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AN ABSTRACT OF THE THESIS OF Timothy Joseph Harvey for the
Master of Fine Arts in Ceramics presented August 1, 1975.

Title: Mixed Media Drawings with Emphasis on Ceramic
Materials.

APPROVED BY MEMBERS OF THE THESIS COMMITTEE:

Raymond M. Grimm, Chairman

Claire C. Kelly

Frederick Kline

Louis D. Ocepek

David Simon

APPROVED:

Frederick H. Heidel, Head, Department of Art and Architecture

David T. Clark, Dean of Graduate Studies and Research

The purpose and scope of this thesis has been to expand the concept of drawing to include ceramic materials in focusing on and clarifying notions of the human landscape. Initially traditional drawing problems of still life, figure and landscape were undertaken. The landscape problem was regarded as a good beginning point since it was free of the forceful references that could have easily overwhelmed cityscape studies before a visual understanding could be solidly established. The landscape problem was focused on and underwent a series of changes beginning with rough sketch-like studies through "realistic rendering" to limited and, finally, extreme abstraction.

While the landscapes were undergoing the final steps of abstraction and compositional lessons were being gained, small cityscape studies were begun. At the same time conventional drawing was engaged to set up a kind of dialogue to help isolate and understand the concerns. The central feature of a human scale of change began to emerge and take form in wet clay pieces.

A personal vision of the nature of urban existence was distilled out of concluding work and will continue to have momentum beyond this thesis. Drawing concepts have been successfully submerged in ceramic materials. Ceramic processes and materials have gained flexibility and versatility paralleling drawing or painting. Finally, specific to ceramic craft, working methods, skills and knowledge have

been broadened to include a whole range of slip application techniques, methods of glaze application and treatment, overglaze techniques, firing systems and numerous other technical possibilities. In short, the borders of technical possibility have been approached and are in view.

MIXED MEDIA DRAWINGS WITH EMPHASIS
ON CERAMIC MATERIALS

by
TIMOTHY JOSEPH HARVEY

A thesis submitted in partial fulfillment of the
requirements for the degree of

MASTER OF FINE ARTS
in
CERAMICS

Portland State University
1975

TO THE OFFICE OF GRADUATE STUDIES AND RESEARCH:

The members of the Committee approve the thesis of
Timothy Joseph Harvey presented August 1, 1975.

~~Raymond~~ M. Grimm, Chair~~man~~

[REDACTED]

Claire C. Kelly

[REDACTED]

Frederick Kline

[REDACTED]

Louis D. Ocepék

[REDACTED]

David Simon

APPROVED:

[REDACTED]

Frederick H. Heidel, Head, Department of Art and Architecture

[REDACTED]

David T. Clark, Dean of Graduate Studies and Research

August 1, 1975

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CHAPTER I

INTRODUCTION

The thesis proposal was originally titled, "Integration of Intellectual and Emotional Qualities in Mixed Media Drawings with Emphasis on Ceramic Materials," and consisted of three overlapping areas. The first of these sought to expand a concept of drawing beyond two-dimensional paper and pencil or ink conventionalities in keeping with my own perceptions of the visual experience. These perceptions were determined by things and interests to be concentrated on and developed in the second area of the proposed thesis. The third area was given over to ceramic research, primarily in the development and application of colored clay techniques, as a special feature of the ceramic thesis. Methods developed in the ceramic research component would not constitute the sole working approach in carrying out the concerns of the thesis. New methods would be utilized as an extension of other working methods and called upon whenever it was felt they could contribute to the development of an idea.

During the thesis proposal review and as an outcome, modifications and clarifications became apparent. The thesis title was shortened to "Mixed Media Drawings with Emphasis on Ceramic Materials." Most importantly the content area,

from which work would take form, emerged from consolidating ideas into two overlapping interests. The first of these is with the narrower concern for development of drawing and ceramic craft along lines that would permit ideas to freely pass between the two media. The second and broader interest centered on making apparent and developing the notion of process as crucially inherent in appearances. The events and images of the human landscape, most notably the streets, were taken as important yet manageable examples to deal with in developing a process laden image.

A special feature of thesis work is a particular emphasis on surface and surface presentation of "readable" sign information. This clarification was qualified with an awareness that the visual experience can be described as taking place in the nondimensional workings of cognition. On this level, internal and external realities are dealt with and related to as information; thus form, for example, is dealt with on the same level as surface. Advantaged by this understanding, working small scale was preferred to emphasize content (by removing the distraction of largeness) as well as for the functional advantage of maximizing the development of groups of ideas, gain the greatest use and distance from limited materials and time.

The thesis is broken down into two sections. The first is titled "Craft" and focuses on the overlapping development of ceramics and drawing through reportage and discussion of

thesis work. The second, labeled "Art," loosely encompasses some of the impulses and ideas touching on my interest in the material/process elements of appearances. This section begins with a loose statement about the streets, is followed by a group of poems and writing dealing with ideas and impressions contained within the statement. A proposal for a "street piece" then emerges. The final pages are altered viewer notes from my one-man show at the Fairbanks Gallery, Oregon State University, which included several wet clay cityscapes. They are included to give dimension and reality to the proposal, to demonstrate public reaction and feedback to a display of this sort. The section is ordered to give a fairly accurate feeling for the history, process and style of ideas emerging, clarifying themselves, focusing together in a visual piece and public reaction. It succeeds where the straight reportage approach of the craft chapter distorts, by representing idiosyncrasies of a personal "organic" working style and logic which bear so thoroughly on all work done.

CHAPTER II

CRAFT

Pottery can appear akin to sculpture or painting or exist as object, meaning that what a thing is--its label or definition--outweighs its visual properties and reduces them to incidental importance. My early work, in retrospect, was almost exclusively concerned with surface. Within this direction, two related yet separate interests paralleled one another. The first was with functional stoneware pottery, for the most part with matt glazes (Fig. 1A), and the second with early Japanese folk pottery, primarily Shigaraki, Bizen and Iga (Fig. 1B). Work generated out of these interests shared a use of line working with surface to balance with form. Forms were kept clean and linear to give emphasis to surface; in fact, forms were designed using the same elements of surface treatment--large smooth areas for creation of line through shape and maximization of surface. Lines were etched directly into the wet clay and glazes selected and applied to give linear surface areas through subtle color distinctions. Glaze drips and irregularities, handles and attachments, sprayed color blotches, etc. were added to break up and contrast with an otherwise stark and rigid appearance. The whole approach was one of balancing and

harmonizing contrasting basic compositional elements, common to drawing, in a pottery format.

At the time I applied for the Master of Fine Arts program my interest in surface had crystallized and I wished to expand and develop this direction and interest in drawing without abandoning ceramics. Since I regarded my functional stoneware as, essentially, a form of drawing I thought it beneficial to approach the three traditional basic drawing problems of landscape, figure and still life with ceramic materials and processes instead of paper and pencil or ink. Stoneware was abandoned for the greater flexibility of low fire processes. The emphasis on usefulness was re-examined and reduced in importance and drawing was liberalized to allow a linking up of drawing and ceramics by including processes and materials not normally included in the realm of drawing. Also sketching, traditionally the tentative first step of final drawing, was elevated in importance to keep ideas free from craft, less specific to drawing and more sharable between drawing and ceramics.

The still lifes sought to reinvolve real surfaces in ceramic drawings of common objects, partly with the idea that real objects have inherent aesthetic value which can be brought out. Several landscapes called Bottle Mountains used thrown ceramic bottles to represent mountains as a further focusing on the nature of objects in change. Two groups of traditional still life subject matter were also

undertaken. The first was a loose rendering of subject matter, bottle and other common objects, strictly done in clay, slips and glazes. The second group (Fig. 2) wove real objects and materials with their ceramic equivalents. Both Bottle Mountains and the second of the two still life sets played the game of making replicas of real objects out of elements of real objects, phony objects made real by grafting parts of the real object under study. In the case of the Bottle Mountains the subject regarded with real object properties was the possible name that could be given to mountains resembling bottles. The second group of still lifes engaged parts of the object studies so, for example, a real beer label was used on a phony ceramic bottle, a fork is genuine, sardines are not. These pieces represented a first involvement of process as a central feature, process being the exchange between real surfaces, objects and situations; bottles as mountains in landscapes, parts of real things enhancing the convinciveness of phony facsimiles. This theme would appear later, first in a limited way with the cityscapes, and finally emerging fully developed with the wet clay pieces.

My approach to the figure combined the two advantages of clay, form and surface. Clay can be used with equal facility to create form or a surface on which the figure can be drawn much the same way it can be dealt with in conventional drawing. Earlier training in pottery had estab-

lished an appreciation for a delicate balance between form and surface, surface as form and vice versa. In this first drawing problem (Fig. 3) form was abstracted to maximize surface areas. These areas were regarded and treated as compositional areas in an almost two-dimensional way. When completed the three-dimensional qualities added themselves visually to give special qualities to the drawing. The approach and effect were intended to be not unlike tattooing and, like tattooing, surface was emphasized, utilizing form as a drawing element.

The initial landscapes (Fig. 4) were dealt with like the figures, abstracted form areas composed for surface. Like the figure the landscapes were glazed in white to tie the form together and create a unified clean surface to work with. Raku techniques and colored clay were employed along with copper underglazing to make highly lustrous areas to contrast against the white. These landscapes were done from drawings based on simplification of geological features--mountains, lakes, valleys and so on--as found on road maps which are themselves abstract representations of geography.

The landscape problem was especially compelling and a more literal representation (Fig. 5) was attempted, again using the immediacy of raku techniques. Early abstractions lacked obvious reference to real settings and suffered from an absence of understanding of the color, form and compositional complexities of the real landscape. The second

approach involved the use of photos, sketches and direct observation of local countryside and mountains to identify the components of the visual make-up of landscape. These elements were given ceramic equivalents and assembled in clay and glaze as compositional problems. At this stage, care was made to see that equivalents were formed and related to one another to clearly read as landscapes. Later they would be abstracted and assembled along with other devices as purely compositional exercises. At this point, however, there was a dissatisfaction with the limitations of the first landscapes and a desire to work more intimately with the subject. It might be added as a note on my working cycle that the first set was done during winter when the countryside was inaccessible and visually diminished because of the weather, while the second set was undertaken well into late spring, early summer.

A third approach (Fig. 6) followed as a return to abstraction, this time with the advantage of feeling more comfortable and knowledgeable with the visual make-up of the countryside. The things responsible for the second set's success in capturing a sense of real location or site were identified. Walls for mountains, depressions for lakes and valleys, leg-like extensions for rivers were all present but submerged in the first set, clarified in the second. The third set attempted to explore the effect of distorting, simplifying and recombining these elements into new

relationships. The outcome demonstrated the flexibility of surface and cleared the way for it to stand up and away from form in visual importance. Prior to the third set, surface was regarded as an afterthought to form--probably as a hang-over from the working process of pottery which starts with form and deals with surface later, through glazing primarily, as a development or enhancement of form over surface. Surface was seen to have flexibility and potential beyond form alone. In fact, this group successfully demonstrated to my satisfaction that form, like object, a thing with identity, exists as a nonvisual adjustment of perception. With this lesson established, a fourth landscape group (Fig. 7) was conceived.

Simple thrown cylinders were made as a ceramic equivalent to the two-dimensionality of paper as a way of emphasizing surface. The landscape formula was flatly applied to the surface with the difference that internal compositional elements--the things that spelled out landscape--were focused on individually and as visual relationships. Color, texture and shape, within the format of landscape, were experimented with.

A group of colored pencil drawings (Fig. 8) paralleled and drew from these studies. In effect, they were visual notes on what was seen to be taking place within the latest landscapes and were the testing ground for the treatment of future pottery.

Finally, the landscape format was abandoned altogether in a fifth and last set. This final set (Fig. 9) further abstracted the elements and overall compositional sense of earlier pieces but as a subjectless parallel and test or clarification of the landscape's structure and basic make-up. They are succinct statements or formulas drawn out of previous landscapes as well as maps of a kind of internal order from which this line of work would be guided. I expect, beyond the boundaries of this thesis, subject material will be reintroduced. A group of ink drawings (Fig. 10) and collages (Fig. 11), suggested by this possibility, was done and pointed out that object meaning or identity and visual presence can parallel, exist independently or merge, creating new meanings and visual experience.

During the last two landscape groups, ideas and work concerning the cityscape appeared as a sort of counterpoint to the landscapes. Like the landscapes, internal elements and relationships were of particular focus within a subject format; however, the cityscapes brought out an accent on process. Cities move, are essentially rapid movement--whereas nature is also movement but on a vastly greater less detectable scale. The distinction is drawn by human capacities and purposes. The cityscapes sought to capture and work with these things.

The first (Fig. 12) dealt with people as the major moving force of change and erosion within our human environ-

ment just as wind, rain and so on are to the earth. Soldiers were used to confront the destructive nature of social functions as well as show that our innate destructiveness is not limited to material things alone. War is alluded to as the all inclusive hurricane force on the human level. Destruction paves the way for growth and since society feeds on nature for materials, the effect on the landscape and nature, including human nature, has been profound.

A second group (Fig. 13) took on the city in the same way landscapes were examined in the fourth set, as compositional problems within a subject format. Although the individual compositional elements differed between landscape and cityscape, relationships worked out much the same way with one important exception. The cityscapes contained a strong sense of process lacking in the landscapes. This pointed the way to the wet clay pieces more thoroughly discussed in "Proposal for a Large Wet Clay Floor Piece" contained within the Art chapter immediately following. The proposal can be taken as an illustration of this work since, due to its nature, photographs would be inaccurate and misleading and are not included for these reasons.

Concern and work with the cityscape idea yielded a broader theme of "streets." This term encompasses not only the narrower interest of developing an aesthetic of the streets, but includes an interest in entire "plumbing operations" of society, the things and processes supporting our

operations as a force of nature. This interest has been taken as the source for subjects and further compositional development in ceramic drawing discussed earlier. It also represents the extreme border of craft since, without history, there are no guides or restraints--only the immediacy of experience. At this point personal art begins.

Fig. 1A

Fig. 1B

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 6

Fig. 7

Fig. 8

Fig. 9

Fig. 10

Fig. 11

Fig. 12

Fig. 13

CHAPTER III

ART

Streets provide the order and pattern for certain functions: travel, transportation, channels of growth, movement of materials. They are conveyors of process, and in process as well as decay and repair (removal/transformation). While they direct movement of materials, ultimately they are replaced/repared by some of these materials--a cyclical system. Streets lead to street repair. The phrase "dust into dust" comes to mind, meaning lays in the invisible in between. The magic of process describes all things in a finer sense. I chose wet clay since it closes the pattern rapidly, accurately without disguise. After demonstrating certain truths within a graspable time span, it is returned to soil and the persistence of objects is circumvented, leaving ideas to stand alone. A collapsed performance corresponding in obvious visible principles to the life of materials.

By another path, objects are screens on which we project meaning from a variety of sources: social dictates, Jung's collective archetypes, personal meanings and so on. Nonobjects, things buried in their material existence or identified by their material composition (i.e., asphalt as

synonomous with street), have meaning on a level that accounts for process, which would include weather, life activities, etc. Streets as a whole contain both. Symbols reinvented, arrows point the way, curbs mark borders. Activity is insisted on in clearly marked areas, inactivity enforced in others, all done by symbols like notes in a new mass everyone responds to in an almost instinctual way. The basic process is understood. The variety of signs and symbols, while giving variation and modification, ultimately reinforce the basic process and take meaning from it.

Under the game exterior lie material events--the earth and weight of traffic, weather stress. The materials themselves stress internally. When material events threaten to interfere with the game of traffic, society is finally stressed, cracks, splits. Bandaging is the result. The same holds for initial road construction; problems of building lead to variations. New materials are introduced as old become unavailable. There are engineering and design factors, as well as on-the-spot human factors which all add up to a kind of process during building, use/decay, repair and, finally, removal and replacement.

The streets are a visual record of the transformation of human processes. Streets have always existed in human cultures, exist amongst many animals and insects, and can be regarded as an essential feature of life.

For their meaning on both deep archetypical levels

and day-to-day mundane levels, for their immense presence in an environmental sense, particularly on a surface level as opposed to buildings as form, streets are a major cultural educator/cultivator of our visual sense. Buildings confirm our sense of form; interior surface is largely a personal/intimate expression in balance with objects. Television and public spaces/surfaces are catalysts of social and object meanings and symbols--values and signs of our social language. But streets provide probably the earliest deepest coaching of the meaning and order of surface. We orient ourselves out of the streets. It is the sea we crawled out of, maintaining the macrocosm as microcosm within ourselves. I plunge back into the streets to seek and sort out the correspondents.

My heart is my neighborhood.
 Where I played with ants there remains a sense of
 struggle with the boulders of existence.
 Stones and half eaten/rotten apples fit neatly
 between the painted peeling crosswalks.
 Papers of left over importance decay with winos
 in the uncharted little sewer creeks leading to
 the storm drains of memory.
 Manholes hide secrets; the only way in is through
 the sewer grates and only far enough to see bright
 unreachable coins of promise.
 Sewer grates cage creatures that reach out in the
 safety of night and drag down passing bicycles,
 so you are careful.
 Asphalt under the sun becomes a desert, scorching
 plains of mid-summer despair.
 We learn to hop and count and not to break our
 mother's back by the lines of concrete birth and
 decay.
 The traffic is a monster dog that would eat us
 alive if we weren't darting angles of anger.
 Far away an object breaks from a dark
 horizon and flees for the air in a rising
 arch. Below cars pass like unsuspecting

ants; a driver passively listens for news on his radio. Pedestrians, two ladies loaded to the gills with loot, are startled as they notice the object slow to reach its apex and begin its crash course to the streets. A yellow parking line, a crushed cigarette butt, several tire skid marks on the concrete, for a moment spell revenge.

REVENGE

Take your choice, it's all the same now
now sealed in a new layer of asphalt
just as the memory is sealed in succeeding
layers of meaning.
Below the earth mother of shamans boils and
hisses with silent breath. We're forever
crumbling.

I was flung once more to the machination of existence.

I put on the exteriorization of poverty
 and opening the door, let a tendril of night
 mingle with the shadows of my dwelling,
 then shivering with its touch, I locked it
 behind to await my return.
 I stepped down to vagrant streets,
 liquescent with drizzly obscurity,
 aberrant with sooty definition,
 and the yellow clarities of spattered illusion.
 Unimpassioned, I rode the vague incubus
 of my body fleeing a neurosis of energy,
 dragging my mind behind, naked
 to the severity of concrete enigma,
 the oily mystery of walled dominion,
 street signed myopia glaring
 uncertainty over the fatal stability of steel supreme;
 that renewed itself within all inhabitants,
 as they tossed in their mausoleums of somnolence,
 absorbing their dreams,
 until buttressed by girders of insensibility,
 they can hoist their liturgies of rust
 to the exaltation of day.

And the day will resound
 through concrete and steel,
 vast with the clamor of mechanization
 and heels click-clacking like hoofs
 of staccato beasts head-long in scattered
 intent and momentous occasion.
 Adrift in the mortal swarms
 I agitated among the surge
 and strain of smoglit crowds.
 Dodging strides, I fled the rush
 of wheeled conceit and purpose
 paced like advertisement.
 Lost in flows of eyed aversion
 I grasped my own soul of iron
 against the cataracts of collective
 scrap yards, cowering beneath
 a steel milled skyline
 of condemned sensitivity.

Awash the sands of humanity
 I am a part of that monotonous monster.

Kick open the doors, sliced veins, blood mixed with sour smelling puss flowing freely down gutters, through sewers, out finally into the sea. Salt and sun, purification/healing.

Life under an ice age glacier. Mastodons, extinct species alive again. Humans dumb as stone, barely dogs. The air frozen clear thousands of feet thick. Above god faces and winged horses peer in. Down here stillness. We move about like slugs on the darkest ocean bottom crushed under enormous pressure. Life is piped in. A rotting corpse kept alive by catheters, needles, injections in the name of the Red Cross. A quadraplegic war casualty, gut full of metal. Elsewhere the steamy organic rot occurs. Industrious ants cart the warm manure under the freeze, tearing up earth in the bargain. Everywhere great runny sores can be seen. The face of the earth mutilated, gashed and acid-scarred.

Time left to puke up the unnecessary, grow lean and alive, reduce down to the core, the center, the self. To cast away accumulated poisons . . . and then what? Submerge in the filth maybe? For what? To sight see, discover "beauty" . . . maybe? I need to dance exuberantly, to whirl and let fly what is not firmly attached.

Breathing easily again. 12:35 a.m.

Noticed there is a wall, no, a painted (blue) window that

always sweats.

Picture a dying hawk on its back, its talons grasping for the rabbit sky again; raking claws tearing wide bleeding gashes across the blue flesh.

The Camus Swale River is a hunter. A deer is downed, the gut sliced open. Camus pushes himself within swallowing the slippery organs whole. His legs and arms are then pushed within the animal's legs just below the skin like a second membrane. The fit is like a body stocking. The brain is crushed into liquid and injected, by hydraulic pressure, into Camus's own brain cavity. When the process is complete he lumbers off with the corpse around him. Weeks later the meat has been mashed into a putrid gel by the numerous maggots that infest it. Soon decay is complete. Camus is stripped clean and must hunt again.

A variation on the same image: Camus enters an unconscious animal. When it awakens they are friends and agree to live together. Actually the animal is at first angry with Camus for his uninvited presence and for the way he has entered. However, since nothing can be done, sort of self-destruction (something animals are incapable of anyway) acceptance, cooperation and friendship are settled for. As for Camus, he regrets the hawk's death. He had always wanted to fly and would have rather entered a living hawk. With his first preference ruled out, entering the animal became the best

and most reasonable thing to do for the many practical advantages to be had there. Besides, Camus is determined to make it work. With the animal's help he is certain to succeed.

PROPOSAL FOR A LARGE WET CLAY FLOOR PIECE

Explanation of Work

The central interest in this proposed piece is the deterioration process inherent in both the material extensions of ideas and ideals as well as, ultimately, the ideas and ideals themselves.

Elements of street design would be loosely expressed in the initial construction. I intend to develop, clarify and use a dynamic notion of a street aesthetic by using and controlling characteristics of wet clay. In other words, deterioration and change would be incorporated and emphasized in this piece as opposed to making a fixed "dead" image and thereby removing the essential features of street aesthetics, those of change and transformation.

I center on streets and the materials they are made of since these things are the foundation for nearly all aspects of contemporary society as well as function as the interface between ourselves and our activities and the nature and activities of the earth below.

This piece would utilize rarely used characteristics of clay, primarily those occurring during the drying process of wet clay. The main characteristics of drying clay are color changes, cracking and shrinkage.

Drying clay duplicates the deterioration of asphalt

and cement, though much more rapidly. Within days, clay can closely approximate the deterioration and appearance of very old streets.

Surfacing, with rhoplex and Vaseline for example, allows control of the drying process so that the drying rate can be predetermined and extended from several days to several weeks.

Form would be loosely constructed from a set of plans based on modified elements of street design.

Surface, likewise, would be from the streets on two levels.

1) Surface Designed to Work With Form. Imposed color by the natural colors of clay, by spray enamel paint to express some indeterminable information or directions or by way of the effect surfacing materials would modify the materials underneath.

2) Process Determined Surface. Cracking, blistering, peeling and color changes occurring throughout drying would directly affect surface as an ongoing process. Form would be indirectly affected as surface changes gave new character to underlying form.

Outline of Construction

Inexpensive masons' clays would be combined with pearlite or sand for bulk as the primary construction material.

Clays have different colors in their raw state, ranging in the earth tones from gray through various buffs and browns

to deep reddish browns. Clays would be selected for desired color or modified with tempera during mixing.

Clays would be mixed very wet and bagged at any one of a number of places prior to construction and transported to the building location along with other materials and tools to be used.

The pieces would be built by hand directly on thin plastic sheets set on the floor in a space approximately three by four yards roughly following a plan or guide.

There would be textural distinctions along with areas of different colors. Relief would be between two and eight inches.

Construction should take place within days of a presentation's beginning and would take several hours to complete beyond the mixing and transportation of clay and materials. These things could be done several days earlier in preparation.

When the clay work was done, "street language or symbols" would be added directly to the wet clay with spray paint in areas indicated by the plan or guide.

Except in areas where immediate extreme cracking, etc. are desired, the pieces would be surfaced with rhoplex which would be dry by the following day.

During the presentation, as the work slowly dries, areas would be removed and/or modified one day each week and replaced/repaired/modified.

This piece could be placed anywhere on the floor, space permitting, without worry of damage. There is no insurance or sale value to consider in choosing a location for display. Damage, in fact, would be welcomed as an important chance event to aid in determining the area of weekly removal and/or reconstruction.

Polaroid photographs would be taken each day at the same hour as documentation and, providing there is adequate space, displayed to give added references to view the work by.

Likewise, plans and notes taken during repair should be posted.

A large sheet of paper with a pen attached should be posted on an available wall for viewer comments.

Removal would be simple. The work would be broken into manageable pieces and removed. Since care would have been taken during the application of rhoplex and spray paint a mopping would be all that would remain to restore the area to its original condition.

Brief Background of the Work Proposed

The basis for this work was founded during my undergraduate ceramic training. Since the goal of nearly all ceramics is to produce a cohesive "finished" (i.e., fired, etc.) object a good deal of training dealt with methods of minimizing nearly all the characteristics of drying clay.

As I began to expand beyond the limitations of ceramic

craft, early in my MFA program, the ideas and methods contained in this proposal began to develop.

Several small preliminary studies were shown towards the end of my studies at the Portland State University's White Gallery, May 1974, during a group show of MFA candidates' work.

Four large pieces were displayed during a one-man show at the Oregon State University Fairbanks Gallery in October 1974.

A wood framed piece was included in my comprehensive MFA thesis presentation at the PSU White Gallery during May 1975.

Tim--

stick with
ceramics. Neither your
metal nor your mixed
media assemblages have the glory
and pulchritude
of your pots
they may, to
you, lack
the commentary
of your other pieces.
But an artist
has duty to the beholder.

your pots are great

Erik

Beholder hell

you seem to mean
consumer--right on
for the craftman
But hopefully peoples
lives are broader
than their gig. and
even if they
don't think so fact
is theres much in
life we experiance
without personal
control of. Ok
at that point
the artist has
their work. And
if what is come
up with has
masturbational
value or

opens heads
the chance taken
is worth it.
What does pulchritude
pottery mean

Tim H

Yeah tim
you're right--
but nevertheless
your pots are
a hell of a lot
better than
those 1/2 baked
assemblages

E

Im going to steal a bag of your clay

Anyway, it's all
in your head.

That's cool.

Klip

Blight abounds
"art" sustains?

Don't understand

Dear Tim
you sure
are not much
of a artist,

BLUCH!

Dear Tim
W They
exhibit at the
left of the
city exhibits
have no control
over anything
that would
express what
your looking
for, except
for a "poor
shot of an
Indian."

Dear Tim
you have a
very corrupted
mind.

Tim,
Hey, American
cities, freeways, asphalt jungles and
shit (on the left anyway)
On the right, excellently thrown
pottery and fine glazes.

Great exhibit

Dear Tim,
you seem to
have a very
destroyed view
of the world.
Diane
Funny--my name is
also Dianne and
I fully agree
Dianne 2
No--I disagree
there's nothing wrong
with his view. Take a
look at the world!
Thaks for opening up a
dialog, Tim.

Dige

love the
miniature
cityscapes
FH

Tim, I like your
exhibit, but
can you
explain plastic
pouches full of
foam

rubber?

Tim
Yippie!
If not
is that right? i don't
understand why you
are'nt more concerned (and
work) with plants. to me
plants are more important than
arguing out political and ethical
philosophies with other people. i
hope that you get lots of political feedback:
cause that seems to be what you are asking for. Mark

Dear Tim,
On behalf of the natives
of Kerguelen Islands and
myself I would
like to say I
enjoyed
your exhibit
on
apples.

I like it, Tim Harvey--the cityscape
(Pretty cheesy to use the Am Metals
Ideas Exhibit sign,) but otherwise
I like the broadness of your
statement
Mixed scales of proportion
good. Political statement with
the soldier in the kiddie
park? Yes, you got it! TH
Foam ou the
river=crud?
right
streets vrs rivers
blds vrs mtns
what we love vrs. what we
do with what we love
the city as nature
Hows that for knee
slaping philosophy?

Then again
that's a
statement
too

Tim--
please explain
the arrow
paranoid

Dear Harvey!
How much
are your
earthy looking
(raku)
pots?

me

Quite a bit cause
they each take a
full day to make
around 12-25
dollars depending
on size. I'am
going to soon be
making planters
in this manner--
call 223-9641
for sale or trade
or ?

Dear Tim,
It reminds me
of Paris in the
Spring time or
Harlem in the
winter
HJ
I resent that
Hi there Tim,
Your really into a
bit of nature.
I dig it too
I see a lot
of new ideas
in your work.
I see many changes
in our society, just by
looking at the displays. You
have interpreted these things through
your works of art.
I kind of percieve this, I'am
just a youngblood
trying to see it, with my true
personality Maybe you did it to
intend something different from me
But I got something out of it.
Thats what counts,?!

GOOD LUCK!

Chris