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Generative Response

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 Fine Arts in Studio Art

by

Catherine Juanita Martin

May 2008

Catherine Murray, Chair

Donald Davis

Travis Graves

Keywords: sculpture, process, filtration, clay, eco-art

ABSTRACT

Generative Response

by

Catherine Juanita Martin

Within this supporting paper, the artist discusses *Generative Response*, her Master of Fine Arts exhibition. This paper is a narrative of the artist's development, philosophies, and methodologies. Further, it illustrates how her work and development have been affected by studies in humanity, social activism, human responsibility, and environmental consciousness.

Generative Response communicated the artist's ideology of process as metaphor for living life, involving the viewer in an "unfinished dialogue" wherein works of art undergo processes translating their role as part of a generative cycle. *Generative Response* was composed of seven sculptural components called "stations" depicting the processes of growth, habitation, consumption, erosion, and filtration. Each station operated as a micro-ecology that embodied these processes by using water literally and/or metaphorically as an agent of change.

Materials included water from a local creek, found objects, glass, ceramics, copper, live organisms, and unique clay water filters.

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CHAPTER 1

INTRODUCTION

Description of Exhibition

The *Generative Response* installation was composed of seven sculptural components referred to as “stations.” These stations functioned as symbiotic micro-ecologies depicting various natural processes, such as growth, habitation, consumption, erosion, and filtration. The installation featured clay water filters, vegetable and herb seedlings, found objects, water collection vessels, and numerous cone-shaped forms of various media and surfaces. The audience viewing the exhibit experienced stimuli such as dripping water and growing plants as these processes altered the objects within the exhibit. Viewers were encouraged to revisit the exhibit to witness the changes produced by the processes of water filtration, plant growth, and erosion as it occurred throughout the duration of the three-week exhibition.

Artist Statement

I am intrigued by the concept of process. I use process in my art as metaphor for everyday existence and life’s rituals. I explore process as a vital component to art production, as both metaphor and a form of activity. I am interested in how we exist socially and environmentally as a part of an ecological system and how those relationships coexist. Through my work, I present seemingly disparate facets of life experiences. To explore the dialogue created I combine personal experience, emotion, and philosophical understanding into a concerted whole. I attempt to discover latent and inherent meaning therein by creating the metaphorical expression of personal events and experience. I choose materials that create connections that may provide a

metaphoric resonance or may facilitate a new interconnection within the various events and experiences of which life is comprised. The result of this process exists within a new relational context, a new micro-ecology. Within this realm, the elements of time and the environment will further affect the process. I attempt to illustrate the things within these systems as capable, enduring, and continuous, yet responsive to change.

Water is the foundation for all life. All organisms require water to maintain and continue existence. Yet, as vital as water is, it is equally capable of tremendous destruction. The contradiction and irony of water's power overwhelm and fascinate me. *Generative Response* was a means to communicate my ideology of process as a metaphor for living life, engaging the viewer in an "unfinished dialogue." Each station of sculpture embodied process by using water literally and/or metaphorically as an agent of change. As events and experiences offered new information to be integrated into my "web of knowledge," I was called upon to realize a transformed understanding, a symbolic gesture of my response.

Operative Terms

Generative refers to the mind's active construction of linking new information within an existing web of knowledge to achieve understanding. "The essence of the generative learning model is that the mind, or the brain, is not a passive consumer of information. Instead, it actively constructs its own interpretations of information and draws inferences from them" (Wittrock, 348). Generative accumulation takes place when links are created between the contents of short-term memory and our knowledge base, or long-term memory. In this context, I use the word **generative** as part of the title of the installation.

The artworks are products of my attempt to offer **response**, in my own creative voice, to the stimuli that affect my daily life. They are my reply to personal inquiries into bridging the gap between art and life, while at the same time attempting to illustrate the interconnectedness that underpins existence. These metaphorical expressions make my responses more accessible to the viewer. Author and educator Dr. Richard Shiff explains, "In a changing world, metaphor renders the truth of experience as the truth of knowledge, for it is a means of passing from individual immediacy to an established public world; the new must be linked to the old, and the experience of any individual must be connected with that of his society" (108). The use of filtration, gardening, and erosion literally and metaphorically exemplifies interconnectedness, conveying my desire to bridge the gap between art and life.

Process refers to methods that result in transformation. Transformations are made by any reaction or event that results in a change in response to a given stimulus. In *Generative Response*, process is vital as a transformative activity (i.e. filtering,

growing, consuming, etc.) and as aesthetic stimulus to generate response, (i.e. ceramic cone filters).

Scientifically, **ecology** concerns living organisms, their interrelationships, and their interactions with their environment. Social ecology is a philosophy concerning the relationships between humans and their environments. **Eco-art** is the integration of those terms with art or artistic endeavor. Eco-art can be viewed as a philosophy that brings together artists, scientists, humanitarians, and others from diverse backgrounds to address environmental issues. My goal is to embody a broader concept of art in its relationship with the world and to connect human beings aesthetically while maintaining awareness of the larger ecological systems within which we exist.

In the following chapters, each station of the exhibition is discussed comprehensively. The stations are dissected according to the intent, impetus, concept, and design considerations I employed during their creation and as they appear in the completed work. In Chapter 2, I present and discuss some of the influences of other artists' work on my own. In Chapter 3, I dissect the integration of my creative philosophies and my methodologies, including a discussion of technical fabrication considerations for my work. In Chapter 4, I present an annotated catalogue of the thesis exhibition. Subsequent sections include Works Cited, Appendices, and Vita.

CHAPTER 2

INFLUENCES

This chapter briefly discusses a selection of contemporary artists' specific philosophies or work that influenced my artistic production and ideas.

Individuals

Joseph Beuys

The project *7000 Oaks*, 1982 to present, by Beuys is an example of his “social sculpture” involving the planting of 7000 trees, each paired by columnar basalt stone. This project is an effort to conduct “a global mission to effect environmental and social change,” a specific example of transformative art contributing to civic renewal and social consciousness (Dia, Joseph 1). Cooke explains, *7000 Oaks* is “characteristic of Beuys in that it could function as a small-scale, intimate project, the outcome of individual initiative, as well as a highly ambitious, potentially vast undertaking meant to be replicated elsewhere” which parallels some of the possibilities offered by my terracotta-coffee-clay water filters as presented in *Generative Response*. Beuys' intentions influenced my efforts and artistic goals (Cooke 1).

Beuys' critique of the “debased concept of art” as isolated from social issues and concerns inspired my artistic conviction to employ art in advancing the quality of life. Author and educator Dr. Richard Shiff asserts, “[...] the incapacity to extend art further into life is artistic impotence” [...a] “danger inherent in establishing rational academic formulizations for artistic procedure and critical evaluation” (120). I believe Shiff's observations further strengthen Beuys' contentions that “sculpture must refer to peoples' life, to their everyday work.” As *7000 Oaks* is discussed, Beuys continues, “It

[...] will be a regenerative activity; [...] a symbolic start for my enterprise of regenerating the life of humankind within the body of society [...] to point up the transformation of all of life, of society, and the whole ecological system” (qtd. in Cooke 1). Like *7000 Oaks*, *Generative Response* also bears a capacity to extend art beyond the gallery walls in order to transform lives.

Jackie Brookner

Brookner’s concept of “bio sculptures” is parallel to my idea of water filtration wherein I employed ceramic cone filters while Brookner employs living sculptures that use the capacity of carefully chosen plants to clean and filter water. Both present possible ecological solutions, while simultaneously employing aesthetic principles to environmental issues, specifically water quality and problems in water availability. Brookner’s *Prima Lingua* installation is an example of metaphorical environments; micro-ecologies that are separate from the outside world, as they exist within an art gallery, as this example clearly illustrates:

“Brookner first used moss to cleanse water in 1996, when she built *Prima Lingua (First Tongue)*. The more hardy species of mosses act as biochemical and physical filters for many kinds of pollutants. In this capacity, they adsorb and absorb heavy metals (lead, copper, gold, and mercury), as well as other pollutants found in air and water. Other moss are so sensitive that they are used to measure pollution levels. Seated inside a pool of silt and agricultural runoff, *Prima Lingua* cleanses both the water and the room's air. Such a sculpture can be modified to meet many needs. On a small scale, it cleans all household wastewater, but on a larger scale it could be used to filter agricultural runoff, storm water runoff, wastewater, and other kinds of urban pollution” (Spaid 113).

Robert Irwin

The *Generative Response* installation was affected by artist Robert Irwin's statement "the feeling [...] one has after leaving the gallery" is as equally crucial as the object presented (qtd. in Dia, Robert 1). One of my intentions with *Generative Response* is to have an influence upon viewers that will persist beyond the time they attended the work while inside the gallery. My hope was to affect viewers in such a way that they may come away with a new concern for an essence of the issues presented, however subtly revealed.

Irwin speaks of "art as [an] integral part of society," acting directly on the quality of life (qtd. in Dia, Robert 1). If my artwork creates a concern or manages to impart a bit of new information, then the viewers might be inspired and integrate this new knowledge into their own lives. Irwin states, "Perhaps the future role of the artist will be to act directly as the arbiter of qualities in our lives. Quality not as an add-on, as it is now, but as criteria in all matters of planning."

Mel Chin

Revival Field, Pig's Eye Landfill, 1991 to present, illustrates Chin's interest in transformative processes and ecology of relationships. Similarly, *Generative Response* was an exploration of transformative processes as sculptural tools and an exploration into the ecology of relationships. "[...] during the late 1980s, artist Mel Chin came upon an article about the use of plants as remediation tools and immediately considered such a process as a sculptural tool capable of bringing into reality the return of life to devastated landscape" (Spaid 5). Chin investigated further and found a scientist that was already working with hyperaccumulators – plants that have evolved with the

capacity to selectively absorb and contain large amounts of metal or minerals in their vascular structure – and the two of them together eventually created *Revival Field* in Saint Paul, Minnesota. Combining art with science, politics, and nature, Chin's work in *Revival Field* inspired me to stretch the boundaries of my artistic explorations as I worked toward my thesis exhibition.

WMD: Warehouse of Mass Distribution, 2004-2005, is a seventy-one-foot hybrid of a mobile home and a Peacekeeper Missile. This version of a WMD serves as a distribution center for food, clothing, books, and toys for the benefit of the public. Chin and a group of East Tennessee State University art students, myself included, co-created the *WMD*. This project is an example of integrating artistic endeavors, political concerns, and sociological concerns into one artwork, bringing about an awareness of, and presenting possible solutions for, each of the issues addressed. Collaborating with this group on the *WMD* project offered personal experience and influence as I later worked through ideas for my thesis exhibition.

Fritz Haeg

Fritz Haeg's *Edible Estates*, 2005 to present, part of his *gardenlab* program, is a project that calls for homeowners to replace their urban and suburban lawn with a food-bearing garden, an edible landscape. A garden of modest means, humble materials, and a little effort can have a radical effect on the life of a family, how they spend their time and relate to their environment, whom they see, and how they eat. This singular local response to global issues can become a model enacted by anyone and can have a monumental impact. With the modest gesture of reconsidering the use of our individual yards, *Edible Estates* takes on the relationship we have with our neighbors,

the disconnect we have to the source of our food, and our connection to the natural environment (Haeg 1).

Haeg's *Edible Estates* project brings the edible garden to the front yard, thus making the front yard functional, aesthetic, and the site of conversation and social interaction. At the same time, by replacing the front lawn with food bearing plants, *Edible Estates* asks us to think about where our food comes from. Most of our produce is shipped, on average, fifteen-hundred miles before it gets to us in our stores. Haeg intends to inspire people to become more involved in thinking about where their food comes from and to consider what kind of environmental and sociological impacts food production has on our world today. For detailed information on *Edible Estates* and the American lawn, see Appendix A. The utilization of sod, grass seedlings, and garden plants within *Generative Response* addressed similar impulses to affect lives in seemingly subtle yet genuinely profound ways.

Within *Generative Response*, the *Grow* station presented food and herb plants, which spoke to the process of gardening. The *Transcend* station used grass seeds upon a growing medium manipulated into a single, cone-shaped mass. As time passed, viewers observed the seeds sprouting and growing into recognizable foliage – grass. This suggested the importance of the processes taking place before them, bearing witness to the “birthing” process of plant life, and then observing the process of growth, and eventually transcendence. The *Participate* station used sod beneath several cones, suggesting a social group situated upon a lawn, a surface found in the American yard, park, or playground and correlated with *Edible Estates*' goal to initiate

consideration of where we might gather to interact as family, neighbors, and members of society.

Groups

Potters for Peace

Filters used throughout the installation were inspired by and modeled after filters made by both Mr. Tony Flynn, a materials scientist, and the Potters for Peace organization. Potters for Peace is a unique organization devoted to socially responsible development of impoverished communities and grass roots accompaniment among potters (Potters 1). Since 1998 this group has introduced and implemented their *Filtron* water filtration project worldwide, assisting impoverished populations to gain better access to clean, potable water. The group was initially motivated to do this because in October 1998, Hurricane Mitch tore through Central America. It was one of the most destructive hurricanes ever recorded, affecting millions of people. Safe water was urgently needed as supply systems (already at borderline capacity and efficiency) had been badly damaged. This prompted Potters for Peace to begin a Ceramic Water Filter production workshop in Nicaragua using the Filtron design (Potters 1). In the first six months, over five-thousand filters were distributed through non-governmental organizations. Potters for Peace has since provided consultation and training in setting up clay filter production facilities around the world.

Addressing sociological, cultural, and environmental issues with their art practices, they are an important example of a group that is making a difference in the quality of life for others – blending humanitarian efforts with artistic activities. I also

appreciated certain parallels to our motivation: theirs being hurricane Mitch in 1998, whereas mine was the devastation left in the wake of hurricane Katrina in 2005.

Tony Flynn

Mr. Flynn, a PhD student at The Australian National University, has published a simple systematic manual that explains how to make the terracotta-coffee-clay water filters with easily obtained materials and relatively simple firing methods (Australian 1). While it was the Potters for Peace group that initially brought these clay water filters to my knowledge, it was Mr. Flynn's information that guided me in the initial creation of my clay body recipe.

With water at the forefront of my artistic investigations, both sources offered me inspiration and guidance as I progressed with the water filtration ideas for my graduate thesis. Ultimately, I attribute them with the impetus of my thesis exhibition.

Interdisciplinary Art Groups

Organizations such as *Ecoartspace* and The Social Sculpture Unit at Oxford Brookes University supported and affirmed my working desire to integrate seemingly disparate sectors of knowledge and inspiration into a concerted whole. Each group offers online accessibility to their participants and their respective projects.

Ecoartspace is an online community of artists, scientists, curators, writers, nonprofits and businesses that is developing creative and innovative strategies to address our global environmental issues. Dedicated to the integration of art with environmental issues, *ecoartspace* has been a project of the Social and Environmental Entrepreneurs in Los Angeles since 1999 to "promote a diverse range of artworks that are participatory, collaborative, interdisciplinary, and uniquely educational. Our

philosophy embodies a broader concept of art in its relationship to the world and seeks to connect human beings aesthetically with the awareness of larger ecological systems” (Eco 1).

CHAPTER 3

ARTISITC PROCESS / METHODOLGY

This chapter discusses the methods employed in the exhibition. Also discussed are the artistic processes used to transform the conceptual elements into physical artistic form.

Elements

In *Generative Response*, the elements of filtration, water, form, and plant life, were specifically identified in accordance to its role in contemporary ecological and social issues, while also addressing aesthetic considerations. The following discussion of each element serves to clarify my lines of development and some of the influences that both inform and transform my artistic philosophy into concrete, tangible form. Given that much of my work uses metaphor as a key characteristic, the offering of insight into both literal and metaphorical translations of these core elements in relation to my artistic philosophy are vital.

Filtration

Filtration is a process that we use in many ways throughout our lives. Metaphorically and literally, we filter the information we receive while also filtering the content of the information we disseminate for others. We are also in a constant process of filtering what is presented to us in an effort to distinguish between that which is useful and that which is at best extraneous, or at worst harmful. In our life experiences, we tend to find growth and balance through a series of filtration processes.

Because we are often bombarded with a deluge of visual images, sounds, and information, the filtering of data is necessary in order to deal with life's everyday

challenges. In the creation of art, ideas and the production process may undergo a similar “filtering” process in order to express the essence of the concepts as clearly and with as much relevance as possible.

Water

The Potters for Peace organization and their work with the international Filtron Project inspired me to take my interests in ecology and activism in this direction for my thesis exhibit. Throughout this exhibit, I created stations that speak to similar issues present in our world’s water crisis today.

At the station entitled *Clarify*, I used “dirty” water that required filtration. This water was collected from a creek flowing through the East Tennessee State University campus. Clouded with silt, clay, and soil, the turbid water appears to be unsafe for drinking. The dirty water in this station represents water that the filters will make clean and safe to drink. I chose a local waterway to emphasize that “unsafe water” is a local as well as an international concern.

The stations *Transcend*, *Grow*, *Drink*, *Inhabit*, and *Change*, used water filtered through the terracotta-coffee-clay water filters. They are discussed in detail in a following section titled ‘Stations.’

Clay

A common practice of mine is to peruse local hardware/construction stores for ideas and inspiration for sculptural work given that one of my inclinations as an artist is to use construction materials as art media. Recent natural catastrophes, such as the tsunami that destroyed much of Southeast Asia in 2004, the hurricanes that battered the eastern and southeastern U.S. in 2004, and the devastation caused by hurricane

Katrina in 2005 resulted in increased costs for lumber and building supplies. More significantly, the psychological impact I felt due to the human devastation caused by those events directed me toward searching for an alternate medium. It struck me as frivolous and wasteful to make art objects of such media while, concomitantly, I watched those in need struggle amidst scarcity. I did not want to compete with the thousands of people in need of limited and expensive resource material to rebuild their homes and lives, thus I chose not to use these construction materials in my art production.

I sought to create work that was not merely for aesthetic observation but that also engaged contemporary issues such as social responsibility, environmental preservation, and ecological renewal. In the search for alternate media, I acquainted myself with clay as an art medium. Clay, with its regional abundance and availability, became both symbolic and a medium for the shift in my efforts toward ecological art. The use of clay enabled me to create forms I considered more responsive to the transformative potential of art while requiring fewer construction materials.

Cone

The example filters' form and shape (provided by Flynn and Potters for Peace) was a purely functional and characterless bucket-shaped cylinder. Transforming the filters use from purely functional into both aesthetic and functional resulted in designing my own form for the water filters. I felt it was essential that this form, both as filters and as mounds, succeeded functionally and aesthetically. First, I intended the viewers to be attracted to the form, resulting in a spatial proximity that encouraged a personal interaction with the work. Second, I wanted the form to have an elegance that

reinforced the beauty of life's processes and perseverance in a form that represented stability.

While searching for the "perfect" form, I was directed to "go back to the basics." At the time, I was teaching a 3-Dimensional Design foundations class that explored the relationship between form and the viewer's experience, i.e. how form itself affects a viewer's interpretation of the meaning, or message, of a work. Simple cone forms are open to interpretation while engaging core formal issues of aesthetics. Visually, the cones lead the viewers' eyes up towards the filters above or down to the objects below. The cones' apex created a specific focal point directing the viewers' attention and gaze toward a location where interaction is taking place. When I see multiple-cones placed together, they resemble a group of people or a group of natural structures, like the trees of a forest. By extension, they can represent the essence of a community. The cone shape is reminiscent of stalactites or stalagmites existing together in a cave, created over time, through a cycle, or portion of a cycle. The cone can also represent an apex or climax. As humans, we have the tendency to strive for the pinnacle, the peak, looking for resolution. The form's repetition and its simplicity emphasize the fact that there are only so many stories to tell, even if there are multiple ways to tell them.

Plants

Plant life was used in four of the seven stations present in the installation. Botanical elements reference a myriad of literal and metaphorical ecological connections for me. Plants exist as part of a lifecycle that is analogous to the human lifecycle.

Gardening is a vital part of my life as the process itself engages characteristics of the larger universal cycles and the act of living life. The sowing of seeds and sharing of seedling plants is an important part of every spring to me; an act related to my art production of creating (or growing) something with the potential to have a positive impact on the community. This endeavor is an important and cathartic process for me, a reminder of the cyclical process of existence.

Both hybrid and heirloom seeds were sown to grow the seedlings in the installation. At the station *Grow*, heirloom seeds passed down to me from Mom's garden, as well as those saved from my own and others' gardens, were set to initiate a dialogue. In a world where hybrids and genetically altered seeds are eroding the vital diversity of the world's food crops at an alarming rate, heirloom seeds are becoming increasingly important (Victory 1). Hybrid seeds are used in the exhibit to exemplify further humankind's manipulation of nature. Using heirloom seed, as opposed to genetically altered or genetically produced seed, encourages stronger varieties of that plant, thus ensuring its continued success. The practice of using heirloom seed guarantees a healthy ecological future while hybrid seeds do not.

"The art of saving seed has been practiced by Gardeners long before there were commercial seed producers. In fact, most of the vegetables and flowers we have today owe their existence to the fact that these early Gardeners, with an eye for quality, saved the seed of their best plants, sowed them the next year, and in this way improved the species" (Ells 1).

I used Kentucky bluegrass (*Poa pratensis*) seed for *Transcend*, the station that performs and presents the sprouting process, because I knew it would sprout and grow in the conditions I had created. I also chose this specific grass because of the

appearance of the sprout itself and, eventually, the plant itself. Grass seed was used because it is a common plant, which most viewers would find familiar and be able to recognize easily.

In the *Participate* station, locally purchased sod was included for its lush, instant lawn appearance and for the symbolic metaphor of American lawns as presented previously within the discussion of Fritz Haeg's *Edible Estates*.

Found Objects

The use of found objects throughout the installation actualizes into my art the ideal of recycling in our everyday lives. In a vast world of discarded items, I find both inspiration and satisfaction in how these infuse my work. The found object has a “previous life” in its originally intended use. This intent permeates the new work into which it is incorporated, informing the new piece with certain unavoidable and even desired connotations. It is my intention for these connotations to add to the conscious and unconscious understanding of each station as it is viewed.

- The table looks like it might be found in a laboratory or research facility. The greenhouse supplies are used here as they would be in everyday life.
- The demijohn resembles a common wine bottle, a vessel to store wine or some other beverage thus adding to the meaning of the station. Much larger than a commonly found table-sized version, it alludes to a larger portion, mass production and mass consumption, or for the masses, emphasizing a larger significance.
- The large square glass receptacles were originally used to hold liquid chemicals for sterilizing surgical equipment. In the installation, one held “dirty” water that

needed to be cleaned or filtered. The other contained a small aquatic habitat, with clean filtered water, a floating medium, and plant and animal organisms.

Presenting these found objects as artwork further emphasized my position regarding the inseparability of art and life.

Copper

I chose to make the filter hangers and filter stand out of copper flat bar for aesthetic and functional reasons, as well as its abundance of historical importance and folklore characteristics.

Copper is both attractive in color and patinas nicely in most environments without losing its integrity through corrosion. Copper is relatively easy to join and is malleable; making it easily worked through bending or with hand tools. It has good formability yet it is a tough material with a good ductile strength, making it safe and practical as a hanging or support device for the water filters. Copper is a naturally hygienic metal that has antimicrobial effects. As such, it can inhibit water-borne microorganisms, such as bacteria, viruses, algae, and infectious parasites, in the drinking water supply. These microorganisms, including Legionnaire's Disease, deadly E. coli, and polio found in water sources worldwide, can reside in the plumbing, or in the water itself wherein they pose a variety of health hazards to humans. Copper's antibacterial trait is important for applications such as doorknobs and plumbing systems. Copper can be recycled without any loss of quality. Recycled copper meets forty percent of the world's copper demand and approximately eighty percent of all copper ever mined is still in use today (Copper).

Glass

Clear glass objects were used for their transparency, which allowed the viewer to actually see what the object contained. The physicality of the glass material contrasted with other materials present, such as the solid opaque ceramic pieces, adds to the overall visual balance of the stations within the installation.

Stations

This section further discusses the artistic processes that transform the disparate and conceptual elements into relational, symbiotic micro-ecologies.

Clarify

This station presented dirty water in need of filtration. A clear glass rectangular container (two feet by one foot by one foot) held turbid creek water. Bringing together the found object (the glass receptacle) and the water from East Tennessee State University's local creek, was a straightforward means to convey the idea that dirty water must be filtered to be made safe for use.



Figure 1: *Clarify*

Grow

This station consists of common utilitarian objects such as a plant light, a table, and plant seedlings. The seedlings were grown in common greenhouse pots and trays, combined with a smaller (approximately four inches by twelve inches) tabletop version of the terracotta-coffee-clay water filter, along with a small glass water receptacle. The grow light was comprised of a common fluorescent ballast and light stand. This light sat upon a common lab-table that resembled one that might be found in a research lab or classroom. These were both painted monochromatic white to bring them together visually and to emphasize their ordinariness. Set upon the table beneath the grow light were four trays of individual seedlings: Yellow Pear tomato (*Solanum lycopersicon*), Roman Chamomile, (*Chamaemelum nobile*), Rosemary (*Rosmarinus officinalis*), Basil (*Ocimum basilicum*), and miniature sunflower Sunny Smile (*F1 Helianthus annuus*). These were all planted six to eight weeks prior to the installation of the exhibition.

As the seeds were sown, I considered how long each species would need to achieve an appropriate stage of growth upon installation of the exhibition. When choosing the plants, I also considered each for its specific historical, medicinal, holistic,



Figure 2: *Grow*

or culinary qualities.

This station represents the necessity of water for growing food, herbs, and flowers, referencing the plant life that gives life. Here, I chose plants often found in our domestic gardens, as well as my own garden, representing the nutritional, medicinal, and simply enjoyable

benefits of gardens and the act of gardening.

The Yellow Pear tomato is an heirloom seed, originally passed on to me from my mother. I have harvested and saved these seeds from fruit each new growing season since then. The Roman Chamomile, Rosemary, and Basil were purchased from seed manufacturers who use only organic agricultural methods, and although not passed down directly from generation to generation, they are still considered heirloom seeds.

Rosemary is called the herb of remembrance, or so my mother tells me. The oil of this pine-scented herb is found to be a powerful antioxidant (it protects fats from being attacked by oxygen). Because oxygen damage is known to be a factor in cancer onset, it may also have the potential for preventing certain cancers. Rosemary is said to possess medicinal qualities.

Chamomile is an aromatic, perennial ground cover with low-growing, spreading, creeping rhizomes that will tolerate light foot traffic. The flowers are edible, used fresh

or dried in teas and can be sprinkled over salads, while its essential oil fights bacterial and fungal infections. It is said to provide remedy for feelings of fullness, bloating, mild stomach and intestinal spasms, and sluggish bowels. Its oil is very fragrant, warm, sweet, comforting, and somewhat apple-like in aroma, making it a useful aromatherapy that supports relaxing, soothing, and calming of the nerves without being a sedative (Victory 1). Chamomile is also an ecologically sensible alternative to many American lawns, providing a fragrant lush groundcover that never needs mown, uses less water than most grass lawns, will stay green in moderate winters, and has minimal fertilization needs (Turfshop 1).

Participate

This station consists of several various sized (approximately nine inch to twenty-seven inch tall) ceramic cones together upon a wooden platform (four foot by four foot by six-inch) covered with a common mixed fescue grass sod. Upon installation of the exhibit, I also added Kentucky bluegrass seed to the sod surface and watered it thoroughly with a handheld spray bottle. Between the platform and the sod are both a sheet of plastic and a scattering of the polyacrylamide water retention crystals. This serves to aid in containment of the moisture, keeping it off the gallery floor and making it available to the growing grass. At the edge of the platform, the soil and roots of the grass are visible, a little shaggy and uncontained, hanging over the edge slightly in some areas.

The grouping of cones consists of stoneware, wood fired to cone 10, as well as terracotta-coffee-



Figure 3: *Participate*

clay, fired to cone 1. These firing differences reference different stages of clay as well as the process of different firing techniques crucial to the development of the terracotta-coffee-clay water filters found throughout the exhibit. The wood-fired pieces required a communal effort to complete. This illustrates my conviction that affecting change is significantly more powerful through the united efforts of a group. The grouping together of cones in this station, in contrast to the individual cones in other stations, suggests community and society in general. Social activity or activism requires that individuals come together to form a group, thus becoming more substantial, stronger, and more solid than the individual does alone.

Visually, this station functions as a grounding of sorts to the entire installation. It has the least movement of any of the stations. While the grass sod does stay alive throughout the duration of the exhibit, and the grass seed sprouts up through the sod about five days after the installation is set, these changes are not readily apparent while attending the station. It provides a strong visual centering that allows the viewer a bit of a “resting point” while experiencing the entire exhibit.

Drink

A transparent glass demijohn collects and stores water that drips from the terracotta-coffee-clay-water filter hanging directly above. The bulbous demijohn is typically used in wine production. A small shelf on the wall next to the



Figure 3 *Drink*

demijohn offers an empty drinking glass. The drinking glass suggests domestic use. The single, normal-sized drinking glass contrasts the oversized storage vessel but relates the individual to the larger whole.

This station represents clean and safe water to drink; water that the terracotta-coffee-clay water filters can provide. What we see is fresh clean water but the water is not easily accessible. According to the World Health Organization, “There are 1.1 billion people or 18 per cent of the world's population, who lack access to safe drinking water. [...] Inadequate water and sanitation is a major cause of poverty and the growing disparity between rich and poor” (World 2).

The receptacle's wine bottle shape might suggest overindulgence, luxury, or excess. Certain communities consider water to be a luxury while in fact it is a necessity, one that not all are afforded. Tension between the attractive clean water that appears drinkable and the fact it cannot be accessed to fulfill and satisfy a basic life necessity represents those that are excluded or prohibited from having access to clean drinking water. “At least 3.4 million deaths each year are associated with inadequate water and sanitation,” making this clean water shortage situation an obvious social issue (World 2).

Change

This station represents one aspect of water's destructive power: erosion. As the water-droplets hit the clay, it slowly washes it away. The erosion process occurs slowly, especially compared to other processes taking place elsewhere in the exhibit. This slow pace is reminiscent of the sublime force of nature in time; it forces a degree of patience. Here, the clay is obviously manipulated by the artist's hand into the shape of a cone,

which is then left in a situation where it is artificially subjected to a natural process of erosion. This is an example of things manipulated and planned, then eventually altered by the environmental conditions to which they are subjected.

Erosion is process, both reductive and productive in effect. Erosion is but one instance that takes place in the earth's production of natural resources such as clay deposits. Water's effect upon clay is a cycle that speaks to change as it occurs both in our natural geological world and as a metaphor to cycles that humans go through as we live life. Minerals and rocks subjected to conditions at the earth's surface undergo great change as they are attacked by air and water, a process called weathering (McGeary 266). These weathering processes prepare rock for erosion, which is a fundamental step in the rock cycle. The weathered rock, now changed into various sized fragments, is picked up by agents such as water or glaciers that transport the fragments. As this transportation takes place, additional weathering and erosion occur, breaking the rock down to smaller and smaller particles. Eventually, some of these particles settle into a place of deposition. These deposits render the mineral resources of the earth available, such as clay deposits.

This sculptural station references water as one of the dynamic forces that alter earth materials. It speaks of the hydrologic cycle that has been shaping the earth since its origin, approximately 4,500 million years ago (McGeary 21). Our planet's atmosphere, physical appearance, and natural resources have all been affected, altered, and produced by water. Extensive erosion of the earth's surface has produced the environment and sculpted the world we live within today. The presence of water as atmosphere, oceans, underground ice, etc., plays a major role in these changes upon

our planet's surface. This station references the Eons of geologic time and the immediacy of a water droplet as we see it in action before us.

A solid, wet clay cone beneath the hanging terracotta-coffee-clay water filter of the same size and shape slowly erodes as the water drips down upon it.

This clay cone was created of scraps saved from a

clay-carving project. The original clay was obtained from

a local brick company that excavates and processes its brick materials locally. The clay scraps were left to dry, broken into small pieces, collected, and rehydrated with water, then mixed and wedged into a workable consistency by hand. This reclaimed clay was then packed solid into a cone shaped bisque-mold and left to set for a few days. When dry enough to hold its form, I removed it from the bisque-mold and smoothed the surface. I then wrapped it with a thick wet towel and tightly covered it with plastic to keep moist until the installation of the exhibit.

The container/stand (four foot by four feet by six-inch) that the clay cone sits upon provided spatial delineation for the station and was necessary to hold the water and mud that accumulated during the process. Exhibiting in the gallery deemed it necessary to contain the water for the safety of the gallery floor as well as the public. A coir mat covered and hid the reservoir, which contained polyacrylamide water retention crystals. Polyacrylamide was used to aid in controlling the water, decreasing the chance of a water leak.



Figure 3: *Change*

Transcend

Sprouts of growth cover the cone shape beneath the dripping water filter hung from the ceiling. The water then moistens the growing medium beneath the seeds, enabling them to come to life. Inside every seed is an embryo ready to burst into life as soon as the conditions favor its growth. Different types of seeds have different requirements for germination. Some require light, some darkness, and most seeds have an optimum temperature range to ensure this hopeful process. However, all seeds' universal requirement for germination is water.

This station represents the birthing process; of coming into being. With birth, there is possibility. With every spring season, nature reminds us of the hope and beauty of life as dormant seeds germinate and sprout, growing upward from the earth. The cone shape these Kentucky bluegrass (*Poa pratensis*) seeds sprout upon points upward. One would not expect to see growth in this microenvironment of nearly vertical slopes, unusual growing medium, and poor light. Yet it occurs and actually flourishes in some portions of the station. Combined, these factors represent our ability to transcend, to rise above, and go beyond any typical limits.

The four foot by four foot by six-inch container/stand that the lower cone sits upon acted as both a spatial delineation for the station and held the water that accumulated during the process. A coir mat covered and hid the reservoir, while providing a moist grow-media for the grass seed. Here again, as mentioned in the



Figure 4: *Transcend*

previous discussion of the *Change* station, exhibiting in the gallery deemed it necessary to contain the water for safety reasons and the reservoir contained polyacrylamide water retention crystals.

Inhabit

This station represents water as a vital habitat as well as its role in all habitation.

A terracotta-coffee-clay water filter hangs above a receptacle, dripping filtered water upon the floating growth medium and inhabitants. The growth medium was constructed of buoyant foam encased in coir.

Watercress (*Nasturtium officinale*), Forget Me Not

(*Cynoglossum amabile*), and Cardinal Climber

(*Ipomoea x multifida*) covered the top surface of the

floating growth medium. The seeds used in this station were not heirloom, but they were organic. They were chosen primarily because of their ability to grow in a wet environment and for their appearance. Three crickets were added to the habitat, one of which died on the second day of the exhibit. Two crickets lived among the foliage until they disappeared on the ninth day of the exhibit. It remains unknown if they jumped out or if someone removed them from their habitat. The roots of the plants were visibly extended only a few inches down into the water where adult guppies and fry (guppy babies) could hide and feed. Two adult guppies and five fry lived in the water at this station.



Figure 5: *Inhabit*

Excessive amounts of pollution and waste from urban and agricultural runoff cause water to be toxic, eventually causing the water to go dead and unable to sustain life. In healthy wetland ecosystems, plants take up the toxins from the water, and then provide food and/or shelter for wildlife and other organisms, thus helping to keep an ecological balance for the pond and the surrounding area. This station represented aquatic habitats and the preservation of wetland ecosystems as a vital component in our earth's water cycle.

CHAPTER 4
CATALOGUE OF EXHIBITION



This catalogue represents *Generative Response*, my Master of Fine Arts exhibition. It was held at Slocumb Galleries, located in Ball Hall on the campus of East Tennessee State University in Johnson City, Tennessee from May 14 through June 1, 2007. The exhibition consisted of seven sculptures referred to as "stations".



Entrance view



Gallery view, front



Clarify



Transcend



Transcend, detail, day one



Transcend, detail, day seven



Transcend, detail, day twenty-one



Drink, day one. Notice the low water level inside the demijohn.



Drink, day seven



Drink, day twenty-one



Inhabit, day twenty-one



Inhabit, detail, day seven



Inhabit, detail, day twenty-one



Change, day one



Change, detail, day twenty-one



Grow, detail, day one; Notice only some of the miniature sunflowers Sunny Smile (*F1 Helianthus annuus*) have bloomed. The small water collection vessel caught filtered water, which was then poured into the seedling trays.



Grow, detail; dirty water inside of terracotta-coffee-clay water filter



Grow, detail; Basil (*Ocimum basilicum*), Rosemary (*Rosmarinus officinalis*), Roman Chamomile, (*Chamaemelum nobile*), and miniature sunflower Sunny Smile (*F1 Helianthus annuus*)



Grow, day twenty-one. It is time to give away seedlings! Yellow Pear tomato (*Solanum lycopersicon*), Basil (*Ocimum basilicum*), Rosemary (*Rosmarinus officinalis*), Roman Chamomile, (*Chamaemelum nobile*), and miniature sunflower Sunny Smile (*F1 Helianthus annuus*).



Gallery View, detail, final day of exhibition

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APPENDICIES

APPENDIX A

Brochure for Edible Estates: a Gardenlab Project. Edition One: Salina, KS

The following is the complete brochure from the first Fritz Haeg project. *Edible Estates* is an attack on the American lawn and everything it has come to represent. Why do we dedicate so much land to a space with so little function but requires the consumption of so many precious resources and endless hours of maintenance while contaminating our air and water? Lawns cover 30 million acres of the United States while 349 million acres are used for crops. Americans spend \$750 million a year on grass seed alone and more than \$25 billion on do-it-yourself lawn and garden care.

The American lawn is almost entirely a symbolic gesture. Exactly what it represents has shifted from its ancestry in English estates to today's endless suburban carpet of conformity. Originally manicured by grazing animals, an ornamental sweeping lawn would occupy otherwise valuable farmland surrounding a manor estate, demonstrating the owner's wealth while keeping the production of his vegetable garden out of view. In this tradition, today's American lawn has become the default surface for any defensible private space. An occasional lawn for recreation can be a delight, but most lawns are only occupied when they are being tended.

The lawn divides and isolates us. It is a buffer of anti-social no-man's-land that we wrap ourselves with, reinforcing the suburban alienation of our sprawling communities. The mono-culture of one plant species covering our

neighborhoods from coast to coast celebrates puritanical homogeneity and mindless conformity. The lawn devours resources while it pollutes. It is maniacally groomed with mowers and trimmers powered by the two-stroke motors responsible for much of our greenhouse gas emissions. To eradicate invading plants it is drugged with pesticides which are then washed into our water supply with sprinklers and hoses dumping our increasingly rare fresh drinking resources down the gutter.

Meanwhile, at the grocery store, we confront our food. Engineered fruits and vegetables wrapped in plastic and styrofoam, cultivated not for taste, but for ease of transport, appearance and uniformity, then sprayed with chemicals to inhibit diseases and pests that thrive in an unbalanced ecosystem. Organic farming accounts for less than 1% of the United States agriculture output. The produce in the average American dinner is trucked 1,500 miles to get to the plate.

We don't know where the food came from or who grew it. Perhaps we have even forgotten that plants were responsible for this mass-produced product we consume. This detachment from the source of our food breeds a careless attitude towards our role as custodians of the land that feeds us. Perhaps we would reconsider what we put down the drain, on the ground and in the air if there was more direct evidence that we will ultimately ingest it.

Edible Estates proposes the replacement of the American lawn with a highly productive domestic edible landscape. Food grown in our front yards will connect us to the seasons, the organic cycles of the earth and our neighbors.

The banal lifeless space of uniform grass in front of the house will be replaced with the chaotic abundance of bio-diversity. In becoming gardeners, we will reconsider our connection to the land, what we take from it and what we put in it. Each yard will be a unique expression of its location and of the inhabitant and their desires. Valuable land will be put to work.

The Edible Estates project will gradually be implemented in various communities throughout the United States. Each project will respond to the unique qualities of the land and people that it is for.

The first application of the Edible Estate project is in Salina, Kansas, close to the geographic center of the United States. Stan and Priti Cox have offered their typical American front lawn as a working prototype for the region. They have dared to defy the sweeping continuity of their neighborhood's green lined streets. Working together with the family and additional helpers, we removed the front lawn in June 2005, and replaced it with an edible landscape. This food-producing garden was designed to respond to the unique characteristics of the site, the needs and desires of the owner and the local climate. You can visit their Edible Estate at 712 Custer Street to see how their crops are doing.

What You Will Need To Create Your Own Edible Estate:

- A rented sod-cutter

- A rented roto-tiller

- A truck load of compost, calculated to cover the size of your estate

- Shovels, hand trowels and rakes

- Friends and neighbors to help

- Irrigation system, such as soaker hoses

- Stakes and string

Fencing material to deter animals

Selected vegetables, herbs and fruits as seeds, starts, or trees for your region

Basic Instructions To Create Your Own Edible Estate:

1. Use a sod-cutter to remove existing grass, roll it up, give it away, compost it, or find a new use for it
2. Use roto-tiller to loosen compacted soil
3. Spread around about 2-5 inches of compost
4. Till the soil again to mix in the new compost
5. Mark out a plan for your edible estate with stakes and string
6. Plant your seedlings, starts, trees and seeds according to the planting calendar
7. Water them in thoroughly with a garden hose
8. Install an 18" – 24" fence to deter local animals, like rabbits, if you have problems
9. Establish composting system

Some Questions To Think About When Planning Your Edible Estate:

Where is south? Where are the shady and sunny areas?

Where should tall trees or lower groundcover go? Are there views to frame or obscure?

What do you want to eat from your estate? What can't you get from the grocery store?

A lot of fruits and vegetables grow on vines, do you have something for them to grow on?

How do you want to move through the edible estate?

Where should paths go?

What kind of mulch to use? Straw, bark, compost, leaves will retain moisture, block weeds and decompose into the soil.

Is there an area in your estate for people? A place to relax and enjoy the plants and food growing?

Resources:

Kansas State University Agriculture Experiment Station and Cooperative Extension Service www.oznet.ksu.edu

Organic Community Garden at KCK Urban Academy

www.kckurbanacademy.net/YLDCOrganicCommGardens.htm

Kansas Association for Conservation and Environmental Education

www.kacee.org

Garden Centers:

Earthcare Services Garden Store 470 S. Ohio Street (785) 827-9056

Ten Acre Gardens 8853 E Cloud Street (785) 536-4672

Garden Oasis 3363 W. Armstrong Rd (785) 493-0199

True Value Hardware 460 S. Ohio Street (785) 823-6400”

Books:

How to Grow More Vegetables: And Fruits, Nuts, Berries, Grains, and Other Crops Than You Ever Thought Possible on Less Land Than You Can Imagine, John Jeavons, Ten Speed Press; 6th edition, 2002

Edible Wild Plants of the Prairie, Kelly Kindscher, Univ. Press of Kansas, 1987

Encyclopedia of Edible Plants of North America, Francois Couplan, Keats Publishing, 1998

Gardening in the Heartland, Rachel Snyder, Univ. Press of Kansas, 1992

Midwest Gardener's Handbook: The What, Where, When, How & Why of Gardening in the Midwest, Jan Riggerbach, Cool Springs Press, 1999

The Rodale Book of Composting: Easy Methods for Every Gardener, Grace Gershuny, Rodale Books, 1992.

Culture and Horticulture: A Philosophy of Gardening, Wolf D. Storl, Biodynamic Literature, 1979.

Gardening: Plains and Upper Midwest, Roger Vick, Fulcrum Publishers, 1991

The Complete Book of Edible Landscaping, Rosalind Creasy, A Sierra Club Book, 1982. Also see other books by this author. (This is the definitive book on the topic!)

Note: entire brochure available at <http://www.fritzhaeg.com/webpic/gl-pic/gl-pic-ee-graphics/ee-brochure-salina.pdf>.

APPENDIX B

Creating the Terracotta-Coffee-Clay Water Filter

Developing the terracotta-coffee-clay

I found information about how to create a clay body that emulates those used by Potters for Peace in their water filters. I also learned that other individuals and groups were using clay water filters in a similar manner. Among them, I found an Australian scientist and student, Mr. Tony Flynn, who has a website that describes how to make a clay water filter.

For their filters, Potters for Peace used a stable bucket shape of 11 inches wide by 10 inches deep. Since I was using this clay body to make steep cone shapes, my clay recipe required more specificity than the model recipe.

I started with a basic earthenware recipe of: Red Art 79 lbs., Gold Art 6 lbs., Fireclay 5 lbs., Talc 5 lbs., and Silica SMS-200 5 lbs. I kept this dry mix as a separate base and would take 10-pound portions of it to use for testing.

To the test portions, I added 10 pounds damp coffee grounds. The coffee grounds were added at a ratio of 1-to-1 to the base recipe (50% dry clay ingredients to 50% used coffee grounds).

This first test proved to be overly porous and cracked severely during firing. I altered the recipe to include paper pulp and reduced the coffee grounds to approximately 3-to-1 (67% dry clay ingredients to 33% coffee grounds). This clay body withstood firing to pyrometric cone 01 without significant slumping or cracking, and performed successfully within the 1-2 liters per hour filtration/flow rate.

Constructing the filter form/shape

This filter clay body was difficult to work with; it is slightly thixotropic and not very plastic. It contains a very high percentage of grog and combustible material (coffee grounds and paper pulp). This clay slumps easily and will not hold its shape/form without support.

For support of the clay, I first tried hump molds. They did not work because the clay would shrink too much and crack beyond repair before it was dry enough to be removed from the hump mold.

Second, I tried slump molds. First, a wooden frame was built. Then, cloth was stretched across the frame to support the wet clay as it dried. This method was also unsuccessful. The clay warped and cracked as it dried quickly and without firm support.

Third, I tried slump molds made of plaster. These worked better than the cloth-type mold but still proved to be problematic. The plaster held moisture well, which allowed the clay to dry in a slow, even manner, but this extended dry-time led to the combustible additives (coffee grounds and paper pulp) within the clay body to sour, grow mold, and smell rotten. The plaster molds were also much heavier than the cloth type molds, which made them more difficult to manage.

Finally, seeking a more practical alternative, I tried using bisqued stoneware as a slump mold. I tested this method by using small bisque-ware molds already available at the school's studio. I found that I could place the clay into the slump mold, press it firmly to shape it, smooth it, and make the wall of my

piece an even thickness. This type of slump mold was more manageable than the plaster mold, too. They were lightweight and provided an ideal drying time. The wet clay dried evenly and quickly without cracking. In addition, I could remove the clay body from the slump mold while wet enough to be worked to completion before rotting. Finding bisque-ware molds to be a viable option, I arranged for one to be created to my own size and shape specifications.

These new bisque-ware slump molds enabled me to develop and perfect the terracotta-coffee-clay. Now using a 'constant' slump mold, I fine-tuned the recipe until it met my requirements. It needed to be workable while wet, keep its shape while being fired (as the form had a strong tendency to slump and crack during firing), filter water within a specific flow-rate parameter, and vitrify to the desired level. This initial filter form/shape, and size (approximately 8 inches from bottom to rim, with a diameter of approximately 12 inches at the open end; which could be described as a squat cone) became the prototype for further investigations.

After setting up installations with this particular filter, I decided to experiment with changes in its appearance; I wanted the filters to be more elegant than the initial form/shape. I worked towards a larger filter size, although I kept working with the same basic form/shape (cone). This form/shape evolved into a more distinct cone by drastically altering the height and width proportions. Eventually, I decided upon a filter size that is approximately 12 inches across and 36 inches in height.

Changing the size required that new slump molds be created. I investigated methods for constructing a mold of this new size. Eventually, I used a street-construction cone as a sturdy base support or armature. I covered it with chipboard (a strong flexible paper product). The chipboard was taped together to hold its shape around the base. The entire mold was then covered with plastic wrap. I would then apply the stoneware clay to this armature.

Using the stoneware clay body, I employed a slab roller to make even slabs of clay about 3/8" thick. I would let the large slab (approximately 18 inches by 40 inches) set covered with a thin cotton cloth overnight or for several hours to gain some firmness. I would then proceed to take smaller and more manageable portions of slab and press it up against the mold. I continued to add these portions of clay until the cone was complete. After the armature was completely covered with clay, I relocated the whole thing to a banding wheel where I made the form symmetrical and smoothed the surface.

Once the desired surface and symmetry was obtained, the mold and clay were left to dry slightly. When it was dry enough to retain its shape, the chipboard, plastic, and clay were removed from the plastic cone. More drying time was allowed, but still being careful not to let it get too dry. At this stage, the clay was allowed to dry to a point where the clay no longer needed the support of the chipboard and could stand on its own. However, it could not dry so much that it split apart, shrinking more than the chipboard would allow.

Once the clay became dry enough to hold its shape without support, it was turned on its side atop large pillows to allow access to the chipboard and plastic.

They were then removed from the interior of the clay cone. The clay cone was then left to firm-up and dry more. While still leather-hard, the clay's surface and form were perfected. The clay was loosely covered and left to dry slowly and completely. Finally, the dry cone was fired in the gas kiln, in an oxidizing atmosphere, to approximately 1830 degrees Fahrenheit or to pyrometric cone 06. This became the new bisque-ware slump mold.

During this process, as the filter size and shape grew, it became apparent that I would have to use plaster as a mold material. Obtaining a smooth interior surface proved very difficult to accomplish. As such, I used the larger bisque-ware mold to make a new plaster mold. I then used this new plaster slump mold to construct the terracotta-coffee-clay water filters. As with the smaller molds, I added small portions of terracotta-coffee-clay, pressed it down into the tip of the mold, and then added more clay as I built up the sides. I maintained an approximate one-inch thickness of clay as I worked upward to the edge of the mold. I directed a small fan over the clay while it dried to discourage mold and rot. After several hours, the piece could be carefully removed from the mold. Placed on a banding wheel, additional terracotta-coffee-clay was pressed into any voids to create an even surface. I then smoothed the entire surface with a rib and a damp sponge.

The finished cone dimensions are approximately one to three (width to height) with the circumference of the base being approximately equal to the height. These dimensions were unplanned. They were the result of what I chose as visually correct during construction.

VITA

CATHERINE J. MARTIN

Education: Master of Fine Arts in Studio Art
East Tennessee State University, 2008

Bachelor Arts in Applied Arts and Sciences
Art Major, Emphasis Sculpture
San Diego State University, San Diego, CA, 2002

Associate of Arts
Art Major, Emphasis Photography
Pueblo Community College, 1998

Apprenticeship
Gary Wigdahl Photography, El Cajon, CA, 1999

Areas of Specialization: Sculpture, Installation Art, Ceramics

Teaching Experience: Graduate Teaching Assistant (Instructor of Record)
East Tennessee State University, Johnson City, TN
3-D Design, Fall 2005, Spring 2006, Fall 2006

Adjunct Instructor
East Tennessee State University, Johnson City, TN
3-D Design, Summer 2006

Related Experience: Studio Assistant, East Tennessee State University, Johnson
City, TN
Sculpture studio assistant: Fall 2004, Spring 2005, Spring
2007 (studio maintenance, assist and supervise students)
Ceramic studio assistant: Summer 2006, Summer 2007
(load, fire and maintain gas, electric, raku, and wood kilns,
mix clay and glazes, studio maintenance, assist and
supervise students) 2004-2007

Gallery Assistant, East Tennessee State
University, Johnson City, TN
(assist with installation and removal of exhibitions, organize
public receptions) 2006-2007

Office Manager, El Cajon, CA
(manage all aspects of front and back office functions in
professional dental office) 1999-2003

Administrative Office Assistant, Pueblo Community College,
Pueblo, CO

(execute multiple front office functions to support Fine Art
and Humanities Chairperson, maintain inter-departmental
communications and inter-office correspondence, promote
student / administration relations, organize and execute
student art exhibits) 1996-1998

Studio Technician, Grossmont College, El Cajon, CA
(photography darkroom technician and assistant, maintain
chemicals, assist and supervise students) 1995

Solo Exhibitions:

2007 *Generative Response*, MFA Thesis Exhibition
(*Change, Inhabit, Grow, Transcend, Clarify, Drink, Participate* multimedia sculptural installation), Slocumb
Gallery, Johnson City, TN

2005 *Works in Progress (Potentially Painful Series, Unsung, Discrete Fabric, A Bridge, Pods, Contra, Constitution, Offerings in Clay, Bronze, Steel and Coal, Spikes, Communal Effort/Effect, Untitled Copper Patina Process sculpture)*, Committee Review Exhibition, Slocumb
Gallery, Johnson City, TN

2002 *Cumulative Affect (My House event as conceptual project, Untitled photography, multimedia installations, sculpture, Place to Grow site-specific installation and performance, paintings)*, La Mesa, CA

Select Exhibitions:

2007 *Adjunxtaposition (Contra Series, No.3 multimedia sculptural installation)*, multidisciplinary group exhibition,
Slocumb Gallery, Johnson City, TN

2007 *Blue Plum (Participate wood fired stoneware, Carbon Flashing on Wall Tiles and Cone terracotta coffee clay)*,
multidisciplinary group exhibition, Tipton Gallery at Tipton
Place, Johnson City, TN

2007 *Seize the Clay (Untitled Vase I wood fired wild clay, Untitled Crock wood fired stoneware, Untitled Vase II wood fired stoneware)*, ETSU Ceramic students' group exhibition,
Nelson Fine Art Gallery, Johnson City, TN

2007 *Tusculum Exhibition (Community wood fired stoneware sculpture installation, Untitled Vase wood fired stoneware, Untitled Bowl reduction fired stoneware)*,
invitational group exhibition, Tusculum Gallery, Johnson
City, TN

2006 *Claytoberfest* (*Reverie* wood fired stoneware, *Community* wood fired stoneware), invitational group exhibition, Artspace Gallery, Greenville, TN

2006 *ETSU Graduate Students New Work* (*Constitution* multimedia sculpture, *Spikes* multimedia installation, *Untitled: Concept in Progress* multimedia installation), graduate student multidisciplinary exhibition, Reese Museum, Johnson City, TN

2006 *Seize the Clay* (*Offerings in Clay, Bronze, Steel and Coal* multimedia sculpture, *Untitled Vessel I* reduction fired stoneware, *Untitled Vessel II* wood fired stoneware), ETSU Ceramic students' group exhibition, Nelson Fine Art Gallery, Johnson City, TN

2005 *Sculpture~ETSU* (*Aesthetic Yield Potentially Painful Phase I, II, III* component of series, *A Bridge* multimedia installation, *Pods* multimedia installation, *Constitution* multimedia sculpture), group exhibition, Nelson Fine Art Gallery, Johnson City, TN

2005 *Seize the Clay* (*Box Series Implied* reduction fired stoneware, *Terracotta bowls with carbon flashing* low temperature oxidation fired earthenware, *Untitled Vase Form* wood fired stoneware), ETSU Ceramic students' group exhibition, Nelson Fine Art Gallery, Johnson City, TN

2005 *Redefining Space* (*Unsung* multimedia installation, *Discrete Fabric* multimedia installation), Tri-State Sculptors Annual Conference juried group exhibition, Looking Glass Gallery, Boone, NC

2005 *Everybody's Art Car Parade* (*WMD- 'Warehouse of Mass Distribution'*), Collaboration with Mel Chin and East Tennessee State University students, Johnson City, TN; traveled to Houston, Texas for national Art Car Parade Event

2005 *Depth Perception* (*Aesthetic Yield Potentially Painful Phase I*, component of series), ETSU Sculptors group exhibition, Nelson Fine Art Gallery, Johnson City, TN

2005 *Mute* (*Unsung* multimedia installation, *Discrete Fabric* multimedia installation), graduate student multidisciplinary exhibition, Reese Museum, Johnson City, TN

2004 *The Option* (*Contra Series, No. 1* multimedia installation), group exhibition, curator Mel Chin, Slocumb Gallery, Johnson City, TN

2003 *Life Stage: the blurred line between art & life* "Rhythm, Verse, and Composition" (*Untitled* multimedia sculpture, photographs and journal), group exhibition, Eastlake Auditorium, Chula Vista, CA

2002 *Interior Exterior* (collaborative performance and installation) Hillcrest, San Diego, CA
 2001 *The Lab: public not private (Self Portrait* multimedia/photo installation, *My Burden* public performance and multimedia installation, *Appropriation #1-72*, found objects/images, painting, performance), group exhibition, Caffeind's, San Diego, CA
 2001 *The Lab: an exhibition (Elements* multimedia sculpture installation, *Potentially Painful* multimedia sculpture installation, *My Burden*, public performance and multimedia installation), group exhibition, Sushi Performance & Visual Art, San Diego, CA
 1997 *A Time for Thanks (Air'e Gedong* photo), juried group exhibition and fundraiser auction, Pueblo, CO

Select Awards
and Honors:

2005 *3rd Place Award in juried competition, Redefining Space (Unsung* multimedia installation, *Discrete Fabric* multimedia installation), Tri-State Sculptors Annual Conference juried group exhibition, Looking Glass Gallery, Boone, NC
 2001 *National Society of Collegiate Scholars Honoree*, nominated Spring 2001. San Diego State University.
 1998 *Phi Theta Kappa*, international honor fraternity for two-year colleges, invited Fall 1998. 4.0 GPA
 1998 *Departmental Scholarship, Fine Art and Humanities*, Awarded Spring and Summer 1998. Pueblo Community College. Competitive/Merit based
 1997 *Departmental Scholarship, Fine Art and Humanities*, Awarded Fall 1997. Pueblo Community College. Competitive/Merit based
 1997 *2nd Place Award in juried competition; "A Time for Thanks Fundraiser Art Show and Competition"* sponsored by Minnequa Bank & Pueblo County Board for Developmental Disabilities, Inc.
 1996 *Photograph published in "Best of College Photography 1996"*, pg 33, frame 10. Competitive/Merit Based
 1994 *Santee Arts Scholarship*, Grossmont College, Competitive/Merit based for Fine Art Photography
 1994 *Todd Longstreth Photographic Arts Scholarship*, Awarded Spring 1994. Grossmont College, Competitive/Merit based for Fine Art Photography
 1993 *Todd Longstreth Photographic Arts Scholarship*, Awarded Fall 1993. Grossmont College, Competitive/Merit based for Fine Art Photography