and make change possible. *Articulate* looks like two or three bones fused together, or short lengths of bamboo. It resembles a calligraphic Chinese character and has an architectural feel, like a gate to an old city. There are black stains as of burning, and cracks and interlocking surfaces smooth from centuries of rain, or the glide of muscle. This is a meeting place, a site of transformation, for turning away from the wind or into the sun; it is a clock to tell the particular, personal time which ticks in the sinews of all beings.



A careful look at *Atone in Gold* reveals sparkling at its points of juncture, which is caused by powdered gold mixed into a lacquer resin. The work appears to represent two picture frames, bent and foreshortened and crunched together, with painted parallel blue lines shading a length of an upper edge. The idea of the importance, the sacredness of repair is a very ancient one, found in many cultures. "Kintsugi" is a Japanese technique of restoration with lacquer and gold leaf thought to date from about the fifteenth century. Practitioners use precious materials (sometimes employing silver or platinum) not merely to repair or restore the object, but to honor the breakage itself, healing the trauma by transforming the scar, the site of injury, and making it an ornament. Sinbondit takes this beautiful, essentially spiritual practice even farther into metaphysical territory by using two broken frames, or their shapes reproduced precisely in clay. It's as if the sculptor had repaired these objects by uniting them, building them inward, kneeling with one bent side into the incomprehensible space of a new world. Sinbondit here and elsewhere at her show *Meaningless/Meaningful*, sketches the fourth dimension with elegance and power.

—Douglas Max Utter

Above:
Atone in Gold, 2014
wood-fired porcelain, ceramic
stain, glaze, 10K and 14K gold
dust, 11 x 12 x 7 in.

Amy Sinbondit

Born 1977, Akron, OH
Lives and works in Cleveland Heights, OH
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Education

- 2002 MFA, Ceramics, Rhode Island School of Design, Providence, RI
- 2002 Harriett Sheridan Collegiate Teaching Certificate, Brown University, Providence, RI
- 2000 BFA, The University of Toledo, Toledo, OH
- 1998 Arrowmont School of Arts and Crafts, Gatlinburg, TN

Selected Solo Exhibitions

- 2013 Pewabic Pottery, Detroit, MI
- 2012 *Views from the Periphery*, Kent State University, Stark Campus, North Canton, OH
- 2011 *Interruptions*, William Busta Gallery, Cleveland, OH
- 2009 *Energetic Clay*, Zanesville Museum of Art, Zanesville, OH
- 2003 Delavan Art Gallery, Syracuse, NY
- 2001 *Roundness*, Market House Gallery, Rhode Island School of Design, Providence, RI

Selected Group Exhibitions

- 2014 *Handmade Ceramic Tile Exhibition*, Gallery West, Cuyahoga Community College, Parma, OH
- 2013 *Ohio Innovators in Clay*, Zanesville Museum of Art, OH
Inspired: Young Ohio Artists, Ohio Craft Museum, Columbus, OH
All-Ohio Ceramic Invitational, Heights Arts, Cleveland Hts, OH
- 2012 *Workhouse Clay National*, Workhouse Arts Center, Lorton, VA
Ohio Annual, Zanesville Museum of Art, Zanesville, OH
- 2011 *Ceramics Annual Invitational*, Borelli-Edwards Gallery, Pittsburgh, PA
Here and There, Kokomo Gallery, Indiana University, Kokomo, IN
- 2010 *Invitational Ceramics Exhibition*, Fawick Gallery, Baldwin-Wallace College, Berea, OH
Selected Exhibition, William Busta Gallery, Cleveland, OH (also 2009)
- 2009 *Alumni Invitational*, Center for the Visual Arts, The University of Toledo, Toledo, OH
The Ohio Michigan Game: Teaching Ceramics, Pewabic Pottery, Detroit, MI
Ohio Annual, Zanesville Museum of Art, Zanesville, OH

WIP Exhibition, Zygote Press, Cleveland, OH

A Convergence of Voices in Clay, Borelli-Edwards Gallery, Pittsburgh, PA

- 2008 *Northern Ohio Clay*, Borelli-Edwards Gallery, Pittsburgh, PA
Cleveland Institute of Art Ceramics: 1978-2008, NCECA Exhibition, Pittsburgh, PA

2007 *All the Difference: Works in Clay*, Emily Davis Gallery, University of Akron, Akron, OH

Red Heat: National, Juried Ceramics Exhibit, University of Tulsa, Tulsa, OK

2006 *Beauty is in the Eye of the Artist: Everson Biennial*, Everson Museum of Art, Syracuse, NY

2004–06 *Rotating Collection*, Delavan Art Gallery, Syracuse, NY

Grants

2012 *Interactive Video Collection: Haniwa in the Form of an Archer from Japan*; Gallery 1, Cleveland Museum of Art

2011 Nesnadny+Schwartz Visiting Curator Series, Museum of Contemporary Art Cleveland

2009 Ohio Arts Council Individual Excellence Award

Professional Experience

2011–present Adjunct Faculty, Foundation and Ceramics Departments, Cleveland Institute of Art, Cleveland, OH

2007–present Technical Specialist, Ceramics Department, Cleveland Institute of Art, Cleveland, OH

Ceramics Faculty, Continuing Education + Community Outreach, Cleveland Institute of Art, Cleveland, OH

2004–2007 Recruitment Representative, College of Visual and Performing Arts, Syracuse University, Syracuse, NY

2004 Adjunct Faculty, School of Art and Design, Syracuse University, Syracuse, NY

2003 Part-time Faculty, Myers School of Art, University of Akron, Akron, OH