

JEFF FORSTER

ARTIST STATEMENT

Growing up in rural Minnesota I developed a profound appreciation of nature and natural phenomena at a very early age. I had plentiful opportunity to observe the changing of seasons and, to me, these cyclical happenings conjured ideas of life, death and rebirth. My working methods take on a sacerdotal order, simulating these concepts.

Upon discovering clay I found an innate connection to the material. In addition to bringing back memories of building forts in the clay deposits on my parents' property, clay carried a direct reference to time. Often, through layering different materials, I enhance this notion by alluding to the idea of strata. In fact, ceramic processes parallel geologic occurrences, speeding up geologic time.

Besides the reference to geologic time, the ceramic object brings with it a connection to human time. Serving as documents of early people, these objects mark definite periods of time, specific cultures. More interestingly, they make evident the extinction of entire civilizations. All of the aforementioned concepts compose my working ideology.

Exploiting the living qualities of natural materials I am able to watch and document the passing of time. Frequently the works *in situ* addresses the fragility of a specific environment as the process of entropy takes place and nature slowly reclaims my structures. I am interested in the photograph and the fired object as indicators of change. Both have the ability to capture an exact moment in time, a specific state of transformation. In addition, the found object carries with it implications of the past, reflecting the temporal condition of more recent culture.