

Anne Currier: Artist Statement

Anamorphosis

noun (*plural*) -ses (-,si:z)

1. (*optics*)

- a. an ~~image or drawing~~ *object* distorted in such a way that it becomes recognizable only when viewed in a specified manner or through a special device.
- b. the process by which such ~~images or drawings~~ *objects* are produced.

2. the evolution of one type of organism from another by a series of gradual changes.

from Greek, from *anamorphoun* to transform, from *morphē* form, shape
(The Collins English Dictionary – Collinsdictionary.com)

I make ceramic sculptures that are shaped by the interplay of masses and voids. Absence and presence, light and shadow, stasis and motion are subject matter. The dimensional tension and dynamics of human figures found in Greek and Buddhist temple pediments, and most recently, the structural flatness and synthesis of planar shapes in Cubist still life paintings intrigue me.

The rich, tonal subtleties of winter hues that I experience in Allegany County are sources for color: slate grays, deep rusts, and cool tans. The subdued colors and sand-like glazed surfaces direct focus to other associations and create ambiguities about visual and tactile perceptions.

My process for discovery and making has been a layered and organic pursuit. Interior and exterior curves of cylinders and cones in concert with the angles and directions of edges and planes: these elements are infinitely connectable and interchangeable in time and space.

Technical information

I use a white stoneware claybody. All pieces are hollow and slab-constructed, using basic procedures of cutting, scoring, slipping, and welding seams. Slabs are made on a Brent slab roller.

Cardboard tubes of various diameters are used to form the clay cylinders. Cone shapes are made freehand from the flat slabs.

Sculptures are bisque fired to cone 03. After the bisque firing, the first glaze is applied with a sponge and fired to cone 04. The fired surface of this first glaze has a soft, satin finish. A second glaze is sprayed on top of the fired, satin glaze. The sculpture is then re-fired to cone 08. The fired surface of the second glaze is comparable to 220-grit sandpaper.