



Chloe Cecil

2022 Spring

Capstone - Pottery

Department of Art and Art History

**Artist Statement:**

My journey as a potter began when I took my first ceramics class in my undergraduate studies at Colorado State University. An assignment that was based on recreating historical forms pulled me into the world of pottery and helped me to develop a relationship with clay and tradition that reinvigorated my love of making. In conjunction with a BFA in ceramics, I have also pursued a BA in Art History. The knowledge I have gained through my art history education has expanded my overall historical art knowledge and vocabulary while also teaching me concrete research skills that I actively use in my studio practice.

For my capstone exhibition, I have created a collection of pots inspired by historical pot forms from several different cultures and time periods such as a 15<sup>th</sup> century pot from Korea and a 13<sup>th</sup> century pot from Iran. I started the process by first sketching pots from ceramic books and then selecting five forms that would push my technical skills. I decided to remake each piece with the same proportions and forming processes as the original historical pot but at a larger scale. While creating these five historical forms, I took the knowledge I was gaining from them to create ten smaller vessels inspired by the original five pots. The surface designs on each piece are from my own imagination. In this body of work, I explored carving techniques and black and white slip to create a common thread throughout the vessels.

With this body of work my hope is to bring history back to the present and remind my viewer that history is still relevant to our lives today and is not solely in the past. This is particularly relevant to the ceramics field as so much of what we do in ceramics is based on long standing techniques and traditions. I am also striving to create personal relationships with the original makers of these pots by visiting their work in the present and being led by their hands in some way. Through the making of these pieces I am developing more gratitude for the makers that came before me, as all artists stand on the shoulders of their predecessors.

**Technical Statement:**

I began this collection of pots by first exploring ceramics books and sketching them. From there, I began picking forms that I found to be interesting and challenging. I took five of those forms and drew them to scale with detailed measurements to reference throughout the building process.

To begin each of the five large pots, I began with approximately eight to ten pounds of clay and threw the foot and beginnings of the piece in order to get a symmetrical base. From there, I slowly added coils in combination with throwing and/or paddling to maintain a symmetrical form. Each pot was then embellished with either black or white slip before bisque firing.

For each of the ten small pots, I took between five and ten pounds of clay and threw them into symmetrical forms on the wheel. All ten of these forms mimic one of the five larger pots in some way. Each of the ten small pots was finished with a combination of trimming, pulled handles, and colored slip. Once each of the fifteen pieces had been bisque fired, I use six different ^6 glazes in different combinations to finish the pieces. I determined the glaze for each of the five larger pots first and then chose the glaze for the corresponding small pots.

#### Turner Beauty- Mint ^6

Dolomite	27.5
Spodumene	25
ZircoPax	11
Whiting	2.5
<u>Nepheline Syenite</u>	<u>37.5</u>
VeeGum	1
CMC Powder	1
Black Nickel Oxide	1
Water	80

#### VC Karen Starshine ^6

K-200 Feldspar	46
Soda Ash	5
Gerstley Borate	12
Whiting	10
Barium Carbonate	5
Lithium Carbonate	2
<u>Silica (flint)</u>	<u>20</u>
VeeGum	1
CMC Powder	1
Copper Carbonate	.5
Black Iron Oxide	5
Water	90

#### VC Pam Fredericks ^6

Nepheline Syenite	44
Gerstley Borate	12
Whiting	12
Lithium Carbonate	6
EPK	13
<u>Silica (flint)</u>	<u>13</u>
VeeGum	1
CMC Powder	1
Dark Turquoise Mason Stain	5
Sage Grey Mason Stain	5
Water	85

#### VC 71 Base ^6

Custer Feldspar	40
Frit 3124	9
Whiting	16
Talk	9
EPK	10
<u>Silica (flint)</u>	<u>16</u>
VeeGum	1
CMC Powder	1
Rutile	3
Copper Carbonate	3
Water	80

#### Lynette's Opal ^6

Nepheline Syenite	38
Silica (flint)	25
Gerstley Borate	10
EPK	8
Whiting	7
Zinc Oxide	5
Talk	5
<u>Wollastonite</u>	<u>2</u>
VeeGum	1
CMC Powder	1
Rutile	8
Bentonite	20
Water	90

**Black Slip ^6**

Grolleg	30
Tile #6	25
C&C Ball Clay	10
Kona F-4	15
<u>Silica (flint)</u>	<u>20</u>
CMC Powder	1.5
Black Iron Oxide	12
Black Mason Stain	7
Cobalt Oxide	2

**White Slip ^6**

Grolleg	30
Tile #6	25
C&C Ball Clay	10
Kona F-4	15
<u>Silica (flint)</u>	<u>20</u>
CMC Powder	1.5

**ZAM Super Body Clay Body ^6 - ^10**

Title	Original Format
Figure 1: Korean Pot 1	Stoneware Clay, 8" x 8" x 20"
Figure 2: Korean Pot 2	Stoneware Clay, 10" x 10" x 21"
Figure 3: Iranian Pot 1	Stoneware Clay, 17" x 17" x 17"
Figure 4: Iranian Pot 2	Stoneware Clay, 20" x 20" x 20"
Figure 5: Egyptian Pot	Stoneware Clay, 12" x 12" x 15"
Figure 6: Small Pot 1	Stoneware Clay, 6" x 6" x 10"
Figure 7: Small Pot 2	Stoneware Clay, 5" x 5" x 6"
Figure 8: Small Pot 3	Stoneware Clay, 7 ¼" x 7 ¼" x 4"
Figure 9: Small Pot 4	Stoneware Clay, 10" x 10" x 3"
Figure 10: Small Pot 5	Stoneware Clay, 5 ½" x 5 ½" x 6"
Figure 11: Small Pot 6	Stoneware Clay, 6 ½" x 6 ½" x 7"
Figure 12: Small Pot 7	Stoneware Clay, 6 ¼" x 6 ¼" x 7 ½"
Figure 13: Small Pot 8	Stoneware Clay, 6 ½" x 6 ½" x 7 ¼"
Figure 14: Small Pot 9	Stoneware Clay, 4 ¾" x 4 ¾" x 7 ½"
Figure 15: Small Pot 10	Stoneware Clay, 6" x 6" x 8 ¼"



**Figure 1: Korean Pot 1**



**Figure 2: Korean Pot 2**





**Figure 3: Iranian Pot 3**





**Figure 4: Iranian Pot 2**



**Figure 5: Egyptian Pot**



**Figure 6: Small Pot 1**



**Figure 7: Small Pot 2**



**Figure 8: Small Pot 3**





**Figure 9: Small Pot 4**





**Figure 10: Small Pot 5**



**Figure 11: Small Pot 6**



**Figure 12: Small Pot 7**



**Figure 13: Small Pot 8**



**Figure 14: Small Pot 9**





**Figure 15: Small Pot 10**