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Boundaries of the Self

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Celebrity Culture

JG: You know, I think, basically, I work it. I have a good reason for tuning into the part of me that enjoys it. I believe that the pleasures that people get from culture, including consumer culture, are crucial to understanding it, and we need that understanding in order to be able to make any meaningful critique. If you are really making a critique because you want to see things change, you need to be inside the logic of it, the meaning of it, the pleasure of it. I think my enjoyment is crucial to my critiques.

dC: Finally, what's your favorite show?

JG: That's a good question. My tastes are pretty varied. I was in love with *The Wire* and *Six Feet Under* in their day, and am still in love with *True Blood* and *Dexter*. Going on my current Tivo list, I'd have to say *24*, *Project Runway*, *Entourage*, *Modern Family*, *American Idol*, and *Curb Your Enthusiasm*.

dC: Thank you very much.

JG: My pleasure.

Hunter Stamps

Boundaries of the Self

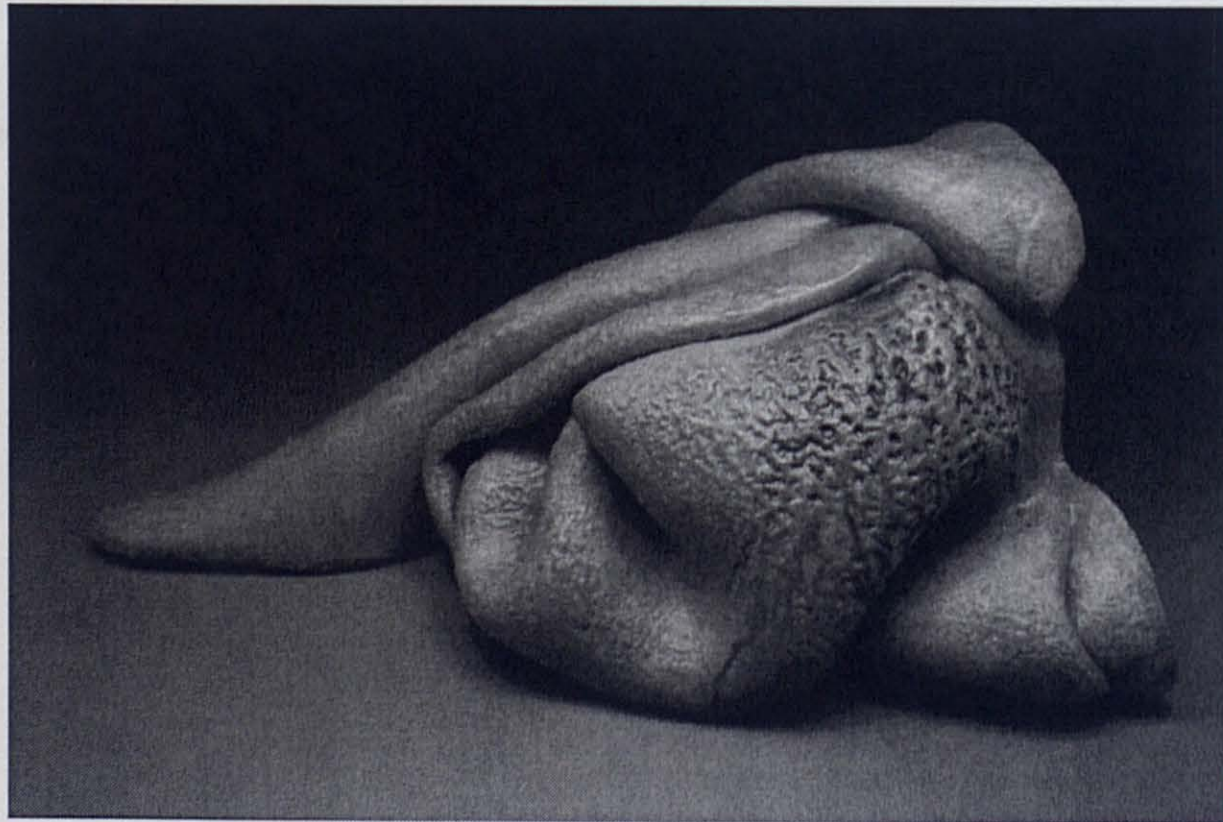
The human body is meat. These ceramic sculptures address issues of self-ideation, consumption and control by investigating the various psychological associations and social implications of this fact. The work manipulates and conceptualizes the boundaries of the body and explores the relationship between self and other, interior and exterior, attraction and repulsion, as well as the beautiful and the grotesque. Erasing the distance we place between food and our own bodies through depicting the human body as meat emphasizes the corporal and abject condition of our existence. Of particular interest is how we as individuals deal with aspects of obsession and control associated with eating and the body. Consuming has the ability to evoke a wide range of emotions, disorders and phobias. Food can be perceived as attractive, seductive, and irresistible, sparking urges that render us unable to control our own behavior and actions. It can also be perceived as repulsive and nasty, igniting emotions of fear, abhorrence and self-loathing. The intent of my work is to seduce and engage the viewer with temporal surfaces and organic forms that, upon closer inspection, trigger conflicting bodily feelings of repulsion and disgust.

In my artistic strategy I make reference to a wide range of sources such as gross anatomy, butcheries, Aztec Xipe Totec ritualism, psychoanalytic theories and abjection.

Hunter Stamps is an Assistant Professor of Ceramic Sculpture in the Department of Art at the University of Kentucky in Lexington. Hunter received an MFA from Indiana University in Bloomington and a BFA from the University of North Carolina in Asheville. His mixed-media sculptures address contemporary issues of the body and incorporate ceramics, fabricated metal, molds, encaustics and rubbers. Hunter's work has been published in periodicals such as Ceramics Monthly and exhibited in numerous national and international juried, invitational and solo exhibitions.

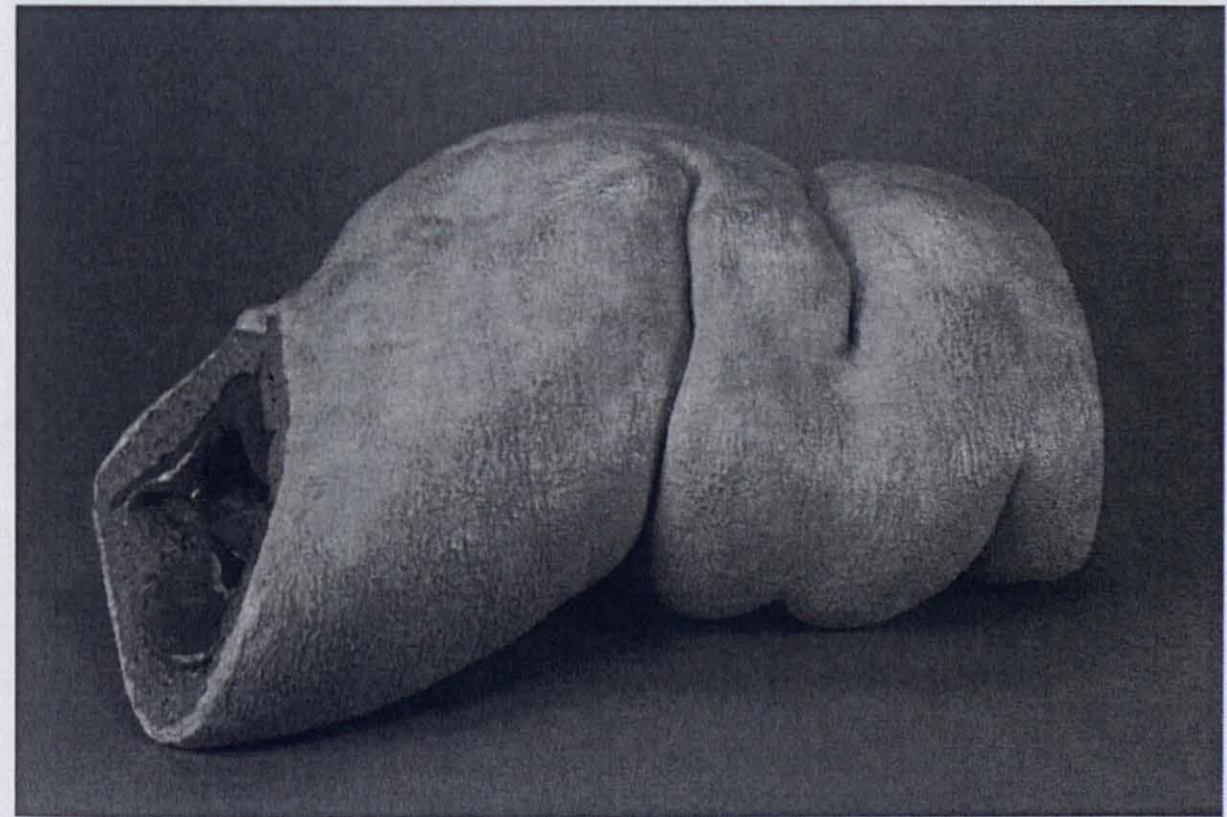
Boundaries of the Self

The physicality of my ceramic process exploits the malleability of clay and its tendency to convey the elasticity and muscularity of the body. The clay is kneaded, wedged, pressed, pushed, squeezed, altered and sliced to create bodily forms that linger between death and life. The soft disjointed forms barely holding shape convey a moment of mutability and abjection – when meaning collapses and the boundaries of self dissolve, becoming hard to distinguish from the other. To further deny the interpretation of a coherent whole, the wax exterior of my sculptures are intentionally irregular and penetrative, creating a temporal experience of the body that has the potential to make one think differently about consumption and the body's corporal identity.



Carnal Remains

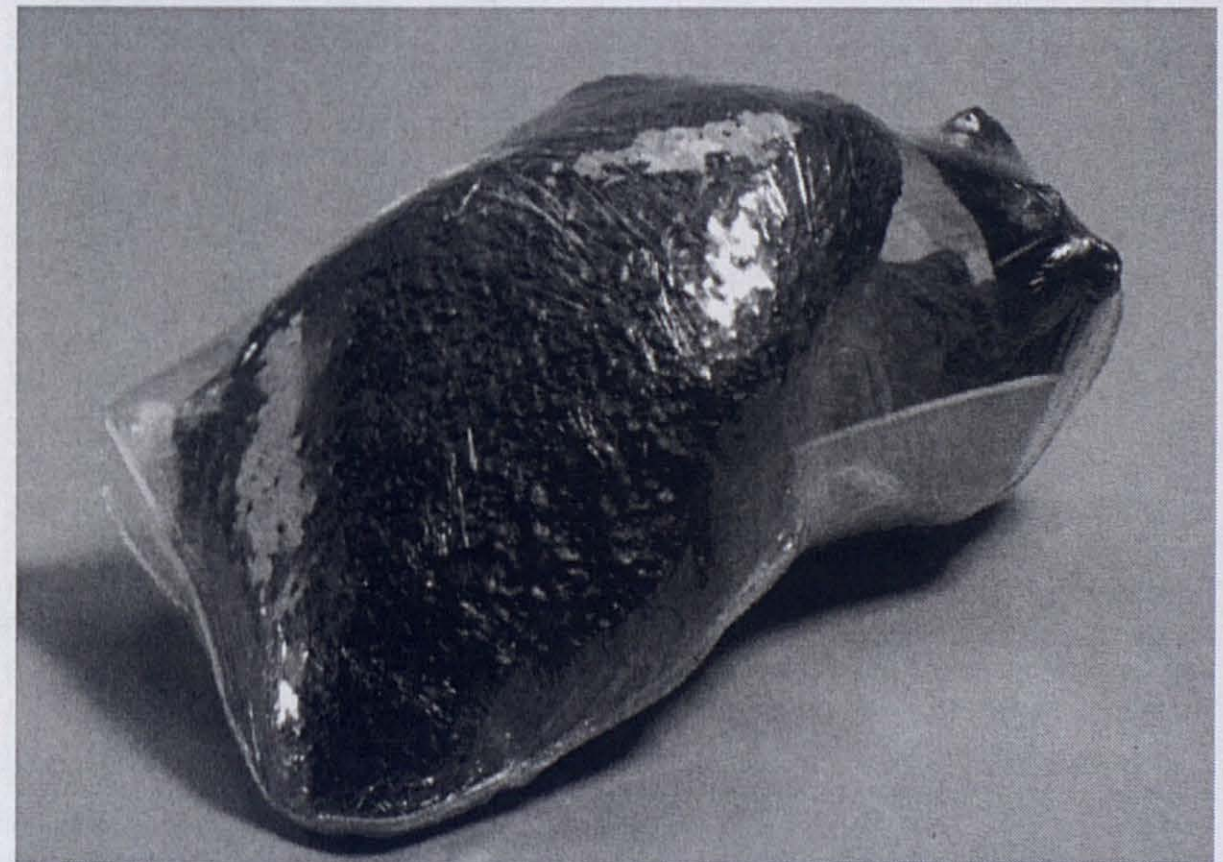
Stamps



Stress Associated with Shedding



Self



Commodifying