

Effeminate

Katie Reeves¹

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Artist Statement

I make functional ceramicware that focuses on the themes of sexuality, femininity, intimacy, and classicality. Using porcelain as a clay body, and the addition of sprigs and slip trailing, I create work that is feminine and delicate, while simultaneously being bold and sassy. Ergonomics is very prevalent in my body of work. I focus on making work that is comfortable in the hand and on the mouth. My work emphasizes the moments of contact between the user and the object.

My sexuality plays a large role in what I make. As a lesbian, I am very attracted to femininity. While I do not adhere to the ideas of femininity in the way that I dress or identify, it is incredibly visually appealing to me. As a feminist, I used to reject femininity altogether. To me, femininity was rooted in patriarchy and oppression, and was essentially being defined and controlled by men. I wanted nothing to do with it, but through my recent body of work, I have been able to reclaim femininity. Through feminism, femininity can mean whatever I want it to mean. To me, it means comfort, power, beauty, delicacy, and sensuality. Having reclaimed femininity and being able to define it myself has made me fall in love with it. I have also gained a new appreciation for the color pink, which I also used to reject. I now dye some of my porcelain pink because I enjoy the suppleness and softness of the color. This entire process has also helped me fully accept my sexuality. Being attracted to the female form means that I reference it a lot in my forms. I use soft yet voluptuous curves in my work, making direct references to the female form. In terms of glaze, I use glazes that move during the firing process. The way that the glaze cascades down the curves of the form is something that I am very interested in. I enjoy the materiality and fluidity of the glaze and how juicy and delectable they can look on the form. This emphasizes the sensuality of my pieces and draws attention to each curve. I enjoy how corporeal pots are in general. They have hips, bellies, lips, and a foot.

Because of this, I personify all my pots. They have very clear personalities and voices to me.

I am interested in the intimate moments that happen when someone uses my work, such as how the piece feels in the hand and on the mouth. Every aspect of my functional work is intended to make the user experience and appreciate the curves and textures of my pieces. I attach sprigs on the lips of my cups and mugs; this sprig goes in the mouth when the user takes a drink out of the vessel. The textures of the sprig are then felt on the tongue. It is an incredibly sensual experience. There are many textures for the hands to explore on each piece of my work. I want viewers to be drawn to touch my work. The suppleness of the curves and the textures of the slip

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trailing are meant to invite the viewer to run their fingers along each piece. I enjoy watching the user interact with the piece as they discover each and every texture.

My work makes direct references to antiquity, specifically Baroque and Rococo ornamentation. The detailing that I add to my work, using sprigs and slips, reference antique metalware from these time periods. I am drawn to the intricate and extravagant detailing on old metalware, such as that in antique frames, silverware, and furniture. I enjoy the flamboyant and unconstrained qualities of these items. Using slip detailing, I create intricate designs that mimic many of these patterns. I am drawn to the swirl designs, as well as the symmetrical qualities of this classical ornamentation. I enjoy the combinations of decorative embellishments and use many of these qualities in my functionalware. These techniques give them a classical and elegant look.



Curtis

Fall 2021

Porcelain, Cone 6 glaze, Gold Luster.



Harold
Fall 2021
Porcelain, Cone 6 glaze.



Thomas
Fall 2021
Porcelain, Cone 6 glaze, Gold Luster.



Daniel
Fall 2021
Porcelain, Cone 6 glaze.