

Senior Thesis-Ware

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My work explores the potential of an object's communicative value as functional craft. Through the creation and presentation of objects, I test the similarities of the language developed between user and maker to the language established by artist and audience. As a craftsman, I feel my addition to the dialogue of contemporary art is most effective when presented quietly and subtly. For that reason, I choose to make objects that speak from the place of a common, utilitarian object.

I am attracted to the vocabulary available through the inherent gestural quality of crafting clay. That vocabulary provides a special opportunity to speak from modest objects, and I am intrigued by the subtlety offered in that language. Similarly, I am excited by the way that language can be applied in practical interaction as the objects integrate into the user's life.

Within that language exists a vocabulary specific to crafting clay. The casual marks are a direct result of the thoughtful methods used to make each object. Presenting the user with a bare clay surface and thoughtful glazing, I bring them into that process more intimately. By creating process-based visual elements, the ideals I hope to share with my audience occur as graceful and efficient marks of gestural craft. Through attractive forms and surfaces, I hope to invite the audience to share in this process and provoke thoughts that extend the dialogue between craftsmen, artists, users, and audience.

The imagery on my pots is an extension of objects that serve a function consistent with the purpose of my tableware. The cinderblock, for instance, is an object of structural integrity in which I find interesting and beautiful spaces. Those spaces, after the cinderblock is used to build, serve as support to a greater functioning structure. For that reason, I enjoy the conceptual relationship that links the building object to handmade ceramic ware.

As these thoughts manifest into objects through my craft, I find satisfaction in my ideals expressing themselves through usable objects. Similarly, as the voices of contemporary art address specific spaces, I also find myself attracted to the efficiency of the gallery. To complement the

quiet voice described in my utilitarian work, I also have created work that addresses the audience through the formal presentation allowed by the gallery walls. My drawing “*Untitled*” speaks as an articulate and succinct object, while addressing the folk craft present in my pots. The intellectual clarity made available both by the gallery and the imagery on my pots, is an opportunity for me to clarify the craft-based values I have developed as an artist, and highlight the especially subtle elements that are important in my pots. I want my work to be articulate without being exclusive. With these insights, I believe my process creates objects that are both inviting and effective.



Untitled, Found Laminate, OSB, Latex Paint, Felt-tip Pen, Wood Screws, Florescent Light, 27" X 32".



Teapot and Cups, Stoneware, Slip, Glaze, Dimensions Variable



Mug, Stoneware, Glaze, Underglaze, Gold Leaf, 4" X 3".



Platter with Drawing, Stoneware, Slip, 12”.