

Notes on Process and Practice



Figure 1. *Loose Ends* (detail), 2019. Porcelain, yarn

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Artist Statement

The intersection of the permanent and impermanent, the disposable and the pleasurable opens up a space for my work to live in. I seek to create a tension between the familiarity of objects, materiality and fragmentation.

I work in a speculative practice where the making process drives ideation and discovery. My process is centered around labor, repetition, testing and failure. I use unglazed, colored porcelain to simulate surfaces like rubber, paper, plastic, frosting, textile and thread in order to investigate the slippages of both perceived and real material.

My practice is one that draws on the implicit-value and utility of craft, the material history of ceramics, and ideas of labor-value and production. I am interested in challenging assumptions of use-value by displacing expectations of material and through re-contextualizing familiar objects, tasks and applied decoration.

Work and Practice

The following three working categories structure my conceptual strategies, making process and influences: *Things*; *Place and Placement*; and *Making and Breaking*. Each of these sections includes subcategories that explain related methodologies, influences, precedents, my alignment with other contemporary artists and visual examples.

Things

This section outlines my interest in decoration and objects that are mundane or disposable. I will discuss my practices of observing and making familiar objects in porcelain. The visual and physical properties of this archival medium allow me to blur the line between abstraction and representation, distilling form into its essential, recognizable components.

Place and Placement

Here, I explain the importance of installation strategies within a *place* and the actual *placement* of the objects (or *things*) that I make. I will illustrate how this micro/macro approach allows me to investigate the arrangement of objects in relationship to each other on a small scale and how the whole of these combined objects can be adapted and presented in a larger space. I explain how my early education in Montessori school and the related learning objects influence my practice.

Making and Breaking

This category explains my speculative practice of material experimentation and process. Here I point to my own personal interests in testing, failure and outcomes related to art making, cooking and science. I give examples of recent studio experiments and material recipes. I explain my fascination with broken pieces, fragments, remnants and cast-offs.

Things

Braids. Loops. Lines. Knots. Edges. Ends. Overlaps. Strings, Shavings. Paper. Rubber.

Distillation: The extraction of the essential meaning or most important aspects of something.



Figure 2. *Loose Ends* (detail with paper, rubber bands, sponges and scraps), 2019.
Porcelain, colored porcelain, underglaze, wood, paint

Peripheral Objects

I observe and source inspiration from the objects that exist in the periphery of our attention. By making simple porcelain forms based on erasers, notecards, string and straws I am privileging these objects outside of their rational context and material. The surface of unglazed porcelain closely mimics rubber, paper, fiber and plastic. This visual

tactility is fascinating to me in that it sparks the desire to touch, while simultaneously realizing the fragility of the material. My intent is not to achieve realness, but to subtly hint at, or, to distill an object down to its essential, recognizable elements.¹ To represent the thingness of objects is a way of observing similarities between knowing and seeing, some of which occur subconsciously. Walter Benjamin proposes that a person's "mimetic faculties" ² are the evolutionary senses that allow us to navigate and experience the world. I am interested in the subconscious and immediate recognition of the colors, forms, shapes and sizes that reference the things in everyday life. By combining elements of two or more unrelated, everyday objects I hope to mediate a space of underdetermined thingness.

I present these peripheral objects on elevated shelves and platforms, or suspended from string. These methods of display are intended to re-contextualize our relationship with these otherwise inconsequential things. The mimetic quality of objects brings an awareness of similarities into focus, while reminding us of repetitive and routine tasks. Expanding on this notion, Anders Ljungberg posits that the ubiquity of objects in relationship to routine and habituation can mask the intimacy of use and our relationship to objects.³

¹ Baudrillard examines the perceived value of an object when it is stripped of function. "The abstracted object is determined through ownership/possession, and collection, not by its use value." Jean Baudrillard, *The System of Objects*, 85-87.

² "Nature produces similarities—one need only think of mimicry. Human beings, however, possess the very highest capability to produce similarities. Indeed, there may not be a single one of the higher human functions which is not decisively co-determined by the mimetic faculty. This faculty, however, has a history, both phylogenetically and ontogenetically. With respect to the latter, it is in many ways formed by play. To begin with, children's games are everywhere interlaced with mimetic modes of behavior, and their range is not limited at all to what one human being imitates from another. A child not only plays at being a grocer or a teacher, but also at being a windmill or a train. The question which matters, however, is the following: what does a human being actually gain by this training in mimetic attitudes? The answer presupposes a clear reflection on the phylogenetic importance of mimetic behavior. To determine this, it does not suffice to think, for example, merely of what the concept of similarity means for us today. As we know, the sphere of life which once seemed to be ruled by the law of similarity used to be much larger. It was the microcosm and the macrocosm, to give but one version of the many found by the experience of similarity over the course of history. It can still be maintained today that the cases in which people consciously perceive similarities in everyday life are a minute segment of those countless cases unconsciously determined by similarity." Walter Benjamin, *Doctrine of the Similar*, 65.

³ "We are not always aware of this intimacy because our daily lives are largely characterized by the fact that we are always orienting ourselves to what comes next. As we do not give ourselves time to reflect on the inherent, sometimes hidden qualities of objects, this intimacy and presence do not become visible to us during instances of use. Much of this daily use takes place in silence, in the sense that an instance of use does not need to be described in words or be defined concretely in order for us to completely incorporate it into our daily lives. We regard what we do in our lives as self-evident. Habit hides from us the value that such events can have". Anders Ljungberg, *Material Perceptions, Documents on Contemporary Crafts*, No. 5. 115-116.



Figure 3. *Loose Ends (detail of Recipe Cards)*, 2018. porcelain, wood, paint

Detached decoration

Decoration and ornament usually operate in relation to and as a part of a larger space. They are often considered to be supplemental, secondary, or even temporary or disposable. For example, party decorations serve to punctuate and enhance a moment, and are then swept away. Swags of frosting on a cake may be cut and distorted, consumed, or merely scraped off to the side of the plate. The combined specificity of temporary decoration and its ephemerality creates a contradictory duality that interests me. In my work, I am remaking decorations such as frosting, streamers and confetti in clay, a permanent material, in order to freeze the otherwise transitory aesthetic experience. I seek to activate space and illicit sensory experience by removing the decorative from its typical context, and applying it to the existing architecture that is the blank space of the gallery. In this way, I am providing ways for the decoration to exist as object, and on its' own, permanent, terms.

Craft theorist David Brett considers the human desire for, and interaction with, decoration in relation to the body, psychology, and fundamental value systems. Brett examines how bodies exist within systematically constructed and considered spaces.⁴ The space of decoration provides an opportunity for me to explore relationships between touch, sight, space and material, and ways that I might reconsider and re-order these. Brett refers to “the handle of a material that gives us the strongest clue to its character.” I use unglazed, fired porcelain as the “handle” of the form, as an invitation to look, to perceive the material in relation to the larger form and context.

“It is the ‘handle’ of a material that gives us the strongest clue to its character. The visual perception of texture determines our experience of space, but it also presents us with some interesting visual/tactile contradictions; hard metals can be made to look ductile, almost fluid. Contradicting sensations of this kind are very common in virtuoso craftsmanship and are something like the equivalent of “impossible figures”; there is a disjunction between the information coming from the two senses.”

-David Brett, *Rethinking Decoration: Pleasure & Ideology in the Visual Arts*, 37.

⁴ “Touch involves a very wide range of quality perceptions; smoothness, roughness, hardness, softness, hot, warm, cool, cold, dry, slimy, sticky, tacky, etc. These qualities are intrinsic to our understanding of materials, and therefore have bearing on the issue, closely related to decoration, of workmanship”. David Brett, *Rethinking Decoration: Pleasure & Ideology in the Visual Arts*, 37.



Figure 4. *Loose Ends* (detail with streamers), 2019. Colored porcelain, twine, yarn, brass nails

Place and Placement

Hanging. Weighing. Resting. Leaning. Laying. Stacking. Reflecting. Ordering.

Condensation: The fusion of two or more images, ideas, or symbolic meanings into a single composite or new image, as a primary process in unconscious thought.



Figure 5. *Loose Ends* (detail with graphite, extruded square and broken straw), 2019. Colored porcelain, underglaze, glitter

Learning objects

My fascination with objects and organization can be traced to my early childhood education in Montessori School. The school I attended was a mustard yellow house in my neighborhood. The rooms of the house were each oriented for specific activities. The main classroom was the living room, lunch and snacks were prepared for us in the open kitchen, the music room in the converted garage and the backyard was a playground. This aligns with Maria Montessori's original directive for her schools, that they should be in a house. In fact she referred to the schools as "The Children's House". The pedagogy is rooted in task based learning through the practical application and experimentation with objects. Montessori believed that the child should make discoveries through working with materials and the tasks they provide. She wanted to instill a controlled work ethic by providing materials with a specific goal, process, and finished outcome or product, as opposed to free play.⁵ The motor skill development and intense focus on perceptual development is something that is inherent in my making process today. Students in the Montessori classroom are allowed to independently choose activities such as tying bows, ordering color gradients and graduated blocks, mixing and pouring. This autonomy of choice, to curate activities and learn through failure is crucial to my process. The domestic setting of the school, the learning objects, colors and activities influence my affinity for making small multiples that can be combined and reoriented in many ways dependent on the space.

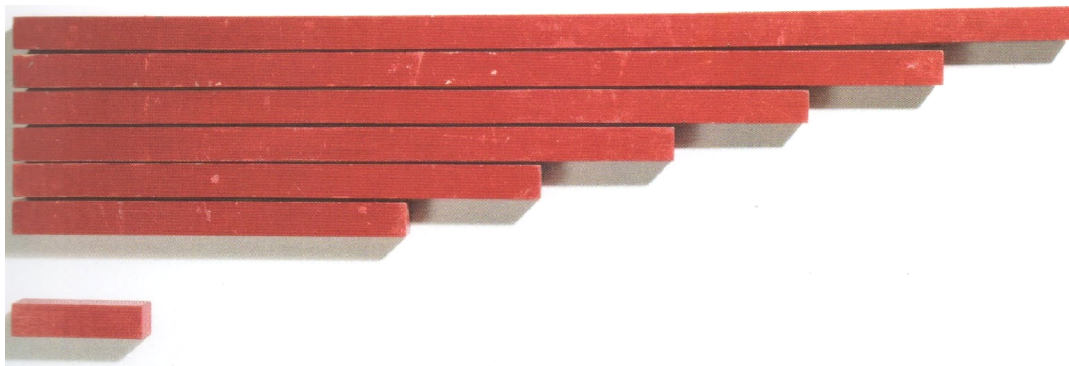


Figure 6. Montessori Didactic Materials. The objective of the long red blocks is to order them from longest to shortest. This activity is called *The Long Stair* which references the stepping up or down of the blocks, reflecting the relationship between movement and architecture.

⁵ "The technique of my method follows the guidance of the natural physiological and physical development of the child and may be divided into three parts: Motor; the care and management of the environment in work, and Sensory and Language; the use of didactic materials and classroom objects. The didactic materials include cubes, blocks of graduated sizes and colors, geometric solids, rectangular tablets with rough and smooth surfaces, tablets of various weights, colored tablets, cards with geometric forms, closed boxes with sounds, musical bells, sticks for counting, cards with sandpaper letters, lacing and buttoning frames." Maria Montessori, *The Montessori Method : Scientific Pedagogy as Applied to Child Education in the Children's Houses*, 50-51.



Figure 7. Montessori Didactic Materials. Button and lacing boards (left) are used for young children to practice dexterity and to prepare for practical life skills such as buttoning clothes and tying shoes.

Sense of place

The influence of learning objects reflects a self ordered practice, one that is goal oriented but relies on my own sense of place. When I draw upon the idea of place, it is not necessarily to reflect a specific setting, but rather to hint at it. I want to disconnect objects from a particular setting and imply a sense of place that is more elusive and fragmented, similar to the feeling of a memory being triggered by a scent. How do we use our sense of material and order to determine place? Anders Ljungberg relates objects and place through a “choreography of use,” which “takes place in some kind of spatial context. The three components—object, user and space—operate together to create that which characterizes an instance of use.”⁶ It is both the choreography of use and the sense of place that is so comforting and familiar. I use this as a guide when orienting objects. The relationship between object and placement reveals a space for the projection of personal narrative and experience.

One way to look at the “choreography of use” is through play. I rely on arrangement as a strategy to orient the objects I make. I follow an intuitive order that follows the same logic as Benjamin’s mimetic faculties. As I move objects around, observing the relationships between them, I create a smaller world, one that is still connected to real

⁶ The choreography of use: “A functional object exists and is created by being included in an activity. This activity presupposes a user who, in different ways, puts the item to its intended use. All of this takes place in some kind of spatial context. The three components - object, user and space - operate together to create that which characterizes an instance of use. If any of these components are lacking, the use event does not take place in full. The objects cannot be described as fully functional before it encounters the user and space.” *Material Perceptions, Documents on Contemporary Crafts*, No. 5, 134.

space, but avoids rational presentation. Pedagogical theorist, Esther Leslie uses Benjamin's theory of play and materials to examine the re-appropriation of objects, material and placement that allows children to create their own intuitive space.

“The child grabs at whatever is at hand. The child improvises in its quest for knowledge. Childish imagination works on the lowliest objects without discrimination. By playing with the broken-down and the unwanted, children combine ‘materials of widely differing kinds in a new, intuitive relationship’ (Benjamin 2004a, 450). He continues, “Children thus produce their own small world of things within the greater one. The norms of this small world must be kept in mind, if one wishes to create things especially for children, rather than let one’s adult activity, through its requisites and instruments, find its own way to them”.⁷

- (Benjamin 2004a, 450). Esther Leslie, *Pedagogy, Culture & Society*, 9.

⁷ “That is to say, these toys, maybe all toys, are tools. They are things of use, something to be used. Though that is not to say that they are simply functional. They are tools for grasping the world of larger forms on which they base themselves. They are made by hand and are manipulated by the hand, as the child plays. Fineness of form is not the crucial thing, rather the effectiveness with which they allow the child to comprise a way into the world of play and beyond that into the world itself. That is wherein their usefulness lies. The child grabs at whatever is at hand. The child improvises in its quest for knowledge. Childish imagination works on the lowliest objects without discrimination. By playing with the broken-down and the unwanted, children combine ‘materials of widely differing kinds in a new, intuitive relationship’ (Benjamin 2004a, 450). He continues, “Children thus produce their own small world of things within the greater one. The norms of this small world must be kept in mind, if one wishes to create things especially for children, rather than let one’s adult activity, through its requisites and instruments, find its own way to them. (Benjamin 2004a, 450). Esther Leslie, *Pedagogy, Culture & Society*, 9.



Figure 8. *Loose Ends* (detail with bowl, hanging band and eraser), Porcelain, underglaze, wood

Making and Breaking

Fragments. Fracture. Together. Apart. Unraveling. Remnants. Scraps. Detritus. Dust.

Experimentation: The action or process of trying out new ideas, methods, or activities.



Figure 9. *Confetti*, 2018. Colored porcelain, shelf paper

Material and Process

In addition to my art practice, I am invested in culinary pursuits. I previously worked as a professional baker and was raised in a family that values cooking, food and entertaining as vital life practices. My experience in the kitchen stems from learning and cooking alongside my Dad who is a scientist and fantastic cook. We navigated our experiments in the kitchen alongside his scientific experiments, some of which lived in our refrigerator. I was used to reaching past orange capped test tubes and mystery materials while looking for the next ingredient in our recipe. Our pursuit of the perfect

meal was not only about the final, delicious outcome, but the experience of process. Our family dinner conversations centered around our testing, successes, failures and food chemistry in the meal we were eating. In addition to our home “test kitchen,” I worked in my Dad’s microbiology laboratory during the summer; sterilizing pipettes, centrifuge tubes and organizing the work stations and shelves of glass beakers, flasks and graduated cylinders. These scientific wares were so intriguing to me in their varied forms and ambiguous applications.

These experiences and interests in testing, making and related accoutrements encourage me to reevaluate where site and medium meet and diverge. I realize that these two things can operate independently of one another and also overlap in many ways. In thinking about the studio space as a laboratory, I understand that the space of experimentation is independent of the medium. In fact, the word laboratory means a space for labor and work. The relationship between the labor space and material reveals an adaptability in modes of making within an expansive territory for improvisation. I am interested in the variety of ways that I can overlap and apply divergent sites of experimentation and mediums.



Figure 10. *Loose Ends* (detail with graphite sticks and shavings), 2019. Colored porcelain

Fragmentation

In many ways I approach experimentation with a practical purpose and outcome in mind. Though I am always open to the possibilities of unexpected outcomes and using perceived failure as an opportunity to create something new. I embrace the inherent frustrations of the fragile medium of ceramics to open up new forms. I allow for breakage in the studio and save all of the broken scraps as possibilities. This relates to the influence of play-learning as mentioned in the previous section, but here the goal is building through breakage. I reclaim the broken remnants to escape the pragmatic thinking of adult life and to make something whole again out of parts and pieces. This practice requires the accumulation of material and an adaptive, experimental form of play and making where “scraps are re-functioned and “matter is re-evaluated. That which is valueless becomes precious.”⁸ Esther Leslie regards Benjamin’s value in destruction as a form of play and creation:

“Play is a game of building up and knocking down. Through destruction, children invoke their own creativity—though they also invoke the very energies of world making and unmaking, for as Benjamin notes: ‘destroying rejuvenates in clearing away the traces of our own age’ (Benjamin 2004b, 543). Children assault the books they read, scribbling on them, creasing them, tearing them. They are marked by the smudges of grubby children’s hands. They turn them into waste matter, using them up, until they cannot be used any more.”⁹

- (Benjamin 2004b, 543) Esther Leslie, *Pedagogy, Culture & Society*, 7.

Breaking down and reassembly can be looked at through a lens of free play, but also as a systematic source of expression that is simultaneously intentional and free of expectations. In her book *Live Form: Women, Ceramics, and Community* Jenni Sorkin points to the accumulation of materials and scraps as a metaphor and touchstone for women artists. The reclamation of leftovers presents a conscious and deliberate resourcefulness, whether it be out of necessity or conceptual and aesthetic preference.

⁸ “The world is built of scraps. The scraps are re-functioned. Matter is re-evaluated. That which is valueless becomes precious, much as the household’s discarded silver foil became precious silver in the child-Benjamin’s hands. For the child, his drawers must become an arsenal and a zoological garden, a crime museum and a crypt. To tidy up, to throw away or to put things in a designated place, would be to demolish an edifice full of prickly chestnuts that are spiky clubs, tin foil that is hoarded silver, bricks that are coffins, cacti that are totem poles, and copper pennies that are shields. These scraps are repurposed and given new life, or life for the first time.” Esther Leslie, *Pedagogy, Culture & Society*, 9.

⁹ Esther Leslie, *Pedagogy, Culture & Society*, 7.

I met with Sorkin for a studio visit and was inspired by her observation of accumulation in my studio. This was a pivotal moment that boosted my confidence in claiming these unformed scraps as worthwhile parts and pieces of a future whole.

“Through their sculptural production, women artists have transformed the culture of making. Abstraction offers the tantalizing possibility of sublimated content. Ideas are reframed, objects are reformed: becoming something other than what they are in the world, translated, reworked, changed. Seeking transformation, women artists have altered the life of materials—stretching, absorbing, cutting, folding, stacking, piling, stockpiling, accruing—creating works that themselves become life-altering”.¹⁰

-Jenni Sorkin, *Live Form: Women, Ceramics, and Community*

¹⁰ Jenni Sorkin, *Live Form: Women, Ceramics, and Community*, 155.



Figure 11. *Loose Ends* (detail with shavings on shelf), 2019. Colored porcelain, wood, paint

Conclusion

I consider the conclusion of this writing to reflect the realizations within the development of my practice. I have provided historical and contemporary precedents, selected research and influences as the substructure for my work. I have also included anecdotal experiences, personal interests and narratives that have resulted in a process of self discovery. The expression of memories, senses, learning and affection is the additional component of my process that formed quite unexpectedly. I had clearer expectations of academic development, but had very hazy and elusive predictions of the development of my inner motivations and inclinations for “making what I make.” Each of these discoveries have built on one another through a symbiotic relationship, and have proven integral in the growth of my practice. This document isolates the current moment in my thinking and making, but my process will evolve as I continue to practice art.

In continuing my research and studio practice, I will further explore the space between representation and abstraction through the subtlety of form, color, surface and perceived utility. I want to situate myself within a community of critical thinkers and makers in order to expand my speculation on materials, sculpture, craft and ceramic processes.

Endnotes

Parallels. Testing. Recipes. Production. Images. Texts.

Parallels

Susan Collis embeds precious materials into inconspicuous objects. She fills cracks and scrapes in an old step ladder with mother of pearl and gold, the head of screw with a diamond and work clothes with hand embroidered splashes. Her repair of used and overlooked objects are emblems of the hidden labor-value in art making and art as a commodity.



Figure 12. Susan Collis, *The Oyster's Our World*, 2004. Step ladder, mother of pearl, shell, coral, fresh-water pearl, cultured pearl, white opal, diamond

Figure 13. Susan Collis, *As Good as it Gets*, 2008. 18 Karat white gold, white sapphire, turquoise, onyx



Figure 14. Susan Collis, *100% Cotton* (detail), 2004. Overalls, embroidery thread

Genesis Belanger uses the materiality of colored porcelain and stoneware to create surreal displays of domestic objects, food, and body parts. I identify with her use of smooth surfaces and candy colors to create table top displays of seemingly unrelated forms of donuts, flowers and cigarettes to create surreal object-scapes.



Figure 15. Genesis Belanger, *Mall-Bro*, 2018. Porcelain



Figure 16. Genesis Belanger, *At Rest*, 2018. Porcelain



Figure 17. Genesis Belanger, *Nada* (installation view), 2018. Porcelain

Karla Black explores the relationship between play, learning and child psychology in her pastel infused installations. I am drawn to Black's use of sugar, paper, chalk and makeup to create exaggerated sculptures that look like abstracted, discarded craft materials. Her sculptures allude to play, celebration, the domestic and the feminine. Piles of powder, crinkly paper create an array of matte textures that elicit memory and tactile associations. I appreciate that her process in making and composing is a part of her work. Materials are handled and placed so delicately and intentionally, but still retains spontaneity and levity.

"Black's environments are often large, and unstructured, but they insist upon a similar rigor and assertion of control: a regulated and carefully reasoned exchange about representation."¹¹

-Jenny Sorkin,

¹¹ "Black mixes unlikely materials that combine and repel: creating caked and chalky surfaces directly on the floor, or on paper sugared with sandy substrates, in a signature palette of muted pinks, sea foam green, yellows, and cornflower blue. Once-primary colors that are seemingly bleached out, as though by the sun of chemicals, and replaced by pale Easter hues that have long been stereotyped as feminine. Black's environments are often large, and unstructured, but they insist upon a similar rigor and assertion of control: a regulated and carefully reasoned exchange about representation". Jenni Sorkin, *Revolution in the Making: Abstract Sculpture by Women, 1947-2016*, 147.



Figure 18. Karla Black, *Nothing is a Must*, 2009. Sugar, paper, chalk, ribbon, lipstick, glitter, hairspray
Figure 19. Karla Black, *Persuader Face (detail)*, 2011. Cosmetics, plaster, cellophane, fabric, tennis balls



Figure 20. Karla Black, *At Fault*, 2011. Cellophane, paint, tape, plaster, plaster powder

Production: I am interested in the typically unseen, elaborate process of making these ordinary objects. These short videos detail the production and manufacturing of bubble gum, rubber bands and erasers. Each of these videos begins with mixing fine materials such as powders, shavings and colorants. These materials are mixed into a “dough consistency” and are then shaped in various ways. The erasers are cut, joined, steam pressed and cooled. Long hollow tubes for rubber bands are inflated with air and then hand washed by workers before being cut into precise widths. Bubble gum dough

is formed into a series of long, light pink extrusions; rectangular, ridged and smooth cylinders. Focusing on the acute stages of production further detaches these materials from their intended utility. I am inspired by the materiality of the rolled up sheets of pink eraser rubber, the piles of deflated rubber band tubes and the streams of extruded bubble gum. The colors and perceived surface of these pre-formed objects still elicit a tactile, sensory response of their future form and utility.



Figure 21. Still images from online video clips (Youtube), *How it's Made*, Rubberbands, Erasers, Bubble Gum and Sprinkles

Testing and Recipes



Figure 22. Studio image of materials. Cone 10 calcined, colored porcelain.

There are many limitations in the process of ceramics that can be expanded through creative testing and application of materials. I use the challenges within this medium as an opportunity for growth and discovery. I am in search of a clay that can be knotted, folded, cut and creased without losing its structural stability. Achieving this in a porcelain clay body is counterintuitive due to its low plasticity and high rates of cracking, warping and shrinkage. In my research I discovered several additives that mimic plasticity in the wet working stage. By replacing the water with materials like silicone, glue and glycerin, the clay can remain flexible until fired. I researched numerous recipes and methods to achieve these working properties. I found the most promising results by expanding upon the following two recipes.

Darroll Clark's recipe for silicone clay was a starting point to make a flexible extruded porcelain by mixing ground ceramic material and silicone. I used these porcelain threads to create long braids, reminiscent of friendship bracelets. I also experimented with Norm Stuart's recipes and tests for casting tape in Alfred's Grinding Room online materials archive. With this material I want to achieve a paper thin clay that can be cut with scissors, folded and layered. I have found some success with these tests, but will continue to speculate on the application of these materials in my work. I seek to interrupt traditional expectations of ceramics by manipulating its material performance in ways that it inherently resists.

Recipes

Flexible Porcelain Thread ¹²

50% Ceramic Material
50% Silicone Caulking

Method: Mix and Extrude
Cure time =24hrs

Cone 10 Porcelain
Potash Feldspar.....25%
Ball Clay.....16
Kaolin.....45
Flint14

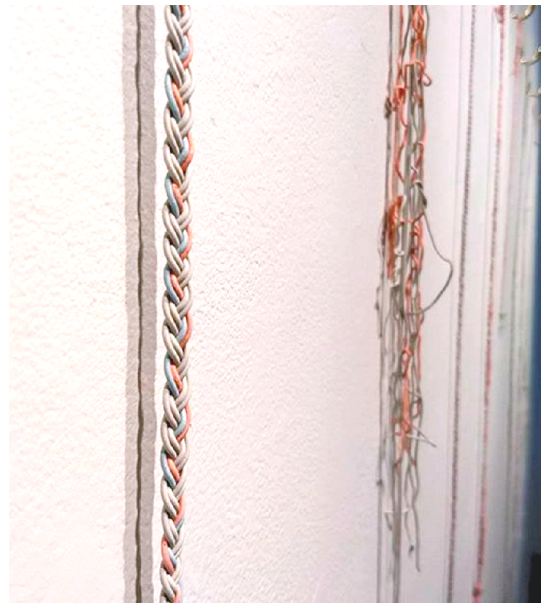


Figure 23. Right Over Center, Left Over Center, 2018. Colored porcelain, silicone

Process and Results: Cracking and separation after raw material firing.

Adjustments: Calcining ceramic materials to cone 10, ball milling into a fine powder and then mixing with the silicone and extruding. This results in a flexible, fired porcelain thread, as opposed to firing after extrusion.

Flexible Porcelain Tape ¹³

37.04% Ceramic Material:
Grolleg.....50%
Kona.....30%
Silica.....20%

Elmers.....80%
Glycerin.....20%
Water.....0%

Method: Sieve and Spread
Cure time =24hrs

Process and Results:

- High rate of shrinkage
- Paper thin, translucent porcelain
- Extremely fragile

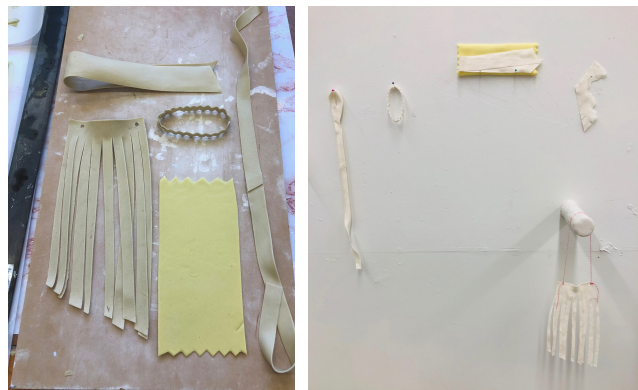
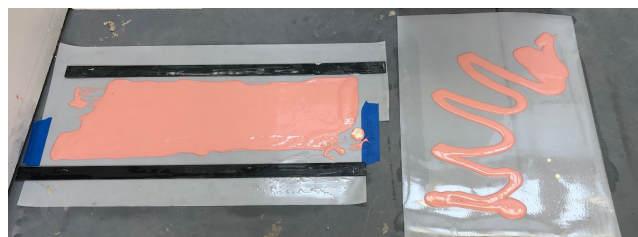


Figure 24-26. Studio experiments with casting tape

¹² Darroll Clark, *Silicone Clay*. *Ceramics Monthly*; Dec 1982, 82-83.

¹³ Norm Stuart, *Tape Casting*. Alfred Grinding Room, Raw Materials

Exhibition Images

Figures 27-32. *Loose Ends* (Installation view and details), 2019. 36ft x 24in x 16ft
Porcelain, underglaze, wood, paint, tissue paper, yarn, baker's twine, glitter, brass picture nails









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