

Lizz Aston – Artist Statement

As a response to the **Studio Remix Project** [<http://www.craft.on.ca/userfiles/file/Studio%20Remix%20-%20BookletWeb.pdf>] in which artists engage with new materials to create works,] I have been thinking about paper and how it is commonly used as the starting point for the conception of ideas at the beginning stages of working. I am interested in further examining this template as a starting point for which to translate my own ideas into a new medium, working to build upon this two dimensional format as my ideas take form in a greater three dimensional context.

Taking imagery from instructional diagrams on knotting as well as a series of pattern-scapes manipulated from photographs of my lace-like paper sculptures, I am interested in exploring the ways in which alternate mediums can be used to create multi-layered sculptures that expand upon our expectations of conventional textile pattern and construction.

Through the manipulation of porcelain clay and slip, my work examines the additive and subtractive qualities of the material. This approach to making can be seen as an ongoing dialogue that is informed by previous bodies of work while acting as a starting point for developing new directions and ideas. For this project I have painted onto paper surfaces, cut-outs and embroideries.

The materials are then fired and the paper burns away in the kiln, resulting in the creation of residual impressions, textures and memory that reflect upon the absence of the object that was there before. Alternately, large slabs of clay are rolled out, carved and hand-formed as a series of large scale patterns begin to take shape, expanded and exploded outwards, magnified from photographs of existing works. Through the manipulation of paper and porcelain surfaces, I am interested in examining the fragility, intimacy, strength and tension that exists in deconstructed textile forms.