

LARRY MILLARD

This body of work was created from 2015 through 2020. All of the pieces were created in Augusta, Georgia and much of them were inspired by his experiences with the city's people, layout, and architecture. Larry Millard moved to Augusta in August 2015 after teaching sculpture at the University of Georgia for 40 years. Millard studied historic preservation in the College of Environment and Design at UGA from 2013 to 2015 and has been fascinated to learn about and explore the architecture, city layout and development of Augusta.

Millard's recent work can roughly be divided into three types:

The mesh banners on wooden armatures which document the general area of Gordon Highway, a multi-lane thoroughfare which opened in 1955 and has seen economic growth and recession. The images feature signs for motels, strip shopping centers and stores. Today, they are ghosts of what once was.

The ceramics are perforated clay. Some reflect the military history of Augusta and another multi-piece work, "Blood Brood," references family portraits of the nineteenth century. The ceramic works are the result of Millard's newly acquired interest in the plasticity of clay and how it conforms to shaping both with molds and hand building over armatures. Often there are "secret" forms inside that are slightly visible.

The books reference a very intense memory of a destroyed book Millard saw in Rome, Italy during the 1990s. It was a book that "survived a fire" in the form a fused glass block that resulted from the high silica content in the paper. The books serve as slates for a certain level of exploration of image, beckoning, and longing for what may have existed before. The pages are sealed from further reading or view.

Millard summarizes the relationship of these works by stating:

All of these sculptures reference the elusive nature of the world, our lives, and our existence. We enter a place, see someone, see an object and draw a conclusion, it is in our DNA. As we continue to be with that person, place or object, we often reassess who they are or what it is. As time passes, we experience a progressive changing of perception of our experience. In these works, I am trying to express that elusiveness of life, that fragility, that ever-changing reality we experience. Each appears solid, but many are fragile, perforated, translucent, and fleeing in nature. The work beckons reflection of what we think to be real.