Mechanisms of Nourishment

Raymond Lloyd Brown III
rlb0058@mix.wvu.edu

Follow this and additional works at: https://researchrepository.wvu.edu/etd

Part of the Ceramic Arts Commons

Recommended Citation
https://researchrepository.wvu.edu/etd/11157

This Thesis is protected by copyright and/or related rights. It has been brought to you by the The Research Repository @ WVU with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you must obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This Thesis has been accepted for inclusion in WVU Graduate Theses, Dissertations, and Problem Reports collection by an authorized administrator of The Research Repository @ WVU. For more information, please contact researchrepository@mail.wvu.edu.
Mechanisms of Nourishment

Ray Brown

Thesis submitted to
the College of Creative Arts
At West Virginia University

In partial fulfillment of the requirements for the degree of

Masters of Fine Arts in
Ceramics

Shoji Satake, M.F.A., Committee Chair
Robert “Boomer” Moore, M.F.A.
Jen Allen, M.F.A.
Shalya Marsh, M.F.A.
Jeffrey Moser, M.F.A.
Kofi Opoku, M.F.A.

Department of Art and Design

Morgantown, West Virginia
2022

Keywords: Ceramics, Craftsmanship, Art, Design, Iteration, Proportion, Utility, Process, Variation, Aesthetics
Copyright 2022 Ray Brown
Abstract
Mechanisms of Nourishment

Ray Brown

This written thesis is a description and analysis of the ceramic work of Ray Brown. Included in this thesis is an explanation and defense of my work in my exhibition Mechanisms of Nourishment. It also unpacks the conceptual, technical, and formal aspects of the work.

The research explored in this written thesis discusses the relationship between the aesthetic and utilitarian components of pottery. From an analytical, iterative approach to form, I strive to isolate proportions that evoke a sense of volume and repetition. My references to Mid Century Modern and Streamlining Era design guide my efforts into dynamic mechanisms of nourishment.
Acknowledgements

Special thank you to Shoji Satake, Robert “Boomer” Moore, Jen Allen, Shalya Marsh, Jeffrey Moser, and Kofi Opoku. I am grateful for all the advice over the three years here. Thank you to my parents and studio mates whose support carried me through. I would like to dedicate this thesis in memory of my grandparents, Raybourne Thompson, Raymond Brown Sr. and Lenny Brown.
Table of Contents

Acknowledgements iii
Table of Contents iv
List of Figures v
Introduction 1
Purpose 3
Process 6
Influences 10
Mechanisms of Nourishment 15
Conclusion 17
Figures 18
Bibliography 30
Curriculum Vitae 31
List of Figures

1) Ray Brown, Teapot detail ————————————18
2) Ray Brown, Mug handle————————————18
3) Ray Brown, Satin surface ———————————18
4) Ray Brown, Grandfather’s British WW2 Spitfire——19
5) Ray Brown, Work from Jingdezhen ———————19
6) Islamic Calligraphy ———————————–20
7) Chinese Calligraphy ———————————–20
8) Local Food in Jingdezhen ——————————21
9) Arne Jacobson, Mid Century Modern Furniture——21
10) German Pennsylvania Slipware ———————————21
11a) Proportion Drawing Detail ———————————22
11b) Proportion Drawing Wall ———————————23
12) Russel Wright ————————————23
13) Eva Ziesel ———————————24
14) Seth Green ———————————24
15) Marty Fielding ———————————25
16) Suze Lindsay ———————————25
17) Kent McLaughlin ————————————25
18) Linda Christianson ————————————26
19) Thomas Mayne, Cooper Union ———————26
20) Chris Gustin ————————————26
21) Matt Long ———————————27
22) James Oughtibridge ———————————27
23) Yayoi Coil Vessel ———————————27
24) Streamlining Era Design ———————————27
25) Thomas Heatherwick ———————————28
26) Ottoman Metalware ———————————28
27) Kitaoji Rosanjin ———————————28
28) Betty Woodman ———————————29
Introduction

I grew up as the oldest of four boys in a family of craftsmen, and technicians. Even at an early age, the pride associated with the handmade and the value of labor was understood. From flying in a plane my grandfather built, to wandering through my grandmothers painting studio, I became interested in making things. Through the role as a caretaker for my younger siblings, I formed values around labor, craftsmanship and service. Such values motivate my research today.

I am interested in the relationship between the intimacy of a pot in use and the interactions between object/user, user/space, and object/space. My interest focuses on an appreciation and reverence for the utilitarian nature of pottery, and its relationship as a sculptural object of aesthetic beauty. Finding the perfect coffee mug reflects the search for that simple but profound duality. Aesthetic solutions create a dynamic relationship between the viewer and the object while in use or the space the object occupies while in rest. The idea of a pot as a mechanism reflects on the craft based technical considerations as a tool made towards a standard. Specific considerations include the weight, balance, handle placement and thickness of rim. Ergonomics is a crucial part of this standard as well. I make these forms with consideration to the size and relative scale of my own hands. The width of handles is directly determined by the distance between the two last joints in my index finger. The flared attachments at the ends of my handles are made up of curves from the ends of my index fingers and thumb. The ergonomic qualities referencing the shapes and parameters of my own body show my intent to make work that fits seamlessly into my daily life. Not only does pottery nourish the user through the containment, serving and pouring of food and drink, it also serves as a mechanism for observation as a beautiful object. Aesthetic beauty for me is based in my engineering background, and reflects a search for strong proportions, dynamic glazes, and the chase of
refined form. I believe the success of a pot lies in the balance between both aesthetic and utilitarian considerations, actively participating as an object in use or engaging the space around it while stored on a shelf. Whether it be a well-made spout (Fig.1), a comfortable handle (Fig.2), or a generous, buoyant form highlighted with a satin glaze (Fig.3), such resolutions reflect informed decisions with the user and space in mind. These considered elements lead to ease of use and a slow and mindful experience reflecting the intent of the object as an extension of the maker.
Purpose

I have always loved working with my hands. Ceramics provided the understanding that I thrive in the physical. My world intentionally revolves around the next opportunity to assemble a teapot or draw countless variations of a specific form. Creating and learning through my hands is my reality, and how I choose to navigate the world. The physicality of labor is extremely satisfying for me. Clay is a tactile medium, and the drive to create, especially in clay, is critical to me as an individual. I am a hardworking, empathetic, and community-oriented person. It reflects my reverence for the history of ceramics and my captivation with form. My curiosity of the material motivates my research, an ongoing challenge to express my personality, life experiences, and world view through the work. “Anything worth doing is worth doing right” is a saying I was raised with and is a direct reflection on how I try to navigate my work and life. Making pottery reflects my determination, willingness to learn, and obsession with ceramics. This includes the dedication to try everything even if it fails and learn from those failures.

Growing up in a southern household, values of labor and time reflect my love of process. These values are traced back to my grandparents, specifically my grandfather, and are critical to how I work. As an aviation mechanic, restoring old war birds epitomized the appreciation of process, labor and the handmade through countless bolts and rivets (Fig.4). Pottery is a direct link to familial technicians and craftspeople. The act of making connects me with my family.

By careful observation of form and space, the mechanisms of nourishment, beauty, and intimacy, my pottery comes to life with wonder and curiosity. Success of the work is reflected ergonomically as well as the formal and aesthetic decisions unifying, creating a playful pot beyond the sum of its parts. This is achieved through attention to visual elements such as line, edge, curve, form, and the extreme emphasis on craftsmanship. All these qualities reflect my
values as a maker, and my desire to make things with my hands. Theodore Adorno argues for this attention to craftsmanship in *Thinking Through Craft*, that “artistic activity requires a precise understanding of the materials and techniques at the artist’s disposal, and to be sure, at the most advanced level… good handicraft means the fittingness of means to an end.”\(^\text{1}\) Adorno argues that sound craft, though not completely necessary, is a factor in considering work in the same way as any other creative or technical choice. Good craft holds similar potential to convey conceptual ideas. Svend Bayer, in his documentary, “Svend Bayer: ’Potter’ A Short Film About His Life And Work,” states…

A good pot has to reveal something about the maker. I used to think that there had to be evidence of good craftsmanship… it doesn’t really matter. I think craftsmanship is simply a tool which enables you to express yourself. Hamada said he spent the first half of his life learning how to, and the second half forgetting. In other words, your technique is only there to help you. In and of itself, its nothing, and it can actually hinder you.\(^\text{2}\)

The choice of craftsmanship is significant to my work because it reflects a respect for my family’s craft history of making handmade objects. Craftsmanship also shows respect for the material, and honors the handmade today. Like the philosophy of third generation Japanese brush maker Yoshiyuki Hata, my process focuses on what he describes as “no compromise craftsmanship.”\(^\text{3}\) Hata elaborates that no compromise means to do the best possible work in the moment, and to challenge your hands and skills. This is referenced by Svend’s statement that “A

---


good pot has to reveal something about the maker.”

A well-made pot satisfies my own need to accomplish something difficult and rewarding with my own hands. Through the elements of line, edge, curve and form, a good pot creates an open dialogue between surface, color, visual weight, proportion, and play. A good pot reflects the nature of the maker by weaving utilitarian considerations into the aesthetics of the object.

---

4 Goldmark Gallery, “Svend Bayer: Potter”
Process

Beginning my graduate experience in Jingdezhen, China pushed me outside my comfort zone and changed my preconceived notions of process and the material. With unfamiliar methods and cultural norms, China provided a rich opportunity for learning and creating new perspectives. I reapproached the ceramic process in a personally new way, working with master mold makers and coming to terms with a separation from process. Hand modeled forms evolved into slip cast multiples generating sets, pairings and assemblages (Fig.5). Forms were based off the ideas of pouring, serving and presentation, with many challenges and failures experienced along the way. The work was influenced by the curvilinear linework of Islamic and Chinese calligraphy, local food customs, Midcentury modern design, and German Pennsylvanian slipware (Fig.6-10).

I strive for playful forms and sets that evoke a sense of change or movement: expanding, contorting, and walking. An ongoing series of proportion studies inform the work presented. The drawings provide a grounding in ergonomic and playful design, as well as an iterative foundation for the research into form, surface, and utility. Generating forms based on planned drawings, challenging material limits, and channeling the wonder and curiosity of making through my familial craft history is where my work thrives. By careful observation of form and space, my goal is to create mechanisms of nourishment, beauty, and intimacy.

I am interested in small details in hidden and obscured areas, with contrasting colors and surfaces. Through surface and form, I strive for dynamic contours, an emphasis on asymmetry and composition. Using a hybrid of hand building and wheel throwing techniques, I create parts assembled into cohesive yet playful forms. I achieve this by considering the visual weight of each part, and playing through the assembly process (Figure 1). This idea of play is directly
related to finding variation within a structured process. To quote Leach from *Towards a Standard*, “beauty of ceramic form, which is at once subjective and objective, is obtained in much the same manner as in abstract sculpture. It is subjective in that the innate character of the potter, his stock, his traditions live afresh in his work; objective in so far as his selection is drawn from the background of universal human experience.”⁵ He also states that “enduring forms are full of quiet assurance. Overstatement is worse than understatement.”⁶ With use of stamping, satin glazes, and sandblasting, I create layers of information and a depth of interaction (Figure 2).

I believe utility to be a balance of formal and aesthetic solutions to solve a specific problem. The ability for a beautiful object to also be utilitarian elevates its significance. I find joy in solutions to work when both sculptural and utilitarian considerations are involved. In this case, the problem I pose when beginning a body of work is represented in the form of proportional relationships (Fig. 11a). I approach the problem of each specific object in the same way, finding dynamic combinations of line and volume. The goal is to explore form while staying true to the utility of the object. To me, this process presents an inexhaustible well of formal information. In a way, I treat the problem as a game, limitation, or structure to play within. In a lecture by Chris Gustin, he describes a similar approach to process saying “(I) define the game I am playing and play creatively within it.”⁷ My interests center around dynamic forms that contain multiple parts, creating playful compositions through specific treatment of each part. Each piece is an

---


opportunity to solve formal solutions in a design-based way, creating formal energy through supporting or conflicting elements (11b).

My work is made both porcelain and stoneware, using a variety of techniques, from the wheel to hand building. I use the porcelain because I want the glazes I use to have a smooth and high contrast surface to work on. It also allows for better contrast between the glazes I use. The stoneware is used for larger forms, with the resulting clay color still contrasting well with the glaze. The following recipes list the materials for both the clays I use…

**Doyle Porcelain**

<table>
<thead>
<tr>
<th>Material</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silica</td>
<td>22.5</td>
</tr>
<tr>
<td>Ball Clay</td>
<td>32.5</td>
</tr>
<tr>
<td>Tile 6 Kaolin</td>
<td>18</td>
</tr>
<tr>
<td>Custer</td>
<td>18</td>
</tr>
<tr>
<td>Bentonite</td>
<td>2.5</td>
</tr>
</tbody>
</table>

**Matt Long 3**

<table>
<thead>
<tr>
<th>Material</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fire Clay</td>
<td>20</td>
</tr>
<tr>
<td>Gold Art</td>
<td>20</td>
</tr>
<tr>
<td>Ball Clay</td>
<td>20</td>
</tr>
<tr>
<td>EPK</td>
<td>20</td>
</tr>
<tr>
<td>Custer</td>
<td>20</td>
</tr>
<tr>
<td>Bentonite</td>
<td>4</td>
</tr>
</tbody>
</table>

The forms I choose to work with all share a sense of inflated volume or linear play with sharp edges, curves, or stamping. The volume allows for a nice relationship with the stamping, providing a more expansive surface to work on. Inflated volume and linear play talk about generosity, and confidence of form, qualities I want to show in the work. Proportion studies are necessary as a system to create more personal work. It also articulates cohesive formal language of resolute proportions. Specific attention is placed on the widest point of a piece, as well as the diameter of the base in relationship to the diameter of the opening of the form. Many of the resulting forms are not identical and have subtle differences in the cohesion of their parts. I alter
thrown forms or work off the wheel to further chase more asymmetrical and playful forms. My motivation is for the work to reference the processes that helped produce it, but for the references to be subtle and quiet. Whenever I see others work, my initial response is to figure out how it was made. This is significant because subtle traces of process invite the viewer to step into my frame of mind, and engage with the work. By partially hiding traces of process, the work engages the audience by initiating a conversation on how it was made. This is accomplished by removing throwing lines, stamping, and altering thrown forms out of round, and establishing reiterative asymmetrical elements in areas (like feet and lids) that frame volume within the work.

I fire the work in a gas kiln in an environment empty of oxygen and rely on the interaction or eutectic of glazes in combination. I use soft colors and matte surfaces to accentuate subtle formal changes while incorporating glossy, reflective surfaces to create contrast and visual focus centered on curvilinear line, edge, and curve. This is further reiterated through sandblasting; this process allows me to add decorative linework within the framework of the stamping. The goal is for the surface to communicate softness, generosity, and support the inflated, plastic quality of the clay in the form. With a specific process, the act of making becomes an endless chase.
Influences

I am primarily influenced by a love for the history of pottery, personally related to familial values of domesticity, nourishment, comfort, and labor. I am interested in historically significant forms such as pitchers, teapots, bottles, mugs, vases and jars from 17th century German Pennsylvanian slipware and the Ottoman Empire. These forms are directly related to gift-giving, serving large groups of people, and the celebration of utility. I am specifically attracted to their shared confidence in linework, form, and volume. The forms connect to my identity as the oldest child of four, taking on the role of nest builder and caretaker through abundance, care, serving, containment, and pouring. While labor is represented in all my work through an intensive, iterative process, the forms reflect cornerstones in my childhood and current identity. Love shown through labor, acts of kindness, and selflessness were common and significant in my childhood. The cookie jar, for example, represents a childhood anchor for comfort and domesticity, as well as physical and emotional sustenance, a reaffirmation of parental affection.

Design plays a large part in my research. It is incorporated in my work through the complexity of form as well as references to midcentury modern and streamline modern proportions and aesthetics. Asymmetry, flowing contour lines and intense consideration of proportional and directional energy further supports design in the work. Tableware designers such as Russel Wright and Eva Zeisel are significant because of their sculptural solutions to utilitarian forms (Fig 12-13). Russell Wright’s American Modern service consisted of biomorphic forms and approachable, warm surfaces establishing “an introduction to the modern
world in design and lifestyle for millions of Americans in the mid-twentieth century.”

The American Modern Service, a product of the Good Design Movement, championed highly sculptural, “well-designed, modern goods available to consumers at every price point.”

Simplified lines, elongated features, and inflated volumes asking to be picked up and used is a critical goal for my own work. Above all, in Wright’s work, is the sense that all parts of the form integrate seamlessly together as a unified object. Each part supports the cohesion of the object.

Eva Ziesel’s work supports a playful focus to developing form. In her Ted Talk titled “The Playful Search For Beauty” she states “Industrial designers want to make novel things. Novelty is a concept of commerce, not an aesthetic concept. Innovation is not part of the aim of my work. To describe our profession… we are actually concerned with the playful search for beauty.”

Sarah Smith, who was a mathematics professor at MIT, wrote, "The playful search for beauty was Man's first activity -- that all useful qualities and all material qualities were developed from the playful search for beauty." The word, "playful" is a necessary aspect of our work because, actually, one of our problems is that we have to make, produce, lovely things throughout all of world in design and lifestyle for millions of Americans in the mid-twentieth century.”

---


life.” 12 Although not purely rooted in design, the statement “playful search for beauty” relates to my search of form through proportion.

I draw inspiration from contemporary artists that above all, value form, composition, and the idea that objects can exist as more than the sum of their parts. The work of Seth Green, Marty Fielding, Chris Gustin, Linda Christianson, Matt Long, Suze Lindsay, and Kent McLaughlin stand out as critical influences, in terms of form and aesthetics. All share a distinct eye for form above all else, creating dynamic work with complex formal vocabulary. Their work is significant to my research because of their solutions to ceramic form and surface.

Seth, Marty, Suze, Kent, and Linda are potters who work in a similar method, celebrating forms that contain multiple parts, with quirky, playful stances. In many ways, their work is a triumph of potty’s spatial potential. Strong proportional relationships connect each aspect of their work, and creates a harmony of line, edge, and curve. This is further supported by rich, layered surfaces and subtle, rhythmic changes. Similarly, the work of Arne Jacobsen (Fig. 9) and Thom Mayne deals expertly with the idea, only on a larger scale. With emphasis on intersecting panels and a sharp sense of form, their work, although not ceramic, applies to the idea of volumes in space (Fig 14-19).

Chris Gustin’s work approaches softness in an influential way. Much of the work focuses on the idea of the human body, anatomy, and the human condition. Soft, intersecting volumes give visual asymmetry, energizing the form like a coiled spring. Playful, generous, and inviting in form yet restrained and subtle in surface. I find his use of uncommon proportional

12 Ibid.
relationships refreshing, positioning the spout lower than the opening of the vessel, and the handle attached in such a way that it questions utility’s balance with aesthetics (Fig. 20).

Matt Long’s work, rooted in utility, is a benchmark for my own work, and sets a standard for craftsmanship, scholarship, utility, and aesthetics. Tightly thrown elements are given violent gestural marks and alterations, magnified by a high contrast surface treatment. The opportunity to work with both artists confirmed my desire to work with my hands. Both Chris and Matt’s work has influenced my own views on the balance between utility and aesthetics, as well as ideas of identity and beauty (Fig. 21).

Full, pressurized volumes, and clean, flowing lines are significant formal focuses. Work by UK sculptor James Oughtibridge (Fig. 22), Yayoi period ceramics (Fig. 23), Streamline Moderne Auto Design (Fig. 24), Thomas Heatherwicks work on the Zeitz Museum (Fig. 25), and Ottoman Metalware (Fig. 26) all share these aspects. Whether represented in positive or negative space, lines flow freely in and out of extreme volume, and in some cases multiple, intersecting volumes smartly unify. I am extremely attracted to volumes that show a sign of asymmetry and movement, as if in motion while still in space. This movement, although potential and not kinetic, adds further energy to the work, especially when not in use. Asymmetry dynamic stances that show potential energy are qualities in which I achieve beauty.

The theme of play is also central. Redware from the Pennsylvania Dutch (Fig. 10), as well as works by Kitaoji Rosanjin (Fig. 27), and Betty Woodman (Fig. 28) easily exemplify this theme. This is due to the energetic nature of their forms and surfaces as serving vessels and objects of ritual gift-giving. I am influenced by the Pennsylvania Dutch potter’s ability to create a warm and inviting surface while injecting a sense of lightheartedness. Also, of significance is Rosanjin and Betty Woodman’s ability to match playful, dynamic form with even more
energized surface. All celebrate spontaneity and vigor of a gestural surface. I strive for my forms to embrace that same playfulness.
Mechanisms of Nourishment

The exhibition seeks to define personal expression through dynamic, playful forms and unified surfaces in both domestic pottery and pieces for ritual use. My interest in craftsmanship motivates my process and my personal understanding of beauty. Dynamic, playful forms are an engineering challenge that I savor solving, and that formal play continually drives my research. Due to my interest in form, the idea that a pot is as much a result of sculptural considerations as utilitarian decisions is critical. This idea of a pot as a tool and at the same time an object of beauty and achievement is reflected in my choice for both domestic and ritual objects.

The idea of no compromise craftsmanship relates to the saying I grew up with that anything worth doing is worth doing right. Chasing the wonder, curiosity, and joy of making are represented in the show simply by the inclusion of objects I grew up around and enjoy making. The cookie jar, for example, conceptually is the most significant of all the forms presented. It represents a point in my life where wonder, curiosity, and joy were regularly present. As a cornerstone of home and my development as a child, it relates to how my mother would show parental affection through baking. The scale and volume of the jars talks not only about the physical qualities as a large form interacting with the space around it, but in a conceptual way, as a representation of the large impact, it had on my development as an individual. The exaggerated volume of the jar references a supportive and carefree early childhood, but also my efforts to emulate my parents as a caretaker for my brothers. It talks about my feelings about how others perceive me and my obsessive relationship with food since childhood. Other forms, such as the cups, and pouring vessels, reflect my interest in utility and the forms I use the most. My confidence in the cup, mug and pouring forms directly relates to the variety of iterations present in the show. The tumblers and pitchers hint at my struggle with substance abuse, a willingness to
overcome it, and continued respect for the beauty of the objects themselves. The exhibition embodies a unified relationship between the objects that nourish me physically, as well as embody my values as an individual.
Conclusion

Utilitarian pottery provides me with an entrance into an intimate experience. Pottery is part of my identity. This wondrous, addicting material has pushed me to consider questions and motivations unaware to me previously. The act of making actively forces me to consider thoughts on myself, on the medium, on my notions of beauty, curiosity, frailty, relationships, identity, and the human condition. Ceramics brought safety, comfort, and security early on in my life, and currently is leading me to further introspection and expressing work that is genuine to me. Through the search for beauty in form, solving a problem, and exploring iterations, I chase the wonder and curiosity felt as a child in those small family moments. This is the goal I hope for in my work. Embracing new media, practices and techniques over these last three years has provided new unfamiliar ground to explore, with the intent to grow by seeking out the uncomfortable.

As mechanisms of nourishment, the work serves to nourish my need to make, to continually challenge myself, and to serve as a mechanism for constant growth towards the uncomfortable. There is no growth in the comfortable, and I hope to further explore the relationship of utility and beauty in the work.
Figures

Figure 1: Teapot Spout Detail, Reduction Gas, Porcelain, Ray Brown, 2022

Figure 2: Mug Handle Detail, Reduction Gas, Porcelain, Ray Brown, 2022

Figure 3: Satin White/Blue Ray’s Rutile Glaze, Cereal Bowl, 6x6x4, Stoneware, Ray Brown, 2022
Figure 4: Raybourne Thompson British WW2 Spitfire, Ray Brown, 2014

Figure 5: Assemblage Slipcast Forms, Ray Brown, Jingdezhen, 2019
Figure 6: Bowl with Arabic Inscription, 10th Century, From Iran, Nishapur, Earthenware; white slip with black-slip decoration under transparent glaze, The Met Fifth Avenue

Figure 7: Autobiography (detail), Huai Su, Tang Dynasty. Handscroll, ink on paper, 28.3 x 755 cm. Courtesy of the National Palace Museum, Taipei City, Taiwan
Figure 8: Jian Bing, Ray Brown, Jingdezhen, 2019

Figure 9: Arne Jacobson, Mid Century Modern Furniture

Figure 10: Pennsylvania Dutch Slipware, 1820-1850, Redware with Sgraffito
Figure 11a: Small Wall, Proportion Studies, Ray Brown, Third Semester Review, 2020
Figure 11b: Large Wall, Proportion Studies, Ray Brown, Third Semester Review, 2020

Figure 12: Russel Wright, American Modern Iroquois
Figure 13: Eva Zeisel, Pouring Vessels, Exhibition at the Met, 1940’s

Figure 14: Teapot, by Seth Green, Reduction Fired Stoneware, platinum luster, 11” x 8” x 6”
Figure 15: Tasting Flight, by Marty Fielding

Figure 16: Suze Lindsay, Coffee Pot with Pour Over

Figure 17: Kent McLaughlin, Teapot
Figure 18: Linda Christianson, Pouring Pots

Figure 19: Thomas Mayne, Morphosis Architecture, The Cooper Union Building

Figure 20: Chris Gustin, Teapot
Figure 21: Matt Long, Teapot

Figure 22: James Oughtibridge, Jet Black Concave Sculpture

Figure 23: Yayoi Ceramics, Coiled Vessel
Figure 24: Streamline Moderne Automotive Design

Figure 25: Thomas Heatherwick, Zeitz Museum

Figure 26: Ottoman Metalware, Gilt Copper (Tombak) Lidded Ewer with Associated Basin and Filter, Turkey, 17-18th Century
Figure 27: Kitaöji Rosanjin, Oribe Vessel

Figure 28: Betty Woodman, Aeolian Pyramid
Bibliography


Curriculum Vitae

Ray Brown
Unit 3, 980 Chestnut Ridge Road, Morgantown, WV 26505
832-244-3619 | ray.brown423@gmail.com
@rlbrown1995

Education

2019 – 2022 Masters of Fine Arts Candidate, Ceramics, West Virginia University (WVU), Morgantown, WV Committee Members Shoji Satake, Robert “Boomer” Moore, Jen Allen, Jeffrey Moser, Kofi Opoku and Shalya Marsh

Fall 2019 Study Abroad, Pottery Workshop, Jingdezhen, Jiangxi, PRC, WVU Ceramics Program, Coordinator Shoji Satake

2014 – 2019 Bachelor of Fine Arts, Major In Ceramics, University of Mississippi (Ole Miss), Oxford, MS, Department Head Matt Long

With Honors from Sally McDonnell Barksdale Honors College

Summer 2015 Study Abroad, Florence University of the Arts (FUA), Florence, Italy

Professional Experience & Leadership

2020 – 2022 WVU Production Assistant - Produce wares for two annual sales, skills with jigger jolly, ram press, mold making, sale organization

2021 – 2022 President, WVU Clay Club - Reinstated official club status, organize visiting artist opportunities

Summer 2021 Studio Assistant, Julia Galloway, Missoula, MT, juliagalloway.com

Throwing forms, kiln repair, glaze research, personal research

Summer 2018 Studio Assistant, Chris Gustin & Gustin Ceramics LLC, Dartmouth, MA, gustinceramics.com. Studio renovation, fabrication, construction, tile production, glazing, personal research

Summer 2017 Slip Caster, Christopher Spitzmiller Inc, Manhattan, NY, NY, christopherspitzmiller.com. Mold making, sales, production, personal research

Studio Technician, BKLYN Clay Studio, Brooklyn, NY, bklynclay.com

Mixing glazes, loading member work, studio management, personal research

2016 – 2018 Art Department Secretary, Department of Art, University of Mississippi (Ole Miss)

2016 Anderson Ranch Arts Center, Put A Lid On It Workshop, Kent McLaughlin and Suze Lindsay, Snowmass, CO. Received an Anderson Ranch Fellowship Scholarship to attend, merit based
2015 – 2019  **Mud Daubers Ceramic Organization**, Ceramics Department, University of Mississippi (Ole Miss)

**Teaching Experience**

<table>
<thead>
<tr>
<th>2019 – 2022</th>
<th><strong>Graduate Teaching Assistant (GTA)</strong>, West Virginia University, Morgantown, WV</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Spring 2022 Foundations for Art Majors</td>
</tr>
<tr>
<td></td>
<td>Fall 2021 Drawing for Art Majors</td>
</tr>
<tr>
<td></td>
<td>Spring 2020 Intro to Ceramics for Non-Majors</td>
</tr>
<tr>
<td></td>
<td>Fall 2020 Intro to Clay for Non-Majors</td>
</tr>
</tbody>
</table>

**Demonstrations, Presentations & Lectures**

<table>
<thead>
<tr>
<th>2021</th>
<th><strong>Presenter</strong>, WVU China Program, Freshman Elective Class, Professor Alison Helm, WVU Engineering Building, Morgantown, WV</th>
</tr>
</thead>
<tbody>
<tr>
<td>2019</td>
<td><strong>Lecturer</strong>, Learning Arts Center “Artist Lecture Series”, WVU China Program, Pottery Workshop, Jingdezhen, Jiangxi, PRC</td>
</tr>
</tbody>
</table>

**Awards and Scholarships**

<table>
<thead>
<tr>
<th>2019</th>
<th><strong>Studio Potter Award</strong>, NCECA National Juried Student Show 2019, Minneapolis, MN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>International Student Exhibition</strong>, WVU Ceramics Program, Jingdezhen, Jiangxi, PRC</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2016</th>
<th><strong>Anderson Ranch Fellowship Scholarship</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Provided assistance to attend one workshop at the Ranch</td>
</tr>
</tbody>
</table>

**Invitational and Group Exhibitions**

<table>
<thead>
<tr>
<th>2021</th>
<th><strong>Companion Gallery</strong>, Clay Siblings Holiday Benefit Exhibition, Invitational, Humboldt, TN</th>
</tr>
</thead>
</table>

**Solo Exhibitions**

<table>
<thead>
<tr>
<th>2022</th>
<th><strong>Mechanisms of Nourishment</strong>, MFA Thesis Exhibition, Paul Mesaros Gallery, Morgantown, WV</th>
</tr>
</thead>
</table>

**Juried Exhibitions**

<table>
<thead>
<tr>
<th>2022</th>
<th><strong>Edwardsville Arts Center</strong>, Raise A Toast II, National Juried Exhibition, Edwardsville, IL – Juror Mike Stumbras, Professor of Ceramics, SIUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2021</td>
<td><strong>Companion Gallery</strong>, Last Call VII, National Juried Exhibition, Humboldt, TN – Juror Tim Kowalczyk</td>
</tr>
<tr>
<td></td>
<td><strong>George Caleb Bingham Gallery</strong>, The Clay Cup V: Vessel, Icon, Canvas, University of Missouri, Columbia, MO – Juror Kevin Snipes</td>
</tr>
<tr>
<td></td>
<td><strong>Annual Cup Show</strong>, The Worcester Center for Crafts, Worcester, MA – Juror Kelly Justice</td>
</tr>
<tr>
<td></td>
<td><strong>Student Juried Show</strong>, WVU, Morgantown, WV</td>
</tr>
</tbody>
</table>

| 2019        | **International Student Exhibition**, WVU Ceramics Program, Jingdezhen, Jiangxi, PRC                                                                                            |
NCECA National Student Juried Exhibition, Soo Visual Arts Center, Minneapolis, MN. – Jurors Linda Nguyen Lopez and Steven Young Lee

2018

Strictly Functional Pottery National, Kevin Lehman Pottery, Lancaster, PA – Juror Ben Carter
Companion Gallery, Last Call III, Humboldt, TN – Juror Brett Kern
Student Summer Exhibition, Meek Gallery, Art Department, University of Mississippi (Ole Miss), Oxford, MS – Juror Justin Bowles, Christian Brothers University

2017

Savannah Clay Community, SIP: A Ceramic Cup Show, Savannah, GA – Jurors Anthony Debreceny, Kimberly Riner, and Keith Wallace Smith
Companion Gallery, Last Call II, Humboldt, TN – Juror Jen Allen

Juried Exhibitions - continued

2016

Barksdale Gallery, Water Rights Show, Oxford, MS, Coordinator – Virginia Rougon Chavis
Companion Gallery, Irons in the Fire, Humboldt, TN – Juror Justin Rothshank

2015

Student Summer Exhibition, Meek Gallery, Art Department, University of Mississippi (Ole Miss), Oxford, MS – Juror Michael Williams, Nicholls State University

Publications

2019

Studio Potter Magazine, “Defining the Game” September issue, published by Studio Potter