



Becca Lemon

Forces of Nature



Malheur
16 x 10 x 4
Glazed Stoneware
\$660



Middle Sister
17.5 x10.5 x 4
Glazed Stoneware
\$684



Mt Hood
20 x11 x 4
Glazed Stoneware
\$720



Multnomah Falls

17.75 x 10.75 x 4

Glazed Stoneware

SOLD



Willamette
15.5 x 12 x 4
Glazed Stoneware
\$686



Oak

14 x 8.5 x 4

Glazed Stoneware

\$619



Umpqua
10.75 x 7.25 x 4
Glazed Stoneware
\$578



Rose

13.5 x 8.75 x 4.5
Glazed Stoneware
\$633



Riverkeeper
12.5 x 7 x 3
Glazed Stoneware
\$566



Santiam

10.5 x10.5 x 3

Glazed Stoneware

\$583



Deschutes
9.5 x 6.25 x 4
Glazed Stoneware
\$559



Luckiamute
12 x 6.5 x 3
Glazed Stoneware
\$559



Rogue

9.25 x 6.75 x 3

Glazed Stoneware

\$547

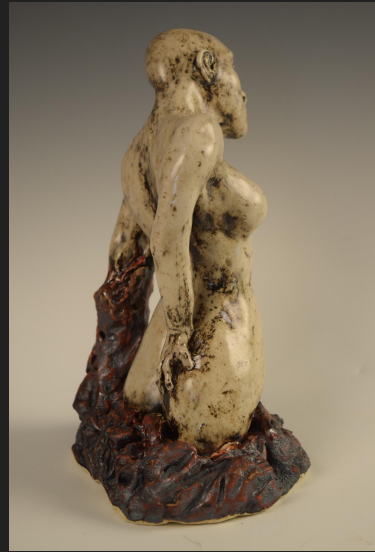
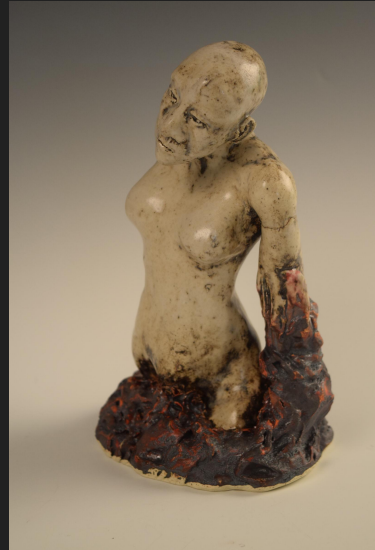


Malachite

8.75 x 5 x 3

Glazed Stoneware

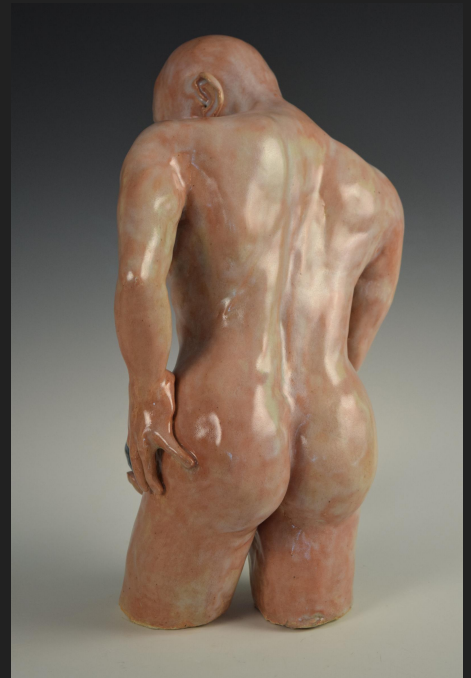
\$533



Birth of Gaia
9 x 6 x 5
Glazed Stoneware
\$810



Gaia Emergent
12.5 x 5.5 x 4.5
Glazed Stoneware
\$929



The Gift
16.5 x10.5 x 8.75
Glazed Stoneware
\$4548

Becca Lemon artist's statement

My work as an artist has been a constantly evolving celebration of the forces of nature.

I have always been intrigued by humanity's attempts to understand and personify the elements of the world we inhabit. My work with masks developed from an interest in the mythology surrounding the natural world, in particular the elementals and nature spirits embodied by the Green Man, and my figurative sculpture is centered in the concept of Gaia. I love the idea of our world as a sentient persona conveying both the wild and the gentle aspects of our planet. I am excited to pursue work focused on depicting that personage in her myriad forms, and the many varied ways in which our human presence affects her.



Clay is an ancient medium of expression and, for me, the most satisfying. Forming a piece in clay is a way of speaking without words, and it seems to me that when I am working conscious thought ceases and meaning flows into the piece unfettered through my hands.

I like to describe my work as "improvisational." I begin with a general idea but not much detail, and see how the work evolves as it develops. Much like a writer, I develop my characters very loosely and let them teach me who they are as we go along. My pieces are portraits of creatures whose own particular stories come to light in the making, and I hope the stories are made clear enough provoke an intuitive response in my viewers.

My technique has developed through wildly enthusiastic experimentation. I generally begin with a slab, and also use coil and pinching methods to shape the work. Depending on the intended size of the finished piece, the slab can be anywhere from paper thin to an inch thick. I often impress texture into the clay using wooden tools, knives, forks, seashells, slabs of bark from various trees, rocks, or anything else that suits the purpose.

Forming the piece is only the beginning. While I am working on a sculpture, I am walking a tightrope made of water... too dry, and the piece will crack, joins will fail. Too wet and the clay will not support itself. I've gotten some wonderfully fluid forms by working with clay that is softer than it should be, and I've lost some equally wonderful forms by pushing wet clay too far. One thing for sure, I cannot make a straight edge to save my life.

Once the piece is shaped, it must dry. As it dries, it begins to shrink, and subtle changes begin to occur as the clay shifts. Expressions change, limbs move. I use a gas kiln to fire my work, and each firing typically takes twelve hours. The first, the bisque firing, makes the work durable enough for glazing. I mix my own glazes and also use oxides and sometimes commercial underglazes to decorate each piece. The glaze firing is much hotter, up to 2345 degrees Fahrenheit, and causes the clay to vitrify and the glazing to form a glassy, dense surface. Each firing dries and hardens the clay even more, and after the glaze firing the piece will have shrunk by as much as 10-15%. The glazes change color completely from their raw state, and in a reduction firing, one never knows exactly what effects will result as the fire pulls oxygen out of the clay and glaze minerals to feed itself.

It takes a couple of days for my kiln to slowly cool, and the suspense builds. Will a piece, still too wet, explode? Will a shelf fall? Will the glaze mature gracefully, or will it bubble or run? Will the magic happen? Will Gaia breathe?