



Oh-so malleable clay!

In studio with Bruce Sherman

If you've read the Tom Robbins' classic *Skinny Legs and All* you'll no doubt recall a certain group of animated inanimate objects which move and talk their way through the tale. The same fantastical magic that breathes life into these objects, and whispers through all of Tom Robbins' fiction, inhabits the work of New York City based artist, Bruce Sherman. Working primarily in ceramics, his compositions are mystical and mysterious, playful and wry, and whimsical. They're also just down right beautiful. Vibrantly colorful, his sculptures are composed of hand-rolled and shaped slabs that are joined together into totemic arrangements. Flat planes, cylinders and thrown forms are embellished with stylized features and faces, resembling spirit forms from another dimension. Hands, eyes and eggs, symbols of rebirth, renewal and consciousness, are common motifs in his work. Describing his compositions as a "cast of characters", Bruce's sculptures are at once endearing and appealing, but also a little bit strange. Who are these creatures and where do they come from? His figurative constructions make us wonder as we try and piece together the narrative that imbues them with life.

Bruce has exhibited in solo shows at White Columns in New York, South Willard in Los Angeles and Kaufmann Repetto in Milan. He has also participated in numerous group exhibitions across the United States. We visited him in studio to find out about his approach to art, life and more.

www.brucemsherman.com

text and interview by Layla Leiman

Featured image:

Bruce M. Sherman
Seeking Myself
glazed ceramic
18 x 8 x 5 inches

AMM: You’ve mentioned, and it is apparent, that your work explores spirituality and a connection to the natural world. Living and working in New York City, do you find it possible to connect with these ideas in your daily life and creative practice?

BS: Spirituality is a tricky word for it can connote so many different ideas and points of view. It does point to the impression that there are finer and coarser energies. It’s a worthwhile search to approach how to open up to more vibrant energies which are apparently always available to one whether in a busy metropolis or the countryside. It’s somewhat a question of wishing to be open. Certainly, it’s almost automatic by the ocean at sunrise or sunset. But it is possible to connect anywhere; so not truly subject to place or time. I had a teacher who said it’s a good place to be “in the center of the cyclone”.

AMM: You’ve exhibited widely in the USA as well as in Europe. What have been some of the turning points or milestones in your career thus far?

BS: I’ve been so appreciative of the many exhibition opportunities these last few years.

Having Matthew Higgs show my work at White Columns at their space and at Independent Fair a few years ago was a turning point for a much wider exposure.

AMM: Your sculptures remind me of the troop of inanimate objects that feature in Tom Robbins’ novel Skinny Legs and All, alive with a magical life-force that propels them into our world and blurs the line between fantasy and so-called reality.

BS: I haven’t read “Skinny Legs and All”; I just ordered a copy. The idea of magical forces does attract me. There are hidden forces that do enliven us.

AMM: Your compositions are really playful and imaginative. What is your process? Is there much experimentation in the way you work?

BS: It’s both satisfying and challenging to be playful. Our imaginations are waiting to be explored. Visual artists, musicians, writers and many others in the creative realm are fortunate to have a vehicle for expressing the inner child in each one of us. Even Christ said “be as little children”.

AMM: Color is a prominent feature in your work. What appeals to you about this and how do you develop your palettes for each work?

BS: I would surmise that the cave painters would have used many colors if they were available! Certainly the ancient Egyptian artists and the Mayan artists did. In my work the large palette of colors and surface/texture from gloss to matte create effects that influence color. It’s an effort to find the colors that seem right. I have no set formula, but work intuitively. I do re-fire certain pieces many times. A teacher long ago said “to ask the pot what color(glaze) it would like to be”.

AMM: What’s the relationship between your drawings and your ceramics in your artistic practice?

BS: Drawing is a way to focus and augment focusing. It’s a time to be still and follow the line and see where it goes. It is or can be very intuitive, filled with unexpected surprises. It’s an interesting unknowable journey. And so is the work with the oh-so malleable clay; especially in hand building and shaped slabs.

AMM: Conceptually, what are some of the ideas you’re currently exploring in your work?

BS: Some ideas being explored:
To listen fully
Being open
Vanity
Prayer
Searching for finer energies (often through humor)
Searching for my true Self
Quietness
Our animal nature
New birth/ newness (eggs)

AMM: Do you have a motto or philosophy that you work by? What is it?

BS: I don’t have a set philosophy but I usually don’t want to know the final result. I hope to find a hidden potential and assist in it being seen and realized.

AMM: Ceramics as a medium has an inherent dualism between functionalism and non-functionalism. Your work seems to playfully respond to this. Can you tell us more about working in this medium?

BS: Ceramics has been used for useful objects through the centuries: bowls, plates, tiles, vases (also plumbing pipes, toilets and space rocket materials and more). Many useful objects are sculpture too. I like the range of being able to make “art” and return to the useful object like a bowl. There’s satisfaction in making a bowl that serves a purpose. This making serves others and the world. Lately I’ve been making bowls and vases with narrative threads that depict “ideas” and stories. In my mind, a great bowl is as valid as a work of art as a great painting.

AMM: One can clearly see the influence of Cubism in your work. What else influences and inspires you artistically?

BS: What appears as a reference to Cubism is an interest in a children’s toy called PlayPlax, which is a set of interlocking colorful plastic shapes. I’ve co-opted this idea into clay slabs, putting them together then cutting and carving. I’m very lucky to be exposed to a great deal of art. One learns new ideas and points of view through looking at both contemporary and ancient art. I try to bring together the two histories through my work and hope it can be

sincere, humble and maybe profound. Japanese aesthetics and their relationship to clay are also on my mind.

AMM: What does your studio look and feel like? Does your environment influence you creatively?

BS: My studio is fairly tidy with lots of shelves. There’s a wheel area, a slab roller area and work tables. Though in the middle of Manhattan, there’s a modest backyard. A frog (named Bisque) has lived in the yard for three years now. Amazing! Usually there’s music playing of a wide range. It’s very comfortable and relaxing and never a stressful environment.

AMM: Do you have any upcoming exhibitions or projects to share? What’s next for you?

BS: Yes, I have works being shown with my New York gallery Nicelle Beauchene at the Dallas Art Fair in April 2018. I’m one of many artists contributing to a show of tabletop works at the Aldrich Museum in Connecticut in May 2018 curated by Amy Smith Stewart and David Adamo. A solo show is planned with Nicelle Beauchene for 2019.



Bruce M. Sherman
The Reader
ceramic and glaze
19 x 12 x 8 inches



Bruce M. Sherman
Matisse
glazed ceramic
10 x 7 ½ x 9 inches



Bruce M. Sherman
Woman with Fish
ceramic and glaze
22 ½ x 11 x 18 inches



Bruce M. Sherman
Quiet Figure With Plant
glazed ceramic
17 x 16 ½ x 7 inches



Image (top):
 Bruce M. Sherman
Large Vase
 glazed ceramic
 15 1/4 x 11 x 11 inches



All images in this feature are
 courtesy of the Bruce M. Sherman
 and Nicelle Beauchene Gallery



Image (top, left):
 Bruce M. Sherman
Large Bowl (White)
 glazed ceramic
 14 1/4 x 14 1/2 x 4 inches

Image (center, right):
 Bruce M. Sherman
Open vertically and horizontally
 glazed ceramic
 15 1/2 x 11 1/2 x 7 inches



Image (bottom):
 Bruce M. Sherman
Searching for True Central Self
 glazed ceramic
 26 x 16 x 16 inches





Left: Bruce M. Sherman works in his Manhattan studio. Above: Represented by Nicelle Beauchene Gallery, Bruce M. Sherman is known for his anthropomorphic, ceramic vessels. Photography by Shayna Fontana.

BRUCE M. SHERMAN NICELLE BEAUCHENE GALLERY

For the last handful of years, ceramics has been enjoying a season in the sun, gaining long overdue respect in an art world which has sometimes relegated the medium to a one-down status. Happily, for the Dallas Art Fair, New York's Nicelle Beauchene Gallery returns this year with new work by ceramist Bruce M. Sherman, a roster artist whose oeuvre is cutting edge, provocative, and endlessly delightful. Sherman practiced dentistry "on and off" for nine years, but his love affair with clay has been a constant for 50+ years, and for the last 15 of those, his full-time passion. "For a lot of years ceramics was sort of a second cousin; it was a craft," he confirms. "I think it's caught on more lately because people are discovering what a breadth of possibilities there is in clay."

Possibilities, anyone? Sherman's clay-ful imagination frequently takes him to an anthropomorphic Neverland, where his inscrutably beguiling sculptures may be composed of hands, lips, eyes, ladders, eggs, feet, cactus, birds, top hats, cylinders, high-contrast glazes, and the requisite connective tissue to pull it all together. "I don't really work from sketches," he says. "It's very improvisational, sort of like listening while you're playing music,

which I still do, improvisational piano. With clay I have to feel what's needed next, let's say after I put the legs on—what's the next form? The piano has really helped me become more intuitive with the clay, just kind of listening to it, seeing where it wants to go." Sherman likes to start his morning with piano practice before he hoofs it over to his studio, and it's not unusual for him to be working six, even seven, days a week.

Nicelle Beauchene first showed Sherman's work two years ago, part of a group exhibit called *The Faraway Inside*. Featuring eight artists working in a variety of mediums, the favorable response to Sherman's pieces was strong enough that the gallerist invited him to join her roster. *IS*, his first solo exhibition there, ran last spring and included a number of vessels, even a drawing, in addition to a dozen or so of his signature surreal sculptures. "My little figures are very intuitive; I have no idea what those things are going to be," he says. "They sometimes have a certain compassion to them, or a certain humanness—they really do. I'm as surprised as anyone else." —Steve Carter



How Bruce M. Sherman Went from Dentist to Sought-After Ceramics Artist

ARTSY EDITORIAL
BY CASEY LESSER
MAR 24TH, 2017 6:51 PM



Photo by @ecklers, via Instagram.

“When you cut into a tooth, which seems very inert, it’s actually a living thing, as is clay,” ceramic artist Bruce M. Sherman tells me. It’s an unlikely talking point for an artist, but not for Sherman, who worked as a dentist for seven years. Today, he uses his scalpel to cut clay, and his artistic practice, ceramics, is thriving.

Already in 2017, Sherman’s playful ceramic sculptures—colorful anthropomorphic forms which embody the levity and wit of the artist himself—have been shown multiple times on two continents. His work was the focus of a solo show at Kaufmann Repetto’s Milan gallery, a fair booth with Nicelle Beauchene Gallery at NADA New York, and as of last week, an exhibition at Beauchene’s Lower East Side gallery. Sherman has another solo show slated for fall with Brussels gallery Sorry We’re Closed, which will also show the artist’s work at [Art Brussels](#) this April.

Sherman’s momentum started building over the past five years, largely in step with [the art world’s increasing enthusiasm for ceramics](#). It was also fueled in part by the discerning eye of artist and curator Matthew Higgs, who gave Sherman an exhibition at White Columns in 2014 (which sold out) and a memorable showing at Independent New York last March.

But long before his newfound fame, Sherman has been working with ceramics steadily for over five decades. “Even when I was a dentist I always had a kiln in my apartment,” he says with a laugh. “For many years it was in my bedroom, which was probably crazy.” He took his first ceramics course 51 years ago at the Brooklyn Museum Art School, during his graduate school dental internship.



Installation view courtesy of Nicelle Beauchene Gallery.

Sherman studied dentistry at NYU, though the work left much to be desired. “I didn’t dislike dentistry, but I didn’t get deep satisfaction out of it like my fellow students,” he says, recalling others’ excitement over patient cases and the prospect of performing a root canal. “It’s nice helping people and making beautiful teeth, but there are only 32 of them.”

And so he quit. Sherman left school with few plans, save for a desire to pursue ceramics and other creative avenues like design—one year he launched a line of lucite furniture. For 15 years in the ’60s and ’70s he was involved in the Society for Experimental Studies, a group of likeminded creatives who worked together to pursue and promote various forms of craftsmanship (Sherman himself engaged with Japanese Bunraku puppetry and stone-cutting). The high regard for craft that Sherman learned in that circle still largely figures into his practice today.

“Crafts were studied in a very meaningful way,” he says, with particular attention to developing a thoughtful approach to creating objects, but also to everyday activities. “If you’re a good craftsman, so to speak, how you wash a dish is as important as how you throw a pot.”

Sherman would later subsidize his creative practice with a part-time job as a professor at NYU’s College of Dentistry, and a stint as a spokesperson on TV and radio for a dental plan company. He went on to found his own, modest dental plan company, which still operates today; it’s afforded him the financial stability needed to pursue art full-time.



Bruce M. Sherman, *A Welcoming Guard*, 2016. Courtesy of Nicelle Beauchene Gallery.



Bruce M. Sherman, *Very Curious*, 2016. Courtesy of Nicelle Beauchene Gallery.

Today, Sherman keeps a studio in the ground floor of an unassuming walk-up in Midtown Manhattan, a few blocks from the home where he lives with his partner, the art dealer and advisor Rob Teeters. The studio is lined with decades worth of sculpture and pots, from large, wheel-thrown vessels to new work like tables and tall, totem-like figures. Much of his process is therapeutic, he tells me, gesturing to a shelf filled with small creatures made from strips and coils of clay. “I think if people did that instead of the computer, they’d be much happier,” he says with a smile.

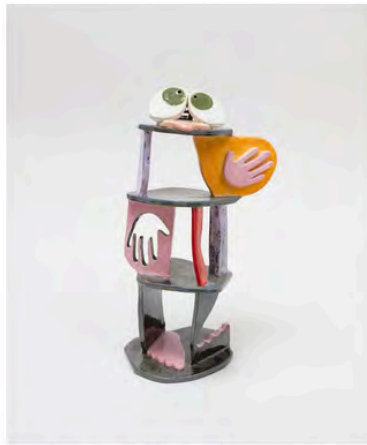
One wall is lined with jars of commercial glaze, and nearby sits a modest-sized kiln that Sherman uses for all of his work; on the opposite end of the space, a door leads to a secret back room where he keeps a pottery wheel.

It’s a small space, but Sherman doesn’t mind. “I don’t want to be over-productive,” he says, noting that his process is primarily focused on having fun. The genuine joy Sherman takes in his practice, his humorous personality, comes through strongly in his work.

This is evidenced by Sherman’s take on the mythological goddesses The Three Graces, which sees a trio of sculptures of cleaning ladies (one holds a small broom, two have tiny spray bottles). Or a past series, for which he created ceramic pieces inspired by the works of Jean Arp, and attached them to gold poles and stones. “Arp is very elevated,” he says, “my idea was to bring it down to Earth, so it’s ‘Arp on a Rock.’”



Bruce M. Sherman, *Lady of the Cacti*, 2016. Courtesy of Nicelle Beauchene Gallery.



Bruce M. Sherman, *Looking Upwards*, 2016. Courtesy of Nicelle Beauchene Gallery.



Bruce M. Sherman, *Lord of the Cacti*, 2016. Courtesy of Nicelle Beauchene Gallery.

His current show at Nicelle Beauchene, “IS,” speaks to the essential Zen Buddhism practice of being present. Sherman attributes much of his inspiration to this practice, which was central to much his training in ceramics. “Up until recently, I never signed my work, which came from a more Buddhist idea of people working together and not being attached; being honorable to the work and letting go in a certain way.”

He likens the recent works, which are largely driven by impulse, to the 1960s children’s game PlayPlax, for which colored perspex squares can be assembled to build vibrant structures. Sherman’s pieces are primarily made from slabs of clay that he cuts, stacks, makes into tubes, and combines to form people and mythical creatures. Some resemble dollhouses, inhabited by tiny figures, body parts, ladders, and potted plants—some even hold real, miniature cacti.

He experiments with countless glazes, dousing his figures in myriad popping colors and delectable textures, from deep blue and green tie-dye-like finishes to sprays of speckles and translucent, pastel-colored hues.

Eyes and hands are particularly frequent among his figurative sculptures. “The eye has a lot to do with being aware of oneself and seeing; I’m hoping to tell a story visually rather than be didactic,” he says. He gestures to a figure with a tiny pair of eyeglasses and a cap covered in eyes, a sculpture he describes as a scholar, deep in thought. The hands, he says, stress the importance of prayer. “Working in clay is almost like a way of praying.”



Bruce M. Sherman, *Large Bowl (Pink)*, 2016. Courtesy of Nicelle Beauchene Gallery.



Bruce M. Sherman, *A Spring Awakening*, 2016. Courtesy of Nicelle Beauchene Gallery.

Sherman now looks to the future of his craft. “I’ve been around the art world for many years and ceramics has always been the second cousin,” he says. “I want to elevate it. I feel responsible to do something interesting with clay that respects its history.”

And he’s done just that, which is evidenced in the current show. “I think I’m using clay as just a medium for shapes and forms and colors, and yet I love the idea of a bowl and a vase,” he reflects, nodding to the pigeonhole of craft that ceramic vessels are often limited to. He notes that the Nicelle Beauchene show includes three bowls that are hung on a wall. “I’m very happy about that, that a bowl made it in an art show.”

—Casey Lesser



These 20 Artists Are Shaping the Future of Ceramics

ARTSY EDITORIAL
BY CASEY LESSER
FEB 23RD, 2017 1:54 AM

Artists and artisans working with ceramics have steadily contributed to the art world for centuries. From prehistoric pottery to ancient Greek amphoras, from the rise of porcelain in Asia and Europe to the Arts and Crafts movement in England and the U.S., ceramic traditions have long fascinated artists and infiltrated their practices. In the contemporary art world, this was never more clear than in 2014, when ceramics arguably achieved peak popularity.

At the Whitney Biennial that year, the ceramics of Sterling Ruby and Shio Kusaka were featured prominently; the de Purys curated a show of leading ceramic artists at Venus Over Manhattan; and at major fairs like Frieze and Art Basel, galleries punctuated their presentations with pots by Dan McCarthy and Takuro Kuwata, and the figurative sculptures of Rachel Kneebone and Klara Kristalova.

It was within this context that older living artists who have long championed the medium, like Betty Woodman, Ken Price, Arlene Schechet, and Ron Nagle, saw a resurgence; and younger artists like Jesse Wine, Rose Eken, Elizabeth Jaeger, and Jennie Jieun Lee found a market. And while the trend has tapered off somewhat, enthusiasm for ceramics remains strong and artists working in the medium continue to maintain a steady foothold in art-world venues.

“Ceramics is a medium that, with every passing decade, becomes easier for the untrained to manipulate—more rampant, versatile, and demystified, and perhaps more worthy of a clarified position within the wider history of sculpture,” says the British ceramist Aaron Angell, who set up a pottery studio in London in 2014 to teach fellow artists. “I feel that fired clay deserves better than to be indelibly colored by allusions to (not) being useful, the foggy world of craft, or the masturbatory hermetics of the master potter,” he adds.

And he’s by no means alone. Countless artists today are shifting the perception of ceramics, ensuring that whether taking the shape of a functional vessel or an explosive sculpture, the art form receives its due respect and recognition. Below, we share the work of 20 living ceramic artists, as they each share why they’re passionate about clay.

Bruce M. Sherman

B. 1942, NEW YORK • LIVES AND WORKS IN NEW YORK



Bruce M. Sherman, *Woman With Fish*, 2016. Courtesy of the artist.



Bruce M. Sherman, *One Eye, Many Eyes*, 2016. Courtesy of the artist.

“In working in clay, one communes with other works that have been fabricated and exist over hundreds and thousands of years,” says Sherman, who turned to ceramics after retiring from dentistry. “I work in a type of improvisational mode and each new piece is a new moment of beginning.” His works, which include both functional vessels and sculptures, are each infused with levity, humor, and character, be it through faces or a smattering of eyes or hands. Following his first New York solo show at White Columns in 2015, Sherman has picked up momentum, with a critical mass of shows in 2017 that includes solos at Kaufmann/Repetto in Milan, Nicelle Beauchene in New York, and Sorry We’re Closed in Brussels.

GALLERIES

Ceramics Stage a Coup at NADA Miami Beach 2016

Typically a stronghold of painting, the NADA Miami Beach fair is awash in clay sculpture this year.

Benjamin Sutton | December 1, 2016



Five clay sculptures from 2016 by Sally Saul in the Rachel Uffner Gallery booth at NADA Miami Beach 2016 (all photos by the author for Hyperallergic)

MIAMI BEACH — The idea that ceramics are making a comeback in the art world and the art market is not exactly news. Regular visitors to Chelsea and other blue chip

gallery districts and members of the global art fair jet set have seen clay and porcelain steadily gaining ground on paint, ink, and more conventional sculptural materials like bronze. And this year, ceramic art has made major inroads at NADA's Miami Beach fair, a quintessential bastion of painting. (Textiles, too, are on the rise, both at NADA and Art Basel Miami Beach.) Ranging in style from finish fetish works in the lineage of Ken Price and Ron Nagle, to playful figurative statues and imaginative riffs on traditional ceramic objects like vases, this year's NADA fair feels like a potter's paradise.



The entrance to NADA Miami Beach 2016

My personal favorites, presiding over the booth of New York's Rachel Uffner Gallery, are Sally Saul's sculptures of two female figures, a dog, a fox, and a flower. The curious grouping is a testament to her endearing and playful iconography, and revived my desire for a big solo show of Saul's sculptures — word is that Uffner has one in the works.

The fair features works by several artists working in the same vein as Saul — that is, making figurative ceramic work that

plays with scale and tone, or that uses the handcrafted medium to imbue typically inanimate objects with inner life. Two shining examples of this approach are the playful food sculptures by Valerie Hegarty that are on view in Miami gallery Locust Projects' booth, and the cryptic, almost grotesque head sculptures by Jennie Jieun Lee that New York's Martos Gallery is showing.



A sculpture by Valerie Hegarty in the Locust Projects booth at NADA Miami Beach 2016



Ceramics by Jennie Jieun Lee in the Martos Gallery booth at NADA Miami Beach

Several ceramicists featured at NADA Miami Beach took a more deconstructive approach to figurative shapes and images. Bruce M. Sherman's two works in New York gallery Nicelle Beauchene's booth feature human forms that have been fragmented into disjointed planes in a quasi-Cubist manner ("Woman with Fish," 2016) or radically reduced to stubby limbs and little else ("Equi Lib Reeum," 2016). Puerto Rican artist Cristina Tufiño takes a different approach in her ceramic works in the booth of San Juan's Galería Agustina Ferreyra. The works mimic the forms of conventional vases while also evoking certain body parts — the face, the torso, the hips — streamlined to a few telltale features. Nearby, the mezzanine booth of Brussels gallery Sorry We're Closed features a set of tabletop works and one tower of ceramic heads by Eric Croes. The pieces' cartoon-like forms and vibrant glazes are delightful.



Bruce M. Sherman, "Woman with Fish" (2016) in Nicelle Beauchene's booth at NADA Miami Beach 2016



Bruce M. Sherman, "Equi Lib Reeum" (2016) in Nicelle Beauchene's booth at NADA Miami Beach 2016



Works by Cristina Tufiño in Galería Agustina Ferreyra's booth at NADA MIami Beach 2016



A sculpture by Eric Croes in the booth of Sorry We're Closed at NADA Miami Beach 2016

Amid the riffs on conventional ceramic vessels, the standouts are the dozens by Los Angeles-based painter Roger Herman filling the walls and shelves in the booth of Paris gallery Lefebvre & Fils. Ranging from pitchers and vases to bowls and plates, many feature figurative images, from deathly skulls to grimacing figures. Around the corner, in the small booth of New York gallery Situations, three large vases by outsider artist Jerry the Marble Faun seem to burst with exotic flora and fauna.

Finally, for those who prefer their ceramics more firmly in the lineage of minimalism and geometric abstraction, two standouts are Zachary Leener's psychedelic work in the booth of Los Angeles gallery Tif Sigfrids — which evokes a cactus or perhaps a key to an alternate reality — and Peter Shire's small work in the Derek Eller Gallery booth — which could almost be a maquette for the next starchitect-designed Miami Beach



A totemic ceramic sculpture by Eric Croes in the booth of Sorry We're Closed at NADA Miami Beach 2016

resort. Seen in the context of NADA Miami Beach's longtime home, the charmingly old-school Deauville Beach Resort, these two works in particular stand out as alluring visions from a ceramic-filled future.



A selection of Roger Herman's sculptures in Lefebvre & Fil's booth at NADA Miami Beach 2016



A ceramic sculpture by Roger Herman in Lefebvre & Fil's booth at NADA Miami Beach 2016



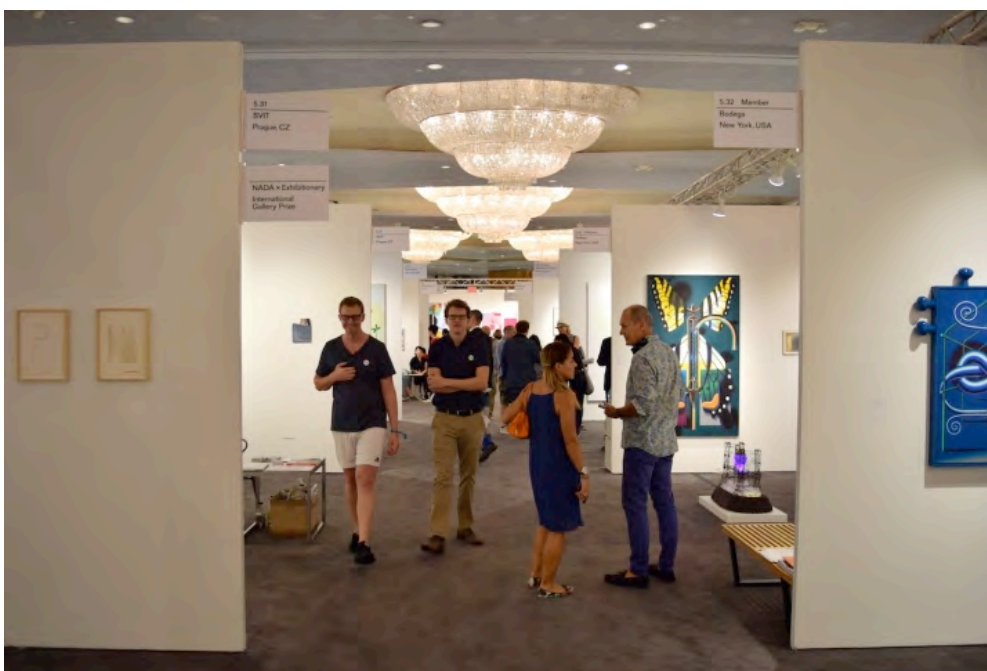
Ceramic vases by Jerry the Marble Faun in Situations gallery's booth at NADA Miami Beach 2016



A sculpture by Zachary Leener in the Tif Sigfrids booth at NADA Miami Beach 2016



A sculpture by Peter Shire in Derek Eller Gallery's booth at NADA Miami Beach 2016



In the halls at NADA Miami Beach 2016

NADA Miami Beach 2016 continues at the Deauville Beach Resort (6701 Collins Avenue, Miami Beach, Florida) through December 4.

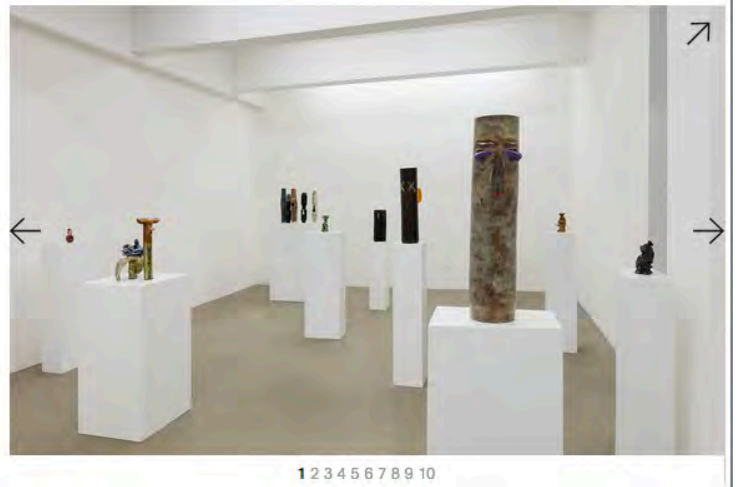
Mousse Magazine

EXHIBITIONS

Bruce M. Sherman and Gianni Caravaggio at kaufmann repetto, Milan

Share

Bruce M. Sherman



Bruce M. Sherman at kaufmann repetto, Milan, 2017

Courtesy: the artist and kaufmann repetto, Milan / New York. Photo: Andrea Rossetti

kaufmann repetto is pleased to announce a solo presentation of works by New York-based artist, Bruce M. Sherman. This is the first solo exhibition of the artist in Europe.

Bruce M. Sherman's works exist between realized and imagined histories. His vessels point towards the totemic traditions of pottery – often including or insinuating functionality through emblematic forms. The sculptures simultaneously utilize these iconographic symbols to evoke surreal and imaginative experiences through the use of Sherman's unique vernacular.

The pronounced presence of eyes and hands in Sherman's work alludes to spirituality and investigations of Eastern influences. At the same time, the inclusion of these human features extends discernible humbleness to the personified pieces. The usage of forms and hues found in nature speaks to the mysterious universe at large. Sherman's works stand like a gathering of many Gods but also like an approachable cluster of companions.

Sherman's anthropomorphic characters present viewers with a humorous familiarity just shy of something concretely true to a traceable past or present. This fracture leaves us happily at home in the presence between here and there.

[at kaufmann repetto, Milan](#)

until 18 March 2017