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porcelain, glaze, luster, H 4" x W 8" x D 3", 2021
description: A phantom hand contains growth.
2. **Everywhere I am a part of everything is a part of me**
porcelain, glaze, luster, wood, dirt, H 2' x W 4' x D 6', 2023
Description: A life size body is filled with accumulated growth-fungi, moss, leaves, vines, pods and plants, pebbles and sticks- and lies on a pile of dirt.
3. **The Weight of Accumulation**
repurposed elements from past sculptural installations made of porcelain and fused with glaze,
W 80" x D 10" x 12", 2024
description: eight stacks of thin porcelain sheets with elements of bone, nature and lace piled in-between layers ascend and descend on shelf.
4. **The Weight of Accumulation**
Detail of individual stacks
5. **Sanctuaries of Rubble**
egg, earth, orb, shell, planet, home
repurposed elements from past sculptural installations made of ceramic and porcelain and fused with glaze,
H 20" x W 18 "x D 18 "each, 2024
description: Large cauldron forms hold disparate fallen elements that a fused together with glaze.
6. **(Each and every) our imperfect hearts, inseparable, broken, healing**
porcelain, glaze, luster, W 48" x D 12" x H6"
description: Broken cracked vessels cluster together and are connected by a single gold line.
7. **In the depth of dirt, our charred remains**
ceramic, porcelain, glaze, luster, wood, light, dirt, H 2' x W 4' x D 6', 2023
Description: A life size body made of black clay is filled with thin white clay fragments to represent debris/ash. There are small gold balls sprinkled in the ash and light shines through the white clay from below. The body rests on a pile of dirt.
8. **The body becomes earth becomes anthills becomes the smallest rose becomes laughter becomes air**
porcelain, glaze, luster, H10" x W 9" x D 7" each, 2021
description: A hollow head is filled with growth.
9. **In Memoriam**
porcelain, glaze, luster, H 7" x W 3" x D 7" each, 2022
description: Two feet positioned in sleep/dream/death have growth flowing from them.
10. **We are all the unknowns that disappear into the world (accumulating into a glowing prism of everything)**
porcelain, glaze, luster, H 4" x W 6" x D 8" each, 2022
description: Two hands erupt in growth.
11. **Ephemerals**
ceramic, glaze, luster, H 3.5" x W 6" x D 4" each, 2022
description: Three hands in stages of opening/closing are holding different stages of growth.
12. **Forest Floor**
porcelain, black stoneware, glaze, luster, H 29" x W 42" x D 20", 2018
description: Layers of ornamentation in the form of leaves, fungi, moss and branches cover a tree stump which is then covered by layers of new white and old charred structures.

13. Earth is our body (branch)

porcelain, glaze, luster, H 3" x W 9" x D 6", 2019

description: A human ear resides in a tree branch's hollow. The branch is covered in fungi, moss and leaf debris.

14. Earth is our body (hand)

porcelain, glaze, luster, H 3" x W 9" x D 6", 2019

15. Wind is where we came from

porcelain, found table, wire, H 47" x W 30" x D 17, 2018

description: 60 bamboo shoots grow into a table while 4 separate spider/plantlike structures are piled on top

16. Small Cities on Stars

porcelain, thread, H 12' x W 6' x D 40', 2016

description: A 40' x 6' hand-woven net hangs above a hallway. 2000 porcelain drops hang from net spanning the entire hallway.

17. We all lay down together

porcelain, glaze, wood, acrylic, lights, H 24" x W 48" x D 75", 2016

description: 80 thin porcelain sheets with lace/vein like imprints rest like a quilt on a lighted bed. Four pillows made of porcelain vines are stacked at the head.

18. Flight, the day I began to disappear

porcelain, rope, tree, sky, size depending on installation H 8" x W 12" x L 24", 2013

description: Three life size porcelain swings with metallic fungi-like growths hang high up in trees as it silently transitions from winter to spring.

19. Amalgamation of Hushed Places

ceramic, luster, pins, H 96" x W 109" x D 50", 2013

description: A tree limb protrudes from the ceramic wallpaper pattern that covers the wall and disintegrates as it reaches the wooden floor.

20. Of ruin and rooms that breathe

porcelain, gold luster, pins, abandoned objects, H 10' x W 11' x D 5', 2012

description: 1,100 molded ceramic diamonds hang in a grid to create torn wallpaper. The wallpaper bits surround and fall from the legs of a brown leathery body whose skin folds mimic the cushion of the vanity chair.

ARTIST STATEMENT
Jessica Kreutter

Statement on Recent Work

It starts with dirt. Dirt is you, will be you, and has been you. Each shallow footprint you leave follows the seemingly erased paths that humans have walked for thousands of years. Your movement follows that of invisible animals, multitudes of creatures coming before and after you. Remember the weight of all those bodies, their movement, that presence that has carved earth.

Hold on to earth. Keep a stone in your pocket to understand time. Make room for all the small beings and growth in the spaces you share. Open your hands to both receive and to offer. You own nothing. You are supposed to be a guardian, as your movements interweave with every earthly entity. Come to this place and fill your cup here, in these whirlpools and rivers. You have only a short time to share before it is empty. And, until we each have our chance to sink back into the earth to become gardens: wild, infinite, unknowable, and free.

Aesthetic Vision

I am interested in creating moments where worlds flow together. These moments suggest there is something more than what appears to be: a place that is inhabited by both reality and fantasy, a place between remembering and forgetting where beauty and disgust are intertwined. These points where boundaries are dissolved reveal different possibilities for how to imagine the world.

These porcelain objects have disrupted borders. I want to capture a form as it changes from a contained, operating organism to something uncontained, fragmented and entwined with nature, animals and objects. This transformation of form, body or self is something we may experience in deep grief or death, in ecstasy or through intense connections to spiritual or inner worlds. These forms embody transition and become conduits for memory and fantasy.

Process

I hand build forms with clay. Decorative elements on pieces come from the ornamentation found on house architecture and domestic objects. Most pieces are comprised of many individually built parts that are assembled in the kiln or onsite during installation.

My most recent work has been built with parts and pieces from previous installations. Disparate elements from past work have been separated from their prior context, broken, merged and reconfigured with other pieces through the firing and glazing process. The new forms slump, flatten, re-fuse and topple in firing. The process has been an act of play, experimentation, loss and change.