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ERIK SCOLLON
ANYTHING WITH A HOLE...IS ALSO A BEAD



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Anything With A Hole Is Also A Bead, Scollon continues various threads that were laid down in previous exhibitions at Romer Young Gallery—the decorative, the sentimental, the queer, the allusive. Rather than follow any one single theory to act as the framework or entry point to the things he has made, Scollon offers up a constellation of ideas and ties them together—both literally and figuratively. Incorporating ceramic beads, macrame structures, and painterly vessels. *Anything With A Hole Is Also A Bead* finds another way to explore themes of embodiment, perception, and self-determination in relation to status and style.

Working slowly and meditatively, Scollon rolls, pierces, fires and glazes each bead, one by one. Through slow repetition and accumulation, the beads are then strung and knotted into intricate, colorful panels that exist as an admixture of adornment, talismans, mirrors, windows, modernist grids, and queer non-objective forms. His abstract, singular forms create a field through which variations are played out, but closer inspection reveals that pattern, repetition and variation don't hold up and are interrupted with thoughtfully placed beads and knots that create permutations. Scollon, as with all his work, creates such unique encounters that draw attention to the spaces between notions—chaos and order, decorative and conceptual, kitsch and highbrow, subject and object, inside and outside, yes and no. Here, in this exhibition, the subtle unraveling of the grid presents a kind of interruption that invites the viewer to question—what is being sublimated?

Scollon thinks through these macrame forms via the logic of queer versatility to open space for connection and possibility. His forms invite a state of negotiation, activating the viewer's encounter and opening up the ways in which the viewer is implicated in the work. Identification is not stable, because it is always in relation to a thing outside of itself. {any} kind of identification is temporarily formed. The works become portals to an engaged experience for the viewer, at once seductive and thwarting. The larger fields invite a very physical engagement, relating to our bodies more than our eyes. But the details and irregularities seduce us to come closer, connecting in a more intimate space—the gaze.

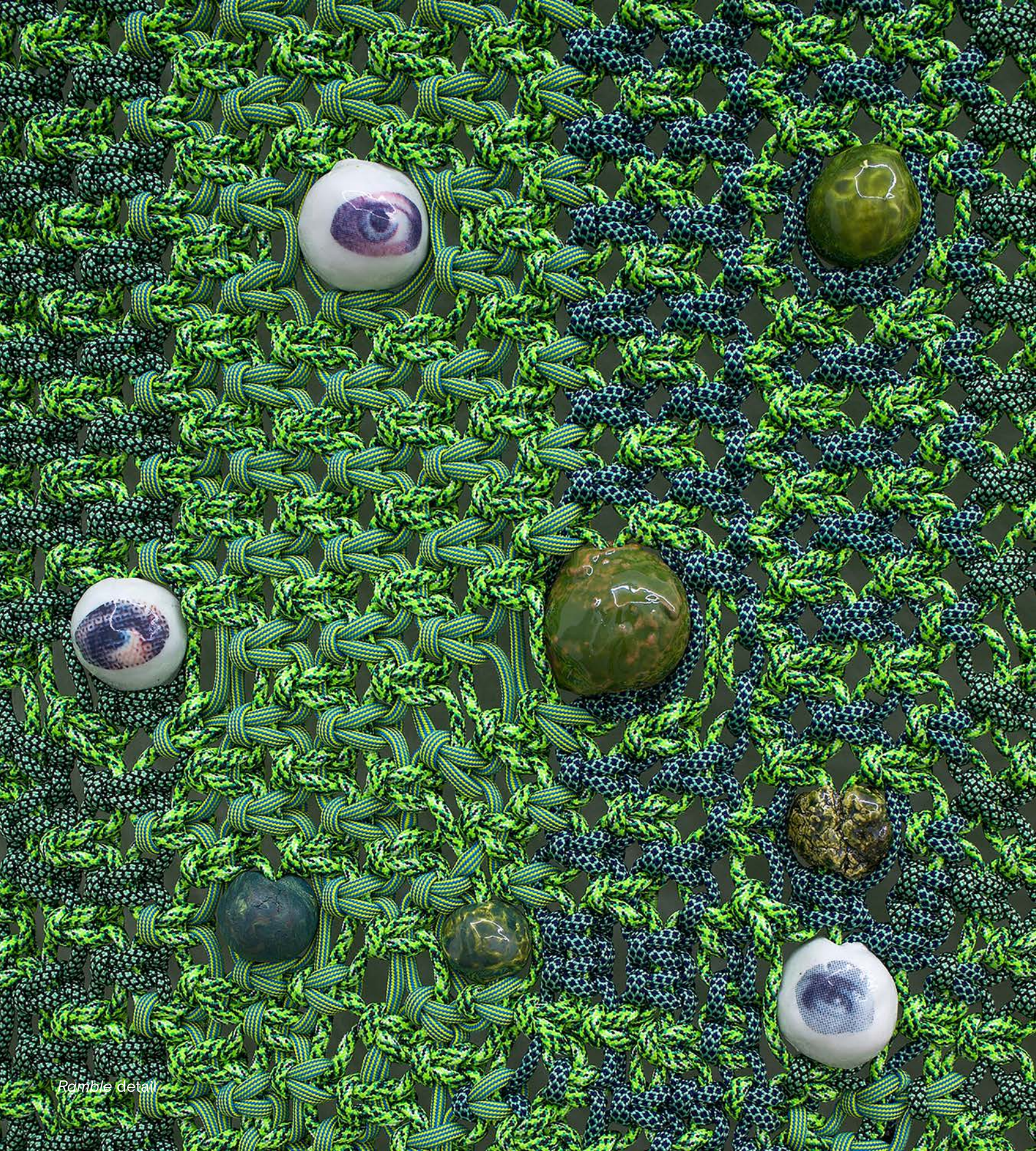
Viewers are met with eyes embedded throughout. The eyes, the gaze, become a vehicle for communication. Jean Paul Sartre saw the gaze as the battleground for the self to define and redefine itself; we become aware of our self as subject only when confronted with the gaze of the Other and become aware of our self as object. The viewer is conscious of being seen and is free to engage in a playful exchange—flipping between the object being looked at, and the subject doing the looking. The interplay between the two gazes—between that of the artist via the work and that of the viewer—confuses the boundaries between the two roles until it becomes unclear who exactly is gazing at whom. In such, Scollon continually renegotiates a certain power dynamic.

Scollon's companion exhibition, also entitled *Anything With A Hole Is Also A Bead*, will be on view at the diRosa Center for Contemporary Art through July 3, 2022.



Ramble, 2022

Paracord, glazed stoneware
and porcelain beads with
digital decals, charred and
stained wood, metal mounts
63.5 x 28



Ramble detail



Beige, 2021
Paracord, glazed stoneware
beads, charred and stained
wood, metal mounts
35 x 20.5



Beige detail



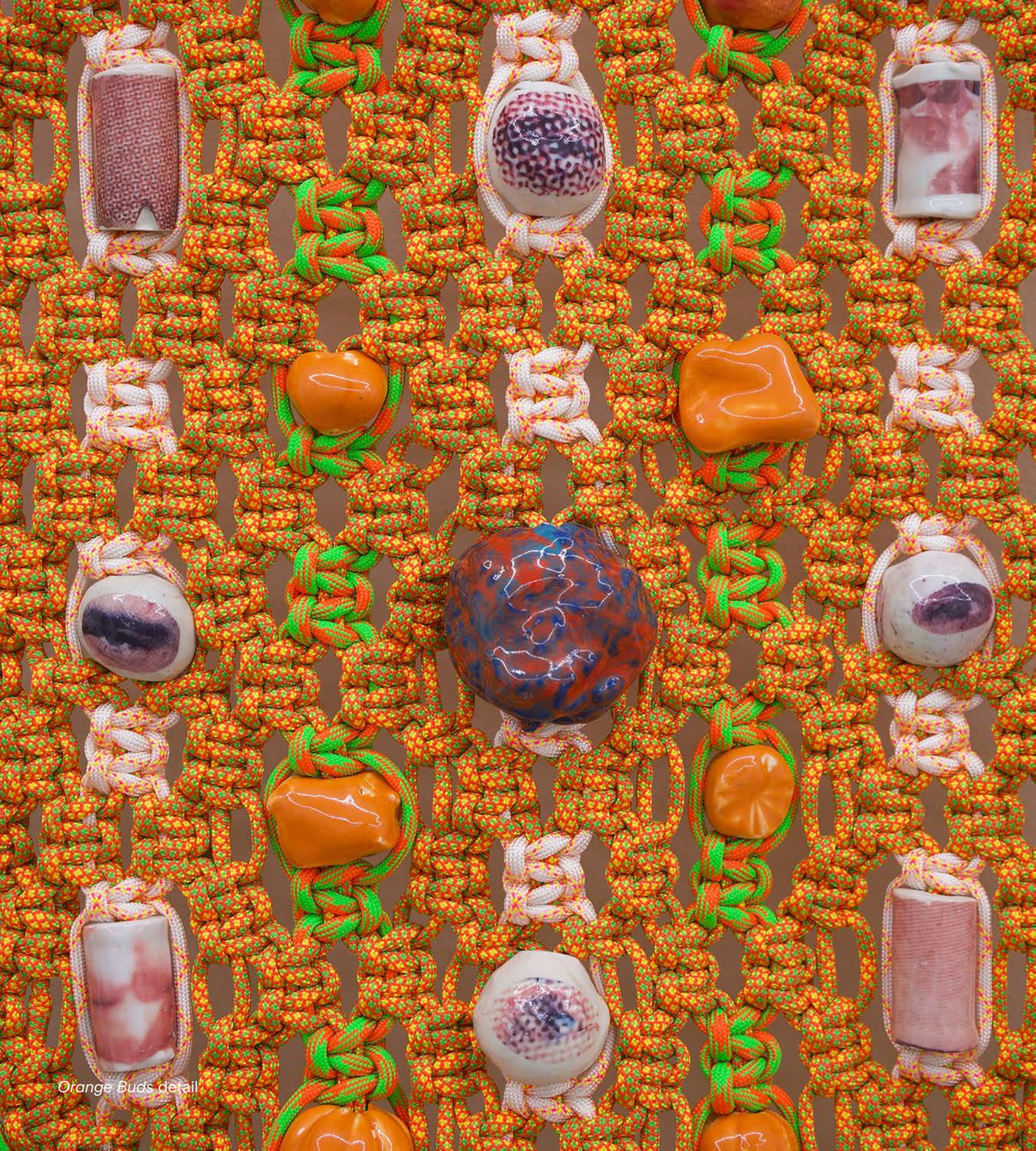
Anything With A Hole...Is Also A Bead Installation view at Romer Young Gallery, San Francisco CA



Anything With A Hole...Is Also A Bead Installation view at Romer Young Gallery, San Francisco CA



Orange Buds, 2022
Paracord, glazed stoneware
and porcelain beads with digital
decals, charred and stained
wood, metal mounts
20 x 18.75



Orange Buds detail



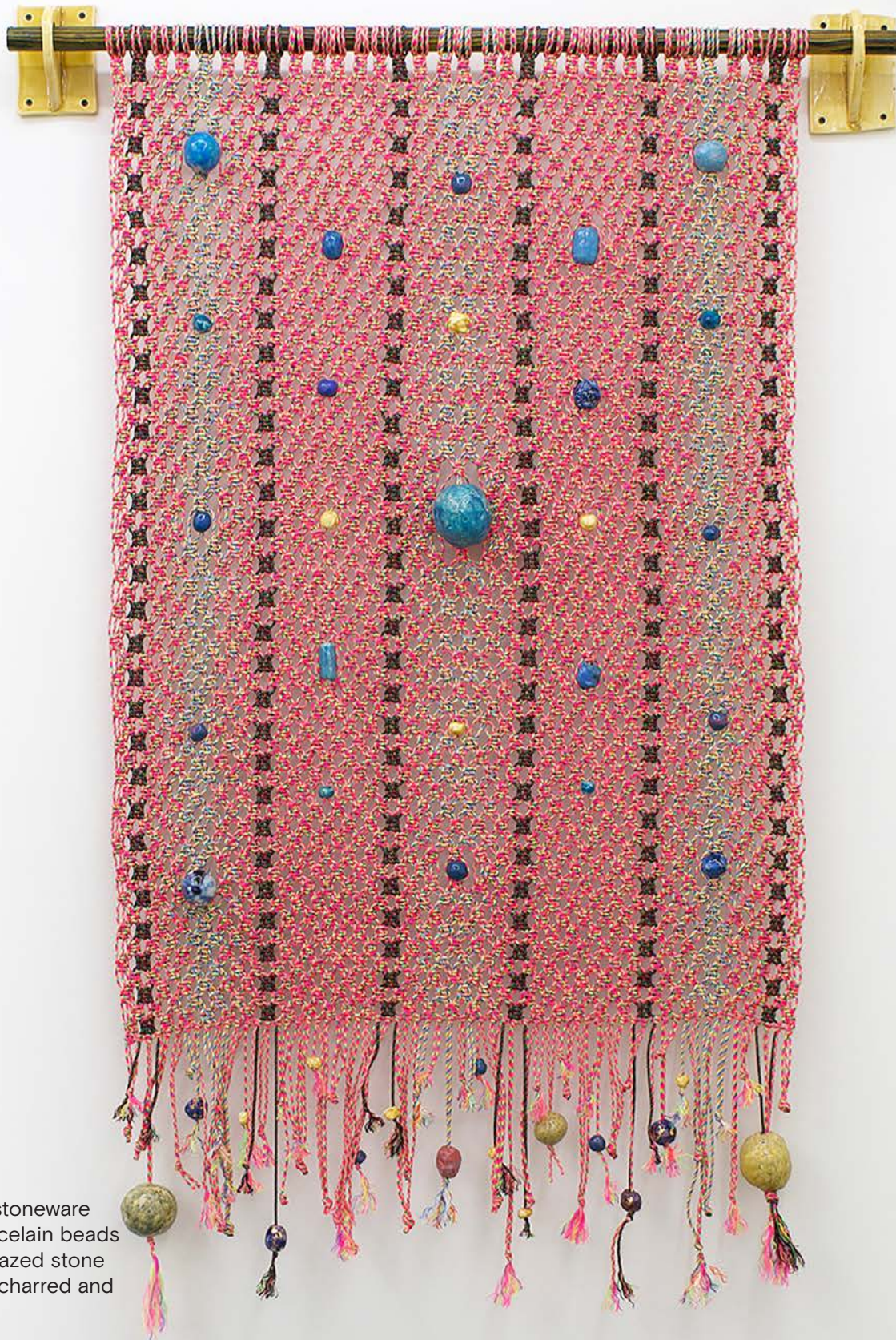




Anything With A Hole...Is Also A Bead Installation view at Romer Young Gallery, San Francisco CA



Anything With A Hole...Is Also A Bead Installation view at Romer Young Gallery, San Francisco CA



Pink Think, 2022

Paracord, glazed stoneware
beads, glazed porcelain beads
with gold luster, glazed stone
ware wall mounts, charred and
stained wood

72 x 48



Pink Think detail



Connections II, 2022
Glazed porcelain beads with
digital decals, glazed stoneware
wall mounts, paracord
71 x 42



Connections II detail



Atlas, 2021
Paracord, glazed stoneware
and porcelain beads with
digital decals, charred and
stained wood, metal mounts
28.5 x 18



Atlas detail



Tenderhearted, 2022
Glazed porcelain with digital
decals, paracord, charred and
stained wood, metal mounts
24 x 16





Stupid Cupid (glances), 2022
Glazed porcelain with digital
decals, unglazed obsidian clay,
glazed obsidian clay, paracord,
charred and stained wood,
metal mounts
22 x 10.5



Stupid Cup (glances), detail



Anything With A Hole...Is Also A Bead Installation view at Romer Young Gallery, San Francisco CA



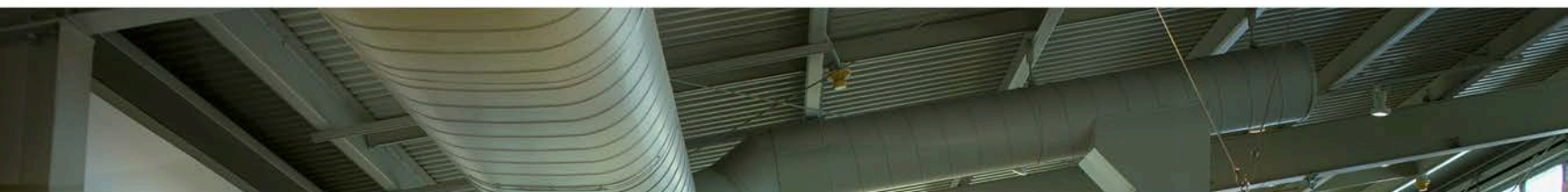
Anything With A Hole...Is Also A Bead Installation view at Romer Young Gallery, San Francisco CA



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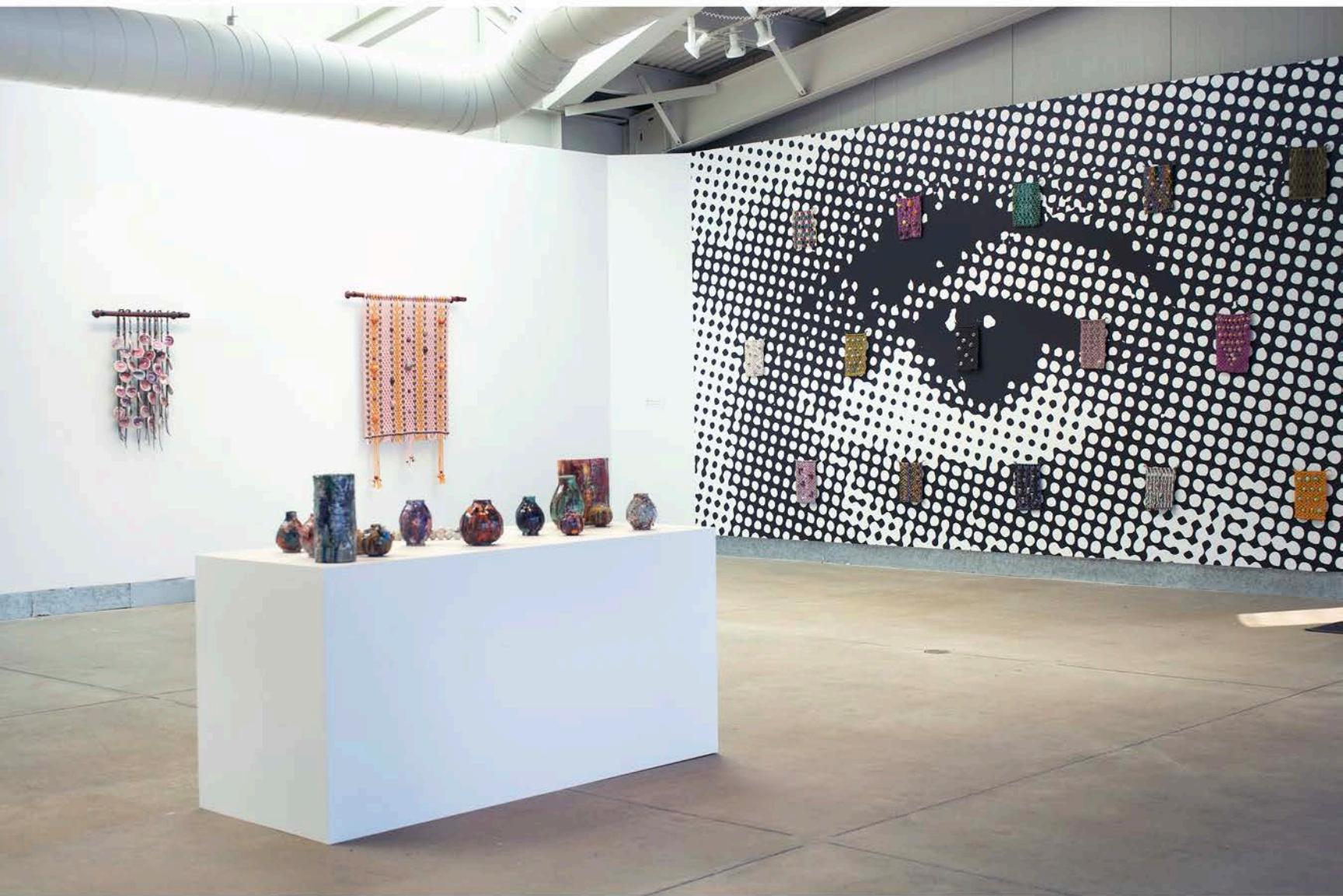


Erik Scollon: Anything With a Hole... Is Also a Bead

March 13-July 3, 2022







Anything With A Hole...Is Also A Bead installation at di Rosa Center for Contemporary Art



Anything With A Hole...Is Also A Bead installation at di Rosa Center for Contemporary Art



Neon Echo, 20212 O22
Paracord, porcelain beads with
digital decals, charred and stained
wood, stainless steel mounts
62 x 36 x 4



Neon Echo, detail

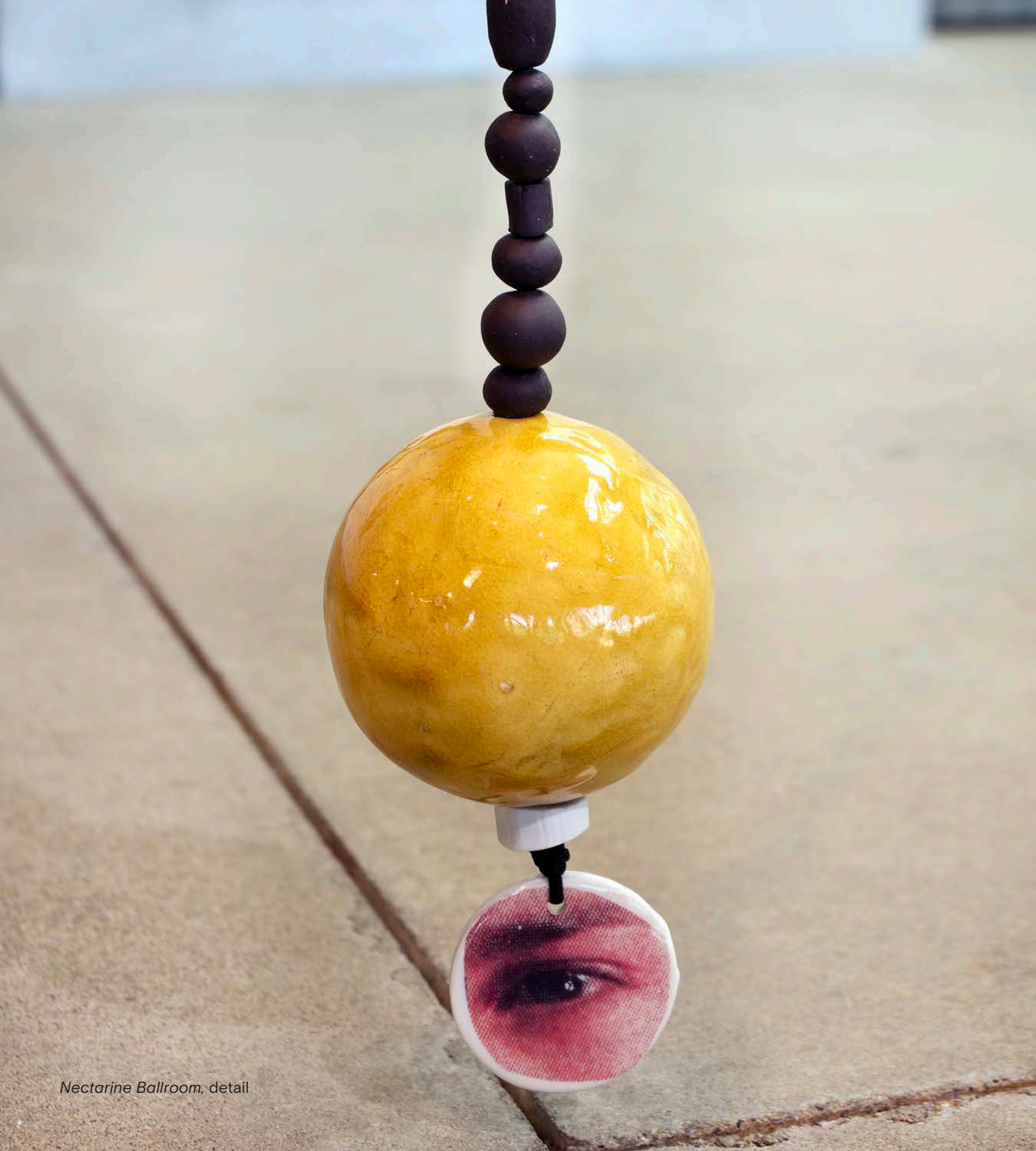


Anything With A Hole...Is Also A Bead installation at di Rosa Center for Contemporary Art





Nectarine Ballroom, 2021 O22
Glazed stoneware, fired obsidian clay,
porcelain, digital decals, paracord
114 x 6 x 6



Nectarine Ballroom, detail







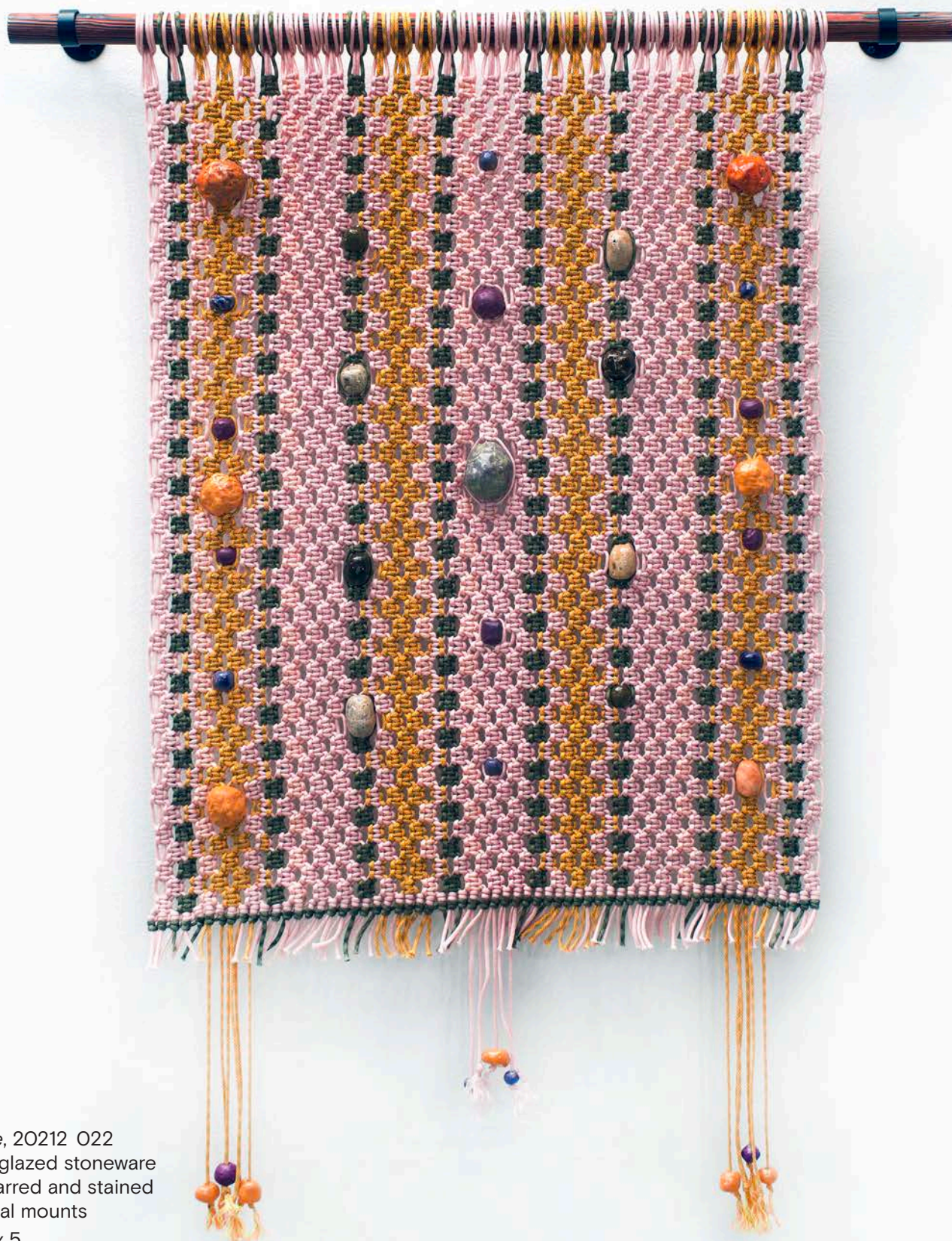
Aubade, 2021

Paracord, glazed stoneware
beads, glazed stoneware wall
mounts, charred and stained
wood

48 x 38 x 6



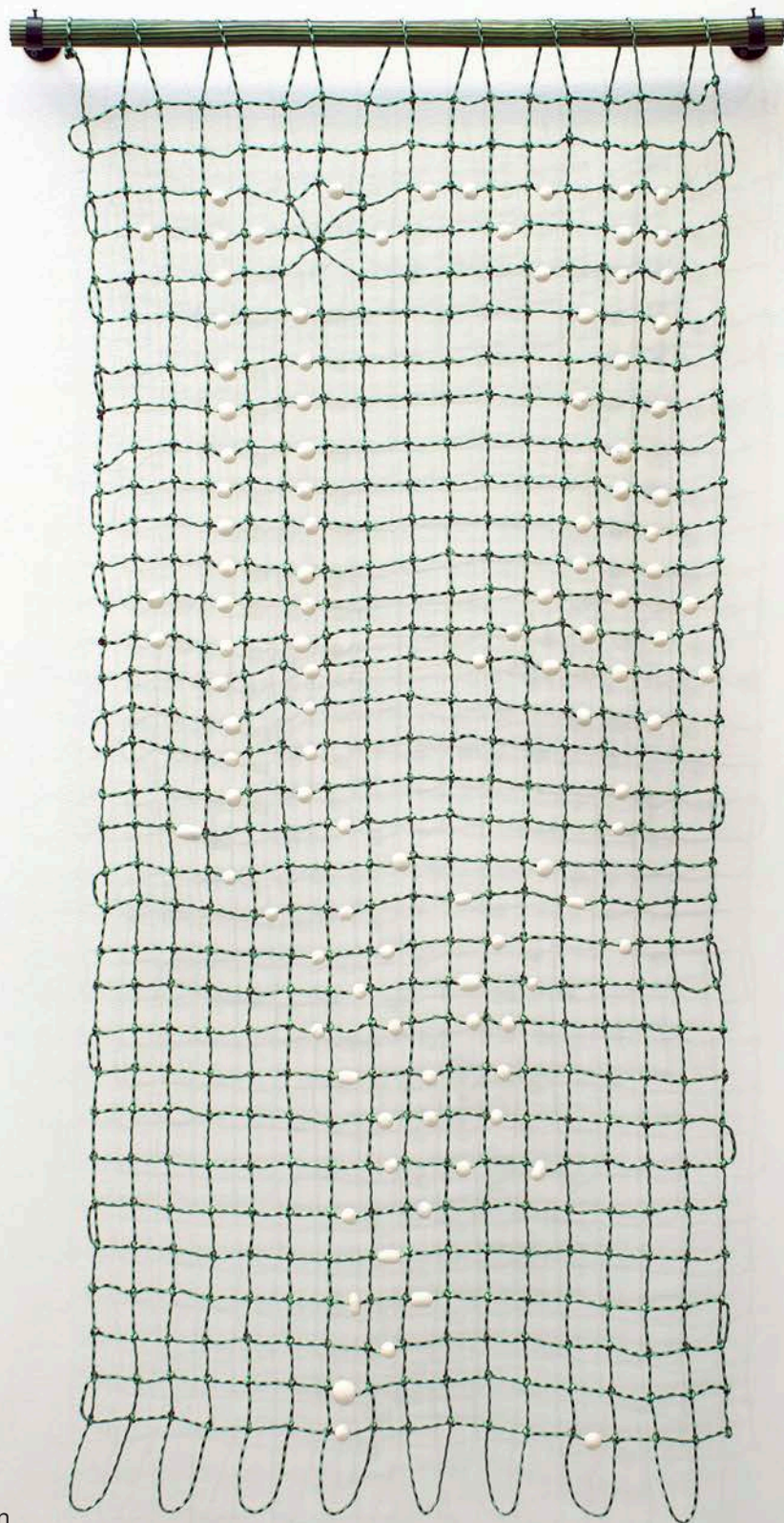
Aubade, detail



Pink Noise, 2012 O22
Paracord, glazed stoneware
beads, charred and stained
wood, metal mounts
52 x 40 x 5



Pink Noise, detail



*Untitled Green Net (maybe
I'm a disco ball), 2021*
Paracord, unglazed porcelain
beads, charred and stained
wood, steel mounts
68 x 36 x 4



Crinkled Green Net (maybe I'm a disco ball), detail



*Love in the Expanded
Field, 2021*

Paracord, unglazed ob-
sidian clay bead, charred
and stained wood, glazed
stoneware mounts, glazed
stoneware and porcelain
beads with digital decals
72 x 48 x 6





ERIK SCOLLON

Born 1971; Michigan, USA

Lives and works in San Francisco, CA

EDUCATION

MA, Visual and Critical Studies, California College of the Arts, 2008

MFA, Ceramics, California College of the Arts, 2007

BFA, Visual Art, Albion College, 1994

SOLO EXHIBITIONS

2022 Anything With A Hole Is Also A Bead, Romer Young Gallery, San Francisco CA

2022 Anything With A Hole Is Also A Bead, diRosa Center for Contemporary Art, Napa CA

2019 Object Choice, Romer Young Gallery, San Francisco, CA

2017 Bring Your Body With You, Recology, San Francisco, CA

2016 and/both, Romer Young Gallery, San Francisco, CA

2014 For A Moment, &Pens Gallery, Los Angeles, CA

2013 A Moment Lasts Forever Until It's Gone, Romer Young Gallery, San Francisco, CA

2010 The Urge, Romer Young Gallery, San Francisco, CA

Erik Scollon: New Work, Albion College, Albion, MI

SELECTED GROUP EXHIBITIONS

2016 The Calmest of Us Would be Lunatics, (in collaboration with
Amanda Curreri and Llewellynn Fletcher), Rochester Art Center, Rochester, MN

Decalcomaniacs, Belger Crane Gallery, Kansas City, MO

Decalcomania, Red Lodge Clay Center, Red Lodge, MT

2015 Draw it Like You Throw It, Asian Art Museum, San Francisco, CA

Color as Form/Form as Color, C2C Projects, San Francisco, CA

Make Things Happen, Interface Gallery, Oakland, CA

Epic Fail, Worth Ryder Gallery, Berkeley, CA

Rocks, Silica, Soapbox, North South Gallery, Oakland, CA

Equilux, Southern Exposure, San Francisco, CA

2014 Unbreakable, Arts Benecia, Benecia, CA

The One and Only, Worth Ryder Gallery, Berkeley, CA

2013 SoEx Swim Team, Southern Exposure, San Francisco, CA

The Brick Factory at Spectrum, Brazosport College, Lake Jackson, TX

Working Title, Oliver Art Center, Oakland, CA

Open Loop, Worth Ryder Gallery, Berkeley, CA
Print, Print, Pass, Berkeley Arts Passage, Berkeley, CA
PARADE, Southern Exposure, San Francisco, CA 2012
KAMA: Sex and Design, Triennale di Milano, Milano, Italy
NCECA Project Space, Seattle, WA (as part of Brick Factory collaborative)
Color & Color at Dramatic Chromatic, Plug Projects, Kansas City, MO
Matcha: Taking Up Space, Asian Art Museum, San Francisco, CA
Headlands at 30, San Francisco, CA
Cow Bones and Pig Vagina (performance lecture), Southern Exposure, SF, CA
2012 CCA Faculty Exhibition, Oakland, CA
2011 Interpreting the Cup, Crimson Laurel Gallery, Bakersville, NC
The Elegance of Refusal, Gensler, San Francisco, CA
Projections (as part of Brick Factory collaborative), Romer Young, SF, CA
LA Contemporary Art Fair, Los Angeles, CA
The Living Room, Park Life Gallery, San Francisco, CA
ManMade, The Box Factory, San Francisco, CA
MEGA MEGA MEGA, Southern Exposure, San Francisco, CA
2010 ZineView Reading Room, Well Gallery, London
The sound was difficult, Louis V E.S.P., Brooklyn, NY
The Videohole/Color&Color #1 Launch, NOMA Gallery, San Francisco, CA
Transcending the Figure, The Dairy Barn Arts Center, Athens, OH
2009 Three Pieces, PPOW Gallery, New York, NY
Live and Direct, Ping Pong Gallery, San Francisco, CA
The Big Three, Michael Rosenthal Gallery, San Francisco, CA
just because there are questions, doesn't mean there are answers (collaborations with Sam Lopes),
Blankspace, Berkeley, CA
2008 Bay Area Now 5, Yerba Buena Center for the Arts, July 2008
Show and Tell, Design Within Reach, San Francisco, CA
The Bathroom Show, Tricycle Gallery, San Francisco, CA
Gays Gaze, PLAYSPACE Gallery, CCA, San Francisco, CA
work at LOOK Boutique/Silverman Gallery, San Francisco, CA
2007 Walls of Glory, Eagle Tavern, San Francisco, CA
Change: Craft in Our Future, Museum of Craft and Folk Art, San Francisco, CA
LTC +1, M1 Gallery, San Francisco, CA
Galleon Trade: Ship Launch, Oakland, CA
MFA Exhibition, California College of the Arts, San Francisco, CA

Bringing Sexy Back, TRAX Gallery, Berkeley, CA
Bringing Sexy Back, ICEBOX Gallery, California College of the Arts, CA
Us and Them, FAB Gallery, Virginia Commonwealth University, VA
_Is What? Isabel Percy West Gallery, California College of the Arts, CA
2005 kilnopening.edu, American Museum of Ceramics, Pomona, CA
Group Show, Icaro Gallery, Long Beach, CA

AWARDS & RESIDENCIES

2017 Watershed Center for Ceramic Arts, Actions + Material, Newcastle, ME
2017 Recology Artists in Residency Program, San Francisco, CA
2012 NCECA Project Space (as The Brick Factory), Seattle, WA
2011 Watershed Center for Ceramic Arts, Actions + Material, Newcastle ME
2010 Philip C. Curtis Artist in Residence, Albion College, Albion, MI
2008 Excellence in Student Leadership, California College of the Arts, CA
2005 John De Mott Memorial Scholarship, Cerritos College, Department of Art and Design
1994 Outstanding Senior Art Major, Albion College, Visual Art Department

CURATORIAL PROJECTS

Curator, pppots.tumblr.com, a contemporary ceramics focused photo blog.
Curator, So Many Fingers in So Many Pies, Davis, CA, 2015
Curator, Rocks, Silica, Soapbox, Oakland, CA 2015
Curator, (The Kinetic) Dirt Show, Worth Ryder Gallery, Berkeley, CA, 2015
Curator, The Dirt Show, Worth Ryder Gallery, Berkeley, CA, 2014
Organizer, Empty Bowls, a fundraising endeavor supported by ceramics artists, 2002o ngoing
Organizer, Bay Area Cup Swap, 2009o ngoing, various venues around the SF Bay Area
Coc urator, Color&Color, a bia nnual catalog of emerging artists, Fall 2009 ongoing
Curator, C Change: Craft in our Future, Museum of Craft and Folk Art, Fall 2007

WORKSHOPS

Plaster Mold Making, Heath Ceramics, Sausalito, CA, Summers of 2008, 2009, 2010

SELECTED BIBLIOGRAPHY

Jo Dahn, New Directions in Ceramics: From Spectacle to Trace, Bloomsbury Publishing, 2016
L.J. Roberts, The Edgy Performative Ceramics of Erik Scollon, Studio Potter, Vol 40, No.2, 2012
Matt Sussman, Year in Art 2010, San Francisco Bay Guardian, December 2010
Glen Helfand, Critic's Pick, Artforum.com, August 2010

Danielle Sommer, The Urge: Erik Scollon at Ping Pong Gallery, KQED.org, August 2010
Bruno Fazzolari, The Urge, ArtPractical, July 2010
Grant Whalquist, Erik Scollon: The Urge at Ping Pong Gallery, ARThood, July 2010
Misty Beethoven, Let Me Introduce Erik Scollon, September 2009, BANG ART
Stacy Martin, The Art of the Eagle Mens Room, San Francisco Bay Guardian, December 2008
Garth Johnson, Pottery's Gay, ExtremeCraft, November 2008
Ami Kehoe, Erik Scollon ceramic sex toys, coolhunting.com, April 2008
Johnny Ray Huston, Flaming Creators, San Francisco Bay Guardian, June 2007
Cheryl Meeker, CCA MFA Exhibition, stretcher.org, May 2007

LECTURES & DISCUSSIONS

CoOrganizer: FATE (Foundations in Art Theory and Education) Regional Workshop, Bauhaus with The Bath Water: Rethinking Undergraduate Foundations Education, CCA, March 2012
Lecturer: Get Butch: Ceramics and Gender, National Council for Education in the Ceramic Arts (NCECA), Philadelphia, March, 2010
CoOrganizer: FATE, Roundtable Discussion, The Critique Experience for Foundations Students, CCA, October 2008
Lecturer: Visual and Critical Studies Thesis Symposium CCA, SF, CA, April, 2008
Lecturer: Craft in the Expanded Field, NCECA, Pittsburgh, March, 2008
Moderator: Queer Theory and Contemporary Ceramics, NCECA, Pittsburgh March, 2008
Moderator: The Future of Craft, Museum of Craft and Folk Art, January 2008
Moderator: New Frontiers in Contemporary Ceramics, CCA, October 2007

TEACHING

California College of the Arts, San Francisco CA. Associate Professor and Chair of CORE Studio Program

PUBLICATIONS

Get Butch: Ceramics and Gender, NCECA Journal, 2010
Against the Grain American Craft, April/May 2009 (Vol. 69, No. 2) p.3839
Craft in the Expanded Field, NCECA Journal, 20



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