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INVASIVE INTERACTIONS

by

JENNIFER GALUSHA

(Under the Direction of Professor Jane Pleak)

ABSTRACT

Artistic Problem:

This paper discusses the body of work developed for my thesis, *Invasive Interactions*, which represents abstracted trees as a metaphor for humanistic situations. Through my forms I will discuss equality, abuse, isolation, community, and at the fundamental level, nature itself. *Invasive Interactions* was created to evoke a subtle awareness in the subconscious of the viewer and to emphasize our world's diverse natural landscape and its fragility.

INDEX WORDS: ceramic, sculpture, Vermont, nature, tree, human relationships, low fire.

INVASIVE INTERACTIONS

by

JENNIFER GALUSHA

B.A., University of Vermont, 2007

A Thesis Submitted to the Graduate Faculty of Georgia Southern
University in Partial Fulfillment of the Requirements for the Degree

MASTER OF FINE ARTS

STATESBORO, GEORGIA

2010

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INVASIVE INTERACTIONS

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Major Professor: Jane Pleak
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Tiffanie Townsend

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CHAPTER 1

INTRODUCTION

I started the final year of my MFA studies at Georgia Southern University knowing my thesis works in clay would be based on abstracted tree forms that were influenced by childhood, walks with my dogs, people watching, and nature itself. I began graduate school making a series of ceramic blankets that were a continuation of my undergraduate work. My work then expanded into ceramic rock forms where I was trying to capture the image of Vermont, my home that I missed so dearly. The next body of work was my cockroach series, which was ultimately a reaction to the abundance of

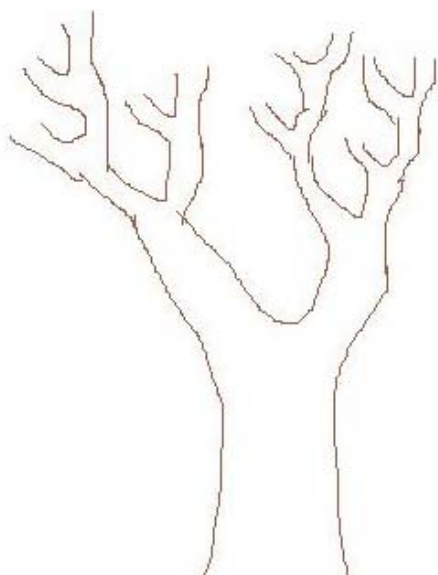


Figure 1: Jennifer Galusha, *First Tree*, drawing, 1989.

insects in my new environment. For my thirty hour review I created a ceramic series based on my nightmares of owls, snakes, and doors that questioned my fears. I can divide my previous works into distinct series, but none of the work provided an everlasting passion. My passion started when I began exploring the tree form, a series that tied together my beloved Vermont and my dreams. The sway of a pine, the knot of a branch, a rotting trunk, and a limb that was violently torn off by a winter ice storm, these are the phenomenon I observe; the stories implied by these phenomena mimic the human condition.

I grew up in Southern Vermont, surrounded by trees. The first great drawing (fig. 1) I ever made was based on a symbol of a tree taught to me by my mom. In time I taught it to my younger brother. This tree was filled with branches and strength; it connected my mom, my brother, and me. I now find myself yet again drawn to the concept of trees; the idea that they create their own community and that they have symbolic relationships with other living beings has continually been a source of inspiration. As a youth, camping with my family, I would venture through the woods. The forest undergrowth in the Northeast

is very dense and, combined with the trees, created many obstacles for a young explorer such as myself. In Southeast Georgia, the undergrowth is different, and where I live now in Statesboro, Georgia I can freely wander and admire the beauty of the trees' in a more minimal setting. This is when I started asking questions about why trees grow where they do? Why are they planted in controlled situations? These questions developed the narrative for my thesis work.

In my thesis work I have moved from the tree drawing of my youth to an abstract form that embodies those attributes of trees. I use the strength of a tree trunk which shares similarities to a the human torso, as a metaphor for the dynamics found in human relationships. The sizes of the forms are close to human scale and I want to welcome the viewer into my community. The surfaces vary, as with each person and relationship. I created an earthy palette that meets my conceptual goal of form and color in my abstracted trees. Building this forest combined my passion for the woods, the interaction of people, and my interest in surface through color and texture as a metaphor for personality.

CHAPTER II ARTISTIC INFLUENCES

The ‘narrative realist’ painter (fig.2) Chester Arnold has said about his work, “I feel that nature already exists in a perfect form and anything I could do, would be a pathetic

imitation.”¹ I could not agree more. If I try to replicate nature exactly in my sculptures it will not even come close, so I waiver on the edge of abstraction. I have no need to try to



Figure 3: John Sexton, *Birch Trees, Rockport, Maine*, photograph, 1983.

make nature better, so I choose from nature the qualities I most value and incorporate them into my sculptures. I chose to show my interpretation of individual textures, the range of colors found in various species of trees, and the gravitational lean of trees towards each other.

The black and white landscape photographer (fig.3)², John Sexton has instilled in me the idea that not every tree relationship I witness is important. Sexton does not photograph every tree he finds; he picks and chooses the appropriate qualities he feels will speak to his audiences. With my work I choose relationships that I find important in my own life to share, for example *Mother and Daughter* (fig. 13), in which the tall form has a gravitational lean, protecting the smaller form.



Figure 2: Chester Arnold, *Scenes from the Lives of words*, Oil on Canvas, 2008.

¹ Catherine Clark, “Chester Arnold” <http://www.cclarkgallery.com>

² “Willem Photographic” Robert Packard, 2007-2010, <http://www.willemphotographic.com/JohnSexton.html>

The ceramist, Toshiko Takaezu's tree forms (fig.4)³ heavily influenced my thesis work. I struggled with wanting to give the viewer all the information. My work is abstracted, much like many of Takaezu's own works. Takaezu's forms demonstrated to me that I do not have to include all the details of a tree, that the basic form of a trunk, is more aesthetically pleasing than a tree with branches. The trunk is a visually pleasing form because it shares a duality with the torso of a human, which I find beautiful. The lines and posture of the human torso are very similar to the "body language" exhibited by the trunk of a tree. Not only do Takaezu's forms speak of nature but also the power of the minimalistic form; a cylinder. This cylinder, basic in shape; strong and huge in meaning provided the foundation for my artistic directions. Takaezu uses her surface treatments as a response to her natural environment. In her color palette she references, autumn leaves, the frozen ground, or a landscape. She has said that, "In my life I see no difference between making pots, growing vegetables and cooking. They are all related."⁴ Although I do not garden, I too find no difference between cooking or the making of art. They are both innate in me, if I am not making art, chances are I am cooking- these are two of my passions that are continually constant in my artistic exploration.



Figure 4: Toshiko Takaezu, *Three Trees*, ceramic, 1975-80, Honolulu.

I recently read *Birches*, by Robert Frost. I felt it was describing, at the very basic level, the thoughts that go through my mind and the stories I create while walking among the trees. Frost's home is three miles from my family home; this region in Vermont formed my visual environment. I have included Frost's poem, *Birches*, because

³ "Toshiko Takaezu" *www.wikipedia.org*, 2009, http://en.wikipedia.org/wiki/Toshiko_Takaezu

⁴ Barry Johnson, "Craft is a Verb, in the Profound Tense" *Oregon Live*, 2009, http://blog.oregonlive.com/portlandarts/2009/02/craft_is_a_verb_in_the_profoun.html

poetically this addresses the narratives I use. *Birches*, acknowledges the beauty and wonder a single tree, gracefully bending in the woods can hold. Most of us understand the reasons a tree bends because it is searching for light or storms and wind have brought it down, but it is my imagination that allows me to see it much like Frost, who wanted to believe a little boy was swinging from them. My imagination while walking wanders and creates narratives between the trees I am observing, it is their directional movements that begin my imaginative narratives similar to *Birches*.

When I see birches bend to left and right
 Across the lines of straighter darker trees,
 I like to think some boy's been swinging them.
 But swinging doesn't bend them down to stay
 As ice-storms do. Often you must have seen them
 Loaded with ice a sunny winter morning
 After a rain. They click upon themselves
 As the breeze rises, and turn many-colored
 As the stir cracks and crazes their enamel.
 Soon the sun's warmth makes them shed crystal shells
 Shattering and avalanching on the snow-crust—
 Such heaps of broken glass to sweep away
 You'd think the inner dome of heaven had fallen.
 They are dragged to the withered bracken by the load,
 And they seem not to break; though once they are bowed
 So low for long, they never right themselves:
 You may see their trunks arching in the woods
 Years afterwards, trailing their leaves on the ground
 Like girls on hands and knees that throw their hair
 Before them over their heads to dry in the sun.
 But I was going to say when Truth broke in
 With all her matter-of-fact about the ice-storm
 I should prefer to have some boy bend them
 As he went out and in to fetch the cows—
 Some boy too far from town to learn baseball,
 Whose only play was what he found himself,
 Summer or winter, and could play alone.
 One by one he subdued his father's trees
 By riding them down over and over again
 Until he took the stiffness out of them,
 And not one but hung limp, not one was left
 For him to conquer. He learned all there was
 To learn about not launching out too soon
 And so not carrying the tree away
 Clear to the ground. He always kept his poise
 To the top branches, climbing carefully
 With the same pains you use to fill a cup
 Up to the brim, and even above the brim.
 Then he flung outward, feet first, with a swish,
 Kicking his way down through the air to the ground.
 So was I once myself a swinger of birches.

And so I dream of going back to be.
 It's when I'm weary of considerations,
 And life is too much like a pathless wood
 Where your face burns and tickles with the cobwebs
 Broken across it, and one eye is weeping
 From a twig's having lashed across it open.
 I'd like to get away from earth awhile
 And then come back to it and begin over.
 May no fate willfully misunderstand me
 And half grant what I wish and snatch me away
 Not to return. Earth's the right place for love:
 I don't know where it's likely to go better.
 I'd like to go by climbing a birch tree,
 And climb black branches up a snow-white trunk
Toward heaven, till the tree could bear no more,
 But dipped its top and set me down again.
 That would be good both going and coming back.
 One could do worse than be a swinger of birches.⁵

One book that has influenced some of the titles of my pieces and has offered me a new way to look at trees is, *The Meaning of Trees* by Fred Hagender. Hagender discusses deities from all cultures that relate to certain trees. The forms, *White Goddess* (fig. 10) and *Baal*(fig.8) directly relate to their specific divine association. *White Goddess* referencing birch trees and their gracefulness; while *Baal* is the Spirit of the Land, which is related to a date palm. Not only did Hagender discuss the relationships deities have with trees but also the many myths that are associated with the specific trees. An example of a myth related to trees is, *Why Plants Have Human Characteristics*, which is an Iroquoian myth retold by Anne Pellowski is as follows,

Why Plants Have Human Characteristics

Iroquoian Myth
 Retold by Anne Pellowski

Before the earth was created there was a land above the sky. Certain beings, men and women with human characteristics but not entirely human, lived among the sky people. These beings grew so numerous that the land above the sky became crowded. The beings began to quarrel among themselves and with the sky people.

⁵ Frost, Robert, *Works of Robert Frost*.

The sky people went to the Great One and asked: "Can you not do something to bring back peace to this land above the sky?"

The Great One poked a hole in the sky and blew his breath through the hole, so strongly that a cloud of mists formed in the space below. He then asked the sun to shine through the hole. When the sun's rays fell on the mists, they turned to water and formed a great sea.

Then the Great One called the Moon and asked her to shine through the hole. As she shone down, a thick scum formed on the sea. Gradually, the scum drew together into a solid mass and made the earth, with the sea all around it.

Great One now had a place to send the beings, but when he saw how bare the earth was, he decided he must first change some of the beings into plants and animals, and send them to all the corners of the earth.

So Great One changed most of the beings into plants and animals, and then with a great breath, scattered them over the earth. And that is why every living thing on earth has some human characteristic, because each kept one thing from the time when the beings lived in the land above the sky. In animals it is easier to see these characteristics, but if one looks carefully, they are to be found in plants as well. Some plants have leaves shaped like the human hand, or like an eye or ear. Some have hair that looks like human hair. Others have flowers shaped like faces or feet. All of them, whether in an open or a secret place, have one thing that shows they are also descended from the beings in sky, just like the humans.⁶

Not only did Hagender's book aid in naming my pieces but he also opened my mind to new ways to look at and appreciate trees for all of their natural and given qualities

The first book with which I became engaged during my research was *Art in Action: Nature, Creativity, and Our Collective Future*. This book is comprised of artworks created by seventy-nine contemporary artists that either directly or indirectly link to the environment. The United Nations Environment Programme (UNEP) and the Natural World Museum teamed together to create this book as a way to bring art and environmental issues to the attention of society. The curator of the book, Randy Jayne Rosenberg, focuses on the importance of art and the environment. His book introduced me to a large assembly of artists which included but was not limited to, Joe Mangrum, Jennifer Steinkamp, and The Icelandic Love Corporation, who were working with the idea of nature. The author states, "For many artists, the artwork(s) depict the

⁶ Anne Pellowiski, "Why Plants have Human Characteristics," 1990, www.spiritoftrees.org

representation of the landscape; expresses appreciation for all species; explores our natural world lost, despaired and reconstructed; describes the fantasy of paradises anew and gone awry; and articulates the tension of the role of art between entertainment and education.”⁷ This group of artists was dealing with the environment. Work I found visually uninteresting still had deep meaning environmentally through the way the artists discussed their ideas and concerns pertaining to the environment; I found my own work connected with many of their ideologies and aided in my verbal discourse about my own work. I am aware that much of my past art has contained underlying themes of nature and I hope to be among those artists who create art in a way that could possibly bring about a change. Returning to *Art in Action*, the author states “art can build awareness, the first critical step in changing our collective story from one that exploits and destroys nature for the benefit of humankind, to one that coexists with the natural world, nurturing and valuing it, and all of its life-giving properties,”⁸ I felt connected to this awareness as I developed my thesis work. My thesis series ties together a native son, Robert Frost, my history growing up in Vermont, my belief in environmental issues, and the importance this topic holds for many artists. It is through my research for this series that I have discovered it all connects back to the environment and the impact humans have on the environment.

⁷ Natural World Museum. *Art in Action: Nature, Creativity and Our Collective Future* (California: Earth Aware Editions, 2007) 10.

⁸ Natural World Museum. *Art in Action: Nature, Creativity and Our Collective Future*, (California: Earth Aware Editions, 2007) 11.

CHAPTER III

METHODS OF CREATION

My main focus deals in creating works with coils and pinching forms. I am a ceramic artist, a hand-builder. My forms are based on trees and their natural surface qualities. I prefer working by hand and not wheel-throwing my forms it allows for a less mechanical finish, which works better with the original form of a tree. I manipulate the clay by coiling, pinching, and pulling allowing for movement in the structure, this interplay allows for a give and take in the form. I see communication between my touch and the finished forms. In many cases slight abnormalities may occur due to additional materials being added to the clay body allowing the form to establish its own mannerisms. In each form I have addressed the surface through a specific texture and application of glazes and materials that burn out in the firing. These surface treatments allow each piece to form a personal identity.

According to Susan Peterson, “building with clay coils is a technique that demands precision, skill, and time, yet it is one of the most ancient and universal of ceramic techniques.”⁹ Coil building allows me to quickly build the form as I gradually develop the personality of the piece. The freestanding forms of my thesis work are built in sections. These sections can be stacked and un-stacked when needed, making firing and shipping manageable. The idea of stacking separate sections came from the ceramic artist, Viola Frey, who built large scale human forms. She had two oversized pieces collapse around her and subsequently altered her working methods to allow for more stable pieces and dynamic forms. The stacking technique is accomplished by using a two to three inch lip on the bottom of the form that sits inside the previous form, similar to a lidded jar, making irregular forms similar to Frey’s, who also coiled. One reason Frey used this method is because it allowed her to create taller pieces and I found this important for my research for my forms.

Building my forms in sections was a new idea to me, it expanded my firing process and solved my warping problems, as I no longer had to lay the forms horizontally

⁹Susan and Jan Peterson, *The Craft and Art of Clay* (New York: The Overlook Press, 2003) 33.

in the kiln - I could now stand them up vertically, using no shelving. It was suggested to me by my professor, Jane Pleak, to build a wall of bricks around the pieces so the flames would not have direct contact with the work and cause warping. The sagger, formed by using the brick enclosures was no longer needed once I lowered my firing temperature from cone 04 (1950° F) to cone 08 (1730° F), which also allowed for richer surface treatments.

I decided to make ceramic free-standing forms that would rise to a height ranging from four to seven feet tall. I believed the scale of the larger pieces would create a relationship between the human-sized sculptural forms and the viewer. When creating larger forms similar to Takaezu, I found that exterior settings were very responsive to the forms and I began to see an interplay in the groupings I created. When the forms grew beyond five feet, I realized the viewer in the gallery setting would only see the entire form from a distance and only part of the form as they approached to interact with the installation groupings. This scale in my work allowed me to explore dynamic groupings and forms that referenced communities. Both Frey and Takaezu used groupings of forms to create narratives. I found this stimulated the development of my grouping.

To create the surface of my forms I used pieces of wood, pinecones, a fork, and any object I find that would create an interesting texture. For a more subdued surface, I used layers of color. The research I did in my glaze calculation class allowed me to develop both the knowledge of clay bodies and the understanding of chemical oxides. This exploration into basic formulas and surface treatments is attached in appendix B. I created some surfaces by using dark washes as the base and the painted lighter color engobes over the washes followed by sgraffitto to establish layers of depth. The pieces go through multiple firings to create a more active glaze, bark, skin that varies considerably from one piece to the next. My main color palette refers to the natural world, but does not stop me from taking considerable artistic freedom with the final color choices. When doing this thesis work the technical abilities I learned throughout my three years allowed me to create stable-tall forms rich in surface and color.

CHAPTER IV

EXAMINATION OF THE THESIS WORK

My work consists of eighteen free standing ceramic forms, each with a unique title that carries a significant personal meaning and, together, they create their own story through their form and grouping. This series developed from my need to again address nature. Past bodies of work often referenced the outdoors but have not thoroughly addressed my artistic and spiritual intentions. My work has now come full circle concluding in a marriage of form and nature. The forms have multiple meanings depending on their setting. If placed indoors it is my abstracted tree that is invading our space and when placed outdoors the manmade abstracted forms are invading and interacting with the natural world.

While working on cylinder forms that were to be my glaze tests I started to see them create a dialogue; each form responded to the other forms when grouped together. When researching John Sexton's photographs, 'Aspen Forest', 'Dusk', 'Near Aspen', 'Colorado' as well as Toshiko Takaezu's pieces, 'Three Trees' (fig. 4), I saw in their work that the trunk spoke volumes in a minimalist way and that is how my work evolved into my thesis series, *Invasive Interactions*. The minimalist approach to the tree form was important because it is acknowledging the essence of a tree without the distraction of limbs or leaves.

Starting my thesis work, I knew my forms would be made of clay and each would have its own texture and surface treatment. I considered their scale and how the viewer relates to each work both individually and as a grouping (fig.5). The forms range from three feet to seven feet and to see all the form one needs to be at least eleven feet away. Making a choice to get closer, the viewer enters the environment inhabited by the works collectively. Choosing to become part of the collective form, the viewer invades the space in which the objects lie. I am asking the viewer to become part of the work and encroach on its personal space- singling each form out.



Figure 5: Jennifer Galusha,
Invasive Interactions,
ceramic, 2010

narratives in *Invasive Interactions*.

When creating the forms size and width were a consideration some are extremely skinny and intended to reference new growth. Some of the forms are larger than the others, which allow them to appear robust, emphasizing age and wisdom. Each form has a stance, a posture similar to a human or a tree marked by the wind. I want the viewer to walk among these pieces and feel as if they are becoming a part of the community. I chose to group the large forms together to create the feel of a communal experience. This idea came from my walks with my dogs outside and my thoughts on why some trees

are entwined with each other while others have reclusive tendencies. These thoughts were the foundation for my

In the pages that follow, I discuss individual and clusters of works in greater depth giving insight into the significance of the characters in *Invasive Interactions*.



Figure 6: Jennifer Galusha, *Artemis*, 61"x9", ceramic, 2010



Figure 7: Jennifer Galusha, *Apollo*, 76"x15", ceramic, 2010

Apollo and *Artemis* are twin brother and sister in Greek and Roman Mythology, I see them simply as brother and sister, specifically my brother and me. *Artemis* and I share the responsibility of being the eldest, yet when our brothers become adults it is they who look after us and begin to fill that role of responsibility, the above figures now represent my brother and I as adults. *Artemis* and *Apollo* are intended to be positioned next to one another. *Apollo*, God of truth, prophecy, and the arts leans slightly over *Artemis*, which I see as the Goddess of Fertility and Wilderness, creating a sense of protection. The two forms, *Artemis* and *Apollo*, have been treated with a similar surface to further emphasize their relationship to one another.



Figure 8: Jennifer Galusha, *Baal*, 72"x10" ceramic, 2010

According to Hagender, the author of *The Meaning of Trees*, each tree has a divine association, and in my work *Baal* (fig. 8) is the Spirit of the Land¹⁰. *Baal* is reminiscent of a date palm tree; the peaks created by the white clay simulate in texture of the date palm's trunk. After I had finished installing *Baal* in the gallery the piece toppled over breaking into many pieces. After reevaluating the scattered shards in the gallery setting I came to the conclusion that including it was necessary. *Baal* now speaks of the fragility of the human condition and our own existence; it is my intention that upon walking into the gallery the viewer will be overcome with emotion.

¹⁰Fred Hagender, *The Meaning of Trees* (San Francisco: Chronicle Book, 2005) 141.



Figure 9: Jennifer Galusha, *Daryna*, 80"x11" ceramic, 2010.

Daryna (fig. 9) means “queen” in Ukrainian, which is the language of my ancestors. I felt my only purple tree should be considered the queen, because purple is historically connected to royalty. Purple also known as tyrian-purple is made from mollusks, which in ancient times only the wealthy could afford. *Daryna* was covered with a purple slip, and after the surface was sgraffitied, a black wash was brushed over the entire piece to create depth. I see this form as taking on burdens but one that also has the ability to reach out; she is the only form that hints at branching which I see as reflecting a royal power. The branches visually express the many different directions a person in power can be pulled.



Figure 10: Jennifer Galusha, *White Goddess*, 88"x14" ceramic, 2010. (Detail insert)

When creating *White Goddess*¹¹ (fig.10), the birch trees saw on a hike in Lye Brook Falls, Vermont, were consciously on my mind. During that hike, I was taken with three birch trees that stood together like the trinity, but one of the three was askew when compared to the others, and this is that tree. *White Goddess* is a white sgraffitto form; standing eighty-four inches tall and she demands attention because she is the only white tree in the installation of thesis works. I believe Hedeneder states it best when describing the beauty of a birch, “Birches are some of the most graceful and attractive trees because they have a slender shape, bright bark, and their leaves turn yellow in autumn¹².”

¹¹ Fred Hagender, *The Meaning of Trees* (San Francisco: Chronicle Book, 2005) 40.

¹² Fred Hagender, *The Meaning of Trees* (San Francisco: Chronicle Book, 2005) 40.



Figure 11: Jennifer Galusha, *Raya*, 91"x8" ceramic, 2010. (Detail insert)

Raya (fig.11) is the tallest tree in the thesis installation which is the reason for her name. Translated from Ukrainian it means “rise above”. *Raya* towers over the entire thesis group making certain all is right in the community. This is not the first piece I have created for which the title references to rising above. In my nightmare series, I created a set of wings, titled, *Rise Above*. I believe this theme recurs in my work because of my own personal outlook on life that we all need to rise above the negative and realize all the positives around us.



Figure 12: Jennifer Galusha, *Stranger*, 73"x10", ceramic, 2010. (Detail insert)

Stranger (fig. 12) is surfaced with red lead, which created a very interesting surface. *Stranger* is a fitting name for this work because he tends to stand apart from the group, toxic, as if it does not belong. When one approaches *Stranger* there is an urge to touch the form and test the boundaries of its surface because it has a chalky appearance. Lead is the primary surface treatment for *Stranger*, the viewer second guesses their approach when reading the sub-text 'toxic lead' on the title; the same way one may treat an actual outsider in their own community.



Figure 13: Jennifer Galusha, *Mother and Daughter*, 85"x9", 65"x 10", Ceramic, 2010.

The *Mother and Daughter* (fig.13) forms are textured the similarly, by pinching the clay. *Mother* towers over her *Daughter* protecting her from the elements. *Mother* leans more than her daughter because she takes on extra burdens for her, watching as her child becomes an adult, strong and straight. The taller form shows the years of age, knowledge, and wisdom, while the shorter form is beginning her adult life. I have a deep connection with these forms because they are much like my mother and me, even though I am in Georgia and my mother is in Vermont I know she is watching over me and hoping I make the right choices in life.



Figure 14: Jennifer Galusha, *Devil's Walking Stick*, 69"x10", ceramic, 2010. (Detail insert)

Devils Walking Stick (fig. 14), is surfaced with a blue mason stain, black wash, and the spikes are coated with scarlet red clothing dye. In nature the devil's walking stick is a small thorny tree. While researching information about the Devil's Walking Stick, I found these comments about the living plant, "this species can be both poisonous and invasive....this is one of the most viciously spiny things in the vegetable kingdom! You can plant it under a vulnerable window to deter burglars or use it as a living fence in place of barbed wire."¹³ The difference between the natural and the man-made forms lies in the spikes; I chose to accentuate mine with red dye. The scarlet color gives a warning about its personality; sharp, toxic, and abrasive.

¹³ Floridata, "Aralia Spinosa", 2010, http://www.floridata.com/ref/A/aral_spi.cfm



Figure 15: Jennifer Galusha, *Termites*, 90"x10", ceramic, 2010. (detail insert)

Termites' (fig. 15) texture was accomplished by embedding rice into red slip; once dried I applied a black wash over the entire form. Every time I look at this form I cannot help but think of a termite infested piece of wood. Even after the termites move on, it still holds a record of the damage done, much like the scars on our own bodies. There are people in communities that have internal scars and upon first meeting them you would have no idea what they have been through; *Termites* is addressing the person whose scars are seen externally. *Termites* form is frail and slightly bent also addressing the wear abuse can have upon a person's own body.

CHAPTER V

CONCLUSION

The thesis works I have created drew their influence from my research, my love of people-watching, from nature, to artists and poets; it has evolved into a body of work that interprets my findings. I feel that through my research my formal and aesthetic goals have successfully culminated with *Invasive Interactions*.

These past three years have been filled with many paths of exploration, obstacles, and knowledge. Every bump brought me closer to becoming the artist I am today and I would not take a single adventure back. There was a semester right after my thirty hour review that left me drained and directionless, through many hours and many tears I pulled through the infamous artist's block to arrive at *Invasive Interactions*.

This experience has taught me about the many levels of art making, the research, thought, and energy that can go into one work. Truly the best advice I received was that you cannot move forward in your art until you know where you (the artist) have come from; without the references of art history, I would not have been able to create a cohesive body of work. This idea is far beyond where I started when I naively thought I did not want to learn art history because it would influence my work in a negative way. I still thought at that time that I was doing something that had not been done before. There is no way around it, it has all been done before, but this was my chance to make my own statement and allow the forms to speak for me.

The abstracted tree form that I have fallen in love with has many levels. It is a minimalist form, the form of monuments, pillars of spirituality, and it is a cylinder on its most basic level. This cylindrical form allowed me to accomplish an entire series of work that references human relationships and nature. I find a connection with this form, its strength, and the bond I feel when standing near. This minimalist form stands quietly, but unyielding, allowing for many interpretations. I plan to use this form as my canvas in the future. This has been an experience I would not change, I have grown artistically as an artist; understanding the need for art history, research and development as I explored my

personal narratives. This experience brings me full circle as an artist and an individual - I am forever changed.

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APPENDICES

APPENDIX A**FORMULAS****04 Earthenware Clay Body**

50lbs. Red Art
25lbs. Fireclay (Hawthorne
Bond)
5lbs. Silica
5lbs. Talc
3lbs Frit 3124

04 Clear Glaze

25 Neph. Sy
15 Ball
10 frit 3124
25 Gerstley Borate
25 Borax

04 Engobe

42 grams F-4
42 grams Flint
42 grams EPK
10.5 grams Ball Clay
10.5 grams Neph. Sy
2.6 grams Gerstley Borate

Terra Sig

15 lbs. Red Art
1 tsp. Sodium silicate
2 tsp. Soda Ash
28 lbs. Water
Let sit over night

APPENDIX B

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JENNIFER GALUSHA

EDUCATION

M.F.A.	2010	Georgia Southern University, 3D Studio, Statesboro, GA
B.A.	2007	Studio Art University of Vermont, Burlington, VT
N.A.	2003-2004	Berkshire Community College, Pittsfield, MA

PROFESSIONAL EXPERIENCE

2009	Continuing Education Art Instructor, Georgia Southern University	Statesboro, GA
2009	Instructor of Record Drawing 1, Georgia Southern University	Statesboro, GA
2009	Assistant Director of Summer Studios Averitt Arts Center	Statesboro, GA
2008-09	Ceramic Graduate Asst. Georgia Southern University	Statesboro, GA
2005	Teaching Assistant University of Vermont	Burlington, VT

GROUP/JURIED EXHIBITIONS

2010-07	Club Mud exhibition and Sale, Statesboro, GA
2009	<i>Anything but Green</i> , Denver, CO juried awarded 2 nd place

- 2009 Miscellany Magazine, Statesboro, GA juried
- 2009 Averitt Center for The Arts, Legends Gallery
Statesboro, GA
- 2009 *Nightmares*, www.artstudentgallery.com juried
- 2008 MFA Biennale, Georgia Southern University,
Statesboro, GA
- 2007 *Growing Up: Yesterday and Today*, Swainsboro, GA juried
- 2005 *Experimental Drawing*, Burlington (UVM), VT

AWARDS AND GRANTS

- 2009 Graduate Research Symposium, *Nightmare's*, 2nd place
award Georgia Southern University, GA
- 2009 Georgia Southern University Graduate Travel Grant for the
National Council for the Ceramic Arts in Pittsburgh, PA
- 2008 Georgia Southern University Graduate Travel Grant
for the National Council for the Ceramic Arts in
Phoenix, AZ

PROFESSIONAL OR ACADEMIC CONFERENCES

- 2010 National Council on Education for the Ceramic Arts
Philadelphia, PA
- 2009 National Council on Education for the Ceramic Arts
Presenter: Graduate Image Forum, Phoenix, AZ
- 2008 National Council on Education for the Ceramic Arts
Pittsburgh, PA
- 2007 Georgia Arts Education Association
Presenter: "Folk Art Tradition", Augusta, GA

VOLUNTEER WORK

- 2009 Empty Bowls at Georgia Southern University, group raised
\$1700.00 for the Statesboro, GA Food bank

2009 ArtsFest Volunteer Artist
2008 NCECA Program Volunteer

ART RELATED EXPERIENCE

2008-2009	Downtown First Friday, Vendor	Statesboro, GA
2008	ArtsFest, Vendor	Statesboro, GA
2008	Earth Celebration, Vendor	Skidaway Island, GA
2008	Celebration South, Vendor	Statesboro, GA

APPENDIX C

The Road Not Taken

TWO roads diverged in a yellow wood,
And sorry I could not travel both,
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay,
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence;
Two roads diverged in a wood, and I-
I took the one less traveled by,
and that has made all the difference.¹⁴

Robert Frost

¹⁴ Robert Frost. "Mountain Interval" New York: Henry Holt and Company, 1999, www.bartleby.com/119/

