

The
ClayStudio

139 North Second Street
Philadelphia, PA 19106

JUNE 4 — 27, 1999

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er: *Pursuit of Happiness* (detail), 1999, slipcast and handbuilt porcelain, 25 x 14 x 15"
ve and right: *Time Flies* (details), 1999, slipcast and handbuilt porcelain, 16 x 60 x 11"

Linda Cordell

The Evelyn Shapiro Foundation



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The Evelyn Shapiro Foundation is pleased to sponsor this exhibition of **Linda Cordell**, the eighth Fellowship recipient. I would like to thank the jury panel which selected Ms. Cordell for our annual grant to an emerging ceramic artist: **Jill Bonovitz, Gail Brown, and Kukuli Velarde**. Thanks also to **Paula Winokur** who served as mentor to the grantee during her year of Residency Fellowship at The Clay Studio. My thanks also are extended to the Board of Directors and to the Membership for their loyal support.

Stanley H. Shapiro
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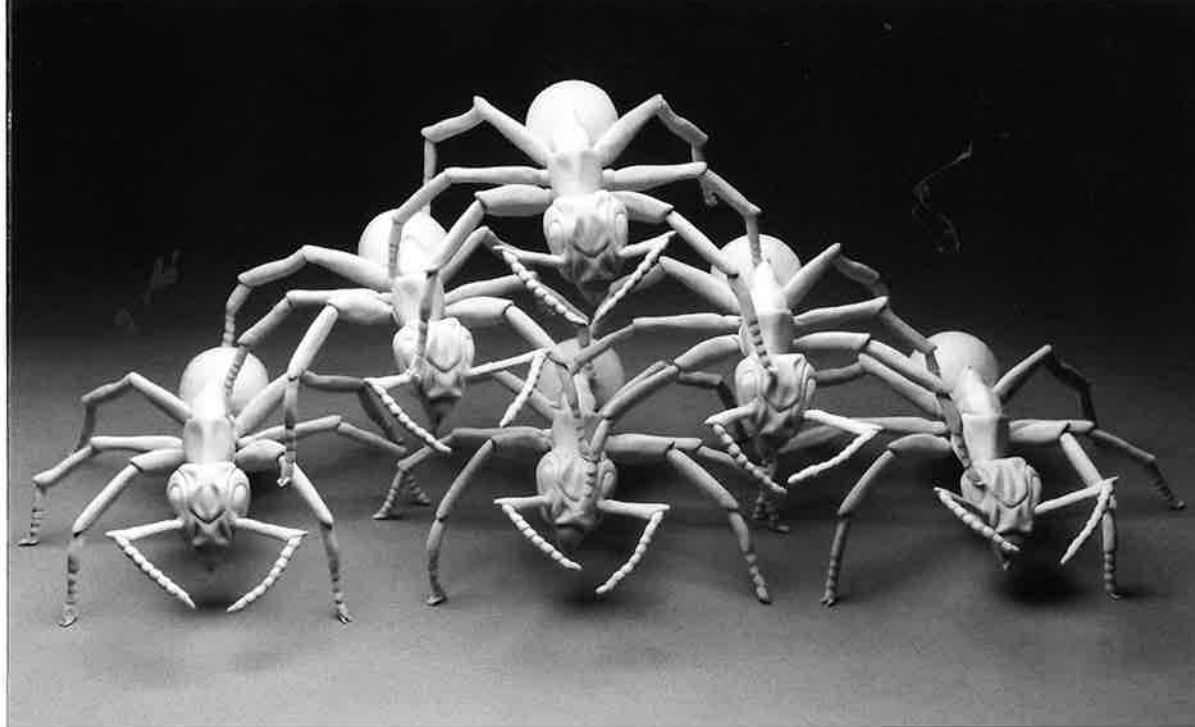
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Anthill (detail), 1998, slipcast and handbuilt porcelain, 15 x 27 x 10"

Linda Cordell

Born 1963, Norman, Oklahoma

Education

1998 M.F.A., Studio Art, Louisiana State University, Baton Rouge, Louisiana
1995 B.F.A., Studio Art, New York State College of Ceramics at Alfred University, Alfred, New York

Awards / Scholarships

1998-1999 Recipient, The Evelyn Shapiro Foundation Fellowship, The Clay Studio, Philadelphia, Pennsylvania
1995-1998 Graduate Assistant, Louisiana State University, Baton Rouge, Louisiana

Selected Exhibitions

1999 *Lotus Eater*, Linda Cordell, The Clay Studio, Philadelphia, Pennsylvania
1998 *Resident Artist Show*, The Clay Studio, Philadelphia, Pennsylvania
Clay Realists, Nancy Margolis Gallery, New York, New York
New Generations, Graduate student exhibit, Shaw/Guido Gallery, Pontiac, Michigan
NCECA Regional Student Show, Arlington Museum of Art, Arlington, Texas

I use porcelain to make sculptures that are realistic representations of functional domestic objects paired with insects. By striving for realism I am attempting to gain ultimate control over porcelain. My sculptures are influenced by the history of decorative arts, industrial design, and science.

We all rely on objects to create a sense of belonging. Consumer products, memorabilia, and family heirlooms make our lives more familiar and comfortable. Exploring the importance of everyday objects and my relationships to them is the basis of my sculptures. Objects do not simply exist in our culture, they are permeated with our beliefs, values, fears, and fantasies. I believe that objects define our culture. My interest in nostalgic objects is a type of homesickness. I am searching for an irretrievable past.

Many people have a natural fear of insects. This aversion stems from insects' alien appearance, unusual habits, and their associations with germs and disease. Insects are unlike anything familiar, they show no signs of emotion or fear. They are driven by instincts and lack the individuality which would allow us to personify them. Insects are successful and adaptive to every climate and environment. Our attempts to control them are unsuccessful and our existence depends upon them. The insects that I pair with my objects are meant to symbolize the disillusionment that we suffer when our objects do not live up to our expectations.