

*somewheres
left behind*

JESSICA KREUTER + ARTLAB



SPRING 2012

There is a potency held within the spaces that are in-between.
These spaces suggest something more than how our world appears,
a place between reality and fantasy, a point at which opposing ideas
overlap. The used, discarded object holds time and memory in this
space of suspension. It hovers on the rim of what is acceptable and
what is not, of life and death, of remembering and forgetting.
In this fragile moment, I want to imagine what materializes from
these shadows left behind and the body that would exist in these ruins.

~ JESSICA KREUTTER 2012

Jessica Kreutter



Of ruin and rooms that breathe 2012
porcelain, colored slip, gold luster, pins,
abandoned objects



Underneath the stillness, float 2012
porcelain, pins, fabric, abandoned object



Each bone, another shadow 2012
porcelain, colored slip, pearl and gold luster, wood, laminate, family objects



Adrian Lara, Speak Up

My piece has changed a few times through this, and it has been a learning experience working with the clay. The biggest challenge was coming up with what emotion I wanted to portray. There are a lot of different things to portray and I chose the importance of speaking up. It is something I know I should do more of in my life. I'm proud of my piece because it took a long time and I think it is detailed for my first time working with clay.



Gio Sanchez



Marisha Steiner



Aubrey Rose

I couldn't picture what things were going to look like at the end of the residency, and when it all came together, it was hard to believe we did all of it. My biggest challenge was sculpting the hands. I tried like seven times. Trying to figure out how to fit the theme with the setting was difficult. Intention and thinking about the conceptualization was hard. I've realized you can't just put things together, it is important to make people think and want to learn and know more. I learned I need to be more patient with things. I was ready for things to just happen, the ideas weren't flowing as fast as usual. I never thought I could sculpt or make anything out of clay. I was worried and thought things were going to turn out bad but it turned out really good and I'm proud of my piece.

Aimee Acevedo, Shoulder

I learned a lot from making clay into a bowl, from making nothing to something. Getting my ideas not only on paper but actually making it happen with clay, changed me because I never really knew how to work with clay. Each day I spent in PlatteForum, the more I wanted to keep working on my piece. The biggest challenge for me was turning art in to something more with meaning. Because making it is easy but actually trying to understand it is far more precious. We showed people that everyone has a part, a part where feelings mostly come from, and which body part that is. What I learned most is how you can add anything to the work with just your hands. This experience showed me a lot more than I knew. I never thought I could make hands or shoulders out of clay. I created a chest and two hands that are different than normal. Those hands are the things that keep the chest from actually showing what true feelings are.



Rajeana Vassel, Crooked Feet

My outlook on clay is that at first I didn't think I could do it and make it look like what I wanted, and now I am more comfortable expressing myself with clay. My biggest challenge was making my feet look like feet. Making the toes not look like squares was really hard. It was hard because drawing something is easier for me than to make something out of clay. I usually don't have to worry about it falling apart, cracking and so forth. I learned you have to be patient and you can't have nails when working in clay. You have to look at things and some times take a break to see what is working and what isn't.



Eric Serpas, Memory Keeper

I have a new feel or understanding of a different kind of medium. I know how to use my hands more because it feels like I can put my hands to more use instead of just using a pencil. I learned if I really put a lot of effort into something new it works out in the end. My biggest challenge was using my imagination to create my piece and make it look the way I want it to. I'm not experienced working in three-dimensional pieces as I am used to drawing. I learned the different types of glaze and how to glaze, and learned if you put a whole clump of clay together it will break so you have to poke holes in it. I created a skull and rose to represent memories. The skull represents the keeper of memories and the rose represents the things you have to let go of like hard times.



Juan Carlos Serna, Sea Monster

The first day I felt really nervous and didn't know what to expect. I had a lot of anticipation and was really excited. Now I feel like I can't wait until my week is over so that I can come here on Saturday. I've never worked with clay before or anything 3-D, and it was really fun, interesting and I have learned a lot of stuff. I learned different mediums of art, and I learned to have more self-confidence and be more social with people. I'm not a social person, and this really helped me out in that respect. If I could describe this experience with one word I would say "amazing" but it goes far beyond that. It is fun, and it is just this overwhelming sensation of excitement and infinite possibilities.

Amity Dover, Untitled

On my first day at PlatteForum I was new to Denver, and shy. Since then, I have broken out of my shell. I have more of a sense of direction. My biggest challenge was figuring out what to create for the installation. From this experience, I learned how to sculpt clay. I also learned a lot about Jessica and her work. I am proud of my piece as a whole. If I had to explain this experience to a friend, I would say that the whole process was intriguing, exciting, and thought-provoking. I created a uterus and ovaries. In brainstorming for this piece, the process was lead by the idea of an "in-between" feel or vibe. This piece represents the in-between of girl to woman—there are in-between emotions of growing into a woman: fear, excitement. The small chair gives the impression of a child's body, but the uterus is very womanly, adult.



Chloe Jarisch, Frost-bitten

I think my biggest challenge was trying to get used to the feel of the clay because I cannot stand the way it feels when it dries on your hands. I know it's weird, but there are certain things that I can't stand the touch of, and clay is one of them. I learned that clay is very forgiving! And I'm not the best sculptor, but that you can make almost anything. I really liked working with the clay and wish I would have gotten to work with it earlier. I'm really proud of my piece as a whole. It represents something very personal to me. When I first started working with the clay I was really stressed out because I wasn't sure what I was doing and I had a lot of trouble with it. Now that I look at my piece I'm actually quite amazed. I love it!



Sanjuana Cassilas-Chavez, untitled

In my time at PlatteForum and during this residency I have become more confident in myself and expressing my thoughts. I have been pushed to share my opinion and have grown confident in my words and work. The biggest challenge personally was speaking up, as I have never been the person who immediately feels comfortable around new people. All of the students here come from different backgrounds and each had something unique to share. This is what helped me find myself in a way. I now see how uniqueness is valued, not only in the art world, but in life. I did not like the form or the way the original piece I was working on looked, so I stopped and brainstormed different ways that I could change my sculpture into something that I would be happy with. I feel that the forehead with the eyes popping out fits what I wanted to portray through my sculpture, it is something I put much thought and effort into. I created a forehead with wide open eyes. It is untitled because I feel that it would add more to the "in between" concept.



Hajia Muya, Past and Future

This changed the way I think about clay. I wasn't sure I liked it I before, and now I do. My biggest challenge was finding an image to represent myself and my story. I learned the past is like a book. Sometimes you need to go back to a page and reread to understand it. I am proud of how all of us are amazing and unique. The process of experiencing the past and future was very easy because it was something I live with every day.



Mauni Stillman



Kadejah, The Beating Chair

At first I was not a fan of clay. It was really hard and messy so I pushed myself out of my comfort box to do it and it is actually fun. The most difficult aspect was learning how to morph the clay into what you want it to look like. I just took my time and kept trying. You have to be very patient. I learned to be more open and that there are other things besides just drawing in the world. I am proud I didn't give up and that I took the risk to learn this process. It is a good experience and worth it in the end to have patience and take risks. It is like you don't know what you are going to do at first, and you start with a clump of clay that ends with a masterpiece.



Ruben Pedroza, A Chunk of Life

At first we didn't really know anything at all, not even the basics and it has been exciting to learn so much. Trying to finish on time was my biggest challenge because I was going slow and steady, but I had a lot to finish. I've learned ceramics is really difficult, but also relaxing and fun. I am proud of all the work we have done. Everything comes together as a team and everyone worked really hard. This has been simply amazing — an experience that is beyond words.



Ceasar Lovato

About the Artist

Jessica Kreutter earned an MFA in Ceramics from the University of Tennessee, and has broad teaching experience with children, adults, university students and developmentally disabled individuals at a community arts center and at universities. She has been a resident artist at ART342, The Vermont Studio Center, Anderson Ranch, and Houston Center for Contemporary Craft.

About PlatteForum

PlatteForum teams contemporary artists with small groups of young people from underserved urban neighborhoods to plan, produce and exhibit a collaborative body of work. PlatteForum was created to answer the critical need for learning through the arts for Denver's underserved and at-risk youth. In doing so, PlatteForum gives kids a chance to work side by side with master artists who model the outlook and skills required to build a productive and satisfying life. These creative residencies offer exciting opportunities for working artists to create new work and provide a learning-by-doing experience for young people that can open up a new sense of what is possible.

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About ArtLab

Based on best practices for youth development programs, ArtLab is an innovative year-round out-of-school program for underserved high school youth that incorporates the creative arts with academic, personal, and professional skill development. ArtLab youth are involved in the creation and presentation of major works, are mentored by professional artists, participate in workshops directed by visiting artists, mentor at-risk children during workshops held at PlatteForum and participate in service-learning projects.

ART MOVES youth. artists. community.

PLATTE forum

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**Proud recipient of the
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