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Woody De Othello studio, El Cerrito, CA

AWAKENINGS
Lauren Schell Dickens

We live in uncanny times. According to Sigmund Freud, the uncanny is that which unsettles us by seeming familiar and yet strange—the disorientation of normal footholds when presented with something subconsciously known but repressed. European Surrealists of the interwar years turned to the uncanny as a way of accessing dream worlds beyond reality. Today in 2020, as the COVID-19 pandemic swells, shelter-in-place orders have confined people to their homes, driving record-breaking unemployment, while high-profile killings of Black Americans by police have catalyzed mass protests around the world. For some, this economic precarity and awareness of pervasive racial injustice is novel: an anxiety-inducing deviation from the familiar. But for others, this uncanny moment is the rising of the repressed, as the racial and economic inequalities that underlie America's foundation finally enter widespread public consciousness. We are living in uncanny times.

Woody De Othello's artwork emerges from a present haunted by centuries of racial oppression. To be Black in America, as De Othello is, is to exist in a continuous, historic struggle to belong and to live. The term *uncanny* in German is *unheimlich*, literally *unhomely:* a linguistic

acknowledgment that home is both the ultimate familiar, and the most acutely felt site of discomfort. Over the past four years, De Othello's developing ceramic practice has dwelt on the fixtures of domestic space through a particular idiom of unstable household objects: wobbly air conditioners, rotary telephones, clocks, padlocks, houseplants, remote controls, and curiously emotive vessels. His boldly colored anthropomorphic forms, displayed both alone and gathered in vignettes, posture and gesticulate expressively. A prevalence of large ears, lips, and noses (but not eyes) emerge from large, piled forms that droop and sag with corpulent weight. There is an element of humor—a lapping typewriter (*Oration*, 2018), hopelessly twisted faucet companions (*Opposite Ends*, 2020)—but any levity is tempered by the unease engendered by inscrutable companion forms, deflated and turned inward.

For De Othello, humor functions like his works' bright, shiny glazes: a tactical distraction that perfunctorily masks the unsettled forms populating his domestic dreamland. Among recognizable objects, De Othello seems to favor mechanisms of control: light switches, faucets, fans, heaters, television remotes, thermostats, locks, and doors—the tools by which the American middle class regulates its domestic environments. Home is a fortress, protected and safe from outside forces. But is it? De Othello's work reveals the inherent strain of this notion: a remote control collapses against a wall (*No Control, Remote Control*, 2017); a space heater doubles over (with pain? fatigue?) (*The Real Down and Out*, 2018); a padlock-cum-purse restrains a hand beneath it (*The Beholder*, 2018); a menacing frown lurks behind a wall vent (*In the Shadows*, 2019) [fig. 1]. De Othello's domestic scenes are unstable, and by extension, unsafe. Rooted in his own identification with the diasporic search for belonging, De Othello's sculptures reflect a fraught notion of home: one shaped and impacted by economic pressures and persistent racism that padlocks and air conditioners cannot keep at bay. Yet despite the obstacles, the artist keeps making, dreaming, and working to create a space for himself in this world.

De Othello's practice is beholden to clay. Attracted to the ceramics program at the California College of the Arts in San Francisco, in 2015 De Othello moved to the Bay Area, where he acknowledges absorbing much from the discourses around ceramics spurred by the legacies of artists Peter Voulkos, Robert Arneson, Viola Frey, Ron Nagle, and

Fig. 1
Woody De Othello, *In the Shadows*, 2019, ceramic, glaze, wood, and paint, 13 × 21½ × 2½ inches (33 × 54.6 × 6.4 cm)

others. However, for De Othello the connection to clay runs deeper. He recalled his first encounter with the material during college as a moment of revelation, of finding home: "I remember having this overwhelming feeling that everything I needed to know about my past and future was beholden to clay," he says, describing a deep sense of connection, a spiritual transmission of knowledge through the earthen material. Although De Othello's parents emigrated from Haiti, he grew up in Florida, steeped in African American culture. It was this discovery of clay as a visceral conduit that prompted exploration of his African ancestry, a heritage rich with ceramic practices.

Sensitive not only to impression but also to temperature, humidity, and motion, De Othello describes clay as a "humbling" material: a relative sponge that absorbs and holds external pressures. Such receptive physical properties have psychic resonance with African objects known as *nkisi*, loosely translated as *spirit* but referring to an object or container that the spirit inhabits. Used by De Othello's ancestors, the Yoruba people, as well as others throughout the Congo basin, *nkisi* have the power to both contain and release spiritual forces in the physical world. "Part of me hopes that these objects I make can act as a type of sacrifice, a placeholder for all these negative emotions, so we don't have to live with them in our own lives," says the artist. A form of contemporary *nkisi*, De Othello's vessels and misshapen objects seem to react to and hold the energies of the space they inhabit, suggesting the power of pressures endured but not seen.

The artist's process involves building up the clay form, slab by slab, until, burdened by its own heft, it slumps and folds. The soft structure is then left to harden—to reconcile itself to a new equilibrium—before the artist returns to apply more clay, further increasing the tensions of burden and resistance. The substantial mass (some sculptures weigh upward of sixty pounds) is then perched atop a rickety-looking ceramic stool or leggy end table. These solid, hardened clay objects seem to be on the verge of collapse: a fragility that bestows each piece with a psychological and emotional weight proportional to its physical heft. Glazes are sprayed on, rather than brushed, to prioritize a smooth finish—this maintains a polished finesse despite the threat of internal fissure, one might say. If a piece does not buckle under the stress or break in the kiln—and many do—then it survives. It's a perverse sort of Darwinism.

Although De Othello's practice is more cathartic than academic (as external influences are filtered through the ambiguity of lived experience) he has drawn energy from theorists such as Caribbean psychiatrist Frantz Fanon—particularly Fanon's recognition of the deep impact of racism on the Black psyche, a sustained trauma transmitted across generations to lasting effect. In De Othello's hands, the physical relationship between heft and gravity metaphorically expands to illustrate the weight of racial oppression compounded over centuries. The tension from this accumulation over time also figures representationally in De Othello's work. Among the lamps and vessels is a preponderance of exhausted clocks and silent telephones. As designed commodities, many are drawn from De Othello's own childhood, reflecting the styles of the 1990s: television sets with antennas, rotary and cordless telephones, an electric typewriter. However, the impulse for communication and the impatience they evoke—the clocks weary from tracking centuries of deferred justice, the writing and speaking implements limp from unheeded and unheard testimonies, the TVs tired from witnessing subjugation again and again—connects across generations. As time marches on, the injustices mount.

In four busy years since graduate school, De Othello has created a personal body of work about navigating the self in context. Painting is a near-daily practice for the artist—diaristic and self-reflective impulses that largely focus on the human figure. In works like *Solitary Solidarity* (2018), a seated figure grieves in a room with wood flooring and baseboard, head in hand. The clarity of the scene is startlingly direct, yet the figure's oversize hands and unstructured feet lean toward the surreal: an initially familiar form vacillates in and beyond recognition. As De Othello's painted subjects take on sculptural form, the figure largely recedes into abstraction, but its introspection and psychological weight remain. In recent work De Othello has incorporated water glasses [fig. 2] and windows—objects with varying degrees of transparency—in response to postcolonial theorist Édouard Glissant's concept of opacity, an aesthetic application of his "poetics of relation." Glissant's exploration of relational poetics articulates Caribbean identity as constructed through the parallel consciousness of self and surroundings. If transparency is valued by the colonizer for its accessibility, as that which can be understood within colonialist frameworks, then opacity is the right to claim difference, to exist beyond the limitations of colonial comprehension.

Fig 2.
Woody De Othello, *I Think That We Should Talk*, 2020, 24 × 44 inches (61 × 112 cm)

In the painting *This One Is a Little More Complicated* (2019), a glass vase of flowers sits in juxtaposition with a compressed, fluidly limbed figure. Glissant posits transparency as oppressive, while opacity opens space for solitude, individuality, and the freedom of inscrutability.

Alternating between representation and abstraction, much of De Othello's work seems to dwell on an interiority indecipherable to the viewer. In the aptly titled *Self Care* (2017), an abstracted biological-seeming lump rests atop a small stool on a dainty green rug. The mass is furrowed and folded in on itself with occasional protruding openings, suggesting an interiority entirely protected from the public gaze. The dark vessel *Defeated, depleted* (2019) has a disorienting array of ears, protectively postured arms, and a grimly knotted neck hanging limp. Painted with layers of deep blue and black, the glossy surface and form seem designed to deflect comprehension. Some vessels are a jumble of sensory organs—hands, ears, and noses—reaching out vulnerably. While tools of communication like telephones, TVs, and typewriters suggest potential points of exchange, De Othello's versions of them embody a frustrated failing. Even the desire to communicate feels thwarted by failures both contemporary and historic, conjuring an ambivalence between one's self and one's surroundings. Every artwork is a self-portrait encompassing a contorted anguish and resilience, and reflecting on self and survival in the struggle for home.

Precarity is a hallmark of De Othello's work. In an age of propagandistic political art, it does not rage but resiliently carries centuries of injustice, with, at times, a joy-tinged stride. Houseplants—*Striving thriving surviving* (2018) as one title declares—appear constantly. Diasporic by definition, houseplants are involuntarily dispersed from native geographies to live and die by the attention of their caregivers. During recent weeks of sheltering-in-place in Oakland, De Othello has started a plant journal, researching optimal sun exposures, testing soils, and even talking to his potted plants. As companions in solitude, their flourishing brings him joy. Perhaps the contradiction of their self-contained rootedness inspires him. A houseplant's tenacity—its ability to thrive in whatever broken pot and dark corner it finds itself—inspires empathy, and ultimately De Othello's art practice is a search for such identification and understanding. But perhaps these days it is easier to feel empathy for a plant—or an electrical outlet or a weeping vessel—than for another person.

Woody De Othello studio, El Cerrito, CA

THE RESTLESS SCULPTURE OF WOODY DE OTHELLO

Ricky Swallow

Pyrometric cones are essential tools in any ceramicist's studio [fig. 3]: they ensure that one's kiln is hitting the required temperature for the clay body being used. These tiny ceramic cones are loaded into the kiln with one's work, stubbed into a snake of clay, and positioned in front of the kiln's peephole. When they come out, the cones droop and curl to varying degrees, vitrified like comical teeth fused into a new form. Ceramicists tend to keep these around. They populate windowsills or kiln tops in the studio as artifacts of a continually renewed process.

A cone's "wonk" is a good sign. Its measured slump is its most defining and useful characteristic. Woody De Othello's recent ceramic sculptures remind me of this willful slump (or funk!) whereby an object's gait becomes an essential part of its physical and conceptual energy: a positive indicator of things being as they should.

In De Othello's hands, familiar domestic forms wane and teeter under their own weight and transformation. The legs of the integrated ceramic stools that support many of these forms also have a warble. They follow the type of line work usually displayed in preparatory

drawings for sculptures: here, the immediacy of translating one's idea into form has been relayed into the slower practice of sculpture. This specific type of malleability becomes a structural tool informing much of De Othello's objects. Looking at his sculptures invites the viewer to sway and surge along with the forms, to experience their expression, their weight, their tactile color, and the gloss of their surface.

They are very active things.

Bouncing between a few distinct families of forms, De Othello creates works in which a subject's cohesiveness is distorted to varying degrees. His reference objects include clocks, faucets, jugs, telephones, and radiators. These objects are not just familiar from our own sustaining interiors—they are the iconic mainstays of an ever-cycling still life tradition.

De Othello's ceramic clocks are essentially compositional studies. Reorganizing the elements required to tell the time, he scatters the numbers, or piles them at the bottom ledge of anthropomorphic dials. The extremity of their distortion and soupy glaze is fact-checked by the inclusion of working clock hands installed off-center, and often in pairs on the object's surface. This odd combination of fact and funk brings the sculpture back to the life of operation. A hanging sculpture of a clock tells the time and humorously acknowledges the inescapable refrain of the "functional" inherent in the ceramic tradition.

In other new sculptures from 2019, metallic glazed faucets twist and curl with stage fright. Retreating from any recognizable use, these faucets hang from the wall, detached from the moorings of their ceramic basins. The faucets appear to be the typical kind found on mess sinks, in older houses, or in civic locations. A rudimentary cross-handled design with a stubborn familiarity—the picture one may have in one's mind when I say "faucet." An artist working in clay spends so much time at the sink. So many sink trips occur daily in an attempt to remove clay from hands, under nails, and off arms, that it's not surprising De Othello has locked in on them as subjects. Resembling playful amulets, they give real expression to the most mundane of forms with a Gustonian candor. Like De Othello's radiators and fans, the promise of relief or comfort is replaced with the sculptural expression of that expectancy.

Fig. 3
Pyrometric cones and cone pack by Tina Gebhart

Fig. 4
Artist unknown, *Face Vessel*, mid-1800s, ceramic and stoneware, 5⅜ × 5½ inches (13.7 × 14 cm)

There is also a playful relationship to ideas of "efficiency" in many of De Othello's sculptures. More often than not, the subjects that he chooses to model in clay are either dated, modest, or ineffective at providing the service they embody. Much like the space heater, hot plate, or desk fan depicted by Vija Celmins in early paintings from her Venice studio, the wall registers, AC units, fans, and wall lamps that populate De Othello's exhibitions all seem to be drawn from the smaller rooms in which their service is normally enlisted. There's a definitive limit to the service these compact helpers provide: as abbreviated versions of integrated systems, the comfort they provide is often more symbolic. They present as personal effects—leftovers that are reanimated by the artist's sculptural and emotional concerns. It's interesting to think of air and heat literally blasting through their crudely cut grilles and hollowed forms during the clay firing process. As finished forms they entreat our company, encouraging a type of personal exchange with the viewer that seems both rooted in their functional counterparts and amplified by their slightly biomorphic leanings.

The best sculpture succeeds in ensnaring its audience.

De Othello's larger-than-life bronze sculpture *Cool Composition* (2019) enlarges a classic box fan to an eight-foot-tall marigold-yellow form that buckles and torques under the weight of the artist's proposition. Its whole function is basically reversed: here the fan component reads and radiates more like a sun than a cooling nucleus. The grille openings normally scaled to impede a finger now permit a whole hand—an entire arm can pass through it, yet there is nothing menacing about this form. More than a monstrosity, it reads like a monument to the thing's humble ubiquity, its necessity. It's a diagram one can walk around.

Part of this object's success is that it bears the characteristics of De Othello's smaller works. It hasn't traded its soul for the trappings of enlarged sculptural production. The process of its making is still physically felt, and like all De Othello's work, one becomes a guest in its company. It's hard not to imagine a gliding hand carving its way across the surface apertures, a body's pressure applied to create the required distortion to the fan's housing. The symbolic circulation implied by the object allows it to become a type of "place"—its physical footprint encourages congregation. De Othello's larger objects

are like public markers or meeting places, the scale and pull of which bring people together. The artist's curiosity about his subjects extends outward, encouraging both personal and public rituals. Mass-produced things are also mass-experienced things.

De Othello's vessels evoke even more extreme transformative effects than his more utilitarian forms. This ongoing series references the history of the "face jug," which are some of the most compelling and mysterious craft forms produced in America. Dating back to the mid-1800s, the first face jugs [fig. 4] were created by enslaved African artisans producing ceramic wares on plantations in South Carolina. Thrown on the potter's wheel with locally dug clay, the pots have masklike features integrated into their surface, with eyes and teeth articulated through the use of lighter slip glazing (or unglazed elements) against the darker glazed clay body. The face jug's spout rises from the top of the head, giving functionality to the vessels. It is unclear whether carrying water was the sole function of the face jugs. It is widely speculated that they held a spiritual meaning and were utilized in burial rituals. They are intensely expressive things and have an integrity which is lacking in the whimsical versions produced by white potters that followed.

As a Black artist using clay as his primary medium, De Othello approaches the face jug with reverence and innovation. *Faceless Face Jug* (2016) depicts a giant, swollen version of a face jug, rising from a ceramic stool and finished in a deep purple glaze. Its only facial features are prominent ears and lumpy protrusions, which flank the spout of the bottle. It seems a fitting monument to the potters responsible for the first face jugs, anonymous and uncredited in their endeavors, yet perpetually influential in their forms. What could be interpreted as a head nursing injury can also be seen as one in mid-transformation. This idea is supported by the forms of De Othello's subsequent vessels, which sprout a cacophony of facial features, hands, and limbs. One could see the face jug as a kind of standard that the artist episodically returns to with license to improvise, expand upon, and mess with endlessly. A collection of ears populate one jug (*All Hear,* 2018), and hands extend from many others, sometimes praying, sometimes caressing (*Sometimes spending too much time alone leads to loneliness,* 2018)—in certain works, they seem to actively contort the body that they bloom from. A common feeling across the series is a burgeoning agency that contradicts the stasis of the jugs, all of which are stationed on furniture of the artist's design. These integrated furniture stands allow De Othello to locate his subjects, narratively speaking, and to prevent the sculpture's placement atop existing furniture once it leaves the gallery. The pieces therefore contend with their own incorporation into interior decor: the stools which ground them are assured their own standing room.

De Othello's creations have a palpable autonomy. We recognize the labor in their fabrication, yet they also appear self-directed as they stretch out and jostle for space in the room. They heave and breathe and emit actual air. As sculptures, they overwhelm the static nature of their earthen medium, existing in a state of positive impatience.

Woody De Othello studio, El Cerrito, CA

SCULPTURE OF THE (DIS)-TEMPERED ENVIRONMENT

Mario Gooden

And then we were given the occasion to confront the white gaze. An unusual weight descended on us. The real world robbed us of our share. In the white world, the man of color encounters difficulties in elaborating his body schema. The image of one's body is solely negating. It's an image in the third person. All around the body reigns an atmosphere of certain uncertainty.

—Frantz Fanon, "The Lived Experience of the Black Man,"
Black Skin, White Masks, 1952

A giant house fan, the color of a yellow school bus, sits on a gray carpet surrounded by two orange trees and two *Monstera deliciosa* houseplants, commonly known as Swiss cheese plants, in dark cobalt-blue ceramic pots. Two of the pots are set on light-yellow ceramic stools as three taller stools, which appear as if they could be made of wood dipped in clay, stand in a group off to the side. The installation is enclosed on two sides by painted walls that frame the setting, suggesting the interior of a tropical waiting room. The fan is the personification of emotional weariness, enduring labor, and exhaustion

Fig. 5
Woody De Othello, *Cool Composition*, 2019
Installation view, Art Basel Miami Beach 2019, Meridians

rendered by its wilted form in the heat and humidity of the equatorial day. While the fan's fatigue can barely maintain its protective guards, even the heating, venting, and air-conditioning (HVAC) grille in one of the walls of the setting appears to be tired and overworked by the stresses of daily life. Yet this architectural detail in Woody De Othello's *Cool Composition* (2019) installation [fig. 5] belies the initial impression of an abject quotidian existence to offer an uncanny counter-narrative suffused with embodied energy and sly humor. In fact, the spatial composition consists of singular sculptural works that stand on their own, but, when brought into spatial juxtaposition, reveal hidden systems at work—and at play.

In his 1903 essay "The Metropolis and Mental Life," sociologist and philosopher Georg Simmel described the condition of heightened anxiety derived from the chaotic metropolitan experience at the turn of the twentieth century as "the intensification of nervous stimulation which results from the swift and uninterrupted change of outer and inner stimuli." Furthermore, the mind of the metropolitan subject is stimulated by the differences between momentary impressions and the "rapid crowding of changing images, the sharp discontinuity in the grasp of a single glance, and the unexpectedness of onrushing impressions."[1] Simmel states that the metropolis exacts a discriminating intellect centered in the transparent, conscious, and higher levels of the psyche. While the intellect protects against the threatening forces of the external environment that might unmoor the subject, the mind is also engaged in the intellectual interrogation of its relationship to the time and space of its context: "What appears in the metropolitan style of life directly as dissociation is in reality only one of its elemental forms of socialization."[2] This condition grants the individual new kinds of personal freedom while at the same time allowing for new contemporary social and political structures and experiments.

Thus, the work of early avant-garde artists such as Edvard Munch's *The Scream* (1895) or Franz Kafka's "The Metamorphosis" (1912) may be seen as surreal efforts to express the abject despair of the intellectual confronting overwhelming external forces. On the other hand, Dadaist experiments such as Jean Arp's *Human Concretion* series (*Concrétion humaine*, 1933–36) [fig. 6] move toward abstraction, the blurring of conventional modes of representation, and the probing of the subconscious,

in order to dismantle standard processes of reasoning in the face of the chaotic metropolis. According to Arp, "Dada aimed to destroy the reasonable deceptions of man and recover the natural and unreasonable order. Dada wanted to replace the logical nonsense of the men of today by the illogically senseless. That is why we pounded with all our might on the big drum of Dada and trumpeted the praises of unreason."[3]

Such Dada experiments extend to Kurt Schwitters's *Merzbau* (1923–37) [fig. 7] architectural intervention in his studio. The project comprised a total of eight rooms in his house at 5 Waldhausenstraße in Hannover, Germany. It is one of the most important artworks and myths in modern art, and the inspiration for many installation artists, despite the fact that it no longer exists—it was destroyed by a British air raid in October 1943. The *Merzbau* was a performative architectural assemblage of abstract and deformed surfaces that manipulated time and space along vertical, horizontal, and diagonal axes. The construction was an aggregation of found materials, surfaces, and sculptural forms applied to an architectural substructure. Originating from a single column in the main space of the studio, the *Merzbau* expanded to several rooms, creating convex and concave cavities as a hyper-expression of the forces of production, chance, and anti-rationalism that blurred the traditional distinctions between interior and exterior. Although the work portends adherence to Dadaist nihilistic tendencies of refuting hierarchical systems and challenging political and social orders, a close reading of the work reveals an underlying dependence on modernist composition and a performance of modernist visual codes. Furthermore, the extreme formalism of the *Merzbau* appears to make it an expression in and of itself. For in its process of negation, the installation masked its own building systems in relationship to the physical, political, and social infrastructure of the house itself, situated in the Art Nouveau bourgeois Waldhausen suburb among large single-family homes with gardens.

While De Othello's sculptures of everyday domestic objects bear some semblance to Arp's Surrealist works, unlike Schwitters's *Merzbau*, De Othello's *Cool Composition* installation does not consist of individual sculptural representations by their very nature. Rather, taken together or singularly, the works are signifiers of hidden infrastructures and networks of control. These are political, social, and economic structures of power and oppression that burden and weigh down upon Black and

Fig. 6
Jean Arp, *Human Concretion*, 1933, plaster, 19½ × 18¾ × 25½ inches (49.5 × 47.6 × 64.8 cm)

Fig. 7
Kurt Schwitters, *Merzbau*, Hanover, 1933, installation,
ca. 154⅝ × 228⅜ × 181⅛ inches (393 × 580 × 460 cm)

brown bodies. They are systems of comfort—and discomfort—analogous to a building's HVAC system, represented by De Othello's air vent sculpture *Dark Space* (2019), which serves as a respirator to architectural spaces, and makes the room breathable or not.

In *The Architecture of the Well-tempered Environment*, architectural historian and cultural critic Reyner Banham explored the impact of environmental engineering on the design of buildings and argued that technology, human needs, and environmental concerns must be considered an integral part of architecture. Furthermore, Banham maintained that innovations in mechanical environmental control such as air-conditioning and electric lighting may be more valid tests of technological modernity than a building's steel or concrete construction, and more important than a building's style or visual aesthetics. Banham's investigation of interior comfort in the domestic environment in "The Well-tempered Home" extolled the virtues of Frank Lloyd Wright's Prairie-style houses and traced their de-emphasis on the exterior wall, for providing environmental comfort, to the writings of Catharine Beecher and her attention to the difference in house types in her major works, *A Treatise on Domestic Economy* of 1841 and *The American Woman's Home* of 1869.

In 1869, Beecher—who was known for her opposition to women's suffrage, as well as her opposition to abolitionism while favoring *gradual emancipation*—presented floor plans for a theoretical Midwestern house type and introduced the concept of a unified central core of building systems, around which various rooms of the house assume an open or *free plan* layout. At the center of the house exists wood and coal storage, with a hot-air furnace in the basement feeding a single heated flue that services the upper floors; a centralized indoor plumbing system with hot water; under-floor duct work providing fresh air; and a vent stack for extracting foul air. A careful examination of the floor plans exposes that the *American Woman's Home* of 1869 [fig. 8] is clearly an upper-middle-class home for a family of means, as the illustrations include a drawing room, twin conservatories on the first floor, and extensive bedrooms with areas for seating on the second floor. Additionally, the basement includes laundry services (a laundry stove, laundry slides, and an ironing table) as well as separate walk-in pantries for fruit and vegetables. Published four years following the

end of the US Civil War and at the beginning of the Reconstruction era, the design raises questions regarding the implicit labor required to maintain the house, the bodies that performed that labor, and the relationship of those bodies around a centralized environmental system. Finally, the identification in the first-floor porches labeled as "piazza" references antebellum house types in Virginia and Charleston, South Carolina. Banham notes that while other methods of heating and ventilation have since rendered Beecher's technological innovations obsolete in detail, the house type she proposed,

> … is in all environmental and most structural essentials the house that most Americans inhabit and most American tract-developers are building, a clear century after her book was published. Its innumerable advantages and manifest suitability to the way of life its inhabitants appear to prefer, have to be set against one inherent environmental defect of some gravity—its inability to deal with the heat and humidity of the summers to which most of the Continental USA is subjected.[4]

Expanding upon Beecher's conceptualization of the open domestic plan, and allowing for extreme porosity of the exterior walls in order to gain maximum daylighting and air, Wright's Baker House (1908) in Wilmette, Illinois, and his Robie House (1910) in Chicago, decenter the buildings' mechanical systems and make explicit the relationships between labor and environmental control. Rooms labeled "servant" are aligned horizontally or stacked vertically to the buildings' boiler rooms and hot-water heating and distribution system. Wright is undoubtedly one of America's most prodigious architects and designers. However, the structural inequalities of his work and thinking cannot be overlooked: the domestic comfort and climate control in his designs are explicitly for white Americans. As architect, cultural historian, and Wright scholar Mabel O. Wilson acknowledges, "When Wright says America, he means white America. That's the transparency of whiteness that has always been constructed in the US. When [Wright] says 'I have done projects for alien races, such as the Japanese and the negros,' he clearly does not see blacks as Americans. Rhetoric aside, that is part of his beliefs."[5] These ideas are further elucidated in Wright's 1945 manifesto of sorts, *When Democracy Builds*, which conflates his ideas for expansion within the horizontal landscape with American democratic

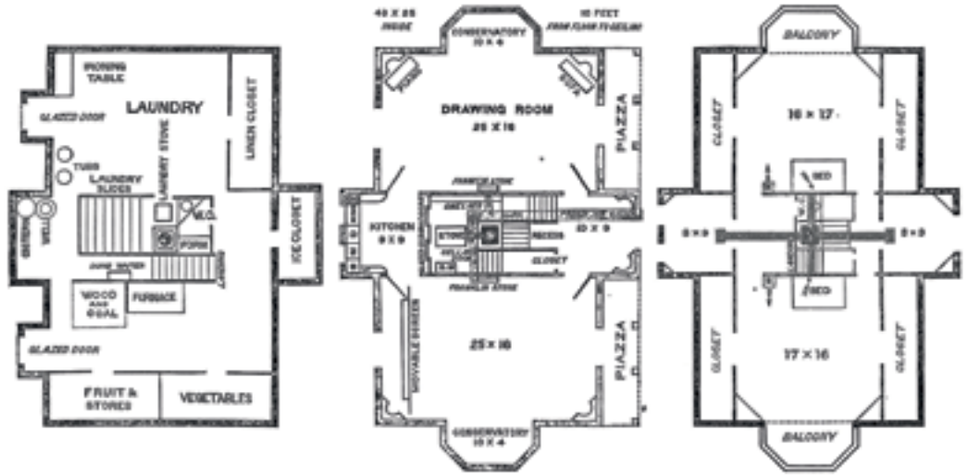


Fig. 8
Catharine Beecher, *American Woman's Home*, 1869
Left to right: plans of basement, ground floor, and bedroom floor

ideology and the pioneering of white settlers in their struggle for land against nonwhite Native populations. Here, he stated,

> USONIANS! Your Pioneer days are not yet over! Perhaps Pioneer days are never, should never, be over. But the frontier has shifted … The White man must pioneer again along the New Frontier! The true course for Democracy is now Decentralization and will therefore be met on every side by intrenched encumbrances, scheming interference, insidious dangers. These are all there in force to be again cleared away by those pioneers of today working now for a more constructive success-ideal for human power: Organic Culture for the Free Citizen in the Nation that is the Free City.[6]

While Woody De Othello's common domestic objects and anthropomorphic vessels slump and contort under the weight of the precarity felt by Black and brown bodies, they also point to the engineered social modes that produce atmospheres of traumatic environmental control. These engineered modes are an entangled structure of subjugation that De Othello's sculptures subversively illuminate, from the earliest coal- and oil-burning heating systems, which are the products of imperial resource extraction, to the colonial exploitation of labor that is the foundation of much of white wealth and the American dream of home ownership, to the invention of central air-conditioning systems that not only enable the expansion of capitalism but are also tied to the emissions of carbon dioxide, global warming, and environmental degradation that disproportionately affect minority communities. However, the works are not exclusively about the abject and the traumatic. As much as the works attest to certain human and emotive qualities, the sculptures are also a reembodiment of the vitality of the Black body moving through, and occupying, space.

In De Othello's *Study for Time* (2018), a single long arm with hands at either end wraps around itself in a hyperbolic contortion. The sinuous movement of the arm allows one hand to support a stool at its fourth leg position by curling into itself, as if performing a backbend with one's head on a floor, while the opposite hand forms a figure-eight movement at the top of the stool. Furthermore, the stool serves as a pedestal to index this performance in the gaze of the viewer. Four timepieces are

visible at the upper part of the arm: the first is a disfigured alarm clock that balances precariously, but upright, at the upper elbow; the second and third comprise a double-faced wristwatch pushed high above the wrist; and the fourth is a kitchen clock, dipped into a coffee mug, held by the second hand and rested atop the stool. The overall sculpture is reminiscent of the melting watches in the Surrealist painting *The Persistence of Memory* (1931) by Salvador Dalí. However, unlike Dalí's painting, De Othello's sculpture—marked by the fusion of time and space, and the apparently continuous movement of the arm as its own self-conscious body—is hyperaware of its locus in four-dimensional space-time.

Similarly, *Defeated, depleted* (2018) represents a body in a state of multiple contortions. Whereas the movement in *Study for Time* suggests a light nimbleness, this work evokes the burden of a profound weight, contained in a large headlike vessel that is knotted at the top and oozing glazed black viscera from some monstrous origin. Again De Othello sets the body in motion atop a stool, here with two arms wrapped in a counterclockwise position around the head; an oversize ear that destabilizes the scale of the sculpture and the viewer's gaze; and two pairs of lips that lend an air of Cubism to the assemblage. This black body and the play of light on its glossy surface is at once familiar and unfamiliar. It is an alien "race" that is sublime in its *otherness* and knowing presence. It is an ontological emancipation, and the manifestation of Fanon's ideation, "A slow construction of myself as a body in a spatial and temporal world—such seems to be the schema. It is not imposed on me; it is rather a definitive structuring of myself and the world—definitive because it creates a genuine dialectic between my body and the world."[7] In his body of work, Woody De Othello brings together the naturalistic, informed by technologies of power and environmental controls, with the visionary. The work is not only a commentary on the Black experience—its exhaustion, burdens, and uneasiness—but a challenge to notions of Black representation through its complexity of mystery, horror, luster, beauty, and power. This is the uncanniness of Black life. This is what Black Surrealism looks like.

NOTES

1 Georg Simmel, "The Metropolis and Mental Life," in *The Sociology of Georg Simmel*, ed. and trans. Kurt H. Wolff (New York: Free Press, 1950), 415.
2 Ibid.
3 Jean Arp, "I Became More and More Removed from Aesthetics," in *On My Way: Poetry and Essays, 1912–1947* (New York: Wittenborn, Shultz, 1948), 48.
4 Reyner Banham, *The Architecture of the Well-tempered Environment* (Chicago, IL: University of Chicago Press, 1969), 101.
5 Mabel O. Wilson, interview by Hannah Wood, "Rethinking Frank Lloyd Wright: Thoughts from a trip through the Rustbelt," *Archinect*, September 7, 2017, https://archinect.com/features/article/150026631/rethinking-frank-lloyd-wright-thoughts-from-a-trip-through-the-rustbelt.
6 Frank Lloyd Wright, *When Democracy Builds* (Chicago, IL: University of Chicago Press, 1945), 113–14.
7 Frantz Fanon, "The Lived Experience of the Black Man," in *Black Skin, White Masks* (New York: Grove Press, 1952), 91.

I Can See You But I Don't Hear You, 2016, ceramic, underglaze, and glaze, 42 × 32 × 20 inches (106.7 × 81.3 × 50.8 cm)

Faceless Face Jug, 2016, ceramic, underglaze, glaze, and paint, 48 × 31 × 16 inches (121.9 × 78.7 × 40.6 cm)

Breathing, 2017, ceramic, glaze, paint, and epoxy coating resin, 16 × 16 × 2½ inches (40.6 × 40.6 × 6.4 cm)

Pseudo Vessel, 2017, ceramic and glaze,
51 × 22 × 22 inches (129.5 × 55.9 × 55.9 cm)

Looking Back, 2017, ceramic, underglaze, glaze, light bulbs, and socket, 34½ × 14 × 14 inches (87.6 × 35.6 × 35.6 cm)

Vamp, 2017, ceramic, underglaze, glaze, light bulbs, and sockets, 50 × 17 × 14 inches (127 × 43.2 × 35.6 cm)

No Control, Remote Control, 2017, ceramic and glaze,
19 × 11 × 7 inches (48.3 × 27.9 × 17.8 cm)

Collar and Receiver, 2017, ceramic and glaze,
32 × 19 × 19 inches (81.3 × 48.3 × 48.3 cm)

52 *Double Six*, 2017, ceramic and glaze, 37 × 27 × 18 inches (94 × 68.6 × 45.7 cm)

54 *Hanging Light*, 2017, ceramic and glaze, 22 × 9 × 12 inches (55.9 × 22.9 × 30.5 cm)

Won't Tell, 2018, ceramic, glaze, acrylic paint, and resin,
53½ × 19 × 19 inches (135.9 × 48.3 × 48.3 cm)

58 *In Control*, 2018, ceramic and glaze, 5 × 11 × 13½ inches (12.7 × 27.9 × 34.3 cm)

60 *Shelf life*, 2018, ceramic and glaze, 11 × 11½ × 12½ inches (27.9 × 29.2 × 31.8 cm)

Alone at the table, 2018, concrete, resin and fiberglass-coated styrofoam, paint, automotive clear coat, ceramic, and glaze, 60½ × 28 × 26 inches (153.7 × 71.1 × 66 cm)

Knows For, 2018, ceramic, glaze, electrical cords,
and light bulbs, 23 × 16 × 10 inches (58.4 × 40.6 × 25.4 cm)

Locked Down, 2018, ceramic, glaze, carved wood, and custom glazed tiles, 57 × 50½ × 38½ inches (144.8 × 128.3 × 97.8 cm)

All Hear, 2018, custom glazed tiles, ceramic, and glaze,
58½ × 14 × 15 inches (148.6 × 35.6 × 38.1 cm)

Under pressure from the inside, 2018, ceramic, underglaze, glaze, paint, and coating resin, 41½ × 22 × 19 inches (105.4 × 55.9 × 48.3 cm)

Messenger, 2018, ceramic, glaze, carved wood, and white gold overglaze, 54 × 21 × 20 inches (137.2 × 53.3 × 50.8 cm)

Giving Up, 2018, ceramic, glaze, and concrete,
27 × 38 × 38 inches (68.6 × 96.5 × 96.5 cm)

76 *I heard*, 2018, ceramic and glaze, 38 × 17 × 13 inches (96.5 × 43.2 × 33 cm)

78 *Unplugged*, 2018, ceramic and glaze, 12 × 12 × 4 inches (30.5 × 30.5 × 10.2 cm)

What Lies Behind?, 2018, ceramic, glaze, and gold overglaze, 18 × 21 × 3 inches (45.7 × 53.3 × 7.6 cm)

82 *Oracle*, 2018, ceramic and glaze, 46 × 24 × 20 inches (116.8 × 61 × 50.8 cm)

All Talk, 2018, ceramic, glaze, epoxy coating, resin, urethane rubber, and electrical cord, 40 × 9 × 12 inches (101.6 × 22.9 × 30.5 cm)

Comfort Zone, 2018, ceramic, epoxy coating resin, rubber urethane, and electrical cord, 21 × 20 × 5 inches (53.3 × 50.8 × 12.7 cm)

Cooling Down, 2018, ceramic, glaze, paint on canvas, and white gold overglaze, 17 × 20 × 7 inches (43.2 × 50.8 × 17.8 cm)

Sometimes spending too much time alone leads to loneliness, 2018,
ceramic and glaze, 44 × 17 × 12 inches (111.8 × 43.2 × 30.5 cm)

At Night I Can't Sleep, 2018, ceramic, glaze, carved wood, and glass, 50 × 28 × 16 inches (127 × 71.1 × 40.6 cm)

Sun Don't Shine Here, 2018, ceramic, glaze, and carved wood, 45 × 29 × 29 inches (114.3 × 73.7 × 73.7 cm)

The Real Down and Out, 2018, ceramic and glaze,
34 × 13 × 13 inches (86.4 × 33 × 33 cm)

98 *Study for Turn*, 2018, glazed ceramic, 8 × 7 × 5 inches (20.3 × 17.8 × 12.7 cm)

100 *Study for Turn #2*, 2018, glazed ceramic, 10 × 8 × 5 inches (25.4 × 20.3 × 12.7 cm)

Holding Myself Down Again, 2018, glazed ceramic,
6 × 10 × 5 inches (15.2 × 25.4 × 12.7 cm)

104 *Study for Light*, 2018, glazed ceramic, 10 × 9 × 5 inches (25.4 × 22.9 × 12.7 cm)

106 *Searching*, 2018, ceramic and glaze, 11 × 9 × 6 inches (27.9 × 22.9 × 15.2 cm)

108 *Listening*, 2018, ceramic and glaze, 8 × 7 × 8 inches (20.3 × 17.8 × 20.3 cm)

110 *Telling Time*, 2018, ceramic and glaze, 8 × 8 × 7 inches (20.3 × 20.3 × 17.8 cm)

Separate Ways, 2018, ceramic and glaze,
27 × 42 × 21 inches (68.6 × 106.7 × 53.3 cm)

114 *Knotted Bar*, 2018, ceramic and glaze, 9 × 9 × 8 inches (22.9 × 22.9 × 20.3 cm)

116 *Mussed*, 2018, ceramic and glaze, 11 × 7 × 9 inches (27.9 × 17.8 × 22.9 cm)

Finding a way, 2018, ceramic, glaze, paint, and carved wood,
54 × 19 × 19 inches (137.2 × 48.3 × 48.3 cm)

Didn't get the message, 2018, ceramic, underglaze, and glaze,
35 × 18 × 20 inches (88.9 × 45.7 × 50.8 cm)

Lonely and Alone, 2018, ceramic, underglaze, and glaze,
23 × 19 × 15 inches (58.4 × 48.3 × 38.1 cm)

Time's a wastin, 2018, ceramic, underglaze, and glaze,
42 × 19 × 13 inches (106.7 × 48.3 × 33 cm)

Defeated, depleted, 2018, ceramic, underglaze, and glaze,
38 × 22 × 19 inches (96.5 × 55.9 × 48.3 cm)

Missed Call, 2018, ceramic, underglaze, and glaze,
38½ × 23 × 19 inches (97.8 × 58.4 × 48.3 cm)

The Beholder, 2018, ceramic, underglaze, and glaze,
36 × 18 × 16 inches (91.4 × 45.7 × 40.6 cm)

Oration, 2018, ceramic, underglaze, and glaze,
30 × 21 × 19 inches (76.2 × 53.3 × 48.3 cm)

Lightwork, 2019, ceramic, underglaze, glaze, light bulb,
and electrical cord, 10 × 8 × 10 inches (25.4 × 20.3 × 25.4 cm)

It takes two, 2019, ceramic, underglaze, glaze,
and VytaFlex (on cord),16 × 12 × 9 inches (40.6 × 30.5 × 22.9 cm)

Controlled Environment, 2019, ceramic, underglaze, and glaze, 11 × 8 × 3 inches (27.9 × 20.3 × 7.6 cm)

Unbound, 2019, ceramic, glaze, and neon,
40 × 13 × 13 inches (101.6 × 33 × 33 cm)

Helping Hand, 2019, ceramic, glaze, and neon,
49 × 14 × 14 inches (124.5 × 35.6 × 35.6 cm)

144 *Restless*, 2019, ceramic and glaze, 35 × 18 × 16 inches (88.9 × 45.7 × 40.6 cm)

Static, 2019, ceramic, glaze, and glass,
41 × 12 × 12 inches (104.1 × 30.5 × 30.5 cm)

Support, 2019, ceramic, glaze, and gold luster,
21 × 18 × 13 inches (53.3 × 45.7 × 33 cm)

Thinking Green, 2019, ceramic and glaze,
39½ × 15 × 14 inches (100.3 × 38.1 × 35.6 cm)

Scattered, 2019, ceramic, glaze, paint, and clock motor,
19 × 18 × 2½ inches (48.3 × 45.7 × 6.4 cm)

Scattered Time, 2019, ceramic, glaze, paint, and clock motor,
16 × 22 × 2½ inches (40.6 × 55.9 × 6.4 cm)

156 *Self Control*, 2019, ceramic and glaze, 43 × 20 × 20 inches (109.2 × 50.8 × 50.8 cm)

158 *Lonely Blue*, 2019, ceramic and glaze, 12 × 18 × 4 inches (30.5 × 45.7 × 10.2 cm)

Weighing Down, 2019, ceramic and glaze,
49 × 20 × 20 inches (124.5 × 50.8 × 50.8 cm)

Space Heater, 2019, ceramic, glaze, and glass,
42 × 18 × 10 inches (106.7 × 45.7 × 25.4 cm)

Cool Content, 2019, ceramic and glaze,
54 × 14 × 15 inches (137.2 × 35.6 × 38.1 cm)

Passive Prayer Inverse, 2019, ceramic and glaze,
48 × 14 × 14 inches (121.9 × 35.6 × 35.6 cm)

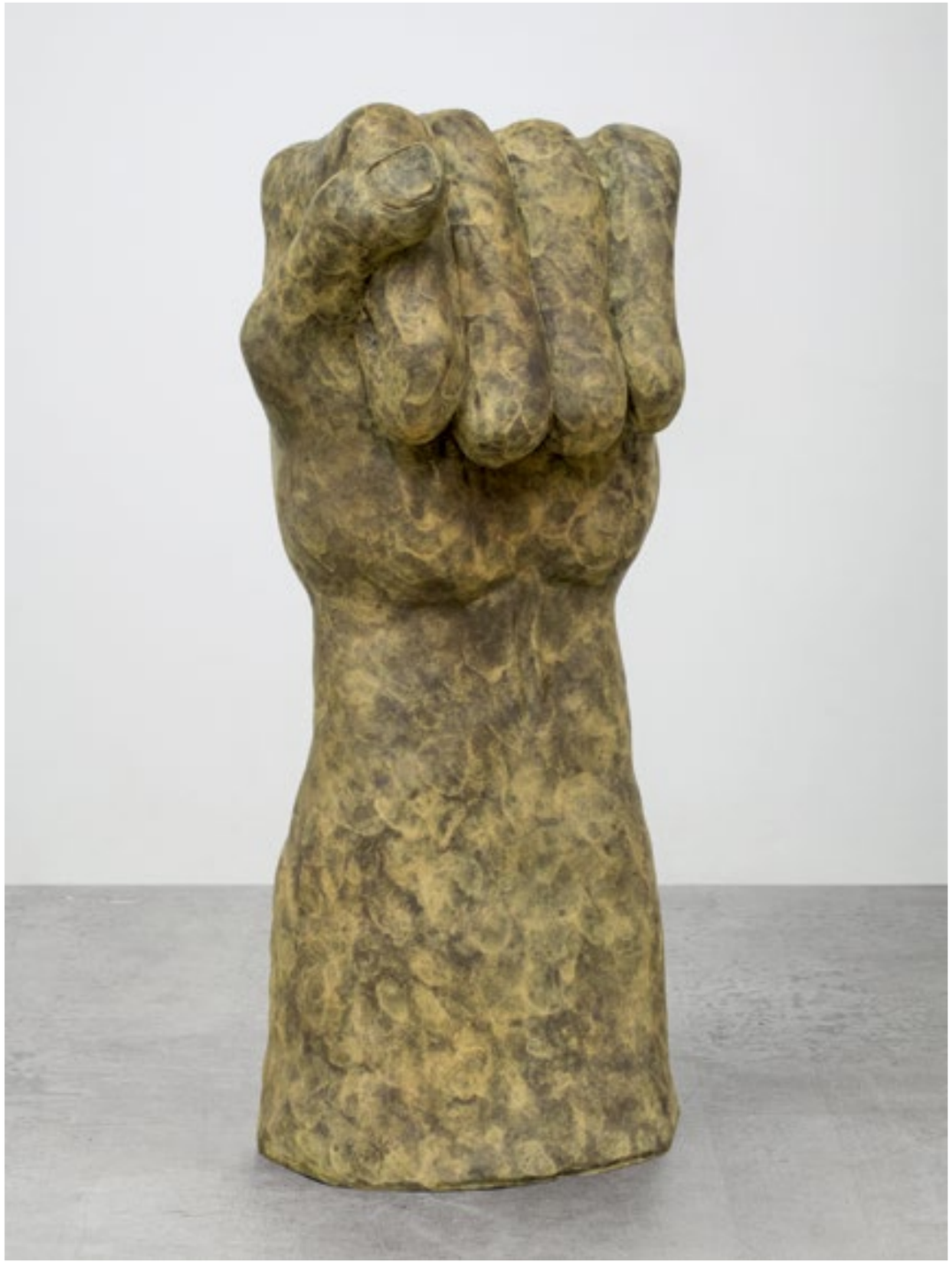
Vessel for Feelings of Shame and Guilt, 2019,
ceramic and glaze, 66 × 22 × 20 inches (167.6 × 55.9 × 50.8 cm)

Getting in My Own Way, Self-imposed Blockades, 2019,
ceramic and glaze, 40 × 20 × 19 inches (101.6 × 50.8 × 48.3 cm)

a reminder of how things change, 2019, ceramic, underglaze, and glaze, 38 × 17 × 16 inches (96.5 × 43.2 × 40.6 cm)

Clinched, 2019, bronze, 48 × 24 × 24 inches (121.9 × 61 × 61 cm)

176 *Clinched*, 2019, bronze, 48 × 24 × 24 inches (121.9 × 61 × 61 cm)



178 *Clinched*, 2019, bronze, 48 × 24 × 24 inches (121.9 × 61 × 61 cm)

180 *Facet*, 2019, ceramic and glaze, 7 × 6 × 7 inches (17.8 × 15.2 × 17.8 cm)

182 *Double Drip*, 2019, ceramic and glaze, 10 × 3 × 9 inches (25.4 × 7.6 × 22.9 cm)

184 *let loose*, 2019, ceramic and glaze, 24 × 18 × 4 inches (61 × 45.7 × 10.2 cm)

looking down, 2019, ceramic, glaze, vinyl, and polyester fiber,
9 × 24 × 24 inches (22.9 × 61 × 61 cm)

Things are Changing, 2019, ceramic, glaze, wood, and latex paint,
56 × 17 × 15 inches (142.2 × 43.2 × 38.1 cm)

hard conversations are hard to have, 2019, ceramic, underglaze, glaze, phone cord, and rubber, 25 × 15 × 11 inches (63.5 × 38.1 × 27.9 cm)

192 *A waiting*, 2019, ceramic and glaze, 32 × 13 × 10½ inches (81.3 × 33 × 26.7 cm)

something out of nothing, 2019, ceramic, glaze, wood,
and latex paint, 43 × 30 × 13 inches (109.2 × 76.2 × 33 cm)

Opaque Transparency, 2019, ceramic, glaze, and glass,
23 × 16 × 4 inches (58.4 × 40.6 × 10.2 cm)

Opacity and Transparency, 2019, ceramic, glaze, and glass,
23 × 16 × 4 inches (58.4 × 40.6 × 10.2 cm)

No Way Up, 2019, wood, latex paint, ceramic, glaze,
and coffee residue, 120 × 22 × 4 inches (304.8 × 55.9 × 10.2 cm)

Outside Looking In, 2019, ceramic, glaze, wood,
latex paint, and metal hinges, overall dimensions variable

204 *Locked In and Locked Out*, 2019, ceramic and glaze, overall dimensions variable

some things take more, 2019, ceramic, glaze, wood,
latex paint, and vinyl, 58½ × 22 × 22 inches (148.6 × 55.9 × 55.9 cm)

Double Time, 2019, ceramic and glaze,
37½ × 22 × 17 inches (95.3 × 55.9 × 43.2 cm)

Unarmed, 2019, ceramic, glaze, and white gold luster,
16 × 22 × 2½ inches (40.6 × 55.9 × 6.4 cm)

Armed, 2019, ceramic, glaze, and white gold luster,
8 × 11 × 3 inches (20.3 × 27.9 × 7.6 cm)

214 *Cool Caught*, 2019, ceramic and glaze, 20 × 18 × 4 inches (50.8 × 45.7 × 10.2 cm)

216 *Cool Escape*, 2020, ceramic and glaze, 21 × 19 × 4 inches (53.3 × 48.3 × 10.2 cm)

Listen More, Talk Less, 2019, ceramic, glaze,
and telescoping antenna, 20 × 9 × 9½ inches (50.8 × 22.9 × 24.1 cm)

Snooze, 2019, ceramic, glaze, paint, and clock motor,
18 × 16 × 5 inches (45.7 × 40.6 × 12.7 cm)

Downward Gaze, 2019, ceramic and glaze,
36 × 21 × 14 inches (91.4 × 53.3 × 35.6 cm)

224 *Twisting Loop*, 2019, ceramic and glaze, 8 × 12 × 6 inches (20.3 × 30.5 × 15.2 cm)

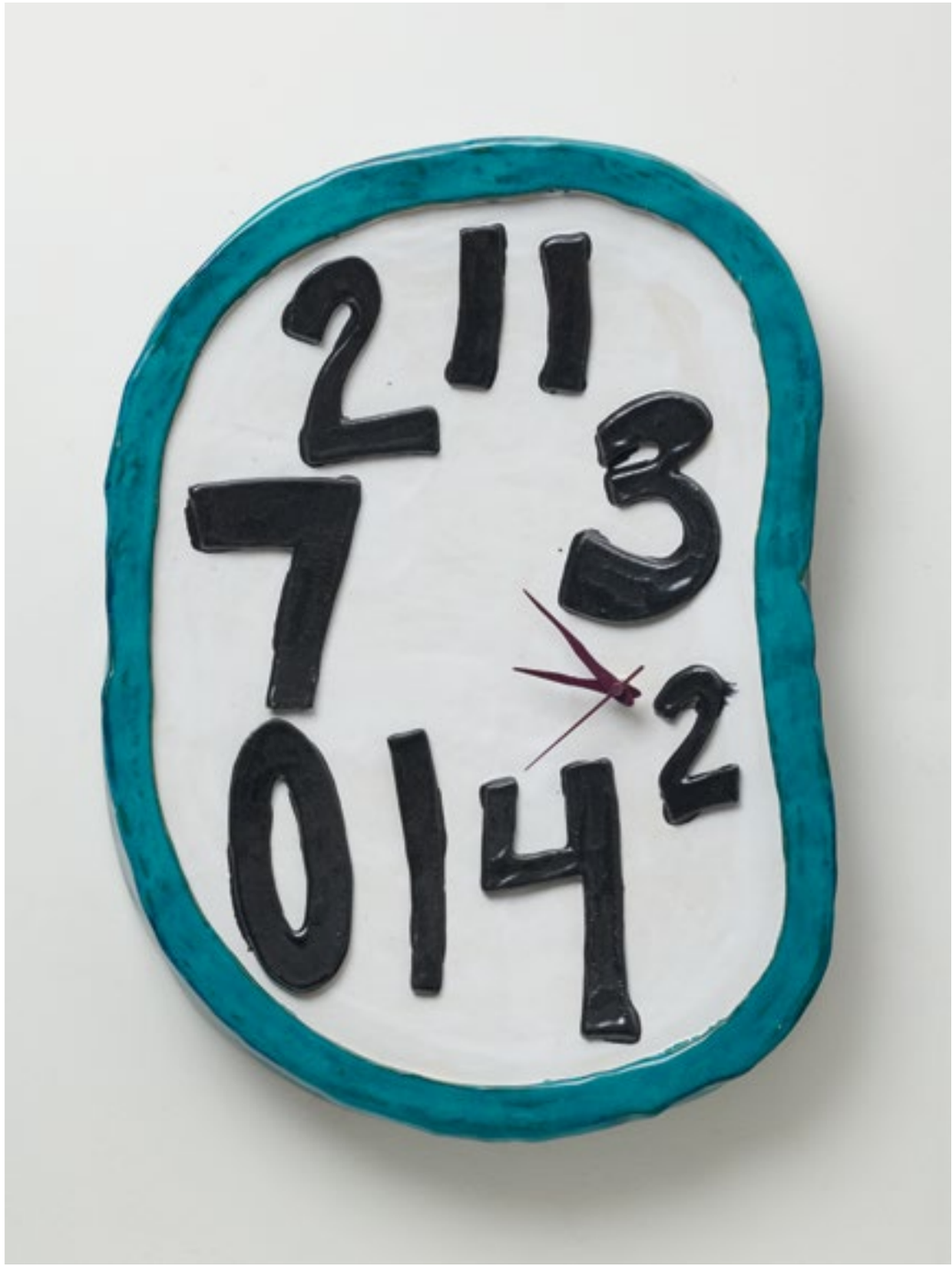
226 *Double Knot*, 2019, ceramic and glaze, 7 × 12 × 5 inches (17.8 × 30.5 × 12.7 cm)

Outward and Bound, 2020, ceramic, underglaze, and glaze,
13 × 12 × 10 inches (33 × 30.5 × 25.4 cm)

A Hope for a Prayer, 2020, ceramic, underglaze, and glaze,
41½ × 19 × 9 inches (105.4 × 48.3 × 22.9 cm)

One Foot Forwards, 2020, ceramic, underglaze, and glaze,
42 × 16 × 17 inches (106.7 × 40.6 × 43.2 cm)

Oval Clocking, 2020, ceramic, underglaze, glaze, clock hands, clock motor, and battery, 11 × 19 × 3 inches (27.9 × 48.3 × 7.6 cm)



On the Clock, 2020, ceramic, underglaze, glaze, clock hands, clock motor, and battery, 21½ × 15 × 3 inches (54.6 × 38.1 × 7.6 cm)

Dispersed, 2020, ceramic, underglaze, glaze, clock hands,
clock motor, and battery, 20 × 15½ × 3 inches (50.8 × 39.4 × 7.6 cm)

Wishing Well, 2020, ceramic, glazed tile, and grout,
14 × 29 × 36 inches (35.6 × 73.7 × 91.4 cm)

Big Switch, 2020, ceramic, underglaze, and glaze,
7½ × 4½ × 3 inches (19.1 × 11.4 × 7.6 cm)

Jack, 2020, ceramic, underglaze, and glaze,
6 × 4 × 1½ inches (15.2 × 10.2 × 3.8 cm)

Plenty Empty, 2020, ceramic, underglaze, and glaze,
13 × 12 × 11 inches (33 × 30.5 × 27.9 cm)

Study for Double Drip, 2020, ceramic and glaze,
13 × 12 × 11 inches (33 × 30.5 × 27.9 cm)

Speaking Out, 2020, ceramic, underglaze, and glaze,
20 × 7 × 7 inches (50.8 × 17.8 × 17.8 cm)

Waiting on Call, 2020, ceramic, underglaze, glaze, light bulb, lampshade, resin, and electrical cord, 40 × 17 × 16 inches (101.6 × 43.2 × 40.6 cm)

Speak Up, 2020, ceramic, underglaze, glaze, lampshade, and light bulb, 44 × 16 × 16 inches (111.8 × 40.6 × 40.6 cm)

256 *Phone Jug*, 2020, ceramic and glaze, 43 × 16 × 16 inches (109.2 × 40.6 × 40.6 cm)

Self-Imposed Balancing Act, 2020, ceramic and glaze on tiled pedestal,
49½ × 31 × 24 inches (125.7 × 78.7 × 61 cm)

260 *Self Talk*, 2020, ceramic and glaze, 45 × 15½ × 18 inches (114.3 × 39.4 × 45.7 cm)

In Thought Picking Which One to Mask, 2020,
ceramic and glaze, 49½ × 31 × 24 inches (125.7 × 78.7 × 61 cm)

Blank Faced, 2020, ceramic and glaze,
44 × 21 × 11½ inches (111.8 × 53.3 × 29.2 cm)

Standing Still, 2020, ceramic and glaze,
63½ × 13 × 14 inches (161.3 × 33 × 35.6 cm)

Self Containment, 2020, ceramic and glaze,
47½ × 18 × 17 inches (120.7 × 45.7 × 43.2 cm)

Praying for a Better Time, 2020, ceramic and glaze,
43 × 15 × 13 inches (109.2 × 38.1 × 33 cm)

Momentary pause for a moment of silence, 2020, ceramic, glaze, and candles, 42 × 17 × 16 inches (106.7 × 43.2 × 40.6 cm)

When Under Pressure, Relax Pose, 2020, ceramic and glaze,
42 × 31 × 24 inches (106.7 × 78.7 × 61 cm)

Support for Growth, 2020, ceramic, glaze, enamel, and plant on tiled pedestal, 53 × 31 × 24 inches (134.6 × 78.7 × 61 cm)

Empty Listening, 2020, ceramic and glaze,
43 × 15 × 14 inches (109.2 × 38.1 × 35.6 cm)

Miscommunication, 2021, ceramic and glaze,
24 × 17 × 9 inches (61 × 43.2 × 22.9 cm)

Opening Up, 2021, ceramic, light bulb, electrical components, and glaze on tiled pedestal, 52 × 24 × 24 inches (132.1 × 61 × 61 cm)

Pressed for Time, 2021, ceramic and glaze on tiled pedestal,
55 × 36 × 40 inches (139.7 × 91.4 × 101.6 cm)

Covering Face, 2021, ceramic and glaze on tiled pedestal,
47 × 24 × 24 inches (119.4 × 61 × 61 cm)

Woody De Othello

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Credits

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