



Ceramic sculpture [slide]
by Chandler Rae Dayton

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts J
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Abstract:
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CERAMIC SCULPTURE

By

Chandler Rae Dayton

A thesis submitted in partial fulfillment
of the requirements for the degree

of

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APPROVAL

of a thesis submitted by

Chandler Rae Dayton

This thesis has been read by each member of the thesis committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the College of Graduate Studies.

7-31-1986
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ARTIST'S STATEMENT

The pieces in this exhibition are abstractions of figures in landscapes. Although some of the forms suggest physical places, the abstraction of the forms is intended to draw the viewer into a private, interior place, or landscape. The references to the figure are contained in the gesture of the whole piece, as well as in the repeated use of the oval volume (the head, center of perception) and the tubular volumes (the limbs which act on perception). The gesture of the whole piece is orchestrated to allude to specific interior experiences which are also universal; that of conflict, joy, and eros. Conflict is a condition of human experience because of ignorance, or our inability to know. Joy is the fundamental state of being; the wellspring of all life forms. Eros is the condition of life's longing for itself; love. In addition, some of the pieces exhibit a humor which is self-mocking.

The forms appear to have grown organically from one or multiple points to the conclusions of their full volumes, and, in fact, this is how they were made. This quality of slow, plant-like growth contributes to the sense of animation in the pieces. I experience the feeling of being out of control or at the edge of control in the making of these pieces. This surrendering to the

material and its processes allows the natural qualities of the clay a strong voice in the work. Those qualities are hardness, weight, and the ability to freeze a plastic manipulation with a relatively simple, if cumbersome, process; i.e., the kiln firing. These "plastic manipulations" are the constructed volumes which compose the piece. They are combined to create areas of mass or directional movements. The clay naturally creates the sense of a weight falling in on itself, which accentuates the visual heaviness of the pieces. In "Beached" and the large Untitled piece, the visual weight which alludes to entropy, or decay in nature, is balanced by a directional movement upward. This juxtaposition of upward and downward movements is an allusion to the experience of the weight of physical existence vs. the spirit's longing for weightlessness and flight. The weight of nature and the body are cumbersome. The upward direction alludes to the dissolution of the physical into the spiritual, which is hope. In "Long Distance" and "Beached", the physics of balance is used in the construction to defy gravity. A dynamic visual tension is created which is the tension of being vs. non-being. The idea of weight in balance alludes to the delicate natural balances upon which all life thrives.

The paintings on paper are sources for the sculpture. I use them to study the ideas in the piece.

Several of the earlier paintings also function as maps, or blueprints for the constructions in clay. Later on, in the three paintings on tarpaper, I started with an idea which was open-ended rather than with a specific image. That idea began with isolating some of the shapes in "White Noise" to pare it down to an essential form. Improvisation and play with the elements of painting began to emerge. Because of the experience provided by this body of work, this freedom to improvise will become an important aspect of the ceramic work to come.

LIST OF SLIDES

1. "White Noise"
Ceramic
5'x 7'x 3'
2. "Impasse"
Ceramic
3'x 6'x2
3. Untitled
Ceramic
7'x6'x4'
4. Untitled
Detail
5. "Beached"
Ceramic
7'x6'x3'
6. "Beached"
Detail
7. "Long Distance"
Ceramic
9'x3'x1'
8. "Long Distance"
Detail
9. "Drift"
Ceramic
3'x4'x2'
10. Untitled
Ceramic
7'x2'x2'
11. Untitled
Detail
12. "Green-bone Anemone"
Ceramic
2'x3'x2'
13. View of Installation

14. Untitled Drawing
Enamel on tar paper
4'x3'
15. Untitled Drawing
Enamel on tar paper
4'x3'
16. Untitled Drawing
Enamel on tar paper
4'x3'
17. View of Installation
18. Untitled Drawing
Enamel on tar paper
6'x4'
19. Untitled Drawing
Enamel on tar paper
4'x 6 1/2'
20. Untitled Drawing
Enamel on paper
4'x5'



Chandler Dayton #1



Chandler Dayton #2

Chandler Dayton #3



Chandler Dayton #4



Chandler Dayton #5



Chandler Dayton #6



Chandler Dayton #7



Chandler Dayton #8



Chandler Dayton #9

Chandler Dayton #10



Chandler Dayton #11



Chandler Dayton #12



Chandler Dayton #13

Chandler Dayton #14



Chandler Dayton #15





Chandler Dayton #16



Chandler Dayton #17



Chandler Dayton #18



Chandler Dayton #19



Chandler Dayton #20









































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