

Margeaux Claude

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ARTIST STATEMENT

Design generates utility, self-expression, and joy, reflecting both culture and the individual creator. Form is central to my work, and I contemplate metaphors of permanence and change through the manipulation of method and materials, such as scagliola, plaster, glass, glaze, wood, and cardboard. Research and visual allegory are combined to reveal arrangements and forms that are a culmination of moving through the past and the present.

My vessels are shaped by the discarded tools of twentieth century ceramic factories and I embrace historical practices of ceramic industrial design, including turning, sledging, and jigging plaster. Conceptually my work is generated through archival research and expressions of intuition — tethered by a frozen moment in time.

I work to extrapolate from material a visceral sensation like the experience of thixotropic beach sand, sliced cold butter, or polished porcelain that has the cool softness of marble or the patina of wet skin. There is a bricolage of material and motion that is finished with an ingratiated sense of time.

My drawing practice is expansive, and reflects a range of approaches to material. Glaze drawings, initially conceived as sand drawings are transferred to paper, and reference ergonomic circular reach; this motion is then translated into drafted gesture with a yogurt-like glaze. The reach of each stroke is recorded, layered and reworked until I am satisfied with the image. Upon firing the glaze drawing, the image is melted or intentionally fractured and fused, an index of events recorded through the elemental force of fire.