

## OORTCLOUDX

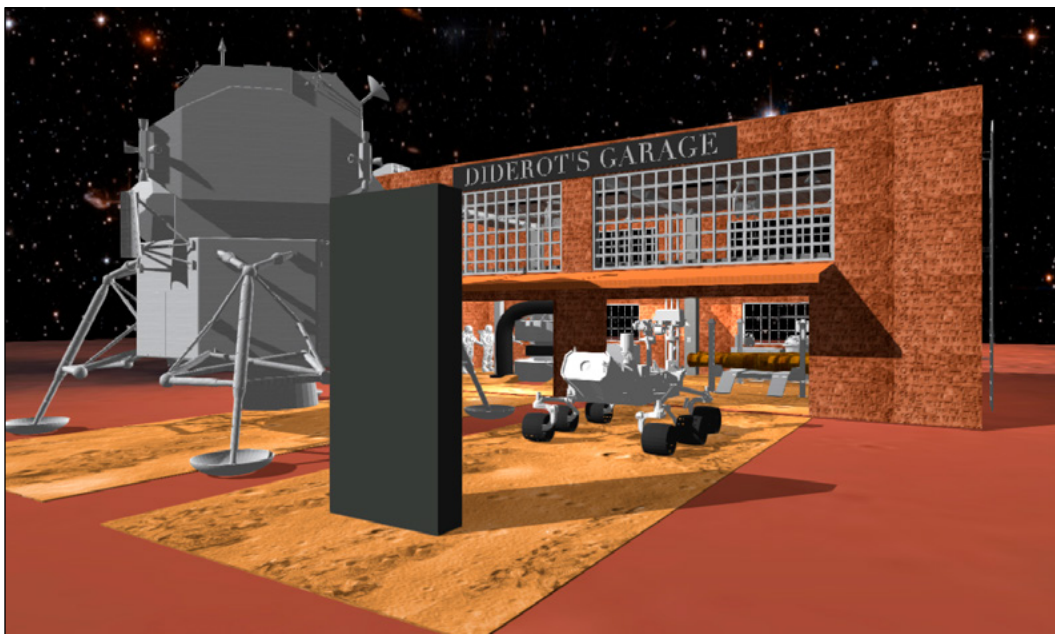
Neil Forrest/John Roloff

We are a collaborative team that has worked closely together, in extended and challenging rep-artee, on numerous projects since 2009 that have evolved into works of fiction distinct from our individual works. Neil is a Professor Emeritus of Ceramics at Nova Scotia College of Art and Design; John is Professor Emeritus, Sculpture/Ceramics, San Francisco Art Institute.

A constant for our collaborations has been to script ceramics as a provocateur and as a generative agent. Combined, these assist in questioning the history and perceptions of our medium. Embedded within each of our separate lithologies, is ceramics as root cause for experimentation and philosophical inquiry applied to questions of culture and landscape. Moreover, we feel there were many theories not yet invented, and however trivial, we are poised to offer some.

Our projects frequently begin with questions about the place, history and landscape in which we want to work. This helps produce fresh questions, fresh improvisations and new ways to narrate.

Our current project is *OortCloudx*, named after the most distant asteroid belt of our solar system. Within *OortCloudx*, we plot varied site/thematic responses including: extra-planetary narratives, novel Martian habitats and terrestrial metascapes. As well, *OortCloudx* re-imagines several collaborations, including our update of Denis Diderot's 18th century Encyclopedia, problematics in select works of modernist architecture and our intrusions into pop culture. *OortCloudx* prepares to engage with any installation site to offer our narrative models and ceramic agitations.



*Forrest/Roloff Projects:*

DIVINATIONS

NCECA 2022  
Compagno Rm. / Sherraton Grand  
Sacramento, CA

TWO SITES WITH A SIMILAR PROBLEM

NCECA 2019  
Architecture and Landscape Architecture Library  
Rapson Hall, College of Design,  
University of Minnesota, Minneapolis, MN

DIDEROT/FORREST/ROLOFF

NCECA 2017 / Future Flux  
Furthermore Gallery / OCAC/PNCA Studios / Portland, OR

GREAT LAKES

NCECA 2014  
Pritzlaff Building / Milwaukee, WI

*PERILS IN THE SUBLIME*

*A Poetic Consideration of Ecology, Landscape and Reconstruction*

NCECA 2009 / Phoenix  
ASU Gallery of Design / Tempe, AZ  
with Walter McConnell

Exhibition and Panel Discussion  
Kim Dickey / Neil Forrest / Lauren Gallaspy  
Walter McConnell / John Roloff / Clare Twomey

*Divinations*

Neil Forrest/John Roloff

Campagno Rm, Sheraton Grand Hotel, Sacramento, CA  
Fertile Ground, NCECA 2022

Terra cotta, stoneware, terra sigillata, glazes, printed matter, cloth, cedar lumber, steel.

Dimensions: installation: 36 ft D. x 21 ft. W x 8 ft. H  
Horse viscera: 65 in. L x 43 in. W x 14 in. H



*Divinations*, back view, 36 ft. x 21 ft. x 8 ft., terra cotta, stoneware, terra sigillata, glazes, printed matter, cloth, cedar lumber, steel.

OortCloudX’s research for *Divinations* began with cuneiform writing – impressed script into clay tablets. Clay as the first medium onto which ideas, warnings, and prosaic information was recorded. Examining clay tablets led us to the earliest libraries...and in *Divinations* we connect the earliest written forms to these early repositories, with our own inscribed clay tablets sitting adjacent to an extruded clay floor plan of one of first libraries. We see an elegant material loop in knowing the libraries themselves, were molded from clay.

Invited to exhibit in Sacramento for the 2022 NCECA conference, *Divinations* is also a contemporary response to the coincidence of fertile Uruk in Mesopotamia to agrarian Sacramento, both cities established at the confluence of vital rivers systems. The paper print of the Tigris and Euphrates on the gallery floor becomes our nod to the Sacramento and American Rivers – our fertile ground. *Divinations* used an improvised gallery space as operation headquarters and personal library, where we presented an animated floor plan and map that superimposes ancient sites to current ones, making associations and provocations between the Paleolithic, Neolithic and mid-Anthropocene.



Our library plan is a network of tunnels that prefigure a journey through the unconscious, as though beneath a temple-library, perhaps in the original Sumerian city, or in the anxious mind of King Gilgamesh. The project engages the immersive nature of clay, the medium with which recorded history begins. Clay not as pottery, but as books and cities in numinous physical presence.



*Divinations*, detail, Horse viscera, 68 in. x 39 in. x 42 in. (with table), stoneware, terra sigillata, wood, steel.

Considering cuneiform tablets, the most compelling archaeology gives us the first sweeping narrative poem: ‘The Epic Gilgamesh’. It chronicles the King’s confrontational and mystic journey, which we can now envision as a cautionary tale about un-restraint and environmental exploitation

Centered in our gallery ‘library’ is a cube-shaped cedar structure which frames an over-scale sculpture of animal entrails. In divination practices of Mesopotamia, animal viscera and its pathologies were interpreted into prophesy. It could be said that divination and wonder were valid techniques

of survival and probably power, and likely an empirical practice which connected the early science of medicine to the divine. If pinpointing the earliest documents that transcribe ideas, omens and divinations, cuneiform tablets spoke to the psychic roots of civilization as uncovered in The Epic Gilgamesh. The theme of this distant poem foreshadows several current global crises in uncanny ways like the destruction of the world’s forest ecosystems, while appreciating the wondrous and mysterious.

Our cedar structure faintly echoes the Kaa-ba, and from its corner posts hang black cloths, occasionally able to be read as the



*Divinations*, installation detail, inkjet on bond, geotextile, wood, hardware, terra cotta.

characters from the Gilgamesh story and limpid hints of Iraqi oil reserves. We retell the Mesopotamian epic in our own terms – where the ‘otherworld’ could be contemporary times, or into the future. The artists’ relationships to the Epicare further explored in a ragged and oversized book in which we summarize the poem, where we offer interpretations (we imagine Humbaba the monster as the primal representative of nature and the Paleolithic hunter-gatherer, but also the ecologist, the resource guardian of cedar forests), where we present our ideas for a future installment of Gilgamesh’s journey (next stop...Mars) where Gilgamesh dreams a ‘purple rain of meteors laced with tryptophan’ (the sleep potion). Finally, we added bits of our process and missteps that brought us to this particular arrangement of speculations.



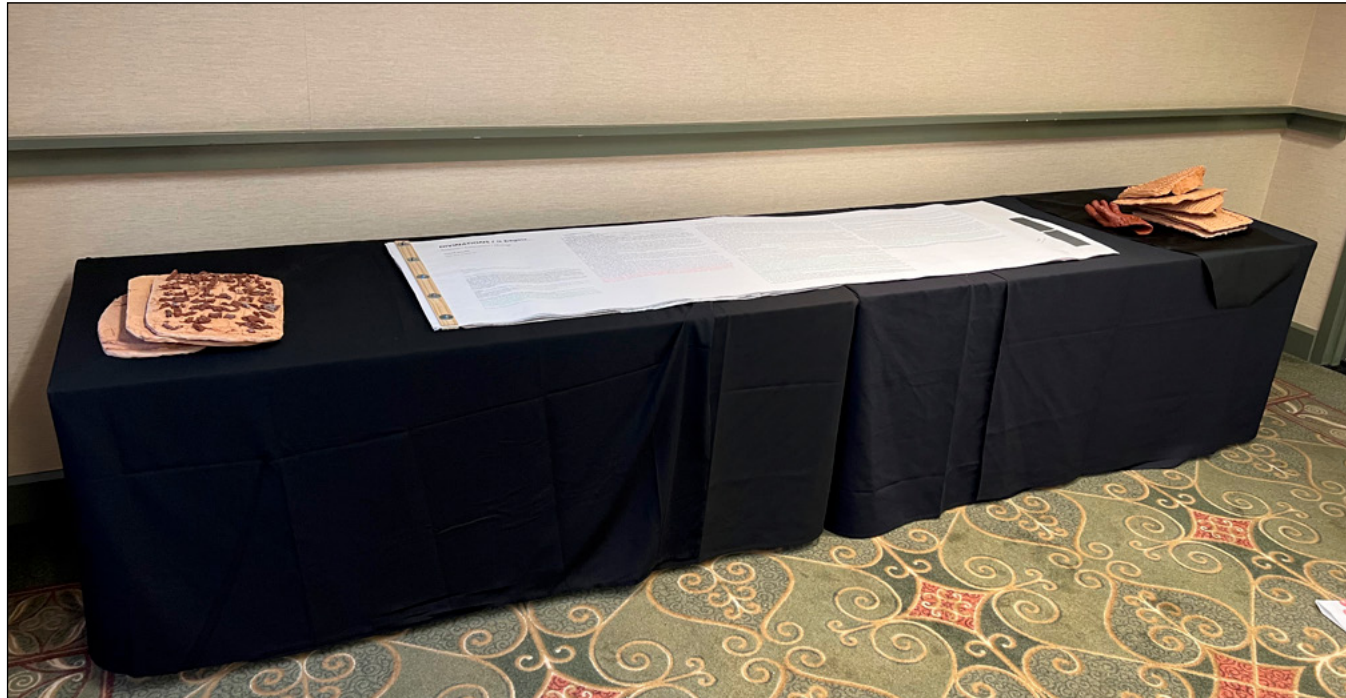
*Divinations*, installation detail, glazed tryptophan molecule, terra cotta.

OortCloudX sees a bond between mystic practices and contemporary scientific ones, and sees the action of divination as a means find evidence for decision-making. To ‘read the entrails’ is to hunt for the watermarks of knowledge transfer.

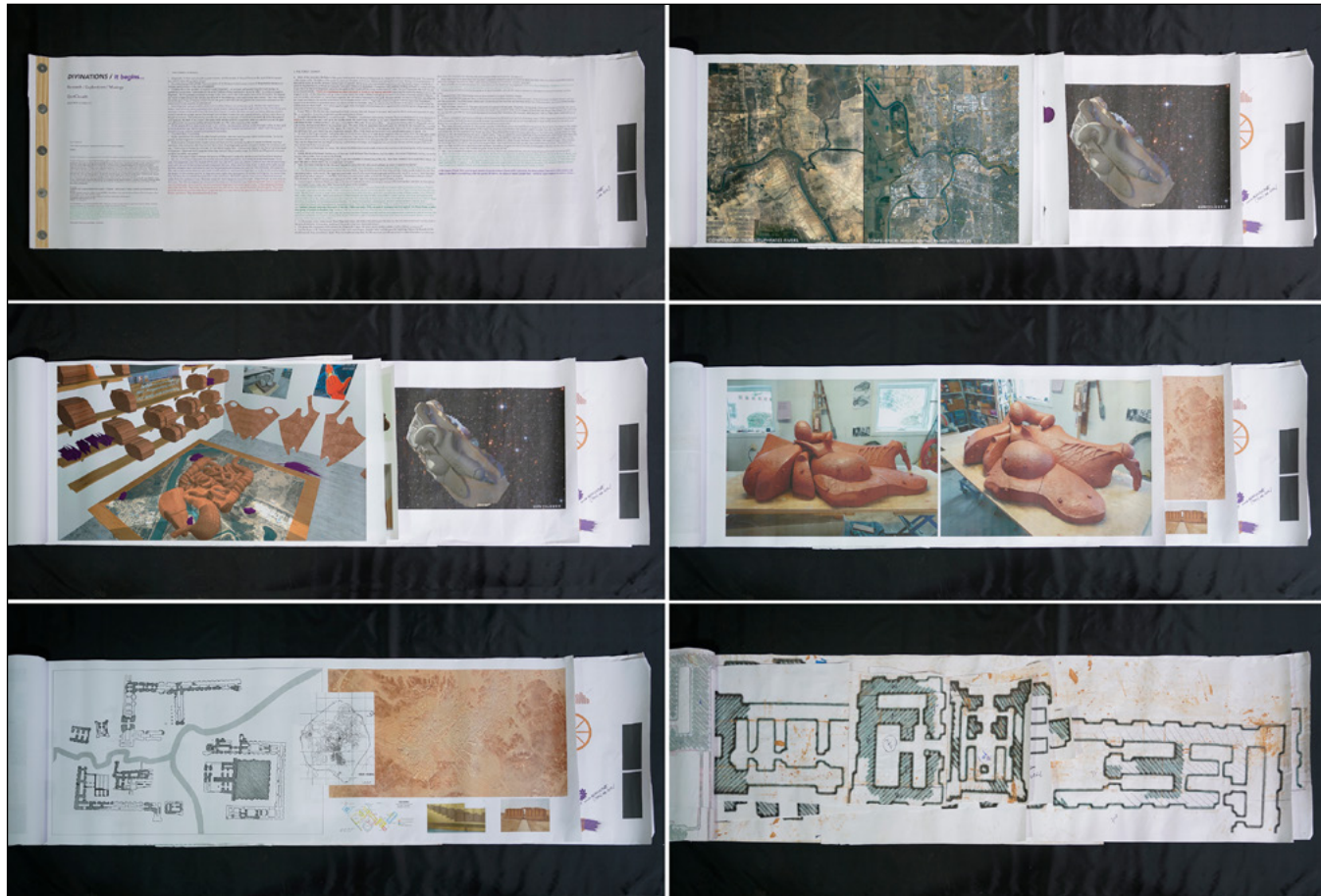


*Divinations*, back view, 36 ft. x 21 ft. x 8 ft., terra cotta, stoneware, terra sigillata, glazes, printed matter, cloth, cedar lumber, steel.





*Divinations/it begins..., Research/Explorations/Musings, OortCloudX, 2022 BCE to 2022 CE, installation view, 73 1/2 in. x 24 in. x 3/4 in., inkjet on bond, wood, hardware, terra cotta.*



*Divinations/it begins..., Research/Explorations/Musings, OortCloudX, 2022 BCE to 2022 CE, thumbnail selection of 6 of 24 pages, 73 1/2 in. x 24 in. x 3/4 in., ea., inkjet on bond, wood, hardware, 73 1/2 in. x 24 in. x 3/4 in., inkjet on bond, wood, hardware, terra cotta.*

## *Two Sites with a Similar Problem*

Neil Forrest/John Roloff

National Conference on Education of the Ceramic Arts (NCECA) 2019  
Architecture and Landscape Architecture Library, 210 Rapson Hall, 89 Church St.  
College of Design, University of Minnesota, Minneapolis, MN  
Exhibit Coordinator: Deborah K. Ultan

Phase I – Drawings/Images March 8-March 25  
Phase II – Drawings/Images/Models – March 26-May 6  
Reception, March 28 5:00-7:00 pm



Rapson Hall, College of Design, University of Minnesota, Minneapolis, MN. Foreground: Steven Holl designed copper sheathed annex. Architecture Library is on the second floor of the annex.

*Two Sites with a Similar Problem*, created for NCECA 2019, designed for installation at the Art and Architecture Library, College of Design, University of Minnesota, Minneapolis, MN is Forrest and Roloff's fourth collaborative project. This one is presented two phases: Phase I of preparatory drawings, research and ambient images, Phase II will add two articulated models (Two Sites) along with the graphics from Phase I.



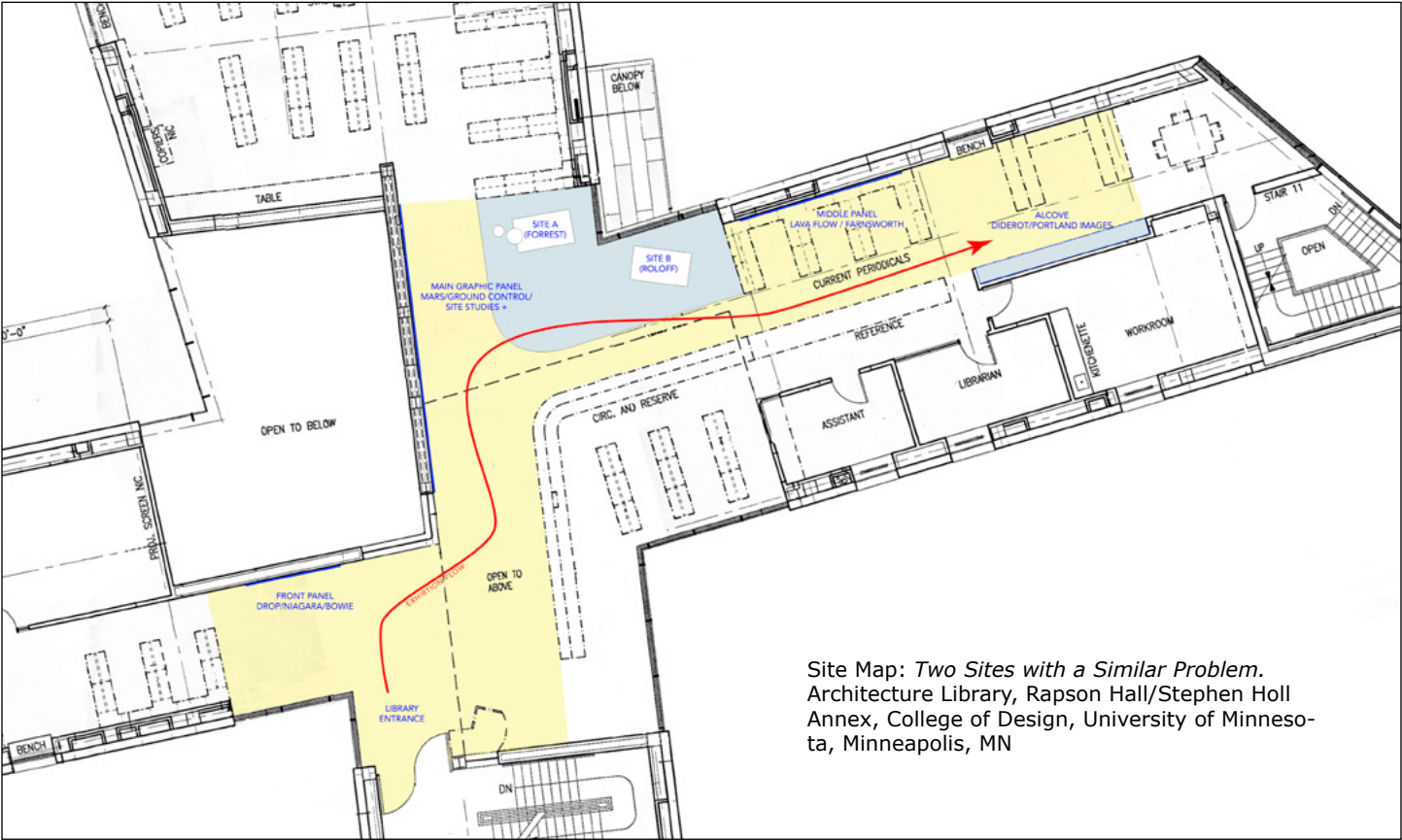
Front panel, what one sees upon entering the library. Images, left to right: Neil and students dropping a ceramic sphere, Niagara Falls, David Bowie, still from *The Man Who Fell to Earth*, scale of gray wall about 10 ft sq.



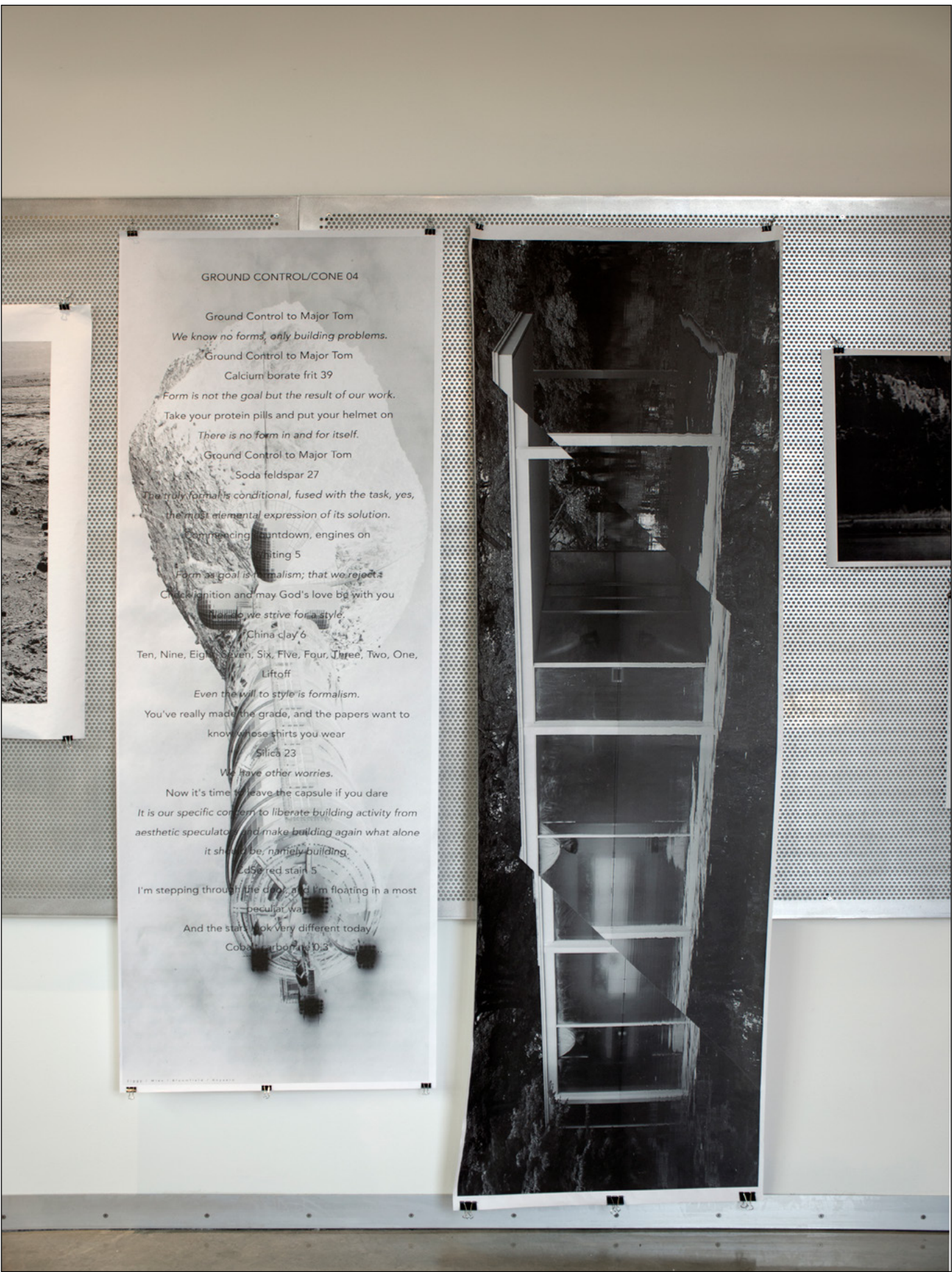


Main graphic wall in the library: site studies, mars panorama, Ground Control/Cone 04, Farnsworth, Bowie landing (Man who Fell..), astronaut + In the same space as *Site A* (Forrest) to the right and *Site B* (Rolloff), off camera - see site map below.

*Two Sites with a Similar Problem* examines vestiges of modernist thought in architectural form, problematized and articulated by ceramic elements, embroiled in an archaeological/catastrophic story line. Here we invoke the shamanistic presence of Prince, Mies van der Rohe and Frank Lloyd Wright and other walk-on characters. We put them in complex conundrums vis-a-vis their habitat, designs, ideologies and stardom. In between exploring our respective landscapes, measuring tectonic plate movement with home made astrolabes, we had both seen "The Man Who Fell to Earth", and questions like 'too much or not enough Ziggy?' popped up effortlessly. We both had our pet theories about pop culture and especially pop music: John was sure Bowie was channeling a young Prince, and I was fixated on Hendrix and his obsession with astral planes and the colour purple. I think John and I both liked the problem that Bowie made for himself.... how to construct the ultimate pop idol within the theoretical problematics of modernist architecture underscored by Diderot's encyclopedic foundations?



Site Map: *Two Sites with a Similar Problem*. Architecture Library, Rapson Hall/Stephen Holl Annex, College of Design, University of Minnesota, Minneapolis, MN



Main graphic wall, detail. Left: Alternating text from Bowie's *Space Oddity*, Mies van der Rohe, design statements and a formula for a purple low fire glaze over an image of an astroid space station. Right: sheered image of Mies' flooded Farnsworth house used in Site B.





Site A (Forrest) and Site B (Roloff).

Our quest with “Two Sites..,” is to arrive at new narratives and morphologies for ceramic practice through poetic interpretations of mind/body/nature problematics with clay materials as agents of deconstruction and revelation. We have researched and engaged landscape, architecture and pop culture in an attempt to expand traditions and tendencies of ceramics defined as or by objects of a comfortable range of scale, aesthetic and context. Through the invention of fantastic interactions and the interplay of personalities, we attempt to script new narratives that show materials (clay, ceramics) are equal characters in our stories. In the current work, natural disaster functions as an unknown guest...like an unnamed Greek god, who intervenes, surprises and brings change.

### SITE A (Forrest)



Site A (Forrest), overview, model of Paisely Park, 'Greek Chorus' of Astronauts, Asteroid Drop Structure, Asteroid.



Site A (Forrest), end view, model of Paisely Park, 'Greek Chorus' of Astronauts, Asteroid Drop Structure, Asteroid.





Site A (Forrest), lower view, system of caves/tunnels



Site A (Forrest), 'Greek Chorus' of Astronauts at work

## SITE B (Roloff)



Site B (Roloff), front view, Farnsworth House model (sheared) system of caves/tunnels, purple piano kilns and flues.



Site B (Roloff), detail/back view, Farnsworth House model (sheared) system of caves/tunnels, purple piano kilns and flues.





Site B (Roloff), detail view, purple piano kilns and flue.



Site B (Roloff), detail view, sand storm piles with collapsed flue and twisted I-beams.



Two Sites/Library, view from Alcove, Middle Panel on right, Main Graphic Panel at the end.

So now we both say that collaboration is some kind of labyrinthian game, a series of tunnels like those dug into Tora Bora, or the ones dug in the sides of Gibraltar, which by the way, have everything in common, yet none of the same attitude. As Neil recounted these two thoughts to John mixed with recent ruminations about Ziggy, Purple Haze, Paisley Park, tsunamis, asteroids, and sea level rise, the conversation for our current work, Two Sites with a Similar Problem, was catalyzed. Although not the monolithic promontory of Gibraltar, ours is a set of fixed interests that we always believe is different but they never are. It's like reciprocal breathing, one breath, continuous sound, then sleep, somnambulism and one-on-one hoops...

Neil Forrest/John Roloff, 2019



Middle Panel, Lava Flow and *Farnsworth House (Distended)* drawing.





Alcove, assorted drawings and graphics: *Two Sites* studies, Forrest, Roloff individual work, images from *Diderot/Forrest/Roloff*, 2017.



## *Diderot/Forrest/Roloff*

NCECA / Future Flux / March 21-25, 2017  
Furthermore Gallery / OCAC/PNCA Studios / Portland, OR

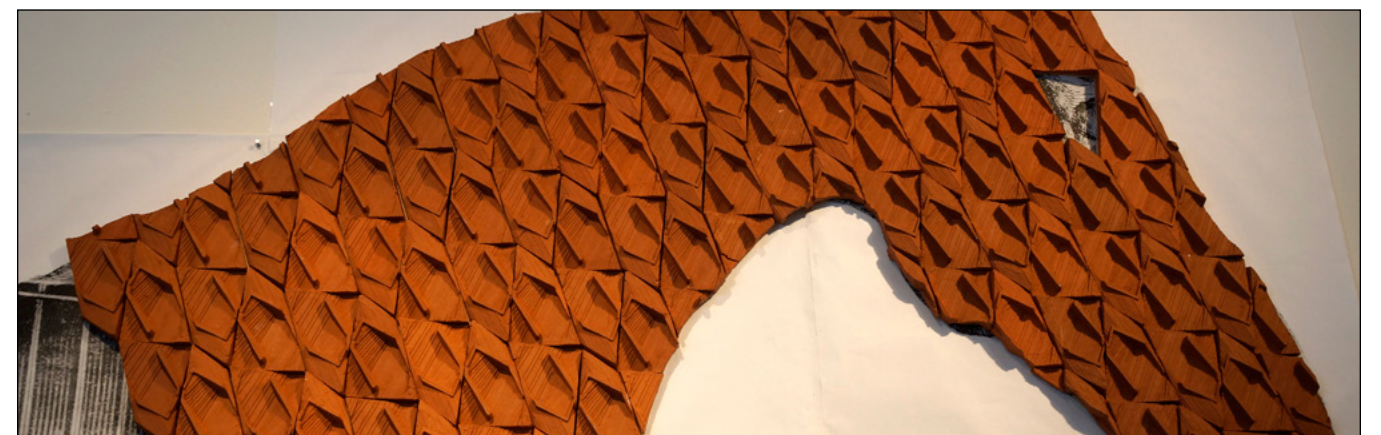
Majores fertilissium in agro oculum domini esse dixerunt.  
*Our fathers used to say that the master's eye was the best fertilizer.*  
Pliny the Elder—Historia Naturalis. XVIII. 84. 17

*When tillage begins, other arts follow. The farmers, therefore, are the founders of human civilization.*  
Daniel Webster—Remarks on Agriculture, Jan. 13, 1840. P. 457.

*I relate my approach to homeopathy, which puts poison in the system in order to generate energy to defeat the weakness.* The artist, Gustav Metzger, date unknown.

*...artworks are a constellation of forces that are not organized in a single unified format, and that contradictions should remain unresolved in the artwork.* Theodor Adorno, 'Aesthetic Theory'.

*Enchanted with a mysterious pattern from Diderot's Encyclopedia and the story of the Trojan Horse, Forrest and Roloff aspire to a logos of craft, site, ceramics and knowledge.*  
Neil Forrest/John Roloff – NCECA 2017 Statement



*Diderot/Forrest/Roloff, 'Trojan Horse,' installation view and detail.*



*Diderot/Forrest/Roloff, panorama from back of the installation, foreground, clothes line, floor, Tailleu de Corps patterns.*



Beginning with images and spirit of “Tailleu de Corps” (patterns for garments to be worn under armor) from Denis Diderot and Jean le Rond d’Alembert’s, Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers (Encyclopaedia, or a Systematic Dictionary of the Sciences, Arts, and Crafts), 1751-1772, we compiled historical data with our own ideas to build a contemporary encyclopedia and meta-ceramic archive. Ranging from an ancient alphabet to 21st century technology, a 17th century lace-makers awl in terra cotta to video animation, industrial enlargements of 19th century horse imagery to appropriations of contemporary art, the exhibition took on a logos and life with agricultural/bibliographic/laboratory overtones.

As a structural foundation to this exploration, two suburban clothes line structures held in place, in part, by bricks harvested and fired soil from the ceramic facility at University of Washington (thank you Michael Swaine), occupied the central atrium of the exhibition. Suspended from the lines of the clothes line at the entrance were exploratory, exemplary, “pages” from our expanded knowledge system including: Forrest and Roloff’s earlier NCE-CA projects (2009 and 2014) and personal work, children’s drawings of horses, landscape, armor, contemporary French art/architecture (Huyghe/Le Corbusier video still). A few pages were digitally elongated to accentuate the hanging, dripping and drying of “clothes” from the wash. Occasional images were overlaid with text in English and “Sumerian” cuneiform characters. One page is of intertwined lines from a rock and roll song by Noel Engle song and Virgil’s description of the delivery of the Trojan horse by the Greeks to Troy. The rear clothes line structure held “pages” of tar-paper, geo-textile and paper cut-out *Tailleu de Corps* patterns of different scales. Negative shapes from the pattern cutting were on a pile on the floor near-by with additional tar-paper patterns thickly collaged on an adjacent wall.

On the south wall of the exhibition space was a industrial print on paper mural of a large “Trojan” horse re-conceptualized as a library with terra cotta objects as “books” or “knowledge” extract-



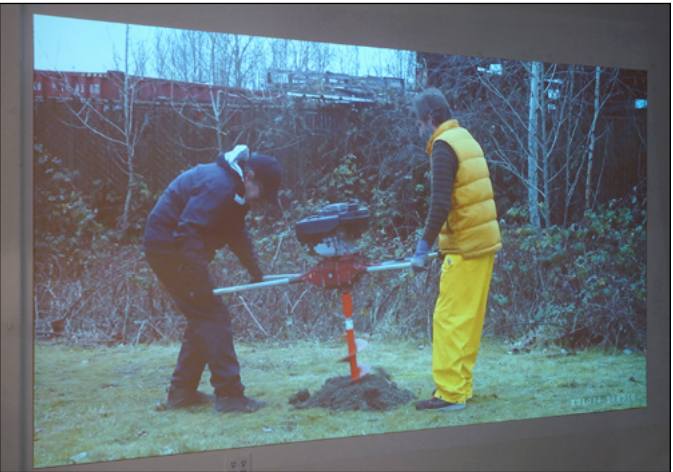
Terra cotta *Tailleu de Corps*, Expanded Ceramics brick/weight

ed from Diderot images on shelves. The horse’s head was sheathed in armor of tessellated terra cotta tiles derived from Diderot patterns. The Trojan horse image was a compilation of a George Stubbs drawing of a horse without skin and inner structure of Lucy, the Coney Island/Atlantic City effigy elephant hotel. Adjacent to the Trojan horse one found projected video, a collage of clips from Forrest/Roloff’s projects: *Bun-head Square*, 3-image Forrest studio project; clip from *Deluge (Radiant Sleep/Helium Ash)* by Roloff; “Atomizer” clips from Forrest’s studio; *Expanded Ceramics*, tillage video from University of WA, Roloff and Swaine; and an architectural animation of Diderot images (hidden by technical problems)



“Atomizer” video projection, shot: Forrest Studio, Nova Scotia, 2017.

At the right upon entry were a series of reduced scale terra cotta interpretations of the “Tailleu de Corps” patterns. Further down the same wall, two, reverse facing plow industrial prints on paper from Diderot, on the floor beneath, two enlarged horse eyeballs of glazed terra cotta at the scale of a hypothetical Trojan horse over 40 ft tall, extruded wet terra cotta string groups arranged as “furrows,” left to dry and break over the course of the exhibition.

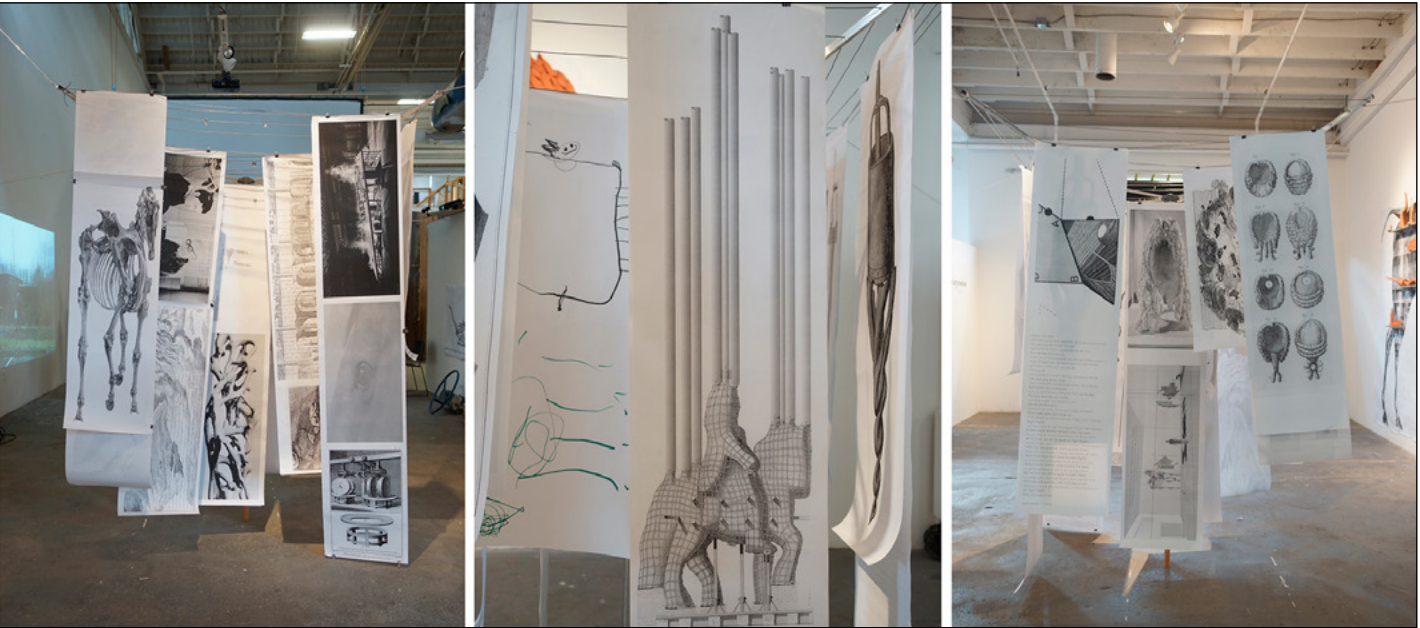


Expanded Ceramics video projection, Roloff/Swaine. University of WA, 2017.

Of the numerous transformations suggested by our assemblage, in the spirit of Pliny, Webster and Adorno, and like the Trojan Horse of antiquity, the idea of knowledge in unexpected forms as a secret invasion force housed in an “offering” to the powers that be, begins to suggest an inverted, homeopathic strategy, like Gustav Metzger’s, for ceramics of the 21st century.



Trojan horse eyeballs scaled for a 40 ft. horse, Diderot plows, wet clay extrusions.



Installation views: Clothes line armature with Diderot and related prints



## Great Lakes

Neil Forrest / John Roloff

NCECA 2014 / Milwaukee, WI / Pritzlaff Building

### *Great Lakes* / Original Project Concept:

This exhibition examines the history of what is known as the Great Lakes, born during the recent ice ages and locus of a wide range geo-materiality. As a hydrologic system, the Great Lakes, in human time, has provided a tableau for exploration, transport and climate generation, while the area bordering the Great Lakes is extraordinarily enriched zone of substance and production. The relationship of these domains have created complex and varied narratives unveiled by the artist's extensive site research into the cultural, industrial, geologic and histories of Milwaukee and the SE Wisconsin terrain. The exhibition "Great Lakes" is essentially two solo works by two artists on the same theme with different interpretations of the research and site, using similar materials on a common platform. These two clay and media assemblages each explore the unique transport/geology/mined materials (& manufactured) engendered by the Great Lakes system and its history. The

exhibition considers salient aspects of Great Lakes history and Milwaukee's context within it, using examples and analogs of glacial and lacustrine systems, trade, architectural design, transportation and prosperity that relate to the origin, conveyance and use of raw and processed materials in this region. Great Lake freighters and other historical vessels to glacial, geo-transport and ore analogs are inspirations of material transformation localizing Milwaukee within the Great Lakes, and the Great Lakes within a continental narrative of origin, transport and production. Additional material influences include: the famous cream brick of Milwaukee, the Milwaukee Deep Tunnel System, the hydrologic system of both the Great Lakes and the Milwaukee area, the Pleistocene central NA glacial episodes and the deeper regional geologic structures. Exposures of the Maquoketa shale, Menomonee Valley clay deposits, unconsolidated river and lake sediments and transported metal-liferous ores are considered as potential raw materials for site-based fabrication.



For *Great lakes*, Neil Forrest has cropped pieces of the distinctive lake freighter typologies to suggest the present currency of the Great Lakes as a transportation and economic engine. In the metaphorical background, is Michel Foucault allegory of ships as the 'endless journey' (Foucault's idea of the transiting ship). This heterotopia rides in contrast with the modeled Devonian period fish and the new invaders. The prehistoric and invasive fish were modeled by upcoming ceramic artists Elizabeth Houg, Gillian Maradyn-Jowsey and Morgan Walker, all introductory ceramic students at NSCAD University in Halifax, Nova Scotia. The ship bridges are American stoneware with earthenware glazes, the fishes are Nova Scotian terra cotta and the sediment that surfaces the table top is glacial till from S. E. Wisconsin.



For *Great Lakes*, Roloff's graphic work: *Study: Land/Sea Analog / Terrane Displacement*, and it's companion tableau element of wood, glacial sediment and glass, investigates the Pleistocene, glacial, genesis of the the Great Lakes and related terrains/terrane globally. In the graphic component, the physically offset image of the contemporary archetypal, Columbian Ice Fields of the Canadian Rockies is echoed in the adjacent tableau sculpture, of a ship and environment composed of S. E. Wisconsin sediment undergoing displacement by glass 'fault' planes. This assemblage suggests analogs to generative processes of local glacial transport and displacement as well as larger systems of land and sea evolution. The Wisconsin terrain may be visualized as strati-chronographically generated and situated between a mile (or more) thick sea of ice, ancient hydrologic and marine environments and the contemporary oceans of some -600 ft. below datum.



*Perils in the Sublime*  
*A Poetic Consideration of Ecology, Landscape and Reconstruction*

Exhibition and Panel Discussion

Kim Dickey / Neil Forrest / Lauren Gallaspy / Walter McConnell / John Roloff / Clare Twomey  
curated by Neil Forrest and John Roloff with Walter McConnell

NCECA 2009 / Phoenix, AZ / ASU Gallery of Design, Tempe, AZ

*Perils in the Sublime: A Poetic Consideration of Ecology, Landscape and Reconstruction*, was accepted as a high priority project for exhibition in New Orleans NCECA 2008 as an artist's response to Hurricane Katrina. Due to various un-resolvable issues, NCECA 2008 was moved to Pittsburgh, PA, where again *Perils* was given important status, but due to the quick timeframe and shifting sites, a suitable venue for its exhibition was not found and the project was projected onto the NCECA 2009 schedule in Phoenix, AZ where it finally occurred. The overarching thematics and intent of the project remained the same in each of the three sites, with new information about the changing venue's landscape re-contextualized and re-integrated at each step. The project description for NCECA 2009 in Phoenix:

*Perils in the Sublime: A Poetic Consideration of Ecology, Landscape and Reconstruction*, Kim Dickey, Neil Forrest, Lauren Gallaspy, John Roloff, Walter McConnell, and Clare Twomey. The artists in this exhibition address ideas about their relation to landscape, past and present. "Perils in the Sublime" will reflect upon the dialectics of culture and nature, landscape and history, progress and sublimation. Moved by the arc of pre-historic Pueblo Grande occupancy to contemporary urbanization, the artists view Phoenix as a city floating above and within an ancient landscape. It is the growth and collapse of familiar topographies that form the backdrop and subject for the work of the exhibiting artists. "Perils" provides six perspectives on landscape, substrate and regeneration in this nexus of culture and nature. The larger lens of the exhibition is set and measured by the genre of landscape art, and aspires to assess the relation of contemporary ceramics to landscape. The apparent politeness of historical representations of landscape in ceramics has given way to increasingly direct conversations that explore attending anxieties as much as the pleasures of landscape. The NCECA conference hosts the panel *Perils in the Sublime* with artists Kim Dickey, John Roloff, Clare Twomey and Neil Forrest as moderator.



Artist's work, left to right: Lauren Gallaspy, Walter McConnell, foreground, Clare Twomey, center table, John Roloff, back corner, Neil Forrest, right back, Kim Dicky, foreground right.



Artist's work, left to right: Kim Dickey, Walter McConnell, back left, Lauren Gallaspy, back corner, Clare Twomey, center table, John Roloff, right back wall and corner, Neil Forrest, foreground right.





*Porøs*, Arizona State University, Tempe, AZ, 2015

Neil Forrest is an internationally exhibiting ceramic artist who has professor emeritus status at NSCAD University (Nova Scotia College of Art and Design in Nova Scotia). He has recently completed a term professor at the National Academy of Art in Oslo, Norway.

Forrest's earlier ceramic works developed an idea of synthetic landscape fragments that would colonize built spaces. These micro- and macro-structures offer architectonic strategies of aggregation and connective systems to extend the reach of ceramics as long chains or complex matrixes as part of post-modern space. His recent ideas discuss place, architecture and specific historical events around modernity and national identity. Forrest is involved in a multi-year research grant called 'Porøs,' in conjunction with The Oslo National Academy of the Arts. The project originates in the nature of clay itself – how porosity works as expressive instrument. Porøs insinuates basement - a kind of obsolete unconscious that is constructed as a compressed space. Correlated are references to bunker archaeology and ship interiors. The project is inspired by Bernard Palissy's grotto for Catherine de' Medici in Tuileries, his emulation of Eden.

Forrest received his Masters from Alfred University in New York and his BFA from Cranbrook Academy in Michigan. As an artist and educator, he frequently collaborates with architects and artists, including the recent New Digital Technologies Workshop at MICA, The Daegu Library Competition, and Art + Architecture on Ice in Winnipeg. Forrest has presented his ideas about ceramics in architecture at conferences in Korea, Scandinavia, Scotland, The Netherlands, Hong Kong, Canada and the United States. Exhibitions include *Overthrown* at the Denver Art Museum, *Ceramics + Architecture* in The Netherlands, the Cheongju Biennale in Korea and *Mobile Structures* in Regina. He has received artists' grants from The Norwegian Artistic Research Council and The Canada Council including two major Established Artist's Grants and numerous travel and presentation grants. More information is available at <https://www.neil-forrest.com>



*Untitled (Earth Orchid)*, Hartford School of Art, Hartford, CT, 1988.

John Roloff is a visual artist who works conceptually with site, process and natural systems. He is known for his ceramic works and outdoor kiln/furnace projects done from the 1970's into the 1990's, as well as other large-scale environmental projects, gallery installations and objects investigating geologic and natural phenomena. Based on an extensive background and ongoing research in the earth sciences, he works from geochemical and global metabolic perspectives. His work since the late 1960's engages poetic and site-specific relationships between material, concept and performance in the domains of geology, ecology, architecture, ceramics, industry, metabolic systems and history. The ship is a central image of his work, metaphorically evoking psychological and transformative processes of the sea and land in geologic and contemporary time. He studied geology at UC Davis, Davis, CA, with Professor Eldridge Moores and others during the formative days of plate tectonics in the mid to late 1960's. Contemporaneous with geology he studied art with Bob Arneson and William T. Wiley also at UC Davis in the late 1960's. He received a master's degree in art in 1973 from CSU Humboldt.

In addition to numerous environmental, site-specific installations in the US, Canada and Europe, his work has been included in exhibitions at the Whitney Museum of American Art, UC Berkeley Museum, San Francisco Museum of Modern Art, Smithsonian Institution, *Photoscene Cologne* and the Venice Architectural and Art Biennales, *The Snow Show* in Kemi, Finland and *Artlantic: wonder*, Atlantic City, NJ. Art works in the public realm that explore geologic and related concepts can be found at sites such as: Yerba Buena Gardens, San Francisco, CA, University of Minnesota, Minneapolis, MN, I-5 Colonnade Park, Seattle, WA and Stanford University, Palo Alto, CA. He has received 3 artist's visual arts fellowships from the NEA, a Guggenheim Foundation fellowship, a California Arts Council grant for visual artists and a Bernard Osher Fellowship at the Exploratorium, San Francisco, CA. He is represented by Anglim/Trimble Gallery in San Francisco and is Professor Emeritus, Sculpture/Ceramics, San Francisco Art Institute. More information is available at [www.johnrolloff.com](http://www.johnrolloff.com).