

Judith Frederick

Previously, a computer programmer/systems analyst by profession, I dealt with the high-tech world of bits and bytes on a daily basis. Although rewarding in its own right, my job lacks the self-expression that I find necessary in my life.

In 1998, I began working in clay in a very abstract way, more as an expression on my inner most feelings. I did figurative and hand built work in earthenware with low fire glazes. I began taking classes in all the studio arts. Although I enjoyed the drawing and painting, I found that the three dimensional work of sculpture and ceramics, was what I liked the most. In sculpture class, we worked in plaster, wood and steel. I like welding with oxygen-acetaline the most, but have also done arc and mig welding in class.

After many ceramics classes, my wheel work lead me towards more functional utilitarian forms. I progressed to high fire glazed in both oxidation and reduction. Making a pot requires that I listen to and feel the material, my thoughts and my feelings. I let the clay speak to me. Some forms cry out to me. "I'm the perfect shape for a teapot." for example.

My decorative vessels have cut outs on the exterior walls of the vessel, or relief added to the exterior. When doing functional ware, I satisfy my artistic needs with creative handles, and decorative glazes. I have recently begun experimenting with different clay bodies. I am delighted by the various results you get using the same glazes on each of the different bodies. I have done two Raku firing. In the future, I am looking forward to participating in more Raku firings, and trying wood firing.