

## Artist Statement

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Fall 2012

When I interact with the objects around me, I find that my interests are drawn to the process of a thing. It's not so much what it is, as how it was made – and how well it was made that interests me. I see handmade objects as masses of considerations; tweaks, experiments, experience, rules learned and then broken, thoughts tangled and then organized. For reasons I'm only beginning to understand, I chose a path of making, unmaking, and rebuilding functional pottery as a way to organize my own tangled thoughts. Five years ago, I began making things I would have deemed impossible before I had started. Now I find myself creating new problems to solve as the initial challenge has worn off. As I progress, I discover new ways to ponder the interconnectivity of form, line, surface, structure, and process.

I make my work with the goal of discovering a universal beauty, transcendent of language or culture. I find beauty in the intimacy of use, the comfortable integration of art and life. Meaning and ritual brought into mundane tasks heighten consciousness. The objects themselves take inspiration from the natural world, then filtered and refined through the process of designing and making. There exists a multidimensional dichotomy of rigidity and flow. Lively profiles articulated with static volume. Precisely measured geometry described by freehanded line. Neatly controlled form and structure coated in drippy, flowing glazes. The resulting objects are at the same time foreign and iconic, simple and complicated, familiar and mysterious.