

ON VIEW



COLIN J. RADCLIFFE : LOVE SPOILED

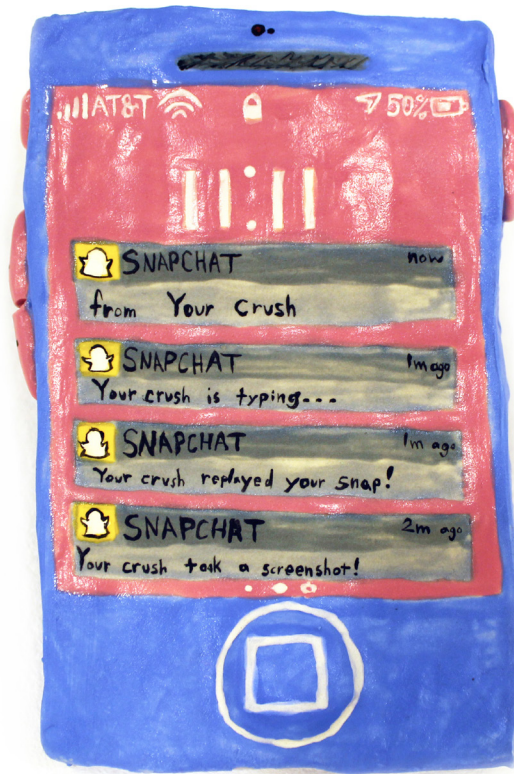
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Schlomer Haus Gallery
2128 Market St
San Francisco, CA 94114
schlomerhaus.com

The bounds of what constitutes connection in an abstract age are amorphous and ambiguous. Our ideas, emotions and often our relationships, take form out of air. They twist and turn under the confines of words and disappear behind some veil of smoke that we may never be able to cross. We make myths of the past as it evokes feelings that are hard to put into words. In the recent work of Colin J. Radcliffe, a Brooklyn-based ceramicist, figurative protagonists and lost objects go hand in hand. Amalgamations and mementos of lost love and fleeting emotions.

Radcliffe's show at Schlomer Haus Gallery in San Francisco, entitled *Love Spoiled*, is one clearly marked by this uncertainty. Described by the artist as *"autobiographical, and often at times confessional"*, each work functions as a sort of personal reminiscence. Lovers become lions or teddy bears, exes become snakes, condoms take on slogans alternating between the sexual, the sad, and the sinister.

The emotional landscape underlying any relationship is undoubtedly loaded. Yet, the visual tone of Radcliffe's work is playful: simple bright colors, penises with almost cartoonish faces, suggest, its undercurrent is one of danger of love to fade or 'spoil', porcelain, a material deliberately common denominator of Radcliffe's touch. *"You infuse something through or text on your phone"*. Ceramics considered a dignified hallmark of piety to whatever gods watched historical idea, his works imagine the essence of touch, memory, and romance. Modern conceptions of inseparable from the Internet. Its creation of a new self, one quite but something of our own design, could ever be. In Radcliffe's work, people, the Internet has a unique community. Queer spaces have under the radar - whether that be in gay bars or cruising spots. Though Queerness in the public sphere has become increasingly acceptable, the importance of designated and protected spaces is still essential. Now these spaces have moved digitally. In the same way that the digital is inseparable from Radcliffe's art, so too is the world of cruising and dating from the Internet.



sloping arms and legs, dangling But as the title of *Love Spoiled* may fraught with the potential for reflected in the medium of chosen for its fragility. The work and the process behind it is *touch, the way you touch a lover* have been used for centuries, one's personal taste or a symbol over them. In contrast to this stately a new kind of vessel-- one that holds the shifting dynamics of modern love and identity have become omnipresence can feel like the similar to and emergent from us something more *curated* than we he highlights how that for Queer capability to connect and create always had to operate relatively

The conversation surrounding the role of the Internet for Queer people lends itself to a broader one. The importance of spaces for expression. Schlomer Haus is a gallery dedicated directly towards the amplification of Queer and underrepresented voices in the art world. This solo show is an invaluable opportunity for Radcliffe, who has never been exhibited in San Francisco. When I asked him what kinda of impact he hoped for *Love Spoiled* to have, he replied *"I'm excited to reach a whole new audience of many generations of Queer people [...] and for how my work can fit into the greater canon of Queer art. How the works can be translated past the exhibition"*.

Love Spoiled is currently on display at Schlomer Haus Gallery.