

Nature's Knot

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Ann Agee
Julia Kunin
John Monti
Jeanne Silverthorne
Daniel Wiener

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LUISE ROSS GALLERY

547 West 27 Street #504
New York, NY 10001
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Ann Agee

Bent Bouquet

2014

porcelain

17 x 12 x 12 inches



Julia Kunin

Green Rock Twist

2013

ceramic

19 x 11 x 12 inches



John Monti

Flower Cluster IV

2013

cast urethane resin, resin finish with platinum pearl pigment

29 x 22 x 16 inches



Jeanne Silverthorne

Poppies

2010

rubber and phosphorescent pigment

15 x 18 x 8 inches, edition of 3



Daniel Wiener

Countenance

2012

Apoxie Sculpt

44.5 x 30 x 25 inches



Nature's Knot

The sculptors Ann Agee, Julia Kunin, John Monti, Jeanne Silverthorne and Daniel Wiener, while distinctly unique share strong affinities. Their work represents the inherent problematics of nature: pairing beauty and the grotesque, seduction and threat, aspiration and futility. Floral and rock imagery are represented and the spirits that might inhabit them. Through rigorous material manipulations each artist embodies elements in their work that enthrall and surprise us.

Ann Agee's work begins on a potter's wheel, then slowly and meticulously she cuts and builds a plethora of invented flora, it's a relaxed and steady process resulting in the unexpected. *Bent Bouquet*, a white porcelain sculpture, recalls a vase of exotic flowers, poised and alert. Agee's flowers are not dispossessed of their agency but empowered.

Flora is also central to John Monti's *Flower Cluster IV*, a sculpture made in resin from multiple parts, amassed together and then coated with a seductive high gloss glitter finish. Flowers, vines and globular berries of abstract invention bundle and twist upwards, yet their aspirations seems thwarted.

Julia Kunin's ceramic sculpture *Green Rock Twist* employs jewel-like glazes on forms that recall scholar rocks or mineral formations one might encounter in a hallucinatory grotto. Fastidious technique, process and chance operations belie representations of seductive beauty, while craggy surfaces verge on the grotesque.

Similar motives can be found in the work of Daniel Wiener. *Countenance*, a freestanding sculpture on its own modeled stand, is made by hand-manipulations of countless layers of Apoxie Sculpt. Wiener creates a work that is enigmatic, visceral, a striated color riot, reminiscent of ancient Asian forms replete with nature spirits who are anything but benign.

Jeanne Silverthorne's work takes another turn. Flirting with the genre of floral painting her cast rubber sculptures frame in high-relief insidious beauty. *Poppies* inspired by *fleurs du mal* seem ripe for the taking. Cast with phosphorescent pigments their glow is salacious and enticing, representing our confused relation to its' beauty and narcotic toxicity.

Nature's Knot is not what you'd expect.

John Monti

Guest Curator

Exhibition Checklist

Ann Agee

Bent Bouquet

2014, porcelain, 17 x 12 x 12 inches

Day Dream Daffodil

2014, porcelain, 20 x 12 x 10 inches

Julia Kunin

Green Rock Twist

2013, ceramic, 19 x 11 x 12 inches

Phantom Flowers

2011, ceramic, 106 x 12 x 11 inches

John Monti

Flower Cluster IV

2013, cast urethane resin, resin finish with
platinum pearl pigment, 29 x 22 x 16 inches

Cluster Study I

2012, cast urethane resin, epoxy, chrome finish, 6 x 7 x 6 inches

Jeanne Silverthorne

Poppies

2010, rubber and phosphorescent pigment, 15 x 18 x 8 inches
edition of 3

Two Dandelions

2010, rubber and phosphorescent pigment, 10 x 10 x 8 inches (each)

Sexual Plant Spores

2010, rubber and phosphorescent pigment, 23 x 30 x 10 inches
edition of 3

Daniel Wiener

Countenance

2012, Apoxie Sculpt, 44.5 x 30 x 25 inches

More Esoteric Forms of Corrosion

2013, Apoxie Sculpt, 18 x 10 x 9 inches

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