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Common Objective

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Common Objective Joshua Scott

Pots are like people. Gestural qualities can make pots appear to move like people. They form groups in ways that people might. Repeated forms on a pedestal can appear to be in formation like a military unit. More importantly, pots perform specific jobs or tasks in ways similar to people.

Inherently, the job someone holds or the function of a pot will have an effect on perceived importance. A funerary urn may seem to be a more important form than a coffee mug, yet both are committed to specific tasks. This can be likened to a lineman and a doctor. One may seem more respected than the other, but they both perform functions critical to modern society.

This body of work echoes social hierarchies. Juxtaposition, scale, and quantity aid in relaying messages of supposed importance. In this exhibition, I present pots that are made for daily use alongside pots whose functions and display orientation seem to take them out of the everyday realm. Not all of the works are meant to be handled the same or to perform the same task, yet they all accomplish the jobs they were designed for. A ewer pours liquid, a vase displays flowers and a lidded form provides containment.

I find satisfaction in knowing that the effort put into making a functional pot is rewarded when the pot functions well. A quiet surface paired with innate utility might be my truest aspiration, but a form imbued with capability and confidence elevates the pot even further. This is a difficult standard to be held to, and even more difficult to articulate. Nonetheless, this aspiration draws me in and holds me accountable.

Artist Statement
Josh Scott

As a ceramic artist and potter, I am interested in the specific function of pots and why someone is driven to employ a piece of pottery. I grew up around job sites and for close to a decade worked as a painter. During that time, I became very acquainted with the specific things certain tradesmen would carry, wear and use to complete the tasks set before them. Roofers had their protective sunhats, flooring guys donned knee pads and painters such as myself wore whites. It was immediately understood the job they were there to do. I apply that same idea to the pots I make. I aim to make obvious what the pots intended use is and accent its form with a nuanced surface. I want the function of the piece to be at the forefront. The end goal is to have created something that does its job well.

My work is made from porcelaneous and iron rich stoneware clays that are then fired in a wood burning kiln to around 2350 degrees Fahrenheit. This type of firing yields surfaces that range from glossy blues and greens, to deep reds, oranges and pinks. Wood firing allows me to work with a community of people who all share a common interest while still understanding the laborious and rewarding nature of this kind of firing.