

1. *Untitled (Tangle)*, 2014, ceramic, wire, wood, graphite, 41 x 19 x 12 in., \$2,200
2. *Soft Machine*, 2013, porcelain, yarn, wooden clamp, 36 x 10 x 8 in., \$3,000
3. *Offal Pink*, 2012, porcelain, yarn, plywood, 50 x 36 x 14 in., \$3,750
4. *Treacle*, Collaborator: Amber Ginsberg, 2014, Video installation, Dimensions variable, NFS
5. *Untitled (Sample)*, 2014, concrete, wood, 42 x 8 x 8 in., \$1,200
6. *Cord*, 2014, wood, plastic sheet, graphite, hardware, 84 x 96 x 50 in., \$4,500
7. *Untitled (Proboscis)*, 2011, plaster, insulation foam, plywood, masonite, 12 x 12 x 11 in., \$750
8. *Untitled*, 2014, beach towel, ceramic, wood, graphite, 42 x 70 x 12 in., \$1,800

Artwork Information

Waubonsee Community College's Arrowhead Room and Art Department present:

Joseph Madrigal: *What lies*

Monday, August 11 – Wednesday, September 17, 2014

Gallery hours:

Monday – Friday: 8:00 a.m. – 9:00 p.m.

Saturday: 8:00 a.m. – 4:00 p.m.

Exhibitions are free and open to the public.

Art Coordinator: Cecilia Vargas,
cvargas@waubonsee.edu, 630-466-2964

Artist Talk:

Thursday, September 18

2:00 p.m. – 3:00 p.m.

in Von Ohlen Hall, room 201

**Free and open
to the general public.**



Cord by Joseph Madrigal, 2014, sculpture, 84 x 96 x 50 in.

The Arrowhead Room, Dickson Center
Waubonsee Community College
Rt. 47 at Waubonsee Drive
Sugar Grove, IL 60554

Joseph Madrigal

Joseph Madrigal received his B.F.A. from Miami University of Ohio concentrating in both painting and ceramics, and his M.F.A from Illinois State University in ceramics. He taught ceramics and sculpture at Kalamazoo College from 2009 to 2012. Currently, he's an Assistant Professor at Luther College in Decorah, Iowa teaching courses in both ceramics and sculpture.

Artist Statement

My art practice and research is focused on material explorations orbiting around clay and ceramic processes. These material investigations are influenced by a deep interest in memory and bodily experience through habitual, sensual and erotic connectivity. My recent work has been focusing more in the domestic realm where the body and object collide and expand in both lived and imagined space. My aim is to find moments of shift, slippage and compression through material and conceptual relationships. Boundaries are permeable; the gap between body, object and space is separated by semantic distinctions.

Clay is imbued with rich and varied histories with ceramic objects residing in the background of everyday life. Our relationships to this material and these objects, though often overlooked, are deeply seeded in a history of movement and display through utility and ornament. Ceramics has the advantage of already being there; it just needs to be seen and enacted. It crops up then fades into the background only to emerge once more. It is this perpetuity of emergence and connection to the body and materiality from which my practice is centered, expands and returns.