



## **Artist Statement**

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I am interested in the cyclical nature of time and its relationship to our human experience of internal and external space. I have been thinking about the material things we periodically return to and how a similar pattern can be found between our connection to the non-physical as well—thoughts, emotions, and processes. In material form, these elements can be condensed into a space where one can return and feel immersed both physically and mentally in a state of concentration, contemplation, and veneration. The concept of a shrine allows me to join these dichotomies of inside and outside and creates a moment for reflection upon different dimensions of nature.

My inspiration partially comes from the architectural structures and material practices of human civilizations through time coupled with their cultural ideologies of nature and sacredness. Historically, a sacred object may be one that is used in a spiritual ceremony, such as the worship or service of a divine entity. In this way, the object's value is deeply connected to the beliefs and practices of its environment. The idea of a shrine provides a space where emphasis is placed on certain values and where objects can inherit meaning and a kind of spirituality.

Nature in its material and immaterial form will always provide me with questions and ephemeral understandings--the nature of our subjective and collective human experience as well as the nature of our physical environment. Both are dynamic; reacting and evolving with time. Clay embodies these qualities of flux with its continuing states of material transformation, yet it is also able to sustain itself as an object of vitrified memory. From a formless lump to an elaborate vessel, what was once impermanent can hold the idea of permanence. As such, it is still susceptible to the consequences of decay, but provides space for new growth.

## Technical Statement

The forms were made via wheel-throwing, altering, and hand-building techniques including pinching and coiling. Some of the hand-built forms were created by using the coiling method around objects in the studio as a mold. The object was then removed leaving a clay shell which could then be further altered. The wheel-thrown pots while leather hard were either trimmed on the wheel or hand-trimmed using a surform tool.

The clay body is a stoneware with around 1.5% black iron oxide and 1.5% red iron oxide. The glaze is low fire (cone 06-04) that incorporates a large proportion of magnesium carbonate that gives it texture. A small percentage of nickel oxide was added (green), and later a small percentage of manganese dioxide was added (brown). Some of the forms were brushed with black slip or a manganese dioxide wash post-bisque firing before the glaze was applied. The smaller forms were dipped in glaze while the larger forms incorporated pouring and layers of brushing. Large chunks of bone dry clay were crushed into smaller pieces and spread across the shelf in a thin layer.

### Lichen Glaze:

Soda Feldspar	29
Magnesium Carbonate	30
Ferro Frit 3134	9.6
Ferro Frit 3195	5.7
Talc	7.6
EPK	18.2
Zinc Oxide	5.7

### Stoneware recipe:

Hawthorne Fireclay	60
OM-4 Ball Clay	20
Custer Feldspar	10
Silica	10
Grog	10

<b><u>Title</u></b>	<b><u>Media</u></b>	<b><u>Dimensions</u></b>
Figure 1: <i>Temporality</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 2: <i>Temporality</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 3: <i>Temporality (detail)</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 4: <i>Temporality (detail)</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 5: <i>Temporality (detail)</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 6: <i>Temporality (detail)</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 7: <i>Temporality (detail)</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 8: <i>Temporality (detail)</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 9: <i>Temporality (detail)</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.
Figure 10: <i>Temporality (detail)</i>	Glazed stoneware, unfired clay	144 in. x 12 in. x 26 in.



**Figure 1:** *Temporality*



**Figure 2:** *Temporality*





**Figure 3:** *Temporality (detail)*



**Figure 4:** *Temporality (detail)*





**Figure 5:** *Temporality (detail)*





**Figure 6:** *Temporality (detail)*



**Figure 7:** *Temporality (detail)*





**Figure 8:** *Temporality (detail)*





**Figure 9:** *Temporality (detail)*





**Figure 10:** *Temporality (detail)*