



Mark Zellers

What I appreciate in finished pottery is seeing the process in the product. The best pots to me are the ones that seem modest first then expressive, thoughtful first then bold.

When I work I try to create an opening within the scope of skilled work for the unexpected—a moment that transcends the tight control of technique. In that instance, which I bring on by repetition or distraction, I make some line or movement in the form that reveals the nature of my hands and tools guiding and being guided by the clay.

This effect is not strictly attributable to good craftsmanship but neither does it reflect struggle

with the medium. In a moment that I can't quite ever remember something shifts; my mind is not in control and doesn't really need to be. This process is not about finding an ecstatic state; it is about making a pot, moving on to the next, and watching what develops.

This philosophy extends to all parts of my process. I make a clay body that has depth and character and fire in a wood kiln made of discarded electric kiln bodies. The pots are fired to a high temperature, cone 10 to 15, with glazes that will not wear off in your lifetime. The arrangement of the kiln makes for a hot unpredictable path of fire throughout, and that is the opening for the unexpected, unplanned moment during this part of the process. Creating these circumstances within a good studio practice is my challenge.

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