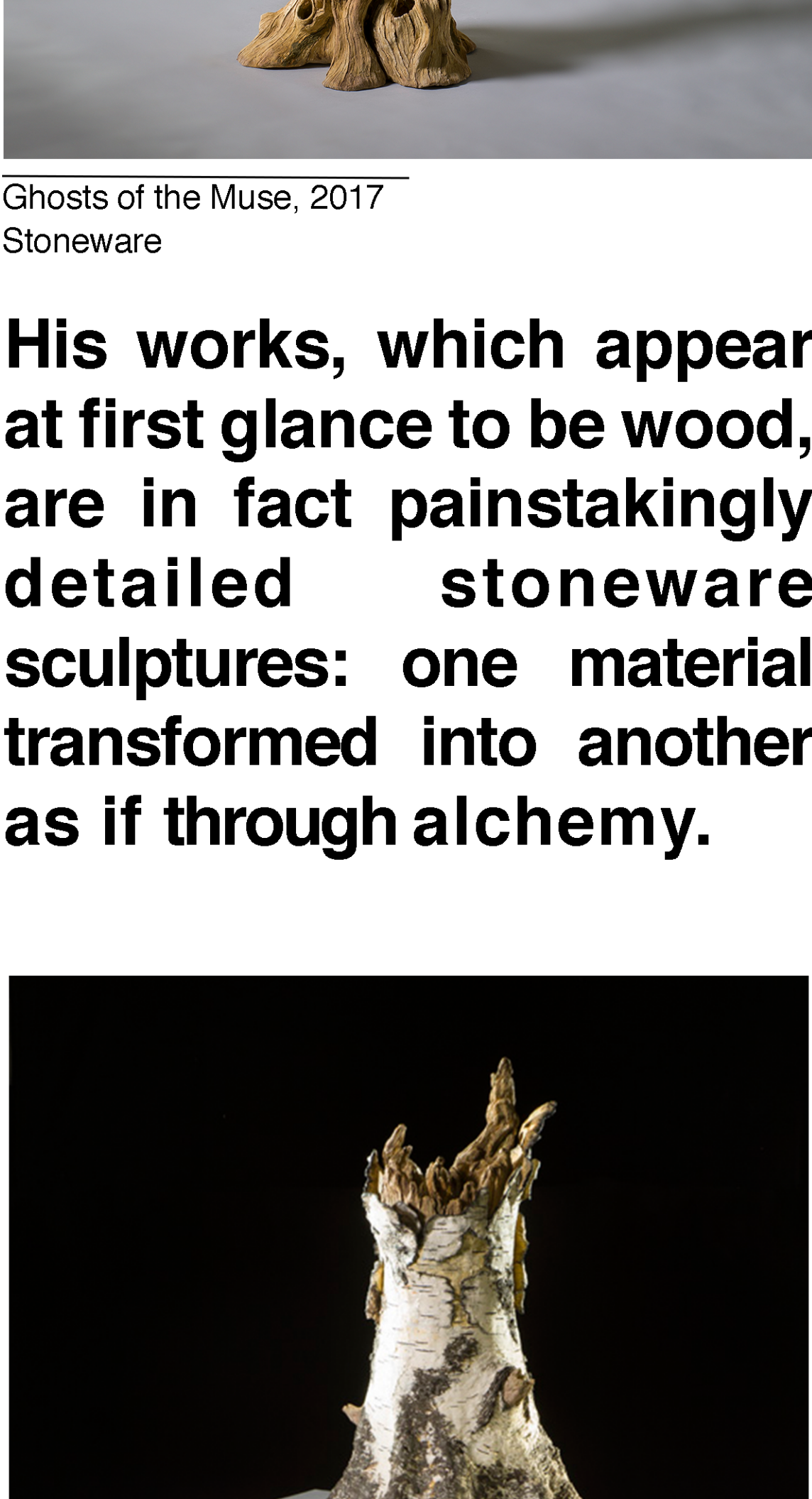


Meet Eric Serritella —

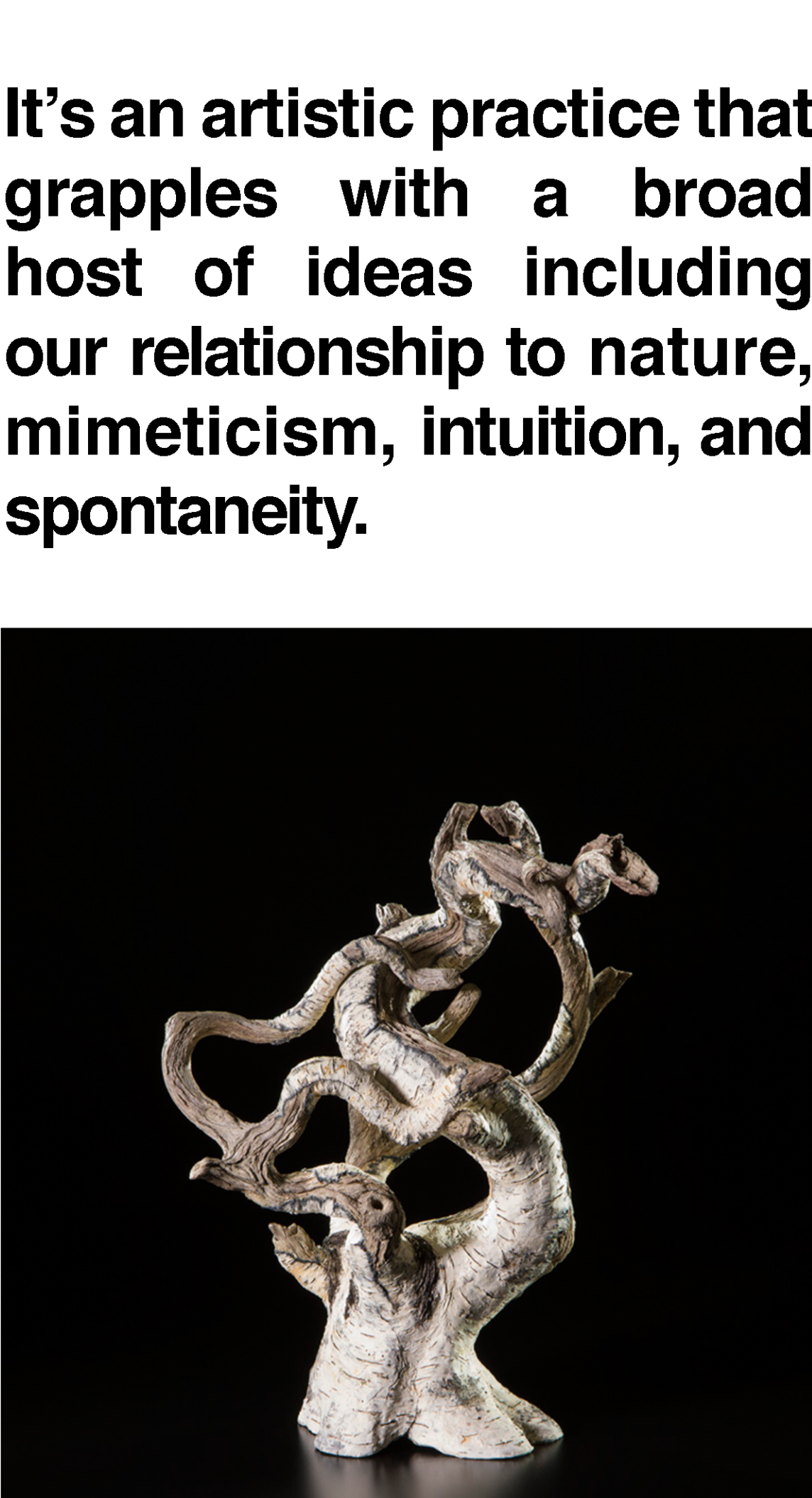


the American sculptor whose work proves that appearances can be deceiving.



Ghosts of the Muse, 2017
Stoneware

His works, which appear at first glance to be wood, are in fact painstakingly detailed stoneware sculptures: one material transformed into another as if through alchemy.



Roots Opus I, 2017
Stoneware

It's an artistic practice that grapples with a broad host of ideas including our relationship to nature, mimeticism, intuition, and spontaneity.



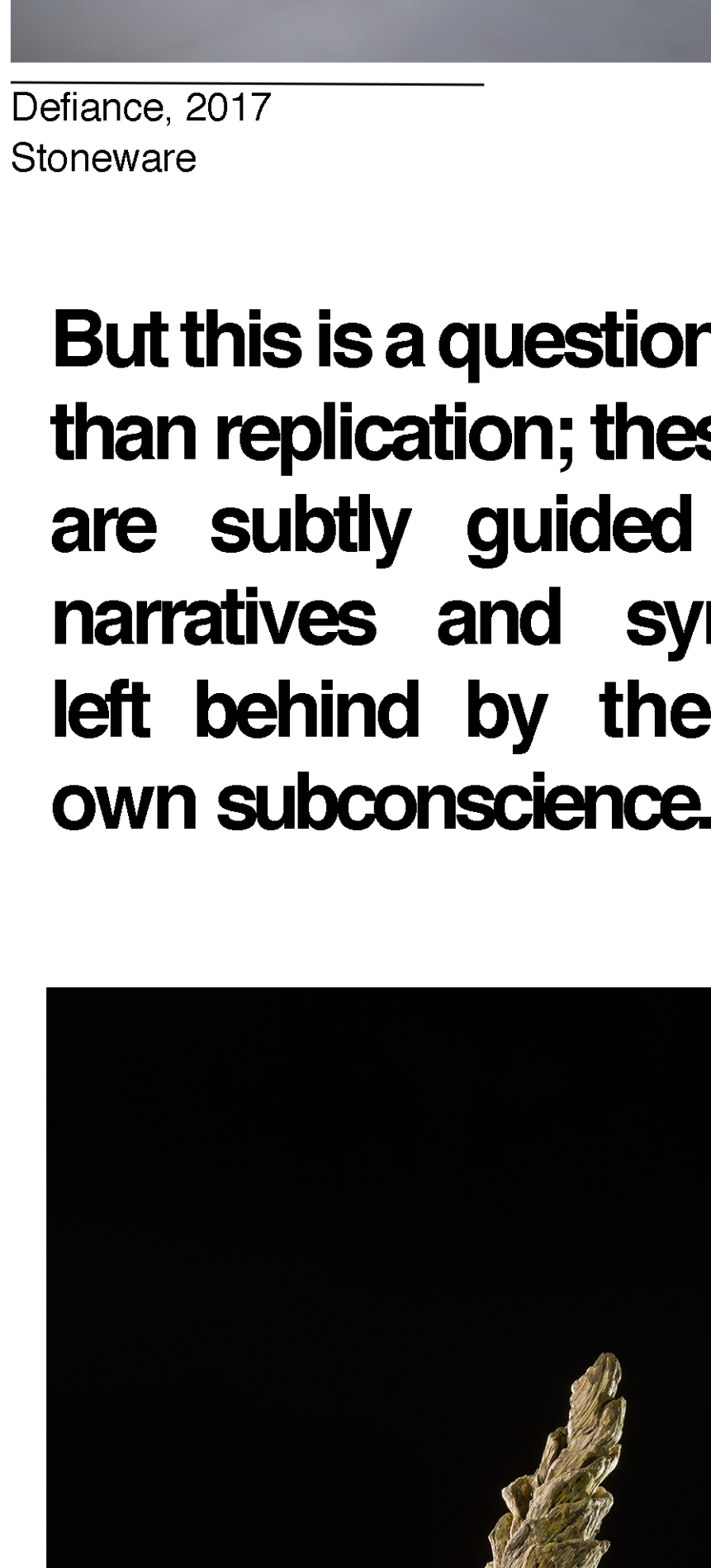
Whorl, 2017
Stoneware

Hyperreal artwork has a long history beginning with trompe l'oeil— a French term meaning “to fool the eye.”

The hyperreal, by definition, is more real than the real— it is something which is a step beyond itself. Wood that's too good to be true, over-saturated with it's own essence. It's a world populated by forms that range from the believable into the fantastical and surreal.



Crescendo, 2016
Stoneware



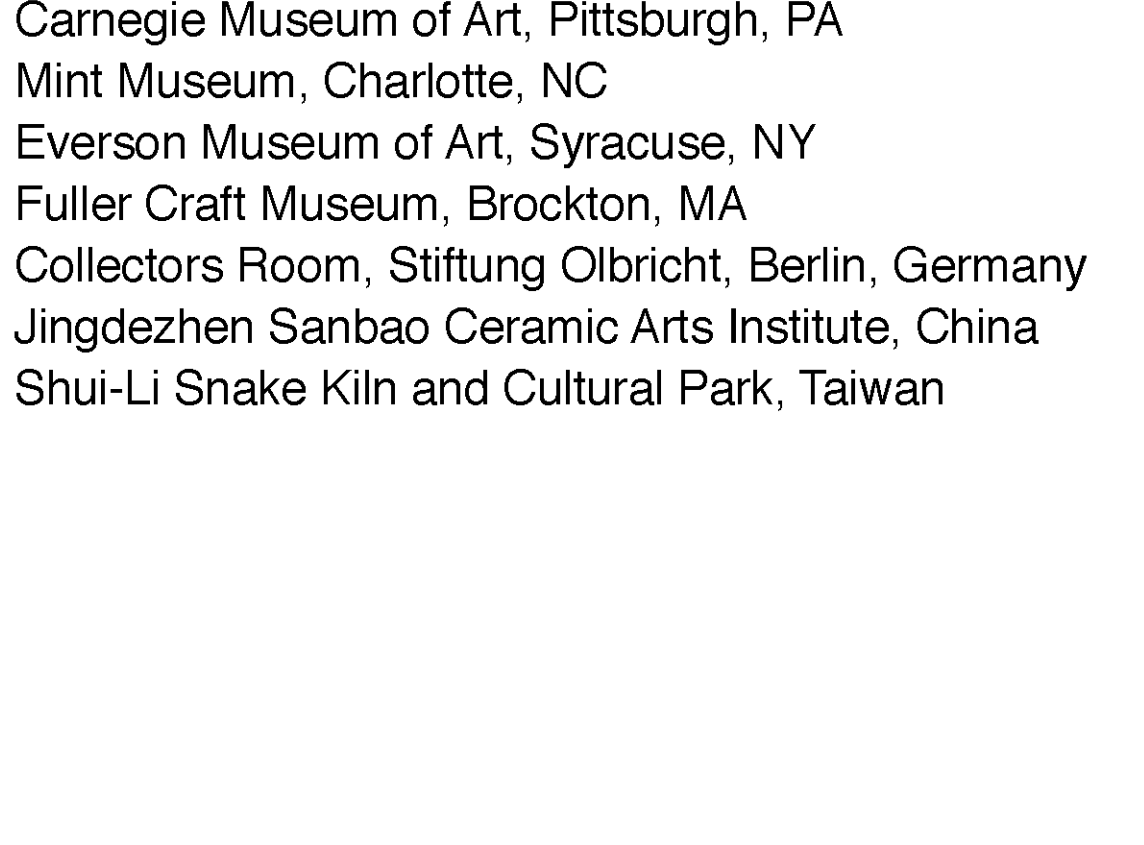
Defiance, 2017
Stoneware

But this is a question of more than replication; these works are subtly guided by the narratives and symbolism left behind by the artist's own subconscious.



Waiting for Heiwa, 2018
Stoneware

There's something to be said about a representation of wood that is at once plainly candid and yet highly symbolic— sculpture that is what it is not.



Igneous, 2019
Stoneware

Eric Serritella's work is featured in many museum collections, including the following:

- The Metropolitan Museum of Art, NY
- Smithsonian American Art Museum, Washington, DC
- Carnegie Museum of Art, Pittsburgh, PA
- Mint Museum, Charlotte, NC
- Everson Museum of Art, Syracuse, NY
- Fuller Craft Museum, Brockton, MA
- Collectors Room, Stiftung Olbricht, Berlin, Germany
- Jingdezhen Sanbao Ceramic Arts Institute, China
- Shui-Li Snake Kiln and Cultural Park, Taiwan