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CRAFTS ASSOCIATION of BRITISH COLUMBIA

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Artist's Statement

Living in the coastal region of British Columbia presents me with an ever-changing atmosphere. Mountains rise out of the Pacific Ocean as ancient, observant monoliths. The sea reveals a vibrant world abundant with unique life forms.

The lines of time, season, and culture are blurred in this area where ancient rain forests cling to the slopes of mountains. This zone, marked by the dramatic rise and fall of moon tides, is my inspirational sanctuary. By remaining sensitive to my environment and emotional responses, I release my will and my whole self is free to speak.

The last two years have been a time of journey and growth. I traveled to Spain, Portugal, and backpacked through Scotland, the Orkney Islands, and the Hebrides. The influence of this tapestry of vistas and cultures is finding its way into my work. Once more I have turned to brush and canvas and have incorporated metal into my wall pieces. It is a continual search for new methods to express, with or without written words, my story.

In March of 2001, I was invited to exhibit several of my pieces at the Stretch International Exhibition, in Charlotte, NC. The exhibition was part of the gallery tour for participants at the 35th Annual Conference of the National Council on Education for the Ceramic Arts, March 2001.

In May of 2001, my work was featured on the cover of Ceramics Technical, the bi-annual technical edition of Australia's, Ceramics: Arts & Perception. The publication carried an accompanying article featuring my artwork.

Image List

1. "Transition", 1998, 12" dia., 21" ht., 35" cir., Purple/Green
2. "Surfacing I", 2000, 14" dia., 12" ht.
3. Untitled, 2001, Blue/Green 3" x 12-1/4" multiple fired tile, mounted on brushed, altered metal backing 6" x 16".

Process

The surfaces of large clay slabs are altered through a variety of methods.

I then use a "throwing out" process, which thins yet strengthens the clay. Tension is applied to these thinned sheets to form irregular widths and lengths. The slabs are fused gently in place. They are scraped and smoothed on the inside, allowing the textured exterior surfaces to remain untouched. Random formations begin to emerge, are defined and exaggerated.

The drying stage progresses slowly (4 to 6 weeks).

The glaze firings range from 1015 - 1200 degrees centigrade (1860-2200 F). I use a variety of glazing techniques: single dipping, spraying and combinations of both. By layering glazes I am able to explore the potential of a wide range of surfaces and colours.

I experiment with multiple firings of pieces, often firing a high firing glaze and then applying a low-firing glaze over it for the second firing.