



*Basketball* acknowledges how the sport has helped many children focus on positive ways to succeed in life. In the “Day After Rape” series (2008–09), female figures contort in pain and suffering. In *Shhhhh!* (2012), which is built around a carved Nigerian figure, Scott alludes to her mother’s Pentecostal Apostolic faith and her death, blending the personal with allusions to death as a transition to a higher existence.

Lowery Stokes Sims, who co-curated “Harriet Tubman and Other Truths” with Patterson Sims, describes *Harriet’s Closet* as a “dream boudoir like Virginia Woolf’s *A Room of One’s Own*.” Scott’s installation offers an intimate look at some of the personal items that Tubman might have lived with, such as *Harriet’s Quilt*. There are also the weapons, including a firearm, axe, and spear, which may figure in Tubman’s history, but Scott has chosen to render them in blown glass, flowers, and beads to signal that they are intended as peacemakers, not killing machines.

For Scott, *Harriet’s Closet* also serves as a tribute to her mother: “It’s a simple pairing. My mother was a sharecropper in South Carolina. She was young enough to remember her

grandfather, who was an ex-slave. Harriet Tubman is a woman from Maryland who believed in justice, and so did my mom...My mom was a special person; she and my dad and my ancestors made a way out of no way, turned ‘shyt’ into sugar. I think the same way about Harriet Tubman. She reversed the turmoil that she had every day right in front of her...I try to look to these icons...I think about people who persevered.”

Two outdoor Tubman avatars personify that spirit. *Graffiti Harriet* (2017), a 15-foot-high, rifle-carrying figure built of soil, straw, and clay,

is mostly designed to return to the earth, while *Araminta With Rifle And Vèvè* (2017), a 10-foot-tall resin and fiberglass sculpture of a life-size beaded figure is surrounded by quilts. Both works are “embodiments” of Tubman’s spirit, nodding to nature, spiritual strength, and paths to peace.

—Jan Garden Castro

## BROOKLYN, NEW YORK

### Tony Moore

#### Sideshow Gallery

The ceramic sculptures featured in Tony Moore’s recent exhibition, “Children of Light,” invoke themes of conflict, community, and survival. Alongside the work, Moore posted a warning from Dr. Martin Luther King: “Our generation will have to repent not only for the words and acts of the children of darkness but also for the fears and apathy of the children of light.”

The expressive monoliths in the “Children Of Light” series weigh up to 200 pounds and, ranged atop rusted steel pylons, approximate the

height of a man. The chest-high crags and proto-ziggurats glower at visitors entering their lair. Streaked and pitted like ancient citadels, their precipitous sides bulge and cradle mysterious voids, revealing constantly changing personalities. Parched ridges thrust upward, glazes drip off ledges, and spills of molten green glass appear to enfold glittering oases set against an encroaching desert.

On high tables in a separate room, a scattered landscape of smaller but equally rugged constructions exuded a compacted power and sense of place. Moore created these “Fragments” from chunks, slabs, and curls sheared off during the shaping of earlier works, reworking them into relics and reliquaries that resemble ships and fountains, tablets, rustic altars, and mute chests of drawers. Double rows of “Fire Paintings” stretched across two walls—large, flat-rimmed stoneware platters that sear frame to content in a single gesture. Clogged surfaces of ashen gunk spewed



Above: Joyce J. Scott, *Graffiti Harriet*, 2017. Soil, clay, straw, and resin gun with beads and found objects, dimensions variable. Right and detail: Tony Moore, *Children of Light III*, 2017. Wood-fired ceramic, porcelain, and steel, 62.25 x 29 x 29 in.

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this tie is downplayed and hard to uncover. Located somewhere between sculpture, painting, and architecture, the pieces can seem arbitrary and impersonal, even cold. But they are extremely effective, in large part because of Miller's interest in theory. His sculptures are *about* sculpture; and his painting-like reliefs are *about* painting. This investigation into the fundamental elements of sculpture is similar to that of Josef Albers, another German who looked at art with exploratory detachment.

To some extent, Miller takes an interest in the architectural support of the wall, which he exposes to reveal the façade behind the work of art. In *instant vision 44* (2008), a large sheet of lacquered aluminum is divided into grayish and whitish halves. The gray portion, on the left side, frames an open circle in its upper half, while its bottom has been lacquered pink; on the right, a smaller cut circle at the bottom discloses the wall behind the six-inch-deep relief. *instant vision 44* manages to accommodate painting, sculpture, and architecture in an unorthodox and probing way. Though it possesses a Bauhaus simplicity and functionalism, it could never have been made during the Modernist period—it is too stark and muscular and self-referential. In *section 7* (2017), a diamond-shaped piece of black-lacquered aluminum, the bottom corner abruptly cuts off. It might be a work by Ellsworth Kelly, were it not for the blunt directness. Objects like this are both self-referential and self-sufficient, and even though Miller works repetitively with sequences of similar forms, it is not easy to see them as a group.

**Above:** Tony Moore, *Injustice of Silence*, 2017. Wood-fired ceramic, porcelain, glass, and steel, 63 x 25 x 25 in. **Right:** Gerold Miller, *Verstärker 28*, 2017. Polished stainless steel, 126 x 36 x 40.5 in.

*Verstärker 28* (2017) consists of a stainless steel plank that rises vertically from two stainless steel supports placed at right angles to each other. All of one piece, the work is a simulacrum of the corner of a room, freed from walls. In English, the title means “amplifier,” which forces one to wonder what exactly is being amplified. Or it might be that the shape itself is based on an amplifier. In either case, the sculpture's meaning does not move much beyond



from superheated wood-firing all but efface finer traces of twigs, blossoms, drips, and grids.

In the “Children Of Light” works, Moore butchers his original quarter-ton blocks to build up form. He tears, tugs, and pounds; then hurls small cubes or balls into a giant pile, jabbing, pressing, slicing, gouging, and pummeling them with a large timber. In the towering *Injustice of Silence*, he branded Dr. King's text on the exposed cube-faces. With the moist stacks threatening to crack and collapse under their own weight, Moore caressed their surfaces, dusting cliffs and peaks with iron oxides, burnishing gold-leaf into crevices, and accentuating alcoves and apertures with translucent glazes of celadon and rust. Fired for days in an anagama kiln, form and finish meld into one.

Moore's provocations and attempts at reparation recall the world of a young child, complete with temper tantrums, where the seeds of trust between parent and child must be planted early on. A parent's job is to facilitate the child's task of sepa-

ration, supporting its fragile sense of security and independence by reliably enduring its “attacks” without retaliation and carrying on with the task of nurturing. Echoes of this dyadic dance may underlie Moore's penchant for bejeweling his gritty monoliths with faceted porcelain “gems.” These satiny nuggets may nestle in the lap of a looming form or venture slightly apart, like a child testing the range of safe exploration. The forbearance at the heart of Dr. King's legacy of non-violence may also be an object of Moore's moral and artistic search.

—Elizabeth Michelman

**NEW YORK**  
**Gerold Miller**  
**Cassina Projects**

The German sculptor Gerold Miller lives and works in Berlin. This show, his first in the U.S., offered an anthology of works for which he is well known in Europe. Ostensibly, these sculptures veer toward Minimalism, but they are more deeply connected to theory than works from the American movement, even if

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