

# Links in Jason Walker's "Timing Chain"

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I first responded to Jason Walker's singular language of subdued, linear color and porcelain during NCECA at the Japanese Garden tea house. The impeccable craftsmanship of the decoration and thoughtful formal arrangement assimilated my attention as "Timing Chain" (Fig 1) does now. Walker's ability to combine the traditional teapot form, legitimate use of media, variations of historic style and contemporary ceramic influences to create moral commentary converge again in this stunning piece.



Fig. 1 "Timing Chain" by Jason Walker

The form belies playful design intellect- a staccato rhythm between spheres, circles, cylinders and rectangles. Organic and mechanical representation, punctuate the surface in halting progression-evoking the absent body of the blue heron. Maurits C. Escher illusory space (Fig 2) gives way to geometry of perfectly executed dimensional porcelain forms. The viewer is forced to evaluate carefully, foiled by the camouflage of tonality intended to deceive. The difference between dimensional and illusory, organic and manmade reveals a visual puzzle as conflicted as the moral dilemma it illustrates. Is the porcelain form embodying the evanescent grasp of our civilization capturing nature for itself or does the disembodied heron represent a broken eco system, tragic yet beautiful and enduring as a porcelain sherd?



Fig 2 "Reptiles", MC Escher, 1943

The choice of a Robert Rauschenberg cum John James Audubon style (Fig 3) seems quite deliberate. Jason like Rauschenberg, utilizes items encountered during the daily routine and as Audubon recorded American wildlife and flora, Walker here indelibly scribes the wetland dwellers and all that has grown in their environment. Sophisticated marks report Jason's own time and record of tension between the known and the revered. The bare, porcelain clay body, peeking through straight walled construction asserts contemporary ceramic influences of Harris Diller (Fig 4) and Philip Cornelius (Fig 5).



Great Northern Diver or Loon

Fig 3 Great Northern Diver  
John James Audubon, 1837

This sibling, in a family of work which has woven several threads of intellect and interest over time is an extraordinary example of what can be accomplished with this medium. The complex ambiguities of this piece produce a delightful and ironic reflection of our culture's relationship, over time, with the wilderness, both as a revered sanctuary and a know resource.



Fig 4 "Untitled",  
Harris Deller, 1992



Fig 5  
Porcelain thin  
ware, Phillip  
Cornelius