

form & concept

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Avi Farber: Markings from Fire

27 June – 27 September 2025

OPENING RECEPTION

Friday, June 27, 5-7 PM, atrium



AVI FARBER | FIREBOX RIFT, 2025. Wood-fired ceramic, black stoneware dug near Abiquiú, NM, between 72 and 100 million years old; Ojo Caliente feldspar mineral glaze approximately 2.5 billion years old; Ponderosa Pine ash; charred beam base, 20 x 32 x 7 1/2 in (50.8 x 81.3 x 19.1 cm). Photo by Molly Wagoner, courtesy of form & concept

(Santa Fe, NM) **Multimedia artist and former wildland firefighter, Avi Farber, transforms prehistoric minerals and locally sourced clays into ceramic sculptures that contextualize our relationship with wildfires in the anthropocene.**

(June 2025) *Markings from Fire* is an exhibition of wood-fired ceramics, charcoal drawings, 3-D printed flasks, and a sound installation by multimedia artist and former United States Forest Service firefighter Avi Farber.

In his forthcoming exhibition, Farber brings his experience of working in the burn scar of the most devastating fire in New Mexico's history, the 2022 Calf Canyon/Hermits Peak Fire, and its aftermath, to form & concept to better understand humanity's role within the natural world. Through ceramic works made from prehistoric minerals, ruins, locally sourced clays, and wood preserved using a burning technique similar to the Japanese practice of *shou sugi ban*, Farber creates a portrait of fire's direct and obtuse impacts on public land, private residences, and natural as well as man-made landscapes. Together, these works invite viewers to reflect on themes of impermanence and existential meaning on various scales of time, from a single human's experience of a tragic event to Earth's genesis and its eons of environmental transformation that impact us all and call for deep collective reflection.

"Ultimately, my work invites viewers to reflect on the quiet yet profound ways we shape and are shaped by our surroundings," says Farber. ***Markings from Fire* opens in the atrium of form & concept on June 27, from 5 to 7 PM.**

"Farber draws on New Mexico's geography as a point of convergence for four major physiographic provinces—the Great Plains, southern Rocky Mountains, Colorado Plateau, and Basin and Range Provinces—to draw attention to cycles of time, ecology, and humanity's evolving relationship with natural landscapes. **How do you experience a million years? What is the physicality of fire? Can an object capture the experience of a changing landscape? The philosophical questions Farber's work raises help us better understand our relationship to our current climate crisis,**" says Spencer Linford, co-curator.

These questions come in a variety of forms, textures, and sizes in the exhibition, all of which serve "as vessels that carry fire in some way," comprising what Farber refers to as "a wide-ranging collection of markings from my relationship with fire—from the kiln, in the landscape, as a spirit, and as a force of nature." form & concept gallery director, Carina Evangelista, notes, **"Farber harnesses earth and heat in the hearth either constructed or out in the wild with gratitude for 'clay as teacher, land as pedagogy, and fire as friend.'** There is childlike delight for the myriad possibilities of beauty in vitrification by fire—gleaming glaze, chalky sediment, curling flakes, cracks and fissures. **Slabs or sherds, they are embodied meditations on what's ineffable and seemingly unfathomable in deep time."**

Farber's exploration of environmental ecology, psychology, and sociology can be traced in his works of finely ground clay, ponderosa ash, and feldspar mineral sourced in and around Abiquiú, NM. His multimedia practice begins with researching and understanding the ecosystems, geology, and deep history of the places he lives and works. This immersion informs his ceramic sculptures, panels, flasks, and charcoal drawings that call attention to the way humans have shaped raw materials into objects since the emergence of fire.

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For press, image, or video inquiries, please contact Spencer Linford at spencer@formandconcept.center.

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About the Artist

Avi Farber's work emerges with fire—both in the flame as it flows over clay in the wood kiln and in the spirit of a wildfire as its memory is recorded on his land-based art panels. Years of watching fires move through mountains while working as a wildland firefighter have shaped his approach to ceramics, where landscapes, clay, and fire become active collaborators. This is a ceramic practice that takes place in and with the landscape.

Farber received his Master of Interdisciplinary Design (MDes) from Emily Carr University of Art and Design and a BA in Philosophy from Bates College. His love for mud began in his mom's studio, where, as a child, he would press clay against his face, using his own head as a slump mold to make colorful masks. He now holds clay as a storyteller—a vessel that carries collective meanings, records reflections, and offers a space to reimagine our own beliefs. His work is represented by form & concept and G2 Gallery and has been supported by residencies at the University of California Santa Barbara, the Clay Studio of Missoula, and the Material Matters Lab.

Artist Statement

My artistic practice is rooted in the interplay between nature, material, and human connection. Through functional wood-fired ceramics, conceptual sculpture, and land art, I explore the relationship between utility, storytelling, objects of cultural significance, and the natural world. Working with clay and fire, I am drawn to the transformative processes that shape raw materials into works that echo both their origins and their reimagined purpose. Each piece invites connection through use, reflection, or interaction.

In my larger conceptual sculptures and land art, I draw attention to cycles of time, ecology, and humanity's evolving relationship with the landscape. By engaging directly with the environment, these works become meditations on balance—between form and foundation; permanence and impermanence; and our role within the natural world. My work invites reflection on the quiet yet profound ways we shape and are shaped by our surroundings, creating objects and spaces that call on both the practical and the poetic.

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