



Ginger Geyer
Ordinary Objects
in Ordinary Time

HENRY LUCE III
CENTER
for the
Arts and
Religion
DADIAN GALLERY

August 31 – October 8
Reception & Artist's Talk:
Thursday, September 24
4:00 -5:00 pm

Curator's Statement

A popcorn box, a vacuum, books with a reading lamp and a tricycle: these ordinary objects, upon closer inspection, are actually extra-ordinary sculptures created by artist Ginger Geyer. Technically masterful, each work draws the viewer in close to gaze at luminous porcelain surfaces covered with metallic glazes and rich color. Part of the delight and surprise in these replicas from daily life is the imagery painted on each piece - why is that picture of David with Goliath's head on the side of a popcorn box? Longer looking reveals the visual jokes, wordplay, art-historical and biblical references that make up these complex and paradoxical objects.

In addition to clay, words are integral to Geyer's artistic practice. Hers is a story-teller's art; she teases out meaning and implies larger ideas in poetic musings by Chlora, her alter-ego. This curious child asks frank questions and wonders over literal definitions in an exegesis of the work that is both funny and profound. In this exhibition excerpts from *Chlora's Book of the Month Club* series are placed near the sculptures they reference. Full-length stories can be found on Geyer's website and in her interactive books.

As part of the Henry Luce III Center for the Arts and Religion, the Dadian Gallery showcases work that fosters conversations between artists and theologians: Ginger Geyer is both. Trained in ceramics and painting, as well as pastoral ministry and spiritual formation, her work and the ideas surrounding it provide a link between the mundane and sacred worlds we inhabit daily. We are delighted to show her work here at Wesley Theological Seminary.

Kiki McGrath
Curator, Dadian Gallery

Artist Statement

Porcelain clay is a fine and finicky material that provides a check on my need for results. Prone to warp and crack, working with porcelain is much like ministry, or art exhibitions, in that you never know the ultimate effects of what you put out there. At first glance my pieces appear to be one-liners, all about technical virtuosity. However, this is “slow art,” asking the viewer to enter an entanglement of potential meanings posed by strands of humor, American pop culture, scriptural allusions, civil religion, art history and the physicality of the clay itself. Tips: notice the flaws, dive into the clichés, and be open to stories. An epic tale surrounds the sculptures featuring a precocious character named Chlora. She’s a good Southern girl, with all that implies. Themes of transformation and brokenness linger here, but wedged into all that human heaviness is a playful vein of joy, hope, and openness to what is: the wild abundance of grace that abides among us.

Ginger Geyer

Biography

Austin artist Ginger Geyer grew up in Arkansas, earned BFA and MFA degrees from SMU, and worked for 13 years at the Kimbell Art Museum and Dallas Museum of Art in conservation, collection management, and facility planning. Ginger received a Masters of Arts in Pastoral Ministry from the Episcopal Theological Seminary of the Southwest. She has been Adjunct Professor there and at Concordia University. Since 1999 she has served as arts consultant, gallery curator, and workshop leader for Laity Lodge, a retreat center supported by the H.E. Butt Foundation in the Texas Hill Country. Handbuilt, glazed porcelain has been her primary medium since 1990, creating detailed pieces that evoke a blend of her experiences as a playful church-fed child, a curious museum professional, a mother of two, and an avid reader of theology and art. She enjoys collecting books, vernacular language, and vintage objects that inform her storytelling. See www.gingergeyer.com for an ever-expanding body of work that pokes at sacred cows and political pork, while also claiming the “nevertheless factor”—that we are astonishingly blessed. Valley House Gallery, Dallas, represents Ginger’s work.

Works in the Exhibition

Campanile for Mary's Magnificat

2013, glazed porcelain with acrylic

3 bells installed, approx. 10 x 46"

Adaptations of Giotto's *Preaching to the Birds* from St. Francis of Assisi Basilica, Bellini's *Christ Blessing*, and Pontormo's *Visitation*

Presence is Fire

2011, glazed porcelain, 7 x 27 x 19"

After Magritte's *Time Transfixed*, with adaptations of two cantors *The Mourners*, from tomb sculptures of the Court of Burgundy, and *Three Hebrews in the Fiery Furnace*, from Catacombs of Priscilla

Easter Morning

2012, glazed porcelain, 4 x 9 x 4½" each

Adaptations of Eugene Burnand's, *Peter & John Running to the Tomb*, and Henry Ossawa Tanner's, *The Three Marys*

Manna in a Mayonnaise Jar

1997, glazed porcelain, 5¾ x 3¾" diameter

Adaptation of *The Gathering of the Manna*, by Master of the Manna

Collection of Deborah Sokolove, Washington, D.C.

Six Impossible Things for Breakfast

2011, glazed porcelain with gold and white gold

8 x 11 x 32"

Adaptations of Paolini's *Bacchic Concert*, Pissarro's *Place de Theatre Francais: Fog Effect*, Giacometti's *Spoon Woman*, Brancusi's *Beginning of the World*, Hepworth's *Contrapunctual Forms*, Van Gogh's *Café Terrace at Night*, and *Etruscan mirror: Double Pipe Player and Winged Lasa*

Chlora's Popcorn

2011, glazed porcelain, 6½ x 13 x 12"

Adaptation of Castagno's *David with Head of Goliath*, and Raphaelle Peale's *Corn and Cantaloupe*

Lot of Salt

1997, glazed porcelain with white gold

6¼ x 3¼" diameter

Adaptation of *Raphael's Flight from Sodom and Gomorrah*

Collection of Sandra Miller, Washington, D.C.

Fruition

2013, glazed Limoges porcelain with gold

approx. 22 diameter x 3" height

Adaptation of Andrea Della Robbia's *Annunciation*

Illuminated Manuscripts

2014, glazed porcelain with gold and white gold

Installed approx. 17 x 40 x 28"

Adaptations of Byzantine illumination, *St. Issac the Syrian*, of byzantine illumination of *St. John Chrysostom*, Jusepe Leonardo's *St. Mark Evangelist*, Henri Rousseau's *The Repast of the Lion*, ancient Roman mosaic of *Tiger Hunting White Bull*, Kandinsky's *Improvisation XIV*, Pissarro's *Boulevard les Italiens Morning Sunlight*, and John Hoyte's *Sketch for Hannibal's Route*

Horror Vacuui

2011, glazed porcelain with gold, white gold and acrylic

42 x 25 x 30" installed

Adaptations of Ingres' *Turkish Bath*, Picasso's *Demoiselles d'Avignon*, *Harrowing of Hell* fresco from Chora Museum, a pastiche of a Turkish prayer carpet, and *Baptistry Basin of St. Louis* by Mohammad Ibn al-Zayn

Chlora's Writing Room

2009, glazed porcelain with gold and white gold

6 x 20 x 13"

Adaptations of Van Gogh's *Bedroom at Arles*, Gauguin's, *Arlesiennes*, and Gauguin's sketch for *Christ in the Garden of Olives*

Gospel Accordion

2010, glazed porcelain with white gold, 14 x 13 x 10"

Adaptations of *The Four Evangelists* from the *Book of Kells*, George Bellows' *Both Members of the Same Club*, and Hans Hoffman's *Cathedral*

Broadman Meets the Beatles

2009, glazed porcelain with gold and white gold

8¾ x 11 x 6½”

Adaptations of Matisse's *Nasturtiums & The Dance*, Geertgen tins von Saan's *Nativity at Night*, Gericault's *Raft of the Medusa*, and Andrei Rublev's icon of *The Trinity*

Collection of Dr. Marcus Corley & Sherry Smith,

San Francisco, CA

The Fall of Rome

2013, glazed Limoges porcelain with acrylic, 6 x 13 x 11”

Adaptations of Eric Gill's *Stations of the Cross* for Westminster Cathedral, No.3: *Jesus Falls the First Time*,

No. 7: *Jesus Falls the Second Time*, and No. 9: *Jesus Falls the*

Third Time, and of Jasper Johns' *Three Flags*

Beats All I Ever Saw

2013, glazed porcelain with white gold and gold

12½ x 22 x 16”

Adaptations of Stuart Davis's *Eggbeater*, Wayne Thiebaud's *4*

Cupcakes, Phillip Guston's *Painter's Forms II*, Vigee-Lebrun's

Marie-Antoinette en Chemise, Tintoretto's *Feeding of the Multitudes* and pastiche of a Sèvres bowl

Recycled Tricycle

2012, glazed porcelain with gold and white gold

22 x 28½ x 22”

Adaptations of Botticelli drawing of *Satan for The Divine Comedy*,

Michelangelo detail of Charon from *Last Judgment*, ancient

Roman bronze *She-Wolf*, Blake's, *The Lustful in Purgatory*,

Signorelli's, *The Hard Climb up Mt. Purgatory*, Giovanni di

Paolo details from *Creation*, and *Primum Mobile from The Divine*

Comedy, Gustave Doré detail from *Queen of Heaven from the*

Divine Comedy, and di Michelino's *Dante's Poem*

Shown with *Peter's Easter Basket*, 2012,

glazed porcelain with gold and white gold, 8 x 11 x 9”

Office of the President

Paul's Letter Jacket

2013, glazed porcelain, 23 x 18½ x 4½”

Adaptations of Vermeer's *The Love Letter*, Cassatt's *The Letter*, Robert Indiana's *Love is God*, and Winchester Bible illumination of Letter P: *Epistles of St. Paul*

The Henry Luce III Center for the Arts and Religion is a program of Wesley Theological Seminary. The Center sponsors a variety of cultural events which explore the intersection of art and religion. All contributions are tax-deductible and gratefully accepted.

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