

Viola Frey

“What have I done with clay? I have made records of what has been and what is. I have attempted to make a permanent whole of the transitory fragments I have seen around me. Clay has the quality of RIGHT NOW! It is able to seize this very moment under hand and eye.”

“Figurines. People, clothes, dogs, birds, classical sculpture, the Graces, Medici Venus naked white all frontal with eyes that follow you! It’s the eye contact that possesses the observer. The knickknack can never be broken nor discarded. It passes from wall bracket to wall bracket to corner cupboard to dresser drawer and, with the death of the owner, to the Flea Market. This miniature world has neither respect nor discrimination. The fantastic annuls accepted reality.”

“It is my intent to recreate the ambiguity which vibrates these small comprehensible scales and the large disrupting scales of life-size, over-size figures. To isolate and if possible represent, make solid in clay the imperceptible act of mind and senses as apperceptions of changes in scale and meaning are made. These changes are not necessarily agreeable, nor are they pretty. They carry with them contradictions which challenge our own sense of self and which also challenge the inanimate immobility we initially attribute to OBJECT and THING...”

“Working with my selected materials, fragments and odd movements, people and things, I realized without light there was no color or form. The monochrome colors of clay surfaces tended to force three dimensional figures and objects towards profile and silhouette. They became almost two dimensional and took on quasi-religious quasi-primitive qualities. An uncertain mysticism I neither intended nor wanted.”

“The use of color in these sculptures increased their dynamic vitality and energy. Their interiors structure and self-signification is intensified; their exterior demand on their environment and on the observer is made insistent. They do not rest static. In many cases they are studies of the effects of light on volumes and of light on the colors themselves. The shiny highlights define the forms and the reflections within the colors of the glazes themselves multiply these effects.”

“It is my intention that the color used makes absolutely clear the temporal, physical, historical relationships of the object create to its surroundings. A woman’s figure situated in time by its style, color indicating season and time of day. The alight movement implied, placing the figure within communication to and with persons within reach, the surround, the situation of the figure – a sunny day and some sort of festival.”

- Viola Frey, excerpts from “Briefly”, a statement written in collaboration with Charles Fiske, n.d.