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From Curve To Edge

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From Curve To Edge

Sarah Jewell Olsen

Thesis submitted
to the College of Creative Arts
at West Virginia University

in partial fulfillment of the requirements for the degree of

Master of Fine Arts in
Ceramics

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Function, Utility, Process
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ABSTRACT

From Curve To Edge

Sarah Jewell Olsen

This thesis is a description and analysis of the ceramic work of Sarah Jewell Olsen. This thesis includes a description and images of the work for the thesis exhibition *From Curve To Edge* as well as a discussion pertaining to the conceptual, technical and formal content of the work.

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Introduction

My utilitarian pottery is designed to overpower the mundane, mass-produced objects in the home and enrich peoples' lives. Through thoughtful craftsmanship, I intend to communicate the importance, permanence, and necessity of my pots. I build shapes that are informed by facets of industrial design, historical ornamentation, Minimalism and Modernism. I hope to replace boring things in our lives, the lifeless cookie-cutter coffee cups and dinnerware easily found in department stores, with ones that have meaning and a connection to the maker. Beauty is conveyed through the articulation of the curves and edges that create forms and adorn their surfaces. The cleanliness of a graceful curve that moves around a pot and into an edge heightens the intelligence¹ of the pot, and the addition of a crisp linear composition on its surface further conveys a contemporary design aesthetic with nuanced personality.

Chapter 1: Design & Utility

Words such as 'purpose', 'need', 'function' and 'utility' mean different things, and 'design' has multiple connotations. I design my work to exist first as a utilitarian vessel and second as a beautiful object. My aim is for these elements to combine effortlessly in my vessels to beautify its environment and enhance the user's experiences.

Design

For me, design exists to solve a problem. To spend time creating something with a purpose, there must be a need to fill. My utilitarian vessels are designed with suggestions of function in mind, to contain, cover, support, or display. It is with the understanding of these words that I make my pottery.

¹ Author's note: 'Intelligence' is used to speak to the intention of the design, as well as the execution of craftsmanship.

Paola Antonelli, a senior curator in the Department of Architecture and Design at The Museum of Modern Art in New York, says, “People think that design is styling. Design is not style. It’s not about giving shape to the shell and not giving a damn about the guts. Good design is a renaissance attitude that combines technology, cognitive science, human need, and beauty to produce something that the world didn’t know it was missing.”² Good design, for me, is when my ceramics serve their intended purpose and have an aesthetic appeal. The importance of this purpose lies in producing something the world needs and which brings beauty and grace to its environment.

Owen Jones’ design rules, called the General Principles of Ornamentation from the book *The Grammar of Ornament*, was my first introduction to historical principles of design and ornamentation. First published in 1856, it influenced later important artists like William Morris and Frank Lloyd Wright. One of his principles of design, which Owen’s called Propositions, laid the foundation for what would influence my aesthetic. *Proposition 10* states, “Harmony of form consists in the proper balancing, and contrast of, the straight, the inclined, and the curved.”³ I take this proposition to heart when I create visual balance and harmony in my pottery.

Utility

In his book *A Theory of Craft* (2007), Howard Risatti discusses the social change craft objects have gone through before and after the Industrial Revolution. Risatti states, before systems of mass production were instituted, all objects were essentially made by hand.⁴ There was demand for these handmade objects in order for someone to have spent

² <http://quotesondesign.com/paola-antonelli/>

³ Jones, Owen. “*The Grammar of Ornament*” (London: Day & Son, Lincoln’s Inn Fields, 1856), 24.

⁴ Risatti, ‘*A Theory of Craft: Function and Aesthetic Expression*’. (Chapel Hill: University of North Carolina Press, 2007), 152.

time making them.⁵ Before industrialized methods of production, there was an inherent appreciation for the handmade item, and an innate connection between the maker and the user.

Risatti makes the distinction between something that has an intended purpose, something that fulfills a need, and something that is useful. It is important for me to define these terms in relationship to my ceramics. Most objects can be put to use that is not related to its intended purpose, and something's intended purpose is not always communicated through its physical form.⁶ This distinction between intended purpose and form reflects in my work, such as an agreement between the form of a handle and its intended function. I carefully cut out shapes from some of my vessels first to create handles and second to convey my aesthetic.

Chapter 2: The Work

The industrial design influence in the work I make is evident in the form; the surfaces are smooth and cold to imply cleanliness. Beauty is conveyed via fluidity of movement of the eye through dynamic form change and articulation of curves and edges. The opposing elements of a curve and an edge interact to create an elegant contrast in the overall form. Though the work is smooth, clean, and accompanied by thin edges, the interaction between the user and the work must be comfortable and not abrupt; therefore ergonomics play a part in the design and execution of the work (Fig. 1). The final design of each piece is an expression of my curve to edge aesthetic, a term I developed to describe my style and my values of beauty. My ideas of dynamic form change and

⁵ Risatti, *'A Theory of Craft: Function and Aesthetic Expression'*, 24.

⁶ Risatti, *'A Theory of Craft: Function and Aesthetic Expression'*, 26.

opposing elements explain how my aesthetic manifests in the shaping and smoothing process.

Much of my work is made using both the potter's wheel and hand building techniques. As I shape the forms, I consider my interactions with the work. I gauge how easily a piece can be moved from surface to surface. Areas of the rim go from thick to thin with the addition of coils of clay. I accentuate angles and compulsively smooth the form. To imbue ideas of sophistication I use clay associated with aristocratic wares. Historically, the origins of porcelain trace its roots to ancient China. While alchemists in ancient Europe sought for many centuries to recreate the highly-valued material, ceramic collectors became greedy for it. Augustus the Strong, King of Saxony and Poland at the end of the 17th century, even coined the term 'maladie de porcelain'⁷ because he loved porcelain so much he felt a sickness for it. Porcelain is a high-quality white clay body, and I use this material intentionally to exploit our natural tendency to value pottery made from this material.⁸ By making pottery with porcelain, the viewer gains an understanding of the importance of my pottery that heightens the level of elegance in their environment.

Form

The mid-century modern interior design movement of the U.S. in the 1940s-1960s was a reflection of the Bauhaus school in Europe that emphasized function and radically simplified forms. Mid-century modern was a more organic version of the German modernism of the Bauhaus, and I find formal influences within the furniture designs of Charles and Ray Eames (Fig. 2) and Arne Jacobsen (Fig. 3). Though these designers did

⁷ <http://ocmed.oxfordjournals.org/content/61/3/146.extract>

⁸ Rawson, 'Ceramics'. (London: Oxford University Press, 1971), 26.

not use clay as their medium, their design principles have led me to better understand how I want my pottery to beautify a space.

Scandinavian and industrial design, which exemplifies sleek cleanliness, played major roles in the mid-century modern era. Ceramic designers of the past century, such as Edith Heath (Fig. 4), Russell Wright (Fig. 5), and Eva Ziesel (Fig. 6), produced bodies of work that communicated this sleek cleanliness in the service of their intended use, much the way I have come to view my pottery.

Like the aforementioned designers, contemporary designer Heather Mae Erickson's forms begin as plaster positives that are used to make slip cast molds. Erickson embraces the simplicity in her forms, and is an advocate for industry and design to play a larger role in studio art practice. Her forms are made for utility, but the specificity of the pot's function is purposefully left up to the user. She often designs pots to work together in a set, and her glaze palette is very subtly colorful or completely white and black (Fig. 7). Erickson is interested in broadening the conversation about the 'industrial hand', where the line is drawn between industrial process and handmade craft object.⁹ The idea of the industrial hand translates to my work, where I make pottery by hand while emulating a clean, industrial final product.

Surface

Although many non-handmade designers inspire my pottery, it is important that my work is handmade. Drawing into the surface of the clay brings more evidence of my hand back into the work. The shape I draw is a soft triangle, where the sides curve gently into three points (Fig. 8). This design reflects my curve to edge aesthetic that I have developed over a period of years spent abstracting historical ornamentation. The thin

⁹ www.heathermaerickson.com

carved lines exist on the surface as a pattern. To heighten the work's formal clarity, the lines are then filled with deep black stain to contrast the whiteness of the porcelain.

The evolution of my lines as surface decoration started as an investigation into historical textiles, tile mosaics, and decorative techniques on exterior architecture. For example, capitals of columns in Ancient Egypt were adorned with abstracted plants and strips of color (Fig. 9). Complex Islamic and Turkish ornamentation would weave and fold around itself, making intricate patterns and elaborate decorations (Fig. 10). Influential Iznick pottery carries meticulous designs combined traditional Arabesque patterns with Chinese elements (Fig. 11). The intense arrangements of lines and patterns are simplified in my surfaces. I eliminate elements, add decorative parts from other influences, focusing on the curves and points of the pattern.

Bryan Hopkins, a contemporary potter and a strong influence on my work, makes vessels with porcelain (Fig. 12). He is drawn to the materials' "... implicit class association, cultural significance, and assumption of purity and worth."¹⁰ He leaves much of his porcelain bare in the firing and glazes the utilitarian sections with a clear glaze. Hopkins draws heavily from architecture in the way he builds his forms, often piercing walls of containers in a grate pattern to emphasize spatial affects of light and shadow. His 'dysfunctional' body of work is a way for the user to think beyond the functional utility of the objects. These pieces physically reference vessels, but are altered and pierced to allow a play of light and shadow inside the forms (Fig. 13).

Other contemporary makers that have influenced my work in regards to form and surface include Karen Swyler (Fig. 14) and Hiroe Hanazono (Fig. 15). Karen makes very

¹⁰ www.hopkinspottery.com

clean vessels that often nest together¹¹; her forms are influenced by the elegance she observes in nature. She draws from the design world for her color palette and use of subtle line. Hiroe Hanazono is a ceramic designer who draws on the simplistic nature of modern interior design to create slip cast forms that fit seamlessly into one's home¹².

Chapter 3: Motivations

Growing up in Alaska, I was surrounded by beautiful photographs of my home state's mountains and sunsets hanging on the wall, an abundance of plants, and a whole room dedicated to my mother's sewing profession. My mother also worked in the theatre, and we sometimes had signed posters from previous productions in the house. I came to appreciate these objects as things that were a part of everyday life, relating to hard work and making a home comfortable. I see this manifested in my choice to make utilitarian ceramics. Where the photographs of the place I grew up beautified our modest home, my work can both beautify and fulfill a need.

My hope is to create handmade objects that serve a clear purpose, create a connection between the maker and the user, bring sophistication to an environment, and elevate an experience. My work should replace insignificant mass-produced objects in the home with carefully handmade objects, thereby enriching peoples' environments. I want my audience to have an elevated appreciation for all beauty, particularly the handmade. I communicate this through the objects I make to create a connection between the maker and the user.

¹¹ www.karenswyler.com

¹² <http://www.theclaystudio.org/see/exhibitions/past/hanazono.php>

Though my pottery aims to replace unimportant objects, I am drawn to industrial and Scandinavian design for the valuable qualities I can bring to my work. Industrial design exists in service to the usability of a product to serve a need. The hallmarks of Scandinavian design are simplicity, function and minimalism. My work is influenced by these facets of design while emphasizing the value of the handmade to create a connection with the maker (Fig. 16).

Chapter 4: Materials & Process

My work is made of Grolleg porcelain clay body. Porcelain is white, dense and glassy once fired to a high temperature. True porcelain lacks any impurities that might bring about iron spots that could affect the look of the surface, and Grolleg is an English industrial blend of multiple pure-white kaolins (kaolin is a type of white primary clay found in the ground, which has decomposed from parent rocks¹³). I eliminate the possibility of contaminants appearing on the surface by keeping my clay recipe very simple. The pots are glazed in a glassy clear so as not to obscure the physical properties of the porcelain. I fire my work in a gas kiln with a reduction atmosphere to 2300 degrees Fahrenheit.

Peter Beasecker's Grolleg Porcelain:

50 lbs of Grolleg porcelain
27 lbs of Custer Feldspar
23 lbs of Silica
2 lbs of Molochite

Cone 6-10 Clear Glaze:

36.5g of Minspar
21.5g of Silica

¹³ Rawson, 'Ceramics', 23.

18g of Gillespie Borate
10g of Grolleg
6g of Strontium Carbonate
8g of Calcium Carbonate

Black Stain:

3 parts Grolleg porcelain
2 parts Black Mason Stain #6600 (Chrome free)
1 part Gillespie Borate

I choose the potter's wheel as a tool to create forms quickly and repetitively. For many of my forms, I first throw wide cones that come to point, tall straight cylinders with no bottom. These forms act as a place to start my decision-making. The shape is distorted while on the wheel. One side of a symmetrical form may be brought to a point, and again in another area, designating an area to refine a curve and an edge. Once a rough shape has dried enough, I begin hand building the form (Fig. 17, 18). I add clay in certain areas to emphasize the form, and begin to find its final shape by using a shaving tool called a Sure Form (Fig. 19, 20). After the work is smoothed (Fig. 21), a blade is used to carve lines into the leather-hard surface. After the work has been bisque fired, these lines will be filled with a deep black stain. I soak the bisque ware in large containers of clean water and use fine wet-to-dry sandpaper to smooth the entire surface of each pot. I focus on any areas that will remain unglazed, such as the places on jars where lids sit and bases that will come in contact with counters or tables. I also spend time sanding the inside of the lips of drinking vessels. After all forms are thoroughly wet-sanded, they are left to dry for at least 24 hours. I coat the bases of the vessels with wax to resist the glaze, they are then glazed and cleaned of drips.

After the work has been glaze fired to Cone 10 (2350° F), I spend time cleaning and sanding the bottoms of the work. I value creating a positive connection between myself and the user, therefore it is essential that my work not damage any surface they come in contact with. I inspect the bottoms of each vessel and eliminate any spot that could potentially mark a countertop or table with very fine sand paper.

Gwendolyn Yopolo is a potter with a unique approach to making similar to my own; her work is very sensuous and ergonomic in design (Fig. 22). She throws and hand builds parts and pieces to build her vessels, shaving and smooth the forms in a very laborious process. The forms she makes emphasize the importance of intimate objects that create connections between the maker and user and the visceral nature of adding to the experience of nourishment.¹⁴ Much like Gwendolyn, I roughly build wheel-thrown pieces and slabs together and add hunks of clay to a form I can then subtractively shape and smooth the surface. Munemitsu Taguchi is a potter who throws vessels on the potter's wheel, shaping and smoothing the vessels after, to create very clean angular pottery (Fig 23). His work speaks to the simplicity of the design elements he references formally and he maintains a connection between the handmade object and the maker¹⁵.

Chapter 5: From Curve To Edge

The exhibition *From Curve To Edge* sought to highlight the importance of utilitarian, handmade ceramics and their place within our daily lives. The pottery in the exhibition included pierced bowls of varying sizes, containers with cutouts, jars, a butter

¹⁴ <http://www.gwendolynyopolo.com/statement.html>

¹⁵ www.munemitsu.com

dish, salt and paper shaker sets, and vase sets. The vessels explore sculptural design elements in service to utility to draw attention to the dual functions of my work as utilitarian vessel and aesthetically pleasing object.

My ideas and the exhibit title, *From Curve To Edge*, describes the dynamic form change that occurs when a curve juts abruptly into an edge and changes directions. This exploration visually expressed the elegance of contrasting elements of organic curved lines and sharp clean edges. Rather than pedestals, fabricated display modules were installed in the gallery to reference the domestic setting. The pots were displayed on the modules to allude to their suggested places within the home.

The modules stood at specific heights, according to averages in the home: dining table-like modules at 30 inches, countertop-height modules at 36 inches, and a side-table sized module at 22 inches. The floating shelves were mounted at heights related to more places in the home: 55 inches for the bottom shelves of cabinets above a counter, and between 55 and 65 inches for mantle heights, according to fireplace fire codes. “In The Cabinet” (Fig. 24) and “Along The Mantle” (Fig. 25) were shelves set together in groups at these heights with work on them that related to that place in the home, and “At The Dining Table” (Fig. 26) further used these domestic measurements as a formal starting point for displaying the work. My hope was that these visual cues would trigger inherent emotional warmth in the viewer, and would transfer a familiarity to the work. The thin steel of the bases was meant to relate to the lines drawn on the surface of the work. The shapes of the shelves and tops of the modules again show the aesthetic put forth in the exhibition, and were cut from hand-drawn templates.

Chapter 7: Conclusion

I am a potter with an industrial design mentality. The work represents my aesthetic and communicates my hope for replacing meaningless objects in our lives with meaningful objects in the form of handmade pots. I value the connection between myself and the user, and I have come to appreciate how to heighten this connection by referencing the formal elements of design in the final piece. The end product is meant to bring elegance to its surroundings and act as a utilitarian object, in service to the multiple ways objects can have function. The display of my pottery within the exhibition works through ideas of function, utility, and intended use.



Fig. 1
“Salt and Pepper Shaker Set
with Caddy”
Image of work in
From Curve To Edge
2014



Fig. 2
Eames-designed
molded plywood
lounge chair
1946



THE EGG™ ARNE JACOBSEN 1958

Fig. 3
Jacobson-designed
Egg chair
1958



Fig. 4
Heath Ceramic
collection
1948



Fig. 5
Russell Wright-
designed pitcher
1939



Fig. 6
Eva Ziesel-designed
vase collection



Fig. 7
Heather Mae
Erickson
Salt and Pepper set
from the
“Industrial Hand”
Collection
2012



Fig. 8
Surface reference,
“Salt and Pepper Shaker Set”
Image of work in
From Curve To Edge
2014



Fig. 9
Egyptian
Architectural
decorations

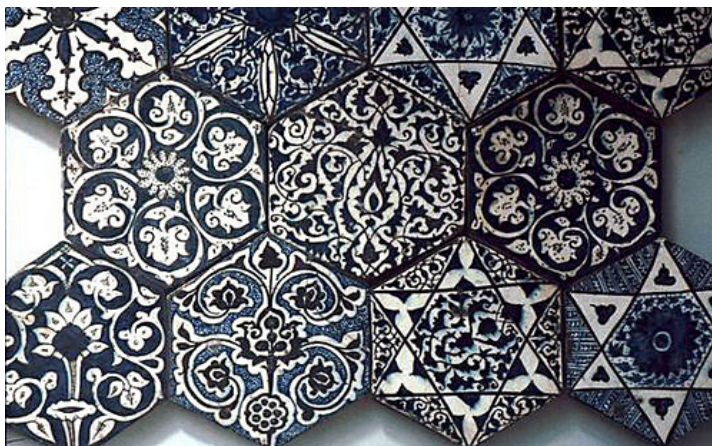


Fig. 10
Islamic tile
patterns



Fig. 11
Iznick dish, 1500's.



Fig. 12
Bryan
Hopkins, "Cup
Set", porcelain,
luster, granite.
2013



Fig. 13
Bryan Hopkins
“Vase”
Porcelain, from
“Dysfunctional”
series
2012



Fig. 14
Karen Swyler
“Reach”
From “Keep” Series
Porcelain
2009



Fig. 15
Hiroe Hanazono
“Wave Table Vase”
Porcelain
2012



Fig. 16.
Side by side comparison of
Scandinavian ceramic design
(Swedish designer Stig
Lindberg, “Veckla” vase,
white stoneware, 1950’s)
and my work (“Handled Bowls”,
Porcelain, 2014).





Fig. 17
Process;
Alteration to
wheel thrown
piece.



Fig. 18
Process; hunks
of clay added
to altered
wheel thrown
piece.



Fig. 19
Process; hunks of clay
added to altered wheel
thrown piece, then
roughly shaped with
Sure Form tool.



Fig. 20
Process; hand building
techniques employed.



Fig. 21
Process; vessels
are smoothed after
shaping steps.



Fig. 22
Gwyndolyn
Yopolo
Double bowl
from
“Satiation”
series
Year unknown



Fig. 23
Munemitsu
Taguchi
Untitled
Porcelain
2010



Fig. 24
“In the Cabinet”
Installation shot of
*From Curve To
Edge*
2014



Fig. 25
“Along the
Mantle”
Installation shot of
*From Curve To
Edge*
2014



Fig. 26
“At The Dining Table”
Installation shot of
From Curve To Edge
2014



Fig. 27
“Pierced Bowl”
Image of work in
From Curve To Edge
2014



Fig. 28
“Pierced Bowl with
Lines”
Image of work in
*From Curve To
Edge*
2014



Fig. 29
"Pierced Tote"
Image of work in
From Curve To Edge
2014

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Education

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Professional Experience

2014 Instructor of Record, Figure Drawing, Spring Semester WVU

Graduate Teaching Assistant in Foundations Area, WVU

2013 Instructor of Record, Figure Drawing, Fall Semester WVU

Teaching Assistant for Jennifer Allen, Figure Modeling, Fall Semester WVU

Graduate Teaching Assistant in Foundations Area, WVU

Instructor of Record, Drawing 2, Spring Semester WVU

2012 Instructor of Record, Beginning Wheel-Throwing, Spring/Fall Semesters WVU

Graduate Teaching Assistant in Ceramics Area, Spring/Fall WVU

Solo Exhibitions

2014 *From Curve To Edge*, MFA Thesis Exhibition, Laura Mesaros Gallery,
Morgantown, WV

Group Exhibitions

2014 *Confluence: West Virginia University Graduate Exhibition 2014*, Artist Image
Resource Gallery, Pittsburgh, PA

2013 *Chautauqua Institute School of Art Student Juried Exhibition*, Fowler-Kellogg
Gallery, Chautauqua, NY

WVU Student Juried Exhibition, Creative Arts College, Morgantown, WV

Confluence: West Virginia University Graduate Exhibition 2013, Artist Image
Resource Gallery, Pittsburgh, PA

Interface: West Virginia University Graduate Curated Exhibition, Laura Mesaros
Gallery, Morgantown, WV

2012 *WVU Student Juried Exhibition*, Creative Arts College, Morgantown, WV

Homegrown: West Virginia University Graduate Exhibition 2012, Artist Image
Resource Gallery, Pittsburgh, PA

Cups and Coffee: Watershed Cup Show, NCECA Seattle, WA

2011 *Hangzhou Ceramic Exposition*, Hangzhou, China

WVU Student Exhibition, Zen Clay Gallery, Morgantown, WV

Jingdezhen Comprehensive College Exhibition, Jingdezhen, China

JCI International Student Exhibition, Jingdezhen, China

2010 *OCAC Ceramics Invitational*, Centrum Gallery at OCAC, Portland, OR

OCAC Ceramics Invitational, California Conference for the Advancement of
Ceramic Arts, Davis, CA

- Strand(ed): Post-Baccalaureate Exhibition*, Virtuoso Studios, Portland, OR
June First Friday Opening, AK Starfish Company, Anchorage, AK
October First Friday Opening, Back Alley Arts, Anchorage, AK
2009 *3D Student Invitational*, Student Union Gallery, Anchorage, AK
Interpretations of Myself- BFA Thesis Show, Kimura Gallery, Anchorage, AK
Influences, Student Union Gallery, Anchorage, AK
Student Juried Art Exhibition, Hoffman Gallery, OCAC, Portland, OR
2008 *3D Student Invitational*, Student Union Gallery, Anchorage, AK
The Collective, Student Union Gallery, Anchorage, AK
No Big Heads Self-Portrait Exhibition, Student Union Gallery, Anchorage, AK
2007 *2D Student Invitational*, Student Union Gallery, Anchorage, AK
Student Juried Show, Student Union Gallery, Anchorage, AK
We're All Famous, The Arc Gallery, Anchorage, AK
No Big Heads National Juried Self-Portrait Exhibition, Student Union Gallery,
Anchorage, AK
Foundations Student Invitational, Student Union Gallery, Anchorage, AK

Permanent Collections

- 2012 Dean's Collection, College of Creative Arts, West Virginia University

Honors, Awards and Grants

- 2014 Graduate Teaching Assistantship, WVU Spring Semester
2013 Graduate Teaching Assistantship, WVU Spring and Fall Semesters
Chautauqua Schools of Fine and Performing Arts Summer Scholarship
2012 Graduate Teaching Assistantship, WVU Spring and Fall Semesters
WVU Juried Student Exhibition Dean's Purchase Award
2010 Dean's List Scholarship, OCAC Spring Semester
2009 College of Arts and Sciences 9 credit tuition waiver
Dean's List Scholarship, OCAC, Fall Semester
2008 USUAA Travel Grant awarded to travel to Pittsburg, PA for NCECA

Workshops and Conferences Attended

- 2013 National Council on the Education of the Ceramic Arts Conference, Houston, TX
Ron Meyers Demonstration and studio visit, Chautauqua, NY and Buffalo, NY
2012 National Council on the Education of the Ceramic Arts Conference, Seattle, WA
North Carolina Potter's Conference, Asheboro, NC
2010 California Conference for the Advancement of Ceramic Art, Davis, CA
Jen Allen Workshop at University of Alaska Anchorage
Brad Schweiger Workshop at University of Alaska Anchorage
Jennifer Allen Workshop at University of Alaska Anchorage
Miranda Howe Workshop at University of Alaska Anchorage
2009 National Council on the Education of the Ceramic Arts Conference, Phoenix, AZ
Jim Brashear Workshop at University of Alaska Anchorage
2008 National Council on the Education of the Ceramic Arts Conference, Pittsburgh
Sunkoo Yuh Workshop at University of Alaska Anchorage
Bill Carty Workshop at University of Alaska Anchorage

- Andrew Martin Workshop at University of Alaska Anchorage
2007 Warren MacKenzie Workshop at Red Lodge Clay Center, Red Lodge, MT
Akio Takamori Workshop at University of Alaska Anchorage

Artist Lectures Conducted

- 2011 JCI-WVU Studios, Jingdezhen, China
Xi'an Jiaotong University, Xi'an, China

Achievements and Volunteer Work

- 2013 Ceramic Surfaces workshop and demonstration, Studio Art for Art Historians class, Dr. Janet Snyder instructor, WVU
Art for the Head, Heart, and Mind: Creativity for Well-Being, painting class at WVU residence hall, Dr. Shane Chaplin Resident
Chautauqua Children's School Wheel Throwing Demo, Chautauqua, NY
- 2012 NCECA Student Volunteer, Seattle, WA
North Carolina Potters Conference Student Volunteer, Asheboro, NC
Vice President of West Virginia University Clay Club
- 2010 Vice President of Oregon College of Art and Craft Ceramics Guild
Volunteer Gallery Attendant at the International Gallery of Contemporary Art in Anchorage, AK
- 2009 President and UAA Club Council Representative of UAA clay club
Treasurer of the UAA Art Student Association
Assistant Manager of the Student Union Gallery at UAA
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