

Lynn Duryea

Influences

The visual points of departure for my work are structures that range in size from small to monumental, everyday objects that include letters of the alphabet, tools and implements, and architecture of various kinds. I am not interested in replication, but in reference and suggestion. The artist who I consider to be a master of this approach is Martin Puryear, whose powerful and enigmatic objects suggest a multitude objects and ideas.

Favorite Part of the Process

Fitting together parts and pieces is engaging and challenging; beginning with flat tar-paper patterns, translating those patterns to dimensional form, constructing the clay elements, and joining the pieces together by stacking or intersecting.

Techniques

Slab construction, particularly the wrapping and bending of slabs, allows me to achieve the kinds of streamlined and

reductive forms in which I am interested. While it is possible to generate handbuilt clay forms in a variety of ways, it is the sheet-like quality of slabs that generates the profiles I find appealing. How a piece is constructed becomes part of its language. A column of clay could be thrown on the wheel, built with slabs, coiled or pinched; each will convey a different feeling in the finished piece. The SlabSling, which is a tool that I developed and will be demonstrating how to use at NCECA, provides an easy and reliable way for me to generate large-scale slab sections.

Mentors

Bill Daley introduced me to the joys of working with tar paper; its formability is not unlike that of clay slabs. The material allows me to envision and then construct the streamlined forms that are an essential part of my visual language. I use tar paper to make models and maquettes, as well as patterns and molds to use directly with clay.



1 Lynn Duryea using a large tapping knife to smooth out the surface of a slab. **2** Tracing around the edges of a template with the tapered wooden handle on a pin tool prior to cutting the slab to shape. *Studio and process photos: Joshua White.*



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3 The template-cut slab on a thin section of a non textured cotton sheet or nonwoven fabric. 4 Setting up the SlabSling to the desired curve. 5 Placing the slab and the fabric support onto the tar-paper sling. 6 Allowing the slab to reach leather hard after placing it on to the sling. 7 CLAMP #3, 6 in. (15 cm) in height, terra cotta and Kanthal wire, low fired in oxidation, 2014. Photo: Steve Mann.