



Kate Zynda

2021 Fall

Capstone - Pottery

Department of Art and Art History

Artist Statement:

1. Chair: a physical object that provides a place of support for a human body.
2. Sculpture: to make or represent, through action of process, a two- or three-dimensional object made of any material.
3. Clay: a fine-grained soil material consisting of hydrous silicates of aluminum and other sedimentary minerals, that is plastic when wet and brittle when dry.

The substance of the human body; the human body as distinguished from the spirit.

4. Body: the physical structure of a person; the main part of something; a distinct material object. A clay body is the culmination of a variety of raw materials, with the main ingredient being clay, that yields a workable material. In reference to clay, a body is the main clay component with other raw materials that is separate from glaze.
5. Power: the ability to exert control, to varying degrees, and influence other persons, objects, or actions.

Material informs value. Material brings specific meaning to the work. Material uses architecture to express new ideas about space.

Material creates body. Material is used in an unexpected way.

Vessels mimic the human body. The material adapts to the human body. Material reveals the body. Material needs body. Body needs material. Body dictates material. Lines understand the body.

Clay directly on a floor is suggestive of earth and defines space. Division of space dictates how the user interacts with an object. Values are imposed by the maker, the audience, and by the object itself. Consistent material use diminishes a hierarchy. Repetition of texture in the objects and space they are in creates one cohesive work. Repetition creates cohesion and unity in space.

Chairs are sculpture. Negative space explains the chair. Shape, line, and form present material. The form will communicate if it's approachable. Lines relating to each other throughout an object create the object. Line delineates the space of a shape.

Curation of space allows for marginalized groups to dictate their spaces. The object and its placement allow the user to choose their desired privacy. The objects give the user an air of space. Invisible lines implied by the object guide the user. The object situates the user. Culture will influence the experience with an object and space.

Organized material, form, and space embodied by the chairs allow them to become tools to clearly dictate a space. This dictation helps provide agency for marginalized groups. Although the space is meant to have wide access, the intent is to prioritize groups who are commonly othered. Site specific placement in public places provides access.

Technical Statement:

The chair making process starts with writing a handful of words that capture the essence of the concept I want the chairs to embody and convey. Those words expand into full sentences by narrowing down the broad abstract ideas into a clearer and cohesive concept. Loose sketches are made to capture the lines of the chair, and then maquettes are made to better understand how the objects will look and sit in three-dimensional space.

The building process starts by drawing a template for the chairs to be built on. This template is placed on top a waster slab that is on top of drywall. Another sheet of drywall is cut into three wide strips that are placed under the first sheet; the three strips are spaced out to support the weight of the chair evenly, while maintaining two 3-inch gaps so that forklift straps can easily fit through to make loading each chair into the kiln easier and reduce stress on the greenware. The clay building process starts with rolling out large coils, about 3 inches thick and 18 inches long. They are then pinched out into long slabs, about .75-1 inch thick. They are built on their side to avoid slumping. Each slab is placed vertically following the template. Once they dry out a little and can support weight without buckling, another layer is added. This is repeated until it reaches 20 inches, and then a 2-inch flange is added on top to help create stability and strength in the piece. The pieces are dried slowly over the span of a week.

Each chair is then lifted by a forklift and gently lowered into a top-loading kiln. They are bisque fired to cone 04. Three layers of Anton Clear (Matte) glaze are applied loosely, yet evenly, leaving some gaps where there are deeper fingerprints. Some of those gaps are left unglazed and others are filled in with VC 61 Base glaze. They are fired again to cone 6.

DAM Sculpture Clay

C&C Ball Clay	20
Hawthorne Clay	55
Custer Feldspar	20
Silica	10
Fine Grog	15
Medium Grog	15
Paper Fiber	75g

Anton Clear (Matte) ^6

Nepheline Syenite	22.4
Frit 3134	12.1
EPK	15.8
Whiting	15.7
Silica	26.6
Dolomite	7.5
VeeGum	1.5
CMC Powder	1.5
Black 6600 Stain	5
Black Iron with Manganese	4
Black Nickel	1.25

VC 61 Base ^6

Nepheline Syenite	29
Kona F4 Feldspar	18
Barium Carbonate	29
Wollastonite	18
Silica	4
Bentonite	2
VeeGum	1.5
CMC Powder	1.5
Copper Carbonate	5
Manganese	1

Title	Original Format
Figure 1: Place In Me (overview)	Stoneware, Glaze, 24 in x 18 in x 21 in
Figure 2: Place In Me (overview)	Stoneware, Glaze, 24 in x 18 in x 21 in
Figure 3: Place In Me (Chair 1)	Stoneware, Glaze, 24 in x 18 in x 21 in
Figure 4: Place In Me (Chair 2)	Stoneware, Glaze, 24 in x 18 in x 21 in
Figure 5: Place In Me (Chair 3)	Stoneware, Glaze, 24 in x 18 in x 21 in
Figure 6: Place In Me (Chair 4)	Stoneware, Glaze, 24 in x 18 in x 21 in
Figure 7: Place In Me (Chair 5)	Stoneware, Glaze, 24 in x 18 in x 21 in
Figure 8: Place In Me (detail)	Stoneware, Glaze, 24 in x 18 in x 21 in
Figure 9: Place In Me (detail)	Stoneware, Glaze, 24 in x 18 in x 21 in



Figure 1: Place In Me (overview)



Figure 2: Place In Me (overview)



Figure 3: Place In Me (Chair 1)



Figure 4: Place In Me (Chair 2)



Figure 5: Place In Me (Chair 3)



Figure 6: Place In Me (Chair 4)



Figure 7: Place In Me (Chair 5)

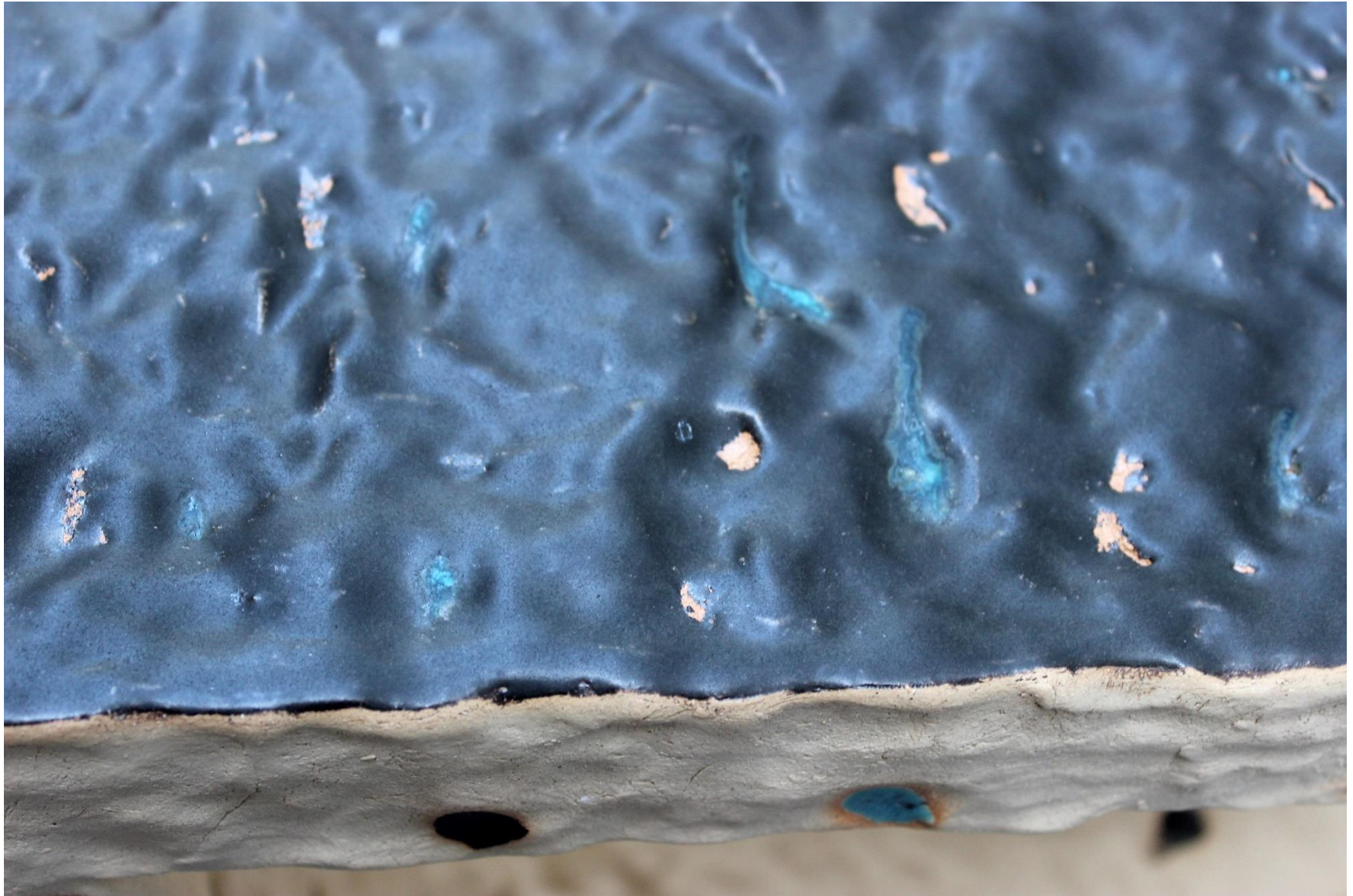


Figure 8: Place In Me (detail)



Figure 9: Place In Me (detail)