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Artist Statement

I am curious about exploration of formal qualities of the vessel and volumetric sculptural objects. Inter-relational ties between functional and sculptural art through researching basic aspects of form are the primary concerns in my work. The vessels and volumetric sculptures I create examine the line between pragmatism and pure sculpture.

Often, I am asked if my work is “functional.” The answer is yes. Formally, the objects may equivocate between something that could contain food or liquid, and an object that is meant only for aesthetic observation. This often confuses a viewer who is uninformed of the history of pottery. In most people’s experiences, pottery is known only to be something with a useful purpose. They do not look at pottery in a formal context in the same manner as they would paintings or sculpture. Yet, even the most basic of good functional pots incorporate the same elements, concepts, and principles as these other mediums. This is where I enjoy playing.

I really take pleasure in playing with proportion and scale. I am amazed with how much a form can change with the slightest alteration of one part of the form. For instance, the scale of the foot of a form in relation to the rest of the form can make an object seem either heavy or light. The scale of a form can change the manner in which the viewer reacts to the piece. Pottery that is small asks to be picked up and handled in an intimate manner. At a certain point of scale, the object becomes more obtrusive to a person’s personal space. They may be drawn to touch the piece due to its surface and form, but will not pick it up and handle it.

The alterations of my forms and surface treatments come from many different inspirations, inclusive of history, nature, and human/animal form and relationships. Formalist, modernist, and contemporary artists have been large influences in the ideas incorporated within my work. I also draw from the same common well of influences as the modernists, such as Archaic, Cycladic, and African art.

The various inspirations I use when creating my forms are layered in a manner which creates ambiguity. When a viewer examines my work, they may catch hints of these inspirations. If a viewer reads something from the forms, it is due to their personal experiences which they bring to the table. I do not attempt to tell a story through my

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forms, but am not bothered if one is contrived by the viewer. When creating my art, I do not box myself into the original idea or intent of the form, but visually evaluate the piece throughout the process and make changes so the work may evolve into a finished state where it strongly appeals to the eye.

Firing clay into ceramic is one of the oldest technologies in the world, and has had one of the largest contributions to human civilization. If it were not for ceramic pottery, we would still be chasing our food around and cooking it over an open fire. It allowed humans to contain and store food, thus moving from a hunting/gathering civilization to being able to settle and farm. Pursuit of better firing techniques and higher firing temperatures to make better pottery, led humans to achieving temperatures that would melt metal and glass. Essentially, because of ceramic pottery everything we are surrounded with today is due to ceramic technology. Every time I make a vessel form, it is a celebration of this.