

Judy Fox

This installation originates from a larger one based upon the biblical story of Genesis, where elements from the story are taken out of context in order to reflect upon the biological origins of humanness. It includes a life-sized figure of Eve, a tall SnakeTree, and various smaller life forms. Eve is posed after the famous Lucas Cranach version, a pale beauty with waves of blond hair, but the physique of this first woman combines traits from various ancient and Mesopotamian tribes. The SnakeTree that captures her attention places the allure of sensuality within nature itself. It and the other animated plants on the walls explore evolutionary themes of growth, competition, reproduction, and physiology. They manifest the attraction and repulsion we feel when facing our own participation in sensual, cruel, primordial life.

These clay pieces are hand built, kept in a leather hard state, and carved with toothed rasps. Larger works are fired in pieces and assembled with epoxy. The surfaces are painted with layers of Casein, a water-based milk protein medium that sets with time.

Direct building in clay offers maximum control over its hugely variable firmness and consistency. I can model the clay when it is soft, and carve it when hard, even paint texture or details on as slip. The material disappears and the medium becomes form. It enables pure realization of the imagination.