

Abbie Preston Edmonson  
Artist Statement

I am an object maker and entrepreneur living and working in Houston, Texas. As the owner and designer of Box Sparrow Studio, I create ceramic functional works for the home of my clients. I have recently turned to my love of painting which has influenced my current body of ceramic works.

I am constantly experimenting with ways to evoke a painterly surface on a three-dimensional object. Often inspired by the paintings of Cy Twombly, Dorothy Hood, Franz Cline and Robert Rauschenberg, the surface of my ceramic pieces become a spontaneous layering process and nod to Abstract Expressionism. The immediate tactile qualities of the clay enable the scratching and marking of the surface which depicts the fluidity of brush strokes captured by paint on canvas. Each piece becomes a surface for intuitive mark-making and gestural brushes of color, quickly moving and throwing the brush against the clay vessel in order to encapsulate movement with vibrant patches of glaze that are then overlaid with washes of color much like watercolor. I choose to leave the form mostly unglazed, allowing the raw texture of the clay body to unveil itself through both the smooth and matte surfaces of pigment. My color choices are intuitive and at times, emotional. It becomes more about what I feel in the moment, what color I'm drawn to and how they interact with one another on the surface of each piece. This instinctual technique allows me freedom with surface design while contrasting the very technical and deliberate wheel-thrown forms I've produced.

I create with the intention that my work will someday add to a family's history, becoming objects that are passed down generationally. Even at a young age, I began to learn the value that a specific object could hold, the importance of its function and the memory it held. In my current body of work, I regularly use accents of gold luster, representing my mother's gold-rimmed china that we used during our annual Christmas Eve dinner. Recalling the influence these objects held during my childhood elicits a nostalgic mindset and deep appreciation for tradition while considering my own work today. I aspire for my vessels to kindle a sense of familiarity through function and expression through design for those who come in contact with my work.