

12-2016

Solastalgia

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SOLASTALGIA

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts
Ceramics

by
Deighton Abrams
December 2016

Accepted by:
Valerie Zimany, Committee Chair
Beth Lauritis
David Detrich

ABSTRACT

My work explores the empathic connections between humans and the physical landscape and investigates the phenomenon of psychological distress associated with climate change. I use memories of my itinerant shifts between landscapes to create abstracted ceramic sculptures; for these I reference mountain and glacial forms, an extension of my own experience growing up in Alaska. Ceramics is a medium which readily records the hand of the maker while making forms permanent through the firing process. I use this aspect of the material to freeze moments in time where the clay splits and cracks, implying a slow collapse. This reflection of time's effect on materials elicits correlations between the temporality of flesh and ice and stone. Combining materials such as lumber, plastic, and polystyrene with the ceramic creates an environment that references the sublime in nature and its corruption due to the waste of industry. Using these material contrasts and metaphors, my sculpture work aims to engage viewers emotionally while allowing for a broader discourse regarding the changing climate.

DEDICATION

To my wife, Amy, I wouldn't be here without you.

ACKNOWLEDGMENTS

I would like to thank my entire thesis committee for their thorough assistance during this process: Todd Anderson for his expert guidance, Dave Detrich for his flexibility and appreciation of a good paradox, and Beth Lauritis for her unending support, kindness, and deep fountain of knowledge. I would also like to thank my committee chair and advisor, Valerie Zimany for opening up and assisting me with all the opportunities I've experienced at Clemson, her commitment as a mentor, and her vast reserves of energy.

I would also like to thank our Gallery Director, Denise Detrich for all the often unseen, brilliant work she does.

All my fellow grads deserve gratitude for their support as well, especially Haley Floyd for her friendship and humor.

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CHAPTER ONE

INTRODUCTION

Vast mountains and unending arctic landscapes have always held a special sublime mystery for me. The mottled greys of stone jutting from the soft blinding white of snow, the pale blues emanating from ancient glacial ice, and the deep black of volcanic sand and silt mixed in between compose my palette. Rock and ice are perpetual recorders of time, changing and moving at a pace much slower than the eye can perceive. The loss and corruption of these otherwise persistent forms due to human interaction complicates the manner in which we value the beauty of our surroundings. This creates a paradox unique to our current era: a sense of responsibility to safeguard an environment being destroyed by our own hands.

My sculptural works in *Solastalgia* utilize abstraction inspired by arctic landscapes to set up a metaphor for a personal psychology linked to contemporary concerns of climate change. I craft the ceramic forms expressively, my psychological state informing how I respond to the material. Although rooted in my emotional identity and informed by landscape, the abstract forms are purposely left ambiguous. The work does not seek to be didactic but experiential. The ambiguity of the ceramic forms aims to engage the audience emotionally. Specificity of elements such as the digital video projection of glacial landscapes take this psychological component and place it into the broader discourse regarding climate change.

Using materials such as porcelain, plastic, and lumber I create a dualism both formal and conceptual. The components comprising porcelain and petroleum are both

produced by natural forces in the environment over long periods of time; the former is mined from the tops of mountains and the latter culled from deep within the Earth. Both materials are made permanent through human intervention. Combining these materials throughout the works, I remain aware of the potential paradox this poses for their use.

Growing up in a military family meant constantly moving and shifting landscapes and in my case vastly different climates. These transitions drive a significant portion of my work, alternating from the Northwest (Oregon, Montana, Wyoming, Alaska) to the Deep South (Texas, Georgia, South Carolina). The back and forth between these extreme environments gave me direct observations of the contrasting landscape and culture.

Growing up in a relatively metropolitan area in Alaska, there was always a mythologized sense of untouched purity within the surrounding mountains and forests. The physical landscape was always heavily politicized with the contentious opening of the Arctic National Wildlife Reserve for oil drilling, the wreck of the Exxon Valdez, and the rapid melt of the underground permafrost. The melting permafrost was particularly noticeable as each short summer further shrunk the ice underfoot and revealed larger and larger chasms in the asphalt.

The work also references my experiences of the sublime in nature, framed them in a contemporary lens in response to the grandeur and foreboding of a collapsing environment. The mountain and glacial forms in the exhibition reference the definitions of the sublime used by Immanuel Kant to describe the abstract feelings of awe and fear in the face of vast landscapes. The digital video projection and 3D printed ceramic pieces refer to a newer technological sublime in which the wonders of the natural world are

sublimated by the expanse of the connected digital world. These notions of the sublime act as the emotive entry point to connect the psychological and ecological components of the work together.

This manuscript will begin by describing the tactile and conceptual properties of the materials chosen for this installation, exemplified by the sculptures *Self-Created Bliss* and *Everything True*. This will be followed by a discussion of how time and movement operate within the works through gesture and placement in the gallery space, referring to the sculptures such as *Fitzcarraldo*. Historical and contemporary notions of the sublime are examined within the enclosed section of the gallery featuring the digital video as well as the sculptures comprising *The Wasteland* series. I will illustrate throughout how my work in *Solastalgia* is linked with human psychology and the phenomenon of climate change.



Figure 1.1 *Sleepwalkin'/Title Wall*
porcelain, polystyrene insulation foam, wood, paint.



Figure 1.2 *Solastalgia*, installation view.

CHAPTER TWO

ON MATERIAL

Porcelain is a material valued for its delicate nature, its purity, and its translucency. However, I exploit the fragility of porcelain, anticipating imperfections that arise during firing. The English kaolin with which I make my porcelain clay body is a primary clay mined directly from mountaintops. Free of the mineral sediments and metal impurities of stoneware or other secondary clays, the cool whiteness of porcelain when reduction fired evokes the appearance of snow or dense glacial ice.

The higher temperature of porcelain's vitrification gives it a fragility that makes it difficult to manage both before and after firing and is prone to cracks and fissures. I construct all of the ceramic pieces hollow using a coil building technique, adding each section of clay layer by layer. This process enables me to work responsively, allowing for each section of the clay to sag and morph itself before I move on to the next stage. Building with clay in this manner, the final form is not unveiled until the last section is in place. I embrace this open ended approach to process and allow for the material to reveal its idiosyncrasies.

The works in the installation utilize extreme contrasts in a number of facets: color, physical materials, production time, and consideration of the future decay of the materials. Ceramics pottery shards found in China's Yuchanyan Cave have been found that date to over 18,000 years old. Common petroleum based plastics such as the type used in my work have been speculated as taking as long as 1000 years to break down. Both materials share similarities as natural elements made semi- permanent through

human intervention and both use petroleum products in their production. The plastic has petroleum as its primary component and the firing process for my ceramics uses propane, a byproduct of oil refining. This concept is referenced most directly with the sculpture *Self-Created Bliss* and its inverse companion piece *Everything True*.

These sculptures use hand built porcelain fragments with a white glaze juxtaposed against melted black plastic that completes the shape. In *Self-Created Bliss*, the porcelain and plastic are divided by a wooden plinth with the ceramic piece in a strained balance on the top. The cool white of the reduction fired porcelain mimics a looming cumulus cloud though the volume and the nature of the ceramic material betrays the notions of an ephemeral vapor, giving it a rigid and permanent form. Plastic extends the shape underneath, taking a similar organic shape but extended downward to imply a slow melt.

Everything True acts as an inverse to *Self-Created Bliss*, however the shape is completed in plastic above the porcelain. This also confounds the perceived physical weight of the works; while the black implies a visual weight it is much lighter than the dense ceramic portion. This contrast of color and material also extends to the unseen longer term of porcelain and plastic's eventual decay. Both materials will disintegrate very slowly over time but the period it takes for both to return to their fully original state, natural state is immense. The sculptures seek to correlate the links both materials have to consumption. However, the plastic portion potentially carries a more negative connotation with its black, shiny surface visually linking it to crude oil as well as the role of plastic waste in the corruption of ocean ecosystems.



Figure 2.1 *Everything True / Self-Created Bliss*
porcelain, wood, plastic.

CHAPTER THREE

MOVEMENT AND TIME

Fitzcarraldo is the largest ceramic piece in the exhibition and uses scale to create a sense of embodiment with the viewer as well as containing many elements that imply movement. *Fitzcarraldo* began as a direct narrative link to my own experiences growing up in an itinerant household. Moving constantly between vastly different landscapes developed my insight on different modes of living, and this piece in particular references my time spent in the South. The ceramic form alludes to the varied geologic forms found in the Southwest such as those found in the deserts of Texas and New Mexico. The color of the fired ceramic further reinforces this notion, its base color of an earthen orange shifts to gradients of reds and purples. A result of the firing process achieved by manipulating the oxidation and reduction atmospheres in the kiln, I encouraged the coloring effect by using Lizella clay, a red stoneware high in iron content mined in the nearby foothills of North Georgia. The selection of Lizella clay as a material and its location of origin was a conscious allusion to another of my childhood homes in Atlanta where red clay was ever present in small cliffs behind our urban home. Lizella is also a secondary clay, or stoneware, and unlike kaolin which is mined directly from mountaintops, it is sourced from foothills where the clay has traveled further due to erosion. This causes the clay to take on more sediments such as iron and sand, and the travelling and accumulative nature of the material furthers the reference to time and movement.

Stoneware is a more forgiving clay than porcelain, in part due to its plasticity and refractory nature, which enabled me to construct *Fitzcarraldo* more rapidly. This allowed me employ time differently, leaving more of my own hand on the surface of the clay. Porcelain is responsive, but the building process is time consuming and quicker motions are sometimes lost. The height of the ceramic portion and the wooden base of *Fitzcarraldo* correspond directly to my own, further indicating my own presence in the work. An anthropomorphized posture is also embedded in the ceramic portion, its volume and proportion allow for a number of different reads. The foot of the ceramic portion features undulating striations, implying an exaggerated forward momentum while simultaneously referencing slowly produced geologic formations. The sculpture first appears to mimic rock formations found in the deserts of the southwest; closer inspections elicit unique reads from the audience.

The wooden base is painted a light grey and sits atop white posts implying an abstracted mist and a visual lightness respectively. A shift occurs at that the division line between the ceramic and wood. *Fitzcarraldo* evokes the gigantic while the human scale of the lumber conflicts with this monumentality. A simultaneity of scale occurs between the mass of the ceramic and the specificity of the base's two-by-four timber that aims to engage the audience via embodiment.

The title is a reference to Werner Herzog's 1982 film of the same name. A fictional tale of a man attempting to build an opera house in the middle of the Amazon jungle, the film *Fitzcarraldo* features a scene in which a massive steamboat is hoisted over a hill. It is this scene that served as an indirect inspiration for the ceramic piece; the

gesture of the sculpture alludes to the riverboat ascending the hill, the hubris of creating a large and potentially vain work of art, and the consumption of the natural landscape and resources (prevalent throughout the film) to achieve artistic goals.

Time is further explored in *Nothing's Immortal and Comfort is Not Guaranteed*, a large porcelain sculpture at the center of the gallery. This piece is the culmination of my experiments with porcelain; its scale massive for hand built porcelain, I constructed it with the intent to generate large fissures during firing. I use the firing process to evoke an aspect of the sublime described by Immanuel Kant as "...connected with experiences that upset our hopes for harmony. It is evoked by things that surpass our understanding and our imagination due to their unbounded, excessive, or chaotic character (Kant, 16)." The form is built in an expressive manner, retaining reference point to the abstracted geologic forms found throughout the gallery. However, this piece in particular alludes to the human figure more directly than others forms, the proportions in line with a nude male lower torso. The sculpture retains the soft, cool- white surface of many of the other porcelain works in the gallery, however, the depth and sharp edges of the cracks create a stark black contrast. As opposed to *Fitzcarraldo* whose form implied a forward momentum, *Nothing's Immortal's* gesture signifies a weighted, downward motion.

Multiple considerations of time are explored the creation of *Nothing's Immortal*. The past is evoked by taking into account the vast amount of time it takes for clay materials to form on the earth. The present with my personal involvement in its construction. Anticipation of imperfections such as cracks resulting during the firing alludes to the future. The temporal components act as metaphor for environmental and

psychological concerns. Looking to the past, the guilt of the consuming clay materials that have taken so long to form serves as a subtext. Looking at the present, I implicate myself and my current mental state within the form of the piece and the responsive process of its construction. The cracks formed in the ceramic act as a metaphor for the collapse of glacial ecosystems. These aspects are enhanced by formal concerns and contextual links to its central placement in the gallery with a digital video projection of arctic scenes behind it.



Figure 3.1 *Fitzcarraldo*
Lizella stoneware clay, wood.



Figure 3.2 *Nothing's Immortal and Comfort is Not Guaranteed*
porcelain, wood base.

CHAPTER FOUR

ON LANDSCAPE

Each of the works in the exhibition feature a division between the ceramic forms and their bases. Each of the sculpture's supports are built from materials associated with domestic housing construction and are handled in a more rectilinear fashion than the ceramics that rest upon them. With this division line between the materials I created an allusion to the horizon line and its correlation to landscape painting and drawing. Though the pieces *Self-Created Bliss/ Everything True* sought to confound the horizon by inverting the plastic and porcelain between the sculptures, other works in the installation use the division to support the allusion to landscape and humans within it. With *Nothing's Immortal*, I took the traditional structure of its pedestal base and painted the top with a sharp edged, grey shape that skewed the horizon line by extending it downward. The grey shape referenced the downward motion implied by *Nothing's Immortal* while simultaneously referencing the sculpture and projection behind it.

An enclosed area of the gallery space houses a smaller installation which features a video projection accompanied by a sculpture. *Imagine Sisyphus Happy* features two organic, white, porcelain forms perched on opposite ends atop an inclined plane. One is larger than the other and has a gesture as if descending from an arduous hike. This sculpture serves as a metaphor for the ubiquitous Greek myth of Sisyphus in which a tragic hero is condemned by the gods to eternally roll a boulder up a hill only to have it roll back down after reaching the top. In *Imagine Sisyphus Happy*, I reference existential

philosopher Albert Camus' interpretation of the myth and how it relates to the absurdity of existence. If the ascent and the rolling of the rock is a metaphor for the unending cycle of labor then, Camus argues, the descent is the time for reflection, a rebellious lucidity in the between the moments of struggle (Camus, 121). It is here that Camus imagines Sisyphus happy and I chose this descent to depict in the sculpture. The larger form in *Sisyphus* is abstracted, ambiguous, and shares many visual similarities to the smaller counterpart in the sculpture. *Sisyphus* implies the figural with a gesture that suggests a downward gaze towards the base of the incline. The inclined plane stands in for the hill, completing the allusion to the myth as well as landscape. The larger porcelain piece is also split and cracked as a result of the firing process revealing both a material and conceptual fragility similar to *Nothing's Immortal*. As both these sculptures act as abstractions of the human figure, I have embedded my own feelings of fallibility and culpability for the role I play in the changing climate.

The sculpture is paired with the video projection *Slow Ends, or an Inverted Ragnarok*, a series of short segments featuring digitally distorted glacial landscapes. The footage, recorded during my time conducting research in Iceland, is mirrored into itself in a kaleidoscopic fashion resembling Rorschach ink blot tests. The black and white video is filmed with a hand held camera and these movements are slowed giving it a mesmerizing, dreamlike quality. A loose narrative transpires through the video, beginning within a glacial lagoon among icebergs, moving to the top of the glacier itself, then to a mountain, far above the landscape in an aerial view, and finally into the vapor of clouds. This ascent is in direct contrast to the descent of the sculpture *Sisyphus* below the

projection. The distorted manipulation of vast landscapes in the video make reference to the technological sublime, here embracing both the awe and fear of the natural world and the incomprehensible expanse of digital spaces and their intangible stores of data.

The technological sublime is further explored in another work, positioned outside the enclosed projection area. *Same* is a ceramic 3D printed sculpture made with virtual sculpting software. The two ceramic prints are mirror images of each other, similar to the kaleidoscopic imagery found in *Ragnarok* but this time made dimensional. Time is deployed differently from the other sculptures as well, the direct involvement of my hand is removed and replaced with digital mediation. The printing process also leaves behind visible striations which act as a metaphor for the strata found in rock formations which is used as a visual indication of the passage of geologic time. The material choice in *Same* points to the large piece in the installation, *Winter Kept Us Warm*, but the support elements are simplified and made polygonal, another reference to the digital.

Also found in the sectioned portion of the gallery are the two sculptures, *BRG I* and *BRG II*. These pieces both retain the shapes of abstracted icebergs but feature illustrations of arctic landscape drawn on their surfaces. These glacial scenes are drawn intuitively based on romanticized memories of Alaskan landscapes and set a further, more solidified context. The overarching metaphor of climate change and its links to psychology are continued in this combination of drawing and sculpting.



Figure 4.1 *Imagine Sisyphus Happy*
porcelain, wood base.

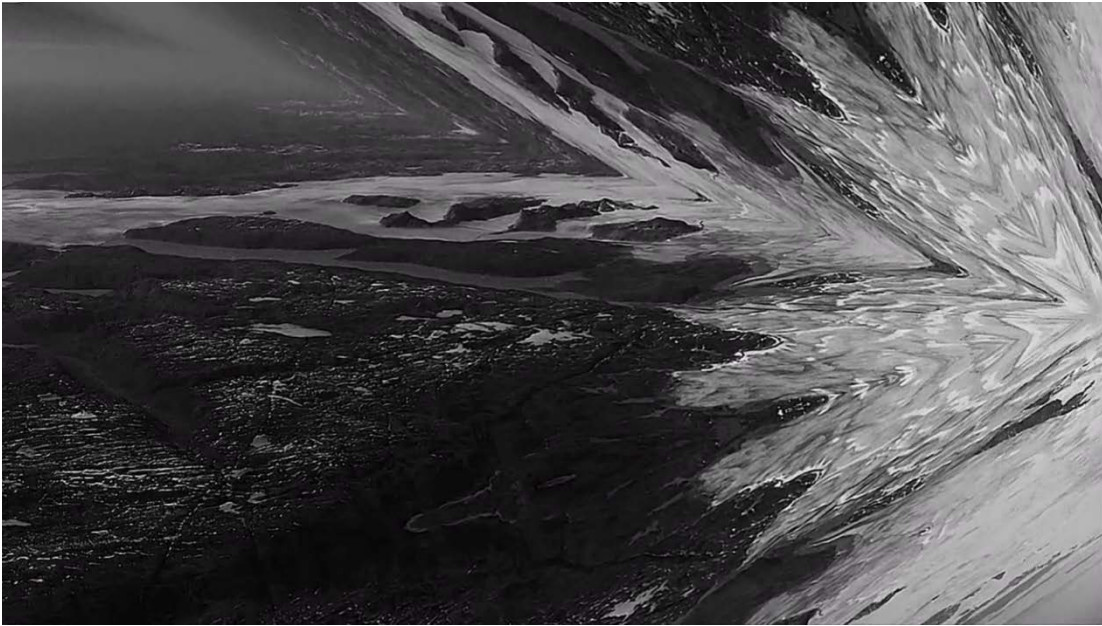


Figure 4.2 *Slow Ends, or an Inverted Ragnarok*
screen capture of digital video.



Figure 4.3 *Same*
3D printed porcelain, polystyrene insulation foam, wood, paint.



Figure 4.4 *BRG I*
porcelain, underglazes, wood base.



Figure 4.5 *BRG II*
porcelain, underglazes, wood base.

CHAPTER FIVE

THE WASTELAND

The last series of works to be discussed evoke elements of the sublime and make inferences to the vast pictorial spaces found in the works of Romantic era painters such as Francoise Auguste Baird and Frederick Church. The modernist poem *The Wasteland* written by T.S. Eliot is also referenced in the titles of the sculptures. The poem uses varied allusions to other literary works and cultures in an often obscure manner and it is this methodology of linking otherwise disparate references together that I employ via metaphor throughout the exhibition.

My sculptural works embrace this concept of the sublime often in opposition to the beautiful, though, as philosopher Immanuel Kant argues, you must have a feeling for one to appreciate the other. The very first example Kant gives to describe the sublime is this:

“The sight of a mountain whose snow covered peaks arise above the clouds...arouses satisfaction, but with dread...” (Kant, 14)

Kant contrasts this notion of the sublime with that of beauty, a sentiment that allows for the charm and joy of things to take hold without the longing and melancholy of the former. By using abstraction and allowing the ceramic material to split and crack, I am denying the beauty of craft normally associated with the medium. While there are moments of visual splendor, many of the sculptures evoke a feeling of despondency and reverence more in tune with the sublime.

The sculpture, *Shanty, Shanty, Shanty*'s title references a line from T.S. Eliot's poem *The Wasteland*, the words *shanti shanti shanti* are a Hindu mantra meaning rest or tranquility. Replacing the "i" with "y" creates a play on words that alludes to the rapid shoddy construction of the military homes I lived in as a child while invoking the desire of solace the mantra suggests. The porcelain form retains the dialogue of the material's mountain origins as well as its mimicry of snow and ice as it reads more readily as an iceberg. The porcelain sits atop green polystyrene insulation foam creating a horizon line, which acts as a continuation of the material division discussed earlier. The pictorial space is further reinforced by clouds painted directly on the wall behind it. The wooden structure underneath is left raw and bare and the crossed beams reference the structure of domestic homes and rapid development. The height and shape of the structure also reference oil refineries seen jutting up from the oceans near the Alaskan inlets I was raised. Black "emanations" atop the porcelain create a formal contrast and reference a rising up from beneath as well as the lightness of vapor. Correlations to both the petrochemicals of oil used in plastic as well as the propane used to fire the ceramic piece are embedded in these black forms. *Shanty*'s placement in the gallery leads the viewer directly to the larger piece, *Winter Kept Us Warm*, which further expands the picture plane.

The wall installation, *Winter Kept Us Warm*, involves the viewer in a tug of war between the sublime and the beautiful. Floating shelves jut from the wall presenting miniature porcelain versions of icebergs arranged in a staggered field reminiscent of a glacial lagoon. Painted against the same wall is a massive gray cloud looming behind the

miniatures. In Susan Stewart's book, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, the author describes the miniature as relating to the self, an interior space and time, something that is private. The gigantic, by contrast, relates to the individuals' place in the world, eliciting notions of an abstract authority of the collective and the public (Stewart,78). The diminutive scale of the porcelain pieces invites the viewer in to closer inspection of the forms. The intimacy of the small ice field is contrasted by the large gray cloud which shares the same horizon line, completing the notion of a simulated landscape. The painting pushes out from the realm of the intimate, requiring the audience to either step back to view the piece in its entirety or be consumed in the vastness of the landscape.

Winter relates to my experience conducting research in Iceland and the ice forms, though imagined, relate to my visit to Jökulsárlón Glacial Lagoon. Here the icebergs serve as a metaphor for fragments or pieces of a whole, descendants of a larger form. The work does not depict the original ice here, however, leaving the glacier from which they calved out of sight and the forms left to drift together aimlessly. Relating to concerns of climate change and specifically advanced glacial melt, *Winter* evokes a sense of both awe for the vastness of the natural world and dread for its potential collapse. Many of the forms feature spindly black protrusions which insinuate the beginnings of a foreign, malignant growth within the ice and carry the same material metaphors found in *Shanty*.



Figure 5.1 *The Wasteland (Shanty, Shanty, Shanty/Winter Kept Us Warm)*, installation.

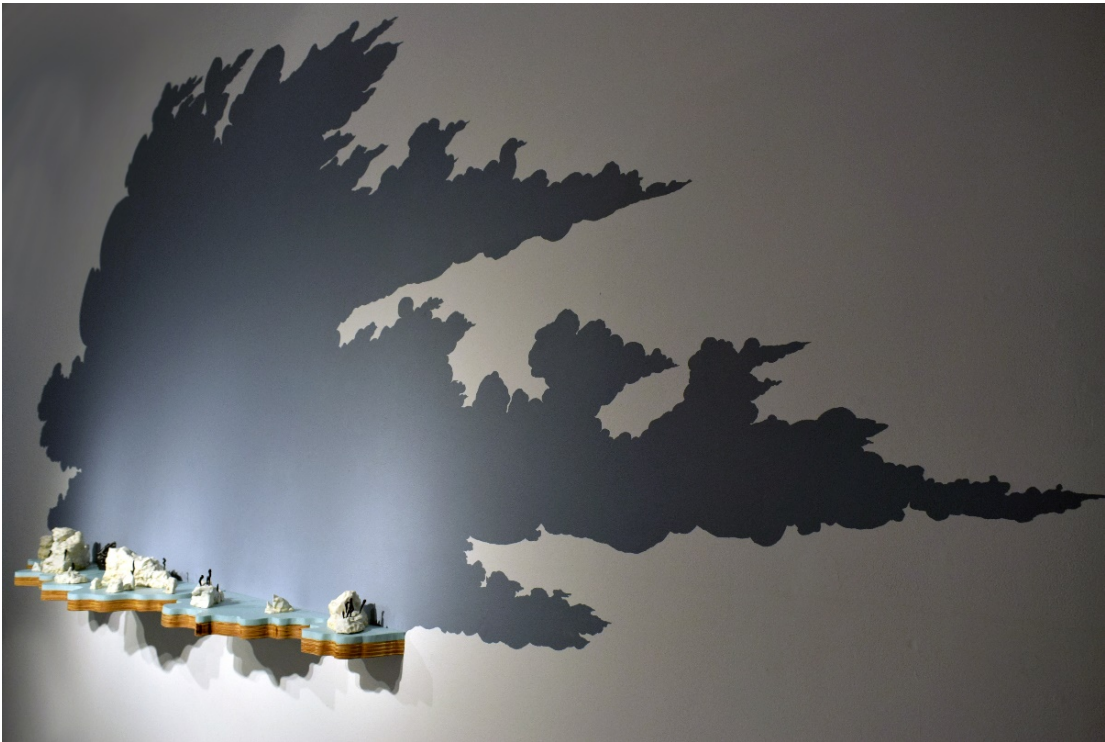


Figure 5.2 *Winter Kept Us Warm*
porcelain, polystyrene insulation foam, wood, paint.



Figure 5.3 *Winter Kept Us Warm* (detail).



Figure 5.4 *Winter Kept Us Warm* (detail).



Figure 5.5 *Shanty, Shanty, Shanty*
porcelain, polystyrene insulation foam, wood, paint.

CHAPTER SIX

CONTEMPORARY ARTIST INFLUENCES

A contemporary artist utilizing a similar approach to material and landscape is ceramist Paula Winokur. Winokur uses ceramics to reference glaciers and geologic forms, highlighting the whiteness and fragile nature of porcelain and its mimicry of snow and ice. She strikes a dialogue about climate change and the frailty of the natural world through this material choice. Winokur embraces the beauty of arctic landscapes through her sculpture but denies specificity of place through abstraction.

Though seemingly disparate from my works intent, sculptor Arlene Shechet's notions of creating a unified space through a combination of singular ceramic objects and consideration of their bases is an approach I've taken with my work. Shechet considers herself an installation artist focused on making ceramic objects and deals almost exclusively with formal concerns. Each of the support structures throughout *Solastalgia* is specifically constructed for the ceramic piece that sits atop. The audience is prompted to question the links between the abstract works and their bases via the specificity of the materials used in their construction.

Sculptor Dylan Beck and I share an interest in material combinations as a conceptual component as well as an artistic dialogue in the realm of landscape and culture. Ceramics is his core material and he combines drawing, video projection and other materials to construct sculptural arrays and installations. His work "explores the interaction of human activities with the natural environment and the idea that manmade

landscapes express a society's material and political priorities" (Beck, *Text*). There are comparable agendas between his work and mine, however, Beck's use of recognizable imagery differs from my work's abstraction. Beck's often direct methods of depicting manmade and natural forms situates them between "criticism and veneration." While the content may be similar in origin, I utilize abstraction to render ambiguous any political or societal criticisms implied in my work.

CHAPTER SEVEN

CONCLUSION

Using binaries of material and modes of metaphor and representation, I create a wide variety of approaches to the notions of the sublime. The feeling of awe and fear described in the various iterations of the sublime coincide with contemporary concerns of climate change and it is this emotional component that serves as the primary force behind my work.

These investigations are ongoing and now that I have installed these works in a large professional gallery I have a better sense of further progression and development of the sculptural elements. Whether that means continuing to pursue abstraction or interlocking modes of representation more directly into the sinew of my sculptures is something I will explore deeper in the future.

One of the conceptual catalysts for creating my artwork was Philosopher Glenn Albrecht's concepts of the *psychoterratic*. This linguistic framework describes the emotional aspects of the human condition in the light of rapid environmental change. Creating a variety of new terms, Albrecht gives the English language adequate ways to expand the understanding of the emotions and feelings regarding the environment and the mental distress associated with its collapse. The title of the exhibition, *Solastalgia*, is one of Albrecht's portmanteaus, a combination of solace, desolation, and nostalgia relating to "a homesickness felt when you're still at home" (Albrecht, psychoterratica.com). Attempting to give adequate tools to describe the human emotional landscape in regards

to a rapidly changing environment is something I have both a personal investment in and feel a great responsibility to provide.

The goal of the works in *Solastalgia* is to create a deeper personal understanding of my role within the context of ecological and psychological concerns while engaging viewers emotionally with links to a broader discourse.

APPENDICES

APPENDIX A:

Clay Bodies

Cone 10 Coleman Porcelain:

Grolleg Kaolin:	42.55%
G-200 Potash Feldspar:	31%
Flint Silica:	24.8%
Bentonite:	1.55%

*G-200 can be substituted with Custer Feldspar, though I noticed higher instances of hairline cracks due to thermal shock.

Cone 10 Lizella Stoneware:

Lizella Clay:	29.41%
Hawthorne Bond Fire Clay:	19.6%
Flint Silica:	14.7%
XX Saggar:	9.8%
Custer Feldspar:	24.5%
Bentonite:	1.96%

APPENDIX B:

Glaze Recipes

Sugar Ice (Cone 10 White Satin Glaze):

Custer Feldspar:	49.5%
Whiting:	2.1%
EPK:	24.7%
Dolomite:	21.7%
Gerstley Borate:	2.1%
Tin Oxide:	4%

Pier Black (Cone 10 Black Satin Glaze):

Custer Feldspar:	42.6%
Whiting:	4.7%
EPK:	23.6%
Dolomite:	23.6%
Borax:	5.4%
Cobalt Carbonate:	6.6%
Iron Chromate:	6.6%

APPENDIX B (CONT.)

Toshiko Matte (Cone 10 Black Satin Glaze):

F-4 Feldspar:	37.4%
Cornwall Stone:	18.7%
Whiting:	18.7%
EPK:	18.7%
Zinc Oxide:	6.5%
Red Iron Oxide:	20%
Manganese Dioxide:	1%
Cobalt Carbonate:	5%

MV Liner {Modified} (Cone 10 Glossy Glaze)

Whiting:	11.59%
G200 Potash Feldspar:	26.31%
Nepheline Syenite:	5.79%
Flint/Silica:	11.59%
EPK:	11.59%
Dolomite:	2.89%
Tin Oxide:	2.89%
Zircopax:	1.05%
Gerstley Borate:	1.05%

*Addition of Gerstley Borate to original MV Liner shop recipe adds flux and increases melt slightly.

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