



Artist Statement

Cassidy Gibson

I believe that the inspiration of my work is rooted in two words that have rung true for me from an early age: kinship and communion. One of the most paramount places that has remained a consistent home for these two words is the kitchen table. For me, the kitchen table has been this beautiful and wildly chaotic culmination of friendship, hard work, rest, nourishment, communion and kinship. It's such an important place because one of the collective experiences that we all participate in as humans is the act of sharing a meal with another. The table looks differently for everyone - and it may not even look like a table at all - but the act of sitting and eating together holds a familiarity to all. There's something profound that happens when people gather around the table - eating and passing food from their own tableware - and I want my work to be an intimate part of these profound moments.

My pots are nothing but a continuation of what humans have been doing for thousands of years - making functional pieces for the home. I want to design pots that are simple in color and shape and can be best used as a functional tabletop object. I focus on how the formal qualities of the piece can pair well with the food and drink that it's holding, while also not getting caught up on how perfected the rims, feet, and curvatures need to look. The questions I do ask myself follow the relationship between the food and the pots. How can the surface of the plate enhance the color of the pasta? How can I make a bowl that is pleasant to scoop ice cream out of? How can I make a handleless cup that's not too heavy, but also thick enough so that the coffee won't burn your hands? These are the problems that I attempt to solve throughout the process, and my hope is that they will encourage a body of work that helps to curate meaningful moments around your own table.

It's not *only* the tangible qualities of a cup or a bowl that make it such a remarkable object, rather, the settling of the clay and communion of people into the moment together. The social sipping out of the cups, the meals shared with serving bowls, the witnessing of a bloom from the flower vase - these moments are all so precious, and they're important. Sitting around the kitchen table, participating in the communion and kinship with others, is important. It is then that these vessels become more than just pieces of clay from the ground; they're now the tangible manifestation of the intangible sentiment of a moment.

Technical Statement

When it comes to the process of my work, I use various techniques that all allow me to make functional tableware. Wheel – throwing, hand building, and slip casting are the three main techniques that I switch back and forth from, sometimes making a piece one way, and then trying to make a similar piece using a different kind of technique. Throughout all of my work, I like to stick to a color pallet that enhances the color and the form of whatever is on or in it. I make simple shapes, which allows the character of the food or drink to shine through.

I make my bowls mostly by throwing in the wheel or hand building from hump molds. I will first role out slabs of clay and coils that are later used for the feet. I will put the hump mold onto the throwing wheel and lay the slap on top. Through a slow process of turning the wheel, I gently press the slap around the mold and then shape the coil onto the slab. This process allows for a consistent shape in volume of the bowl, but a little variation in the feet. For the rest of my work, I focus heavily on hand building with slabs of clay. I will find molds out of old pipes or use a technique called a drop mold to make different forms.

My work is made with a clay body that remains consistent throughout all of my pieces. I use a stoneware clay that fires midrange to a cone 04 bisque and a cone 6 glaze. Aside from my metallic gold glazes, I use the same two base glazes for all of my work. I will then add different percentages of oxides and stains to get the color range that I am looking for.

EMAW MATTE

Frit 3124	35
EPK	34
Wollastonite	26
Silica	5

MAJOLICA

Dolomite	5
Gerstley Borate	33
Talc	3
Custer Feldspar	25
Silica	21
EPK	13
+	
Ziropax	15

METALLIC GOLD

Red Art	85.7
Ball Clay	7.1
Silica	7.1
+	
Manganese Dioxide	64.3
Copper Oxide	7.1
Cobalt Oxide	7.1

Title	Original Format	Dimensions
Figure 1: Assorted Pitchers	Glazed Stoneware, Pinewood	3 in x 4 in
Figure 2: Assorted Pitchers (<i>detailed</i>)	Glazed Stoneware, Pinewood	3 in x 4 in
Figure 3: Gold Nesting Bowls	Glazed Stoneware, Pinewood	8 in x 2 in
Figure 4: Gold Nesting Bowls (<i>detailed</i>)	Glazed Stoneware, Pinewood	8 in x 2 in
Figure 5: Small White Nesting Bowls	Glazed Stoneware, Pinewood	3 in x 2 in
Figure 6: Large White Serving Bowl	Glazed Stoneware, Pinewood	10 in x 3 in
Figure 7: Pasta Bowls	Glazed Stoneware, Pinewood	6 in x 2.5 in
Figure 8: Pasta Bowls (<i>detailed</i>)	Glazed Stoneware, Pinewood	6 in x 2.5 in
Figure 9: Assorted Vases	Glazed Stoneware, Pinewood	3 in x 6 in
Figure 10: Large Grey Vase	Glazed Stoneware, Pinewood	3 in x 9 in



Figure 1: Assorted Pitchers



Figure 2: Assorted Pitchers (*detailed*)



Figure 3: Gold Nesting Bowls



Figure 4: Gold Nesting Bowls (*detailed*)



Figure 5: Small White Nesting Bowls



Figure 6: Large White Serving Bowl



Figure 7: Pasta Bowls



Figure 8: Pasta Bowls (*detailed*)



Figure 9: Assorted Vases



Figure 10: Large Grey Vase