repetition compulsion

It's a one-time thing
it just happens
a lot
- Suzanne Vega

Repetition Compulsion - the unconscious re-enactment of experiences in hope of resolution.

In Hopes and Fears for Art, William Morris talks about "art made by the people and for the people as a joy for the maker and the user." The notion within this phrase that particularly interests me is Morris' consideration of the making process, that the making be pleasing to the maker, no more and no less, than the experience of use by the user. This seems like common sense, but upon further reflection I realize how much I appreciate Morris' reminder of valuing the process.

This exhibition then can be understood as my exploration of repetition as a conscious compulsion coming from an enjoyment of making and the resolutions that each object provides.

Repetition is deeply rooted in the traditions of craft, producing a certain pleasure in the subtle gains of material control. However, the aspect of repetition that I find interesting, and a little surprising, is its ability to be playful. Rather than an exercise in monotony, repetition, the process of making something over and over again, ironically opens up possibilities for exploration. In sameness, differences begin to emerge, and exploration of nuances and subtleties become possible.

Through repetition, the objects in this exhibition become multiplied, grouped, composed. They begin to occupy space in a way that, as singular objects they could not, and so are transformed, becoming objects made not only by the cluster, but also by the space they occupy.

The works in the exhibition are singular objects of multiples, and multiples of singular objects.

Chiho Tokita is a Toronto-based studio potter. Her ceramic practice explores the space between functional and sculptural ceramics, functional objects unmoored from utility and sculptural forms reminiscent of use. She is interested in using the visual language and vocabulary of functional ceramics in making sculptural interpretations, while engaging with material, appreciating the idiosyncrasies of clay. Her aim is to evoke a sense of collaboration between the object's material nature and her own sensibilities, reflecting the particularity of both. In a world where it seems easy to get lost in impersonal things, she hopes to infuse the things she makes with a bit of humanity.