PORTALS
Portals are inter-dimensional gateways that transit the viewer. They are enticing to observe, often grand and intricate, as they distract you from reality.

In human anthropological and architectural history, Portals have been constructed to practice sacrality of a space or time: an entranceway to a shrine paying respects to powers greater than us.
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In other media, they are often perceived as the opposite, an emanation to a moonless and cataclysmic place.

Portals open and close at different intervals in reality, sometimes letting out the contents within.
Portals can often be perceived as an emanation to a moonless and cataclysmic place.

We Need To Go Deeper

Zac Abero
2024

Acrylic paint on Canvas, Lathe-turned Red Oak treated with a shou sugi ban technique.
Self Portrait with Beads.

Luke Penton
2023

Ceramics
The Oing
Luke Penton
2023
Ceramics
Some portals require a little extra maintenance.
The Oing

Luke Penton
2023

Mixed Media Costume
Sometimes portals don’t always have an exit.
Dream Series

Luke Penton
2023

Acrylic on Canvas
My interest in mimicking natural forms using the Potter Bot, a digital platform, draws attention to the push and pull between natural/primitive ways of making and artificial/digital ways. As a society, people are afraid of what digital spaces are becoming with recent advancements in AI and a greater dependence on digital spaces. I was curious to better understand whether or not these processes aid or hinder each other. By finding my wild clay, 3d scanning rocks on site, and preparing it to be printable, I delved into combining the digital and the natural.

Throughout the process, I began to think about how the rock forms I collected on-site (from my backyard) had been placed by landscapers intentionally, and how I then handpicked them and sized them according to what I found appealing. While I intervene with my hand to create the rock forms, the human hand also creates the platforms I use to 3d scan, along with other online spaces our society depends on. The objects we view as natural are more digital than initially contemplated. Thus, digital, and natural spaces and ways of making are more embedded than originally perceived.

Further exploring this intertwining, using a digital camera, I displayed and documented my clay forms in natural spaces. The rock forms were documented both in their place of origin and at Red Rocks in Morrison. In documenting my pieces at the place where I collected the material to create them, I wanted to display the cycle of natural materials and how they become digitized. Similar to the landscapers who placed the rocks that I decided to mimic, I placed the rocks in a formation that was pleasing to me, and then took pictures and edited them for a further audience.

In displaying my forms at Red Rocks, I found it fitting that this was a natural space manufactured to entertain. Red Rocks is now a space that is artificial/digital and natural, we see concerts performed here in person and through the social media platforms on our phones. Do my pieces similarly, perform artificially through the many digital platforms and spaces I have used to create and display them? Simultaneously, do they appear natural enough that they begin to blend in with their environment? Would they ever have appeared “natural”, if it wasn’t for the digital spaces that are manufactured by our hand?
Egg and Shell

Zac Abero
2023

Heroin Skateboards “Egg”, Laser-cut Griptape
Acrylic paint on helmet
Thank you to all who made this possible.

Every journey, every mountain
Every line, marking, and scratch
  Every footprint
  Every smile, frown
Every door, window, archway, tree, plant, rock and
  mushroom.
Every stream, pool and pond.
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