



M a r k K n o t t

Suwanee, GA

Artist Statement

Reflection, history, confluence, life experience, water, continual movement repetitive patterns. These are dominant themes in my work. I work with porcelain & stoneware using the wheel with then alter to loosen. Softening the edges, corners, and curves accentuating the forms. My work is soda fired in a directional cross draft kiln . The burners enter from one side. A sodium solution is sprayed into the kiln. This mixture vaporizes following the path of the flames, caressing one side of the pots. The side facing the burners accumulates more soda. The hypnotic patterns are softened and/or blurred. While the backside remains dry, decoration in tact and crisp. This directional firing creates fantastic surfaces with dramatic variations from side to side. It's my hope as a potter that my work will first create some sort of happiness and/or joyfulness to the viewer, experiencing one small moment of happiness when used or viewed daily. I think the pots do that! That's personal happiness!

Exhibition Statement 2012

This work culminates my notion on CONSIDERING SPATIAL PRESENCE over the past few years of studio work. These forms began modestly as sugar jars, tiny in comparison to the work in the gallery.

I have given myself time to develop these form, exploring patterns and surfaces, allowing the work to emerge into this body of work. While the current work was produced over the past 6 months the ideas have evolved and germinated over years, finalizing into this group of jars.

I think these jars speak to both volume and containment. They command space, demand presence and visual interaction with the viewers.

On a certain level all viewers can relate to patterns. While the surface and patterns have specific meanings and memories for me, I think the viewer can insert their own meaning creating time specific narratives.

For me that's the beauty of repeating patterns, a sense of time and memory.

-Mark Knott

Blue Gallery

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Mark Knott

Suwanee, GA

Formal Education

- 1991 Master of Fine Arts. San Jose State University, San Jose, CA; Plastic Arts
- 1990 Master of Art. San Jose State University, San Jose, CA; Ceramics
- 1988 Bachelor of Fine Arts. Kansas City Art Institute, Kansas City, MO; Ceramics

Studio/Residencies/Internships

- 1990 Visiting Artist. Savona/Abisolla, Italy; 3 month invited residency
- 1986 Summer Resident. Archie Bray Foundation, Helena, Montana
- 1984 Artist Assistant. Sun Valley Center for the Arts, Ketchum, Idaho
- 1982-83 Resident Artist. Sun Valley Center for the Arts, Ketchum, Idaho

Exhibitions (Selected Listing)

- 2007-2012 American Craft Council, Atlanta, GA
- 2012 Museum of Ceramic Arts, Atlanta, GA
- 2011 Crimson Laurel Gallery; "South by Southwest"; Bakersville, NC; Two Person
- 2010 AKAR Gallery, Sioux City, IA; "Thirty by Five"; Group Show
- 2005-2009 Perspectives, 50 Georgia Potters and Collectors; Watkinsville, GA
- 2003-2006 Teapot A Go-Go, Mud Fire Gallery; National Teapot Show; Atlanta, GA
- 1998 LaGrange National Biennial, LaGrange GA
- 1995/1996/1997 Big Art Painting Show/One Person; Sacramento, CA
- 1996/1997 Sacramento Center for Contemporary Art Erotic Art Show/Group Show; Sacramento, CA
- 1997 Sacramento Municipal Utilities District Teachers Students/Group Show; Sacramento, CA
- 1996 Studio 24 Painting Show/One Person; Sacramento, CA
- 1995 Short Center South Student/Staff Group; Sacramento, CA
- 1991 San Jose State University Thesis Show, San Jose, CA
- 1990 San Jose State University Masters Show, San Jose, CA

Ceramic Interests And Artist's Statement

My work is a reflection of my history, a confluence of my life experiences grounded in the historical ceramic tradition of functional pottery. My forms reflect my love of the ocean, boats, water, continual movement, and repetitive patterns, and are softened by the ever-changing color pallet and the atmosphere of my soda kiln. In contrast to the looseness of my forms are the inherent architectural and vertical influences of grain silos and water towers. I work in both stoneware and porcelain, and add surface decoration by applying slips and multiple glazes with cut sponge stamps, brushes, and dipping and/or pouring. The glazes are allowed to interact creating secondary patterning. My work is then soda fired to cone 6, or 2230°F. Sometimes referred to as the kinder, gentler little sister of salt firing, soda firings tend to enhance and brighten the glazes. In my case, the soft blues, turquoises, and yellows, in contrast with the clay bodies and slips, complement each other in a vibrant, striking manner.

Gallery Representation

- 2012-Present Blue Gallery, Kansas City, MO
- 2007-Present Cervini Haas Gallery, Scottsdale, AZ
- 2007-Present Red Lodge Clay Center, Red Lodge, MT
- 2007-Present The Signature Shop and Gallery
- 2007-Present Heartwood Gallery, Saluda, NC
- 2007-Present Crimson Laurel Gallery, Bakersville, NC
- 2007-Present Textures on Main, Waynesville, NC
- 2007-Present Tin Roof Studio, Highlands, NC
- 2004-Present Raiford Gallery. Roswell, GA
- 1987-1988 Leedy-Volkous Gallery, Kansas City, MO