





## **Megan Lightfoot**

My current body of work includes functional ceramics. I am drawn to the fact that functional ceramics can develop a relationship with someone, becoming a part of their everyday life. Something as simple as a cup can be so personal when it's made to fit perfectly in one's hand. When a cup is used repetitively, one begins to notice all of the subtle parts of that cup that make it so likeable. The forms that I create are specific to their functions, typically inspired by historical Islamic pots as well as Islamic architecture, such as arches and domes.

While the pots are being thrown, I am constantly thinking of how surface design elements will be able to interact with the forms in such a way that enhances specific parts. My pots are intentionally thrown very smooth so that the only interest that the surface provides comes purely from surface design created through drawing with under glaze, wax resist, sgraffito, stamping, and glaze. The combination of these processes creates complex patterning throughout the forms, which adds repetition to the surface, drawing one's eye around the piece to each of the parts that I intend to be noticed.

These patterns are typically derived from a simplified version of patterns found in Islamic tiles, Indian Henna designs, and mandalas, as well as Islamic, Indian, and Moroccan textiles. When looking at the patterns used in these, I find shapes that tessellate together well and place them onto my work in such a way that it creates interesting positive and negative space within the pattern. I also use surface design to draw the viewer's eye to specific parts of a piece that I intend for them to notice, such as the spouts on my flower vases. These spouts function as the focal points of the vase form when not in use, as well as the place where a flower's stem and the vase interact when the vases are in use. In order to elaborate on the spouts, I embellish them with designs that are more complex than the rest of the piece, instantly drawing the viewer's eye to it.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
<b>Figure 1:</b>	Ginger Jar 1	Ceramic	Stoneware, Cone 6; 16 in. x 8 in. x 8 in.
<b>Figure 2:</b>	Ginger jar 2	Ceramic	Stoneware, Cone 6; 12 in. x 8 in. x 8 in.
<b>Figure 3:</b>	Ginger Jar 3	Ceramic	Stoneware, Cone 6; 8 in. x 9 in. X 9 in.
<b>Figure 4:</b>	Mug	Ceramic	Stoneware, Cone 6; 3 in. x 4 in. x 4 in.
<b>Figure 5:</b>	Pitcher	Ceramic	Stoneware, Cone 6; 7 in. x 7 in. x 6 in.
<b>Figure 6:</b>	Round Vase	Ceramic	Stoneware, Cone 6; 7 in. x 7 in. x 2.5 in.
<b>Figure 7:</b>	Slipcast Cup	Ceramic	Porcelain, Cone 6; 4 in. x 3 in. x 3 in.
<b>Figure 8:</b>	Slipcast Cups	Ceramic	Porcelain, Cone 6; 4 in. x 3 in. x 3 in.
<b>Figure 9:</b>	Stacked Vase 1	Ceramic	Stoneware, Cone 6; 25 in. x 10 in. x 10 in.
<b>Figure 10:</b>	Stacked Vase 2	Ceramic	Stoneware, Cone 6; 18 in. x 9 in. x 9 in.
<b>Figure 11:</b>	Stacked Vase 3	Ceramic	Stoneware, Cone 6; 12 in. x 8 in. x 8 in.
<b>Figure 12:</b>	Teapot	Ceramic	Stoneware, Cone 6; 6 in. x 6 in. x 4 in.
<b>Figure 13:</b>	Vase	Ceramic	Stoneware, Cone 6; 7 in. x 6 in. x 6 in.



**Figure 1: Ginger Jar 1.**



**Figure 2: Ginger Jar 2.**



**Figure 3: Ginger Jar 3.**





Figure 4: Mug.



**Figure 5: Pitcher.**





**Figure 6: Round Vase.**





**Figure 7: Slipcast Cup.**





**Figure 8: Slipcast Cups.**





Figure 9: Stacked Vase 1.





Figure 10: Stacked Vase 2.





**Figure 11: Stacked Vase 3.**





**Figure 12: Teapot.**





Figure 13: Vase.