JARED BUCKHIESTER
FIVE CERAMICS

September 8 – October 17, 2026

American Art presents *Five Ceramics*, a solo exhibition of new ceramic sculptures by Jared Buckhiester.

Q: What do you remember about your first camera?

A: It was a Sears version of the classic Nikon F100. I bought it for fifty bucks from a friend of my Mom's when I was a junior in highschool, and it was my main camera until the lightmeter broke. I used that camera for eight years, and it traveled with me to Egypt and Syria. When my Syria pictures came back hopelessly overexposed, I got a new camera.

Q: We have talked about the works not being characters, and we have agreed that they are not. Then what are they?

A: I may take that back. More truthfully, they are an amalgam of characters, but I try to avoid amplifying this nature when placing them for others to view. I don't like an installation that insinuates an interaction between them.

Q: The frustration you noted in a conversation with Hilton Als, of a camera's inability to portray memory is fascinating, you had to draw. What compelled you to photograph your sculptures?

A: I like that you are connecting my impulse to photograph my ceramics with a need to portray memory. It gets me closer to what "character" is in the ceramic figures. I admit they are in part a fictional collective memory, one that comes from film and literature. The memory is a loose collage of say Willa Cather, Faulkner, *A Few Dollars More*, and *The Wild Bunch*. Narratives of conflict in this country, but also further back than that. So in that way, I am photographing memory, and hadn't realized it until you posed this question. The impulse to photograph is in one sense a hamfisted combination of the sculpture and painting – the ceramic sits inside a landscape, rather than what typically happens in the studio, where the ceramic sits next to a painting of a landscape. I also like the play of scale that can happen when the camera angle and perspective are used. Edward Steichen's photograph of Rodin's Balzac is a wonderful example of this, and I often have this in mind when taking these ceramics out to be photographed. That photograph, as well as the photos Hujar took of Nadelman's plaster figures.

Q: What is glory to you?

A: When working with materials and taking risks, there are exciting moments when I'm surprised by what has happened. I'm surprised that my doubt and uncertainty was somehow a conduit for the object in front of me. Glory is perhaps the restful feeling that follows this surprise.



in rank above what he became, 2026
Stoneware, Mason Stain and Glaze
22 ¾ × 10 × 8 inches
57.8 × 25.4 × 20.3 cm



both small and great, 2026
Porcelain, Stoneware, Mason Stain, Glaze, Walnut
19 ½ × 8 × 7 ½ inches
49.5 × 20.3 × 19.1 cm



with only serious difficulties remaining, 2026
Porcelain, Stoneware, Mason Stain, Glaze, Walnut
29 × 7 ¼ × 7 ¼ inches
73.7 × 18.4 × 18.4 cm



some days of patient waiting, 2026
Stoneware
21 ½ × 17 × 10 ½ inches
54.6 × 43.2 × 26.7 cm



good in its way, 2026
Stoneware
20 ½ × 10 × 13 inches
52.1 × 25.4 × 33 cm