

PENLAND GALLERY

INGRID BATHE

Newcastle, ME

CLAY | Functional ceramics

Artist Information | Studio artist; education: BFA Museum School of Fine Art (MA), MFA Ohio University in Athens (OH); residencies: Watershed Center for Ceramic Arts (ME), Guldagergaard: the International Ceramic Research Center (Denmark), Haystack Mountain School of Crafts (ME)

Artist Statement | *Thoughtfulness is evident in the way I handle clay and necessary when viewing or handling my work. I skillfully employ basic, traditional methods of hand-building to emphasize the scope of possibility within the medium. I adjust the clay ingredients and paper content to best suit the forms that I am working on. The paper fiber is added to increase green strength without compromising the final piece. The methods I employ while constructing are integral to the final presentation of the work. I want the process of creation to be visible to the viewer: when two pieces of clay are joined together I leave a seam line, each pinched mark is left intact so when looked at closely my fingerprints can be seen. By making objects out of a fragile and precious material, I expect the delicate nature of the work to provoke a heightened awareness and sensitivity on the part of the viewer.*

My aesthetic combines the European decor I was surrounded by growing up and my love for where I live now – simple, thoughtful, clean, elegant, frugal. The lifestyle I maintain in Maine is conducive to my art making. We are surrounded by farmed fields, preserved natural areas, and revered coastlines. The tempo of the long quiet winters and the radiant quick moving summers creates a balance that complements my temperament and my artwork.

Technical Information | All of my work is formed by hand only, using porcelain clay. I mix the porcelain from dry materials and add paper fiber to increase green strength. I pinch the clay to achieve the desired form and apply a thin layer of glaze on the inside. The glaze has a blue or purple tone to it depending under which light it is being viewed, daylight or fluorescent. The outside of my pieces remain unglazed. The clay is fired to high temperature, cone 10. It is vitrified, translucent and begins to flux so that the unglazed portions of the piece have a slight sheen to them. I fire in reduction, which gives the white porcelain clay a cool, bluish tint.

All functional pieces are dishwasher and microwave safe.

Penland School of Craft | Penland Gallery & Visitors Center
3135 Conley Ridge Road, Bakersville, NC 28705
gallery@penland.org | 828 765 6211
penland.org/gallery