

The ceramic vessel post-glaze firing is relative to the body in that it can be touched; physical processing of artwork is a unique viewing experience significant to the ceramic vessel in that it can experience the world in a visible, physical way - like people. In this way, trans* bodies in the social atmosphere of "passing" relates significantly to the ceramic vessel.

The vessel, like the body, changes with its surroundings. Unlike most visual art or sculpture that exists within the gallery space, ceramic vessels not only respond to their surrounding environments, but invite the viewers to interrupt such fields of objects to interact with such bodily forms.

The ceramic vessel's relation to the body allows such forms to communicate to the viewer in a humanistic, material way. The gestures clay so flawlessly records relates to the viewer in bodily action, creating a glass-less mirror of reflected and articulated gesture. The history of such gesture impacted upon the clay body remain with the clay regardless of intended (and typically unsuccessful) erasure. The clay body reacts to each and every touch or force impacted upon it, much like paint on canvas. However, unlike pigment on a brush, the entire human body can come in direct, constant contact with the material. Rather than reflecting such movement, like paint, the clay *becomes* the movement; the same goes for clay experiencing chemical changes through multiple firings. These identification factors of body and bodily gesture within the clay are never lost in the structure of the clay body itself, and therefore the vessel. Even through the action of wedging or kneading the clay in an attempt to remove the history of such gestures, the clay never truly rids itself of the experience its body has had.

Through its entire life process, clay adapts based on its surroundings. Whether in the ground, unearthed and unused by human hands, or in the kiln, the clay holds and responds to the way it was/is handled and coaxed into creation. The rocks and earth surrounding the clay in its birth affect the way it fires in the kiln and holds itself as a vessel. The way the clay was thrown or handled in greenware affects the way the clay feels or possibly functions; the effects of such actions relate and are relative to the viewer's handling. Through its fantastic ability to directly react and retain the effects of each experience, clay fired into ceramic vessels are able to function more directly to both the viewer and maker. Through direction of action, atmosphere, and construction, ceramic objects hold an incredible ability to relate to the viewer in human, bodily, tactile interaction.