

BETH CAVENER TRUST

12 SEPTEMBER – 2 NOVEMBER 2024 | LOS ANGELES



CARPENTERSWORKSHOP GALLERY

Beth Cavener's solo exhibition at Carpenters Workshop Gallery presented in collaboration with Jason Jaques Gallery focuses on the titular pervasive human theme of trust – how it's lost, destroyed, betrayed, and abused, and the arduous journey of rebuilding it. From COVID isolation to political divisiveness, this body of work responds to the cultural and structural upheavals of the past five years while also engaging with intimate personal experiences that resonate deeply within us all. Through her work, Cavener seeks to reestablish empathetic connections across diverse communities, offering a poignant commentary on the state of human relationships today.

Cavener's sculptures begin as detailed maquettes, which evolve into large-scale works over a six-to-eight-month timeframe. Each piece is sculpted from clay, hollowed out, fired, and reassembled. Cavener employs colors and finishes that resonate with domestic interiors, enhancing the psychological impact of her work. Her process of breaking, reassembling, and transforming materials from one to another alludes to the unconscious destruction of the foundations that create the common belief systems we rely upon to function as a whole.

Cavener's sculptures provoke empathy and introspection, challenging us to reconsider our own experiences of trust, fear, hope, and betrayal. Her ability to infuse animal forms with human emotions and gestures creates a powerful, authentic connection with her audience, making her work both unique and universally relatable.



BETH CAVENER

[→ MORE OF THIS WORK](#)

SHARDS
2024

Stoneware, Mixed Media
Lion Figure: 38 x 84 x 24 in
Lion Figure on Table: 69 x 95 x 40 in
Unique





Shards, an aging, majestic, life-sized lion, sculpted from 2,800 pounds of clay, dominates atop a stone table. Once an iconic symbol of power and authority, its body is now braced against imminent collapse: its massive head hanging low, bones pressing against its skin, and the color draining from its form. This piece has been reassembled from thousands of shattered pieces, symbolizing the painstaking effort and hope required to mend what initially seems beyond repair.





**“FROM MY EARLIEST MEMORIES
I WANTED TO BE A SCIENTIST”**

“I wanted to be just like my dad, from an early age he taught me to ask questions over and over again and taught me that was an intelligent way to dissect the world.”

BETH CAVENER

[➔ MORE OF THIS WORK](#)

CAPTIVE
2024

Stoneware, Mixed Media
48 x 36 x 24 in
Unique

Captive depicts a life-sized equine figure poised on a burned and blackened plinth, her body curving in tandem with the tiger, designed in collaboration with J.A.W. Cooper, tattooed onto her flesh, and, perhaps, her mind, holding her within its predatory embrace. This piece reflects on the complex patterns of behavior that form around reactions to fear and pain, and ultimately merge with our sense of self, oftentimes irrevocably.





BETH CAVENER

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WITHDRAW
2024

Stoneware, Cast Clear Glass Resin,
Mixed Media
Figure: 40 x 24 x 44 in
Figure on Stand: 72 x 32 x 44 in
Unique



Withdraw depicts a large hare, rearing up and retreating from the viewer with an arm thrust out, her forepaw seemingly frosting over. Everything from her gesture, the ice creeping up her limbs, to the cold, pale blue of her palette suggests a rejection of the outside, a preference for isolation and loneliness in fear of the Other.



**“THE PROCESS THAT I’VE CREATED
IS SOMETHING THAT I LOVE”**

“It’s intense, it’s over the top, it’s probably largely unnecessary, but it’s how I enjoy thinking and working through these questions that were the basis for the pieces in the first place.”



BETH CAVENER

TRUST ME
2024

Stoneware, Mixed Media
Installed: 106 x 36 x 28 in
Unique

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Challenging the viewer's perception of what it can cost to trust, *Trust Me* depicts a vulpine figure descending the wall in a sinister prow, blind yet searing its surroundings with each footstep. Its title is both an invitation and a threat, illustrating the vulnerability and danger inherent in acquiescing to such an invitation.





BETH CAVENER

[➔ MORE OF THIS WORK](#)

G.O.A.T.
2024

Stoneware, Horn, Antique Wooden
Crates, Gold Leaf
Figure: 40 x 42 x 18 in
Figure on Stand: 110 x 42 x 36 in
Unique

G.O.A.T. regards its audience from up high. The caprine figure is perched with serenity and hubris atop a nine feet high, wildly unstable stack of antique wooden dynamite and match crates, all emblazoned with fading warnings. Her coloration is indicative of old American currency, the tip of one casually outstretched hoof revealing gold beneath the worn surface. The installation suggests the manipulative and precarious relationship between the economy and the hierarchy of cultural and social power.





"Deeper and deeper, I use animal bodies to encapsulate some sort of human emotion or idea."

**"IT'S ALL VERY SELF-CONSCIOUS
AND SELF-REFLECTIVE"**



BETH CAVENER

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SHADOW PARTNER
2024

Stoneware, Steel-Reinforced Rope, Wood
Figure: 33 x 91 x 32.25 in
Unique



Shadow Partner features an immense hare entangled in an animated black rope, illustrating the darkness of the human psyche: the unconscious parts of our personality that shape our relationships through unresolved traumas and fears.



BETH CAVENER

[➔ MORE OF THIS WORK](#)

UNREQUITED (SMOKE AND SHADOW)
2016

Resin Infused Refractory Material,
Paint, Steel Base
15 x 45 x 16 in
Unique

Smoke and Shadow features a hare floating on its back, isolated and shrouded by wisps of smoke curling in and around the lush textures of her black fur, as if disassociating from her surroundings





BETH CAENER

KEPT (VARIATION IN BLUE)
2017

Resin Infused Refractory Material,
Paint, Rope, Wooden Base
12 x 24 x 28 in
Unique

[➔ MORE OF THIS WORK](#)

Kept (Variation in Blue) sees a hare breaking free from its restraints as it symbolizes the struggle for liberation.



BETH CAVENER

DISTANT SHORE
2024

Stoneware, Cast Resin
Figure: 40 x 36 x 18 in
Figure on Stand: 40 x 38 x 20 in
Unique

[➞ MORE OF THIS WORK](#)

Distant Shore is composed of two figures: a deer seemingly swimming through deep water with a small monkey astride her back, struggling to keep above the surface. This work focuses on interpersonal relationships, and the struggle and hardship that comes with being responsible for another, especially in the form of trust as a heavy burden.





BETH CAVENER

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ELLIPSIS
2019

Porcelain
4 x 6 x 7 in
Unique



Ellipsis presents the viewer with a palm-sized black porcelain hare curled in on itself on a pillow of black fur. The term “ellipsis” comes from the Greek word meaning “omission”, and its presence, indicated by three trailing dots, implies that something has been left out, a trail leading into an unknown, or an implied continuity. The piece hinges on the tension of, “Where do we go from here?”, and signifies the possibility of both hope and fear, deterioration and transformation.

BIOGRAPHY

Beth is currently a full-time professional studio artist working in the state of Montana. She received her BA in sculpture from Haverford College and her MFA from Ohio State University. She was awarded the Artist Trust Fellowship in 2009, the Jean Griffith Foundation Fellowship in 2006, the Virginia A.Groot Foundation Grant and an Individual Artist Fellowship from the Ohio Arts Council in 2005, and the American Craft Council's Emerging Artist Fellowship in 2004. She has also been an Artist-in-Residence at the Clay Studio in Philadelphia and the Archie Bray Foundation in Helena, Montana. She has exhibited nationally (at such institutions as the Smithsonian Museum) and internationally and has taught numerous workshops across the country. She is currently represented by Jason Jacques Gallery in New York and runs a professional studio space where she provides support and mentorship for emerging artist under the name Studio 740 in Helena, Montana.



