



Kelsey Hartmann

2019 Fall semester

Capstone - Pottery

Department of Art and Art History

Artist Statement:

My work is heavily focused on how the varying environment and multi-step process of a firing can affect the outcome of the work. It reflects my deeper search for how the environment we live in shapes and changes the final outcome of who we are and who we are meant to be.

In a way these processes replicate my growth as an artist. In my collegiate career I have attended two universities

College has been a series of intense trials and tribulations. This final semester was the most productive, healthy, and passionate.

The creative ways in which an artist is able to manipulate clay and intentionally shape the work, even after it has set in stone, allegorically representing the many changes I have seen in myself over the last 4 years. I proudly represent two different universities, which house two completely different environments.

My self identity was forged through the trials, tribulation, and hardships of Arizona State University, creating an immovable rigidity in who I needed to be. After moving home I was able to see how a dramatic change, akin to the changes within ceramics, can change how I viewed the work. I was able to seek acceptance, belonging, and self-actualization at Colorado State University. This body of work is an artistic summation of my entire collegiate career.

My focus on functional wares stems from my desire to feel useful and functional. At ASU I was paralyzed by my mental illnesses and legal entanglement. I have struggled with bipolar disorder and Post traumatic stress disorder. I see my emphasis on process in ceramics as a reflection of the processes I have endured to make myself healthy again through extensive therapy, medication, and the repair of family ties. These illnesses are still ongoing struggles for me but through my art I seek to relate to others struggling with mental health and illnesses.

My goal behind this work is to elaborate a bit on the way in which the process creates a metaphor for a psychological experience and an experience of personal individuation.

Technical statement:

Process is an incredibly important part of my practice.

I start by wedging the clay, an essential step to increase plasticity, which is responsible for flexibility and elasticity in the clay. Wedging also releases air bubbles in the clay which can explode or rupture the piece when firing.

While working with clay I prefer to throw on the wheel as opposed to hand building. I have often found the repetitive nature of throwing and the meditative rotation of the wheel soothing and often therapeutic. This is one of the reasons I began working with clay in my younger years.

From the wheel I move to trimming and refining the vessel. After a short period of time the clay is leather hard. The clay is dry enough and firm enough to support itself upside down so that I can begin trimming. Trimming is often my favorite part of the greenware state as it allows me time to refine my work, removing excess material and create a foot for the work to stand on. This final step in the malleable clay allows me to create a polished, refined piece ready for firing. The clay is then allowed to dry completely, a state called bone dry.

From this bone dry state the work is fired at a relatively low temperature to a state called bisque ware. This low firing vitrified clay, essentially turning it into a porous stone. From this step there can be no return to the previous three states. This current state of porous stone allows glazes to adhere to the surface. After glazing the work, it is ready to move into the next state of production pottery, the final firing.

These three types of firings work within two categories, reduction and oxidation.

Electric firings utilize an oxidation environment in which temperature and atmospheric conditions of the kiln are easily controlled for consistent and reliable results. Reduction firings such as Raku and salt pose a challenging and carried environment creating an unknowable surface. With Raku firings it is possible to achieve several different effects using the same basic processes. The large brick kiln is heated with gas. Salt is then added to the kiln which vaporizes and glazes the work.

Through my body of work I desire to highlight the beauty of these effects and illuminate the process behind my work.

Clay body and glaze recipe

Clay body

Linda's throwing body

OM4 18.63%
Gold Art 37.28%
EPK 24.84%
Cluster Feldspar 12.42%
Fine Grog 12.42%
Hawthorne 37.28%
Superfine Grog 7.14%

Cone 6 salt glazes

Floating blue

Gerstley borate 26%
Nepheline syenite 48%
EPK 6%
Flint(325 mesh) 20%
Add-----
Cobalt oxide 1%
Light Rutile 4%
Red iron oxide 2%

Textured Blue

Talc 17%
Whiting 10%
Ferro Frit 3134 20%
Nepheline syenite 30%
EPK 13%
Silica (Flint) 10%
Add-----
Zircopax 10%
Cobalt Carbonate 0.5%
Copper Carbonate 1%
Rutile 3%

Frasca Wood Ash Glaze

Whiting 11.36%
Wood Ash 54.56%
Custer Feldspar 11.36%

OM4 11.36%
Silica (Flint) 11.36%

Add-----

Green:

Copper Carbonate 4%

Blue:

Cobalt Carbonate 2%

Raku glazes

Crackle Keator

Gerstley Borate 76.2%
Nepheline syenite 19%
Kaolin 4.8%

Alligator Raku

Gerstley Borate 80%
Bone Ash 20%
Add-----
Copper Carb 5%
Cobalt Oxide 2%

Blue Hawaiian Copper

Gerstley Borate 80%
Bone Ash 20%
Add-----
Copper Carbonate 5%
Cobalt Oxide 2.5%
Tin Oxide 1.3%

Copper Penny

Gerstley Borate 80%
Cluster Feldspar 20%
Add-----
Copper Carbonate 2%
Tin Oxide 1%

Title**Original Format**

Figure 1: Equestine	Stoneware, horsehair	9 in x 11in x 12 in
Figure 2: Jupiter	Stoneware, glaze	4.5 in x 5 in x 5 in
Figure 3: Jupiter- side shot	Stoneware, glaze	4.5 in x 5 in x 5 in
Figure 4: Keator Crackle Moon jar	Stoneware, glaze	5 in x 5 in x 5 in
Figure 5: Blue Bottle 1	Stoneware, glaze	7.5in x 4.5in x 4.5 in
Figure 6: Yellow Bottle 1	Stoneware, glaze	7.5 in x 5 in x 5 in
Figure 7: Keator Crackle bottle	Stoneware, glaze	6 in x 3.5 in x 3.5 in
Figure 8: Wood ash bottle trio	Stoneware, glaze	7.5 in x 16in x 10 in
Figure 9: Green wood ash set	Stoneware, glaze	7.5 in x 18 in x 24 in
Figure 10: Temmoku container	Stoneware, glaze	6 in x 7 in x 7 in
Figure 11: Groovy, baby	Stoneware, glaze	8 in x 8.5 in x 6 in
Figure 12: Groovy, baby (detail)	Stoneware, glaze	8 in x 8.5 in x 6 in



Figure 1: Equestine



Figure 2: Jupiter



Figure 3: Jupiter- side shot



Figure 4: Keator Crackle moon jar



Figure 5: Blue bottle



Figure 6: Yellow bottle



Figure 7: Keator Crackle bottle



Figure 8: Wood ash bottle trio



Figure 9: Green wood ash set



Figure 10: Temmoku container



Figure 11: Groovy, baby



Figure 12: Groovy, baby (detail)