



Judy Moonelis, Evolutionary Wall, 2005-6. Ceramic, wire, copper, synthetic hair, thread, paper, ink, plastic. 244 x 229 x 69cm.

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"Engaging Science: Generating a Genre in Ceramic Sculpture" (excerpt)
By Glen R. Brown

One of the benefits to artists who have seriously explored themes in contemporary science is that old misconceptions about the restrictions of scientific methodology have generally given way to deep respect for the role of creativity and even passion in scientific inquiry. New York sculptor Judy Moonelis, for example, draws her primary inspiration from the imaginative nature of the hypothesis, especially in fields - such as astrophysics and evolutionary biology - that rely on visually complex and even strangely aesthetic conjectural diagrams. Moonelis's unusual porcelain and mixed-media sculptures and installations are more likely to reference the structure of Steven Hawking's vision of a collapsing universe or the bifurcating lines in Darwin's preliminary sketches of an evolutionary tree than anything formal in the history of art. Ironically, however, these sources seem to carry Moonelis's work back toward rather than away from the realm of art. In the process, some interesting questions arise regarding the perceived underlying structures of the natural world and their relationship to imagination both science and art

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