



ENABLER, 2008, PORCELAIN 2 X 4s, PLASTIC, PAINT, HARDWARE, 102 X 48 X 14 INCHES

subFOUNDATION
COLLEEN TOLEDANO

AUGUST 29 – SEPTEMBER 21, 2008

COLLEEN TOLEDANO

SUBFOUNDATION

WHEN WALKING THROUGH THE CITY I OFTEN PASS CONSTRUCTION SITES WHERE I'M REPEATEDLY DRAWN TO THE EXPOSED INTERNAL FRAMING OF BUILDINGS. THE SKELETAL-STRUCTURE IS ERECTED FROM SHODDY 2X4S ABOVE A Poured CONCRETE FOUNDATION. IN VIEWING THE EXISTING OUTLINE, I CAN IMAGINE THE LAYERS OF MATERIAL THAT WILL WORK TOGETHER TO PROVIDE STRENGTH AND A SYSTEM OF SUPPORT FOR THE BUILDING, ALTHOUGH IT CLEARLY DEPENDS UPON THE FOUNDATION BENEATH. IN THE DECONSTRUCTION OF BUILDINGS, IT'S THE INTEGRITY OF THE RAW GROUND THAT REALLY INTERESTS ME, THIS SUBSTRUCTURE THAT I FEEL IS NECESSARY FOR THE EXISTENCE OF A "FOUNDATION".

IN THE PAST, I HAVE DESIGNED TOOLS THAT THEORETICALLY ENABLE BODY MODIFICATIONS AND ENHANCEMENTS TO "BETTER" ONE'S PHYSICAL APPEARANCE. THE "DO-IT-YOURSELF" OBJECTS WERE CREATED TO SUGGEST SELF-SUFFICIENCY IN SURGICAL PROCEDURES, PROVIDING THE USER WITH POWER AND CONTROL. ALTHOUGH THIS CONCEPT STILL INTERESTS ME, I HAVE COME TO THINK OF THE HUMAN BODY AS A *SUBFOUNDATION*, A BASE UPON WHICH MODIFICATIONS AND ALTERATIONS MAY BE PERFORMED TO THE BENEFIT OF ONE'S PHYSICAL AND MENTAL WELL-BEING. I AM ATTRACTED TO THE APPEARANCE OF THE SKIN WHEN IT IS SQUEEZED, TUCKED, PULLED, FOLDED OR DEFLATED. THESE PHYSICAL CON-TORTIONS EVIDENCE BOTH THE OWNER'S CONTROL AND THAT OF CHANGES WHICH ARE NATURALLY AND INEVITABLY OCCURRING WITHIN THE BODY.

AS A MEDIUM, CLAY IS SUPPLE AND CAN BE EASILY MOLDED AND SHAPED MANUALLY. THESE TRAITS ALLOW ME TO HAVE A VERY INTIMATE RELATIONSHIP WITH THE MATERIAL. MY PIECES ARE CONSTRUCTED, WORKED AND REWORKED WITH MY HANDS. THIS HANDS-ON PROCESS IS IMPORTANT TO THE DEVELOPMENT OF MY WORK. PIECES HAVE A FEELING OF BEING WORKED ON, CONSTRUCTED, AND CARED FOR, MUCH LIKE HOW I IMAGINE IT WOULD BE TO WORK ON MY OWN BODY. ALTHOUGH THE MAJORITY OF MY PIECES CONSIST OF A VARIETY OF MATERIALS, SUCH AS LEATHER, ACRYLIC GLASS AND METAL, THE MOST IMPORTANT COMPONENTS ARE THE SMALL AND SEEMINGLY OVERLOOKED DECORATIVE CERAMIC OBJECTS. THESE OBJECTS EVOKE IDEAS OF POSSIBLE FUNCTION OR NECES-SITY. MY PIECES DEPEND UPON THEM TO DENOTE AN ACTIVITY TO BE PERFORMED OR TO PROVIDE THE SUPPORT FOR A LARGER STRUCTURE.

THIS WORK REFLECTS MY ONGOING INTEREST IN THE RELATIONSHIP WE HAVE WITH OUR BODIES AND HOW WE CHOOSE TO MAKE IMPROVEMENTS. ULTIMATELY THE DECISION TO MODIFY OUR BODIES IS OUR OWN.



ABOVE: *WORKSPACE I* (DETAIL), 2008, PORCELAIN, LEATHER, PLEXIGLAS, THREAD, HARDWARE, 44H X 32W X 24D INCHES

BACKGROUND: *ENABLER* (DETAIL), 2008, PORCELAIN 2X4S, PLASTIC, PAINT, HARDWARE, 102H X 48W X 14D INCHES

LEFT: *WOOD-RAY I*, 2008, PORCELAIN, PLEXIGLAS, INSULATION, RESIN, RUBBER, TOOL DIP, HARDWARE, 37H X 24W X 32D INCHES



BORN

1978 BRIGHTON, MASSACHUSETTS

EDUCATION

2002-2005 M.F.A. IN CERAMICS, OHIO UNIVERSITY, ATHENS, OHIO
 2001-2002 SPECIAL STUDENT IN CERAMICS, UMASS DARTMOUTH, NEW BEDFORD, MASSACHUSETTS
 1997-2001 B.S. IN ENVIRONMENTAL SCIENCE, MINOR IN ART, ALLEGHENY COLLEGE, MEADVILLE, PENNSYLVANIA

RESIDENCIES

2007 EVELYN SHAPIRO FOUNDATION FELLOWSHIP, THE CLAY STUDIO, PHILADELPHIA, PENNSYLVANIA
 2007 THREE-MONTH SUMMER RESIDENCY, HOUSTON CENTER FOR CONTEMPORARY CRAFT, HOUSTON, TEXAS
 2005 ALBION COLLEGE, PHILIP C. CURTIS ARTIST-IN-RESIDENCE IN CERAMICS, ALBION, MICHIGAN

SELECTED EXHIBITIONS

2009 *F(X)=Y*, NCECA, PHOENIX, ARIZONA
 2008 *2007-2008 EVELYN SHAPIRO FOUNDATION FELLOWSHIP, THE CLAY STUDIO, PHILADELPHIA, PENNSYLVANIA*
20/20 VISION, ALASKA STATE MUSEUM, JUNEAU, ALASKA
GROUP SHOW, UNIVERSITY OF TEXAS, SAN MARCOS, TEXAS
8 HOUR DRAWING, ALLEGHENY COLLEGE, MEADVILLE, PENNSYLVANIA
SUGARCRAFT, KASIA KAY ART PROJECTS, CHICAGO, ILLINOIS
F(X)=Y, RED LODGE CLAY CENTER, RED LODGE, MONTANA
IN RESIDENCE, HOUSTON CENTER FOR CONTEMPORARY CRAFT, HOUSTON, TEXAS
 2007 *OHIO UNIVERSITY: 1990 UNTIL NOW*, NCECA, LOUISVILLE, KENTUCKY
CLINICAL: CAKEWALK, ROY G BIV, COLUMBUS, OHIO
 2006 *WOMEN'S WORLD*, BALTIMORE CLAYWORKS, BALTIMORE, MARYLAND
HAIR, STUDIO ARTS PLACE, BARRE, VERMONT
SCULPTURE 2006, YORKARTS GALLERY, YORK, PENNSYLVANIA
DELICATE CONSTITUTION, PHILADELPHIA ART ALLIANCE, PHILADELPHIA, PENNSYLVANIA
 2005 *WINTER SOLSTICE*, ALTERNATE SPACE FOR CONTEMPORARY ARTS, ARMONK, NEW YORK
WINTER SOLSTICE, WESTCHESTER ARTS COUNCIL, WHITE PLAINS, NEW YORK
CRAFT USA '05, SILVERMINE GUILD GALLERIES, NEW CANAAN, CONNECTICUT
FROM OUR PERSPECTIVE: A NATIONAL WOMEN'S ART EXHIBITION, FARMINGTON HILLS, MICHIGAN
HINDSIGHT, AFIF GALLERY, PHILADELPHIA, PENNSYLVANIA
 2004 *MILLARD GRAND PROJECT*: ST. PANCRAS CHAMBERS. LONDON, ENGLAND

HONORS

2007 THE EVELYN SHAPIRO FELLOWSHIP, THE CLAY STUDIO, PHILADELPHIA, PENNSYLVANIA
 2006 ALBION COLLEGE FCD TRAVEL GRANT, ALBION, MICHIGAN
 ALBION COLLEGE FCD RESEARCH GRANT, ALBION, MICHIGAN

PUBLICATIONS

KAUFMAN, LESLIE. "MAGICAL CREATURES." *INSIDE*, SUMMER, 2006, PP. 21-22.
 BARQUIST, DAVID L. "A DELICATE CONSITUION: GALLERY REVIEW." *AMERICAN CRAFT*, OCT./NOV., 2006, PP. 83-84.

FOUNDATION MEMBERS

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IT IS WITH GREAT PLEASURE THAT THE EVELYN SHAPIRO FOUNDATION PRESENTS THIS SOLO EXHIBITION OF COLLEEN TOLEDANO, OUR SEVENTEENTH FELLOW-IN-RESIDENCE, AT THE CLAY STUDIO. SHE WAS SELECTED BY A JURY PANEL CONSISTING OF GAIL BROWN, ANDY SHAW AND RUTH SNYDERMAN WHO RECOGNIZED HER SKILL AT ACTUALIZING ELEGANT, CONCEPTUAL AND METAPHORICALLY RICH FORMS. TO THE ABLE STAFF AT THE CLAY STUDIO GUIDED BY AMY SARNER WILLIAMS AND JEFF GUIDO I AM EVER GRATEFUL. MY THANKS ARE ALSO EXTENDED TO THE BOARD OF DIRECTORS AND TO MY LOYAL MEMBERS WHOSE VITAL SUPPORT MAKES THIS PROGRAM POSSIBLE.

STANLEY H. SHAPIRO
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IN MEMORIAM
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SPECIAL THANKS TO:
 STAN AND BUNNY OF THE EVELYN SHAPIRO FOUNDATION