



**Gina Telcocci**

**Artwork**

*A bright idea*

2019

reed, paper, plaster

60" x 10" diameter

\$ 5,800

*Blossom*

2021

reed, paper, gourd, mixed media

9" x 9" x 6"

\$575

*Old Soul*

2021

reed, paper, found wood object, mixed media

7 ¼" x 2 ¼" x 2 ¼"

\$575

*small cartoon bomb*

2022

reed, paper, mixed media

5" x 5" x 4.5"

\$525

*little missile*

2023

stovepipe wire, paper, plaster

4" x 5" x 5.5"

\$525

**Artist Statement**

My impulse to do sculpture is rooted in a love of the physical world, and an irresistible urge to make. The work springs directly from my relationship to the environment/s I inhabit – my neighborhood and its arroyos, the town and its little river, the Pecos River and its slickrock and slot canyons, the cities or countries I might visit, etc. Wood and roots exposed by erosion, willow, mud, and rusty found metal are frequent materials in my sculpture. Texture, curvy and gestural lines, seedpod and flower forms, and simple geometry are recurring visual elements.

The materials I use are earthy, common, and often found – these are intrinsic to the emotional tone of each piece, and to the ideas embodied in the work. I choose forms and structures instinctively. Contour, line, volume, structure, color, surface, and texture are the “vocabulary” I use when assembling objects and installations.

I fashion things by hand using simple, ancient techniques (basketry, joinery, sewing and weaving, as well as assemblage), which are profoundly rich in meaning and feeling. To me these practices are a connection to our ancestors, as well as examples of the threads of ingenuity that run through our shared histories. Structure has been a continuous focus and fascination for me. From the most modest basket to the grandest architecture, I find human-made and natural structures particularly beautiful and evocative.



My artworks combine qualities inherent in the materials themselves with the familiarity of traditional crafts. I want them to appear like hybrids of human- and nature-made, to suggest both the known and the unknown.

In general, I think of my work as being about the wonders of the natural world, life cycles, the passage of time and its effects on us, and the vicissitudes of our human relationships to life and to the planet.

### **Bio**

Gina Telcocci is a sculptor and installation artist devoted to the power of the hand-made object. Raised the child of an organic gardener and a jazz musician, Telcocci grew to revere nature and natural processes, and to see, in improvisation, the synthesis of math and beauty as a key strategy in her art. Working with wire, wood, and other organic and found materials, she uses a variety of assemblage, traditional crafts, and weaving techniques. Her sculptures are mostly abstract, with an emphasis on structure and form, but with textural and layered complexity.

Telcocci has received numerous grants and awards, including from the Ludwig Vogelstein Foundation, Pollock/Krasner Foundation, and the City of Oakland. Public commissions include Potrero Hill Library, San Francisco, CA, Albany Memorial Park and Walnut Creek Library, both in California, and UNM/Los Alamos, New Mexico. Her work has been exhibited across the U.S., Mexico, and South Korea. Recently, Telcocci's sculpture was included in the de Young Open at the de Young Museum, San Francisco (2020). And her collaborative work with art group Stone Soup Project was featured in "Collaborations" at Gulf Coast State College, Panama City, FL, (Spring, 2021).

Telcocci currently lives and works in Santa Fe, NM, and makes things in the studio, and in the yard, or by the Pecos River where she grows and harvests willow.