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Sidebar: Judy Fox

Judy Fox's modeled figures of naked children, which she began exhibiting in the late '80s, had an immediate impact. Working in terra-cotta on a steel armature or sometimes casting in hydrostone and always painting with casein, she created startlingly lifelike sculptures, down to glowing skin, specific facial expression and detailed genitalia. The figures, though worked from photographed models, are not portraits because each serves an agenda that derives from Fox's training as an art historian (BA Yale 1978, MFA New York University Institute of Fine Art, 1983). Each of her exhibitions has offered a multiracial selection of children in poses from art history, often from religious imagery, titled generally (*Divine Warrior*) or specifically (*Olympia* or *Kwan Yin*) and often finished with elaborate, archaic hairstyles. The gestures or poses are those of adults, provoking a sense of unease in viewers that is augmented by the inappropriately sensuous surfaces of the bodies. The appeal of children play-acting and the innocence of nakedness is offset by the viewer's recoiling from precocious knowingness or the possibility of sexual exploitation. Fox regards the works as conveying "in-between" states—in culture, religion, awareness.

Jeck's headless and almost limbless figures have referred to the Hellenistic *Belvedere Torso*, while a kneeling figure is based on photographs of Austrian Jews forced by the Nazis to kneel in the streets. The specific sources, art-historian Peter Selz has suggested, are less essential than recognizing Jeck's reflection "on the ambiguity of human experience and historic memory."¹

Other works shrank the male body further, fetishized it with coarse hair and nails, and introduced a fat baby and a female. These figures more often looked demented or diseased, reeling rather than impassive.