

THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

SCHOOL OF VISUAL ARTS

BREAKTHROUGH

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SPRING 2016

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree in Art
with honors in Art

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The body of work I created for my senior thesis is the culmination of my time here at the Pennsylvania State University. The pieces that make up “Breakthrough” represent the personal strides I have made in both technique and content. This grouping of work showcases the personal inspiration instilled within from years of vacationing on Grand Cayman Island, as well as my love of French antiques and the culture of 19th century aristocratic France. By combining these two very different interests, I have succeeded in creating pieces that push one’s imagination and understanding of the natural world. Therefore, this body of work speaks to both the time period from which many of the forms arose, while also adding a contemporary spin. Highlighted are current environmental issues as well as my own history with the ocean and the creatures that inhabit it. All pieces in “Breakthrough” are created out of porcelain and glazed entirely white, with small areas accentuated in gold luster. The clay body, glaze, and overall form of these functional objects is reminiscent of traditional French porcelain techniques, while the imagery is procured from my own experiences.

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CEMPQY NGFI GO GPVU"

First I would like to thank my parents who have been unconditionally supportive throughout my college career. They have encouraged my dreams and taught me that with hard work and determination, anything is possible. I have been blessed to have this unwavering support system which I have needed to lean on many times over the past four years in times of both hardship and success. To have a Mom and Dad who feel equally overjoyed by my achievements or as crushed by personal disappointments as I do is a gift, and I am truly grateful. Their love will always be greatly appreciated.

I would also like to thank the faculty in the Visual Arts department who have made my journey at Penn State both memorable and worthwhile. In particular, I would like to acknowledge Liz Quackenbush, Chris Staley, and Shannon Goff. I have had the privilege of being a part of multiple classes taught by each of these ceramic professors over the years. Their questions, feedback, and assistance has been monumental in my growth as an artist and a person. Additionally, I would like to thank not only the teachers, but each of my fellow studio mates who have worked beside me since my freshman year. I am honored to say I have made many friendships as a result of being part of this ceramic community.

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Years ago my art professor stared critically at my sea-urchin-inspired lidded jar. “Never replicate nature, Hollace. It is impossible to compete with God.” His words have stuck with me to this day. Clay, the medium I have chosen to bring art into being is, in fact, from the earth. The sediment buried deep below the sandy ocean beaches I have walked over a thousand times is the material that makes up my creations.

Why am I so influenced by the ocean? I often think back to my childhood summers spent enjoying the tropics of the Cayman Islands. From a young age I found solace in the ocean. During the years I spent growing with the island, the ocean became my first love. I would sit behind my house, perched on an outcrop of jagged rock, and gaze at the sea that appeared to be never-ending. Just as a young girl falling in love, I would spend hours peering into the ocean’s depths. However, the mysterious creatures hiding just below the surface were what really captivated me. I craved to be one of them. Maybe I wasn’t meant for the land, but, rather, destined to be nestled amongst the life residing on the seafloor, mane of hair dancing in the ocean current, using my creative energy to build a sandcastle for my home. I desired the reef beside me to temporarily house a pregnant octopus holed up in her cave until she gave birth. I thirsted for the eldest sea turtle to take me on his back and give me a first-hand tour of the breathtaking coral reefs.

The surreal creatures I now create are not trying to capture what is already in existence, but, instead, attempting to emulate a feeling. I need my art to speak to the idea of what it is like to come into contact with some of the great mysteries of the underwater world.

I want viewers to see my soup tureen comprised of hybrid sea creatures and feel as if they have just catapulted themselves into the ocean, dazed and confused by all the new sights and sensations. I want each piece to be so remarkably breathtaking in its technical prowess, surface decoration, and personal meaning that it forces the viewer to fall in love with both the medium and the marine environment which formed the foundation of my psyche, and to which I have dedicated my artistic life.

I realize now that I have never wanted to compete with nature, but only to surround myself with it in the only way I know how. I long for my art to engulf me, to swallow me whole. And, when it inevitably spits me back out, I pray that I'll open my eyes and see crystal blue.

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Kpur kt cvkqp'Ht qo 'Gzr gt lqpegu

I grew up inside of a work of art. When I was eight years old, my family started spending our summers on Grand Cayman in our vacation home built by the famous black coral artist, Bernard Passman. The house was designed to look like a boat, and with its startling proximity to the ocean, there were times I swore I could feel the water moving underneath the tile floor. There are port holes on the second floor, situated so that you can see the water from the plank-like walkway that makes up the hallway going from one room to the next. On either side of the front door at the entrance to our home are colored lights, one red and the other green, the colors used on a ship to signify the direction of travel. The house is full of small trickeries like these, each one cleverly placed to deceive my senses into thinking that I was actually sailing through swelling waves, or gliding overtop a breathtaking coral reef, instead of being securely situated on land.

Not only is the architecture of the house a piece of art, but displayed proudly on its interior wall is an even greater masterpiece. When Bernard Passman built the house in 1970, he did so for his wife, who loved the ocean, and the tropics of the Cayman Islands, in particular. He, however, was a lover of the cold: his heart longed to be nestled in front of a roaring fire in a small mountain village. So, he decided to bring the mountain to him. For three years, children of the island would bring him pieces of coral which he hand dipped in paint, one by one, and used to create a wall-sized mural of that place he missed so much (Figure 1).



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Though I learned this story a few years before I started seriously making art, I think it had a profound influence on how I choose to express myself artistically. At the end of each summer when I had to leave Cayman to return to Pennsylvania, I always felt that I left a part of myself on the island. When I began to make art, I used the childhood experiences and memories of Cayman as inspiration, and like Bernard Passman, I, too, felt the pull of wanting to feel “home” ease from being able to express my desires through my work.

Many of my ceramic inspirations come from my time spent behind my house on Grand Cayman. Though the house is on the ocean, it is separated from the ocean by ironshore, a hard

stone with a lava-like texture. Carved out of the ironshore is a large saltwater pool, connected to the ocean through a small channel (Figure 2). This unique environmental anomaly has always intrigued me. It is a sort of sanctuary, both for the marine life that call it home, and also for me. When I was little, it was a place I could explore without the intimidation of pulsating currents and threatening depths. The fish became my friends, as curious about me as I was about them. I spent hours within its walls, diving to the bottom to collect shells, and studying the animals so that I could later identify them. The ocean was full of mystery and intrigue, but in my little pool, I was able to dissect it one fish or octopus at a time.



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In addition to the strong impact vacationing on Grand Cayman had on me, I also believe I was greatly influenced by my childhood home in Pennsylvania. Since my birth, my family has resided in an 18th century Mill House that my parents decorated almost entirely with 19th century antiques. Though I had little interest in these furnishings during my youth, I feel that the indirect interaction I had for years with the furniture greatly impacted my personal taste.

Within the last couple of years, I have become keenly interested in antiques and the history of the period from which each individual piece arose. Additionally, I have become very invested in historic preservation, and a need to protect some of what was. I feel that I have so much to learn and gain from understanding what came before us, and that to fully do that, I must welcome some of that documentation into my daily life.

Aesthetically, I am also drawn to the ornate and elaborate detail work of many 19th century French and Italian objects. I find the level of craftsmanship to be outstanding and something to which to aspire. The style that I am most drawn to is that of the Rococo and late Baroque. The term Rococo was taken from the French word "rocaille," which was used to refer to the rocks and shells that adorned the inside walls of caves (IdentifyThisArt, n.p.). Thus, S and C shape curves became a major motif artists employed during this movement (Britannica, n.p.). Rococo art is also characterized by its use of nature, intense ornamentation, and sophistication (Britannica, n.p.). Color was often kept to a pastel palette of whites, light blues, pinks, and yellows, with the occasional enhancement of gold luster (Figure 3)(Britannica, n.p.).



Figure 4: A pair of ornate French porcelain vases, likely from the 18th century, featuring intricate blue and gold scrollwork and a central medallion depicting a classical scene.

French furniture was full of floral and naturalistic embellishments. It also occasionally incorporated gilted bronze or porcelain accents (Figure 4).



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The paintings of this period generally depicted lighthearted scenes of mythological narratives or tales of courtship (Britannica, n.p.). Notable aspects of sculpture included an intimate scale and a variety of surface textures. Fine French ceramics, produced mostly out of the Sevres factory during the 19th century, located in Paris, France, were especially esteemed (Figure 5) (TheMet, n.p.). The factory flourished, constantly pushing the envelope with innovative forms and aesthetics, rising to artistic leadership in Europe, and setting the standard for ceramics all over the world (TheMet, n.p.).



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I feel that the body of work I created for “Breakthrough” utilizes many of the characteristics of Rococo Art. The connection Rococo art has with nature, and, in particular, shells and grottos, fits perfectly with where I get my own inspiration. The lighthearted nature of this period is also very influential to me. Though many of my pieces allude to serious issues in

the marine environment, on the surface, I want them to appear whimsical, exuberant, and elaborate.

In addition to being inspired by the aesthetics of 19th century France, I am also very intrigued by the culture that allowed Rococo art to develop. The Paris high society, or the second estate, made up about 2% of the population, but controlled 30% of the land (IdentifyThisArt, n.p.). This special class, the aristocracy, received special favors from the monarchy, and were often exempted from paying taxes (IdentifyThisArt, n.p.).

The aristocracy was the upper echelon of France, an elite social class into which you had to be born. They were often described as snobbish because they asserted themselves as superior over the common people of France, the third estate. The aristocrat's daily life generally consisted of doing activities that aligned with lavish tastes, such as dancing, drinking, and gossiping (IdentifyThisArt, n.p.). Because the French aristocrats did not have to work, their time was spent enjoying things meant only for the wealthy. Women would dedicate hours to their appearance, and were extremely competitive against other woman in their class to have the most extravagant outfit (IdentifyThisArt, n.p.). Expensive pearls, beads, and feathers were often used to add even more opulence to their look.

The upper class continued to show their superiority by building excessively lavish homes, mansions, and chateaux that were embellished with highly ornate interiors. House owners competed to have the most impressive home by filling it with commissioned artworks that flaunted their affluence (IdentifyThisArt, n.p.). The aristocracy had no interest in issues of patriotism or piety, which is why this period of art is often described as “frivolous”

(IdentifyThisArt, n.p.). Art of this time was rarely thought provoking or challenging, but, instead, designed to surround beautiful people with beautiful things.

Though my personal artwork does touch on issues within the marine ecosystem, I mainly want it to be viewed as alluring objects that are portraying beautiful imagery. It is only through careful inspection and an understanding of my background that I want people to discern the works' deeper meaning. However, I also do not mind if my pieces are used purely for decoration, because even then, they will be prompting the viewers who come in contact with them to appreciate the nature that is being represented. Ideally, I would like my functional work to be used only on special occasions, implying its sacredness. I feel that things that are used sparingly, like fine china, are more revered and respected. Because my pieces are so ornate and detailed oriented, everyday use would likely cause unnecessary damage. Similar to how the French aristocracy valued their possessions, I want my work to be viewed as highly prized objects.

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The pieces I created for my senior thesis, “Breakthrough,” were designed to reflect five different themes. The themes were drawn from my personal connection with “island life,” as well as how I want others to view their own relationship with the natural world. The key concepts in my work are as follows: the interconnectedness of the natural world, humans as stewards of the environment, the female form as a fertility symbol, the importance of beauty and idealism, and marine fragility. Though all themes are not represented in each piece, many pieces are multidimensional and, as a result, combine more than one idea.

The first theme speaks to the interconnectedness of the natural world: that all living things work and depend on each other to live symbiotically. I think this concept is especially prevalent in the underwater world where various fish, marine mammals, corals, etc., live together and rely on one another for shelter and/or food. For example, clownfish and sea anemones are two species that have a mutually beneficial relationship. Clownfish inhabit the poisonous tendrils of the anemone, but unlike other fish, clownfish are immune to their sting (Ecoist, n.p.). Because of this safe dwelling space, clownfish are able to gain protection from larger, dangerous predators. The anemone, likewise, benefits by remaining healthy from the constant movement within, as well as through consumption of the clownfishes’ waste (Ecoist, n.p.). Another example of this type of relationship is between the cleaner shrimp and various other fish, including many species of eel. The job of the cleaner shrimp is to feed continuously, giving itself nutrition, but also acting to rid marine species mouths and bodies of parasites and dead cells (Ecoist, n.p.).

Not only is the underwater world connected, but so is the entire natural world.

Organisms on land likewise depend on one another, and, additionally, land and sea species need each other to thrive. This theme is mainly depicted in my pieces through their surreal elements. Many of the forms I create are animal hybrids, some representing only marine animals, while others combine species found both in the water and on land. For example in my piece, *Uqwr* " *Vwt ggp*. the ladle is the turtle's head, its tongue morphing into an octopus tentacle; the lid, a turtle shell encrusted with coral; the bowl, a puffer fish's belly; and the handles, lobster claws (Figure 6).



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Additionally, I often add a figurative element in combination with the animals' forms to show that we, as humans, also rely heavily on the natural world (Figure 7). Another way I

emphasize this point is by making these sculptural pieces functional. The functionality forces the viewer to interact with the object, and, in turn, make a connection with the creatures and themes I am discussing.



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The next two themes, humans as stewards of the environment and the female form as a fertility symbol, are inherently connected because they both deal with the relationship between mankind and the natural world in its most perfect union. The idea of humans being guardians of nature stems from the personification of “Mother Nature” or “Mother Earth.” Women, who are inherently nurturing due to their childbearing capabilities, are often associated with nature because nature as well focuses on the gift of bringing something that was nothing into being. This idea of women being the ultimate protectress is brought into my artwork through the

creation of pregnant female forms that are compositionally vital to the overall design and message of the piece. The figurehead (Figure 7) of the pregnant female form octopus hybrid is extremely important to the makeup of the piece because it acts as a guiding element for the boat.

As previously mentioned, in addition to the figurative elements, the functionality of the work is extremely important. These objects are made to be used; however, at the same time, they are delicate and ornate. This means that the viewers interacting with the pieces have to treat them with a certain amount of dignity and almost reverence to ensure that they remain unscathed. A similar respect is required when interacting with the natural world, and, in particular, the ocean. Today, we live in a throw away society. Because of a lack of care or attention, our trash is filling up the oceans and not only harming the marine life that ingests it, but us, as well. All living things are connected, and when fish ingest poison, such as plastic, and then we eat those fish, we, too, are consuming our own waste. It is my hope that through careful interaction with my pieces, viewers exposed to my work realize how vital it is to be stewards of the environment.

This is why, instead of representing the marine issues we face through depictions of plastic or trash, I instead show beautiful and idealized versions of the natural world. This representation I hope will showcase how our world could look without human inflicted damage. The beauty and idealism is shown in my pieces through their technical complexity, intense surface texture, and sculptural elements that are both elaborate and intricate.

This body of work I glazed completely white with significant areas accentuated in gold luster. The white represents purity, or as I see it, the ocean untouched by human misuse. The gold luster that highlights certain details symbolizes the sanctity of what is being depicted. The

simple glazing allows for the fine details and ornamentation to remain unobstructed and exquisite.

The last important theme that runs throughout this body of work centers around the fragility of the marine ecosystem. Many of my pieces are adorned with some type of coral looking component (Figure 8). This area is usually brittle, fragile, and highly delicate. These sections of the work are designed to show just how careful humans have to be when interacting with coral reefs. Inexperienced divers and snorkelers can break branched corals or cause lesions to larger reefs accidentally (UNEP, n.p.). Boat anchor grounding can also be extremely detrimental to reefs (UNEP, n.p.). The recovery process from coral reef destruction is extremely slow. Additionally, sedimentation from coastal development as well as smaller things like sunscreen runoff from swimmers can cause coral bleaching, which is when the coral loses its symbiotic relationship with the algae that lives inside its tissue (NOAA, n.p.). Algae are the corals primary food and color source, so when they leave, the coral loses its color and its health depreciates (NOAA, n.p.).



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I find that many of the people who view my ceramic pieces have had some type of interaction with the ocean in their lifetime. I want this new communication with my work to

remind them of the ethos they felt from their previous experiences while still bringing to light new ways of viewing the underwater world. These themes are designed to allow viewers to become more familiar with the mysteries of nature, while still teaching them about the complexity of different ecosystems and the care required to keep the environment thriving.

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The ceramic set, *Ecng*, brings to life many of the themes discussed in chapter 3. The set is made out of porcelain, the purist clay body, and glazed white (Figure 9). In terms of the technique used to create this set, the cake stand itself is partially thrown and partially handbuilt. The plate part of the cake stand was thrown and designed so that the throwing lines on the top create a rippled surface texture that was made to be reminiscent of ocean tides dancing in the wind.

This piece highlights the female figure as a fertility symbol by showcasing three pregnant mermaid bodies. The pregnant bellies of the figures interact with the bulbous objects below in a maternal way by sheltering them underneath their wombs. When first glanced at, the round objects could be mistaken as fertilized eggs. However, they are actually decapitated octopus heads. Their tentacles are separate, and, instead, used as hanging ornamentation around the top of the cake stand. The hidden morbidity of this depiction represents the potential damage humans could cause if they fail to understand the consequences of their actions. The interaction between the human figure and the octopus speaks to the interconnectedness of different species. The textured elements as well as the plates represent coral reefs and shells.



Hi wt'g'32<F gugt v'Ugv0J qnr eg'Mwvc{.'42380'''

The entire *F gugt v'Ugv* elaborates on the already existing themes presented in *Ecng*. (Figure 10). Again, octopi and a pregnant figure are represented in the teapot, however, the

teapot and cups also address the concept of the fragility of the reef system. The textured area on the body of the teapot is brittle and fragile like a sea fan. The part that extends upward, the neck, is designed to resemble a sea urchin shell, as are the cups. The delicate nature of the teapot is accentuated by the sugar/creamer that sit just inside the rim of the sleek neck. This piece in particular needs to be handled with understanding of its eccentricities. Like coral reefs, this set could easily be damaged by someone who acts carelessly or who is uneducated in dealing with very fine ceramics.

The layering of textures and buildup of objects and figurative elements is designed to represent how organisms in the ocean often grow on top of one another, or use each other for shelter. Part of what makes ocean life so exciting to me is the mystery of where one organism begins and another one ends. For example, octopi copy their surroundings and camouflage themselves to avoid detection. When diving or snorkeling, it is possible to be looking at a seemingly normal reef one minute and the next be watching it transform into a colorful octopus that finally reveals its true self just before it jets away. This intrigue and genuine confusion that humans feel when confronted with underwater mysteries is the feeling I am trying to capture in this piece.



Hii wt g'33<Hgt vkkf 'Tqqungt 0J qmreg'Mwv{.'42380'''

The *Hgt vkkf 'Tqqungt* focuses mainly on the interconnectedness of not only marine life, but its fusion with land animals and humans, as well (Figure 11). This surreal creature is comprised of the body of a pregnant woman, feet of an iguana, shell of a turtle, and tail and head

of a rooster. The combination of all these different species illuminates how vital are symbiotic relationships, and how each of these animals depend on each other in one way or another.

The creature is perched on a golden egg, in a position that appears to be safeguarding something. Therefore, the idea that humans are meant to be stewards or guardians of the environment is also conveyed in this lidded jar. The stomach is a female form, shown through her swollen breasts and pregnant womb. However, the rooster head allows the piece to take on another level of ambiguity. In nature, females nurture, while males protect, but the creature in this piece has distinct characteristics of both genders, making it hermaphroditic or gender neutral. The duality of gender in this piece represents that both women and men are called to be protectors of the natural world.

The bottom of the jar that the egg sits into is created to look like a nest. This nest symbolizes a safe haven for new life, unborn potential. Similarly to how this surreal creature has created a secure place for its offspring to come into being, humans are likewise meant to create a world where nature can come into existence without the fear of being exterminated.

The gold on this piece is used to distinguish areas that are especially important to its message. The nipples symbolize breastfeeding, and nurturing, in general, while the beak symbolizes the feeding of one's offspring. The egg form is painted gold to represent creation, or what humans are being urged to watch over. The comb area above the head is also in gold because it shows what makes this bird distinctly a male rooster and not just a chicken, which is a vital hint to its gender duality.



Hli wt g'34<Ecpf rgukenlJ qif gt 0J qmreg'Mwoc' . '42380''

The piece *Ecpf rgukenlJ qif gt* showcases all five key themes (Figure 12). The interconnectedness of the marine world is accentuated in this piece through the multiple different types of shells and corals, such as an urchin carcass, a nautilus shell, sea fans, and a sea anemone. The addition of the lobster claws and mermaid bodies also adds to the accumulation

of sea organisms. The interconnectedness is also symbolized in this piece by the areas of union that create a perfectly symmetrical object. The base supports the two female forms who are literally dependent on one another for reinforcement. The nautilus shell is likewise nestled perfectly into the curve of their breasts, creating the needed strength to hold them together. The nautilus also acts as a pillar to hold the weight of the sea anemone that balances impeccably on top. This perfect union of multiple different sea elements exhibits how vital each organism is in maintaining harmony in nature. The way all these parts need to come together perfectly in order to create the candle holder also speaks to the fragility of the ecosystem, where detracting just one part of the puzzle would result in catastrophe.

The pregnant female form is once again represented, but in this piece, the shell and anemone above the torsos are almost growing out of the figures. This development symbolizes that not only should humans physically support and nurture nature, but that in a sense we are actually one in the same with it. The seafan wings adhered to the backs of the figures allude to angel wings, and similarly suggest guardianship of the organisms represented in the piece, which is why they are one of the elements accentuated in gold. Another gilded area is the lobster claws. The claws are attached to the figures' tails because they are meant to show the strength and power humans have, and when that is used in accordance with nature, beautiful things can be achieved.

Finally, this work also showcases beauty and idealism. As previously stated, this piece is perfectly symmetrical and each component is situated to look how it would ideally appear in the ocean. The white glaze again represents a pure environment, and the gold speaks to the value of what is being depicted.

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Creating a new body of work is a challenge that offers an opportunity for growth. I am honored that I have had the chance to create a thesis that shows how much I have developed as an artist over the past four years. I truly believe this is the best work I have created and as a product of writing this thesis, I have gained a much better understanding of why I create what I do, and how important each one of those reasons is to me. As an artist I look forward to continuing to “Breakthrough” the barriers of yesterday and working toward a more successful and thought provoking tomorrow. I hope to continue to follow my driving force after graduation, the passion for creating, and to seek out feedback whenever possible.

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[Figure 1: Mountain Village Mural. Hollace Kutay, 2008.](#)

[Figure 2: Pool. Hollace Kutay, 2015.](#)

[Figure 3: Sèvres Nautilus Vases. Sotheby's, 2009.](#)

[Figure 4: French Empire Armchair. LiveAuctioneers, 2016.](#)

[Figure 5: Sevres Porcelain Stands. Ebay, 2014.](#)

[Figure 6: Soup Tureen. Hollace Kutay, 2016.](#)

[Figure 7: Sushi Boat Figurehead. Hollace Kutay, 2016.](#)

[Figure 8: Coral Wall Tiles. Hollace Kutay, 2016.](#)

[Figure 9: Cake. Hollace Kutay, 2016.](#)

[Figure 10: Dessert Set. Hollace Kutay, 2016.](#)

[Figure 11: Fertility Rooster. Hollace Kutay, 2016.](#)

[Figure 12: Candlestick Holder. Hollace Kutay, 2016.](#)

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Cake, Pennsylvania. Personal photograph by author. 2016.

Candlestick Holder, Pennsylvania. Personal photograph by author. 2016.

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Awards And Exhibitions

2009

Guardian Life Insurance National Entrepreneur Scholarship
Scholastic Art Award (2)

2010

Lancaster County Young Artist Awards (5)

2011

Solo Artist Exhibition (New Jersey)
George Eastman's Young Leader Award
National Youngarts Merit Award in Visual Arts
Lancaster County Young Artist Awards (11)
Lancaster Craft Guild Award Best of Show
Lancaster Craft Guild Award Best of Show Body of Work
Scholastic Art Awards (4)
Stone Harbor (NJ) Craft Fair
Spring Lake (NJ) Craft Fair

2012

The National k-12 Ceramic Exhibition Foundation Merit Award
The National k-12 Ceramic Exhibition Foundation Curator Award
The Emily C. Specchio Foundation Scholarship Award for Excellence in Ceramics and
Philanthropic Dedication to the Arts
Red Raven Scholarship for Best Senior Portfolio
Lancaster County Young Artist Awards (21)
Lancaster Craft Guild Award Best of Show Body of Work

Lancaster County Young Artist Most Pieces in Show
Lancaster County Young Artist Excellence Award
The Pennsylvania State University Art Scholarship
The Pennsylvania State University Schreyer Honors College Scholarship (2012-16)
2013

“Under 20” Lancaster Clay Studio Exhibition
2014

Lancaster County Artists Museum Show
Art Centro Northeast Ceramic Sculpture Juried Exhibition
Studio Art Centers International Florence Scholarship
“12Plus2” Lancaster Clay Studio Exhibition

2015

“ArtClash” (Florence, Italy)
SACI Student Exhibition

2016

Student Marshal for School of Visual Arts at Commencement
Solo Senior Thesis Show “Breakthrough”

Work Experience

Founder of Ceramic Art & Culture Institute, Reading, PA
Owner of Fine Art at Centre Park, LLC
Self-Employed Artist (2007- Present)
Original paintings and prints sold in fine art galleries across the US and internationally on Grand Cayman Island.
Taught Painting Workshops (Summers of 2007-2010)
Pottery Instructor at Penn State Art and Craft Center (2014)

Volunteer/ Fundraising Experience

Organized and Sponsored Cayman Island’s “Butterfly Ball” to raise funds for the National Trust’s Educational Programs. Raised over \$20,000
Art Donations of original paintings and prints to multiple charitable organizations
Juvenile Diabetes Volunteer
Keystone Art and Culture Volunteer
Developed fund raising effort to benefit Caribbean reef system against Lionfish invasion
Developed Fund Raising Effort to benefit Stay-Focused, Inc., a national organization devoted to teaching paralyzed teens to scuba dive.