

Christyl Boger
Chymical Object



Above: *Delft Figure*, 2001, ceramic with decals and luster, 26 x 20 x 20 inches
Cover: *Dutch White*, 2001, ceramic with decals and luster, 36 x 26 x 26 inches



Prima Matria, 2001, ceramic with decals and luster, 30 x 24 x 24 inches





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The Evelyn Shapiro Foundation is pleased to sponsor the exhibition of our tenth Fellowship recipient in ceramics, **Christyl Boger**. Our thanks to the jurors who participated in her selection: **Doug Baldwin, Helen Bershad, and Byung-joo Suh**. My appreciation is also extended to **Kathryn Narrow** who served as mentor for the grantee during The Clay Studio residency. I also want to thank the staff of The Clay Studio for their valuable support and assistance during the grant year, particularly **Jimmy Clark**. As ever, to the Board of Directors and the Foundation Members, I express my heartfelt gratitude for their continued loyal support.

Stanley H. Shapiro
President

Christyl Boger

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Chymical Marriage, 2001, ceramic with decals and luster, 20 x 18 x 18 inches

Christyl Boger

Education

2000 M.F.A., Ceramics, Ohio University, Athens, Ohio
1996-1997 Special student, ceramics, Michigan State University, East Lansing, Michigan
1996 B.F.A., Studio Art, Miami University, Oxford, Ohio

Awards

2000-2001 The Evelyn Shapiro Foundation Fellowship, The Clay Studio, Philadelphia, Pennsylvania
1997-2000 Graduate Assistantship, Ohio University, Athens, Ohio
1999 Jurors Award, *NCECA National Student Show*

Selected Exhibitions

2001 *Chymical Object*, The Clay Studio, Philadelphia, Pennsylvania
2000 *Couplets: Duality in Clay*, The Clay Studio, Philadelphia, Pennsylvania
Annual Resident Exhibition, Archie Bray Foundation, Helena, Montana
The Domestic Object (M.F.A. Thesis Exhibition), Ohio University, Athens, Ohio
Arts Interface 2000, Fine Arts Center, Camden, South Carolina
1999 *Krosigk International Sculpture Exhibition*, Krosigk, Germany
NCECA Juried Student Exhibition, Shot Tower Gallery, Columbus, Ohio
1998 *The Common Denominator*, The Sculpture Center, Cleveland, Ohio

Chymical Object

I have always been interested in the strange balancing act that is the life of the social human — in impulse and control, individual versus group, the animal body overlaid by the veneer of cultural constraint. I am also convinced of the subversive potential of the ceramics medium, with all of its complex associations. This work reflects an intersection of these concerns. It draws an equation between the figure and the decorative ceramic object to create a metaphorical representation of a human subject shaped by its cultural heritage.

A major reference in the work is to the ceramic figurine. Imposing this form on the contemporary figure effects a diminution that is as much psychological as physical. The figure as figurine is immediately "reduced" in agency — made to fit in, coordinate, flatter, support, and seduce. They are literally forced to "embody" established ideals, to wear tradition like tattoos, or sexually suggestive garments.

Another identification is with the extravagant palace ceramics manufactured by the porcelain houses of 17th- and 18th-century Europe. These objects celebrated the emerging modern socioeconomic ideals that led ultimately to our present state of worldwide cultural hegemony. In addition to evoking the physical body, the title *Chymical Object* refers to this social imperative to wealth, as it was epitomized by the science of alchemy. Ironically, it was as a result of that quixotic quest to create gold that one alchemist instead "discovered" how to make porcelain.

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