Abstract

During my time at Ball State, I have chosen to take upon two majors in the Fine Arts College: glass and ceramics. For completion of both my glass and ceramics degrees, a thesis show presenting a body of work of our choosing is required. For my honors thesis, I have chosen to discuss both theses.

Ethereal Landscape

_Ethereal Landscape_ is a body of work that was created to evoke emotion in the viewer. Using references from my past, I have chosen to create two pieces, _A Stroll through the Prairie_ and _The Bubbling River_. I utilize blown glass forms, as well as metal and fabric components, to recreate these scenes. The glass, in conjunction with colored lighting, creates an environment for the viewer to explore and experience. Being able to experience nature has been a heavy influence in my upbringing. When I was young, I often used these spaces as a means of escape, relaxation, and exploration. As an artist, I wanted to recreate environments for the viewers that allow for fascination and exploration. My desire is for the viewer to get lost in this body of work, much as I did and still do when exploring nature.

Vessels of Gesture

_Vessels of Gesture_ is a play on vessel making. I have always been drawn to forms that show movement. For me, there is something enticing about the way a stiff piece of clay can seem like it is moving through space. For this body of work, I have chosen to take the vessel form and abstract it in a way that shows figurative movement.

The forms in this series of work were originally based off of dancers in flowing dresses. In an attempt to abstractly play on vessel making, I have used these human inspirations to allude to our inclination to talk about vessels as if they were a body. A vessel has parts such as a foot, waist, shoulder, and lip. I have chosen to explore a variety of scales in this series, from something that can be held in the hand to nearly life size vessels. The smaller, or typical sized vessels were made in this size to emulate the craft side of ceramics. The three larger vessels encompass the sculptural side of ceramics, letting the viewer still see the glimpse of vessel, but abstracting that notion even further. My goal for this work is to use these sculptural ceramic vessels of varying sizes to encapsulate movement, as well as the connection we make of vessels and the human form.

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