

Master of Fine Arts Thesis

Modénature  
Cut, Bind and Fold

Grant Landreth

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*Signature line*

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Grant Landreth, MFA

Thesis Advisors:  
John Gill, Jason Green, Matt Kelleher,  
Walter McConnell, Linda Sikora, Linda Sormin

My work is geometric: crisp and soft, cut, bound and folded. Forms, colors and profiles repeat, are handsewn and extruded from everyday materials such as canvas and clay. They are cut, aggregated and bound together into skin and structure. These new surfaces are a fusion of composition, pattern, surface and color resulting from repetition and labor.

Modénature comes to the work through *Vers une architecture (Toward an Architecture*, written by Le Corbusier) which I studied during my architectural education. A recent translation of the text contains an etymological analysis of the word modénature, and its meaning during the time when employed by Le Corbusier. Derived from the Italian *modenatura* (meaning moulding), the word was brought into French architectural writings in 1820 when it was defined as “the assembly and distribution of the components, profiles, and moldings of an order.”<sup>1</sup> In 1832, modénature was defined as the “Proportion and curve of the moldings of a cornice.”<sup>2</sup> In 1899, Auguste Choisy defined modénature as “the abstract art of accentuating masses”.<sup>3</sup>

Placing a wall perpendicular to ground creates a geometric shadow that shifts from triangle, parallelogram, trapezoid to rectangle as the day progresses. What I love about architecture is how a surface formed by the aggregation of shapes (however simple or complex) interacts with light to release information held within its wavelengths.

### **Shift**

This past year when glazing forms, I layered ceramic materials and color over one another, utilizing heat to create surfaces of movement and chance. I couldn't foresee what

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<sup>1</sup> John Goodman, “From the Translator,” xii.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

the surfaces would look like until after they are fired; areas of flow, bubbles, dry and gloss. Parallel to making ceramics in my studio, I was creating paintings that at times imitated the fired glazes in their patterning and chance forming.

I begin the process of making paintings by brushing, rolling and spraying layers of acrylic paint on large pieces of canvas which extend the entire length of the longest wall in my studio, held up by push pins spaced apart at approximately 4-inch intervals. I cut my initial paintings using a template, then gather the parts and sew them together to form a new whole whose surfaces are folded, have thickness, and areas of apertures. The templates are based upon profiles of wooden structural components that I designed a year prior for an architectural screen.



BVTC Extrusion with Alfred Shale Slip, 2017.

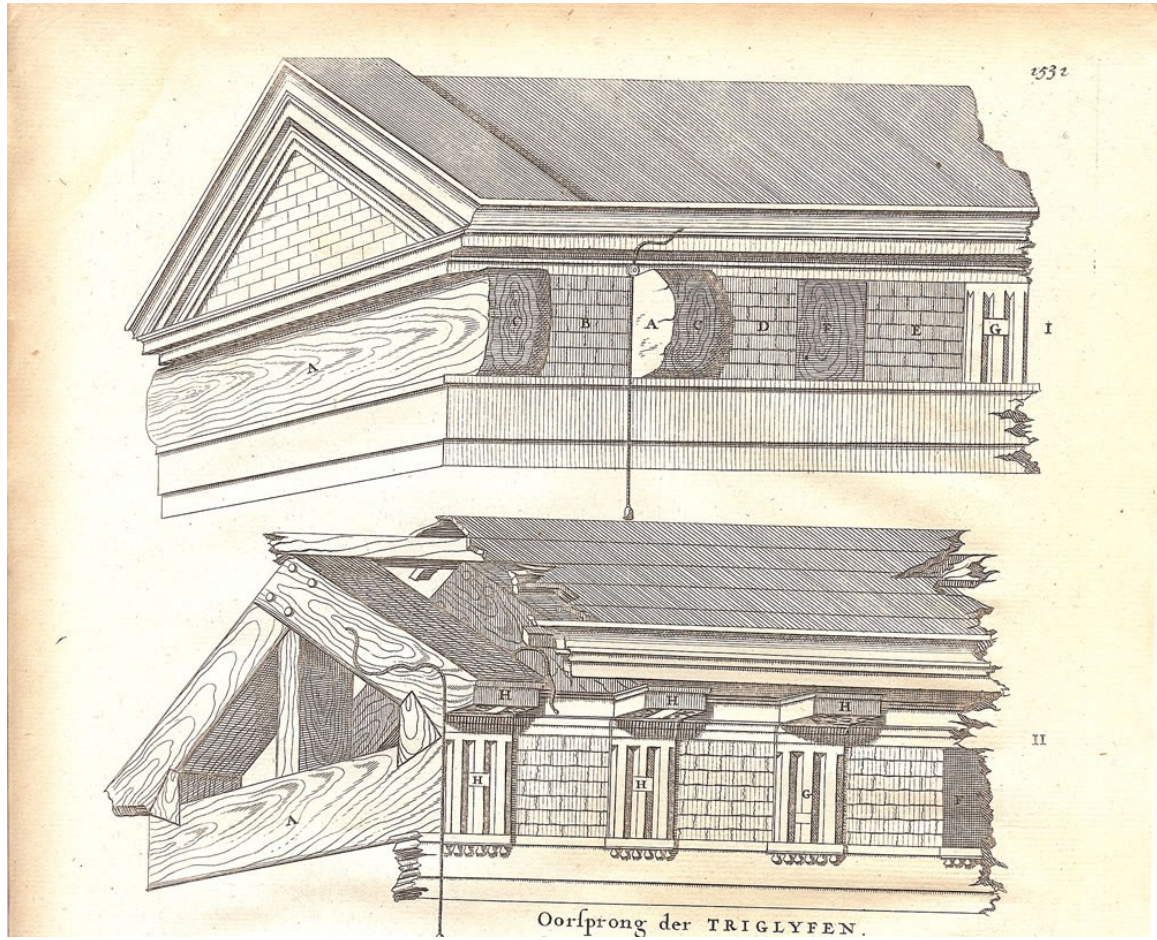
This past summer, I participated in an architectural ceramics symposium at Boston Valley Terra Cotta in Buffalo, New York. Wet clay samples of their architectural rain screen we made available for us to modify. Cutting into their integral voids were an opportunity to reveal thickness and create surface variations without removing or adding any material. Information held within the material was released with cutting, bending, and light.

Architectural profile drawings allow the viewer to see details and dimensions the drafter thought most pertinent to visually express. Other qualities, namely the thickness of the thing drawn in profile, are left out of the drawing; to be determined by fabrication materials on hand and the imagination of the builder. In architecture, the structural details inherent to one material are sometimes translated to another material over time. Historic drawings and written descriptions of a building can be misread and reinterpreted into other materials and scale. Regarding the origins of stone triglyphs<sup>4</sup> on Greek temples, the architectural historian Vitruvius thought triglyphs were a stylized version of the ends of wooden beams when Greek temples were first constructed out of wood.<sup>5</sup> Although it may at times seem as though social mores, norms and expectations are fixed in stone, when I read the transference of architectural details from one material to the next, I am reminded that our perceptions, understandings, and expectations materially shift with time and light.

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<sup>4</sup> Triglyphs and metopes alternate horizontally around the entablature of classical Greek temples.

<sup>5</sup> Vitruvius, *Ten Books on Architecture*, Book III.



An 18th century Dutch illustration of the theoretical origins of the triglyph<sup>6</sup>

### **Chance Pairings**

Cut and painted canvas parts are gathered and sewn together in pairs. These pairs are then bound to other pairs to create the painting. Sometimes I keep the parts in the order they were on the wall, other times I do not as I am more interested in the relationships that develop when colors are placed adjacent to one another in unplanned and improvisational ways. Color gives the works structural capabilities. Bright hues of acrylic paint prevent the canvas from fraying when it is cut. Color fills the spaces between warp and weft which also makes the canvas rigid.

<sup>6</sup> Students for Classical Architecture – Notre Dame Chapter. “An 18th century Dutch illustration of the theoretical origins of the triglyph.” Accessed on 05/04/2018. <http://sites.nd.edu/classicalarch/2012/07/15/the-mystery-of-the-triglyph/>.





Fabrication detail of *Willing*, 2018.

### **Color, Composition and Risk**

I choose colors intuitively – vibrant saturated colors are placed next to each other as well as near darker tones and areas of raw canvas. I view color as a material to be pushed into and onto a surface and make choices based upon what I can acquire readily and what I'm attracted to and repulsed by: pinks, reds, magentas and oranges are layered over dark browns, hunter green and buttery yellows. Sometimes, I choose colors that have particular symbolic or personal meanings. Pink and green are two colors not used by Modern Abstract

painters, with the exception of Ellsworth Kelly<sup>7</sup>. Other painters avoided using the color green as it connotated nature and the color pink because they signified feminine and queer. For late modern abstract painters (and post-painterly abstractionists), there was an attempt to remove these references to the external world as they were interested in creating art concerned only with form, color, texture, scale and composition.<sup>8</sup>

While pink and green might have certain connotations today, their meanings have shifted over longer stretches of time. In addition, both colors work well together, optically. Their omission by Modern Abstract painters who were concerned with the optical properties of pigment and light is certainly unfortunate. When painting the expansive diagonal of green on my studio wall for *Waiting*, my eyes began perceiving the rest of the space in slight hues of pinks and oranges. I see the use of pink and green in my work as an acceptance of their plurality of meanings and properties across a longer duration of time and spectrum of perceptions.

My paintings have visual connections to the geometrical compositions of Minimalist, hard-edge and post-painterly abstract painters. Their connections with quilting and craft, exposure of often uneven stitches of varying colors, their material-ness, and the time and labor resulting from their facture; my paintings are a provocation to the conventions used by these same painters. I am reminded of the painter Al (Alvin) Loving's decision to "cut out the 'good' passage of an unsuccessful painting rather than throw the whole thing out."<sup>9</sup> Loving's earlier paintings were aligned with the principles and aesthetics of hard-edge abstractionists such as Frank Stella. During the early 1970s, Loving

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<sup>7</sup> Briony Fer, "Mary Heilmann: Painting, Her Way," 74.

<sup>8</sup> Tate, "Post-Painterly Abstraction."

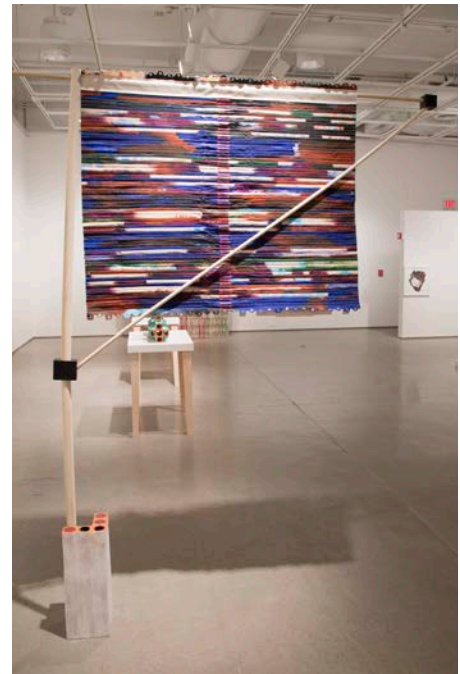
<sup>9</sup> Katy Siegel, "Self-Made Painting," 6.

made a decision to cut up these paintings, effectively deconstructing hard-edge abstractionism, to reconstruct and reimagine them as soft, sewn, torn-edge, unframed compositions.

Loving's decision to cut and reimagine his paintings was risky as it invited the work to be seen outside the conventional rectangular frame of painting. This act, by Loving, became an invitation to imbue his paintings with ideas or thoughts that could run counter to his intentions. When I look at *Self-Portrait #23* by Loving, I see a flag, a figure and a cup with a handle. Making a decision to resituate my paintings as freestanding sculptures with a ceramic base and wooden dowel structure makes me feel uneasy, as this gesture allows for an expansive amount of interpretations by others which can inversely limit the meaning of the work.



Al Loving, *Self-Portrait #23*.



Grant Landreth, *At Ends and Edge*, 2018.



In the exhibition, the paintings *Waiting* and *At Ends and Edge* are installed on freestanding structures comprised of wood dowels and ceramic bases. The impetus to bring these paintings off the wall was first, to allow viewers to see both sides of the works and second, further push against the conventions of painting by emphasizing their object-ness and visual affinities to flags and banners. The placement of wooden structure in front of painted image (rather than using a wood stretcher frame concealed by a painting), further de-emphasizes “image” and emphasizes “object”.

Flags and banners are used to proclaim new territory and signify unification of disparate parts. The weight of the ceramic bases allows the paintings and structures to stand upright. Surfaces at the top of these ceramic bases are comprised of cylindrical voids, some of which are filled with solid glaze which was exposed to view by cutting with a wet saw. The juxtaposition of open and filled voids continues the investigation of interior and exterior, front and back.

### **Craft**

I am a self-taught sewer. My mother sewed and crocheted for my sister and I while growing up and continues to sew and quilt to this day. Undoubtedly this has influenced my way of making and the resulting work.

Stitch density in the works vary due to several factors: first, my inexperience as a sewer, second, the weight of guiding over 300 square feet of canvas up and through the sewing machine, and finally, the folded surfaces that often get stuck at edges of the machine and table forcing stitches to occur rapidly in one place. The edges of the cut canvas are not hemmed in and the flatter side of the work is also not covered over with liner fabric to conceal the piecing of parts. A traditionally trained quilter would make every effort to

produce even and hidden stitches, and cover areas of structural binding. I decide to reveal edges unhemmed and seams uncovered to expose the labor in and flaws and irregularities manifested by each works' facture.

My mother offered to teach me how to sew many times, but I declined perhaps due to my inability at the time to reconcile my notions of how to make art with my gender and sexual identity. Textiles and sewing are relevant now as they allow me to make work that exposes structure comprised of integral color and composition, and they disclose mistakes made in their fabrication. The work reveals truths about the how and what it is made of; important in our post-truth era. This revealing is a challenge to simplistic essentializing (a “smoothing over”) of identities.

Quilting is an art that requires precision and strong methodology, and my work is a provocation to its conventions. The quilter plans a composition with specific fabrics and colors which are cut from patterns generated from geometry and societal traditions. I paint walls of canvas without the final (sewn) composition of the painting in mind. Those walls are then cut into smaller sections, first into rectangles with dimensions determined by the maximum cutting area of a computer numerical controlled (CNC) laser cutter and the maximum number of computer designed profiles that I can fit onto its machine bed. The laser cuts the smaller rectangular paintings without knowledge of their variations in color, sheen and texture. I sew the parts together with wide but tight zig-zag stitching that is exposed to view. The width and density of the stitching is used to transform thin threads into masses of color.

Laying each cut canvas piece down next to another and sewing them together is a way of marking time and material. Each of the paintings contain an abundance of material;

85 to 360 square feet of canvas and countless spools of thread and bobbins of various colors. I start new projects with bobbin thread from the previous one and, when I run out of one color, transition to the next closest match that I have available. In this way, time is expressed with the changing of one thread color to the next. By utilizing chance and preexisting elements, such as profiles and materials from other projects along with changing thread color, flexibility in my artistic vision allows the work to grow into something greater than conceived at the outset.

### **Labor**

Through painting, cutting, pinning, sewing, carrying and lifting the work, I engage in physical labor. With only one car and my husband at work, I carry the works on my back to and from my studio (1 mile from home). Every seam between two pieces is pinned at every half-circle tab. The tabs are designed to aid in the alignment of separate pieces and also to provide sculptural dimension and color later on in the process. *At Ends and Edge* was constructed of 36 pieces<sup>10</sup>, joined at their long ends 34 times. Each long edge has 31 half-circle tabs to pin, resulting in 1,054 pins used during the work's entire sewing. At least two percent of pins poke me during the pinning, sewing, or holding up and guiding canvas through the sewing machine. These last stages of binding comprise the heaviest and most physically demanding parts of my process. Cuts on fingers and scratches on my neck are marks of embodied labor.

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<sup>10</sup> These 36 pieces were initially 72 pieces joined at their short ends.



Fabrication detail of *Willing*, 2018.

### **Saving**

My maternal great-grandfather and great-grandmother raised eight children between the Great Depression and WWII and up into the 1960s. A farmer and garbage collector, his land and outbuildings were filled with treasures rescued during trash day. My process generates canvas remnants from the spaces between profiles I am cutting out. Although these remnants are missing from the final compositions of *Waiting*, *Willing*, *At Ends and Edge*, and *Atlas*, they have been saved for future use in plastic bags in my studio. Time spent on my grandparents' farm in western Iowa during my childhood undoubtedly influences me today, to “make do” with the materials I have on hand and have saved from other works. *Said* uses words and characters from the modern English alphabet. *Felt* is comprised of shapes derived from the negative spaces between the words and characters used in *Said*. These works show how the process of using remnants might manifest later from the remnants saved during the fabrication of the other paintings in the exhibition.



Said, 2017.



Felt, 2017.

### **Material Reveal**

Amy Sillman said drawers are like beavers, building something from the ground up, stick by stick, not knowing exactly what something will look like.<sup>11</sup> She says that painters are like birds overviewing and planning pictures that they will compose.<sup>12</sup> Sillman's analogies resonate with me. Unlike some painters who see the entirety of a canvas all at once while they are composing and painting, I am only aware of slivers and of my painting as I sew the pieces together. During the sewing process, the canvas with its rigid painted surface and seam tensions, will curl up on itself further obscuring view of what the painting will look like. In order to sew the next group of parts, I have to fold and stretch the sewn canvas back at the seams to straighten it out. The painting begins to reveal itself at the last two stages of sewing where four pieces become two, and the final two

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<sup>11</sup> Amy Sillman, "Drawing in the Continuous Present."

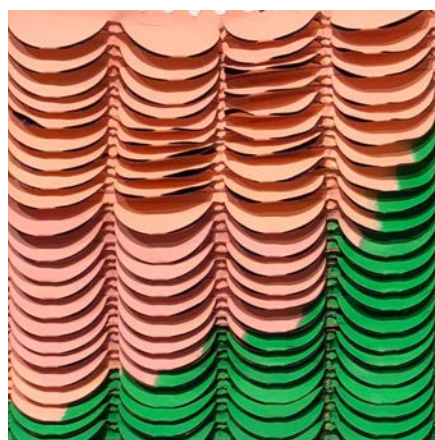
<sup>12</sup> Ibid.



halves are sewn together. Even with the work fully sewn together, the position in which it is hung will influence its visual character and composition. If the work is hung with folds in vertical orientation, gravity acts less on the folds and their behavior is influenced more by the tension in their sewn seams and the way the work was last stored, rolled up, or folded. If the work is hung with folds in horizontal orientation, gravity compels the folds to sag and conceal the spaces and colors between them.



*Waiting*, orientated vertically, 2018.



*Waiting*, orientated horizontally, 2018.

The painting is finally complete when I peel open its petals (circle tabs) to expose color. Gertrude Stein said “...there can be no repetition because the essence of that expression is insistence, and if you insist you must each time use emphasis and if you use emphasis it is not possible while anybody is alive that they should use exactly the same emphasis.”<sup>13</sup> The insistent act of opening thousands of petals to expose unplanned color combinations offers visual surprise to me, as do the variations in stitch density, areas of paint bleeding through to the raw canvas surface, and the way in which the folds behave

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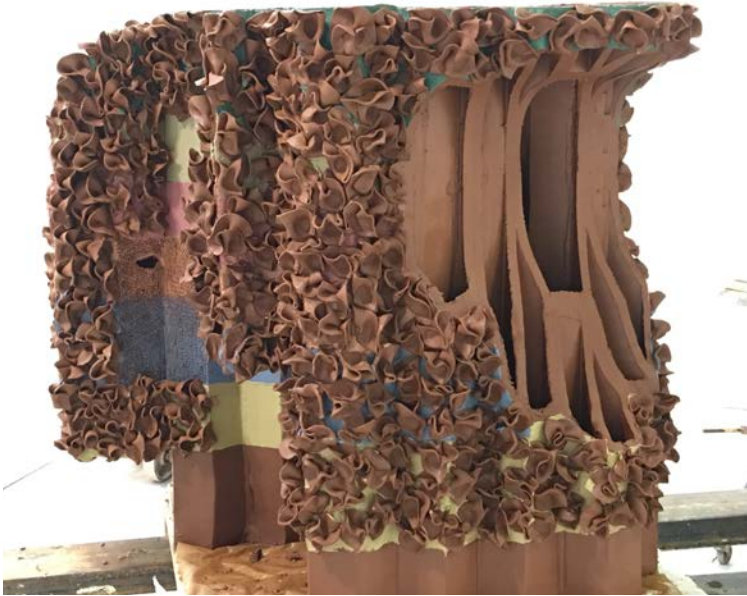
<sup>13</sup> Gertrude Stein, *Lectures in America*, 167.

when the paintings are hung. Repetition of folds and petals (tabs) provides a structural ground from which emphasize differences that arise from the works' materiality and facture.



*Atlas*, detail, 2018.

During the fall semester (prior to starting work on my paintings), I fabricated large stacking architectural blocks by aggregating long extrusions of clay through hexagon shaped dies. When joining of the extrusions was complete, I used a long wire to cut out chunks from the sides and interiors of these masses with sweeping curvilinear motions. These chunks (remnants from the cutting) were reattached to other sides of the architectural blocks. I employed my whole upper body to make these cuts; variations in cutting direction occurred when I would hit areas of dryer clay which was more difficult to cut through. Material properties provided chance to the work which resulted in non-orthogonal cross-section cuts. These cuts contrasted with the geometry of the hexagon shape structurally inherent in the work. When all cutting was complete, I made thin clay slab circles which were folded, then attached to the blocks to smooth-over and soften the harsh underlying geometry which was left partly visible underneath.



Detail, extruded and cut architectural block, 2017.



Detail, extruded triangle shafts, 2018.

The poet Dan Beachy-Quick writes about the narrator in Proust's *In Search of Lost Time*, who looking at a church covered in ivy:

“The structure of the mind is built according to the blueprint others provide...then the ivy blocks the light...A disorder exerts itself on order: the organic structure of the ivy contrasting the architectural order of the building. But the ivy doesn't simply mask the church-it also reveals it, it also translates it. The mind that thinks about the world, and in thinking about it claiming it for itself, is likewise claimed by the world of which it thinks...The church-clad in ivy...exists both as its own entity and as a mirror to the person whose mind thinks about it, whose eye sees it: ‘that a projection of leaves was really the contour of a cornice, I had to keep constantly in mind.’”<sup>14</sup>

<sup>14</sup> Dan Beachy-Quick, *Wonderful Investigations*, 102.

This semester (parallel to my paintings), I investigated using triangle shaped extrusions dies. At the extrusions' flat sides, I fully cut through the clay walls with a series of repetitive lines perpendicular to their longest edges. Using my hands, I bend the tabs (formed between two cuts) out past the extrusions' surface and pushed them back into their voids. These gestures, like mirrored the gestures of opening of canvas petals in my paintings.

The dimensions of my paintings are driven by the size of wall used to paint the canvas. Instead of constructing paintings to be pre-determined dimensions or imitating a size or shape formula used by other painters (e.g. square paintings by Minimalists), the length of the wall combined with the width of canvas and size and shape of cutting pattern used all determine the final size of the work. For example, the work *Waiting* was fabricated from two pieces of canvas each 18 feet long by 60 inches wide. The length of 18 feet was determined by the longest uninterrupted wall in my studio, the 60-inch width was determined by the width of canvas when purchased on a bolt. When finished, the canvas was compressed down to 48.5 inches wide by 51.5 inches high.

### **Compressed Dérive**

In working to connect the paintings with my research in architecture, I imagine myself walking around a building. This building takes up at least four city blocks in plan and its façades are comprised of all the parts you would expect to find in classical western architecture: a rusticated base, columns, pillars, a pediment and an entablature. It takes considerable time to walk its entirety, to really look at its details, at the information and stories told within the entablature's frieze and pediment's tympanum. While looking over

and above, I am crisscrossing city streets to gain better vantage points, avoiding cars, people and sewer drains along the way. When I pause to look at specific details, I also see views of the city cropped by the building's profile and mass; views I never noticed before. By intensely studying something so compact, I gain an understanding of the larger environment around it and a platform from which to see it.

An atlas is defined as a collection of maps bound into a book, a stone carving of a male figure used as a column to support the entablature of a Greek-style building, and a word to describe a person who supported a great burden (Greek mythology).<sup>15</sup> The work *Atlas* embodies the collection and binding of parts and details of western classical architectural orders while also expressing its own weight and strength through its connection to near ground.

I take this architectural *dérive* and compress it into paintings. All the building parts and information are folded and sewn back and forth until the work can fit within my field of view. I am reminded of the Sainsbury Wing to the National Gallery in London designed by Denise Scott Brown and Robert Venturi, a work first introduced to me in architecture school. What is most notable in my mind, or rather pertinent to discussing the work at hand is how the spacing between pillars is shortened exponentially while the pillars' depth is increased as the façade turns an interior corner and syncopates with the pillars in a race to the juncture between the wing and the main building. The façade of the Sainsbury wing compresses, into a few hundred feet, the architectural details of and the time taken to look at the original National Gallery building. By repeating the same architectural detailing,

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<sup>15</sup> Oxford Dictionaries, "Atlas."



Scott Brown and Venturi provide a platform from which to see anew the facades of all buildings surrounding Trafalgar Square.

Although my architectural training and knowledge was based in the conventions of western classical Greek and Roman traditions, I see my paintings as a provocation to these conventions with their connections to quilting and textiles. My work is not enduring; it is soft, stretches and sags over time, is historically linked with feminine labor, and takes monumental scale and compacts it.



National Gallery, Sainsbury Wing, London, UK, designed by Venturi, Scott Brown and Associates, 1989-1991.

To visually read the completed paintings is analogous to reading or listening to a musical score. The works' pronounced folds are measure<sup>16</sup>, notated. The work's pronounced folds are also articulated divisions between architectural bays. With regards to

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<sup>16</sup>Wikipedia, "Bar (music)," In musical notation, a measure is a segment of time corresponding to a specific number of beats.

the connection between architecture and musical composition, the architect Claude Bragdon stated:

“In the same way that a musical composition implies the division of time into equal and regular beats, so a work of architecture should have for its basis some unit of space. This unit should be nowhere too obvious and may be varied within certain limits, just as musical time is retarded or accelerated...It is a demonstrable fact that musical sounds weave invisible patterns in the air. Architecture...is geometric pattern made fixed and enduring.”<sup>17</sup>

### **Contract and Expand**

Bodies gravitate to each other, thoughts and relationships are gathered, stacked, cohered and bent.

My work is an investigation of two sides of an object, a person, societal constraints: gay and straight, feminine and masculine, painting and textile, art and craft. The work is an investigation of what happens when these separate sides bleed, blend and face each other due to cutting, binding and folding. We are comprised of seemingly diametrically opposed qualities and we navigate the complex spaces formed when those qualities fold in on one another.

After the sewing is complete, I fold and roll up the paintings to allow time to pass so I do not rush the work into what I think it should be. I fold each of the paintings in various configurations, so their ends and edges are connected to form one continuous surface that flows into and onto itself. This connecting allows the front and back of the paintings to oscillate between positions of inside and outside. Our bodies oscillate between open and contracted states to protect us from harm.

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<sup>17</sup> Eugenia Victoria Ellis, “Exhibition Catalogue,” 152.

Professionally looking at historic buildings and determining the nature and basis for their material alterations has provided me with the tendency to look beyond the outer surface of forms and objects. As a gay man, I have acquired sight beyond the outer surface of people; shaped by looking and watching their body language and motives as I search for safety.

Robert Storr, when discussing works by Louise Bourgeois and Lygia Clark, said Bourgeois's "...manipulation of surface geometry provided the perfect metaphor for the convolutions of the psyche; emotional contradictions could occupy a shared surface, like a Möbius strip, rather than two entirely separate surfaces, the front and back of the mind..."<sup>18</sup> It is not a coincidence that artists whose work inhabits the margins of their disciplines, who use materials considered at the fringes of fine art and are interested in showing the back and insides of their work, are artists who overwhelmingly come from marginalized positions within society. I am thinking of Sheila Hicks, Lenore Tawney, Lygia Clark, Al Loving, Anni Albers, Hélio Oiticica, Ruth Asawa, and Louise Bourgeois. Female, Black, and Queer; our race, gender and sexuality are inextricably bound to how we see the world and how we make work.

The folding and connecting of edges acts to bridge previously disparate parts; *Willing* results from this process. I utilize small clear plastic snaps to adhere the edges together while also providing reversibility. When the paintings are redisplayed flat, the glossy snaps provide further visual complexity to the works while also referencing their prior contracted states and reinforcing the works' connections to fashion and craft. I like

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<sup>18</sup> Robert Storr, "Ruth Asawa: Sketches of the Cosmos," 142.

that the work can expand again from its contracted state, just as my diaphragm returns to its original position upon a release of breath.

Lygia Clark's *Caminhando(s)* are Möbius strips of steel, made to be held in one's arms. Her interest with the Möbius form came from its continuous quality where there are no boundaries between inside and outside, subject and object, and "the inexorable discontinuity of the reality within which our lives take place."<sup>19</sup> For Clark, the *Caminhando* was a body to body affair whose different positions result from your choices.<sup>20</sup>

### **Real, Rendered**

*Willing, Waiting* and *At Ends and Edge* were photographed in multiple positions with their sides connected, each forming a continuous surface. I used the camera much like I used the laser cutter and scissors when initially cutting the walls of painted canvas. The camera keeps only what it can see, dependent upon the lens used and the height and angle of the tripod. The resulting photos and framed digital prints (*Swelling/Before Martha*, *Twisting/Martha*, and *Whirling/Evelyn*) are four-dimensional objects rendered two-dimensionally.

The architect Claude Bragdon was a contemporary of Louis Sullivan and was concerned, as was Sullivan, with finding a new universal ornamentation for architecture.<sup>21</sup> Bragdon was one of the first authors writing about four-dimensional space during the early 20<sup>th</sup> century that developed a method for illustrating it on a two-dimension page using axonometric projection (drawing).<sup>22</sup> His two-dimensional renderings of four-dimensional

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<sup>19</sup> Luis Pérez-Oramas, "Lygia Clark: If You Hold a Stone," 38-39.

<sup>20</sup> *Ibid.*

<sup>21</sup> Jonathan Massey, *Crystal and Arabesque*, 139-140.

<sup>22</sup> *Ibid.*

objects became the ground upon which Bragdon used to generate and apply his universal ornamentation to the exterior and interior of buildings and theater sets.<sup>23</sup>

What I find most fascinating about the photographs of *Willing*, *Waiting* and *At Ends and Edge* are their ability to be a record of objects materially connected to the real world but also appearing generated by algorithmic computer modeling. As one finds and follows edges and seams in the images, revelations of the objects' tethering to the real-world are found in the numbering systems I wrote on the canvas while cutting and in the variations of zig-zag stitch density. For example, in *Swelling/Before Martha*, the characters "7B1" can be found in the pink area near the middle-to-top of the image.

### **Flexibility in Binding**

I began the process of making the ceramic works in the exhibition by extruding clay through square shaped dies with circular (hollow) centers. The resulting wet extrusions were bound together into forms which invited various methods of aggregation before and after glaze firing and are reminiscent of structural steel members at microscale and architectural buildings at macroscale.

Upon firing the ceramic forms made with the square extrusions, cracks formed due to my use of a tight clay body and firing the work too fast during the glazing stage. When laying the work out on a table, color relationships formed between the glazed interior surfaces of the cracked parts: canary yellow, dark red, chartreuse, orange and black. I decided to use these defects to my advantage and continue cutting the forms into more pieces with a wet saw. These pieces were redistributed and epoxied; uneven jagged edges

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<sup>23</sup> Ibid.



resulting from glaze firing cracks were glued together. The gluing of these jagged seams resulted in slight diagonal movement which was contrasted with straight seams generated by wet saw cutting. Open geometric spaces were inserted between the ceramic parts, injecting instability and accentuating space and mass.

Green, black and red acrylic yarn is tightly wrapped around the forms, a repeated gesture which mediates, offers tension, softens the surface, and adds layers of new information. The rigidity of ceramics allows the buoyant yarn to traverse the forms' outer gulfs and interiors, connecting high points, insides and outsides. New spaces formed between the ceramic surface and yarn optically oscillate between looking two and three-dimensional.



Detail view, *Subside*, 2018.

I pick up the works, *Reciprocate* and *Subside* by only touching the yarn. I find the tightly wrapped fiber still has more elasticity as it stretches when the weight of ceramics is transferred through the yarn and into my hands. When I release the work off my hands, the yarn returns to its prior position although I understand that it has left my hands slightly changed. I think about how my skin behaves when another body presses its weight onto me and then releases. With each passing year, my skin becomes less elastic and less able to return to its prior position. I am cut by the world and self-doubt, yet I bind myself back together through repetitive routines and continue to progress through life. With these cuts, threads and repetition, I find myself changed and unable to return to who I was before. I see the world differently because of the work. I hope you are changed as well.

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## Technical Statement

### Clay used

#### Junior Tile Red Clay

Redart	13
Newman Red Sub	26.75
Goldart	10.5
Hawthorne Bond 50M	10.5
OM-4 Ball Clay	10.5
Talc	12.5
Fine Grog	10
Medium Grog	6.75

If making a 275-pound (dry) batch in the Muller mixer, add two rolls of toilet paper (pre-blunged in water use the small Shar mixer) with 15 pounds of whatever fine or medium grog the Grinding Room will give you for free.

### Glazes used (cone 04)

#### Luscious

Spodumene	21.10
Frit 3134	53.7
Flint	16.0
EPK	8.3
Bentonite	2.0
Mason Stain	up to 10%

#### Anabeth's Clear

(runs excessively)

Gerstley Borate 75	
EPK	25
Lithium Carbonate	2

#### Red Copper Oxide Wash

Red copper oxide

Water

A bit of hand soap to disperse this oxide into water

#### Val Cushing Bisque Slip (VC5)

EPK	20
Frit 3110	20
Nepheline Syenite	20
Zinc Oxide	20
Flint	15
Whiting	5