

Emma Thompson

2023 Fall Semester

Capstone - Pottery

Department of Art and Art History

**Artist Statement:**

Clay, as a material, holds embodied memory, recording stories of human touch and identity. The process of working with wet clay is intimate, meditative, and ritualistic. The act of shaping and modeling and carving, the labor of creation, is in many ways more essential to me than the finished piece. Sketching with my hands, finding the piece through the clay itself rather than forcing it into a predetermined direction, I find a rhythm that grounds me in the moment. In this place the shaping of each piece feels like breathing: something my body knows without having to think about it. My hands are my primary tool and through touch I find a conversation with the material.

Exploring forms of the female body and of the earth's body, which shift and morph to become one another, I explore questions of embodiment and identity, that are both personal and universal. Embodied memory is carried through the physicality of the clay, recording the ephemeral moment of touch in permanence. Drawn to the female body and evocations of female identity, I look across human history to find how my individual identity has been shaped along universal currents. What does it mean to reduce a female body to a series of shapes, with complex meanings and symbolism? What does it mean to fragment her, pull her apart, show only pieces of her body? How, in doing this, does she take up space?

My process of creating bodies and objects of the body is intimate, healing, and reconnects me to my own body as safe, worthy, beautiful, *enough*. In creating pieces out of clay, the oldest form of human artwork and domesticity, I allow both the work and myself to

occupy space. The body of the earth shares patterns and forms with the human body and becomes inextricable; through making, I find an intimate connection as I see myself as part of this larger body.

**Technical Statement:**

**DAM sculpture clay cone 6 (modified from Del Harrow's recipe)**

OM#4 Ball Clay	20%
Sutter	24%
Hawthorne Bond	24%
Gauge Red	5%
Custer Feldspar	15%
Silica	10%
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Fine grog	+15%
Silica sand	+15%
Paper pulp (toilet paper)	+2 rolls

**Studio White Stoneware cone 6**

C+C Ball Clay	27.6
Tile 6	7.5
EPK Kaolin	14.8
Custer Feldspar	22.9
Silica	27.3
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Molochite	+1-2
Bentonite	+2
Fine grog	+10

**NDVC cone 6**

Spodumene	40
Frit 3110	6
Dolomite	12
Whiting	14
EPK Kaolin	12
Silica	16

**V.C. G4 cone 5-6**

Wood ash	50
Gerstley Borate	20
Whiting	12
EPK	8
Silica	10

### **Canyon Red cone 6**

Dolomite	27.5
Spodumene	25
Zircopax	11
Whiting	2.5
Nepheline Syenite	37.5
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Red Art	8
Red Iron Oxide	4

### **Troubes Blue-Green Matte cone 6**

Grolleg	45
Whiting	45
Custer Feldspar	10
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Cobalt carbonate	1
Copper Carbonate	1

### **V.C. AA Taffy cone 9-10 (modified to cone 6)**

Cornwall Stoneware	46
Whiting	34
EPK Kaolin	20
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Titanium Dioxide	6
Red Iron Oxide	4
Gerstley Borate	20

### **Mystere cone 6**

EPK Kaolin	8
Frit 3134	23
Gerstley Borate	16
Nepheline Syenite	23
Silica	24
Wollastonite	6
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Green Chrome Oxide	0.15
Cobalt Carbonate	0.15

**Title****Original Format**

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Figure 1: Eve	Glazed stoneware, 7 in x 4 in x 5 in
Figure 2: Arrowhead	Wood-fired stoneware with perlite, 5.5 in x 4.5 in x 1.5 in
Figure 3: Arrowhead (detail)	
Figure 4: Objects	Stoneware and terracotta, 18 in x 18 in
Figure 5: Hand axe	Glazed stoneware, 6 in x 4 in x 0.5 in
Figure 6: Venus	Wood-fired stoneware, 7 in x 5 in x 5 in
Figure 7: Mendieta Bowl	Wood-fired stoneware, 4.5 in x 3 in x 2.5 in
Figure 8: Shelf with Objects	Wood-fired & electric fired stoneware, 12 in x 4 in x 2 in
Figure 9: Heart	Wood-fired stoneware, 8 in x 7 in x 2.5 in

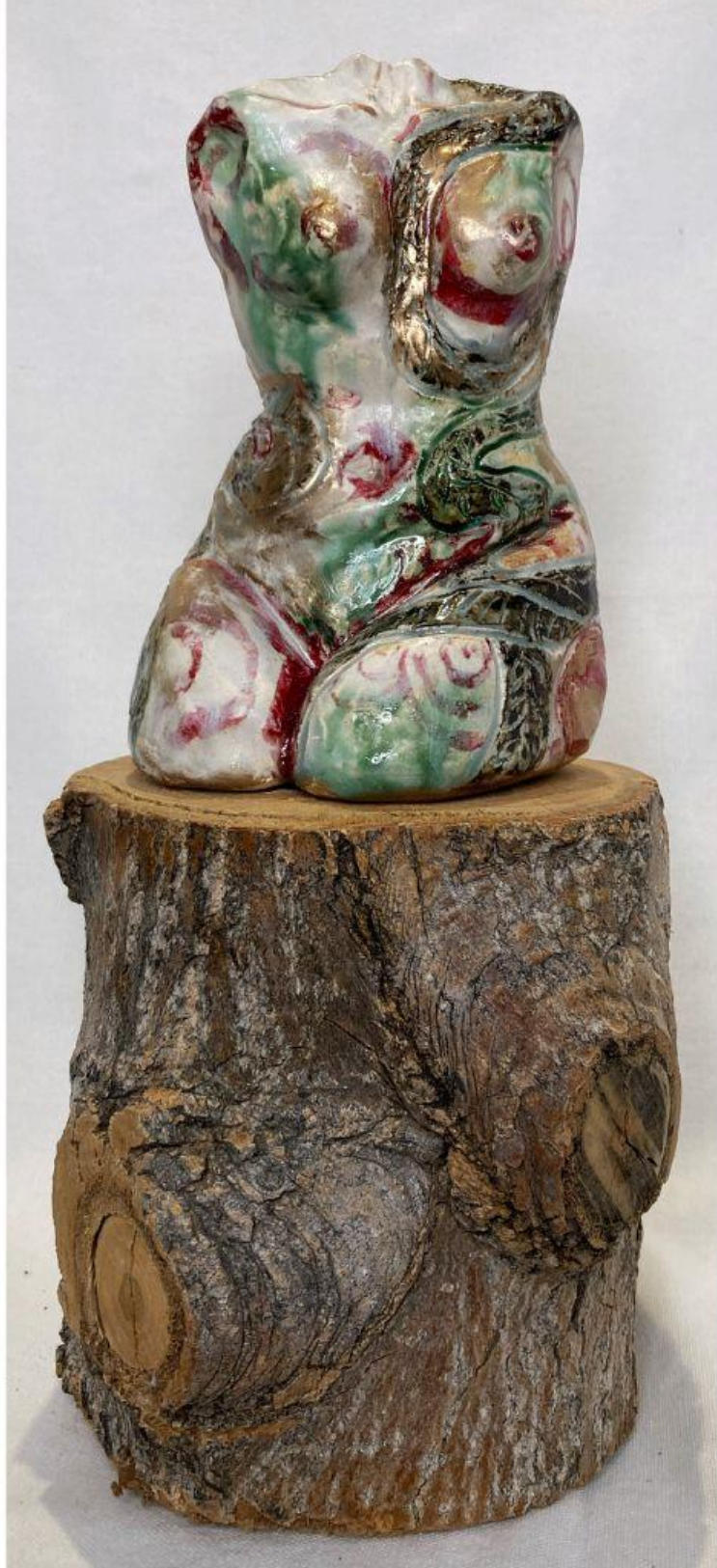
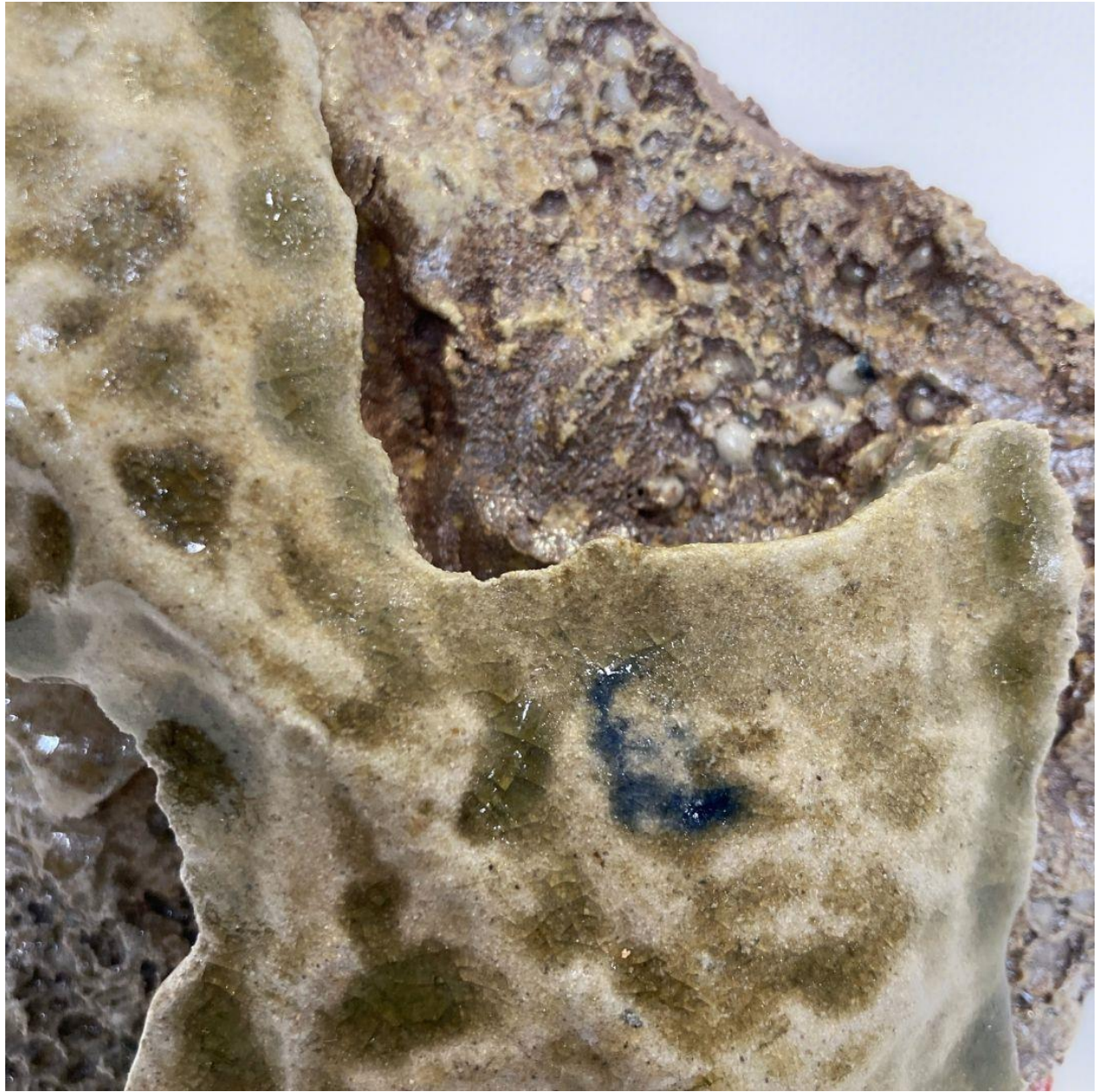


Figure 1: Eve



**Figure 2: Arrowhead**



**Figure 3: Arrowhead (detail)**





**Figure 5: Hand axe**



**Figure 6: Venus**



**Figure 7: Mendieta Bowl**



**Figure 8: Shelf with Objects**



**Figure 9: Heart**