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Rochester Institute of Technology

Actions and Occurrences

by

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A Thesis Submitted to the Faculty of

The College of Imaging Arts and Sciences

In Candidacy for the Degree of

Masters of Fine Arts

in Ceramics

Department of School for American Crafts

Rochester Institute of Technology

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Samantha Lee Stumpf
Actions and Occurrences

The decision to continue my education in graduate school was a positive but challenging one to make. I was interested in continuing to articulate and broaden my ideas and process of working with clay, but my overall goal was to become a better artist. I wanted to concentrate on my work and reflect on the ideas that I had been investigating throughout my ceramic education. My time in graduate school changed my perspective on my work, and I began to see the material in a completely new way.

While at Rochester Institute of Technology, I experimented extensively and was captivated by what I learned about both the material and myself through this process. This body of work began with several pieces that investigate ideas of mass and fragility and the interplay between the two. In my first year of graduate school I referenced painting and printmaking to explore my interest in two-dimensional ceramic work. All of my work that year played with and against gravity on a vertical plane. In the transition to my thesis body of work I gathered processes, ideas, and influences that led me to a series of experiments that would become the body of my graduate thesis investigation.

My graduate thesis body of work revolves around my fascination with action and reaction that are found in the natural environment. I see my thesis as a visual investigation of natural phenomena that transform the earth's surface, for example, the way a rock formation slowly weathers over time or the way water erodes a streambed. These processes encompass both construction and deconstruction in a way that has informed my ceramic relief sculpture and the way I approach process.

I was also influenced by the possibilities inherent in geological forces and how they transform the earth's surface. Mountains, volcanoes, and canyons are created by external environmental phenomena such as water, wind, and sun. Using these elements of water, air, fire, directly with clay (earth), I am able to show the visual interaction between the two. Using these elements in different processes, I was interested in capturing a moment between clay and other natural elements.

I began experimenting with how interactions between these elements change the state of matter in both obvious and inexplicable ways. In nature, elements and their natural interactions are extremely powerful. In my sculptures, although I have the opportunity to exert control, I choose to allow some of these same natural forces to come into play, such as in *figure 18* from *Actions and Occurrences*, where dropping a spherical form onto the surface left a crater of dry material. Also in *figure 2* from *Actions and Occurrences*, I let sawdust that was on fire create the marks on the surface. There was excitement every time I was making and firing work. Although my processes remained similar, the result was a diversified body of work.

I consider these pieces metaphoric landscapes. This body of work is intended to suggest natural processes through a variety of changing landscapes. Some of these pieces are very fragile and intimate while others are solid and massive. My overall process allowed me to have a physical dialogue with the material. These wall sculptures were created by physically exploiting the responsiveness of the clay by pushing, pulling, and tearing.

Influence

While pursuing my degree I was able to travel and gather a variety of resources that influenced my work. During my first year, a trip to Iceland became a foundational resource for

my work. I was fascinated by the landscape, which was covered with geological transformations that I was able to explore. Geysers, waterfalls, basalt and volcanic fields were captivating manifestations of active and reactive processes that constantly transformed the landscape. Some of the most intriguing were Þingvellir National Park, Kerið volcanic crater, Gullfoss waterfall and the Geysir hot springs. The massive impact that each one had on its individual landscape was breathtaking. Each place had its own identity. I was also interested in the use of geothermal technology, which is a dominant source of power throughout this island.

The summer of my second year I was able to travel to Spain, Portugal, and Morocco, a trip that unexpectedly brought tremendous cohesion to my work. Surrounded by tile and ceramic relief sculpture, I was inspired to visualize how my experiences from Iceland could be intermingled with these tiles and my experiments in the studio. I found Alhambra's walls of tiles, with their lavish graphic patterns, instantly compelling. I also became aware of the architectural significance as well as the decorative importance these tiles had become to the specific cultural area. The importance of pattern, style, color and even the installation of the tiles influenced my work. I began working with multiples and creating dialogues between them.

The mark making and surface treatments used in my work are derived from my interest in printmaking and painting. Art movements such as Expressionism, Abstract Expressionism and Action painting embody artistic forms that conveyed subjective emotions. These are the innermost feelings of the artist or what Vasily Kandinsky calls "inner necessity" (Arnason, 141). Artists working in these movements employed many languages to give visible form to their feelings, but generally relied on simple, powerful forms that were realized through direct and sometimes crude expression designed to heighten the emotional response of the viewer. The essence of their art was the expression of inner meaning through outer form (Arnason 141).

Robert Motherwell, a significant participant in this movement, discusses abstract art and the idea of the felt experience:

The emergence of abstract art is a sign that there are still men of feeling in the world...From their perspective, it is the social world that tends to appear irrational and absurd... Nothing as drastic as abstract art could have come into existence save as the consequence of a most profound, relentless, unquenchable need. The need is for felt experience-intense, immediate, direct, subtle, unified, warm ,vivid, rhythmic. (qtd. O'Hara 45)

Franz Kline, Anselm Kiefer, and Lucio Fontana also influenced my approach. Kline's expressionistic style deals with a physical response to the paint, with the brush functioning as an extension of his hand. He works as an "action painter" intuitively interacting with the canvas. His bold heavy-line work creates a solid physical presence in each piece, and much of his work is both minimal and achromatic, which creates a dramatic visual impact. The notion of energy captured within the moment, so critical to Kline's work, has been an essential influence in my own exploration of action and expression. Specifically *figure 20* from *Actions and Occurrences* captures a rapid movement from a two by four, which leaves a distinct presence of captured energy. Another abstract expressionist painter that has influenced my work is Robert Motherwell. Like Kline, his intuitive use of hard lines and bold color to create a dialogue within his paintings reflects my own desire to generate responsiveness between these elements in my

work. Using a linear format for my panels and saturated color allows my actions to dominate the surface.

Minimal color also defines the work of Anselm Kieffers, but it is his incorporation of organic materials in his “books” that most intrigues me. These “books” are similar to my own sketchbooks with thin fragile pages that hold visual investigations of captured time, and I am visually drawn to the layering of materials with his imagery. Burnt and clay-covered, they have a dramatic visual sense of tactility. An additional essential influence on my sculpture is Kiefer’s minimal palette of earthy colors. *Figure 5* and *figure 12* from *Actions and Occurrences* capture this burnt weathered tactility, which parallels Kieffers’ “books.”

Fontana’s work includes three-dimensional pieces as well as paintings. I am most influenced by his aggressive mark making but also respond to his choice of materials, like copper plates and clay. Unlike his canvases that boldly capture direct action, these materials have a resistance that respond to his energy perfectly. These materials capture a more refined sense of touch that is articulated in pieces such as his “Concetto Spaziale” from the cycle of the “Nature” series.

Antoni Tápies a contemporary artist whose use of media has had a strong influence on my work. His pieces are a combination of paintings and textural landscapes. Tápies’ process of working and his ideas about his work encompass the importance of materiality that echoes my own concepts. Art historian Bozal describes Tápies’s work:

he substantially altered the traditional conception of the pictorial surface, replacing it with material which had the appearance of the a wall on which we could perceive scrawls and incisions, marks, traces, degradations, perforations and so on: that

is typical features of a real etched by the passing of time, the impact of the natural elements, the heat and damp, the wind, the sun, the effects of anonymous agents, human and non-human, and the transformation of the material itself. Sometimes the scrawls and incisions, the traces and marks were easy to read or recognize, and others they were more abstract and often symbolic. (Bozal, 101)

Tápies also refers to his work as “walls” rather than paintings, an idea that had resonance with my experiences with architectural tile in Europe. During my research, I became more attuned to the sense of time and the idea of acting within the moment. Tápies works with resins that restrict the time frame in which he is able to work. He uses a variety of materials, including organic substances like sawdust, straw and marble dust, within a mixture of synthetic resins that allow him to create these surfaces within a short time period. These materials closely mirror casting slip in the way in which they both afford a limited time frame to capture a moment. I am drawn to this work because of the many similar methodologies, such as his abstract graphic way of working and the idea of capturing a moment. His work also shows depth within the surface of these resins that opens endless dialogues the material. Ishaghpour elaborates on Tápies’s methodologies:

Tápies chooses to work with materials that force him to be in the present, to play against not only them but against his own intention and to switch off his critical capacity. These materials have their own temporality: mixed with marble dust, matter dries quickly and hence means he must work extremely quickly; or else it is fluid like

varnish, which drips, and so the artist must direct the accidental flow.

This non- dualist way of working between the subject and the object, between the I and the universe, that makes a work part of everything embraces the chance occurrences that take place during the course of the work, even the effects of the wind and rain. (Ishaghpour, 72)

Process

I chose to work with clay because of the medium's unlimited options in terms of manipulation and responsiveness. The ability to capture action is enhanced by the widely varied states from solid to liquid that the many types of clay can attain. Most of my work was made with casting slip, which I poured on a plaster slab. Similar to Tápies's work, this allows a certain time frame in which I was allowed to manipulate the slab. I worked with two types of casting slip: high fire porcelain casting slip and an earthenware casting slip. I also mixed colored stains into the high fire slip to enhance variety. Use of a sculptured clay body allowed for a thicker massive visual presentation. This clay body allowed me to make repetitive movements and effectively exploit the potential for mark making without worrying about the fragility of the casting slip.

I also explored different firing techniques so that the firing process was part of these experiments. For example with "Smoke #1", I built a pit kiln to fire this piece and let the smoke control the final result, trapping the marks of the flame that I was not able to control. I investigated several ways of firing to explore a variety of results. In another piece, "Actions and Occurrences," I used the sand blaster to abrade the surfaces to create the illusion of weathering by wind over time. I also did several soda wood ash reduction firings, most of which were high

fire. In some panels I introduced organic materials to the clay to create a variety of surfaces. These materials referenced those from which clay was formed.

I used these panels because they were thin and exaggerated any action done to them, whether gentle or forceful. Working in this two-dimensional format let me create a specific focal point to capture the subtlety and the extremity within which clay works. This two-dimensional orientation was a natural way for me to work. In the past I have relied heavily on my sketchbooks to plan and develop ideas. While making this body of work, I began to realize that each piece had become a documentation of myself at the very moment I was making it. Planning was not part of this new work; I no longer relied on my sketchbooks. I began to use these panels to capture moments.

Every time I walked into my studio I had no plan; I simply intended to make and let myself interact with the material intuitively. The voice of the material is as important as my own voice within the work. My days, along with my work, became experiments. Some pieces I wanted to look at while, others I could not wait to break. I was less concerned with the final outcome, and more into the process in the moment it was happening. While making these pieces this became what I felt my work was about. I tried to suspend all judgment until the piece was finished. I was interested in making, and had no goal but to keep making. I would use anything and everything that I could find to incorporate into my work. I would fire kilns at different temperatures and use different clay bodies to see what would happen. My experiments are based on trial and error, like cooking. There was not direct recipe, or a right or wrong way to use the material. This opened many variations and variables with which I was able to experiment. This action and reaction method of working evolved such experimental dialogues into a coherent body of work.

The ideas of “play” and “chance” are seen throughout individual actions and surfaces. As I was interested with the idea of “chance”, the sense of an unknown outcome left me guessing and questioning the final result. Letting curiosity and experimentation drive this body of work, it became my open intuitive sketchbook. Play was also very important to this body of work in that I had some control, but much was left open to unforeseen possibilities. I let these surfaces transform in different firing atmospheres, similar to weathering elements that constantly change the landscape.

My emotions were a large part of my work. Thus the making process became very difficult for me. Allowing most of my work to be very thin and fragile was very important to me. This thinness and fragility reflected the way I felt in my surroundings, it was important for this to be a visual element within the work. I wanted the actions that I made to be exaggerated on these thin surfaces. Whether some were subtle, sinuous or aggressive I felt a moment could be seen in these landscapes, letting these pieces become intuitive reactions to myself.

I found this quote while reading letters that Sol Lewitt wrote to Eva Hesse. Eva Hesse was constantly questioning her work and the direction it was going. I pulled parallels from these letters for motivation:

Try to do some BAD work. The worst you can think of and see what happens but mainly relax and let everything go to hell. You are not responsible for the world- you are only responsible for your work, so do it. And don't think that your work has to conform to any idea of flavor. It can be anything you want it to be. (Lippard, 35)

I became preoccupied with the visual component of movement and the conversation that clay and I were having. Some days the clay won and other days I won. This body of work expresses a physically direct dialogue between the materiality of clay and my actions. The clay responds to my actions with its own physical and visual reaction, which leaves certain elements of the work to chance. This idea of chance is part me and part clay. My force factors directly in the mark on the clay and the clay's state reflects the mark left on the surface; both of these circumstances have an effect on the outcome. This physical way of working was a very satisfying part of my process.

The Work

“Layered Surface #14”

I began by layering panels together, working with contrasting elements such as dry and wet surfaces. The panel, which is on top of the dry powered surface, is wood ash on the surface fired in a soda kiln at cone ten. There is not a physical action recorded on either of these surfaces. I was more interested in the kiln and wood ash creating a happening. The sharp crack that is seen is from the distortion of the flat surface in the firing process. In a salt kiln during the firing, clay expands and contracts, which forces the material to react to the kiln's atmosphere. The powered surface is red art sieved onto the surface of the panel and fired in a cone six-oxidation kiln.

“Surface Action #3” and “Slate #19”

“Surface Action #3” is a low fire earthenware casting slip that was dropped on a few spheres to show more relief. It was made to resemble hills or bumps that show something

happening under the surface. I then layered this panel with a crackle slip and low fired. This panel was also distorted in the firing process, taking the clay body to a higher temperature also inhibits this result.

I paired “Surface Action #3” with “Slate #19” because of the juxtaposed elements of dry and wet surface. Similar to the first panel, but in this pair each piece could still be seen as individual pieces. This piece was created with several processes. I began by impacting the panel with a sphere and filling the crater with a different colored slip. This was fired to cone six-oxidation, and it was not interesting after the first firing. After the first firing there was no variation. I then layered cherry wood ash on the surface and fired to cone ten in the soda kiln, which left several blue spots to capture more variation on the surface. I left the chunks of wood ash on the surface, which did not completely flux out; these rough chunks in combination with the glossy glass like surface from the firing created a dramatic outcome. I would fire some of these pieces right after someone else and would not let them clean the shelves, which let the dirty residual buildup contribute to the firing.

“Surface Action #5”

The final piece on this wall was a single movement made by my finger sliding across the surface of an almost-dry slab. This panel is larger than the others on this wall but shows a more direct interaction that is captured. I kept this surface minimal and wanted the action to be the focal point of this piece.

“Actions and Occurrences”

In “Actions and Occurrences” there are several different clays and glazes. Putting all of these pieces together was very intuitive. I laid them out on the floor of the gallery and then began to hang. Although there are similar techniques, processes, and firing, I think they work well together by creating dialogues between each other.

I will start my descriptions from the left side of the piece. *Figure 1* is a low fire earthenware casting slip poured while the slab was still wet, after which more slip was dripped on the surface, creating a subtle variation within the large slab. I fired this piece in a low fire reduction kiln; the flame from the kiln accentuated the variation in the surface.

Figure 2 was pit fired in two pieces. I was interested in working with the negative space between the two panels. This piece is a bit different than the others; I was working outside the rigid framework that the rest of the work follows. I built a steel box to fire these pieces. I fired them in a raku kiln and then pulled them out and laid them on a surface of kawool and sawdust, which let the edges of the panels smoke right away. Then I sprinkled a small amount of sawdust on the direct surface of these panels, and finally I covered them with the steel box. This left the spots on the surface and let them burn directly where they fell.

Figure 3 was torn at the wet working state and fired in the soda kiln at cone ten. Here again the blue spots create an unexpected result after the firing. This panel also was layered with cherry wood ash, creating the glossy glassy surface.

Figure 4 is low-fired earthenware layered with crackle slip. The action was created when I slid my heels through the slip leaving the exposed earthenware. This panel was low-fired oxidation at 04.

With *figure 5*, I began to experiment with organic materials and the practice of burning materials out of the clay body. This piece I poured into a mold with fine sawdust and casting slip,

mixed them together, and let them dry. After the bisque fire I sandblasted the surface to capture the characteristics of wind eroding the surface this created a variation of texture. I then rubbed some black underglaze into the surface while sandblasting to create a variation in depth. I also fired this in the soda kiln at cone ten with no glaze on the surface.

Figure 6 was red art sieved onto the surface, and the action is made with a nylon stocking filled with red art dropped onto the surface to create a crater on the surface of the powered material. This was fired to cone six-oxidation.

Figure 7 was a combination of firing and processes. This is a layered piece that was torn and fired at cone ten reduction to give a cool gray color. The top portion has paper dipped in slip to create a wave-like ripple surface, which was fired at cone six oxidation.

Figure 8 has blue and green slip applied with a printmaking technique. I used a small plastic plate and a brayer to apply slip to the surface of the plastic plate, and then I pressed it to the surface of the wet clay, which left a small landscape on the surface. I removed the plastic plate and used another color and repeated this process. This was fired in a cone ten-soda kiln.

Figure 9 is a thicker panel using sculpture body clay. I used a wooden paddle to create repetitive movements on the surface. This resembled the basalt field that I had been visually inspired by. I used several oxide washes and black underglazes to layer a color. I also sand blasted this piece. I kept the circle in this piece as the mark, which creates a contrasting element with color and form.

Figure 10 is a small piece layered with different colored cracking slips. I used blue and green stains on earthenware casting slip and low fired. The slip on the surface seemed to flux in some spots and not in others, which left spots on the surface of white and green variations.

Figure 11 is another cherry wood ash piece fired in a soda kiln. It has very subtle marks that I created with my fingers by moving some surface material on the piece's left side.

Figure 12 is another piece with organic material. I used the same mold as *figure 5*, but with this one I used straw and casting slip together. This really created a beautiful texture. I also sandblasted this and used the black underglaze to accentuate the texture. This panel was fired in a cone ten-soda kiln.

Figure 13 is very quiet compared to the rest. I also layered this piece with another to create a dialogue. The bottom piece was laid onto several pieces of plastic to create movement under the surface. This has no glaze on it and is layered with a soda-fired piece on top. The soda-fired piece has one mark on the surface, which was made with a fettling knife.

Figure 14 uses many surface materials to create the textures. I used dirt, sand, and cherry wood ash. I had no idea how these organic materials would react to the atmosphere in the kiln. This piece was then fired into the soda kiln and was a complete surprise.

Figure 15, was created by running my finger through the wet casting slip, which created a very subtle movement. This has no glaze on it and was fired in cone ten-reduction kiln. This panel was much larger than the final product; I decided to cut it down so the action was a more direct focal point.

Figure 16 is a captured movement of wood breaking the surface of a black-slip-covered slab. This is a very dramatic movement. The ripples that are left from his movement show the underneath surface. This piece was fired to cone ten in a reduction kiln.

For *figure 17*, I mixed paper pulp into the casting slip to create a texture on the surface. I layered an earthenware slab on top and pulled my fingers through the surface of the earthenware into the surface of the solid white casting slip slab. This piece was fired at cone six oxidation.

Figure 18 is a grouping of two pieces: a solid earthenware piece placed next to a cobalt sulfate-situated surface with red art spots. These spots were made by using nylon stockings to create craters on the surface, which exposed the cobalt surface underneath. This piece was fired at cone six-oxidation.

Figure 19 is another soda-fired panel—the simplest one that I made. To create it I simply took a pencil and moved a small bit of the clay at the wet state and layered a solid red underglaze panel behind the negative space.

Figure 20 is a cone six-oxidation piece that was broken in two after the firing and put back together. This panel had a very thin black underglaze line that marks where I broke it. I left the rugged edges to layer against the solid white. There is no glaze on the surface of this piece.

Figure 21 is a piece that also went through several processes. This was a captured moment of a two-by-four pushing through the surface, which left a dramatic moment frozen. I feel that you can see the energy. This piece I fired in a cone ten-reduction kiln and then fired again in the soda kiln, which left a more interesting surface. I layered a solid black surface behind this to capture the negative space and emphasize the action.

“Surface Action #7”

This piece was one of the first that I was happy with, and it helped begin my investigation. With this piece I began playing with the idea of time, and I tried to really work in the moment. I poured casting slip on a large slab of plaster and ran my fingers though the surface, leaving an image of this movement. I fired these to cone ten in a reduction kiln with no glaze. Visually I liked these two pieces together because one panel had the action while the other had none. Juxtaposed, they created a movement and still dialogue between the two pieces.

“Surface Action #25”

The process of making this panel was similar to *figure 21* from “Actions and Occurrences”; I used a repetitive movement to create texture. These movements were more aggressive than the others. I used sculpture clay to show more mass and movement within in that mass. The surface was very simple because I did not want the glaze to hide any of the texture that I created. I used a wash of gold art and fired this to cone six-oxidation.

“Smoke #1”

This piece was created before *figure 2* in “Actions and Occurrences”. I made a pit kiln and fired it several different ways. This was one of the first pieces I fired this way. I wanted the flame and smoke to create the happening on the surface of these pieces. I started the kiln with a layer of kawool, followed by about seven inches of sawdust, the panel, and finally about a foot of sawdust. I ignited the whole thing and let it smoke for the day, which left an amazing surface on my panels.

“Surface Action #2”

These pieces are covered with sieved red art. I wanted to create a positive-negative composition similar to *figure 10* from “Actions and Occurrences”. For the top one, I dropped casting slip on the unfired covered surface, which left little droplets. These then were fired to cone six in an oxidation kiln. The bottom one was the same process, but this panel was a bisque panel, so the droplets made their mark on the surface, but they never fused to the surface once it

was fired. This revealed on the surface the positive droplets and negative craters left by the slip. This also was fired at cone six-oxidation.

“Surface Action #19”

Lastly these are the smallest pieces that were put together towards end of my making. I was still interested in these intimate moments and wanted to put some pieces together. So I chose a few of these little test investigations and made these pieces. On the left I used a low fire bronze glaze and the crackle green slip to create a contrasting dialogue between the two. The other was translucent porcelain with repetitive movements on the surface, which were then layered on top of a solid-color slab. These worked well together, like a mini collage with different contrasting surfaces.

Conclusion

Developing my aesthetic was very intuitive. I have always been interested in two-dimensional work, especially printmaking and the idea of a mark and mark making. It seemed only natural to bring this into my clay work. Working within this formal linear format became a natural methodology. I was able to keep a constant orientation with format while experimenting with the changing happenings.

While my work is largely two-dimensional, I classify it as sculpture rather than painting because of its use of clay as a medium and my focused surface manipulation of it. These panels are low relief sculptures that capture a moment. Although they are very similar to painting in regards to orientation and display, they show a low relief, which is a large part of my investigation with the material. I have found that even before creating my thesis body of work,

working with the wall had a huge influence on my work. I worked on and off the wall as well as worked within a collage orientation.

Working with smaller panels to create larger scale collage pieces brought up ideas of femininity, very similar to quilting and working in parts. This collage orientation came from the tiles that I was surrounded by in Europe; this was a natural progression in relation to my inspiration. The influence of tiles was mentioned several times throughout my work in progress critiques, and it made a lot of sense, as the use of tiles was a natural way to get ideas and processes out quickly. I was able to work on many pieces and ideas at a time. In the final installation the collage worked well to create a greater sense of scale, which combined these individual moments as a whole. Overall I thought the combination of collage and individual pieces worked well. The viewer was able to be intimate with individual pieces and yet overwhelmed by the scale of the whole.

Installation also plays an important part in the dialogue of my work. Clay has its own language, although I have been able to show the responsiveness of clay I have shown myself in the intuitive grouping and dialogue that I have created throughout the installation. I installed these pieces intuitively on the wall and tried to create a collection of various surfaces. Constructing this collection opened a drastic change in scale that is as important as the intimate investigations of each piece.

Looking at my show as a whole, I can say that there was no initial plan of how these pieces were going to come together. I brought everything from my studio to the gallery, placed my work on the floor, and rearranged the panels over and over again. I was unsure how I was to fill this space with all two-dimensional work, a problem that is very similar to ones posed by a painting show. There were several pieces that worked well to create a dialogue together by

juxtaposing contrasting elements: dry and wet, soft and hard, smooth and textured, a gentle movement next to an aggressive movement. These pieces laid a foundation for my visual presentation. I worked within these opposites and added considerations of scale to hang this show. In hindsight I wish I had made a floor installation that would have brought the work into the three-dimensional space of the gallery.

As an overall evaluation I was pleased with the final presentation of my show. I thought that it was a cohesive body of work that showed the viewer a developed idea, which was consistent with the premise. I felt there was the sense of intimacy between the viewer and the work (although some of these panels should have been much larger in relation to the individual pieces). I enjoyed the visual collection that created the collage. It was a great choice to utilize wall space and create scale, though in retrospect I also feel that I should have investigated with more depth within each piece. Because I used a majority of casting slip pieces, I felt there was not enough variation throughout. I could have layered and built massive panels would have presented more dramatic interplay between elements on the wall.

In creating this body of work I utilized many experiments with materials, processes, and the combination of the two. I feel I now have endless possibilities in evolving this body of work into a lifelong journey. I am still interested in intertwining these ideas into my next body of work. I want to continue to work with the collage to create scale while also working in parts to create larger installations. Process will always be present in my work, showing time and the material, although showing time in regards to emotions and surroundings will be constantly changing.

