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# Alternative Creatures for an Alternative Space: a Process of Evolution.

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**Alternative Creatures for an Alternative Space:  
A Process of Evolution**

.....

**A thesis  
presented to  
the faculty of the Department of Art and Design  
East Tennessee State University**

**In partial fulfillment  
of the requirements for the degree  
Master of Arts in Studio Art**

.....

**by  
Celia Tucker  
May 2004**

.....

**Ralph Slatton, Chair  
Vida Hull  
Valarie Lyle**

**Keyword: Creatures, ceramic, copper.**

## ABSTRACT

Alternative Creatures for an Alternative Space:

A Process of Evolution

by

Celia Tucker

This thesis examines the nature of the way body language and movement is perceived in the context of abstracted sculptures. The way these abstracted sculptures become creatures and the evolution thereof. It also explores the ways that concepts are altered in response to different media, evolving yet further.

## ACKNOWLEDGEMENTS

I would like to thank many people for supporting me through the process of finishing my degree. First I would like to thank my sister, Karin, who kept me on track and fought for me when I needed it. My parents were also a great support; emotionally as well as in coming to work on my house so I could focus on school.

I would like to thank most of all the late Dorothy McRae of McRae Galleries, Atlanta for giving me my first professional critique and opening up for me the possibility of becoming a professional artist.

I would like to thank the professors who gave me strength as well as instruction: Don Moore who gave me every opportunity to excel, L.T. Hoisington for translation and explanation, Mark Gottsegen for his kindness and patience, Ralph Slatton for humor. Other people who taught me a great deal though they were not my professors are Jon Smith for technical instruction and Val Lyle for truth and strength.

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## CHAPTER 1

### WORK

I have found that trying to express my concepts in different media helps me to explore the concepts in new ways, as I am limited by my skills or by the materials themselves. As in learning a new language one finds new ways to express the same things. Also like differing languages, meaning is never exactly the same from one medium to another. As my ideas and concepts evolve, the exploration of materials and process informs a huge part of my work.

I first worked with very abstract ceramic cone shapes that had arisen from the abstraction of a hairless rat in Greensboro, North Carolina. I became interested in the way in which a simple geometric cone shape began to have human expression with the smallest of movement. Body language is so hardwired into our brain that we interpret and infer information subconsciously about people through their body language. I began to explore that idea with as simple a form as possible, the cone. Becoming frustrated after a time I left these pieces to explore other avenues.

I spent some time exploring the nature of mental illness and perception. I also worked with the idea of how much information is needed for the viewer to interpret a face. There was an exploration of metal for metal's sake. Gradually coming back to the organic even in steel, the shapes began to imply creatures, evolving into life of some sort. Returning to ceramics and the cone shape, exploring groupings and appendages I sought what had missed before.

My work has come full circle. I have gone back to making creatures. Though in a few there are somewhat concrete human aspects, in general only abstract elements imply the human form.

Seeking new ways to explore, I took a course in metal-smithing with Professor Mindy Herrin to explore how copper might be used in my work. So initially my work went in two directions, the ceramic and then the metal. I took the same concept of the organic cone shape and interpreted it in two different non-organic materials.

Professor Slatton made suggestions about ceramic pieces, encouraging me to add humor and human attributes. Taking him rather literally, I produced some pieces that

worked as groupings. Experimentation with a painted surface on the clay rather than the more natural surface came next. (Figures 4,7, & 1) The painted surfaces implied a certain fleshiness that was appealing. The idea of creatures evolving and doing things that humans had done appealed to me. One of the early inventions of man was the wheel. A work called *Slug on a Wheel* came about, titled from its activity as well as the joking reference to the original cone shape from which it had evolved. I tried to express the sheer joy of speed with this sculpture from the width of the smile to the uplifted tilt.

Another piece is more expressive of the concept of perception that I explored earlier. A copper and brass eyepiece bolts onto the creature in front of its eye. The creature can only view the world through this chipped bi-concave lens that distorts the way that the creature views the world and conversely the way the world sees the creature. (Figures 2 & 3) The way that it sits with a complacent crossing of the “legs” and the lean of the upper body to the side yet gazing up has self-assuredness about it.

The creatures that I have been working on with Professor Herrin are based on the same shape and start out with clay models. They have evolved in a different direction because I am still learning how to forge and form copper. Instead of creating a piece entirely of forged copper, Professor Herrin suggested that the body portion be formed of copper and the “neck and shoulders” of another material. For the first piece, after forging the body in copper I used an armature to make the neck. Then, recalling my fiber sculpture experience I used batting and knit material to form the upper half, which was fitted into the copper base and painted. A transitional material between the copper and fabric was needed so I chose moose fur. A squirrel tail was found at a fly-fishing shop. So added to the graceful abstracted creature was a tie to cartoons from my childhood, moose and squirrel. Humor must come in somewhere. (Figure 5)

The next in the series, though having a heavy appearing copper body, has wings and a kite tail. The frail bat-like wings are made of paper that is thin like the kites I made as a child. Those kites had tails made of scraps of cloth for weight and balance. I felt it was only fitting that the creature’s tail be like that of a kite. The feathers at its chest both accentuate the shape of the body and add another reference to the flight the creature hopes to achieve, a kind of talisman. The figure backward leaning chest out stance mimics that of a little boy playing at being a soldier. (Figure 6)



The third copper creature's body has a feminine shape more reminiscent of a dress and the creature itself reflects both my connection to the forest and a new skill. I have been learning sand casting with pewter. I wanted the structure of the creature to contrast to the solid appearing copper forming its dress/body, envisioning a lacework of cast pewter twigs that would lend an air of mystery and connect to my childhood reading of fairytales, a golem formed of twigs and magic. The stance of this piece, like the piece *Kite*, is backward leaning, but it displays more a sense of reserve than bravery.

## CHAPTER 2

### TECHNIQUE AND PROCESS

I work with many types of materials. At times the materials and media choose themselves because of what I want to express. Other times the materials change the meaning in unexpected ways. The way materials are used is also controlled by the level of experience I have with that material.

I sometimes work from sketches, really just a visual note of an idea. Then I normally put the sketch away and rarely return to it until the project is complete. In this manner I am able to allow my idea to respond to whatever material I am using. For me, having a hard and fast diagram limits my creativity.

Clay is one of the most versatile of materials. It starts from a shapeless mass but it can become nearly anything. I have been working with clay most of my life, though I only learned to fire it, heating it in a kiln to the right temperature to turn it into a permanent form, about fifteen years ago.

When working in clay I use a combination of techniques; pinch forming, coil building, and slab building. All of these fall under the heading of hand building. Pinch forming is a very old and basic technique familiar to most small children. A chunk of clay is formed loosely into a ball and then pushing the thumb into the soft clay makes a hole. The hole is opened further and the walls thinned by pinching the thumb and the fingers together and there-by squeezing the clay up and out. This is a quick method to form curved or bowl shapes that are then built upon with the coil method. Pieces of clay are rolled between fingers and a work surface to form coils that are then laid atop the pinch formed base and smoothed into the surface with fingers or a tool. Layers of coils are built upon each other like logs each one joined to the other by pushing the rounded portion of each one on to its predecessor alternating inside and out side to form a smooth surface. If the walls of the piece need to taper in, then the next coil is slightly smaller than the last and the outside of the preceding coil is smoothed upward onto the new coil and the inside of the new coil is smoothed downward onto the earlier coil. Slab building is accomplished by rolling a piece of clay onto a cloth covered work surface with a rolling pin, just like rolling out dough, rolling in one direction the flipping it over and

rolling it in the other. When the right thickness is achieved then the slab is allowed to dry somewhat until it can be picked up without being floppy but before it becomes like leather. The slab is then cut into a particular shape. It can then be joined to another slab or, in the case of the cone shapes, joined back to itself by overlapping the slab slightly and smoothing the join. This type of join is also reinforced with a slightly softer coil smoothed into and over the join. Usually the slab is dry enough, that I will scratch the surfaces of the area to be overlapped and moisten it slightly to help stick the join together.

Small parts are sculpted by taking a piece of clay and generally shaping it with the fingers, adding coils for fingers or appendages and/or carved into with various tools. These smaller shaped pieces are then applied to the larger sculpture by scoring (scratching) the moistened surface of the pieces to be joined and then pushing them together firmly, smoothing the smaller piece to the larger sculpture and adding small coils that are smoothed into both surfaces.

The sculptures are allowed to dry slowly, covered loosely with newspaper and a layer of plastic that is gradually opened up then removed. If a sculpture is hand built, it usually takes several days to form as lower parts are allowed to dry slightly to withstand the weight of additional clay. If it were then simply left uncovered to dry it would cause stress between wetter and dryer parts that would cause fractures, if not during the drying process then in the firing. Because most of my work is formed with only tiny openings, it may take as many as ten days or more to dry enough to be safely fired. A piece is dry enough to be fired when it is the same temperature as its surroundings. If the clay feels cool, there is still moisture inside that would turn to steam when heated in the kiln causing breakage.

An electric kiln is used to fire my ceramic work. It is fast, reliable, and relatively cost efficient. Firing clay basically drives all of the moisture off. The removal of moisture and the heat from the kiln (furnace) drives a chemical reaction, that changes the make-up of the clay. I normally fire to approximately 1850 degree Fahrenheit. If the clay is taken to higher temperatures (closer to 2100 degrees), it becomes vitrified which is basically making clay into rock, hence the term stoneware. The sculptures are placed in the kiln once they are dry, propped as needed with bits of kiln brick to hold them steady and keep the weight off small or thin areas. The kiln lid is left open slightly and all of the

“peep” holes are closed except the top. The kiln is then turned to low on the bottom switch and left for six to twelve hours depending on how thick the walls of the sculpture are and if the pieces are very dry. If the work is very dry, the switches will all be turned to low. After about six hours, all the switches are turned to medium. After two more hours, the lid is closed and left for another hour or until all of the sculptures reach the same temperature. This is determined by looking in one of the peep holes and making sure everything is a similar color, usually a glowing orange, before turning all switches to high until it reaches the proper temperature as determined by a “cone” placed in the kiln sitter. A cone is a small piece of clay manufactured to melt at a certain temperature allowing the switch to drop and shutting off the kiln. The kiln is kept closed until completely cool because the warmer air inside the closed forms will cause the work to crack if the work is exposed to cool air too soon.

The sculptures are removed from the kiln when they are near room temperature, sprayed or rinsed with water, and painted in several layers of slightly different tones of color to give added depth to the form. The water helps the paint to flow over the surface as well as removing any dust or residue from the surface. Any other parts or additions are placed on the sculpture after the sculpture is painted, although anything that must be attached is fit tested before painting.

When working with copper it is easiest if a sketch of sorts is made in clay before the metal is cut. The clay is just for reference in general measurements and gesture. Gesture is the basis for my work. I am new to forging copper and can lose track of the gesture in pursuit of shape. I start with copper sheet that is cut into two pieces. From these, I form a truncated cone by forging and soldering the pieces together.

The pieces of copper sheet are forged into shape by hammering lightly with polished hammers on specially shaped anvils called stakes. The copper is annealed or heated to a visual red heat with a torch when it becomes stiff or “work hardened”. The shaped pieces must be matched perfectly at the seams as the silver solder used does not really fill a crack, it only holds it together like glue. A little more shaping is done after the pieces are soldered. The fiber piece is shaped and fitted into the copper body. Once the fiber part is fitted properly, it is removed and the copper is oxidized with liver of sulfur mixed with water then applied to the heated copper. When the proper color is reached, the copper is rinsed in water and dried. Sometimes an application of matte

polyurethane is sprayed on to keep the oxidation from darkening further and to protect the surface. The fiber part is put in place and glued with white glue that can be removed with water in case the piece ever needs repaired. Any additional parts such as fur or feathers are glued in place at the same time.

The wings on the piece named “Kite” were forged and soldered together then soft lead solder was used to thicken the joints for visual effect. Lead or “soft” solder was also used to attach the wings to the body armature. The batting was then attached to the armature and it was covered with knit material. The wings were covered with a thin sketch paper by applying the matte medium to both the frame of the wings and the paper. The feathers came from a fly-fishing store and were already stitched together, a piece of brass foil was used to make a binding for the feathers and they were glued inside. Rivets attached this complete unit to the body. The neck and wing structure was put in place, painted again, and glued in place, as was the fabric “kite tail”. (Figure 6)

The pewter and copper figure was the next one made. The body/dress was forged first then the pewter twigs were cast. A metal frame was filled with sand and tamped tightly; a section of twig was pressed lengthwise into the sand to about half its thickness. The surfaces of both the sand and the twig are sprinkled with talcum powder to aid in the release of the twig. The other side of the metal frame or “flask” was filled with sand and tamped down tightly. The flask was then pulled apart and a line was pressed into the sand to form a place for the metal to be poured into the mold, which was the space formed by the removal of the twig original from the packed sand. Removing the twig, more talcum powder was sprinkled onto the surfaces of the mold. Then the two pieces were fitted back together. The flask was then clamped into a vise with the opening facing upwards. The metal was heated with a torch in a stainless steel ladle to a temperature between 500 and 600 degrees Fahrenheit. When the metal was melted, it was poured into the mold. Only a couple of minutes were required to allow the metal to cool enough to hold its shape. The flask was removed from the vise. The sand was then pushed out to reveal the molded shape. The extra metal that filled the opening was cut away with a jeweler’s saw and any seams were filed. The twigs were soldered together using lead solder, because of the low melting point of the pewter.

Steel is another favorite material of mine because of the way that it ages and the natural surface colors it gains as it is exposed to the weather. Steel lends itself to a

broader gesture that doesn't need the detail or refinement of clay and copper. Working mostly with rod and found industrial pieces I try to imply life with these inorganic elements, a creature frozen mid-movement

The most efficient way to attach metal to metal for my style of work is the arc-welder, which is an electric welder that melts a steel electrode when an arc is struck. If you think of an electrical short in a wire, you have the idea. This method of welding is used to apply a thickness of metal as well as to attach parts together. Occasionally an oxygen-acetylene gas welder is used, but this is most often used for cutting and bending. Rod is bent by being heated in sections with the oxygen-acetylene torch to red hot and placed into a hole in a metal table. Pressure is applied by pulling the rod against the table at the heated point. The heat is applied again as the rod is bent, slowly heating the rod higher up and moving the rod further down in the hole so the pressure point is always at the heated portion of the rod. In this manner the rod is bent smoothly, without sharp turns. When several rods have been twisted and curved, they are joined to the industrial part with the arc welder. The pieces are held in position by hand and welded. After a few pieces of rod are placed and the sculpture stands, it must be evaluated as to which pieces are placed next. After the general shape is made, adjustments can be achieved by heating and further bending the rod. These sculptures are made in reaction to the industrial element. The curves imply both motion and organic form. (Figures 8 & 9)

The choice of materials from which my sculpture is made alters its form and expression; it also alters the idea and concept in a manner that leads to new ways of thinking. This is probably the most important point of my education, the learning of skills necessary to use different materials as well as the adaptation of idea to material.

## CHAPTER 3

### INFLUENCES OF ART HISTORY

Some of the earliest influences on my artistic perceptions were, not surprisingly, illustrators of children's books. One such artist would be Arthur Rackham (1867-1939), with his flowing lines, humor, and tiny secret things hidden inside the central theme. Things were not always as they seemed on the surface. Trees often had faces that seem to watch the other creatures in the paintings.

My love of flowing lines stems from the Art Nouveau movement in general, with its flowing organic shapes. Alphonse Mucha (1860-1939) was a constant throughout my teen years. Though much of his work is figurative, the way his lines flow through the paintings give life to things normally thought of as inanimate. The inanimate as animate is the sense one also gains from the work of architect Victor Horta (1861-1947), particularly the foyer of Tassel House, Brussels (1892-3) with its vine-like stair railing and lovely abstracted murals full of organic lines. In an article about some of Horta's work in Brussels that has been destroyed; "...an Architectural graveyard where boney members and iron with traces of vegetal form seem like so many anatomical fragments awaiting the scientist who can decode their organic principals to bring them back to life." (Bergdoll 134) This, I think, is to me the greatest compliment of all to artists, that their work seems to hold an inner life even (especially) if it is not strictly representational of a living organism.

The work of Pieter Bruegel (c. 1525-1569) seems to me to have informed fantasy art over the years. It may have passed through many artists into the subconscious of what goblins and scary creatures are supposed to look like. Though I can't find sources that say Rackham or any of the other artists who have influenced me have influenced by the work Bruegel or the earlier Hieronymus Bosch, I cannot help but see the similarities. *Mad Meg* (1562) (Roberts plate 4) whatever Bruegel's intent, is in fact a wonderful example of fantasy art. The large figure in the foreground is of a woman wearing a helmet and armor carrying various baskets and pots filled with homely and sometimes incongruous items. The background is full of creatures that are neither animal nor bird. *Mad Meg* could be a witch. The graphic artist Brian Froud (1947-), famous for his drawings of fairies and for design work in Jim Henson's movie *The Dark Crystal*, was a

great influence on me in my twenties. I stopped looking at Froud's work by the early 1980s, because I began to see too much of his style in my own work. w

When I saw Bruegel's *Mad Meg* with her armor, baskets, and pots of assorted items, I was reminded of Froud's old goblin woman with her layers of artifacts, magical knots, and bones. Though noted for his realism, Bruegel's portrayal of human expression can seem to me to be exaggerated to the point of grotesquerie. When I see his *Children's Games* (1560) (Roberts plate 3), some of the children seem almost gnomish in their appearance and expression. The painting shows children in all sorts of games and play. But somehow they seem to be a little off; there is a strange feel about the painting almost as if the children are trying too hard to play. Perhaps it is partly due to the slightly distorted expressions. The actions of the humans in these two works by Bruegel seem inhuman and bizarre. The creatures of his imagination interest me, as well as the subtle changes in the look of the humans that still seem to show them as distorted and different from other people.

Daisy Youngblood (1945-) is one of the contemporary sculptors whose work I find particularly interesting. Youngblood works in clay, hollow formed pieces with holes for eyes. The eyes are not empty; in fact they appear to hold the sorrows of the world. (Koplos, 127) Simplified forms that are human or animal, none are complete figures, often limbs are missing or replaced by literal limbs. The simple forms some times have pit-fired surfaces giving them an ancient smoky feel. There is little surface texture other than that formed by creation. The forms of the bodies and limbs flow into each other when the limbs are not missing. It is almost as if the animal or person is covered by a closely fitting blanket that reveals some form and softens the features. The simplicity of form that expresses so much is what attracts me to her work. It is this that I strive for in my own work. I try for simplicity, abstraction, and subtle movement that indicate life and expression. In a review of Youngblood's shows in New York, Koplos likened Youngblood's work to "three-dimensional 'drawings'" of the figure but they more persuasively convey privation. ...In her distillations, the animal subjects are not exempt from the worries of humans, and her human confront their times with a mute animality." (127) My work is more abstract in some ways than Youngblood's, but I still seek to link the abstract or animal to humankind.



Recently the work of Novello Finotti was published in Sculpture Review. His sensuous marble sculptures metamorphose from human to other things: animal, inanimate objects, other human parts displaced. Sometimes the human forms change into things that the viewer might not be able to identify. But always there is that connection to humanity. Giorgio Cortenova in his review of Finotti's work says, "...this transmutation of human and animal forms alludes to the metamorphosis in our ancestral memory, and is a part of Finotti's expressive intent." (28) The surface and sensuality of line draws me in like Rackham, but what the human forms change into can be, in my mind, repellent. This kind of reaction to the combination of human and other is not very different to the responses received from people viewing some of my work.

Though there is a need for people to see the humor associated with my work, there is a satisfaction in the negative for it is an indication that people have seen the relationship between the human and abstract or animal. Like Bruegel's strange creatures, they are meant to be slightly unfamiliar. Just as Youngblood's pieces radiate a sense of mystery, people should wonder a little at what my creatures are thinking, of what they might do next.

These are far from the only artists that have affected me. Like any artist, I am an amalgam of my experiences. Nature, television, the museums as a child, art magazines, books in libraries that are opened for the images and all life and experience around me informs my work. The work and I are one, everything returns filtered through my thoughts and beliefs.

## CHAPTER 4

### PERSONAL ARTISTIC HISTORY

Over the years I have shown drawings in small locals shows, sold fiber sculpture in a shop of my own and in regional venues. At one point in my life, unemployed and unable to find work I started making small hand-built figurative ceramic pieces, creatures that were animal but also subtly human. The drive to create forced me to find an outlet for my work to pay for more supplies.

While searching for a suitable shop in Atlanta, Georgia, I stopped in the Dorothy McRae Gallery. Ms. McRae stopped to speak with me; she agreed to look at my work to make suggestions about what sort of shop might fit my work. Surprisingly, she saw more in my work than I expected, but agreed that I was not ready to exhibit in her gallery. However, she did say with more time and experience, I might one day be able to show in her gallery. Ms. McRae also introduced me to the work of a sculptor who would influence me, Daisy Youngblood. Ms. McRae's support stunned me. Eventually a place to sell some of my work was found, a small gallery/shop called "Out of the Woods". Later I developed a working relationship with Carlton Gallery in North Carolina who has sold my work for many years.

I started by teaching myself how to make pieces that would survive the firing process, as well as how to fire the work properly. Several years later I began my more formal education with a class at Odyssey in Asheville, North Carolina taught by Don Davis. This greatly improved the percentage of work that survived the firing process.

A couple of years later I again found myself unemployed this time for health reasons and my work also seemed to have hit a plateau. I decided to attend Mitchell Community College to try to push myself in new directions. With an incredibly supportive professor and a family-like atmosphere, my work again began advancing. Masks and figures that were more human were the result of this time.

After my graduation I found a way to attend the University of North Carolina at Greensboro. There I learned to hone my vision and to become more abstract and subtle in my narrative. Opportunities to show were frequent in the department. There were also juried guerrilla shows where work was chosen and then exhibited in a building downtown that was under renovation. We would take the work to the space during the

day and set it up, return in the evening for the reception, and then tear the show down and pack up near midnight. I also had work in group shows in restaurants in the Greensboro area. I became interested in working in metal as well as clay, struggling to fit the two together in my mind.

I applied to East Tennessee State University and was accepted into the graduate program. I found a house and moved to the Johnson City area. The struggle to make my work cohesive between ceramic and metals reflected the struggle to make a cohesive life in general. In my final year, I found my way in a return to work that had begun in Greensboro though its roots truly lay in my childhood. Humor has normally been a part of my work and gradually, with prompting by Professor Slatton the humor, began to return and with it the joy of work.

## CHAPTER 5

### PHOTOS AND DESCRIPTIONS



#### 1) *Handi Guy*

This character has evolved hands from the basic cone shape. While he has opposable digits, his limbs have not evolved enough to make the hands very useful.

The curves in his body suggest movement but probably not enough to make up for the lack of arms. The texture of the lower body implies bark or some other earthy substance that is not exactly flesh but an evolution of something more vegetal.

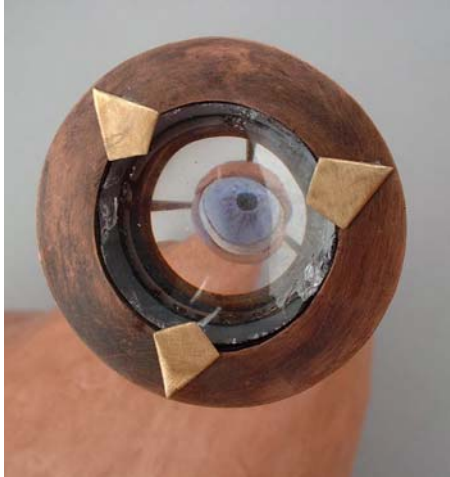
All of this is to suggest the differing situations from which people come and how change does not arrive all at once. Nor is change always completely effective.



#### 2) *Vision*

People form beliefs that alter the way that they see the world. Sometimes these beliefs are so hard held that they cannot view the world in any other manner.

The eyepiece on this sculpture contains a chipped bi-concave lens that distorts the creature's view of the people looking at it but it also distorts the eye of the creature when viewed from the other side. Like people that are afraid of change or difference the eyepiece or distorting belief is tightly attached so that the world cannot be seen any other way.



3) *Vision* –detail.



4) *Watchers*

This group of “guys” have few human aspects, but they share that most human of traits, curiosity.

I’ve noticed when you go to a place in which you stand out as an outsider, people watch you go by. From the mountains of Appalachia to the streets of St. Louis if you are out of place people want to know why you’re there. The expression that goes with this watching can range from slightly menacing to faintly goofy.

These guys are striving for both; they have a tight grouping for strength and frankly silly looking teeth, too blunt to manage an attack.



#### 5) *Rat-Quick-Snake-Thing*

This is the first of my copper sculptures based on the cone shape. The head and neck are turned in a manner that depicts watchfulness in a manner that the “Watchers” above don’t manage. The moose hair around the join between copper and fiber appear to be hairs growing from an armored shell the squirrel tail behind implies that the animal may not be what we expect. And the forged claw-like toes could be those of a bird as well as a rat. There is the sense is this animal can protect itself.



#### 6) *Kite*

The next in my series of copper pieces has wings made of forged copper and paper. Shorter and stockier than the first piece, it appears that even the huge wings can’t lift it. The front section has an attached section of feathers riveted in place. This serves as a sort of talisman of flight. The tail on this piece is of fabric tied like a kite’s tail. Thinking of man’s early attempts at flight, with the often-absurd means used in these attempts I created this creature that has evolved with some similar absurd ideas as part of its body.



### 7) *Group Sense*

This group consists of different human physical attributes. The mouth with its big red lips has a more feminine aspect that is emphasized by sensuous form. The other two are more ambiguous to show that they have evolved separately but work together.

The stance of the eye is inquisitive and the mouth is leaning to be within the group. The nose is more independent with a solid stance and flaring nostrils inquiring of his surroundings.



### 8) *Urchin*

Leaning forward as if in motion this creature could be moving through water or over the ground. Various tentacles move in different directions but they seem to test its surroundings as it moves rather than implying aimlessness,

The eye is stainless steel and therefore not as subject to the elements as the rest of the creature this keeps its vision clear so that it may see clearly to its destination.



9) *Wagman*

To an extent this piece is based on a water beetle called a “Shellback”. More than that, it is about energy and motion. The wild tentacles whip and wave, unlike the “Urchin” above it doesn’t have a sense of direction, rather it could move in any direction including up at any point.

The small rod gives it kinetic energy it will sway and jiggle for a long time at the slightest touch.

In a way, this work is an ode to several friends who have hyperactivity disorders.



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