



Lauren Briese

2019 Fall

Capstone -Pottery

Department of Art and Art History

Artist Statement:

“Generating Texture”

Texture is all around us. The ground we walk on is shaped by repetition of physical movements. When working with ceramics, touch - the impression of a fingertip - creates texture. These marks in the surface of the fired form will live in the world forever. Many ceramic surfaces are inspired by patterns in nature. My surfaces combine a texture made up of gestural pinched marks and textured glazes, that covers and explodes from the form.

In my Ceramic Sculptures I think about both texture and scale. A large sculpture draws the eye towards the piece. Texture involves a dialogue between emotion and fluid movement. For me, texture is pure gesture. Gesture suggests freedom and fluidity that is both physical and emotional. When the scale of a piece is matched with a gestural surface treatment, the piece becomes an individual.

As an artist, I have various intentions. I hope that viewers draw a range of connections from each piece. A viewer's opinion can influence future work. When I notice an association within a piece, I can further the idea or refrain from it. The texture and scale suggest a variety of mental images. These mental images allow me to understand the relationship between my hands, the clay, and my practice.

Technical Statement:

Throughout my ceramic process, my hands are my most important tool. My process includes rolling out coils of DAM clay and using a pinching and compressing method to build large abstract ceramic forms. Each of my forms are hollow, yet one hundred percent sealed. Once the form is built, I then continue with a pinching method to form textured pieces that are attached to the solid form. The mark making of my work is utterly important. I choose to intentionally leave the marking of my fingerprints used as a texture of my work. This gives my work a gesture and free fluid movement. As the texture is attached, movement and pattern is a continuous thought in my head that allows me to intentionally make each mark as I continue to build. After the form is built, I bisque fire the work for the first firing. After the first firing, glaze is my next problem to solve. I fire my work at a temperature of cone 04. When thinking through glaze I consider texture again. I like to use glazes that inform the piece with expanded textures that expand from the form as well as using vast amounts of colorant to differentiate each form. I then send my form through the last glaze firing where the work reaches its final form. From here the work is final and ready for showing.

Glaze Recipe:

3rd Degree Burn:

Borax 25%

Gerstley Borate 31.25%

Magnesium Carbonate 31.25%

Silica 6.25%

Zircopax 6.25%

+Colorant 10%

Lauren's Orange Earthenware:

Redart 65%

Hawthorne 15%

OM4 Ball Clay 20%

+Yellow Iron Oxide 4%

Fine Grog 30 mesh 5%

HK Dry Lithium Base 1:

Lithium Carbonate 28%

Bentonite 3%

EPK Kaolin 15%

Silica 54%

+Black copper carbonate 3.5%

+Manganese Dioxide 3%

Crater Underglaze:

Borax 5%

Talc 15%

Frit 3110 25%

OM4 Ball Clay 15%

Silica 25%

+Silicon Carbide 2%

Top Crater Glaze:

Frit 3134 52%

EPK Kaolin 11%

Silica 37%

+Silicon Carbide 1%

Title**Original Format**

Figure 1: Copper

Ceramic, 13 in x 21 in x 12 in

Figure 2: Shell

Ceramic, 13 in x 13 in x 9 in

Figure 3: Shell

Ceramic, 13 in x 13 in x 9 in

Figure 4: Quartz

Ceramic, 27 in x 11 in x 11 in

Figure 5: Bubble Gum

Ceramic, 13 in x 8 in x 13.5 in

Figure 6: Purple Burn

Ceramic, 10 in x 10 in x 16 in

Figure 7: Cratered

Ceramic, 11 in x 9 in x 17 in

Figure 8: Red Burn

Ceramic, 12 in x 10 in x 13 in

Figure 9: Expanded

Ceramic, 14 in x 9 in x 15 in

Figure 10: Sanded

Ceramic, 8 in x 8 in x 17.5 in



Figure 1: Copper



Figure 2: Shell



Figure 3: Shell



Figure 4: Quartz



Figure 5: Bubble Gum



Figure 6: Purple Burn



Figure 7: Cratered



Figure 8: Red Burn



Figure 9: Expanded



Figure 10: Sanded