

DEVIATE

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CONTEXT

My queer experience does not feel represented within art and design. I create work which encompasses my identity and feelings as a form of healing and self-expression. I explore some of the negative and complicated emotions associated with my experience - loneliness, confusion, feeling undesirable. This project sees me work through these emotions to shift the way I view my exploration of identity.

I find clay to be a very human material which is effective for expressing human topics; the hands are intrinsic to ceramic processes, providing a direct line of communication between the brain, the heart, and the material. Firing of clay indicates a certainty and confidence in the work, and in turn, my identity.

RESEARCH





HOW CAN I MAKE
OBJECTS THAT CONVEY
A FEELING OR EMOTION?

IS IT IMPORTANT TO ME
THAT MY WORK IS
RECOGNISED AS
QUEER?

Using my queer body to distort convention. To warp something familiar. To disrupt the norm.

At what point does the cup become something else?

Traces of human impact, rather than the precise use of tools, allow for effective communication of emotion and visceral feeling.

I considered the use of my queer body as a tool, and reflected on a quote by Nat Pyper:

"There is no queer history, only a history of queer acts".

Perhaps there is no queer craft, only crafting as a queer act. The act of my queer body being used to craft objects feels more important than the outcome being considered a queer object.



“THERE IS NO
QUEER HISTORY,
ONLY A HISTORY
OF QUEER ACTS”

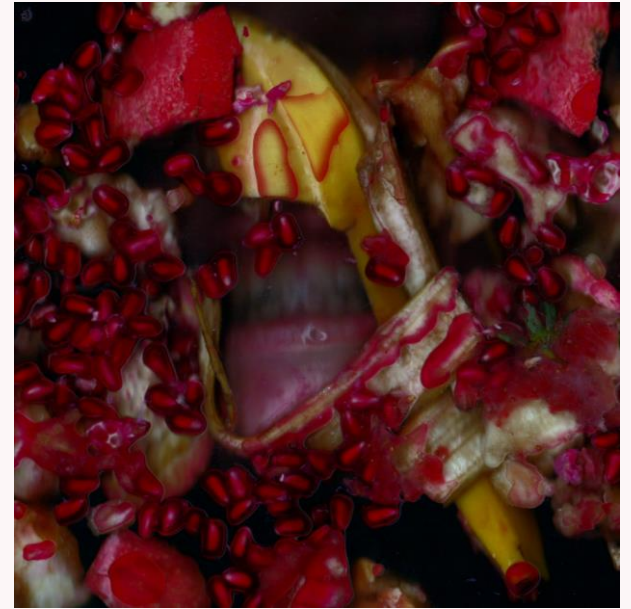
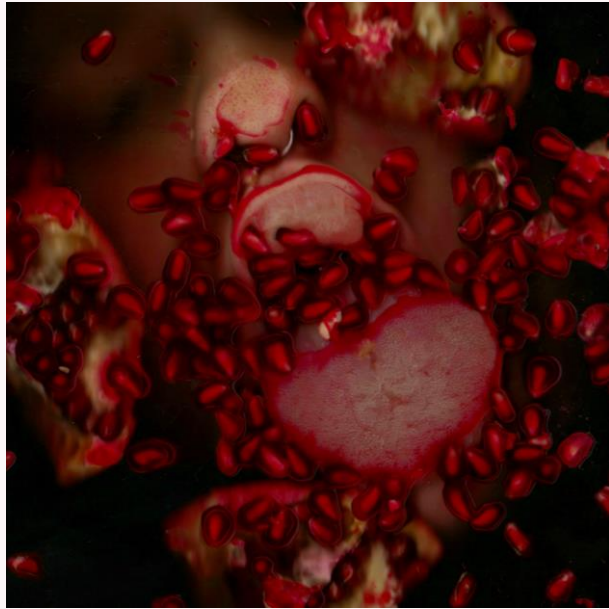


GROWING, CHANGING – NO RETURN, NO END

A reflection on the continuous growing and changing of my queer identity, but still being the same person no matter how many physical changes or emotional phases I experience. There was no returning to the previous iteration once the plaster had been removed from the mould. The mould became a more significant object than the vessels produced by it - this is where the act of making was taking place. Perhaps I kept this series too contained, my hesitation to deviate too far from the norm holding me back from going further.







A response to the song "Fruit" by Oliver Sim, from the album "Hideous Bastard", where he explores the complexities of his queerness and overcoming of shame.

01



02



03



04



05



01 - 03:

Queerness is to differ from established ideas. I wanted this to be reflected in my throwing process. Each vessel was thrown with a different distortion to communicate my queer experience.

04 - 05:

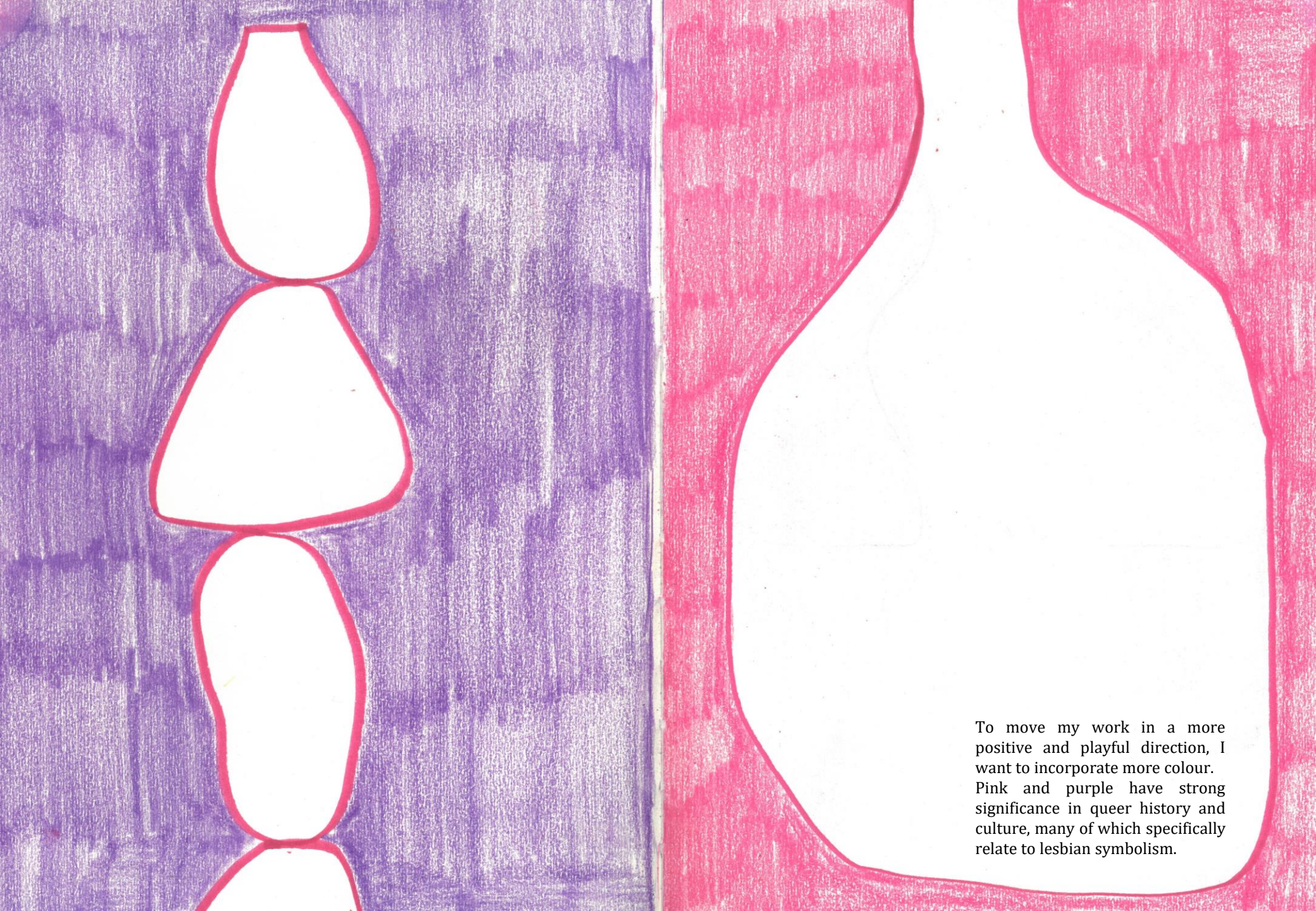
Sagger firing allows for an unpredictable surface decoration. I included letters to my past self as a form of healing.



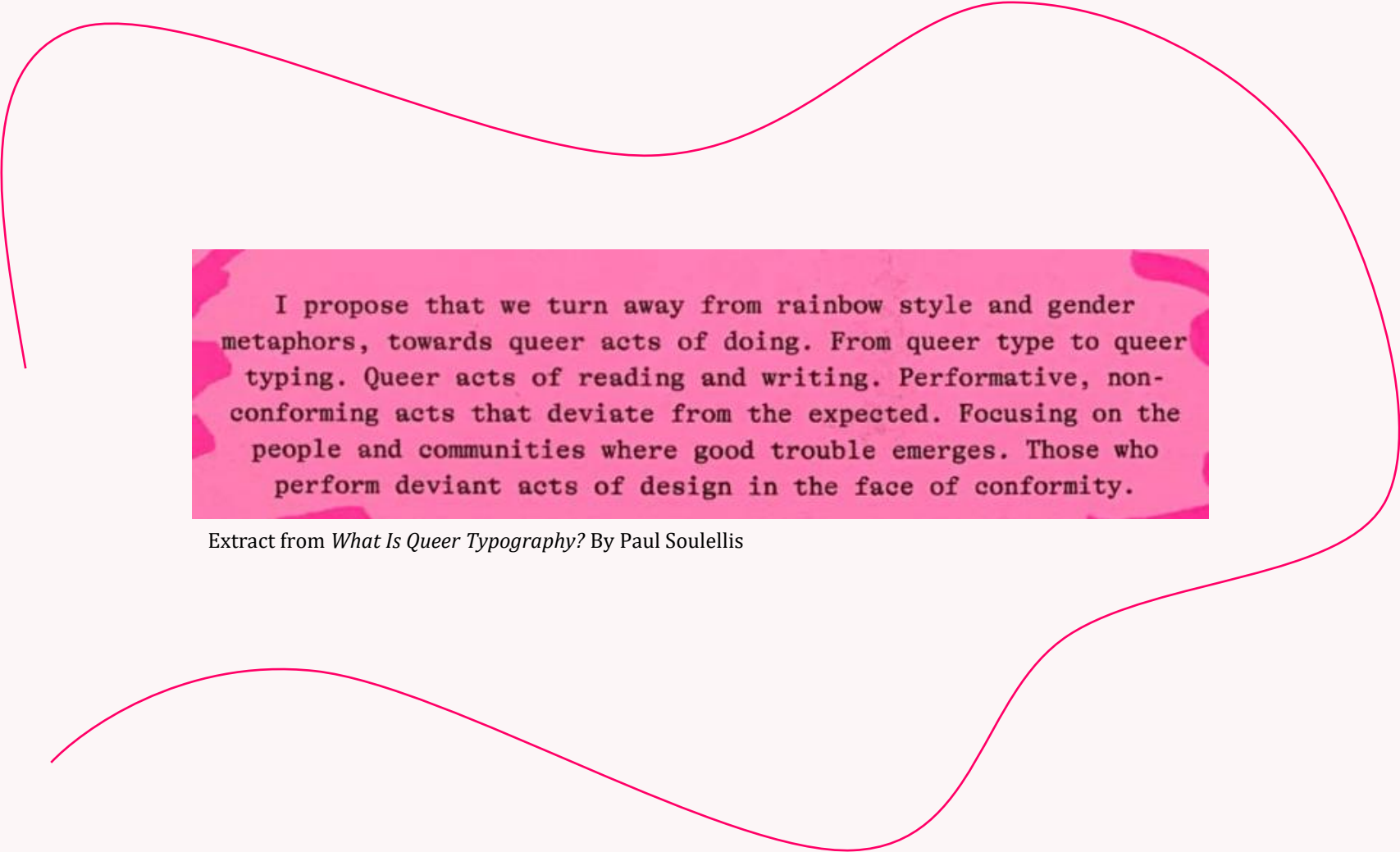


**“PERFORMATIVE,
NON-CONFORMING
ACTS THAT DEVIATE
FROM THE
EXPECTED”**

Paul Soulellis

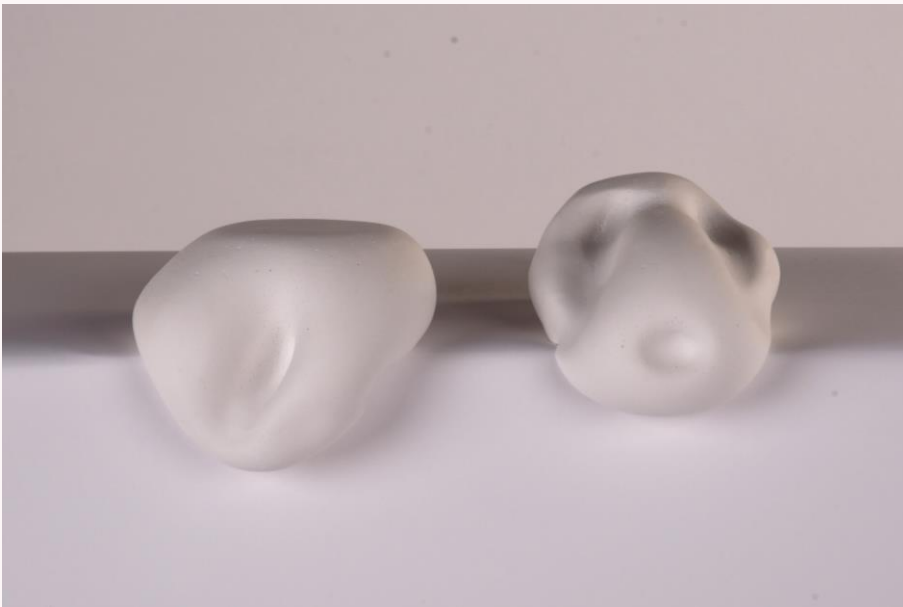


To move my work in a more positive and playful direction, I want to incorporate more colour. Pink and purple have strong significance in queer history and culture, many of which specifically relate to lesbian symbolism.

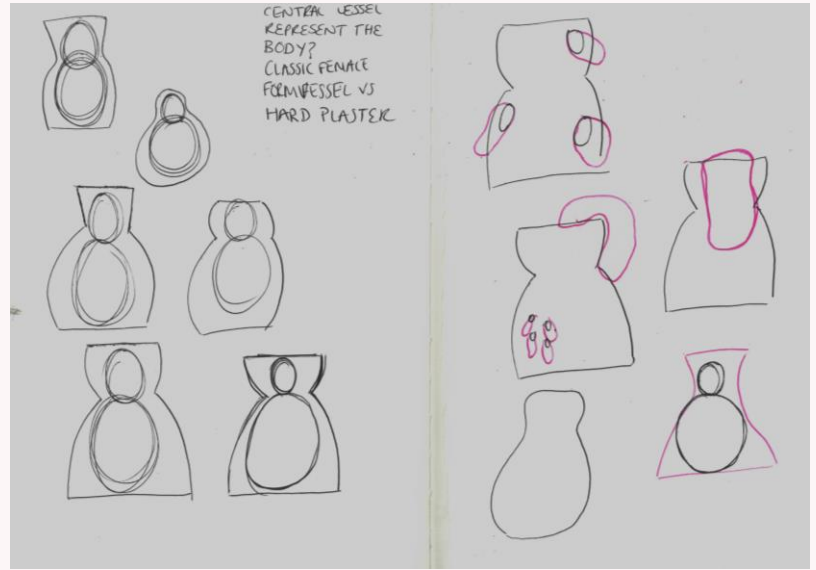


I propose that we turn away from rainbow style and gender metaphors, towards queer acts of doing. From queer type to queer typing. Queer acts of reading and writing. Performative, non-conforming acts that deviate from the expected. Focusing on the people and communities where good trouble emerges. Those who perform deviant acts of design in the face of conformity.

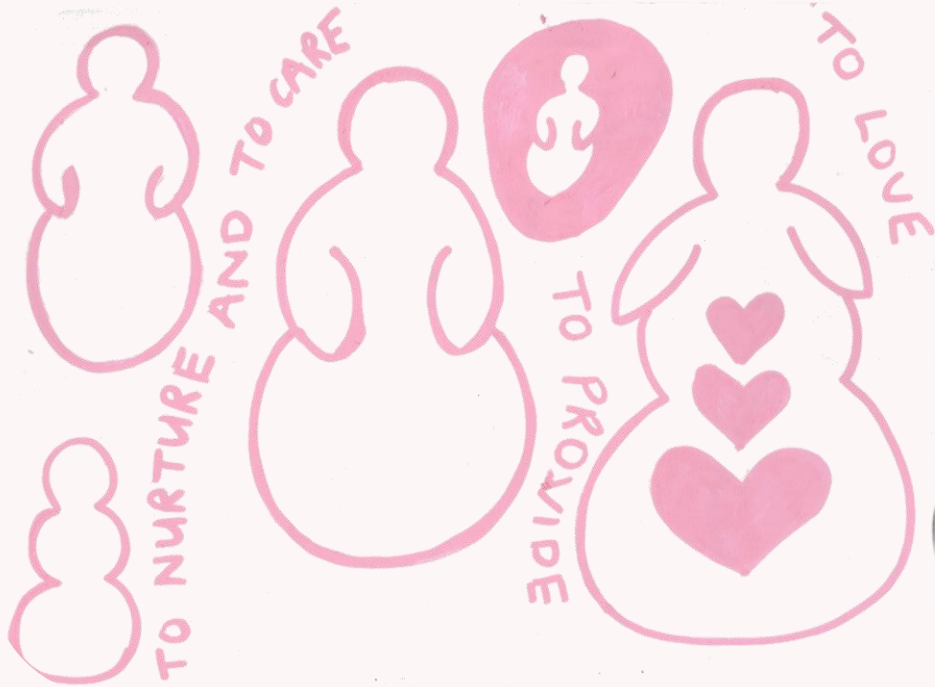
Extract from *What Is Queer Typography?* By Paul Soulellis



To develop more human forms, I poured plaster into condoms and squeezed whilst the plaster hardened. The use of the condom was intrinsic to the process, referencing my frequent discomfort around the anatomy I was born with.



CONCEPT



- A vessel this shape to represent the female form
- How many ways can I alter it
- Add + subtract sections
- Mix materials
- Stack + squish



PROCESS





LEFT

Forming plaster over the previously set piece. Made with the intention of developing a stacked piece which holds its own and doesn't require adhesive.

NEXT PAGE

The process of turning a complex plaster form into ceramic multiples.

01



02



03



04

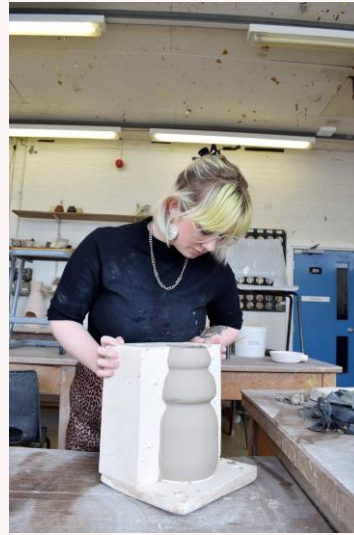


05



06





GROWTH IS NOT LINEAR

Part of my final outcome will circle back to my initial series of distorted cups. I have lathed a plaster vessel form which is suggestive of a woman's body and made a mould that I can slip cast multiples from. Some of the vessels will be true their original form, whilst others will be distorted to communicate the distorted way I view my body as someone who doesn't feel entirely female.



RESOLUTION





“TO REWRITE
PINK MEANS
TO MOVE AWAY
FROM THE
POSITIONING
OF PINK AS
‘FEMININE’”.

Eleanor Medhurst



My final collection is formed of sculptures designed to communicate emotions, provoke a conversation, and provide representation.



IMAGE CREDITS

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Quote on page 13, Image 01 on page 14. Soulellis, Paul. *“What Is Queer Typography?”* Zine. Providence, RI. 2021.

Quote on page 25 Medhurst, Eleanor. “Subverting Pink”. Dressing Dykes. 21 Aug 2020. Web. <https://dressingdykes.com/2020/08/21/subverting-pink/>

