

Abstract

Kilnin' It is a sculpture exhibition of work by the Spring 2017 Advanced Ceramics class. Artists plan on exhibiting a range of work that is based in clay with mixed media elements. This show explores the repetition and refinement of wheel thrown forms; playing with arrangement and elements of design via handmade forms and found objects, and experiments with various displays. Material is a driving factor in the work made. Each artist has been completely involved in every step of the ceramic process, starting with making clay and ending with final glaze firings. What emerges are works that utilize a variety of wheel thrown, hand built, and alternative processes, culminating into a tactile group exhibition.

Kilnin It

Our overall objective for this exhibition is based on three class projects from this semester: one involving form, a pedestal and individual aspects of displaying the material, another being large scale forms built from wheel thrown work and coils of clay, and lastly the repetition of twenty similar thrown objects with slight alterations to the individual design. For Made in Millersville, twelve students have hand-selected from these three assignments that which they have decided was most suitable for each of their own independent visions. Listed below, each of these students has written a basic artist statement for the work they have created for the exhibition.

Individual Artists

Jason Orr: The intentions of my work are based primarily in traditional, wheel-thrown forms, but focus on contemporary aims in investigating new processes of experimentation in texture, slip-ware and abstracted, painterly techniques. I am most influenced by the history of Japanese and English potters, who will use wood fired techniques to achieve their desired outcomes. My work is an attempt at achieving these same results through modern day equipment and continuous studio practice.

Katherine Geating: My work is influenced by my childhood. My mom was the greatest influence in my life and has shaped my world views. My mother was born and raised in the slums of Calcutta, India; however, her and her family are 100% Chinese. When she came to America, she brought all of her culture, food, and accents with her. She gave me an appreciation for cultures outside of my American worldview. Growing up this way, I was greatly influenced by Chinese and Indian art. My art is aimed and expresses that cultural heritage that I so love about myself and really has shaped who I am today.

Lindsey Hemmann: I enjoy exploring different techniques using molds, organic materials and slipware. I enjoy combining mixed media with ceramic sculptures in order to explore and create new forms and textures. Clay is a buildable material that you can mold and manipulate continuously, creating anything imaginable.

Morgan Braun: The focus of my artwork is based in ceramics. I am not much of a two dimensional artist with drawing or painting, and I turned to ceramics. I enjoy making things that are functional. Everything I make has a purpose, and I tend to enjoy the glossy finish of a completed project. In the future, my hope is to work with a variety of new processes, thus aiding me in exploring and finding my own vision, personality, and potential of my own work.

Aspen Frey: My work is a continuation of building skills. With these jars, I built skill in compressing clay better, throwing lids and creating rims for the lids to sit on. I built skill in throwing larger than usual, as went on to the next jar and played with different lids for the jars themselves. I tried to create flow with the form and visual appeal by making the openings as big as the bases.

Chelsea McMaster: My art is the act of doing. Doing, while discovering, is getting familiar and aids me in learning through process. I cannot say that I know the motivation behind my work as an artist, as it changes with each piece. My current body of work for this show began as a simple assignment with focus on arrangement, centered on a found object. The initial idea for the first piece came about from a conversation I had with my sister about her engagement ring. It seemed so big and flashy that I felt like I had to create one that was not. The whole body of work then grew into something much bigger. As for what it means right now, I would like to leave it open for interpretation.

Steven Annan: I enjoy working with clay because I love the functionality of ceramics, as well as the process of making something that will be around much longer than me. I love the history of ceramics, especially the colonial time period. Also, it's like playing in the dirt, but more refined.

Alexandria Combs: Creating functional pieces that can be used in an everyday setting is always a goal of mine. Wheel throwing can be a meditative, push and pull experience. Working in clay brings me to a centered place and is my creative outlet.

Jess Sneddon: I prefer to work with ceramics because I find it to be a successful outlet for relieving stress, and it holds therapeutic value. I greatly enjoy producing functional work on the pottery wheel. More recently, I have produced a series of bowls and vases. It's enjoyable working with raw chemicals and various glazes, and it is very satisfying when I successfully create a beautiful glaze over a wheel thrown form.

Jessica Rodier: My works are inspired by nature, which is the primary reason I enjoy working with clay. It is, in itself, a natural based substance. One of my main objectives in using clay, specifically stoneware, is to create organic forms with or without function that can mimic the texture and form that naturally occur and challenge the relationship of a found object and its juxtaposition on the environment. How this content relates to or does not relate to the viewer is conceptually intriguing.

Sidney Klinger: I have always had a fascination with the fantastic or horrific. My pieces are not always drawn from both of these ideas in finality, but those are my two strongest influences. For this project, I wanted to take something that is usually seen as unsettling or creepy, a skull, and showcase the beauty and regality of the internal structure that humans have and paint it matte

black with gold accents. The initial idea came from studying a skeleton frog. While my piece may not be anatomically correct, I intend to invoke the feeling of creatures of the dead, converging.

Emily Allard: I consider myself primarily a two-dimensional artist, but was searching for a way to make my drawings three dimensional. The discovery of paper mache aided in this transformation. Instead of using clay, paper mache was a simpler, meditative process I've adapted and have learned how to bring my favorite characters to life; my favorite, being a lioness. I used chicken wire as armature, layer the form with tape, paper mache, and then finally plaster gauze.

Conclusion

The advanced ceramics course was designed to develop each student's technical skills and critical thoughts as a maker. Throughout the semester, students are challenged to deeply understand how technique, form, surface, color, scale, material and content come together to engage concept in the artistic act. With each of the three projects, students have developed and expanded upon technical abilities, learned to discuss individual concepts in form and function, analyze art, critique, prepare and also verbalize their own thoughts about making and draft their own artist's statements.