

OBJECTS OF AFFECTION

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A WELCOME MAT, AN OPEN DOOR

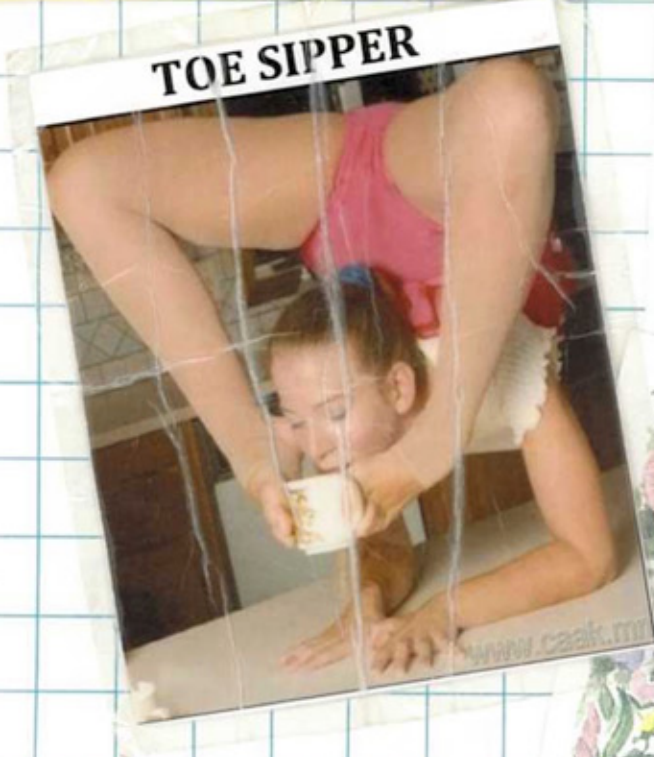
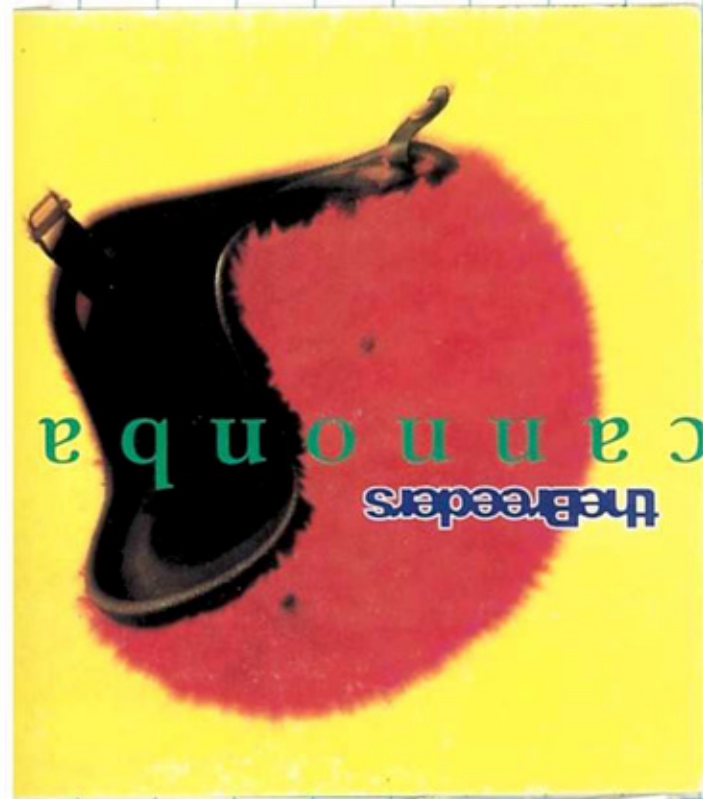


I MEDITATE ON PLAY AND REVERIE IN MY WORK, SEEKING TO INVITE RECREATION AND REFLECTION INTO DAILY RITUAL. THROUGH A VIBRANT INVESTIGATION OF COLOUR AND FORM, I EXPLORE THESE IDEAS WITHIN A LANDSCAPE OF CANDELABRAS AND VESSELS. BUILDING PIECES THAT CAN BE ARRANGED AND REARRANGED, I CREATE NEW SCENES AND STORIES. I'M INSPIRED BY SHRINES AS A PHYSICAL MANIFESTATION OF DEVOTION AND ACCUMULATION, AND HOW THEY SERVE AS PLACES OF PERSONAL SOLITUDE AND INTERPERSONAL CONNECTION. I BUILD EACH PIECE WITH EXAGGERATED PINCH MARKS, EMPHASIZING TENDERNESS AND INTERACTION. TRACES OF MY HAND ARE LEFT BEHIND IN THE STRUCTURE OF EACH PIECE, MAKING SURFACES THAT BOTH ALLUDE TO AND INVITE TOUCH. THROUGH HAND BUILT, COLOURFUL AND PATTERNFUL WORKS, I CREATE OBJECTS THAT ARE AN INVITATION TO LOOK WITHIN WITH AFFECTION, RATHER THAN FEAR.



WILD
COMBINATION

PLAYING WITH ARRANGEMENT AND ACCUMULATION ARE HOW I MATERIALIZE COLLAGE WITHIN A GROUP OF CERAMIC OBJECTS. COLLAGE IS THE COLLECTION AND COMBINATION OF IMAGES AND MATERIALS, REPURPOSING THEM TO HAVE NEW MEANING. AND WITH THE MIXING AND MATCHING OF PREEXISTING IMAGES/MATERIALS/ IDEAS/PIECES, I CREATE SOMETHING NEW. AND THOUGH I DON'T MAKE PAPER COLLAGES SO MUCH ANYMORE, I'M DRAWN TO COLLAGE IN ITS MANY FORMS. THE WAY I DECORATE MY SPACES, THE WAY I DRESS MY BODY, THE WAY I MAKE A PLAYLIST OF SONGS. ALL THE INTERSECTIONS I EXIST IN; QUEERNESS, IN GENDER, TO BE MIXED RACE AND BINATIONAL. THESE ARE ALL COLLAGES.





I LIKE THAT WHEN PUTTING TOGETHER A COLLAGE, NOT EVERY PIECE NEEDS TO TELL THE WHOLE STORY ON ITS OWN; THERE'S A NEED FOR BREAKS AND SILENCE AND THERE'S A NEED FOR BUSYNESS AND EMPHASIS. WHEN MAKING A SERIES OF CERAMIC OBJECTS, I'M GUIDED BY THESE PRINCIPLES. SOMETIMES AN INDIVIDUAL PIECE BEGINS AS AN EXPLORATION OF A COLOUR COMBINATION, OR ANOTHER IS AN EXPLORATION OF SHAPE AND FORM. BUT WHEN THOSE PIECES ARE PLACED NEXT TO EACH OTHER, A NEW THING IS MADE; THERE ARE ENDLESS COMPOSITIONS TO PIECE TOGETHER. I MAKE INDIVIDUAL BUILDING BLOCKS THAT GO TOGETHER IN AN INFINITELY CHANGEABLE ASSEMBLAGE.



fig 5



fig 6

RETURN
TO
SWEETNESS

SENTIMENTALITY IS AN AFFECTION TOWARDS
ONE'S FEELINGS AND EXPERIENCES. I GIVE
MYSELF SPACE TO WORK THROUGH A RANGE OF
EMOTION AND MEMORY. I TREAT MY MEMORIES
WHETHER OF JOY AND LOVE, OR OF
HEARTBREAK AND PAIN, WITH AFFECTION.
BEING SENTIMENTAL TEACHES ME AND
CHALLENGES ME TO BE KIND TO MY WORK AS
WELL; TO TREAT OUTCOMES WITH CURIOSITY. I
MUST BE KIND WITH THIS MATERIAL
EXTENSION OF MY EXPERIENCE.
SENTIMENTALITY IS NOT ONLY A PRODUCT OF
MAKING, BUT A PROCESS TOO.

SENTIMENTALITY SEEMS TO HAVE A BAD
REPUTATION; TO BE SELF INDULGENT, OR A
THOUGHT PROCESS THAT PRIORITIZES EMOTION
OVER LOGIC. BUT I DON'T THINK EMOTION AND
LOGIC ARE MUTUALLY EXCLUSIVE.



fig 7

THESE GUIDING EMOTIONS ARE ENCOMPASSED IN MY CANDELABRAS AND SHRINE BUILDING. A SHRINE IS THE PHYSICAL MANIFESTATION OF DEVOTION. DEVOTION TO THE ONES I LOVE, THE PLACES I RETURN, THE THINGS I HOLD DEAR, AND THE MEMORIES I HOLD DEARER. A SHRINE IS A PLACE OF BOTH SOLITUDE AND CONNECTION, BUILT THROUGH THE ACT OF ACCUMULATION; PERSONAL ARTIFACTS, TOKENS OF LOVE. I'M BROUGHT BACK TO IMAGES OF SALVATION MOUNTAIN, WHERE LEONARD KNIGHT EXPRESSED HIS DEVOTION TO GOD THROUGH GALLONS OF CEMENT AND BUCKETS OF PAINT. I'M BROUGHT TO DANIEL JOHNSTON, TO MY BOXES OF BEAUTIFUL PAPER AND PERFECT GUM WRAPPERS. I'M BROUGHT TO MY FRIENDS AND THEIR HOMES, THE SYMBOLS THAT REMIND THEM OF US.



fig 8

I MAKE CANDELABRAS BECAUSE THEY ARE AN OBJECT OF RITUAL AND REVERIE. THEY ARE A PLACE OF PERSONAL, PRIVATE MAGIC. I USED TO BUY CANDLES I NEVER BURNED, BECAUSE THEY FELT TOO SPECIAL; I DIDN'T KNOW WHEN THE RIGHT TIME TO BURN THEM WAS.

SENTIMENTALITY TAUGHT ME THAT LIGHTING MY CANDLES IS HOW I CAN MAKE THE TIME SPECIAL. LIGHTING A CANDLE IS A SIGNAL TO ME THAT THIS MOMENT MATTERS TO ME AND I AM PRESENT WITH IT. IT'S INVITING A MOMENT TO REVEL IN A PERFECT MEMORY, OR THE LIGHT BEING JUST RIGHT. WHILE I'M HERE WITH MY PRESENT SELF, MY SELF FROM THE PAST IS TOO. I HAND BUILT ALL MY PIECES. LEAVING PINCH MARKS AND HUMAN INACCURACIES. THESE ARE MY PAST SELF, FOSSILIZED IN CLAY, SPENDING TIME WITH MY PRESENT.





TENDERNESS GUIDES ME. TENDERNESS TOWARDS
SELF, MEMORY, OBJECT, PROCESS. MY CERAMIC
OBJECTS INVITE YOU INTO THIS SOFTNESS.

SATIN GLAZES WITH PEARLESCENT SHINE,
TECHNICOLOUR CLAYS AND RAINBOW SPRINKLES.
I LEAVE MARKS OF MY HANDS HAVING SPENT
TIME MAKING AND HOLDING EACH PIECE TO
INVITE YOU TO SPEND TIME HOLDING IT TOO,
TO TRACE YOUR HAND OVER THE DIMPLES LEFT
BY MINE.

WHEN I MAKE EACH PIECE, I AM PLAYING; AND
WHEN I FINISH EACH PIECE I AM STILL PLAYING.

I HANDBUILD INTUITIVELY, MIXING AND
MATCHING DIFFERENT SHAPES AND COLOURS; I
MAKE NO TWO PIECES THAT ARE THE SAME.

NEW MIXES AND MATCHES ARE FOUND
ENDLESSLY AFTERWARDS, THROUGH THE
ARRANGING AND REARRANGING OF THESE
COLOURFUL BUILDING BLOCKS I'VE CREATED.

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2

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KNIT ONE,
PURL ONE

HANDBUILDING IS A SLOW AND STEADY PROCESS. TEXTILE PROCESSES THAT HAVE NO WAY THROUGH BUT SLOWLY HAVE ALWAYS SEEMED MYSTICAL TO ME; QUILTS WITH HAND STITCHING AND FAIR ISLE SWEATERS TAKE SHAPE AS IF BY MAGIC. I SWOON OVER THE LORE OF APPLIQUÉ AND SUPERSTITION. WITHIN MY OWN FAMILY, QUILTS HAVE BEEN MADE AS CELEBRATIONS OF CERTAIN MILESTONES, WHILE OTHERS HAVE BEEN MADE FOR PEOPLE WHO WON'T RECEIVE THEM UNTIL LONG AFTER THE CREATOR HAS PASSED AWAY. KNITWEAR HAS BEEN AN EXPRESSION OF LOVE AND LINEAGE; FROM BABY SWEATERS TO BLANKETS.





fig. 12

WHEN WORKING WITH CLAY STAINED WITH PIGMENTS, I HAVE QUILTING AT FRONT OF MIND. I SPLICE TOGETHER BLOCKS OF CLAY, SLICING INTO THEM TO REVEAL A TECHNICOLOUR CROSS SECTION THAT CALLS TO GEOMETRIC QUILT BLOCKS. I DRAPE AND PINCH THESE SLABS ONTO THE SURFACE OF MY PIECE, MIMICKING THE ABSTRACTION OF PATTERNED FABRIC THAT HAS BEEN LIVED IN AND LOVED IN



fig. 13



fig. 14



fig. 15

A

A

e

**SECRET
LANGUAGE**



I AM DRAWN TO FINDING PARALLELS AND PATTERNS THAT ARE OVERARCHING; CONNECTING SEEMINGLY UNRELATED REALMS AND IDEAS. I EMBRACE THE CONNECTEDNESS OF EVERYTHING, THE LAYERS AND LAYERS OF REFERENCES THAT ARE ENDLESSLY COMBINED TO CREATE A NEW LANGUAGE. I THINK ABOUT HOW KNITTING IS COIL BUILDING AND SEWING IS SLAB BUILDING, HOW CONFETTI GLAZE IS COLLECTING BEAUTIFUL PAPER, AND WHEN I RIP A SEAM ON A DRESS IT'S A SONG I WROTE ABOUT BEING HEARTBROKEN. THERE ARE PARALLELS AND A REASON FOR EVERYTHING.

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Appendix

Fig. 1: Ailia Rizvi, Pillars, 2022, Photo by Ailia Rizvi

Fig. 2: Ailia Rizvi, Objects of Affection Series, 2022, Photo by Ailia Rizvi

Fig. 3: Ailia Rizvi, Artifacts, Collage, 2023, Photo by Ailia Rizvi

Fig. 4: Ailia Rizvi, Ladder and Cup, 2023, Photo by Ailia Rizvi

Fig. 5: Ailia Rizvi, Cup, 2023, Photo by Ailia Rizvi

Fig. 6: Ailia Rizvi, Pillars and Candelabra, 2023, Photo by Ailia Rizvi

Fig. 7: Ailia Rizvi, Pillar, 2023, Photo by Ailia Rizvi

Fig. 8: Leonard Knight, Salvation Mountain, 2008, Photo by Joe Decruyenaere

Fig. 9: Ailia Rizvi, Candelabra, 2023, Photo by Ailia Rizvi

Fig. 10: Ailia Rizvi, Objects of Affection Series, 2023, Photo by Ailia Rizvi

Fig. 11: Ailia Rizvi, Pillar (detail), 2023, Photo by Ailia Rizvi

Fig. 12: Helen Wagner, Sweater (detail), 1980s, Photo by Ailia Rizvi

Fig. 13: Ailia Rizvi, Graph and Star, 2023, Photo by Ailia Rizvi

Fig. 14: Ailia Rizvi, Vase, 2023, Photo by Ailia Rizvi

Fig. 15: Ailia Rizvi, Cup, 2023, Photo by Ailia Rizvi

Fig. 16: Ailia Rizvi, Candlestick Holder, 2023, Photo by Ailia Rizvi

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