

Rebecca Hutchinson



Rebecca Hutchinson is currently Associate Professor of Art at the University of Massachusetts-Dartmouth where she teaches Undergraduate and Graduate Ceramics. Previously she taught as Visiting Professor at the University of Washington-Seattle, Art Institute of San Francisco and Virginia Commonwealth University. She has been making installation work for the past fifteen years. Her work engages concerns for both the observation of place and

the myriad of possibilities in building site specific work embracing qualities of developmental theory and observation of both animal and human architecture. With this personal and equal interest in both human and animal behavior, she has recently built responsive pieces using fiber, handmade paper and clay, at the Holter Museum of Art, Helena, Montana, Fuller Craft Museum, Brockton Massachusetts, Manchester Crafts Guild, Pittsburgh Pennsylvania. Her exhibitions have been in both museums around the country as well as, numerous commissions of outdoor site works. She has been the recipient of numerous grants and fellowships, curated and juried exhibitions and participated in residencies at the Greenwich House Pottery, Banff Centre for Fine Art, Watershed Ceramics Center, The Archie Bray Foundation and Vermont Studio Center. In addition to her university position and her active exhibition schedule, she has lectured and taught workshops throughout the country.

Artist's Statement

In nature there are diverse states of existence that I continue to study: the structure of nature, the result of the state of nature by interaction with other forces of nature, the resilience of nature, and the complexity and awe in the engineering of nature. All these states of nature are rooted and formed in the motivation for the need to survive, and provide endless possibilities of art construction influence and conceptual framework for art making. And, more specifically, endless possibilities for metaphor use; speaking for the depth and complexity of living with the hopes of revealing the human condition in visual, sculptural (continued)



Artist's Statement (cont.)

form, utilizing traditional and non-traditional ceramic materials and processes.

Within the study of ecology and ethology these states of existence are articulated. As a point of reference for sculptural installation building, I have been utilizing specific structural engineering qualities found in functional growth relationships as well as deformities within specific plant formations. Similarly, and as powerful as organic growth, I have also looked at species structures and capitalized on both an understanding of their ecosystem function and engineering. My main interest has been looking at the quality of existence and structural functionality found in nature and the beauty of manipulation, which in nature observes a balance of the fragility of its surroundings while maintaining the essence of need and individuality.

My work focuses on the respect for craft and the endless influences found in nature. Formally and structurally my interest is in the details: quality of craft, quality of connections, quality of structure and conceptually an understanding of all physical parts to the whole. I build site-specific clay and fibrous sculptural works. I use porcelain paper clay — dipping, hand modeling, slip trailing, coating handmade paper forms and pouring paper clay slip between papers, cutting and then constructing. The forms are built with both fired and non-fired clay elements.

- Rebecca Hutchinson



IMAGES from left to right

Fuller Craft Museum, 2009
8x10'
Porcelain Cone 6-Fired and Unfired, Handmade Paper,
Organic Material

University of Tulsa. Site Installation, 2010
65x20'
Porcelain Cone 6-Fired and Unfired, Handmade Paper,
Organic Material, Hand Painted Bloom Imagery