

Relative Misinteraction

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Abstract

Function is relative; it becomes ambiguous through the abstraction of form. A vessel's visual aesthetic can change how the viewer interacts with it. This affects how it correlates with functionality. 'Relative Misinteraction?' is a combination of wheel thrown and hand-built pieces with a cross-section of natural and man-made pieces shown through the ceramic vessel. Each is an example of different iterations of the same shape portrayed as a decorative, sculptural or utilitarian form. This is an exploration of the variances with which functionality is misinterpreted. Our work can be misinterpreted with the function by how the viewer, user, and buyer interact with the piece and what the artist actually created it for. We chose to show our work together to show how ceramics can be diverse.

Aspen Frey

My work currently is a series of flower decorations on wheel thrown pieces. I first chose the flower because of its meaning to help express myself through what I find enjoyable. I hand-build the flowers and attach them onto the pots. I pinch the rims of the pots to soften them and unify them with the way the flowers look. Flowers inspire me with how delicate, detailed, and colorful they can be. To show how flowers can be displayed is enjoyable for me. I love how simple but detailed the finished pieces can look.

Viewers may misinterpret my work by seeing the pieces as only decorative or actual functional vases to use for flowers. I create my work for visual aspects but there

is also functionality, so it could go either way and I let the viewer decide.



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Chelsea McMaster

This work was inspired by coral reefs. Having grown up on an island, my

relationship with the ocean was rocky at best; however, throughout my life I have come to respect it. My encounters with coral consisted of me finding and collecting the dead pieces that would wash up on the shoreline. Although I'd never seen them up close, I have always been intrigued by them. This body of work came from me wanting to capture some of its free-flowing and uninhibited forms while portraying them with a change of context. My intention was to create visually representative sculptures that border on the lines of the traditional sense of functionality. These pieces were thrown and manipulated off the wheel. Clay and slip were then added to create texture and complete each one.

With my work each piece has a hidden function that is intentionally overshadowed by the sculptural aspect. Whether it is subtle or obvious, the function is one which can only become apparent if the viewer could take a closer look and interact with the piece somehow. But that interaction may only come about in a more personal setting. Within the context of an exhibition or show it is not common for the work to be touched opening a missed opportunity.



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Jess Sneddon

The work I have decided to present today is part of my exploration and experimentation with the effects and outcomes of marbling different colorants into clay. I have used a variety of methods for coloring the clay using a combination of stains and raw chemical colorants such as oxides and carbonates. The way that I achieve the marbling aspect is by coloring one body of clay and wedging, or softly pushing, the clay together. I do this by taking the slip of my clay, which is clay with a higher percentage of water, and mixing in the colorant. I mix in the colorant while the clay is in this state because the colorant is able to be evenly distributed to create a smoother color. I then allow the clay to dry out enough to where it has a moisture level appropriate to throw with on the wheel. I take small amounts of the colored clay and wedge it gently together into the regularly colored clay and proceed to throw with it on the ceramic wheel as I normally would. I finish the pieces by trimming them and putting on final touches off the ceramic wheel before firing to completion with a simple clear glaze.

My work demonstrates the idea of misinterpretation in a different way than one

would expect, which in itself represents misinterpretation of the idea of my work. What I mean by this is that my work within a studio and art community setting is often read as too commercial, or not original. This stigma misinterprets the idea of my work, which is about using the hands to create something entirely unique, while still appearing to be of high enough quality to appear to be made commercially, even though my methods and the products are not commercially made.



All of our pieces have different qualities to them, but together, they demonstrate that any of our pieces can be misinterpreted by viewers and buyers. The way we choose to build, decorate, and finish our pieces can influence and create a way for others to choose how to use them.

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