



**BIENNIAL**  
School of Art, Design  
& Creative Industries



**Ulrich** Museum of Art

## **The XXIII Faculty Biennial** ***It's All Part of the Process***

### **Artist Statement**

**Gary Lincoln**

I come from a woodworking background where the completed piece must have the fit and finish to allow the observer and/or user to interact with the object unhampered by thoughts of faulty workmanship. I bring this thoughtful craftsmanship to my clay pieces so the user can fully enjoy drinking from the mug, dishing food from the casserole, or placing flowers into the vase.

My appreciation of physics has made it very clear that movement is the essence of all matter, and this is everywhere in my thoughts. Clay brings this movement to a very tactile level. The wheel gives emphasis and a beginning to my ceramic pieces and to each aspect of the throwing process: the centering, the controlled uncontrolled, the fluidity and the movement of the clay in my hands plays in my mind and body.

The gestural marks both in and on the clay bring the form closer to completion. The first marks on a freshly thrown piece are spontaneously yet purposely placed. Initially, glaze was only used on the relatively flat surfaces of bowls as this added movement without altering the clay; but, I also saw it as a chance to add a further dimension to my much-worked taller forms. The glaze is applied counter to the initial intrusions into the clay and creates a tension which I find aesthetically appealing. The glaze application is also a reaction to abstract art forms, in particular the work of Abstract Expressionists such as Motherwell, Pollock, and Kline.

The atmosphere, be it from smoke firing, wood, soda, salt, and/or reduction, is the crowning glory. I consider the clay body, the form, the surface, and the choice of kiln atmosphere and temperature to attain the desired result; but, the fire has the last word. I have taken all the steps toward what I think will bring glee to my ceramic sensibilities, but not until the kiln is opened is there confirmation.

Function is important to me, and although I have made sculptural pieces, most of them of wood or metal and liturgical in nature, my main focus is with functional ceramics. I enjoy the grounding of utility; I savor the thought of my work being thoughtfully used and aesthetically engaging.