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OBJECTS OF ATTRACTION

by

JESSICA STEWART

(Under the Direction of Professor Jane Pleak)

ABSTRACT

The work in *Objects of Attraction* is a culmination of the skills and experiences that I have acquired while at Georgia Southern University. The pieces are abstractions of natural flowers and seedpods that stem from my experiences in South Georgia woods. These brightly colored ceramic works are a reflection of the joy and wonder that I receive from the natural world. Colors, textures and forms found in nature are the driving force behind my work; I feel that so many of these natural attributes are often ignored. By creating work based on nature I strive to inspire viewers to take a second glance at the phenomenal beauty that the natural world has to offer. If I can have viewers enjoy my work perhaps they can identify with a particular memory or experience that helps them appreciate some of the smallest yet most important aspects of our world. With the fragile state of our environment, it is my intention that *Objects of Attraction* might play a small part in bringing awareness to the beauty that we so often destroy.

Index words: flowers, seedpods, South Georgia, ceramic, natural, color, texture, forms, nature, environment, attraction, Georgia Southern University

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by

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B.F.A., Augusta State University, 2006

A Dissertation Submitted to the Graduate Faculty of Georgia Southern University in

in Partial Fulfillment of the Requirements for the Degree

MASTER OF FINE ARTS

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Objects of Attraction

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A special thanks to my family and friends who have supported me from the start of this long journey. It has been a long hard road but the experience has paid off in the end. Thanks to my Aunt Tatch for helping me realize the beauty that nature possesses. And to my partner Matt for his understanding and encouragement which have allowed me to work the long hours which the studio has demanded. His never-ending love and support has made it possible to complete this work.

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CHAPTER I

INTRODUCTION

Objects of Attraction is a collection of work that is inspired by my love of the natural environment and the many hours spent in the South Georgia woods during my youth. Growing up on multiple acres of land in a small town meant that you had to entertain yourself without getting into mischief. Though mischief did ensue, I spent many hours outside enjoying my natural surroundings. On days when my mother was off running errands my aunt and I spent time in her enormous gardens that were overrun with bright, intoxicating flowers and vine ripe vegetables. We spent countless hours pulling up weeds while she explained how flowers were classified. I learned the history of botanicals in pre-literate years, since eating the wrong plant could be fatal, how to identify plants by their Latin names, in the 18th century Latin was the international language of learned scholars. In fact, Swedish Botanist Carl von Linne is often cited as the “father” of the hierarchical classification of plants and it is through him that the decision to use Latin was made. This enabled scientists and scholars who spoke or wrote in different languages to communicate clearly when naming and discussing plants.¹

My educational experience with my aunt led me to share my teachings with my mother, imaginary friend, or anyone that would listen. These experiences fostered my love and respect for nature and have followed me throughout my life.

Artistically my mother’s family has always been an influential factor as art was

¹ Martin Walters and Mick Lavelle, *Wildflowers and Flora of the Americas* (London: Hermes House, 2007), p.10.

always around me. I remember constantly exploring another aunt's sketchbooks of drawings that I would try to emulate. My uncle created beautiful watercolors and my mother created projects to keep my brother and I involved with making art and encouraged us to follow our artistic paths. My entire family shares a love of art and it has always been an essential part of my learning experience.

In college I struggled with the decision to pursue a career in business or chasing my passion. I started with the business route and soon found out that my soul would never be happy if art was not a part of my career path. I chose art and have never looked back. With my first experience in ceramics, I found a passion for clay. I loved how I could create art from dust. In my undergraduate years I was taught how to make everything from scratch and I found this aspect of ceramics amazing. I was not taking a product that had been developed like charcoal or paint and creating art; I was creating art from clay and making something that would last longer than any other artistic media. Clay lends itself to so many different ways of working whether it is a wheel thrown utilitarian vessel or a sculpture made by meticulously adding coils to achieve a desired form. My first sculptures were based on the flexible characteristics of clay. By sculpting organic objects and stacking them vertically, I created a structure loosely referencing totemic images (Figure 1).



Figure 1. **Organic Totem**, Jessica Stewart

My work in graduate school expanded my content knowledge and has grown technically allowing for faster solutions to my ideas. By studying contemporary artists as well as old masters I found seemingly endless possibilities for developing a personal style

of work. Researching the work of artists; Eva Kwong and Michael Sherrill and how they present their work sparked a fire inside which led to new ways of expressing how I felt about my own work. Striking this balance between history and technique has become extremely beneficial to my growth as an artist.

When I started *Objects of Attraction*, my recent body of work, I knew I wanted to express my love of nature as well as the whimsical qualities that engage us at any age. I want the viewer to experience joy and childish curiosity within my works. The forms created for *Objects of Attraction*

attempt to capture that transcendental feeling that comes from experiencing nature and for me this is captured through the use of clay, a natural organic material. Since the Ice Ages humans have shaped clay into sculpture, molding it into forms

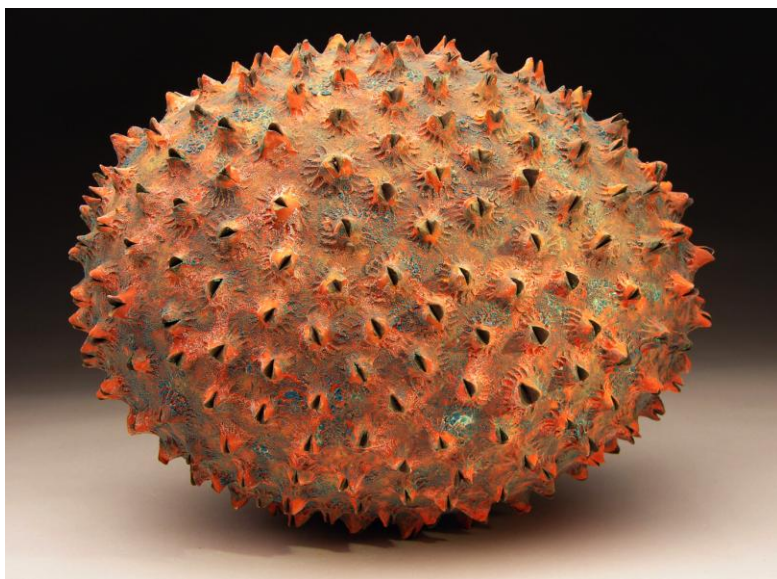


Figure 2. *Bixa orellana*, Jessica Stewart

that remind us of our planet. Sculptures of bison were found in the cave Tuc d'Audoubert in Ariège France that date back between 15,000 to 10,000 years ago.² When creating art I try to imagine the implications my work might have when discovered thousands of years from now. I create work that has the ability to endure; this means that I must contemplate what I am truly trying to express in order to make a lasting impression that appeal to the

² Speight, *Hands In Clay*, p6.

collective consciousness. My mild abstractions of seedpods, such as *Bixa orellana* (Figure 2) and flowers are to serve as a reminder of the natural beauty that surrounds us. These are seeds of inspiration and a metaphor for the knowledge that ignites our childlike sense of wonder.

Stephen Distabler, an artist who shares my views on the natural world discusses our disconnection with nature: “with the arrival of advanced technologies we tend to lose touch with the natural rhythms of the world and have glorified our independence from them.”³ Creating work that can connect the viewer’s memory to these natural rhythms is the aim of *Objects of Attraction*. My intention is for the viewer to find pleasure and be intrigued by at least one aspect of a piece whether it is due to the form, color or texture.

³ Speight, *Images in Clay Sculpture: Historical and Contemporary Techniques*, p.3.

CHAPTER II

PERSONAL AND ARTISTIC REFERENCES

It is through nature that I am most inspired. There is not one piece of work where I do not recall childhood walks through the Georgia woods. Those miniature excursions filled my life with wonder and an insatiable appetite to learn. I reminisce of days spent with my aunt whose photographic memory called each flower by its Latin name. Whether it was the *Viola sororia* (Woolly Blue Violet) that blanketed the base of her flower pots or



Figure 3. *Conium maculatum*,
Jessica Stewart

the *Cornus florida* (Flowering Dogwood) that lined the entry down her driveway. We spent hours examining the details of plants and their significance to the woodland ecosystem. My work, made from the earth, serves as a tangible memory of this childhood experience.

I continue to pay homage to nature in my work. My sketches of local and exotic wildflowers are abstracted to form my unique personal iconography. *Conium maculatum* (Figure 3) also known as Poison Hemlock is the flower thought to be responsible for Socrates' death.⁴ The deadly effects of this plant were documented by the Ancient Greeks. The flower has been glazed with vibrant colors to establish a sense of surprise. Often times the brighter the color of a flower the more dangerous it can be to humans or animals. It is the most notorious of all poison members in its family containing the toxic alkaloid conii. By distorting the pod of the Poison Hemlock I have tried to create my own

⁴ Petrova, Flowering Bulbs: A Concise Guide in Color, p. 21.

version which is attractive in color but holds a dangerous secret.

Art which is inspired by nature most often engages the viewer and is not intimidating. For example Alice Ballard's ceramic *Pods* (Figure 4) are created to be heart size which gives the viewer



Figure 4. *Pods*, Alice Ballard

a physical connection with her work. Her range of colors

generate a sense of relaxation, they could be described as muted while others are electrified just as we see different species in nature. Ballard's pods are based off of Henry Davis Thoreau's quote, "Convince me that you have a seed there, and I am prepared to expect wonders."⁵ It is this sense of wonder that I too hope to evoke with the viewers in *Objects of Attraction*.

There is not a more versatile medium for me than clay. As a native Georgian this natural material brings me into direct contact with the land I grew up on. Clay is one of the most common materials on earth, it is like no other artistic medium in that it offers such a wide range of possibilities for the creative expression. Its ability to capture the artists' hands and tool marks has led humans to use it as a sculptural material for centuries. I cannot help but hold clay in my hands and feel that history and turn it into my own creation. Whether it is functional like a bowl or something from my dreams, clay draws me in.

Nature serves as a connection; as humans we may not share the same personal

⁵ Schultz, *Expecting Wonders: Alice Ballard's Pod Series*; available from katey.schultz.googlepages.com/BallardEssay.doc; accessed 22 December 2009.

experiences but we can all identify with the natural world. By creating works reminiscent of structures found in nature I am hoping to connect with the viewer on a personal level. I intend for my pieces to be attractive in both form and color and it is these elements that are meant to appeal to the viewer, entice them to look closer and appreciate the minute details of the work.



Figure 5. *Box*,
Matthew Metz

My creative process relies on the method of hand building, as it is the satisfaction I get from working with my hands that drives me. The primal feeling of transforming a handful of clay into art is shared by ceramic artists throughout history. This connection has provided the confidence to push my limits and to expand my skills. For example, Matthew Metz provides inspiration for the carved detail on my work. Carving in clay remains the strongest link in my art making chain. It involves a meditative process that removes me from ordinary reality and I am transcended to a place where my entire focus is upon the work. Time seems to stop when I am in this contemplative state and I believe it is this alternate reality that promotes my drive to create. By carving methodically, I feel as if I am in tune to the clay which helps me communicate with the form as I surface the piece. Metz's work consists of pristinely carved functional vessels (Figure 5). surfaced using sgraffito, a technique of decorating created by scratching through a colored slip exposing the clay underneath. Metz's vessels reference a personal narrative, which I find attractive as I reference my forms to nature.

Surfacing my work is always an ongoing challenge. I want my forms to seem natural yet colorful which is often difficult. Many commercial glazes produce a glossy

toy-like color; I have experimented with ways to transform these into a more subtle color using a variety of chemicals. Along with velvet underglazes known for their matte surface and engobes, I have created a rich color palette that allows for layering and creating a variation of surface textures. Through multiple firings I am able to achieve a depth of color and surface that is representative of my garden resources.

Contemporary artists that have influenced my work include those who work with



Figure 6. **Passion Fruit Vase,**
Eva Kwong

similar processes, themes, surface treatments and color palette. Eva Kwong is another ceramic artist that I feel connected to. Inspired by nature Kwong says, “We must learn to look at a tree root, a stem, or a leaf and change its form and to feel any change in its form. If we can learn how to look at nature

this way, a totally new universe emerges-this is the power of forms. They awaken our inner feelings

directly.”⁶ This philosophy best describes the relationship I share with my work. It is through the power of small natural objects that a piece of art is inspired. Kwong’s work is influenced by her upbringing and the traditional Chinese concept of yin and yang, she also worked in a nature lab which led to her create natural forms. The work is visually stimulating with bright colors which are achieved by carving through layers of colored slips and meticulously painted detail. In *Passion Fruit Vase* (Figure 6) for example, I am extremely attracted to her joining of form and her methodical surfacing.

⁶ www.michiganceramicartassociation.org

Matthew Sherrill is another artist whose work is based on natural forms, his work is less abstract but his colors are nothing short of enchanting. Based on his surroundings in the North Carolina woods, his work is very personal and in tune with the multiplicity of the natural surroundings. Tossed Rhododendron (Figure 7), seems to grow directly out of the pedestal and dances with color. Similar to my work, there is a celebration of nature visible in his forms and color.



Figure 7. *Tossed Rhododendron*, Michael Sherrill

My initial interests in these ceramic artists led to more in depth research of historical references. Through this research I found underlying connections with those that paved the way for young artists. By examining their work, methods of production and success and failures, I am better educated with the direction in which to take my art and how to better express my ideas through clay.

CHAPTER III

HISTORICAL INFLUENCES

My sculptures do not directly mimic a specific object in nature but rather suggest a natural form that leads the viewer to connect with a memory. It is through many channels of influence that my work has grown to this particular stage. At the beginning of my journey with clay, Priscilla Hollingsworth's work, which is inspired by "plant forms and the movement of water over sea life"⁷ was extremely influential. Her strict attention



Figure 8. ***Nobby Forms***, Priscilla Hollingsworth

to detail and surface treatment has a way of drawing the viewer in. In Hollingsworth's *Knobby Forms* (Figure 9), her bright color palette and intricate nodules created a sense of curiosity which I felt compelled to investigate. Through her installations I found a way to incorporate multiple groupings of forms into my work. Hollingsworth studied under Virginia Scotchie who also has an interesting color palette full of crackle and lichen glazes that I find useful when creating my work. Scotchie's work is also reflective of objects associated with her childhood which she distorts into abstracted forms as in *Turquoise Knob Spout* (Figure 9). I feel Scotchie's vision of abstraction, where she states "her

of drawing the viewer in. In Hollingsworth's *Knobby Forms* (Figure 9), her bright color palette and intricate nodules created a sense of curiosity which I felt

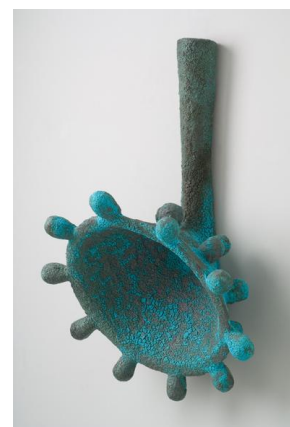


Figure 9. ***Turquoise Knob Spout***, Virginia Scotchie

⁷ Gallerie Chiz, "She Digs Pigment"; <http://www.galleriechiz.com>; accessed 27 January 2010.

intention that through the borrowing and reformation of objects the work might trigger one to look closer and find beauty and intrigue in the humble, ordinary and familiar objects that surround us”⁸ has profoundly influenced my thinking.

As I expanded my work in graduate school I explored tin glazed ceramic ware known as Majolica. Tin glazed wares originated in 9th century Mesopotamia as a desire to emulate the T’ang Chinese porcelain wares used to barter along the Middle Eastern trade



Figure 10. Tin glazed Italian platter, Artist Unknown

routes.⁹ The decorative surfaces of these functional wares (Figure 10) appealed to my sense of color as the white surface provided a clean surface for vivid color, much like artisans of the past. My work is considered decorative which consists of an extensive history. Decorative art received its name from the Decorative Arts Exposition of Paris in 1925; however it has been around since the Renaissance. Decorative

art was often referred as such because of its ornamental qualities which consisted mostly of ceramic, glass, metal or other textiles.

After learning the history of decorative tin glazed ceramics I became obsessed with contemporary artists such as Linda Arbuckle and Wynn Wilber who use this type of glaze technique, heavily surfacing their functional work. I found that by researching Arbuckle and Wilber’s surfaces; under glazes provide a more extensive color palette. Though I focus my work on more organic forms it is with these functional works that

⁸ Australian Ceramics Triennale, *Meet the Speakers*; available from <http://australianceramicstriennale.blogspot.com/2009/05/meet-speakers-virginia-scotchie.html>; accessed 27 January 2010

⁹ Ostermann, *The New Maiolica*, p15.

ultimately led to my use color. With underglazes used by these artists, I could easily create endless color combinations that ranged from screaming bright colors to softer, more muted hues. I presently paint or spray the under glaze directly onto the surface of my pieces. While diving deeper into the exploration of color I began to look at artists that are known for their pushing the limits of color and surface.



Figure 11. **Untitled**,
Ron Nagle

Ken Price and Ron Nagle (Figure 11) are among the celebrities in the ceramic world which surface their work with multiple layers of intense color. The surfaces of their pieces possess a depth that I could not imagine achieving. This depth was created through multiple firings and layering of color. With the experimentation of multiple firings I was able to achieve this admired depth. This depth is what I find most successful about the growth of my work. The resolution of my color palette and how to achieve it technically gave way to an exploration of form.



Figure 12. **Deep Blue**, Sadashi
Inuzuka

Sadashi Inuzuka is an artist that caught my attention and has yet to release it. I find his outlook on his work to be strongly linked with mine. He feels that his work focuses on the intersection of human society and the natural world. His work first appealed to my senses through form and later found a connection with how he dialogued about his intentions. His installations contain multiple forms

carved whether meticulously displayed on the wall (Figure 12) or in a huge mass in the middle of the floor. His pieces are usually colored through the type of clay he uses which is why I feel I was drawn to the forms. Other artists whose forms have influenced my work or my way of thinking include Graham Marks, whose pod forms link natural forms with manmade forms and installation artist, Juan Granados, whose form and color create stimulating environments, have inspired the notion of creating my own environments for future works.

Publications, especially reference sources such as Wild Flowers and Flora of the Americas, a field guide to over 750 types of wildflowers, have been the source of inspiration in color, form and presentation. This research work opened my visual vocabulary; it is my hope that with continued research, innovative ways of working with clay will surface as I grow as an artist.

CHAPTER IV

METHODS OF CREATION

This body of work, *Objects of Attraction* was created by using low fire white hand building clay. I work with my clay when it is relatively wet and has a sticky consistency. My pieces are hand built; sometimes using a plaster mold to create the body of a piece allowing the form to strengthen while I continue manipulating the surface. I can smooth and shape the piece better this way without causing cracks or over stretching the clay. After achieving the intended form, I allow the clay to transform into a leather hard stage of dryness, then proceed to carve away clay to create a detailed surface. Surfacing the forms is the result of a variety of carving tools, trimming tools, different types of metal and plastic ribs and any other object that results in an interesting surface. Coloring the form requires layering glazes and underglazes, enriching the surface of the form through firing. The surface begins to develop with continued layers and firings.

The clay body I use, was developed as a result of glaze calculation class where I set out to create a hand building body that would fire between Cone 010 and Cone 04 (1648-1940°F) in oxidation, was strong, light in color so glazes are bright. My research expanded to both a white and red clay body. (See Appendix C)

The red clay formula, which I used in the first half of graduate school, interacted with glaze color because of the high iron content, the surface scummed and my glazes became muddy. Wanting a cleaner, whiter clay body to enliven my surfaces, and needing a new body to withstand extensive carving and multiple firings I formulated a body that

satisfied these needs by adding nylon fiber and smooth grained sand to help with strength. These additions strengthen both in the green and fired states. This clay body matures at Cone 04 which is around 1940°F.

When constructing a form I am constantly thinking about the surface. I am continuously sketching seedpods and creating ways of altering both in color and construction. Before I start to make a piece, I reference my sketches. In my drawing (Figure 13) the base form starts with a bowl shape formed in a mold, I then use coils of wet clay to build upon the form. Once the structure is started I smooth the surface and prepare to work both additively and subtractively. I spend the most time on this part of



Figure 13. *Sketch*,
Jessica Stewart

the process since I find it most appealing. The clay body lends itself to this process because of its smooth texture provided by the kaolin and ball clay within the formula. At this stage I feel an intimate and direct relationship with the clay. It is easier to carve the clay when it is the texture of chocolate. At this time there is a dialogue between myself and the form which is flowing from my fingertips.

White clay also provides a clean white canvas for glazing. Pieces are layered with colored engobes and underglazes before they enter their first firing. The advantage to adding color before the piece is fired is, it allows one more coat of color and saves the clay from an extra firing. It also allows working more intuitively on a wet surface which is quite different than a dry one. I also use some commercial gloss glazes to highlight certain aspects of a piece. Another method of highlighting textured surfaces is to fire a black copper oxide wash into the recesses. I fire each piece in an electric kiln from Cone

09 to 04. The electric kiln provides an environment rich in oxygen, which aids in giving the pieces their bright colors. After firing I examine the piece to determine if the piece requires another coat of glaze. One piece may go into the kiln up to an excess of ten times, depending on the richness of the color.

Color has become the basis for the work in *Objects of Attraction*. Our response to color is immediate and emotional and we take this concept for granted because we are constantly surrounded by it. I want the viewer to experience close contact with the work and contemplate what it is that attracts them. I want them to peel away the layers of colors and see the variations which I have created during this labor of love. Color can evoke, attract or repel, we all have an innate sense of color which can influence our mood, perception and our behavior. Majolica artist Matthias Ostermann says, “our use of color as a language is a direct reflection of our inner most sensibilities and character.”¹⁰ I feel that my colors reflect my happiness, as a human there are many layers that make us who we are, I reflect my layers of self through my layers of color.

Creation of a successful work is a culmination of skills that relate to building, firing and feeling confident that I have reached a suitable stopping point. Though many lessons have been learned, the most valuable lesson is to know when to stop. Being satisfied with a piece and feeling confident that you have achieved or improved on your original goal is what I feel is the key to success.

¹⁰ Ostermann, *The New Maiolica*, p. 33.

CHAPTER V

EXAMINATION OF WORK

My work has progressed not only technically but conceptually. In the beginning I found it difficult to pinpoint why I made art, besides the fact that I enjoyed it and it came naturally. During my time at Georgia Southern University I have come to realize that art is not made in a vacuum and that all personal experiences somehow shape the way I create. This is often on a subconscious level however if I dig deep enough I can usually see the influences of what I was reading or studying coming through in the work. I feel that it is the balance between the drive to create and personal subject matter that create the most interesting pieces of art.

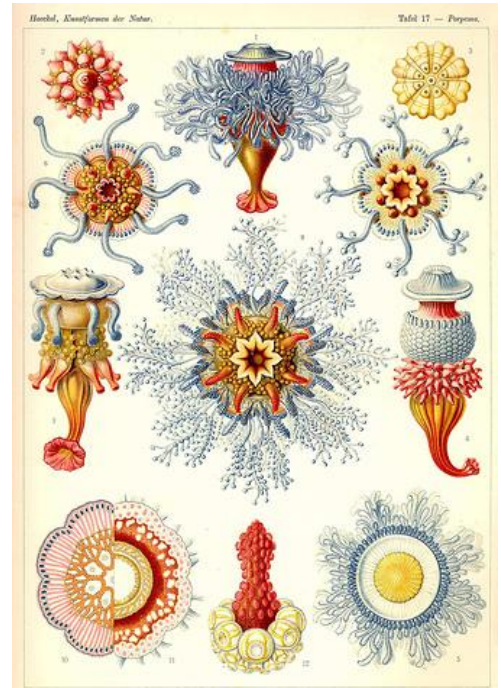


Figure 14. *Siphonophorae*, Ernst Haeckel

As I have stated earlier, my work is my interpretation of natural things both around me and in my imagination. With a powerful love for nature and our planet I feel a sense of urgency in capturing these forms. With the changing state of the world I feel it is important to create work that gets people excited about nature and the natural world around them. There are incredible aspects of nature that we as a culture are destroying. I am basically an optimistic person and my work offers not only a vision into this unwholesome natural world but also a glimmer of hope, joy and beauty. The first time I saw Ernst Haeckel's drawings (Figure 14) I found them extremely aesthetically pleasing, intricate and sensitive. Haeckel felt that observing nature was the only true way to

understand nature.

His observations of nature were what Olaf Breidbach calls in Visions of Nature the “very embodiments of scientific knowledge.” Haeckel took these forms and observed them in the laboratory but also decorated his home with the images he created from these observations. Many of his critics attacked his drawings accusing him of illustrating only personal interpretation and not fact. Haeckel’s reply was that by illustrating we are simply interpreting what we might see. I feel as if my art is based on Haeckel’s statement, I illustrate what I see and create an image in clay but as it is filtered through my own experiences. In the end, it is not a flower but how I might “see” a flower.

The forms I create possess a sense of peculiar ambiguity, they are acknowledged as plant like forms but are personal abstractions of particular flowers and their pods. For me the role of art is not to represent the world but rather the world as I see it. In the Cacao bean or *Theobroma cacao* (Figure 15) I have worked more realistically as I found the natural form so beautiful in its



Figure 15. *Theobroma cacao*, Jessica Stewart



Figure 16. *Alstremeria pelegrina*, Jessica Stewart

simplicity. Other forms are highly abstracted; this can depend on how I sketched the original plant or how much I sought to change the base form. *Alstremeria pelegrina* and *Asclepias tuberosa* are examples of highly exaggerated abstractions of the original plant or pod. (Figures 16 and 17) Often times the form’s level of exaggeration depends on

how far I feel I can push the clay; other times it is simply because I feel that less is more. This meditative process of sketching and abstracting allows me to possess the form and distinctively make it my own.

The origin and development of my creative process is based on research and observation. Through research of past processes and contemporary artists my work has expanded to new heights. Making the connection

between research and growth has elevated my ways of thinking about art. I cannot grow as an artist if I am unfamiliar with those that have come before me. I cannot improve on how I create art if I do not understand why I make it. And I cannot be successful if I do not trust my intuition. These powerful lessons are what make *Objects of Attraction* my greatest success.



Figure 17. *Asclepias tuberosa*,
Jessica Stewart

CHAPTER VI

CONCLUSION

Clay is one of the most technically challenging of art media yet it possesses something that cannot be achieved by any other. Clay can emulate anything. Working in clay is an ancient tradition that is constantly shifting, making room for new innovations. I choose clay because it offers limitless possibilities. It is with the work in *Objects of Attraction* that I found an endless array of ways to create my ideas. These works are soulful expressions of form and reflect my personal history. There is something extraordinary about creating art from a bag of natural material and turning it into a work that speaks volumes about where you came from and where you might go. There is no better medium to represent who you are than clay.

The most challenging part of this long process was to reach down into the depths of my being and to better understand my reasons for making art. By understanding why it is that I make art I feel confident in the art I create. Art for me is optimistic and joyful; it is the balance between who you think you are and who you really are. This intensely personal work is a display of my inner self and the memories and experiences it contains.

I have explored new methods, pushed the boundaries of clay and stretched my own limits which is what I feel defines my success. The forms possess personal stories and though they are not apparent to the viewer I feel they are successful in helping others find personal connections with the wonder and mystery provided by nature.

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Appendix A

Vita

Jessica Stewart

43 Somerset Townhouses

Statesboro, Ga 30458

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Objective

To create ceramic sculpture for exhibition and sale and to become a professional studio artist

Education

2010 Georgia Southern University, Statesboro, GA
MFA in 3-Dimensional Design

2006 Augusta State University, Augusta GA
BFA in Ceramics

Visiting Artist and Workshops

2009 *The Bascom: A Center for the Arts*- Highlands, NC
Visiting Artist/Multi-generational Workshops

2008 *Artsfest*, demonstrating artist, Statesboro, GA

Grants/Awards

2010 Georgia Southern University Travel Grant, Philadelphia, Pennsylvania

2009 Georgia Southern University Travel Grant, Phoenix, Arizona

2008 Georgia Southern University Research Grant: Majolica and Surface
Treatments

2007 Honorable Mention from Bascom Louise Gallery's Juried Exhibition,
Highlands, NC

Exhibitions

- 2009 *Club Mud Exhibition and Sale*, Georgia Southern University, Statesboro, GA
- 2008 *NCECA Annual Cup Exhibition and Sale*, Pittsburg, PA
- 2008 *Club Mud Exhibition and Sale*, Georgia Southern University, Statesboro, GA
- 2007 *Bascom Louise Annual Juried Exhibition*, Bascom Louise Gallery,
Highlands, NC
- 2007 *Club Mud Exhibition and Sale*, Georgia Southern University, Statesboro, GA
- 2006 *Something About Soul*, alternative gallery space, Augusta, GA
- 2006 *Screening Process*, Augusta State University Fine Art Gallery, Augusta,
GA
- 2006 *Teapots and Totems*, Pastel Gallery, Augusta, GA
- 2005 *Tire City Invitational*, Tire City Pottery, Augusta, GA

Publications

- 2008 **Miscellany**: Georgia Southern University Magazine of the Arts, *Torn*,
Fall Issue
- 2007 **Miscellany**, *Oil Drips and Twisted*, Earthenware, Fall Issue
- 2007 **The True Citizen Newspaper**, "Local Artist Selected for Bascom Louise
Gallery," October 17, 2007, 24
- 2007 **Highlands Newspaper**, "Juried Exhibit at Bascom Louise Gallery," October 18,

Professional Experience

- 2009 Georgia Southern University Graduate Symposium, *Majolica and Earthenware
Surface Treatments*, Statesboro, GA
- 2008 Georgia Southern University Graduate Symposium, *Nesting*,
Statesboro, GA
- 2008 *Skidaway Island Nature Show*, sale, Savannah, GA
- 2008 First Friday: Exhibition and Sale, Averriet Art Center, Statesboro, GA

2008 *Celebration South*: Exhibition and Sale, Downtown Festival Sale, Statesboro, GA

2006 Gallery Assistant, Augusta State University, Augusta, GA

APPENDIX B

Clay Recipes

<u>White Clay Body (Cone 010-04)</u>	<u>Red Clay Body (Cone 08-02)</u>
Ball Clay 50	Redart 50
Kaolin 25	XX Saagar 20
Molochite 15	Fire Clay 20
Silica 5	Silica 12
Frit 3124 5	talc 5
- add 5 lbs of 50 mesh grog	Spodumene 3
	Nepheline Syenite 5
	Barium Carbonate 0.5
	- add 5lbs of 50 mesh grog