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Line Drawing, Structure Clay Clay Lines Sculpture

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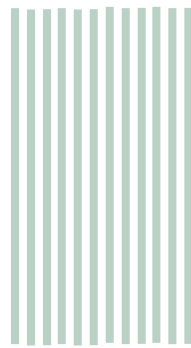
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R·I·T



Line
Drawing, Structure
Clay
Clay Lines
Sculpture

by
Josh Wagner

A Thesis Submitted in Partial Fulfillment of the Requirements for the
Degree of Master of Fine Arts in Ceramics

Department of Ceramics at the School for American Crafts College of
Imaging Arts and Sciences

Rochester Institute of Technology

Rochester, NY

July 9, 2016

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**Line
Drawing, Structure
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Clay Lines
Sculpture**

Josh Wagner
MFA Thesis Exhibition
School for American Crafts
Ceramics Department

Opening Reception:
Friday, April 22nd
7pm - 9pm

**The Hungerford Building
Suite 311 Door 7
1115 E Main Ave
Rochester NY 14609**

ABSTRACT

Line is the most simplistic element in art; it has often been viewed as only a two dimensional element. However, I am concerned with the articulation of line in space and how it is used to produce sculpture. Through the use of simplistic linear elements I created complex sculptures. Positive and negative space along with the way in which the sculptures inhabited my exhibition space was very important to me.

Traditionally clay is used to make very substantial pieces that are usually solid or hollow. My structures, however, are rather fragile and linear, making clay a challenging and perhaps interesting choice of material. Also, clay is from the earth, and one of the most primal mediums. For me clay represents one of humanity's most basic connections to working with ones hands, a significance that seems to be greatly overlooked in today's culture, but one that is greatly needed.

Through the extremely laborious process of making thousands of components that came together to create larger overall forms, I was able to connect with the physicality and the intellectual rigor of making objects, while also demonstrating the ever-growing importance of labor/craftsmanship in the work I make and the world we inhabit. Also by choosing to hand build each individual link, I hope I was able to illustrate that my thesis body of work is about extreme repletion, not replication.

The obsessive quality to the way I work also factored into the final pieces I produced, giving me some interesting insight into methods of making, especially that of building many similar, but not identical objects.

PROGRESSION

Entering into my graduate studies, I had a set of preconceived notions of what my experiences and work would be like. For our first quarter project we were instructed to make a piece for the wall. I began building where I left off at my undergraduate institution. During a critique about halfway through the quarter I was instructed to start all over, as I wasn't taking enough risk by simply working in the same vein of thought and design as I had worked previously when getting my BFA. This moment was an early and defining one of my time at RIT; it shaped the course my current work has taken. Faced with having to start all over halfway through the quarter, I worked to come up with a new idea that would be completely different from any of my previous work.

I set up a group of parameters to work within to help achieve my goal. Firstly, I decided that instead of simply making a piece that would hang on the wall, I would build a piece that became a wall. Also, I decided I was interested in the way people would interact with my work, the idea of using multiples, and the idea of using mixed media. Thinking within these parameters I decided I would throw 300 cups, bisque fire them then assemble them in a cage-like structure that would be blocking a doorway. I left various glaze materials in spray cans at the base of the structure in hopes that people, when confronted by an obstruction to their path, would be inclined to pick up a can and "graffiti" the wall of cups that I had built. I chose to use the form of a cup because of its everyday object appeal. After leaving the wall of cups obstructing the entryway for a

week I disassembled it and coated each cup with a clear glaze preserving the “graffiti” marks left by the raw glaze materials and fired them to cone 10. For the final installation I used the cage I had constructed and stained the raw wood frame preserving some of the over-spray marks where the glaze materials had been left. I inverted the structure so it would hang horizontally near the original doorway that it had previously blocked. I then placed each cup into the suspended cage, utilizing the marks left on each cup in order to come up with an interesting composition. I wanted this final piece to act as a record of what had happened in the doorway during the duration of the project.



In the end, this hanging wall piece left me with more questions than answers and directed me into my next quarter’s worth of work. During the wall piece a few things

became important to my future work; the first was the idea of using light and shadows as a design element. Also important were the exploration of site-specific installations and an examination of large scale. Most of my work during my second quarter focused on those three ideas. In the end the final piece that I completed was a 30 ft tall installation of Clay, Fabric, Plastics, Cardboard, and Light. The installation occupied a four-story stairwell and featured two 25-foot hanging columns of fabric and plastic panels. I wanted the two columns to be in contrast to one another. Therefore the first column was comprised of polished materials; the panels were made of shear fabric suspended above a glass structure. Inside the glass structure was a grouping of ceramic rock forms. The ceramic forms also continued into the fabric column with multiple suspended ceramic pieces. In

contrast, the other column was made up of unrefined materials; the panels were plastic hanging above a cardboard structure.

Inside the cardboard were once again ceramic rock forms. These ceramic forms, however, were made up of unfired clay.

Throughout the columns, disguised by suspended ceramic forms and located in various positions around the installation,



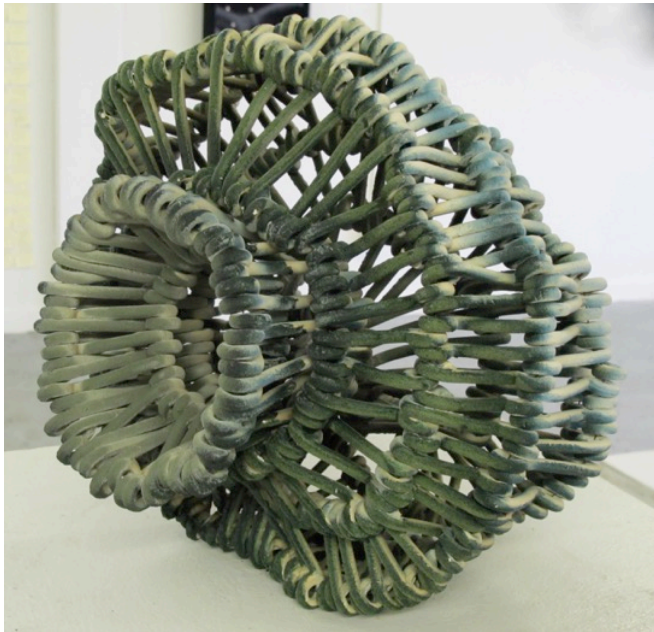
were light sources. These lights were programmed on timers, causing them to turn on and off at a random. The effects created by the programmed lights were twofold. Firstly, ever-changing shadows were created both on the columns and around the stairwell that held the installation. Secondly, due to the properties of the fabric, ceramic elements suspended inside were revealed and masked depending on whether the light source was turned on inside or outside of the column.

This piece was important to my development in a few areas. To begin with, it was the first time I had ever worked on a piece that was entirely a site-specific installation; I had played around with the notion of installations before but never fully committed to it. Also, this was the largest scale I had ever attempted. Both of these studies into previously unexplored areas had a great impact on my progression through graduate school and influenced my final thesis work.



After reflecting on my first attempts into large scale site-specific installations, I felt it was time for another change. Once again I decided to set up a group of parameters

to try and pinpoint what type of work I wanted to be making. One of the ideas I decided to work with was that of connection points, or the way that I could use hundreds of smaller ceramic component pieces to create larger overall forms. I began to hand-build hundreds of ceramic “links” and started to think of ways that I could attach them to each other in order to create larger volumetric forms. As I was building the links, it became



very common for people to ask me why I was hand building instead of casting. At first I had just started to make them without thinking about that question, however once I actually started to think about it I realized that I was really enjoying the repetitive motions of creating hundreds of the same object, and if

I cast them instead the act would become a completely different thing. Also I really enjoyed the fact that even though the links were basically the same, there were slight differences among each one. After many permutations I settled on using wire to connect the links to each other. I found that the wire worked well, giving me the forms I was after. For the surfaces I tried a few different methods; I painted some and used a combination of paint and encaustic wax on others. Also it was suggested to me to use Nichrome wire in order to be able to glaze and fire the pieces as a whole. The response from these pieces was generally positive, and I left my final critique of my first year of graduate school with a general direction for my thesis work.

Over the summer and during the beginning of the first quarter of my second year I began to experiment with the suggestions I had received from my committee at my last critique. A return to experimenting with scale was a suggestion that I focused on. I increased the size of the links from about three inches to about two feet. Unfortunately, I was unable to find wire that would be strong enough to hold the added weight and also be flexible enough to achieve the forms I was after; therefore, as soon as the larger pieces started to take shape, they would simply collapse on themselves from the weight. My first attempts were a big failure, but gave me the information I needed to keep my ideas evolving. I began to use the smaller links as maquettes, enabling me to work through new forms much faster. Soon where I had previously been attempting to physically connect the links I began to stack them instead. I realized that the complexity of the larger links combined with the complexity of stacking hundreds together became much too busy visually, so I decided to simplify the individual component piece. Once again I returned to the small scale maquettes and was able to work through many permutations in a day. Early versions included simple, round extruded logs that were arranged and stacked in grids of wire fencing. With these I became very interested in the way that the wire grids and ceramic logs interacted with one another. After exploring this for a while, it was pointed out to me at a critique that I had simplified the component; however, by including the addition of the metal fencing I had once again complicated the visual imagery. With this realization I decided to eliminate the use of a secondary material and began to focus solely on creating sculpture from clay.

SOURCES AND RESEARCH

I started to become knowledgeable about a variety of artists important to the development of my aesthetic during my undergraduate studies. From early on my undergraduate ceramic professor instilled in me the importance of looking at and learning from artists not only in the field of ceramics but also from the rest of the art world. However it was not until a drawing class my sophomore year that I was introduced to the draftsman and painters Egon Schieleⁱ, Gustav Klimtⁱⁱ, Richard Diebenkornⁱⁱⁱ, and Honoré Daumier. What most attracted me to their work was how they each used line in an expressive way.^{iv} It was clear to me the importance they placed on the element of line and the act of drawing, an importance that I would later include in my own aesthetic. Also, seeing these artists' use of line would later affect the way I view how other artists approach the use of the simple element of line in interesting and sometimes complex ways.

Later, through studying these artists more closely, I learned that each of them placed a huge value on using drawing as a tool, a tool that they employed not only as a means to an end (in terms of preparatory sketches) but also as a tool to practice and improve their skill of seeing and drawing the world around them. By becoming familiar with their drawings and learning about the way these artists worked, I learned early on in my own art-making to use drawing in a similar way. I was satisfied with both the process of drawing to develop new work, as well as the finished products, which I found to be interesting art objects in their own right. This is one of the reasons I decided to include my preparatory sketches in my thesis show.

Furthermore, the way Richard Diebenkorn uses line to set up his exciting compositions in the Ocean Park series of paintings has had a great impact on my views on the importance of composition in art. His use of a very geometric and at times seemingly mathematical approach coupled with the use of soft, depth-filled color patches often in combination with the lines of a confident and skilled mark maker has greatly impacted the way I use composition in my own work, including my thesis.

“Without Picasso giving us the cube I would not have freed myself for my own work. But suppose I had made these without Picasso, say one hundred years ago? No one would look at them. They wouldn’t have any meaning. So Picasso changed our thinking and he gave us structure. Of course, when you realize that, you can vary it. But that is your foundation.”^v

Louise Nevelson

THESIS RESEARCH

While researching for my thesis I discovered a number of artists that greatly impacted my aesthetic and the final direction I took with my thesis work. One of these artists is Arne Quinze. In his series of work titled Chaos, Quinze pairs elements of his background as a graffiti/street artist with the use of strong linear components in order to create large-scale, site-specific, and maquette-scale sculpture.^{vi} Through the use of hundreds of very simple linear wooden components Quinze is interested in building larger overall forms. Quinze is interested in the haphazard, chaotic quality his component pieces take during assembly of forms. With the work of Arne Quinze and the painters/draftsman I mentioned earlier, there is a quality of a sense of freedom or looseness in both the marks made on paper and the marks made in space. This seemingly effortless or gestural quality that I find difficult to explain, I find even more difficult to obtain in my own work. It is something that I am always attempting to achieve.

A final part of Quinze's work that I find myself connecting with is the care that he gives to his maquettes and drawings; often times they become nearly as important as the larger works themselves.

I also drew inspiration from an exhibition catalog that was brought to my attention during my research. *A Primal Spirit: Ten Contemporary Japanese Sculptors* features large scale works that are from a group of sculptors working with similar ideas and issues as myself. I found two sculptors in specific who relate to my work, Tadashi

Kawamata and Takamasa Kuniyasu. Kawamata's works focus on using linear wooden elements to create walls and floors, sculptures that extend beyond the gallery and begin to create their own space. I find myself drawn to the strong linear and repetitive elements he employs not only to inhabit but also to create space. Similarly, Kuniyasu uses linear wooden elements; however he pairs these with ceramic components. By stacking thousands of wood and clay components he does more than inhabit space; he dominates it with a physical presence. One of the things I find to be interesting about Kuniyasu is the value he places on repetition of labor. Kuniyasu states, "My working process involves simple physical labor, and although some people may find my work meaningless, through the repetition of this simple working process I feel enabled to liberate myself from the concerns and anxieties that always seem to bind me. I feel my spirit becoming increasingly free and open. It is here that the joy in creation lies."^{vii}

I also had many inspirations from within the ceramics community, Of those the two most important being the sculpture of Bean Finneran and Ruth Borgenicht. Both of these sculptors primarily use hundreds if not thousands of individual ceramic components to create larger overall forms. Although they are using components that are extraordinarily similar somehow they are able to maintain the integrity of the individual components.^{viii} It is a powerful and fine line they tread between the individual and the whole. In an article for *Ceramics Art and Perception* artist and professor Maria Porges comments on Finneran's work saying, "Each piece is made of hundreds or thousands of equally unique elements that are so similar to each other that it is impossible to tell them

apart. These paradoxes are part of the charge in these works – that they are so singular, and yet, like trees in the forest, so like each other.’’^{ix}

Inspiration also came from sources outside of visual art. Shortly into my research I was shown images of bamboo scaffolding commonly used in Asia. I am captivated by these intricate structures assembled simply as a tool for construction purposes. The way the lines interact with the space they inhabited, weaving in and out and creating larger forms mirrors some of the visual elements I pursue in my own work. Similarly I am inspired by other architectural elements such as cantilevers, buttresses, and colonnades, which also influence the structures I build.



CONCEPTS AND PROCESS

LINE

Once I had made the decision to work solely with clay, I had two weeks left before my final critique of the first quarter of my second year. Therefore I began to extrude long square linear components. These components I then stacked to create larger forms. The forms I constructed became the foundation for the forms in my thesis body of work.

Throughout my development in graduate school it became increasingly apparent that my thesis work would be in some part about line. I believe line to be the most basic element in art, and an element that is traditionally associated with two-dimensional works. I was interested in the articulation of line in space; in other words I wanted to explore the ways I could use line to make sculpture. In 2008 I saw a show of Mathias Pliessnig at the Wexler gallery in Philadelphia, Pliessnig a sculptor and furniture designer instantly became an aesthetic influence. American Craft contributing editor Joyce Lovelace describes Pliessnig's work as, "Using the pliable wood strips to make sculptures that are organic drawings in space, 'Like hand-forming clay, totally improvisational'"^x I have always been an avid sketcher, and through drawing I can achieve a gestural line quality that expresses the same qualities and characteristics I want to bring into my sculpture. When I decided to focus solely on using clay in my sculptures, I had also decided to simplify the component pieces. As line is one of my favorite, and also one of the most simplistic visual elements, it became clear that I should proceed with extruding long linear clay components.

MATERIAL

What became interesting to me about the use of clay as the sole material to build my thesis work was that the sculpture I was making traditionally would have been constructed from a different material, such as steel or wood. There were a few reasons behind my decision to use such a seemingly odd choice of material. I love the natural qualities clay exhibits. I was looking to have my component pieces remain very simple, with each maintaining a small amount of character of their own. Through the process of extruding the clay components I was able to achieve this subtle effect that would have been lost by using a rigid material such as steel. Similarly, the natural characteristic of clay slightly warping while drying and firing also added to the subtle handmade quality of each component. The high amount of repetitive physical labor used to make the components for my finished thesis work also factored into and was a direct result of my choice to use clay, which I will discuss in more detail later.

My decision to attempt to create a celadon glaze as surface treatment was twofold as well. Firstly, I find the depth that is found in a celadon to be extremely beautiful and contemplative. However I also wanted to illustrate the fact that the pieces I was making were indeed built from clay. I remember at a critique early in our first year, Professor Hirsch discussed the importance of surface treatments, saying that, “the glazes we use often come with a lot of baggage due to the centuries of history they may contain.” With this in mind I decided to use a celadon glaze in order to tap into all that ceramic history further showing that the sculpture I was making was indeed clay. My attempts to create a

suitable celadon glaze ended in failure partly due to time constraints and partly because the tight kiln stacks needed in order to fire hundreds of ceramic components resulted in an uneven and erratic reduction. With only weeks until my thesis exhibition I was left with a few components that were the blue-green celadon, the rest being a yellow-brown color. Quickly I began to try to achieve the surface effects and color I wanted with different types of gel mediums and paint. I was able to achieve the right surface color; however the depth I was after proved to be elusive.

While brainstorming surface techniques with Professor Hirsch, he developed the idea of painting a layer of encaustic wax over the already acrylic-painted ceramic surface. This layering effect was exactly what was needed for the surface to achieve the depth I desired. The final process for finishing each of the ceramic components was three-fold: First a layer of darker paint was rolled on, followed by a lighter paint that was dabbed or sponged, and then finished with the encaustic wax layer, which included a small amount of copper carbonate acting as a pigment to enhance both the color and depth. During this process I found it amusing that I was attempting to mimic a glaze that was first used to mimic the look of jade. In retrospect I am glad my attempts at a celadon glaze were in vain. Had I not failed, I would have never discovered this new surface technique that not only mimicked a celadon glaze but, more importantly, added a greater feeling of materiality and individual care to the final component pieces.

PHYSICAL LABOR

The physicality of clay has always been one of the aspects that draw me to it as a material. Working with clay involves your entire body, from the very beginning when 50-pound bags of material are carefully weighed out and mixed, through the final steps of loading and unloading kilns. That is why it comes as no surprise to me that my thesis work fully embraces and is in part about the act of making. It seems to me that in our increasingly “interconnected” society, the connection to working with one’s hands that we once shared as a culture is disappearing. Clay as a material represents to me one of the most primal mediums, obviously coming from the earth, and is one of humanity’s most basic connections to the act of working with ones hands. Although my work does not directly address this issue, the large amount of labor needed to extrude hundreds of clay links has created a personal meaning in the work that I hope does subtly show itself, perhaps if by no other means than through sheer numbers to the viewer.

“When I stand in front of a painting or a sculpture that I am working on it first and foremost is not only a challenge but also a confrontation with myself. Because you work on that same piece of art for hours and hours, you lose yourself in it entirely. It is almost like a trance, during which you are completely plunged in thought.”^{xi}

Arne Quinze

REPETITION

An element of my work that is strongly related to the laborious process is the repetition that is created. To me repetition is expressed two ways in my sculpture, first as a visual element and secondly as the physical repetition expressed through making. Through assembling hundreds of ceramic components a very strong visual repetition begins to take shape. This repetition is very important to the overall aesthetic of the sculptures I built. Reflecting on why I am drawn to using multiples and repetition in my sculpture and why this plays such a huge role in my aesthetic, I believe it stems from the time I spent as a child with my grandfather, who was an avid antique collector. He owned a warehouse that was full from the floors to the rafters with old things. He owned hundreds of items of the same type, and they were always kept in a state of organized clutter. I would spend hours in this warehouse, and I now think that a lot of my aesthetic developed from being around and looking at the multiples of things that were in his collections and the way in which they were arranged.

In terms of the physical aspect of repetition, there is an obsessive quality to the way I work. At first the repetition was merely a means to an end, something I had to do in order to make hundreds of a similar objects. However shortly into production I realized that I began to enjoy the repetitive motions of extruding. I found myself achieving a rhythm and would get caught up in the act of making. I was no longer thinking about why I was making the components; I was simply using muscle memory and the skill of my hands to make them. This became a meditative time where I was so focused on what I was doing with my hands that I could shut my mind off to everything else.

INSTALLATION

One of the reasons that I work with component pieces, as I mentioned earlier with the works of Schiele, Klimt, and Quinze, is that I am always trying to produce a gestural or loose quality in my sculpture. I find this task particularly challenging to the type of ceramic sculpture I wish to make. Due to the physical properties of clay, it can be very easy to overwork; therefore, I have made the decision to work with clay components. What I am able to achieve with components is the freedom to work quickly while assembling large forms. Also from a strictly technical aspect it would be nearly impossible to construct and fire my sculpture as a single piece, so I find this method is best for what I am attempting to do.

The installation of my thesis exhibition began with locating the right space. Since my work was to be largely influenced by and in response to the space it was installed in, it was a very important to find the right place. I immediately knew I would not want a traditional gallery space. From attending thesis shows at the end of my first year, I saw spaces in an old industrial building. I was drawn to the scale of one of the spaces; also this particular space had leftover elements of its previous industrial use, including exposed steel pipes and bricks that would mimic the lines and repetition in my sculptures. After measuring the dimensions of my space I proceeded to create a scale model on which I could experiment with placement and construction of my sculptures. I had decided that my sculptures would not necessarily be installation works; however, they would interact with some of the architectural elements of the space. By working with a

scale model I was able to decide where I would construct my sculptures, and to which elements of the space they would interact. The linear repetitive steel pipes that lined the ceilings and walls ended up visual interacting well with the sculpture I placed along side them.

I felt that the celadon color of the sculpture would interact very well with the rich, red-brown of the large brick wall that inhabited one side of the gallery space. Also I decided to paint the adjacent wall and the large columns the same celadon as my sculptures, in an attempt to create a cohesive atmosphere.

CONCLUSION

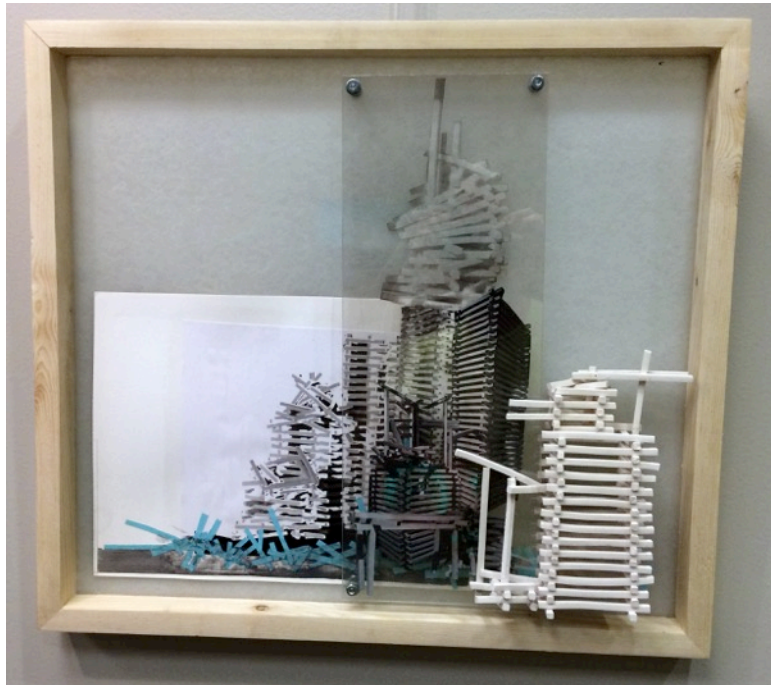
In the end my thesis exhibition consisted of four sculptures, three of which were freestanding and roughly six feet in either dimension, and one that was constructed around large pillars in the center of the room that topped off around twelve feet. Overall there were nearly 800 individual ceramic components that I stacked to create ordered structures, with occasional off shooting appendages. I had also decided to utilize a smaller room that was connected to my space to exhibit a selection of my preparatory sketches and maquettes. In retrospect I am very happy with my decision to include the preparatory works as they were a great tool for showing my thought process through the development of my thesis work.

Overall I was pleased with the outcome of my thesis body of work; however there were a few things that I might have changed. I felt that the two sculptures I constructed last were more successful in the movement and rhythm that they portrayed. The other two sculptures were just a bit more “tight” feeling, probably stemming from the fact that they were my first structures to be built. Also I found that the amount of individual components created seemed to have had much more of a physical presence in the small studio space I was working in. In the future I would like to try to extrude the components in the actual space where the sculptures will be constructed, as I feel it would drastically change the outcome of the final installation, allowing a stronger connection between the amount of components and the scale of the space. If I had more time I would

have tried to build twice the amount of individual components as to be able to really construct a physical presence in the gallery.

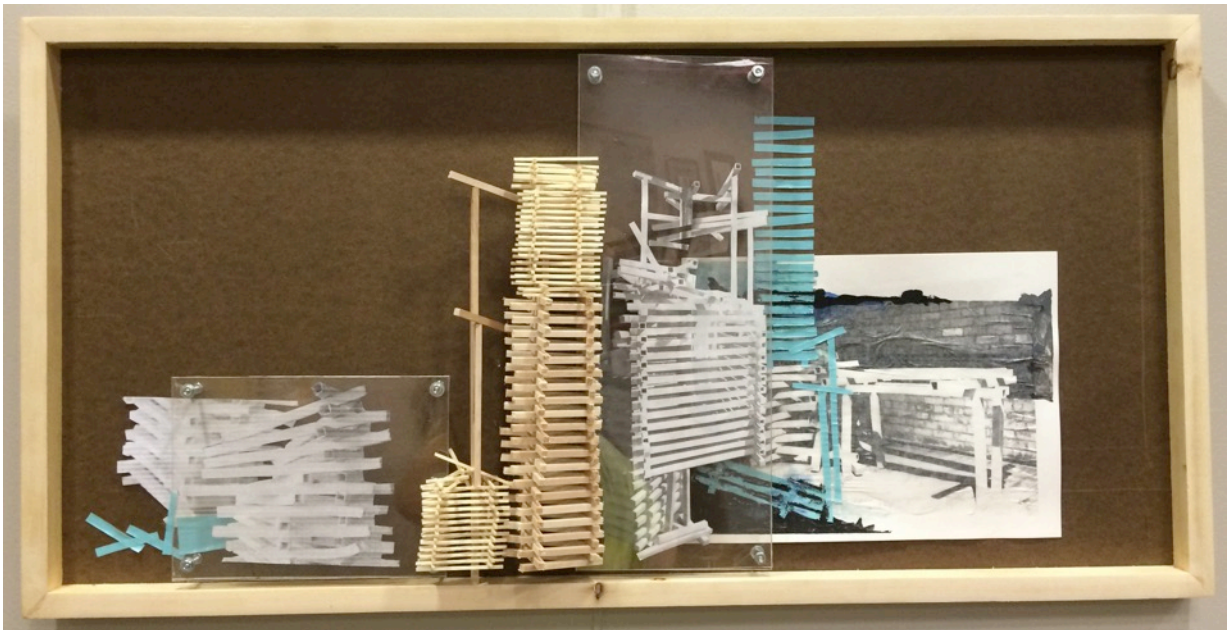
I think my thesis work was successful in that it demonstrated to me my own limitations. Also it sets a good precedent for my future sculptures; “work begets work” has always been sort of a personal mantra and one that I truly believe. A value I place on my work is based on the number of other ideas and permutations that it immediately brings to mind once it is finished. If I am left with a hundred more ideas of where to proceed then I feel like it was

a successful exploration. This body of work has left me with many new ideas to explore; currently I am working on a series of sculptures that are strongly influenced by the element of layering which I became interested in while completing my thesis work.



The idea of layering both literally in terms of having physical layers to the work, and by layering through the use of a variety of materials and mediums came as a direct result of working on my thesis sculptures. I am very interested in the juxtaposition of

photographs, drawings, and sculpture, particularly how they can interact with each other and be used to create a cohesive piece of sculpture. Utilizing digital programs to design and print some of the elements for this new body of work has gotten me really interested in how new and old technologies can be combined, once again demonstrating to me the cyclical nature of creating art work and re-confirming to me the importance of growth through making. Without the completion of my thesis body of work I would have not have arrived at these exciting and new ideas, The linear component that I sought throughout my thesis sculptures has become both a literal and figurative representation of where my thesis work has taken me, and has strongly informed where I have yet to go.



-
- i. Messer. (1965). *Egon Schiele: Works on Paper*
 - ii. Néret. (2003). *Gustav Klimt 1862-1918*.

- iii. O'Hern. (1976). *Richard Diebenkorn: Paintings and Drawings 1943-1976*.
- iv. Buck. (1976). *The Ocean Park Paintings*. 42-54
- v. Nevelson and Kamin. (2007). *The Sculpture of Louise Nevelson*.
- vi. Seehusen. (2012). *My Secret Garden*
- vii. Fox. (1990). *A Primal Spirit: Ten Contemporary Japanese Sculptors*. 81
- viii. Clark. (2006). *Ruth Borgenicht: Articulated Spaces*.
- ix. Porges. (2004). *Bean Finneran's Performative Art*
- x. Lovelace. (2008). *Radar: Mathias Pliessnig*. 40
- xi. Seehusen. (2012). *My Secret Garden*. 2

Documentation of Work

Image 1 – Installation of *Line, Drawing, Structure, Clay, Clay Lines, Sculpture*. 2011

Image 2 - Installation of *Line, Drawing, Structure, Clay, Clay Lines, Sculpture*. 2011

Image 3 – *Untitled Structure I*, 2011. Ceramic. 4' x 15' x 12'

Image 4 - *Untitled Structure I*. Detail

Image 5 - *Untitled Structure I*. Detail

Image 6 - *Untitled Structure I*. Detail

Image 7 - *Untitled Structure II*, 2011. Ceramic. 3' x 7' x 3'

Image 8 - *Untitled Structure III*, 2011. Ceramic. 2' x 2' x 4'

Image 9 - *Untitled Structure III*, 2011. Ceramic. 2' x 2' x 4'

Image 10 - *Untitled Structure IV*, 2011. Ceramic. 6' x 4' x 6'

Image 11 - *Untitled Structure IV*. Detail

Image 12 - *Maquette I*, 2011. Ceramic, Concrete. 18" x 6" x 20"

Image 13 - *Drawing I*, 2011. Pen and Ink. 11" x 14"

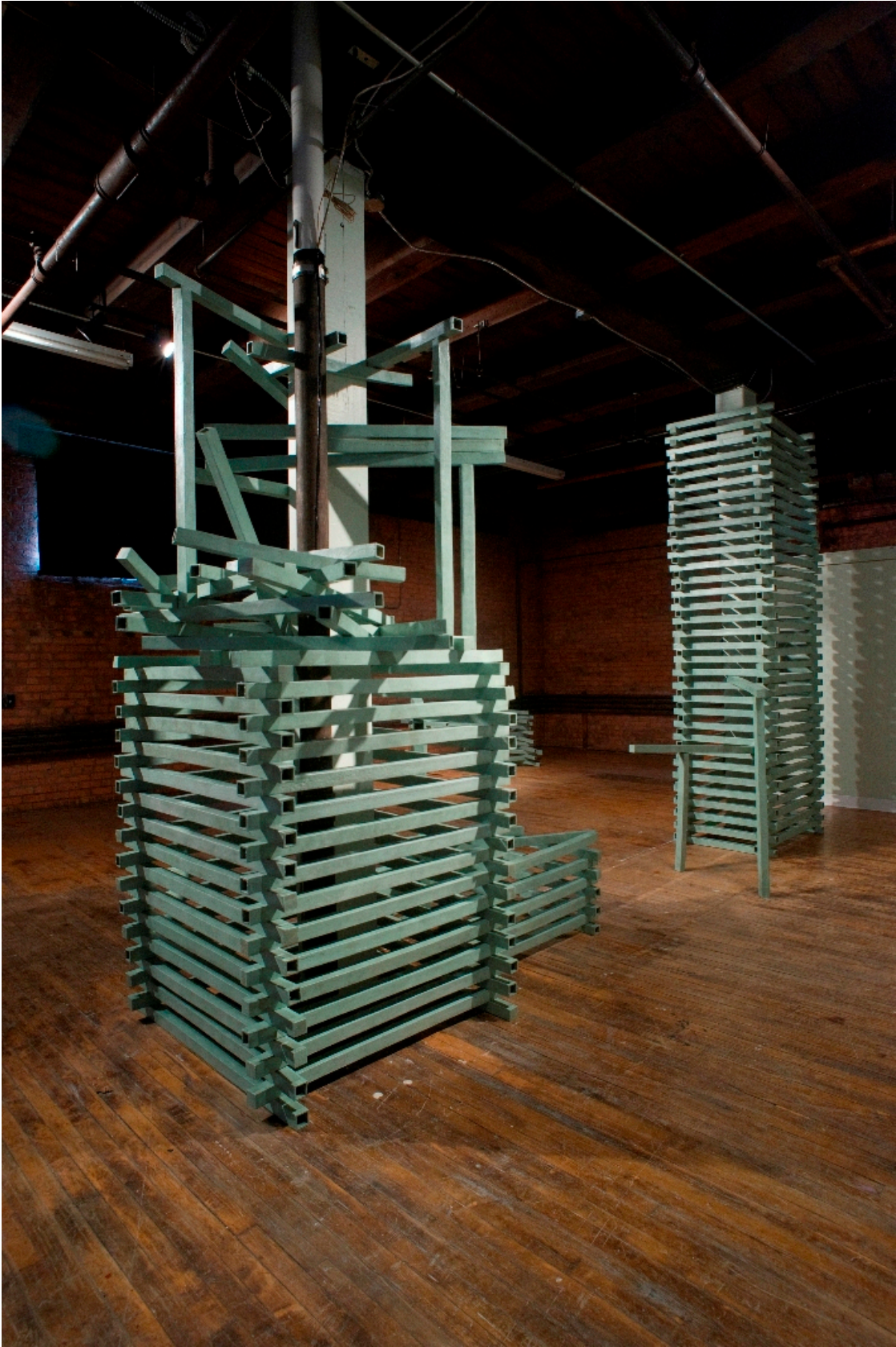
Image 14 - *Drawing II*, 2011. Pen and Ink. 8" x 10"

Image 15 - *Maquette II*, 2011. Ceramic, Concrete. 18" x 3" x 24"

Image 16 - *Drawing III*, 2011. Pen and Ink. 8" x 10"

Image 17 - *Maquette III*, 2011. Ceramic, Concrete. 18" x 3" x 8"



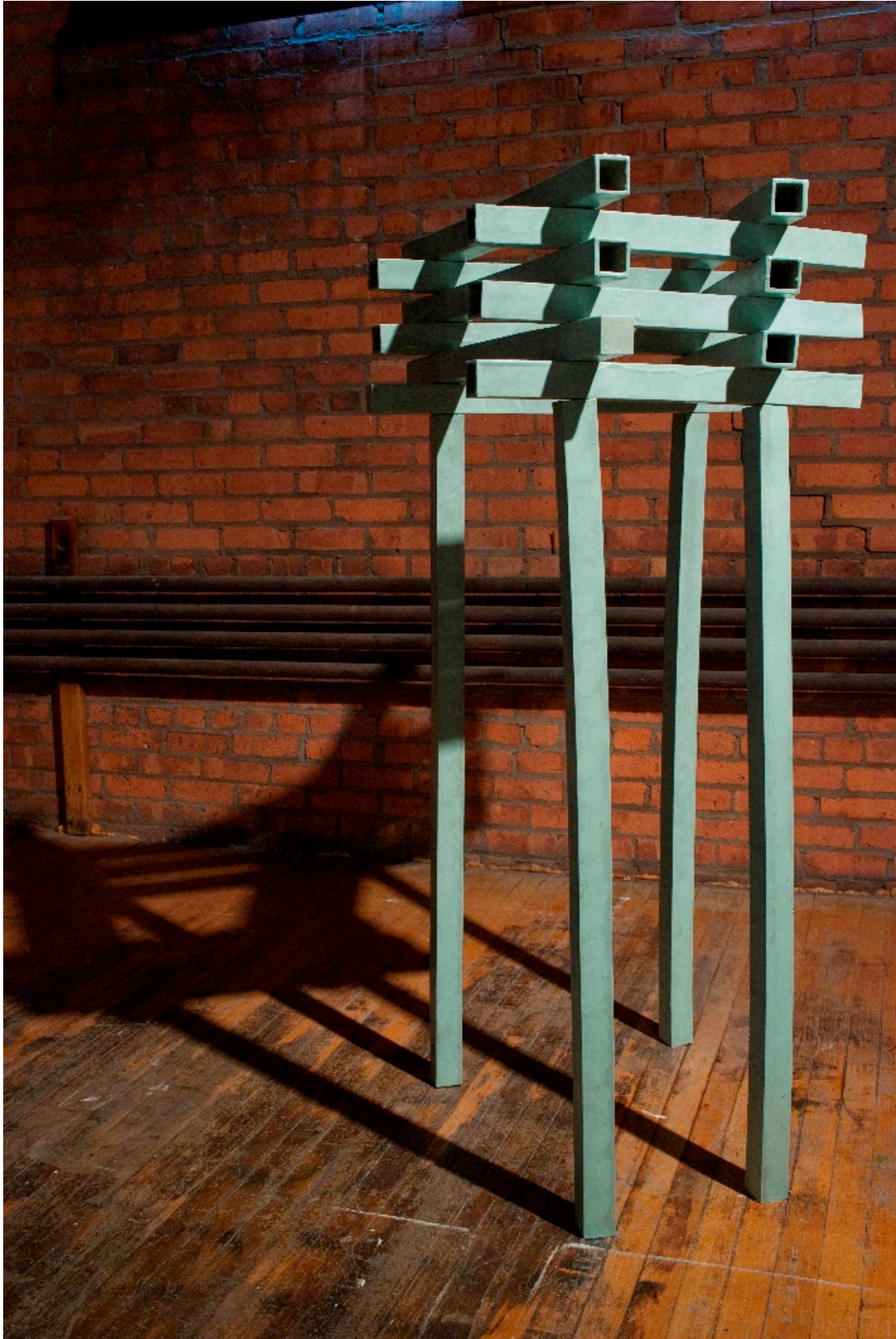




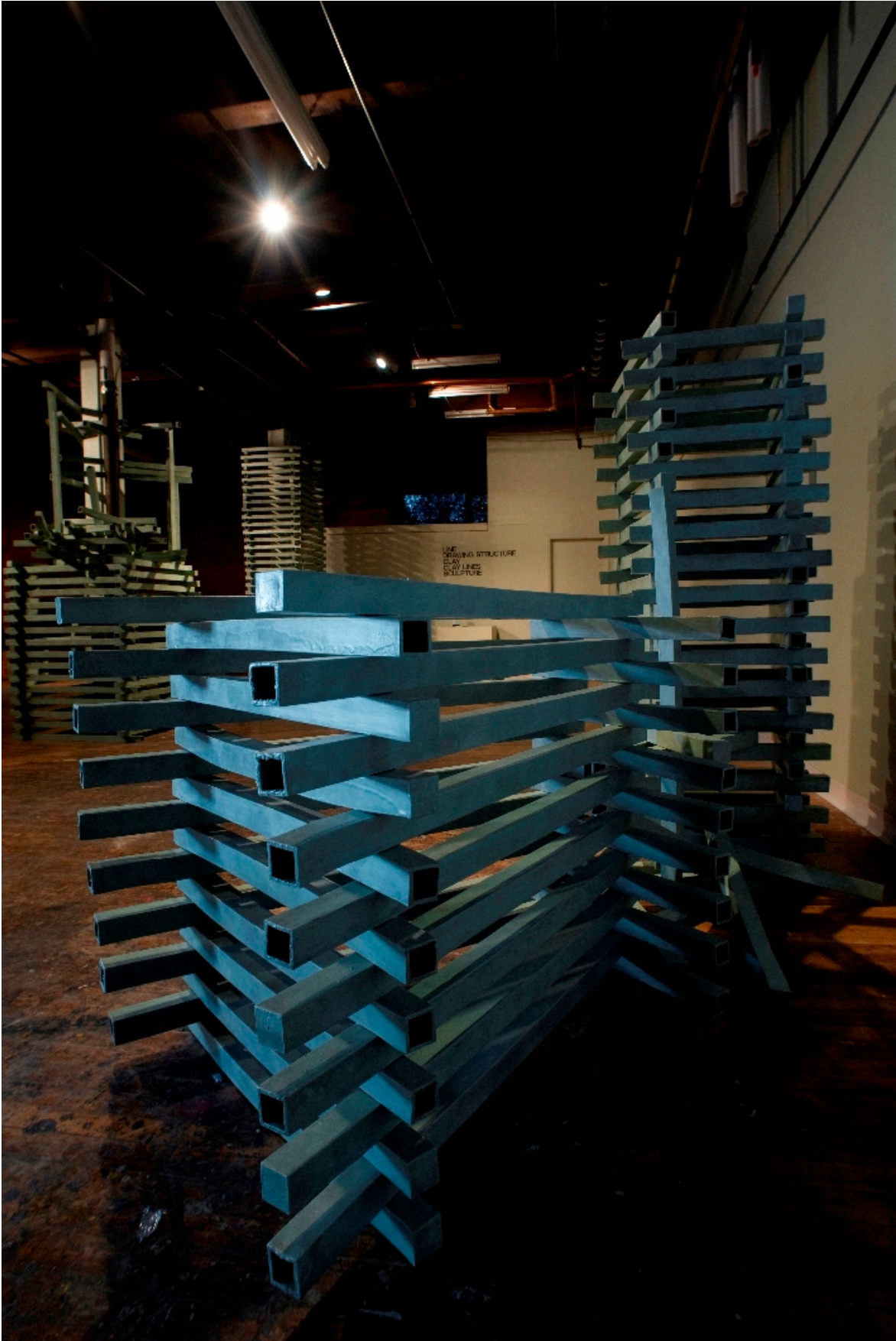




















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