

Sean Larson

Undergraduate Student

Currently, my work in clay is centralized in the idea of flesh and the organic. Reference points for my work include historic and contemporary forms, organic objects, and ceramic art made by artists I truly adore. These all inherently influence my work. I am constantly drawing from them for inspiration. Forms I have observed, even for just a moment, find a way to escape my subconscious and evolve.

I find breath captured by plants, and the fullness and softness of the body, all extremely vital in the construction of my pieces. It soon became obvious these aspects of connection, softness, and breath must be introduced into my work. Each piece has a connected, yet unique feel, which binds my work together while keeping each piece individually unique.

Stemming from the most prehistoric of levels, man as maker has an inherent need to be involved in a tactile experience. It is this primal need to construct and manipulate material that impels me to work within my chosen medium. As my work is used, it is my hope that the user will be pulled from their fast paced life and appreciate a moment of reflection. This generation is extremely consumed in the “fast lane” lifestyle. It is my intention to create an opportunity where one can escape that drive, that “go go go” mentality, we are all forced into just by existing in this society at this time.

Reflecting upon the ever so present question of “Why do I make what I make?” I have concluded that as an artist, even as a human, we are compelled to create, design, manipulate and modify material. From the beginning of time man has been doing this. We have “forged” our way through history. My adolescence has played a major role in who I am and what I make today also. Branching from childhood, when I would frolic through the woods, catch insects, reptiles, amphibians, and anything that looked peculiar to me, was when I was impacted and “branded” with the influences that are ever so present in my work now. The strange and bizarre are, in my mind, the most interesting of plants and animals, and as an artist I can now see them appearing in my work over and over as I create.

The act of making and the pleasure I get inside upon finishing a piece of work, are all reasons why I am consumed by my work. My investigation in porcelain has produced forms that allude to organic and biological forms; vibrant colors penetrate through somber tones. Flesh like undulations roll over and conceal hidden parts, asking for further examination. Forms that were once soft and inviting have now transformed into tactile, biomorphic pots that conceivably “bite back”.

*“Bud vase” Porcelain, cone 10 oxidation,
sprayed and brushed glazes 5.5”x5.5”x9” 2009*

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“Bud vase”
Porcelain, cone 10 oxidation, sprayed and brushed glazes
5.5”x5.5”x9”
2009



“Bowl”
Porcelain, cone 10 oxidation, sprayed and brushed glazes
9”x12”x12”
2009



“Flower brick”

Porcelain, cone 10 oxidation, sprayed and brushed glazes
9”x9”x14”



“Creamer/Sugar Set

Porcelain, cone 10 oxidation, sprayed and brushed glazes
6.5”x7.5”x10”
2009