



Kailee Bosch

2020 Spring

Capstone – Pottery

Department of Art and Art History

Artist Statement:

My practice as a maker began at the lathe. As a child, working in my fathers studio, I learned to make small functional objects: spinning tops, bowls, and the like. I grew up making and thinking about round wooden objects.

While this history of woodworking is it at my core, I have expanded my vocabulary of materials and processes. In this body of work, I am focusing on three materials: wood, clay and bronze. I'm interested in wood for its continual push at precision, movable only with the right technique and tools. Clay is different. It is extremely pliable with the ability for endless additions and subtractions. It can be manipulated with the simple touch of my hand. Bronze, has another character. It is not easily moveable in its solid form, but when heated it transforms into a beautiful, viscous liquid that can be cast into endless shapes.

Each of these materials is important, as are the process, craft and craftsmanship that give them form. I make both functional objects and speculative designs, playfully and with precision and rigor. I am interested in parts that make up a larger whole, connections, modules and systems. I think about the advantages and disadvantages of a given way of working, how the process gives shape to formal elements. I am seeking an interplay between traditional ways of making that value the hand and newer technologies that allow for precision, and repeatability.

I am inspired by the Bauhaus, ideas of everyday design tied to craftsmanship and functionality. Works such as Marcel Breuer's tubular steel furniture influence and inform my practice.

Each of my works rely on both my hand as the maker, alongside a range of tools and machinery: computer controlled machining, 3D printed connections, laser cut extruder dies – the marks of each of these processes are recorded in the work. The result is a variety lines, layers and textures, as the hand turned wooden spindles, bronze cast connections, and cut and manipulated clay pieces, each display marks of the maker.

Space and installation are also important; the interaction of objects with their surroundings. My designs respond to architecture and the body.

My works build and reflect upon each other, with each material, process, and piece informing the next.

Technical Statement:

My process often starts with a variety of digital fabrication techniques. I use both the CNC (Computer Numerical Control) Router and 3D printer.

The vases and the cups in this body of work were designed in the computer, in Rhinoceros, a 3D CAD (Computer-Aided Design) program. Models were 3D printed to test and visualize scale and form. I then mill the forms out of plaster blocks. I often leave a sense of the tool mark on the plaster, giving the viewer a sense of the process. For these pieces each mold has three parts, two sides and a bottom. To align the molds the same each time, I have designed and 3D printed keys that are permanently attached to the mold, to allow each piece to fit together over and over again, in the same orientation. I then use a porcelain casting slip, and pour this in to each mold, letting them sit for a set amount of time, depending on desired wall thickness. I used both uncolored casting slip, and slip with the addition of black and blue mason stains, to achieve a dark blue clay body.

The surface and coloring was applied to each of these objects by spraying several layers of glaze. The slip cast pieces have a variety of unglazed surfaces, with Emaw Glossy and Emaw Matte glaze combinations (listed below).

Note: Due to Covid-19 a lot of my processes were simplified due to complete loss of access to materials and studio space, so I used the materials that I had remaining for the semester and modified my intended outcome.

Clay and Glaze Recipes:

Casting Slip

Water	5000g
Darvan #7	40g
Bentonite	50g
Grolleg	5500g
Nepheline Syenite	2300g
Silica	2200g

Dark Blue Variation

+ 50 Wedgewood Mason Stain
+ 87.5 Best Black Mason Stain

Emaw Glossy ^6

Wollastonite	20
Silica	20
EPK	20
G200	20
<u>Frit 3134</u>	<u>20</u>
+ CMC Gum	1
+ Vee Gum	1

*fits casting slip really well, when sprayed,
dipped and brushed

Emaw Matte ^6

Wollastonite	26
Silica	5
EPK	34
<u>Frit 3124</u>	<u>35</u>
+ CMC Gum	1
+ Vee Gum	1
+ Zircopax (optional)	10

*fits casting slip well, most even when
sprayed

Title**Original Format**

Figure 1: Overview // Exhibition View 01

Ash, Cherry, Bronze, Brass, Porcelain, varies.

Figure 2: Untitled // Cups on Cherry Shelf // View 01

Cherry, Bronze, Brass, Porcelain. 3.5 x 2 x 5 in. (cups)

Figure 3: Untitled // Cups on Cherry Shelf // View 02

Cherry, Bronze, Brass, Porcelain. 3.5 x 2 x 5 in. (cups)

Figure 4: Untitled // Vase // View 01

Ash, Bronze, Brass, Porcelain 6.5 x 4 x 16 in. (vase)

Figure 5: Untitled // Vase with Sculpture and Shelf

Ash, Bronze, Brass, Porcelain. 6.5 x 4 x 16 in. (vase)

Figure 6: Untitled // Vase with Shelf // View 01

Ash, Bronze, Brass, Porcelain 6.5 x 4 x 16 in. (vase)

Figure 7: Untitled // Vase with Shelf // View 02

Ash, Bronze, Brass, Porcelain 6.5 x 4 x 16 in. (vase)

Figure 8: Untitled // Vase // bottom detail

Ash, Bronze, Brass, Porcelain.

Figure 9: Overview // Exhibition View 02

Ash, Cherry, Bronze, Brass, Porcelain, varies.



Figure 1: Overview // Exhibition View 01



Figure 2: Untitled // Cups on Cherry Shelf // View 01



Figure 3: Untitled // Cups on Cherry Shelf // View 02



Figure 4: Untitled // Vase // View 01



Figure 5: Untitled // Vase with Sculpture and Shelf



Figure 6: Untitled // Vase with Shelf // View 01



Figure 7: Untitled // Vase with Shelf // View 02



Figure 8: Untitled // Vase // bottom detail



Figure 9: Overview // Exhibition View 02