

The logo consists of two stylized, overlapping shapes resembling a 'K' and an 'S' or 'P', rendered in light blue and orange colors.

Karl Knudson Pottery

ARTIST STATEMENT

Beautiful, functional. For me, the creative process begins with the merging of these two words. They very simply describe what I expect from every piece of pottery that I create.

All of my work is wheel-thrown or hand-built, and sometimes both. I alter every piece and embellish the exteriors with the application of stamps and slips. Patterned, textured, luminous surfaces—both subtle and conspicuous—are characteristic of my pottery. To finish each piece, I apply matte and wood-ash glazes to create a unique finish for every plate, platter, fruit bowl or vase. Look closely and you will find webs of color and fields of crystal sparkling across even the most utilitarian of my dinnerware and curling around the spouts of my oversize, sculptural teapots.

My work is made of stoneware and porcelain. Each piece is made entirely by me in my studio. I have no assistants or helpers during any part of the artistic, glazing or firing processes. My pieces are individually glazed using up to eight different glazes. I use a variety of matte glazes as a background to create color and pattern on the surface. I then spray colored variations of a wood-ash glaze over the surface using a sandblaster. I have some control over the relatively uncontrollable wood-ash glaze by varying the amount of glaze I spray on each piece, as well as controlling the depth of the matte glaze under the wood-ash. A thin coat of matte glaze under the ash glaze will give the characteristic rivulet patterns of ash glazes, while a thicker coat of matte glaze will cause the glaze to run in sheets instead of rivulets. This glazing technique allows me to paint with the glaze, finishing the composition during the firing process. Each piece is fired in a gas reduction kiln to cone 10, or a temperature of about 2,350 F. The kiln I fire takes about 20 hours to reach this final temperature and another forty hours to cool down. This firing schedule is about twice as long as typical firings. This causes an increased amount of glaze action and crystallization to occur which greatly adds to the aesthetic value of each piece. This glazing effect harkens back to the masters of the Arts and Crafts period of pottery in the early 1900's, while producing a series of work that often visually seems more reminiscent of Monet's *Nymphs* series of paintings.

Karl Knudson is a graduate of the ceramics program at the University of Oregon. In 1997, he was hired by the Salem Art Association to help build and operate the Marjorie T. Sherman Community Ceramics Center: a 7,200 sq. ft., state-of-the-art community ceramics center. There he rapidly became a popular instructor for children and adults. He also began teaching for the Arts in Education, an artist-in-residence program for local schools. In 2001, after helping to transform the Marjorie T. Sherman Community Ceramics Center into the more inclusive Visual Arts Center through the addition of 2-D studios, he "retired" from managing the daily operations of the center to focus on making artwork and teaching. He remains an active teacher for both the Salem Art Association and the Arts in Education Programs, and is an active member of the arts community.