

JESSE WISEMAN HULL

ARTIST STATEMENT

Of all that ceramics encompasses, it is perhaps the chemistry of the glaze that appeals to me most. The concept of grinding earthly components, then combining them in the right quantities to create a predetermined glass structure is the closest to physical alchemy I've yet achieved.

When I first began to study crystalline glazes, I focused too much on the difficulties. But water turns to ice, particles to lattice, and when conditions are present, all matter migrates towards a crystalline state. The key lies in the proper environment, and in the ability to sustain it. The required firing cycle can take 20 hours or more, with the last 3-7 devoted to holding at predetermined temperatures. The controlled rise and fall within the intense heat further affects the quantity, qualities, and position of the crystals in the glaze.

I do not believe that the complexities and high loss rate of the crystalline process should allow for undemanding palettes. The glaze is so dynamic that the form should be no less an effective liaison toward its presentation - a balance must be reached. The form should reflect simplicity, as to not make the glaze appear garish, but must also make a statement of quiet confidence.

The pottery of Asia reminds us that it is not at all easy to make uncomplicated aesthetics. Porcelain, in all its grandeur, is still just a creative medium that innately carries limitations, and I employ many techniques to break free of those barriers. Although I enjoy working on the wheel for the most part, mold making and extruding, as well as technology, are indeed tools involved in my approach. Those conscious of my efforts eventually see the methods I've adopted as simply part of a larger process; for as they rarely make things easier -they do make things possible.

To that effect, titles are elusive... I am enlivened to know that I have escaped the Purist mindset; and although "Perfectionist" carries with it a degree of negativity, I may yield to the term: Precisionist.

"Artist" is certainly a most ambiguous term, and frankly, the more I learn about art, its history, and its pretentious contemporary quandary, the more I welcome the designation of Craftsman. Acknowledging any argument labeling it the inferior, craftsmanship is both corporeal and genuinely spiritual in its essence. One cannot fake quality or skill, and in the ideology of the Craftsperson, the Emperor was - and always will be disrobed.

Clay and glaze have become instruments for exploring the idea of balance, beauty and grace in my own life. These three traits are conveyed through the effort and steady focus required in producing the tapered lines and lathed details demonstrated in my work. Although not always easy to procure, the silhouettes appear uncluttered and sincere, and these smooth and exacting vessels carry and exist well with the decorative glass shell fused around them.