

# F a t h o m

All sculptural pieces containing  
both ceramic and glass are  
collaborative artworks by  
**Alison Sigethy** and ceramic  
artist, **Liz Lescault**  
from their show  
“Fathom”.

Each artist exchanged their  
pieces of glass or ceramic in the  
beginning, and finished the  
sculptures by coloring / adding  
pieces of their own.

They did not get to see  
each other's finished results until  
the day of installation, resulting  
in a pleasant surprise for both  
artists.

Each piece evokes an image of a  
mysterious natural plant or  
creature one may stumble upon  
in deep nature.

## **Alison Sigethy & Liz Lescault**

In nature, uncountable forces work to create and transform. For “Fathom,” at Waverly Street Gallery, there were only two: ceramist Liz Lescault and glassmaker Alison Sigethy. Together, they've crafted elegant pieces that evoke fungi, eels, hives and other soft, sinuous forms, all fashioned in hard, glistening clay and glass. Like the natural world viewed in extreme close-up, the sculpture appears to be both everyday and exotic.

Most often, it appears, Lescault creates the bulk of the piece, and Sigethy adds translucent accents: lacy sea-nettle circles that cling to the ceramic curves, or jellyfish tendrils that emerge from the recesses of simulated rock or shell. Sometimes, the glass is in delicate shades of pink, but occasionally can be squid-ink black. While most of the pieces evoke water worlds, a few suggest details from a man-made rain forest, where glass mushrooms grow on kiln-fired wood.

The show also includes items the artists made individually, some of which are more literal. Sigethy uses real wood and real water in her solo creations, and fills a wall with 10 realistically contoured glass perch. Alone, Lescault produces biomorphic works that are much like her collaborations with Sigethy, with complex shapes and shimmering metallic glazes. They're expressive on their own, but Sigethy's glassy additions make for even richer compositions.

Washington Post, June 7th, 2013  
Review by Mark Jenkins