



**Artist Statement**

Anna Feldman

Clay reflects the plasticity of my thoughts. It is a malleable material that can be rapidly and easily manipulated. After firing, it is transformed into a permanent entity of stone that encapsulates the ideas infused into it.

My connections to the material are very specific and reflect my personal day-to-day emotions and influences. Contemporary ceramic artists like Kathy Butterly, Matt Wedel, and Anders Ruhwald have inspired and impacted my reactions and interactions with clay. Their use of vivid colors, alluring textures, and playful methodology greatly intrigue me and impact qualities of my work. I am also attracted to the concept of playing, humor and tying in pieces of nostalgic memories from my childhood. I long for a time in my life when whimsicality was dominant and my thoughts were filled with mermaids, Seussian creatures, and an urge to create my own environment. By tying in textures and colors that remind me of these muses, I can bring back memories of the naïve, nonsensical, and unrealistic aspects of my being.

I never strive for perfection or uniformity, but to document lingering ideas that need to be addressed. Each tile begins to represent windows peaking into various neglected ideas, paralleling the fast paced changes that are constantly made in my life. Each piece is interlaced with reactions that course through my fingertips the day that I translate this mud into a form. It is a constant battle of acting and reacting. Never fully ending until it leaves my possession and begins a narrative of its own.

## **Technical Statement**

Hand building, slabs, molds, and wheel-throwing are all techniques that I utilize in my practice. There are very specific looks that can be achieved by each technique. I love handbuilding and the flexibility of textures and form that it gives you, however precision is a bit more challenging from this technique. Slab building for tiles makes the most sense for me typically because of the consistent thickness that can be achieved and the manner in which I can cut out very specific forms. By using mold bases (one part molds typically) to I can create rounded bottom surfaces and coil building from the mold to create a full shape with more height. Typically, I will press mold the bottom portion and then begin coil building from the edges of the mold. I don't utilize a lot of wheel-thrown objects in my work but it is an extremely useful technique to create symmetry.

The clay bodies that I typically would use depend upon the scale and function of what I am making. If I am making larger forms that I want to hand build quickly, I would pick the DAM sculptural clay body or a stoneware with grog and either paper pulp or nylon fibers added. DAM clay is also very nice for larger or thicker tiles because it is less likely to crack or warp in the kiln. With that being said, remember to make waster slabs and supports for flat tiles to prevent cracking and dramatic warping in the kiln. For a more all-purpose clay to make sculptural, hand built, thrown, or press mold forms, I typically use the studio stoneware with medium grog added to the right feel.

**EMAW Green Slime Glaze:**

EPK—20  
Flint—20  
Wollastonite—20  
G. 200 Feldspar—20  
Frit 3134—20  
Chartreuse Mason Stain—10

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Zircopax—7

**Opaque Semi-Matte Glaze:**

Custer Feldspar—83.4  
Whiting—29  
Zinc Oxide—25  
EPK—25  
Silica—11.8  
Titanium Dioxide—51.8  
Bentonite—4  
Copper Carbonate—6

**Metallic Black**

Spodumene—125g  
Gersley Borate—125g  
Silica—125g  
Custer—125g  
Black Iron Oxide—50g  
Cobalt Oxide—10g  
Copper Carbonate—20g

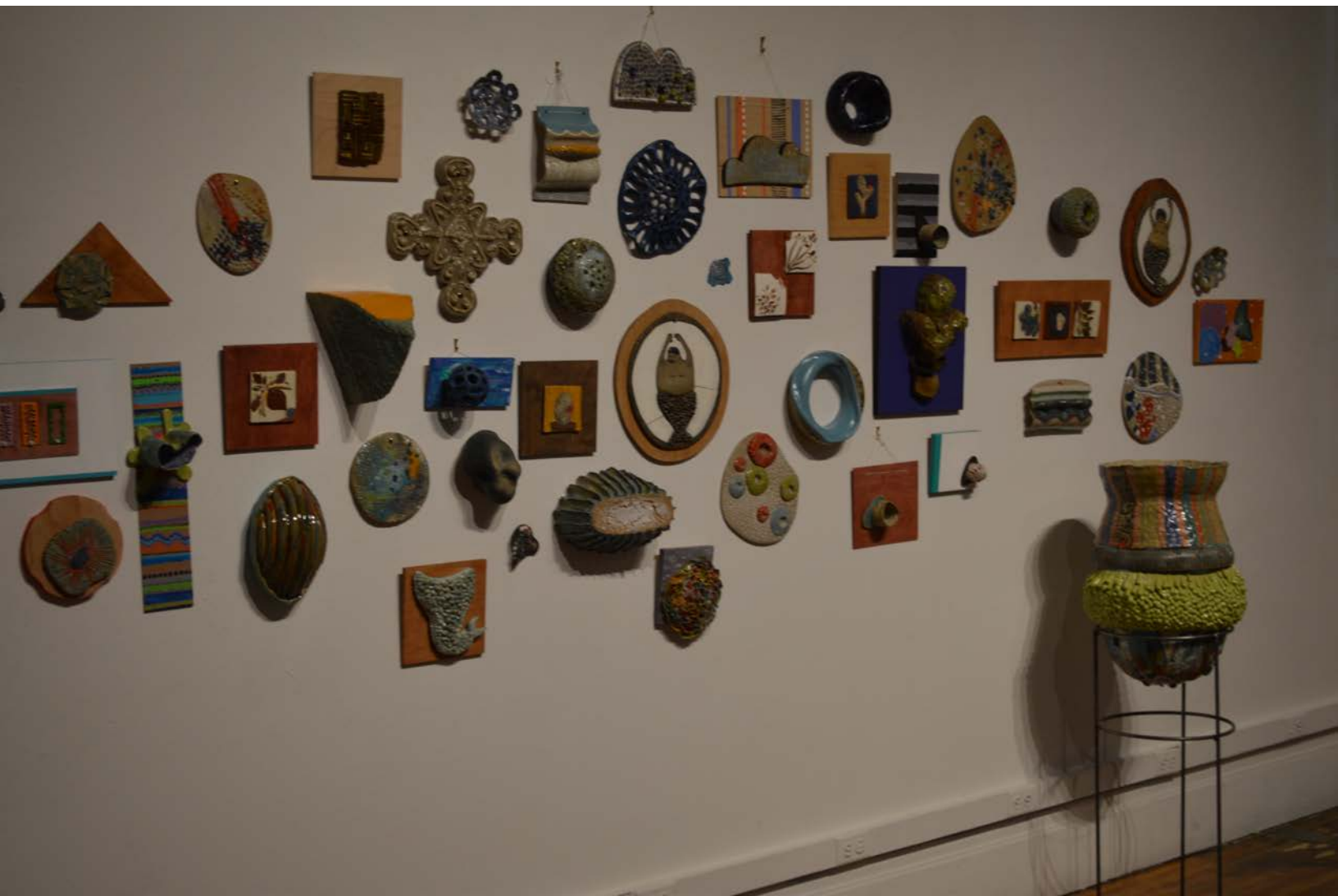
**V.C. “71” Base (Sensuous Glaze)**

Custer Spar—40  
Frit 3124—9  
Whiting—16  
Talc—9  
EPK—10  
Flint—16

### **Plastic Blue Glaze**

Lithium Carbonate—1.0  
Strontium Carbonate—20.0  
Neph. Sye.—60.0  
Ball Clay—10.0  
Flint—9.0  
Cobalt Carbonate—1.0  
Copper Carbonate—3.0

<b>Title</b>	<b>Media</b>	<b>Dimensions</b>
Figure 1: <i>Overwhelmed &amp; Oversaturated</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 2: <i>Overwhelmed &amp; Oversaturated (Detail)</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 3: <i>Overwhelmed &amp; Oversaturated (Detail)</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 4: <i>Overwhelmed &amp; Oversaturated (Detail)</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 5: <i>Overwhelmed &amp; Oversaturated (Detail)</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 6: <i>Overwhelmed &amp; Oversaturated (Detail)</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 7: <i>Overwhelmed &amp; Oversaturated (Detail)</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 8: <i>Overwhelmed &amp; Oversaturated (Detail)</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 9: <i>Overwhelmed &amp; Oversaturated (Detail)</i>	Glazed Stoneware, wood, copper	150inx 50inx7in
Figure 10: <i>Overwhelmed &amp; Oversaturated</i>	Glazed Stoneware, wood, copper	150inx 50inx7in

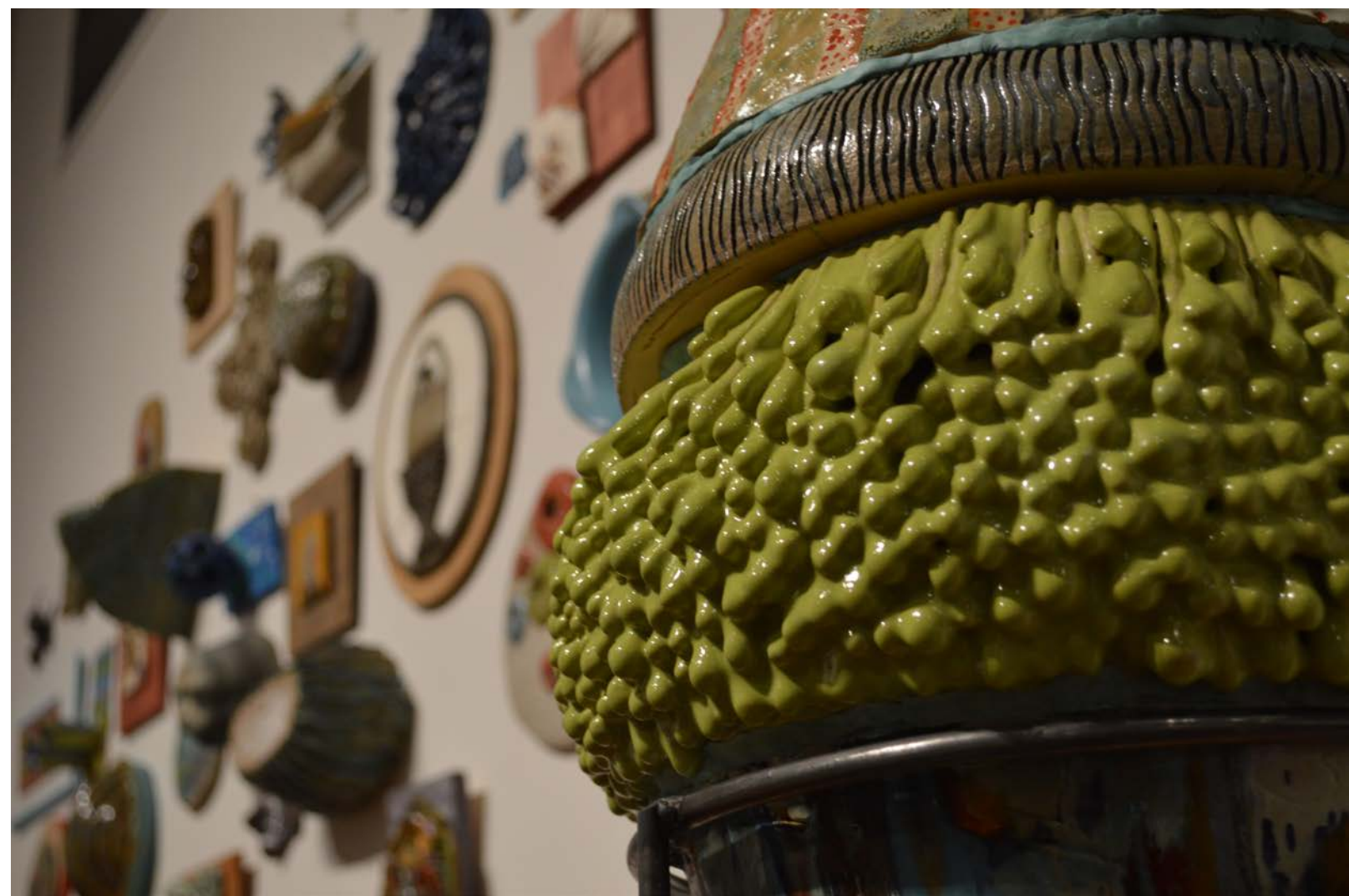


**Figure 1:** *Overwhelmed & Oversaturated*



**Figure 2: Overwhelmed & Oversaturated (detail)**





**Figure 3:** *Overwhelmed & Oversaturated (detail)*



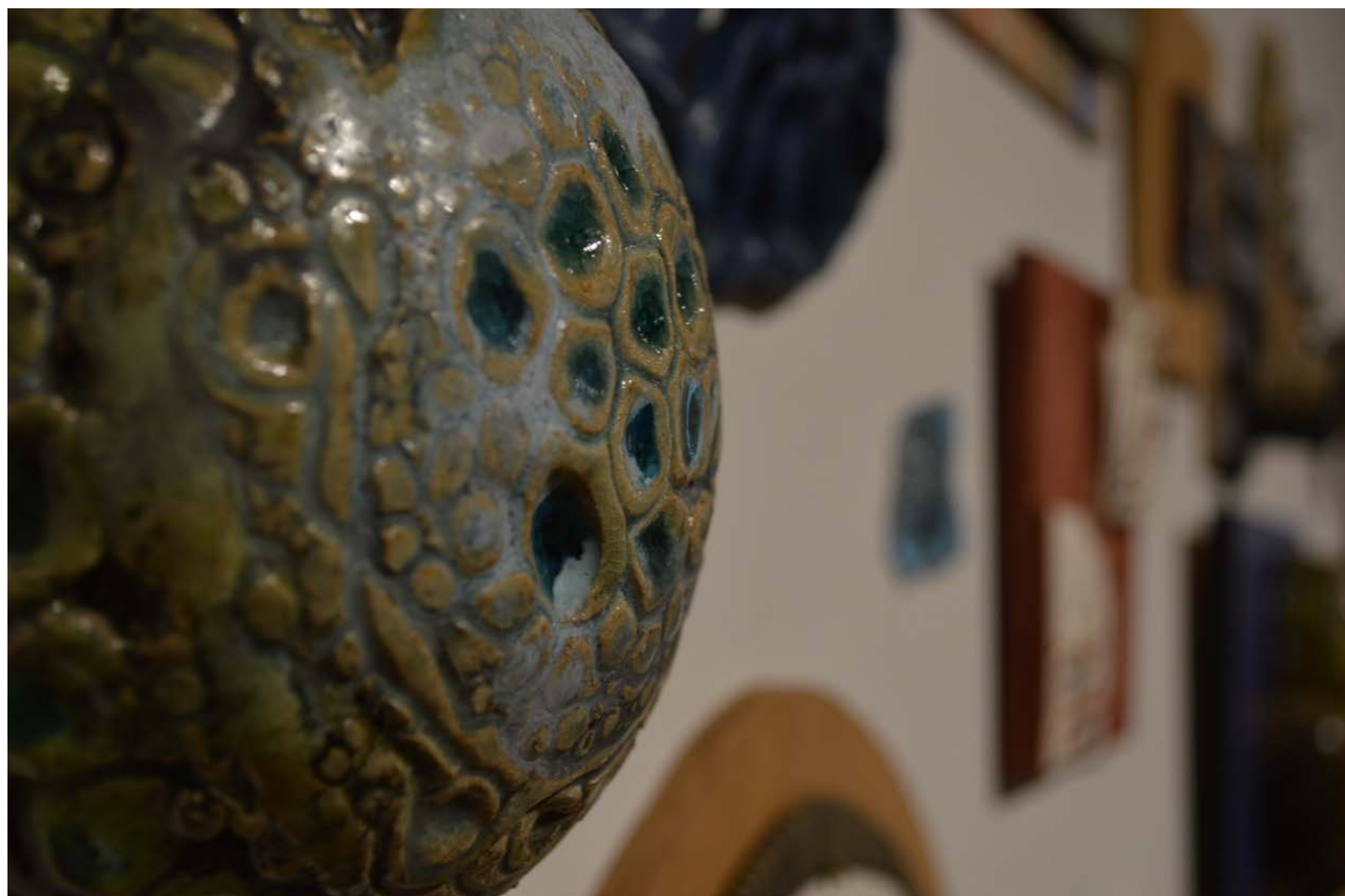
**Figure 5:** *Overwhelmed & Oversaturated (detail)*







**Figure 6:** *Overwhelmed & Oversaturated (detail*



**Figure 7:** *Overwhelmed & Oversaturated (detail)*

**Figure 8:** *Overwhelmed & Oversaturated (detail*





**Figure 9:** *Overwhelmed & Oversaturated (detail)*



**Figure 10:** *Overwhelmed & Oversaturated (detail)*