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Echoes of Home

A thesis

presented to

the faculty of the Department of Art and Design

East Tennessee State University

In partial fulfillment

of the requirements for the degree

Master of Fine Arts in Studio Art

by

Hanna Traynham

May 2022

Lindsay Rogers, Chair

Dr. Michael Anthony Fowler

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Keywords: place, home, landscape, Appalachia, mountains, ceramics, local material, iteration, impermanence, imperfection, archive, tradition, culture, continuity, change, expression, gesture, process, geology, geography, memory, materiality

ABSTRACT

Echoes of Home

by

Hanna Traynham

The artist discusses her Master of Fine Arts exhibition, *Echoes of Home*, held at the Tipton Gallery in Johnson City, Tennessee on display March 15 through April 8, 2022. The author provides insight into concepts and influences relating to the creation of the exhibition with perspective on her intimate connection with place and memory.

The exhibit features five installations addressing home, elusive memory, and the change and continuity of cultural traditions over time. The works consist of a series of large-scale wild clay vessels, gestural clay bookends, a wall installation of cups with a line drawing, suspended porcelain slabs, and video projection of clay materials “being breathed”. All works explore how the passage of time and the elusiveness of memory affect psychological connection to place. This exhibit is the culmination of iterative exploration of materiality inspired by exchange among the artist, the landscape, and Appalachian culture.

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CHAPTER 1. INTRODUCTION

Home

As an artist and musician, I engage in cultural traditions. My thesis exhibition, *Echoes of Home*, is the culmination of my research and exploration founded upon my connection to the Southern Appalachian Mountain region. The collection of ceramics-based works demonstrates the multifaceted appreciation that I have for home: the landscape, memory, people, their stories and sounds. I have drawn underlying comparisons between working with wild clay and playing traditional music as place-based forms of cultural expression. These living traditions, shaped by my involvement are integral to my identity. Through *Echoes of Home*, I aim to communicate the reciprocal impact of self and place.

With gracefully soft contours and sinuous lines, the time-worn ridges and valleys of the Appalachian Mountains are the oldest in the world. Their vast scale creates atmospheric, layered gradients that promote quiet contemplation. The Appalachian region's subtle, understated beauty epitomizes calm familiarity. To me, this is home.

My upbringing among a strong community of artisans and musicians anchored my sense of place. Ascertaining meaning in my family traditions, I am shaped by nostalgia for places of my past. Memories and places intertwine. Situated in rural Southwestern Virginia, my childhood home holds a wealth of nostalgic sites, from the top of the tallest hemlock to the dusty haylofts. The house brimmed with handmade objects; each imperfection evincing a story. Worn and aged, the objects accumulate significance over time. This relationship to handcrafted objects deepens my

appreciation for shared memories, local materials, and sustainable living in relation to place.

Traditional Appalachian music, specifically old-time music, evokes within me a sense of home. Old-time music brought my parents together. I hold early memories of them performing on stage and singing together at home. Traditional music, by definition, sustains a sound indicative of its origin. Old-time music, the roots of Country and Bluegrass, originated in the 19th-Century American South. Extended interaction among disparate peoples formulated new sounds that represent pieces of many cultures together (e.g. Scotch-Irish fiddle tunes, old English ballads, African-style banjo, African spirituals, and traces of Native American influence) (Jamison). The entrancing, steady rhythm evokes raw emotion. My own musicianship connects me to those who have perpetuated the Old-time sound for generations. Through song and craft, I seek out the regional stories of others. In response, I share my own.

Living eight years in the Pacific Northwest only solidified my emotional connection with my Appalachian home. Amidst a chaotic metropolis, I yearned for the calm familiarity of home. In no other place have I felt so nurtured as in the southern Appalachian Mountains. Like unfired clay, I naturally return to my origins.

Experience

Prior to pursuing my Master of Fine Arts at East Tennessee University, my studio practice served as an emotional release. Delving into my process provided a meditative escape from the daily pressures of teaching in public education. I made highly refined porcelain vessels, carving away as much clay as possible, taking each piece to the

brink of collapse. I put the sculptural vessels through intense wood firings. Enduring prolonged exposure to the kiln's volatile atmosphere, the forms slumped as seen in Figure 1. This transformation was unexpected and exciting. I found a new direction in relinquishing control over the final result. As I explored the boundaries of collapse, my creative practice matured. Each piece pushed my work further, leading to a thorough understanding of the material limits. But still, my work felt conceptually empty. Focusing solely on refinement suffocated the material's voice, muting its character. As I contemplated the material performance, this intriguing distortion, I began to seek conceptual meaning in my work.



Figure 1. Hanna Traynham, *Swept*, porcelain sculptural vessel, wheel thrown, carved and altered, woodfired, 2017 (Left: before firing, Right: after firing)

With a desire to strengthen my conceptual awareness, I applied to graduate programs. Graduate study challenged my preconceived ideas of ceramics. It opened avenues of material exploration and conceptual development. I began at home, my center, and worked outward. I returned to my childhood land to collect clay from the mouth of a spring that I explored as a kid. I asked locals about clay deposits. I drove backroads equipped with a bucket and shovel, prepared to encounter an exposed bank of clay. Sourcing clays from various places allowed for an intimate exploration of new places and I discovered vast differences in material properties from one site to another. Although I am from this region, I established deeper connections to the people and the land. Midway through my graduate studies, my technical and conceptual research coalesced; I realized that a commitment to working with locally sourced material holds many layers of meaning. My response to the clay I dig is much richer than to that of refined, commercially manufactured clays. Using wild clay makes my primary material a relationship, not a commodity.

CHAPTER 2. INFLUENCES

My connection to home resides within the Appalachian Mountain landscape and the people who inhabit it. I find inspiration on solo hikes by pausing to sketch intimate details of growth or decay. I immerse myself with the regional ceramic arts community by involving myself in craft events and meeting fellow makers. I draw influence from ceramic artists who emphasize gesture and materiality.

Akira Satake

In March 2020, I visited Akira Satake at his gallery, Mugen Gallery, in the River Arts District of Asheville, North Carolina. Satake is a contemporary Japanese-American ceramicist and banjo player whose work visually references traditional Eastern ceramics. His work embodies a conceptual aesthetic that embraces natural processes, celebrating the imperfection of human gesture and material impurities exemplified in Figure 2. Satake found his passion for clay later in life and quickly gained notoriety within the field. He considers everything he approaches in life as a form of art.



Figure 2. Akira Satake, ceramic sculpture, natural wood ash surface, woodfired

Satake describes his creative process as a collaboration between himself, the clay, and the fire. Ceramics is like fine cooking; you must begin with quality ingredients. “Don’t do too much,” he emphasizes (Satake). Satake’s work illustrates his bodily and emotional response to the soft clay. Gestural brushwork and elemental unrefined edges exemplify his aesthetic. Each vessel’s uniqueness is attributed to the merging of natural properties, human gestures, and the specific location each piece was placed inside the kiln. Satake seeks to understand the essence of his clay through consistent dialogue with the material. His deep respect for each step of the process motivates my approach to emphasize qualities of clay that refer to its origins.

Blair Clemo

I am attracted to the work of contemporary American ceramic artist Blair Clemo. Clemo explores boundaries between function and non-function by pushing the limits of decoration and materiality. His elaborate serving-ware made of red terracotta clay embodies tensions between historical displays of wealth and commonplace material. By building typically fine white porcelain forms in red terracotta clay, his work speaks of ornate objects' social history and their material value as demonstrated in the vessel in Figure 3. Clemo addresses the long-standing human nature to flaunt status symbols; he claims we simply have new ways of doing so in contemporary society.



Figure 3. Blair Clemo, decorative serving vessel, terracotta clay, bronze-manganese glaze

Clemo's decorative, functional wares maintain a sense of raw humanness - distorting regular patterns with loose toolmarks and fingermarks. Interested in how clay holds gesture, Clemo celebrates these sweeping marks by contrasting them against refined industrially referenced surfaces. The gestures enacted upon the clay result in an ornate decorative quality while maintaining raw materiality.

Clemo's studio practice models lifelong learning and creative response to exposure to new places and cultures. Through continual questioning of material culture, his shifting aesthetics contribute a sense of critical responsiveness to the field of ceramics. As an educator, he encourages students to determine their own "non-negotiables" as constants in their work. Consistency balanced with openness to change is vital in any sustainable studio practice.

Kenneth Murray

Echoes of Home incorporates resources pulled from the East Tennessee State University Archives of Appalachia in order to convey broader narratives of local individuals. Among the vast collections of regional photographs, I am most compelled by the works of Kingsport, Tennessee photojournalist Kenneth M. Murray. His candid compositions of work and leisure serve as an honest portrait of 1970s-80s Appalachia. Murray's intimate framing transports the viewer to the place and moment each image was taken. I am captivated by the wonder, sorrow, and joy encapsulated within each photograph. His work evokes a simultaneous celebration of the region with an account of industrial exploitation of the land and its people. Intrigued by the rich narratives behind his photographs, I asked to meet him. Telling of his practice, he emphasized being in tune with the rhythm of life as it unfolds

before you, of being fully aware in the moment. Murray introduced me to the photography of Henri Cartier-Bresson as one of his primary influences. Cartier-Bresson's philosophy of aesthetics is a primary influence for Murray's in-the-moment and intimate compositions of Appalachian lifestyle as exemplified in Figure 4.



Figure 4. Kenneth Murray, *Bertha Jones in Barn to Feed Chickens and Milk Cow*, 1988

Henri Cartier-Bresson

Henry Cartier-Bresson (1908-2004) was a French surrealist photographer who made his career as a photojournalist. Disinterested in facts, he considers photography a means of capturing an immediate sketch from a unique point of view. He explains his fascination with the medium saying, "life changes every minute, the world has been created every minute and the world is falling to pieces every minute" (Cartier-Bresson

10:53). Cartier-Bresson's work captures tensions of dichotomy: opposing forces that "cannot exist without the other," such as life and death (*ibid* 11:22). Each photograph is a story, a whole world exists in the moment. For instance, the suspended action in Figure 5 provokes awareness of the ephemeral. "Life is once, forever," and an uncaptured moment remains forever lost. (*ibid.* 00:50).



Figure 5. Henri Cartier-Bresson, *Behind the Gare Saint-Lazare*, 1932, Silver Gelatin Print, 17 1/2 × 11 7/10 in

Cartier-Bresson's *The Decisive Moment*, published in 1952, is a collection of black and white photography that is more than just photos; it has become a philosophy on valuing attentiveness to the rhythm of life unfolding in place and time. This book is a highly influential resource in the field of photography. The philosophy, being attentive to the visual and psychological elements of a real-life scene as they spontaneously and momentarily align, is applicable to all facets of living. Cartier-Bresson's assertion resonates in my approach to art: "It is by great economy of means that one arrives at simplicity of expression" (Cartier-Bresson and Simon).

CHAPTER 3. MATERIALITY AS METAPHOR

Material Expression

Sourcing clay from the ground connects me more deeply to the landscape. As a tangible reference to my origins, this process conjures memories. While digging, I am open to unknowns. In the studio, I process and form the clay in response to its natural tendencies. Rips and tears highlight geologic properties. Gestural marks are remnants of my movement with the material. Impressions upon the surface are stretched and distorted. Accentuating the organic nature of unrefined wild clay, my work comes to resemble the geological features of its origins. In constant negotiation between myself and the material, the pieces gradually reveal themselves to me and I adapt my preconceived vision. This practice requires a balance between active making, careful analysis, and willingness to learn from the material.

My work is a process-based investigation of material. Interested in its significance as a medium for expression, I acknowledge the specific historical, cultural, and geological happenings that each clay incorporates. The coarse impurity of wild clay is a departure from refined porcelain. Wild clay, extracted from the ground, retains impurities that are indicative of place. Its texture demands a unique tactile response. Various types of clays emerge from particular geological erosion patterns. The Appalachian Mountains are composed of granite that, from exposure to eons of wear, have accumulated vast amounts of clay deposits. Soil scientists catalog clays into primary and secondary categories depending on their stage of erosion. Veins of clay close in proximity may have distinct physical properties, such as color, texture, plasticity, and vitrification temperature (the molecular transformation where clay

becomes a glass-like material or when clay matures in the kiln firing) (Obstler and Simpson 68). The majority of soils in the Appalachian Mountains contain high amounts of iron accumulated with the erosion granite rock. This is the basis of our iconic red-orange clays.

Connection to Place

People create relationships with places, and places with people. Identity is shaped by the psychological bond to one's childhood home. Tim Cresswell, British human geographer, states that place is not just a location, it is "a way of seeing, knowing, and understanding the world" (11). Relationships between people and places create unique "worlds of meaning and experience" (*ibid.*). My complex relationship with home is layered with memories. It informs the way that I engage with the world.

While the concept of place may be more abstract, home conjures a visceral sense of belonging. Yi-Fu Tuan, author of *Space and Place*, states that "home lies at the center of one's life, connoting origin and beginning" (128). *Echoes of Home* communicates the multi-layered affinity I have for my homeland and reflects the place-based impact upon my identity as an artist and musician. Tuan asserts, "the evocative power of art can provide visible representation of identity of place by dramatizing the aspirations, needs, and functional rhythms of personal and group life" (159). Through place-based making I engage with the natural, historical, and narrative resources of my home.

In *The Decisive Moment*, Cartier-Bresson discusses the inevitable reciprocity between people and the places we inhabit. Just as place has an impact on me, I impact

these places. I carefully consider the imprint upon the sites from which I source clay. While digging, I remain aware of the ecosystem, causing as little disruption as possible. Conscious of the lives of those who've been there before me, this narrative embedded in the material enriches the expression of both the place and the maker.

Archival Practices

In *Echoes of Home*, the East Tennessee State University Archives of Appalachia serve as both a material and a conceptual structure. I extract resources from the Archives just as I source clay from the ground. The clay I use and the sounds I employ are both place-based materials that enrich and inform my expression. I recontextualize raw materials to convey my perception of place. Archives recontextualize cultural documentation to preserve, organize, and make it available to posterity.

Examining the remnants of our collective history provides us with a vital understanding of people's lives long ago. In *Echoes of Home*, the installation titled *Archive* refers directly to recording the passage of time. Five large vessels hold five unique variations of a traditional song resonating within. As the viewer places their ear to the piece, the voice inside sounds distant, as if a faded memory. The Thomas Burton - Ambrose Manning Collection – the foundation of the Archives of Appalachia – is the source for audio recordings utilized in the exhibit. The collection contains regionally sourced, uncontrived content. While exploring the plethora of voices, I found myself in an emotionally charged state of remembrance. These sounds, although new to me, feel deeply familiar. Wandering into these distinct melodies I am simultaneously filled with a sense of ease and eager curiosity.

With the passage of time, traditions evolve. Joyce Marie Jackson, professor of African American Studies, asserts, “culture is not a fixed condition but a process: the product of interaction between the past and present” (187). Past generations relied on physical proximity to transmit cultural experiences: they learned by ear, knee-to-knee. Aural tradition, defined by the absence of transcription and audio recording, is the sharing of sounds from person to person. Aural tradition refers to hearing, whereas oral tradition refers to spoken transmission of culture. Relying on memory of what had been heard inevitably results in variations in music and stories that change over time. Traditional music maintains a distinctive regional sound. However, as people relocate, their traditions move with them. Cultural exchange results in the fusion of customs, thus new forms of cultural expression emerge. Ethnomusicological documentation, such as field-recording, captures cultural transmission. This practice remains vital because culture is always shifting.

In raw form, clay objects, like aural tradition, exist in an ephemeral state. And aural tradition, like unfired clay, is fleeting until recorded, notated, or transcribed. Once content is concretized through firing or documentation, it can better withstand the corrosive impact of time and may be referenced in the future.

Impermanence

As continents shift, mountains are created and destroyed, rivers and glaciers carve valleys, coastlines change. Clay is created as land erodes. It is the residue of millennia of geologic transformations in perpetual motion. Thus, clay is “as ephemeral

and transient as human life itself” (Obstler and Simpson 68). *Echoes of Home* alludes to changing topography as a metaphor for the elusiveness of memory.

In my work, the juxtaposition of unfired clay and fired ceramic is significant. Within the exhibition, unfired clay refers to the fleeting passage of time, teetering on the verge of being forgotten. An object made from unfired clay represents a singular moment in time, its re-exhibition improbable. In contrast, the longevity of fired ceramics affords us information through which we glean ancient societies’ values. Upon firing, ceramic sustains its form for millennia; thus it approaches permanence. The inevitable disintegration of unfired clay objects connotes death and decay. However, until fired, clay is also reusable – embodying a spirit of new possibility and renewal.

CHAPTER 4. CONTEXT

“Tradition is the creation of the future out of the past.”

~ Henry Glassie

Expression of Cultural Tradition

Transmission of tradition is perpetual, whether a formal performance or the telling of a bedtime story. The late 1800s invention of audio recording technology changed the way we listen and thus impacted how we remember. Henry Glassie, American folklorist, explains that through the performance of culture, “acts of transmission and communication coincide” (184). He describes its influence saying, “one audience member hears, enjoys, forgets; another absorbs the song, becomes a performer and a link in the chain of transmission” (*ibid.*). I listen intently, studying old music so that I may prolong historic sounds of this region.

Culture affects, and is affected by, its participants. Honoring provenance, old-time musicians acknowledge the source of tunes, recounting memories of people and places. Frequently, jam sessions involve storytelling. Tracing the source(s) of the music pays homage to the older generations of players, without whom the music would not exist. Naturally, people embed themselves in the music they play and the stories they tell. This historic genre constantly shifts with reinterpretation as new people discover and participate in the music. This vitality simultaneously sustains and changes the culture over time.

Embodiment

The body is home to the self. Our bodies are the physical and sensory means through which we witness and respond to the world. Sensory encounters orient our perceptions of place, relationships to others, and formulation of our identities.

Ethnomusicologist, author and performance artist Tomie Hahn explains that our senses, “enable us to construct parameters of existence, [and] define the body, self, social group or world” (88). Bodily awareness of space changes as we age; once familiar settings feel oddly distorted when later revisited.

Body and memory are linked through the senses. Hahn explains that our senses are “beautiful transmission devices, through which we take in information, comprehend the experience, assign meaning, and react to stimuli” (88). Our most immediate form of memory, sensory memory, briefly retains “information gleaned through the five senses” (Inglis 46). As the shortest form of memory, it occurs unconsciously, erodes quickly, and is beyond our control (*ibid.*). For instance, memories conjured by the sense of smell tend to be vivid. The resonance of old-time music and singing has a similar distinct impact upon my memory-based sensations.

These thoughts lead me to question, “What do we embody?” The body holds our life experiences, exhibited upon the surface or hidden deep within. Each scar holds a memory of pain. Each wrinkle, an indicator of time passed. Over time the body retains physical memory through repetitive movement. This embodied knowledge, or muscle memory, allows makers to manipulate their material(s) with confidence and consistency. It allows musicians to gain fluency with their instrument. The body physically adapts as it learns. For instance, musicians develop calloused fingertips with repeated fretting of

steel strings. Like unfired clay, my body is indicative of my origin and life experiences: a continual becoming and inevitable return. Just as wild clay retains the evidence of its evolution, we embody our relationships, our influences, and our surroundings.

CHAPTER 5. VISUAL ANALYSIS OF EXHIBITION

Founded upon connection to place, *Echoes of Home* consists of five sculptural installations representing intersecting relationships between place and identity. This collection of works conveys my psychological landscape, the elusiveness of memory, and the nature of change. Ceramics-based installations conjure physical awareness. Audiovisual components evoke the lives of past generations. References to the body and breath imply momentary presence. Changing topography, narratives, and traditions construct my perspective of the world. *Echoes of Home* portrays a conscious connection to this region, its past, and its people.

Upon entering the exhibit, viewers are confronted with a row of large-scale, imposing vessels that mimic a mountainscape (*Figure 7*). Fired at varying temperatures, the large pots take on a range of hues. Only within close range can viewers hear music emanating from within. A large wall drawing mimics the atmospheric landscape; horizontal lines radiate around small cups scattered throughout the drawing. Mounted on the opposing wall rests a collection of large decorative bookend pairs. Each pair is situated to amplify the negative space between them; their opposing faces portray black and white images of Appalachian history. On the gallery's rear wall, a slow-motion video projection exhibits the displacement of clay as I breathe upon it. The film's gradual progression compels viewers to slow down, to breathe deeply. In the back of the gallery, a suspended collection of thin porcelain slabs is hung in a semicircle, inviting viewers to immerse themselves within a state of precarity. Viewers' presence subtly enacts kinetic movement causing the slabs to make gentle contact. All of the works within this exhibit

convey varying aspects of my response to place, from collective social history to deep personal introspection.

Materiality is fundamental to my exhibit. Clay sourced from the ground indicates physical and psychological connection with the land. In contrast to wild clay, the soft whiteness of porcelain alludes to the colorlessness of faded memories. Interested in how and why people record experiences, stories, and memories, I also source material from the Archives of Appalachia. Black and white photographs and field-recordings connect viewers to the narratives of broader regional communities. Combining clay, historical records, and digital technology, *Echoes of Home* is an investigation of Appalachian tradition within a contemporary context.



Figure 6. *Echoes of Home* exhibit, Tipton Gallery, Johnson City, Tennessee, March 2022, Photography by Hannah Taylor

Archive

Archive is my sculptural response to the Appalachian Mountain landscape and its long-standing musical history. This installation is a comparative study of incremental change. This series of works is made up of five ceramic vessels that range in value from soft orange to deep purple-brown. The over-sized vessels are constructed with stretched slabs of clay layered to resemble the stratigraphy of rocks found in rolling mountainscapes. The collection is a record of the visual changes of ceramic vitrification: as the kiln temperature increases, the molecular structure of clay transforms into glass. Subsequent variations on firing temperatures are steps towards a sense of permanence, though still not fully vitrified, their place in history not necessarily secure. One vessel remains unfired to represent how aural tradition is precarious until recorded or transcribed.

Each vessel contains a field recording resonating softly within, compelling viewers to lean close to investigate the sound. Variations of the unaccompanied spiritual song elicit a visceral response. Each performance of the song, *The Day is Past and Gone*, (also known as *The Evening Song*), performed by local people at different times. Contained within these vessels, they are preserved and honored. Isolating each recording within separate ceramic forms promotes the singular experience, while the collection as a whole documents change and continuity of the song. Just as each voice carries its own texture and tone, each vessel resonates uniquely at varying stages of vitrification, reverberating with brighter tones at higher temperatures and muted resonance when unfired. Sourced from the Archives of Appalachia, this small collection

of music is recontextualized into a space that reflects sharing aural tradition. The work harkens to an era when passing down tradition was an intimate act.

Gesture

Gesture is a wall installation of numerous palm-sized ceramic cups spaced arbitrarily amidst a wall-length horizontal line drawing. Stratified lines refer to a meditative drawing practice and collectively mimic a topographic landscape. The creation of these cups begins with a horizontal line that sweeps around each cup, I then make repeated attempts to retrace the initial line. The error of my hand causes each line to grow more distorted as I respond to the emerging contour. Similarly, the act of drawing each line on the wall requires me to slow down, pay attention, try to repeat the unrepeatable, and attempt to remember what was forgotten. The drawing visually translates as both a topographical landscape and an individual fingerprint.

The cup is an intimately tangible object designed to appeal to and stimulate one's hands and lips. The tactile surfaces are rough and demand immediate sensory response. Tracking the movement of my hand, the cups emerge from the wheel softly rounded with gestural lines on the surface that sweep upward, like the strata of the earth. The sweeping gestures expose the rough unrefined qualities of natural clay. Each cup is an unrepeatable iteration, much like the horizontal line-scape upon which they are displayed.

Threshold

Threshold is a series of clay bookend pairs. Resembling the gentle arcs of worn Appalachian Mountains, these domestic objects convey the familiarity of home. Each

pair of bookends has a Kenneth Murray photograph fired onto the opposing faces. Murray's candid black and white photographs highlight Appalachian people's histories, experiences, and connectedness to the landscape. Opposing images sustain metaphorical dialogue between them. Some pairs of images are clearly visible while others are visually lost to low contrast. This refers to the inconsistent nature of documentation and preservation of traditional Appalachian narratives. The vacancy between the bookends offers a liminal, unknown space that alludes to forgotten stories. *Threshold* refers to archival practices implying the storage of books, the holding of knowledge. At their most basic interpretation, bookends offer the viewer a start and finish, a place, a context.

Breathe

Breathe is an abstract video montage exploring respiratory reverberations in clay. Breathing is fundamental, personal, and intimate. Paying attention to the breath connects the body and mind and evokes presence. The footage appears to rise and fall, capturing the natural motion of clay as I enact my breath upon it, inhaling and exhaling. The material is displaced by my breath. Challenging limited attention spans, over-exaggerated slow motion provokes keen observation.

Breathe's format loosely refers to the ethereal atmosphere of the 1920s-30s experimental film movement titled *Cinéma Pur* (Pure Cinema); characterized by the flexible montage of time and space, measured pacing, repetition, and continuity. The discordant dream-like sequences of such films require viewers to formulate their own interpretations (Horak). The work provokes a sense of memory distortion over time.

Precarious

Precarious, a suspended installation of delicately balancing porcelain slabs, prompts viewers to intimately engage with precarity. The installation entices viewers to enter into the piece, surrounding themselves. The fragile pieces teeter on the edge of destruction, just as our relationships to place and others can be fleeting. The sculpture wavers with shifts of air, responding to viewers' movements, both gentle and grand. This response may be so significant it jars the audience into momentary reflexive awareness, or so subtle that it remains unnoticed. The viewer becomes part of the piece simply by existing in the space; their body or breath enacts kinetic movement causing slight, yet audible contact among the components. Allowing this subtle movement to exist as a metaphor, we can never fully know our impact on the spaces we inhabit and others we encounter. This installation is my expression of the reciprocal nature of our impact upon place and its impact upon us.

Constructed in refined porcelain, the work connotes preciousness and delicateness. The material quality symbolizes ephemerality, akin to a fading memory. Impressions of handcrafted items, such as quilts, chair seats, and my grandmother's knit sweaters, are stretched and distorted. The objects embody pre-existing narratives of past generations. The textured surfaces refer to frailty of memory, vulnerability, loss, and temporality.

CHAPTER 6. CONCLUSION

Echoes of Home conveys my deep and varied connection to this region. The exhibit mimics the atmospheric landscape: displaying narrative sounds and imagery that evoke regional history. Home to my earliest memories, this deep-seated sense of place amidst Appalachia shapes my identity and understanding of the world.

This research and introspection led to new understandings about the meaning of my own existence. Personal discovery is contingent upon deep investigation of the region's past and present. Through explorations of the intersections among time, place, memory and the land, I am continually discovering what it means to be home.

Reciprocal impact echoes as a simultaneous shaping between myself and my place. We respond to places which mold us, and are also affected by us. *Echoes of Home* is the culmination of my place-based material exploration with a profound understanding of my impact upon evolving regional traditions. This exhibit, along with any form of cultural expression, gives a presence to the past.

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ADDITIONAL RESOURCES

Photographs utilized in *Threshold*:

Kenneth M. Murray Photographs, Prints, 1968-1988, *Weaver, Rugby, TN, 1975*, [Box 4: Folder 10]. Archives of Appalachia. East Tennessee State University

Kenneth M. Murray Photographs, Prints, 1968-1988, *Jesse Jones weaves White Oak split basket Scott County, VA, 1982*, [Box 5: Folder 9]. Archives of Appalachia. East Tennessee State University

Kenneth M. Murray Photographs, Prints, 1968-1988, *The Kilgore Family, Nickelsville, VA 1981*, [Box 5; Folder 13]. Archives of Appalachia. East Tennessee State University

Kenneth M. Murray Photographs, Prints, 1968-1988, *Logging, Washington County, TN, undated*, [Box 6: Folder 9]. Archives of Appalachia. East Tennessee State University

Kenneth M. Murray Photographs, Prints, 1968-1988, *Appalachian Dulcimer played at Watauga County Fair at Boone, NC, undated*, [Box 7: Folder 5]. Archives of Appalachia. East Tennessee State University

Kenneth M. Murray Photographs, Prints, 1968-1988, *Joe Birchfield, Jonesboro, TN, 1981*, [Box 7: Folder 5]. Archives of Appalachia. East Tennessee State University

Kenneth M. Murray Photographs, Prints, 1968-1988, *Hanging clothes on the line, Rogersville, TN, undated*, [Box 7: Folder 10]. Archives of Appalachia. East Tennessee State University

Kenneth M. Murray Photographs, Prints, 1968-1988, *Sturgill family, Scott County, Virginia 1980-1981*, [Box 10; Folder 16]. Archives of Appalachia, East Tennessee State University

Audio Tracks utilized in *Archive*:

Adams, Sheila Kay, *The Day is Past and Gone*, personal recording, Madison County, NC, March 2022

Thomas G. Burton - Ambrose N. Manning Collection, Field Recordings, 1964-1989, AppMs-25, *The Day is Past and Gone*, Buna Hicks, Beech Mountain, NC, December 9, 1966. Archives of Appalachia. East Tennessee State University

Thomas G. Burton - Ambrose N. Manning Collection, Field Recordings, 1964-1989, AppMs-25, *Today is Past and Gone*, Burley Ward, Greeneville, TN, c. 1967. Archives of Appalachia. East Tennessee State University

Traynham, Hanna, *The Day is Past and Gone*, personal recording, Johnson City, TN, March 2022

Watson Family - Tradition, *Am I Born to Die*, Deep Gap, NC, Recorded by R. Rinzler and D. Seeger, Rounder Records 0129, September 1964. Archives of Appalachia. East Tennessee State University

CATALOGUE OF EXHIBITION

1. *Archive*, Installation of five hand built wild clay vessels fired at incremental temperatures, field-recordings from ETSU Archives of Appalachia, Tipton Gallery, Johnson City, Tennessee, 2022, Photography by Hannah Taylor



2. *Gesture*, Wall installation of 52 wild clay, wheel thrown and altered cups, line drawing created with paint pen and ink tinted with red iron oxide, Tipton Gallery, Johnson City, Tennessee, 2022, Photography by Hannah Taylor



3. *Threshold*, series of four bookend pairs, wild clay and manufactured clay, ceramic decals, Kenneth Murray photography from ETSU Archives of Appalachia, Tipton Gallery, Johnson City, Tennessee, 2022





4. *Breathe*, Video projection of clay materials distorted by breath or the passage of time, Tipton Gallery, Johnson City, Tennessee, 2022, Image stills by Hanna Traynham





5. *Precarious*, Installation of suspended porcelain slabs, impressions of woven craftwork (sweaters, chair seats, and quilts), stretched and distorted, broken pieces on floor, Tipton Gallery, Johnson City, Tennessee, 2022, Photography by Hannah Taylor







VITA

HANNA TRAYNHAM

- Education: M.F.A. Studio Art, East Tennessee State University, Johnson City, Tennessee, 2022
M.S. Curriculum and Instruction, Portland State University, Portland, Oregon, 2018
B.F.A. Studio Art, James Madison University, Harrisonburg, Virginia, 2009
Public Schools, Floyd, Virginia
- Professional Experience: Graduate Assistant - Instructor of Record - Art and Design
Department East Tennessee State University (ETSU), Johnson City, TN, 2019-2022
Teacher, Hudson's Bay High School; Vancouver, Washington, 2014-2019
- Publications: Reconnecting to Appalachia, Illuminated Graduate Student Research Magazine, Spring 2022
- Exhibitions: Echoes of Home, MFA thesis exhibition, Tipton Gallery, Johnson City, TN, 2022
Transcendence, ETSU Graduate Exhibit, Tipton Gallery, Johnson City, TN, 2021
What is Appalachia, William King Museum of Art, Bristol, TN, 2021
Best of Tennessee Craft, Tennessee State Museum, Nashville, TN, 2021
Women of Woodfire Exhibit, Eutectic Gallery, Portland, OR, 2021 (catalog)
Paper and Clay, College of the Arts, Utah State University, Logan, UT, 2020
Small Favors, Pennsylvania Clay Space, Philadelphia, PA, 2020

Honors and
Awards:

Guardino Gallery, Portland, OR (two-person exhibition), 2019
Oregon Potters Association Showcase Gallery, Portland, OR, 2019
16 Hands Studio Tour, Floyd, VA, 2019
Guest Artist Feature at Troika Craft Gallery, Floyd, VA, 2019
North Carolina Potters Conference Exhibit, Star, NC, 2019
Second Place Best in Show at North Carolina Ceramic Arts
Festival, Asheville, NC, 2021
Graduate Research Grant Recipient, East Tennessee State
University, 2020
Margaret H. Huffman Archives of Appalachia Endowment Grant
Recipient, 2020
Graduate Assistantship, East Tennessee State University, 2020
Full Scholarship to Penland Summer Workshop, 2020
Full Scholarship to Penland Summer Workshop, 2019
Tuition Scholarship, East Tennessee State University, 2019
Full Scholarship to North Carolina Potters Conference, 2019
Alpha Kappa Pi Scholarship for Continuing Education, 2017
Centrum Scholarship to American Fiddle Tunes, 2016
Best in Show, Oregon Potters Association Cup Show, 2016
Curator Choice Award, Washington Clay Association, 2013
Seward Park Clay Studio Scholarship, 2012
Alan Tschudi Outstanding Studio Art Award, 2009
Floyd County High School Senior Art Achievement Award, 2005