

GUILD GALLERY



CASEY ZABLOCKI



ROMAN AND WILLIAMS GUILD GALLERY
THREE TWO ONE CANAL ST, NEW YORK, NY 10013
646•693•0279
RWGUILDGALLERYNY.COM

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ABOUT THE ARTIST

CASEY ZABLOCKI
B. 1982 IRON MOUNTAIN, MICHIGAN
LIVES AND WORKS IN MISSOULA, MONTANA

Casey Zablocki's ambiguous, functional sculptures are informed by decades of immersive study. He grew up in a family of makers in the Upper Peninsula of Michigan, and believes that every place he has lived influences his forms. He completed his post-baccalaureate studies at Montana State University, which led to an opportunity for him to apprentice to world-renowned South Korean sculptor Lee Hun Chung. After returning from Korea, Zablocki was inspired to build his own large-scale ceramic furniture pieces and launched his career.

WORK

A self-professed nomad, Zablocki's works exemplify a deep transfer of physical and mental energy, investigation within one's medium, and teamwork. Consistent experimentation with clay recipes and wood ash combinations renders Zablocki's magnificent surfaces. His unique textures and patinas depicted throughout his works are the result of extreme heat reactivity, proximity, exposure, and duration within the large anagama kilns in which the works are fired - often for up to twelve days at a time. Anagama kilns date back to the fifth century and are known for their cave-like firing chamber. Fueled by firewood, these kilns must be stoked around the clock to maintain their heat. Requiring a ten-man team, the process is labor-intensive and a testament to the quality of ancient craft the artist keeps alive. The resulting pieces speak to time and deterioration. "My work looks like it was found at the bottom of the ocean or hit by the lava of a volcano," he says.

ZABLOCKI in his studio in Missoula, Montana.



Zablocki creates works that he wants to make. He uses every experience as an opportunity for personal growth and education. From the most mundane jobs to his current life, Zablocki is nothing short of grateful for the physical world that surrounds him. That energy, that "good vibe," can be felt in every one of his forms.

COVER IMAGE: "HYPPHAL KNOT CHAIR", 2017. WOODFIRED STONEWARE

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CURRICULUM VITAE

EDUCATION	2004-2008	FINLANDIA UNIVERSITY BFA	HANCOCK, MI
	2006-2007	KUOPIO ACADEMY OF DESIGN	KUOPIO, FINLAND
	2012	MONTANA STATE POST BACH	BOZEMAN, MT
TEACHING	2009	CERAMIC INSTRUCTOR HANCOCK COMMUNITY ART CENTER	HANCOCK, MI
	2010	CERAMIC INSTRUCTOR BRECK. COMM. ART CENTER	BRECKENRIDGE, CO
ASSISTANTSHIPS	2011	ASSISTANT TO JOE BRUHIN	FOX, AK
	2011-2012	ASSISTANT TO PETER CALLAS	BELVIDERE, NJ
	2016-2017	ASSISTANT TO HUN CHUNG LEE	YEONPYEONG, S. KOREA
RESIDENCY	2013 -2015	WOODFIRE RESIDENT CLAY STUDIO OF MISSOULA	MISSOULA, MT
STUDIOS	2012	SMOKESTACK POTTERY	FORT COLLINS, CO
	2017-2020	SARROFF STUDIO	MISSOULA, MT
	2020 - PRESENT	STUDIO BLOCK 86	MISSOULA, MT
SOLO EXHIBITIONS	2017	CITY SCAPES, LE PETIT OUTRE	MISSOULA, MT
	2015	"ACCESSORIES SERIES 1" CLAY STUDIO OF MISSOULA	MISSOULA, MT





WORK IN PROGRESS IN HIS STUDIO.



CASEY ZABLOCKI IN HIS STUDIO IN MISSOULA, MONTANA.



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DETAIL, "DIKARYON FORM", 2017, WOODFIRED STONEWARE



"DIKARYON FORM", 2017, WOODFIRED STONEWARE



QUILTED BENCH, 2017, WOODFIRED STONEWARE



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"GOLDSPUR", 2020, WOODFIRED STONEWARE

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A PAIR OF THRONES AFTER FIRING.



WORKING IN ONE THE LARGEST WOOD FIRED KILNS IN THE US, THE PROCESS TAKES UP 10 DAYS.



A FRESHLY FIRED KILN READY FOR UNLOADING.



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ABOUT GUILD GALLERY

We are proud to introduce Guild Gallery, a new space that celebrates the making of art objects by contemporary masters, drawing upon the millenia-long history of the decorative arts. Located on Canal Street—that vibrant, propulsive stretch of New York City’s rising art scene—Guild Gallery will open in November, with a series of exhibitions representing a dozen artists.

Guild Gallery is the natural extension of Roman and Williams Guild, on the corner of Howard and Mercer. When we opened the doors of the Guild nearly four years ago, this was the realization of a decades-long dream: to create a living organism of people, objects and furnishings—an eclectic world, a modern-day guild of the senses.

We designed the Guild as a place to showcase the furniture that we make alongside the work of artisans we most admire for their skill and dedication to technique. We wanted to emphasize the everyday functionality of remarkably formed items and to emphasize the significance of living with very beautiful things while valuing the utility of expert crafted pieces.

Guild Gallery is the next stage of evolution in this dialogue. Now, we intend to build on our commitment to help people appreciate the artistry in design as we celebrate individual makers. While the Guild celebrates a beauty that derives from function, the Gallery focuses purely on form. Whereas the Guild is all about an eclectic mix, the Gallery will spotlight the object, artist, and process.

Initially, we will represent a group of twelve remarkable artists, makers of extraordinary art objects and furniture—sculptors and other creators whose medium might be ceramic, glass or wood. Our selection process has been intense; we value all the makers and designers we represent at the Guild, and choosing just twelve required us to consider their works in ways we hadn’t before, looking harder and deepening our understanding of the pieces and the artists who made them.

We call them “artists” because that’s who they are. The Guild was founded on the principle that art and craft are not mutually exclusive entities. Think of classical Grecian urns, crafted as functional objects that nonetheless engage with movement, line, and color. So, too, the contemporary works that we show at the Gallery experiment with line, form, and material, fusing the ancient and the modern through traditional techniques and references to a millenia-old lineage. But these are living pieces, made by living artists. We want to introduce you to artists who are working today, so that you can follow their trajectories and understand their work as an ongoing, organic narrative, as collectors or even just as enthusiasts.

These works are living pieces, not just because you can—should—live with them, but also because they are made with materials that feel alive, like wood from trees or gloriously malleable clay. This is a guiding principle of everything we do in our own design practice and, by extension, at Guild Gallery. The wooden pedestals on which we will display the works are of our own invention. This is a venue designed to support the rigor and discipline of the artists as they fashion their materials, to honor the human scale of their works. Guild is a gallery that embraces warmth, purity and focus.



GUILD GALLERY

ABOUT GUILD GALLERY

Cont'd.

These are pieces that are meant to be communed with, in our homes. So while key pieces by an individual artist are displayed at the Canal Street Guild Gallery to be fully appreciated as works of art in their own right, others will be seen at the Guild on Howard and Mercer, just a stone's throw away, interacting with other objects and furnishings, as it might be in your home. Thus we hope to foster connoisseurship, eliciting meaning and nuance from the works, but also demonstrate how they might be lived with.

Guild Gallery opens in November with a show of works by Japanese-born, London-based ceramist Akiko Hirai. Hirai's forms investigate texture and participate in a passionate conversation about the science of traditional and modern pottery. We invite you to explore Hirai's work at Guild Gallery, to ponder the power of exchange across cultures and countries, the techniques traded, exchanged and appropriated. Objects like these contain profound stories about nature, culture, domesticity and craft.

We greatly look forward to introducing you to all the artists with whom we are fortunate enough to work.

– *ROBIN STANDEFER and STEPHEN ALESCH*

