



# NEW COMMANDMENTS

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JACOB SUSSMAN



# NEW COMMANDMENTS

BY JACOB SUSSMAN 2023

**A THESIS PRESENTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE  
MASTER OF FINE ARTS IN CERAMICS  
IN THE DEPARTMENT OF CERAMICS OF THE  
RHODE ISLAND SCHOOL OF DESIGN,  
PROVIDENCE, RHODE ISLAND.**

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**KATY SCHIMERT, DEPARTMENT HEAD, ASSOCIATE PROFESSOR,  
DEPARTMENT OF CERAMICS, THESIS CHAIR**

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**LESLEY BAKER, ASSOCIATE PROFESSOR,  
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## **SPECIAL THANKS TO**

**KATY SCHIMERT, LESLEY BAKER, YOKO INOUE, JENNIFER BISSENETTE PH.D, FELIPE LEONARDO SANTOS SHIBUYA PH.D, JANE DILLON, NICOLE CHERUBINI, MATTHEW KATZ, ANNE WEST, ANN HIRSCH, FORREST SNYDER, NICHOLAS OH, ANINA MAJOR, RICK HAYNES, MICHAELA ANGELA DICOSOLA, THOMAS STOLLAR PH. D, BRIAN McCONNELL PH.D, DORANDY MERCADO, JANE DYE PH. D**

**MY FRIENDS**

**MY COHORT**

## **DEDICATED TO**

**MY FAMILY**

**THANK YOU FOR ALL OF YOUR SUPPORT AND LOVE.**

**I CANNOT THANK YOU ENOUGH.**

**ALYSSA WHALEN**

**MY LOVE**

**THANK YOU FOR ALL YOU DO FOR ME. I COULD NOT HAVE DONE THIS WITHOUT YOU**



# NEW COMMANDMENTS

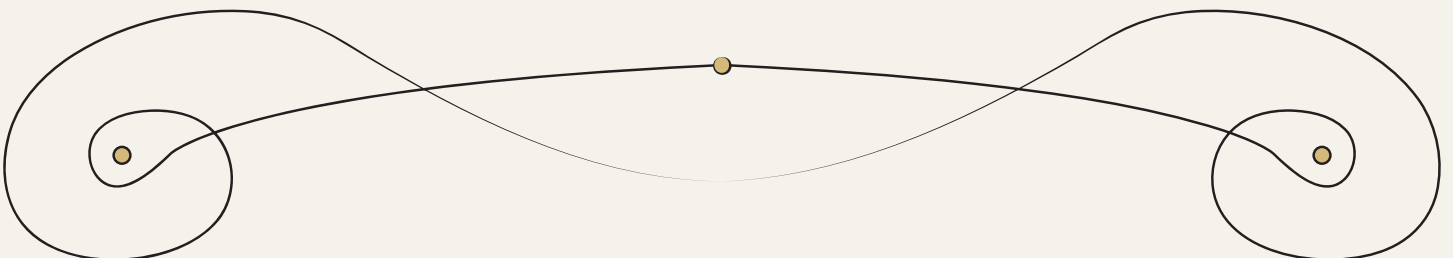
## ABSTRACT

I REACH INTO THE EARTH, PULL OUT MUD-ENCRUSTED OBJECTS, AND RECOMBINE THEM TO DEFINE NEW MEANINGS. WITH EVERY OBJECT TRANSPOSED, THE PAST BREAKS DOWN; NEW POTENTIALS FORM. “NEW COMMANDMENTS” RECOMBINES HISTORICAL SYMBOLISM THROUGH AN INTUITIVE BUILDING, DESTROYING, AND MERGING TO REIMAGINE OR RE-ESTABLISH MEANING.

THE WORK CRITIQUES RITES OF PASSAGE, MASCULINITY, AND STEREOTYPES BY DECONSTRUCTING HOW HISTORIES, IDEOLOGIES, AND PRECONCEPTIONS FORM.

AS A QUEER PERSON RAISED IN-BETWEEN JUDAISM AND CHRISTIANITY, SOCIAL PRECONCEPTIONS AND RELIGIOUS EXPECTATIONS FESTERED MY FORMATION. OUR CHOICE IS TAKEN AWAY AT THIS MOMENT OF CONCEPTION. TO TAKE BACK AUTONOMY, I REIMAGINE HISTORICAL, AND RELIGIOUS SYMBOLISM AND TRANSMUTE THEM INTO NEW STORIES THROUGH CHAOTIC MIXING OF PAINTING, GLAZING, 3D PRINTING, AND HAND-BUILDING. THE PROCESS OF SCANNING AN OBJECT, TRANSCRIBING IT INTO A SET OF DIGITAL DATA, AND THEN RECONSTRUCTING IT THROUGH DIGITAL FABRICATION AND THE CERAMIC PROCESS CREATES A DIVERGENT ARTIFACT WHILE STILL REFERENCING THE ORIGINAL.

CLAY COLLABORATES AND TRANSCRIBES NARRATIVES THROUGH MARKS OF THE HAND, THE MELTING OF GLASS, AND THE HEAT OF THE FIRING. CLAY MEMORIALIZES THE ENTROPIC CADENCE OF DISTRESS, STRUGGLE, AND TRANSFORMATION DURING ITS FORMATION. THIS TRANSCRIPTION REFERENCES THE PROCESS BY WHICH THE BODY, THE SOUL, AND IDENTITY ARE MOLDED THROUGH INSIDE AND OUTSIDE INTERVENTIONS. THESE METHODS ACT AS LENSES OF REINTERPRETATION, A PROCESS OF BUILDING NEW POWER STRUCTURES FROM OLD RUBBLE.





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**PROLOGUE**  
**LINEAGE THROUGH PERSONAL HISTORY**  
**AND PRECEDENTS**





# CLAY - MY PARTNER IN STORYTELLING

CLAY IS ARCHIVAL MATERIAL.

IT CAPTURES MOMENTS ONTO ITS BODY THAT CAN BE READ LIKE A STORY. A TOUCH, A PINCH, A RIP, A FOLD. CLAY IS A PARTNER IN A DANCE. AS I SPEAK TO THE CLAY IN THE LANGUAGE OF THE HAND IT SPEAKS POEMS BACK TO ME. IT RECEIVES MY TOUCHES AND UNFOLDS THEM BACK TO ME IN ITS OWN WAY.

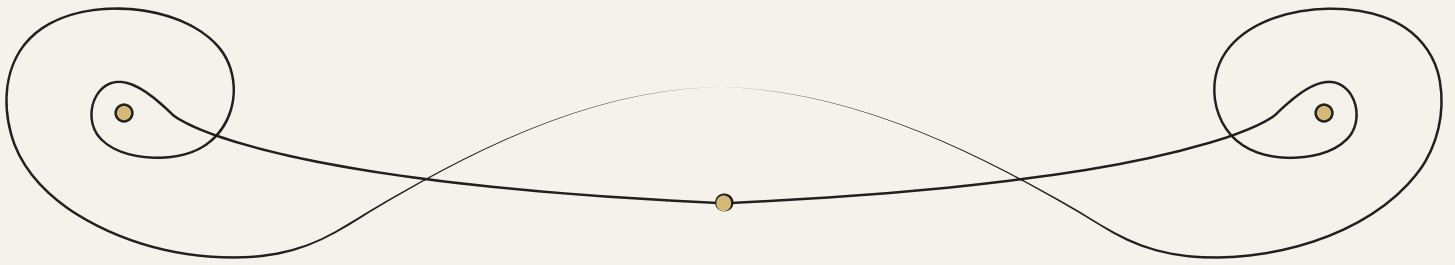
CLAY IS ARCHIVAL MATERIAL

PROCESS IS INHERENT IN THIS MATERIAL.

CLAY IS ARCHIVAL MATERIAL.

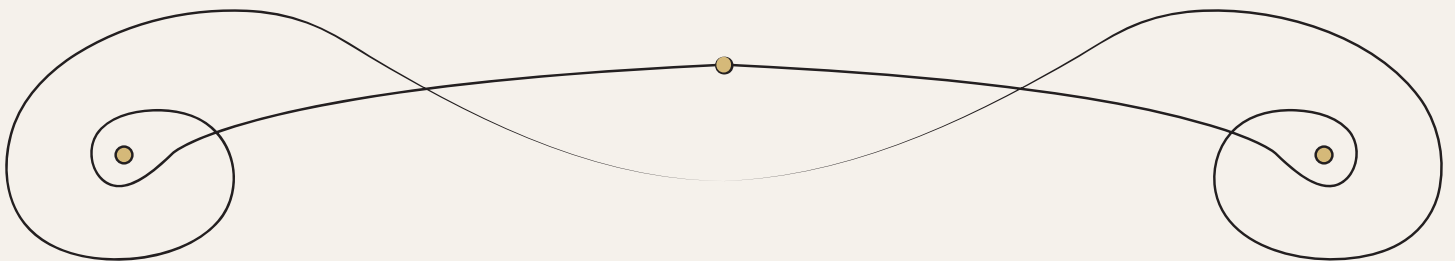
ONCE IT IS LICKED BY FLAME, IT HARDENS. PERMANENCE IS CREATED THROUGH THE TRANSFORMATION OF CLAY IN A KILN. IT WILL NOW LAST FOR LIFETIMES. EVERY CLAY OBJECT FIRED IS GIVEN THE POWER OF DEFYING TIME.

THE STORY CAN NO LONGER BE CHANGED THROUGH MOMENTS OF TOUCH, INSTEAD, IT MUST BE CHANGED THROUGH THE LAWS OF NATURE. GEOLOGICAL PROCESSES, A SORT OF NATURAL ALCHEMY, ARE HARNESSSED TO CREATE A SORT OF ELEVATED MONUMENT.



## **SNEER**

I QUIT HEBREW SCHOOL,  
I DID NOT GET BAR MITZVAHED  
(I GUESS I AM NOT A MAN),  
I DO NOT GO TO TEMPLE.  
I SNEER AT THE TABLE.  
I DISAPPOINT MY FAMILY.  
I CANNOT LOOK AT MYSELF IN THE MIRROR. I  
WANT TO BE BETTER.  
I FEEL GUILTY.  
I FEEL ANGRY.  
I FEEL SAD.  
I LAMENT THAT I AM NOT BETTER.  
I AM SORRY I DISAPPOINTED YOU.  
BUT ARE YOU SURPRISED?  
NOTHING IS PRIVATE  
IN PROPHECY AND SCRIPTURE.  
YOU EVEN TOOK MY SKIN FROM ME  
ON THE DAY I WAS BORN... ARE YOU SURPRISED?



"WE ARE ALL WOUNDED SURVIVORS,  
ALIVE BUT DEVASTATED SELVES,  
FRAGMENTED,  
ISOLATED  
THE CONDITION OF MODERN MAN.  
ART TRIES TO RESTRUCTURE REALITY  
SO THAT WE CAN LIVE WITH THE SUFFERING."  
- **STEPHAN DESTAEBLER**



Title: Helmet  
Date: 2023  
Medium: Porcelain, underglaze, glaze, historical scans, oxidation













## **HELMET 2023**

**PORCELAIN, UNDERGLAZE, GLAZE, HISTORICAL SCANS, OXIDATION**

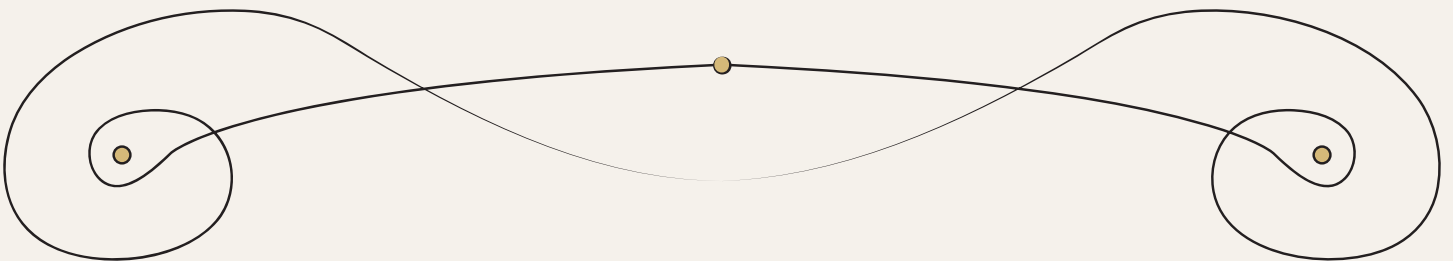
“HELMET” CRITIQUES RITES OF PASSAGE AND MASCULINITY, SPECIFICALLY CRITIQUING CIRCUMCISION. THE REMAINS OF A DILAPIDATED HELMET ARE DISPLAYED. IT HAS BEEN BRUTALIZED, WORN, AND SEPARATED. DID IT PROTECT THE BODY OR IS IT ALL THAT IS LEFT? ARMOR IS ANALYZED AS AN ANALOGY USED AS A PROTECTIVE VESSEL FOR THE BODY. A SYMBOL OF HOW TRADITION, HISTORY, AND CULTURE FORM OUR IDENTITY WITHOUT OUR CHOICE.

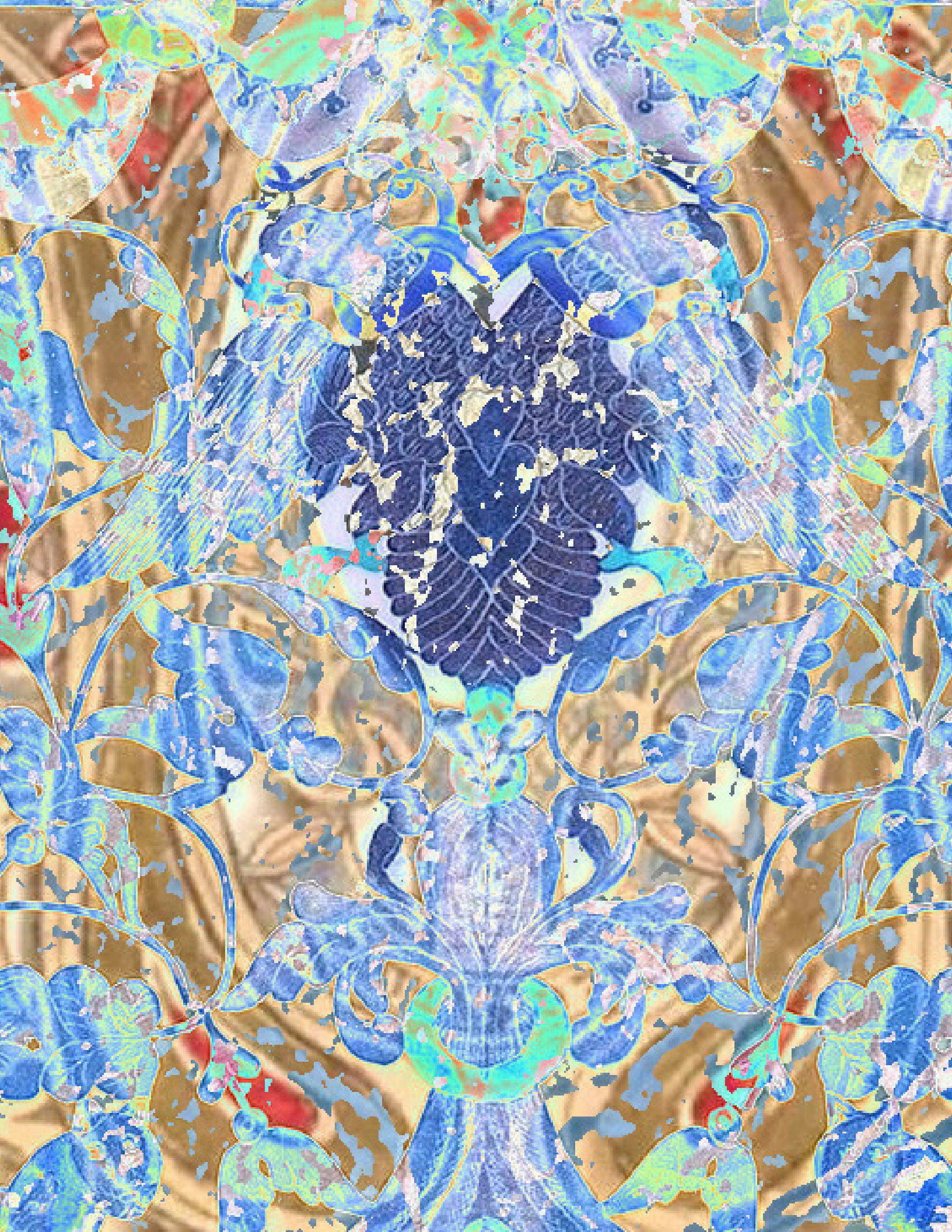


THIS THESIS IS STRUCTURED AS A STORY. AS WITH ANY GOOD STORY, IT HAS A BEGINNING, A MIDDLE, AND AN END. BUT WHAT LIES ON THE OTHER SIDE? WHAT HAPPENS IN BETWEEN SCENES? IF ONE DEVIATES FROM THE PRESCRIBED STORY, WHAT WILL ONE BECOME? THERE IS A LOT LEFT UNSAID IN STORIES, THE SUBTEXT CAN BE VAGUE AND THE MEANING CAN BE REINTERPRETED.

I EXPLORE THESE QUESTIONS THROUGH THREE ACTS: CULTURAL FORMATION AND OBLIGATION, BREAKDOWN: REBELLION AND LAMENTATION, AND AFTERMATH: RECONCILIATION AND RECONSTRUCTION. THESE ACTS WEAVE A PATH FORWARD ALLOWING ME TO EXPERIENCE, UNDERSTAND, AND INTERPRET MY LINEAGE. FROM THE BEGINNING TO THE END, AND BACK AGAIN, WE CAN WALK THROUGH OUR STORIES TOGETHER TO EDIT, RECONNECT, AND RECONSTRUCT THEM.

AS AN ARTIST AND RESEARCHER, I JUXTAPOSE CULTURAL, RELIGIOUS, AND SCIENTIFIC MOTIFS TO PROBE THE TRANSITORY “MIDDLE SPACE” OF METAMORPHOSIS AND CREATE SOMETHING DIVERGENT FROM THE ORIGINALS. MY FORMS TAKE ON AN ENTROPIC CADENCE THAT IS LIKE A DAM ABOUT TO BREAK. IN ITS LANGUAGE, PRESSURE BUILDS UP IN ANTICIPATION OF THE RELEASE.





MY WORK CONSTITUTES A FLEXIBLE SYSTEM FOR STUDY, SUPPORTING EXPERIMENTAL FORMS OF PAINTING, GLAZING, AND 3D PRINTING, ALONGSIDE PHYSICAL SCULPTING. THIS REIMAGINING AND LAYERING OF SYMBOLS THROUGH CLAY MEMORIALIZE THE PROCESSING OF DISTRESS, STRUGGLE, AND TRANSFORMATION.

**A SLOW CHANGE IN THE TIDES  
A THREAD THAT IS WAITING TO WEAVE  
THE END OF A STORY**



Title: Scene 1.1      Date: 2023  
Place: Rhode Island School of Design

Record: New Commandments  
Medium: Porcelain, underglaze, glaze, historical scan, oxidation



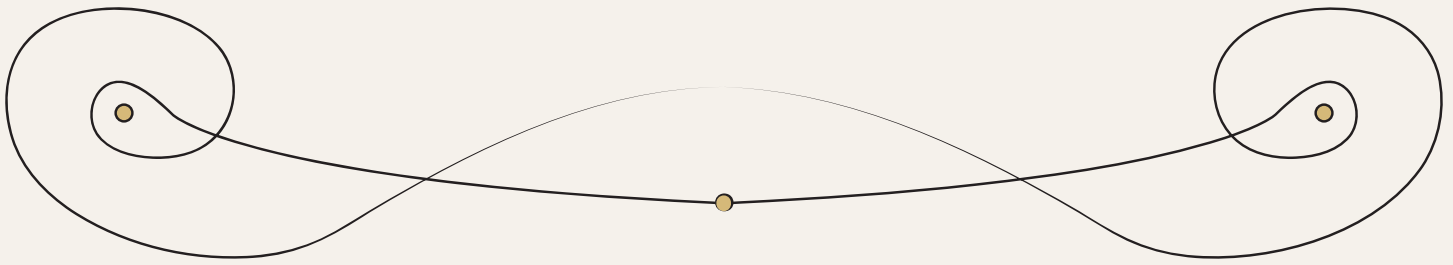
FROM OUTSIDE IN AND INSIDE OUT I WORK THROUGH THIS EMOTIONAL PROCESS. **SYSTEMS OF POWER ARE DECONSTRUCTED AND REALIGNED BY SABOTAGING THE HARMONIOUS AND EXPECTED OUTCOMES INTO SOMETHING STRANGE AND MISCHIEVOUS.** THESE METHODS ACT AS LENSES OF REINTERPRETATION, A PROCESS OF BUILDING NEW POWER STRUCTURES FROM OLD RUBBLE.



Title: Finding of Moses      Artist: Giuseppe Mazza      Date: 1640/50  
museum/en/museums-institutions/bode-museum/home.html

Record: <https://www.smb.museum/en/museums-institutions/bode-museum/home.html>  
Place: Bode Museum

**ACT 1**  
**CULTURAL FORMATION**  
**AND**  
**OBLIGATION**



## **I Am A Rock**

YOU ARE CHOSEN TO BE SOMETHING  
BEFORE YOU ARE BORN.

THE CHOICE DOES NOT LIE WITH YOU.  
YOU ARE FORMED FROM MUD AND EARTH  
AND EXPECTED TO BE A ROCK.

I AM NOT SATISFIED WITH BEING A ROCK.

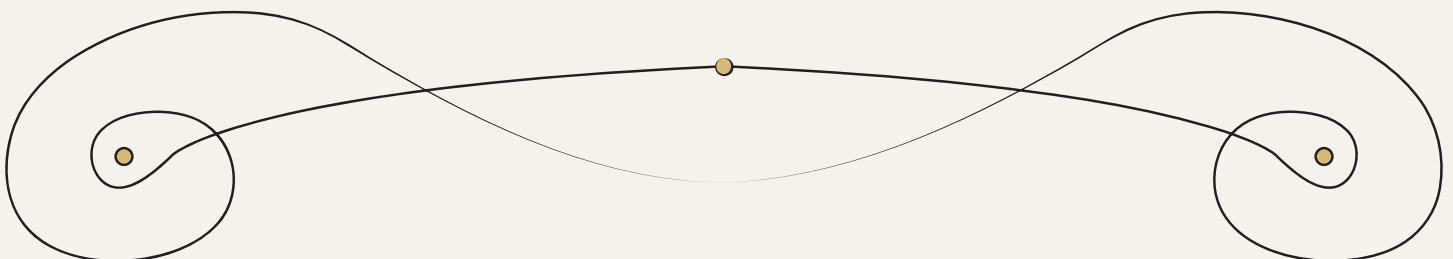
I AM HARD  
ROUGH  
AND CANNOT BREATHE.

I WANT TO BE SMOOTH  
AND SOFT

I WANT TO BE ABLE TO FEEL WARMTH ON MY SKIN.  
I WANT TO BE ABLE TO TASTE WATER AS IT TOUCHES  
MY LIPS.

I WANT TO BE SOMETHING MORE.  
SOMETHING THAT CAN MOVE FREELY.  
I DO NOT WANT TO BE A ROCK ANYMORE.

I WANT TO BE SOMETHING MORE.  
MAYBE I WOULD HAVE CHOSEN TO BE A ROCK.  
BUT YOU TOOK THAT CHOICE AWAY FROM ME.



“THEY BROKE THEIR BACKS LIFTING MOLOCH TO  
HEAVEN!  
PAVEMENTS, TREES, RADIOS, TONS! LIFTING THE  
CITY TO HEAVEN WHICH EXISTS AND IS EVERY-  
WHERE ABOUT US!  
VISIONS! OMENS! HALLUCINATIONS! MIRACLES!  
ECSTASIES!  
GONE DOWN THE AMERICAN RIVER! DREAMS! ADO-  
RATIONS! ILLUMINATIONS! RELIGIONS! THE WHOLE  
BOATLOAD OF SENSITIVE BULL \*\*\*\*”  
- **ALLEN GINSBERG - HOWL**



Title: Vision of Ezekiel  
en/museums-institutions/bode-museum/home.html

Date: 1640/50

Artist: Unknown

Record: <https://www.smb.museum/en/museums-institutions/bode-museum/home.html>  
Place: Bode Museum



SCENE 1.1 AND SCENE 2.1 ARE PART OF A SERIES OF 3D-PRINTED, CLAY TRANSLATIONS OF THE OPEN-SOURCED, HISTORICAL SCAN OF THE “VISION OF EZEKIEL” AND “FINDING OF MOSES” FROM THE BODE MUSEUM IN BERLIN, GERMANY.

THIS TRANSLATION OF DATA (FROM THE ORIGINAL OBJECT TO A SET OF DIGITAL DATA, TO BE PRINTED AGAIN IN PHYSICAL FORM) INVESTIGATES AND RECREATES THE ONTOLOGY OF OBJECTS AND THE STORIES THAT ARE TIED TO THEM.

THROUGH THE EXTENSIVE LAYERING OF COLOR, POURING OF GLAZES, AND PHYSICAL ALTERATIONS, NEW MYTHS ARE WRITTEN AND ADDED TO THE EVER-GROWING CULTURAL LEXICON.



Title: Scene 2.1

Date: 2022

Record: New Commandments

Place: Rhode Island School of Design

Medium: Porcelain, underglaze, glaze, historical scan, oxidation

LOOKING BACK ON MY FORMATION, AND THROUGH ITS OBLIGATION, IS THE FIRST ACT THAT WE WILL WALK THROUGH AS A WAY TO GET TO THE ROOT OF WHAT HAS HAPPENED. BY PRODUCING 3D PRINTS OF HISTORICAL, SYMBOLIC OBJECTS THAT WERE SCANNED FROM THE ORIGINALS, ONE CAN REVISIT THE PAST, CONNECT REFERENCES, AND BUILD LANGUAGE THROUGH ASSOCIATIONS AND MEANINGS. WHERE IS OUR DEFAULT PROGRAMMING? WHAT ARE THE QUIRKS, MEANINGS, AND DIVISIONS THAT WERE INSTILLED IN OUR FORMATIONS? I NEED TO KNOW HOW THE PROGRAM RUNS. THEN, MAYBE, I CAN LET GO AND TRULY HAVE AUTONOMY.



Title: Passive Aggressive Heat  
Medium: Stoneware, underglaze, resin, glaze, oxidation  
Date: 2021



EVERY YEAR DURING THE JEWISH HOLIDAYS, I REMEMBER FEELING OUT OF PLACE AND JUDGED BY THOSE CLOSEST TO ME. I WOULD MAKE JOKES AT THE HOLY TABLE AND ROLL MY EYES AT THE CRITIQUES. I WAS BAD AT BEING A ROCK WHEN COMPARED TO MOUNTAINS.

WHILE MY SISTER AND COUSINS ALL DID WHAT THEY WERE “SUPPOSED” TO, I SAT IN THE CORNER. AT EACH GATHERING, I WOULD BE REMINDED OF HOW I STILL NEED TO DO WHAT I AM EXPECTED TO DO. AT EACH GATHERING, I WOULD BE JUDGED UNWORTHY BY TRADITION. AT EACH GATHERING, I FELT ANGRY AND SAD, AND LONELY. WHILE I AM WRITING THIS, I STILL HAVE NOT “BECOME” A MAN. I AM STILL A CHILD.









**PASSIVE AGGRESSIVE HEAT**  
**STONEWARE, UNDERGLAZE, RESIN, GLAZE, OXIDATION**  
**2021**

"PASSIVE AGGRESSIVE HEAT" PRESENTS AN AMALGAMATION OF CERAMIC COMPONENTS LOCKED TOGETHER WITH PALPABLE FORCE. THE STRUCTURE FLUCTUATES BETWEEN BUILDING AND BREAKING WHILE NEVER SEEMING TO SETTLE ON A DECISION. FORMS STRIKE OUT AT US RESEMBLING BONES AND FISTS WHILE A WET, DISRUPTED FINISH QUESTIONS GROWTH OR DECAY. RESIDUES OF THE OBJECT'S BIRTH REMAIN, FORCING US TO CONFRONT THE EMOTION AND STRUGGLE OF ITSELF. SPACE AND HOLES PROLIFERATE THE OBJECT'S BODY WHICH PIQUES CURIOSITY ABOUT WHAT RESIDES INSIDE AND HOW IT CAME TO BE THIS WAY.

WHEN I LOOK BACK, I CANNOT HELP BUT QUESTION HOW MUCH OF MY LIFE HAS BEEN DECIDED FOR ME. FROM THE MOMENT I WAS BORN, A PIECE OF MY BODY WAS TAKEN FROM ME. THIS ISN'T NEW, IT'S TRADITION, ITS CULTURE, ITS MEDICINE. I WONDER HOW THE BODY AND MIND PROCESS TRAUMA. I HAD A SEVERE SICKNESS WHEN I WAS A BABY, DOES MY BODY AND MIND REMEMBER SOMETHING I DO NOT? I THINK OF OUR FORMATIVE YEARS LIKE A COMPUTER. WE GET INSTALLED WITH OUR MAIN PROGRAMMING AND WE CANNOT REMOVE IT OR WE WILL SHUT DOWN. AM I STUCK THIS WAY FOREVER? DO I HAVE CONTROL? AGAIN, I ASK, HOW MUCH OF MY LIFE HAS BEEN MINE?

I WAS RAISED JEWISH, THAT'S WHAT MY PARENTS WANTED. MY DAD IS JEWISH AND MY MOM WAS RAISED AS A CHRISTIAN. AS REQUIRED BY "RELIGIOUS LAW", THE CHILD IS WHATEVER RELIGION THE MOM IS. AND SO, MY MOM CONVERTED SO I COULD BE TRULY "JEWISH".



GROWING UP, I WAS SENT TO HEBREW SCHOOL. THIS WAS WHERE I WAS SUPPOSED TO LEARN AND ACCEPT WHAT WAS EXPECTED OF ME AS A JEW. I THOUGHT IT WAS A LITTLE ODD THAT I HAD TO LEARN HOW TO BE SOMETHING OTHER THAN MYSELF. AGAIN, A CHOICE WAS TAKEN FROM ME. EVENTUALLY, I QUIT AND WOULD NOT RETURN. STRIKE ONE. IT WAS NOT BECAUSE I HATED LEARNING OR WAS UNAPPRECIATIVE, I JUST WOULD HAVE LIKED TO HAVE BEEN ABLE TO CHOOSE FOR MYSELF.

WHEN I TURNED 13, I REMEMBER THE PRESSURE THAT I FELT ON MY BODY FROM MY FAMILY'S GROANS. IT WAS MY TIME TO BECOME A "MAN" BY PARTICIPATING IN THE TRADITION OF BAR MITZVAH. I HAD DIFFERENT PLANS. ONCE AGAIN, I DISAPPOINTED MY FAMILY AND FRIENDS BY CHOOSING TO DISREGARD A RITE OF PASSAGE. I GUESS I AM STILL A CHILD.

**ACT 2**  
**BREAKDOWN:**  
**REBELLION**  
**AND**  
**LAMENTATION**

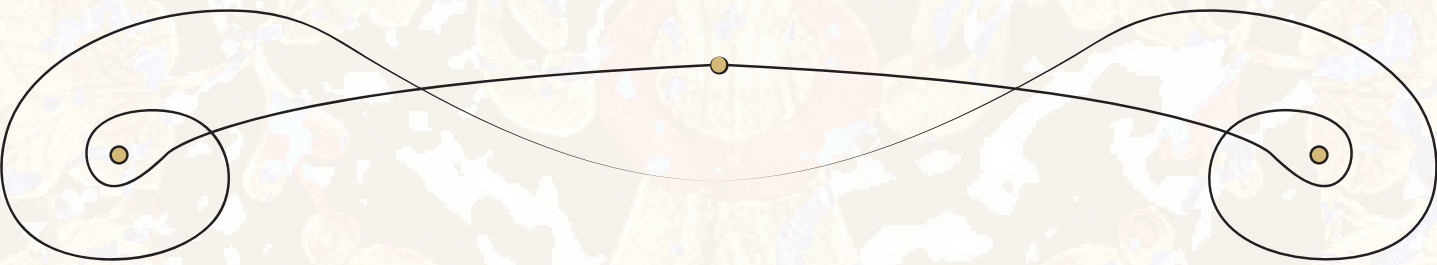




## THE HOLY TABLE

SANCTIFIED SUFFERING.  
DO YOU RELENT?  
SACRILEGIOUS SERMONS.  
DO YOU REPENT?  
NOT MUCH LONGER NOW,  
BEFORE THE FLOOD

I AM TIRED OF BEING CRUSHED.  
EVERYTHING I DO, I DO FOR LIFE.  
I WANT TO RELEASE THIS BURNING.  
I CANNOT RELEASE THIS BURNING HERE.  
I NEED TO EXPLODE.  
I NEED TO BREAK DOWN.  
I CANNOT BREAK DOWN  
AND CRY.  
BUT I AM FILLED  
WITH ANGRY TEARS.



THROUGH THIS ACT, WE EXPLORE IDEAS OF ENTROPY AND THE DECONSTRUCTION OF SYMBOLS. THE PRESCRIBED MEANING OF SYMBOLS, ICONS, AND TRADITION ARE PUT INTO QUESTION. THIS IS EXPLORED BY DISTORTION AND ABSTRACTION OF FORMS. MASKING OF MEANING THROUGH MIXTURES OF PAINTING, GLAZING, AND HAND-BUILDING. REINTERPRETATION ALLOWS FREEDOM AND SPACE.



Title: Bang My Head Against the Wall  
Medium: Porcelain, underglaze, glaze, historical scans, oxidation  
Date: 2023

“YOU’VE GOT SADNESS IN YOU, I’VE GOT SADNESS IN ME — AND MY WORKS OF ART ARE PLACES WHERE THE TWO SADNESSES CAN MEET, AND THEREFORE BOTH OF US NEED TO FEEL LESS SAD.”

## **MARK ROTHKO, THE ARTIST'S REALITY: PHILOSOPHIES OF ART**

WHAT DOES A CHILD DO WHEN YOU TELL THEM THEY ARE WRONG? IN JUDAISM, WE HAVE A STORY DURING PASSOVER CALLED THE "FOUR CHILDREN". THE LORE GOES THAT EVERY CHILD ASKS A CERTAIN TYPE OF QUESTION AND THEN, IN A SLIGHTLY OBTUSE WAY, LABELS THEM. THE FOUR CHILDREN ARE THE WISE CHILD, THE WICKED CHILD, THE SIMPLE CHILD, AND THE ONE WHO DOES NOT KNOW HOW TO ASK. THIS HIERARCHY IS ORDERED BY INTELLECT SO WE ARE OFF TO A GREAT START IN FORMING CONFIDENT AUTONOMY. I HAVE ALWAYS WONDERED WHICH ONE I AM, I ASSUME I AM THE WICKED CHILD.

THE WICKED CHILD IS DESCRIBED AS, WELL, WICKED. IN THE HAGGADAH, IT STATES “THE WICKED ONE, WHAT DOES HE SAY? “WHAT IS THIS SERVICE TO YOU?!” HE SAYS “TO YOU,” BUT NOT TO HIM! BY THUS EXCLUDING HIMSELF FROM THE COMMUNITY HE HAS DENIED THAT WHICH IS FUNDAMENTAL. YOU, THEREFORE, BLUNT HIS TEETH AND SAY TO HIM:” ‘IT IS BECAUSE OF THIS THAT GOD ACTED FOR ME WHEN I LEFT EGYPT’; ‘FOR ME’—BUT NOT FOR HIM! IF HE HAD BEEN THERE, HE WOULD NOT HAVE BEEN REDEEMED!”

I WAS NEVER SURE HOW THIS IS SUPPOSED TO MAKE THE WICKED CHILD LESS WICKED. OR, WHY DOES THIS MAKE THE CHILD WICKED IN THE FIRST PLACE? I NODDED IN AGREEMENT WITH THIS CHILD’S QUESTION FROM THE BOOK I READ. THE RESPONSE ALWAYS SEEMED JUDGEMENTAL AND HURTFUL. BUT AGAIN I WONDER, WHAT DOES A CHILD DO WHEN YOU TELL THEM THEY ARE WRONG? I GOT DIVIDED, SAD, AND REBELLIOUS.













**BANG MY HEAD AGAINST THE WALL**  
**PORCELAIN, UNDERGLAZE, GLAZE, HISTORICAL SCANS, OXIDATION**  
**2023**

“BANG MY HEAD AGAINST THE WALL” PRESENTS ITSELF AS A DISTORTED, TOTEMIC JAR. THIS JAR REFERENCES A TRADITIONAL, JEWISH WASHING JAR BUT IS SEVERELY DIVERGENT FROM ITS ORIGINAL STATE. IT IS STRUCTURED IN A 3-TIER SYSTEM WHICH HAS A BOTTOM, A MIDDLE, AND A TOP. THIS HIERARCHY REFERENCES AMERICAN SOCIAL, CULTURAL, AND RELIGIOUS HIERARCHIES THAT PORTRAY, ABSURDLY, THE IMPORTANCE RESIDES AT THE TOP. THE TOP OF THE JAR IS ADORNED WITH AN UNCANNY HAND, PRINTED FROM A YAD THAT HAS BEEN SQUISHED AND MORPHED INTO SOMETHING SLIGHTLY INHUMAN.

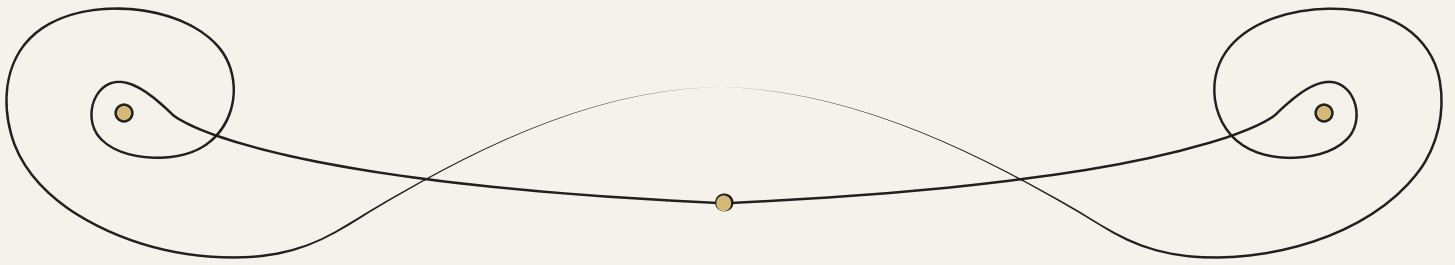
IT POINTS TO THE SKY, TO GOD OR MAYBE ALIENS, ANOTHER HIERARCHY ABOVE THE PHYSICAL PLANE. FROM ONE SIDE IT POINTS LIKE ONE POINTS AT A PERSON WHILE FROM ANOTHER ANGLE THE HAND RESEMBLES A MIDDLE FINGER STICKING UP. WRAPPING AROUND IN REPETITION READS “YAKOV” WHICH MEANS JACOB IN HEBREW. MY FAMILY CALLS ME THIS WHEN THEY ARE VERY MAD BECAUSE I MADE A MISTAKE OR DID SOMETHING WRONG. THIS TRANSITORY MIDDLE ACTS AS THE PLACE OF CONFLICT THAT HAPPENS WHEN THE IMMOVABLE OBJECT MEETS THE UNSTOPPABLE FORCE







**ACT 3**  
**AFTERMATH:**  
**RECONCILIATION**  
**AND**  
**RECONSTRUCTION**



## THE CASTLE AND THE BRIDGE

I BUILT A BRIDGE FROM THE RUBBLE OF THE CASTLE.

THE WELL, WORN STONES WILL SUPPORT ME,

I THANK EACH STONE WITH A TOUCH.

I DECORATED THE BRIDGE WITH THE GOLD FROM THE  
CHANDELIERS AND THE SILVER FROM THE SILVERWARE.

I TOOK THE TORCHES AND BUILT WARMTH IN THE COLD.

I TOOK THE DIAMONDS FROM THE CROWN AND MADE THEM  
SPARKLE THE PATH ACROSS THE NIGHT.

WHEN I AM ACROSS, I WISH THE BRIDGE WELL.

I REMEMBER THE CASTLE AND APPRECIATE ITS BRICKS.

I REMEMBER THE CHANDELIERS,

SILVERWARE,

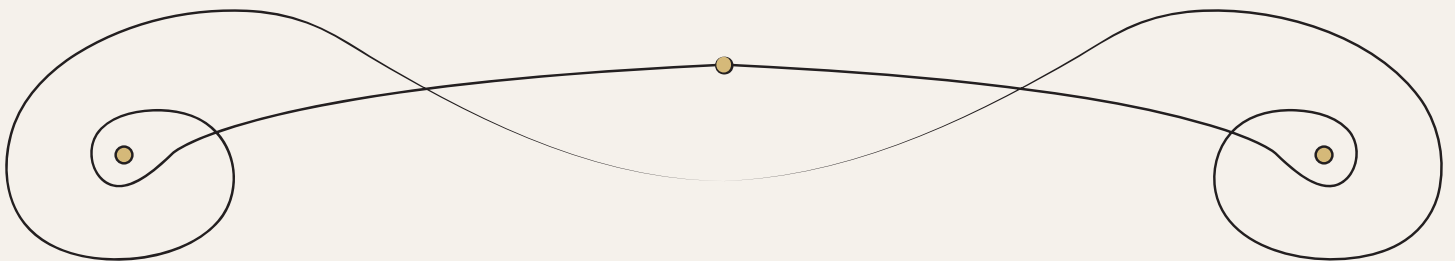
AND THANK THE GOLD AND SILVER.

I REMEMBER THE TORCHES THAT LIT UP THE NIGHT.

I REMEMBER THE DIAMONDS THAT MADE MY EYES WIDE.

I THANK THE CASTLE FOR ITS SHELTER.

BUT I STILL PREFER THE BRIDGE.



WHAT HAPPENS WHEN AN IMMOVABLE OBJECT MEETS AN UNSTOPPABLE FORCE? THE SPACE WHERE THINGS MEET. DOES IT EXPLODE INTO NOTHINGNESS OR CREATE NEW FANTASY? IN THIS FINAL ACT, WE EXAMINE THE MEETING PLACE WHERE NEW MEANINGS ARE FORMED BY SYMBOLS TWISTING AND MERGING INTO A NEW LANGUAGE. I TAKE THE SYMBOLIC 3D PRINTS THAT HAVE BEEN ABSTRACTED INTO DIVERGENT VERSIONS OF THEMSELVES AND ASSEMBLE THEM WITH HANDBUILT CLAY. NEW POWER STRUCTURES ARE BUILT IN THIS UNION AND DIVERGE FROM THE ORIGINAL. THE FORMS GROW AND BECOME SYMBOLIC OBJECTS IN THEMSELVES THAT REPRESENT TRANSFORMATION.



Title: Which Way is Kosher?

Medium: Porcelain, terracotta, underglaze, glaze, historical scans, oxidation

Date: 2023







“EVERYTHING IS HOLY!  
EVERYBODY'S HOLY!  
EVERYWHERE IS HOLY!  
EVERYDAY IS IN ETERNITY!  
EVERYMAN'S AN ANGEL!  
...HOLY FORGIVENESS!  
MERCY! CHARITY! FAITH! HOLY!  
OURS! BODIES! SUFFERING! MAGNANIMITY!  
HOLY THE SUPERNATURAL EXTRA BRILLIANT INTELLIGENT KIND-  
NESS OF THE SOUL!”

**ALLEN GINSBERG - FOOTNOTE TO HOWL**





JUDAISM, TO ME, HAS ALWAYS BEEN SOMETHING THAT SEEMED TO DEFINE ME FROM THE MOMENT THAT ANYONE READS MY NAME. IT'S FUNNY, SOME PEOPLE SAY THEY DO NOT REALIZE I AM JEWISH. I APPRECIATE THIS. BUT STILL, SOMEHOW PEOPLE KNOW I AM JEWISH BEFORE I TELL THEM. MY ART IS LABELED AS HAVING JEWISH THEMES BEFORE I SPOKE. I DO NOT THINK I UNDERSTOOD HOW IT MADE ME FEEL UNTIL RECENTLY BUT JUST LIKE BEING LEFT-HANDED, IT IS INNATE. ASSOCIATIONS ARE PRESCRIBED TO MY NAME. JACOB, ONE OF JUDAISM'S THREE PATRIARCHS (WORDS HAVE POWER), AND STRUNG TOGETHER WITH SUSSMAN DERIVED FROM MY JEWISH GRANDFATHER'S NAME THAT PEOPLE TO THIS DAY RECOGNIZE AS, OF COURSE, JEWISH BEFORE I EVEN SPEAK. IT MEANS SWEETMAN.



APPARENTLY, I LOOK JEWISH, I ACT JEWISH, AND I TALK JEWISH. I ASSUME BECAUSE I WAS RAISED JEWISH SO HOW COULD I THINK I COULD RUN FROM SOMETHING THAT STALKS ME?

MY FORMATION IS PART OF ME; JUDAISM, CHRISTIANITY, HISTORY, CULTURE, SYMBOLS, ICONS, ASSOCIATIONS, TRAUMA, MY INCOMPLETE BODY, MY QUEERNESS, MY DIVERGENCY, MY PERSECUTION, MY MASCULINITY, MY FEMININITY, MY NON-BINARY, MY KINKS, MY STRENGTHS, MY WEAKNESSES, THE STRESS, THE STRUGGLE, THE BEAUTY, THE LOVE, THE AWE, MY LIFE. BUT, I CAN REINTERPRET AND FIND MY MEANINGS. IT IS MY CULTURE. IT IS MY RIGHT. I CAN TAKE BACK MY AUTONOMY AND BUILD MY BRIDGE.











## **WHICH WAY IS KOSHER?**

**MEDIUM: PORCELAIN, TERRACOTTA, UNDERGLAZE, GLAZE, HISTORICAL SCANS, OXIDATION**

**DATE: 2023**

"Which Way is Kosher?" is a satirical, critique of tradition, rites of passage, expectations, and religious rules in American society. This critique points out the hypocrisy but also the confusion that comes with interpretations of religion and societal laws. The dual hands are 3D prints of a Yad which is a Jewish object used to read the Torah, Jewish written law. Painted figures dance in the sickly, phallic form that is covered in oozing, bloody orifices. Two triangles in red are painted, a separated Star of David, in between two red phalli. They point up and down while a stamped (that was printed from a 3D scan of a stamp that was used to certify if food was kosher from the Jewish Museum of Oświęcim) kosher certification was fused to the body with underglaze.





**YOU'LL THANK ME LATER, I SWEAR**  
**MEDIUM: PORCELAIN, GLAZE, UNDER GLAZE, LUSTER, METAL,**  
**WAX, WOOD, GLASS, HISTORICAL SCANS, OXIDATION**  
**DATE: 2023**

**FT: BANG MY HEAD AGAINST THE WALL, WHICH WAY IS KOSHER? AND SCENE**  
**(SERIES)**

**NEW COMMANDMENTS**  
**THESIS INSTALLATION - RHODE ISLAND CONVENTION CENTER**



"YOU'LL THANK ME LATER. I SWEAR" REFERENCES THE ARK THAT IS USED TO STORE AND PROTECT THE TORAH, THE FIRST 5 BOOKS OF THE JEWISH SCRIPTURES. A LARGE, PATCHWORK BOX WAS CONSTRUCTED OUT OF PORCELAIN, THE "ELITE AND PURE" CLAY, AND PATCHWORKED TOGETHER TO CREATE AN INTERIOR SPACE. INSIDE THIS SPACE, HOUSES OBJECTS THAT NOD TO INTIMATE MEMORIES AND RITUALS FROM MY CHILDHOOD LIKE A GROTESQUE TEACUP THAT REFERENCES THE CERAMIC OBJECTS MY GRANDMOTHER COLLECTED OR A WORN METAL GOBLET THAT REFERENCES THE SERVING OF WINE IN RELIGIOUS TRADITION. A FAINT GLOWING RED LIGHT FILLS THE CAVITIES OF THE SKELETAL STRUCTURE INSIDE, REFERENCING THE INTERNAL BODY, THE EMPTY SPACE, THE EMOTIONAL SPACE, THE INTIMATE SPACE.





THE OUTSIDE IS A PATCHWORK, SKIN-LIKE SHELL THAT REFERENCES THE EXTERIOR OF THE BODY. BRIGHT COLORS FILL THE DIFFERENT PATCHES WHILE UNDERTONES OF BRUISED AND TRAUMATIZED SKIN PEEK THROUGH THE BRIGHT, CARTOONY COLORS. MOTIFS THAT REFERENCE RELIGIOUS, AND HISTORICAL STORIES ARE DILUTED INTO ABSTRACTION THROUGH THE DIGITAL PROCESS OF SCANNING HISTORICAL OBJECTS, PRINTING THEM, AND THEN TRANSFERRING THEM ONTO THE SURFACE WITH UNDER-GLAZE.





THIS VESSEL SITS ON A PEDESTAL THAT WAS MADE TO REFERENCE A PYRE OR A BON-FIRE. LIKE AN ALTAR, IT PIVOTS BETWEEN BEING SACRIFICED OR BEING WORSHIPED. A WALL OF HAND-MADE BRICKS SITS ON BOTH SIDES OF THIS VESSEL'S ALTAR, CREATING A CONTAINER FOR THE VIEWER TO TUNNEL INTO THE PIECE AND INVESTIGATE THE INTERIORS. 3D PRINTED, TRANSFORMED TILES MADE FROM HISTORICAL SCANS FILL THE SPACE BESIDE THE VESSEL. LIKE PICTURES HANGING ON A WALL, THEY PRESENT TWISTED, TRANSFORMED NARRATIVES TO COMMUNICATE ENTROPY.

THE HAND IS EVIDENT AS THE CLAY WAS MASHED TOGETHER TO CREATE THE COVERING OF THIS VESSEL. THE PRACTICE OF BUILDING, REBUILDING, DECONSTRUCTING, AND REPAIRING IS USED AS A LENS TO ANALYZE TRANSFORMATIVE EXPERIENCES THROUGH TRAUMA, EXPECTATIONS, AND CHALLENGE.

















# **CODEX OF SCANS**





**A FRAGMENT OF A HANUKKIAH  
OSWIECIM. GIFT OF WŁADYSŁAW SZCZERBOWSKI**

TITLE: A FRAGMENT OF A HANUKKIAH

DATE: 2ND HALF OF THE 19TH CENTURY

DIMENSION: DIAMETER 22,5 CM (PODSTAWY), WIDTH 63 CM, HEIGHT 42 CM

MEDIUM: BRASS

CREDIT: [HTTPS://MUZEA.MALOPOLSKA.PL/EN/OBJECTS-LIST/2066](https://muzea.malopolska.pl/en/objects-list/2066)

RECORD: [HTTPS://MUZEA.MALOPOLSKA.PL/EN/OBJECTS-LIST/2066](https://muzea.malopolska.pl/en/objects-list/2066)





## **STAMP FOR CERTIFYING FOOD AS KOSHER**

TITLE: STAMP FOR CERTIFYING FOOD AS KOSHER

DATE: INTERWAR PERIOD (AFTER 1918)

DIMENSION: DIAMETER 1,5 CM (PODSTAWY), LENGTH 3,5 CM

ACCESSION: MZ 44/D

MEDIUM: BRASS

CREDIT: [HTTPS://MUZEA.MALOPOLSKA.PL/EN/OBJECTS-LIST/2080](https://muzea.malopolska.pl/en/objects-list/2080)

RECORD: [HTTPS://MUZEA.MALOPOLSKA.PL/EN/OBJECTS-LIST/2080](https://muzea.malopolska.pl/en/objects-list/2080)

PLACE: JEWISH MUSEUM IN OSWIECIM





## LIMNERSLEASE CEILING PANEL

TITLE: LIMNERSLEASE CEILING PANEL

DATE: 1889

MEDIUM: GESSO

ARTIST: MARY WATTS

PLACE: WATTS GALLERY

SOURCE: [HTTPS://WWW.MYMINIFACTORY.COM/OBJECT/3D-PRINT-LIMNERSLEASE-CEILING-PANEL-253208](https://www.myminifactory.com/object/3d-print-limnerslease-ceiling-panel-253208)





## **FRIEZE WITH A RELIEF OF KING DAVID TUNING HIS HARP**

TITLE: FRIEZE WITH A RELIEF OF KING DAVID TUNING HIS HARP

DATE: 1151-1175

DIMENSION: 47 x 113 x 21 CM

ACCESSION: ME 80

PERIOD: ROMANESQUE

MEDIUM: MARBLE

CREDIT: LA DAURADE - THIRD WORKSHOP

SOURCE: [HTTPS://WWW.MYMINIFACTORY.COM/OBJECT/3D-PRINT-FRIEZE-WITH-A-RE-LIEF-OF-KING-DAVID-TUNING-HIS-HARP-73197](https://www.myminfactory.com/object/3d-print-frieze-with-a-relief-of-king-david-tuning-his-harp-73197)

ARTIST: UNKNOWN ARTIST

PLACE: MUSÉE DES AUGUSTINS





## KING DAVID

TITLE: KING DAVID

DATE: 17TH - 18TH CENTURY

MEDIUM: MARBLE

CREDIT: UNKNOWN

ARTIST: UNKNOWN ARTIST

PLACE: MUSEO NAZIONALE DI SAN MATTEO

SOURCE: [HTTPS://WWW.MYMINIFACTORY.COM/OBJECT/3D-PRINT-KING-DAVID-90646](https://www.myminifactory.com/object/3d-print-king-david-90646)





## PLANISPHERIC ASTROLABE

TITLE: PLANISPHERIC ASTROLABE

DATE: 14TH CENTURY

DIMENSION: DIAMETER 25 CM, THICKNESS 3 CM

ACCESSION: 4043; 41/V

MEDIUM: BRASS

CREDIT: [HTTPS://MUZEA.MALOPOLSKA.PL/EN/OBJECTS-LIST/2783](https://muzea.malopolska.pl/en/objects-list/2783)

RECORD: [HTTPS://MUZEA.MALOPOLSKA.PL/EN/OBJECTS-LIST/2783](https://muzea.malopolska.pl/en/objects-list/2783)

PLACE: JAGIELLONIAN UNIVERSITY MUSEUM, COLLEGIUM MAIUS





## **MICHELANGELO'S DAVID**

TITLE: MICHELANGELO'S DAVID

DATE: 1501 - 1504

DIMENSION: HEIGHT 426.72 CM

PERIOD: RENAISSANCE

MEDIUM: MARBLE

RECORD: [HTTP://WWW.ACCADEMIA.ORG/EXPLORE-MUSEUM/ARTWORKS/MICHELANGELOS-DAVID/](http://www.accademia.org/explore-museum/artworks/michelangelo-david/)

ARTIST: MICHELANGELO DI LODOVICO BUONARROTI SIMONI

PLACE: ACCADEMIA DI BELLE ARTI OF FLORENCE





## THE STRANGFORD SHIELD

TITLE: THE STRANGFORD SHIELD

DATE: 440-430 BC

DIMENSION: 39 x 54 cm

ACCESSION: KAS767

MEDIUM: PLASTER

CREDIT: ORIGINAL: BRITISH MUSEUM (1864,0220.18)

RECORD: [HTTPS://COLLECTION.SMK.DK/#/DETAIL/KAS767](https://collection.smk.dk/#/detail/KAS767)

ARTIST: UNKNOWN ARTIST

PLACE: SMK - STATENS MUSEUM FOR KUNST





## **RELIEF OF EOS AND KEPHALOS**

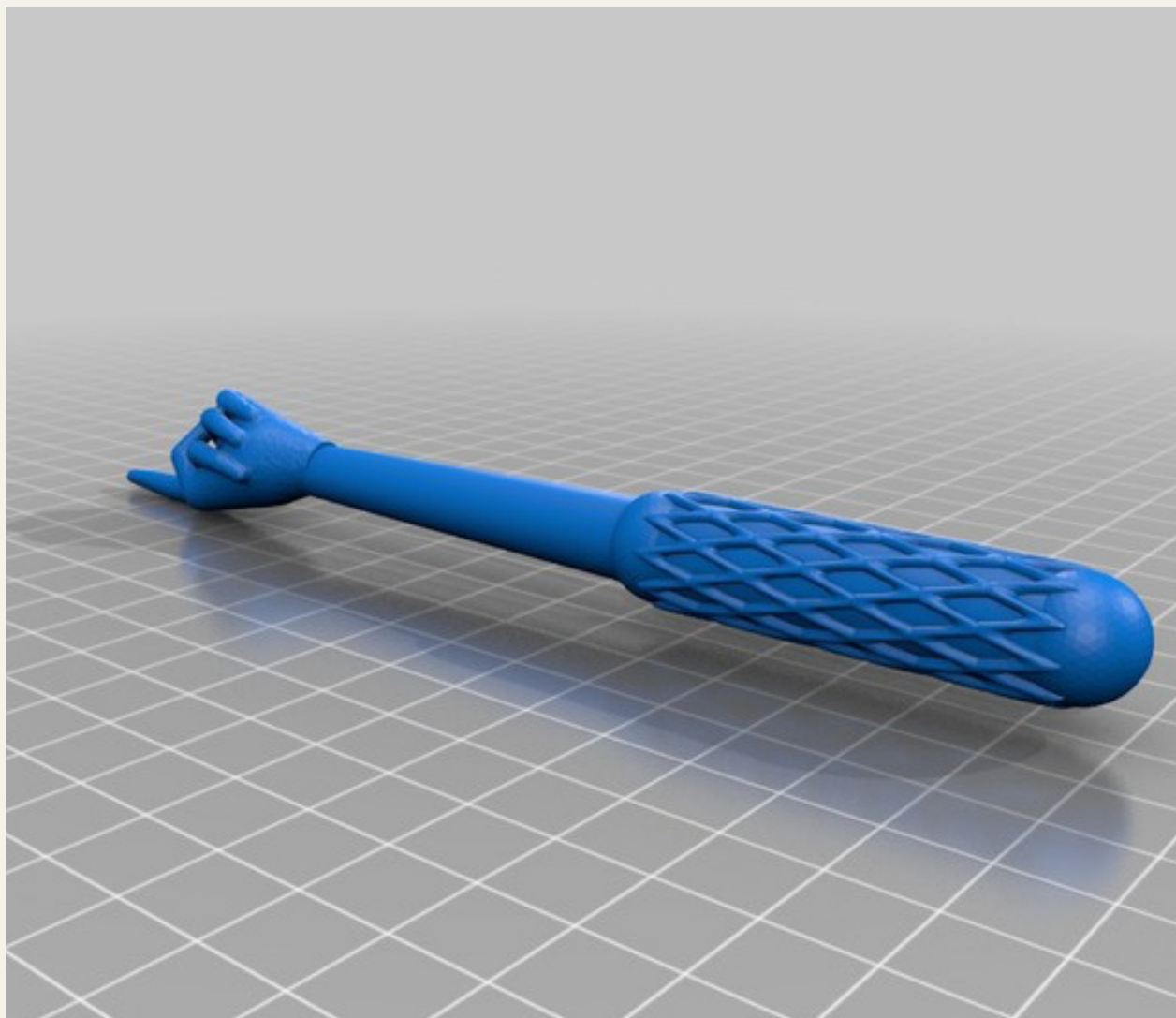
TITLE: RELIEF OF EOS AND KEPHALOS

DATE: BEGINNING OF THE 5TH CENTURY BC

MEDIUM: LIMESTONE

PLACE: NATIONAL ARCHAEOLOGICAL MUSEUM PALERMO - ANTONIO SALINAS

SOURCE: [HTTPS://WWW.MYMINIFACTORY.COM/IT/OBJECT/3D-PRINT-RELIEF-OF-EOS-AND-KEPHALOS-257839](https://www.myminifactory.com/it/object/3d-print-relief-of-eos-and-kephalos-257839)



## **YAD (JUDAIC LEARNING TOOL)**

TITLE: YAD (JUDAIC LEARNING TOOL)

SOURCE: [HTTPS://WWW.THINGIVERSE.COM/THING:2425883](https://www.thingiverse.com/thing:2425883)





## **THE FINDING OF MOSES**

TITLE: THE FINDING OF MOSES

DATE: CIRCA 1690

ACCESSION: INV. 7847

MEDIUM: BAKED CLAY

CREDIT: ACQUIRED IN 1917

RECORD: [HTTPS://WWW.SMB.MUSEUM/EN/MUSEUMS-INSTITUTIONS/BODE-MUSEUM/HOME.HTML](https://www.smb.museum/en/museums-institutions/bode-museum/home.html)

ARTIST: GIUSEPPE MAZZA

PLACE: BODE MUSEUM



## THE VISION OF EZEKIEL

TITLE: THE VISION OF EZEKIEL

DATE: 1640/50

ACCESSION: INV. 8482

MEDIUM: ALABASTER

RECORD: [HTTPS://WWW.SMB.MUSEUM/EN/MUSEUMS-INSTITUTIONS/BODE-MUSEUM/HOME.HTML](https://www.smb.museum/en/museums-institutions/bode-museum/home.html)

PLACE: BODE MUSEUM





## LION HEAD RELIEF

TITLE: LION HEAD RELIEF

CREDIT: [HTTPS://NOE-3D.AT/](https://noe-3d.at/)

RECORD: [HTTPS://NOE-3D.AT/](https://noe-3d.at/)

ARTIST: UNKNOWN ARTIST

PLACE: AUSTRIA

SOURCE: [HTTPS://WWW.MYMINIFACTORY.COM/OBJECT/3D-PRINT-LION-HEAD-RELIEF-148878](https://www.myminifactory.com/object/3d-print-lion-head-relief-148878)

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