



## Artist Bio – Scott Dooley

Scott Dooley, born and raised in Hutchinson, Kansas, graduated from Bethel College with majors in history, philosophy and German in 1993. Upon discovering clay as a senior, he proceeded to work for a production potter for one year and then moved to Arizona where he attended Arizona State University and pursued art. In 2000 he graduated with his Master of Fine Arts in Ceramics from Kansas State University where he studied with Yoshiro Ikeda.

His artwork has been exhibited internationally in Spain, Switzerland, Australia, South Africa, China, Croatia, Portugal and Taiwan as well as throughout the United States including New York, Los Angeles and Chicago. His work has been included in over 250 exhibitions during the past 21 years (1998-2019), winning 42 awards. He is represented in 33 permanent collections in the United States, Japan, Australia, Switzerland, Spain, Taiwan, China, Portugal, Croatia and South Africa. Noteworthy permanent collections include the Gloria and Sonny Kamm Teapot Foundation, Ron Pizzuti Collection, Yixing Ceramics Museum (China), Museu de Ceramica de Manises (Spain) and the Taipei County Yingge Ceramics Museum (Taiwan). His artwork has been published in *Ceramics Monthly*, *Claytimes*, *Pottery Making Illustrated*, *Revista Internacional Ceramica*, *Kerameiki Techni*, *The Chinese Potters Newsletter*, *Ceramics: Art and Perception* and *The National Ceramics Quarterly*. His work has also been included in [Clay and Glazes for the Potter](#), [500 Teapots: Contemporary Explorations of a Timeless Design](#), [500 Pitchers: Contemporary Explorations of a Classic Form](#), [Eva Zeisel On Design: The Magical Language of Things](#), [Throwing and Handbuilding: Forming Techniques](#), [Clay: A Studio Handbook](#) (2<sup>nd</sup> edition), and Susan Peterson's 5<sup>th</sup> edition of [The Craft and Art of Clay](#). *Ceramics Monthly* published an article on his work in the November 2002. In 2005 the Ohio Arts Council awarded him an Individual Artist Fellowship. Recently the American Ceramics Society published a technique DVD, *Handbuilding Modular Forms with Stiff Slabs with Scott Dooley*, as a part of the Ceramic Arts Daily Presents Video Series. He is currently a Professor of Art at Wittenberg University in Springfield, Ohio.

## Artist Statement – Scott Dooley

My work in clay visually incorporates elements from metal objects such as mufflers, oilcans, silos and funnels. I find these objects amazingly simple in form and construction, as well as incredibly beautiful. The essential characteristics of these objects are used as my basis for construction. The cylinders, cones, seams and rivets become incorporated into the making of teapots, bottles, pitchers and ewers. This curiosity originally developed from my surroundings, growing up in a rural landscape. After living in the southwest and the Arizona desert for several years, I was struck by the ability to see my indigenous landscape with a new vision. Grain silos, livestock feed tanks, oil pumps and storage tanks that I grew-up around became new and interesting. I noticed the vertical relationship of these structures to the horizontal treeless landscape of the Midwest. Another factor that interested me as a ceramic artist was the intricate surfaces of the rusting, corroding, and paint chipped metal structures. These textures became the influence for the textured and stained surfaces in my work. As I began to incorporate a metallic language into my work, I found it easier to study smaller industrial objects such as mufflers, oilcans, oil funnels, and small pipe constructions. I brought them into my studio to handle, study and inspire. They retained much of the visual language of the larger structures, but also related to my focus on referencing smaller scale functional objects.

My interest in these objects grew and I decided to reference the process that was used to make them. By using thin slabs of porcelain, I work in a similar fashion as was used when creating oilcans and funnels from sheets of metal. By texturing the slabs, applying a metallic oxide wash, and using stamps to create rivets where joints come together I reference the aged, dented and rusted surfaces. Although these reference objects have been a continual influence and resource for my work, I take care to impart my own personality and visual vocabulary to push the work beyond realistic depiction. I continue in the ceramic tradition of vessel making, but I am also concerned with bridging the sculptural and functional sides of ceramics in my artwork.